Ma.

The flattened form of Me in Tonic Sol-fa. (For non-Western usages, see Appendix A.)

Ma, Yo-Yo

(*b* Paris, 7 Oct 1955). American cellist of Chinese origin. He began studying the cello at the age of four and made his professional début when he was five. After his family moved to the USA he studied with Leonard Rose in the preparatory division of the Juilliard School of Music (1964–71) and first appeared in New York at the age of 15; he attracted international attention when Leonard Bernstein presented him on television in a fund-raising programme for the Kennedy Center. He studied humanities at Harvard University from 1972 to 1976 while continuing musical activities in the summer vacation, mainly at the Marlboro Musical Festival. His full-time career began in 1976 and in 1978 he won the Avery Fisher Prize. Ma has performed with major orchestras around the world, including the New York PO, the Chicago SO, the Berlin PO, the LSO and the Israel PO. He has toured internationally as soloist, recitalist and chamber musician with, among others, Leonard Rose, Pinchas Zukerman, Yehudi Menuhin and Emanuel Ax, with whom he has recorded Beethoven's cello sonatas. His repertory, much of which he has recorded, includes most of the Classical and Romantic concerto and recital literature and much chamber music. He has been widely admired for his interpretations of the Bach suites, which have tended to grow more romantically subjective over the years. Between 1994 and 1997 he made a six-part film series in which he explored each of the suites with artists from other disciplines. He has also championed lesser-known works such as the concertos of Barber, Goldschmidt, Richard Damielpour and Christopher Rouse, all of which he has recorded. Ma's playing is known for its mellow tone, decisive characterization and sensitive musicianship based on a faultless technique. He plays a Montagnana dated 1733, and the 'Davidoff' Stradivari dated 1712.

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RICHARD DYER/MARGARET CAMPBELL

Maag, (Ernst) Peter (Johannes)

(*b* St Gall, 10 May 1919). Swiss conductor. He attended the universities of Zürich, Basle and Geneva and from 1943 to 1946 was engaged at the Biel-Solothurn civic theatre, moving from répétiteur to principal conductor. After assisting Furtwängler and Ansermet, Maag became principal conductor at Düsseldorf (1952–5), then Generalmusikdirektor at Bonn (1955–9), where he encouraged the performance of unfamiliar works such as Schumann's *Genoveva* and Cavalieri's *Rappresentatione di Anima, et di Corpo* as well as 20th-century operas. His British opera débuts were at Covent Garden in

Die Zauberflöte and at Glyndebourne in *Le nozze di Figaro*, both in 1959. He conducted *Così fan tutte* at the Chicago Lyric Opera in 1961 and was principal conductor at the Vienna Volksoper from 1964 to 1968. His Metropolitan début was with *Don Giovanni* in 1972, and in Italy he held short-term appointments as artistic director at the Teatro Regio, Parma (1972), and the Teatro Regio, Turin (1974), as well as becoming a regular guest at La Scala, Milan. He has also appeared at the Teatro Colón, Buenos Aires, and at major European festivals. He received the Toscanini Medal at Parma (1969), the Verdi Medal (1973) and the Toscanini 'Presentation Baton' (1975). As an orchestral conductor he has held posts with RAI and the Orquesta Nacional de España, and from 1984 to 1991 was chief conductor of the Berne SO.

Maag's performances of Mozart operas have won praise for their combination of natural grace with Classical brio. He is also accomplished in the Italian repertory, his recordings of which include Verdi's *Luisa Miller* and Paer's *Leonora*. In the orchestral field his lithe, disciplined performances of Mozart, Mendelssohn, Dvořák and many 20th-century composers have been admired both in the concert hall and on disc.

JÜRG STENZL/ALAN BLYTH

Maal, Baaba

(*b* Podor, Senegal, 12 Nov 1960). Senegalese Fulani singer and guitarist. He studied law as a young man. He received a scholarship to the Ecole des Beaux Arts in Dakar and went on to study the traditional music of Senegal as well as that of neighbouring Mauritania and Mali. He continued his training at the Paris Conservatoire, studying theory and composition. He later formed the bands Daande Lenol (Voice of the People, 1985) and Lasli Fouta with Mansour Seck. In 1985 he began recording for Syllart, and he subsequently recorded for Island (Mango). During the last few years of the 20th century his recordings became more eclectic in style, incorporating elements of reggae, rap and funk; recordings such as *Nomad Soul* are representative of his position as an artist working with both African and Western musical traditions.

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<div align="right">GREGORY F. BARZ</div>

Maas, Chris(tianus Joannes)

(*b* Grootebroek, 21 Aug 1922; *d* Amsterdam, 4 April 1998). Dutch musicologist. In addition to the organ and piano he studied theory with Ernest Mulder at Amsterdam Conservatory and musicology with Bernet Kempers and Smits van Waesberghe at the university. In 1949 he became an assistant at the Institute of Musicology in Amsterdam and later a research associate. In 1967 he took the doctorate under Bernet Kempers with a dissertation on the history to 1525 of the polyphonic *Magnificat*. In 1971 he succeeded Smits van Waesberghe as professor of musicology at the University of Amsterdam. Maas' main area of study was the music of the Renaissance. He was the general editor of the New Obrecht Edition (Amsterdam, 1983–). He was on the board of the Vereniging voor Nederlandse Muziekgeschiedenis (1968–78), holding the presidency (1971–8), and was also a member of the editorial board of the journal *Tijdschrift voor Nederlandse Muziekgeschiedenis* (1989–96).

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ELLINOR BIJVOET/JOOST VAN GEMERT

Maas, Joseph

(*b* Dartford, Kent, 30 Jan 1847; *d* London, 16 Jan 1886). English tenor. He
started his career as a chorister at Rochester Cathedral, studying singing
with the organist, J.L. Hopkins, and later with Susannah (or possibly
Louisa) Pyne in London and Sangiovanni in Milan. He made his début in
February 1871, replacing Sims Reeves at a concert given by the Henry
Leslie Choir. His first stage appearance was as Babil in Dion Boucicault's
spectacle *Babil and Bijou* at Covent Garden in August 1872, after which he
went to the USA as a member of Clara Kellogg's English Opera Company.
In 1878 he sang Gontran in the first performance in England of Brüll's *Das
goldene Kreuz* at the Adelphi Theatre under Carl Rosa, who then engaged
him as principal tenor. He sang the title role in the English première of
Rienzi (1879), Wilhelm Meister and Radames in the first English-language
performances of *Mignon* and *Aida* (1880), and Des Grieux in the first
London performance of *Manon* (1885). In 1883 he sang Lohengrin at
Covent Garden, and his repertory also included Faust and Donizetti's
Edgar. Maas appeared regularly in concerts and oratorio, especially in the
Handel festivals. He was heard in Paris and Brussels in 1884 and 1885; in
August 1885 he sang at the Birmingham Festival in the first performances
in England of Dvořák's *The Spectre's Bride* and Stanford's *Three Holy
Children*. He was an indifferent actor, but his voice was said to be of a pure
and beautiful quality, and his cantabile style was greatly admired.

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HAROLD ROSENTHAL/GEORGE BIDDLECOMBE

Maas, Walter A.F.

Founder of the Gaudeamus Foundation.

Maass, Nikolaus

(*d* Copenhagen, 1615). German organ builder. He was active in central and
northern Germany and in Denmark from 1584 to 1615, and came perhaps
from Saxony; the supposition that he was from Brabant is not borne out
either by Praetorius, who is a major source of information about him, or by

the style of his work. Maass worked in 1584 and 1598 on the organ of the Marienkirche, Prenzlau, built by F. Petersen in 1567, and from 1599 to 1603 on another of Petersen's organs, that of St Nikolai, Greifswald (1575). He was granted citizenship in Stralsund in 1592, where in 1592–4 he built a large organ (three manuals, 43 stops). He built another in the region, in the Marienkirche at Barth, in 1597, and he worked in Grimma, Saxony, at some time before 1598. Maass settled in Copenhagen in autumn 1603 as organ builder to the royal Danish court. He built a large organ in the Nikolaikirche, Flensburg, 1604–9 (three manuals, 38 stops; the case by H. Ringerinck survives). In 1611 he supervised the rebuilding of the Roskilde Cathedral organ, built in 1553–5 by H.R. Rodensteen. His last large organ, 1613–15, in the chapel at Frederiksborg Castle, Hillerød, was completed after his death by his pupil Johann Lorentz from Saxony, who succeeded him as court organ builder. In important characteristics Maass's organs are in the style of the large central German Baroque organs; his principal model seems to have been David Beck. He equipped the *Hauptwerk*, *Rückpositiv* and Pedal each with a complete Principal chorus and a comprehensive group of foundation stops and, especially in the *Rückpositiv* and Pedal, a colourful series of reed stops. Maass's larger organs have, in addition, a separate *Brustwerk* with its own keyboard, which was also provided with three comprehensive groups of stops – at least that is true of the Stralsund organ; it was a rarity in north German organs of that date. Maass built slider wind-chests; his keyboards have compasses of *CDE–g"a"* or *CDE–d'* (St Nikolaikirche, Flensburg).

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HANS KLOTZ

Maastricht.

City in the Netherlands. From the Middle Ages it had close connections with Liège and Aachen, and held cultural importance on account of its two main churches: the Onze-Lieve-Vrouwekerk and St Servaas. The Maastricht Easter Play (*c*1200) is preserved in the Meermannianum Museum in The Hague, and there is a Legend of St Servatius (*c*1170) by the trouvère Hendrik van Veldeke. Franco of Cologne, who was to lecture in Paris, studied in the city between 1215 and 1223; humanist Matthias Herbenus (1445–1538) was a later resident. The earliest source of secular

music is a manuscript from the last quarter of the 15th century containing some melodies by Maastricht *joculatores* and now contained in the Rijksarchief Limburg in the city. Around 1490 the composer Marbriano de Orto was a prebendary of St Servaas, but there is no evidence of his presence. Ludovicus Episcopus (*c*1525–95), however, was there, and some of his chansons were printed by Jacob Baethen of Maastricht in his *Dat ierste boeck van den niewe duytsche liedekens* (1554). Henri Dumont (1610–84) studied here and was probably a native.

Musical life is better documented from the early 18th century onwards. The large music collection of the Onze-Lieve-Vrouwekerk, now in the municipal records, includes works by the Maastricht composers Marcus Teller (*c*1668–1728), Simon Trico (1678–1757), Hubertus Renotte (*c*1690–1745), François Rouwijzer (1737–1827), Jean-Jacques Renier (1747–1815) and François Rutten (1763–1840). The second quarter of the 19th century was a palmy era for music at both principal churches, which had their own forces and performed large-scale works, including those of the local composers Joannes F.H. Frère (1809–35) and Jan Nicolaas Bartholomeus (1812–73). Other natives of the city included the cellists Alexander Batta (1816–1902) and Joseph Hollman (1852–1926).

Military band music became a favourite civilian pastime during the 19th century, culminating in the work of Guustaaf Francies de Pauw (1867–1943), a prolific composer for brass band and an excellent conductor. His near contemporaries, the Olterdissen brothers Alphons (1865–1923) and Guustaaf (1860–1942), compiled operas in the Maastricht dialect using the music of other composers: *De kaptein van Köpenick* (1907) and *Trijn de begijn* ('Kate the Nun', 1912) are still performed. Guustaaf also wrote a lot of music for children, including four operettas. Charles Smulders (1863–1934), who became a professor at the Liège Conservatoire, produced remarkable works for the male-voice choir Mastreechter Staar.

In 1883 the Maastricht council founded a music school and an orchestra, the Maastrichts Stedelijk Orkest (renamed the Limburg SO in 1955). The composer-conductor Otto Wolf (1849–1917) directed the orchestra until he was succeeded by Henri Hermans (1883–1947), under whose rule (1916–47) it became fully professional and gained a national reputation. Besides being an excellent orchestral trainer, Hermans did much for new music, and introduced his audiences to works by Stravinsky, Hindemith, Szymanowski, Meulemans and Messiaen. He was also head of the municipal music school, which had a professional department from 1924 onwards; his pupils there included the composers Andrée Bonhomme (1905–82) and Matti Niël (1918–89), who went on to study with Milhaud and Webern respectively. Niël in turn stimulated a new generation of Maastricht composers, including Henri Delnooz (*b* 1942).

Subsequent conductors of the orchestra included André Rieu (1949–79), Ed Spanjaard (1981–8) and Shlomo Mintz (from 1994). Maastricht is also the home of the Zuid-Nederlandse Opera, which was founded in 1949 as Operagezelschap Verdi and became fully professional in 1952 under the name Operagezelschap De Zuid-Nederlandse Opera, and which tours nationwide.

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HANS VAN DIJK

Maatschappij tot Bevordering der Toonkunst

(Association for the Promotion of the Art of Music). Dutch musical organization. The oldest association of its kind in the country, it was established in 1829 and laid the foundations of music education by setting up music schools and after 1881 by instituting examinations for professional musicians. After World War II, when music schools and conservatories in the Netherlands became government institutions, the association was no longer deeply concerned with music education, although it continued to provide grants for gifted music students. Much work is done in forming choirs and in renewing the choral repertory; a federation of youth choirs is attached to the association, and the performance of Dutch choral works is encouraged. In 1982 the society helped to organize the Stichting Nederlandse Korenorganisaties. The association has built up an important library, which since 1955 has been an independent organization; it consists of a loan department for choral and orchestral material and a research department containing valuable historical material (e.g. manuscripts and early music prints). The 1990s saw closer links with the Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis.

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WOUTER PAAP/JOHAN KOLSTEEG

Maayani, Ami

(*b* Ramat-Gan, 13 Jan 1936). Israeli composer and conductor. He studied at the New Jerusalem Academy of Music (1951–3), including conducting with Eitan Lustig, and composition privately with Ben-Haim (1956–60) and at Columbia University, New York, where he specialized in electronic music with Ussachevsky (1961–2, 1964–5). In addition he studied architecture and urban planning at the Israel Institute of Technology, Haifa (BA 1960), and at Columbia (1961–2), and philosophy at Tel-Aviv University (MA 1974). He was a founder and conductor of the Israel National Youth Orchestra (1953–7, 1970–4), the Tel-Aviv Municipality Youth Orchestra (1956–60) and the Technion SO (1958–60). He was also chairman of the Israeli League of Composers and the ISCM Israel section (1970–4, 1981–8) and taught at the Jerusalem Rubin Academy of Music and Dance (1972–3), later becoming assistant director (1975–9) and head of the Tel Aviv Rubin Academy of Music (appointed 1993). From 1983 to 1988 he was on the board of the Israel National Council of Culture and Art. Maayani's music makes use of Near Eastern elements, such as melisma, traditional Bible cantillation, Jewish prayer traditions, tone-colour and some formal and tonal aspects of Arab music. These he has tried (from about 1970) to combine with classical European forms and French Impressionist orchestration; at the same time Near Eastern rhythmic patterns are still prominent though of less importance than in the early works. Other characteristics include experiments with word-painting and new sound combinations. His Toccata for harp was a test piece at the Second International Harp Contest (Israel, 1962) and from then on Maayani's harp music became well known among harpists throughout the world. Among many awards, he received the Engel Prize (1963) for Harp Concerto no.1, the Israel Composers and Authors Association Prize (1974) and the Workers' Union Prize for the Arts (1988).

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URY EPPSTEIN

Maazel, Lorin (Varencove)

(*b* Neuilly-sur-Seine, 6 March 1930). American conductor and violinist. He studied privately in Los Angeles and Pittsburgh and began conducting as a child, at Los Angeles in 1938 and at the New York World's Fair in 1939, later earning Toscanini's commendation after a 1941 appearance with the NBC SO. He made his début as a violinist at Pittsburgh in 1945, becoming the leader of the Pittsburgh Fine Arts Quartet, then read languages, mathematics and philosophy at the University of Pittsburgh. He joined the Pittsburgh SO as a violinist in 1948 and became its apprentice conductor. His adult conducting début was at Catania in 1953 while in Italy on a Fulbright scholarship to research Baroque music, and he was soon engaged elsewhere in Italy and in Austria and Germany. His London début was with the BBC SO in 1960, when his performance of Mahler was acclaimed for its coherence, scrupulous articulation and expressive power. The same year Maazel was the first American conductor at Bayreuth (in *Lohengrin*) and he returned there for the *Ring* (1968–9). He made his Metropolitan Opera début in 1962 with *Don Giovanni,* first visited the former USSR and Japan as a guest conductor in 1963, and in 1965 both produced and conducted *Yevgeny Onegin* at Rome. That year he became artistic director at the Berlin Deutsche Oper, Berlin (a post he held until 1971), and music director of the Berlin Radio SO (where he remained until

1975). At the Deutsche Oper he gave the première of Dallapiccola's *Ulisse* (1968) as well as conducting the standard repertory, and was admired for his forceful yet secure musical direction.

Following a season (1971–2) as associate principal conductor of the New Philharmonia in London, Maazel was music director of the Cleveland Orchestra, 1972–82, where he widened the repertory and gave the American premières of several European orchestral works and, from 1974, brought staged opera into the Cleveland season. He discussed his approach to the organization and performance of opera in *Opera News* ('A Brave New World for Opera', xl/5, 1975–6, pp.18–21). His Covent Garden début was not until 1978 with Verdi's *Luisa Miller*, which he recorded the following year with Royal Opera House forces. He was chief conductor of the French National Orchestra, 1977–82, principal guest conductor there to 1988 and music director from 1988–91.

In 1982 Maazel became the first American to take the dual post of artistic and general director at the Vienna Staatsoper, on a four-year contract. Political and other problems led to this being curtailed in 1984, when he returned to the USA as music consultant to the Pittsburgh SO; he was music director there from 1988–96. When he left Pittsburgh it was reportedly to devote more time to composition, and his music for violoncello and orchestra, written for Rostropovich, was given its first performance in 1996 at one of his last Pittsburgh concerts. In 1993 he was appointed music director of the Bavarian RSO at reportedly the highest fee ever paid to a music director, which occasioned much press comment; but he has also given his services at many concerts to benefit international relief organizations. In 1997 he conducted the première of Penderecki's *Seven Gates of Jerusalem*.

Maazel works as a guest conductor with symphony orchestras throughout the world and makes frequent appearances at La Scala; he also appears as a violinist in concerts, and has made a recording of virtuoso violin pieces. He has recorded his narration for *Peter and the Wolf* in six languages, and has become much involved in filmed opera, conducting for Joseph Losey's production of *Don Giovanni*, Francesco Rosi's *Carmen* and Zeffirelli's *Otello*, among others. He has made over 350 recordings, which include the complete symphonies of Beethoven, Mahler, Rachmaninoff, Sibelius (a notable cycle with the Vienna PO) and Tchaikovsky, and around 40 operas, of which his readings of Ravel's *L'enfant et les sortilèges*, *Fidelio*, and most of the Puccini operas are among the most distinguished. Maazel is generally regarded as a bold, vigorous but variable conductor, admired for his drive and precise control of orchestral detail but sometimes criticized for coolness and calculation. His numerous honours include the Légion d'Honneur and the Grosses Verdienstkreuz der Bundesrepublik Deutschland.

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ARTHUR JACOBS, NOËL GOODWIN

Mabellini, Teodulo

(*b* Pistoia, 2 April 1817; *d* Florence, 10 March 1897). Italian composer and conductor. The son of Vincenzo Mabellini, a wind instrument maker, he took his first lessons in harmony and composition in Pistoia from the *maestri di cappella* and the organists Giuseppe Pilotti (who had studied with Stanislao Mattei) and Giuseppe Gherardeschi. In 1833 he moved to Florence, where he completed his studies at the Istituto Musicale in 1836. The same year he made his début as a composer with the opera *Matilde di Toledo*, the success of which earned him a scholarship from the Grand Duke Leopold II. He then went to Novara to study with Mercadante, and in 1840 produced *Rolla*, his most successful opera, in Turin. In 1842 he returned to Pistoia, but a year later settled in Florence, accepting an invitation to become director of the orchestra of the Società Filarmonica; this involved him from 1863 to 1880 in directing the grandiose Concerti Popolari (with 100 performers), promoted by Abramo Basevi. These contributed greatly to an increased knowledge in Italy of the great German and Austrian symphonic works. In 1847 Mabellini was appointed *maestro di cappella* to the grand ducal court and in 1848 became conductor at the Teatro della Pergola. The governor of Tuscany finally conferred on him the chair of composition at the Istituto Reale Musicale 'L. Cherubini' in 1859. In 1869 he wrote the 'Lux aeterna' for the abortive Rossini requiem organized by Verdi. He taught until 1887 and trained many promising pupils. The city of Pistoia built a theatre in his honour and gave it his name.

As a composer Mabellini had many strong qualities, notably an ability to work successfully in different genres, a mastery of counterpoint and orchestration, a solid musical grounding, a sure technique and a conscious adherence to the great Classical tradition. But none of these could redeem his numerous works (not even *Rolla* and the Requiem, the most famous of them) from the fundamental lack of an individual, original and genuinely creative musical personality, and they are now completely forgotten. His fame today rests on his promotion of Italian musical culture.

WORKS

Operas: Matilde di Toledo (os, 2) Florence, Alfieri, 27 Aug 1836; Rolla (os, 2, G. Giachetti), Turin, Carignano, 12 Nov 1840, *I-Mr**, vs (Milan, 1841); Ginevra degli Almieri [Ginevra di Firenze] (os, 3, L. Guidi-Rontani), Turin, Carignano, 13 Nov 1841; Il conte di Lavagna (tragedia lirica, 4, F. Guidi), Florence, Pergola, 4 June 1843, vs (Milan, ?1844); I veneziani a Costantinopoli (os, 2), Rome, Apollo, spr. 1844; Maria di Francia (dramma tragico, 3, Guidi), Florence, Pergola, 14 March 1846; Il venturiero (ob, 2, A. de Lauzières), Livorno, Rossini, carn. 1851, collab. L. Gordigiani; Il convito di Baldassarre (os, 3, G. de Toscani), Florence, Pergola, Nov 1852; Fiammetta (ob, 3, G.B. Canovai), Florence, Pergola, 12 Feb 1857, excerpts, pf acc. (Milan, n.d.)

Vocal, solo vv, vv, orch: Eudossia e Paolo, o I martiri (orat, L. Venturi), vs

(Florence, 1845); L'ultimo giorno di Gerusalemme (dramma liturgico, G. Barsottini), Florence, 1857; L'Italia risorta (Cempini), inno nazionale toscano, perf. 1847; Michelangelo Buonarroti, sym. ode, perf. 1875; Inno all'arte, 1886

Cants., solo vv, vv, orch: La caccia, 1839, Raffaello Sanzio, 1842, excerpts (Milan, *c*1842); Il ritorno, 1846; L'Etruria, 1849; Cant. elegiaca, 1850; Saul, 1857; Le feste fiorentine delle potenze e degli omaggi all'usanza del secolo XIV (S. Fioretti), 1860, vs (Florence, ?1860); Gli orti oricellari, perf. 1863; Lo spirito di Dante, perf. 1865, arr. org acc. (Milan, n.d.); Le feste rossiniane, 1873

Sacred: 4 masses, solo vv, vv, orch: e, 1843, F, for the wedding of Grand Duke Ferdinand of Tuscany, 1852, b, 1862, F, 1863; Mass, E, solo vv, str orch, 1840; Mass, b, solo vv, orch, 1847; Messa solenne, F, solo vv, vv, org, vc, db, 1882; Requiem, c, 4 solo vv, vv, orch/org (Paris, ?1851); Qui tollis, solo vv, vv, orch, 1872; Quoniam, solo vv, vv, orch, 1872; Agnus Dei, solo vv, vv, orch, 1872; Libera me, 4 solo vv, vv, orch, 1856; Lux aeterna, terzetto, orch, for Rossini requiem, 1869; Ave Maria, T, vv, vn obbl, orch, 1867 (Milan, n.d.); Ecce sacerdos magnus, 4 solo vv, vv, orch, for visit of Pius IX to Florence, 1857; Responsories for Holy Week, 8vv, str orch, 1847 (Florence, *c*1860); Stabat mater; Tantum ergo; Te Deum, 4vv, orch (Milan, n.d.); Domine ad adjuvandum, 1873; Laudate pueri, 1873

Other works: Sinfonia, D, 1838; marches, 6 waltzes, wind insts; Gran fantasia, fl, hn, tpt, trbn, orch, for the installation of Grand Duke of Tuscany, 1846; Conc. per quartino, cl, flugelhorn, tpt, bar saxhorn (Florence, n.d.); Fantasia a terzetto, cl, flugelhorn, bar saxhorn (Florence, n.d.); songs; pf pieces

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A. Simonatti: *Teodulo Mabellini (1817–1897)* (Pistoia, 1923)
S. Martinotti: *Ottocento strumentale italiano* (Bologna, 1972)

FRANCESCO BUSSI

Mačák, Ivan

(b Gbelce, nr Nové Zámky, 26 Aug 1935). Slovak ethnomusicologist. He studied ethnomusicology under Kresánek at Bratislava University (1953–9), graduating in 1959 with a diploma thesis on the folk music of Turzovka; he took the doctorate there in 1969 with a dissertation on the classification and history of Slovak folk instruments. After working as editor of *Ľudová tvorivosť* (1959–65) he became curator of the musical instruments of the Slovak National Museum, Bratislava (from 1965; director 1991–5). He also served as a part-time lecturer in ethnomusicology at the Bratislava Academy of Music and Dramatic Art (1961–91), and was commissioned by the National Museum of Man, Ottawa, to catalogue its collection of instruments (1970–71). His main areas of research are ethnomusicology and instruments; at the Slovak National Museum he has built up a collection of about 900 instruments and about 7000 items of iconographic material. He is particularly interested in the earliest history of instruments and in problems of methodology in organological research and documentation. With Oskár Elschek and Erich Stockmann he was an editor

of the *Annual Bibliography of European Ethnomusicology* (Bratislava, 1965–75).

WRITINGS

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Štúdie k typológii a histórii slovenských ľudových nástrojov [Studies on the classification and history of Slovak folk instruments] (diss., U. of Bratislava, 1969)

'Typologie der slowakischen Sackpfeifen', *Studia instrumentorum musicae popularis I: Brno 1967*, 113–27

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Mácal, Zdeněk (Macal, Zdenek)

(*b* Brno, 8 Jan 1936). American conductor of Czech birth. He studied with Břetislav Bakala, František Jílek and Josef Veselka at the Brno Conservatory (1951–6), and at the Janáček Academy (1956–60), from which he graduated with a study of Purcell's *Dido and Aeneas*. He went to Olomouc as conductor of the Moravian PO (1963–7), and in 1965 won the international conducting competition at Besançon; in 1966 he won the Dmitri Mitropoulos Competition in New York and first conducted the Czech PO at the Prague Spring Festival. He toured with the orchestra to Hungary and the Balkan states, and in 1968 to West Germany, Austria and Switzerland. In 1967 he became principal conductor of the Prague SO. The following year he undertook a six-month engagement in the Netherlands, and afterwards decided to make his home in Switzerland. He made his British début with the Bournemouth SO in 1969 in Bournemouth and London. From 1970 to 1974 he was Generalmusikdirektor of the Cologne RSO and from 1975 to 1981 Generalmusikdirektor of the Hanover RO. He

made his American début with the Chicago SO in 1972. In 1986, after moving permanently to the USA and taking American citizenship, he was appointed music director of the Milwaukee SO, a post he held until 1996. During this period he considerably raised the orchestra's standards and reputation. In 1995 he became music director of the New Jersey SO. The following year he appeared again with the Czech PO at the Prague Spring Festival, after a gap of 28 years. Mácal has also worked as a guest conductor with leading orchestras throughout the world, including the LSO, LPO and Berlin PO, and appears regularly at major international festivals. A conductor of strong personality, clarity of purpose and firm structural logic in performance, he has a repertory ranging from the 18th century to the 20th, with a special interest in Dvořák. His recordings include *Má vlast* and works by Glier, Rachmaninoff and Prokofiev.

ALENA NĚMCOVÁ

McAllester, David P(ark)

(*b* Everett, MA, 8 June 1916). American ethnomusicologist. He studied at Harvard University (BA 1938) and then at Columbia University (PhD 1949) with George Herzog. He was appointed to teach anthropology and music at Wesleyan University in 1947, retiring as professor emeritus in 1986; he was one of the first ethnomusicologists to offer courses in non-Western music at an American university. One of his students at Wesleyan was C.J. Frisbie, who became a highly accomplished scholar of Navajo music and culture. He was also guest lecturer at other universities in the USA and Australia and taught Amerindian music and culture at secondary schools. He helped to found the Society for Ethnomusicology in the 1950s and served as its president 1964–6.

McAllester led the generation of American scholars who, beginning in the late 1940s, effected the transformation of comparative musicology into the modern discipline of ethnomusicology. He and his contemporaries emphasized data collection through original field research and the application of anthropological theory and method to music scholarship. His research focussed primarily on Navajo and Apache music and ceremonialism. In his first major publication, *Peyote Music* (1949), he took a descriptive and historical approach. He broke new ground with his most influential work, *Enemy Way Music* (1954), the first study of Amerindian musical aesthetics in relation to broader value systems within a culture. He began working with the Navajo singer Frank Mitchell in 1957, a collaboration that continued until Mitchell's death ten years later. In 1976 McAllester embarked on the study of contemporary Navajo music; he was one of the first ethnomusicologists to treat Amerindian popular music in a scholarly way. The author of five books and nearly a hundred articles, he remains one of the most important ethnomusicologists of his generation.

WRITINGS

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'An Apache Fiddle', *EthM*, viii (1956), 1–5

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'A Problem in Ethics', *Problems and Solutions: Occasional Essays in Musicology presented to Alice M. Moyle*, ed. J.C. Kassler and J. Stubington (Sydney, 1984), 278–89

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'The Music of Carlos Nakai', *The Art of the Native American Flute*, C. Nakai and others (Phoenix, AZ, 1996), 77–118

VICTORIA LINDSAY LEVINE

MacArdle, Donald W(ales)

(*b* Quincy, MA, 3 July 1897; *d* Littleton, CO, 23 Dec 1964). American musicologist. He was educated at the MIT (BS in chemistry, MS in chemical engineering), and worked for most of his life as a chemical and management engineer. He studied music at the Longy School in Cambridge, Massachusetts, and the Juilliard Institute in New York, and also musicology at New York University (under Martin Bernstein, Curt Sachs and Gustave Reese). To gain experience in listening to music he served as an usher at Symphony Hall and the Opera House in Boston during his adolescence, and later he became junior music critic for a Boston newspaper and a national music magazine. He also conducted amateur and semi-professional orchestras, choruses and operatic groups, wrote for gramophone companies, conducted weekly radio programmes and lectured on music. During World War II MacArdle served in the US Army. As a colonel in the Corps of Engineers, US Army Reserve, he was stationed during 1944–5 in London, where he took part in choral groups and other musical activities. All his spare time in Europe was spent in research, already begun at home, in Beethoven biography and bibliography, a field in which he became a leading specialist. His work made available a vast amount of significant new information, and his meticulous annotated edition of Anton Schindler's *Beethoven as I Knew him* (1966) was welcomed as an indispensable tool for Beethoven scholars, as was the posthumously compiled *Beethoven Abstracts* (1973).

WRITINGS

'A Check-List of Beethoven's Chamber Music', *ML*, xxvii (1946), 44–59, 83–101, 156–74, 251–7

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'Beethoven, Artaria and the C major Quintet', *MQ*, xxxiv (1948), 567–74

'An Unpublished Beethoven Letter', *JAMS*, ii (1949), 204–5

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'Beethoven und Karl Holz', *Mf*, xx (1967), 19–29

ed. S. Pogodda: *Beethoven Abstracts* (Detroit, 1973)

ERIC BLOM/RAMONA H. MATTHEWS

Macbride, David (Huston)

(*b* Oakland, CA, 3 Oct 1951). American composer and pianist. He studied at the Hartt College of Music (BM 1973) and Columbia University (MA 1976, DMA 1980). He first came to public attention as a founder and director of Gageego, a New York-based trio dedicated to the performance of a wide range of 20th-century music. In 1984 he was appointed to a teaching position at Hartt College and became increasingly involved in the musical life of Hartford, Connecticut, writing works for the local symphony, for students in the public schools and for outdoor performances in Hartford parks. His best works are characterized by a mixture of complexity and clarity, a direct lyricism that informs even the most knotty passages and a personal aesthetic that combines Western chromaticism with Asian elements. His awards include the George Enescu International Composition Prize (1987), two Leo Snyder Memorial Composition Prizes (1986, 1988) and the Composers Inc. Prize (1990).

WORKS

Stage: The Pond in a Bowl (op, 1, P. Qiu, H. Hung, H. Yu and S. Qin), 1980; Rose

Garden (musical pageantry), 1990

Inst: Envelop, perc, 1972; Murder, fl, perc, 1978; Gageego, fl, pf, perc, 1981; Quiet, 7 perc, 1981; Measuring the Future, orch, 1985; Xywayz, xyl, pf, perc, 1985; Dance Interlude, orch, 1987; 3 Dances, str qt, 1987; For Four, mar qt, 1988; Chartres, pf, 1989; Stand Apart, sax qt, 1989; Nycteris and the Lamp, orch, 1990; Timing, 2 perc, 1990; 2 Stories, str qt, 1992; Shape Notes, fl, 2 perc, 1993; Triptych, mar, 1993; Split, 3 perc, 1995; Conundrum, pf, perc, 1997; Sym., orch, 1997; Tango for Louis, b cl, bn, perc, 1997; From Without (Conundrum), prep pf, perc, 1998

Vocal: Poet in New York (F. García Lorca), T, 2 lutes, 2 vielles, 1977, arr. T, str qt, 1983, arr. T, str orch, 1998; 4 Sonnets (Feng Zhi), S, T, chorus, orch, 1981; Balanza (García Lorca), 1v, pf, 1986; Nocturnos de la ventana (García Lorca), T, chbr orch, 1986; Permit Me Voyage (J. Agee), SATB, 1987; Night (García Lorca), Bar, pf, 1993; The World is Our Home (Agee), nar, S, Ct, chorus, orch, 1993

Principal publishers: AM Percussion, American Composers Editions, Apoll, Media, Plymouth, Smith

TIM PAGE

McBride, Robert (Guyn)

(*b* Tucson, AZ, 20 Feb 1911). American composer and instrumentalist. At an early age he learnt, mostly by himself, to play the clarinet, the oboe, the saxophone and the piano, performing locally in jazz bands and school music groups. He studied composition with Luening at the University of Arizona (BM 1933, MM 1935), where he later taught (1957–76). He also taught at Bennington College (1935–46) and in various summer music programmes. He has appeared as an oboe and clarinet soloist both live and on New Music Quarterly Recordings. In 1941 he toured South America as a member of the League of Composers Woodwind Quintet. During the years 1945–7 he was a composer and arranger for Triumph Films in New York, producing scores for *Farewell to Yesterday*, *The Man with My Face* and a number of short subjects. In 1952, on commission by F. Campbell-Watson, he reorchestrated George Gershwin's *Second Rhapsody*. Among the honours he has received are a Guggenheim Fellowship, commissions from the League of Composers and the New York City Ballet, and awards from the American Academy of Arts and Letters, the Composers Press and the University of Arizona. The titles and musical idioms of his works reflect his interest and involvement in jazz and theatrical music.

WORKS

Ballets: Show Piece (E. Hawkins), 1937; Punch and the Judy (M. Graham), 1941; Furlough Music, pf, 1945; Jazz Sym., 1954; Brooms of Mexico (A. Gordon), 1970

Orch: Fugato on a Well Known Theme, 1935; Mexican Rhapsody, 1935; Prelude to a Tragedy, 1935; Workout, chbr orch, 1936; Swing Stuff, cl, orch, 1940; Stuff in G, 1942; Strawberry Jam (Homemade), 1943; Sherlock Holmes Suite, band, 1945–6; Conc. for Doubles, cl, b cl, a sax, orch, 1947; Variety Day, vn conc., 1948; Hollywood Suite, band, *c*1950; Panorama of Mexico, 1960; Hill-country Sym., wind orch, 1962; Country Music Fantasy, wind orch, 1963; Sym. Melody, 1968; Folksong Fantasy, 1973; Light Fantastic, 1976–7; Sportmusic, band, 1976–7; film scores, incl. Farewell to Yesterday, The Man with My Face; various short pieces for orch, inst with orch, band

Chbr: Depression Sonata, vn, pf, 1934; Workout, ob, pf, 1936; Qnt, pf, str, 1937; Pumpkin-Eater's Little Fugue, str orch, 1955; 5 Winds Blowing, wind qnt, 1957; Str Foursome, str qt, 1957; Variations on Various Popularisms, eng hn, cl, bn, 1965; 1776 Ov., pf 4 hands, 1975; other short inst and kbd pieces

Vocal: Sir Patrick Spence (anon.), male vv, 1932; Hot Stuff (We Hope) (R. McBride), TTBB, cl, pf, 1938; The Golden Sequence (11th-century, anon.), SATB, org, 1974; Improvisation (McBride), TrTrAA, 1976; songs

MSS in ACA, New York

Principal publishers: Associated, C. Fischer, Gornston (Sam Fox), Peters

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STEVEN E. GILBERT

McBurney, Mona (Margaret)

(*b* Douglas, Isle of Man, 29 July 1862; *d* Melbourne, 4 Dec 1932). Australian composer. She received early musical training in Edinburgh with MacKenzie before emigrating to Australia with her family. Her brother, Samuel McBurney, completed the doctorate in music in Dublin and became an authority on solfège. She studied at the University of Melbourne (BMus 1896), becoming the first female graduate in music. Her early distinction as a composer grew with the completion of her opera, *The Dalmatian*, which gained her a reputation as the first Australian woman opera composer. From 1918 she taught languages at the University Conservatorium, Melbourne, as well as teaching the piano privately. At the time of her death she had completed 40 works.

McBurney was drawn to Nordic and classical themes in her programmatic and vocal music. Her larger-scale compositions reveal a mixture of influences, including 19th-century German Romanticism and English choral music. Her songs, written in the style of the English and French art song, and her idiomatic piano pieces were well known during her lifetime; *The Dalmatian* and *A Northern Ballad*, a fantasy for piano and orchestra, were also performed several times.

WORKS

(selective list)

Inno à Dante, chorus, orch, 1902; A Bardic Ode, hp, pf, *c*1905; The Dalmatian (op, 3, McBurney, after F.M. Crawford), 1905; A Northern Ballad, pf, orch, *c*1908, lost, arr. 2 pf, pubd; Song on May Morning, SSAATB, *c*1912; An Elizabethan Madrigal (N. Downes), 1920; pf pieces, mostly lost; *c*30 songs and duets

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FAYE PATTON

McCabe, John

(*b* Huyton, 21 April 1939). English composer, pianist and writer on music. At the age of two he was severely burnt in an accident leaving him susceptible to illness during his childhood. He discovered music early through records, leading him to compose 13 symphonies by the age of 11. At Manchester University he studied composition with Procter-Gregg (1958–60), then with Pitfield at the RMCM (1961–2, where he was a piano pupil of Gordon Green) and with Genzmer at the Munich Hochschule (1964). From 1965 to 1968 he was pianist-in-residence at Cardiff University, after which he successfully pursued a dual career as pianist (including a milestone recording of all of Haydn's piano sonatas) and composer. He has held a number of posts for the ISM, including that of president, 1982–3; the Royal Philharmonic and Performing Rights societies; the Association of Professional Composers, of which he was chairman, 1985–6; and the Musicians' Union. From 1983 to 1990 he was principal of the London College of Music; he later became visiting professor of composition both there and at the RAM. He has also lectured at the universities of Cincinnati and Melbourne. A (piano) prizewinner in the Gaudeamus competition in the Netherlands in 1969, he received a Composers' Guild of Great Britain special award for his services to British Music in 1975; and in 1985 he was made a CBE.

His over 150 works cover every genre from solo instrumental to opera, but he relishes most the concerto form's challenge of solo versus tutti. His nearly two dozen concertos (for most standard orchestral instruments) are the mainstay of his output, just as the symphony and string quartet were to his friend Robert Simpson. McCabe's output for his own instrument centres on six Alkan-sized studies (1969–80), though his most accomplished piano works are the *Haydn Variations*, written in 1983 to celebrate the 250th anniversary of Haydn's birth (as was his String Quartet no.4), and *Tenebrae* (1992–3).

McCabe's music is characterized by vivid instrumentation and a dynamic, dramatic use of tonality, with a range of influence taking in Bartók, Stravinsky and Vaughan Williams. In early works, such as the Hartmann variations (1964) and *Notturni ed Alba* (1970). McCabe used serialism though rarely as strictly as in his *Bagatelles* (1963); when writing the *Stabat Mater* (1976) he abandoned it completely. Several of his works have enjoyed considerable success, among them the Concerto for Orchestra,

Cloudcatcher Fells for brass band, and the award-winning ballet *Edward II* (choreographed by David Bintley). So successful was this last that he has extracted his Fifth Symphony from it for concert use and was commissioned to write two further full-length works for Bintley and the Birmingham Royal Ballet on the subject of King Arthur.

WORKS

(selective list)

dramatic and orchestral

The Lion, the Witch and the Wardrobe (children's op, 4, G. Larner, after C.S. Lewis), 1968; Mary, Queen of Scots (ballet, 2, choreog. P. Darrell), 1975; Edward II (ballet, 2, choreog. D. Bintley), 1994–5; Arthur: Pt 1 (ballet, 2, choreog. D. Bintley), 1998–9; Arthur: Pt 2 (ballet, 2, choreog. D. Bintley), 1999–2000

Variations on a Theme of Hartmann, 1964; Sym. no.1 'Elegy', 1965; Pf Conc. no.1, 1966; Concertante Variations on a Theme of Nicholas Maw, 1970; Notturni ed Alba, 1970; Pf Conc. no.2 'Sinfonia Concertante', 1970; Sym. no.2, 1971; The Chagall Windows, 1974; Pf Conc. no.3 'Dialogues', 1976, rev. 1977; Sonata on a Motet, 1976; Cl Conc., 1977; Images, brass band, 1978; Sym. no.3 'Hommages', 1978; The Shadow of Light, 1979; Vn Conc. no.2, 1980; Conc. for Orch, 1983; Cloudcatcher Fells, brass band, 1985; Double Conc., ob, cl, orch, 1987–8; Fire at Durilgai, 1988; Fl Conc., 1990; Canyons, wind band, 1991; Red Leaves, 1991; Sym. no.4 'Of Time and the River', 1993–4; Salamander, brass band, 1994; Sym. no.5 'Edward II', 1994–7

vocal

Mary Laid her Child (N. Nicholson), SATB, 1964; Requiem Sequence (Latin), S, pf, 1971; Voyage (cant., M. Smith), S, Mez, C, Bar, B, chorus, orch, 1972; Upon the High Midnight (anon.), S, A, T, B, chorus, 1973; Stabat Mater, S, chorus, orch, 1976; Mangan Triptych (J.C. Mangan): Motet, SSAATTBB, 1979, Siberia, SATB, 1980; Visions, SSAATTBB, 1983; Scenes in America Deserta (R. Banham), 2 Ct, T, 2 Bar, B, 1988; Irish Songbook Part I (W. Larminie and others), Mez, pf, 1993–4, other choral works

chamber and solo keyboard

3 Pieces, cl, pf, 1964; Str Trio, 1965; Nocturnal, pf, str qnt, 1966 Dance-Movements, hn, vn, pf, 1967; Ob Qt, 1968; Rounds, brass qnt, 1968; Conc., pf, wind qnt, 1969; Sonata, cl, vc, pf, 1969; Basse Danse, 2 pf, 1970; The Goddess Trilogy, hn, pf, 1973–5; Star-Preludes, vn, pf, 1978; Str Qt no.3, 1979; Desert II: Horizon, 10 brass, 1981; Desert III: Landscape, vn, vc, pf, 1982; Str Qt no.4, 1982; Rainforest I, fl, cl, glock/pf, 3 vn, va, 2 vc, 1984; Rainforest II, tpt, 11 str, 1987; Str Qt no.5, 1989; Harbour with Ships (5 Impressions), brass qnt, 1991; Fauvel's Rondeaux, cl, vn, pf, 1996; Pilgrim, str sextet, 1997, arr. double str orch, 1998; Sonata, vc, pf, 1999

Sinfonia, org, 1961; Bagatelles, pf, 1963; Dies Resurrectionis, org, 1963; Variations, pf, 1963; Fantasy on a Theme of Liszt, pf, 1967; Gaudí (Study no.3), pf, 1970; Aubade (Study no.4), pf, 1970; Mosaic (Study no.6), pf, 1980; Haydn variations, pf, 1983; Tenebrae, pf, 1992–3

Principal publisher: Novello

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Bartók Orchestral Music (London, 1974)
Rachmaninov (Sevenoaks, 1974)
Haydn Piano Sonatas (London, 1986)
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S.M. Craggs: 'John McCabe: a Bio-Bibliography' (New York, 1991)

G. Rickards: 'John McCabe: Repertory Guide', *Classical Music* (3 Feb 1996), 25 only

G. Rickards: 'The Piano and John McCabe', *British Music*, xxi (1999), 35–47

GUY RICKARDS

Maccari [Macari], Giacomo

(*b* Rome, *c*1700; *d* ?Venice, after 1744). Italian composer. His Roman origin is asserted by Goldoni, who knew him, but Maccari was in Venice at least by 15 December 1720, when he became a *musico tenore* for the ducal chapel at S Marco. He may have been related to the sisters Antonia and Costanza Maccari, both opera singers from Rome; Costanza was popular in Venice (where she lived a scandalous private life) between 1715 and 1718.

Maccari wrote an early serious opera, *Adaloaldo furioso* (1727), but most of his theatrical work, like that of Salvatore Apolloni, his colleague at S Marco, was connected with Giuseppe Imer's company of comedians at the Teatro S Samuele from 1734 to 1743. During these years he is known to have composed two intermezzos and he is also thought to have written other comic works for Imer and his amateur singers (one of whom was Zanetta Casanova, mother of the writer and amorist). However, it is unlikely that the settings of Goldoni intermezzos considered by Ortolani to be possibly by Maccari are the composer's work (or the work of Apolloni); the authorship of these intermezzos is not known, although the opera *Aristide* has been attributed to Lotavio Vandini (an anagram of the name Antonio Vivaldi; Weiss considered it highly improbable that Vivaldi could be the composer). None of this music survives, but Goldoni said that its 'easy, clear style was well-adapted to the needs of those performing it'. He also had some repute as a contrapuntalist, but a solo cantata indicates only a middling talent: a florid display piece, it exploits the pathetic possibilities of the minor scale with some skill but reveals rhythmic insensitivity. In 1744 he contributed some arias to the pasticcio *La finta schiava*.

WORKS

first performed at S Samuele, Venice, unless otherwise stated

Adaloaldo furioso (melodramma, A. Lucchini), S Moisè, carn. 1727
Ottaviano trionfante di Marc'Antonio (dramma comico, P. Miti), S Salvador, carn.

1735

La fondazione di Venezia (divertimento per musica, prol and 11 scenes, C. Goldoni), aut. 1736

Lucrezia Romana in Constantinopoli (dramma comico, 3, Goldoni), carn. 1737

La contessina (commedia per musica, 3, Goldoni), carn. 1743

La pupilla (int, Goldoni), 1734

Il conte Copano (int, A. Gorì and G. Imer), 1734

Cant., A, bc, *I-Nc*

Doubtful: La birba (os, Goldoni), carn. 1735; L'ippocondriaco (int, Goldoni), Oct 1735; Aristide (Goldoni), aut. 1735 [also attrib. Lotavio Vandini]; Monsieur Petiton (int, Goldoni), carn. 1736; La bottega da caffè (int, Goldoni), Oct 1736; L'amante cabala (int, Goldoni), aut. 1736

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ES (P. Petrobelli)
T. Wiel: *I teatri musicali veneziani del Settecento* (Venice, 1897/*R*)
G. Ortolani, ed.: *Tutte le opere di Carlo Goldoni* (Milan, 1935–56) i, 717, 727, and passim on Imer's troupe; notes here and in vol.x passim

JAMES L. JACKMAN

McCartney, Sir (James) Paul

(*b* Liverpool, 18 June 1942). English pop singer, songwriter, instrumentalist and composer, member of the Beatles. His first major assignment away from the Beatles was the music for the film *The Family Way* (Decca, 1966). His solo album *McCartney* (Apple, 1970) marked the group's demise, and set a pattern for the future: where even the most celebratory Lennon-McCartney songs had included a sense of loneliness and alienation, McCartney's 1970s work turned cosily domestic. The amateurish *WildLife* (Apple, 1971) was the first to appear under the imprimatur of Wings, and the group's albums *Band on the Run* (Apple, 1973) and *Venus and Mars* (Cap., 1975) were major commercial achievements which helped to restore McCartney's credibility. In 1977 the Arcadian single *Mull of Kintyre* sold over 2·5 million copies in Britain alone. From the 1980s McCartney reasserted himself as a solo artist and maintained a high international profile through duets with Stevie Wonder and Michael Jackson. His most artistically successful albums were *Tug of War* (Parl., 1982), on which he again worked with the Beatles' producer George Martin, and *Flowers in the Dirt* (Parl., 1989), which benefited from the acerbic co-writing of Elvis Costello.

In the post-Beatle period, McCartney successfully broadened his range, without however recapturing the aesthetic consistency and emotional resonance of his songwriting partnership with John Lennon. His work continues to encompass straightforward rock and roll, sentimental ballads and those strangely affecting, oddly distanced vignettes of ordinary life which resurface in the *Liverpool Oratorio* (EMI, 1991). That score, co-written with Carl Davis, remains his most extended, although the

preoccupation with the outward forms of classical music has continued, notably in the symphonic poem *Standing Stone* (EMI, 1997). He was knighted in 1997.

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W. Mellers: *Twilight of the Gods* (London, 1973)
C. Salewicz: *McCartney* (London, 1986)
D. Gutman: 'A Song for Liverpool', *Gramophone*, lxix/Nov (1991), 14–15
B. Miles: *Paul McCartney: Many Years from Now* (London, 1997)

DAVID GUTMAN

Macchetti, Teofilo

(*b* Venice, 3 March 1632; *d* Pisa, 1714). Italian music historian and composer. He studied music at Ravenna and then with Legrenzi in Venice. He joined the Camaldoli branch of the Benedictine Order, entering their monastery at Vangadizza, near Rovigo, in 1669. He was in Venice in 1672 and 1673, and in Rome during the period 1675–9. On 15 May 1681 he became *maestro di cappella* of Pisa Cathedral. He made trips to Rome, some time between 15 January 1690 and 24 June 1691, Capannoli (October 1696), and various other cities in Tuscany (August–September 1699, and for one-day excursions to organize performances). While in Pisa he wrote *Curiosità musicali*, probably the first attempt at a history of music in Italian, and one which would later interest Padre G.B. Martini. The erudite manuscript reveals him to have had a comprehensive knowledge of medieval theory and practice, as does his correspondence with G.A. Bontempi. From 1694 to 1713 Macchetti kept a musical diary (three fascicles misleadingly catalogued simply as *Conti di musiche*), an extremely valuable account of his many duties at the cathedral, and of his direction of music in 15 other churches in Pisa. Moreover, since for many occasions he listed the works performed and the singers and instrumentalists who participated as well as their fees, his diary offers a rare insight into the musical activities of Pisa; it is also an excellent source on sacred music performing practice in general. In 1711 Macchetti made arrangements that his music be sold to the Opera del Duomo after his death, a transaction which was carried out on 12 December 1715. However, although the diary indicates that his works were numerous, and were judged by one contemporary to have been composed 'con molta armonia', his only extant works are those published in *Sacri concerti di salmi*, and a manuscript of Responses for funeral services.

WRITINGS

all in I-Plu

Curiosità musicali nelle quali si tratta della musica in generale; Conti di musiche; Memorie per la Badia della Vanagadizza; Scritture diverse; Trattato di musica; Lettere a Guido Grandi; Estratti di libri, appunti frammentari; Miscellanea, incorrectly attrib. Guido Grandi

WORKS

Sacri concerti di salmi, 4vv, 4 insts (Bologna, 1687)

Responsori della liturgia dei defunti, S, S, A, T, B, SSATB, bc, *I-Plp*

Numerous sacred works, lost [see Gianturco and Pierotti Boccaccio for a list]

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B. Pescerelli: 'Teofilo Macchetti (1632–1714): un dimenticato precursore della ricerca musicologica', *AcM*, xlviii (1976), 104–11

C. Gianturco and L. Pierotti Bocccaccio: 'Teofilo Macchetti and Sacred Music in Pisa, 1694–1713', *Musicologia humane: Studies in Honor of Warren and Ursula Kirkendale*, ed. S. Gmeinwieser, D. Hiley and J. Riedlbauer (Florence, 1994), 393–415

P. Barbieri: 'L'accordatura strumentale in Toscana: proposte e contrasti da Vincenzo Galilei a Cristoforo (*c*1580–1730)', ibid., 209–32, esp. 209–10, 214–19

CAROLYN GIANTURCO

Macchi, Egisto

(*b* Grosseto, 4 Aug 1928; *d* Montpellier,4 Aug 1992). Italian composer. He studied the piano, singing and the violin, and composition under Vlad (1946–51) and Scherchen (1949–54). From 1950 to 1952 he was engaged in research into micro-intervals at the physiology institute of Rome University, where he took a degree in literature. He assisted in the foundation and direction of reviews, theatre groups, avant-garde concert associations and electronic studios (such as the Studio M4 established in Rome in 1973). He was a founder member of both the Associazione Nuova Consonanza (1960) and the Nuova Consonanza improvisation group (1965).

After an isolated attempt at serialism (*Composizione no.2*), Macchi adapted himself to newer techniques, immediately reassessing the formal stability and expressive exuberance that had, in a traditional manner, characterized his previous compositions. The outcome was, beneath a characteristic freedom of technique, a careful attention to the effective matching of ends and means, as well as a functional use of the more challenging devices, such as aleatory writing in *Composizione no.3* and the transformation of the orchestra into a chorus in *Composizione no.5*. His interest in new theatrical developments further removed any experimental abstraction from Macchi's typical mixtures of media and styles, fixing them to ideas that were consistently up-to-date, thought-provoking and rich in meaning. From 1969 he was absorbed in writing music for the cinema and television, in which he displayed a sort of applied experimentalism, similarly able to reconcile ingenious sound-research with the greatest evocative immediacy. In more than 1000 documentaries and 20 films he never yielded to the merely superficial; linking image to sound, he maintained the mixture of organizational rigour and expressiveness found in his concert music.

WORKS

Stage: Anno Domini (2 parts, A. Titone), 1962, Palermo, 1965; Parabola (1, Titone), 1963, inc.; A(lter) A(ction) (2 parts, A. Artaud and M. Diacono), Rome, 1966; Venere e il leone (chbr op, 1, N. Badalucco), 1985, unperf.; A Matra (chbr op, 1, Badalucco), 1987, unperf.

Orch: 3 evocazioni, 1953; 2 variazioni, 1955; 4 espressioni, 1956; Composizione no.1, 1958; Composizione no.2, 4 groups, 1959, inc.; Composizione no.5, 1961; Morte all'orecchio di Van Gogh, amp hpd, chbr orch, tape, 1964 [after text by A. Ginsberg]

Vocal: Requiem, 1940; Voci (Ungaretti), chorus, 1963; Cadenza 1–2 (Diacono), S, 1967 [1 from A(lter) A(ction)]; Composizione no.6 (Kleines Dachau-Requiem) (Lat.), boys' vv, 1968; songs, etc.

Other inst: Candomblé a Oxala, ens, 1954; Micropolittico, ens, 1955; Schemi, various combinations, 1960, collab. Guaccero; Composizione no.3, 12 insts, 1960; Composizione no.4, 9 insts, 1961; Per cembalo, hpd, 1965; Comica con happy end, 4 wind, 1967; Composizione no.7, double wind qnt, str, 1968

Film scores: The Assassination of Trotsky (dir. J. Losey), 1972; Il delitto Matteotti (dir. F. Vancini), 1973; La villeggiatura (dir. M. Leto), 1973; Mr. Klein (dir. Losey), 1975; Padre padrone (dir. P. and V. Taviani), 1977; over 1000 scores for the cinema and television

Principal publisher: Bruzzichelli

WRITINGS

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V. Gelmetti: ' Nota su A(lter) A(ction)', *Marcatre*, xxvi–xxix (1966), 16

D. Guaccero: ' Studio per A(lter) A(ction)', *Marcatre*, xxvi–xxix (1966), 17

R. Vlad and D. Guaccero: 'A(lter) A(ction) di Egisto Macchi', *Collage*, no.7 (1967), 92

R. Zanetti: *La musica italiana nel novecento* (Busto Arsizio, 1985)

E. Simeon: *Per un pugno di note* (Milan, 1995)

CLAUDIO ANNIBALDI

Macchiavelli, Ippolito

(*b* Bologna, 28 May 1568; *d* Rome, 14 May 1619). Italian composer. He served Antonio Facchinetti della Noce, Cardinal of Santi Quattro and great-nephew of Innocent IX, from 1574 to 1606. On 1 February 1607 he entered the household of Cardinal Montalto. At some point he received a benefice, which, together with the title 'Don', suggests that he took minor religious orders but was not a priest. The libretto of *Amor pudico* (Rome, 1614), to which he contributed music, indicates that he was a theorbo player. All ten of his surviving compositions are settings of Italian poetry for solo voice

with thoroughbass accompaniment. Nine are strophic variations: six to canzonetta texts, two to octave stanzas and one to a sonnet. The canzonetta settings have rhythmically active basses, which accompany vocal lines with predominantly one to three notes per syllable together with a few extended and very rapid melismas. Extreme contrasts between rapid and slow delivery of the text and between recitational and lyrical styles lend drama to his works. (J.W. Hill: *Roman Monody, Cantata and Opera from the Circles around Cardinal Montalto*, Oxford, 1997)

JOHN WALTER HILL

Maccioni, Giovanni Battista [Giambattista]

(*b* ?Orvieto; *d* ?Rome, *c*1678). Italian composer, harpist and librettist. The libretto of a *commedia* of 1615 entitled *I pazzi prudenti* (in *I-Rn*) is by a 'Gio. Battista Maccioni da Orvieto'. Rudhart and others assumed that this Maccioni is the same person who arrived in Munich on 12 May 1651 and received an appointment as court chaplain and harpist. In the following year, the Elector Ferdinand Maria married Princess Adelaide of Savoy, who enthusiastically supported Italian artistic endeavours in Bavaria. Maccioni soon won Adelaide's favour and became an important cultural adviser. He not only collaborated with her in the preparation of several librettos but also taught her the harp and possibly the guitar. In August 1653 the Emperor Ferdinand III was honoured during a visit to Munich by the performance of a brief allegorical composition, *L'arpa festante*, for which Maccioni wrote both text and music (in *A-Wn* 16889; 3 extracts ed. in Schiedermair, 1903–4, pp.461ff). Librettos by him for at least four other works performed in Munich survive (in *D-Mbs*). Two of these, each described as 'Introduttione per il balletto', date from 1657; Sandberger assumed that Ludwig Wendler composed the music, which is lost. The first was commissioned for the birthday (16 January) of the Dowager Electress Marie Anna. Adelaide inspired both texts and participated in the performance of the second introduction, *Li quattro elementi*. She was also responsible for the basic ideas of Maccioni's last two librettos, *Applausi festivi* (28 August 1658) and *Ardelia* (1660), a *dramma musicale*; J.K. Kerll appears to have composed the music for both texts, but it has not survived. The earlier work was an introduction to a tournament performed in honour of the Emperor Leopold I. Lipowsky (who has been followed by others) indicated that Maccioni also wrote the libretto for an *opera pastorale* entitled *Celaroso*, allegedly performed at Munich in 1657, but no evidence has been found that an opera with this title was actually staged. Maccioni appears to have left Munich about 1661. By 1662 he was in Rome, where he served as an envoy for Munich and became a resident at the papal court. Correspondence between him and Ferdinand Maria, dating from the years 1662–74, reveals his influence in securing musicians for the Munich court; they included the castratos Ferrucci and Boni and the composer Ercole Bernabei.

Maccioni's *L'arpa festante* marks the beginning of opera at the Munich court, where Italian dramatic music flourished for the rest of the Baroque

era. It consists of a single extended scene. The music calls for five soloists and includes brief recitatives, arias and duets and a final chorus. The florid arioso patterns and snatches of melodic chromaticism indicate that Maccioni was familiar with contemporary techniques. His librettos are occasional texts, except for *Ardelia*, which shows Venetian influence.

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LAWRENCE E. BENNETT

McClary, Susan (Kaye)

(*b* St Louis, 2 Oct 1946). American musicologist. She received the BMus in piano from Southern Illinois University in 1968 and took the doctorate in musicology in 1976 at Harvard, where she worked with Nino Pirrotta, Anthony Newcomb and Earl Kim. After teaching at Trinity College, Connecticut (1977) and the University of Minnesota (1977–83) as an assistant professor, she was appointed associate professor at Minnesota in 1983 and professor in 1990. She was then professor at McGill University (from 1992), and in 1994 she joined the faculty at UCLA, where she was made chair of the music department in 1995. She was also Ernst Bloch Visiting Professor at the University of California, Berkeley in 1993, when she presented the lecture series, 'Conventional Wisdom: the Content of Musical Form'. In 1995 she was awarded the John D. and Catherine T. MacArthur fellowship.

One of the major figures in feminist musicology, McClary attracted widespread attention in the late 1980s with work done while she was a member of the University of Minnesota committee on the press (1986–90). Provocative essays accompanying Jacques Attali's *Noise* (1985) and Catherine Clément's *Opera, or the Undoing of Women* (1988) were followed by her landmark collection of essays, *Feminine Endings* (1991), in which she outlined new directions in musicology inspired by feminist thought. Provocative and sometimes controversial, McClary has had a

major influence on thinking about gender constructions in music, the role of the body in musical meaning and the significance of popular music.

WRITINGS

The Transition from Modal to Tonal Organization in the Works of Monteverdi (Diss., Harvard U., 1976; Ann Arbor, 1976)

'Pitches, Expression, Ideology: an Exercise in Mediation' *Enclitic*, vii/1 (1983), 76–86

'The Politics of Silence and Sound' in J. Attali: *Noise* (Minneapolis, 1985), 149–58

'A Musical Dialectic from the Enlightenment: Mozart's *Piano Concerto in G Major, K. 453*, Movement II', *Cultural Critique*, iv (1986), 129–69

ed., with R.Leppert: *Music and Society: the Politics of Composition, Performance and Reception* (Cambridge, 1987) [incl. 'The Blasphemy of Talking Politics during Bach Year', 13–62]

'Feminism, or the Undoing of Opera', in C. Clementi: *Opera, or the Undoing of Women* (Minneapolis, 1988), ix–xviii

'Constructions of Gender in Monteverdi's Dramatic Music', *COJ*, i (1989), 203–23

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'This is Not a Story My People Tell: Time and Space According to Laurie Anderson', *Discourse*, xii/1 (1989–90), 104–28

'Living to Tell: Madonna's Resurrection of the Fleshly', *Genders*, vii (1990), 1–21

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'Structures of Identity and Difference in Carmen', *Women: a Cultural Review*, iii (1992), 1–15

'Agonie und erotischer Taumel: Ausformungen der Geschlechtsspezifik in Monteverdis L'Orfeo', *Salzburg Festival 1993*, 61–85 [programme book]

'La costruzione dell'identità sessuale nelle opere drammatiche di Monteverdi', *Musica/Realtà*, no.41 (1993), 121–44

'Narrative Agendas in "Absolute" Music: Identity and Difference in Brahms' Third Symphony', *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. R. Solie (Berkeley, 1993), 326–44

'Reshaping a Discipline: Musicology and Feminism in the 1990s', *Feminist Studies*, xix (1993), 399–423

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'Narratives of Bourgeois Subjectivity in Mozart's "Prague" Symphony', *Understanding Narrative*, ed. P. Rabinowitz and J. Phelan (Columbus, OH, 1994), 65–98

'Of Patriarchs…and Matriarchs, too: the Contributions and Challenges of Feminist Musicology', *MT*, ciiiv, (1994), 364–9

'Paradigm Dissonances: Music Theory, Cultural Studies, Feminist
       Criticism', *PNM*, xxxii/2 (1994), 68–85
'"Same as It Ever Was": Youth Culture and Music', *Microphone Fiends:
       Youth Music and Youth Culture*, ed. A. Ross and T. Rose (New York,
       1994), 29–40
with R. Walser: 'Theorizing the Body in African-American Music', *Black
       Music Research Journal*, xiv (1994), 75–84
'Music, the Pythagoreans, and the Body', *Choreographing History*, ed. S.L.
       Foster (Bloomington, IN, 1995), 82–104
'The Impromptu that Trod on a Loaf, or How Music Tells Stories', *Narrative*,
       v (1997), 20–35
'Gender Ambiguities and Erotic Excess in Seventeenth-Century Venetian
       Opera', *Representations of Gender and Sexuality in Opera*, ed. E.
       Hudson and M.A. Smart (Princeton, NJ, forthcoming)
'Unruly Passions and Courtly Dances: Technologies of the Body in
       Baroque Music', *Embodying Power in Seventeenth and Eighteenth
       Century France*, ed. S. Melzer and K. Norberg (Berkeley, forthcoming)

<div align="right">JANN PASLER</div>

MacClintock, Carol (Cook)

(*b* St Joseph, MO, 19 Nov 1910; *d* Bloomington, IN, 3 Jan 1989). American
musicologist. Trained in the piano, violin and singing, she received the
BMus in 1932 from the University of Illinois and the MMus in 1935 from the
University of Kansas. In 1955 she took the PhD under Apel at Indiana
University, with a dissertation on the five-part madrigals of Giaches de
Wert. She also studied at the Juilliard School of Music and the American
Conservatory in Fontainebleau; her teachers included Casadesus for the
piano. She taught at Colorado Woman's College (1936–40), Stephens
College (1940–41), the University of Illinois (1941–4), Indiana University
(1944–6) and Southern Illinois University (1959–64). In 1964 she was
appointed professor of musicology at the University of Cincinnati.

MacClintock was particularly noted for her work on Giaches de Wert,
whose complete works she edited with Melvin Bernstein for the American
Institute of Musicology. Her studies and translations of Italian theorists of
the late 16th and early 17th centuries are important to the study of the
performance of madrigals and early monody.

WRITINGS

The Five-Part Madrigals of Giaches de Wert (diss., Indiana U., 1955)
'A Court Musician's Songbook: Modena MS C311', *JAMS*, ix (1956), 177–
       92
'Some Notes on the Secular Music of Giaches de Wert', *MD*, x (1956),
       106–41
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PAULA MORGAN

McClymonds, Marita (Martha) P(etzoldt)

(*b* St Louis, 4 Dec 1935). American musicologist. She studied at Culver-
Stockton College (BA 1956), and later under Daniel Heartz and Alan Curtis
at the University of California, Berkeley (MA 1971, PhD 1978). Prior to her
graduate work she taught music privately and in public schools in Missouri
and Illinois. Her academic career began in 1981, when she was appointed
professor of music at the University of Virginia, where she was also chair of
the music department (1988–95, 1998–9). Her dissertation on Jommelli's
last years proved to be the starting point for extensive, wide-ranging
studies on 18th-century Italian opera, in particular treating the innovations
and modifications in *opera seria* during the second half of the century;
these studies have thrown new light on the background to the operas of
Mozart, Haydn and Gluck, and have focussed scholarly attention on the
librettist Mattia Verazi.

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PAULA MORGAN

MacColl, Ewan [Miller, Jimmie]

(*b* Salford, Lancs, 1915; *d* 22 Oct 1989). English folk singer, songwriter and collector. He inherited a large repertory of traditional Scottish songs from his parents, William Miller and Betsy Hendry. During the early 1930s he wrote satirical songs. In 1934 he married Joan Littlewood, with whom he formed several theatres, the most famous of which was Theatre Workshop. He changed his name during the Lallans movement in Scotland in the 1940s. He married the dancer Jean Newlove in 1950, with whom he had Hamish and Kirsty MacColl; both became singers and musicians.

MacColl was one of the architects of the Folk Music Revival (*see* England, §II; Folk music, §3), which began in England in the early 1950s. In 1953 he

founded (with Alan Lomax, Bert Lloyd, Seamus Ennis and others) the Ballads and Blues Club in London, later to become the Singers Club. In 1956 he met Peggy Seeger (*see* Seeger), with whom he embarked upon a life partnership; their three children, Neill, Calum and Kitty, are all singers and musicians. From 1957–89, they gave concerts, conducted workshops and toured in Britain and abroad as singers of traditional and contemporary songs. They recorded extensively and initiated projects such as *The Long Harvest* (a 10-volume series of traditional ballads) and *The Paper Stage* (a two-volume set of Shakespearian sung narratives). They formed their own record company, Blackthorne, and issued discs of their own renditions of traditional and topical songs.

From the 1930s MacColl worked with experimental producers in radio. In 1957, collaborating with Peggy Seeger and Charles Parker, he wrote a series of musical documentaries for BBC radio which became known as the 'radio ballads'; these were released on CD in 1999. A combination of recorded speech, sound effects, new songs and folk instrumentation, they included the programmes 'Singing the Fishing', 'The Big Hewer' and 'Songs of the Road'. In 1965 MacColl and Seeger founded the Critics Group, a company of revival singers whom MacColl trained in vocal and theatrical techniques. For five years the Critics staged annually *The Festival of Fools*, a dramatic musical revue of the year's news.

MacColl and Seeger collected extensively from traditional singers in Britain. In addition to books of his own songs and various small collections, MacColl produced with Seeger two anthologies of the music of Britain's nomadic people: *Travellers' Songs of England and Scotland* and *Doomsday in the Afternoon*.

As a songwriter, MacColl is best known as the author of *The First Time Ever I Saw Your Face*, *Dirty Old Town*, *The Shoals of Herring*, *Freeborn Man* and *The Manchester Rambler*. He wrote more than 300 songs and performed songs of the industrial cities, Scots history and the English countryside.

In 1987 he was presented with an honorary degree by the University of Exeter. He was awarded a posthumous honorary degree by the University of Salford in 1991. The Ewan MacColl and Peggy Seeger Archive is housed at Ruskin College, Oxford.

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McCorkle, Donald M(acomber)

(*b* Cleveland, 20 Feb 1929; *d* Vancouver, 6 Feb 1978). American musicologist. He attended Brown University and Bradley University, where he took the BMus in 1951. At Indiana University he worked with Willi Apel and Paul Nettl, and took the MA (1953) and the PhD (1958), with a dissertation on Moravian music in Salem. From 1954 to 1964 he taught at Salem College, Winston-Salem, North Carolina. He was also director of the Moravian Music Foundation in Winston-Salem from 1956 to 1964, when he joined the University of Maryland as professor of musicology. He was professor and head of the department of music at the University of British Columbia, 1972–5, and professor of musicology from 1972.

McCorkle was interested in 18th- and 19th-century historical musicology. He studied and edited the music of the colonial German tradition in the USA, particularly the musical culture of the Moravian settlers of North Carolina. In 1964 he began work on a thematic catalogue of Brahms's works and a descriptive catalogue of the autographs. The catalogue was completed by his wife, Margit, as *Johannes Brahms: thematisch-bibliographisches Werkverzeichnis* (Munich, 1984). He was editor of *College Music Symposium* in 1961–2 and 1970.

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PAULA MORGAN

McCormack, John

(*b* Athlone, 14 June 1884; *d* Dublin, 16 Sept 1945). Irish tenor, later naturalized American. He began his studies in Dublin, and in 1905 went to Milan to study with Vincenzo Sabatini. The following year he made his stage début under the assumed name of Giovanni Foli in Mascagni's *L'amico Fritz* at the Teatro Chiabrera in Savona, near Genoa. After further engagements in small Italian theatres he made his Covent Garden début as Turiddu (*Cavalleria rusticana*) in the autumn season of 1907, confirming his success the same season in *Rigoletto* and *Don Giovanni*. From 1908 to 1914 he took part in every summer season at Covent Garden, adding to his repertory (often with Tetrazzini or Melba in the cast) *Il barbiere di Siviglia*, *La sonnambula*, *Lucia di Lammermoor*, *Faust*, *Roméo et Juliette*, *Lakmé*, *La bohème* and *Madama Butterfly*. He made his New York début at the Manhattan Opera House in *La traviata* (1909) and took the same role in his Metropolitan début the following year, becoming a favourite with the public in Boston and Chicago as well as New York.

McCormack was already laying the foundations of his future career as a concert singer and soon, being by his own admission a poor actor, he decided to abandon the stage. Thereafter, partly because of his Irish nationalism (which for a time made him unpopular in England), he spent his time mainly in the USA, and in 1917 became an American citizen. His concert work revealed him as a remarkable interpreter, not only of Handel, Mozart and the Italian classics, but also of German lieder. The preponderance in his programmes of sentimental and popular ballads alienated many musical people as much as it pleased the wider public; but, whatever the song, he never debased his style. Meanwhile his repertory of serious music grew continually.

In 1928 McCormack was made a papal count by Pope Pius XI. By then he had returned to live in Ireland, and for another decade he continued to give concerts in many parts of the world, especially in the British Isles. In autumn 1938 he made a farewell tour, but during the war he emerged from retirement for some broadcasts, and to tour in aid of the Red Cross.

McCormack's numerous recordings show the singular sweetness of his tone and perfection of his style and technique in his prime – for example, in his famous version of Mozart's 'Il mio tesoro' and in Handel's 'O sleep' (*Semele*) and 'Come, my beloved' (i.e. 'Care selve' from *Atalanta*) – while later records of lieder and of Irish folksongs illustrate other aspects of his versatile art. He was always, according to Ernest Newman, 'a patrician artist … with a respect for art that is rarely met with among tenors'.

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DESMOND SHAWE-TAYLOR/R

McCracken, James (Eugene)

(*b* Gary, IN, 16 Dec 1926; *d* New York, 29 April 1988). American tenor. His début was as Rodolfo in *La bohème* at Central City, Colorado, in 1952. He made his Metropolitan Opera début in 1953 as Parpignol in the same opera and took many other comprimario roles before leaving for Europe in 1957. He was engaged at Bonn as Max, Radames and Canio. The turning-point in his career was an engagement as Otello with the Washington Opera in 1960; it became, and remained, his most celebrated role, and he recorded it under Barbirolli. He sang in most of the world's leading houses, and his repertory included Florestan, Don José, Calaf, Manrico and Don Alvaro, Tannhäuser, Bacchus (*Ariadne auf Naxos*), Hermann, Samson and John of Leyden (*Le prophète*). A powerful and convincing actor, McCracken had an emotional intensity and a dark-timbred tenor of exceptional fervour. His other recordings include Florestan, Don José and John of Leyden. He married the mezzo-soprano Sandra Warfield, with whom he collaborated on an autobiography, *A Star in the Family* (New York, 1971).

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MARTIN BERNHEIMER

McCredie, Andrew D(algarno)

(*b* Sydney, 3 Sept 1930). Australian musicologist and teacher. A graduate of the University of Sydney (BA 1951, MA Hons 1958), he also studied at the New South Wales State Conservatorium of Music before leaving for Europe. After studying composition with Lennox Berkeley at the RAM (1953–5), he took up musicological studies at the universities of Copenhagen (1955–6) and Stockholm (1956–7). In Hamburg (1960–63), where he was an Alexander von Humboldt Fellow, he took the doctorate in 1963 with a dissertation on German Baroque opera. In 1965 he was appointed senior research fellow at the University of Adelaide, where he later became professor of musicology (1978–94).

McCredie's initial research was in the fields of German Baroque opera, north German symphonic music from 1770 to 1830, and the sources of Byzantine and eastern European music from 1100 to 1830. However, his many later publications (in English and German) cover an unusually wide range of research, including historical, aesthetic and analytical studies of European music from the Middle Ages to the present day, as well as those dealing with Australasia and the South Pacific region. Other areas of research have been the interaction of musicology with comparative literature and topos theory, German music historiography and music in emigration. His published work on Karl Amadeus Hartmann is of particular importance, including a monograph on the composer and a complete thematic catalogue. McCredie has also contributed significantly to the literature on Australian music with his *Musical Composition in Australia* and *Catalogue of 46 Australian Composers*. In 1965 he founded and edited the annual *Miscellanea Musicologica*, which became one of the main musicological journals in Australia.

Through his own teaching and the many international conferences he organized in Adelaide, McCredie has profoundly influenced the development of musicology in Australia. In 1974 he was awarded the Dent medal, and the following year became the first musicologist to be elected a Fellow of the Australian Academy of the Humanities. In 1984 he was made a Member of the Order of Australia for his contribution to musicology.

WRITINGS

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DAVID TUNLEY

McCreesh, Paul

(*b* London, 24 May 1960). English conductor. He read music at the University of Manchester (1978–81) before founding the Gabrieli Consort and Players. Following his directing début at St John's, Smith Square, London, in 1981, he has become increasingly recognized for performances of Renaissance and early Baroque masterpieces, often within their original liturgical context. He has received special acclaim for recordings based on his own research into 17th-century performance conditions. His first success, 'A Venetian Coronation', speculatively recreating the music performed in Doge Grimani's investiture in 1595, won a Gramophone Award in 1990. His preoccupation with how music adorned the distinctive ceremony and rites of Venice in its heyday of Gabrieli, Grandi and Monteverdi led to reconstructions of a 'Venetian Vespers' and a 'Venetian Easter Mass'. His 'Lutheran Mass for Christmas Morning', complete with Praetorius motets and congregational hymns, was recorded in Roskilde

Cathedral, Denmark, in 1994 and arguably exploited the fullest range of acoustic and timbral perspectives yet experienced in a 'period' performance. More recently McCreesh has brought his customary concern for dramatic impact to Handel's oratorios, including vital and compelling recordings of *Messiah* and *Solomon*.

<div align="right">JONATHAN FREEMAN-ATTWOOD</div>

MacCunn, Hamish (James)

(*b* Greenock, 22 March 1868; *d* London,2 Aug 1916). Scottish composer, conductor and teacher. He was the son of a shipowner, and his mother was a former pupil of Sterndale Bennett. In his culturally privileged childhood, MacCunn was encouraged in his musical pursuits, attending a season of concerts at the age of eight given by August Manns at Crystal Palace, London. He won a composition scholarship to the newly opened Royal College of Music in 1883, where he studied composition with Parry and piano with Franklin Taylor. He also played the viola in college orchestras and quartets. In 1886 he resigned from the RCM without taking a diploma.

MacCunn's first compositions of substance were heard at concerts in the RCM (*Cior Mhor*, 1885), but more importantly, through the influence of George Grove, at the Crystal Palace Saturday Concerts under Manns. Many of his major orchestral and choral works date from this period, being performed at the Saturday Concerts and elsewhere. Some songs and smaller works were included in a series of concerts at the house of the artist John Pettie, whose daughter he married in 1888. MacCunn was Professor of Harmony at the RAM from 1888 to 1894 and also gave lessons privately.

In 1889 MacCunn was commissioned by Carl Rosa to write a work for his opera company, and the opera *Jeanie Deans* was first produced at the Lyceum Theatre, Edinburgh, in 1894. It was a huge success and marked the beginning of his association with various operatic companies as a conductor. For two seasons from 1898 he conducted the Carl Rosa Company, including the first English-language productions of Wagner's *Tristan* and *Siegfried*. After Sullivan's death MacCunn took up his position at the Savoy until 1905, conducting the first run of German's *Merrie England*; he also worked with other groups such as the Moody-Manners Company, and towards the end of his life he took on some of Beecham's conducting seasons at Covent Garden (1910) and the Shaftesbury Theatre (1915). From 1912 he taught composition at the Guildhall School of Music.

Most of MacCunn's music was written to a literary stimulus, often generated by his fellow-countryman Sir Walter Scott. The opera *Jeanie Deans*, the cantata *The Lay of the Last Minstrel*, and the overture *Land of the Mountain and the Flood*, easily his most famous work, fall into this category and supplied the composer with suitable nationalist subjects for his music. His other works are similarly descriptive or illustrative and he generally eschewed the use of absolute musical forms, as did his compatriots Mackenzie and Wallace. MacCunn's aptitude for drama in music is best shown in *Jeanie Deans*, a work that stayed in the repertory

for over 20 years; it has also been revived in recent times. His later dramatic works lacked its musical intensity and its narrative conviction and were not successful. Many of his stylistic tendencies in the early operas evolved from Wagner, and he has since been described, together with Ethel Smyth, as 'Wagner's most noteworthy British follower'. His orchestral overtures show a distinct technical mastery of form and orchestration, drawing their stylistic influence from Weber, Mendelssohn, Schumann and Brahms, yet retaining a certain creativity lacking in lesser composers. He also assimilated his native Scottish music into his works without detriment to a more cosmopolitan style.

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Land of the Mountain and the Flood, ov, op.3, London, Crystal Palace, 5 Nov 1887 (1889)

The Ship o' the Fiend, ballade, op.5, London, 21 Feb 1888 (1890)

The Dowie Dens o' Yarrow, ballade, op.6, London, Crystal Palace, 13 Oct 1888 (1891)

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Five Dances for orchestra

Ballet, 1905

Str qnt, E♭, 2 vn, va, 2 vc

Three Romantic Pieces, vc, pf (1894); 4 other pieces, vc, pf, separately pubd (1914), 2 of these also arr. vn, pf

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DUNCAN J. BARKER

McDaniel, Barry

(*b* Lyndon, KS, 18 Oct 1930). American baritone. He studied at the Juilliard School and at the Stuttgart Hochschule für Musik, and made his recital début in Stuttgart in 1953. After short periods with the opera companies in Mainz, Stuttgart and Karlsruhe, he joined the Deutsche Oper, Berlin, in 1962, and subsequently made guest appearances at the Vienna Staatsoper, the Bavarian Staatsoper and the Metropolitan. His mellifluous

voice was heard to particular advantage in Mozart, as Pelléas, and in Strauss (the Barber in *Die schweigsame Frau* and Olivier in *Capriccio* were among his best roles). He was also noted for his performances in 20th-century operas: he created the Secretary in Henze's *Der junge Lord* at Berlin in 1965, and won praise for his witty performance as the Husband in Poulenc's *Les mamelles de Tirésias* at the Munich Festival in 1974. He gave recitals in New York and in all the major European capitals; his interpretations of *Die schöne Müllerin* and *Winterreise* were distinguished by a fine sense of line and an acute understanding and projection of the texts, and he was a noted Bach singer. Richard Rodney Bennett composed his *Tenebrae* for him.

ALAN BLYTH

MacDonagh, (John Alfred) Terence

(*b* Woolwich, 3 Feb 1908; *d* London, 12 Sept 1986). English oboist and english horn player. The son of an oboist, he studied in Paris and with Leon Goossens in London. His first posts were with the Scottish Orchestra (1926) and the British National Opera Company (1926–9). A founder-member of the BBC SO as its english horn player (1930), he became principal oboist in 1937. After wartime service he returned to the BBC SO in 1945–6 and again between 1963 and 1973. His artistry reached its prime as Beecham's principal oboist in the RPO (1947–63), with whom he made many distinguished recordings. MacDonagh was also a superb player of chamber music; the unique intensity of his tone can be heard in the Decca recording of Mozart's complete wind music with the London Wind Soloists (1962). From 1945 to 1978 he was professor of oboe at the RCM, where his skill in developing his pupils' natural qualities produced a succession of fine, individual oboists. He was made an OBE in 1979.

JAMES BROWN

MacDonald, Andrew P(aul)

(*b* Guelph, ON, 30 Nov 1958). Canadian composer and guitarist. After studying the classical guitar at the University of Western Ontario (BM 1981), he pursued postgraduate studies in composition at the University of Michigan (MM 1982, DMA 1985), where his teachers included William Bolcom, Leslie Bassett, George Balch Wilson and William Albright. He held teaching appointments at Brandon and Wilfrid Laurier universities before accepting a composition post at Bishop's University in 1987. Co-founder and artistic director of Ensemble Musica Nova, he has also served as vice-president of the Canadian League of Composers.

MacDonald's compositional style is marked by synthetic eclecticism. A rationalized approach to pitch and temporal structures in early works, such as *Run Before the Wind* (1985), was soon tempered by an increasing interest in Quebec folk music, first manifest in *Music for the Open Air* (1990) and *Les oiseaux sauvages* (1991). Awards from the du Maurier Arts Canadian Composers Competition (1992, 1993) and commissions from the CBC and the Manitoba Chamber Orchestra led to a number of neo-tonal

orchestral works including: *In the Garden of Gaea* (1991); *Eros* (1994); a Violin Concerto (1991), which won the 1995 Juno Award; and concertos for the piano (1995) and cello (1996). Subsequent works display an interest in astronomy and ancient Greek music.

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(selective list)

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Orch: Run Before the Wind, 1985; Songs of Life's Complaint, 1986; The Birth of Spring (R. Gustafson), S, SATB, str, 1989; In the Garden of Gaea, 1991; Les oiseaux sauvages, hpd conc., 1991; Vn Conc., 1991; Les vois éternelles, 1992; Eros, 1994; The Great Rock in the Sea, 1994; Pf Conc., 1995; Vc Conc., 1996

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TOM GORDON

McDonald, 'Country' Joe

(*b* Washington DC, 1 Jan 1942). American country and rock singer, guitarist and songwriter. He made his mark with Country Joe and the Fish, a band that played an important role in the San Francisco psychedelic scene between 1966 and 1969. In 1966 the band issued an EP that was included in an issue of *Rag Baby*, a radical magazine that circulated in the San Francisco/Berkeley area. Its songs 'Bass Strings', '(Thing Called) Love' and 'Section 43' were included on the début album, *Electric Music for the Mind and Body* (Van., 1967). While this clearly displays the band's origins in acoustic blues and folk, it is most noteworthy for its many moments influenced by the use of LSD, particularly on 'Section 43'. According to band accounts, the entire record was designed to enhance the listener's acid trip. The group's next album, *I-Feel-like-I'm-Fixin'-to-Die* (Van., 1968), included the title song, and an outspoken denouncement of the Vietnam War originally recorded in 1965, and 'Fish Cheer', which the band made famous by inserting 'Fuck' in place of 'Fish' at live performances. While *Together* (Van., 1968) brought the group's greatest commercial success, it already marked the musical decline of the band. Since the break-up of Country Joe and the Fish in 1970, McDonald has released a number of solo albums.

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JOHN COVACH

McDonald, Harl

(*b* nr Boulder, CO, 27 July 1899; *d* Princeton, NJ, 30 March 1955). American composer, pianist, conductor and teacher. He studied with Vernon Spencer, Ernest Douglas and Yaraslav de Zielinsky, and received the BMus at the University of Southern California (1921). Thereafter he studied in Liepzig, at the conservatory and the university (diploma 1922). Returning to the USA in 1923, he toured as a piano soloist and accompanist. He taught at the Philadelphia Musical Academy (1924–6) and at the University of Pennsylvania (1926–46), where he was successively lecturer, assistant professor, professor and director. In addition, he was general manager of the Philadelphia Orchestra (1939–55) and conducted research in acoustics and sound measurement for the Rockefeller Foundation (1930–33), publishing with O.H. Schenck *New Methods of Measuring Sound* (1935), for which he was elected to the scientific fraternity Sigma Xi. His music often follows a written programme; its style ranges from the Impressionist to the objective, employing by turns traditional tonality, contemporary dance rhythms, elements of black American and other traditional musics, extremely dissonant harmonies and harsh tone-colours. He preferred to write music that had an immediate emotional appeal, eschewing what he called 'sterile, intellectual forms and idioms'.

WORKS

(selective list)

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Choral: The Breadth and Extent of Man's Empire, 1938; Songs of Conquest, 1938; Lament for the Stolen, female vv, orch, 1939; Dirge for Two Veterans (W. Whitman), female vv, orch, 1940; Wind in the Palm Trees, female vv, str, 1940; God Give us Men, vv, orch, 1950; many other pieces

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BARBARA A. RENTON

Macdonald, Hugh J(ohn)

(*b* Newbury, Berks., 31 Jan 1940). English musicologist. He studied under Raymond Leppard at Cambridge (1958–66); after research on the music of Berlioz he was awarded the PhD in 1969 for a dissertation consisting of a

critical edition of *Les Troyens*. He was a lecturer in music at Cambridge (1966–71) and at Oxford (1971–80), and was Gardiner Professor of Music at Glasgow University (1980–87). In 1987 he was appointed Avis Blewett Professor of Music at Washington University, St Louis. His chief area of work has been the music of the 19th century, especially in France; a searching yet elegant writer, his scholarship is informed by his keen musicianship. He has been general editor of the new complete edition of the works of Berlioz since its inception in 1967 and has been particularly active in the revival of interest in Berlioz's music.

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DAVID SCOTT/R

MacDonald, Jeanette

(*b* Philadelphia, 18 June ?1901; *d* Houston, 14 Jan 1965). American soprano. She began her stage career in 1917 as a chorus girl at the Capitol Theater, New York. She played some minor parts in Broadway musicals during the 1920s and had her first starring role in *Yes, Yes, Yvette* (1927). She is best known for her performances in film musicals in operetta style; she first appeared opposite Maurice Chevalier, and then with Nelson Eddy in such films as *Naughty Marietta* (1935), *Rose Marie* (1936), *Sweethearts* (1938) and *New Moon* (1940). Although her voice lacked flexibility and warmth, MacDonald projected an image of charm and beauty appropriate to the romantic heroines she portrayed. She left film work in 1942 in order to make concert tours, radio appearances and recordings. She also began a brief career in opera in 1943, when she appeared with Ezio Pinza in Gounod's *Roméo et Juliette* in Montreal; her only other role was as Marguerite in *Faust* with the Chicago Civic Opera and Cincinnati Summer Opera the following year. MacDonald was married to the actor and composer Gene Raymond, whose songs she performed in her concert programmes.

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    (Secaucus, NJ, 1978)

JEAN W. THOMAS

McDonald, Susann

(*b* Rock Island, IL, 26 May 1935). American harpist and teacher. After training in Chicago and New York, she studied from the age of 15 in Paris, at first privately with Henriette Renié, then with Lily Laskine at the Conservatoire, where she gained a *premier prix* in 1955. She won second prize at the first Israel International Harp Contest in 1959. Technically impeccable, she has played as a soloist in Europe, Australia, Japan, Israel and South America, as well as in the USA and Canada, and gives many masterclasses. She has recorded much of the more neglected harp repertory, and given first performances of many works composed for her, including Joseph Wagner's Fantasy Sonata, LaSalle Spier's Sonata, and Camil Van Hulse's Suite, all for solo harp. A teacher of great distinction, she succeeded Marcel Grandjany at the Juilliard School in 1975, continuing to teach there until 1985. From 1981 she also taught at Indiana University where she was chairman of the harp department and where, in 1989, she was named Distinguished Professor of Music. She has been artistic director of the World Harp Congress since its inception in 1975 and is founder and musical director of the triennial USA International Harp Competition.

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ANN GRIFFITHS

MacDowell [McDowell], Edward (Alexander)

(*b* New York, 18 Dec 1860; *d* New York, 23 Jan 1908). American composer, pianist and teacher. At the turn of the 20th century he was America's best-known composer both at home and abroad, particularly renowned for his piano concertos and evocative piano miniatures.

1. Life.
2. Views and aesthetics.
3. Orchestral music.
4. Early piano music.
5. Sonatas.
6. Late piano sets.
7. Vocal music.
WORKS

DOLORES PESCE (text, bibliography), MARGERY MORGAN LOWENS (work-list)

MacDowell, Edward

1. Life.

MacDowell's ancestry was English on his mother's side and Scottish-Irish on his father's. Though his father's family had been Quakers, there is little indication that MacDowell practised this or any other religion. He showed skill in drawing and music at an early age, and when he was eight began piano lessons with the Colombian violinist Juan Buitrago. Buitrago introduced him as a boy to Teresa Carreño, who encouraged him and later became a promoter of his music in the USA and abroad.

In April 1876 his mother took him to Paris to attend the Conservatoire, where he studied the piano with Marmontel. Dissatisfied with the instruction he was receiving, he went on to Germany in 1878, and studied in turn in Stuttgart, Wiesbaden and Frankfurt (at the Hoch Konservatorium with Carl Heymann for piano and Raff for composition). On several occasions in 1879 and 1880 he played for Liszt at conservatory concerts, and this helped further his career. By August 1880 he had left the conservatory and begun to support himself by giving private piano lessons, which he did until 1885, except for a year spent teaching at the Städtische Akademie für Tonkunst, Darmstadt (1881–2). His first seven opus numbers, works either for piano or male chorus, were published under the pseudonym of Edgar Thorn(e).

Meanwhile he continued his association with Raff, who encouraged him to send his *Erste moderne Suite* op.10 to Liszt on its completion in 1881; Liszt recommended the work for performance at a meeting of the Allgemeiner Deutscher Musikverein in 1882 and for publication by Breitkopf & Härtel. This was the beginning of his success as a composer, and other German firms were to publish his music within the next few years. In 1883 Teresa Carreño began playing his (by then) two *Moderne Suiten* in concerts throughout the USA. The next year he married Marian Nevins, a fellow American. They settled first in Frankfurt, then Wiesbaden, and from 1885 to 1888 MacDowell devoted himself almost exclusively to composition. In part because of financial difficulties he decided to return to America in the autumn of 1888.

MacDowell and his wife lived in Boston from 1888 to 1896, and during that period he composed his opp.37–51, which include his 'Indian' Suite and *Woodland Sketches*. These years also saw his rise to public attention as a result of concerts in which he played his own music. In March 1889 he gave the première of his Second Concerto under the direction of Theodore Thomas in New York; the next month he played it again with the Boston SO. There followed performances of his symphonic poems and orchestral suites, as well as of his solo piano pieces. A performance by the Boston SO of his First Piano Concerto and 'Indian' Suite at the Metropolitan Opera House in New York, in January 1896, was a high point in his career; he was critically acclaimed as both performer and composer, and within

months was offered an appointment as Columbia University's first professor of music.

He lived in New York from 1896 until his death, working enthusiastically and devotedly at the task of building Columbia's music department, in which he was the sole teacher for two years. He also continued to teach the piano privately, gave concerts during the winter vacations, conducted the Mendelssohn Glee Club (1896–8) and served as president of the Society of American Musicians and Composers (1899–1900). Though he found time to compose only during summer vacations, his works from this time include several important sets of piano pieces, as well as partsongs and solo songs. After his return from a sabbatical year (1902–3), during which he toured the USA and Canada giving concerts, he fell out with Nicholas Murray Butler, the new president of Columbia, and resigned his position in mid-1904.

After this he remained active as a private piano teacher and as a member of the National Academy of Arts and Letters (to which he was elected in 1898), the American Academy of Arts and Letters (he was one of its founders in 1904) and the American Academy in Rome. His health began to deteriorate in 1904, perhaps as a result of a traffic accident he had that year and by the autumn of 1905 he was almost completely helpless, mentally and physically. For the remaining three years of his life he and his wife spent winters in New York and summers at their home in Peterborough, New Hampshire.

MacDowell, Edward

2. Views and aesthetics.

MacDowell presented his views on music in lectures at Columbia that were published after his death as *Critical and Historical Essays*. In one lecture he discussed music's expressive ability, calling it 'a language, but a language of the intangible, a kind of soul-language'. His music often draws on an external stimulus, indicated by the work's title, but though he admitted the possibility of depicting an object or event, he saw a higher musical development in a work that could communicate the frame of mind or mood experienced by the composer when he contemplated that object or event. A title, motto or poem was affixed to the music only to indicate what the stimulus had been. As for music's expressive powers, he credited those to the expanded harmonic language he had inherited from Wagner and Liszt. He also believed in the continued importance of melody. A related issue was his disinclination to follow abstract forms for their own sake; form for him was 'inherent to the idea'.

His stimuli came from literature on many of the subjects dear to the Romantic imagination: medieval legends, landscapes (especially forests), seascapes, fairy tales. His attraction to Celtic legends may have been fuelled by a renewed interest in them in the later decades of the 19th century by writers such as Standish O'Grady and Fiona Macleod; similarly, Celtic and Norse legends were a favourite subject of such Pre-Raphaelite painters as Edward Burne-Jones, whom MacDowell admired. His interest in Norse legends may also have been spurred on by his communications with Grieg.

In his late sets of piano pieces he tended more and more to add titles and epigraphs of his own creation; many relate to the American landscape, particularly that of New England. Perhaps he was thus answering the nationalistic challenge that preoccupied American composers in the 1890s by conveying the personal impressions of an American reacting to his native land. In 1896 he became a close friend of the American writer Hamlin Garland, who promoted a similar response in literature; Garland devoted some of his writings to the Amerindian, a subject that interested MacDowell as well.

While MacDowell tackled some larger forms (in symphonic poems, concertos and sonatas), he was most individual in short piano pieces for he excelled at compact expression, where a very subtle manipulation of harmony, melodic contour or texture could take on evocative meaning.

MacDowell, Edward

3. Orchestral music.

MacDowell composed relatively little for orchestra. His four symphonic poems were all begun while he was living in Germany, and the *Romanze* for cello and orchestra and two piano concertos were entirely products of his German years. Only the two suites were composed after his return to America, and then soon after: his wife attributed his turn away from orchestral music to the paucity in America of good professional orchestras.

MacDowell's scores reveal great skill in orchestration: in his most characteristic and effective textures the strings play the main thematic material while flutes weave a delicate filigree above, or else there are exposed homophonic wind or brass passages, frequently in dialogue with strings. With respect to their harmonic language, the symphonic poems and the Second Suite are rich in Wagner-Liszt chromaticism. Yet the key schemes for the movements of the suites and piano concertos are conservative in comparison to those of the later piano sets, the movements being related by thirds or fifths.

That MacDowell was drawn to the symphonic poem is not surprising, given that his stay in Germany brought him into contact with two of the genre's great exponents, Raff and Liszt. His first endeavour, *Hamlet, Ophelia* op.22 (1884–5), was conceived as two separate works on Shakespearean characters: op.22 was to include *Hamlet*, *Benedick* and *Othello*, and op.23 *Ophelia*, *Beatrice* and *Desdemona*. Drafts of the discarded movements (as well as of *Falstaff*) are in the Library of Congress. In 1886 MacDowell turned to Tennyson's *Idylls of the King* as the literary background for his *Lancelot und Elaine*; he was to return to this source in his 'Eroica' Sonata of 1894–5. The third symphonic poem, *Lamia* (1887–8), is based on Keats. The fourth (1886–90), consisting of *Die Sarazenen* and *Die schöne Aldâ*, on the Song of Roland; MacDowell intended these two surviving pieces as the middle movements of a symphony on the epic.

Ophelia and *Die Sarazenen* are one-dimensional character sketches. But in *Hamlet* and *Aldâ* MacDowell's approach was like Liszt's in his *Hamlet*: a character's inner conflicts are brought to life by dramatic juxtaposition of diatonic and chromatic materials. In *Lamia* MacDowell adopts a different Lisztian technique to convey various aspects of the character's emotional

constitution – thematic transformation – and changes of musical character represent a direct response to the detailed programme printed in the score. In *Lancelot und Elaine* some events are blatantly depicted, and MacDowell, perhaps hesitant about this, withheld the programme when he published the work.

MacDowell had planned to write two other symphonic poems: *Merlin and Vivien* and *Hiawatha and Minnehaha*, the latter projected in 1887. He took up the Amerindian motif, though, in his Second Suite, which is among his most often performed works, and is the only complete work of his to incorporate Amerindian melodies. (Individual movements do so in some of the 'late piano sets'.) The suite uses war songs, festival songs, a love song and a mourning song, taken from Theodore Baker's *Über die Musik der nordamerikanischen Wilden* (1882). MacDowell referred to the *Dirge* movement as one of his most successful pieces. Though nominally the lament of an Amerindian woman on the death of her son, it conveys a universal sense of grief. MacDowell wrote it in response to the death of his mentor Raff. While the love movement is equally universal, the other three movements, *Legend*, *In War-Time* and *Village Festival*, are colourful narratives of Indian life and the drama outsiders connect with it.

MacDowell's earlier suite, op.42, offers five movements unrelated except in their titles' emphasis on nature and the seasons. In contrast to the three dramatic Indian Suite movements, which evolve in a fairly free manner, all the movements of op.42 have a certain classical formal simplicity.

When MacDowell's Second Piano Concerto was performed in New York in 1894, the critic James Huneker made a striking comparison: 'It sounds a model of its kind – the kind which Johannes Brahms gave the world over thirty years ago in his D-minor concerto'. The Second Concerto has remained one of MacDowell's most appreciated works, though in both concertos he was somewhat indebted to other composers. The First, in A minor, opens with a piano passage reminiscent in contour and texture of the equivalent point in Grieg's concerto in the same key; both may trace back to Schumann's concerto. In the Second, MacDowell divides the piano cadenza into three segments over the course of the first movement, as had Liszt in his E♭ concerto. Also, in their piano writing MacDowell's concertos show considerable similarity to Tchaikovsky's. Yet several features give the Second Concerto a distinct flavour. Whereas rhythmic movement in many of the composer's short piano pieces is reserved, the rhythms of the Second Concerto are infectiously alive and vibrant, made particularly so through their use of dance figures and syncopation. MacDowell unusally made his middle movement a scherzo, deriving the music from the discarded sketches for *Benedick*, and strove for a high level of cohesion both within and between movements. Materials from the introduction to the first movement return transformed in its body, and first-movement ideas are both quoted and transformed in the finale.

MacDowell, Edward

4. Early piano music.

Between 1876 and 1890 MacDowell composed 22 works for piano, only four of them applying traditional formal models: the two *Moderne Suiten*, the *Prélude et fugue* and the *Etude de concert*. The other published works,

with the exception of the Serenade, are collections in which individual movements carry fanciful or poetic titles, often with a poem included in the printed music.

MacDowell said that 'the paramount value of the poem is that of its suggestion in the field of instrumental music, where a single line may be elaborated upon'. In his early pieces he turned for inspiration to the poetry of Goethe, Heine, Hugo, Tennyson, Shelley, D.G. Rossetti, Hans Christian Andersen and Bulwer-Lytton. Four sets – *Idyllen* (revised as *Six Idyls after Goethe*), *Sechs Gedichte nach Heinrich Heine*, *Vier kleine Poesien* and *Marionetten* – provide a conspectus of his approaches. In the Goethe set he cultivates the manner he was to master in later piano sets: triggered by the poetry, he provides in each movement his single impression, his personal response to an image of the natural world (under such titles as *In the Woods* and *To the Moonlight*). In the Heine set he brings a psychological dynamic into play, reacting to poems in which the characters dream and reminisce: as a result, these movements unfold with contrasting sections where changes of mode, texture, melody, harmony and rhythm combine to suggest a change of mindset or even an arresting of time. While three of the *Vier kleine Poesien* are essentially simple atmospheric impressions, the fourth – *The Eagle* (after Tennyson) – shows MacDowell's ability to capture the drama of a poem, when, in its final measures, he moves abruptly from *ppp* to *fff*, during a precipitous leap up and descent to depict the eagle's fall. Finally, *Marionetten* is a wonderfully light, whimsical series of character sketches, in which each puppet comes to life in an appropriate musical texture.

MacDowell, Edward

5. Sonatas.

MacDowell composed his four sonatas between 1891 and 1900. Where the first carries only a title, 'Tragica', the others have also a motto or epigraph to associate them with a legend: for the 'Eroica', the Arthurian tale of Tennyson's *Idylls of the Kings*; for the 'Norse', the heroic legend of Sigurd and his wife Gudrun; for the 'Keltic', the separate legends of Deirdre and of Cuchullin from the Cycle of the Red Branch.

MacDowell's pronouncements on his intentions in these sonatas are found largely in private correspondence. He confirmed that he intended each movement of the 'Eroica' to evoke the mood of some part of the Arthurian legend. Where the 'Norse' and 'Keltic' are concerned, he remarked that 'the music is more a commentary on the subject than an actual depiction of it'. But despite his disclaimers he crossed the boundary between mood evocation and direct representation in the finales of both the 'Eroica' and the 'Keltic'. The former movement, on 'the passing of Arthur', contains a passage that makes sense only in relation to the legend: a two-page murmured insertion depicting Arthur's gradual weakening and death after his battle with Mordred. Similarly in the 'Keltic' the last movement's conclusion depicts Cuchullin's death, as a furious, violent utterance gives way to a passage marked 'broad, with tragic pathos', before a gradual dissipation of sound. In one of MacDowell's most literal uses of tone-painting, a darting two-note motive suggests the bird that lands on Cuchullin's shoulder as he takes his last breath.

In general, though, the movements of these sonatas are mood pieces. Only the 'Tragica' and 'Eroica' contain scherzos, the latter's particularly spirited and elf-like to match the Doré illustration in which a knight of the Round Table is surrounded by elves. The slow movements of the 'Eroica', 'Norse' and 'Keltic' can be considered, according to MacDowell's testimony, tender evocations of Guinevere, Gudrun and Deirdre. Yet each movement evolves with some degree of unrest that results in a forceful, transformed statement of a quiet, tender melody before a return to its initial state – an expression of emotional upheaval. Elsewhere in each sonata the female character is treated as a single essence through the device of calling up her melody. In the first movement of the 'Eroica', MacDowell anticipates the Guinevere movement by using her melody as the lyrical second-theme counterpart to Arthur's forceful first theme; he then evokes her memory after Arthur's death by recalling her theme in the coda of the last movement. Likewise, Gudrun's theme is glimpsed briefly as an interruption within the finale of the 'Norse'.

The opening movements of the 'Eroica', 'Norse' and 'Keltic' project the noble, triumphant side of Arthur, Sigurd and Cuchullin, while their finales summon a sense of reckless drive, of these strong-willed personalities fulfilling their destinies even to death. The 'Tragica' stands apart in its evolution towards a more heroic, resolute mood, though a lingering sense of the tragic is created through MacDowell's recall in the finale of the work's opening gesture – a snap rhythm, now elongated.

This latter feature of the 'Tragica' illustrates MacDowell's tendency to unite the movements of his sonatas. In the 'Tragica', the snap rhythm reappears in the second movement as well as the fourth; in the 'Eroica', the opening chordal music is quoted in two other movements; in the 'Norse', an intricate, unifying key scheme is worked out; and in the 'Keltic', the initial theme's melodic and rhythmic profile is evoked in the second movement, while the theme is recalled intact at the very end of the third. The reappearance of the woman's melody in other movements of the 'Eroica' and 'Norse' has been noted.

MacDowell's sonata forms reveal certain characteristic traits. Several movements reach a third principal key area, either in the exposition ('Norse', second movement), or in the development ('Eroica', 'Norse' and 'Keltic', first movements). Others do not reach a stable secondary key area ('Norse' and 'Keltic', third movements), though developmental principles are evident. There are a few instances of thematic transformation ('Tragica', fourth movement, where the main melody is transformed into a lyrical utterance, coinciding with the secondary key area; 'Keltic', third movement, where the staccato, impetuous melody is transmuted at the start of the coda into a broad, tragic proclamation). In general, MacDowell moved towards a more fluid approach to sonata form in his last two sonatas.

MacDowell, Edward

6. Late piano sets.

Between 1896 and 1902 MacDowell composed four sets of piano pieces which contain some of his best-known music: *Woodland Sketches*, *Sea Pieces*, *Fireside Tales* and *New England Idyls*. All the individual pieces

have titles, and those of the *Sea Pieces* and *New England Idyls* also contain epigraphs or poems, most of them by MacDowell, though several in *Sea Pieces* come from other sources.

The titles show the importance of the American landscape to MacDowell's musical imagination at this time: *To a Wild Rose*, *A Deserted Farm*, *A Haunted House*, *In Deep Woods*, *From a Log Cabin*. Other American references are to Indian motives (*From an Indian Lodge* of *Woodland Sketches* and *Indian Idyl* from *New England Idyls*), to the Uncle Remus tales of Joel Chandler Harris (*Of Br'er Rabbit* from *Fireside Tales* and *From Uncle Remus* of *Woodland Sketches*), and to the country's founding Puritans (*From Puritan Days* of *New England Idyls* and *A.D. MDCXX* from *Sea Pieces*, the latter incorporating a hymn of thanksgiving). But aside from *A.D. MDCXX* the *Sea Pieces* contain no specifically American allusions.

In some pieces MacDowell masterfully captured the essence of an image: the evanescent delicacy of a wild rose through a profusion of short motives with sparingly placed dissonances, or the cathedral-like expanse of the deep woods through soaring materials spaced over six octaves. In others he suggested a vague sort of longing, a hazy memory of sentiment associated with a place: *At an Old Trysting-Place* and *A Deserted Farm* from *Woodland Sketches* achieve this effect through both internal and final repetitions of a motive that lingers on a tone other than the tonic. In all of these examples we gain a sense of what he meant by 'soul-language'. Only in a few pieces did he offer a direct, unreserved emotional expression: in *New England Idyls*, the epigraph lines of *Mid-Winter* – 'And lo! a thread of fate is snapped, a breaking heart makes moan' – are realized at the point when the muffled, low-lying chords have built dramatically to *fff*, to be followed by a gradual dissipation of sound; the mournful mood of *From a Log Cabin* yields to a passionate, exuberant climax before returning to the opening disquiet; and in the final piece of *Sea Pieces*, *In Mid-Ocean*, there is a powerful surge of sound in the penultimate moments.

These collections of pieces work as sets in varying degrees. *Woodland Sketches* has the most interwoven key scheme, with obvious symmetries in the sequence of ten pieces: A–f♯–A♭–F♯–c♯–F–f♯–A♭–f. Moreover, the final piece quotes from nos.3, 5 and 8, as though recollecting certain poignant memories one last time. In the *Sea Pieces*, the three movements that deal most directly with the sea, nos.1, 6 and 8, all have the same melodic gesture at the same pitch level. The six *Fireside Tales* follow an imaginative, adventurous key scheme: F–D–A♭–c–f♯–D♭ (note the symmetrically placed augmented fourths). The final D♭ provides balance to the central A♭ and also reawakens the D♭ heard in the middle section of no.1. *New England Idyls* plays with a symmetrical key scheme similar to that of *Woodland Sketches*, and additionally adds a unifying half-step inflection in several of the pieces.

MacDowell, Edward

7. Vocal music.

In addition to 42 solo songs, MacDowell published some 14 partsong collections, primarily for male chorus, and many of them for the

Mendelssohn Glee Club, for which he also arranged songs by others. According to Gilman, MacDowell sketched as well one act of a music drama on an Arthurian subject, with comparatively little singing and much emphasis on the orchestral commentary.

MacDowell began composing lieder during his stay in Germany, setting texts of Heine, Goethe, Klopstock and Geibel. These early songs show his indebtedness to the European tradition in their fairly full piano accompaniments that sometimes provide lines complementary to the voice and in their absorption of Wagner's harmonic language. MacDowell turned to English texts in 1886, specifically to those of Burns and contemporary Americans: Margaret Deland, William Henry Gardner, William Dean Howells and, eventually, himself. In his middle period (roughly 1886–90) he preferred very sparse piano accompaniments, putting emphasis on a simple lyricism and a conservative use of harmonic colour, and in some cases (e.g. the cycle *From an Old Garden*) these songs reveal in both text and music a sentimentality associated with the Victorian parlour. Critics of these middle-period songs note that MacDowell treated the voice part with persistent metrical regularity, with little flexibility or freedom of expression.

This criticism was answered in MacDowell's last-period songs (1893–1901), when he turned almost exclusively to poems of his own and the predictability of declamation declines. In an interview published a few years before his death, he said that 'song writing should follow declamation' and 'music and poetry cannot be accurately stated unless one has written both'. Along with the greater declamatory freedom, the harmonic palette is enlivened, though MacDowell's characteristic half-diminished and diminished chords now outweigh the early-period predilection for augmented 6ths and Neapolitan chords. The later songs continue to focus on the composer's predominant themes of ideal love and the serenity of nature, though occasionally, as in op.47, his subject is more emotionally intense and direct: a lost love (*Folksong*), a contemptuous lover (*The West-Wind Croons in the Cedar-Trees*), the powerful sea (*The Sea*). Yet even here the music rarely attempts to be 'an instrument of precise emotional utterance' (Gilman). Only on occasion did MacDowell use the expressive possibilities of the minor mode or of full-fledged modulations, and, despite his avowed concern for words, he excelled as a songwriter when he gave free reign to his lyric gift, in songs such as *A Maid Sings Light* (op.56) and *Confidence* (op.47).

MacDowell, Edward

WORKS

Editions: *In Passing Moods: Album of Selected Pianoforte Compositions by Edward MacDowell* (Boston and New York, 1906) [1906]*Stimmungsbilder: Ausgewählte Klavier-Stücke von Edward MacDowell* (Boston and New York, 1908) [1908]*Six Selected Songs by Edward MacDowell: High Voice* (Boston and New York, 1912) [1912[1]]*Six Selected Songs by Edward MacDowell: Low Voice* (Boston and New York, 1912) [1912[2]]*MacDowell: Ausgewählte Klavierstücke*, ed. W. Weismann (Leipzig, 1960) [W]*Music by MacDowell for Piano Solo*, ed. G. Anson (New York, 1962) [A]*Edward MacDowell: Songs (Opp.40, 47, 56, 58, 60)*, with introduction by H.W. Hitchcock, Earlier American Music, vii (New York, 1972) [Hi]*Edward MacDowell: Piano Pieces (Opp.51, 55, 61, 62)*, with introduction by H.W. Hitchcock, Earlier American Music, viii (New York, 1972) [Hii]

MSS, printed works and other material in US-NYcu, NYp, Wc, the MacDowell Colony and M.M. Lowens's private collection

opp.1–7 published under pseudonym Edgar Thorn(e)

for further details see Sonneck (1917) and Lowens (1971)

orchestral

reductions for piano(s) by the composer

op.

15	Piano Concerto no.1, a, 1882, 2 pf (Leipzig, Brussels and New York, 1884), fs (Leipzig and New York, 1911); movts 2 and 3, New York, 30 March 1885, complete, Boston, 3 April 1888
22	Hamlet, Ophelia, sym. poems, 1884–5 (Breslau and New York, 1885), pf 4 hands (Breslau and New York, 1885); Ophelia, New York, 4 Nov 1886, complete, Wiesbaden, 26 Dec 1886
23	Piano Concerto no.2, d, 1884–6, 2 pf (Leipzig and Brussels, 1890), fs (Leipzig and New York, 1907); New York, 5 March 1889
25	Lancelot und Elaine, sym. poem after A. Tennyson, 1886 (Breslau and New York, 1888), pf 4 hands (Breslau and New York, 1888); Boston, 10 Jan 1890
29	Lamia, sym. poem after J. Keats, 1887 (Boston, Leipzig and New York, 1908), pf 4 hands (Boston, Leipzig and New York, 1908); ?Boston, 23 Oct 1908
30	Die Sarazenen, Die schöne Aldâ, 2 frags. after The Song of Roland, 1886–90 (Leipzig and New York, 1891), pf 4 hands (Leipzig and New York, 1891); Boston, 5 Nov 1891
35	Romanze, vc, orch, 1887 (Breslau and New York, 1888), vc, pf (Breslau and New York, 1888); Darmstadt, 1887/8
42	Suite, a, 1888–91 (Boston and Leipzig, 1891), pf 4 hands (Boston and Leipzig, 1883), no.3 added 1893 (Boston, 1893): 1 In einem verwünschten Walde (In a Haunted Forest), 2 Sommer-Idylle (Summer Idyll), 3 Im Oktober (In October), 4 Gesang der Hirtin (The Shepherdess's Song), arr. pf (1906, 1908), 5 Waldgeister (Forest Spirits); Worcester, MA, 24 Sept 1891, complete, Boston, 25 Oct 1895
48	Suite no.2 'Indian', e, 1891–5 (Leipzig and New York, 1897): 1 Legend, 2 Love Song, 3 In War-time, 4 Dirge, 5 Village Festival; New York, 23 Jan 1896

piano

for 2 hands unless otherwise stated

Improvisations (Rêverie), 1876, MS op.1, *US-Wc*

8 chansons fugitives, 1876, MS op.2, *Wc*

Petits morceaux, 1876, MS op.3, *Wc*

3 petits morceaux, 1876, MS op.4, *Wc*, also as op.5, *NYp*

Suite de 5 morceaux, 1876: 1 Barcarolle,

MS op.5, *Wc*; 2 La petite glaneuse, 3 Dans la nuit, 4 Le réveille matin, 5 Cauchemar, lost

10	Erste moderne Suite, e, 1880–81 (Leipzig, 1883), rev. 1904–5 (Leipzig and New York, 1906): 1 Praeludium, rev. 1904 (Leipzig and New York, 1904), 2 Presto, 3 Andantino und Allegretto, 4 Intermezzo, 5 Rhapsodie, 6 Fuge
13	Prélude et fugue, d, 1881 (Leipzig, 1883)
14	Zweite moderne Suite, a, 1882 (Leipzig, 1883): 1 Praeludium, 2 Fugato, 3 Rhapsodie, 4 Scherzino, 5 Marsch, 6 Phantasie-Tanz
16	Serenade, 1882 (Leipzig, 1883)
17	Zwei Fantasiestücke, 1883 (Breslau and New York, 1884): 1 Erzählung, 2 Hexentanz
18	Zwei Stücke, 1884 (Breslau and New York, 1884): 1 Barcarolle, 2 Humoreske
19	Wald Idyllen, 1884 (Leipzig, 1884): 1 Waldesstille, 2 Spiel der Nymphen, 3 Träumerei, 4 Driaden-Tanz
20	Drei Poesien, 4 hands, 1885 (Breslau and New York, 1886): 1 Nachts am Meere, 2 Erzählung aus der Ritterzeit, 3 Ballade
21	Mondbilder nach H.C. Andersen's Bilderbuch ohne Bilder, 4 hands, 1885 (Breslau and New York, 1886): 1 Das Hindumädchen, 2 Storchgeschichte, 3 In Tyrol, 4 Der Schwan, 5 Bärenbesuch
24	Vier Stücke, 1886 (Breslau and New York, 1887): 1 Humoreske, 2 Marsch, 3 Wiegenlied, 4 Czardas; no.1 ed. in A
28	Idyllen, 1887 (Breslau and New York, 1887), rev. as Six Idyls after Goethe, 1901 (Boston and New York, 1901): 1 Ich ging im Walde (In the Woods), 2 Unter des grünen blühender Kraft (Siesta), 3 Füllest wieder Busch und Thal (To the Moonlight), 4 Leichte silberwolken Schweben (Silver Clouds), 5 Bei dem Glanz der Abendröthe (Flute Idyl), 6 Ein Blumenglöckchen (The Bluebell); nos.1 and 3 ed. in A
31	Sechs Gedichte nach Heinrich Heine, 1887 (Breslau and New York, 1887), rev. as Six Poems after Heine, 1901 (Boston and New York, 1901): 1 Wir sassen am Fischerhause (From a Fisherman's Hut), 2 Fern an schottischer Felsenküste

	(Scotch Poem), 3 Mein Kind, wir waren Kinder (From Long Ago), 4 Wir führen allein im Dunkeln (The Postwaggon), 5 König ist der Hirtenknabe (The Shepherd Boy), 6 Der Tod, das ist die kühle Nacht (Monologue); no.2, in 1906, ed. in A
32	Vier kleine Poesien, 1887 (Leipzig and New York, 1888): 1 Der Adler (The Eagle) [after Tennyson], 2 Das Bächlein (The Brook) [after Bulwer-Lytton], 3 Mondschein (Moonshine), [after D.G. Rossetti], 4 Winter [after P.B. Shelley]; nos.1 and 3 ed. in A
36	Etude de concert, 1887 (Boston, 1889)
37	Les orientales, 3 morceaux after V. Hugo, 1887–8 (Boston and Leipzig, 1889): 1 Clair de lune, 2 Dans le hamac, 3 Danse andalouse; no.3 1908, ed. in W
38	Marionetten, 1888 (Breslau and New York, 1888); rev. as Marionettes, 1901 (Boston and New York, 1901) [nos.1 and 8 added 1901]: 1 Prologue, 2 Soubrette, 3 Liebhaber (Lover), 4 Bube (Villain), 5 Liebhaberin (Lady-Love), 6 Clown, 7 Hexe (Witch), 8 Epilogue; nos.1 and 8 in 1908, nos.2, 4 and 6 ed. in A
39	12 Etüden, 1889–90 (Boston and Leipzig, 1890): 1 Jagdlied (Hunting Song), 2 Alla tarantella, 3 Romanze (Romance), 4 Arabeske (Arabesque), 5 Waldfahrt (In the Forest), 6 Gnomentanz (Dance of the Gnomes), 7 Idylle (Idyl), 8 Schattentanz (Shadow Dance), 9 Intermezzo, 10 Melodie (Melody), 11 Scherzino, 12 Ungarisch (Hungarian); nos.2 and 10 in 1906, 1908, nos.2 and 12 ed. in A
45	Sonata tragica, g, 1891–2 (Leipzig and New York, 1893)
46	Zwölf Virtuosen-Etüden, 1893–4 (Leipzig and New York, 1894): 1 Novelette, 2 Moto perpetuo, 3 Wilde Jagd, 4 Improvisation, 5 Elfentanz, 6 Valse triste, 7 Burleske, 8 Bluette, 9 Träumerei, 10 Märzwind, 11 Impromptu, 12 Polonaise; nos.1, 4 and 10 ed. in A
49	Air et rigaudon, ?1894 (Boston, 1894); Rigaudon ed. in A
50	Sonata eroica, g, 1894–5 (Leipzig and New York, 1895)
51	Woodland Sketches, 1896 (New York,

	1896): 1 To a Wild Rose, 2 Will o' the Wisp, 3 At an Old Trysting-Place, 4 In Autumn, 5 From an Indian Lodge, 6 To a Water-Lily, 7 From Uncle Remus [after J.C. Harris], 8 A Deserted Farm, 9 By a Meadow Brook, 10 Told at Sunset; nos.5 and 8 in 1906, no.8 in 1908, no.1 transcr. 1v, pf in 1912^1, 1912^2, nos.1, 4 and 7–9 ed. in W, nos.1, 5–7 ed. in A, nos. 1–10 in Hii
1	Amourette, 1896 (New York, 1896); in 1906
2	In Lilting Rhythm, 1896 (New York, 1897)
55	Sea Pieces, 1896–8 (New York, 1898): 1 To the Sea, 2 From a Wandering Iceberg, 3 A.D. MDCXX, 4 Starlight, 5 Song, 6 From the Depths, 7 Nautilus, 8 In Mid-Ocean; no.5, as Sea Song in 1906, no.5 in 1908, nos.3 and 5 ed. in W, nos.2, 4, and 5 ed. in A, nos.1–8 in Hii
4	Forgotten Fairy Tales, 1897 (New York, 1897): 1 Sung Outside the Prince's Door, 2 Of a Tailor and a Bear, 3 Beauty in the Rose-garden, 4 From Dwarfland; no.1 ed. in A
7	Six Fancies, 1898 (New York, 1898): 1 A Tin Soldier's Love, 2 To a Humming Bird, 3 Summer Song, 4 Across Fields, 5 Bluette, 6 An Elfin Round; no.2 in 1906, no.1 ed. in A
57	Sonata no.3 'Norse', d, 1898–9 (Boston, Leipzig and New York, 1900)
59	Sonata no.4 'Keltic', e, 1900 (Boston, Leipzig and New York, 1901)
61	Fireside Tales, 1901–2 (Boston, Leipzig and New York, 1902): 1 An Old Love Story, 2 Of Br'er Rabbit [after J.C. Harris], 3 From a German Forest, 4 Of Salamanders, 5 A Haunted House, 6 By Smouldering Embers; no.6 in 1906, no.1 in 1908, nos.1, 4 and 6 ed. in W, no.2 ed. in A, nos. 1–6 in Hii
62	New England Idyls, 1901–2 (Boston, Leipzig and New York, 1902): 1 An Old Garden, 2 Mid-Summer, 3 Mid-Winter, 4 With Sweet Lavender, 5 In Deep Woods, 6 Indian Idyl, 7 To an Old White Pine, 8 From Puritan Days, 9 From a Log Cabin, 10 The Joy of Autumn; no.9 in 1908, nos.1, 4, 6, 8 and 9 ed. in W, nos.7 and

	9 ed. in A, nos.1–10 in Hii

songs

all for 1 voice and piano

—	Der Fichtenbaum (H. Heine), *US-NYcu*
—	Lieber Schatz (W. Osterwald), *NYcu*
11	Drei Lieder, 1881 (Leipzig, 1883): 1 Mein Liebchen, 2 Du liebst mich nicht (Heine), 3 Oben wo die Sterne (Heine)
12	Zwei Lieder, 1880–81 (Leipzig, 1883): 1 Nachtlied (E. Geibel), 2 Das Rosenband (F.G. Klopstock); Nachtlied orchd 1880, *Wc*
—	O mistress mine (W. Shakespeare), ?1884, *Wc*
26	From an Old Garden (M. Deland), 1886–7 (New York, 1887): 1 The Pansy, 2 The Myrtle, 3 The Clover, 4 The Yellow Daisy, 5 The Bluebell, 6 The Mignonette
33	Drei Lieder, 1887–8 (Breslau and New York, 1889): 1 Bitte (A Request) (J.C. Glücklich, trans. MacDowell), 2 Geistliches Wiegenlied (Cradle Hymn) (Lat. anon.), 3 Idylle (Idyll) (J.W. von Goethe, trans. MacDowell); nos.2 and 3 rev. ?1894, no.2 with Eng. text by S.T. Coleridge (New York, 1894)
34/2	If I had but two little wings, ?1887, MS lost, photocopies, MacDowell Colony and M.M. Lowens's private collection
34	Two Songs (R. Burns), 1887 (Boston, 1889): 1 Menie, 2 My Jean; no.1 ed. in 1912[1], no.2 ed. in 1912[2]
40	Six Love Songs (W.H. Gardner), 1890 (Boston, Leipzig and New York, 1890): 1 Sweet blue-eyed maid, 2 Sweetheart, tell me, 3 Thy beaming eyes, 4 For sweet love's sake, 5 O lovely rose, 6 I ask but this; no.3 ed. in 1912[1], 1912[2], nos.1–2 in Hi
47	Eight Songs, 1893 (Leipzig and New York, 1893): 1 The robin sings in the apple-tree (MacDowell), 2 Midsummer Lullaby (after Goethe), 3 Folksong (W.D. Howells), 4 Confidence (MacDowell), 5 The west-wind croons in the cedar-trees (MacDowell), 6 In the Woods (after Goethe), 7 The Sea (Howells), 8 Through the Meadow (Howells); nos.1–8 in Hi
9	Two Old Songs, 1894 (New York, 1894): 1 Deserted (Burns), 2 Slumber Song (MacDowell); no.1 ed. in 1912[1], 1912[2]
56	Four Songs (MacDowell), 1898 (New York, 1898): 1 Long ago, 2 The swan bent low to the lily, 3 A maid sings light, 4 As the gloaming shadows creep; no.2 ed. in 1912[2], no.3 ed. in 1912[1], nos.1–4 in Hi
58	Three Songs (MacDowell), 1899 (Boston, Leipzig and New York, 1899): 1 Constancy (New England AD 1899), 2 Sunrise, 3 Merry Maiden Spring; nos.1–3 in Hi
60	Three Songs (MacDowell), 1901 (Boston, Leipzig and New York, 1902): 1 Tyrant Love, 2 Fair Springtide, 3 To the Golden Rod; no.2 ed. in 1912[1], no.3 ed. in 1912[2], nos.1–3 in Hi

partsongs

unless otherwise stated, for male chorus in 4 parts and with piano accompaniment

27	Drei Lieder für vierstimmigen Männerchor, unacc., 1887 (Boston and Leipzig, 1890): 1 Oben wo die Sterne glühen (In the starry sky above us) (Heine, trans. MacDowell), 2 Schweizerlied (Springtime) (Goethe, trans. MacDowell), 3 Der Fischerknabe (The Fisherboy) (F. von Schiller, trans. MacDowell)
41	Two choruses, 1890 (Boston, Leipzig and New York, 1890): 1 Cradle Song

(MacDowell, after P. Cornelius), 2 Dance of Gnomes (MacDowell)

43 Two Northern Songs (MacDowell), mixed chorus 4vv, 1890–91 (Boston, Leipzig and New York, 1891): 1 The Brook, 2 Slumber Song

44 Barcarole (F. von Bodenstedt, trans. MacDowell), mixed chorus 8vv, pf 4 hands, 1890 (Boston and Leipzig, 1892)

3 Two choruses (New York, 1897): 1 Love and Time (M. Farley), 1896, 2 The Rose and the Gardener (A. Dobson), 1897

52 Three choruses, 1896–7 (New York, 1897): 1 Hush, hush! (T. Moore), 2 From the Sea (MacDowell), 3 The Crusaders (MacDowell)

53 Two choruses (R. Burns), 1897 (New York, 1897): 1 Bonnie Ann, 2 The Collier Lassie

54 Two choruses (MacDowell) (New York, 1898): 1 A Ballad of Charles the Bold, 1897, 2 Midsummer Clouds, 1887

5 The Witch (MacDowell), 1897 (New York, 1898)

— Two Songs from the Thirteenth Century (trans. MacDowell), 1897 (New York, 1897): 1 Winter wraps his grimmest spell (after N. von Reuenthal), 2 As the gloaming shadows creep (after Frauenlob)

6 War Song (MacDowell), 1898 (New York, 1898)

— College Songs for Male Voices, 1900–01 (Boston and New York, 1901): 1 Columbia's Sons (E. Keppler), unison male vv, 2 We love thee well, Manhattanland (MacDowell), 3 Columbia! O alma mater (MacDowell), 4 Sturdy and Strong (MacDowell), 5 O wise old alma mater (MacDowell), 6 At Parting (MacDowell), unacc.

— Two College Songs (MacDowell), female chorus 4vv, ?1901–2 (Boston and New York, 1907): 1 Alma mater, 2 At Parting [rev. of College Songs for Male Voices, nos.3 and 6]

— Summer Wind (R. Hovey), female chorus 4vv, ?1902 (Boston and New York, 1902)

other works

— Suite, vn, pf, ?1877, *Wc*

— Cadenza for Mozart: Conc., d, k466, 1st movt, pf, ?1882, *Wc*

— Technical Exercises, Pt 1, pf, 1893–4 (Leipzig and New York, 1894)

— Technical Exercises, Pt 2, pf, 1893–5 (Leipzig and New York, 1895)

editions, arrangements

Orch: J. Raff: Romeo und Juliet Ov., Macbeth Ov., 1890–91 (Boston, 1891) [also arr. 2 pf]

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MacDowell Colony.

A working retreat for composers, writers, visual artists, film makers and architects in Peterborough, New Hampshire, USA. The colony consists of 32 studios, three residence halls, a library and a dining and recreation centre on 450 acres of fields and woodland. 200 artists have residencies each year. Founded in 1907 and built around the summer home of the composer Edward MacDowell, it was managed until 1946 by his widow and former pupil, the pianist Marian Nevins MacDowell (1857–1956), who helped support the colony by performing her husband's music throughout the USA. Pageants and music festivals were given there in the early years. Composer-colonists have included Bernstein, Copland, Dello Joio, Foss, Harris, Kubik, D.S. Moore, Gardner Read, Rorem, Schwantner, Talma, Virgil Thomson and Wuorinen. The MacDowell Medal has been awarded yearly since 1960 by the colony to a distinguished composer, writer or artist. The composers so honoured have been Copland (1961), Varèse (1965), Sessions (1968), Schuman (1971), Piston (1974), Thomson (1979), Samuel Barber (1980), Elliott Carter (1983), Bernstein (1987), Diamond (1991) and Crumb (1995).

ARNOLD T. SCHWAB/DAVID MACY

Macé.

See Paullet.

Macé [Massé], Denis

(*b c*1600; *d* after 1664). French composer, lutenist, singer and teacher. He was active in Paris at least from 1630 to 1648. He was best known in his day as a private teacher: in 1643 Gantez spoke of 'Vincent, Métru and Massé, the three most famous and famished masters in Paris' (his actual words are 'fameux et affamez'). Macé's chansons and *airs*, written in syllabic style, have affinities with those of Bataille but lack the depth of feeling of Antoine Boësset's. His *Cantiques spirituels*, in French and for two voices, have remarkable dramatic qualities which foreshadow those of late 17th-century French recitative. His *Reigles très faciles* is simply a little manual for teaching purposes. According to La Borde he also composed 'rather a good mass and several motets', but these are now lost.

WORKS

published in Paris

Airs à 4 parties (1634)
Cantiques spirituels, 2vv (1639), texts by I. d'Eu
12 chansons, 1v, 1639[3]
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Reigles très faciles pour apprendre en peu de temps le plein-chant (1664)

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DENISE LAUNAY/DAVID LEDBETTER

Mace, Thomas

(*b* ?Cambridge or York, 1612/13; *d* ?Cambridge, ?1706). English lutenist, singer, composer and writer. He must have been born in either 1612 or 1613 since the title-page of his pamphlet *Riddles, Mervels and Rarities, or A New Way of Health, from an Old Man's Experience* (Cambridge, 1698) describes him as 'being now in the Eighty Six Year of his Age'; branches of the Mace family lived in Cambridge and York. As a boy he was probably a chorister. On 10 August 1635 he was appointed a singing-man in the choir of Trinity College, Cambridge. Royalist sympathies no doubt caused him to leave Cambridge during the Civil War; in 1644 he witnessed the siege of York. But he is known to have given singing lessons in Cambridge in May 1647.

He lived through the plague in Cambridge in 1665–6 and afterwards is known to have left there on only two occasions: for a visit to London in 1676 to arrange for the publication of *Musick's Monument* and, at the age

of 77, presumably in 1690, when he went to London again for four months to sell instruments and music books which his increasing deafness made less useful to him. In the *Riddles* he still described himself as 'Healthful, Lively, Active and Brisk'. On 17 April 1706 a 'singing-man's' place was 'voided by Mr Mace' at Trinity College: though other Maces were associated with the choir this possibly refers to Thomas following his death.

As well as the *Riddles*, Mace wrote (in 1675) another non-musical work, a discourse concerning the highways of England called *Profit, Conveniency and Pleasure to the Whole Nation*. But it is for *Musick's Monument* that he principally deserves to be remembered. The quaintness of his English style, with its multiple adjectives and his predilection for expressing himself in execrable verse, has sometimes caused it to be read for the wrong reasons. It is in fact an important source of information on a wide range of musical activity in England during the second and third quarters of the 17th century. The book is divided into three sections, on church music, lute music, and viol music and music in general (see illustration).

Mace was a conservative. He believed that church music had reached perfection early in the century, and distrusted and disliked the extrovert qualities of the French style that began to find increasing favour at the Restoration and to oust more traditional forms of English instrumental music. *Musick's Monument*, which he wrote between 1671 and 1675, is in fact a defence of the English tradition and an attempt to recover its values by showing how the decline in the standards of performance of parochial and cathedral music might be reversed.

Mace's primary aim in the second and longest section of the book is explained in its title, 'The Lute made Easie'. It is a complete handbook for the instrument, including important information on practical matters such as stringing, fretting and removing the belly, along with a guide for the complete beginner working systematically through the basis of technique. It contains suites in C, F, A minor, D minor, G, E minor and B minor in the French flat tuning, and a supplementary D minor suite in D minor tuning, the so-called New Tuning; because, as Mace said with some sarcasm, 'I suppose, you may love to be in Fashion'. Throughout his book Mace was at once both old-fashioned and innovatory. He wrote for a 12-course lute, the instrument made popular by Jacques Gaultier in the 1620s and 30s, and the basic style of his pieces is that of the Caroline period. He aimed to draw together the best of this Anglo-French style and updated it by the addition to the suites of such forms as the old galliard and the new Tattle de Moy of his own invention, thereby putting the instrument on a new footing. His suites are unified sets of pieces with more in common than merely key and tuning. Indeed, Mace may well have been the first person to have written suites for the lute with a prescribed number of movements to be played in a certain order. He stressed that the movements of a suite 'ought to be something a Kin … or to have some kind of Resemblance in their Conceits, Natures, or Humours' and should all be in the same key. In a concert there should be a smooth transition between the tonalities of successive items, and to this end he provided modulating interludes for the lute.

Mace was one of the few 17th-century musicians who attempted to convey the importance and nature of the affective aspect of his music. In learning a piece the pupil is to consider its 'fugue' (generally the opening theme), 'form' (the 'shape of the lesson') and 'humour' (its projected affect). Having decided on the 'humour', the principal means available to the player to achieve it are ornamentation, which Mace describes in detail, variation in dynamics and tempo, and the judicious selection of pauses. Mace gives an account of continuo playing on the theorbo, then the primary instrument for the accompaniment of vocal music and also much used in consort music. His theorbo is a 13-course double-strung instrument with a re-entrant top course (tuning: *G'*, A', *B'*, *C, D, E, F, G, c, f, a, d', g*), described by James Talbot as an 'English Theorbo' and different in many respects to continental instruments, but probably the norm in England at this time.

The third section of the book gives a condensed account of viol technique and a small amount of music. He promised more such music for the viol and probably wrote the 15 manuscript pieces to fulfil his pledge. This section also covers music in general and includes much useful information on consort practice in the Caroline and Commonwealth periods, with hints on the use of organ and harpsicord in consort music. Mace had a particular dislike of 'Squaling-Scoulding-Fiddles', though he did allow that violins could responsibly be used if balanced by 'Lusty Full-Sciz'd Theorboes'. He usefully describes the musical qualities associated with various kinds of instrumental ayre in his day, their proper speeds and manner of notation.

Mace was of an inventive turn of mind and *Musick's Monument* describes a table organ which he developed. Approaching 60 and suffering from increased deafness such that he could not hear his own lute, he constructed the quixotic 'Dyphone: or Double-Lute, The Lute of Fifty Strings', a lute and theorbo combined in one instrument that was loud enough for him to hear. His plans for a music room, apparently never constructed, show his interest in acoustic problems as well as an awareness that proper accommodation would have to be found for the type of public concerts which had gradually come into existence during his lifetime. Mace's tragedy was that by 1676 the lute's decline in popular esteem was irreversible. Few people probably ever used his book as an instruction method for the lute and many copies remained unsold in 1690.

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only those on or containing music

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all except canon transcribed A. Souris, Musick's Monument (Paris, 1958/R), ii

I heard a voyce, verse anthem, inc., *GB-Cu*

15 pieces, viol, *Cu*

Miscellaneous pieces in *Musick's Monument* (London, 1676): 8 suites, 1 lesson, The Nightingale, lute; 1 fancy-prelude, theorbo; 2 fancies, 1 lesson, viol

1 canon, a 4, in *Riddles, Mervels and Rarities* (Cambridge, 1698)

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MICHAEL TILMOUTH/MATTHEW SPRING

Maceda, José

(*b* Manila, 31 Jan 1917). Filipino ethnomusicologist and composer. He studied at the Manila Academy of Music and at the Ecole Normale in Paris (1937–41), where his teachers were Dandelot (theory), Boulanger (analysis) and Cortot (piano). From 1940 to 1957 he appeared as a pianist in Paris and in several cities in the USA and the Philippines, introducing new French works. He continued piano studies with Robert Schmitz in San Francisco (1946–50) and studied musicology with Lowinsky at Queens College (New York) and Lang at Columbia University (1950–52). In addition he attended several universities in the American Midwest and read ethnomusicology at the University of California at Los Angeles (1957–8, 1961–3, PhD 1963). In 1958 he worked briefly at the French radio *musique concrète* studios in Paris, where he met Xenakis and Boulez; these and other avant-garde composers influenced his compositional ideas. He taught the piano and music theory in various Manila secondary schools, and in 1946 he was appointed professor of ethnomusicology at the University of the Philippines, becoming chairman of the department of Asian music. He has also lectured internationally and received many awards, including the Ordre des Palmes Academiques (1978), the John D. Rockefeller Award (1987) and the Fumio Koizumi Award (1992). He retired in 1989.

Maceda's creative work has been influenced by his field research, begun in 1953, into the music of the Philippines and south-east Asia, and, to a lesser extent, by his travels in Africa and Brazil undertaken in 1968. *Ugma-ugma* ('Structures', 1963), his first 'advanced' composition, applies avant-garde and ethnic means of production to an ensemble of voices and Asian instruments. Similarly, *Kubing* ('Jew's Harp', 1966) requires a group of male voices to produce glissandos, trills and other novel effects, and has an accompaniment of bamboo percussion instruments. Maceda aims to establish a musical language by applying ideas, laws and structures taken from the natural sciences and linguistics. Another important source for his work is primitive ritual, as is evident in *Pagsamba* for percussion and vocal sounds distributed among the listeners in a circular hall. From 1963 he has appeared as a conductor of avant-garde and Asian ethnic music.

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LUCRECIA R. KASILAG

Macedonia.

The region known as Macedonia is not a single nation, but is divided between three states: Greece, Bulgaria and the Former Yugoslav Republic of Macedonia. The ancient Macedonian empire in northern Greece expanded eastwards from around 700 bce onwards. Macedonia became a Roman province and in the late 4th century bce was divided into two administrative areas: the northern Latinized part with Skopje as its capital, and the southern Graecized part with Saloniki as its capital. From the 9th century Macedonia was successively under Bulgarian, Byzantine and Serbian rule. In 1371 it was conquered by the Turks and became part of the Ottoman Empire. During the 19th century the region was disputed between Serbs, Greeks and Bulgarians, the conflict culminating in the Balkan Wars of 1912 and 1913. In 1918 most of the territory became part of the kingdom of the Serbs, Croats and Slovenians, and in 1945 it was integrated into the Republic of Yugoslavia. In 1991 the Macedonian part of the Republic proclaimed its independence; it became a member of the United Nations in 1993 as the Former Yugoslav Republic of Macedonia. The majority of its population are Orthodox Macedonians, but there are also Muslims (Albanian and Turkish) and Orthodox Serbs, as well as small numbers of Croats, Montenegrins and Bulgarians.

I. Art music
II. Traditional music

INES WEINRICH (I), ORHAN MEMED (II)

Macedonia

I. Art music

The present discussion covers primarily the territory now known as the Former Yugoslav Republic of Macedonia. The first school in Macedonia to teach Byzantine liturgical chant was founded in Ohrid in the 9th century by Climent and Naum, pupils of St Cyril and St Methodius. There are no records of any Macedonian composers or musical works from the Ottoman period; it has been suggested that traditional music (see §II below) was the centre of attention at this time. Italian and later Spanish influences spread in the coastal areas from the 16th century, and the first theatres where opera performances were given date from the 17th century. The absence of a rich aristocracy in Macedonia probably delayed the development of independent Macedonian art music, which some Macedonian musicologists have linked to 19th-century political and cultural movements that led to an interest in traditional music, seeing in it the basis for a national musical style. Organized musical life in the country dates only from the beginning of the 20th century. Until the middle of the century activity

centred on traditional music, with arrangements of traditional songs and the composition of new patriotic songs, particularly between the two world wars. After World War II, development accelerated in the newly created republics. There was a symphony orchestra in Skopje from 1945 and an opera and ballet company from 1947; the Macedonian PO was founded in 1949 and the Academy of Music in 1966. Musicians concerned themselves with Romanticism and neo-romanticism, neo-classicism, neo-Baroque music and Expressionism. Kiril Makedonski-Taskov (1925–84), who was influenced by the Russian school, wrote the first Macedonian opera, *Goce* (1954), two other operas (*Tsar Samuil*, 1968, and *Ilinden*, 1973), four symphonies, chamber music and film scores. Other Macedonian composers of opera have been Toma Proshev (*b* 1931), Sotir Golabovski (*b* 1937), Risto Avramovski (*b* 1943), Blagoj Trajkov (*b* 1944) and Dimitrije Bužarovski (*b* 1952), whose works use electronic and computer media. The conductor of the Skopje SO from 1945 to 1948, Todor Skalovski (*b* 1909), also served as director and conductor of the opera house, and in 1954 he was appointed conductor of the Macedonian PO. His works include a ballet, *Pepeljuga* ('Cinderella'), chamber music and choral songs based on traditional music. Among other outstanding Macedonian composers are Stevan Gajdov (1905–92), Živko Firfov (1906–84, also the founder of Macedonian ethnomusicology), Petre Bogdanov-Kočko (*b* 1913), Gligor Smokvarski (*b* 1914) and Blagoja Ivanovski (*b* 1921). The works of Trajko Prokopijev (1909–79) are strongly influenced by traditional music. He was conductor of the symphony orchestra and at the Skopje opera house, and head of the music department of Macedonian Radio. His works include the ballet *Lobin I Dojvana* (1958), the opera *Rastanak* (1972), and songs, choral cycles and chamber music. Vlastimir Nikolevski (*b* 1925), a music teacher, opera director and music editor, composed works influenced by traditional music in his early Romantic phase; he later adopted a more modern style. Features of his compositions are old modes, melodies derived from spoken intonation, and asymmetrical rhythms.

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Macedonia

II. Traditional music

The earliest research into and publication of the traditional music and poetry of this region preceded any organized national Macedonian movement. Texts of traditional music were printed as early as 1860 by Stefan Verkovic, but transcribed melodies were not published until the early 20th century, notably by Marko Cepenkov and Dmitri and Constantin Milandinov. Before this, the preservation of local traditions through oral transmission and dissemination depended upon the extent of a community's geographical and cultural isolation. Features common to the musics of the various ethnic groups in this region derived from shared customs associated with family life, village and town festivities, and ceremonies associated with the seasonal cycles of work.

1. Subject matter.

The subject matter of Macedonian traditional song is wide-ranging; some songs are performed at certain times of the year, some are associated with particular customs or religious festivals, and others serve a more general purpose. Songs may be categorized by the gender of the interpreter; some laments, for example, are only sung by women, while some revolutionary songs are only sung by men. Many combinations of voices are found in ensembles; the predominance of female singing indicates the important role of women in daily life and ritual. Harvest songs, love songs and ceremonial songs associated with births, marriages and deaths form the core of the traditional song repertory. *Sedenjka* (working bee songs), which are lyrical in character, are common throughout the region. Revolutionary or patriotic songs are likely to be 'epic' or historical; the earliest *sejmen* (soldiers') songs collected recount the heroic struggles of the *haiduks* against the Turkish army, notably the *Komitska* songs of the Bitola region.

2. Rhythm.

Macedonian traditional music is characterized by rhythmic diversity and complexity. This aspect of the music came to be considered a uniquely Macedonian feature in arrangements of Yugoslavian traditional music made after World War II. Simple metres are found almost exclusively in dance melodies or instrumental dance music, while compound metres are common in all forms of traditional music. Assymetric rhythms are created by grouping together small rhythmic units; this is exemplified in the *čoček* (3+3+2) rhythms of the Roma. Irregular subdivisions are commonplace, and it is often possible to discern an underlying pulse. In 7/8, for example, groups of 3+2+2 quavers may produce an accent on the downbeat; the degree of emphasis depends on the tempo. One form of vocal music uses free rhythm in a kind of musical 'blank verse'. In instrumental variations, complex assymetric rhythms are explored through motivic development.

3. Scales.

Scales used include the chromatic scale (with frequent use of the augmented 2nd), a modified form of a diatonic scale, and anhemitonic pentatonic scales; the latter show the influences of the modal traditions of the Orthodox Church and the oriental traditions of Asia Minor. Traditional melodies tend to move in conjunct motion; their range is usually a 4th or a 5th, but ornamentation frequently involves pitches that do not belong to the scale from which the melody is derived, and leaps of up to a 7th may be

found at cadences. Scale degrees smaller than a semitone are also used; this practice has been linked to the tempered tuning of wind instruments which are used to accompany songs in rural communities. Songs with wider ranges are sung mostly in urban centres and show the influence of Western music.

4. Settings of traditional songs.

Strophic organization is common. The versification of the text is followed to some extent – caesurae are carefully observed, for example – but considerable liberty may be taken with the syllabic length of verses. Syllables, words and exclamations may be inserted, truncated or repeated to fit the melody or musical metre and may sometimes be used to accentuate a weak beat. This manipulation of the text is influenced by the speech patterns of local dialects.

Unison and diaphonic singing predominate throughout Macedonia, but the composition of ensembles varies considerably in terms of the numbers and ages of the singers. Ceremonial songs and songs concerning events in everyday life are often performed by a group of three singers. One singer, often called a *kreska* or *viši*, begins a melody and is followed by a second singer, a *slozhe* or *vleče* ('one who pulls'); the second voice may be doubled by the third voice. Parallel movement in 2nds is common, but numerous instances of the use of wider intervals may be found. Verses are passed back and forth between the singers, and the overlapping of their voices often shows great subtlety and craft.

Diaphonic singing may also consist of a melodic line with a drone. Most drones are non-rhythmic in character, but instances have been found in the music of the Skopska Crna Gora and Kriva Palanka regions of drones which imitate the rhythmic character of the melodies that they accompany. In other performances the singer performing the drone may depart from the original drone note to follow the contour of the melody to some extent. The pitch of the leading voice rarely dips below that of the drone; exceptions generally occur just before a cadence at which the voices reach a unison note. Vocal ornamentation is abundant, influenced by the highly developed tradition of ornamentation and improvisation in instrumental music.

5. Instruments and dance accompaniment.

Most Macedonian traditional music, both vocal and instrumental, evokes the dance. Dances are either *teske* (slow) or *lake* (fast), and the dancers position themselves in an open or closed circle surrounding the musicians. Asymmetric rhythms, fast tempos and complicated dance steps often demand great technical skill. The *rusali* and *djemalari* sword dances are unique to the Gevgelija region and represent the struggle between good and evil.

Groups of musical instruments can be divided into broad categories on the basis of their use in urban or village settings, indoors or outdoors. The family of flutes belongs to the village tradition and includes the *supelka* (common near Strumica), and the *kavala* and the small *duduk*. The double-bored *dwjanka* has six holes in each bore and is similar to instruments found in Bulgaria, whereas Serbian instruments have six holes in one bore

and three in the other. Much larger *kavali* are common in the regions around Skopje and Kumanovo. The *gajda* or *mesnica* (bagpipe) similarly belongs to a village tradition; its repertory includes thematic variations as well as dance accompaniment. A particular form of ornamentation has developed in the music of the *gajda* and *kavala* deriving from the improvisatory character of the repertory of these instruments.

The three-string bowed *gusla* is commonly found in north-east Macedonia and is often used to accompany vocal music, as is the *tambura* or *četvorka* (a plucked string instrument which is made in various sizes). Percussion instruments such as the *tarabuka* (goblet drum) and the *tapan* (double-headed drum) also vary in size; a solo repertory has developed for these instruments that derives from their potential for rhythmic diversity.

Urban instrumental music is represented by the *čalgija* band, which includes Western instruments such as the violin and the clarinet as well as the *kanun* (zither), the *ut* (lute) and the *tarabuka*. The double-reed *zurla* is played in pairs with a *tapan* and is associated with Roma musicians; it is often played at weddings. Only the Vlachs have no tradition of instrumental music; they believe that such music is evil.

6. Recent developments.

Government-sponsored programmes after the foundation of Yugoslavia in 1945 aimed to cultivate and support a Macedonian musical identity. Research programmes renewed interest in the study and collection of indigenous traditions, but many local and regional variants were lost in an attempt to reduce a wealth of musical styles to a few common elements. Changes in methods of agricultural production and the flourishing of the *gradska pesna* (urban song) had profound effects on music-making in Macedonia. The foundation of an Institute of Folklore (Institut za Folklor) in 1950 and the activities of Macedonian radio and television contributed to the preservation of traditional culture by amassing a substantial collection of archival documents and audio recordings. 'Folklore' festivals in Ohrid and Skopje since 1962 have encouraged the performance of many forms of traditional music. Outside Skopje, notably in Stip, individuals continue the tradition of instrument making. Large diasporas in Australia, Canada and the USA have adapted their musical heritage to their new environments, and traditional music continues to inspire composers and performers of contemporary art music.

See also Albania, §II, 1.

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Macedonio di Mutio, Giovanni Vincenzo

(*b* ?Naples, ?*c*1560–80; *d* ?Naples after 1606). Italian composer. He was the son of Muzio Macedonio and may be the G.V. Macedonio, Marchese of Roggiano Gravino, who in 1630 owned an island in the bay of Naples. On 3 December 1603 Macedonio dedicated his *Primo libro de madrigali a cinque voci* (Naples, 1603) to Scipione Dentice, with whom he may have studied, according to Eitner; G.D. Montella was, however, more probably his teacher. Macedonio borrowed eight texts from Montella's books, and his *Madonna io ben vorrei* of 1603 is modelled on Montella's setting in his *Primo libro* (1595); his chordal style may also be the result of Montella's influence. Macedonio's *Secondo libro de madrigali a cinque voci* (Naples,

1606, inc.) was dedicated to the Marchese of Bracigliano, probably Alessandro Miroballo, and relies heavily on chordal texture and repetition.

<div align="right">KEITH A. LARSON</div>

Macero, Teo [Attilio Joseph]

(*b* Glens Falls, NY, 30 Oct 1925). American composer. He attended the Juilliard School (1949–53, BS and MS), where he was a pupil of Henry Brant. After teaching for several years he became a producer for Columbia Records in 1957, remaining in that post until 1975 when he became president of the recording company Teo Productions. As a producer he has specialized in jazz recordings. He was awarded two Guggenheim fellowships (1953–4, 1958) and an NEA grant (1974) for composition and has received commissions from the New York PO, Buffalo SO, Kansas City SO and the Juilliard School. Especially prolific as a composer of jazz, he has recorded several hundred of his original jazz works. His other interests include ballet, television and film; he has written numerous scores for the Pennsylvania Ballet, Joffrey Ballet, London Ballet and other companies, as well as music for over 80 documentary films. His scores for *The Body Human* series (1977) and the *Lifeline* series (1979) received Emmy awards. Macero's innovations in writing for films and television, particularly his use of microtones and original orchestral devices, have been influential in bridging the gap between standard, avant-garde and more popular styles of film scoring. He performs both as a saxophonist and as a conductor.

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Stage: several ops, incl. The Heart (B. Ulanov), 1970, The Share (R. Capra), 1978, Twelve Years a Slave (B. Winder); over 80 ballets, incl. Ride the Culture Loop (Anna Sokolow Ballet), 1970, Mr. B. (Joffrey Ballet), 1983, Jamboree (Joffrey), 1984

Large ens: Paths, Fusions, 1956; C, a sax, vn, va, orch, 1957; Polaris, 1960; Torsion in Space, orch, 1961; Time Plus Seven, chbr orch, 1963; Pressure, orch, 1964; One and Three Quarters, chbr orch, 1968; Paths, chbr orch, 1971; Le grand spectacle, ov., large orch, 1975; Timeless Viewpoint, str orch, 1980; Virgo Clusters – M87, chbr orch, 1981; The Jupiter Effect, a sax, chbr orch, 1983, rev. a sax, chbr orch, 1984; many other works

Chbr Ens: Wi, pf, 1973; Adieu mon amour, vc, tape, 1974; Pagoda Sunset, vn, pf, 1974; Violent Non Violent, 2 pf, a sax, 1974; Rounds, 2 perc, pf, 1976; Butter & a Big Horn, tuba, tape, 1977; Goodbye Mr. Good Bass, 1979; A Jazz Presence, nar, jazz ens, 1980; Theme for the Uncommon Man, brass, perc, 1981; numerous other works

Film scores: The Body Human (TV, 1977); Lifeline (TV, 1979); Omni (TV, 1982); several feature films, incl. AKA Cassius Clay, End of the Road, Jack Johnson; over 50 documentaries, incl. The Miracle Months, Frank Lloyd Wright, Eugene O'Neill

Principal publishers: Davimar, BMI

<div align="right">DAVID COPE</div>

McEwen, John (Blackwood)

(*b* Harwick, 13 April 1868; *d* London, 14 June 1948). Scottish composer. He studied at Glasgow University (MA 1888) and the RAM (1893–5), where his teachers included Prout, Corder and Matthay. Active as an organist in Glasgow and Lanark (1885–91) and Greenock (1895–8), he also taught at the Athenaeum School, Glasgow before returning to the RAM to teach in 1898. A promoter of new music, he co-founded the Society of British Composers (1905) and served as president of the Incorporated Society of Musicians. Upon his appointment as principal of the RAM in 1924 he exerted a liberalizing influence, assisted in his efforts by Henry J. Wood and Lionel Tertis. His awards included honorary degrees from the universities of Oxford (MusD 1926) and Glasgow (LLD 1993), and membership in the University of Helsingfors. He was knighted in 1931, and retired from the RAM in 1936.

McEwen's music synthesizes Scottish (and sometimes French) folk idioms and the Romantic legacy of Berlioz, Liszt, Wagner, and the French and Russian schools; Debussy was particularly influential. His extensive output reached its climax in the large-scale compositions written before World War I. In the *Three Border Ballads* (1905–8) his mastery of form and orchestration, backed by a powerful emotional impetus, rivals mature Elgar: *Grey Galloway*, the second ballad, stands out for its thematic distinction and rhythmic drive. The *Hymn on the Morning of Christ's Nativity* (1901–5) is monumental yet intimate and engaging; like *Grey Galloway* and *A Solway Symphony* (1911) it can be considered among his finest works. McEwen's mature style, best exemplified by *A Solway Symphony*, institutes textures and colours with a precision comparable to that of Florent Schmitt and the later works of Korngold and Walton. After suffering a breakdown in 1913, he concentrated on smaller forms. His 19 string quartets and seven sonatas for violin and piano are impressive additions to the chamber music repertoire; particularly notable are the String Quartet no.6 'Biscay' in A (1913), the String Quartet no.13 in C minor (1928) and the Sonata-fantasia no.5 (1922).

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(selective list)

orchestral

Sym., a, 1892–8; Suite, E, 1893; Suite, F, 1893; Comedy Ov., 1894; Va Conc., 1901; 3 Border Ballads, 1905–8: Coronach, Grey Galloway, The Demon Lover; Sym. 'Solway', c♭, 1911; 7 Bagatelles 'Nugae', str, 1912 [arr. Str Qt no.5]; Ballet Suite, E, 1914; Scottish Rhapsody 'Prince Charlie', vn, pf/orch, 1915, rev. 1941; Suite no.1 'The Jocund Dance', str, 1916 [arr. Str Qt no.10]; Hills o' Heather, vc, pf/orch, 1918; A Winter Poem, 1922, lost; Ballets de Lilliput, 1922; Suite of National Dances, str, 1923 [arr. Str Qt no.12]; Prelude, 1925; Suite no.3, G, str, 1935; Ov. di ballo, 1936; Where the Wild Thyme Blows, 1936; 5 Preludes and a Fugue, vns/(vns, vas), 1939; Suite no.4, D, str, 1941

chamber and solo instrumental

Str qts: c, 1891; f, 1893; no.1, F, 1893; no.2, a, 1898; no.3. e, 1901; no.4, c, 1905; no.5 'Nugae', 7 bagatelles, 1912; no.6 'Biscay', A, 1913; no.7 'Threnody', E♭, 1916; no.8, E♭, 1918; no.9, b, 1920; no.10 'The Jocund Dance: 4 Trivial Tunes', 1920;

no.11, e, 1921; no.12 '6 National Dances', 1923; no.13, c, 1928; no.14, d, 1936; no.15 'A Little Qt "in modo scotico"', 1936; no.16 'Provençale', G, 1936; no.17 'Fantasia', c♯, 1947 [arr. Str Trio no.4]

Other works for 3 or more insts: Fantasy, str qt, vc, 1911; Pf Trio, a, 1937; 5 Preludes and a Fugue, vn, vn/va, 1939; Wind Qnt 'Under Northern Skies', 1939; Pericula (Experiments), 6 str trios, 1943

2 insts (vn, pf, unless otherwise stated): 6 Highland Dances, 1900; Martinmas Tide, 1913; 2 Poems, 1913; Sonata no.1, E♭, 1913; Sonata no.2, f, 1913; Sonata no.3, G, 1913; Sonata no.4 'A Little Sonata', A, 1913; Scottish Rhapsody 'Prince Charlie', 1915; Sonata no.5 'Sonata-fantasia', e, 1922; Sonata no.6, G, 1929; 6 Improvisations 'Provençale', 1936; Sonata no.7, a, 1939 [arr. Sonata, va, pf]; Sonata, va, pf, 1941; 5 Characteristic Pieces, vc, pf, 1947–8; Cypresses and Citron, vc, pf, 1947–8; Heather and Bracken, vc, pf, 1947–8

Pf: Sonata, e, 1903; 4 Sketches, 1909; 5 vignettes à la côte d'argent, 1913; Sonatina, g, 1918; 3 Keats Preludes, 1919; On Southern Hills, 1938

vocal

Choral: The Vision of Jacob, T, B, chorus, orch, 1892; The Last Chantry (R. Kipling), chorus, orch, 1894; Scene from Hellas (P.B. Shelley), S, female vv, orch, 1898; Hymn on the Morning of Christ's Nativity (J. Milton), S, chorus, orch, 1901–5; La lune blanche (P. Verlaine), 1905; 3 Scenes from the Empire Pageant, chorus, military band, 1910; other partsongs

Melodramas: Romney's Remorse (A. Tennyson), spkr, pf, 1899; Graih my Cree (H. Caine), spkr, pf qnt, drums, 1900; 14 Poems (M. Forbes), Sprechgesang, pf, 1943

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BERNARD BENOLIEL

Macfarren, Sir George (Alexander)

(*b* London, 2 March 1813; *d* London, 31 Oct 1887). English composer. He was the son of George Macfarren (1788–1843), a London dancing-master and dramatist who was also active in music, and his wife Elizabeth Jackson (*b* 1792). Macfarren learnt music from his father and Charles Lucas before entering the RAM in 1829, where he studied composition with Cipriani Potter. His first important work, a symphony in C, was performed at an

RAM concert on 2 October 1830. He left the RAM in 1836, but after a short time at a school in the Isle of Man returned as a professor in 1837. He resigned that position in 1847 when his adherence to Alfred Day's theory of harmony was condemned by the other professors, but was recalled by Potter in 1851. Meanwhile he had been active in the founding of the Society of British Musicians in 1834, and of the Handel Society in 1844, and had begun to make his name as a composer of operas. In January 1845 he became conductor at Covent Garden. One of his most successful operas, *King Charles II*, was produced at the Princess's Theatre in 1849, with Edward Loder conducting. In reviewing the work in *The Times* (29 October), his friend J.W. Davison said: 'Perhaps, of all our native musicians, Mr Macfarren is the one who has most highly and variously distinguished himself'. His only other notable success in the theatre was *Robin Hood* (1860), which Edward Dent wanted to revive; several of his operas never reached the stage because of the bankruptcy of the theatre company. He was never able to match the triumphs of Balfe, Wallace, Benedict or Loder. In later years his cantatas and oratorios were much in demand at provincial festivals: 'Few composers have written better for massed choral voices', in Nigel Burton's opinion (see Temperley, 1981).

Macfarren had begun to have trouble with his eyesight as early as 1823; it became steadily worse, and in 1860 total blindness overtook him. But this in no way diminished his musical activity, except for conducting. He continued almost to the end of his life to write, lecture and compose, with the help of a series of amanuenses, and to teach. Honours and distinctions crowded upon him in his last years: in 1875 he succeeded Sterndale Bennett as professor of music at Cambridge and as principal of the RAM; he received honorary degrees from Cambridge, Oxford and Dublin, and was knighted in 1883.

Macfarren must be accounted one of the most prolific composers of the 19th century. He was the only English composer of his generation to persevere in writing symphonies, undaunted by their almost inevitable failure to command public attention. A kind of puritanical self-discipline drove him on. As he put it when an old man, he had 'worked hard, not for the sake of work, but for the love of work'. His overriding ambition was to be a successful opera composer. He did, in fact, have some modest successes in that line, but, finding opportunities decreasing, he turned to cantatas, to oratorios and, in his last years, to chamber music. Throughout most of his life he published large numbers of songs and partsongs. Perhaps his best-known work was the overture *Chevy Chace*, composed for an opera in 1837 but withdrawn when Macfarren found that the bills described the music as 'composed, selected and arranged by Mr T. Cooke'. Mendelssohn conducted it at Leipzig in 1843, and reported its popularity, though he withheld his own praise. On the other hand Wagner, who conducted the work in London in 1855, enjoyed it 'on account of its peculiarly wild, passionate character' – though he did not get on well with its composer 'Mr. MacFarrinc, a pompous, melancholy Scotsman'.

Macfarren regarded Mozart as 'the greatest musician who has delighted and enriched the world' and remarked that 'Beethoven was sometimes weak, Mozart never'. Yet it is Beethoven who springs to mind most frequently in Macfarren's symphonies. He composed three fine piano

sonatas, and several pieces for concertina. His *Romance* in A for concertina and piano, all that survives of a *Romance and Allegro agitato* for concertina and strings, is in Allan Atlas's words 'the single most exquisite work ever written for the concertina'. The operas contain much music that is genuinely dramatic, and show a pertinent sense of word-setting, but they are lacking in lyrical warmth; many a promising melody is spoilt by a curious twist. *Robin Hood* is perhaps his best opera, notable for its clever musical characterization and for its confident deployment of the orchestra. The most promising for revival are his unpretentious chamber operas written for the Gallery of Illustration at Marylebone. Some of his songs have a certain charm, such as *Pack, clouds, away* and *The Widow Bird*, both with optional clarinet obbligato. Macfarren's oratorio *St John the Baptist* (1872) has a number of novel features; in Smither's view, supported by a detailed analysis, it 'breaks through the Mendelssohnian domination of Victorian oratorio'.

He found time to lecture and to write on almost every conceivable subject, but here again he failed to win a great following. His views were one-sided and dogmatic, and his enthusiasms were largely negative. He was, however, a passionate musical nationalist – perhaps England's first. He promoted and edited English folksongs, chose English topics for his later operas in a period of continental domination, and tried to develop a distinctively English idiom. As a critic he was inclined to be pedantic. Shaw ridiculed him for using the programme note of a Philharmonic Society concert to denounce Goetz's *Frühlings-Ouvertüre* because it contained 'unlawful consecutive sevenths'. Yet on a personal level Macfarren was warmhearted and encouraging, especially towards his pupils.

His wife, Clarina Thalia Andrae (*b* Lübeck, 1828; *d* Bakewell, 9 April 1916), whom he married in 1844, was a contralto and linguist who, as Natalia Macfarren, translated many operas and songs into English.

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printed works published in London unless otherwise stated

unpublished MSS in GB-Cfm except where noted

stage

LCG	Covent Garden
LDL	Drury Lane
LHM	Her Majesty's
LLY	Lyceum Theatre (English Opera House)

Genevieve, or The Maid of Switzerland (operetta, 1, Mrs C. Baron-Wilson), 1832, Queen's, Charlotte St, 1832, *GB-Lbl**

The Prince of Modena, 1833

Caractacus (G. Macfarren sr), *c*1834, inc., unperf.

I and my Double (farce, 2, J. Oxenford), LLY, 16 June 1835

Innocent Sins, or Peccadilloes (operetta, Macfarren sr), Coburg Theatre, Aug 1836

El Malhechor (2, Macfarren sr), 1837–8, unperf.

The Devil's Opera (2, Macfarren sr), 1838, LLY, 13 Aug 1838 (1838)

Agnes Bernauer, the Maid of Augsburg (romance, 2, T.J. Serle), LCG, 20 April 1839

Emblematical Tribute on the Queen's Marriage (masque, Macfarren sr), 1840, LDL,

10 Feb 1840, no MS

An Adventure of Don Quixote (ob, 2, Macfarren sr, after M. de Cervantes), 1840–41, LDL, 3 Feb 1846 (1846)

King Charles II (2, M.D. Ryan, after J.H. Payne: *Charles II*), 1847–8, Princess's, 27 Oct 1849, selections (1849)

The Sleeper Awakened (serenata, 1, Oxenford, after *The Thousand and One Nights*), LHM, 15 Nov 1850 (1850)

Allan of Aberfeldy (Oxenford), *c*1850, unperf.

Robin Hood (3, Oxenford), LHM, 11 Oct 1860 (1860)

Freya's Gift (allegorical masque, 1, Oxenford), 1863, LCG, 10 March 1863 (1863)

Jessy Lea (op di camera, 2, Oxenford, after E. Scribe: *Le philtre*), 1863, Gallery of Illustration, 2 Nov 1863 (1863)

She Stoops to Conquer (3, E. Fitzball, after O. Goldsmith), 1863–4, LCG, 11 Feb 1864 (1864)

The Soldier's Legacy (op di camera, 2, Oxenford), 1864, Gallery of Illustration, 10 July 1864 (1873)

Helvellyn (4, Oxenford, after S.H. Mosenthal: *Der Sonnenwendhof*), 1864, CG, 3 Nov 1864 (1870)

Kenilworth (lt. op), 1880, unperf.

choral with orchestra

Lenora (cant., Oxenford), London, Exeter Hall, 25 April 1853 (1855)

May Day (cant., Oxenford), Bradford Festival, 1857 (1856) [MS in *GB-Lbl*]

Christmas (cant., Oxenford), Musical Society of London, 9 May 1860 (1860)

Songs in a Cornfield (cant., C. Rossetti), London, Henry Leslie's Choir, 1868 (1868)

Outward Bound (cant., Oxenford), Norwich Festival, 1872 (1873)

St John the Baptist (orat, E.G. Monk), Bristol Festival, 1873 (1876)

The Lady of the Lake (cant., N. Macfarren), Glasgow Festival, 1876 (1877) [MS in *GB-Lbl*]

The Resurrection (orat, Monk), Birmingham Festival, 1876

Joseph (orat, Monk), Leeds Festival, 1877 (1877)

King David (orat), Leeds Festival, 1883 (1883)

St George's Te Deum (cant.), London, Crystal Palace, 23 April 1884 (1884)

Around the Hearth (cant., Mrs A. Roberts), London, RAM, 1887 (1887)

orchestral

Syms.: no.1, C, 1828; no.2, d, 1831; no.3, e, 1832; no.4, f, 1833, arr. pf 4 hands (1835); no.5, a, 1833; no.6, B♭, 1836; no.7, c♯, 1839–40, arr. pf 4 hands (1842); no.8, D, 1845; no.9, e, 1874

With solo inst: Pf Conc., c, perf. 1835; Vc Concertino, A, 1836; Fl Conc., G, 1863; Vn Conc., g, 1871–4

Ovs.: Ov., E♭, 1832; The Merchant of Venice, *c*1834; Romeo and Juliet, 1836, arr. pf 4 hands (1840); Chevy Chace, 1836, arr. pf 4 hands (1841); Don Carlos, 1842; Hamlet, 1856; Festival Ov., *c*1874, arr. pf 4 hands (1876)

Other works: Idyll in Memory of Sterndale Bennett, 1875

chamber and solo instrumental

Qnt, g, vn, va, vc, db, pf, 1843–4

5 str qts: g, *c*1834; A, 1842; F, op.54 (Leipzig, 1846); g, 1852; G, 1878

Romance and Allegro, e, vn, vc, pf, 1840–44 (1845); Romance and Allegro, A, fl, vc, pf (1883)

3 Rondos, vc, pf (*c*1850); 2 romances, concertina, pf: no.1, A (1856/*R* in Atlas, 1996), no.2, F (1859); Barcarolle, concertina, pf (1859); Sonata, fl, pf, B♭ (1883); 3

Trifles, fl, pf (1883); Recitative and Air, fl, pf (1883); Sonata, vn, pf, e, 1887; 5 Romances, vn, pf (1888)

Sonata no.1, E♭, pf (1842), rev. (1887); Sonata no.2 'Ma cousine', A, pf (1845), ed. in The London Pianoforte School 1766–1860, xvi (New York, 1984); Sonata, C, org (1869); Sonata no.3, g, pf (1880); 6 Romances, pf (1886); a few smaller pf and org pieces

other works

Sacred vocal: 2 cathedral services, E♭ (1864), G, unison vv (1866); Introits for the Holy Days and Seasons of the English Church (1866); Hymn of Praise (G. Herbert) (1871); 25 anthems

Secular vocal: [6] Convivial Glees Illustrating the History of England (Macfarren) (1842); Sir Lionel (A. Braham), scena (1859), 6 Songs for Gwen (L. Morris), monologue drama (1879–83); 2 madrigals, 60 partsongs, 10 trios, 47 duets, 162 songs [3 ed. in MB, xliii (1979)]

editions and arrangements

with W. Chappell: *Popular Music of the Olden Time* (1855–9)

Moore's Irish Melodies (1859–61)

Popular Songs of Scotland (1874)

Edns/arrs. of pf music and works by Handel (Belshazzar, Jephtha, Judas Maccabaeus), Purcell (Dido and Aeneas)

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A Sketch of the Life of Handel (London, 1859)

The Rudiments of Harmony, with Progressive Exercises (London, 1860, 20/1889)

Six Lectures on Harmony, Delivered at the Royal Institution (London, 1867)

On the Structure of a Sonata (London, 1871)

Counterpoint: a Practical Course of Study (Cambridge, 1879)

'The Lyrical Drama', *PMA*, vi (1879–80), 125–40

Musical History Briefly Narrated and Technically Discussed (Edinburgh, 1885)

Addresses and Lectures (London, 1888)

Analytical programme notes for the London Philharmonic Society etc.

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W. Spark: *Musical Memories* (London, 1888), 269–79

H.C. Banister: *George Alexander Macfarren* (London, 1891)

W. Macfarren: 'George Alexander Macfarren', *R.A.M. Magazine*, no.1 (1900), 14–18

G.B. Shaw: *Music in London 1890–94* (London, 1932/R), ii, 30; iii, 95

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M. Gregor-Dellin, ed.: *Richard Wagner: Mein Leben* (Munich, 1963)

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N. Temperley: 'Musical Nationalism in English Romantic Opera', *The Lost Chord: Essays on Victorian Music* (Bloomington, IN, 1989), 143–57

A. Atlas: *The Wheatstone English Concertina in Victorian England* (Oxford, 1996)

H.E. Smither: *A History of the Oratorio, iv: Oratorio in the Nineteenth Century* (Chapel Hill, NC, forthcoming)

NICHOLAS TEMPERLEY

Macfarren, Walter (Cecil)

(*b* London, 28 Aug 1826; *d* London, 2 Sept 1905). English pianist and composer, younger son of George Macfarren and brother of George Alexander Macfarren. He was a chorister at Westminster Abbey (1836–41) and entered the RAM in 1842, where he studied the piano with W.H. Holmes and composition with his brother and Potter. From 1846 until 1903 he was a professor of piano at the RAM, and also for many years lectured there, and conducted the orchestral concerts from 1873 to 1880. He was highly esteemed as a teacher and as a pianist, being regarded as 'a sound performer of the older school'. Among his piano pupils were Tobias Matthay, Stewart Macpherson and Henry Wood. He composed extensively for his instrument, and also produced a substantial amount of vocal music. He also edited Mozart's piano music, Beethoven's sonatas and a series of 'Popular Classics' for the piano which reached 240 numbers. From 1862 until shortly before his death he was music critic to *The Queen*; he was also active in the Philharmonic Society, of which he was treasurer from 1877 to 1880.

Macfarren's concert overtures, Symphony in B♭ and other large-scale compositions had no lasting impact, but his songs, partsongs and piano sonatas, preludes and studies made a contribution to the musical life of his time. They are technically accomplished, and pleasing in a style reminiscent of Mendelssohn and Sterndale Bennett. His caprice *L'amitié* (1884) is reprinted in *The London Pianoforte School*.

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W.C. Macfarren: *Memories: an Autobiography* (London, 1905)

N. Temperley, ed.: *The London Pianoforte School 1766–1860*, xvi (1985)

NICHOLAS TEMPERLEY

McGegan, Nicholas

(*b* Sawbridgeworth, Herts., 14th Jan 1950).English conductor, flautist and harpsichordist. He studied at Oxford and Cambridge, and established himself as a conductor of Baroque opera with performances of Rameau for the English Bach Festival (1979–81). He settled in the USA, where he

became the first music director of the Philharmonia Baroque Orchestra in Berkeley, California, in 1985. This followed a pioneering performance of Handel's *Teseo* at the Boston Early Music Festival in the same year. His career has since been inextricably linked to the resurgence of interest in Handel's dramatic music, of which he is a renowned champion. He has made many recordings, notably of Handel oratorios (*Judas Maccabaeus*, *Messiah*, *Susanna* and *Theodora*). As music director of the Göttingen Handel Festival from 1990 he has conducted many opera performances, of which he has recorded *Ariodante*, *Giustino*, *Ottone*, and *Radamisto* with the Freiburg Baroque Orchestra. McGegan regularly conducts at major American and European opera houses, including Covent Garden, in works ranging from Monteverdi to Stravinsky, and was much praised for his conducting of *Ariodante* at the ENO in 1993. He was principal conductor of the Drottningholm Slottstheater (1983–5) and became principal guest conductor of Scottish Opera in 1993, embarking on a Mozart series with the company in 1998. He has also frequently collaborated with the choreographer Mark Morris in works such as Rameau's *Platée*.

JONATHAN FREEMAN-ATTWOOD

McGibbon, William

(*b* ?Glasgow, early April 1696; *d* Edinburgh, 3 Oct 1756). Scottish composer and violinist. He was long believed to have been born in Edinburgh, the son of the oboist Malcolm McGibbon (*d* Edinburgh, 29/30 December 1722; see Tytler), but it is more likely that Malcolm was his uncle and that his parents were the violinist Duncan McGibbon and his wife Sarah Muir, which would place his birth in Glasgow. Tytler states that he 'was sent early to London … and studied many years under [William] Corbet[t]', while Campbell records that he studied and worked in Italy. (Campbell gives *c*1745 as the date for this; assuming a confusion between the two Jacobite rebellions, the correct date would be *c*1715.) Thus it appears that he studied in London from about 1709, accompanied Corbett on his Italian travels from 1711 and settled in Edinburgh in the early 1720s.

From 1726 he was employed as a violinist by the Edinburgh Musical Society, a post he held until his death. He became the best loved and most respected violinist and composer in Edinburgh, a position comparable to Corelli's in Rome. His playing ranged from technical brilliance to extreme simplicity, and ran to innovative bowings to clarify phrasing and a masterly command of melodic decoration. Davie printed his personal 'graces' for the opening movement of Corelli's Sonata op.5 no.9.

McGibbon's sonatas vary in quality, but at their best combine a variety of influences (Corelli, Handel, Veracini, Purcell) to produce a sophisticated and deeply-felt individuality. Around 1740 his work changed direction: he was drawn into an Edinburgh fashion for arranging Scots tunes. His settings, however, outdo rival ones in their subtle blend of Scottish and Italian musical styles. McGibbon left his estate to the Edinburgh Royal Infirmary (whose director, Lord Provost George Drummond, had subscribed for his 1740 sonatas and was the chief mourner at his funeral). However, the infirmary sold the plates of his Scots-tune collections to the publisher Robert Bremner. The ensuing reprints secured McGibbon's fame

until well into the 19th century, when Max Bruch included *Thro' the wood, laddie* in his *Fantasie unter freier Benutzung schottischer Volksmelodien* (1880).

WORKS

6 trio sonatas, 2 vn/fl, bc, *c*1727, *US-Wc* (inc., 2nd vn pt missing)

6 Sonatas, nos.1–5, vn/fl, bc, no.6, fl/rec, vn, bc (Edinburgh, 1729)

6 Sonatas, 2 vn/fl, bc (Edinburgh, 1734), no.5, ed. K. Elliott (London, 1963), nos.3, 4, 5, ed. P. Holman (Edinburgh, 1991)

Sonatas on John come kiss me now and La folia, vn, bc, *c*1735, *GB-En* (vn pts only), La folia, ed. D. Johnson (Edinburgh, 1989)

6 Sonatas or Solos, vn/fl, bc (Edinburgh, 1740), nos.2, 3, 5, ed. P. Holman (Edinburgh, 1991)

129 Scots-tune arrs., vn/fl, bc, 3 bks (Edinburgh, 1742, 1746, 1755), 4 ed. in Johnson (1984, 2/1997)

6 Sonatas, 2 vn/fl, bc (London, *c*1745), only 1st vn pt survives

6 Sonatas, 2 fl (London, 1748)

7 miscellaneous marches and dance tunes included in *GB-En* 2084–5

Lost, listed in Edinburgh Musical Society library catalogue, 1765, *Eu*: 3 concs.; 1 ov.; concerti grossi, arr. from Corelli's sonatas op.3 no.1, op.5 no.2

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W. Tytler: 'On the Fashionable Amusements and Entertainments in Edinburgh in the Last Century', *Transactions of the Society of Antiquarians of Scotland*, i (1792), 499–510

A. Campbell: *An Introduction to the History of Poetry in Scotland* (Edinburgh, 1798), 13

J. Davie: *The Caledonian Repository*, i (Aberdeen, 1829), 14, 19–22

D. Johnson: *Music and Society in Lowland Scotland in the Eighteenth Century* (London, 1972), 34, 61, 64, 114, 155, 193–4

M.A. Alburger: *Scottish Fiddlers and their Music* (London, 1983), 51

J. Purser: *Scotland's Music* (Edinburgh, 1992), 176–7

D. Johnson: *Scottish Fiddle Music in the 18th Century* (Edinburgh, 1984, 2/1997), x–xiv, 5–8, 35–39, 42–50, 63, 148, 152–3, 164, 192–5

DAVID JOHNSON

McGlashan, Alexander

(*b* Perthshire, *c*1740; *d* Edinburgh, May 1797). Scottish violinist and composer. He was one of a number of violinists who contributed valuably to the upsurge of Scots-fiddle playing in the last third of the 18th century. He seems to have left Perthshire for Edinburgh at an early age, since his name is first given in an Edinburgh concert advertisement in 1759. Known as 'King' McGlashan from his 'stately and dressy appearance' (Glen), he led the most fashionable dance band in Edinburgh during the 1780s, and published there three collections of strathspeys, reels and other dance pieces, including original compositions of his own, in 1780, 1781 and 1786. He appears to have retired from playing around 1787, and the leadership of his band to have passed to William Gow.

A John McGlashan who taught the piano in Edinburgh and published a set of 'strathspey reels' in 1798 was probably Alexander McGlashan's brother.

BIBLIOGRAPHY

J. Glen: *The Glen Collection of Scottish Dance Music*, i (Edinburgh, 1891), p.x

DAVID JOHNSON

McGranahan, James

(*b* nr Adamsville, PA, 4 July 1840; *d* Kinsman, OH, 7 July 1907). American composer of Sunday-school and gospel hymns, and hymnbook compiler. He studied with G.J. Webb, F.W. Root and George Macfarren, and in 1875 became a teacher and director of the Normal Musical Institute in New York, founded by G.F. Root. In 1877 he joined the evangelist Daniel Whittle as music director. He compiled numerous song collections for use in their revival meetings, often composing the tunes while Whittle supplied the texts. That year he also became an editor, with Sankey and Stebbins, of the already successful series *Gospel Hymns and Sacred Songs*, collaborating with them on volumes iii–vi (Cincinnati, 1878–91, repr. in *Gospel Hymns nos. 1–6 Complete*, 1894/*R*). The most successful of McGranahan's more than 150 tunes, including those for the hymns *Hallelujah for the cross* (1882), *I know whom I have believed* (1883), *Christ receiveth sinful men* (1883), *Showers of blessing* (1883), *I will sing of my Redeemer* (1887) and *The banner of the cross* (1887), were printed in these collections. Often employing compound rhythms and varied harmonies, his tunes reflect a growing sophistication in early gospel hymnody.

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J.H. Hall: *Biography of Gospel Song and Hymn Writers* (New York, 1914/*R*)

M.R. Wilhoit: *A Guide to the Principal Authors and Composers of Gospel Song in the Nineteenth Century* (diss., Southern Baptist Theological Seminary, 1982)

MEL R. WILHOIT

MacGregor, Joanna

(*b* London, 16 July 1959). English pianist. She read music at Cambridge University where her teachers included the composer Hugh Wood, who later wrote a piano concerto for her which she first played at the Proms in 1991. She continued her piano studies at the RAM with Christopher Elton and at the Van Cliburn Piano Institute in Texas. In 1985 she was selected for representation by the Young Concert Artists Trust, which helped to establish her wide-ranging concert career. MacGregor has built up a reputation for unusual and innovative programmes, incorporating elements of jazz and contemporary works by such composers as Berio, Xenakis, Ligeti, Murail, Takemitsu and Dillon; in 1993 she gave the first performance of Birtwistle's *Antiphonies* with the Philharmonia Orchestra under Boulez.

She founded the Platform Contemporary Music Festival which took place at the Institute of Contemporary Arts from 1991 to 1993. In 1996 she gave a recital at the Queen Elizabeth Hall including Nancarrow's *Etudes for Player Piano*, which she performed live with pre-recorded tape and two video screens showing her hands in close-up, one pre-recorded with tape, the other relayed live. She has maintained a longstanding interest in the theatre and has written a radio play, *Memoirs of an Amnesiac*, based on the writings of Erik Satie.

JESSICA DUCHEN

M'Guckin, Barton

(*b* Dublin, 28 July 1852; *d* Stoke Poges, 17 April 1917). Irish tenor. He studied in Dublin with Joseph Robinson and in Milan with Trevulsi. After appearances in concerts from 1874 to 1877, he made his stage début with the Carl Rosa Opera Company in 1878, singing regularly with them until 1887. After an American tour (1887–8), he rejoined the Carl Rosa, remaining until 1896. He created many roles in operas by British composers, including Phoebus in Goring Thomas's *Esmeralda* (1883), Orso in Mackenzie's *Colomba* (1883), Waldemar in Thomas's *Nadeshda* (1885), Oscar in Corder's *Nordisa* (1877) and the title role in Cowen's *Thorgrim* (1890). He was the first Des Grieux in England in Massenet's *Manon* (1885, Liverpool), and sang other roles in the French repertory, including Wilhelm Meister (*Mignon*), Faust, Don José and Eléazar (*La Juive*) with much success. He also sang in several provincial festivals and the old Popular Concerts. After retiring from the stage he taught; his pupils included his son, Noel Fleming. From 1911 to 1912 he acted as librarian for Oscar Hammerstein at the London Opera House.

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P.A. Scholes, ed.: *The Mirror of Music 1844–1944: a Century of Musical Life in Britain as Reflected in the Pages of the 'Musical Times'* (London, 1947/*R*)
D.H. Laurence, ed.: *Shaw's Music: the Complete Musical Criticism* (London, 1981)

HAROLD ROSENTHAL

McGuire, Edward

(*b* Glasgow, 15 Feb 1948). Scottish composer and flautist. He was a junior student at the Royal Scottish Academy of Music and Drama (1964–5) before going on to study composition with James Iliff at the RAM in London (1966–70), where he was awarded the Hecht Prize in 1968. The following year he won the National Young Composer's Competition with *Chamber Music*. In 1971 a British Council scholarship enabled him to study in Stockholm at the Royal Swedish Academy of Music with Ingvar Lidholm. While in Sweden McGuire came to question his then relatively complex musical style, a reappraisal which resulted in a series of piano pieces for white notes only. Since then he has sought a synthesis between an idiosyncratic approach to 12-note method and modal or tonal elements

often deriving from Scottish folk music. These elements, like the repeating units used to build up instrumental textures, are often derived from a single 12-note row. The polarity which results between chromaticism and modality or tonality may be heard in a variety of works, from the orchestral piece *Calgacus* (1976), which makes striking use of a bagpipe soloist, to *The Spirit of Wallace* (1997). He has toured internationally with the folk group The Whistlebinkies.

WORKS

(selective list)

Dramatic: Peter Pan (ballet, 3, choreog. G. Lustig), orch, folk ens, 1988, Glasgow, 24 Feb 1989; The Loving of Etain (op, 3, M. Carey), 1990, Glasgow, 9 Nov 1990; Cullercoats Tommy (op, M. Wilcox), 1993, Newcastle, 16 July 1993; Helen of Braemore (op, P. Isaac), 1996, Wick, 10 Sept 1996; Caketalk (op, Carey), 1996, Glasgow, 7 Nov 1996

Orch: Calgacus, orch, bagpipes, 1976; Source, 1979; Concerto, gui, str, 1988; A Glasgow Sym., 1990; Conc., trbn, str, 1991; Epopée Celtique, orch, folk ens, carnyx, 2 gaitas, uillean pipes, bagad/bombardes, Scottish pipe band, Manx vocal, Welsh male voice choir, 1997; The Spirit of Wallace, 1997; Conc., va, str, 1998; Vn Conc., 2000

Vocal: Moonsongs (M. Holub, F. García Lorca, Lu Hsun), S, db, 1979; 5 Songs (J. Humburger), Mez, va, pf, 1982; City Songs (S. MacLean, W. Montgomerie, T. McGrath, B. Brecht), Bar, pf, 1983; Songs of New Beginnings (M. Carey), S, fl, cl, ob, hn, bn, 1984; Pipes of Peace (McGuire), chorus, bagpipes, 1986; Eastern Light (Y. al Khatib), SSAATTBB, 1993

Chbr and solo inst: Chamber Music (Guevara's Epitaph), 3 cl, hp, pf, 1969; 6 Small Pieces in C Major, pf, 1971; 12 Studies in C Major, pf, 1971; 12 Very Small Pieces, pf, 1971; 12 White Note Pieces for Piano(s), 3 pf, 1971; Martyr, va, 1972; Rebirth, fl, cl, vn, vc, perc, 1974; Euphoria, fl, cl + b cl, vn, vc, pf, perc, 1980; Str Qt, 1982; Str Trio, 1986; Quintet II, fl, cl, vn, vc, pf, 1987; Autumn Moon, 2 gui, 1992; Remembrance, 2 ob, eng hn, 1993; Zephyr, trbn, 2 vn, va, vc, 1993; preludes for various solo insts

MSS and photocopied scores in *GB-Gsma*

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M. Miller: 'A Voyager on Path of Musical Exploration', *The Scotsman* (11 Jan 1993)

FRANCIS J. MORRIS

Mácha, Otmar

(*b* Ostrava, 2 Oct 1922). Czech composer. One of the leading pupils of Řídký at the Prague Conservatory (1945–8), he was music adviser to Czech radio in Prague (1945–55) and was then appointed secretary of the Czech Composers' Union. In 1982 he was awarded the title Artist of Merit. Mácha's early compositions, from the end of World War II, are deeply romantic. There is a strong feeling for folk style in the song cycles of 1945–7, but the sonatas for violin and cello that followed are harder and harmonically more adventurous. The *Symfonická intermezza* and the

symphonic poem *Noc a naděje* ('Night and Hope'), which won prizes at the 1960 Jubilee Competition, are of greater originality, though the Orchestral Variations (1964) again draw on folk music. This is not the case in the stage works *Polapená nevěra* ('Infidelity Unmasked'), a piece based on 17th-century Czech farces and showing a keen sense of characterization, and *Jezero Ukereve* ('Lake Ukereve'). The latter is a powerful piece in which, against the violent background of the colonization of Africa, German doctors and biologists unsuccessfully attempt to combat an epidemic of sleeping sickness; the score makes interesting use of tapes within the orchestral texture.

WORKS

(selective list)

Principal publishers: Státní Hudební Vydavatelstvi, Panton

stage

Polapená nevěra [Infidelity Unmasked] (operatic farce, prol, 5 scenes, epilogue, Mácha, after Old Cz. anon. text, 1608), 1956–7, Prague, D 34, 21 Nov 1958

Jezero Ukereve [Lake Ukereve], 1960–63 (op, 5, Mácha, after V. Vančura), 1960–63, Prague, National, 27 May 1966

Růže pro Johanku [A Rose for Johanka] (ballad and musico-dramatic fantasy, 2, J. Pávek), 1971–4, Brno, Janáček, 8 Jan 1982

Svatba naoko [The Mock Wedding], 1974–7 (comic op, 4, V. Trapl and S. Kinzl), unperf.

Metamorphoses Promethei (TV op, J. Kolařík), 1981, Czechoslovak TV, 3 Oct 1982

Broučci (ballet, A. Jurásková and V. Harapes, after J. Karafiát), 1992, Prague, Estates, 22 Dec 1992

other works

Orch: Moravské lidové tance [Moravian Folk Dances], 1948; Sym., 1948; Slovenská rapsódie, 1949; Kopaničářské tance, 1950; Symfonická intermezza, 1958; Noc a naděje [Night and Hope], sym. poem, 1959; Variace, 1964; Varianty, 1968; Sinfonietta no.1, 1971; Double Conc., vn, pf, orch, 1978; Sinfonietta no.2, 1981–2; Vn Conc., 1985–6; Sinfonietta da camera, str, 1993

Vocal: Písně na lidové texty ukrajinske [Songs on Ukr. Folk Texts], 1v, pf, 1947; Písně mužů [Songs of Men] (R. Kipling), 1v, pf, 1947; Dopisy Karla Buriana [Letters of Karel Burian], 1v, pf, 1947; Lidové balady, S, T, pf/orch, 1949; Dětské sbory [Children's Choruses], 1955; Odkaz J.A. Komenského [Legacy of J.A. Komenský] (orat), Mez, SATB, orch, org, 1955; 4 monology, S, Bar, orch, 1966; Janinka zpívá [Janinka Sings], S, orch, 1970; Malý triptych [Little Triptych], S, small drum, fl, 1971; Conc. grosso, S, Mez, A, T, Bar, B, orch, 1980; Testament (J.A. Komenský), S, cl, str qt, 1995

Chbr and solo inst: Sonata, vn, pf, 1948; Sonata, vc, pf, 1949; Sonata, bn, pf, 1963; 3 toccaty, org, 1963–79; Pláč saxofonu [Saxophone Weeping], sax, pf/chbr orch, 1968; Variations, fl, pf, 1977; Preludium árie a toccata, accdn, 1978; Str Qt no.2, 1982; Elegie, vn, pf/str, 1982; Apollon a Marsyas, fl, vn, 1984; Eiréné, ob, pf/str, 1986; Rapsodie, cl, pf/str, 1987; Balada, va, pf, 1988; Variace na Seikilovu píseň [Variations on Seikl's Song], vn, 1990; Pražská fantazie, org, 1993; Hommage à Josef Suk, pf/str, 1996

Film scores

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J. Bednářová: 'Otmar Mácha', *Květy* (3 Nov 1983); (10 Nov 1983); (17 Nov 1983); (24 Nov 1983); (1 Dec 1983)

J. Havlík: 'Invence musí provázet všechny fáze tvoření' [Inventiveness must accompany all stages of artistic creation], *HRo*, xliii (1990), 3–5

BRIAN LARGE (text), MOJMÍR SOBOTKA (work-list, bibliography)

Machabey, Armand

(*b* Pont-de-Roide, 7 May 1886; *d* Paris, 31 Aug 1966). French musicologist. He studied classics and music in Paris, concentrating on composition, but eventually devoted himself to musicology. His teachers included d'Indy and Pirro. In 1928 he took the doctorate at Paris University with a dissertation on the evolution of musical forms in the Middle Ages, for which he was awarded the Bernier Prize of the Académie des Beaux-Arts in 1930. For more than 20 years he was an examiner for the Paris Conservatoire. His writings cover a wide range of musical history, with special emphasis on topics of late antiquity and the Middle Ages. He wrote monographs on Ravel, Bruckner, bel canto and dance music, as well as a brief popular survey of musicology and several studies of notation. His studies of Machaut and Frescobaldi and his translation of Tinctoris's treatise are perhaps his best-known works. With Dufourcq and Raugel he edited the encyclopedia *Larousse de la musique* (Paris, 1957, rev. 2/1982 by A.Coléa and M. Vignal). His compositions include six short preludes for piano, six pieces for violin and piano, incidental music for films and *Quatre-vingts dictées dans le style chromatique*.

WRITINGS

Essai sur les formules usuelles de la musique occidentale (des origines à la fin du XVe siècle) (diss., U. of Paris, 1928; Paris, 1928, as *Histoire et évolution des formules musicales du Ier au XVe siècle de l'ère chrétienne*, rev. 2/1955 as *Genèse de la tonalité musicale classique de origines au XVe siècle*)

Sommaire de la méthode en musicologie (Paris, 1931)

'Rapport sur le théâtre musical en France', *Congresso di musica: Florence 1933*, 139–68

Le théâtre musical en France (Paris, 1933)

Précis-manuel d'histoire de la musique (Paris, 1942, 2/1947)

La musique des Hittites (Paris, 1945)

La vie et l'oeuvre d'Anton Bruckner (Paris, 1945)

'Les origines de la chaconne et de la passacaille', *RdM*, xxv (1946), 1–19

Maurice Ravel (Paris, 1947)

Traité de la critique musicale (Paris, 1947)

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Portraits de trente musiciens français (Paris, 1949)

ed. and trans.: J. Tinctoris: *Terminorum musicae diffinitorium* (Paris, 1951) [with Fr. trans. and commentary]

Gerolamo Frescobaldi Ferrarensis, 1583–1643 (Paris, 1952/*R*)
La musique et la médecine (Paris, 1952)
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Machado, Augusto (de Oliveira)

(*b* Lisbon, 27 Dec 1845; *d* Lisbon, 26 March 1924). Portuguese composer. He studied first in Lisbon, and, intending to become a pianist, went in 1867 to Paris, where he was taught by Lavignac and Danhauser. Back in Lisbon he composed his first works; dissatisfied with the predominating Italian influence in his style, however, he returned to Paris in 1873, and while there was in contact with Massenet and Saint-Saëns and was considerably influenced by them. His new French stylistic orientation is most clearly evident in the opera *Lauriane* (on a French libretto by Guiot, after George Sand); it was successfully produced in 1883 at Marseilles, and later at Lisbon and Rio de Janeiro, and marked the beginning of his international fame. Surprisingly, in the operas that followed (notably *I Doria*, 1887, and

Mario Wetter, 1898) he reverted to composing in an Italian manner to Italian librettos; in his last stage works he turned to operetta. His other compositions include the symphonic ode *Camões e os Lusíadas* (1880, unperformed), songs, piano and organ pieces. Machado taught singing at the Lisbon Conservatory from 1893 and was director there from 1901 to 1910; he also directed the Teatro de S Carlos and was a music adviser to the Ministry of Education.

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JOSÉ CARLOS PICOTO

Machado, Diogo Barbosa.

See Barbosa Machado, Diogo.

Machado, Manuel

(*b* Lisbon, *c*1590; *d* Madrid, 18 April 1646). Portuguese composer and instrumentalist resident in Spain. He studied with Duarte Lobo and in 1610, after mastering several instruments, joined his father, Lope Machado, a harpist, in the royal chapel at Madrid. On 31 August 1639 he was appointed a royal chamber musician and on 10 August 1642 was rewarded 'for his long services and for those of his father' with added emoluments, payable against House of Burgundy funds. All 20 of his extant works are secular songs with Spanish texts, which equal in expressiveness those by native Spanish composers of the period. His harmonies are exceedingly rich and his changes of metre and tempo exactly reflect the shifting moods of the love poetry that he set. Whether for the pathetic *Bien podéis coraçón mio* (marked *aspacio*, 'slow'), *Salió a la fuente Jacinta* with its *double entendre* or the jaunty *Qué entonadilla que estaba la picara* (marked *picadito el compas*, 'in strict time'), he always found precisely the right musical means to underline the sense. He added *estrivos* and *coplas* to his *romances*, thus adhering to the most up-to-date Baroque formal practice.

His Christmas villancicos in King João IV's library included a *negro* adhering to African call and response practice; a soloist being answered by an eight-voice chorus, *Manuelica sa en Bele, Turo pleto*.

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ROBERT STEVENSON

Machado, Marianella

(*b* Caracas, 4 Aug 1959). Venezuelan composer. After studying composition with Mastrogiovanni in Caracas, she studied with Orrego-Salas at Indiana University, Bloomington (MA 1986). For the next three years she worked in Caracas as a teacher and composer, collaborating with the National Library, the Instituto Universitario de Estudios Musicales and the Centro de Estudios Latinoamericanos Romulo Gallegos, and writing for chamber ensembles, dance groups and film projects.

In 1989 she returned to the United States to take a doctorate at the Cincinnati College-Conservatory of Music (1993). In 1996 she embarked on a doctoral degree in Hispanic literature, studying the relationship between music and poetry and the application of poetic techniques of creation and analysis to her work as a composer. She engaged in discussions of her theories with the Latin American writers Octavio Paz and Armando Romero. Her recent work applies her concepts to both her compositions and to her literary criticism. She has also composed a series of pieces with contemporary techniques for young performers.

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Film and dance scores: Obertura (dance score), 1987; Parafernalia (dance score), 1988; Las semanas tienen sábados (film score), 1988

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CARMEN HELENA TÉLLEZ

Machado e Cerveira, António (Xavier)

(*b* Tamengos, nr Anadia, diocese of Coimbra, 1 Sept 1756; *d* Caxias, 14 Sept 1828). Portuguese organ builder. His father was the organ builder Manuel Machado Teixeira, who was first married to Thereza Angelica Taborda (mother of the architect and sculptor Joaquim Machado de Castro, who supervised the reconstruction of Lisbon following the earthquakes of 1755) and later to Josepha Cerveira of Aguim, the mother of Machado e Cerveira. In 1781 Teixeira completed a large organ for the Hieronymite monastery at Belém, Lisbon (74 stops, 4010 pipes), with his son as assistant. For his work in the chapel of the Palácio de Queluz and the basilica of Mafra (completed 1807), Machado e Cerveira was elected to the Brotherhood of St Cecilia on 22 November 1808, and was made organ builder to the royal household. He worked almost until his death, retired ill to Caxias and was buried at Belém. The business, though run for a short time after his death by his widow, Maria Isabel de Fonseca Cerveira, and an apprentice, José Theodora Correia de Andrade, soon closed down.

Machado e Cerveira was one of the most important and prolific Portuguese organ builders. His work was of the highest calibre. He is known to have built at least 105 instruments, of which about 30 survive. In later years he became famous as an artist and fine woodworker. He was perhaps the first of Portugal's 'secular' builders who viewed their activity as both a business and an art, and who designed and produced complete instruments.

Apart from a few early instruments in Baroque style, he preferred to work in neo-classical traditions. His later work includes many small single-manual instruments, of about 20 half registers. One of his largest and most impressive organs is that in the church of the Cistercian convent of Lorvão (1795, op.47; two manuals, 61 stops). It is unusually mounted on an arch dividing the nave with two façades, one facing the altar, the other facing the nuns' choir. Many of Machado e Cerveira's organs were built for export to the Azores (including those of S Francisco, Terceira, op.22, 1788; the Jesuit college, Angra, op.56, 1798; and S Sebastião, Ponta Delgada, op.102, 1828). It is generally believed that some instruments were sent to Brazil and other Portuguese colonies.

Machado e Cerveira documented all the instruments he produced, leaving the signature, number and date of manufacture of each organ on a plate above the keyboard. The list of identified works in Lisbon includes instruments in the following churches: S Roque (1784); Mártires (op.3, 1785; recently restored); the Basílica da Estrela (op.23, 1789); Chapel of the Dukes of Palmela (op.27, 1790); and the Palácio da Bemposta (op.37, 1792).

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W.D. JORDAN

Machaut [Machau, Machault], Guillaume de [Guillelmus de Machaudio]

(*b* Reims or Machault, Champagne, *c*1300; *d* Reims, April 1377). French composer and poet.

1. Introduction.
2. Life.
3. Transmission, chronology and stylistic development.
4. Evidence of self-awareness and about production.
5. Motets and lais.
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7. Ballades and rondeaux.
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WULF ARLT

Machaut, Guillaume de

1. Introduction.

Machaut is the most important poet and composer of the 14th century, with a lasting history of influence. His unique oeuvre, contained, thanks to the composer's own efforts, in manuscripts that include only his works, stands in many respects for itself: in terms of its volume, its poetic and compositional formulation and quality, but also in the number of genres in whose development Machaut played a crucial role. In the compilation and ordering of his works as well as in the testimony of the texts themselves there is a wealth of information about Machaut's self-awareness and about the production of his works and manuscripts. This ranges from general remarks about poetics and other aesthetic concepts to details about the composition of particular pieces, questions about their fixing and transmission in writing and their realization in sound. Biographical details also allow the works to be placed in a social context.

The greater part of the manuscripts containing his works is taken up by poetry that is not set to music. This comprises over 15 lengthy narrative *dits* (each with up to 9000 lines) and a collection of lyric poetry known as *Loange des dames*. Most of the *dits* are concerned with those members of the high nobility with whom Machaut was in close contact. They bring together allegorical representation, in the tradition of the *Roman de la rose*, and additional *exempla* related to historical events and individuals (for example, from the *Ovide moralisé*), in an instructive framework, to which the author's repeated designation of the works as 'traité' corresponds. Thus the *Remede de Fortune* (written before 1342) contains nine compositions presented as paradigms of lyric genres. The collection of lyrics 'ou il n'a point de chant' ('where there is no music') – its title of *Loange des dames* comes from a rubric given in one of the posthumously copied complete-works manuscripts – contains about 280 poems from the tradition of *amours courtois*, its content occasionally overlapping with the collection of musical works and *dits*. It is made up principally of approximately 200 ballades and exactly 60 rondeaux.

In the history of polyphonic music, Machaut is the first artistically important composer of polyphonic music to be known by name. His output holds a key position in the transition between the new ideas that took hold in the decade around 1300 and the music of the late Middle Ages; as a poet-musician he brought together the traditions of secular monophony and the new techniques of the Ars Nova. His 19 extensive lais are a high point in the – by then – long history of this form; the 23 motets take up the achievements of Philippe de Vitry; his Mass is the first cyclic, through-composed setting of the Ordinary. As with the *Hoquetus David*, the *Complainte* and *Chanson royale* (the latter two set to music only in the *Remede de Fortune*) represent a paradigmatic involvement with older forms. It is critical for the assessment of Machaut's historical position that for the first time French texts are set in subtly-composed works of distinctive and individual character and that functional and structural differentiation between the three so-called *formes fixes* is now evident: the new polyphonic ballade, of which Machaut wrote 41, making up the bulk of his lyrics set to music, the 22 polyphonic rondeaux and the virelai, called 'chanson baladee' and, in the case of the monophonic works, linked with dance-song. How much these new departures had been instigated by Vitry is unclear, owing to the small portion of his works that is now extant. In any case, however, Machaut must have played a decisive role in shaping these genres of the later Middle Ages.

Machaut, Guillaume de

2. Life.

The details of Machaut's life and social position as well as the themes, form and purpose of Machaut's works clearly define his position as a 'clerc-écrivain' (Cerquiglini, 1985) in the courtly-aristocratic structure of the late Middle Ages. The two parts of his biography that are backed up by documentary evidence as well as illustrated in numerous statements in the *dits* support this: the first, that from about 1323 he was in the service of Jean de Luxembourg, King of Bohemia, and the second, that from April 1340 he was a canon of Reims Cathedral. Both encourage hypotheses about the undocumented details of his early life: the date of his birth, which

must have been between 1300 and 1302; his bourgeois background, his education (probably in Reims), and possibly study for the *magister artium*. However, the title of *magister* is not mentioned either in Machaut's texts or in official ecclesiastical documents. That Machaut was named in a Reims document of 1452 along with other 'magistri' and by Deschamps in unofficial sources as 'maistre' is evidence of the position and renown that he had by that time won.

For about 17 years Machaut's life was shaped by his position in the service of Jean de Luxembourg; this in its turn is critical for the understanding of his poetry. As a *clerc* in the narrow circle of 'domestici familiares' he first of all took the post of *aumonier*, then of *notaire*, and lastly *secretaire*. The *dits* make it clear that for lengthy periods during this time he shared the restless life of his master: this involved visits to the French court (which in 1323–4 could have led to Machaut meeting Philippe de Vitry), and often swift movement between the home lands of the Luxembourgs in the West and Jean's Bohemian domain in the East, and journeys through much of central and eastern Europe (in particular to Lithuania in 1327–9); but also spending more peaceful periods in Durbuy, Jean's favoured western residence south of Liège, on the bank of the Ourthe. 'Li bons roi de Behaigne' is presented as the ideal of a ruler-knight in Machaut's texts, and thereby as a representative of the courtly world around which Machaut's poems are based. His earliest dits, *Le dit dou vergier* (1330s) and in particular *Le jugement dou roy de Behaigne* (before 1346), document the role of the poet at court. The chronological order of musical compositions of this time is not at all clear, but the composition of motets and possibly the first lais belong to this period.

As a royal servant, Machaut benefited from the economic security ensured for royal 'familiares' through prebends. Machaut is shown to have been in possession of such income, granted to him without the need for his presence in the parishes, in papal documents from 1330 onwards (starting with bulls of John XXII). Before this date he already held a position in Houdain, and the prospect of canonicates in Verdun (1330), Arras (1332), Reims (1333) and a prebend in Saintt Quentin (date unclear). After Benedict XII's action in 1335 to reduce the large numbers of canonicates 'in expectatione', Machaut retained only the canonicate in Reims. He took this up 'per procurationem' on 30 January 1337 and then in 1340 by his residence in Reims, where he is recorded for the first time as being present on 13 April of that year.

The office of a canon, who lived in a house 'extra muros', was linked to liturgical duties, but at the same time offered a material basis and a new kind of space for literary and musical activities. In the forefront of such activity is the long list of increasingly extensive *dits* (comprising over 40,000 lines of text in total), also associated with the lives of the high nobility. 'Moult la servi', said Machaut of Bonne, Jean de Luxembourg's daughter, who was already a highly supportive patron before her father's death in 1346. She is connected with the *Remede de Fortune* and possibly also with Machaut's cultivation of the new forms of lyrics set to music, as well as with the first extant collection of Machaut's works. Other patrons associated with Machaut included Charles II, King of Navarre, Jean, Duke of Berry, Philip the Bold, Duke of Burgundy and Pierre de Lusignan.

Documented contacts include the Dauphin's (later Charles V) stay in Machaut's house in 1361. The *dits* also mention more traumatic events, such as the arrival of the plague in 1348–9 and the siege of Reims by the English in 1359–60.

The years 1363–5 saw the writing of *Le livre dou voir dit* (the *Voir dit*), with interpolated letters and musical works. Aside from its (at least partly fictitious) setting of the meeting of and love between the elderly poet and his young admirer 'Toute Belle' (Peronne), this *dit* represents a rich documentary source for the events of those years (with details of journeys to different places), for the production and transmission of Machaut's works, his self-awareness and self-depiction, and above all for the process of setting lyric texts to music (chronological overview of the lyrics with musical settings in Leech-Wilkinson, 1993). In Parisian celebrations in early 1368, possibly the scene of a meeting between Machaut and Froissart, Amedee VI of Savoy acquired a 'roman', probably a collection of Machaut's works.

In the last decade of his life the redaction and completion of his oeuvre was Machaut's primary concern, and the two-part *Prologue* (comprising four ballades and a verse passage in *dit* form), dating from about 1372, was written in connection with this. In the same year Machaut's brother Jean – who had also served Jean de Luxembourg, had been a canon of Reims since 1355 and had lived in the same house as Guillaume – died. In April 1377 Guillaume de Machaut died. The two brothers had established a richly endowed *anniversarium*, with which the *Messe de Nostre Dame* is thought to be linked, and were buried in the same grave.

Machaut, Guillaume de

3. Transmission, chronology and stylistic development.

The transmission of Machaut's works documents in a unique way the central role of the book as a planned collection of the complete oeuvre, for the self-awareness of the poet-composer as well as the diffusion of his compositions. The first signs of such 'collecting tendencies' can be found in French poetry from the late 13th century onwards (Huot, 1987), for example with the works of Adam de la Halle (*F-Pn* fr.25566). Machaut's concern with his 'livre ou je met toutes mes choses' is in evidence from about 1350, and he clearly involved himself in all aspects, including the programme of miniatures for the richly illuminated presentation manuscripts, prepared mostly for aristocratic patrons. The most important sources for Machaut's music are six large books from the 14th century, which all relate to collections made by the author and must have been copied in part under his supervision. They show different redactions. *F-Pn* fr.1586 (*C*) offers the earliest accessible state of his work, possibly representing the first complete-works collection, dating from shortly after 1350. The redaction in *US-NYw* (*Vg*) and its copy, *F-Pn* fr.1585 (*B*), dates from about 1370. *F-Pn* fr.1584 (*A*) contains the only slightly later, last authoritative ordering of the works, with the indication 'Vesci l'ordenance que G. de Machaut wet qu'il ait en son livre'. Two further collections were clearly copied after his death: *F-Pn* fr.22545–6 (*F–G*) offers a slight accretion in the number of works, while *F-Pn* fr.9221 (*E*), copied for Jean, Duke of Berry, contains additional voice-parts, at least some of which are

probably not by Machaut. These sources preserve the basic order of narrative *dits*, followed by unnotated lyric poetry in the *Loange des dames* and then music, the latter itself ordered by genre: in manuscript *A* the lais come first, then motets, Mass and Hocket, followed by ballades, rondeaux and virelais. Just as isolated examples of lyrics not set to music appear in the music section, so musical compositions used as examples are integrated among the poems in the *Remede de Fortune*. Transmission of musical pieces in 'repertoire manuscripts' stretches into the 15th century but is limited to about 25 pieces.

Because of this specific transmission situation, it is likely that Machaut's literary and musical works have been preserved practically complete. Beyond that, most of the works can be placed at least roughly into specific creative phases. In this respect the critical factor is the internal order of several groups of works, in principle determined by the order in which they were written. Exceptions to this pattern include the first work in a series and the arrangement of works related to each other. Indications of such groups come from *dits* that have internal dates or to which dates can be assigned. The basis for the chronological layering of the musical works is the increase in the number of works between *C* and *G*. More detailed chronological indications are provided in the *Voir dit* (*c*1362–5) for the compositions associated with it. For the earliest period of musical creativity, further layers are revealed by the only partial ordering by genre of the musical works in *C*: this allows the refrain form compositions (ballade, rondeau and virelai) from the period before 1349 (*C*I) to be distinguished from those dating from the beginning of the 1350s (*C*II).

Only the 19 lais are spread more or less evenly over Machaut's entire composing career. The motets belong in a first phase, with 19 compositions definitely written before 1356 and only four more included in *Vg* and subsequent manuscripts. The most varied picture is offered by the refrain forms: Table 1 (following the work of Ludwig, Günther and Earp) shows the content of *C*I and the growth in the number of works from *C*II onwards (not including the compositions in the *Remede de Fortune*).

TABLE 1: Growth in the corpus of composed short lyric forms.

	Ballades	Rondeaux	Virelais
*C*I (before 1349)	16	–	20
*C*II (before 1356)	8	9	5
Vg (before *c*1370)	12	7	5
A	2	3	2
G	2	1	–
total	40	20	32

As with the *dits*, of which only the *Dit dou vergier* dates from before the Reims years, there is some evidence that the new polyphonic ballades were only written from 1340 onwards. 19 of the 20 virelais in *C*I are monophonic; thereafter polyphony predominates in this genre as well. Thus the ballade is not only numerically in the foreground of Machaut's oeuvre, but also with regard to the beginning of his composition of polyphonic songs. And it is precisely in the ballades that the chronological layering is

linked with a change in compositional style. This is immediately obvious in the number and function of voices, in the tendency to extend the two-voice cantus and tenor framework and, later, the change in emphasis from triplum to contratenor. (See Table 2, showing ballades added from *C*II onwards; without the later added voice-parts; not including the *Remede de Fortune*). The development from the two-voice (cantus-tenor) framework, through its extension to include a triplum, to the three-voice works with contratenor, corresponds to developments in rhythm and other aspects of composition. Such changes often support external grounds for dating and would in many cases, even without the external information, allow a work to be assigned a chronological position. Through analysis, it is thus possible to assess stylistic change in the tangibly personal idiom of Machaut's songs over a period of 35 years.

Machaut, Guillaume de

4. Evidence of self-awareness and about production.

Machaut is the first and, for a long time, the only composer to comment in differentiated fashion on the making, transmission, reception and evaluation of individual works, as well as on music in the wider context of poetics; such remarks afford a specific notion of the approach to music of the 'faiseur', the poet and composer of material in French. The two-part *Prologue*, which Machaut added to the beginning of his complete works about 1372, is typical of his self-reflection – a fundamental aspect of the literary work – as well as of self-portrayal and self-awareness: it is presented in four ballades with a supplementary prose text as well as the long section of narrative verse. In the dialogue of the ballades Machaut accepts the task given to him by Nature personified to portray 'les biens et honneurs qui sont en Amours' more than had been done before. 'Scens', 'Retorique' and 'Musique' serve both as a requirement and as a means for realizing the aim (see fig.1). The ensuing appearance of 'Amours' delimits the subject matter ('matere') to courtly love. In the second part of the *Prologue* the music is clearly in the foreground: from a catalogue of forms to an all-encompassing classification that, following the typical pattern of the Latin tradition of music theory, begins: 'Et musique est une science'. Interpretation of this retrospectively formulated central text should take account of numerous similar passages from other *dits*, from as early as the *Remede de Fortune* to the *Dit de la harpe* (probably written in the late 1360s).

Comments on individual works are mostly to be found in the *Voir dit*. Here it is clear that the normal compositional procedure was to formulate the text first and then its musical setting; but there is also evidence of the quasi-simultaneous conception of text and music based on the 'sentement' of a specific situation – from that constantly repeated aspect of the creative process, 'experience'. Information about notating, dictating and copying, about the transmission of single works as well as about the process of copying larger parts of his oeuvre is combined with detailed observations about working conditions and the external circumstances of production.

The remarks on R17 are typical of the terms by which Machaut rated his compositions: he stated that for seven years he had completed 'ni si bonne chose ni si doulces a oir' ('nothing so good or so sweet to listen to'). Recurring allusions to novelty and specific quality are occasionally varied: so, for example, B33 is characterized as 'moult estranges', but with the general comment that it is made in the style ('a la guise') of a 'res d'Alemaigne' (a term whose meaning is not altogether clear). The lower voice-parts ('tenures') are described as 'aussi douces comme papins dessalés' ('as sweet as unsalted gruel'), and Machaut advised Peronne to listen to the melody 'de bien longue mesure', without changes ('sanz mettre ne oster'), as could happen in an instrumental adaptation (*Voir dit*, letter 10). Evidence of deliberate working out of specific polyphonic solutions corresponds to the role of listening as a basis for aesthetic perception ('plaire'), but also as a final control over the result. Thus Machaut stated that he never let anything out of his hands until he had heard it; referring to B34 (conceived as a four-voice work), he said that on repeated listening it had pleased him very much. But also in the *Voir dit* we find an interesting case of the later addition of two lower voices to a rondeau melody (in R18).

Such comments on individual works correspond to the key words 'divers et deduisans', mentioned with respect to music in the part of the *Prologue* that deals with the three aspects of formal creation: *Scens*, *Retorique* and *Musique*. As can already be seen at the beginning of the second section of the *Prologue*, these key words can be interpreted in the light of further texts: rather than forming a mere succession, these aspects interact in a hierarchy in which *Scens* is dominant (see Cerquiglini, 1985). One indication of this is the centrality of the Orpheus figure in Machaut's works, both as poet ('le poete divin' in the *Dit de la harpe*) and as musician, who with a tuned instrument, the harp (also a reference to harmony) and as a singer demonstrates the wondrous effect of music; the interconnection of such aspects is evident even in the choice of words, as in the *dit* section of the *Prologue*: 'Cils *poete* dont je vous *chant* / harpoit si tres joliment / et si chantoit si doucement'.

In the wider sphere of Machaut's theoretical reflections on art, the key word 'soutil', the emphasis on 'maniere' and the aspect of 'aourner' are all significant in relation to music. Such differentiation allows the use of categories through which interpretations can be made of individuality, innovation and poetic and compositional techniques as characteristic elements of the oeuvre, and which further provide the conditions for a proper understanding of the links between aesthetics and analysis.

Machaut, Guillaume de

5. Motets and lais.

The motets and the lais are the only large groups of works in which Machaut directly followed older forms; he had a specific impact on both. In the case of the motet this encompasses a phase of the development of this genre between the new methods of formal structuring present in the *Roman de Fauvel* and especially in the works of Philippe de Vitry, and the fully isorhythmic compositions of the last third of the century.

The motets constitute the oldest extant part of Machaut's musical oeuvre. Only the last three (M21–23), which are datable from references to political events of the years 1358–60, can be shown to have been composed after the middle of the century. 19 were already written by the time of the first available redaction of his works (in *C*); M4, first transmitted in *Vg*, may have been erroneously omitted from *C*. Early involvement with this genre is confirmed by M18, written for the appointment of Guillaume de Trie as Archbishop of Reims in 1324. The beginning of the motet series with the triplum 'Quant en moy vint premierement Amour' must, as in other work groups, be seen as programmatic. Following this – without indications of chronological layering, but often organized according to structural or thematic relationships – there come first of all those works with French upper-voice texts and then works with Latin texts (the latter from M18 on), with the exceptions of M9 (Latin) and M20 (French). Two motets (12 and 17) combine a Latin motetus with a French triplum.

Those characteristics of Machaut's motets which correspond to aspects of the genre as he found it include three-part texture, only rarely expanded to four parts (only four of Machaut's motets have a contratenor); the intertextual relationship of the two text-carrying upper parts and the semantic connotations of the liturgical tenor melody; also the basically strophic disposition resulting from the interaction between text structure, text-setting and melodic-rhythmic organization of the tenor into *color* and *talea*. The same is true of the integration of *refrains* and other quotations, and the use of specific techniques – such as articulation through the use of short passages of hocket – and also of the three works with non-isorhythmic song melody tenors (M11, 16 and 20), of which one (M16) is fully texted. The melody of M13, 'Ruina', is identical to a corresponding tenor in the *Roman de Fauvel* (*Super cathedram*/*Presidentes*). An intensive engagement with the achievements of Philippe de Vitry has been shown for the four four-voice motets (M5, M21–23; Leech-Wilkinson, 1989).

The importance of Machaut's motets in the history of the genre lies in their rhythmic and tonal formulation on the basis of the 'quatre prolacions' (*see* Notation, §III, 3(iii)) and systematic formulation of harmonic progressions according to the rules of *contrapunctus* on the one hand, and on the other the structural interconnection of all voices through rhythmic and partly also melodic correspondences. The isorhythmic organization of the tenor shows a tendency towards longer rhythmic segments and increasingly complex intersections between *color* and *talea*. In ten motets the last section is in diminution (mostly in half-values). Even in works without an isorhythmic tenor, rhythmic and melodic relationships between the upper voices created by hocket and other significant features represent deliberately applied organizational devices. In passages of diminution such

correspondences extend in many cases over large sections. In M13 almost the entire composition is thus structured; M15 is one of the earliest examples of a 'pan-isorhythmic' motet.

Semantic interpretation of individual compositions as specific text-settings is still some way off, however; recent research has exposed a broad spectrum of ways in which Machaut, as a poet-musician, used the specific compositional possibilities of this genre.

Machaut's 19 lais mark the final phase of a longstanding tradition. As in the motets there are further indications of his engagement with the *Roman de Fauvel*, yet although the composition of these works stretches into Machaut's late years. That the lais in manuscript *C* are transmitted with miniatures emphasizes their importance in Machaut's oeuvre (see Huot, 1987; also on the order of pieces). In their integration of the new rhythmic procedures of the Ars Nova into a defined musical structure (generally in 12 sections, of which the last refers to the first, often by way of transposition), Machaut's lais elevate a now old genre, offering unique solutions for large-scale text-setting in monophony. The expansion of the form into polyphony is a further part of this process: polyphony is indicated in two cases by rubrics (L16 and L17; 11 and 12 in Schrade) and in two more (L23 and L24; or 17 and 18 in Schrade) is implicit in the traditional method of successively notating sections of melody that are to be performed simultaneously.

Machaut, Guillaume de

6. Mass and Hocket.

Both of these compositions are unique in the 14th century and among Machaut's works. The three-voice *Hoquetus David* is the last example of its kind. Like the Mass it is transmitted for the first time in *Vg* (it actually appears immediately following the Mass) and must have been composed in the 1360s. It may well have close connections with Reims; it was possibly associated with the coronation of Charles V there in 1364. It is based on an isorhythmically worked setting of the passage 'David' from the Alleluia verse *Nativitas gloriose virginis*.

The four-part Mass represents the earliest instance of a Mass Ordinary setting (including the *Ite Missa est*) that is stylistically coherent and was also conceived as a unit. Research on the Ordinary melodies used and the mass foundation has confirmed that this composition can be linked to a Saturday Lady Mass instituted in Reims Cathedral in 1341; this corresponds to a rubric in its oldest source: 'Ci commence la Messe de Nostre Dame'. Machaut's Mass, probably written in the early 1360s, was connected with the Reims celebration and on the death of his brother it was transformed into a memorial mass. It continued to be performed after Machaut's death, perhaps continuing into the 15th century (see Robertson, 1992). In the Mass, isorhythm and diverse other compositional techniques of Machaut's late period are brought together in one work that is outstanding in terms of artistic merit and belongs among the most impressive works of the Middle Ages.

Machaut, Guillaume de

7. Ballades and rondeaux.

Machaut's ballades are the first available evidence of a genuinely new genre of French song, one that remained of central importance in text-setting until the middle of the 15th century. The beginnings of this new kind of ballade cannot be traced before about 1340 (even through indirect witnesses). And its specific combination of features in the context of the newly differentiated *formes fixes* suggests that Machaut, even if he was not the instigator of the new form, played a crucial role in its development.

Its newness lies in the bringing together of features of different origins. The texts take on a formal, fixed structure that was already evident in the 1330s in the works of Jehan Acart de Hesdin and Jehan de le Mote. In language the ballade adopts the high style of *grand chant*. The interaction of the new types of voice-parts, conceived in relation to each other, is founded rhythmically on the 'quatre prolacions' and tonally on the deliberate exploitation of the qualitative differences between perfect and imperfect intervals, as they would be described in the teaching of *contrapunctus* and here used in such a context for the first time. Until the late 14th century Machaut was alone in his use of these means for 'subtle' text-setting in which every aspect of the text is expressed, from form to semantics, and in the latter case even as far as the meaning of individual words. In this regard only the monophonic songs of Jehannot de Lescurel offer any comparable examples of text-setting.

As with the number of voices and the expansion of a two-voice texture through the addition of triplum and/or contratenor (see §2 above), so also rhythmic procedures and the introduction of different compositional techniques can be used to demonstrate a clear change between the earlier and later compositions. Nonetheless, even the earliest ballades exhibit a specific compositional quality; in the 14th century this is distinctive, and contributes considerably to the impression that, in the sense of a personal style, the works of Machaut can be separated from those of others (of which many composed within his lifetime remain extant). His extreme control of material suggests a high level of reflection. Analytical findings allow the examination of aesthetic criteria, through key concepts such as richness of association, *varietas*, multi-layered structures, balance on all levels and in particular the interaction of parameters already discussed: from melodic to harmonic to formal (see for example the discussion of B7 by Fuller, 1987). Different solutions to the text-music relationship correspond to the individualization of each composition in terms of an emphatic understanding of 'the work'. This individuality determines the boundaries of the examination of isolated aspects and the findings of such investigations. But it offers, at the same time, an essential basis for text-critical studies (most of which have yet to be undertaken).

The status of the new genre is underlined by its position at the beginning of the songs in the complete-works manuscripts. Its breadth and importance is emphasized by the evidently programmatic opening of the series: B1 is the only ballade with an 'isorhythmic' structure, and the works that follow it also have specific points of compositional interest; B2 offers an equally singular construction created from the tension between two sonorities; B3 has an intertextual reference as homage to Jehan de le Mote; B4 demonstrates a striking grasp of compositional art in the use of different mensurations (notated in coloration) and a complex pattern of suspensions.

The beginning of B14 is typical of the regular declamatory rhythm of the early ballades (see ex.1*a*). Rests on the caesura and at the end of a phrase correspond to the formal characteristics of the text-line. The structural sonorities (shown in ex.1*b*) lead after the caesura in the first text-line to an open sonority (bars 4–5), but then move (with the syntax) at the end of the line (bar 7) through the 3rd on *f*–*a* (an interval described in contemporary theory as 'tendere', i.e. 'striving' or needing resolution) towards the emphasized central word 'Amour'. Dissonances are integrated in short melodic motifs ('Floskeln', ex.1*c*), which themselves provide consonant series of structural sonarities, even where the consonant notes do not sound together, as for example in bar 10. At the same time, bar 10 marks off a repetition of the sonorities of the opening bars (1–5) after the mid-point of this part of the song (bars 11–13). This balances the asymmetrical relationship in the length of the text-lines and also in the altered repetition of the progressions of bars 7–9 in bars 14–16, itself underlined by the same progression in minims (quavers in transcription) in bar 13. The articulation and emphasis of particular words by the musical structure corresponds in further strophes to a rhetorical stress on key words in the discourse of the poem as a whole.

The degree to which semantics can be understood to operate in each individual setting is shown at the beginning of B6 (ex.2): in the significant melodic descent of the cantus firstly through an octave (bars 1–4) and then through a minor 6th (bars 5–6), in the underlying declamatory rhythm in long note values and above all in the use of the 'tendere' imperfect consonances. They are employed to emphasize the word 'oy' ('hear') with the written accidental g♮ (bar 2) and the surprising opening of the second text-line 'A toy' with b♮–g (after the previous e–g sonority).

One of the key features of text and music of this new genre is the role of the refrain which can be understood in traditional fashion on the one hand as a highlighted résumé at the end of a strophe and on the other hand as a starting-point for the poem and the composition – regardless of whether it is formed from pre-existing material (e.g. in B12 for text and music and in B13, at least for the text) or is completely new. The beginning of B13 (ex.3*a*) clarifies the relationship between refrain (ex.3*b*) and strophe in text and music ('Esperance' represents a concretization of the refrain; the music also corresponds). The 'indirect preparation' by the opening of the 4th in bar 2 (ex.3*a*), the deliberate placing of rests (bars 5 and 7) and the emphasis of the words 'sans per' by the use of a high tessitura and inserted syncopated hemiola demonstrate Machaut's subtle use of different musical devices. In this way the text-setting opens the way to readings of the text, showing for instance that Machaut uses the verb 'asseurer' transitively and not intransitively, as the punctuation of the editions would suggest (for further discussion see Arlt, 1982).
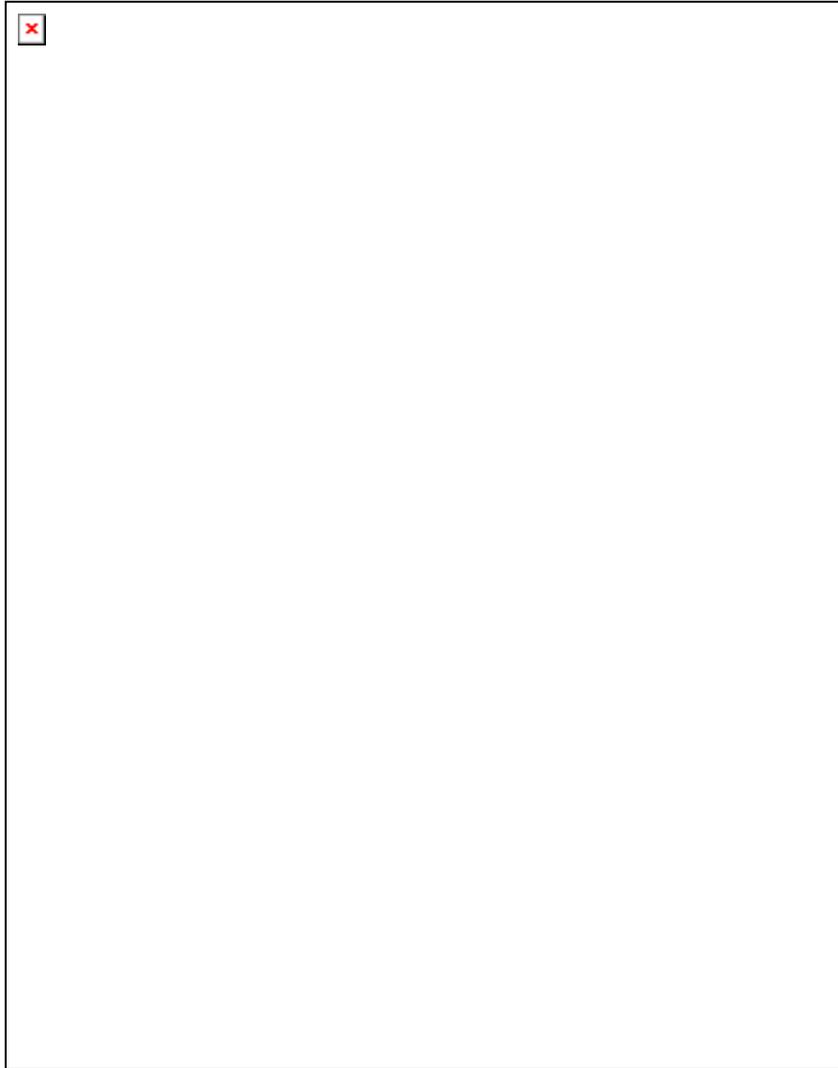
The expansion of the musical texture by the addition of a triplum and, later, of a contratenor voice-part resulted in greater complexity, in particular in the higher proportion of dissonances arising from interval progressions (to what extent the triplum and contratenor in works transmitted in four parts should be seen as alternative extensions of a two-voice work can only be clarified through analysis, and is a matter for debate). However, greater diversity results from the use of multiple levels of mensuration (for instance perfect *tempus*, major *prolatio* or perfect *modus*, imperfect *tempus*, minor *prolatio*), syncopation or more varied declamation. The re-use of material in different sections (and not just in similar endings of the musical rhyme in a long 'recapitulation') points to a concern with questions of form. For example, in the series of ballades 26 to 28, issues about the use of specific melodic patterns can be studied. But here again the particular demands of the individual text form the starting-point for the composition. The fact that, for B26, *Donnez signeurs*, both an older and a revised version of the work are preserved, allows glimpses into the compositional process. A comparison of the two versions shows how the systematic reworking of all three voices achieved subtlety on many levels of the definitive version, and therefore allows conclusions to be reached about Machaut's musical and poetic compositional art (see Arlt, 1993, and Bullock). A series of songs from the period of the *Voir dit* show that Machaut's working-out of specific compositional problems was significant even beyond the ballade genre (Leech-Wilkinson, 1993). Rhythmic and harmonic interaction between the

voices is typical of the complexity of the compositions of this period, demonstrable through, for example, the way in which the contratenor supports the 4th between cantus and tenor at the beginning of B32 (ex.4*a*); in the same piece the interwoven lower voices provide both rhythmic foundation and cross-rhythmic activity against the cantus (ex.4*b*); and in B36 the changing relationships between voices as a result of the treatment of dissonance (ex.4*c*). In contrast, the later ballades (38 to 40) exhibit the traits of a late compositional style.
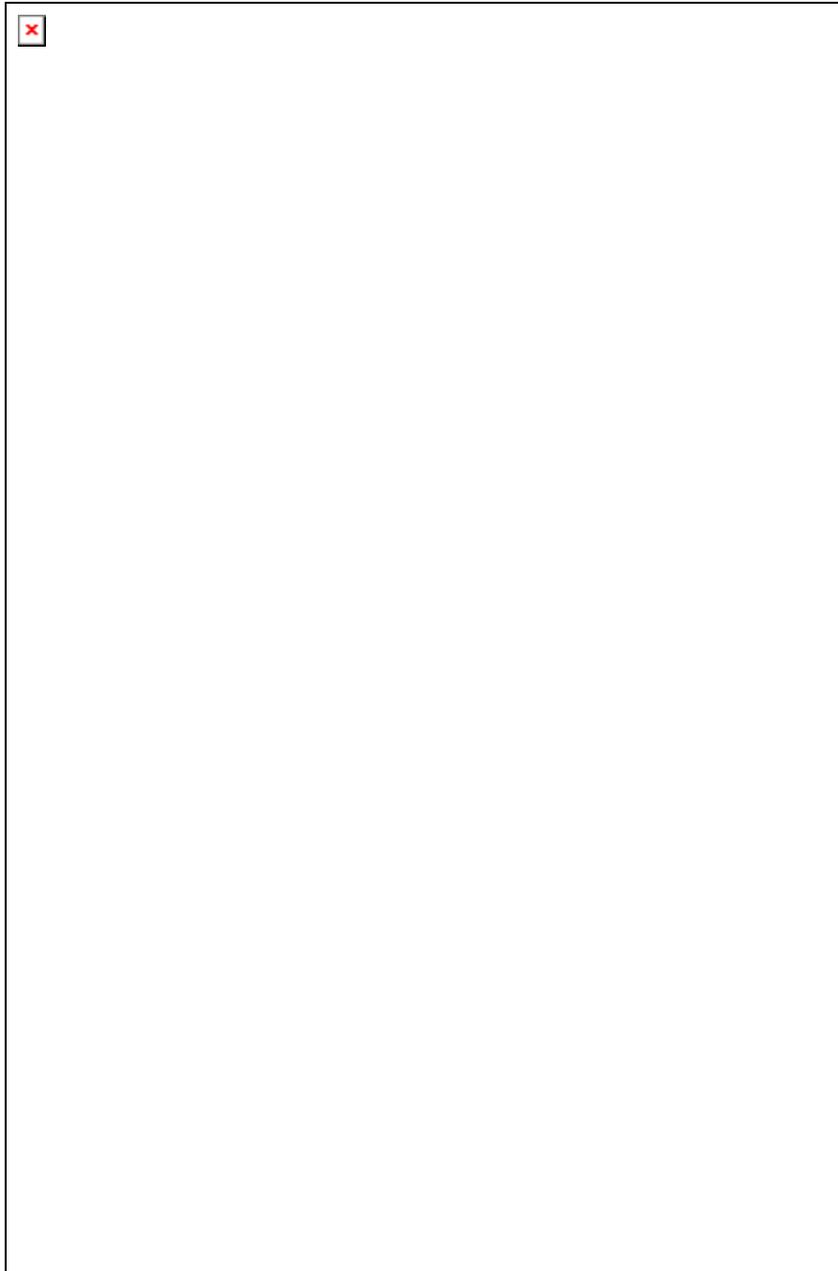
In the rondeaux (which, like the ballades, are mostly polyphonic) Machaut took up an already established compositional form that had been associated since the 13th century with three-voice settings. Yet here also, the first piece in the series, with its structural use of imperfect consonances, points clearly to a new kind of composition (see ex.5). The fact that the basically syllabic declamation of R1 is untypical of Machaut's treatment of the song-form also emphasizes its special position. In general, the greater use of melisma and concentration on compositional innovations along with many-layered correspondences between the two musical parts

can be directly associated with the shorter texts and bipartite musical layout (with refrain repeated at the end). The late R19, in which the use of different mensurations in the cantus and lower voices is combined with a long 'isorhythmic' recapitulation structure (see Günther, 1962–3, with partial reproduction of the original notation), shows the greater compositional freedom afforded by the form. In an extreme and unique way, the specific formal qualities of the rondeau form are exploited in R14, first transmitted in *B* (missing from *Vg*). Here the text *Ma fin est mon commencement* provides the clue to a realization in which the triplum is created by reading the cantus line in reverse and the second half of the lower voice consists of its first half read in reverse.

Machaut, Guillaume de

8. Virelais.

As a result of the creation of the new ballade and Machaut's differentiation between the three *formes fixes*, the old dance-song function associated with the term 'ballade' became concentrated in the virelai or 'chanson ballade'. Statements such as 'Ainssi doit elle estre clamee' in conjunction with the latter term ('thus should it be named'; *Remede de Fortune*, line 3450) point to a delimitation that is by no means self-evident. Nevertheless, the simple musical form of the early monophonic virelais and the fact that in the *Remede de Fortune* only this form is explicitly connected with dancing (see fig.2), correspond to the delimitation. This narrow concept of the form is unique in the 14th century, and was later abandoned by Machaut in favour of more complex musical formulations, including polyphonic settings.

With their formulaic rhythm and the use of a higher tessitura in the second section (see ex.6, showing V1), the early virelais show restricted scope for manipulation of form. The formulaic rhythmic patterns are varied for the first time in V5, which – characteristically – is melodically based on an earlier *chanson de toile* (see ex.7). From *Vg* onwards polyphonic settings are also found. The beginning of V36 (V30 in Schrade) exposes aspects of virelai construction which differ from those of ballades and rondeaux (see ex.8): for example, the use of an upbeat, the equal pitch-range of the voice-parts, and also the secondary role of the 'tendere' imperfect intervals in comparison to the melodic direction of each voice. The case of V29 (V26 in Schrade), in which the second voice was a later addition to the monophonic work transmitted in *C*, is also helpful for the determination of such differences (see Fuller, 1991).

Machaut, Guillaume de

9. Reception.

In 1350 the chronicler Gilles Li Muisis, in his *Méditations*, named Machaut with Vitry and Jehan de le Mote as poets of his day ('Or sont vivant bieaus dis faisant …'). References to Machaut as poet continue into the second half of the 15th century (see Earp, 1995). In the anonymous *Regles de la seconde rhetorique*, dating from the beginning of the 15th century, 'maistre Guillaume de Machault' is named as 'le grant retthorique de nouvelle fourme, qui commencha toutes tailles nouvelles et les parfais lays d'amour'. This statement should be understood in association with what

precedes on the subject of Vitry ('qui trouva la maniere des motés, et des balades, et des lais, et des simples rondeaus'). Machaut and Vitry are seen here in retrospect and from a historical perspective as formative figures of new groundrules of poetric and musical composition, with typical overlapping of characterization. In any case, Machaut's poetry offered an corpus of exemplars that was widely used as a point of reference (with the lyric forms also used as models) into the early 15th century; explicit citations are found in the works of Eustache Deschamps and Oton de Granson, but his direct influence can also be seen in those of Jean Froissart, Geoffrey Chaucer and Christine de Pizan.

Also in the mid-14th century, the *Libellus cantus mensurabilis* (sometimes attributed to Johannes de Muris) referred to the distinctive notational practices of Machaut, and this continued in musical writings until the *Practica musice* (1496) of Gaffurius. But the number of his works transmitted in the so-called 'repertory manuscripts' is strikingly small (see Table 3, after Earp, 1985 and 1993). In the extensive Cambrai fragments (*F-CA* 1328) there are only three works by Machaut (M8, B18 and R7); and only four (M8, M15, M19, R17) are included in the Ivrea Manuscript (*I-IVc* 115). The largest number of his pieces in such a collection is indicated in the index (dated 1376) of the lost Trémoïlle Manuscript (*F-Pn* n.a.fr.23190), with nine motets, eight ballades (including two from the *Remede de Fortune*) and one rondeau. Correct ascriptions in the notated repertory manuscripts are restricted to the Chantilly Manuscript (*F-CH* 564) for two out of three ballades. For the motets, the above-named sources contain nearly all the pieces transmitted outside the Machaut manuscripts. Some of the chansons (B18, B23, B25, B31 and R7) were remarkably widely distributed, and they continued to be copied in the 15th century; but for the majority transmission was rather more sporadic. To what extent the comparatively small number of 12 ballades and three rondeaux transmitted outside the complete-works manuscripts is explicable by the very existence of those manuscripts is open to question. The serious lack of sources from the first three quarters of the 14th century must also be taken into account here; however, the general picture of a narrow transmission pattern tends to be confirmed each time manuscript fragments are rediscovered.

TABLE 3: Transmission of polyphonic songs in repertory manuscripts up until the early 15th century

	F-CA 1328	I-IVc 115	F-Pn n.a.fr.23190	F-CH 564	I-MOe α.M.5.24	F-Pn n.a.fr.6771	F-Pn it.568	I-Fn 26	I-Fl 2211	Nl-Uu 1846² (olim 37)	CZ-Pu XI E 9	F-Sm C.22
B4				x						x		
B18	x		x	A	x		x	x	x		x	
B22								x				x
B23				x	x		x		x			
B25				x				x	x			x

B31			x		x	x	x	x				
B32										x		
B34				A		x			x			
B35					x	x						
B38			x									
Rem4			x			x	x	x				
Rem5			x			x						
R7	x				x			x		x	x	x
R9			x									
R17		x										
ballades	1		8	3	3	7	3	4	4	2	1	2
rondeaux	1	1	1		1			1	1		1	1
total	2	1	9	3	4	7	3	5	5	2	3	3

A = correct ascription to Machaut

From the last quarter of the 14th century – in citations and also in a large number of intertextual references – there is evidence not only of an adoption of texts but also of musical engagement with Machaut's work. Here, with the exception of B15, all those pieces evolved are transmitted in the repertory manuscripts.

A more exact picture of Machaut's influence demands comparative stylistic study of the numerous other songs of the 14th century, usually anonymously transmitted. These are clearly different in form as well as in style: for instance, the virelai, of which there are many examples, appears almost invariably (with one exception) in its polyphonic form; other songs use pre-existing melodies in the tenor. The fact that the polyphonic ballade appears for the first time in larger numbers in the Trémoïlle Manuscript source that might point to reception of Machaut's work, especially since in this eight of the 12 ballades transmitted outside the Machaut's manuscripts are present.

In any case, in the artistic level and specific quality of his works, Machaut stands on his own late into the 14th century. That Deschamps described him with the term 'poëte', referring in a new sense to the poetry of his own time (Brownlee, 1978), corresponds to the importance of his literary oeuvre. Here begins a new kind of reception in which poet and composer are separated. The older unity is continued in music-related poetry, as represented in the late 14th century by Senleches.

The most impressive text to set out the particular importance of this poet-composer, and the affection in which his work was held, is Deschamps' double ballade on the death of Machaut, set to music by Andrieu (for further discussion see Mühlethaler, 1989). One of the texts situates the work in a wide address to those who are called to mourn, with a characteristic list beginning 'Armes, Amours, Dames, Chevalrie, / Clers, musicans, faititres [et fayseurs] en françois …'. It stresses the principal theme of poetry ('en tous ses diz courtois') and the effect of the music, and sets the lament in a mythological context, beginning with the plea to

Orpheus. In the other text music stands in the foreground: Machaut is described as 'flour des flours de toute melodie' and at the same time, in the deliberate use of a description of Vitry by Jehan de le Mote, as 'mondains dieux d'armonie'. The two ballade texts are linked by a shared refrain, which in two key words sums up the central aspect of his life and work: 'Machaut, le noble rethorique'.

Machaut, Guillaume de

WORKS

Editions:*Guillaume de Machaut: Musikalische Werke*, ed. F. Ludwig [vol.iv prepared by H. Besseler] (Leipzig, 1926–54/*R*) [L]*Polyphonic Music of the Fourteenth Century*, ii–iii, ed. L. Schrade (Monaco, 1956/*R*1977 in 5 vols.)Text editions:*Oeuvres de Guillaume de Machaut*, ed. E. Hoepffner (Paris, 1908–21)*Guillaume de Machaut: Poésies lyriques*, ed. V. Chichmaref (Paris, 1909/*R*)*La louange des dames by Guillaume de Machaut*, ed. N. Wilkins (Edinburgh, 1972)*Guillaume de Machaut: Le Jugement du roy de Behaigne and Remede de Fortune*, ed. and trans. J.I. Wimsatt and W.W. Kibler, music ed. R.A. Baltzer (Athens, GA, 1988)*Guillaume de Machaut: Le livre dou Voir Dit (The Book of the True Poem)*, ed. D. Leech-Wilkinson and trans. R.B. Palmer (New York, 1998)*Guillaume de Machaut: Le Livre du Voir Dit*, ed. and trans. P. Imbs, rev. with an introduction by J. Cerquiglini-Toulet (Paris, 1999)

The following list includes only works with music. The numbering is from Schrade's edition, with reference to Ludwig's edition where it differs in the virelais and lais and for the works in the Remede de Fortune. The numbering is based on the sequence found in the main Machaut manuscripts. Detailed information on transmission, composition, editions of and research on all Machaut's works (including those without music) can be found in L. Earp: *Guillaume de Machaut: a Guide to Research* (New York, 1995)

mass

Messe de Nostre Dame, 4vv [6 movts from Mass Ordinary, incl. the Ite missa est]

double hocket

Hoquetus David, 3vv

motets

1	Quant en moy/Amour et biaute/Amara valde, 3vv
2	Tous corps/De souspirant cuer/Suspiro, 3vv
3	He, Mors, com tu es haïe/Fine Amour, qui me vint navrer/Quare non sum mortuus, 3vv
4	De Bon Espoir/Puis que la douce/Speravi, 3vv
5	Aucune gent/Qui plus aimme/Fiat voluntas tua, 4vv
6	S'il estoit nulz/S'amours tous/Et gaudebit cor vestrum, 3vv
7	J'ay tant mon cuer/Lasse! je sui en aventure/Ego moriar pro te, 3vv
8	Qui es promesses de Fortune/Ha, Fortune! trop suis mis loing/Et non est

	qui adjuvet, 3vv
9	Fons tocius superbie/O livoris feritas/Fera pessima, 3vv
10	Hareu, hareu, le feu/Helas, ou sera/Obediens usque ad mortem, 3vv
11	Dame, je sui cilz/Fins cuers doulz/[tenor], 3vv
12	Helas! pour quoy/Corde mesto/Libera me, 3vv
13	Tant doucement m'ont attrait/Eins que ma dame/Ruina, 3vv
14	Maugre mon cuer/De ma dolour/Quia amore langueo, 3vv
15	Amours qui ha le povoir/Faus Samblant/Vidi Dominum, 3vv
16	Lasse! comment oublieray/Se j'aim mon loyal ami/Pour quoy me bat mes maris?, 3vv
17	Quant vraie amour/O series summe rata/Super omnnes speciosa, 3vv
18	Bone pastor Guillerme/Bone pastor qui pastores/[tenor], 3vv [probably composed for the appointment of Guillaume de Trie as Archbishop of Reims in 1324]
19	Martyrum gemma latria/Diligenter inquiramus/A Christo honoratus, 3vv [in honour of the patron saint of Saint Quentin]
20	Trop plus est bele/Biaute paree/Je ne sui mie, 3vv
21	Christe qui lux es/Veni Creator Spiritus/Tribulatio proxima est, 4vv [connected with the Siege of Reims, winter 1359–60]
22	Tu qui gregem/Plange, regni/Apprehende arma et scutum et exurge, 4vv [addressed to Charles, Duke of Normandy, probably spring 1358]
23	Felix virgo/Inviolata genitrix/Ad te suspiramus, 4vv [probably connected with the Siege of Reims, winter 1359–60]

Li enseignement/De touz les biens/Ecce tu pulchra es, motet ascribed to Machaut in *CH-Fcu* 260, seems to be a false attribution

ballades

1	S'Amours ne fait, 2vv
2	Helas, tant ay dolour, 2vv
3	On ne porroit penser, 2vv [+ Ct in MS *E*]

4	Biaute qui toutes autres pere, 2vv [+ Ct in MS *E* and in *NL-Uu* 1846² (olim 37)]
5	Riches d'amour et mendians, 2vv
6	Doulz amis, oy mon compleint, 2vv
7	J'aim mieus languir, 2vv
8	De desconfort, de martyre amoureus, 2vv
9	Dame, ne regardés pas, 2vv
10	Ne pensés pas, dame, que je recroie, 2vv
11	N'en fait n'en dit, 2vv
12	Pour ce que tous mes chans fais, 2vv
13	Esperance qui masseüre, 2vv
14	Je ne cuit pas qu'onques, 2vv
15	Se je me pleing, je n'en puis mais, 2vv
16	Dame, comment qu'amez de vous, 2vv
17	Sanz cuer/Amis, dolens/Dame, par vous, 3vv
18	De petit po, de nient volente, 3vv [+ Ct in *I-MOe* α.M.5.24 and *F-CA* 1328, the latter also with second triplum; 3 lower voices (i.e. without triplum) in *F-CH* 564, *Pn* it.568, *I-Fn* 26]
19	Amours me fait desirer, 3vv
20	Je sui aussi com cilz, 2vv [+ Ct in MS *E*]
21	Se quanque amours, 4vv
22	Il m'est avis qu'il n'est dons de Nature, 4vv [different Ct in *F-Pn* n.a.fr.6771]
23	De Fortune me doy pleindre, 3vv [+ Ct in MS *E* and *F-CH* 564, different Ct in *Pn* n.a.fr.6771]
24	Tres douce dame que j'aour, 2vv
25	Honte, paour, doubtance, 3vv
26	Donnez, signeurs, 3vv
27	Une vipere en cuer, 2vv [+ Ct in MS *E*]
28	Je puis trop bien ma dame comparer, 3vv
29	De triste cuer/Quant vrais amans/Certes, je di, 3vv
30	Pas de tor en thies païs, 3vv
31	De toutes flours, 3vv [+ triplum in MS *E* and *F-Pn* n.a.fr.6771]
32	Plourez, dames, 3vv
33	Nes que on porroit, 3vv
34	Quant Theseus/Ne quier veoir, 4vv
35	Gais et jolis, 3vv
36	Se pour ce muir, 3vv
37	Dame, se vous m'estés lointeinne, 1v
38	Phyton, le mervilleus serpent, 3vv
39	Mes esperis se combat, 3vv
40	Ma chiere dame, a vous, 3vv
41	En amer a douce vie, 4vv [without triplum in *CH-BEb* 218, *F-Pn* it.568, *I-Fn* 26; from the Remede de Fortune; L i, p.98]
42	Dame de qui toute ma joie vient, 4vv; 2vv (without triplum and Ct) in MS *C* [from the Remede de Fortune; L i, p.99]

rondeaux

1	Doulz viaire gracieus, 3vv
2	Helas, pour quoy se demente, 2vv
3	Merci vous pri, 2vv
4	Sans cuer, dolens, 2vv
5	Quant j'ay l'espart, 2vv
6	Cinc, un, treze, 2vv
7	Se vous n'estés, 2vv [+ Ct in MS *E*, *I-Fn* 26 and *F-CA* 1328; the latter also has a

triplum; *I-MOe* α.M.5.24 has the 2vv version and a separate, new Ct]

8   Vo doulz resgars, 3vv

9   Tant doucement me sens emprisonnés, 4vv

10 Rose, liz, 4vv; 3vv (without triplum) in MS *C* [*C* also has later, additional Ct not by Machaut]

11 Comment puet on mieus, 3vv

12 Ce qui soustient, 2vv

13 Dame, se vous n'avez aperceü, 3vv

14 Ma fin est mon commencement, 3vv

15 Certes mon oeuil, 3vv

17 Dix et sept, cinc, 3vv

18 Puis qu'en oubli, 3vv

19 Quant ma dame les maus, 3vv

20 Douce dame, tant com vivray, 2vv

21 Quant je ne voy ma dame, 3vv [without Ct in MS *E*]

22 Dame, mon cuer en vous remaint, 3vv [from the Remede de Fortune; L i, p.103]

virelais

1   He, dame de vaillance, 1v

2   Loyaute weil tous jours, 1v

3   Aymi, dame de valour, 1v

4   Douce dame jolie, 1v

5   Comment qu'a moy lonteinne, 1v

6   Se ma dame m'a guerpy, 1v

7   Puis que ma dolour agree, 1v

8   Dou mal qui m'a longuement, 1v

9   Dame, je weil endurer, 1v

10 De bonté, de valour, 1v

11 He, dame de valour que j'aim, 1v

12 Dame a qui m'ottri, 1v

13 Quant je sui mis au retour, 1v

14 J'aim sans penser laidure, 1v

15 Se mesdisans en acort, 1v

16 C'est force, faire le weil, 1v

17 Dame, vostre doulz viaire, 1v

18 Helas, et comment aroie, 1v

19 Dieus, Biaute, Douceur, 1v

20 Se d'amer me repentoie, 1v

21 Je vivroie liement, 1v; L no.23

22 Foy porter, honneur garder, 1v; L no.25

23 Tres bonne et belle, mi oueil, 3vv; L no.26

24 En mon cuer a un descort, 2vv; L no.27

25 Tuit mi penser sont, 1v; L no.28

26 Mors sui se je ne vous voy, 2vv; 1v (without T) in MS *C*; L no.29

27 Liement me deport par samblant, 1v; L no.30

28 Plus dure qu'un dyamant, 2vv; L no.31

29 Dame, mon cuer emportés, 2vv; L no.32

30 Se je souspir parfondement, 2vv; L no.36

31 Moult sui de bonne heure nee, 2vv; L no.37

32 De tout sui si confortee, 2vv; L no.38

33 Dame, a vous sans retollir, 1v [from the Remede de Fortune; L i, p.101]

lais

1 Loyauté que point ne delay, 1v
2 J'aim la flour de valour, 1v
3 Pour ce qu'on puist, 1v
4 Nuls ne doit avoir merveille, 1v; L no.5
5 Par trois raisons me vueil deffendre, 1v; L no.6
6 Amours doucement me tente, 1v; L no.7
7 Amis, t'amour me contreint ('Lay des dames'), 1v; L no.10
8 Un mortel lay vueil commencier ('Lay mortel'), 1v; L no.12
9 Ne say comment commencier ('Lay de l'ymage'), 1v; L no.14
10 Contre ce doulz mois de may ('Lay de Nostre Dame'), 1v; L no.15
11 Je ne cesse de prier ('Lay de la fonteinne'), 1v and 3vv [even stanzas in 3-voice canon]; L no.16
12 S'onques douleureusement ('Lay de confort'), 3vv [in 3-voice canon throughout]; L no.17
13 Longuement me sui tenus ('Lay de Bonne Esperance'), 1v; L no.18
14 Malgré Fortune et son tour ('Lay de plour' no.1), 1v; L no.19
15 Pour vivre joliement ('Lay de la rose'), 1v; L no.21
16 Qui bien aimme, a tart oublie ('Lay de plour' no.2), 1v; L no.22
17 Pour ce que plus proprement ('Lay de consolation'), 1 or 2vv [halves of each combine as 2-voice polyphony; L no.23
18 En demantant et lamentant, 1 or 3vv [each group of 3 stanzas combines polyphonically]; L no.24
19 Qui n'aroit autre deport, 1v ['Lay de Bon Espoir' from the Remede de Fortune, L i, p.93]

complainte

Tels rit au main qui au soir, 1v [from the Remede de Fortune; L i, p.96]

chanson royal

Joie, plaisence et douce norriture, 1v [from the Remede de Fortune; L i, p.97]

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Machavariani, Aleksi

(*b* Gori, 23 Sept/6 Oct 1913; *d* Tbilisi, 30 Dec 1995). Georgian composer and teacher. In 1936 he graduated from the Tbilisi Conservatory and then completed his post-graduate studies in 1939 in the composition class of P. Ryazanov. From 1940 he was taught musical and theoretical disciplines at the conservatory; he later was professor of composition there (1963–92). He was artistic director of the Georgian State SO (1956–8). From 1953 he was the deputy chairman, and later the Chairman (1962–8), of the Georgian Composers' Union; he was also the secretary and a board member of the USSR Composers' Union (1962–73). He served as an adjudicator in international competitions of musicians and performers on several occasions, and was a laureate of the USSR State Prize.

Machavariani's work is notable for the variety of themes and genres; it has played an important role in establishing musical art in modern-day Georgia as well as gaining international acclaim. The music is characterized by vivid national colouring and romantic elation. He combines strong, energetic and sublimely poetic ideas in an original musical language. His developmental path and evolution is rich in events: the early works are strikingly different from those of the 1970s and 1980s which approach the stylistic norms of Western music of the first half of the 20th century. In his formative years he came under the powerful influence of Georgian folk art; in particular, the polyphonic tradition 'became an integral part of my everyday life', wrote the composer. Of almost equal importance were the classical traditions (including those of Georgia), and the works of his older Russian contemporaries such as Prokofiev and Shostakovich. He first gained artistic maturity with his Piano Concerto (1944), but his highest artistic achievement in instrumental genres came with the Violin Concerto (1949) in which the most attractive features of the composer's gifts showed themselves with particular brilliance and fullness. The music of the concerto is imbued with great inner pathos, nobility, and romantic emotion and was included in the repertory of many well-known violinists.

The next important work was the ballet *Otello* (1957) in which he successfully recreated Shakespeare's tragedy in musical terms. The melodic richness and expressive qualities of the music, the portrayal of the characters and the dynamism of the development are the most notable features of this ballet; the composer's success was rightly shared by the director and the performer of the title role, the dancer V. Chabukiani. *Otello* was staged in many towns of the former USSR and abroad. From the second half of the 1970s there was a abrupt change in Machavariani's work. He began to be drawn more and more to acerbic means of expression, to astringent sound combinations, and to the latest techniques in composition. This is the style of his later symphonies (starting with the third), his ballet *Vepkhistqaosani* ('The Knight in Panther Skin'), the string quartets and other compositions. Many of his last works are still in manuscript and are awaiting their first performances.

WORKS

(selective list)

Ops: Deda da shvili [Mother and Son] (Machavariani, after I. Chavchavadze), 1944, Tbilisi, 1945; Hamlet (after W. Shakespeare), 1965

Ballets: Otello (V. Chabukiani, after Shakespeare), 1957, Tbilisi, 1957; Vepkhvistqaosani [The Knight in Panther Skin] (Machavariani and Yu. Grigorovich, after Sh. Rustaveli), 1973; Ukroshcheniye stroptivoy [The Taming of the Shrew] (after Shakespeare), 1988

Pirosmani, 1990 [about the self-taught Georgian artist]; Medea (after Euripides)], 1991; Amirani (after Georgian folk poetry), 1992

Musical comedy: Klop [The Bedbug] (3, T. Abashidze, G. Charkviani, after V. Mayakovsky), 1980

Vocal: Arsen, solo vv, chorus, 1947; Gmiris sikvdilze [On the Death of a Hero], vocal sym. poem, 1948; Den' moyey rodinï [The Day of my Motherland] (M. Vershinin, L. Ozerov), oratorio, 1954; 5 Monologues (Vazha-Pshavela), 1v, orch, 1967

7 syms.: 1947; 1972; 1983; 1983; 1987; 1989; 1992

Other orch: Mumli mukhasa [The Oak and the Swarm of Flies], sym. poem [after folksongs], 1937; Pf Conc., 1942; Vn Conc., 1949; Sazeimo uvertiura [Festival Ov.], 1950

Pf: Khorumi, 1939; Bazaletskoye ozero [Bazalet Lake], 1950; Gruzinskiye freski [Georgian Frescoes], 1977; Parizhskiye zarisovki [Parisian Sketches], 1979; 3 pf sonatas

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GULBAT TORADZE

Machavariani, Evgeny

(*b* Tbilisi, 27 July 1937; *d* 2 Jan 1997). Georgian musicologist. He studied music theory with Pavle Khuchua at the Tbilisi State Conservatory (graduated 1963), and subsequently taught at the Second Music College of Tbilisi (1963–70). He was head of music programmes for Georgian Television from 1966, and a senior researcher in the department of music aesthetics at the Conservatory from 1970. From 1978 he presented the TV music show 'Es estradaa', the only Soviet TV show to concentrate on contemporary Western rock, pop and jazz music. From 1982 he was a vice-director of the Georgian Philharmonic Society. He was one of the organizers of the Tbilisi Jazz Festival (1980), the first of its kind in the Soviet Union.

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JOSEPH JORDANIA

Mâche, François-Bernard

(*b* Clermont-Ferrand, 4 April 1935). French composer. After studying the piano and harmony at the conservatory in Clermont he entered the Ecole Nationale Supérieure (agrégé ès lettres, 1958); he also studied with Messiaen at the Paris Conservatoire. From the time of his arrival at the Groupe de Recherches Musicales of Radio France in 1958, Mâche was preoccupied with developing working principles specific to electro-acoustic composition. But his conception of the 'musical object' differed from that being worked out at the same time by other members of the group. For him the definition had to result from confrontation with other, even non-musical, models such as linguistic ones. The proliferation of theories issuing from extensions of linguistic theories led him to attempt to establish correlations and to apply them in musical analysis. Beginning with *Prélude* (1959) and *Volumes* (1960), he set to work to test the hypothesis of such a method.

Mâche remains attached to a relativist view of musical perception, placing music 'at a point where the musical idea and the musical reality meet', with the aim of dissolving the frontiers between nature and cultivation, between raw sound and musical sound. He has composed several mixed-media works for instruments and tape, notably *Rambaramb* (1972), *Temes nevinbür* (1973), *Naluan* (1974), *Aulodie* (1983) and *Moires* (1994), and he has composed works which combine sampled sounds and notation (*Aliunde*, 1988; *L'estuaire du temps*, 1993). Among his preferred instruments are percussion (*Kemit*, 1970; *Maraé*, 1974; *Khnoum*, 1990) and harpsichord (*Korwar*, 1972; *Solstice*, 1975; *Anaphores*, 1981; *Guntur Sari*, 1990; *Braises*, 1994), often in association with electro-acoustic devices.

Mâche has written works of music theatre, notably *Da capo* (1976), *Rituel pour les mangeurs d'ombre* (1979) and *Temboctou* (1982)

Analysis of birdsong, demonstrating an approach different from that of Messiaen, is a recurrent stimulus to his writing (in the quartet *Eridan*, 1986, for example), not with any imitative intention but with the wish to explore phenomena of sound organization liable to expand his compositional universe. In more general terms his musical thinking feeds on characteristics of different civilizations (Celtic, Melanesian, Greek, for example); Mâche is also a distinguished classicist who taught classics at Paris University for 20 years.

WORKS

(selective list)

Dramatic: Da capo, 10 comedians, 3 medieval insts, org, 2 perc, tape, sound décor, 1976; Rituel pour les mangeurs d'ombre, perc, 1979; Temboctou, 1982

Orch: Le son d'une voix, 1964; Rituel d'oubli, orch, tape, 1968; La peau du silence III, 1970; Rambaramb, orch, tape, 1972; Naluan, chbr orch, tape, 1974; Kassandra, chbr orch, tape, 1977; Planh, str, 1994; Braises, amp hpd, orch, 1994

Chbr and solo inst: Volumes, (7 trbn)/(4 hn, 3 tpt), 2 pf, 2 perc, tape, 1960; Kemit, darboukka/zarb, 1970; Korwar, hpd, tape, 1972; Temes nevinbür, 2 pf, 2 perc, tape, 1973; Maraé, 6 amp perc, tape, 1974; Solstice, hpd, org/tape, 1975; Octuor op.35, cl, bn, hn, str qt, db, 1977; Aera, 6 perc, 1978; Amorgos, 2 bn, 2 trbn, str qt, db, pf, 2 perc, tape, 1979; Spoiana, fl, pf, tape, 1980; Nocturne, pf, tape, 1981; Anaphores, hpd, perc, 1981; Phénix, perc, 1982; Aulodie, ob/s sax/E♭ cl, 1983; Styx, 2 pf 8 hands, 1984; Léthè, 2 pf 8 hands, 1985; Eridan, str qt, 1986; Figures, b cl, vib, 1989; Guntur Sari, org, 1990; Moires, str qt, tape, 1994

Vocal: Safous mélé, A, 4 S, 4 A, 2 fl, 2 ob, 4 perc, hp, 1959; Danaé, 3 S, 3 A, 3 T, 3 B, perc, 1970; Andromède, 2 choruses, orch, 1979; Cassiopée II, chorus, 2 perc, 1998

El-ac: Prélude, tape, 1959; Temboctou, 2 S, 2 Mez, T, 3 Bar, B, ens, sampler, tape, 1982; Uncas, fl, cl, trbn, str qt, 2 samplers, voice tracker, sequencer, tape, 1986; Aliunde, S, perc, sampler, opt. sequencer, 1988; Khnoum, 5 perc, sampler, 1990; Kengir (Sumerian love songs), Mez, pf sampler, 1991; L'estuaire du temps, orch, pf sampler, 1993; Manuel de résurrection, Mez, 2 samplers, 1998

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'Langage et musique', *Nouvelle revue française*, no.196 (1969), 586–94

'Méthodes linguistiques et musicologie', *Musique en jeu*, no.5 (1971), 75–91

'Dialogue entre Gilbert Amy et F.-B. Mâche', *Nouvelle revue française*, no.229 (1972), 111–19

'Entretien avec Luc Ferrari', *Nouvelle revue française*, no.232 (1972), 112–16

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'La création musicale aujourd'hui', *Cultures*, i/1 (1973), 107–117

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with C. Poché: *La voix, maintenant et ailleurs*, La voix, Centre Pompidou, Feb 1985 [exhibition catalogue]

'Varèse, vingt ans après', *ReM*, nos.383–5 (1985) [whole issue]

'Music, Society and Imagination in Contemporary France', *CMR* (1993) [whole issue]

Entre l'observatoire et l'atelier (Paris, 1998) [collection of essays]

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JEAN-YVES BOSSEUR

Machek.

See Mašek family.

Machete [machada]

(Port.).

Plucked lute of Portugal, the Azores and Brazil, with four, five or six strings. Portuguese sailors supposedly introduced the instrument into the Hawaiian islands, where it was transformed (through such variant forms as the *machête da braça*) into the Ukulele. It is also called a Cavaquinho. For illustrations *see* Ukulele, fig.1.

Machicotage

(Fr.).

The practice of embellishing certain sections of plainsong (e.g. intonations and cadences, particularly in the solo passages of alleluias, graduals and responsories) in order to add greater solemnity. It was excluded from the Office for the Dead. *Machicotage* appears to have been widespread in France and Italy in the Middle Ages and to have continued into modern times. Lebeuf described it (somewhat disparagingly) according to its practice in 18th-century France. It appears to have consisted chiefly in the addition of passing notes, although Lebeuf linked with *machicotage* the occasional practice of dropping a 3rd below the normal melodic line, especially at cadences.

The technique of *machicotage* could be employed by the celebrant when intoning the hymns of the Little Hours, the *Te Deum*, *Veni Creator* and *Tantum ergo*, etc. Lebeuf explained how he would intone the well-known Whitsun hymn *Veni Creator* (see ex.1). Normally, however, the practice was reserved for singers – members of the lower clergy – known as *machicots* (Lat. *macicoti*, *maceconici* or *massicoti*; It. *maceconchi*). In 1557 the choir of Notre Dame in Paris included six *machicots*, four *basse-contres* and two other clerks of Matins. Over and above his commons, each *machicot* was paid according to the solemnity of the feast and his share in it. Once a year (in June) the Paris *machicots* were summoned before the chapter to give up their charge and to be reappointed. More recently, the term *machicotage* has been used pejoratively to mean poor-quality singing.
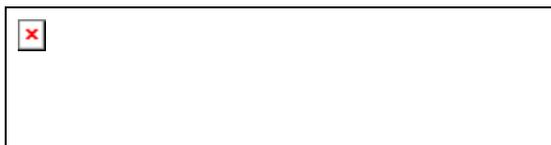
See also Improvisation, §II, 1.

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MARY BERRY

Machida, Yoshiaki [Kashō]

(*b* Gumma, 8 June 1888; *d* Tokyo, 19 Sept 1981). Japanese folksong scholar. After graduating at the Tokyo Fine Arts School in 1913, he became a theatre and music critic for papers such as the *Jiji shimpō* and the *Chūgai shōgyō shimpō*. When the NHK began broadcasting in Japan in 1925 he took charge of Japanese music programmes and held this post until 1934. He also travelled throughout the country collecting folk music and making tape recordings and transcriptions. An outcome of this is the monumental *Nihon min'yō taikan* ('Anthology of Japanese Folksongs', 1944–80). From

1949 to 1957 he taught at the Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music). He was honoured with many prizes for his work (e.g. the NHK Broadcasting Cultural Prize, 1951; the Medal of Honour with Purple Ribbon, 1956) and won an official commendation from the Ministry of Education in 1952. He also composed Western-style music for Japanese instruments and wrote several articles and books on Japanese folksong.

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'Min'yō genryū kō' [The origin of folksongs], 'Min'yō no idō to ruten no jissō' [The condition of the movements and transmigration of folksongs], *Nihon no min'yō to minzoku-geinō*, Tōyō ongaku sensho, i (Tokyo, 1967), 45–54, 55–185

'Tōzai jōruri no chiikiteki sai to senritsu-kei no ryūdōka' [Local differences and melodic variations of the Jōruri in eastern and western districts], *Nihon ongaku to sono shūhen: Kikkawa Eishi sensei kanreki kinen ronbun-shū* (Tokyo, 1973), 427–89 [arabic nos.]

FOLKSONG EDITIONS

Nihon min'yō taikan [Anthology of Japanese folksongs] (Tokyo, 1944–80)

MASAKATA KANAZAWA

Machin, Richard.

Possibly the compiler of a manuscript containing five partbooks. *See* Sources of instrumental ensemble music to 1630, §4.

Machine à tonnerre

(Fr.).

See Thunder machine, thunder sheet.

Machine head.

A mechanical device for facilitating the tuning of strings. Machine heads are most commonly found on double basses, guitars and other plucked instruments, although before the early 19th century strings were almost invariably secured to tuning pegs on these instruments without mechanical assistance.

Early methods of holding a string at pitch can be traced back to 17th- and 18th-century trumpets marine. A ratchet and pawl, sometimes in combination with a wooden peg or worm gear, was employed to prevent the string slipping (for illustration see *a* and *b*). Praetorius (1618) referred to

pegs of iron being used at the top of the neck of large bass viols or violones: 'The pegs are notched, such that their position is controlled by a further cog much as watch movement is controlled'. Clearly the combination of large wooden pegs and thick strings on low-pitched bowed instruments was not conducive to accuracy, and many improvements were designed. The Historisches Museum, Basle, houses an example of an early ratchet and pawl device on a double bass but most old instruments have been modernized and it is difficult to say exactly how they were originally equipped.

In the mid-19th century, after various patent screw mechanisms had appeared (*c* by Joseph Wallis and *d* by M.H. Collins), worm gears became common and were even occasionally used on cellos and violins. They were introduced as early as the 1770s when a new device was designed by Carl Ludwig Bachmann. A watch-key tuning mechanism for the English guitar was patented by J.N. Preston of London in the mid-18th century (*f*).

Some modern machine heads disguise a screw device within a traditional wooden peg. The introduction of tailpiece adjusters has further facilitated fine tuning.

RODNEY SLATFORD

Machine stop.

(1) A device applied to English harpsichords in the second half of the 18th century by means of which a single pedal could be made to control two or more separate registers, overriding their individual handstops (*see* Pedal (4)). On single-manual harpsichords, when the pedal was depressed the 4' register and one of the 8' registers were withdrawn, and when the pedal was released both registers were re-engaged. Moreover, when the pedal was depressed slowly, the 4' register was withdrawn before the 8', and when the pedal was released slowly, the 8' register was re-engaged before the 4', thereby permitting the harpsichordist to produce fairly smooth diminuendos and crescendos. On two-manual harpsichords, the machine stop had an identical effect on the registers available on the lower manual but, in addition, when the pedal was depressed, the close-plucking lute stop was engaged in place of the front ('dogleg') 8' register on the upper manual. Both the single-manual and double-manual machine stops could be disengaged when desired, returning the harpsichord to normal handstop operation. It is thought that the machine stop was invented by Burkat Shudi, perhaps specifically for Frederick the Great's harpsichords.

(2) A device with a similar purpose applied to chamber organs sometimes called a 'shifting movement'. An extra slider could cancel out the higher-pitched stops when a pedal was depressed, even though their knobs remained drawn, and restore them when the pedal was released. The machine stop was common on English chamber organs from the mid-18th century onwards, and was used in echo passages and in pieces having short soft sections or interludes.

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<div align="right">EDWIN M. RIPIN (1), BARBARA OWEN (2)</div>

Mchiriku.

A revival of an earlier musical style found along the East African coast of Tanzania and Kenya. The roots of *mchiriku* are clearly related to *chakacha*, a popular coastal performance genre performed by girls and women and Swahili during the final *taarab* performances of weddings. *Mchiriku* developed in the 1970s and was quickly banned due to obscene lyrics and the erotic nature of the accompanying dance. It is now performed primarily by youths in the Mombasa (Kenya) and Tanga (Tanzania) regions. *Mchiriku* ensembles typically comprise a tambourine, local drums and electronic keyboard; the sparse instrumentarium reflects the lack of access to imported instruments. Approximately eight youths make up a *mchiriku* ensemble, and performances feature steady rhythmic patterns over which are performed loud and emphatic lyrics in KiSwahili accompanied by keyboard sound effects. Numerous *mchiriku* ensembles exist, and while polished musical performances are not a priority for these groups, they nevertheless sell many recorded cassettes in local and distant markets.

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<div align="right">GREGORY F. BARZ</div>

Machito [Grillo, Frank Raul]

(*b* Tampa, FL,16 Feb 1908/9; *d* London, 15 April 1984). Cuban bandleader, singer and maraca player. His family moved to Havana when he was an infant. Although he was already a professional musician when he returned to the USA in 1937, his musical maturity and influence date from 1940. In that year Machito formed the second of his groups known as the Afro-Cubans, including his brother-in-law, the trumpeter Mario Bauzá, who engaged black arrangers to give jazz voicings to the Cuban melodies of Machito's band. As a result the Afro-Cubans became one of the most influential forces in the music later to be called salsa. By the mid-1940s the Afro-Cubans had performed at concerts with Stan Kenton's big band, and had recorded or played with most of the leading bop musicians, giving rise to a fusion style known as Afro-Cuban jazz or 'cubop'. Soloists on recordings by the Afro-Cubans included Charlie Parker (1948–9), Howard McGhee and Brew Moore (1949); the recording *Mucho Macho* (1948–9, Pablo) is a good example of the band's style. Machito's pre-eminence continued during the mambo era of the 1950s and 60s, when his was one of three big bands playing regularly at the Palladium in New York. He continued to work frequently into the 1980s, mainly in New York,

performing in both salsa and jazz-orientated clubs and concerts. Carlo Ortiz's film documentary *Machito: a Latin Jazz Legacy* (1987) includes photographs and newsreel material of Machito's work in New York in the 1930s and 40s, and interviews and performances filmed in the last years of his life.

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JOHN STORM ROBERTS/R

Machlis, Joseph

(*b* Riga, Latvia, 11 Aug 1906; *d* New York, 17 Oct 1998). American writer on music. Having gone to America at an early age, he studied at City College, New York (BA 1927), and the Institute of Musical Art, where he received a teacher's diploma; he also gained a degree in English literature at Columbia University (MA 1938). He joined the music faculty of Queens College, CUNY, in 1938; after his retirement in 1973 he taught at the Juilliard School until his late 80s.

Machlis was the author of two widely used introductory texts, *The Enjoyment of Music* (1955) and *Introduction to Contemporary Music* (1961). For younger readers he wrote *American Composers of our Time* (1963) and *Getting to Know Music* (1966). He made translations of opera librettos from the standard repertory for the NBC Opera Company and other groups (his 16 translations included *Boris Godunov* and *Dialogues des Carmélites*), and wrote several novels, under his own name and the pseudonym George Selcamm, the phonetic reversal of his surname. In his writings on music he addressed the general public, clarifying well known works to increase the listener's appreciation, introducing less familiar repertory and relating music to other art forms. A legendary figure on the New York concert scene, he nearly always attended the premières of important new works and was known for the musical soirées he held in his apartment to introduce young musicians.

WRITINGS

The Enjoyment of Music (New York, 1955, rev. 8/1999 with K. Forney)

Introduction to Contemporary Music (New York, 1961, 2/1979)
American Composers of Our Time (New York, 1963/*R*)
On the Teaching of Music Appreciation (New York, 1963)
Music: Adventures in Listening (New York, 1968)
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<div align="right">PAULA MORGAN/R</div>

Machold, Johann

(*b* Hirschendorf, nr Hildburghausen, Thuringia; *d* after 1594). German composer and writer on music. In 1593 he described himself as Kantor at Andisleben, near Rudolstadt. Two years later he was a deacon at nearby Königsee. His only surviving music is his *Passio Domini nostri Jesu Christi nach dem heiligen Evangelisten Matthaeo* (Erfurt, 1593; incomplete). This belongs to the genre of the German motet Passion and is modelled on the German Passion (1568) of Joachim a Burck (*see also* Passion, §4). It is hardly based at all on the traditional plainchant. In the preface Machold stated that Burck's Passion was frequently performed in Thuringia and that he had published his own so that people could hear something else once in a while. His collection *5 Motetten auf die Türkengefahr gerichtet* (Erfurt, 1595) is lost. He is otherwise known by his *Compendium germanico-latinum musices practicae* (Erfurt, 2/1595, 4/1625; the first edn is lost). The text of this German-Latin singing tutor follows the format laid down by Heinrich Faber in his *Compendiolum musicae* (1548) and is based on the principles of solmization. For practice Machold gave two-part canons in the 12 keys. Four metrical ode settings, supposed to have been sung regularly in the school at Königsee, are printed as an appendix; Machold claimed to have composed them himself, but one of the melodies certainly came from Martin Agricola.

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<div align="right">MARTIN RUHNKE</div>

Machover, Tod

(*b* Mount Vernon, NY, 24 Nov 1953). American composer, cellist, conductor and maker of electronic instruments. He studied composition at the Juilliard School (BM 1975, MM 1977), the University of California, Santa Cruz (1971–3), and Columbia University (1973–4), and computer music at the Massachusetts Institute of Technology and Stanford University. His principal teachers were Dallapiccola (1973), Roger Sessions (1973–5) and Elliott Carter (1975–8). He was principal cellist of the Canadian Opera Company (1975–6) and a guest composer at IRCAM, Paris (1978–9), where he subsequently served as director of musical research (1980–84). Appointed professor of music and media at MIT (1985), he became director of the Institute's Experimental Media Facility in

1987. He has received numerous honours, including awards from the French Ministry of Culture, the Koussevitzky and Fromm foundations, National Public Radio (USA) and German broadcasting. In 1995 he was made a Chevalier de l'Ordre des Arts et des Lettres.

Machover has composed both acoustic and electronic music. At MIT, working with technicians, he has invented electronic apparatus that includes 'hyperinstruments', a 'sensor chair', conducting 'dataglove' and 'digital baton'. His early works, however, are acoustic and document the transition from works shaped by his teachers' aesthetics to a language that is more individual; the style is often lyrical (even when atonal) and displays a predilection for dramatic, evolving form. His musical gestures, he has noted, are frequently inspired by the human voice. His early tape pieces involving real-time performance, *Soft Morning City!* and *Electric Etudes*, attempt to unite acoustic and electro-acoustic sound worlds, the tape part extending the timbral range of any instrument. In the 1990s this concept was developed further with the aid of 'hyperinstrument' technology. Here an instrument, say a cello (as in *Begin Again Again …*) is wired to a computer, enabling the performer to create, control and play a variety of new textures in any combination. After his period at IRCAM, Machover appeared to follow more innate and populist impulses. Pop music and pop culture were significant influences. *Bug-Mudra* and the opera *VALIS* in particular appeal to a much wider audience, though for a time they proved controversial among followers of new music. *Brain Opera*, conceived in 1995–6, is described by the composer as 'an interactive experience in three parts'. Firstly, the audience move through a room and an interactive Mind Forest to play a variety of hyperinstruments. In part two they occupy an adjacent space for a performance of their musical input mixed with Machover's music and numerous devices like the 'sensor chair' and 'digital baton'. While in Net Music, part three, a site on the World Wide Web provides an on-line introduction and facility for those wishing to participate from home; former participants may also visit previously recorded performances. In 1998 Machover collaborated with Andre Heller and others to create a new series of 'hyperinstruments' for the Meteorite Museum in Essen. Other projects of Machover's around that time include the *Toy Symphony*, a work-in-progress which brings together specially designed hi-tech musical toys for children and performers from around the world.

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(selective list)

electro-acoustic

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hyperviolin, chbr orch, 1993; Bounce, hyperkbds, elec pf, live elecs, 1992; Media/Medium (mini op), actor, 2 solo vv, tpt, b gui, sensor chair, elec pf, live elecs, 1994; Brain Opera (interactive op, Machover and J. Kinoshita, after M. Minsky), solo vv, 3 hyperinsts, live elecs, Internet, 1995–6; Hypermusic installations, Meteorite Musem, Essen, 1998, collab. A. Heller; Propellor-Z, installation, collab. R. Kinoshita, C. Dodge

other works

Sun, pf, 1975; Ye Gentle Birds (E. Spenser), S, Mez, 2 fl, ob, bn, cbn, hn, 1976; Fresh Spring (Spenser), Bar, 10 insts, 1977; Yoku Mireba, fl, vc, pf, 1977; With Dadaji in Paradise, vc, 1977–8, rev. 1983; Amp Gui Conc., chbr ens, 1978; 2 Songs (R. Moss), S, fl, cl, va, db, hp, 1978; Str Qt no.1, 1981; Winter Variations, 9 insts, 1981; Chansons d'amour, pf, 1982; Desires, orch, 1985, rev. 1989; Hidden Sparks, vn, 1984; Nature's Breath, 12 insts, 1984–5; Wake-Up Music, orch, 1995

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STEPHEN MONTAGUE

Machu, Stephan.

See Mahu, Stephan.

McHugh, Jimmy [James] (Francis)

(*b* Boston, 10 July 1894; *d* Beverly Hills, CA, 23 May 1969). American songwriter, pianist and music publisher. He learnt the piano from his mother, and in 1915 became a rehearsal pianist for the Boston Opera. From 1916 he was a song-plugger in Boston for Irving Berlin Music and from 1921 in New York for the F.A. Mills Co., of which he later became a partner. In the 1920s he wrote several popular songs, including *When My Sugar Walks Down the Street* (1924), and revues for the Cotton Club in Harlem. In 1928 he began a long association with the lyricist Dorothy Fields; their all-black revue *Blackbirds of 1928* included the song 'I can't give you anything but love', which was an early success for dancer Bill 'Bojangles' Robinson. Fields and McHugh were among the most successful songwriters in Hollywood in the 1930s, writing for such films as *Love in the Rough* (1930), *Cuban Love Song* (1931), *Flying High* (1931) and *Hooray for Love* (1935). McHugh made a return to Broadway with *The Streets of Paris* (1939), and wrote several popular songs with the lyricist Harold Adamson, some of them for films, including *Comin' In on a Wing and a Prayer*, *A Lovely Way to Spend an Evening* and *I couldn't sleep a wink last night* (all 1943) and *It's a most unusual day* (1948).

McHugh received an honorary doctorate in music from Los Angeles City College in 1941. He led a dance band in the 1950s, performing his songs on tours in the USA and Europe and on television, and in 1959 founded his own music publishing company with Pete Rugolo. In 1970 an annual composition award was established in his memory at the University of Southern California.

McHugh was one of the best and most prolific of Hollywood composers, contributing to some 45 films and winning four Academy Awards. He was equally fluent in writing simple, elegant or vocally demanding melodies, and made use of a wide range, extended or irregular phrase lengths to suit the lyrics, and unusual harmonies. Several of his tunes have become standards for jazz arrangements and for singers in such diverse styles as cabaret and barbershop. Wilder considered his songs among the best of mid-20th-century American popular music for their attention to 'the fine points of song writing and the things that create surprises instead of simply good but uninspired writing'. Many of McHugh's best-known songs were assembled as a new song-and-dance musical, *Sugar Babies*, in 1979.

WORKS

(selective list)

stage

unless otherwise stated, all are revues, and all dates are those of first New York performance

Blackbirds of 1928 (D. Fields), 9 May 1928 [incl. I can't give you anything but love, Diga Diga Doo]

Hello Daddy (H. and D. Fields), 26 Dec 1928 [incl. In a Great Big Way]

The International Revue (D. Fields), 25 Feb 1930 [incl. On the Sunny Side of the Street, Exactly Like You]

The Vanderbilt Revue (D. Fields, E.Y. Harburg and K. Nicholson), 5 Nov 1930 [incl. Blue Again]

Rhapsody in Black (D. Fields), 4 May 1931 [incl. I'm feelin' blue]

Shoot the Works (D. Fields), 21 July 1931 [incl. How's your uncle?]

The Streets of Paris (A. Dubin), 19 June 1939 [incl. South American Way]

Keep Off the Grass (musical, H. Dietz and Dubin), 23 May 1940

As the Girls Go (musical, H. Adamson), 13 Nov 1948 [incl. As the Girls Go, I got lucky in the rain, You say the nicest things]

Sugar Babies (D. Fields, Adamson and Dubin), 8 Oct 1979

films

Love in the Rough, 1930 [incl. Go home and tell your mother, One More Waltz]; Cuban Love Song, 1931 [incl. Cuban Love Song]; Flying High, 1931; Hooray for Love, 1935; Top of the Town, 1937 [incl. Where are you?]; You're the One, 1941; Happy Go Lucky, 1943 [incl. Let's Get Lost, 'Murder', he says]; Higher and Higher, 1943 [incl. A Lovely Way to Spend an Evening, I couldn't sleep a wink last night]; Bring on the Girls, 1945; If you Knew Susie, 1948

songs

most associated with films; lyrics by D. Fields unless otherwise stated

When My Sugar Walks Down the Street (I. Mills and G. Austin), 1924; I can't believe that you're in love with me (C. Gaskill), 1926; Don't blame me, in Dinner at Eight, 1933; Lost in a Fog, in Have a Heart, 1934; Every Little Moment, 1935; I feel a song comin on, I'm in the mood for love, in Every Night at Eight, 1935; I'm shooting high (T. Koehler), in King of Burlesque, 1935; Lovely to Look At, in Roberta, 1935

It's great to be in love again, 1936; Say it over and over again (E. Loesser), in Buck Benny Rides Again, 1940; Comin' In on a Wing and a Prayer (H. Adamson), 1943; It's a most unusual day (Adamson), in A Date with Judy, 1948; Dream, Dream, Dream (M. Parish), 1954; Too Young to go Steady (Adamson), 1955

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G. Bordman: *American Musical Revue: from The Passing Show to Sugar Babies* (New York, 1985)

R. Hemming: *The Melody Lingers On: the Great Songwriters and their Movie Musicals* (New York, 1986)

D. Ewen: *American Songwriters* (NewYork, 1987)

A. Forte: *The American Popular Ballad of the Golden Era, 1924–1950* (Princeton, NJ, 1995)

DEANE L. ROOT

Machy [Demachy], Sieur de [first name(s) unknown]

(*fl* second half of 17th century). French viol player and composer. He was a native of Abbeville and, like his more famous contemporary Sainte-Colombe, studied with Nicolas Hotman (Rousseau, 1688); he probably lived in Paris from this time. In 1685 De Machy published the first French collection of *pièces de viole*; at that time he lived in the rue Neuve-des-Fossez, in the fashionable Fauxbourg St Germain. According to Du Pradel's *Livre commode, contenant les adresses de la ville de Paris* (Paris, 1692), he was still living in Paris in 1692. De Machy's *Pièces de violle, en musique et en tablature* (Paris, 1685) consist of eight suites of dances, four in staff notation and four in tablature. They make full use of the seven-string bass viol and establish the tradition, characteristic of the French virtuosos, of being meticulously marked up with bowing, fingering and ornamentation. De Machy explains in his 11-page 'Avertissement très-nécessaire' that the bass viol has three roles: 'the first and most common is playing *pièces d'harmonie* [unaccompanied chordal pieces] … the second … consists of accompanying oneself, singing one part while playing the other … and the third is to play in consort … but this manner is not taught nowadays'. De Machy's pieces use the viol in the first of those roles and their origins in the *pièces de luth* are evident in their rich chordal nature and use of the *style brisé*. Each suite opens with an extended unmeasured prelude, to be played 'as one wishes, slow or fast'; the succeeding dances follow the conventional pattern of allemande, courante, sarabande, gigue, gavotte and menuet (or, in the fourth suite, chaconne). De Machy was a conservative, committed to generating a rear-guard action against the new progressive school of viol playing in the hands of Sainte-Colombe's pupils, notably Marais, Danoville and Rousseau. De Machy's claim that there were two ways of placing the left-hand thumb 'as on the lute, theorbo and guitar' – opposite either the first or the second finger – provoked a storm of protest from Rousseau and Danoville, who were both of the opinion that the thumb must be placed opposite the second finger (to facilitate an extended position). The two progressive authors sought to clarify the situation in their treatises of 1687, which were met by a furious retort from De Machy. This latter document is lost, but there remains Rousseau's 13-page vitriolic *Réponse* (Paris, 1688) with liberal quotations from De Machy's original.

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LUCY ROBINSON

Maciejewski, Roman

(*b* Berlin, 28 Feb 1910; *d* Göteborg, 30 Apr 1998). Polish composer and pianist. His family having returned to Poland in 1919, Maciejewski attended the Poznan and Warsaw conservatories, where his teachers included Kazimierz Sikorski. Expelled from the Warsaw school in 1932 for leading a strike following Szymanowski's dismissal as rector, in 1934 he moved to Paris, where he met Artur Rubinstein, who became an advocate of Maciejewski's music. Between 1939 and 1951 he lived in Sweden, where he collaborated with Ingmar Bergman. He then moved to California, at Rubinstein's invitation, returning to Sweden in 1977.

Maciejewski's output is dominated by the incomplete Missa pro defunctis, or Requiem. Drawing on earlier models by Mozart, Fauré and Verdi, as well as on certain secular works of Ravel, Stravinsky and Rachmaninoff (particularly in the 'Dies irae'), the work nevertheless represents a powerfully coherent setting spanning two hours or more. Its symphonic sweep embraces the expected moments of pathos and, less conventionally, buoyant dance rhythms.

WORKS

(selective list)

Orch: Allegro concertante, pf, orch, 1944, arr. 2 pf, 1945; Kołysanka [Lullaby], pf, orch, 1944

Vocal: Pieśni kurpiowskie [Kurpian Songs] (trad. texts), chorus, 1928; 2 pieśni Bilitis (P. Louÿs), S, orch, 1932; Missa pro defunctis (Requiem), S, A, T, B, chorus, orch, 1946–59; 2 pieśni hiszpańskie [2 Spanish Songs], S, orch, 1949; Msza pasterska [Shepherds' Mass] (Polish Christmas carols), female/treble chorus, org, 1955; Missa brevis, chorus/male vv, org, 1964; Msza zmartwychwstania [Resurrection Mass], chorus, org, 1966

Chbr: Sonata, vn, pf, 1938; Primitiven, perc, 1940; Matfinata, str trio, 1948; Suita hiszpańska [Spanish Suite], 2 gui, 1948; Nokturn [Nocturne], vn, pf, 1950; Nokturn, fl, gui, cel, 1951; Kołysanka [Lullaby], fl, 2 gui, cel, str trio, 1952; Wind Qnt, 1971

Pf: *c*60 mazurkas, 1928–90; Kołysanka [Lullaby], 1929; Tryptyk, 1932; Conc., 2 pf, 1936, rev. as Pianoduo Concertante, 1984; 7 tańców swedzkich [7 Swedish Dances, 2 pf, 1940; 4 Negro Spirituals, 2 pf, 1943; Oberek (ballet scene), 2 pf, 1943

Incid music, incl. Caligula (A. Camus), 1946; Macbeth (W. Shakespeare), 1948

Principal publishers: PWM, Brevis

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W. Lisecki: 'Requiem (1946–1959) Romana Maciejewskiego', *Muzykaźle obecna*, ed. K. Tarnawska-Kaczorowska, i (Warsaw, 1989), 255–66

K. Bilica: '*Roman Maciejewski: twórca wyzwolony i zniewalajacy*', *RM*, xxxix/5 (1995), 8–11

K. Bilica: 'Sylwetka Romana Maciejewskiego' [A Profile of Maciejewski], *Muzyka polska 1945–1995*, ed. K. Droba, T. Malecka and K. Szwajgier (Kraków, 1996), 147–54

K. Bilica: 'Roman Maciejewski i jego Missa pro defunctis', *Dysonanse*, no.1 (1998), 14–19

ADRIAN THOMAS

Macigni [Macingni], Giovanni.

Italian composer. He was the pupil of Benedetto Magni.

McIntosh [née Lowes], Diana

(*b* Calgary, 4 March 1937). Canadian composer, pianist and performance artist. After studying with Gladys Egbert in Calgary and Boris Roubakine in Banff and Toronto, she settled in Winnipeg in 1959. She undertook further studies with Alma Brock-Smith, Leonard Isaacs, Peter Clements and Michael Colgrass in Canada, and with Adele Marcus in the USA. In 1972 she graduated with the BMus from the University of Manitoba. A champion of Canadian contemporary music, she founded in 1976 the Winnipeg-based Music Inter Alia, western Canada's first contemporary music series. She served as artistic director of the series until 1991. Also active as a performer, she has given many première performances of Canadian works.

McIntosh's compositions frequently employ multi-media; music, video, slides, electronic tapes, mouth sounds, dialogue and movement all become part of her artistic expression. *Eliptosonics* (1979), *Glorified Chicken Mousse* (1984) and *Process Piece* (1988), poke fun at the more pretentious aspects of avant-garde music. *Paraphrases* (1976–7), *Sound Assemblings* (1983), *Kiviuq* (1985) and *… and 8.30 in Newfoundland* (1986) are based on aspects of Canadian life and Canadian expressions. A video, *Serious Fun with McIntosh* (1989), presents aspects of her one-woman multi-media presentations. Humour is central to McIntosh's music, whether for conventional instrumentation or multi-media presentation. *Margins of Reality* for strings (1989) is one of her more introspective works, but its shimmering sonorities show her constant search to widen the possible range of sounds.

WORKS

(selective list)

Multi-media: Eliptosonics, nar + pf, tape, slides, 1979; Music at the Centre (W. Wordsworth), cl, pf + perc, tape, slides, 1981; Kiviuq (puppet theatre), tape, 1982; A Different Point of View, tape, slides, 1983; Glorified Chicken Mousse, 1984; Rôles Renversés, Mez, pf, 1986; Sampling the Communication Parameters in the Ambience of Structural Phrasing and Dynamics in Contemporary Music, nar, pf, 1986; Tay Ploop, kitchen perc, tape, 1986; Process Piece, 1988; Solitary Climb, 1990; Fringe Benefits, 1992; Interfacing, 1992; Dream Rite (ballet), 1992; McIntosh the Stein Way, 1992; Murkings, 1993; All in Good Time, 1993; In a Sense, 1993, also ballet version; Secret Messages, 1994; Beryl Markham–Flying West with the Night, 1995

Orch: Kiviuq – An Inuit Legend, chbr orch, nar, 1985; Toward Mountains, 1985;

Margins of Reality, str, 1989; 9 Foot Clearance, pf, orch, 1996

Chbr: Luminaries, fl, pf, 1978; Sonograph, rec, ob, bn, 1980; Gulliver, rec, pf + perc, 1981; Tea for Two at Whipsnade Zoo, a rec, tape, 1983; Four or Five for Four or Five, rec/fl, ob, bn/vc, hpd, perc, 1984; Gut Reaction, va, tape, 1986; Patterns and Digressions, ww qnt, 1987; Playback, vn, vc, pf, 1987; Shadowed Voices, pf, vn, perc, digital delay, 1988; Dance for Daedalus, a sax, pf, 1989; Nanuk, va, pf, 1992; The Arm of Dionysus, vn, tape, 1993; Bristol Freighter, qnt, 1994

Pf: Paraphrase no.1, 1976; Paraphrase no.2, 1977; Extensions, tape, 1981; Gradatim ad summum, pf duet, 1982; Aiby-Aicy-Aidyai, amp mouth perc, toy pf, 1983; Sound Assemblings, pf, tape, 1983; Go Between, 3 pf, tape, 1985; Dual Control, pf duet, 1986; Channels, 1986; All in Good Time, pf, tape, 1v, mouth sounds, 1987; Music for Wire and Wood, pf + perc, 1987; Through Ancient Caverns, pf duet, 1988; Made to Scale, pf, Emax sampler, 1992; Climb to Camp I, pf interior, 1993; Courting the Muse, pf duet, 1994; Knee-deep in Clouds, 1996; Ode in Harmona, 1996

Vocal: Colours (names of colours in various languages), SATB, fl, opt. lighting, 1979; Doubletalk, amp v, tape, 1983; … and 8.30 in Newfoundland, 1v, perc, digital delay, 1985; Tongues of Angels (Bible: *1 Corinthians*), Mez + perc, pf + perc, 1986; Shadowed Voices, 1v + perc + pf, digital delay, 1988; Braille for the Wind's Hand, 2 Mez, T/Bar, tape, 1992; Slipping the Bonds – from Birds to Bondar, nar + pf, perc, tape, 1999

MSS in *C-Tcm*

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'Communicating Through Music', *Mime Journal* (1986), 72–83

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ELAINE KEILLOR

McIntosh, Rigdon McCoy

(*b* Maury County, TN, 3 April 1836; *d* Atlanta, GA, 2 July 1899). American composer and arranger of Sunday-school and gospel hymns, and hymnbook compiler. He received his musical training under L.C. and Asa B. Everett, with whom he was associated for several years in teaching and publishing. In the 1860s he became music editor for the Methodist Episcopal Church, South, in Nashville, a position he held for 30 years. In 1875 he joined the faculty of Vanderbilt University, leaving two years later for an appointment at Emory and Henry College, Oxford, Georgia. He established the R.M. McIntosh Publishing Company, publishing at least 20 collections for church and Sunday-school use. McIntosh is best known as the arranger of the camp-meeting tune 'Promised Land', which he changed into a major key to fit the gospel hymn style. (L.E. Oswalt: *Rigdon McCoy McIntosh: Teacher, Composer, Editor, and Publisher*, diss., New Orleans Baptist Theological Seminary, 1991)

McIntyre, Sir Donald (Conroy)

(*b* Auckland, 22 Oct 1934). British bass-baritone of New Zealand birth. He studied in London and made his début in 1959 with the WNO as Zaccaria (*Nabucco*). At Sadler's Wells (1960–67) he sang over 30 roles, including Mozart's Figaro, Attila, the Dutchman, Caspar and Pennybank Bill in the first British staging of *Mahagonny* (1963). He made his Covent Garden début in 1967 as Pizarro, later singing Barak, Golaud, Shaklovity (*Khovanshchina*), Balstrode, Escamillo, Nick Shadow, Scarpia, John the Baptist, Orestes, Axel Heyst in the première of Bennett's *Victory* (1970), Sarastro, Count des Grieux, Kurwenal and Wotan, the role of his Metropolitan début in 1975. At Bayreuth (1967–80) he sang Telramund, Amfortas, the Dutchman, and Wotan in the 1976 centenary *Ring* cycle under Boulez, which was recorded. McIntyre first sang Gurnemanz with the WNO (1981), later recording the role with Goodall, and Hans Sachs at Zürich (1984), and sang Prospero in the British première of Berio's *Un re in ascolto* (1989, Covent Garden) and Baron Prus in *The Makropulos Affair* at the Metropolitan in 1996. With his strongly projected, full-toned voice and fine stage presence, he is a compelling singing actor. He was knighted in 1992.

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A. Simpson and P. Downes: *Southern Voices: International Opera Singers of New Zealand* (Auckland, 1992), 132–47

ALAN BLYTH

Maciunas, George [Yurgis]

(*b* 1931; *d* Boston, 9 May 1978). Lithuanian-American architect. In 1947 he emigrated from Lithuania to New York, where he studied architecture at Cooper Union. He opened the AG Gallery at 925 Madison Avenue in 1960 with fellow Lithuanian Almus Salcius. After meeting La Monte Young, he agreed to let Young and Jackson Mac Low produce a series of concerts at the gallery featuring musicians, artists and poets active in the New York avant garde. It was largely through his exposure to Young and his circle that Maciunas became acquainted with radical art.

In 1961, Maciunas moved to Wiesbaden where, in the following year, he founded the Fluxus movement. In a lecture entitled 'Neo-Dada in Music, Theater, Poetry and Art' Maciunas declared himself a 'concrete artist' who preferred noise to so-called musical sounds. His *Carpenter's Piano Piece for Nam June Paik* no.13, in which the performer nails down the keys of a piano, demonstrates the iconoclastic nature of his work. Maciunas believed in art's potential to transform society and adamantly objected to its institutionalization. His activities outside of the creative arts included an urban redevelopment project in lower-Manhattan that contributed to the growth of the SoHo art community.

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(selective list)

Music for Everyman, composers, 1961; Homage to La Monte Young (event/short form), pfmr, 1962 [based on Young: Composition 1960 no.10]; Homage to Philip Corner, 1v, 'bass trbn', 'bass sordune', 1962; 12 Pf Compositions for Nam June Paik, 1962; Solo, balloons, 1962; Solo, vn, 1962; Trio for Ladder, Mud and Pebbles, 1962

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J. Hendriks, ed.: *Fluxus Codex* (Detroit, 1988)

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J. Mekas: 'Notes on George Maciunas' Work in Cinema', *Fluxus: a Conceptual Country*, ed. E. Milman (Providence, RI, 1992), 125–32

L. Miller: 'Interview with George Maciunas', *Ubi Fluxus ibi motus, 1990–1962* (Milan, 1990), 226–34

J. Mac Low: 'How Maciunas Met the New York Avant Garde', *Fluxus Today and Yesterday*, ed. J. Pijnappel (London, 1993), 37–49

DAVID W. BERNSTEIN

Mackay [Mackey].

American family of merchants. During the first half of the 19th century members of the family gave financial backing to various Boston instrument makers, including Alpheus Babcock, Thomas Appleton, and Jonas Chickering. Their most active member was John Mackay (*b* Boston, 1774; *d* at sea, 1841), a mariner and merchant, who provided capital and business expertise, found new buyers in North and South America, and imported exotic woods and other raw materials. He held a patent (first issued 14 August 1822) for fitting a small piece of metal into the core of leather-covered piano hammers to produce a fuller tone. This feature can be found in some pianos of Babcock and Chickering.

Mackay supported the builders Babcock, Appleton, and William Goodrich from 1815 until 1820. By 1823 Mackay's nephew George D. Mackay (*d* at sea, 15 Dec 1824) had set up a piano factory at 7 Parkman's Market with Babcock as the superintendent. The Mackay family continued to support the business after George's death until about 1829. During this time pianos produced by Babcock, marked 'Babcock for G.D. Mackay' or 'Babcock for R. Mackay', included the earliest square pianos to have one-piece cast-iron frames.

From 1830 until his death John Mackay was in business with Jonas Chickering; Mackay's son William H. Mackay (*b* Boston, 1817; *d* Boston, 13 March 1850) was also involved in the firm. After working in Philadelphia for seven years, Babcock returned to Boston in 1837 to work for Chickering & Mackays and assigned to the firm his patent of 31 October 1839 (no.1389) for a piano action.

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D.B. Brockman: *Mackay-Hunt Family History* (Cohasset, MA, 1983)

CYNTHIA ADAMS HOOVER/DARCY KURONEN

MacKay, Angus

(*b* Raasay, Inner Hebrides, 1812; *d* River Nith, Dumfriesshire, 1859). Scottish piper. His father, John MacKay, was a piper and composer trained in the tradition of the MacCrimmon pipers of Skye. Angus MacKay won the gold medal in the Edinburgh piping competition in 1835 and became the first person to hold the post of piper to the sovereign in 1843. He produced one of the first collections of pipe music written in staff notation and with the help of Hugh MacKay devised a bagpipe march form known as the 'competition march', examples of which include *Glengarry Gathering* and *Balmoral Highlanders*. He transcribed two sets of pieces from oral pipe traditions; much of the *pìobaireachd* music performed during the twentieth century may be found in his manuscripts, which were extensively used by later editors. One of his manuscripts was published as *A Collection of Ancient Pìobaireachd or Highland Pipe Music* (Edinburgh, 1838, 3/1972), containing 60 tunes. During his later years MacKay suffered from mental illness, and he drowned in the River Nith after escaping from the Crichton Royal Institute.

R. WALLACE

McKay, George Frederick

(*b* Harrington, WA,11 June 1899; *d* Stateline, NV, 4 Oct 1970). American composer. He studied at the Eastman School of Music, Rochester, New York, with Christian Sinding and Selim Palmgren and was the school's first composition graduate (BM 1923). He joined the faculty of the University of Washington, Seattle, in 1927, became full professor in 1943 and remained there until his retirement in 1968. He served as visiting professor at Drake University, Iowa, and the universities of Southern California, Michigan and Oregon. Described as a folklorist, McKay was interested in portraying the spirit of the American West by evoking in his music what he called a 'folk feeling', using American folk idioms and incorporating folk melodies, through paraphrase or direct quotation. His work also drew on historical and religious themes. A firm believer in democratic ideals, his *To a liberator* (1939–40) was a tribute to such ideals during World War II. He won a number of prizes, including an award from the American Guild of Organists in 1939 and the Harvey Gaul Prize in 1961, and wrote many works on commission. He is the author of *The Technique of Modern Harmony* (1941) and *Creative Orchestration* (1963).

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(selective list)

Orch: 4 sinfoniettas, 1925–42; Fantasy on a Western Folksong, perf. 1933; From a Mountain Town (Sinfonietta), 1934; To a Liberator, vv, orch, 1939–40; Vn Conc., 1940; A Prairie Portrait, perf. 1941; Vc Conc., 1942; Evocation Sym., 1951; Song over the Great Plains, perf. 1954; Moonlit Ceremony; 2 Sym. Miniatures; pieces for student ens

Chbr and solo inst: Org Sonata no.1, 1930; Wind Qnt, 1930; Pf Trio, 1931; American Street Scenes, cl, bn, trbn, sax, pf, 1935; Trbn Sonata (1951); Suite, b insts (1958); Suite on 16th-century Hymns, org (1960); Suite, hp, fl, 1960; Andante mistico, 8 vc, pf (1968); Suite, vla, pf; 5 str qts; *c*25 org pieces; *c*20 pf pieces

Chorus: Pioneers (W. Whitman), SATB, orch (1942); Lincoln Lyrics (cant., E. Markham) (1949); *c*40 partsongs, suites, rhapsodies, many for student ens

5 works for band, incl. 2 suites; piece for brass ens

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KATHERINE K. PRESTON/R

Mackeben, Theo

(*b* Stargard, West Prussia, 5 Jan 1897; *d* Berlin, 10 Jan 1953). German composer and conductor. Proficient on the violin and the piano as a child, he appeared as a pianist at the age of 13 and studied at the Cologne Conservatory. He was a military bandsman in Warsaw (1917–18) where he look lessons in composition from Jules de Wertheim and in the piano from Joseph Weisz. From 1920 to 1922 he was accompanist to the violinist Leopold Przemislaw, after which, having settled in Berlin, he was active as a café and radio pianist. In 1928 he conducted the première of Weill's *Die Dreigroschenoper*, and his widest fame came as the arranger of the operetta *Die Dubarry* (after Millöcker, first performed at the Admiralspalast, Berlin, 17 August 1931). After 1930 he was concerned mainly with composing songs and other music for plays and some 55 films. From his theatre music came the songs 'Komm auf die Schaukel, Luise' for Molnar's *Liliom* (1932) and 'Bei dir war es immer so schön' for *Anita und der Teufel* (1940), and from his film music the songs 'Eine Frau wird erst schön durch die Liebe' (*Heimat*, 1938), 'Die Nacht ist allein zum Schlafen da' (*Tanz auf dem Vulkan*, 1938), 'Du hast Glück bei den Frau'n' (*Bel ami*, 1939) and 'Nur nicht aus Liebe weinen' (*Es war eine rauschende Ballnacht*, 1939) and the waltz 'Münchner G'schichten' (*Bal paré*, 1940). The production of an opera *Rubens* was prevented by the war. Mackeben lived for a time after the war in Bad Ischl, where he wrote a piano concerto and the *Sinfonische Ballade* for cello and orchestra, before returning to Berlin.

ANDREW LAMB

Mackenzie, Sir Alexander Campbell

(*b* Edinburgh, 22 Aug 1847; *d* London, 28 April 1935). Scottish composer and conductor. He was born into a musical family: his father, Alexander Mackenzie (1819–57), leader of the orchestra at the Theatre Royal, Edinburgh, was a respected violinist, composer and arranger of traditional music. The boy's musical talent soon became manifest and his father decided to send him to Germany for instruction, escorting him to Sondershausen in 1857, shortly before his death. Mackenzie attended the Realschule, receiving tuition from K.W. Uhlrich (theory) and Eduard Stein (violin). He played second violin in the ducal orchestra, performing in many premières of works by Liszt, Wagner and Berlioz. These years proved formative in the young musician's practical attitudes to music and knowledge of orchestral repertory. In 1862 Mackenzie went to London intending to study the violin with his father's former tutor, Prosper Sainton. His only means of realizing that aim was to enter the RAM, where he was awarded a King's Scholarship and where he also studied with Charles Lucas (harmony) and F.B. Jewson (piano). During this period he gained much practical experience playing in London theatre orchestras, and some of his early compositions were performed at the RAM.

In 1865 Mackenzie returned to Edinburgh. He taught privately and professionally at the Ladies' College and the Church of Scotland Normal Training College, and conducted the choir of St George's, Charlotte Square, from 1870 and the Scottish Vocal Association from 1873. He also played the violin in local orchestras, meeting such visiting musicians as Joachim, Hallé, Dannreuther, Walter Bache, Clara Schumann and Hans von Bülow. Some of his early chamber works received premières in the Classical Chamber Concerts series, and he formed a quartet with Adolf Küchler, Hugo Daubert and Friedrich Niecks. Mackenzie married in 1874, and a daughter was born in the following year.

The strain of teaching led Mackenzie to leave Edinburgh in 1879 to recuperate abroad. He was recommended to two of Bülow's pupils in Florence, Giuseppe Buonamici and George F. Hatton, who presented him to Jessie Hillebrand (Laussot), a pianist in her own right and a former friend of Wagner and patron of musicians. After a few months' rest, Mackenzie began composing full-time. He had gained success with some orchestral works before leaving Britain — the *Rhapsodie écossaise* and the *Scherzo* were performed under Manns at the Crystal Palace, and the latter piece also in Glasgow under Julius Tausch. His small cantata, *The Bride*, was highly praised at the Worcester (Three Choirs) Festival in 1881. A string of works followed, including his two lyrical dramas in English, some orchestral overtures and his principal choral works.

Mackenzie was lured back to London by the offer of the conductorship from 1885 of the revived Novello Choir, with which he performed works by Dvořák and Liszt. Within a couple of years he was elected principal of the RAM (1888), a post he held for 36 years. Mackenzie threw himself into the reorganization of the academy, whose fortunes had been failing for some

years, and brought it to a standard to rival the newly founded RCM. With Grove he founded the Associated Board of the Royal Schools of Music to ease the increasing pressure on the local examinations system. Mackenzie ensured a personal involvement with the RAM's pupils by teaching composition and conducting the student orchestra. The institution's move from Tenterden Street to Marylebone in 1912 and the celebration of its centenary in 1922 were seen as the highpoints of his period as principal and the tangible results of his reforms.

As a conductor Mackenzie was also in charge of the Royal Choral Society and of the Philharmonic Society Orchestra for the period 1892–9, introducing many new works, including Tchaikovsky's Sixth Symphony, to the London public. In 1903 he undertook a tour of Canada organized by the British-born musician Charles Harriss, the first musical event of its kind in the province; many new orchestras and choral societies were formed to produce programmes including British works.

As president of the International Musical Society, 1908–12, Mackenzie oversaw the congresses in Vienna (1909) and London (1911), the latter highlighting British music. He lectured at the RAM and the Royal Institution, delivering noteworthy lectures in memory of Sullivan and Parry as well as one on Verdi's *Falstaff* which was later published in Italian translation. Many universities and learned societies in Britain and abroad honoured Mackenzie, including the universities of St Andrews (1885), Cambridge (1888) and Oxford (1922). He was knighted in 1895, and created KCVO in 1922. He was also president of the Royal College of Organists (1893–7 and 1914–16) and became an FRCM in 1918. His administrative duties stemmed the flow of composition in later years, but he was at the heart of the nation's music-making until the end of his tenure of office at the RAM. He retired from public life in the mid-1920s.

Mackenzie's first mature works were composed in the late 1860s. The earliest, the String Quartet in G, shows a composer completely at home in his chosen medium (Mackenzie played the first violin part at the first performance, in Edinburgh in 1875). Though the work is conventional in layout, it has a captivating and energetic Scherzo in E minor. It was followed by the Piano Quartet in E♭. The more confident handling of structure in this work impressed Bülow deeply. The slow movement is a set of variations on a minor theme and the finale a rondo of great vitality, which replaced an earlier movement after the work's first performance. Some early orchestral works were performed at the Crystal Palace under Manns, the best-known being the *Rhapsodie écossaise* (1880), suggested by Manns as a counterpart to Svendsen's *Norwegian Rhapsodies*. The work won critical recognition and fuelled Mackenzie's decision to devote his energies to composition throughout the 1880s.

It was with his cantata *The Bride* (1881) that Mackenzie began to develop his national reputation as a composer. Elgar played the violin at the première and later remarked that meeting Mackenzie was 'the event of my musical life'. During the 1880s Mackenzie wrote several more choral works that enhanced his reputation, the most famous being *The Rose of Sharon* (1884); this was based on passages from the *Song of Solomon* prepared by Joseph Bennett, music critic of *The Daily Telegraph*, in the first of many

collaborations with the composer. Mackenzie responded to the sensuality of the text with skill and sensitivity. Except for the fact that the solos are often too extended to carry any true theatrical momentum, the work could almost be staged as an opera: both music and libretto are dramatic enough to place it well above the regular provincial music festival offerings. Another notable choral work, *The Dream of Jubal* (1889), combines recitation with choral interludes.

The opera *Colomba* began Mackenzie's mature acquaintance with the stage and, more important, with Carl Rosa and his English Opera Company, for which he also wrote *The Troubadour* (1886). The librettos for both operas were provided by the music critic of *The Times*, Francis Hueffer, whose antiquated style attracted much criticism. *Colomba* shows many traces of the French operatic tradition as represented by Gounod and also features leitmotifs (common in Mackenzie's large-scale vocal works in every genre), although these do not undergo compositional transformation in the same way as those of Wagner. Verdi's influence may be seen in the structure of the opera, with the formulaic scena and a large final chorus in each act. It was performed in a revised three-act version by Stanford's RCM opera class at His Majesty's in 1912. Musically *The Troubadour* is of equal standing, though it was deemed by contemporary critics, Hanslick included, to be too gruesome and Wagnerian a story to merit any repeat season. Liszt thought highly of it, however, and sketched a fantasia on its themes. Mackenzie's later operas do not match his earlier lyrical dramas in scale and vision, but they reflect a preoccupation with the stage that may have been inherited from his father's connection with the theatre, and which is further confirmed by study of the sketches of the unfinished operas; two of these (*The Cornish Opera* and *Le luthier de Crémone*) are almost complete in short score, taking the number of works up to a total comparable to that of Stanford or Ethel Smyth.

Many of Mackenzie's orchestral works are programmatic in inspiration, the three Scottish Rhapsodies being the most overtly nationalistic; melodically they are based on traditional folksong, of which Mackenzie and (posthumously) his father both published anthologies. Each movement of the second is prefaced by a verse of Burns. The well-known *Benedictus* (op.37 no.3), originally for violin and orchestra and dedicated to Lady Hallé (Wilma Neruda), was subsequently scored for small orchestra. Its breadth of melody and subtle orchestration have made it one of Mackenzie's most enduring pieces, predating Elgar's *Salut d'amour* and similar works in its conception. Other notable orchestral studies include the ballad *La belle dame sans merci* and the literary overture *Twelfth Night*. The incidental music for Irving's production of *Coriolanus* (1901) was later performed as a four-movement suite. The *Marche funèbre* was played at Irving's funeral (1905) and Mackenzie's memorial service in St Paul's (1935). Wit and humour are never far from the surface in Mackenzie's music, and the overtures *Britannia* and *Youth, Sport, Loyalty* combine, respectively, *Rule Britannia* and the British national anthem with less 'elevated' melodies in a musical comment on their perceived stuffiness. He never wrote a symphony, although sketches survive in short score of two movements of a work he later abandoned.

Mackenzie's Violin Concerto (1885) was commissioned by the Birmingham Festival and first performed by Sarasate; recently found documentary evidence indicates that it was originally offered to Joachim. Sarasate also gave the première of the *Pibroch Suite* (1889) at the Leeds Festival. The *Scottish Concerto* for piano was conceived for Paderewski and performed at the Philharmonic Society concerts in 1897 under the composer's direction. His solo piano music ranges from the salon style of the late 1870s to the advanced chromatic and virtuoso music found in the *Fantasia* (1910) and the *English Air with Variations* (1915).

Mackenzie's considerable output was extremely popular during his lifetime. Although it was eclipsed by work of later composers, he and his contemporaries may be regarded as having laid the foundations of the musical renaissance in 19th- and early 20th-century Britain. His compositions are always well written in technical terms, and his skill as an orchestrator was often commented on in contemporary reviews, although he admitted in his autobiography that he never had an orchestration lesson in his life. His works show a great range of inspiration and have a sense of character and individuality missing from some better-known pieces of the period.

WORKS
WRITINGS
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DUNCAN J. BARKER

Mackenzie, Sir Alexander Campbell

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MSS in GB-Lam and Lbl

printed works published in London unless otherwise stated

stage

first performed in London unless otherwise stated

op.

28	Colomba (lyrical drama, 4, F. Hueffer, after Mérimeé), completed 1882, Drury Lane, 9 April 1883, prelude, ballet music (1883–4), vs (1883); Act 3 finale rev. 1889, unperf.; rev. (3, C. Aveling), His Majesty's, 3 Dec 1912 (1912)
33	The Troubadour (lyrical drama, 4, Hueffer), completed Jan 1886, Drury Lane, 8 June 1886, vs (1886)
—	The Duke of Alva and the Netherlands (grand op, 4), ?c1890, inc. (only sketched), MS lost
51	Phoebe (comic op, B.C. Stephenson), 1893–4, unperf., MS lost
—	Le luthier de Crémone (op, 1, S. Edwards, after F. Coppée), c1894, inc., unperf.
—	The Cornish Opera (op, 1, F. Corder), 1896, unperf., vs completed, lost, MS inc.
—	His Majesty, or The Court of Vingolia (comic op, 2, F.C. Burnand and R.C. Lehmann, addl lyrics A. Ross), 1897, Savoy, 20 Feb 1897, vs (1898)
62	The Cricket on the Hearth (op, 3, J. Sturgis, after C. Dickens), 1901, RAM, 6 June 1914; rev. (light op), Glasgow, Royal, 13 Aug 1923; vs (Leipzig, 1901); ov.,

fs (Leipzig, 1901)

| 65 | The Knights of the Road (operetta, 1, H.A. Lytton), 1904–5, Palace, 27 Feb 1905, vs (1905) |
| 87 | The Eve of St John (St John's Eve) (op, 1, E. Farjeon), ?1922, Liverpool, 16 April 1924, vs (1923) |

incidental music

first performed in London unless otherwise stated

—	1 song for A Blot on the 'Scutcheon (R. Browning), 1885, St George's Hall, Langham Place, May 1885 (1885)
45	Ravenswood (H. Merivale, after W. Scott: *The Bride of Lammermoor*), Lyceum, 20 Sept 1890; arr. pf duet (1891); orch suite (1899)
43	Marmion (R. Buchanan, after Scott), 1891, Glasgow, Royal, April 1891; ov., entr'actes, 1891; 2 songs (1891)
57	The Little Minister (J.M. Barrie), 1897, Haymarket, 6 Nov 1897; ov., 3 dances, orch (1897)
58	Manfred (Byron), 1898, for Lyceum, 1898, unperf.; 3 Preludes, orch (1899)
61	Coriolanus (W. Shakespeare), 1900–01, Lyceum, 15 April 1901; suite, orch (Leipzig, 1901)

oratorios and cantatas

printed works published in vocal score unless otherwise stated

—	Olympus in Babylon
—	A Fragment from Moore's 'Lalla Rookh', 1865
—	Ye righteous, in the Lord rejoice, inc., 1 chorus, ?1865
25	The Bride (after R. Hamerling), cant., S, T, SATB, orch, Worcester Festival, 1881, vs (1881), fs (1883)
26	Jason (W.E. Grist), cant., S, T, Bar, SATB, orch, Bristol Festival, 1882, vs, fs (1882)
30	The Rose of Sharon (J. Bennett, after Bible: *Song of Solomon*), orat, S, C, T, Bar, 2 B, SATB, orch, Norwich Festival, 1884, vs, fs (1884), rev. 1910 (1910)
34	The Story of Sayid (Bennett, after E. Arnold: *Pearls of Faith*), cant., S, 2 T, 2 Bar, SATB, orch, Leeds Festival, 1886, vs, fs (1886)
—	The Lord of Life, orat, *c*1886–90, inc., unperf.
36	A Jubilee Ode (Bennett), S, T, SATB, orch, Crystal Palace, 1887 (1887)
38	The New Covenant (Buchanan), ode, SATB, orch, Glasgow International Exhibition, 1888 (1888)
39	The Cotter's Saturday Night (R. Burns), cant., SATB, orch, Edinburgh, 1889 (1889)
41	The Dream of Jubal (Bennett), cant., spkr, S, T, SATB, orch, Liverpool, 1889 (1889)
46	Veni Creator Spiritus (paraphrased by J. Dryden), cant., S, A, T, B, SATB, orch, Birmingham Festival, 1891 (1891)
49	Bethlehem (The Holy Babe) (Bennett), orat, S, C, T, 2 Bar, SATB, orch, London, 1894 (1894)
66	The Witch's Daughter (J.G. Whittier), cant., S, Bar, SATB, orch, Leeds Festival, 1904 (1904)
—	The Temptation (A. Lyttleton and Mackenzie, after Milton: *Paradise Regained*), orat, 1909, inc.
69	The Sun-God's Return (Bennett, trans. W. Hensen), cant., S, C, T, SATB, orch, Cardiff Festival, 1910 (1910)

other choral

for SATB unless otherwise stated

sacred

—	The Lord is Gracious (Ps clxv) (1870)
19	3 Anthems (1876)
—	Christmas Carol: A Christmas Morn (1893)
—	Kyrie eleison, 2 settings (1893)
—	2 Carols, 1892–5
—	Blessing and Grace (St Andrews), 1896
—	From the deep heart of our people (W. St H. Bowie), in 12 Hymns in Honour of the Queen by Various Composers (1897)
—	Recessional: God of our Fathers, 1901
—	Amen, 4vv (1922)

secular partsongs

—	Robin Adair
—	I saw the moon rise clear, 1865
—	May, 1873
8	7 Partsongs (orig. announced as Eight Partsongs), 1876–9; no.6 in *MT*, liv (1913), suppl.
22	3 Trios (E. Oxenford), 3 female vv, pf, perc, 1881; no.2, Distant Bells, in *MT*, xlv (1904), suppl.
—	The Evening Star (J. Leyden), in *MT*, xxii (1881), 637–41
—	Great Orpheus was a fiddler (Oxenford), male vv (1885)
—	Hark! 'Tis the horn of the hunter (R. Neil), in *MT*, xxvi (1885), 469–74
—	The Empire Flag (S. Reid, W.A. Barrett), patriotic song, 1v, SATB, orch; arr. SATB, pf, *MT*, xxviii (1887), 221–8
—	The Three Merry Dwarfs (Oxenford) (1887)
—	Bonnie Bell (R. Burns) (1888)
—	To a Brother Artist (S.S. Stratton), toast, male vv (1889)
48	2 Choral Odes (R. Buchanan: *The Bride of Love*), female vv (1891)
—	To the Ladies (Stratton), toast, male vv (1893)
—	Firm in her native strength (A.C. Ainger), SATB, pf, 1899, orchd 1900 (1899)
—	With Wisdom, Goodness, Grace (A. Austin), in Choral Songs in Honour of Her Majesty (1899)
—	The Singers: in memoriam Arthur Sullivan (H.W. Longfellow); in *MT*, xliii (1902), suppl.
—	An Empire Song (S. Wensely), SATB, pf (1908)
71	4 Partsongs (1910–12)
73	3 Trios, female vv (1910)
77	Perfection (Sinfonia domestica choralis) (1913)
—	4 Partsongs, 1–3 female vv (1914)
85	3 School Songs, 1–2 vv (1918)
—	Schola regiae edinensis carmen (Marshall) (1925)
92	2 Partsongs (Burns), SATB, pf (1931)

songs

for solo voice and piano unless otherwise stated

3	2 Songs, 1v, SATB (Boston, 1876)
12	3 Songs, nos.1 and 3 with vn/vc obbl (1877–92); no.1, Dormi

	Jesu, ed. in MB, lvi (1989)
6	8 Songs (Boston, 1878)
7	The Song of Love and Death (A. Tennyson) (1878)
14	Drei Lieder (H. Heine) (Leipzig, *c*1878–9)
16	3 Songs (J.L. Robertson) (1878)
17	3 Songs (C. Rossetti) (1878); ed. in MB, lvi (1989)
18	3 Songs (1878)
31	11 Songs (1885, with opp.7, 16 and 17, as Eighteen Songs); no.9 repr. separately (1902)
35	3 Songs (W. Shakespeare) (1887)
44	[7] Spring Songs (A.P. Graves) (1890)
43	2 Songs from Marmion (W. Scott) (1891); orig. with orch: see incidental music
50	3 Sonnets (Shakespeare) (1893–4); with orch (1901)
54	3 Songs (J. Hay) (1894)
60	6 Rustic Songs (H. Boulton) (1898)
78	The Walker of the Snow (1913); arr. Bar, orch
79	4 Songs (Tennyson) (1913)
Over 80 separate songs	

orchestral

2	Lochinvar
—	Festmarsch, 1862
—	Concert Ouverture, 1864
—	Overture to a Comedy, 1869
10	Larghetto and Allegretto, vc, orch, 1875 (1878) [arr. of chbr work]
—	Cervantes: Overture, 1876
—	Scherzo for Orchestra, 1878
21	Rhapsodie écossaise (Scottish Rhapsody no.1), 1879 (1880)
24	Burns (Scotch Rhapsody no.2) (1880)
—	Overture 'Tempo di ballo', 1880
29	La belle dame sans merci (after J. Keats), ballad, 1883 (1884)
32	Violin Concerto, c⏰ (1885)
—	Symphony, *c*1887 (sketches of movts 1 and 4 only)
37/3	Benedictus, small orch (1888) [arr. from chbr work]
40	Overture to Shakespeare's Twelfth Night (1888)
42	Pibroch Suite, vn, orch (1889), arr. vn. pf (1889)
47/1	Highland Ballad, vn, orch (1891) [arr. of chbr work]
52	Britannia Overture, 1894 (1895)
53	From the North (1895) [arr. of chbr work]
55	Scottish Concerto, pf, orch, 1897 (Leipzig, 1899)
—	Processional March, E⏰, 1898, arr. pf (1899)
63	Coronation March (1902)
64	London Day by Day, suite (1902)
67	Canadian Rhapsody (Leipzig, 1905)
68	Suite, vn, orch (1907)
72	La Savannah, air de ballet, 1910 (1912)
74	Tam o' Shanter (Scottish Rhapsody no.3), after R. Burns (1911)
75	An English Joy-Peal (1911), for coronation of George V
76	Invocation, 1911 (1912), for Philharmonic Society centenary
82	[2] Ancient Scots Tunes, str orch/qt (1915)

| 90 | Youth, Sport, Loyalty, ov (1922), for RAM centenary |

chamber and instrumental

—	Introduction and Romanza, vc, pf
—	Intrata and Valse Chromatic, vc, inc.
—	Duett on Scotch Airs, 2 vn
—	Adagio, pf, vn, inc.
—	Drei Stücke, pf, vn, 1862
—	Etude, vn, 1862
—	Sonata, c, pf, vn, 1864
—	Piano Trio, B♭, 1867
—	Fantasia on Scottish Airs, vn, pf, 1867
—	String Quartet, G, 1868
—	Piano Trio, D, perf. 1874; 1 movt, A, survives
10	Larghetto and Allegretto, vc, pf, 1873 (1878), orchd (1903)
11	Piano Quartet, E♭, 1873 (Leipzig, 1875)
27	3 Pieces, org, 1882
37	6 Pieces, vn, pf (1888), no.3 arr. small orch (1888)
—	Arietta, vn, pf, 1890
—	Ellen McJones, recitation, spkr, pf, 1890
47/1	Highland Ballad, vn, pf (1891); arr. vn, orch (1893)
47/2	2 Pieces, Barcarola and Villanella, vn, pf (1891)
—	Hymnus, org, in Novello's Village Organist (1893) [arr. of pf piece from op.20]
53	From the North, 9 pieces, vn, pf (1895); 3 pieces arr. orch (1895)
59	5 Recitations, spkr, pf (1899); also pubd individually (1908)
—	Larghetto religioso, vn, pf (1905)
—	Dickens in Camp, recitation, spkr, pf, 1911
76	Invocation, vn, pf (1913) [arr. or orch work]
80	Four Dance Measures, vn, pf (1915)
82	[2] Ancient Scots Tunes, str qt/orch (1915)
86	6 Easy Impromptus, vn, pf (1918)
—	In Memoriam, postlude, org, vn ad lib (1920); also arr. org, vn
89	Distant Chimes, vn, pf (1922)
—	Gipsy Dance, vn, pf, 1924
91	2 Pieces, vc, pf (1928)

piano

—	Variationen
—	Nocturne, 1861, inc.
—	Sehnsucht, 1862
—	Ungarisch, 1862
1	Romance (1873)
13	5 Pieces, 1869 (1877)
15	3 morceaux, 1877 (1878)
20	[6] Compositions (1879)
23	Scenes in the Scottish Highlands, 3 pieces (1880)
9	Rustic Scenes, 1876 (1892)
—	Morris Dance (1899)
—	Processional March (1899) [arr. of orch work]
70	Fantasia, 1909 (1910)
81	English Air with Variations (1915)
83	Odds and Ends (Par ci, par là), 4 pieces (1916)
84	Jottings: 6 Cheerful Little Pieces (1916)

88 Varying Moods, 4 pieces (1921)

collections and arrangements

The Vocal Melodies of Scotland, arr. pf (1867, 2/1876)

100 Scotch Airs, vn (1875)

6 Favourite Scotch Airs, vn (1875)

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C. Ehrlich: *First Philharmonic: a History of the Royal Philharmonic Society* (Oxford, 1995), 155–78

S. Lloyd: *Sir Dan Godfrey, Champion of British Composers* (London, 1995)

D. Barker: *The Music of Sir Alexander Campbell Mackenzie (1847–1935): a Critical Study* (diss., U. of Durham, 1999)

Mackenzie, Julia (Kathleen Nancy)

(*b* Enfield, 17 Feb 1941). English soprano. She trained as an opera singer at the GSM and in the 1960s toured in operetta and musical comedy. She began a long association with the works of Stephen Sondheim when she took over the role of April in the first London production of *Company* in the early 1970s, and was in the original cast of the revue *Side by Side by Sondheim* in London (1976) and on Broadway (1977). She later appeared as Sally in the revised *Follies* in London (1987). Her light and flexible voice, combined with both elegant phrasing and a natural sense of comedy, made her ideal for Lily Garland in Coleman's *On the Twentieth Century* (1980), and at the National Theatre she has played to consistent acclaim such roles as Adelaide (*Guys and Dolls*, 1982) and Mrs Lovett (*Sweeney Todd*, 1993). She directed Julie Andrews on Broadway in the Sondheim revue *Putting It Together* (1993).

Mackerras, Sir (Alan) Charles (MacLaurin)

(*b* Schenectady, NY, 17 Nov 1925). Australian conductor. He studied the oboe, piano and composition at the New South Wales Conservatorium in Sydney, and in 1945 joined the Sydney SO as principal oboist; he also conducted the orchestra on occasion. In 1947 he came to Europe and, after a brief period studying conducting under Michael Mudie, became a pupil of Václav Talich at the Academy of Musical Arts in Prague, where the foundation was laid of a special enthusiasm for Slavonic music, Janáček's in particular. He made his London operatic début at Sadler's Wells in 1948 in *Die Fledermaus*, and was on the theatre's music staff until 1954 (conducting the British première of Janáček's *Káťa Kabanová* in 1951). His Covent Garden opera début was in 1964, in Shostakovich's *Katerina Izmaylova*, and he has conducted there frequently, notably in operas by Puccini, Verdi and Mozart. He served as principal conductor of the BBC Concert Orchestra (1954–66), first conductor at the Hamburg Staatsoper (1966–9), musical director of Sadler's Wells Opera (later the ENO, 1970–77) and of the WNO (1987–92), principal guest conductor of the Scottish Chamber Orchestra (1992–5), the RPO (1993–6), San Francisco Opera (1993–6) and of the Czech PO (1999–). He has conducted frequently at the Metropolitan Opera (making his début there, with *Orfeo ed Euridice*, in 1972) and in most European capitals. He conducted the opening concert (1973) in the Sydney Opera House and *Don Giovanni* for the reopening of the Prague Estates Theatre (1991), where the opera had received its première. His recordings include the symphonies, serenades and major operas of Mozart, Beethoven and Mahler symphony cycles, Brahms symphonies, cycles of Janáček's and Sullivan's operas and award-winning recordings of Britten's *Gloriana* and Dvořák's *Rusalka*. He was knighted in 1979 and made a Companion of the Order of Australia in 1998. Other awards include the Czech Republic's Medal of Merit (1996) and honorary doctorates from several universities.

Mackerras first came to prominence as the arranger of the highly successful ballet score *Pineapple Poll* (1951), based on the music of Sullivan, followed by *The Lady and the Fool* (1954), taken from Verdi. His precise knowledge of Sullivan and his phenomenal memory were to serve him decades later when he reconstructed the Sullivan Cello Concerto (whose score was destroyed in a fire) on the basis of a surviving solo part and his recollection of a performance he had conducted in the 1953. As a conductor he commanded attention from the start for his rhythmic exuberance and acute sense of colour, qualities which served him admirably in Janáček and Puccini. Later his conducting revealed an uncommonly keen grasp of dramatic pace, and his performances of *Così fan tutte* and *Die Zauberflöte* have been marked by a breadth and serenity particularly apt to late Mozart. To these qualities must be added a scholarly concern for textual accuracy and interpretative style. The production of *Le nozze di Figaro* which he conducted at Sadler's Wells in 1965, with appoggiaturas sung in accordance with 18th-century convention and added ornamentation (mostly from contemporary sources), had great influence in convincing both audiences and other musicians of the value in musical terms of authentic performing style. Similar considerations have informed his interpretations of Gluck, Handel (several of whose oratorios he has recorded to acclaim) and Janáček. His legendary cycle of Janáček operas recorded with the Vienna PO included the first *Jenůfa* since 1911 to be played without Kovařovic's revisions and the first authentic *From the House*

of the Dead. Both works he subsequently edited for publication (with John Tyrrell), as well as *Káťa Kabanová* and several Handel operas, including *Giulio Cesare*, which he conducted (with Janet Baker in the title role) at the ENO and recorded. He has contributed several articles, mainly on matters of style and interpretation, to periodicals.

His brother Colin Mackerras (*b* 1939) is a professor at Griffith University, Brisbane, and an authority on Chinese music.

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STANLEY SADIE/JOHN TYRRELL

Mackey.

See Mackay family.

Mackey, Steven

(*b* Frankfurt, 14 Feb 1956). American composer. After playing rock and jazz guitar in the early 1970s, he studied the guitar and lute at the University of California, Davis (BA 1978). He went on to study composition with John Lessard and David Lewin at SUNY, Stony Brook (MA 1980), and with Donald Martino at Brandeis University (PhD 1985). In 1985 he was appointed to a post at Princeton University, where he became a professor in 1993. His compositions synthesize his early exposure to popular music and his classical training. Elements borrowed from the vernacular include the driving downbeats of rock, the additive metres of folk music, and the microtonal harmonic fluctuations of jazz and blues styles. These influences, combined with finely honed counterpoint, constant variation derived from serialism and an off-beat imagination, result in works of extraordinary originality.

Mackey's early compositions, such as *Fumeux Fume* (1986), exhibit shimmering kaleidoscopic textures produced by a broad musical palette comprised of intervals ranging from unisons to chromatic clusters, polyrhythms ranging from the improvisational to the clearly defined, and atonal and tonal contexts. With *Indigenous Instruments* (1989) and *ON ALL FOURS* (1990) microtones became a fundamental part of his writing, as did extreme scordatura tunings that produce bending pitches inspired by electric guitar technique; structural details were also magnified and simplified. Rhythmic repetition and near repetition led Mackey to describe this style as 'vernacular music from a culture that doesn't really exist'. From 1989 to 1992 electric guitar and/or string quartet timbres featured in a majority of his works, among them *Troubadour Songs* (1991) and *Physical Property* (1992).

After 1992 Mackey focussed on orchestral music, exploiting this genre to magnify detail through exuberant instrumental virtuosity. The extroverted *Banana/Dump Truck* (1994), for cello and orchestra, and the introspective

Deal (1995), for electric guitar and orchestra, are particularly representative. The influence of rock music is again evident in works like *TILT* (1992), commissioned by the American Composers Orchestra, and *Eating Greens* (1993), commissioned by the Chicago SO. The monodrama *Ravenshead* (1997), for male performer and rock-inspired ensemble, continues to draw from vernacular idioms, while works such as *String Theory* (1997) use stark lines to explore what Mackey calls 'the area between not-quite-monody and almost-counterpoint'.

WORKS

Stage: Ravenshead (monodrama, 2, R. Eckert), male pfmr, bn + t sax, elec perc, drum set, elec kbd, gui, vn, 1997

Large ens (orch, unless otherwise stated): The Big Bang and Beyond, 1984; Journey to Ixtlan (Mackey), SATB, wind, 1986; Square Holes, Round Pegs, chbr orch, 1987; TILT, 1992; Eating Greens, 1993; Banana/Dump Truck, amp vc, chbr orch/orch, 1994; Lost & Found, 1996

Chbr and solo inst: Str Qt, 1983; Crystal Shadows, fl, pf, 1985; Fumeux Fume, str qt, 1986; a matter of life and death, pf, 1987; Moebius Band, ens, 1987; among the vanishing (R.M. Rilke, trans. Mackey), S, str qt, 1989; Indigenous Insts, fl, cl, vn, vc, pf, 1989; Never Sing Before Breakfast, ww qnt, tape, 1989; ON ALL FOURS, str qt, 1990; Fables with Three Tasks, str qt, 1991–2; Myrtle and Mint (Mackey, after H.C. Andersen), nar + elec gui, 1991; On the Verge, elec gui, str qt, 1991; Troubadour Songs, elec gui, str qt, 1991; Physical Property, elec gui, str qt, 1992; See Ya Thursday, mar, 1993; Cairn, elec gui, 1994; Feels So Bad, elec gui, vn, mar, perc, 1994; Grungy, elec gui, 1994; Music, Minus One, 1 pfmr, str qt, 1994; Deal, elec gui, opt. drum set, large chbr ens, 1995, orchd, 1996; No Two Breaths, vn, mar, 4 perc, 1995; Great Crossing, Great Divide, str qt, 1996; Sonata, vn, pf, 1996; Wish It Were, amp gui, 1996; Humble River, 4 fl, 1997; String Theory, str qt, 1997

Principal publisher: Boosey & Hawkes, Margun

Principal recording companies: Bridge, Newport Classics

RONALD CALTABIANO

McKie, Sir William (Neil)

(*b* Melbourne, 22 May 1901; *d* Ottawa, 1 Dec 1984). Australian organist. He graduated from the RCM, London, and Worcester College, Oxford. After being director of music at Clifton College, Bristol (1926–30), and spending eight years in Melbourne as city organist, he returned to England in 1938 to become organist and instructor in music at Magdalen College, Oxford. In 1941 he was appointed organist and master of the choristers of Westminster Abbey, a post he held (apart from war service) until 1963. There he directed the music for the royal wedding in 1947 and the music for the coronation of Elizabeth II in 1953 (recorded by the BBC); he was knighted that year. He commissioned Vaughan Williams's anthem *O taste and see* and later played for the composer's funeral. He also played at the commemorations of Handel and Purcell in 1959 and in the London première of Britten's *War Requiem* in 1962. A keen promoter of Australian

music and musicians, McKie was involved in the preparations for the Percy Grainger Festival in 1970. He was also president of the Royal College of Organists in 1957–8. He composed several works, including the antiphon *We wait for Thy loving kindness* (1947).

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STANLEY WEBB/HOWARD HOLLIS

McKim, Lucy.

See Garrison, Lucy McKim.

McKinley, William Thomas

(*b* New Kensington, PA, 9 Dec 1938). American composer and jazz pianist. He began his jazz career during his teens, playing in clubs under the tutelage of the jazz pianist John Costa. In 1956 he enrolled at the Carnegie Institute of Technology, where after two years of piano studies with Leonard Eisner he changed to composition studies with Lopatnikoff and Haieff. After pursuing a career in jazz performance, he went to Yale in 1967, studying with Mel Powell and associating with musicians who would later become his prominent sponsors, including the clarinettist Richard Stoltzman. McKinley taught at the University of Chicago (1969–73), then at the New England Conservatory (1973–93). In 1991 he founded the Master Musicians Collective, a business devoted to providing contemporary composers with recording opportunities. While all of McKinley's music shows a clear jazz influence, his prodigious output of over 250 works falls into three distinct stylistic periods. The first is a neo-classical style influenced by Lopatnikoff that encompasses all of his early works. With *Directions '65* (1965), McKinley began to explore serialism and atonality, a process he continued with Powell. In 1981 he wrote an arrangement of Gordon Jenkins's *Goodbye*, and began to write in the tonal style evident in all his most performed pieces. His honours include a Guggenheim Fellowship and eight grants from the National Endowment of the Arts.

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(selective list)

6 syms.: 1977, 1978, 1984, 1985, 1989, 1990

Solo inst with orch: Pf Conc. no.1, 1974; Cl Conc. no.1, 1977; Va Conc. no.1, 1978; Va Conc. no.2, 1984; Fl Conc, fl, str, 1986; Pf Conc. no.2, 1987; Tenor Rhapsody, t sax, orch, 1988; Huntington Hn Conc., 1989; Cl Conc. no.2, 1990; Jubilee Conc., 2 tpt, hn, trbn, b trbn, orch, 1990; Conc. Domestica, tpt, bn, orch, 1991; Conc. for the New World, wind qnt, 2 perc, str, 1991; Silent Whispers, pf, orch, 1992; Va Conc. no.3, 1992; Concert Variations, vn, va, orch, 1993; Fantasia Variazioni, hpd, orch, 1993; Cl Conc. no.3, 1994; Pf Conc., no.3, 1994; Vn Conc. 'Seasons of Prague', 1995; Goldberg Variations, 2 fl + pic + a fl, orch, 1996

Other orch: Conc. for Grand Orch no.1, 1974; The Mountain, 1982; SinfoNova, 1985; Boston Ov., 1986; New York Ov., 1989; Conc. for Grand Orch no.2, 1993;

Lightning, 1993; Cyberian Rhapsody, 1995

9 str qts: 1959, 1973, 1976, 1976, 1977, 1986, 1988, 1992, 1992

Paintings: no.1, chbr ens, 1972; no.2, chbr ens, 1975; no.3, cl, str qt, 1976; no.4, chbr ens, 1978; no.5, chbr ens, 1979; no.6, chbr ens, 1981; no.7, chbr ens, 1982; no.8, 3 cl + E♭ cl + b cl, perc, 1986

Chbr: Directions '65, a sax, perc, gui, db, 1965; From Op no.2, cl, str qt, 1976; Goodbye, cl, pf, 1981; Sonata no.1, va, pf, 1984; Golden Petals, s sax + b cl, db, chbr ens, 1985; Grand Finale no.1, chbr ens, 1986; Sonata, cl, pf, 1986; Nostradamus, nar, trbn, chbr ens, 1987; Qnt Romantico, fl, str qt, 1987; Curtain Up, chbr ens, 1988; Miniature Portraits, tpt + pic tpt, bn, 1988; Ancient Memories, va, chbr ens, 1989; Secrets of the Heart, fl, pf, 1990; Chbr Conc. no.3, chbr ens, 1991; Grand Finale no.2, bn, tpt, vn, vc, pf, 1992; Crazy Rags, str qt, chbr ens, 1996

Solo inst: For One, cl, 1971; For Les, s sax, 1972; Etude no.1, hp, 1973; Etude no.2, hp, 1974; Songs Without Words, fl, 1976; Suite, vc, 1984; Bagatelles and Finale, vn, 1985; Waltzes, pf, 1993

Vocal: 4 Text Settings (M. McKinley), SATB, 1979; Deliverance, Amen (M. McKinley), Mez, T, B, SATB, chbr ens, 1983; New York Memories (R.K. Johnson, M. McKinley, W.T. McKinley), S, pf, 1987; When the Moon is Full (M. McKinley), Mez, B, chbr ens, 1989; Emsdettener Totentanz (H.-J. Modlmayr), S, A, B, chbr ens, 1991; 3 Poems of Pablo Neruda, S, orch, 1992; Jenseits der Mauer (Modlmayr), B, tpt, org, 1992; Der Lebensbaum (R.M. Rilke, J. Bobrowski, P. Celan, Modlmayr), S, Mez, B, str qt, 1994; Dallas 1963 (W. Benzanson), B, orch, 1995; Missa Futura (W. Blake, Modlmayr, Gregorian chant), solo vv, chorus, solo cl, orch, 1998

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MSS in *US-Bp*, *Wc*

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JEFFREY S. SPOSATO

McKinnon, James (William)

(*b* Niagara Falls, NY, 7 April 1932; *d* Chapel Hill, NC, 24 April 1999). American musicologist. He received the BA in classical languages from Niagara University (1955) and worked at Columbia University with Paul Henry Lang and Edward Lippman (PhD 1965). He also studied organ with

Frederick Swann. McKinnon began his career as an associate in music at Columbia (1965–6). From 1966 to 1989 he taught at SUNY, Buffalo, where he was made professor in 1979; he also chaired the music department, 1987–9. He was appointed Richard H. Fogel Professor of Music at the University of North Carolina, Chapel Hill in 1989. He also worked as a church organist and choir director in Buffalo and New York City.

McKinnon's research interests centred on early sacred music, particularly Roman and Gregorian chant, music of classical and christian antiquity and the iconography of music. He wrote widely on the early uses of instruments in church and synagogue, liturgical performance practice and the pictorial evidence for such practice. He was also the author of numerous dictionary and encyclopedia articles on liturgical terms and early instruments.

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The Temple, the Church Fathers, and Early Western Chant (Aldershot, 1998)

'The Advent Project: the Seventh-Century Creation of the Roman Mass Proper' (Berkeley, forthcoming)

<div align="right">PAULA MORGAN</div>

Mackintosh, Catherine (Anne)

(*b* London, 6 May 1947). English string player. She specializes in early instruments: the Baroque and Classical violin and viola, the viola d'amore and the viol. She studied the violin at the RCM, where her teachers included Orrea Pernel and Silvia Rosenberg; she was much inspired by Kenneth Skeaping's Baroque chamber music classes and her experience singing with Roger Norrington's Schütz choir. This led to a three-year scholarship (1967–9) to attend the European Seminars of Early Music in Bruges, which further increased her appetite for the pre-Classical repertory on period instruments. In 1969 she became a founder member of the Consort of Musicke and also joined the English Consort of Viols. In 1973 she became the first leader of the Academy of Ancient Music, a position which she held until 1987. With that orchestra she made pioneer recordings on period instruments of Handel's *Messiah* and *La Resurrezione*, the complete Mozart symphonies, and Vivaldi's *L'estro armonico* and 'Four Seasons' (sharing the concertos with Alison Bury, John Holloway and Monica Huggett). In 1984 Mackintosh founded the Purcell Quartet, with which she recorded trio sonatas by Lawes, Purcell, Biber, Corelli, Handel and Leclair. In 1984 she became a co-leader of the Orchestra of the Age of Enlightenment, with which she made the first recording on period instruments of Vivaldi's viola d'amore concertos. In 1997 she recorded the Bach violin sonatas with Maggie Cole. With her work at the RCM (1977–99) and also as visiting professor at the Royal Scottish Academy of Music and Drama (from 1988), Mackintosh has played a vital role in establishing the study of early music at British conservatories, encouraging and training many of the Baroque violinists in British orchestras.

<div align="right">LUCY ROBINSON</div>

Mackintosh, Robert

(*b* Tulliemet, Perthshire, *c*1745; *d* London, Feb 1807). Scottish violinist and composer. He moved at an early age to Edinburgh, where he embarked on a career as a composer and gave music lessons: his most distinguished pupil was Nathaniel Gow. His first publication seems to have been *A Collection of Favourite Scots Tunes … by the Late M[r] Ch[s] M[c]Lean and Other Eminent Masters* (1772), whch contains six pieces ascribed to him in

an annotated copy at the National Library of Scotland. He was undecided whether to go into traditional or art music, and tried both: his *Airs, Minuets, Gavotts and Reels* op.1 (1783), which includes a brilliant violin sonata in G minor, shows both styles. In 1785 he left Edinburgh for Aberdeen, where he led the Musical Society orchestra for three years and gave freelance concerts (e.g. on 27 February 1786, when he played his 'Solo concerto' and 'New Solo in the manner of a Rondeau, with harmonic tones', both now lost).

He returned to Edinburgh in autumn 1788. Subsequently he brought out three collections entitled *Sixty-Eight New Reels, Strathspeys and Quicksteps* (Edinburgh, 1792, 1793, 1796); conducted his friend Andrew Shirrefs's ballad opera *Jamie and Bess* at the Edinburgh theatre; and in 1803 moved to London, where he published *A Fourth Book of New Strathspey Reels* in 1804.

His son Abraham Mackintosh (1769–*c*1807) was a successful dancing-master, fiddler and composer of Scottish dance music. The titles of some of his reels and strathspeys suggest that he played frequently at Berwickshire stately homes; he published *Thirty New Strathspey Reels* in Edinburgh in 1792, and moved to Newcastle in 1797, where he published a two-volume *Collection of Strathspeys, Reels, Jigs* in 1805.

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DAVID JOHNSON

McLaren, Malcolm

(*b* London, 22 January 1946). English manager, producer and animateur. As manager of the Sex Pistols, McLaren made a major contribution to the formation of the British punk rock genre. As an art student he was inspired by the ideas of the French art and political movement the Situationists. He briefly managed New York punk group the New York Dolls before establishing a series of fashion stores with designer Vivienne Westwood; then in 1975 he instigated the formation of the Sex Pistols, also choosing their name. While former group member John Lydon has disputed McLaren's claim to have been the group's musical Svengali, his confrontational managerial style did much to establish the Sex Pistols' high public profile as well as to hasten its demise. After the group's dissolution in 1979 McLaren set out to prove himself to be a musical innovator, with mixed results. He worked with producer Trevor Horn on *Duck Rock* (Charisma, 1983), an album project which used the then novel technique of scratching. He later made a pop version of extracts from Puccini's *Madame Butterfly* on the album *Fans* (Charisma, 1985), and an album of American

rap and hip-hop compositions. *Paris* (Disques Vogue, 1994) was a poorly conceived and predictable homage to that city.

DAVE LAING

McLaughlin, John [Mahavishnu]

(*b* Kirk Sandall, Yorks., 4 Jan 1942). English jazz guitarist, composer and bandleader. He studied the piano and violin from the age of nine, taking classical lessons and then taught himself to play acoustic guitar: he learnt blues before turning to flamenco, and then jazz. In the early 1960s he became involved with the blues movement in London, playing electric guitar with Graham Bond, Jack Bruce, Eric Clapton and Alexis Korner among others; he also began playing with jazz musicians including John Surman. After working with the free jazz vibraphonist Gunter Hampel in Germany, he moved to the USA in February 1969 to join Tony Williams's group Lifetime and Miles Davis; he figures prominently on Davis's pioneering jazz-rock album *Bitches Brew* (Col., 1969). McLaughlin became a disciple of the guru Sri Chinmoy in 1970, and the following year formed the Mahavishnu Orchestra, which achieved a popular success approaching that of the most famous contemporary rock groups. The album *The Inner Mounting Flame* (CBS, 1971) captures the band's amalgamation of the biting electronic sound, sustained high volume and dance rhythms of hard rock; the virtuoso improvisation and complex meters of jazz; and mantra-like riffs related to traditional Indian religious music. While with the Mahavishnu Orchestra, McLaughlin played a double-necked (one of 6 strings and the other of 12) flat-bodied electric guitar. After disbanding in 1975, McLaughlin formed the group Shakti, in which he played with South and North Indian instrumentalists; in this setting he used a custom-built 13-string acoustic guitar, modelled after the *vīnā*. In the early 1980s he performed in guitar duos and trios, notably with the Spanish flamenco player Paco de Lucia and Al Di Meola. He revived his talents as a conventional bop electric guitarist to appear as a soloist in the film *'Round Midnight* (1986). In 1988, working once again on acoustic guitar, he formed a trio with percussion and bass guitar, from 1993 he played the electric instrument in the Free Spirits, a trio with Dennis Chambers and the organist Joey DeFrancesco, and from 1995 he also renewed the trio with de Lucia and Di Meola. McLaughlin has written two guitar concertos, the first receiving its première with the Los Angeles PO in 1985. Thereafter he gave regular concerts with symphony orchestras; his second concerto was performed in Paris in 1991.

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BARRY KERNFELD

McLaughlin, Marie

(*b* Hamilton, Lanarks., 2 Nov 1954). Scottish soprano. She studied in Glasgow and London, making her début in 1978 as Anna Gomez (*The Consul*) with the ENO. She made her Covent Garden début in 1981 as Barbarina and has subsequently sung there roles including Zerlina, Iris (*Semele*), Susanna, Marzelline, Adina, Norina, Titania, Zdenka, Musetta and Nannetta. At Glyndebourne she has sung Micaëla (1985), Violetta and Donna Elvira. She made her Metropolitan début (1986) as Marzelline, returning as Susanna and Zdenka. She has also sung in Chicago and throughout Europe, making her Salzburg début in 1990 as Marzelline. McLaughlin's later roles with the ENO have included Gilda, Tatyana and Karolina (Smetana's *The Two Widows*), while at Geneva she has added to her repertory Jenny (*Mahagonny*) and Blanche (*Dialogues des Carmélites*). She has a charming stage presence and a full-toned yet flexible lyric voice, heard to advantage in recordings of Susanna, Zerlina, Despina and Marzelline, and of Schubert and Strauss lieder.

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A. Clark: 'Marie McLaughlin', *Opera*, xliv (1993), 1391–9

ELIZABETH FORBES

Maclean, Alick [Alexander Morvaren]

(*b* Eton, 20 July 1872; *d* London, 18 May 1936). English composer and conductor, father of organist Quentin Maclean. He was educated at Eton where his father, Charles Maclean, was director of music. In 1891 he resigned his army commission to resume musical studies. He won the Moody-Manners prize for the best one-act British opera in 1895 with *Petruccio*, an early example of *verismo* in England. His sister, writing under the pseudonym S(heridan) R(oss), was his librettist. Maclean was the musical director of Wyndham's theatres (1899–1912), and subsequently conducted the Scarborough Spa Orchestra to great renown, until his death. In addition he conducted the Chappell (initially Ballad) Concerts from 1916 to 1923 and in the winter months of these years the New Queen's Hall Light Orchestra. He conducted concert versions of his operas *Quentin Durward* and *The Hunchback of Cremona* and scenes from his oratorio *The Annunciation* in Scarborough in 1920.

WORKS

operas

Crichton (comic op, 3, S. Ross), *c*1892, unperf.; Quentin Durward (3, S. Ross, after W. Scott), 1892–3, rev. as The King's Prize (3), perf. 1904, rev. (1), perf. 1920; Petruccio (1), 1894; The White Silk Dress (farce, 2, S. Ross, R. Somerville and G. Byng), 1896; Die Liebesgeige (The Hunchback of Cremona) (2, S. Ross, after F.-J.-E. Coppée: *Le luthier de Crémone*), perf. 1906; Maître Seiler (Die Waldidylle) (1, S. Ross, after T. Erckmann-Chatrian), perf. 1909; The Toll, before 1917

other works

Choral: The Annunciation (orat), 4vv, chorus, orch (1909); Choral Song (L.N. Parker); Lament (A. Hyatt, after Sadi); At the Eastern Gate (A.S. Burrows) (1922) [adapted from Act 3 of Quentin Durward]; Khaled (scena, M. Crawford)

Incid music: The Jest (Parker); The Mayflower (Parker); Cyrano de Bergerac (E. Rostand)

Orch: The Jest, ov.; The Mayflower, sym. prelude, perf. 1923; Mistralia, tone poem (1932); Rapsodie monégasque (1935)

BIBLIOGRAPHY

A. Eaglefield-Hull: 'Maclean, Alick', *A Dictionary of Modern Music and Musicians* (London, 1924/*R*)

K. Young: 'Alick Maclean: the "God of Scarborough"', *Music's Great Days in the Spas and Watering Places* (London, 1968), 78–107

J. Mitchell: 'Maclean's *Quentin Durward*', *The Walter Scott Operas* (Birmingham, AL, 1977), 289–300

J. Mitchell: *More Scott Operas* (New York, 1996), 248–9

STEPHEN BANFIELD/STEPHEN LLOYD

McLean, Barton (Keith)

(*b* Poughkeepsie, NY, 8 April 1938). American composer and performer. He was educated at SUNY, Potsdam (BS 1960), the Eastman School of Music, Rochester, New York (MM 1965), where he was a pupil of Cowell, and at Indiana University, Bloomington (DMA 1972). He taught music theory and double bass at SUNY, from 1960 to 1966. In 1969 he joined the music faculty at Indiana University, South Bend, where he became head of the theory and composition department and director of the electronic music centre. From 1976 to 1983 he directed the electronic music centre and taught at the University of Texas, Austin. McLean has received a number of awards, including fellowships to the MacDowell Colony and an NEA media-arts grant (1978). He has served the American Society of University Composers in several executive or administrative capacities and has contributed articles and reviews on contemporary music to *Perspectives of New Music* and other journals. He began to compose in the early 1960s; since 1973 he has turned to electronic techniques (both *musique concrète* and synthesized sound) and limited aleatory procedures, and has evolved new concepts of notation. With his wife, the composer Priscilla McLean, he performs as the McLean Mix, presenting their collaborative works in the USA and elsewhere; in these concerts he plays the piano or synthesizer. The McLeans' artistic goals are precise control, a certain sonic quality, and disciplined virtuosity in the interdependent domains of composition and performance.

WORKS

(selective list)

†   in collaboration with P. McClean

Multimedia: In Wilderness is the Preservation of the World† (P. and B. McLean), elecs, slide projections, 1985; Rainforest, audience-interactive installation, 1989; Fireflies, interactive installation, 1990; Forgotten Shadows, installation, 1994; Jambori Rimba†, audience-interactive installation, 1996, rev. for McLean Mix, 1998; Desert Spring, audience-interactive installation, 1997; Earth Song†, 1v, fl, kbd, live elecs, tape, synths, slide projections, 1997; The Ultimate Symphonius 2000†, interactive installation, 1999: see El-ac [Rainforest Images, 1993]

Large ens: Divertimento for Cl Choir, 1962; Rondo, band, 1962; Scherzo, orch, 1962; Legend no.1, band, 1962, no.2, wind, perc, 1966, rev. 1970; Ov., Pardon my Ambition, 1966; Suite, str, 1966; Farewell to H, orch, 1967, rev. as The Purging of Hindemith, 1975; Metamorphosis, orch, 1972; Pathways, sym. wind, 1983; Voices of the Wild [movt 2: Primal Spirits], McLean Mix, synth, orch, 1987 [movt 1 by P. McLean]

Chbr and solo inst: Pastorale, ob, cl, pf, 1962; Fantasia, pf, 1967; Pf Trio, 1968, rev. 1974; Brass Qnt, 1970; Ixtlan, 2 pf, 1982; Ritual of Dawn, 6 insts, 1982; Pathways, wind, 1983; From the Good Earth, foot-stompin' homage to Bartók, str qt, 1985; Partita Revisited, 6 insts, 1985 [arr. of Bach: Partita, E]; Ritual of the Dawn, 6 players, 1987; Happy Days, music boxes + party insts + happy apple + flexatone + slide whistle, synth + flexatone + party insts, 1997

Vocal: Agnus Dei, female vv, 1961; Trilogy (cant., P. McLean), T, SATB, str qt, ww qt, perc, pf, 1968; 3 Songs (C. Sandburg), 1970; Mysteries from the Ancient Nahuatl (Nahuatl poems, trans. D. Brinton), chorus, solo vv, nar, 15 insts, tape, 1978 [incorporates Song of the Nahuatl, 1977], abridged version as Excerpts from Mysteries from the Ancient Nahuatl, 1980

El-ac: Genesis, tape, 1973; Dimensions I–VIII, 1 inst, tape, 1973–82; Spirals, tape, 1973; The Sorcerer Revisited, tape, 1975, rev. 1977; Identity I, installation, 1977; Song of the Nahuatl, tape, 1977; Heavy Music for 4 Crowbars, elecs, 1979; Dimensions VIII, pf, tape, 1982; The Electric Sinfonia, tape, 1982; Etunytude, 1982; The last 10 Minutes, elecs, 1982; A Lecture, cptr, 1983; In the Place of Tears, 1v, 10 insts, elecs, 1985; Earth Music, insts, live elecs, 1988; Visions of a Summer Night, 1988–9: I A Little Night Musician (Eine Kleine …), II Too much Dandelion Wine, III Valley of Lost Dreams, IV Demons of the Night

Himalayan Fantasy, tape, 1992; Rainforest Reflections, McLean Mix, orch, 1993, version by B. McLean, orch, tape; Rainforest Images I†, tape, 1993, excerpts arr. as Rainforest Images II, tape, video (H. Saidon), 1993; Amazon†, 1v, fls, ocarinas, synths, perc, amp zither, pf, live elecs, slide projections, 1995; Dawn Chorus, tape, 1996; Rhapsody on a Desert Spring, MIDI vn, tape, 1996

Principal publishers: A. Broude, Dorn, Galaxy, Shawnee

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McLean Mix homepage   www.emf.org/people-mcLean.html

D. Ernst: 'Composer Profile', *Polyphony*, iv/2 (1978–9), 40

D. Ernst: 'The Electronic Music of Barton and Priscilla McLean', *Polyphony*, iv/3 (1978–9), 40–42

R.L. Caravan: 'McLean's *Dimensions III* and *IV*', *Saxophone Symposium*, v/4 (1980), 6

BARBARA A. PETERSEN

McLean, Charles

(*b* ?Aberdeen, *c*1712; *d* ?London, by *c*1772). Scottish composer. In 1736 he was licensed by Montrose Town Council to teach music in the town, in 1737 he became master of the Aberdeen music school and by 1738 he was in Edinburgh, playing in the Musical Society orchestra. He disappears from Scottish records after 1740, when he probably went to London. In 1743 a 'Chas. Macklain' rented a house in Angel Court, Piccadilly, which had previously been occupied by the composer Michael Christian Festing.

McLean's outstanding known works are his *Twelve Solo's or Sonatas* op.1. They show an impressive range of styles and forms, some of them antique, all carried out with panache; relics of the 17th-century viol fantasia and fugue on a descending chromatic scale appear in them alongside the influence of Handel. McLean also wrote fiddle variations on popular tunes, which achieve an exciting fusion of Italian and Scottish violin styles.

WORKS

12 Solo's or Sonatas, nos.1–8, vn, bc, nos.9–12, fl, bc, op.1 (Edinburgh, 1737); nos.2, 9, 10, ed. D. Johnson (Oxford, 1974)

Contributions to A Collection of Favourite Scots Tunes … by the Late Mr Chs McLean and other Eminent Masters, vn, bc (Edinburgh, *c*1772), see Johnson (1984) for details

Variations on popular tunes, vn, *GB-En* MSS. 2084, 2085, 3 ed. in Johnson (1984)

BIBLIOGRAPHY

D. Johnson: *Music and Society in Lowland Scotland in the Eighteenth Century* (London, 1972)

D. Johnson: *Scottish Fiddle Music in the 18th Century* (Edinburgh, 1984, 2/1997)

DAVID JOHNSON

Maclean, Hector R.

(*fl* 1874–86). Australian music teacher, organist and composer of British birth. He arrived in Sydney in 1874 to become organist of St James's Church, and was appointed local secretary of Trinity College of Music, London, establishing the first branch college of music in Sydney (1878); he also wrote various theoretical treatises for the use of Australian candidates and was examiner in music at Sydney University. Besides several minor published songs, piano and organ pieces, he composed a patriotic cantata *Australia* in 1880 for the Intercolonial Exhibition and choral music to accompany the first local performance of a classical play, the *Agamemnon* (Sydney University Great Hall, 1886). His three-act comic opera *Populaire* (T. Moser), which received several amateur performances in Sydney in 1886, was acclaimed more for its depiction of sporting prowess in a richly topical social setting than for its pedantic score. Some of his manuscripts are at the Fisher Library, University of Sydney. See also W.A. Orchard: *Music in Australia* (Melbourne, 1952).

ELIZABETH WOOD

McLean, Hugh (John)

(*b* Winnipeg, 5 Jan 1930). Canadian organist and musicologist. After early training in Winnipeg and Vancouver, he studied from 1949 to 1951 with Arthur Benjamin and Sir William Harris at the RCM, London. At King's College, Cambridge (1951–6), he was Mann Organ Scholar. After making his London début, with the LPO, in 1954, he returned to Vancouver in 1957 and was active as an organist, harpsichordist, pianist, composer and conductor. Between 1963 and 1975 he gave the Canadian premières of organ concertos by Malcolm Arnold, Samuel Barber, Hindemith and others. He joined the music faculty at the University of Victoria in 1967, became associate professor in the music department at the University of British Columbia in 1969, and served as dean of the music department at the University of Western Ontario from 1973 to 1980. He was vice-president of the Canadian Music Council from 1976 to 1979, and in 1977 was elected a fellow of the Royal Society of Canada. McLean has performed in the USSR, Poland, Finland, Australia and Japan as well as Western Europe, and has made many recordings, including a set of the Handel organ concertos. In his research he has concentrated on Baroque keyboard music and has several publications and editions to his credit.

MAX WYMAN/GILES BRYANT

McLean, Mervyn (Evan)

(*b* Invercargill, 17 June 1930). New Zealand ethnomusicologist. At the University of New Zealand he took the BA (1957), and at the University of Otago he took the MA (1959), and the doctorate (1965) with a dissertation on Maori chant. After studying further with Alan P. Merriam at Indiana University (1966–7) he was visiting professor at Indiana (1967) and Hawaii (1968) universities. He joined the staff of the University of Auckland (1968) and was associate professor of ethnomusicology (1975–92). He was founder-head of the Archive of Maori and Pacific Music (1970–92) and editor of the Journal of the Polynesian Society (1969–76). McLean's main area of study is the music of Oceania. His fieldwork is of importance for research and preservation: his field recordings include 60 hours of traditional Maori chant recorded from 1958 onwards, and 38 hours from Aitutaki and Mangaia, Cook Islands, recorded in 1967.

WRITINGS

Maori Chant (diss., U. of Otago, 1965)

'A New Method of Melodic Interval Analysis as Applied to Maori Chant', *EthM*, x (1966), 174–90

'An Investigation of the Open Tube Maori Flute or *kooauau*', *Journal of the Polynesian Society*, lxxvii (1968), 213–41

'An Analysis of 651 Maori Scales', *YIFMC*, i (1969), 123–64

'Song Types of the New Zealand Maori', *SMA*, iii (1969), 53–69

'The New Zealand Nose Flute: Fact or Fallacy?', *GSJ*, xxvii (1974), 79–94

'Sound Archiving as an Aid to Music Conservation in the Pacific', *Continuo*, iv/1 (1974), 1–18

with M. Orbell: *Traditional Songs of the Maori* (Auckland, 1975, 2/1990)

An Annotated Bibliography of Oceanic Music and Dance (Wellington, 1977, suppl. 1981, enlarged 2/1995)

'Innovations in Waiata Style', *YIFMC*, ix (1977), 27–37

'Towards the Differentiation of Music Areas in Oceania', *Anthropos*, lxxiv (1979), 717–36; repr. in *Music in the Life of Man: a World History*, i/1 (Paris, 1983), 169–88

'A Chronological and Geographical Sequence of Maori Flute Scales', *Man*, xvii (1982), 123–57

'The "Rule of Eight" and Text-Music Relationships in Traditional Maori Waiata', *Anthropological Linguistics*, xxiv (1982), 280–300

'Preserving World Musics: Perspectives from New Zealand and Oceania', *SMA*, xvii (1983), 23–37; repr. in *History, Definitions, and Scope of Ethnomusicology*, ed. K.K. Shelemay (New York, 1990), 359–73

'Towards a Typology of Musical Change: Missionaries and Adjustive Response in Oceania', *World of Music*, xxviii/1 (1986), 29–43

'Sound Archiving and Problems of Dissemination of Waiata', *Oral History in New Zealand*, ii (1989), 13–19

with R. Firth: *Tikopia Songs: Poetic and Musical Art of a Polynesian People of the Solomon Islands* (Cambridge, 1990) [incl. 'The Structure of Tikopia Music', 107–24; pubd separately, enlarged (Auckland, 1991)]

Diffusion of Musical Instruments … in New Guinea (Boroko, Papua New Guinea, 1994)

Maori Music (Auckland, 1996)

Weavers of Song: Polynesian Music and Dance (Honolulu, 1999)

with M. Orbell: *Songs of Tuhoe* (forthcoming)

McLean [née Taylor], Priscilla (Anne)

(*b* Fitchburg, MA, 27 May 1942). American composer and performer of electro-acoustic music. She graduated from the State College at Fitchburg (BEd 1963) and the University of Massachusetts, Lowell (BME 1965). At Indiana University, Bloomington (MM 1969), she was greatly influenced by the music of Xenakis, who was teaching there. She has taught at Indiana University, Kokomo (1971–3), St Mary's College, Notre Dame (1973–6), and the universities of Hawaii (1985) and Malaysia (1996). From 1976 to 1980 she produced the American Society of Composers 'Radiofest' series. In 1974 she and her husband, Barton McLean, began to perform together as the McLean Mix, and in 1983 to present concerts of their own music full-time. She sings with extended vocal techniques and plays the piano, synthesizer, percussion and Amerindian wooden flutes, as well as newly created instruments.

McLean's works range from abstract orchestral and chamber music to dramatic electro-acoustic works. Since 1978 most of her music has focussed on the concept of the wilderness and has incorporated sounds from animals and nature along with synthesized music. Her compositions, unquestionably dramatic, contain electronic passages that are well

integrated and musical. The sonic tension, large-scale coherence of her music and its unique sound world have been widely admired.

WORKS

(selective list)

† in collaboration with B. McLean

Orch and band: Holiday for Youth, concert band, 1964–5; Variations and Mozaics on a Theme of Stravinsky, orch, 1967–9, rev. 1975; A Magic Dwells, orch, tape, 1982–4; Voices of the Wild [Movt 1: (Printemps) Rites], live elec soloist, orch, 1986–8 [movt 2 by B. McLean]; Everything Awakening Alert and Joyful, nar, orch, 1991–2; Rainforest Reflections†, synth soloists, orch, 1993

Chbr: Interplanes, 2 pf, 1970; Spectra I, perc ens, synth, 1971; Spectra II, perc ens, prepared pf, 1972; Ah-Syn!, autohp, synth, 1974, rev. 1976; Beneath the Horizon I, 4 tuba, tape [whale sounds], 1977–8; Beneath the Horizon II, tuba, tape [whale sounds], 1978, rev. as Beneath the Horizon III, 1979; Elan! A Dance to all Rising Things from the Earth, fl, vn, vc, perc, pf, 1982–4; Where the Wild Geese Go, cl, tape, 1993–4

Multimedia: Inner Universe, 8 tone poems, amp pf, tape, slide projections, 1979–82; Beneath the Horizon, quadraphonic/stereo tape, slide projections, 1982; Dance of Shiva, stereo computer music, slide projections, 1989–90; Rainforest†, audience-interactive installation: 2 synth, perc, found insts, 2 microphones, tape, digital processors, slide projections, 1988; Rainforest Images I and II†, tape, video, 1993; Amazon†, 1v with digital processing, ocarinas, synths, wooden fls, perc, amp zither, 2 pf, live elecs, slide projections, 1995; In the Beginning, 1v with processing, 2 pf, tape, video (A.J. Jannone), 1995–6; Desert Spring†, audience-interactive installation: voice processing, desert objects, thundersheet, amp and programmed buffalo skull, amp bicycle wheel, synth, tape, slide projections, 1996; Jambori Rimba†, audience-interactive installation: voice processing, 2 synth, ceramic bowls, perc, amp bicycle wheel, native tribal tapes, slide projections, video (H. Saidon), improvised dance, 1996–7, rev. for concert, 1v and stereo processing, tape, ww, bowed bicycle wheel, gongs, video, 1988; Earth Song†, 1v, fl, kbd, live elecs, tape, synths, slide projections, 1997; The Ultimate Symphonins 2000†, interactive installation, 1999

El-ac: Night Images, tape, 1973; Dance of Dawn, 4-track tape, 1974; Invisible Chariots, 4-track tape, 1975–7; Desert Voices, MIDI-vn, live elecs, tape, 1997–8

Vocal: Men and Angels Share, SATB, pf, 1959; 4 Songs in Season: Chant of Autumn, Lullaby of Winter, Song to the Spring, Summer Soliloquy, SATB, pf, 1963, rev. 1967; 3 Songs (R.M. Rilke), S, vn, 1965, rev. 1974; There Must be a Time, SAB, fl, 1970; Messages, 4 solo vv, double chorus, chbr ens, elecs, 1972–4; Fantasies for Adults and Other Children (e.e. cummings), S, amp pf, 1978–80; Invocation, S, chorus, audience singing, created perc and ww, tape, 1984–6; O Beautiful Suburbia!, S + autohp, audience singing, bongo drums + bicycle wheel, tape, 1985; On Wings of Song, S, amp bicycle wheel, tape, 1985; Wilderness, S, fl, cl, 2 sax, bn, accdn, 2 perc, pf, 1986, rev. S, flexatone, tape, 1988–89; In Celebration (of the Historic Alaskan Wilderness Act and of All Consciousness of Our Bond with Nature), chorus, perc, tape, 1987–8; 6 (Sage) Songs about Life (… and Thyme …), S, pf, 1990; In the Beginning, S, processors, tape, 1994–96; also works for chorus and children's chorus, pf

MSS in *US-NYamc*, recorded interviews in *US-NHoh*
Principal publisher: MLC Publications
Principal recording companies: Capstone, CRI

BIBLIOGRAPHY

P. McLean: 'Fire and Ice: a Query', *PNM*, xvi/1 (1977), 205–11; repr. in *On the Wires of our Nerves*, ed. R. Heifetz (Lewisburg, PA, 1989), 148–56

D. Ernst: 'The Electronic Music of Barton and Priscilla McLean', *Polyphony*, iv/3 (1978–9), 40–42

J. LePage: *Women Composers, Conductors and Musicians of the Twentieth Century*, iii (Metuchen, NJ, 1980–88)

P. McLean: 'Thoughts as a (Woman) Composer', *PNM*, xx/1 (1982), 308–10

J. Aiken: 'Barton and Priscilla McLean', *The Art of Electronic Music*, ed. T. Darter (New York, 1984), 231–5

BARBARA A. PETERSEN, LESLEY A. WRIGHT

Maclean, Quentin (Stuart Morvaren)

(*b* London, 14 May 1896; *d* Toronto, 9 July 1962). Canadian organist and composer of English birth, son of Alick Maclean. He studied in England, 1904–7, with Harold Osmund, F.G. Shuttleworth and Richard Terry; and in Leipzig with Karl Straube and Max Reger (and was interned in Ruhleben camp, 1914–18). He was assistant organist at Westminster Cathedral (1919), then organist at various London cinemas (1921–39). His regular broadcasts on BBC radio (1925–39) included the first broadcast of Hindemith's Organ Concerto (1934) and of his own (1935), the inauguration of the BBC theatre organ (1936) and hundreds of light music programmes. During his British career his outstanding technique and sheer versatility led to him being considered by many as the finest-ever exponent of the theatre organ. In 1939 he moved to Canada, becoming organist in Toronto cinemas (1940–49), and at Holy Rosary Roman Catholic Church in Toronto for over 20 years. He broadcast on CBC networks from Toronto (1940–61) as a recitalist and composer of incidental music. Maclean brought high standards of taste and skill to a wide popular audience while continuing to hold the respect of serious musicians. He taught at the Toronto Conservatory and at the Schola Cantorum of St Michael's College. Among his compositions are organ concertos, masses, a *Stabat mater*, motets, orchestral and chamber works.

T. BROWN/NIGEL OGDEN

MacLeod, Donald

(*b* Lewis, Outer Hebrides, 1916; *d* Glasgow, 29 June 1982). Scottish piper, teacher and composer. He spent several years as a pipe major in the Seaforth Highlanders. After leaving the army he became a partner in the pipe-making firm of Grainger and Campbell in Glasgow. His competitive piping record included eight clasps to the gold medal at the Inverness piping competition, the clasp being awarded to previous winners of the gold medal. He was a prolific composer of *ceòl baeg* (Gaelic: 'little music') and produced six music books including many of his compositions; melodies such as *Susan MacLeod*, *Cockerel in the Creel* and *Donald MacLellan of*

Rothesay later became part of the standard repertory of professional pipers. He also wrote a book of *ceòl mor* (Gaelic: 'great music') or *pìobaireachd*. He taught throughout the world, especially in Canada and the United States. After his death the Lewis and Harris Piping Society inaugurated a professional piping competition dedicated to his memory and using his compositions as prescribed pieces.

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D. MacLeod: *Pipe Major Donald MacLeod's Collection of Music for the Bagpipe* (Glasgow, 1954)

D. MacLeod: *Donald MacLeod's Collection of Pìobaireachd* (Glasgow, n.d.)

R. WALLACE

McLeod, Jenny [Jennifer] Helen

(*b* Wellington, 12 Nov 1941). New Zealand composer. Active in her youth as a pianist in Levin, an American Field Service scholarship took her at 16 to the Midwest. Following her first Cambridge (New Zealand) Summer Music School, she studied at Victoria University, Wellington (BMus 1964). Messiaen's *Quatuor pour la fin du temps* moved her profoundly, and on receiving a government bursary she joined his classes at the Paris Conservatoire, studying later in Cologne with Stockhausen and Berio and in 1965 attending Boulez's conducting course in Basle. Appointed lecturer in music at Victoria University in 1967, she was professor there from 1971 to 1976.

McLeod's first works, *Cambridge Suite* (1962) and the *Little Symphony* (1963), were written for students at Cambridge. In Europe she wrote the 12-note *Piano Piece 1965* and *For Seven* (1966), embodying avant-garde techniques. Her ambitious music-theatre piece for children, *Earth and Sky* (1968), draws on a variety of indigenous and contemporary idioms in bringing to life the Maori creation myth; it also tapped McLeod's immense organizational abilities, galvanizing into action the small town of Masterton. *Under the Sun* (1971), written partly in rock idiom for children and amateurs in Palmerston North, contemplated the history of the universe, but did not match *Earth and Sky* in quality. Resigning the professorship in 1976, McLeod later became a full-time professional composer, writing highly successful film and TV scores. Influenced by the 'tone clock' harmonic theories of Schat, she has translated his books into English. Her own book on the chromatic system is a 'sort of codification and composer's handbook'. McLeod's later style varies from simple to complex depending on her intended audience. In recent years, she has grown close to the Maori people; *He Iwi Kotahi Tatou* (1993) is a dialogue between Maori and European New Zealanders.

WORKS

Music theatre (for children and amateurs): Earth and Sky, 1968; Under the Sun, 1971; Wellington Sun Festival, 1983

Orch: Cambridge Suite, chbr orch, 1962; Little Sym., chbr orch, 1963; The Emperor and the Nightingale (after H.C. Andersen), nar, chbr orch, 1985; 3 Celebrations, 1986

Vocal: Childhood, 10 songs, chorus, 1981; Through the World, song cycle (W. Blake), Mez, pf, 1982; Dirge for Doomsday, chorus, 1984; Courtship of the Yonghy Bonghy Bo (E. Lear), chorus, 1985; He Iwi Kotahi Tatou, large and small chbr choirs, Maori singers, 2 pf, 1993

Chbr: Str Trio, 1963; For Seven, fl, cl, vn, va, vc, mar/vib, pf, 1966; Music for Four, 2 pf, 2 perc, 1985; Suite: Jazz Sketches, fl, cl/s sax, va, pf, 1986

Pf: Pf Piece 1965, 1965; Rock Sonatas nos.1, 2, 1987; 7 Tone Clock Pieces, 1988; 4 Tone Clock Pieces, 1995

Film scores: Equation; The Neglected Miracle; Beyond the Roaring Forties, Images of New Zealand; The Gift; The Silent One

TV scores: Cuckooland; The Haunting of Barney Palmer

WRITINGS

'Music in New Zealand', *Asian Pacific Quarterly of Cultural and Social Affairs*, iv/2 (1972), 39–53

'Jenny McLeod: New Directions for 1975', *Composers' Association of New Zealand Newsletter* (1975), Oct, 4–7

'The Composer Speaks', *Music in New Zealand*, xviii/spr. (1992), 28–31

'Messaien through the Eyes of a Small Pupil', *Canzona*, no.35 (1992), 3–14

The Tone Clock (London, 1993) [trans. of and introduction to P. Schat: *De toonklok: essays en gesprekken over musiek*, Amsterdam, 1984]

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M. Cull: 'Earth and Sky', *Ascent*, i/3 (1969), 30–34

F. Page: 'Reports: New Zealand', *MT*, cx (1969), 64

F. Page: 'New Zealand Composers', *MT*, cxi (1970), 992

H. McNaughton: 'Earth and Sky', *Landfall*, xxv (1971), 176–81

F. Page: 'Our Critics Abroad: New Zealand, Ambitious Work for Children: Palmerston North', *Opera*, xxii (1971), 911–12

D. Simmonds: 'London Music', *MO*, xcv (1971–2), 232

J. McCracken: 'Composer in Transit', *Landfall*, xxvi (1972), 335–44

E. Kerr: 'Jenny McLeod Talks to *Music in New Zealand*', *Music in New Zealand* (1988), spr., 7–13, 40

J.M. Thomson: *Biographical Dictionary of New Zealand Composers* (Wellington, 1990), 97–101

N. Glasgow: *Directions: New Zealanders Explore the Meaning of Life* (Christchurch, 1995), 96–105

R. Hardie: 'Jenny McLeod: the Emergence of a New Zealand Voice', *Canzona*, no.37 (1995), 6–25

<div align="right">J.M. THOMSON</div>

McLeod, John

(*b* Aberdeen, 8 March 1934). Scottish composer and conductor. He attended the RAM (1957–61), where he studied composition with Berkeley and the clarinet with Brymer, Kell and de Peyer. He later studied conducting with Boult. McLeod has held several teaching positions: as director of music at Merchiston Castle School, Edinburgh (1974–85), visiting lecturer at the Royal Scottish Academy of Music and Drama (1985–9) and at the RAM (1993–6), lecturer at Napier University of Edinburgh (1989–93), and as head of composition for film and television at the

London College of Music (1991–7). From 1980 to 1982 he was associate composer with the Scottish Chamber Orchestra.

Many of McLeod's early works include passages based on aleatory techniques in the manner of Lutosławski. In *The Shostakovich Connection* (1974) such sections, here based on the 12-note theme which opens Shostakovich's Twelfth String Quartet, are woven into a set of conventionally conducted variations on a theme from the same composer's Fifth Symphony. Other works of the 1970s, such as the *Lieder der Jugend* (1978), which won the Guinness Prize in 1979, seek a rapprochement with tonality. In 1988 McLeod spent a year as Ida Carroll Research Fellow at the RNCM, where he made a special study of Messiaen, Boulez and Birtwistle. The marked change this brought about in his musical thinking, with respect to rhythm, tonality and energy, is evident in *The Song of Dionysius* (1989) with its exploitation of fluctuating metres and the drama of instrumental role-play.

WORKS

(selective list)

Orch: The Shostakovich Connection, 1974; Sym. no.1 'Il Sole', 1980; Sym. no.2 'La Luna', 1982; The Gokstad Ship, 1982; Hebridean Dances, 1982; Perc Conc., 1987; Pf Conc., 1988; A Dramatic Landscape, cl, wind band, 1990

Choral: Hebridean Prayers (*Carmina Gadelica*, trans. Carmichael), SATB, children's chorus, clarsach, org, 1979; Stabat Mater (Lat., Al-Khansa, M. de Navarre, E. Bronte, E. Sitwell, A. Akhmatova), S, Bar, Tr, vv, children's chorus, boys' chorus, orch, 1985; Songs from the Small Zone (I. Ratushinskaya, trans. D. McDuff), S, vv, pf, 1989; The Chronicle of Saint Machar (McLeod), Bar, SATB, children's chorus, str, perc, pf, org, 1998

Solo vocal: Lieder der Jugend (*Des Knaben Wunderhorn*), T, orch/pf, 1978; The Seasons of Dr. Zhivago (B. Pasternak, trans. M. Hayward and M. Harari), Bar, orch, 1982; Peacocks with a Hundred Eyes (P.B. Shelley, C. Rossetti), Ct or Mez or Bar, pf, 1984; The Whispered Name (Al Khansa, M. de Navarre, E. Bronte, E. Sitwell, G. Mistral), S, hp, str, 1987; Three Poems of Irina Ratushinskaya, S, pf, 1992; Chansons de la Nuit et du Brouillard (J. Cayrol), S, pf, 1992; The White Flame (J.B. Priestley), Bar, pf, 1994; Song of the Concubine (ancient Chin.), S, 2 cl, va, vc, db, 1998

Chbr and solo inst: 4 Impromptus, pf, 1960, rev. 1998; Sonatina, hpd, 1962; Cl Qnt, cl (B♭ + A + e♭ + b), str qt, tape, 1973; The Song of Phryne, cl, pf, tape, 1974; The Song of Icarus, vn, pf, 1976; Pf Sonata no.1, 1978; Pf Sonata no.2, 1984; 12 Preludes, pf, 1984; The Song of Dionysius, perc, pf, 1989; Fêtes galantes, 2 vn, vc, hpd, 1991; The Passage of the Divine Bird, accdn, 1991; The Seven Sacraments of Poussin, org, 1992; Pf Sonata no.3, 1995

Film Music: Another Time, Another Place (dir. M. Radford), 1983

MSS and photocopied scores in *GB-Gsma*

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C. MacDonald: 'The Music of John MacLeod', *MT*, cxxiii (1982), 255–8

FRANCIS J. MORRIS

Mac Low, Jackson

(*b* Chicago, 12 Sept 1922). American performance artist, composer and poet. After early training in the piano, the violin and harmony at the Chicago Musical College (1927–32) and the Northwestern University School of Music (1932–6), he studied philosophy at the University of Chicago (1939–43, AA 1941) and, later, Greek with Vera Lachmann at Brooklyn College, CUNY (BA 1958); he also studied the piano with Shirley Rhodes Perle (1943–4), Grete Sultan (1953–5) and Franz Kamin (1976–9), composition with Erich Katz (1948–9), experimental music with John Cage at the New School for Social Research (1957–60), the synthesizer with Rhys Chatham (1973) and singing with Pandit Pran Nath (1975–6). His teaching appointments include positions at New York University (1966–73), the Naropa Institute (1975, 1991, 1994), and Schule für Dichtung, Vienna (1992–3); he has also served as writer-in-residence at SUNY, Albany. He has collaborated with his wife, Anne Tardos, in the creation of performances, poetry and visual art works.

Mac Low's compositional techniques include 'nonintentional' and 'quasi-intentional' procedures, acrostic and diastic text selection and 'translations' between speech and music. Part of the original Fluxus movement, he is best known for his 'simultaneities', performances in which visual, musical and verbal elements are blended according to precise instructions; performers move through text-sound scores called 'Vocabularies' and 'Gathas', layering words, speech-sounds and pitched material in a complex, freely flowing fabric of sound. His 27 books include several volumes of poetry and a number of plays, notably *The Marrying Maiden* (1958) and *5 hörspiele*. His compositions have been published in many periodicals and in such collections as La Monte Young's *An Anthology* (1963, 2/1970) and Cage's *Notations* (1969). On Mac Low's 60th birthday an eight-hour concert of his works was performed in his honour by Cage, Simone Forti, Malcolm Goldstein, Kenneth King, Steve Paxton, Young and many others influenced by his 'multilevel approach to language, sound, and action'; his 75th birthday was celebrated with concerts and readings at New York University, SUNY, Buffalo and SUNY, Hallwalls.

WORKS
(selective list)

all texts by Mac Low for unspecified forces unless otherwise stated

A Vocabulary for Carl Fernbach-Flarsheim (1968); A Vocabulary for Sharon Belle Matlin (1974); A Vocabulary for Vera Regina Lachmann (1974); A Vocabulary for Peter Innisfree Moore (1975); Guru-Guru Gatha (1975); 1st Milarepa Gatha (1976); 1st Sharon Belle Matlin Vocabulary Crossword Gatha (1976); Homage to Leona Bleiweiss (1976, 2/1978); The WBAI Vocabulary Gatha (1977, rev. 1979); A Notated Vocabulary for Eve Rosenthal (1978); A Vocabulary Gatha for Pete Rose (1978); Musicwords (for Phill Niblock) (1978)
A Vocabulary Gatha for Anne Tardos (1980); Dream Meditation (1980, rev. 1982); A Vocabulary Gatha for Malcolm Goldstein (1981); Dialog unter Dichtern/Dialog among Poets (1982); 1st Happy Birthday, Anne, Vocabulary Gatha (1982); 2nd Happy Birthday, Anne, Vocabulary Gatha (1982); Milarepa Qt, 4 like insts (1982); Pauline Meditation (1982); Unstructured Meditative Improvisation for Vocalists and Instrumentalists on the Word 'Nucleus' (1982); The Summer Solstice Vocabulary

Gatha (1983); Thanks/Danke (1983); 2 Heterophonies (1984) [from 'Hereford Bosons 1 and 2']; Phonemicon [from (1984) ['Hereford Bosons 1']

Definitive Revised Instructions for Performing Gathas (1985); Für Stimmen, etc. (1985); The Birds of New Zealand, tape, 1986; Phoneme Dance for John Cage (1986), collab. A. Tardos; Wörter und Enden aus Goethe (1986); Westron Winde 2 (1987–8); 'Ezra Pound' and 99 Anagrams, spkr, insts (1989); Low Order Travesties, 2 vv, cptr (1989–91); A 'Forties' Op, spkr, 1v, inst and/or elec (1990–95, rev. 1991–8), collab. P. Oliveros; Motet on a Saying of A.J. Muste, 4-pt chorus (1991); 1st, 2nd, and 3rd Four-Language Word Events in Memoriam John Cage (1992–3), collab. Tardos; S.E.M., insts (1992); Trope Market Phonemicon, vv, insts, opt. tape (1993); Fieldpiece, 2 spkrs (1996); Laboratory Fantastication, 2 spkrs, insts (1996); Provence, 2 spkrs, video (1996), collab. Tardos; Dream Other People Different, spkr, perf (1997) Principal publishers: Mac Low, Membrane, Printed Editions, Something Else, Station Hill, Sun and Moon

JOAN LA BARBARA

McMaster, Brian (John)

(*b* Hitchin, Herts., 9 May 1943). English administrator. He studied law at Bristol University and comparative law at Strasbourg University, and qualified as a solicitor before taking employment with EMI in 1968. After five years there he was made controller of opera planning at the ENO and then, in 1976, general administrator (later managing director) of the WNO.

McMaster did much to establish the WNO as one of Britain's finest opera companies, first by reorganizing its management structure and reducing its touring commitments, and then by engaging foreign directors, many of them from eastern Europe, to put on adventurous, if sometimes controversial, productions of both standard repertory and unusual operas. He was also successful in securing sponsorship to allow the company to show its productions in London and abroad.

Between 1984 and 1989 McMaster combined his work in Cardiff with an appointment as artistic director of the Vancouver Opera. He resigned from the WNO in 1991 to become artistic director of the Edinburgh Festival.

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GroveO ('Cardiff', M. Boyd)
R. Fawkes: *Welsh National Opera* (London, 1986)

MALCOLM BOYD

MacMillan, Sir Ernest (Alexander Campbell)

(*b* Mimico, ON, 18 Aug 1893; *d* Toronto, 6 May 1973). Canadian conductor, composer, organist and educationist. The son of a Scottish Presbyterian minister and musician, he showed early musical talent and played solos on the organ in Massey Hall, Toronto, at the age of ten. After attending schools in Toronto and Edinburgh, where he also studied the organ with Alfred Hollins, he gained the ARCO (1907) and FRCO (1911), and from

1908 to 1910 was organist at Knox Church, Toronto. After further studies he obtained the Oxford BMus in 1911, and that year entered the University of Toronto to study modern history. During his student years he was organist at St Paul's Presbyterian Church, Hamilton, Ontario. After his third undergraduate year, he went to study the piano in Paris; while he was visiting the Bayreuth Festival, World War I began, and he was interned in Ruhleben prison camp near Berlin. There his musical development continued, and he later credited the experience of directing prison shows with having given him basic training in the conductor's craft. To this period belong his first major works, the String Quartet in C minor and the choral-orchestral setting of Swinburne's ode *England*.

Returning to Canada after the war, MacMillan toured the country giving solo organ recitals interspersed with lectures on his prison adventures. From 1919 to 1925 he was organist and choirmaster at Timothy Eaton Memorial Church in Toronto. With two other Toronto musicians, Healey Willan and Richard Tattersall, he organized and directed in 1923 the first of what were to become annual performances of Bach's *St Matthew Passion*. Appointed to the staff of the Canadian Academy of Music in 1920, he remained after its merger with the Toronto Conservatory of Music, of which he was principal from 1926 to 1942. In 1929 he edited what was for many years the most widely used school music text, *A Book of Songs* (later called *A Canadian Song Book*). He became dean of the faculty of music, University of Toronto, in 1927; during his tenure the faculty greatly widened its range of professional courses. In 1942 he declined an invitation from Edinburgh University to the Reid Professorship. His departure as dean (1952) was provoked by administrative disagreements, later forgotten. The university awarded him an honorary LLD in 1953 and in 1964 dedicated its new opera theatre as the MacMillan Theatre.

Meanwhile MacMillan's performing activities had shifted from playing the organ to conducting. In 1931 he became conductor of the Toronto SO, which grew under his leadership to a fully professional orchestra. Before his resignation in 1956 he had taken the orchestra on its first tours to the USA and had made recordings with it. He was also conductor of the Toronto Mendelssohn Choir from 1942 to 1957. His guest conductorship of other orchestras took him to many American cities as well as to Australia (1945) and Brazil (1946). He became known for his annual *Messiah* and *St Matthew Passion* performances, his introduction of pieces new to Canadian audiences by composers such as Sibelius, Vaughan Williams and Bartók, and especially for his premières of orchestral works by Canadian composers, of which he conducted far more than any other musician of his generation. He continued to perform occasionally as solo organist, and also as pianist in the Canadian Trio with Kathleen Parlow and Zara Nelsova or as lieder accompanist to the singers Emmy Heim and Ernesto Vinci.

MacMillan played an important part in the expansion of Canadian musical life after 1945, becoming first president of the Canadian Music Council, and a founding member (1957–63) of the Canada Council. He served also as president of the Composers', Authors', and Publishers' Association of Canada, of the Jeunesses Musicales du Canada, and of the board of the Canadian Music Centre. He edited *Music in Canada* (Toronto, 1955), the country's first comprehensive stock-taking of musical achievements. After

his retirement he continued his encouragement of young Canadian musicians by conducting the annual CBC 'Talent Festival' contests, and withdrew from this work only after a serious eye operation in 1963. A musician of great natural gifts, unusual energy, sound conservative tastes and high ideals, he left his mark on virtually every area of Canada's musical life. He was knighted in 1935, received an Hon.RAM in 1938, honorary degrees from nine universities in Canada and the USA, the Canada Council Medal in 1964, and the Canadian Music Council Medal posthumously in 1973. In 1984 his papers were acquired by the National Library of Canada. The centenary of his birth in 1993 was an occasion for the release and reissue of recordings of MacMillan's performances and compositions, for symposia devoted to his legacy, a major exhibition (Toronto, Ottawa) and the appearance of the first full-length biography. Compositions by MacMillan are included in volumes 5, 13, 14, 15 and 18 of the anthology series The Canadian Musical Heritage (Ottawa, 1982).

WORKS

(selective list)

Ballad opera: Prince Charming (J.E. Middleton), 1933

Orch: Ov., 1924; 2 Sketches, str, 1927, arr. str qt 1927; Christmas Carols, 1945; Fantasy on Scottish Melodies, 1946; Fanfare for a Festival, brass, perc, 1959; Fanfare for a Centennial, brass, perc, 1967

Choral: Ode 'England' (Swinburne), S, Bar, SSAATTBB, orch, 1914–18; Blanche comme la neige [folksong arr.], TTBB, 1928, rev. SATB, 1958; The King Shall Rejoice, SATB, org, 1935; Te Deum, e, S, A, T, B, SATB, orch, 1936; A Song of Deliverance (Ps cxxiv from 1650 Scottish Psalter), SATB, orch/org, 1944

Solo vocal: 2 Carols, 1v, str trio/pf, 1927; 6 bergerettes du bas Canada, S, A, T, 4 insts, 1928; 3 French-Canadian Sea Songs, 1v, str orch, 1930

Songs for 1v, pf: 3 Songs for High Bar (Yeats), 1917; Sonnet (E.B. Browning), 1928; 3 Indian Songs of the West Coast, 1928; Last Prayer (C. Rossetti), 1929; over 60 other folksong arrs.

Inst: Str Qt, c, 1914, rev. 1921; Cortège académique, org, 1953

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E. Schabas: *Sir Ernest MacMillan: the Importance of Being Canadian* (Toronto, 1994)

J. Beckwith: *Music at Toronto: a Personal Account* (Toronto, 1995)

J. Beckwith: 'And how is Sir Ernest?', *Music Papers: Articles and Talks, 1961–1994* (Ottawa, 1997)

JOHN BECKWITH

MacMillan, James (Loy)

(*b* Kilwinning, 16 July 1959). Scottish composer. He studied music at the University of Edinburgh (BMus 1981) and, later, composition with Casken at the University of Durham, receiving the PhD in 1987. Until that year, MacMillan had pursued a modernist course, though he had been influenced early on by Polish experimentalism, as typified by such figures as Lutosławski and Penderecki, 'the avant garde with the human face'. Returning to Scotland in 1988, he began to identify more positively with his national and religious roots. Deeply impressed by Latin American 'liberation theology', he explored ways in which a Roman Catholic faith, socialist sympathies and feelings about homeland could be brought together productively in music; at the same time he found it increasingly necessary to question the premises on which he had been educated, striving instead for a more directly expressive style.

MacMillan's first notable success, the music-theatre piece *Búsqueda* (composed in 1988 and first performed at the Edinburgh International Festival in 1990) followed quickly. This compelling work acknowledges modernist roots in some aspects of its style, and in its scoring, the same as that of Berio's *Laborintus II*; but the addition of Scottish folk elements, the accessible, melodic expressivity and the sharply defined rhythmic character (to some extent influenced by continental minimalism) result in something quite new. A similarly eclectic but highly fertile stylistic fusion is found in the orchestral *The Confession of Isobel Gowdie* (1990), which despite its impassioned political theme – the burning of a Scottish 'witch' at a 17th-century show-trial – was an exceptional success at its première at a London Promenade Concert in 1990.

Since then MacMillan's popularity has risen steadily, his percussion concerto *Veni, veni Emmanuel* (1992), written for Evelyn Glennie, in particular receiving numerous performances and more than one recording. This is surprising, perhaps, because unlike his popular minimalist or 'religious-minimalist' contemporaries, he has not completely rejected the modernism of his youth. Complex atonality often exists alongside lucid tonality or modality; the language is as likely to be acerbically or punchily dissonant as coolly or sweetly modal. Significantly, MacMillan has cited such diverse influences as Birtwistle's *Gawain's Journey*, and the Russian 'polystylists' Schnittke and Gubaydulina. This rich mix has been at times controversial, for example the opera *Inés de Castro* (1991–5). However, the work shows a courageous attempt to engage with grand operatic tradition, particularly as represented by the historical operas of Verdi; and an engagement with European tradition has continued in the Easter trilogy *Triduum*, comprising *The World's Ransoming* for English horn and orchestra (1995–6), a Cello Concerto (1996) and MacMillan's first symphony, *Vigil* (1997). These powerful compositions, along with the one-movement string quarter *Why is this night different*? (1997), suggest that MacMillan may be developing a new sense of direction, in which his eclecticism and characteristically intense expressivity are combined with a deepening sense of formal purpose.

WORKS

STAGE

Búsqueda (music theatre, Lat. mass, *Poems by the Mothers of the Disappeared*,

trans. from Spanish by G. Markus), 1988, Edinburgh, Queen's Hall, 6 Dec 1988; Inés de Castro (op, 2, after J. Clifford), 1991–5, Edinburgh, Festival Theatre, 23 Aug 1996; Visitatio sepulchri (music theatre, 14th-century Easter Day liturgical drama, TeD), 1992–3, Glasgow, Tramway, 20 May 1993 [also version for concert perf.]

instrumental

Orch: Into the Ferment, ens, orch, 1988 [for young pfmrs]; The Exorcism of Rio Sumpúl, chbr orch/mixed ens, 1989; Tryst, 1989; The Beserking, pf, orch, 1990; The Confession of Isobel Gowdie, 1990; Sinfonietta, orch/chbr orch, 1991; Veni, veni Emmanuel, perc, orch, 1992; Epiclesis, tpt, orch, 1993; Mémoire impériale, 1993 [after J. Reid: March 'Garb of Gaul']; They saw the stone had been rolled away, fanfare, brass, perc, 1993; Britannia, 1994; Triduum, orch triptych, 1995–7; The World's Ransoming, obbl eng hn, orch, 1995–6 [incl. in Triduum]; í (A Meditation on Iona), str, perc, 1996; Ninian, cl, orch, 1996; Vc Conc., 1996 [incl. in Triduum]; Sym. 'Vigil', 1997 [incl. in Triduum]

Band: Festival Fanfares, brass band, 1986 [for young pfmrs]; Sowetan Spring, wind band, 1990

Chbr: 3 Dawn Rituals, chbr ens, 1983; The Road to Ardtalla (An rathad do dh'Ardtalla), fl + pic, cl + b cl, hn, vn, vc, pf, 1983; 2 Visions of Hoy, ob, ens, 1986; After the Tryst, vn, pf, 1988; Visions of a November Spring, str qt, 1988, rev. 1991; …as others see us…, ens, 1990; intercession, 3 ob/3 sax, 1991; Kiss on Wood, vn, pf, 1993; A Different World, vn, pf, 1995; Tuireadh, cl, str qt, 1991, arr. cl, str orch, 1995; Untold, wind qnt, 1987, rev. 1991; Memento, str qt, 1994; Adam's Rib, brass qnt, 1994–5; 14 Little Pictures, pf trio, 1997; Why is this night different?, str qt, 1997

Kbd: Wedding Introit, org, 1983; Sonata, pf, 1985; A Cecilian Variation for J.F.K., pf, 1991; Barncleupédie 'with apologies to Erik Satie', pf, 1992; Angel, pf, 1993; White Note Paraphrase, org, 1994; Lumen Christi, pf, 1997

vocal

Choral: Beatus vir (Ps cxii), SSATBB, org, 1983; St Anne's Mass, unison vv/congregation, opt. SATB, org/pf, 1985; Cantos sagrados (A. Dorfman, A. Mendoza, sacred texts), SATB, org, 1989; Catherine's Lullabies (Bible and other texts), chorus, brass, perc, 1990; Divo aloysio sacrum (Lat. text), SATB, opt. org, 1991; So Deep (R. Burns), SSAATTBB, opt. va, opt. ob, 1992; … here in hiding … (St Thomas Aquinas, trans. G.M. Hopkins), ATTB/4 solo vv, 1993; 7 Last Words from the Cross (cant., Bible), SATB, str, 1993; Christus vincit (10th-century), SSAATTBB, 1994; Màiri (E. Maccoll, trans. MacMillan), 16-part chorus, 1995; Seinte Mari moder milde (13th-century), SATB, org, 1995; On the Annunciation of the Blessed Virgin (J. Taylor), SSATB, org, 1996; A Child's Prayer (trad.), 2 Tr, SATB, 1996; The Galloway Mass, unison vv/congregation, SATB/cantor, org, 1996; The Halie Speerit's Dauncers (J. McGonigal), children's chorus, pf, 1996; The Gallant Weaver, SATB, 1997; The Prophecy (9th-century Irish myth), children's chorus, insts, 1997, arr. high v, insts

Solo vocal: Variation on Jonny Faa' (trad.), S, fl + pic, vc, hp, 1988; Scots Song (W. Soutar), 1v, pf, 1991, arr. S, 2 cl, va, vc, db; Ballad (Soutar), 1v, pf, 1994; The Children (Soutar), Mez/Bar, pf, 1995; Raising Sparks (4 songs, M. Symmons Roberts), Mez, ens, 1997

Principal publisher: Boosey & Hawkes

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C. MacDonald: 'MacMillan, Stevenson and other Scots', *Tempo*, no.188 (1994), 32–5

S. Johnson: 'James MacMillan', *Gramophone*, lxxii/May (1995), 14–17 [interview]

S. Ratcliffe: 'MacMillan', *Choir and Organ*, vii/3 (1999), 38–42; vii/4 (1999), 39–42

K. Walton: 'Atonal Truths', *The Scotsman* (23 Nov 1999)

STEPHEN JOHNSON

McNabb, Michael (Don)

(*b* Salinas, CA, 5 July 1952). American composer and installation artist. He studied composition with Jolas at the Paris Conservatoire (1975–6), and with Leland Smith and Chowning at Stanford University (BA composition 1974, MA 1975, DMA 1980). He was visiting composer at the Center for Computer Research in Music and Acoustics at Stanford from 1980 to 1988, during which time he began his involvement in the development of computer software for both musical and other industrial applications. In 1994 he set up his own software company, developing his own packages for real-time interactive MIDI applications and digital audio processing.

McNabb first attracted international attention with *Dreamsong*, which, widely hailed as the most accomplished essay to date in digital sonic manipulation, received a League of Composers-ISCM award in 1978. Subsequent works, such as the Calvino-inspired ballet score *Invisible Cities*, with its stylistic references to various popular and classical world musics, reintroduced live performers alongside the pre-recorded material. In the 1990s McNabb began to experiment with live interactive environments. For the 1993 International Computer Music Conference in Tokyo he created *The Forever Field*, a multimedia installation in which the sounds and movements of visitors trigger changes in the visual projections and the real-time computer processing of sounds.

WORKS

(selective list)

Dreamsong, tape, 1978; Mars in 3-D, tape, opt. slide projections, 1979 [from music to NASA documentary]; Love in the Asylum, cptr, 1981; Invisible Cities (ballet, after I. Calvino), pf, sax, tape, elecs, 1985; The Lark Full Cloud, tape, 1989; Sudden Changes, s sax, live elecs, 1991; The Far and Brilliant Night, Mez, live elecs, tape, multi-image projection, processed speech, 2 Buchla Lightnings, 1990–92; The Forever Field, interactive digital synthesis, sound processing, video installation, 1993

WRITINGS

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'Dreamsong: the Composition', *Computer Music Journal*, v/4 (1981), 36–53; repr. in *The Music Machine*, ed. C. Roads (Cambridge, MA, 1989), 101–18

'Invisible Cities', *Leonardo Music Journal*, i (1991)

'The Music for Sudden Changes', *Leonardo Music Journal*, ii (1992)

Michael McNabb homepage www.mcnabb.com [incl. work-list and selected writings]

<div align="right">STEPHEN RUPPENTHAL/R</div>

Macnaghten, Anne (Catherine)

(*b* Whitwick, Leics., 9 Aug 1908). English violinist. As a child she studied privately with Jelly d'Arányi, then with Oliver Williams. She was a student for two years at the Leipzig Conservatory with Walther Davisson and continued her studies later with André Mangeot, Sascha Lasserson and Antonio Brosa. She made her début as a soloist in Dublin in 1930 and with her own string quartet in London in 1932. The quartet originally consisted entirely of women and gave concerts and broadcasts until 1939. It was reorganized in 1947 and specialized in concerts for schools, combined with teaching and coaching for various local education authorities, notably Hertfordshire.

Macnaghten was best known for the concert series she founded in December 1931, with Iris Lemare and Elisabeth Lutyens, to perform works by young or little-known British composers. Lutyens, Britten and Rawsthorne were among the first to benefit from the opportunity; many established composers supported the enterprise, and few young composers of eventual standing were neglected. In 1956 the organization was reconstituted, and the Macnaghten Concerts now pursued an uncompromising policy of 'systematically introducing new developments'. Macnaghten is the dedicatee of many works. In 1962 she received the gold medal of the Worshipful Company of Musicians for services to chamber music.

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C. Barstow: 'A Profile', *The Strad*, xciv (1983), 551–4

<div align="right">LESLIE EAST</div>

McNair, Sylvia

(*b* Mansfield, OH, 23 June 1956). American soprano. She studied opera with Virginia McWatters and Virginia Zeani and song with John Wustman at the University of Indiana, made her concert début in *Messiah* at Indianapolis (1980) and her stage début as Sandrina in Haydn's *L'infedeltà delusa* at the Mostly Mozart Festival, New York (1982). In 1984 she made her European début, creating the title role of Kelterborn's *Ophelia* at Schwetzingen. She subsequently appeared in the USA as Pamina at Santa Fe and Hero (*Béatrice et Bénédict*) and Morgana (*Alcina*) at St Louis, and in Europe as Susanna at Amsterdam, Pamina in Berlin, and Pamina and Susanna at the Vienna Staatsoper. In 1989 she gave a ravishing interpretation of Anne Trulove at Glyndebourne, where her Ilia was equally admired. Ilia also introduced her to Covent Garden (1989), the Salzburg Festival (1990), where she returned for a seductive Poppaea in *L'incoronazione di Poppea*, and the Opéra-Bastille in Paris (1991). Her début at the Metropolitan was in 1991 as Marzelline. She sang Pamina at Salzburg (1997) and Handel's Cleopatra at the Metropolitan (1999). McNair is also a distinguished concert artist – her London début in Mozart's C minor Mass with Gardiner was a personal triumph – and a pleasing recitalist. McNair's pure, silvery tones and refined phrasing have adorned all her performances, even when her style has seemed a shade bland. Of her many recordings, those of Poppaea and Ilia, both with Gardiner, represent her at her most beguiling.

ALAN BLYTH

McNaught, William Gray

(*b* London, 30 March 1849; *d* London, 13 Oct 1918). English music educationist and journalist. After a period in business he studied at the RAM (1872–6) and then embarked on a career of class-teaching and choral conducting. In 1883 he became assistant inspector of music in schools and training colleges to the Education Department under Stainer. When Stainer died in 1901 McNaught resigned, preferring not to serve under a less authoritatively experienced man; however, he continued his educational work as writer and lecturer. Earlier, in 1892, he founded the *School Music Review* and edited this until his death. From 1901 he was also the editor of Novello's series of elementary music manuals, and he edited the *Musical Times* from 1910. He was elected FRAM in 1895 and in 1896 received the Lambeth MusD.

McNaught was acknowledged as an outstanding teacher, combining psychological perception with wide musicianship and deep understanding arising from practical classroom experience. He was probably the most brilliant exponent of the Tonic Sol-fa Method, but his vision was not bounded by any narrow view of its place in musical pedagogy. His aim, in the words of his son, was 'musicianship of the mind with the voice as its instrument'. Besides the publications listed below, many useful items of his teaching are found in the *School Music Review* and in the various editions of John Curwen's *The Teacher's Manual of the Tonic Sol-fa Method*. His son, William (Gray) McNaught (*b* London, 1 Sept 1883; *d* London, 9 June 1953), was a music critic, who wrote for several newspapers and for the *Musical Times*, of which he was editor from 1944 to 1953. He wrote *A*

Short Account of Modern Music and Musicians (London, 1937), a sequel to Parry's *Summary of the History and Development of Mediaeval and Modern European Music*, a lucid and unprejudiced account of 20th-century techniques of composition, and contributed on Beethoven (London, 1940) and Elgar (London, 1947) to Novello's series of brief biographies.

WRITINGS

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with J. Evans: *The School Music Teacher* (London, 1889)
'The History and Uses of the Sol-fa Syllables', *PMA*, xix (1892–3), 35–51
Hints on Choir Training for Competitions (London, 1896)
'The Psychology of Sight-Singing', *PMA*, xxvi (1899–1900), 35–55
Class Sight-Singing Manual (London, 1903–8, 2/1946–8)

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J.E. Borland: 'William Gray McNaught', *MT*, lix (1918), 537–41

WATKINS SHAW

MacNeil, Cornell

(*b* Minneapolis, 24 Sept 1922). American baritone. He trained as a machinist before winning a scholarship to the Hartt School of Music, Hartford, Connecticut, where he studied with Friedrich Schorr. From 1946 he took small parts in Broadway musicals. In 1950 Menotti chose him to sing the role of Sorel in the première at Philadelphia of *The Consul*. This led to performances with a number of small American opera companies, and an engagement with the New York City Opera (1952–5), where he developed his gifts in the Italian repertory. Guest appearances included his débuts in San Francisco (1955) and Chicago (1957). His reputation was firmly, and internationally, established in 1959, when he made his débuts at La Scala (as Carlo in *Ernani*) and the Metropolitan Opera (as Rigoletto), in both cases substituting for indisposed singers. In 1960 he opened the Metropolitan season in the company's first production of *Nabucco*. MacNeil's Covent Garden début (as Macbeth in 1964) was praised for his pure and even legato, less for his dramatic involvement. This was the main objection to his performances, and it might be said that his many recordings, which include Rigoletto and Amonasro, present a better view of his art than did his stage appearances. His voice was a true Verdian baritone, crowned by a magnificent top register, though not always well knit to the middle. The high tessitura of Di Luna (*Il trovatore*), for example, was delivered with a technical control that few contemporary singers could rival. He appeared in Zeffirelli's film version of *La traviata*, and in his later career developed into a powerful interpreter of *verismo* roles, notably Scarpia. In 1988 he sang Giorgio Germont to his son Walter's Alfredo at Glyndebourne.

RICHARD BERNAS

Macnutt, Richard (Patrick Stirling)

(*b* Hove, Sussex, 22 Nov 1935). English antiquarian music dealer and bibliographer. His interest in musical sources and documentation was first inspired by his enthusiasm for Berlioz, and in 1958 he bought the first items in his Berlioz collection. In December 1960 he acquired the firm of Leonard Hyman (founded 1929). Until 1963 he conducted the business under its old name, but from then on used his own; he retired in 1996. His remarkable series of catalogues, together with his smaller 'Quartos', are of permanent value as a record of the wide range of important material from the 16th to the 20th centuries that passed through his hands, whilst institutional and private collections of many kinds benefited greatly from his acute understanding of their differing natures and needs. He has served on the editorial board of the New Berlioz Edition since its inception, was founder and initially publisher of the facsimile series Music for London Entertainment 1660–1800, and a consulting editor to the *New Grove Dictionary of Opera*. He has contributed many articles on Berlioz to the Berlioz Society Bulletin (1958–80) and on publishers in *Grove's Dictionary* (6th edn) and *Music Printing and Publishing* (London, 1990). His Berlioz collection is now one of the finest devoted to a single composer in private hands.

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GroveO ('Libretto (i)', 'Publishing')
'A Storm over the Royal Hunt', *Opera*, xi (1960), 332–4
Hector Berlioz Exhibition, Edinburgh Festival, 1963 (Edinburgh, 1963) [catalogue]
'Music-Dealing from Europe', *Notes*, xxiii (1966–7), 17–22
Berlioz and the Romantic Imagination: an Exhibition (London, 1969) [catalogue, with others]
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'Early Acquisitions for the Paris Conservatoire Library: Rodolphe Kreutzer's Role in obtaining Materials from Italy, 1796–1802', *Music Publishing & Collecting: Essays in Honor of Donald W. Krummel*, ed. D. Hunter (Urbana-Champaign, IL,1994), 167–88
'The Berlioz Forgeries', *Bunte Blätter für Klaus Mecklenburg zum 23. Februar 2000, gesammelt von Rudolf Elvers und Alain Moirandab* (Basel, 2000), 152–76

O.W. NEIGHBOUR

Maconchy, Dame Elizabeth

(*b* Broxbourne, Herts., 19 March 1907; *d* Norwich, 11 Nov 1994). English composer of Irish descent. The only musician in her family, she began to compose when she was six. She received her musical education at the RCM (1923–9), studying composition with Charles Wood and Vaughan

Williams. Throughout her student years, she was strongly encouraged to pursue a compositional career by her teachers, by the college director and by a circle of peers, who included her lifelong friends, Grace Williams, Dorothy Gow and Ina Boyle. During this period, she became acquainted with Bartók's music, an important influence on the development of her own style.

In 1929 Maconchy won an Octavia Travelling Scholarship which took her to Prague, where she had lessons with K.B. Jirák; her music first came to public attention when her Piano Concerto was performed there by Ervín Schulhoff in spring 1930. She returned to London, and the following August – just a week after she married William LeFanu – her suite, *The Land*, was given at a Promenade Concert to great acclaim. The Proms triumph launched Maconchy into the professional world; in November 1930 three of her songs were published, and she became known for her chamber works, which received frequent hearings in public concerts, including the Macnaghten-Lemare Concerts, in BBC broadcasts and at ISCM festivals. Her career changed course in 1932 when she contracted tuberculosis and was forced to move from London. She never again returned there to live, but continued to compose steadily. By 1936 her works had been played in eastern Europe, Paris, Germany, the USA and Australia, as well as in Britain.

During the war, Maconchy and her family were evacuated to Shropshire. By this time she had one daughter, and she gave birth to her second – the composer Nicola LeFanu – in 1947. After the war, she re-established herself in the musical world as a composer of individuality and resource. She won the Edwin Evans Prize with String Quartet no.5 (composed 1948) and took the London County Council prize for Coronation Year with the overture *Proud Thames* (1952–3). She became the first woman chairman of the Composers' Guild of Great Britain in 1959 and was for many years associated with the SPNM, of which she became president in 1976. She was made a CBE in 1977 and a DBE in 1987. She wrote many pieces to commission for professional and amateur organizations and for schools, her later output including a large proportion of operas, theatre works, choral pieces and song cycles.

Maconchy's particular musical individuality emerges most distinctly in her chamber pieces, and most of all in the 13 string quartets, written between 1933 and 1983, which she described as 'my best and most deeply-felt works'. She conceived the dialogue within the quartet as 'impassioned argument' rigorously carried through, every note being essential to the whole structure. The music is largely linear, involving counterpoint of rhythms as well as of melody. Motifs, like Bartók's, tend to be short and compact, often turning back chromatically on themselves. Many movements are driven by strong motor rhythms, while developments concern themselves with a few basic themes and their transformations. From the Second Quartet onwards thematic connections may be established between movements. A quartet may be based on a single idea (as in no.2) or on a group of ideas (as in no.3). No.5 is dominated by an opening canon, no.6 by a passacaglia, in no.8 a single chord provides all melodic and harmonic material, and no.10 is unified by a viola motif linked to a short repeated-chord phrase.

In later years she enjoyed close associations with various performers whose intelligent virtuosity helped to inspire and shape commissioned pieces. In the chamber works of the 1970s and 80s she exploited in Haydn-like fashion the characteristics and foibles of particular voices or instruments. *Ariadne* (1970–71) is remarkable for the freedom and expressive quality of its wide-ranging vocal line and for its intricate, multi-linear orchestration. In *Epyllion* (1973–5) the character of the solo cello is explored in melodic coloratura of a fantastic, semi-improvisatory, kind.

Maconchy was stimulated rather than inhibited by the inevitable limitations involved in writing for children or amateurs. *The Birds* (1967–8) has something of the gusto and good humour of Vaughan Williams's more popular works for amateurs; *Samson and the Gates of Gaza* (1963–4) and *The King of the Golden River* (1975) are strongly dramatic, yet never overstep the limits of what is practicable for children.

Her belief that music is worth nothing if it does not spring from passionate emotion is reflected strongly in the works of her maturity. Her three chamber operas are properly and vividly theatrical. The cantata *Héloïse and Abelard* (1976–8), which is also operatic in mood and form, is a work of italianate passion and intensity. At the other end of the emotional scale, the song cycle *My Dark Heart* (1981) deals in intimate, half-articulated thoughts and desires. By this time, she had moved a long way from the businesslike, no-nonsense mood of her early style, gaining expressive freedom, but without denying or outdistancing her earlier self.

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WRITINGS
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HUGO COLE, JENNIFER DOCTOR

Maconchy, Dame Elizabeth

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stage

The Willow Plate (dramatic work, 3 pts), 1931, inc.

Great Agrippa (ballet, after H. Hoffman: *Struwwelpeter*), 1933, concert perf., London, Mercury, 4 Feb 1935; pubd

Little Red Shoes (ballet, G. Raverat and Maconchy, after H.C. Andersen), 1935, pubd; withdrawn

Puck Fair (ballet, 5 scenes, F.R. Higgens), 2 pf, 1939–40, pubd; Dublin, Gaiety, 9 Feb 1941; orchd I. Boyle, *c*1948, Cork, Opera House, 10 May 1948; composer's rev. of orchd version *c*1953, Cork, Opera House, 19 April 1953

The Sofa (comic op, 1, U. Vaughan Williams), 1956–7, pubd; London, Sadler's Wells, 13 Dec 1959; rev. 1966, London, Town Hall, Euston Road, 28 Feb 1967

The Three Strangers (op, 1, Maconchy, after T. Hardy: *The Three Wayfarers*), 1957–8, rev. 1967, 1969, 1977, pubd; Bishop's Stortford College, 5 June 1968

The Departure (op, 1, A. Ridler), 1960–61, rev. 1977, pubd; London, Sadler's Wells, 16 Dec 1962

Music for Witnesses (incid music, Ridler), 1966; Leeds, 1967

The Birds (extravaganza, 1, Maconchy, after Aristophanes), 1967–8 (1974); Bishop's Stortford College, 5 June 1968

Johnny and the Mohawks (children's op, 1, Maconchy), 1969 (1970); London,

Francis Holland School, sum. 1971

The Jesse Tree (masque, 1, Ridler), 1969–70; Dorchester Abbey, 7 Oct 1970

The King of the Golden River (children's op, 1, Maconchy, after J. Ruskin), 1975, rev. 1976; Oxford, U. Church of St Mary, 29 Oct 1975

orchestral

Suite, e, str, 1924; Fantasy, fl, hp, str orch, 1926, lost; Elegy, fl, hn, str orch, 1926, lost; Andante and Allegro, fl, str orch, 1926–7; Fantasy for Children, small orch, 1927–8; Concerto (Concertino), pf, chbr orch, 1928, rev. 1929–30, pubd; Theme and Variations, 1928; The Land, suite after V. Sackville-West poem, 1929, pubd; Sym., 1929–30, withdrawn; Suite, chbr orch, 1930, pubd, withdrawn; Comedy Ov., 1932–3; Conc., va, orch, 1937, pubd, withdrawn; Dialogue, pf, orch, 1940–41, pubd; Variations on a Well-Known Theme, 1942, pubd; Theme and Variations, str orch, 1942–3, pubd; Suite [from ballet Puck Fair], 1943; Concertino, cl, str orch, 1945 (1993); Sym., 1945–8, pubd, withdrawn

Concertino, pf, str orch, 1949, pubd; 2 Dances from Puck Fair [from ballet], 1950, pubd; Nocturne, after Coleridge: *The Ancient Mariner*, 1950–51, pubd; Concertino, bn, str orch, 1952 (1952); Proud Thames: Coronation Ov., 1952–3, pubd; Sym., double str orch, 1952–3, pubd; Suite on Irish Airs, small orch, 1953; Suite on Irish Airs, 1954 [full orch arr. of version for small orch of 1953]; Toombeola, vn, str orch, 1954, withdrawn; Suite on Irish Airs, 1955 [orch of vn, pf piece, 1955]; Where's my little basket gone?, variation 5, 1955 [other variations by Bush, Ferguson, Finzi, Jacob, Lutyens, Rawsthorne, G. Williams]

Conc., ob, bn, str orch, 1955–6, pubd; Suite, ob, str orch, 1955–6; A Country Town; 6 [*recte* 7] Short Pieces, *c*1956 [arr. of pf pieces, 1939]; Serenata concertante, vn, orch, 1962 (1972); Variazioni concertante, ob, cl, bn, hn, str orch, 1964–5; An Essex Ov., 1966 (1967); 3 Cloudscapes, 1968, withdrawn; Genesis, 1972–3, withdrawn; Epyllion, vc, str orch, 1973–5 (1975); Sinfonietta, 1976 (1976); Little Sym., 1980–81 (1981); Music for Str, 1981–2 (1982); Concertino, cl, small orch, 1984 (1984); Life Story, str orch, 1985 (1985)

instrumental ensemble

Divertissement, 12 insts, 1935, pubd; Music for Woodwind and Brass, 1965–6 (1986); Romanza, va, wind qnt, str qnt, 1979, pubd; Tribute, vn, double ww, 1982 (1983)

vocal-orchestral

Solo voice with orch: How Samson bore away the gates of Gaza (N.V. Lindsay), S/T, orch, 1938, pubd [rev. of song, 1937]; Settings of Poems by Gerard Manley Hopkins, S/T, chbr orch (1970): 1 The Starlight Night, 1964, 2 Peace, 1964, 3 The May Magnificat, 1970; Ariadne (dramatic monologue, C. Day Lewis), S, orch, 1970–71, pubd

Choral with orch or inst ens: The Leaden Echo and the Golden Echo (G.M. Hopkins), 1930–31, withdrawn; Deborah, 2 solo vv, double chorus, orch, 1930s; Dies irae, C, chorus, orch, 1940–41, withdrawn; Howe ye (Bible), chorus, orch, 1943; By the Waters of Babylon (Bible: Ps cxxxvii), chorus orch, ?1943; Samson and the Gates of Gaza (N.V. Lindsay), SATB, orch, 1963–4, pubd [arr. of song, 1937]; Samson and the Gates of Gaza (Lindsay), chorus, brass band, 1973, pubd [arr. of song, 1937]; The Isles of Greece (Byron), SATB, orch, 1973; 2 Settings of Poems by Gerard Manley Hopkins: 1 Pied Beauty, 2 Heaven-Haven, chorus, brass, 1975, pubd; Héloïse and Abelard (dramatic cant., Maconchy), S, T, B, chorus, orch, 1976–8 (1978)

other choral

with 1–9 instruments

The Ribbon in her Hair (S. O'Casey), chorus, pf (1939); The Shark and the Whale (topical song for children, I. Schneider), unison vv, pf (1942); The Voice of the City (J. Morris), women's chorus, pf (1943); Pioneers of Rochdale (F. Crome), unison/mixed vv, pf (1944); 6 Settings of Poems by W.B. Yeats, S, SSA, cl, hp, opt. 2 hn, 1951; Part Songs for St Mary's School, 1955–6; Christmas Morning: a Carol Cantata, S, tr/women's vv, pf/(recs, perc, pf), 1960–61 (1963)

Ophelia's Song (W. Shakespeare: *Hamlet*), S, unison vv, opt. descant rec, pf (1962) [arr. of song, 1926]; The Armado (anon.), SATB, pf, 1962 (1963); And death shall have no dominion (D. Thomas), SATB, 2 hn, 3 tpt, 3 trbn, 1968–9, pubd; Fly-by-Nights (trad.), women's/children's vv, hp/pf, 1973 (1977); Harp Song of the Dane Women (R. Kipling: *Puck of Pook's Hill*), unison vv, pf, *c*1976 [arr. of song, 1927]; The Leaden Echo and the Golden Echo (Hopkins), SSAATB, a fl, va, hp, 1978; O time turn back, SATB, wind qnt, vc, 1983–4 (1984)

unaccompanied

2 Motets: A Hymn to Christ, A Hymn to God the Father (J. Donne), double chorus, 1931, pubd; The Mothers (S. Townsend Warner), SSAA, 1938; The People Advance (R. Swingler), B, mixed vv, 1939 [episode 9 of Music and the People, collab. Vaughan Williams, A. Cooke, Lutyens, Yates, Rubbra, Chisholm, Darnton, Austin, Demuth, Rawsthorne, Bush]; A Song of Freedom, TTBB, 1944; Go, Penny, Go, round, 4vv, 1965; Nocturnal (W. Barnes, E. Thomas, P.B. Shelley), SATB, 1965 (1966); Propheta mendax, TTA/SSA, 1965 (1966); Down with the Rosemary and Bays: Twelfth Night Carol (R. Herrick), 2-pt chorus, 1966 (1967)

I Sing of a Maiden (anon.), carol, S/Tr, SAT/TrAT, 1966 (1966); No well, sing we no well, carol, 3-pt chorus, 1966 (1967); This Day, carol, S/Tr, SA/TrA, 1966 (1966); Prayer before Birth (L. MacNeice), SSAA, 1971 (1987); Doubt that the stars are fire (Shakespeare: *Hamlet*), round, 4vv, 1971; Sirens' Song (W. Browne: *Ulysses and Circe*), S, SSATB, 1974 (1977); 2 Epitaphs: 1 Our life is nothing but a winter's day (F. Quarles), 2 As the tree falls (anon.), SSA, 1974 (1976); Christmas Night, carol, 4vv, 1974, pubd; Chant for Bishops Stortford Parish Church, 1975

4 Miniatures (E. Farjeon): 1 Light the lamps up, lamplighter, 2 For Snow, 3 The night will never stay, 4 For a Mocking Voice, SATB, 1978 (1979); Creatures: 1 The Hen and the Carp (I. Serraillier), 2 The Snail (J. Reeves), 3 Rendez-vous with a Beetle (E.V. Rien), 4 Tiger! Tiger! (W. Blake), 5 Cat's Funeral (Rien), 6 The Dove and the Wren (trad.), 7 Cat! (Farjeon), SATB, 1979 (1980); For Bonny, Sweet Robin (Shakespeare: *Hamlet*), 1v, chorus, 1982; The Bellman (Herrick), carol, SATB, 1983 (1985); There is no rose (anon.), carol, SATB, 1983 (1985); Still Falls the Rain (E. Sitwell), double chorus, 1984 (1985); On St Stephenses Day, women's chorus, 1989 (1989)

other solo vocal

with 2 or more instruments

Sonnet Sequence (K. Gee), S, 9 insts, 1946–7; A Winter's Tale (Gee), S, str qt, 1949; My Dark Heart (Petrarch, trans. J.M. Synge), S, fl + a fl, ob, eng hn, vn, va, vc, 1981 (1981); L'horloge (C. Baudelaire), S, cl, pf, 1982, pubd

with 1 instrument

for unspecified solo voice with piano unless otherwise stated

There is a lady sweet and kind (anon.), 1924–5; My sweet sweeting (anon.), Jan 1926; The Call (anon.), Feb 1926; Ophelia's Song (W. Shakespeare: *Hamlet*), April

1926 (1930); Martin said to this man; *c*1926; O mistress mine (Shakespeare: *Twelfth Night*), *c*1926; There were three ravens, *c*1926; All the Flowers, Jan 1927; Harp Song of the Dane Women (R. Kipling: *Puck of Pook's Hill*), 1v, hp, 1927; A Meditation for his Mistress (R. Herrick), Dec 1928; Have you seen but a bright lily grow? (B. Jonson), May 1929 (1930); In Fountain Court (A. Symons), *c*1929; The Woodspurge (D.G. Rossetti), 1930; The Thrush (J. Keats), 1934; The Arab (G. Meredith), 1935

How Samson bore away the gates of Gaza (N.V. Lindsay), 1937, pubd; Sleep brings no joy to me (E. Brontë), 1937; I made another song (R. Bridges), *c*1937; The Garland: Variations on a Theme (Anacreontica, trans. W. LeFanu), 1938, pubd; The Winkle Woman (E. Clifford), Mez, pf, 1940 (1940); The Disillusion (S. Wingfield), Jan 1941, pubd; Sailor's Song of the Two Balconies (Wingfield), Jan 1941, pubd; Shoheen sho: Irish Lullaby (trans. LeFanu), 1954 (1955); The Exequy (H. King), 1956; A Hymn to God the Father (J. Donne), T, pf, 1959; A Hymn to Christ (Donne), T, pf, 1965; The Sun Rising (Donne), T, pf, 1965

4 Shakespeare Songs: 1 Take, oh take those lips away, 1965, 2 The Wind and the Rain, 1965; 3 Come Away, Death, 1956, 4 King Stephen, 1965; Faustus (C. Marlowe: *The Tragical History of Dr Faustus*), scena, T, pf, 1971, pubd; 3 Songs: 1 A widow-bird sate mourning (Shelley), 2 So we'll go no more a-roving (Byron), 3 The knot there's no untying (T. Campbell), 1v, hp, 1973–4, pubd; Sun, Moon and Stars, S, pf, 1977, pubd; 3 Songs [from Héloïse and Abelard], Bar, pf, 1982; 3 Songs for Tracey Chadwell: 1 In Memory of W.B. Yeats (W.H. Auden), 2 In Memory of W.B. Yeats II (Auden), 3 It's No Go (MacNeice), 1985 (1985); Butterflies (J. Ray), 1986 (1986)

chamber

Str qts: no.1, 1933, pubd; no.2, 1936, pubd; no.3, 1938, pubd; no.4, 1939–42 (1949); no.5, 1948 (1950); no.6, 1950 (1951); A Country Town: 8 Short Pieces, 1950 [arr. of pf pieces, 1939]; no.7, 1954–5, pubd; Sonatina, 1963 (1964); no.8, 1966–7 (1967); no.9, 1968–9, pubd; Suite [arr. of movts from pf sonatas by J. Haydn], 1971, pubd, withdrawn; no.10, 1971–2 (1974); no.11, 1976–7 (1982); no.12, 1979 (1979); Quartetto corto (Str Qt no.13), 1982–3 (1985)

Other works for 4 or more insts: Qnt, 2 vn, 2 va, vc, 1929; Qnt, ob, 2 vn, va, vc, 1932 (*c*1932, 1996); Reflections, ob, cl, va, hp, 1960–61 (1962); Qnt, cl, 2 vn, va, vc, 1963 (1966); Qt, ob, vn, va, vc, 1972; Trittico, 2 ob, bn, hpd, 1980, pubd; Wind Qnt, fl, ob, cl, hn, bn, 1981 (1982)

2–3 insts: Sonata, vn, pf, 1927; Prelude, Interlude and Fugue, 2 vn, 1934, pubd; Sonata, va, pf, 1937–8, pubd, withdrawn; 6 Short Pieces, vn, pf, 1930s; Divertimento, vc, pf, 1941–3 (1954); Sonata, vn, pf, 1943; Duo: Theme and Variations, vn, vc, 1951, pubd; 5 Hungarian Tunes, cl, pf, 1954; 3 Pieces, 2 cl, 1955; Suite on Irish Airs, vn, pf, *c*1955; Suite on Irish Airs, fl, pf, *c*1955 [arr. of vn, pf piece]; Str Trio, vn, va, vc, 1956, withdrawn; Conversations, cl, va, 1967–8 (1987); 3 Preludes, vn, pf, 1970; Music for db and pf, 1970 (1971); 3 Bagatelles, ob, hpd, 1972 (1974); educational pieces for combinations of 2 str insts (1972); Touchstone, ob, chbr org, 1975; Contemplation, vc, pf, 1978 (1978); Colloquy, fl, pf, 1979 (1980); Fantasia, cl, pf, 1980 (1981); Piccola musica, vn, va, vc, 1980, pubd

Solo inst: Toccata, pf, 1935; 5 Pieces, va, 1937, lost; Impromptu: Fantasia for One Note, pf, 1938 (1939); A Country Town, suite, pf, 1939 (1945); Contrapuntal Pieces, pf, *c*1941; [8 children's pieces], pf (1952); 5 Hungarian Tunes, pf 4 hands, 1954 [arr. of pieces for cl and pf of 1954]; 4 Improvisations, db, 1954; Variations on a Theme from Vaughan Williams's 'Job', vc, 1957 (1960); The Yaffle, pf (1961); Mill Race, pf, 1962 (1963); Moonlight Night, pf, 1962; Conversation, pf, *c*1962; Sonatina, hpd,

1965 (1972); Notebook, hpd, 1965 (1977); 6 Pieces, vn, 1966; Preludio, fugato e finale, pf 4 hands, 1967; Morning, Noon and Night, hp, 1976, pubd; 5 Sketches, va, 1983 (1983); Narration, vc, 1984 (1984); Excursion, bn, *c*1984, pubd; Bagatelle, pf, 1986

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Maconchy, Dame Elizabeth

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'Ten Days in the USSR', *Performing Right*, no.34 (May 1961), 238–9
'The Image of Greatness', *Composer*, no.15 (1965), 10–12
'Who is our Favourite Composer?', *Composer*, no.24 (1967), 20–21
'A Composer Speaks', *Composer*, no.42 (1971–2), 25–9
'Women in the Arts', BBC Radio 3, 24 July 1973 [interview]
Ina Boyle: an Appreciation with a Select List of her Music (Dublin, 1974)
'Serenata concertante: an Analytical Note', *Twenty British Composers: The Feeney Trust Commissions*, ed. P. Dickinson (London, 1975), 50–53
'Grace Williams: a Symposium', *Welsh Music*, v/6 (1977), 18
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R. Maycock: 'Inheriting the Land', *The Listener* (12 March 1987)

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C. Roma: *Choral Music of 20th Century Composers: Elisabeth Lutyens, Elizabeth Maconchy and Thea Musgrave* (DMA diss., U. of Cincinnati, 1989)

'News and Views', *Gramophone*, lxvii (1989–90), 824 [interview]

N. LeFanu: 'Elizabeth Maconchy', *CMR*, xi (1994), 201–4

Obituaries: R.R. Bennett, *The Independent* (12 Nov 1994), 42; *Daily Telegraph* (12 Nov 1994); *The Times* (12 Nov 1994); H. Cole, *The Guardian* (14 Nov 1994); *Gramophone*, lxxii/Feb (1995), 11; J. Fowler, *IAWM Journal*, i/1 (1995), only 11

J. Doctor: 'Maconchy's String Quartet No.7 and the BBC', *Musical Objects*, i (1995), 5–8

J. Doctor: '"Working for her own Salvation": Vaughan Williams as Teacher of Elizabeth Maconchy, Grace Williams and Ina Boyle', *Vaughan Williams in Perspective*, ed. L. Foreman (n.p.[UK], 1998), 181–201

J. Doctor: 'Intersecting Circles: the Early Careers of Elizabeth Maconchy, Elisabeth Lutyens and Grace Williams', *Women & Music*, ii (1998), 90–109

Maconie, Robin (John)

(*b* Auckland, 22 Oct 1942). New Zealand composer and writer on music. He studied with Page at Victoria University, Wellington (1960–63, BA 1962, MA 1963), with Messiaen at the Paris Conservatoire (1963–4) and with Zimmermann and Eimert at the Cologne Hochschule für Musik (1964–5). While in Cologne he also attended the second series of Kurse für Neue Musik, where he benefited particularly from the instruction of Stockhausen, Heike (acoustics) and Schernus (conducting). He returned to New Zealand to work as a film composer (1965–7), as he had during the period 1961–3, a composer of electronic incidental music for the NZBC Drama Unit and a lecturer at Auckland University (1967–8). In 1969 he moved to England, where he has been engaged in criticism and research into the history of music and technology and its relationship to philosophy and science. He taught at the University of Surrey (1975–85) and in 1997 was appointed professor of music at the Savannah College of Art and Design, Georgia.

His most important work is the television ballet *Māui*, in which a narration in Maori is heard against a clear-textured orchestral score abounding in physical gestures and recalling at once Stravinsky, Varèse and Webern.

WORKS

(selective list)

Dramatic: Epstein (film score, H. Keith), fl, ob, bn, 1960; Sound of Seeing (film score, A. Williams), ens, 1962; Runaway (film score, J. O'Shea), ens, 1963; Māui (TV ballet, Maconie, after J. White: *Ancient History of Maori*), spkr, mime, 6 male dancers, orch, 1967–72, rev. 1986; incid music

Inst and vocal: Sonata, cl, pf, 1961; Basia Memoranda (song cycle), 1v, str qt, 1962; Canzona, chbr orch, 1962; A:B:A, hp, 1964; Ex evangelio Sancti Marci, chorus, 1964; Sonata, str qt, 1968; Str Qt, 1970; Ricercar, vc, 1977; Commedia, amp qt (cl, vn, vc, pf), 1979; Raku, ens, 1981

Elec: Limina, modified soundtrack, 1975; Touché, 5 movts, cptr-generated sound, 1983; Measures, cptr-generated tape, 1984

Principal publisher: Oxford University Press

WRITINGS

'Stockhausen's *Mikrophonie I*: Perception in Action', *PNM*, x/2 (1971–2), 92–101
'Stravinsky's Final Cadence', *Tempo*, no.103 (1972–3), 18–23
'New Notations for the New Sounds', *Times Literary Supplement* (21 June 1974)
The Works of Karlheinz Stockhausen (London, 1975)
The Concept of Music (Oxford, 1990)

PAUL GRIFFITHS

Macovei, Ion

(*b* Sārata-Rāzeşi, Leovo district, 10 March 1947). Moldovan composer. In 1973, he completed composition studies with Zagorsky at the Musicescu Academy of Music in Kishinev, and in 1976 finished a postgraduate course under Balasanian at the Moscow Conservatory. His first successes as a composer date from this period and his early compositions, based on a profound knowledge of Moldovan folklore, were notable for their independence. These works, unlike most Moldovan compositions of the time, were not so heavily reliant on Russian models, especially in the way they treated folk music. His treatment of Moldovan songs is both authentic and subtle. The oratorio *Miorița* (1974) interprets a popular Moldovan ballad in the form of a passion play; it was the first Moldovan work which demonstrated a purist and authentic approach to folk materials. It became Macovei's most popular work and gained him the State Prize of Moldova in 1990. In his instrumental works – which form a large portion of his output – he combines his instinctive grasp of folklore with Bachian counterpoint. He has also written much music for children, mostly miniatures based on Moldovan material. In 1979 he was awarded a prize for the best works

written for children by the Ministry of Education of the Moldavian SSR. His composing career was cut short by serious illness.

WORKS

(selective list)

Vocal: Abecedar muzical [Musical Alphabet], 1v, pf, 1971–8; Acuarele [Watercolours] (song cycle, G. Vieru), 1972; Sym. (Vieru), Tr, S, B, orch, 1973; Trandafir de la Moldova [Moldovan Rose], rhapsody, chorus, 1973 [based on Moldovan folk melodies]; Cui î-i scump plaiul natal [For whom his Native Land is Dear] (poem, Vieru), chorus, 1974; Miorița (orat, Moldovan folk poetry), 4 solo vv, chorus, orch, 1974; 5 pastorales (trad.), 1v, pf, 1976; Flori frumoase [Beautiful Flowers] (rhapsody, trad.), chorus, 1977

Inst: Sonatina, pf, 1969; Toccatina [no.1], pf, 1969; 24 kanona, pf, 1970; Pf Sonata, 1972; Tablouri simfonice [Sym. Pictures], suite, orch, 1972; 24 Inventions, pf, 1972–3; Legenda, hn, pf, 1974; Sonata, 2 vn, va, vc, 1974; Ballada, trbn, pf, 1975; Sonata, vn, 1975; Sonata, vc, 1977; Toccata, pf, 1977; Prelude, pf, 1977–8; Rapsodie, orch, 1978; 7 bukolik [7 Bucolic Pieces], 3 vn, 1981; Pastorala, ob, pf, 1981; 5 p'yes [5 Pieces], str qt, 1981; Toccatina [no.2], pf, 1981

Incid music, music for children, songs and choral arrs.

Principal publishers: Literatura Artistică Sovetskiy Kompozitor

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G. Kuz'mina: 'Ion Makovey', *Molodïye kompozitorï sovetskoy Moldavii*, ed. G. Pirogova (Kishinev, 1982), 53–6

Z. Stolyar: 'Simfoniya Iona Makoveya', *Stranitsï moldavskoy muzïki* (Kishinyov, 1983), 43

M. Belïkh: 'Kompozitsionno-dramaturgicheskiye osobennosti oratorii "Mioritsa" I. Makoveya' [The compositional and dramatic peculiarities of Macovei's oratorio *Miorița*], *Muzïkal'noye tvorchestvo v sovetskoy Moldavii*, ed. G.K. Komarova (Kishinev, 1988), 107–23

IRINA SUKHOMLIN

McPhee, Colin (Carhart)

(*b* Montreal, 15 March 1900; *d* Los Angeles, 7 Jan 1964). American composer and ethnomusicologist. He studied composition and piano at the Peabody Conservatory with Harold Randolph and Gustav Strube (1918–21), then returned to Toronto for piano studies with Arthur Friedheim. In 1920 he gave the première of his Piano Concerto no.1 with the Peabody Orchestra and in 1924 performed his Piano Concerto no.2 with the Toronto New SO. From 1924 to 1926 he studied in Paris with Paul Le Flem and Isidore Philipp and then went to New York, where for five years he was an active participant in new-music societies and concerts. A decisive event in McPhee's career occurred in the late 1920s, when he first heard newly released recordings of the Balinese gamelan. He was inspired to travel to Bali in 1931 and remained there, with only a few interruptions, until late 1938. His pathbreaking research on Balinese music documented a decade when the island was still relatively free from outside influences and

culminated in the writing of *Music in Bali*, which remains the principal treatise on the island's music. McPhee studied thriving musical traditions, as well as those on the wane, by travelling around the island to work with a variety of orchestras and by turning his native-style house in Sayan into a gathering place for local musicians. He founded several ensembles, including a *gamelan semar pegulingan* and a *gamelan angklung*, to revive dying repertories. While in Bali he associated with a group of Western anthropologists and artists that included Gregory Bateson, Jane Belo, Claire Holt, Margaret Mead and Walter Spies.

McPhee combined the roles of composer and scholar in his approach to Balinese music. He transcribed dozens of gamelan works for two pianos, solo piano, and flute and piano (a number of which he recorded with Britten and Barrère in 1941), and in 1936 he wrote *Tabuh-tabuhan*, his first major orchestral work to incorporate Balinese materials. It was first performed in the same year by Carlos Chávez and the Orquesta Sinfónica de México. After McPhee returned to New York early in 1939 he faced great difficulty in re-establishing and supporting himself. During the 1940s he worked for the Office of War Information (1945–7) and turned principally to prose as his creative medium. He wrote articles about Bali and reviews of scores and recordings for *Modern Music*, *Musical Quarterly* and *Harper's*, and captured the atmosphere of his stay poetically in *A House in Bali* (1946). During this time he made a few unsatisfying attempts at musical composition, including incidental music for plays by Tennessee Williams and Eugene O'Neill and *Four Iroquois Dances* for orchestra. These works, together with most of his early music, were either destroyed or renounced by him. After *Tabuh-tabuhan* finally received its first American performance in 1953 (conducted by Stokowski), McPhee began to compose again. He received commissions from the Koussevitzky Foundation, the Louisville Orchestra, the United Nations, the Contemporary Music Society, Robert Boudreau's American Wind Symphony and BMI. Other honours included a National Institute of Arts and Letters Award (1954) and Guggenheim and Bollingen fellowships. He joined the faculty at UCLA in 1960.

The hallmark of McPhee's musical style is an acute sensitivity to individual timbres coupled with a predilection for textures of multi-layered rhythms. These traits are present in his few surviving early pieces, especially the Concerto for Piano and Wind Octet (1928), a neo-classical work characterized by frequent explosive sound combinations, and they continue in the compositions McPhee wrote after he left Bali. No experimentalist, McPhee stayed within traditional forms and tonal harmonies even after his imagination was fired by the gamelan. He delighted in making large, dramatic gestures and wrote principally for orchestra and piano. In *Tabuh-tabuhan*, his best-known composition, McPhee used a standard symphony orchestra together with a 'nuclear gamelan' of Western instruments (two pianos, celesta, xylophone, marimba and glockenspiel) and two Balinese gongs. Much of the musical material in this and his later works, such as the Symphony no.2 and the Nocturne for chamber orchestra, was drawn from the many transcriptions he made in Bali – all of which sensitively transfer note-for-note the gamelan's intricate melodic interweavings to Western instruments.

WORKS

unpublished unless otherwise stated

MSS in *US-LAuc*, *US-NYp*

Principal publishers: Associated, Kalmus, Peters, G. Schirmer

dramatic

The Emperor Jones (incid music, E. O'Neill), 1940, lost; Westport, CT, 5 Aug 1940

Battle of Angels (incid music, T. Williams), 1940, lost; Boston, 1940

Film scores: Mechanical Principles, 1931, lost; H_2O, 1931, lost; Air Skills, 1957; Blue Vanguard, 1957; In our Hands, ?1957

Radio score: Broken Arrow, 1948, lost; CBS, 22 May 1948

orchestral

Piano Concerto no.1 'La mort d'Arthur', 1920, lost; Baltimore, 26 May 1920

Piano Concerto no.2, 1923, lost; Toronto, 15 Jan 1924

Symphony no.1, 1930, lost

Tabuh-tabuhan, 2 pf, orch, 1936, pubd; Mexico City, 4 Sept 1936, cond. Chávez

Four Iroquois Dances, orch, 1944, pubd

Transitions, orch, 1954; Vancouver, 20 March 1955

Symphony no.2 'Pastorale', 1957; Louisville, 15 Jan 1958

Nocturne, chbr orch, 1958, pubd; New York, 3 Dec 1958

Concerto, wind, 1960, pubd; Pittsburgh, July 1960

Symphony no.3, 1960, inc.

choral

Sea Shanty Suite, Bar, male vv, 2 pf, timp, 1929, pubd; New York, 13 March 1929

From the Revelation of St John the Divine, male vv, 3 tpt, 2 pf, timp, 1936, lost; New York, 27 March 1936

other works

*c*40 transcrs. gamelan music, 2 pf and solo pf, 1931–62, incl. Balinese Ceremonial Music, 2 pf, 1934, 1938, pubd

2 transcrs. gamelan music, fl, pf, 1935–6

[Suite of Balinese transcrs.], 3 pf, cel, xyl, glock, vc, db; New York, 13 Jan 1947

Chbr: 4 Pf Sketches, op.1, 1916, pubd; 3 Moods, pf, 1924, lost; Pastorale and Rondino, 2 fl, cl, tpt, pf, ?1925, lost; Sarabande, pf, ?1925, lost; Invention, pf, 1926, pubd; Conc., pf, 8 wind, 1928, arr. 2 pf, 1957, pubd; Kinesis, pf, 1930, pubd; pf arrs. of works by Britten and Buxtehude; *c*25 juvenile pf works, lost

Songs: Arm, Canadians (V. Wyldes), 1v, pf, 1917, pubd; C'est la bergère Nanette, Cradle song, Petit chaperon rouge, Theris, all S, pf, ?1928, lost

WRITINGS

A House in Bali (New York, 1946/*R*)
A Club of Small Men (New York, 1948)
Maghi, musici e attori a Bali, trans. F. Cadeo (Milan, 1951)
Music in Bali (New Haven, CT, 1966/*R*)

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W. Riegger: 'Adolph Weiss and Colin McPhee', *American Composers on American Music*, ed. H. Cowell (Stanford, CA, 1933/*R*), 36–42

C. Reis: *Composers in America: Biographical Sketches* (New York, 1938, 2/1947/*R*)

H. Cowell: 'Current Chronicle', *MQ*, xxxiv (1948), 410–15

C. Sigmon: 'Colin McPhee', *American Composers Alliance Bulletin*, xii/1 (1964), 15–16

C.J. Oja: 'Colin McPhee: a Composer who Fell in Love with Bali', *New York Times* (7 Nov 1982)

R. Mueller: *Imitation and Stylization in the Balinese Music of Colin McPhee* (diss., U. of Chicago, 1983)

C.J. Oja: 'Colin McPhee: a Composer Turned Explorer', *Tempo*, no.148 (1984), 2–6

D. Young: 'Colin McPhee's Music', *Tempo*, no.150 (1984), 11–17; no.159 (1986), 16–19

C.J. Oja: *Colin McPhee: Composer in Two Worlds* (Washington DC, 1990)

R. Mueller: 'Bali, *Tabuh-tabuhan* and Colin McPhee's Method of Intercultural Composition', *JMR*, x (1990–91), 127–75; xi (1991–2), 67–92

CAROL J. OJA

MacPherson, Donald

(*b* Glasgow, 5 Sept 1922). Scottish piper. He studied piping with his father Iain, who had been a pupil of John MacDougall Gillies; at the beginning of the 20th century Gillies was well known as an authority on piping, having been trained in the MacCrimmon tradition. Donald MacPherson was noted for his expertise on the competition platform; he won the senior *pìobaireachd* events at the Argyllshire Gathering on 14 occasions and those at the Northern Meeting at Inverness on nine occasions, and also won the senior light music award six times. In 1948 he won the gold clasp and gold medal at the Argyllshire Gathering, and he repeated this achievement at Inverness in 1954. His playing was characterized by a resonant tone full of harmonics, technical excellence and interpretative skills of high quality. On more than one occasion he took a break from public performance for several years, but he returned successfully to the professional piping arena after each absence, winning numerous awards in prestigious competitions. After his retirement in 1991 he concentrated increasingly on teaching, and several of his pupils became successful pipers. The most popular of his compositions was a jig, *The Curlew*. Some fine examples of his performances are included on the CD *Donald MacPherson: the Master Piper* (Lismor LCOM 9013, 1989).

R. WALLACE

McPherson, Gordon

(*b* Dundee, 27 Aug 1965). Scottish composer. He read music at the University of York (1983–6), where his composition teachers were John Paynter and David Blake. He returned there for the doctorate (1988–91) before pursuing post-doctoral studies at the RNCM. In 1987 he won prizes

for his string sextet *Prosen* (Yorkshire Arts) and his orchestral work *Bull Bugles* (British Petroleum). He is an accomplished performer on the accordion and has given the British premières of several works for that instrument. He has taught composition at the University of Edinburgh, and, in 1999, was appointed head of composition at the Royal Scottish Academy of Music and Drama where he was previously composer-in-residence. McPherson also lectures in 20th-century music and analysis at St Andrew's University.

Many of McPherson's early works concern themselves with Scotland's political, social and musical heritage. In *Oh, why should I cry upon my wedding day?* (1985), for instance, the ornamentation of the solo violin line has its ancestry in pibroch. The String Quartet no.2 'Dead Roses' and *Maps and Diagrams of our Pain* (both 1990) reflect McPherson's interest in memory and obsession. The latter explores the problems of compulsive disorder through music which views the same musical object repeatedly from different perspectives: at the opening, for example, two registrally fixed notes in the piano are cast in a variety of rhythmic shapes. Extra-musical stimuli continue to inform McPherson's music in such works as his *Handguns: a Suite* (1995) for instrumental ensemble.

WORKS

(selective list)

Ballet: Bivouac, ens, tape, live elecs, 1987; Islay Duet, fl, ob, vn, str, tape, 1987

Orch and large ens: The High Girders, 1985; Bull Bugles, 1986; Haar, va, orch, 1987; Ebb, fl, orch, 1988; Effective Mythologies, vn, orch, 1989; Heh! Voltaire!, ens, 1991; On E, 1994; Handguns: a Suite, ens, 1995; Kamperduin, 1997; Detours, ens, 1998; The Baby Bear's Bed, ens, 1998

Vocal: Lamentations, S, 2 gui, fl, 1987; Step Culture (McPherson, D.W. Maclean), chorus, orch, 1989; Dog Song, 1v, pf, 1991; Resurrection Day, chorus, a sax, orch, 1992; Rimas (G.A. Bequer, W. Shakespeare), chorus, str, 1993; Besos, T, pf, vn, va, vc, 1994; Spanish Songs, 4 S, T, pf, str, 1997

Chbr and solo inst: Oh, why should I cry upon my wedding day?, vn, 3 perc, 1985; Prosen, 2 vn, 2 va, 2 vc, 1987; The Bliss of Sexual Ignorance, hn, cel, pf, 1988; General Wade's Road, fl, cl, hp, 2 vn, va, vc, 1989; Str Qt no.1 'Civil Disobedience on the Northern Front', 1989; Str Qt no.2 'Dead Roses', 1990; Maps and Diagrams of our Pain, vn, pf, 1990; Lame God, accdn, 1991; Impersonal Stereo, fl, ob, cl, bn, hn, 1992; Helensburgh Derive, 2 tpt, trbn, tuba, 1992; Cash, sax qt, 1993; Uncanny Valley, gui, 1995; Fire Exit, pf, 1996; The Angel Suite, gui, 1997; Study in Moto Perpetuo (Brevity Can Save the Nation), gui, 1997; Str Qt no.3 ('The Original Soundtrack'), 1999

Photocopied scores in *GB-Gsma*

FRANCIS J. MORRIS

Macpherson, (Charles) Stewart

(*b* Liverpool, 29 March 1865; *d* London, 27 March 1941). English music teacher of Scottish descent. After studying at the RAM he joined the staff as a professor of harmony and composition in 1887. For some years he was organist of Immanuel Church, Streatham, and conducted choral and

orchestral societies. Until 1923 he was chairman of the Music Teachers' Association, which he founded in 1908, and from 1925 to 1927 he was dean of the Faculty of Music in the University of London. He also composed, his longer works including a Symphony in C (1880), a Mass in D (1898) and a *Concerto alla fantasia* for violin and orchestra (1904). But his important work was in musical education, where his influence in two directions was considerable. Beginning with a conventional though pedagogically clear view of the teaching of harmony, he later, in *Melody and Harmony*, struck out in several new directions. Also, impressed by the failure of many students to consider the music they played as a body of literature, he became a pioneer in the movement known as 'musical appreciation', which he intended as a complement to technical training. He always insisted that musical appreciation be based on aural perception, though his children's books written jointly with Ernest Read seem to put the matter the other way round.

WRITINGS

Practical Harmony (London, 1894, 2/1907)
Practical Counterpoint (London, 1900, 2/1907)
The Rudiments of Music (London, 1903, 3/1939)
Questions and Exercises upon the Rudiments of Music (London, 1907)
Form in Music (London, 1908; repr. with appx 1912, 2/1915)
Music and its Appreciation (London, 1910, 2/1941)
The Appreciative Aspects of Music-Study (London, 1910)
Studies in Phrasing and Form (London, 1911, 2/1932)
Modern Ideas in the Teaching of Harmony (London, 1912)
with E. Read: *Aural Culture based upon Musical Appreciation*(London, 1912–21, 2/1953)
Ear-Training and the Teaching of the Minor Mode (London, 1913)
The Musical Education of the Child (London, 1915)
Melody and Harmony (London, 1920)
The Appreciation Class (London, 1923, 2/1936)
Studies in the Art of Counterpoint (London, 1928)
A Simple Introduction to the Principles of Tonality (London, 1929)
A Commentary on … the Forty-Eight Preludes and Fugues (Das Wohltemperirte Klavier) of Johann Sebastian Bach (London, 1934–7)
Cameos of Musical History (London, 1937)

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J.A. Forsyth: 'Pen Pictures of Personalities Past and Present, no.9: Stewart Macpherson', *R.A.M. Club Magazine*, no.83 (1929), 11–13
P.A. Scholes: 'Stewart Macpherson', *MT*, lxxxii (1941), 239–40

WATKINS SHAW

Macque, Giovanni de

(*b* Valenciennes, ?1548–50; *d* Naples, Sept 1614). Flemish composer, organist and teacher, resident in Italy. He was a leading composer of the Neapolitan school in the late 16th and early 17th centuries.

1. Life.

Macque's birthplace is given on his marriage contract and on the title-page of his volume of motets of 1596. As a boy he sang in the choir of the imperial chapel at Vienna. A memorandum of 7 December 1563 recommended that he be placed in the Jesuit college at Vienna because his voice had broken: this establishes his approximate date of birth. After he left the college he studied with Philippe de Monte and by 1574 he had moved to Rome under the patronage of Monsignor Serafino Oliviero Razzali, Judge of the Sacra Romana Rota. From 1 October 1580 to 21 September 1581 he was organist of S Luigi dei Francesi, Rome. During this period Macque established relationships with members of the Caetani family. It was probably through the influence of Cardinal Enrico Caetani that four of his polychoral motets appear in a manuscript prepared under the auspices of Annibale Zoilo for the Lenten music at the SS Trinità dei Pellegrini in the early 1580s. Together with G.M. Nanino, Marenzio, Giovannelli and others, he was a member of the Compagnia dei Musici di Roma when it won papal sanction in 1584.

During the early part of 1585 Macque moved to Naples where he was employed by the Gesualdo household. His publications during this period are dedicated to prominent members of the Neapolitan nobility: Carlo Gesualdo and his father, Fabrizio, Cesare D'Avalos and Scipione Pignatello. In May 1590 he was appointed second organist to Scipione Stella at SS Annunziata. In 1594 he became organist of the chapel of the Spanish Viceroy and five years later *maestro di cappella*, succeeding Bartolomeo Roy. During his tenure the musical forces were doubled, and two of his pupils, G.M. Trabaci and Ascanio Mayone, served as first and second organists. Other distinguished pupils included Francesco Lambardi, Donato Antonio Spano, Andrea Falconieri and Luigi Rossi.

2. Works.

Macque's compositions may be divided into three chronologically and geographically defined groups: the Roman works from the years 1574–84, the early Neapolitan works 1585–96 and the later Neapolitan period, 1597–1614. The early madrigals reflect the conservatism of his Roman contemporaries. More colourful tendencies occasionally appear, and they are more frequent in his publication of 1579: in *Di coralli e perle*, for example, the extensive melodic movement of the minor second results in expressive harmony foreshadowing the experimental, roving harmonies of his later works. The two books of *Madrigaletti et napolitane* (1581–2) are modelled on the *canzone alla napolitana* of Ferretti. Many of them still retain the formal scheme of the villanella (AA^1BCC^1), but there is a greater emphasis on pictorial treatment. The serious madrigals of the early 1580s are tempered by his association with Marenzio, who was some ten years younger. They are in a more popular style. Simple diatonic melodies appear in playful imitation contrasting with sections made up of short, regular homophonic phrases. The lowest voice often has the character of a harmonic bass moving mostly in 4ths and 5ths. The greater demands in several of the madrigals published in Ferrarese anthologies during this period suggest that they were written for that court's *concerto di donne*. The polychoral motets and the litany for two and three choirs from the Roman period follow the same procedure adopted by Palestrina in his motets published in 1576. Each choir maintains its complete harmonic

function and cadence points do not overlap. This style was suited to the acoustics of the larger churches and oratorios in Rome.

A series of letters written by Macque between 1586 and 1589, preserved in Caetani Archives in Rome, discuss his concern with the publication of two books of madrigals (1586 and 1587) and a book of ricercares and *canzone francese* (1586). In the *Primo libro de madrigali* Macque exploited a technique that foreshadows some of his later music: two voices proceed in 3rds or suspensions while the remaining voices have an interplay of short motives in imitation. The passage is repeated in invertible counterpoint. The madrigals of the *Secondo libro* for five voices are in the style of the canzonetta. Among Macque's canzonettas of this period is his contribution to *Il devoto pianto della gloriosa Vergina* (RISM 1592[5]), the Italian adaptation of the *Stabat mater* published by Verovio. Macque's only published book of motets (1596) was dedicated to Francesco Maria Tarugi, one of the founders of the Oratorio di S Filippo in Naples. The six-voice motet *Rex autem David* stands apart from the rather conservative style of this collection in its use of chromaticism and harmonic inflections depicting David's grief over the death of his son Absalon.

Macque's final group of publications begins with the *Terzo libro* for five voices (1597), dedicated to Alfonso II, Duke of Ferrara, and published by the ducal printer Baldini. The book consists mainly of pastoral texts chosen with the Ferrarese court in mind. In his fourth book (1599), Macque developed the technique first essayed in the *Primo libro* for four voices: combining descending or ascending chromatic passages in imitation with counter motives in short note values. In the last two books (1610 and 1613) intervals 'forbidden' in 16th century counterpoint appear for the first time in his music. He experimented here with new verse styles as well: several of the texts in both books consist solely of *quinarii*, and the madrigal cycle based on the concluding *terze rime* from Sannazaro's *Arcadia*: *I tuoi capelli, o Filli, in una cistola* provided Macque with his only *sdruccioli* verse.

Macque's instrumental and keyboard works embrace a wide range of forms, including ricercares, canzonas, capriccios, variations on the Ruggiero and a *toccata a modo di trombetta*. Among the works that have received most attention are the *Consonanze stravaganti*, *Durezze e ligature*, and the *Prima e seconda stravaganze*. His ricercares are based on multiple subjects which are stated in the opening exposition. The *Ricercare del 8 tono con quattour fughe* from his second book (preserved only in manuscript copies) served as a model for Frescobaldi's *Recercar nono: Obligo di quattro soggetti* (1615).

WORKS

vocal

Edition: *Werken voor orgel of vier speeltuigen*, ed. J. Watelet, MMBel, iv (1938), 33–69 [W]

Primo libro de madrigali, 6vv (Venice, 1576)
Madrigali, 4–5, 6vv (Venice, 1579)
Madrigaletti e napolitane, 6vv (Venice, 1581)
Secondo libro de madrigaletti et napolitane, 6vv (Venice, 1582) [pubd jointly with

1581 vol. as Madrigaletti et canzonette napolitane, 6vv (Antwerp, 1600)]

Madrigali, 5vv (Venice, 1583), lost

Primo libro de madrigali, 4vv (Venice, 1586)

Secondo libro de madrigali, 5vv (Venice, 1587)

Secondo libro de madrigali, 6vv (Venice, 1589, inc.)

Motectorum, 5, 6, 8vv, liber primus (Rome, 1596, inc.)

Terzo libro de madrigali, 5vv (Ferrara, 1597, inc.)

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W. RICHARD SHINDLE

McRae, Carmen

(*b* New York, 8 April 1920; *d* Beverley Hills, CA, 10 Nov 1994). American jazz singer. She studied the piano privately in her early years and began her career as a singer with Benny Carter's orchestra (1944). Her early and enduring influence was Billie Holiday. After performing with the bands led by Count Basie and Mercer Ellington (1946–7) she worked as an intermission singer and pianist at Minton's Playhouse and other clubs in New York, where she listened to and absorbed the sounds of bop, and came under the influence of Sarah Vaughan. In 1955 she signed a recording contract with Decca, which issued her superb renditions of *Suppertime*, *Yardbird Suite* and *You took advantage of me* (all in 1955). From that time she pursued an active career as a solo singer, performing in clubs, at concerts and at festivals; she made several tours of Europe and Japan from the 1960s into the 1980s. In 1967 she settled in Los Angeles. In 1988 she recorded an album of vocalese versions of compositions by Thelonious Monk *Carmen Sings Monk* (Novus). Illness forced her retirement in 1991.

McRae's voice had an immediately recognizable 'smoky' timbre, and she performed popular ballads and jazz numbers with bop phrasing and inflections. She was especially inventive as a scat singer and had an instinctive feeling for rhythm. She was also a thoroughly competent pianist.

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ED BEMIS

MacRae, Gordon

(*b* East Orange, NJ, 12 Mar 1921; *d* Lincoln, NE, 24 Jan 1986). American actor and singer. Known for his good looks, pleasant smile and smooth baritone voice, he is best remembered for his work in film adaptations of Broadway musicals during the 1950s. His two most important roles were Curly McLain in *Oklahoma!* (1955) and Billy Bigelow in *Carousel* (1956). Other notable films include *Look for the Silver Lining* (1949), *Tea for Two* (1950), *By the Light of the Silvery Moon* (1953), *The Desert Song* (1953), and *The Best Things in Life Are Free* (1956). Prior to his move to Hollywood, MacRae was a band singer and nightclub performer. His career was blighted by the decline of the movie musical and he returned to the stage and nightclub circuit in the 1960s. Two of his daughters, Meridith and Heather, became actresses.

MacRae possessed a clear lyric baritone voice with attractive masculine, yet non-operatic, qualities. With his large range and full ringing tone, he had the ability to make technically difficult music sound easy to sing. He epitomized the American, as opposed to the European, baritone sound, and delivered a distinct and intelligible American version of English largely responsible for making American English a recognized singing language.

WILLIAM A. EVERETT, LEE SNOOK

Macri [Macro], Paolo.

See Magri, Paolo.

Macrobius Ambrosius Theodosius

(*fl* first half of the 5th century ce). Latin writer. He is thought by some to have been the prefect in Spain (399–400 ce) or the proconsul in Africa (410 ce) cited in the Codex Theodosius but now identified with Theodosius, praetorian prefect in Italy in 430 ce. He was the author of a treatise comparing Greek and Latin verbs (*De verborum graeci et latini differentiis vel societatibus*), a commentary on Cicero's *Somnium Scipionis* and a *Saturnalia*, the last two of which were dedicated to his son, Fl. Macrobius Plotinus Eustathius, city prefect in about 461 ce. Together with the writings of Boethius, Martianus Capella, Cassiodorus and Isidore of Seville, Macrobius's commentary helped preserve and communicate ancient science and Neoplatonic theory in the Middle Ages. The *Somnium Scipionis*, with its dramatic language, images of the harmony of the spheres and observations about the nature and ascent of the soul, provided Macrobius with an ideal basis for commentary on such subjects as the classification of dreams, Pythagoras's discovery of musical consonance and Pythagorean number theory, the nature of virtue, distinctions between mortality and immortality, the Neoplatonic hypostases, movements of the celestial and planetary spheres and their harmonious sound, and the superiority of Plato's view of the soul over Aristotle's. Derived in large measure from Porphyry's commentary on the *Timaeus*, Macrobius's commentary (i.6 and ii.1–4) was a particularly important source for the medieval understanding of Pythagorean musical mathematics. The *Saturnalia*, with its emphasis on Virgil, rhetoric, poetics and such lighter topics as food and drink, became more widely known in the Renaissance.

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THOMAS J. MATHIESEN

Macropedius, Georgius [Langhveldt, Langveld, Lankveld, Joris van]

(*b* Gemert, North Brabant, *c*1475; *d* 's-Hertogenbosch, July 1558). Dutch dramatist and composer. After attending the school of the Brethren of the Common Life at 's-Hertogenbosch and the University of Leuven he became a Hieronymite monk. He served as rector in schools of the order, first at 's-Hertogenbosch, later at Liège and beginning in 1540 for 13 years at Utrecht. Acclaimed as a successful dramatist and outstanding scholar in Latin, Greek and Hebrew, he retired in 1553 to 's-Hertogenbosch, where he died.

The importance of Macropedius in music history lies in the music written for his Latin comedies and morality plays. With the exception of *Andrisca* (1539), which contains two four-part choruses, early editions of his works lack any music. In 1552 11 plays were published with strophic monodies to be sung by a chorus at the conclusion of an act. In several plays the protagonists also have short solo songs. The melodies are simple and are set syllabically to one of the classical poetic metres. In *Lazarus* there is a duet sung by two angels; *Joseph* requires four pipers (*tibicines*), although their music is not given.

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only works containing music

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Omnes Georgii Macropedii fabulae comicae (Utrecht, 1552–3), i, Asotus, Lazarus, Josephus, Hecastus, Adamus, Hypomene; ii, Aluta, Rebelles, Petriscus, Andrisca, Bassarus

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CLEMENT A. MILLER

McSwiney, Owen.

See Swiney, owen.

McTee, Cindy

(*b* Tacoma, WA, 20 Feb 1953). American composer. She studied with David Robbins at the Pacific Lutheran University, Tacoma (BM 1975), and with Jacob Druckman, Penderecki and Bruce McCombie at Yale University (MM 1978), and gained the PhD in 1981 under the direction of Richard Hervig at the University of Iowa; she also studied with Penderecki, Marek Stachowski and Krystyna Moszumańska-Nazar at the Kraków Conservatory. She was appointed to the University of North Texas in 1984, becoming professor in 1995. She has received a Senior Fulbright Scholar Lecturing award in electronic music at the Kraków music academy and other awards, and commissions from the Barlow Endowment for Music Composition, the American Guild of Organists and other organizations.

McTee composes for both acoustic and electronic media, and her works have been performed in Asia and Europe as well as the USA. Her musical ideas are often derived from visual and literary elements and reveal a keen sense of humour and careful attention to the placement of sound images and effects within acoustical space. Juxtaposition of contrasting musical elements is a feature of her works, many of which contain multiple short movements of changing style and mood.

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ELIZABETH HINKLE-TURNER

McTell, 'Blind' Willie [McTell, Willie Samuel]

(*b* McDuffie County, nr Thomson, GA, 5 May 1898; *d* Milledgeville, GA, 19 Aug 1959). American blues singer, songster and guitarist. Blind from birth,

he was trained at schools for the blind in Georgia, New York and Michigan. Much of his adult life was spent in Atlanta, though he travelled extensively, even as far as Mexico in order to perform as a professional musician. His first recordings, made in Atlanta, included *Mama 'tain't long fo' day* (1927, Vic.), which revealed his effortless 'bottleneck' slide style on the 12-string guitar. *Atlanta Strut* (1929, Col.) is a ragtime dance theme with imitative, impressionistic guitar breaks and spoken narrative. There followed a long series of recordings with extremely varied instrumental accompaniments which established McTell as the most versatile of the Piedmont school; his voice was more 'white' than that of many Georgia blues singers, but nevertheless ideally suited to the blues, as on *Death Cell Blues* (1933, Voc.) with its excellent lyrics. McTell had a number of guitar-playing partners including Blind Log (Byrd) and Curly Weaver. He also accompanied women singers including Kate Williams, whom he married in 1934. In 1940 McTell was recorded for the Library of Congress in a session that showed the great breadth of his repertory, including the ballads *Chainey* and *Delia* (1940, Sto.). This songster aspect of his work was also evident when, 16 years later, he made his last recordings, which included the ribald *Beedle um bum* and a final version of his celebrated guitar rag *Kill it Kid* (both 1956, Bluesville).

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PAUL OLIVER

Madagascar (Malagasy Repoblikan'i Madagasikara).

Country situated off the coast of south-east Africa. With an area of 587, 041 km^2, it is the fourth largest island in the world. At the end of the 20th century, it had an estimated population of 17·4 million.

1. Historical background.
2. Musical characteristics.
3. Main musical style areas.
4. Musical instruments.
5. Popular music.
BIBLIOGRAPHY

AUGUST SCHMIDHOFER (with MICHEL DOMENICHINI-RAMIARAMANANA)

Madagascar

1. Historical background.

The origins of the Malagasy are unknown: many cultural phenomena indicate prehistoric contacts with South-east Asia, in particular the

Malagasy language, which is most closely related to Ma'anyan in south Borneo and belongs to the Austronesian family of languages. Arabic, African and European influences were subsequently added to this original South-east Asian foundation. For a long time, the African element in the islanders' culture was thought to be slight, but it is now generally recognized that not only were African slaves brought to Madagascar but free Africans also emigrated to the islands. Elements of Bantu language exist in every Malagasy dialect and seem to have been established for some time.

The Malagasy of Asiatic origin have settled mainly in the highlands (the Merina people), while African influence is strongest among the people of the west of the island (the Sakalava and Manoa) and the south (the Bara, Mahafaly or Maharaly and Antandroy or Antardroy). Muslim communities in Madagascar were reported by early European travellers in the early 16th century; traces of Arab contact occur in groups living on the north-west coast (the Boina-Sakalava and the Antankarana or Tankarana) and the south-east coast (the Antaimoro or Taimoro).

European colonial policies first affected the island in 1500, when the Portuguese explorer Diego Díaz visited the island. At this time, three great kingdoms had developed: the Merina, the Betsileo and the Sakalava. The courts of these kingdoms encouraged a wide range of secular arts expressed in highly complex ways. The Sakalava courts were famed for their women's choirs; the minstrels at the Betsileo courts sang both epics and short *haiku*-like poems of great clarity and perception; and the Merina courts are reputed to have been the scene of innumerable musical endeavours. The Merina kingdom gradually won political supremacy, uniting the majority of the 18 ethnic groups into a single state by the mid-1800s. Under Radama I (1810–28), Queen Ranavalona I (1828–61) and Radama II (1861–3), the British and French first got a foothold on the island. The court converted to Protestantism in 1869, and slaves on the island, most of them Africans, were emancipated in 1877. From 1896 to 1960 Madagascar was a French colony. Since independence in 1960, the island state has experienced a number of political vicissitudes. It has been governed democratically since 1993.

Madagascar

2. Musical characteristics.

The music of Madagascar unites the syncretism of a cultural melting-pot with a marked independence that may be ascribed to its island situation. Certain characteristics apply to all its regions: most Malagasy music is based on a number of heptatonic modes, while pentatonic music is found principally in the south. Polyphony is widespread everywhere; the preferred harmonic intervals are major and minor 3rds. As well as isometric rhythms, there are many bimetric rhythms, upon which most dance forms are based; two formal types, the open periodic form and the declamatory form, are found throughout the country. Antiphonal ensemble singing is principally found in the coastal areas, and strophic song in the highlands. Characteristic vocal techniques are a strained, nasal style in the highlands and vibrato in the south.

The music of Madagascar clearly reflects the island's proximity to the African continent, particularly in its basic rhythms. Most of the musical forms, especially in the coastal regions, are constructed on a pattern of pulses and beats that is fundamental to all their rhythmic manifestations. The predominance of the formal number 12 favours metrical diversity, for instance in the simultaneous and successive appearance of binary and ternary forms. Divisions of rhythmic patterns largely depend on whether the music is for singing or dancing. The rhythms of dance styles tend to be regular and are based on two, four or multiples of four beats. Singing styles are more complex with rhythmic patterns often based on a multiple of three beats in which subsidiary accentuation breaks the basic metre into uneven units. A division of 12 beats into units of 3 + 2 + 3 + 2 + 2 is common, as well as a division of 24 beats into 5 + 7 + 7 + 5. Traces of an Asiatic inheritance are still present in some instruments (for instance the use of the *valiha* tube zither), in vocal style (the strained head voice) and in some of the dances (in the virtuoso hand and finger movements of the bird dances).

Madagascar

3. Main musical style areas.

(i) The central highlands.

The music of the people of the central highlands or plateau, particularly the Merina and Betsileo, was the most strongly influenced by European models. From 1820 onwards, missionary, trade and diplomatic connections were concentrated on this part of the island. Missionary work was pursued with great efficiency, particularly by the London Missionary Society and its Norwegian equivalent, the Norske Misjonsselskap. After the French occupation of the country, these efforts were reinforced by Catholic missionaries. The eradication of many phenomena of traditional culture went hand in hand with the spread of liturgical music. The formation of a military band in the Merina army and the founding of music schools on the European model established and reinforced the influence of Western musical culture.

The adaptation and transformation of Western ideas led to their absorption into existing local culture. King Radama II composed piano pieces that show a certain tendency towards Malagasy idioms. This soon spread to church music, particularly Catholic church music, and subsequently led to the development of syncretic traditions still extant today. The collective terms *vako-drazana* (traditional or folk music and dance) and *dihin'ny ntaolo* (literally, dances of the ancestors), relate mainly to such stylistically hybrid forms. They represented a thriving culture of public performance, which has assumed the status of national Malagasy folklore. Many elements in it derive from the *hira gasy* theatre, in which moral tales are performed in song, dance, mime and elaborately extravagant language, to an audience gathered around the stage. The instruments of the ensemble for this genre, consisting of 10 to 24 players, include large and small drums, violins, accordions, trumpets and clarinets. Performances are given at markets and festivals such as the reburial ceremonies (*famadihana*) common in many parts of Madagascar.

Other popular hybrid vocal forms in the highlands are the *kalon'ny fahiny* (songs of the old days), often sung as duets in parallel 6ths, sentimental

songs accompanied by gestures, and *zafindraony*, choral songs always performed at high volume by loud male voices, with a separate bass line. *Zafindraony* are sung mainly at wakes. The *rija* verse epic of the Betsileo, on the other hand, is bardic music showing little trace of Western influence and is always performed by two men accompanied by stick zithers. The *vakisôva*, songs in verse form originally performed at festivals, have developed in urban areas into songs of social criticism on the part of the underprivileged. Some of the best known musicians of Madagascar, for instance Dama Mahaleo and Paul Bert Rahasimanana (Rossy), are masters in this genre.

(ii) The east.

The music of the east (the Betsimisaraka, Sihanaka, Bezanozano, Tanala, Antambahoaka or Tambahoaka, Antaimoro, Antaifasy or Taifasy, Antaisaka or Taisaka and Antanosy or Tanosy peoples) became very popular throughout the country in the 1960s through the recordings of the *valiha* virtuoso Rakotozafy. To this day, however, the east coast has remained to a great extent *terra incognita*. *Jijy*, a kind of praise and narrative song, is the most important form of music. In this art, which is also found in the north-west of the island among the Tsimihety and Sakalava, the interpreter usually accompanies himself on an instrument such as a lute, *valiha* or accordion. By way of contrast, *osika* denotes a kind of collective performance at ceremonies of very different kinds: singing alternates between a group of singers and the chorus, accompanied by hand-clapping and drums. The traditional *zanakorovana* women's songs, accompanied by pounding sticks, are sung at religious ceremonies of thanksgiving, and the *kalamaka* are performed at funeral ceremonies.

(iii) The south and west.

A wide variety of different musical traditions has been preserved in the remote and extensive areas of steppe and savanna to the west and south of Madagascar, among the Sakalava, Masikoro, Vezo, Bara, Antanosy, Mahafaly and Antandroy peoples. The immigration of Merina and Betsileo to the fertile river plains has also made their own forms of musical expression familiar and very popular.

Because there was little influence on it by Christian missionaries, the traditional nature of this music has on the whole survived. Music is an essential component of ceremonies during which the celebrants make contact with their ancestors. As well as funerals and circumcisions, there are séances of possession such as *tromba* and *bilo*. The diversity of musical forms of expression on these occasions is partly the result of the heterogeneous nature of the Malagasy pantheon, in which the individual gods all have their own repertory, and partly due to the different functions of the music: to induce a trance, to invoke spirits, to aid the healing of the sick, to give thanks, to take leave of the spirits and so on. As well as the actual religious rituals with their own musical forms (for instance the *kolondoy* ceremonial song of the Sakalava, which is accompanied by drums and hand-clapping), the ceremonies for funerals and circumcisions, often lasting several days, include many subsidiary events. The Mahafaly and Antandroy peoples have praise-songs called *beko*, telling the tales of

past rulers whose descendants still enjoy great prestige. Musicologists often connect this richly ornamented song with Arab influence.

Antasa is a wide term embracing women's songs for both religious and secular occasions. Also very popular are competitive sports such as *ringa* wrestling to drums (in the south) and *morengy* boxing to the accompaniment of a large cone drum and a metal idiophone (in the west). Instances of the original use of the vocal apparatus to make rhythmic patterns are the *rimotse* of the Antandroy (noisy and spasmodic breathing) and the *kagnaky* of the Sakalava (grunting, screeching, hissing, whistling etc.).

(iv) The north-west coast.

The variety of musical forms is greatest on the north-west coast because of both the ethnic diversity of its people (Sakalava, Antankarana, Tsimihety, Makoa, groups from the highlands and emigrants from the southern desert regions) and the connections of the area with the nearby Comoro Islands. The majority of Malagasy Muslims live in this region. Islamic musical genres, closely linked to the Swahili culture of East Africa, include the *maolidy* women's dances and recitations, the *deba* round dance performed by girls, the *daira* recitations and dances of men, the men's *kigôma* and *kasohida* dances and the women's *oadra* rice-stamping dance. The musical forms subjected to a strict ritual in honour of the dead and living kings of the Sakalava should also be mentioned; they include the *rebiky* dance, in which two men perform a dance symbolizing the battles between rival sub-groups of the Sakalava.

Madagascar

4. Musical instruments.

Through the study by Sachs (1938) and later work based on it, the field of Malagasy musical instruments has been thoroughly explored. The most important instruments of Madagascar are idiophones, including pounding sticks, clappers, stamping tubes, scrapers and rattles. The *atranatra* or *atranatrana* (free-key or 'leg' xylophone), sparsely distributed in the south-west of the country, is often cited as important evidence for cultural influence on Madagascar from south-east Asia, but it shows considerable material, conceptual and structural similarities to traditional south-east African xylophones. Known also as *katiboky*, *kilangay* or *valihambolo*, it may have up to 12 keys but only five or seven are normally used in performance. The instrument was traditionally used for sacred ceremonies, but it is now used for secular purposes, except among the Bara.

Drums are important in ceremonials and, as utensils employed for religious purposes, are surrounded by taboos. Double-headed cone drums (*hazolahy*, *dabalava*, *manandria*) are often used in sacred ceremonies. The gigantic *bekiviro* goblet drum is used in festivities honouring the Sakalava dynasty that ruled western Madagascar before the French invasion. Flute and drum ensembles perform at festivals, and in the highlands they consist of three long flutes, a *langorona* snare drum and a large *amponga* drum. In the south, such ensembles usually contain over two double-headed cylindrical drums (*amponga be*, *karataky*, *karadibo*) of different sizes, including the small drum, and the flutes are often replaced by accordions.

Small kettledrums or pottery barrel drums (*ampongavilany*) are also played, and the Muslims of the north-west have frame drums (*tary*).

A double reed instrument of Arab origin (the *anjomara* or *kabiry*) is played on the north-west coast. Side-blown coiled horns and trumpets or zebu horns (*antsiva*, *bankôra*) are blown by village chiefs and sailors as signalling instruments and are played at circumcision ceremonies. The diatonic accordion (*angoradao*, *gorodo*, *hereravo*), introduced from Europe in the middle of the 19th century, is one of the most widely distributed musical instruments in Madagascar today and is played mainly at ceremonies of possession.

Sodina is the common term used for flutes, which may be straight (short or long), curved or with a flared bell. The *soly* (or *sody*) is a short straight flute found in the south and south-west. It has between four and six fingerholes, and the mouthpiece is usually chamfered. The long straight flute (*antsodina*) is similar and is principally associated with the Sakalava. *Sodidiva* is the term for all long flutes with a bell, generally found among the Sihanaka. Flutes are played only by men and always in ensembles, which usually consist of three flutes and two drums. Such ensembles take part in secular ceremonies and also rites such as circumcision.

Dying traditions are those of the ground bow (*pitikilangay*), the musical bow with gourd resonator and tuning loop (*jejo lava*) and the stick zither (*jejo voatavo*), which resembles the East African *zeze*. The Betsileo and the Merina still use the *jejo voatava*. Until the end of the 19th century, it was also found among the Antandroy, Sakalava, Tanala, Antaisaka and Antaimoro or Taimoro peoples, and in the first half of the 20th among the Bezanozano and the Sihanaka. It was formerly played at home or while on watch during rice harvests, but it is now generally used to entertain at fairs, bull-fights and other popular entertainments.

The *valiha* tube zither (see illustration) is sometimes described as the national instrument of Madagascar, but it is not often found today outside the central highlands and the north. The heterochord variant, consisting of a bamboo tube strung with on average 15 to 20 steel strings, is much more usual. The *valiha* can sometimes be played by women; otherwise, string and wind instruments are reserved for men. The box zither (*marovany*, *valiha*, *salegy*) has parallels with the tube zither in its manner of playing and its tuning in sequences of 3rds. Its major use is in the *tromba* rites of possession.

String instruments of various kinds, but all included under the common name *lokanga*, are found in the highlands and the south and derive from the viols introduced by European sailors in the 16th and 17th centuries. The violin has established itself in the highlands (for further information, see M. Domenichini-Ramiaramanana: 'Lokanga', 'Vihela', *Grove I*). The most common musical instrument in Madagascar today is a simple long-necked lute (*Kabôsy* or *Rabosa*, *mandoliny*) with one to six strings. It is used mainly to accompany song, but can be played solo. Ensembles consisting of several lutes, drums and rattles, and frequently modelled on European examples, are widespread.

Madagascar

5. Popular music.

The modern popular music of Madagascar is deeply rooted in local traditions. Some genres, none the less, are found throughout the country. The *salegy*, a rapid bimetrical dance, was invented in the north-west in the 1960s and was soon taken up by groups all over the country. The *basesa* of the east coast, the *sigôma* of the north, the *baoenjy* of the north-west and the *tsapiky* and *kinetsanetsa* of the south are other examples of a flourishing dance-music of the inhabitants of the coastal districts, or *côtiers*, which is distinct from the more vocally orientated popular music of the highlands.

Since the 1970s there have been stronger influences from Africa, particularly Kenya (*benga*), South Africa (*mbaqanga*) and the former Zaïre (*soukous*, *kwassa kwassa*), from the nearby islands of Réunion and Mauritius (*sega*) and from the Caribbean (*zouk*). The activities of the local recording companies Discomad and Kaiamba greatly encouraged this music but were superseded at the end of the 1980s by the production of cassettes. At the same time, Malagasy music rose sharply in popularity on the 'world music' market of the Western world.

Madagascar

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Madama Europa.

Italian singer. *See under* her brother Rossi, Salamone.

Madan, Martin

(*b* Hertingfordbury, Herts., 1725; *d* Epsom, 2 May 1790). English writer and composer. He was the son of Colonel Martin Madan (1700–56), MP and equerry to Frederick, Prince of Wales; he was also a cousin of the poet William Cowper. He was educated at Westminster School and Christ Church, Oxford (BA, 1746): to his father's annoyance, he 'fiddled and shot partridges' at Oxford. Called to the Bar in 1748, he led a dissolute life until he was converted in 1750 by hearing John Wesley preach. Under the influence of Selina, Countess of Huntingdon, he later joined the Calvinistic branch of the Methodist/Evangelical movement, and was ordained a deacon of the Church of England in 1758 and a priest in 1759. He acquired a reputation as a preacher, 'itinerating' round the country as late as 1768.

However, he soon began his life's work of charity, dedicating his gifts as well as his considerable wealth (he had inherited a fortune from his father). Already a governor of the Foundling Hospital, in 1759 he offered to serve without stipend as chaplain to the newly founded Lock Hospital for venereal patients. The offer was eagerly accepted, and he financed the building of a new chapel, completed in 1762. In 1760 he had compiled and published *A Collection of Psalms and Hymns*, which is regarded as the first comprehensive hymnbook of the Anglican Evangelicals. It was largely based on George Whitefield's *Hymns for Social Worship* (1753), and included hymns of a kind not then accepted for general Anglican use: of 171 in the first edition, 89 are by Charles Wesley and 44 by Isaac Watts. The book was soon adopted for use in the hospital chapel. It ran to 13 editions, the last in 1794, and was superseded at the hospital only in 1803.

In about 1762 Madan turned his attention to the music, issuing 12-page booklets which were eventually gathered into *A Collection of Psalm and Hymn Tunes: to be had at the Lock Hospital* (in successive editions, *c*1766, 1769, 1792, the last completed by Charles Lockhart). All but three of its texts came from Madan's hymnbook. This too was widely adopted and became known as the 'Lock Hospital Collection'. It was reprinted at Boston, Massachusetts, in 1809, and was enormously influential on Anglo-Saxon church music in general. Madan gave the profits of both his books to the hospital.

The tunes were mostly original, and broke new ground by their style and character. Most are duets for equal voices with continuo, in the fashionable *galant* taste, with trills and other graces and much dynamic variation. They even include examples by Italian opera composers such as Giardini and Alessandri, as well as nine theatrical specimens by Burney, but the largest number (45) are by Madan himself. The hospital patients were hardly capable of forming a choir: they were housed in hidden galleries in the chapel, where they listened in silence. But with the help of the chapel organist, Lockhart, Madan was able to persuade the fashionable

congregations to sing this music, and even to attend weekly practices. He also instituted an annual oratorio performance in the chapel.

He was involved in more than one controversy. In a work called *Thelyphthora; or, A Treatise on Female Ruin* (London, 1780), he advocated polygamy as a solution to the appalling social conditions that made the Lock Hospital necessary. The resulting outcry led to his abrupt retirement from his duties at the hospital, though he remained nominally chaplain until his death. His book had much influence on Samuel Wesley.

Madan was a skilful composer, and published *Six Sonatas for a German Flute & Violin or two Violins* (London, *c*1780) and *A Sonata for Harpsichord or Pianoforte* (London, *c*1785). The elegant artificiality of his hymn tunes seems strangely unsuited to the passionate fervour of many of the texts. His basses are static, his harmonies conventional; yet the melodies undeniably have a touch of genius. They clearly filled a need of the time, for many of them were reprinted in hundreds of tune books in Britain and the USA. The compilers of four American collections between 1793 and 1807 actually coupled Madan's name with Handel's as a model for composers of sacred music. The most enduring tune was 'Hotham', still widely used for Wesley's *Jesu, lover of my soul*; other hugely successful tunes were 'Leeds' and 'Denbigh'. The more extended 'Denmark' (*Before Jehovah's awful throne*) remained a standard 'set piece' for several generations, and was by far the most popular through-composed composition printed in America before 1811.

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NICHOLAS TEMPERLEY

Madar [madal, mandar, mandal, mardal, mādal, madal].

Double-headed drum, with baked clay body and laced skin heads, found among Austro-Asiatic and Dravidian Ādivāsī groups as well as non-Ādivāsī musicians throughout East-Central India, including the states of Orissa, southern Bihar, Madhya Pradesh, West Bengal and eastern Uttar Pradesh.

The size and shape of the *madar* vary depending on the group and geographic area. The two most common shapes are barrel-shaped and conical (straight or slightly waisted). In both the right-hand head is smaller, and higher in pitch, than the left.

The hollow shell of the *madar* is a thin wall of baked clay whitewashed with white clay or slaked lime. For added strength cowhide lacings about 2 mm wide are pasted around the shell in close parallel bands. Monkey hide is preferred for the right head, but has become scarce so that goatskin may be substituted for it. The left head is usually made of calfhide. The skins are held in place by plaited straw hoops and a strip of skin about 1 cm wide overlapping the outer edge of each head. The skins and hoops are tied in a close network of lacings which runs the length of the drum. Additional thongs of cowhide running from one head to the other hold the skins permanently at the required tension. The right head is usually treated to within 3 or 4 cm of its edge with many layers of a permanent paste of clay and a grain, typically rice. Each layer is rubbed well with a stone and allowed to dry. The centre of the left head is covered 1–4 cm from its edge with several, more temporary, layers of the same paste, applied with the hand, without rubbing, and allowed to dry. The left head is decorated with painted geometric designs, and the entire drum is often wrapped in a colourful cloth.

Although the *madar* is primarily associated with Ādivāsī groups, its shell is made by members of the Kumhār (potter) caste and its heads made and attached by members of one of the area's leather-working castes (such as the Mūcī, Ghasī Mahali, Turi or Gorāit). The player, usually a man, holds the drum horizontally before him, slung around his neck by a leather or cotton cord. For many Ādivāsī groups the drum's presence is essential at the village dancing-ground. *Madar* players dance as they play, swinging the drum in front of them, turning with it, and bending forward to lower it nearly to the ground. In Orissa and some parts of West Bengal the drum is also part of the percussion ensemble which accompanies the *chau* (*cho*) dance-drama and the *nacini* dance. *Madar* rhythmic patterns and strokes are vocalized in syllables which vary from village to village and from drummer to drummer.

The *jaspuria madar* is the principal drum of many communities of musicians in southern Bihar. Its barrel-shaped, or cylindro-barrel-shaped, shell can range from 60 to 118 cm in length (on average about 70 cm). Half the instrument, from the right head to the centre, is roughly cylindrical or slightly conical, but from the centre the shell widens to a bulge at approximately three-quarters the distance from the right head, and then narrows slightly towards the left head. Both heads of the *jaspuria madar* are flush with the outer rims of their hoops. Typically, both heads are left undecorated.

The *jaspuria madar* is traditionally associated with the Ghasī caste of leather-workers, who play it, make it and claim to have invented it. In the past they reserved the drum for accompanying *janāni jhumar* ('women's *jhumar*') – group singing and dancing during the monsoon season – using other drums such as the *dholkī* in other seasons. In the last 30 or 40 years the *madar* has been taken up by players of high-status castes and has

become the principal drum throughout the year to accompany staged solo singing and most genres of dancing.

The straight or slightly waisted conical types of *madar* are more common throughout the east-central Ādivāsī belt than are the barrel-shaped. Approximately half the drum, from the right head to the centre, is cylindrical or even narrows slightly to a shallow waist. From the centre the shell expands conically towards the left head. Because of its shape, the outer lacings do not touch the drum's body, giving it the illusion of a strict conical shape. The rim around the right head is built up with bamboo strips, so that the head is recessed by 2 or 3 cm from the drum's outer edge.

In southern Bihar this type, of variable size, is associated with different Ādivāsī groups who know it by various names of which the most widespread are the *khel* and the *dumang*. The Uraon *khel* is the largest of these drums, ranging from 60 to 85 cm in length (usually about 60 cm); the right head is 25 cm in diameter, the left 35 cm. It is the most popular drum among the Uraon people, who use it for group singing and in the *jadur*, *karam* and *jātra* communal dances.

The Mundā people of southern Bihar use two *madar*-type drums of different sizes, both called *dumang* in Mundāri; one is about 35 cm long, and the other, perhaps more common, about 50 to 66 cm. Local non-Ādivāsī musicians refer to the smaller as *jhālda madar* and the larger as *mūcī madar*. The heads are attached and treated in the same manner as those of the *jaspuria madar*, but the paste covers a larger area of the right head. During the first few decades of the 20th century the *dumang* was the most important drum in the percussion ensemble that accompanied Mundāri processions and communal dancing and singing in the village dancing-ground. The full ensemble consisted of *dumang* players (the lead drummers), with the instruments *nagara* (kettledrum), *rabaga* (double-headed drum), perhaps some *dulki* (double-headed drum) and *cua* or *manjīrā* (cup cymbals). The *dulki* has gradually replaced the *dumang* as the lead drum in the dancing-ground. The *dumang*, however, still holds a position of honour in Mundā processions, rituals, festivals and in song texts, where it is often paired with the *dulki* and sometimes with the *rabaga*.

See also India, §IX, 2.

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CAROL M. BABIRACKI/R

Madarász, Iván

(*b* Budapest, 10 Feb 1949). Hungarian composer. He studied composition at the Franz Liszt Academy of Music in Budapest with Endre Szervánszky. From 1974 to 1980 he taught at the academy's teacher training college in Pécs. In 1976 he joined the staff at the Béla Bartók Conservatory, and in 1980 became a teacher of music theory at the Liszt Academy in Budapest. His two one-act operas, *A nö meg az ördög* ('The Woman and the Devil', 1972) and *Lót* (1984), were commissioned by Hungarian Television. In 1992 he received the Erkel Prize for composition. Madarász's works do not adhere to any clearly definable stylistic trend, though the influences of electronic sounds, as in *Hímzett hangok* ('Embroidered Tones', 1989), and aleatory techniques, as in *Tabulatúra* (1996), are evident. In his opera *Lót* he employs the repetitive technique of minimalism, using it to diverge from traditional dramatic concepts: instead of musical development shadowing the dramatic narrative, the opera is made up of frozen musical moments.

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ANNA DALOS

Madden, Henri.

See Madin, Henri.

Maddison [née Tindal], (Katherine Mary) Adela

(*b* 15 Dec 1866; *d* Ealing, 12 June 1929). Irish composer. A friend and pupil of Fauré, she moved to Paris from London in the late 1890s, and gave concerts of her works and musical parties, moving in circles which included Debussy, Delius and the Princesse de Polignac. She spent several years in Germany and her large-scale opera *Der Talisman* was performed to enthusiastic reviews at the Leipzig Stadttheater in 1910. After returning to England during World War I, she became involved with Rutland Boughton's Glastonbury Festivals, writing incidental music for Miles Malleson's play *Paddly Pools* and a Celtic ballet *The Children of Lir*, which was performed at London's Old Vic (1920). The publication of her Twelve Songs (1895) marks the appearance of Maddison's individual voice with its careful use of dissonance and occasionally unconventional vocal lines. The texts she chose to set for her vocal works, from A.C. Swinburne to Chinese, Indian and Irish poetry in translation, mirror many fashionable turn-of-the-century concerns. Her piano quintet (1916) is a fluent and expressive work, demonstrating her control of structure and inventive melodic writing. Her unpublished music appears not to have survived.

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Inst: Brer Rabbit Polka, pf (1882); Diana Waltz, pf (1888); Berceuse, vn, pf (1898);

Romance, vn, pf (1898); Irische Ballade, orch, 1909; Pf Qnt, 1916 (1925)

Vocal (1v, pf, unless otherwise stated: For a Day and a Night (A.C. Swinburne) (1888); 2 mélodies (Sully Prudhomme [R.F.A. Prudhomme], F.E.J. Coppée) (1893); 12 songs, opp.9–10 (E.W. Wheeler, Swinburne, D.G. Rossetti, A. Tennyson, P.B. Shelley, H. Heine) (1895); Soleils couchant (P. Verlaine), (female vv)/(S, A), pf (c1896); 6 mélodies (1897); 2 mélodies (A. Samain) (1900); 3 mélodies sur des poésies de Goethe (1901); 3 mélodies (E. Harancourt) (1915); National Hymn for India (K.N. Das Gupta) (1917); If you would have it so (R. Tagore) (1919); Tears (Wang Sen-ju) (1924); other songs

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SOPHIE FULLER

Madeira [née Browning], Jean

(*b* Centralia, IL, 14 Nov 1918; *d* Providence, RI, 10 July 1972). American contralto. She studied at the Juilliard School of Music and under the name Jean Browning made her début in 1943 at the Chautauqua Summer Opera as Nancy (*Martha*). In 1947 she was chosen by Menotti to alternate with Marie Powers in the European tour of *The Medium*. She joined the Metropolitan in 1948, making her début as the First Norn. From 1955 she sang mostly in Europe: she appeared as Clytemnestra, one of her greatest roles, at Salzburg (1956), as Carmen at Vienna and Aix-en-Provence and as Erda at Covent Garden, Bayreuth and Munich. She created Circe in Dallapiccola's *Ulisse* (1968, Berlin) and continued to sing until 1971. She had a rich, dark voice and was a compelling figure on the stage. Her arresting Erda can be heard on Solti's recording of *Das Rheingold*, and her vividly characterized Clytemnestra on Böhm's *Elektra*.

HAROLD ROSENTHAL/ALAN BLYTH

Madelka, Simon Bar Jona [Barjona, Bar Jona, Bariona, Simon]

(*b* Oppeln [now Opole]; *d* Pilsen [now Plzeň], 1597–9). Silesian composer, active in Bohemia. He had to leave Oppeln in 1575 because of his Counter-Reformation sympathies and settled in Pilsen. There he joined the butchers' guild and was elected a town councillor in 1578 and master butcher in 1580. He published *Canticum Beatissimae Virginis Mariae* (Prague, 1581, inc.), which contains eight four-part *Magnificat* settings and a setting of Psalm xx, *Exaltare Domine*, and *Septem psalmi poenitentiales* (Altdorf, 1586), for five voices; there are also seven incomplete manuscript motets (in *CS-KL*), six for six voices and one for eight. These works are

imbued with the spirit of the Counter-Reformation, and their style is that of the later Dutch school.

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MIROSŁAW PERZ

Maderna [Grossato], Bruno [Brunetto]

(*b* Venice, 21 April 1920; *d* Darmstadt, 13 Nov 1973). Italian composer and conductor. His influence on the musical life of the mid-20th century made itself felt through a number of important works, through his teaching and through his conducting, which contributed significantly to the wider dissemination of the masterpieces of the European avant garde. Maderna's stylistic devices, original and often distinct from those of such contemporaries as Berio, Boulez, Stockhausen and Nono, include his characteristic use of deterministic precompositional techniques, his own interpretation of the 'open work' concept and the melodic thread which remains perceptible in even the most complex textures.

1. Life.
2. Works.
WORKS
BIBLIOGRAPHY

ROSSANA DALMONTE

Maderna, Bruno

1. Life.

Many details of his early years are still unclear. His mother was Caroline Maderna, his father almost certainly Umberto Grossato, although paternity was never formally acknowledged. After the death of his mother, documentation refers to him as Bruno (or Brunetto) Grossato, and he was brought up in S Anna di Chioggia, a small village near Venice. Soon recognized for his precocious musical gifts, he learnt to play a number of instruments including the violin, on which he was encouraged to perform in the local bar and dance hall run by the family. In 1930 Grossato further exploited his talents as the principal attraction of the Happy Grossato Company band, which played song arrangements in hotels, variety shows and cabarets. Yet, just two years later, the young Maderna conducted a concert of 19th-century operatic repertory with the orchestra of La Scala. Between September 1932 and December 1935 he went on to conduct in

Milan, Trieste, Venice, Padua and Verona to great acclaim. His progress came to the notice of the fascist authorities in 1933; as soon as they discovered that Grossato was not Maderna's legal parent, he was placed under the tutelage of a musician from La Fenice and exhibited as a child prodigy to the glory of the regime.

This stressful existence came to an end when Irma Manfredi, a fashionable dressmaker in Verona, intervened and arranged for Maderna to live in her house. He was provided with a sound, broad-based education from private tutors, the composer Arrigo Pedrollo giving him music lessons, although he failed the intermediate course at the Milan Conservatory in 1937. The final break with his childhood surroundings came when he went to stay in Rome, thanks partly to Vatican intervention in the form of a letter from Cardinal Montini, the future Pope Paul VI. In 1940 he graduated in composition at Rome Conservatory under the guidance of Alessandro Bustini, who also taught Petrassi, Turchi and Giulini.

Despite the upheavals of his youth, Maderna reached adulthood without lasting damage. From his early writings and from the testimony of those who met him at this time we gain a picture of a level-headed young man who was aware of his own limitations, and who saw through all the publicity that had surrounded him. He was a keen student at G.F. Malipiero's advanced international course for composers in Venice (1941–2), subsequently acknowledging his great debt to Malipiero both as a teacher and as the man who imparted to him his great love of early music, especially Venetian, borne witness by his many transcriptions and by profound echoes within his own music. In 1941 he also studied conducting with Guarnieri at the Accademia Musicale Chigiana, Siena, for which he proved exceptionally gifted; he later attended Scherchen's international course in Venice in 1948.

Maderna's musical career was interrupted by the war. He served in the army from 1942 to 1943, and in February 1945 he joined the partisans. When hostilities ceased, he was faced with all the difficulties of pursuing his work in a war-stricken country; and it was at this time that his friendship with Malipiero proved to be most valuable, the elder composer putting his name forward for the post of teacher of *solfeggio* at the Venice Conservatory, which he held, on and off, until 1952. It was during these years that he met Nono, who was to became a lifelong friend. Malipiero also introduced him to the publisher Ricordi, for whom, between 1947 and 1949, Maderna transcribed a number of Vivaldi's concertos; and it was probably at Malipiero's behest that Maderna's *Serenata* for 11 instruments was performed at the first postwar Venice Biennale in 1946. None of this work, however, was sufficiently well paid for the needs of a newly married man (he married his first wife, Raffaella Tartaglia, in February 1946) who had been accustomed to a life of ease. In order to supplement his income he turned his hand to composing music for radio plays and mediocre films, along with dance music and other pieces written to order.

At the end of the 1940s Maderna's career took a decisive new direction. Probably on the suggestion of Scherchen, he made his first contact with the Darmstadt summer courses that were to play such an important part in his artistic and personal development, and where, from 1949 on, his

compositions were frequently performed. Many details of his activity there as teacher, conductor and administrator emerge from his voluminous correspondence with Wolfgang Steinecke, Darmstadt's founder and animating spirit. It was there that he discovered the true nature of his vocation, striking up productive friendships with the composers most actively involved in the Neue Musik, in particular with Nono, and working with the performers to whom so many of his pieces were dedicated: the Kontarsky brothers, Lothar Faber, Severino Gazzelloni, Han de Vries, Christiane Edinger, Theo Olof and Aldo Bennici as well as the stage director Harro Dicks, whose influence can be detected in the dramaturgy of his music-theatre works. It was at Darmstadt, too, that he met Beate Christine Köpnick, whom he lived with from 1950 (but did not marry until 1972), and who bore him three children.

During the 1950s Maderna worked for long periods in Milan with a group of intellectuals and musicians (Luigi Rognoni, Luigi Pestalozza and Roberto Leydi among the former; among the latter Berio, Cathy Berberian and Manzoni) whose aim was to rejuvenate the Italian musical scene through powerful new initiatives. These included the founding of the Studio di Fonologia Musicale of the RAI in 1955 – which provided both Maderna and Berio with the experimental facilities they needed for the development of their electronic techniques – and the activities connected with Incontri Musicali: a periodical (overseen by Berio), an ensemble (founded and directed by Maderna), a series of talks, and an introductory course on 12-note composition which Maderna gave at the Milan Conservatory in 1957 and 1958.

In spite of these heavy commitments in Darmstadt and Milan, Maderna continued to compose and conduct. Indeed he was increasingly in demand as a conductor during the 1960s, and to critics and audiences alike became far better known as a conductor than as a composer. At first he acquired a reputation as a thoughtful exponent of contemporary music, especially that of the Second Viennese School and the Darmstadt group of composers; later he broadened his repertory to include the main 20th-century classics and the Austro-German symphonic composers, as well as operas by Mozart and Debussy; his performances of Mahler broke new ground. Maderna's pleasure in sharing his experiences as a composer led, too, to his quickly becoming a figure of enormous significance to many Italian composers not much his junior; Nono, Clementi, Donatoni and others have acknowledged the decisive influence he exerted on various aspects of their early composing careers. Performers in the various contemporary music ensembles and the symphony orchestras with which he spent most time, including those of The Hague, the BBC, New York, Chicago and Milan Radio (where he was permanent conductor in his last years), recall his authoritative handling of contemporary music. Although he was an inspiring teacher, his rich talents in this field were exploited all too rarely, notable exceptions being the courses he gave in composition and conducting at the Dartington Summer School between 1960 and 1962, at the Salzburg Mozarteum from 1967 to 1970, and at Tanglewood and the Juilliard in 1971 and 1972. In 1972 he was awarded the Italia prize for his radio score *Ages*, and in 1974, posthumously, the City of Bonn Beethoven Prize for *Aura*. On his premature death in Darmstadt, he was buried there with civic honours.

2. Works.

The style of Maderna's earliest compositions after he left Rome was clearly influenced by his period of study with Malipiero. Pieces written at this time, such as the *Introduzione e passacaglia: 'Lauda Sion Salvatorem'* (a hitherto unpublished piece which Maderna included in all the lists of his works), demonstrate how he was learning to apply ancient techniques in a thoroughly 20th-century manner, preferring essential clearcut design to the colours of late Romanticism. In his works of the 1940s the contrapuntal technique he had learned from Bustini was enriched by a study of the pre-19th century Italian instrumental masters; while not imitating the mechanistic character of early Hindemith and some Stravinsky, they are nevertheless part of the neo-classicism then in vogue in Italy. At the same time, Maderna was absorbing 12-note technique, though in a very personal manner in 1942. He had already conducted Webern's Variations op.30 and was familiarizing himself with dodecaphonic pieces by Dallapiccola, Riccardo Malipiero and Togni. In 1948 he wrote his first serial work, *Liriche greche*, which was published by Ars Viva, probably through the intervention of Scherchen.

Over the next five years, up to *Quattro lettere: Kranichsteiner Kammerkantate*, he composed a number of pieces in which the procedures of the Second Viennese School are developed with considerable freedom and fantasy, the strictness of the transformational operations co-existing with unexpected evocations of a much older *melos*, for example in the quotation of the Epitaph of Seikilos, one of the few surviving examples of ancient Greek music, in *Composizione no.2* (1950), or the use of folktunes in the *Composizione in tre tempi* (1954). The dramatic tensions so created sit side by side with Maderna's evident desire to impose a logical, mathematical ordering of materials; and the second *Serenata* and the String Quartet of 1955 offer perhaps the clearest instances of his constructional side, evidence of which is provided by the enormous quantities of preparatory work which exist, especially for compositions up to the mid-1960s, in the form of diagrams, tables of series, number matrices, patterns for the distribution of timbre and dynamics, plans for the ordered unfolding of 'sound events' and, in particular, 'magic squares'. However, such techniques, many of which he learnt at Darmstadt, never fitted into a single 'system' of thought. For Maderna, contradiction was a necessary and productive part of a composer's make-up: 'I grow more and more aware that one must not be consistent in one's life, particularly if one is a composer or an artist; I think one should at all costs avoid being too consistent' (Baroni and Dalmonte, 1985). This dialectic of rigour and fancy set him apart from his avant-garde colleagues; yet, in retrospect, it is what constitutes his essential modernity.

Much of Maderna's music demonstrates an audacious experimentation with novel sound formations. His tape pieces are notable in this regard; even more so are the compositions in which live and recorded sound are combined, for instance *Musica su due dimensioni* (the first of its kind) and the Oboe Concerto no.1. These works also exhibit a form of controlled aleatorism, in which the precise coordination of musical fragments is left unspecified in the score, the conductor (who would originally have been

Maderna himself) being left to determine their exact sequence and timing. In the works that followed the performer is given increasing discretion, particularly after *Aulodia per Lothar* (1965). From the point-of-view of overall construction, Maderna came to view the 'work' more as an assemblage of sections or passages, each of which is to some extent independent of the whole. The great *Hyperion* cycle (1962–9), in its numerous concert and stage versions, exemplifies his approach. The earliest version – described as a *lirica in forma di spettacolo* and first directed by Virginio Puecher at the Venice Biennale in 1964 – consists of the tape pieces *Le rire* and *Dimensioni II*, three sections of *Dimensioni III* for flute and orchestra and the first part of *Aria* for soprano, flute and orchestra to words by Hölderlin. The subject matter of the pieces here is the dramatic relation between the 'poet', representing the noblest part of the individual, embodied in the sound of the flute and Hölderlin's words, and the 'machine', representing the emasculatory violence of the masses. Maderna later added the orchestral sections *Entropia II* and *Stele per Diotima*, and, for the Berlin performance in 1969 under the title *Suite aus der Oper 'Hyperion'*, two further choral sections, one orchestral and the musette solos. Nearly all the different parts can be performed as independent concert pieces, or combined with other works for the stage, a course taken by Maderna himself when in 1968 in Bologna they were put on with Belli's *Orfeo dolente* and in Brussels with H. Claus's *I morituri*. In the late *Ausstrahlung* and *Satyricon*, interchangeability becomes an essential principle, with the component sections of the two scores published as separate items. Perhaps the most extreme of his 'open form' works is the *Serenata per un satellite* (1969), in which a single page contains precisely notated parts, but with the instruction that the performers should play 'what they can, together or separately or in groups, improvising with the notes that are set down'.

In spite of Maderna's changing working procedures and formal preoccupations, a common thread that links the stages of his career is the expansive singing quality of his writing for solo instruments: for flute in the concerto of 1954, and as the protagonist of *Don Perlimplin* (1962) and *Hyperion*; for violin in the concerto of 1969, in *Widmung* (1967) and *Pièce pour Ivry* (1971); and for viola in *Viola* (1971); and particularly for the oboe in three concertos (1962, 1967, 1973), *Aulodia per Lothar* (1965) and *Solo* (1971). Another notable feature, especially, though not solely, of the late large-scale works, concerns his techniques of orchestral writing. In works such as *Quadrivium* (1969), *Aura* (1972) and *Biogramma* (1972) the instruments are divided into groups – each in effect a small orchestra – in the manner of Stockhausen's *Gruppen*, but with totally different aims and results. Maderna's concern is not with the interference that occurs at the meeting of different sound-sources, but with the balance that may be achieved between contrasting timbral and textural blocks, an effect which recalls Venetian polychoral music of the 16th and early 17th centuries. The sound-space of *Aura*, in particular, is criss-crossed by magnetic forces and sudden flashes; in the programme note to its first performance Maderna comments that 'the title refers to the radiations of all possible consequences which emanate from a central musical object'. In these complex works, the discrete margin of controlled indeterminacy which Maderna gives is put fully at the service of his exquisitely judged oscillating sound images, whether blurred murmurings of freely repeated muted string

fragments, or a subdued percussion radiance combined with woodwind trills, or myriad further subtleties of articulation and dynamic.

Maderna was concerned perhaps above all with musical communication. There was no clearer indication of this than his deep commitment to the theatre in various forms. He conducted Monteverdi's *Orfeo* in his own edition, and *L'incoronazione di Poppea*; he wrote a number of radiophonic works, which he referred to as 'theatre of the ears', including *Don Perlimplin*, *Il mio cuore è nel sud*, *Ritratto di Erasmo* and *Ages*; and *Hyperion* was, at least initially, a 'poem in dramatic form'. With the *Venetian Journal* and particularly with the opera *Satyricon*, Maderna once and for all severed his links with a Darmstadt poetic. An extensive use of quotation takes precedence over structural principles in both works; and in the latter the unifying force of a plot is annulled by the employment of several open-ended narrative strands. In this final example of Maderna's deep desire for communicability, the ivory tower is abandoned for what he considered to be nothing less than a 'political act'.

Maderna, Bruno

WORKS

stage

Das eiserne Zeitalten (ballet), 1952–3, inc.

Il moschettiere fantasma (film score, dir. Calandri, W. French), 1952

Macbeth (ballet, A.A. Milloss, after W. Shakespeare), 6 Sept 1962, inc

Hyperion (lirica in forma di spettacolo, Maderna, V. Puecher, after F. Hölderlin, phonemes by H.G. Helms), Venice, Fenice, 6 Oct 1964; rev. as Hyperion en het geweld (W.H. Auden, García Lorca, Hölderlin), Brussels, Monnaie, 17 May 1968; rev. as Hyperion-Orfeo dolente, Bologna, Palazzo Bentivoglio, 18 July 1968; concert excerpts: Dimensioni III, fl, orch, 1963; Aria da 'Hyperion' (Hölderlin), S, fl, orch, 1964; Hyperion = Dimensioni III + Aria da 'Hyperion'; Hyperion II = Hyperion + Cadenze; derived works: Dimensioni no.2; La rire; Entropia I, II, III; Dimensioni IV = Dimensioni III + Stele per Diotima; Hyperion III = Hyperion + Stele per Diotima; Gesti, chorus, orch, 1969; Suite, chorus, orch, 1969

Von A bis Z (incid music, R. Rass), tape, Darmstadt, 1969

Satyricon (op, Maderna, I. Strasfogel, after Petronius), Scheveningen, 16 March 1973

See also radio and tv scores [Don Perlimplin], below

orchestral

Introduzione e passacaglia 'Lauda sion salvatorem', 1942

Piano Concerto, before 1946

Concerto, 2 pf, insts, 1948

Composizione no.1, 1948–9; no.2, 1950

Improvvisazione no.1, 1951–2; no.2, 1953

Composizione in tre tempi, 1954

Flute Concerto, 1954

Divertimento, 1957: 1st movt, 'Dark Rapture Crawl'; rest by Berio

Piano Concerto, 1959

Oboe Concerto no.1, 1962

Entropia I, 1963 [from dramatic work Hyperion]

Entropia II, 1963 [from Hyperion]

Dimensioni III, fl, orch, 1963–4 [from Hyperion, incl. Entropia I, II]

Stele per Diotima, 1965 [from Hyperion]

Dimensioni IV, fl, pic, a fl, b fl, chbr orch, 1964 [from Hyperion, incl. Dimensioni III, Stele per Diotima]

Amanda (Serenata VI), chbr orch, 1966

Oboe Concerto no.2, 1967

Entropia III, 1968–9 [from Hyperion]

Quadrivium, 4 perc, 4 groups, 1969

Violin Concerto, 1969

Grande aulodia, fl, ob, orch, 1970

Juilliard Serenade (Tempo libero II), small orch, tape, 1970–1

Aura, 1972

Biogramma, 1972

Giardino religioso, small orch, 1972

Oboe Concerto no.3, 1973

vocal

Alba (V. Cardarelli), A, str orch, 1937–40

Requiem, SATB, chorus, orch, before 1946, inc., lost

Liriche su Verlaine, S, pf, 1946–7

Tre liriche greche (Ibykos, Melanippides, anon.), S, chorus, insts, 1948

Studi per 'Il processo' di Kafka, S, spkr, orch, 1950

Quattro lettere (B. Frittaion, anon., F. Kafka, A. Gramsci), chbr cant., S, B, chbr orch, 1953

Aria da 'Hyperion' (F. Hölderlin), S, fl, orch, 1964 [from Hyperion]

Hyperion, S, fl, orch, 1964 [from Hyperion, incl. Dimensioni III, Aria da Hyperion]

Hyperion II, S, fl, orch, 1965–6 [from Hyperion, incl. Dimensioni III, Aria da Hyperion, Cadenza, fl]

Hyperion III, S, fl, orch, 1965–6 [from Hyperion, incl. concert work Hyperion, Stele per Diotima]

Gesti (Hölderlin), chorus, orch, 1969 [from Hyperion]

Suite (W.H. Auden, F. García Lorca, Hölderlin), 2 fl, ob/ob d'amore, S, chorus, orch, 1969 [from Hyperion]: Klage, Message, Psalm, Schicksalslied

Ausstrahlung (anon.), female v, fl, ob, orch, tape, 1971

All the World's a Stage (Shakespeare), chorus, 1972 [incl. in radio score Ages]

Venetian Journal (J. Levy, after J. Boswell), T, small orch, tape, 1972

chamber and instrumental

Serenata, 11 insts; String Quartet; other pieces; all before 1946

Fantasia e fuga, 2 pf, 1949

Musica su due dimensioni (Dimensioni no.1), fl, cymbals, tape, 1952; rev., fl, tape, 1958; finalized 1963

Divertimento in due tempi, fl, pf, 1953

Serenata, 11 insts, 1954; rev. as Serenata no.2, 1957

Str Qt, 2 movts, 1955

Serenata IV, fl, insts, tape, 1961

Honeyrêves, fl, pf, 1962

Per Caterina, vn, pf, 1963

Cadenze, fl, 1965 [incl. in Hyperion II, 1965–6]

Aulodia per Lothar, ob d'amore, gui ad lib, 1965

Widmung, vn, 1967

Serenata für Claudia, vn, cemb, 1968

Serenata per un satellite, ens, 1969

Dialodia, 2 fl/rec/ob, 1971

Pièce pour Ivry, vn, 1971

Solo, ob + ob d'amore + eng hn + musette, 1971

Viola (Viola d'amore), va/va d'amore, 1971

Y después, gui, 1971

Ständchen für Tini, vn, va, 1972

tape

Ritratto di città, 1954, collab. L. Berio and R. Leydi

Sequenze e strutture, 1954

Notturno, 1956

Syntaxis, 1957

Continuo, 1958

Dimensioni no.2 ('Invenzione su una voce') (phonemes by Helms), 1960 [from Hyperion]

Serenata III, 1961

Le rire, 1962

Tempo libero I, 1970: see stage [Von A bis Z]; radio and tv scores [Ages]

radio and tv scores

Il mio cuore è nel sud (radio play, G. Patroni Griffi), RAI, 1950

L'augellin Belverde (radio play, after C. Gozzi), 1958

L'altro mondo, ovvero Gli stati e imperi della luna (radio play, A. Brissoni, after J. Swift: *Gulliver's Travels*), 1959

Amor di violino (radio play, E. Carsana), 1959–60

Il cavallo di Troia (radio musical, 2, G. Da Venezia and U. Liberatore), 1960

Macbeth (radio play, W. Shakespeare), 1960

Il puff (radio play, E. Scribe), 1960

Don Perlimplin (radio op, Maderna, after F. García Lorca), 1961; RAI, 12 Aug 1962

Ritratto di Erasmo (radio play, Maderna), RAI, 1969

Ages (radio play, W. Shakespeare, G. Pressburger), 1972

Other incid music for which scenes and frags. survive, incl. Giulio Cesare (radio score, Shakespeare), 1959, I padri nemici (TV score), 1956, Medea (TV score), 1957, Yerma (radio score, García Lorca)

film scores

directors' names in parentheses

Sangue a Ca' Foscari (M. Calandri), 1946; I misteri di Venezia (I. Ferronetti), 1950; Le due verità (A. Leonviola), 1951; Il moschettiere fantasma (Calandri, W. French), 1952; Il fabbro del convento (A. Leonviola), 1953; Noi cannibali (Leonviola), 1953; Opinione pubblica (M. Corgnati), 1954; La morte ha fatto l'uovo (G. Questi), 1968

editions

A. Vivaldi: Concs. RV118, 120, 179, 186, 231, 352 (Milan, 1947–9)

M. Ziani: Il sepolcro, orat, before 1957, unpubd

G. Carissimi: Historia divitis, Diluvium universale, orat, before 1958, lost

C. Monteverdi: Orfeo (Milan, 1967)

L. da Viadana: Le sinfonie: 'La venexiana', 'La veronese', 'La Romana', 'La mantovana', chbr orch (Milan, 1967)

D. Belli: Orfeo dolente (Milan, 1968)

A. Vivaldi: Beatus vir (Milan, 1969)

G.B. Pergolesi: Orfeo, cant. (Zürich, 1977)

G.B. Pergolesi: Palestrina-Konzert (Concertino no.3) (Zürich, 1977)

transcriptions and arrangements

O. Vecchi: Amfipernaso (Darmstadt, 1952), lost

G. Legrenzi: La Basadonna, chbr orch (Zürich, 1953)

G. Frescobaldi: Tre Pezzi, chbr orch (Zürich, 1954)

G. Gabrieli: In ecclesiis, large orch (Milan, 1966)

Josquin Des Prez: Magnificat quarti toni, chorus, 3 groups of insts (Milan, 1967)

F. Schubert: Cinque danze, orch (Milan, 1968)

Music of Gaiety, chbr orch (Ricordi, 1969) [arr. of 5 pieces from Fitzwilliam Virginal Book]

Ottavino Petrucci's Odhecaton, small orch (Zürich, *c*1950) [incl. works by Josquin, Compère, Okeghem and others]

MSS in *CH-Bps*

Principal publishers: Ricordi, Salabert, Schott, Suvini Zerboni

For more detailed list see Baroni and Dalmonte, 1985

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E. Thomas: 'Zum Tod des Komponisten und Dirigent',*NZM*, Jg.134 (1973), 820–21

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Madetoja, Leevi (Antti)

(*b* Oulu, 17 Feb 1887; *d* Helsinki, 6 Oct 1947). Finnish composer. He matriculated in Oulu in 1906 and then studied in Helsinki at the university (MA 1910) and at the music institute under Sibelius (1906–10); his studies were continued with d'Indy in Paris (1910–11), with Fuchs in Vienna, and in Berlin (1911–12). He conducted the orchestra of the Helsinki Philharmonic Society (1912–14) and the orchestra of Viipuri (1914–16), where he was also director of the orchestra school. In Helsinki he taught at the music institute (later academy) (1916–39) and was music critic of the *Helsingin sanomat* (1916–32). During the 1920s and 30s he spent some time in France. Madetoja was a leading member of the Finnish national Romantic school which followed Sibelius. He made use of the folktunes of Ostrobothnia, dark and heavy melodies tinged by church modes; at the same time he was influenced by contemporary French music. His orchestration was particularly skilful, approaching the clarity and balance of chamber music. In harmony and rhythm his means were more limited. His opera *Pohjalaisia* ('The Ostrobothnians') kept its status as the 'national' opera until the arrival of Joonas Kokkonen's *The Last Temptations* in 1975.

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(selective list)

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Incid music, ovs., suite from each op, shorter orch pieces

vocal and chamber

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*c*30 pf works incl. suite Kuoleman puutarha [The Garden of Death], op.41, 1918–19; Pf Trio, op.1, 1910; Lyric Suite, op.51, vc, pf, 1921–2; *c*20 vn pieces

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HANNU ILARI LAMPILA

Madge, Geoffrey Douglas

(*b* Adelaide, 3 Oct 1941). Australian pianist. He gained his initial musical training at the Elder Conservatorium, University of Adelaide, studying the piano with Clemens Leske. After graduating in 1959 he toured Australia as a member of a piano trio. Leaving for Europe in 1963, Madge became first a student of Géza Anda in Switzerland (1964) and then of Peter Solymos in Hungary (1964). His main energies as a pianist have been devoted to 20th-century repertory. His talents in this sphere were recognized in 1971 when he was appointed associate professor of classical and contemporary keyboard repertory at the Royal Conservatory in The Hague. His propagation of this repertory, both as performer and pedagogue, has been wide-ranging, embracing works by Schoenberg, Ives, Sorabji, Busoni, Xenakis, Boulez, Stockhausen, Krenek, Stefan Wolpe, Barraqué and Bussotti. Madge has also been drawn to the Russian avant gardists and futurists of the 1920s (including Mosolov, Oboumov, Roslavetz, Lourié, Alexandrov and Wyschnegradsky), many of whose works were suppressed

or withdrawn between 1929 and 1989. A notable feature of Madge's activity has been the presentation of cycles of major works or large-scale compositions at international music festivals (for example, Sorabji's *Opus Clavicembalisticum* at the 1982 Holland Festival in Utrecht and Nikolaos Skalkottas's 32 Piano Pieces and 4 Etudes at the 1979 ISCM Festival in Athens). More recently, he has presented Krenek's complete piano sonatas. Madge has also composed various works, including a piano concerto (1979) and various chamber works; a wind quintet by him was performed at the 1966 Adelaide Festival of the Arts.

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ANDREW D. McCREDIE

Madin [?Madden], Henri

(*b* Verdun, 7 Oct 1698; *d* Versailles, 3 Feb 1748). French composer and priest of Irish origin. He worked in the diocese of Verdun, and in 1719 he was *maître de musique* at Meaux Cathedral, returning to Verdun to work at the cathedral in 1726. He became master of the choir school at Tours Cathedral in 1730 and at Rouen Cathedral from 1737 to 1741. On 25 January 1738 he was appointed *sous-maître de musique* of the royal chapel. He was honoured as 'chanoine de St-Quentin' in 1741, but the presentation ceremony was not held until 1746. In 1742 he succeeded Campra as *maître des pages de la chapelle*.

Madin's works include four *a cappella* masses in contrapuntal style and 29 *grands motets*, 25 of which are listed as having been written for the royal chapel. His *récits*, written in the bipartite or tripartite form common at the time, were praised for their melodies and originality; he rarely wrote da capo arias. The motets 'à grand choeur et symphonie' were performed at Versailles until 1792, and *Diligam te Domine* and *Notus in Judea* were popular at the Concert Spirituel until 1762. A royal privilege was given to 'H.M.' in 1740 to publish a book of motets for one or two voices and continuo, but 'H.M.' cannot positively be identified with Madin and the book is lost. Madin also published a theoretical work, *Traité de contrepoint simple ou chant sur le livre* (Paris, 1742).

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<div align="right">VIVIEN LO</div>

Madison.

City in Wisconsin, USA, site of the university of Wisconsin school of music.

Madlseder, Nonnosus [Johannes Baptist]

(*b* Meran [now Merano], 20 June 1730; *d* Andechs, nr Ammersee, 3 April 1797). German composer, choir director and organist. He was a choirboy at the chapel of the royal convent in Hall, and sang in school comedies at the Jesuit Gymnasium there (1743–5); he continued his studies at the monastery of Polling, Bavaria, and at Freising. In 1749 he entered the Benedictine monastery at Andechs and in 1754 was ordained priest. According to his foreword to the offertories op.1, he studied at Andechs with the music director Gregor Schreyer, was the monastery's assistant director of music (1755), organist and director of the *Tafelmusik* (1757), leader of the *Figuralchor* (1760) and singing master (1761–2). In 1763, to encourage his compositional activity, Abbot Meinrad Moosmüller sent him to visit the Italian Opera in Munich. In 1767 he became the music director and leader of the boys' classes at the Andechs monastery. In 1772–4 and 1791–4 he was a priest at the convent of Lilienberg, Munich.

Madlseder was considered an outstanding theoretician and contrapuntist and was highly regarded as a Kapellmeister and organist. His symphony shows Mannheim and Viennese Classical influences. The sacred vocal

works, with their coloratura solo parts and fugal sections, are frequently demanding for the singer. His brother Josef Madlseder (*b* Meran, 12 Aug 1740; *d* Salzburg, Jan 1806) was a bass singer and *Kammervirtuos* at Passau, and from 1803 a member of the choir at Salzburg Cathedral. He is possibly the composer of a German Mass (in *A-Sd*).

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AUGUST SCHARNAGL/ROBERT MÜNSTER

Madness.

English pop group. Formed in 1979, the original line-up consisted of Suggs (Graham McPherson; *b* Hastings, 13 Jan 1961; vocals), Mike Barson (*b* London, 21 May 1958; keyboards), Chrissie Boy (Chris Forman; *b* London, 8 Aug 1958; electric guitar), Kix (Lee Thompson; *b* London, 5 Oct 1957; saxophone), Bedders (Mark Bedford; *b* London, 24 Aug 1961; bass guitar), Woody (Dan Woodgate; *b* London; 19 Oct 1960; drums) and Chas Smash (Cathal Smyth; *b* 14 Jan 1959; trumpet and vocals).

After the band's first single, *The Prince* (2-Tone, 1979), they moved to Stiff Records and their early work, such as the single *One Step Beyond* (1979), had a marked ska influence. On more dance- and pop-orientated hits such as *My Girl*, *Baggy Trousers*, *Embarrassment* (all 1980) and *Grey Day* (1981) they developed a mordant lyrical style which articulated a sense of Englishness as skilfully as any Beatles or Kinks record. The album *The*

Rise and Fall (1982) contained what are perhaps their two finest singles, *Our House* and *Tomorrow's just another day*. By this point Madness were the perfect pop package: supreme melodists (their slightly queasy fairground organ melodies were fun and unsettling), at times excellent lyricists, and masters of the emergent field of the pop video, making a dozen or so witty yet macabre promos, the quality of which has rarely been matched. The band split up in 1986 after their eloquent anti-apartheid single *(Waiting) For the Ghost Train*, but a succession of high-profile concert reunions and the massive success of their 1992 compilation, *Divine Madness* (Virgin), demonstrated their continued popularity. For more information see D. Hill: *Designer Boys and Material Girls* (Poole, 1986). In 1999 the band reformed to release *Love Struck*, their 16th UK hit single.

DAVID BUCKLEY

Madonis, Luigi

(*b* Venice, *c*1690; *d* St Petersburg, *c*1770). Italian violinist. He is thought to have been a pupil of Vivaldi in Venice, and Quantz praised his playing. In 1725 he was engaged as Konzertmeister to the Italian Peruzzi opera troupe, on tour in Breslau, but he returned to Venice the following year because of the company's financial difficulties. It is likely that Madonis played with the Peruzzi company again at Brussels in 1727; two years later he was with them in Paris, where he also played at the Concert Spirituel in 1729 and 1730. He entered the service of the Venetian ambassador to France in 1731, and in the same year his *XII sonates a violon seul avec la basse* were published in Paris, with a dedication to the Abbé de Pomponne.

Madonis eventually returned to Venice and was invited to join the Russian court orchestra by the Empress Anna's envoy, Johann Hübner. In 1733 he arrived in St Petersburg with several other artists including his brother, Antonio Madonis, a violinist and horn player. Shortly before Anna's death Luigi Madonis left Russia, but returned to declare his allegiance to the infant Tsar Ivan VI in 1740. Subsequently he served under Elizabeth, for whose coronation in 1742 he added a few pieces to Hasse's opera *La clemenza di Tito*. His appointment as Konzertmeister in St Petersburg lasted until early in 1762, when he was replaced by Pietro Peri and Domenico dall'Oglio. Possibly Madonis's resignation was caused by a mental disorder, though he remained an employee of the court until 1767, when he retired with a pension.

Madonis was married twice. His first wife, the singer Gerolama Valsecchi-Madonis, died about 1740; by his second wife, Natalya Petrovna, he had a daughter (Marianna) who married the cellist Giuseppe dall'Oglio, Domenico's brother. Madonis's most important compositions are his 12 'Symphonies', published in St Petersburg in 1738 and dedicated to the Empress Anna. These are in fact suites for violin, cello and continuo; they are rare specimens of Baroque music written in Russia and are among the earliest examples of Russian music printing. According to von Stählin, Madonis also composed two sonatas based on Ukrainian melodies, but these have not survived.

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GEOFFREY NORRIS

Madonna [Ciccone, Madonna Louise Veronica]

(*b* Bay City, MI, 16 Aug 1958). American popular performer, songwriter, producer and actress. The daughter of an engineer at Chrysler, Madonna studied dance in high school and during a brief stay at the University of Michigan. In 1978 she moved to New York, where she worked with Alvin Ailey's dance troupe, played the drums in a band (the Breakfast Club), and sang backup for disco recordings. She collaborated in 1981 with Stephen Bray to write songs that came to the attention of DJ Mark Kamins, who played her tapes and passed them on to Sire Records, which released *Everybody*, her first club hit, in 1982. In 1983 she worked with 'Jellybean' Benitez to produce her first album, *Madonna*, which included the songs *Holiday*, *Lucky Star* and *Borderline*, and which spread her fame into the mainstream. During the 1980s she released a series of songs that reached the top of popular music charts in the USA and Europe.

Madonna attracted unparalleled attention, in part because of her uncanny ability to operate within the new medium of television channels devoted to music videos. She held the public spotlight throughout the 1980s with a series of carefully crafted videos, each of which offered a different facet of an ever-changing persona. Her initial images presented her as a stereotypical 'bad girl', which outraged those who saw her embracing the role of sex object. However, her increasingly self-conscious staging of gender and identity as constructs along with video references to classic films, as in *Material Girl* and *Express Yourself*, soon made her a favourite focus of cultural theorists who regarded her as enacting postmodernist models of subjectivity.

Written with collaborators such as Patrick Leonard, Shep Pettibone, and Babyface, Madonna's songs, like her videos, offer a wide range of genres and personae, although dance grooves remain fundamental to her mode of musical expression. She deploys her distinctive voice to full advantage, whether she is projecting a petulant child-woman (*Like a Virgin*) or delivering mature torch songs (*Take a Bow*). As the course of musical fashion has changed, she has produced fusions with gospel (*Like a Prayer*), rap (*Justify my Love*), romantic rhythm and blues (the album *Bedtime Stories*, 1994), and techno (*Ray of Light*, 1998). She has continually used her access to the media to bring to the mainstream controversial subcultural practices, such as interracial relationships (*Like a Prayer*), ritualized impersonations in gay dance clubs (*Vogue*), or the sado-masochism celebrated in certain queer communities, in her book *Sex* (New York, 1992) and the song *Justify my love*. Some critics decry these projects

as opportunistic; others credit them with challenging and expanding accepted notions of the erotic and gender propriety.

Sire Records produced Madonna's albums in the 1980s, but her dazzling financial success and shrewd business sense allowed her to demand greater artistic autonomy. In 1992 she signed a multi-million-dollar contract with Time-Warner, giving her full control over her own production company, Maverick. Madonna has become one of the most powerful artists and cultural entrepreneurs now working.

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SUSAN MCCLARY

Madre de Deus, Filipe da

(*b* Lisbon, *c*1630; *d* ?Seville, after 1687). Portuguese composer, active mainly in Spain. He was in Lisbon when João IV of Portugal sent a letter to Seville in March 1654 inquiring about him; he was widely known in Seville as a prolific composer of frothy, tuneful secular songs. He worked these out by trying the combined voices, usually four or fewer, on his vihuela rather than laboriously on paper. João IV, who preferred a more dignified style, accused him of plagiarizing Fray Manuel Correa. Madre de Deus also reported that he had been commissioned to write six festive pieces at a doubloon each for the celebrations in Seville honouring Felipe IV's second wife.

When the frivolous Afonso VI inherited the Portuguese throne, court tastes changed, and from at least 1660 until he was deposed in 1667, Madre de Deus was master of the royal chamber music at Lisbon. He then returned to Seville, where he directed the music at the Carmelite church of S José until 1688 or later. His 30 extant tonos and villancicos for two to eight voices (some to words by F.M. de Mello, in sources ranging from *D-Mbs* to Guatemala City Cathedral; see Maier and Stevenson, 1970) are to some the most piquant, daring and advanced Portuguese music of his epoch. Although free of any learned contrivances, they burst with clever rhythmic twists and happy modulations. The villancicos, especially the *negros*,

contain echoes of folk music. Only a single *Salve regina* for three voices and continuo survives (in Guatemala City Cathedral archives) to show Madre de Deus's powers with a Latin text.

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ROBERT STEVENSON

Madriale.

See Madrigal.

Madrid.

Capital city of Spain. Ramiro II of León took the town of 'Macherit' from the Muslims in 939, but the struggle for it did not end until Alfonso VI of Castile captured it again in 1083.

1. To 1630.
2. 1630–1800.
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Madrid

1. To 1630.

During the Middle Ages Madrid was an unimportant place and, in contrast with the 22 cantigas of Alfonso el Sabio (1221–84) that are set in the Cádiz area, only three are set in Madrid. Juan Fernández de Madrid, composer of four three-part lovers' laments in the oldest part of the Cancionero Musical de Palacio (*E-Mp* 2–1–5; ed. in MME, v), was a court singer after 1479 and also wrote sacred trios (*F-Pn* nouv. acq. fr.4379). Another musician named Madrid earned a fortune playing the rebec for the Spanish crown prince Don Juan (*d* 1497). After a long period of obscurity the town became a musical centre when Philip II moved his court there in 1560–61. Because Toledo was the primatial see Madrid was made the seat of a bishopric as late as 1884 and even then (until 1964) remained suffragan to Toledo.

Church music history in Madrid begins not with a cathedral but with the royal chapel (the Capilla Real, divided until 1634 into Flemish and Spanish sections), and with the convents of Descalzas Reales (Royal Barefoot Clarist nuns, 1565) and Encarnación (Augustinian nuns, 1611). Under Philip II (reigned 1556–98) the Capilla Flamenca (Flemish chapel) comprised primarily singers, the Capilla Española instrumentalists. Pierre de Manchicourt, whose erudite church style matched Philip's severe tastes, was the first of a line of learned Flemish *maestros* at Madrid that continued with Jean Beaumarchais (1565–70), Geert van Turnhout (1571–80), George de La Hèle (1581–6) and Philippe Rogier (1586–96). Among Rogier's numerous disciples at Madrid all but one Spaniard were brought from the Low Countries. After Rogier's death Géry Ghersem, a favourite pupil who was in Spain from 1586 to 1604, edited his masses and published one of his own in *Missae sex* (1598), a luxurious volume that was the first polyphonic choirbook published in Madrid, though printed by a Fleming. Mateo Romero, born in Liège and like the rest of Rogier's circle brought to Madrid as a choirboy, followed his master as *maestro de la Capilla Real* (1599–1633). Only when Romero retired did a native Spaniard, Carlos Patiño, at last attain the post.

In Philip II's Capilla Española a few Spanish singers and choirboys were employed from time to time, but the leading members were organists, the greatest being Antonio, Juan and Hernando de Cabezón. The latter collected his father's teaching-pieces for the first book of tablature published at Madrid, *Obras de música* (1578); these were printed, significantly, by a Spaniard, not a Fleming. The most gifted 16th-century musician born in Madrid was the Cabezóns' friend Tomás de Santa María, who by 1563 was organist in S María de Atocha, the Dominican monastery in Madrid. Outstanding among other prominent Spanish instrumentalists active in Madrid before 1590 (though not born there) was Miguel de Fuenllana, *músico de cámara* to Philip II's third wife, Isabel de Valois, from 1562 to 1568. Gaspar de Arratia and the two Camargos created a precedent followed by Capilla Real instrumentalists for two centuries, by founding musical clans that passed on their lucrative posts from relative to relative.

Rogier partly accommodated Spanish taste by composing 71 villancicos in the vernacular; nonetheless, his extant masses mainly parody Flemish works. The most important composer of polyphony contemporary with him at Madrid was Victoria, who at the age of 38 became personal chaplain to the Dowager Empress María. From 1587 to her death in 1603 he was *maestro* of the priests' and boys' choir attached to the convent of Descalzas Reales and was convent organist from 1604 until his death in 1611. His *Officium defunctorum* (1605), the third polyphonic choirbook published at Madrid (Alonso Lobo's *Liber primus missarum* of 1602 was the second), uses a noble, retrospective musical style befitting the deceased empress. In contrast his liturgical miscellany published in partbooks at Madrid in 1600 already looks forward to the Baroque, with its brilliant organ-accompanied polychoral masses suited to Philip III's modern tastes. Victoria's successor at Descalzas Reales, Sebastián López de Velasco, produced a similar miscellany published at Madrid in 1628, containing polychoral masses parodying his own motets, published in the same set of eight partbooks.

Secular court music in the early 17th century is epitomized by the collection of amorous dainties carried back to Munich in 1625 by the Duke of Neuburg. Now known as the Cancionero de la Sablonara, this songbook (the continuo or guitar part of which is lost) is dominated by Romero's works, but also includes the Spanish theatre composers Juan Blas de Castro, Álvaro de los Rios and Juan de Palomares. Of the 12 public theatres permitted legally in Spain in 1608 two were in Madrid, the Teatro de la Cruz and Teatro del Príncipe. As in Elizabethan England, stage music was usual before, during, between and after the three acts standard in Spain. Cervantes's interludes, as well as his masterpiece *Don Quixote* (Madrid, 1605–15), testify to the craze among all classes for such dances as the *canario*, *chacona*, *gallarda*, *jácaras*, *morisca*, *turdión*, *villano* and *zarabanda*, and the universal passion for singing *romances* to guitar accompaniments. His friend and fellow novelist Vicente Martínez Espinel (1550–1624), now known chiefly as a man of letters, was in his day a *maestro de capilla* in Madrid (1599–1624) and a notable guitarist. Espinel's picaresque *Relaciones de la vida del escudero Marcos de Obregón* (1618) depicts Bernardo Clavijo del Castillo, Hernando de Cabezón's successor as organist of the Capilla Real, and other leading Madrid chamber musicians in Arcadian surroundings.

Madrid

2. 1630–1800.

Beginning in 1616 with Matías Juan de Veana, the main 17th-century *maestros* at the royal convent, Encarnación, were Matías Ruiz, Carlos Patiño and Juan Pérez Roldán. Philip IV was a pupil of Romero and composed the motet *Ab initio et ante saecula creata sum*, which was used as the model for all the parodies in Cardoso's third book of masses (1636). The best composers of sacred music for the Capilla Real during Carlos II's reign were Juan del Vado y Gómez, Cristóbal Galán, Sebastián Durón and (in the 18th century) Joseph de Torres y Martinez Bravo. A native of Madrid, Torres was appointed first organist of the Capilla Real in 1697 and in 1703 published the last large polyphonic choirbook in the Renaissance tradition.

The first Spanish drama without spoken dialogue was Lope de Vega's *La selva sin amor*, staged in 1627 at the Coliseo del Buen Retiro, the royal palace theatre, by Cosimo Lotti, a Florentine designer imported by Philip IV. The music, composed by Filippo Piccinini (1575–1648) and Bernardo Monanni does not survive. In 1635, the year of Lope's death, Lotti staged *Dafne* at Buen Retiro, probably with music by Marco da Gagliano. From then until 1681 the Madrid court theatre was dominated by Calderón de la Barca, librettist of the two operas mounted in 1660, *La púrpura de la rosa* and *Celos aun del aire matan* (music by Juan Hidalgo). In contrast with Baroque opera elsewhere, Spanish musical stage works had in Lope and Calderón incomparable dramatists.

At the end of the century Sebastián Durón, Juan Francisco de Navas and Antonio Literes replaced Hidalgo, Juan de Sequeiros (active 1676–1723), José Peyró Juan Romero and Galán as the leading composers of Madrid civic and courtly stage music. Elaborate instrumentation became more and more the rule; the zarzuela *Celos vencidos de amor* (1698) specifies

violins, viols, bass viols, viole d'amore, harps, guitars, trumpets, clarions, kettledrums and castanets. In the same year the term 'opera' began replacing *comedia armónica* and *representación música* as the name for a through-composed theatrical production on the Madrid stage.

The change of dynasty in 1700 brought Philip V to the throne; his operatic tastes were dominated by his Italian wives, especially the second, Elisabeth Farnese, whom he married in 1714. On his return from Italy in 1703 Philip brought to Madrid an Italian comic troupe of Trufaldines to divert the court at the most sumptuous theatre in town, the Coliseo del Buen Retiro, and the general public, firstly in a patio in Calle Alcalá and later at Caños del Peral (1708–13). From 1725 to 1750 José de Nebra was the most prolific Spanish-born stage composer in Madrid. On Christmas Eve 1734 the royal palace was burnt down, and Nebra and Literes were commissioned to compose a sacred repertory to replace the destroyed archive. Until Philip V's death in 1746 Corselli, Corradini, Facco, Falconi and Mele typified the Italian musicians favoured at court; the most influential was Farinelli, brought to Madrid in 1737 to soothe the king's madness. He in turn brought Conforto to Madrid, and from 1737 to 1759 Farinelli entertained Philip V and the royal melomanes Ferdinand VI and Maria Bárbara with a series of lavish Metastasian spectacles unparalleled in Spanish history. Domenico Scarlatti was Maria Bárbara's harpsichordist at Madrid from 1729 to 1757. Several of the native Spaniards active at Madrid in Scarlatti's time were Catalan, among them the organist José Elías, appointed to Descalzas Reales in 1725, and the violinist Francisco Manalt, a native of Barcelona who from 1733 to his death in 1759 was a court instrumentalist and whose *Obra harmónica en seis sonatas de cámara de violín y bajo solo* (1757) was published at Madrid. Joseph Herrando published the first Spanish violin tutor in Paris in that year. The Catalan Mir y Llussá, together with Ripa, signed an approbation in 1762 for the greatest Catalan musician of the epoch, Antonio Soler. Soler, *maestro de capilla* at El Escorial, was a pupil of both Nebra and Scarlatti; his festive villancicos belong to a type of composition considered frivolous by Maria Bárbara.

In contrast, Carlos III, who acceded in 1759, considered *opera seria* artificial and banished Farinelli to Bologna, thereby leaving a theatrical void filled briefly by the revived zarzuela, some with plots including local colour by Ramón de la Cruz. Cruz's Spanish collaborators Antonio Rodríguez de Hita, Antonio Rosales and Fabián García Pacheco simultaneously held convent or church posts at Madrid. Boccherini, who lived in Madrid from 1769 to 1805, set Cruz's two-act zarzuela *Clementina* in 1786; after 1787 the term 'zarzuela' stopped being used in Madrid until 1846.

The last quarter of the 18th century was the heyday of the scenic *tonadilla*. The masters of this colourful genre included Misón, Laserna, Esteve y Grimau, Antonio Guerrero, Moral, José Palomino, Aranaz y Vides, José Castel, Valledor y la Calle, Galván and Guillermo Ferrer. Over 2000 examples survive in the Madrid Municipal Library. At the turn of the century Madrid became even more conscious of local colour with the publication of Zamacola's two-volume collection of *seguidillas*, *tiranas* and *polos* with guitar accompaniment (1799–1802).

In 1787, after a long interruption, Italian operas again began to be mounted at the Teatro de los Caños del Peral. Sarti's *Medonte* on 27 January, followed by Cimarosa's *Caio Mario* and Paisiello's *La frascatana*, typified the repertory heard that year; operas by Guglielmi, Gazzaniga, Fabrizi and Capua were added during the next two seasons. Throughout the 1790s Italian operas from the contemporary repertory continued at Caños del Peral until a royal ban of 28 December 1799 (inspired by Godoy) drove Italian opera out of Madrid for eight years. An *opera seria* in Spanish, *Glaura y Coriolano*, by the prolific Capilla Real organist José Lidón, was produced at the Teatro del Príncipe in 1791.

In 1788 Lenten 'academies' at Caños del Peral with an orchestra of about 50 players introduced Madrid to the first paid public performances of Haydn and Pleyel symphonies; Haydn, however, was a favourite among aristocratic Madrid chamber music enthusiasts as early as the 1770s. Iriarte's five-canto *La música*, lavishly issued by the royal printers in 1779, contains the lines 'Only your genius, Haydn, has been so inspired by the Muses that your works a thousand times repeated never lose their freshness nor fascination'. According to Iriarte, Haydn's *Stabat mater* (1767) and *Il ritorno di Tobia* (1774–5) were familiar works at Madrid in 1779. Among Haydn's other Madrid devotees Guillermo Ferrer and Pablo del Moral wrote symphonies, performed on 10 March 1790 at the academy at Caños del Peral.

Madrid

3. The 19th century.

The chief Spanish-born composer of Italian operas in the early 19th century was Ramón Carnicer, brought to Madrid from Barcelona by royal order in 1829; until his death in 1855 he dominated local music-making with his operas and through his teaching of composition at the Royal Conservatory (founded 1830), where his pupils included Barbieri and Baltasar Saldoni. María Cristina (1806–78), who was brought in 1829 from Naples to marry the decrepit Fernando VII, wanted to model the conservatory on the Neapolitan ones, and appointed the Italian opera singer Francesco Piermarini as its first director (1830–38). Other notable directors included Arrieta y Corera (1868–94). After Carnicer, Eslava (1855–7), Arrieta y Corera (1857–68) and Serrano (1895–6) held the composition chair. Among 19th-century teachers who became internationally known were Hernando (1858–61; harmony), Pedro Albéniz y Basanta (1830–54; piano), Saldoni (1839–41; singing), Arbós (1888–91; violin), Felipe Pedrell (1894–1904; music history and choral music) and Iradier (1839–51; solfège). The official name of the conservatory changed six times between 1830 and 1963; between 1868 and 1900 it was called Escuela Nacional de Música y Declamación. Its location also changed six times, and from 1852 to 1925 it was in the Teatro Real.

In the mid-19th century Barbieri, Gaztambide, Oudrid y Segura, Inzenga and Hernando initiated the zarzuela in two (*Colegiales y soldados*, 1849) and three acts (*Jugar con fuego*, 1851) that dominated the Spanish-speaking world until Chueca, Valverde and others heralded the vogue of the one-act zarzuela in the 1890s; by the close of the 19th century ten Madrid theatres were devoted exclusively to zarzuelas. Madrid theatres

inaugurated during the century that either occasionally or regularly offered musical spectacles included the Príncipe (1807), Liceo, Instituto (1839), Circo (1834 for equestrian performances, remodelled in 1842 for opera), Talia (1840), Variedades (1843, burnt down 1888), Zarzuela (1856), Novedades (1857), Príncipe Alfonso (1863 as a circus, 1870 as a theatre), Circo de Rivas, Rossini (1864), Apolo (1873), Eslava (rebuilt from a café in 1873), Comedia (1875), Lara (1880) and María Guerrero (1885). At the Palacio, lavishly subsidized between 1849 and 1851 by Isabel II, Arrieta's two-act *Ildegonda* and three-act *La conquista di Granada* with librettos by the Italian court poet Temistocle Solera were produced in 1849 and 1850 respectively. The Teatro Real, on the site of Caños del Peral, was opened on 19 November 1850 with Donizetti's *La favorite* sung by an Italian cast. Arrieta's two operas were revived there in 1854 and 1855, the second renamed *Isabel la Católica*. From 1871 to its closure in 1925, 32 operas by Spanish composers were mounted in the Teatro Real, only nine of which had received their first performances elsewhere. These included works by Arrieta, Bretón, Chapí, Serrano, Campo, Vives, Zubiaurre, Usandizaga, Turina, Vicente Arregui Garay and Guridi. Despite these gestures, and the occasional performance of a zarzuela by Chapí or Bretón between 1850 and 1925, Madrid high society reserved its affection chiefly for Italians, above all Verdi. Verdi was in Madrid for the Spanish première of *La forza del destino* (based on a Spanish play) on 21 February 1863. He was only one of many international figures who visited the city in the 19th century: Rossini in 1831–2, for the première of his *Stabat mater* commissioned by the rich prelate Fernández Varela; Liszt in 1844 for highly successful concerts at the Liceo; Glinka in 1845; Gottschalk in 1851–2; Herz in 1857; Offenbach in 1870; Saint-Saëns occasionally between 1880 and 1908; Gounod in 1882; and Puccini, who became the idol of Madrid, in 1892. Paderewski first took Madrid by storm in 1902, as did Stravinsky in 1916.

The leading 19th-century church musicians who conducted the Capilla Real were Rodríguez Ledesma (1836–47) and Eslava (1847–78). The most prolific Spanish-born symphonist there was P.M. Marqués y García, with five symphonies performed between 1869 and 1880 by the Sociedad de Conciertos (founded by Barbieri in 1866). Wagner's music was first heard in Madrid on 12 March 1864, when Barbieri conducted the Sociedad Artístico-Musical de Socorros Mutuos (founded in 1860 with Hernando as secretary) in the March from *Tannhäuser*, and again on 11 July 1868 when Gaztambide conducted the Sociedad de Conciertos at Campos Eliseos in the *Tannhäuser* Overture. During Monasterio's directorship of the Sociedad de Conciertos (1869–76) the repertory ranged from Haydn and Mozart to Bizet, Rubinstein and Gade. Mariano Vázquez, a native of Granada who directed the society's concerts from 1877 to 1885, gave the first performance in Madrid of Beethoven's Ninth Symphony, on 2 April 1882; among Spaniards he favoured Brull, Chapí, Espí, Pablo Hernández, Hernando (Symphonic Fantasy *La proclamación*, 1878), Pedrell and Zavala. The Unión Artístico-Musical, founded as a competing orchestral society in 1878, enlisted Bretón as conductor until September 1880. After giving premières of ten Spanish composers' works (including Chapí's *La corte de Granada: fantasia morisca*, 1879), Bretón conducted the Sociedad de Conciertos from 1885 to 1891 in less adventurous symphonic programmes. During the next decades the pattern of symphonic life at Madrid became progressively more international, with the repertory (as in

most European capitals) neglecting natives in favour of internationally known composers.

Madrid

4. The 20th century.

By the turn of the century Madrid's musical life had grown rather sterile. It was revitalized by the creation of the Sociedad Filarmónica) (1901, dissolved in 1936), the Orquesta Sinfónica (1904, directed by Enrique Fernández Arbós) and the Orquesta Filarmónica (1915, directed by Bartolomé Pérez Casas). These organizations gave a new boost to orchestral activity in Spain by performing the Classical, Romantic and modern repertories. Of the three leading composers active in Madrid at the beginning of the century, only Falla (who lived there between 1899 and 1907) had much impact on the city's musical life. Conrado del Campo (1878–1953), a native of Madrid, sponsored the Cuarteto Francés in 1903, which became the Quinteto de Madrid in 1919 (with Joaquín Turina on the piano), and did much to foster enthusiasm for chamber music in the city. Turina (1882–1949) came to Madrid from Seville and composed in all the main genres, including opera. An important role was also played by Adolfo Salazar, critic for *El sol*, secretary of the Sociedad de Conciertos and the Sociedad Nacional de Música de Madrid from 1915 to 1922 and secretary of the Spanish section of the ISCM from 1923. The Sociedad Nacional de Música de Madrid sponsored 84 concerts of new works, mostly foreign, in the 1920s and early 30s. These were the years when the composers of the Grupo de los Ocho (most prominent among them Ernesto and Rodolfo Halffter, Salvador Bacarisse, Gustavo Pittaluga and Julian Bautista) burst on to the scene. Their work, influenced by contemporary French composers, Stravinsky and Spanish composers such as del Campo, gained wider currency in broadcasts by Union Radio de Madrid, where Bacarisse was artistic director. Prokofiev made his first Madrid appearance in November 1935 and conducted the world première of his Second Violin Concerto on 1 December. In 1938 the Orquesta Nacional introduced works by many Spanish composers, including Bautista, Bacarisse, Casals, Javier Gols, Rodolfo Halffter and Turina (*Sinfonía sevillana*).

During the Civil War Madrid's fragmentary musical life was centred on the Orquesta Municipal, directed in 1938 by Lamote de Grignon, the Orquesta de Conciertos (1939), directed by Emilio de Vega, and the Orquesta Clásica, directed by José María Franco. Joaquín Rodrigo, who settled in Madrid in 1939, wrote his *Concierto de Aranjuez* there in the same year. The Madrid SO was directed by Luis Jordá from 1940 until 1945 and the Orquesta Nacional by Altaulfo Argenta between 1945 and 1958. In 1941 Turina was named music commissioner, in charge of an organization whose importance was equalled only by the Servicio de Educatión y Cultura del Movimiento, which in 1964 organized the first biennial international festival of contemporary music. That same year saw the first festival of Spanish and Latin American music; in 1965 the 39th Festival of the ISCM was held in Madrid and featured works by Luis de Pablo, Cristóbal Halffter and Anton García Abril, all members of the Grupo Nueva Música, which had been formed in Madrid in 1958. In 1964 the Zaj group was founded by Juan Hidalgo, Walter Marchetti and Ramón Barce. The

Orquesta Sinfonica de la Radiotelevisión Española was formed in 1965 and gave its first concert on 25 May under the direction of Igor Markevich.

On 13 October 1966 the Teatro Real, which had been closed since 1925, reopened as a concert hall and the home of the Real Conservatorio Superior de Música, as the Escuela Nacional de Música y Declamación had been renamed in 1963. Shortly afterwards the Sociedad de Conciertos Alea, directed by de Pablo, was created, along with its electronic music laboratory. Juventudes Musicales de Madrid, established in 1951, spawned Nueva Generación, Grupo Sonda and Conjunto Koan, all dedicated to avant-garde music. In 1970 Leonardo Balada's stage cantata, *Maria Sabina*, opened in Madrid, causing a celebrated scandal. Another contemporary music group, LIM (Laboratorio de Interpretación Musical), was founded in 1975, with Jesús Villa Rojo as artistic director. Chamber music was served by concerts organized by the Fundación Juan March (established in 1955), by the Monday concerts at the Sala Fénix between 1973 and 1986 and by the series of concerts at the Teatro Real (from 1977). The annual Festival de la Libre Expresión Sonora, devoted to new Spanish music, was held at Complutense University between 1979 and 1984.

Madrid's musical life was boosted in the early 1980s by the support of the national and municipal left-wing governments. The Círculo de Bellas Artes was set up in 1983, to promote contemporary culture, including music, in Madrid. The following year the first annual Festival de Otoño (Autumn Festival) was held. Artists to appear at subsequent festivals have included Steve Reich, Pierre Boulez and John Cage. The première of Luis de Pablo's *Kiu* on 16 April 1983 at the Teatro de la Zarzuela was an event of momentous importance for new Spanish opera. Subsequently the Centro para la Difusión de la Música Contemporánea has commissioned and produced operas by Spanish composers such as Jorge Fernández Guerra, Alfredo Aracil, José Ramón Encinar, Eduardo Pérez Maseda, Jacobo Durán-Loriga, Marisa Manchado and Jose Garcia Román. The Centro para la Difusión de la Música Contemporánea, created as an offshoot of the Ministry of Culture in 1984, has its headquarters in Madrid and holds a regular concert season in the city. It was directed by the composer Tomás Marco from 1985 to 1995, and subsequently by Villa Rojo and Consuelo Díez.

In 1988 the Teatro Real was closed down as a concert hall, reopening as an opera house on 11 October 1997. The Auditorio Nacional de Música was inaugurated in 1988 with Falla's *Atlántida*, in the completion by his pupil Ernesto Halffter. The hall is the home of the Orquesta y Coro Nacional. The first 'Punto de Encuentro' festival of electro-acoustic music was held at the Círculo de Bellas Artes in 1990. In 1992 Madrid was named European Culture Capital and was host to numerous musical events, including a series of concerts 'Madrid, Villa y Corte' that revived rare Spanish works from the 17th century to the 19th.

Madrid

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Madrid, Juan Fernández de

(*fl* 1480). Iberian composer. Four villancicos, a Gloria and three motets are ascribed to 'Madrid' in various late 15th-century sources. While Barbieri identified the composer with the rebec player Diego or Juan de Madrid in the service of Isabella, Anglès, Stevenson and Pope agreed on Juan Fernández de Madrid, singer in the royal Aragonese chapel between 1479 and 1482. A third possibility might be Juan Ruiz de Madrid who was appointed singer in the same chapel in January 1493 and who died before 1501. Either – or even both – of these singers could have been composers. It may or may not be significant that Juan Ruiz was rewarded handsomely during his years of service in the royal chapel, both with presentations to various benefices and with gifts such as, in 1499, a mule.

The four songs attributed to 'Madrid' in the Cancionero Musical de Palacio appear in the earliest layer of the manuscript thought to have been copied in about 1500. One of these is also found in the Cancionero Musical de la Colombina and *Pues que Dios te fiso tal* is a reworking of the setting by Johannes Cornago who had served in the Aragonese royal chapel in the mid-1470s. 'Madrid' was, therefore, one of the generation of song composers before Juan del Encina; this is borne out by his adherence to the canción form and the more contrapuntal style of his songs. *Por las gracias que tenéis* may be a homage to the Virgin rather than the queen, as suggested by Barbieri; indeed, the ambiguity may have been deliberate.

The settings for the aspersion, *Asperges me* and *Vidi aquam*, were added to the end of the so-called 'Chigi' codex (*I-Rvat* Chigiana C.VIII.234). Only the first of these settings is ascribed to 'Madrid', but the style of the second is very similar, with initial, though not systematic points of imitation and a preference for parallel movement resulting in a rich and consonant harmony. These features are also apparent in the three-voice Gloria and the four-voice setting of *Domine non secundum peccata nostra*, a motet for Ash Wednesday, ascribed to Madrid in the manuscript *F-Pn* nouv.acq.4379, although such stylistic traits are common to other composers of the period and it is difficult to say with any certainty that all these works are indeed by the same composer.

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TESS KNIGHTON

Madrigal.

A poetic and musical form of 14th-century Italy; more importantly, a term in general use during the 16th century and much of the 17th for settings of various types and forms of secular verse. There is no connection between the 14th- and the 16th-century madrigal other than that of name; the former passed out of fashion a century before the term was revived. The later madrigal became the most popular form of secular polyphony in the second half of the 16th century, serving as a model for madrigals and madrigal-like compositions in languages other than Italian throughout Europe. It set the pace for stylistic developments that culminated in the Baroque period, particularly those involving the expressive relationship between text and music, and must be regarded as the most important genre of the late Renaissance.

I. Italy, 14th century
II. Italy, 16th century
III. The concerted madrigal
IV. The English madrigal
V. The madrigal outside Italy and England

KURT VON FISCHER/GIANLUCA D'AGOSTINO (I), JAMES HAAR (II, 1–6), ANTHONY NEWCOMB (II, 7–13), MASSIMO OSSI (III, 1, 2), NIGEL FORTUNE (III, 3), JOSEPH KERMAN (IV), JEROME ROCHE (V)

Madrigal

I. Italy, 14th century

The origin of the word 'madrigal', which appears in various forms in early sources (*madriale*, *matricale*, *madregal*, *marigalis* etc.), is a matter of dispute. Its derivation from *mandra* (It.: 'flock') by Antonio da Tempo (1332) is probably untenable. Two hypotheses are open to discussion: the word is derived either from *materialis* (as opposed to *formalis*), implying a poem without rules and without specified form; or from *matrix* (in the sense of *cantus matricalis*, a song in the mother tongue, or of *matrix ecclesia* – originally an ecclesiastical song or perhaps a clausula-like piece for the organ).

The madrigal, never mentioned by Dante, but used by Petrarch, was mentioned for the first time by Francesco da Barberino (*c*1313), who defined it as 'rudium inordinatum concinium', thus approaching the idea of *materialis*. In an anonymous early 14th-century treatise from the Veneto (see Debenedetti, 1906–7, 1922), the madrigal is described as a piece with a tranquil tenor part and lively upper voices. This led Pirrotta (1961) to suggest that the madrigal structure derived from a clausula-like *matrix*. The first detailed description of literary madrigal forms is found in da Tempo, who distinguished two different types – those with and without ritornello (both are in *I-Rvat* Rossi 215) – and grouped them according to the length of the lines. Da Tempo also referred to monody as well as polyphony in the madrigal. However, all the surviving examples are for two or three voices.

The earliest surviving madrigals are from northern Italy and probably originated in the 1320s (*I-Rvat* Rossi 215). The texts are mainly arcadian, intended for the north Italian *signori*. The music often moves freely and improvisatorially in relation to the text. A predominant upper voice, presumably the first to be written (which would preclude a derivation from the clausula), is accompanied by a lower voice which often moves by perfect consonances with it. Crossing of parts occurs almost exclusively in the final section, the ritornello. Although both voices are supplied with text in all the early madrigals, and in most of the later ones too, the melodic style of the lower voice suggests that it was intended originally as a supporting voice.

The trecento madrigal attained its final form in the 1340s in northern Italy: two or three three-line strophes, each known as a 'copula' or 'terzetto', and having identical music, are followed by a one- or two-line terminating ritornello, usually with a change of time signature. The individual lines normally have seven or 11 syllables for the strophes and 11 syllables for the ritornello. The following example by Giovanni da Cascia has two three-line strophes and a two-line ritornello; all the lines have 11 syllables. The rhyme scheme is *ABB ACC DD* (text from Corsi, 1970, p.11).

> Agnel son bianco e vo belando be
> e, per ingiuria di capra superba,
> belar convegno e perdo un boccon d'erba.
>
> El danno è di colui, io dico in fé,
> che grasso mi de'aver con lana bionda,
> se capra turba che non m'abbi tonda.
>
> Or non so bene che di me sarà,
> ma pur giusto signor men mal vorrà.

Guido Capovilla (1982) identified 63 further metrical schemes used in the madrigal, with 17 variants. But in the musical repertory two are used more commonly than the others: *ABB CDD EE* and *ABA CDC EE*. The musical style was established in the works of Magister Piero, Giovanni da Cascia and Jacopo da Bologna (*fl* 1340–60): the individual lines are usually separated from each other by cadences, and often also by differences of tonality. Ex.1 shows the beginning of the first line, the whole of the second line, and the beginning and end of the ritornello of *Agnel son bianco*. The

melismatic opening, the ensuing syllabic style and final melisma of each phrase are characteristic. Imitation rarely occurs in the 14th-century madrigal, but there is a canonic type that furnishes a link with the Caccia.
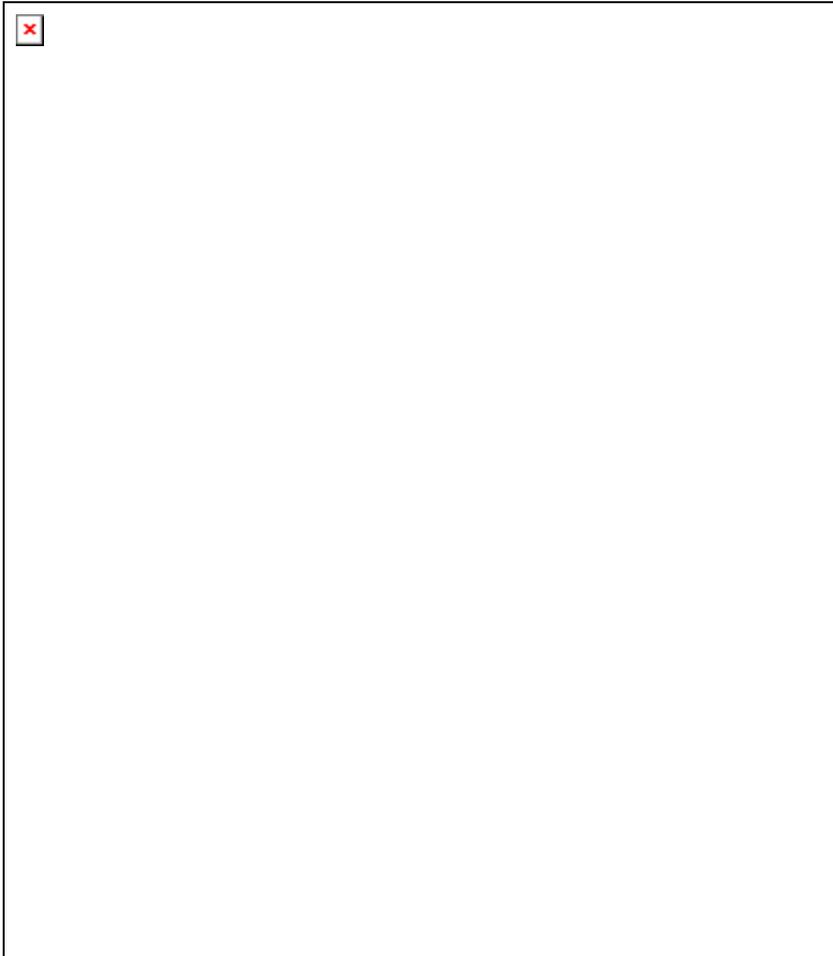
Almost 90% of the 190 or so known madrigals are for two voices, the rest for three. The three-voice madrigal appeared for the first time in the output of Jacopo da Bologna, who also developed a closer relationship between words and music (see Fischer, 1995). The genre continued to be used in northern Italy by Bartolino da Padova and Ciconia, and was also very popular in Florence where composers such as Gherardello, Donato, Lorenzo, Niccolò, Paolo, Landini and others cultivated the madrigal. From the 1360s onwards the number of madrigals declined in favour of the ballata, which had itself become polyphonic. By that time the madrigal usually no longer appeared as arcadian courtly poetry, but rather took the form of autobiographical pieces (e.g. Landini's *Mostrommi amor* and *Musica son*, Zacara's *Deus deorum*, *Pluto*), moralizing poetry (e.g. Landini's *Tu che l'opere altrui*), poems written for special occasions (Paolo's *Godi*, *Firenze*, 1406, Antonello de Caserta's *Del glorioso titolo*, 1395), and pieces with heraldic or symbolic meanings (e.g. Jacopo's *Sotto l'imperio*, Bartolino's *Imperial sedendo*, ?1401, Ciconia's *Una panthera*, ?1399). The 14th-century madrigal disappeared after about 1415, but instrumental versions still appeared (as in *I-FZc* 115, dated between 1410 and 1420).

For a madrigal by Giovanni da Cascia *see* Sources, MS, fig.35.

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Madrigal

II. Italy, 16th century

After about 1530 the term 'madrigal' began to be used regularly in Italy as a general name for musical settings of various types and forms of verse. One of these, a single stanza with a free rhyme scheme and a varying number of seven- and 11-syllable lines, revived the 14th-century poetic term 'madrigale'. To some 16th-century writers the word 'madrigal' meant only this poetic form (along with, perhaps, the 14th-century madrigal itself, a different and less variable form); and one often finds musical settings of Italian poetry called simply 'canti'. But to many, and certainly to music publishers, 'madrigal' was a generic term, like the earlier 'frottola'; musical settings of sonnets, ballatas, canzoni, lyric and narrative ottava stanzas, pastoral verse, popular and dialect poems were all known as madrigals.

Madrigal, §II: Italy: 16th century

1. Origins.

Madrigalian verse in the early 16th century owed its style, imagery and even vocabulary to the lyrics of Petrarch, whose poetry enjoyed an extraordinary revival at this time. The Aldine edition of the *Canzoniere*

(Venice, 1501) was followed by numerous reprints, including the pocket-size 'Petrarchini' carried everywhere by fashionable young poets for whom Petrarch's canzoni and sonnets were literally and figuratively a source of inspiration. Pietro Bembo (1470–1547), who had edited the 1501 *Canzoniere*, became the leading Petrarchist of his day. His championing of the 'classical' Tuscan language of Trecento writers led him to a poetic theory, fully elaborated in his *Prose della volgar lingua* (1525), in which the works of Boccaccio and Petrarch were seen to embody every desirable characteristic of style. Their use of word accent and rhyme, and especially their ability to create varied effects (as opposed to Dante's greater regularity), in part through free alternation of 'versi rotti' (7-syllable lines) and 'versi interi' (11-syllable lines) were much admired and much imitated by Bembo and his fellow Petrarchists. Although Bembo's theories had more to do with the sound of words than with subject matter or imagery, poets of the time took these as well from Petrarch. Thus much of the poetry of the early madrigal, though in its way no less 'poesia per musica' than the verses set by the frottolists a few years earlier, was reminiscent of Italy's greatest lyric poet; and there were many settings of Petrarch's verse itself.

A traditional view of the origins of the madrigal is that changes in literary taste in the early 16th century led composers away from the half-serious texts, closed forms and soprano-dominated texture of the frottola; that the new use of Petrarchan and Petrarchistic texts called for musical forms as free as the verse, and for a fully vocal, declamatory polyphonic texture as serious as the melancholy love-poems newly in fashion. According to this view the Italian-born frottolists, led by Tromboncino and Marchetto Cara, were unable to meet the challenge thus presented; and Italy turned once more to the 'oltremontani', French or Flemish musicians such as Verdelot, Arcadelt and Willaert, in whose hands the madrigal took shape.

This account of the madrigal's origins must be qualified on nearly every point. First, the turn away from frottolistic verse was not sudden but gradual, not complete but partial. In the printed sources of the 1520s and 1530s, Petrarchan settings are found side by side with frottolas, mascheratas and other lightweight verse. Deliberate cultivation of a rustic vein, including use of dialect verse, is to be seen, as in the Venetian–Paduan villotta, during the early years of the madrigal's development (by the 1540s pieces with texts of this kind were usually published separately, and called 'canzone villanesche', 'villanelle' or another of the names grouped together by Einstein as 'the lighter forms').

The contrast between the frottola's fixed repetition schemes and the freedom of the madrigal is real but its importance has been exaggerated. Since the madrigal is usually the setting of a one-stanza poem or of a single stanza from a canzone, ballata, sestina or poem in *ottava rima*, it naturally lacks the verse–refrain scheme of the frottola. As for internal repetitions like those within a frottolistic stanza, they are not infrequent in the early madrigal; Verdelot, the two Festas and Arcadelt all used a good deal of repetition, sometimes disguised by overlapping phrases and changes of texture. Since these repetitions are often the setting of rhymed couplets that might occur anywhere in a madrigal or canzone stanza, they are less predictable than those of the frottola. The musical repetition so

common at the end of madrigals, however, is usually a reiteration of the final line rather than the setting of a couplet.

If the frottola was essentially music for solo voice with lute or other instrumental accompaniment, performance by singers on all four parts being an alternative, the early madrigal was the reverse, primarily vocal polyphony for three to six voices, with solo performance a secondary choice. A transition in Italian music from solo writing to fully texted vocal polyphony has been called a prime factor in the rise of the madrigal (Rubsamen). Such a change did indeed take place, but it cannot be seen very clearly in the frottola itself, despite the increasing number of 'serious' poems found in Petrucci's last books of frottolas. A 'serious' polyphonic texture, part chordal and part imitative counterpoint but with all voices sharing a more or less equally declamatory style, was cultivated among a new generation of composers working in Rome and Florence rather than in the courts of Mantua and Ferrara. Some of these were northerners, but others were Italians: Sebastiano and Costanzo Festa, the former at least intermittently and the latter steadily working in Rome; and a group of Florentines including the young Francesco de Layolle and Bernardo Pisano (the importance of whose work has been demonstrated by D'Accone). The overlapping of two styles and two generations can be seen in prints of 1520, a year in which Petrucci's *Musica de messer Bernardo Pisano sopra le canzone del Petrarcha* as well as Antico's *Frottole libro quarto* and the *Frottole de Misser Bartolomio Tromboncino & de Misser Marcheto Carra … per cantar & sonar col lauto* were published.

Cultural relations between Rome and Florence were close during the reign of the Medici Popes Leo X (1513–21) and Clement VII (1523–34). Some musicians, among them Pisano, divided their time between the two cities; the works of Costanzo Festa, a member of the papal chapel from 1517, show many connections with Florence; and Verdelot, in Florence from the early 1520s, is known to have visited the papal court at the end of 1523. Bembo's residence in Rome (1513–21) as secretary to the papal curia meant that Rome was at this time a centre for Petrarchists. This makes it very likely that conscious attempts to create an Italian musical style possessing the qualities of 'piacevolezza' (charm) and 'gravità' (dignity), which Bembo found in Petrarchan verse, were made in 'Bembist' circles during the second decade of the 16th century.

The frottola, the Florentine carnival song and other Italian secular genres, somewhat lacking in 'gravità', could serve only in part as the basis for such a style. French music (ably represented by the many northern musicians in the service of Leo X) offered more appropriate models, in the chanson and the motet. Josquin's late chansons, some of which were surely known in Rome, have the kind of learned texture and attention to expressive declamation that lift the genre far above the 'light and foolish thing' it was called by Carpentras, one of Leo X's musicians. In contrast, the lighter but expert polyphony of the developing Parisian chanson showed how much variety was possible in a secular genre. In the motet of this period there is a balance between imitative counterpoint and chordal writing; the contrapuntal fabric is supported by a new harmonic firmness and varied by alternation of vocal parts and change of register.

Application of all these characteristics to the setting of Italian poetry was hardly to be expected of the older frottolists, who had spent their lives cultivating a quite different style. The great Franco-Flemish composers of the turn of the century had on the whole treated Italian pieces in a lightweight manner; and in Leo X's time Josquin was far from Italy, Isaac an old man. The French members of Leo's chapel contributed little, although Carpentras did make a few Petrarchan settings (published in Antico's *Frottole libro tertio* of 1517). Among Italians in the Roman-Florentine orbit Pisano, the young Layolle and Sebastiano Festa were working towards a new style, but in some ways their music must be regarded as transitional; for instance, Pisano's settings of single stanzas from Petrarchan canzoni were probably meant to serve for the entire poems, and their style seems a mixed one rather than a firm synthesis. By the mid-1520s such a synthesis was on the way to being achieved, probably by several composers but certainly by one, Philippe Verdelot, whose career as a madrigalist is discussed below.

Madrigal, §II: Italy: 16th century

2. 1525–40: Verdelot, Festa.

Madrigali de diversi musici: libro primo de la Serena (Rome, 1530) is the first collection of pieces to bear the title 'madrigal'. Its eight works by Verdelot, one by the Ferrarese Maistre Jhan and two by each of the Festas are characteristic of the new genre but it contains, like the diverse prints of the 1520s, some lighter pieces and even a few French chansons. Individual pieces by Sebastiano Festa were printed as early as 1520, and a madrigal by Verdelot was included in a fragmentary Petrucci print of about 1520, while another, *Madonna quando io v'odo*, appeared in a Roman print of 1526, *Messa, motetti, canzonni … libro primo*, discovered by Jeppesen; according to Jeppesen the *Libro primo de la fortuna*, with two pieces by Verdelot, was probably also printed about 1526. Of the manuscripts (mostly Florentine in origin) containing early madrigals, some date from the late 1520s; these include *I-Bc* Q21 and *US-Cn* Case-VM1578 (M91). The latter is an exceptional source for the early history of the madrigal, an elaborate presentation copy of motets and madrigals, many of them by Verdelot, perhaps sent to Henry VIII of England (see Slim, 1972).

In 1533–4 the first two books of Verdelot's four-voice madrigals were printed in Venice. Both volumes were soon reprinted, and a single-volume edition of the two books, issued in 1540, became one of the most popular collections of the time, reprinted a number of times during the next 25 years. Following a practice started with the frottola repertory, the Venetian printer Ottaviano Scotto published, in 1536, Willaert's arrangements for voice and lute of a number of pieces from the first book. A third book of four-voice madrigals appeared in 1537; two books of works for five voices appeared in the late 1530s, and one of six-voice madrigals was printed in 1541. In nearly all these prints there are some madrigals by other composers, identified in the table of contents but usually simply called 'diversi' or 'altri eccellentissimi autori' on the title-page. Until the publication of Arcadelt's first book (probably in 1538) Verdelot was clearly seen as the leading composer in the new genre. By 1540 Verdelot and Arcadelt were thought of as the two masters of the madrigal (in a painting of a musician by Hermann tom Ring, dated 1547, a copy of what is perhaps Verdelot's

first and second books for four voices is depicted as 'Di Verdelotto Di Archadelt Tutti li Madrigali del Primo et Secondo libro a Quatro Voci'; see fig.1). Other composers of this first generation include Costanzo Festa, Maistre Jhan, Francesco Layolle, Corteccia, Alfonso dalla Viola, Domenico Ferrabosco and – though much of his work was as yet unpublished – Willaert.

Although Verdelot set texts by Petrarch, he seems to have been more inclined to use poems, often Petrarchistic in style and tone, by contemporary writers such as Machiavelli, Lodovico Martelli and Luigi Cassola. Forms related to the ballata or canzone are common in this poetry, along with some madrigals and a few sonnets.

The dates of publication are really too close to permit the view that Verdelot's four-voice madrigals were his first efforts in the genre and the five- and six-voice pieces were written later. There is, however, a real, if not constant, difference in style, perhaps the natural consequence of differences in vocal texture, between the madrigals for four and those for five and six voices. The four-voice settings are on the whole closer to the style of Sebastiano Festa and the simpler pieces by Pisano: mostly chordal, with clearly marked cadences (sometimes full closes) separating the phrases of text, the whole strongly reminiscent of the French chanson of the period. A more motet-like polyphony, with much imitation, varied scoring and overlapping of phrases, can be seen in the five- and six-voice madrigals. In Verdelot this differentiation is comparatively slight; in the later madrigal it can be of fundamental importance, the four-voice madrigal becoming almost a separate genre in the works of composers for whom writing for five and six voices was the norm.

Costanzo Festa contributed to the establishment of another sub-species of the madrigal, that for three voices. His three-voice madrigals, said in the (?) first edition of 1541 to be newly 'reprinted', were surely written a good deal earlier; it is possible that interest in the writing of three-voice madrigals was stimulated by the vogue for three-voice chansons in Rome during the 1520s and 1530s. At any rate Festa's three-voice madrigals, simple and graceful in style, were popular enough to be reprinted several times. A book of four-voice madrigals, printed in 1538, survives only in part; the contents of what may have been another book are in a lone manuscript partbook (*I-Pc* 3314). Otherwise Festa is represented as a madrigalist by individual pieces in prints of Arcadelt's and Verdelot's music and in anthologies of the 1540s. It is thus difficult to assess Festa's position in the rise of the madrigal; his place in the papal chapel, his close connections with the Florentine Filippo Strozzi and the fact that he must have been about the same age as Verdelot nonetheless make him a figure of importance.

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3. 1535–50: Arcadelt; the madrigal in Venice.

According to the Florentine humanist Cosimo Bartoli, 'Arcadelt then followed in the steps of Verdelot, moving in them with no mean skill at the time of his stay in Florence'. Arcadelt's madrigals, the bulk of which were published in five books for four and one for three voices between 1538–9 and 1544, and a number of which appear in manuscripts alongside those

of Verdelot, bear a close stylistic resemblance to those of his older contemporary. His four-voice *Primo libro*, the first edition of which is lost but which was reprinted over 40 times before the mid-17th century, is perhaps the most famous single book of madrigals ever published. Its contents varied somewhat from one edition to the next, but a group of pieces including the celebrated *Il bianco e dolce cigno* remained in all the editions. Like Verdelot, Arcadelt chose Petrarchist verse (but comparatively few poems by Petrarch himself), much of it by writers now forgotten but including poems by Bembo, Sannazaro and Michelangelo. Many of the poems, again like those chosen by Verdelot, show a relationship to the ballata and recognizable forms of the canzone; others are free madrigals. Arcadelt's madrigals contain a good deal of imitative counterpoint, but opening phrases and important lines of text are often set in declamatory chordal fashion. In providing this variety of texture Arcadelt blended sound and sense, gravity and charm in a way that translates Bembo's theories literally into music (a good example is the opening of *Quando col dolce suono* from the first book for four voices).

Through repetition of the text and some overlapping of phrases Arcadelt connected the alternating 7- and 11-syllable lines into a smooth if not continuous musical fabric. In this his style seems a clear advance over Pisano's, perhaps also that of Verdelot's earlier madrigals. Nevertheless the madrigal in Arcadelt's hands was still bound by the form of the chosen text, its musical phrases corresponding to poetic lines. Madrigals of this 'classic' type continued to be written for some years, especially in four-voice settings.

With the publication in 1539 of Arcadelt's first four books by Antonio Gardane (later known as Gardano), a Frenchman recently arrived in Venice, a long period of the madrigal's life in print began. Led by Gardane's firm and that of Girolamo Scotto, Venetian printers established themselves as the leading publishers of madrigals by composers from all parts of Italy. They brought out a surprising number of madrigal collections, and reprinted successful volumes, including some originally published elsewhere, to meet what was evidently a great demand. In the 1540s the madrigal became so popular that there was hardly a professional musician in Italy who did not cultivate the genre, and even avowed amateurs had a volume or two (often prefaced with self-deprecating statements about their stature in the musical world) published by Gardane or Scotto. In the course of bringing out new editions of popular collections such as those of Arcadelt, the printers added and subtracted pieces, changed ascriptions and rearranged the order of works – this last sometimes upsetting an arrangement carefully ordered by mode or choice of clefs. By way of compensation later editions sometimes have corrected readings and more precise underlay of text.

There is no proof that either Verdelot or Arcadelt ever lived in Venice, and their influence on the Venetian madrigal after 1540 is only tangential. Petrarchism flourished in Venice in the second quarter of the 16th century, doubtless encouraged by Bembo's return to Padua and then Venice; salons such as those of Domenico Venier were frequented by Petrarchan poets and musicians, and the houses of wealthy patrons like Neri Capponi were centres for the performance of new music. The chief musical figure in

Venice, from his arrival in 1527 until his death in 1562, was Willaert, the much revered 'Messer Adriano', *maestro di cappella* at S Marco. He dominated the city's musical life in person and through a circle of admiring pupils, including Girolamo Parabosco, Antonio Barges, Francesco Viola, Perissone Cambio and the theorists Pietro Aaron, Vicentino and Zarlino. Cipriano de Rore, who seems to have lived in Brescia before his move to Ferrara in 1546, may not actually have been a pupil of Willaert's, but his madrigals are certainly 'Venetian' rather than 'Florentine' in character.

With the exception of a volume of *Canzone villanesche alla napolitana* (1545), Willaert's madrigals were not printed in collected form until a late date; *Musica nova*, his celebrated volume of motets and madrigals for four to seven voices, was published with great fanfare by Gardane in 1559 (speculation about the possibility of an earlier edition is unfounded). The contents of this volume must have been written much earlier; pieces from the *Musica nova* were known and cited in Willaert's circle in the 1540s. According to Francesco Viola's preface to the collection, Willaert revised and reordered his collection before releasing it to a public eager to be delighted and moved by it, as well as to those who wished to imitate its perfections in their own music. Thus the madrigals of the *Musica nova* may be taken as Willaert's testimony of what he thought the madrigal should be.

In several respects this differs from what Verdelot and Arcadelt had done, even from Willaert's own earlier work. Willaert here set the verse of Petrarch in preference to that of that of 16th-century Petrarchists; he favoured the sonnet, dividing it so that a piece in two sections or *partes*, like a motet, resulted. Indeed the complex, rather dense polyphony of Willaert's madrigals (the seven-voice madrigals, dialogues in a simpler style, are exceptional in this volume) is much like that of his motets; it is even possible that he intended the two genres represented in *Musica nova* to have some similarities of style and material. Imitative correspondences among the voices tend in Willaert's madrigals to be freely varied rather than exact, with each voice, as it were, speaking for itself. The mixture of imitative and chordal texture is subtler, more closely interwoven than it is in Arcadelt's style; and the declamatory and syntactic values of the text are adhered to much more closely. Willaert's prosodic exactness is so essential an element of his mature style that it seems almost to replace interest in distinctive melodic patterns.

Willaert's pupils and admirers imitated his style in varying ways and with varying success. For example, the five-voice madrigals of Perissone Cambio (1545 and 1550) show a composer of modest stature doing his best to write in Willaert's vein; on the other hand, Rore's first two books for five voices show total mastery of Willaert's style. In at least one respect Rore's *Primo libro* was in advance of Willaert; Rore used the newly fashionable notation called 'cromatico' or 'a note nere' or 'misura di breve', which used short (hence black or 'coloured') note values under the mensuration sign C, as opposed to the normal use of longer values under the sign C (designated as 'misura comune' in Rore's second book for five voices; fig.2).

It is not entirely clear whether this notation, already used in occasional pieces by Arcadelt and Verdelot, was in every case the mark of a new

style. It allowed for a widened range of note values, from a quick declamatory patter (seen also in the villanella at this time) and close, nervously syncopated imitative entries to long-held notes useful for setting laments, sighs and invocations; in this respect its presence is a sign of change in the direction of heightened expressiveness. Madrigals written in this notation were seen by contemporaries as something new, a view encouraged by Gardane and Scotto who published anthologies of such pieces throughout the 1540s.

Venetian printers broadened the market for the madrigal during this period. Lute intabulations of popular madrigals, first those of Verdelot and Arcadelt, began to appear with increasing frequency. Collections of two- and three-voice madrigals, some of them (such as the volumes of duos and trios by Jhan Gero) probably commissioned by the publishers, made the genre accessible to small groups of performers and to students. At least a few of these pieces were, like the two- and three-voice chansons of the period, arrangements of existing works. Finally, Gardane and Scotto, as friendly or rival competitors, vied with each other in bringing out new collections by composers within and outside the Venetian musical circle.

During the 1540s Venice was the leading centre of madrigal composition. Music in nearby cities such as Vicenza, Verona and Treviso, where madrigal composers such as Nasco and Ruffo worked, was greatly influenced by Venetian musical culture. Ferrara, closely connected with Venice in many ways, had its own proud musical tradition. Maistre Jhan, in the service of the Este court at Ferrara for a long period ending with his death in 1538, belonged to the earliest group of madrigalists, but can hardly be considered a leading figure in the genre's development. More important madrigalists in Ferrara at this time were Alfonso dalla Viola and Domenico Ferrabosco, who published books of their own four-voice madrigals and are represented in Gardane's anthologies of the early 1540s; Ferrabosco's setting of Boccaccio's *Io mi son giovinetta*, first printed in an anthology of 1542, became one of the most famous madrigals of the century. Rore's arrival in Ferrara later in the decade marked the beginning of a new period in Ferrarese musical history.

Florence, lacking a central figure of the stature of Willaert, presents a less clear picture in the 1540s. At the beginning of the decade two volumes of canzoni by Francesco Layolle were printed by Moderne in Lyons; though Layolle spent the last 20 years of his life in Lyons, he must be reckoned a Florentine madrigalist. Francesco Corteccia, *maestro di cappella* to Cosimo I, collected and published (1544–7) three volumes of madrigals written, according to his own statement, some years earlier. A volume of settings of Petrarchan verse by another Florentine, Mattio Rampollini, probably dates from this period although it was published years later. Giovanni Animuccia, a young Florentine soon to move to Rome, published his first book of madrigals in 1547.

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4. The madrigal in society.

Some madrigals, such as Willaert's, may have been performed in an exclusive circle for years before their publication; many others were released to the public as soon as a composer had a collection ready. How

publishers acquired these collections is not known, although there are recorded instances of composers being solicited directly; thus Claudio Veggio, a book of whose madrigals was printed by Scotto in 1540, was asked four years later to send new madrigals to the printer so that the composer's admirers could have more of his work to sing. Individual printings of madrigals were probably limited to a rather small number of copies, but the demand for new collections and for new editions of popular works remained steady.

The cantus partbook of Antonfrancesco Doni's *Dialogo della musica* (RISM 1544[22]), an anthology of madrigals and motets, contains a series of anecdotes and conversations which gives a picture of this music performed in company. Doni's interlocutors, some of whom are musicians, talk briefly about the pieces in front of them, and about various musical topics, before and after they pick up the music to sing it. The two sections of the *Dialogo* describe amateur musical evenings in Piacenza and Venice: a few singers, one to a part, try out a number of new pieces and alternate their performance with some solo singing to lute or viol accompaniment.

One tends to think of madrigals as Doni describes them: chamber music performed by cultivated amateurs for their own enjoyment, and perhaps for the delectation of a select few. The existence of academies (such as the Accademia Filarmonica of Verona, founded in 1543), whose members wrote or commissioned madrigals for their own entertainment, confirms this view. But this is not the whole story; from its beginnings the madrigal was also used in connection with dramatic performances and public or private festivities. Texts set by Verdelot include canzoni by Machiavelli (*O dolce nocte*, *Chi non fa prova amore*) written for musical performance as *intermedi* in his plays *Clizia* and *Mandragola*, produced in Florence in 1525. Corteccia's second book of four-voice madrigals contains settings of verses from *Il furto*, a comedy performed in Florence in 1544. Alfonso della Viola, Rore and others wrote madrigals to accompany dramatic performances in Ferrara.

By 1539, the year of Cosimo de' Medici's festive wedding to Eleanora of Toledo at Florence, madrigals were being composed along with motets as ceremonial music. This 'public' form of madrigal developed in two general ways, one leading to an increasingly ornate solo style, the other cultivating a rather bland choral idiom. Both styles, 'monodic' and choral, were performed with colourful and sometimes elaborate instrumental accompaniment. In Florence this music was usually written to texts on mythological themes, illustrated with rich costumes and scenery, the whole providing a series of *tableaux vivants* between the acts of a play. An example is the music written by Corteccia and Alessandro Striggio (i) for texts based on the tale of Cupid and Psyche, performed at a Medici wedding in 1565. A substantial amount of music survives for two 16th-century Florentine wedding festivals, the one in 1539, and the marriage of Ferdinando de' Medici and Christine of Lorraine in 1589.

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5. The madrigal at mid-century: Rore.

Although madrigals in the 'classic' style of Arcadelt were still being written in the 1550s, the genre was changing rapidly. There was a wider choice of

texts, and poets such as Tansillo and Bernardo Tasso were fashionable. Petrarch was still a favourite poet, but instead of setting individual stanzas composers were now writing large cyclic works in which every stanza of a canzone or sestina was given separate treatment. The popularity of these cycles may be seen in anthologies such as *Il primo libro delle muse a cinque voci* (RISM 1555[25]) issued by the composer and publisher Antonio Barrè in Rome, then by Gardane in Venice; this volume contains nothing but cycles, settings of Petrarch and Sannazaro by Arcadelt, Jacquet de Berchem, Ruffo and Barrè himself.

Stanzas from Ariosto's *Orlando furioso* were set, singly, in pairs or in narrative cycles, with increasing frequency, and with unmistakable references to melodic formulae used for improvised declamation of epic verse. Berchem's set of 93 stanzas from *Orlando furioso*, published in 1561 but probably written some years earlier, is the most extensive if not the most typical of such cycles. More characteristic are sets of five or six madrigals on continuous ottavas or stanzas of a canzone or sestina, for varying numbers of voices and through-composed, but often with unifying tonal and thematic elements.

Precise declamation of text, already a feature of the madrigal in Willaert's circle, continued to be important, but in different ways. A supple declamatory or 'narrative' rhythm, used in a chordal texture, may be seen, particularly in the *madrigale arioso*; this term was put into circulation by Barrè with his three four-voice anthologies, *Libri delle muse … madrigali ariosi* (1555–62). Barrè's own madrigals in this style approach a chordal parlando style, nearly free of regular metric stress. A number of contemporary madrigalists, among them Hoste da Reggio and even, on occasion, Rore, used this style. At the same time madrigals with strongly individualized, expressive rhythmic contrast within a polyphonic texture were gaining currency, moving the genre away from the gentle stereotypes of Arcadelt's generation.

Experiments in chromaticism are to be seen in the motet and the madrigal in the 1550s. Again it was Willaert's circle that took the lead. Among Willaert's pupils Nicola Vicentino was the strongest advocate of a new chromaticism based, in theory, on the ancient Greek genera. Such theory was rarely put to practical use, but by 1550 the Venetian madrigal had become more chromatic (with many major root-position triads on secondary scale degrees) than had been characteristic a generation earlier.

In all these innovations (choice of text, experiments in declamation and a new harmonic vocabulary), the works of Rore are of prime importance. He was the leading madrigalist of his generation: his first books for five (1542) and four voices (1550) were among the most often reprinted volumes of the century; his 'Vergine' settings form perhaps the most celebrated of all cyclic madrigals; and his masterly handling of any novelty of style or form to which he subscribed made his works models for more than a generation of imitators. Rore's early madrigals show him to have been an associate of Willaert; but in his first book for five voices, with its new, 'chromatic' notation, the individuality of his melodic and rhythmic writing is already apparent. His concentration on the meaning of the almost invariably

serious texts led Rore to run lines together, to end a phrase in mid-line, even to disregard the formal divisions of Petrarchan sonnets. The high technical finish and distinct individuality of each of his pieces set a new course and a new standard for the madrigal. In his later works, the third book for five voices (1548) and the second book for four (1557), Rore moved into yet newer realms of parlando declamation, highly individualized expressive melody and colouristic harmony. These works begin the later history of the madrigal.

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6. 1555–70.

In 1555 Palestrina and Lassus both published their first collections of madrigals. Palestrina's role in the history of the madrigal was not decisive, except perhaps in the domain of the Madrigale spirituale. Nevertheless the common opinion which dismisses him as a timid follower of Arcadelt seems unfair. He wrote a few famous pieces, including the much loved *Vestiva i colli*; his name appears with great regularity in anthologies, suggesting that his madrigals were always welcome to singers; and he was a master of the multi-partite canzone and other cyclic forms. Lassus's early madrigals are not much like those of Palestrina; being strongly influenced by both Rore and Willaert, he wrote serious, complex settings of Petrarchan verse and at the same time produced light *villanesche* like those of Willaert, Perissone and Baldassare Donato. His ability to write in the newer, more chromatic idiom is shown at some length in his *Prophetiae Sibyllarum*, published late, but certainly an early work. After settling in Munich in 1556 Lassus continued to write madrigals; in the dedication (to Alfonso II of Ferrara) of his fourth book for five voices (1567) he said that he wanted it known that the Muses were encouraged in Germany as well as in Italy. The court chapel at Munich, under Lassus's direction, employed a number of musicians who wrote madrigals; two anthologies of works by these 'Floridi virtuosi del … Duca di Baviera' were published (RISM 1569[19] and 1575[11]).

The most prolific of all madrigalists was another 'oltremontano', Philippe de Monte, who produced two books for seven voices, nine for six, nineteen for five, four for four, one for three, and five of *madrigali spirituali* – a total of over 1000 pieces. Most of this enormous output was written after Monte's move to the imperial court at Vienna in 1568; the first two books for five voices, however, and the first for four date from his Italian period. He had great technical skills, and as a young man had already mastered the progressive styles of about 1550; he was particularly adept in handling the declamatory style of the *madrigale arioso*.

In Venice the influence of Willaert and Rore remained great even after their deaths. Venetian composers successful at writing both madrigals and *villanesche* included Donato, a long-lived musician at S Marco, whose first book for four voices (1550), which combined a few madrigals with 'canzon villanesche alla napolitana', was popular for a decade. Nearly every composer in Venice, as well as in Italy generally, contributed to the huge repertory of madrigals, and the output of the 1550s and 1560s is too large to be described here in detail. Among composers who had become established figures were Nasco, the first composer employed by the Accademia Filarmonica in Verona, and later active in Treviso; and the

prolific Vincenzo Ruffo, who served the same academy briefly in 1551–2 and was subsequently *maestro di cappella* in Verona and later in Milan. Another composer known to have had close connections with various academies was Francesco Portinaro of Padua.

Composers of at least local prominence during this period (the list is far from complete) included Stefano Rossetto and Alessandro Striggio (i) at Florence, Nicolao Dorati at Lucca, Bartolomeo Spontone and Domenico Micheli at Bologna, Hoste da Reggio at Mantua, Pietro Taglia and Simon Boyleau at Milan, Giovanni Animuccia at Rome, Costanzo Porta at Osino and then Padua, Ippolito Chamaterò at Udine, Ippolito Ciera at Venice, Giulio Fiesco at Ferrara, and G.D. da Nola and Francesco Menta at Naples. Much of the madrigal literature of these middle years remains to be edited and studied.

Some of the greatest madrigalists of the later 16th century began their career in this period. In 1566 Andrea Gabrieli returned to his native Venice to become second organist at S Marco and at the same time published his first book of madrigals for five voices. Wert, a northerner who like Lassus spent part of his youth in southern Italy, entered the service of the Gonzaga family as a young man and remained at the Mantuan court for the last 30 years of his life. By 1570 Wert had produced four books of five-voice madrigals as well as his single four-voice volume. Like Lassus he was much influenced by Rore, whose style he developed with virtuoso technique in writing cyclic settings of Petrarch and Ariosto. In flexibility of technique, ability to find a madrigalistic conceit for practically any word or phrase of text, and skill at vocal instrumentation, Wert had few rivals; during his lifetime Mantua and Ferrara, which he often visited, became major centres in the later development of the madrigal.

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7. The 1570s: hybrid styles.

The evolution of the madrigal during the last third of the century involved the amalgamation of previously distinct styles, particularly those of the serious madrigal and its lighter forms. Andrea Gabrieli and Giovanni Ferretti, whose first editions appeared mainly from the late 1560s to the mid-1570s, were especially influential in this development. Ferretti published only collections with titles such as 'canzoni' or 'canzoni alla napolitana', although these collections contain some pieces that textually and musically are genuine madrigals (DeFord, 1985; Assenza, 1997). Musically Ferretti took as his point of departure the three- and four-voice *canzona villanesca alla napolitana* of the 1540s and 50s, from which he borrowed several traits: a reduced and clarified harmonic vocabulary; a dance-like rhythmic style using short, sharply profiled, strongly metrical motifs; and a clarified formal architecture with frequent sectional repetition and emphasis on clear cadential points. He also occasionally used the standard texture of the *villanesca*: three voices, two of which moved in parallel 3rds or 6ths, and the third of which, quite distinct in range and style, often served as a harmonic bass. This polarized texture, modified and filled out in various ways, grew steadily in importance as the century wore on and led to the 'trio sonata' texture of the next century.

Ferretti led the style of the *villanesca* towards that of the madrigal in several respects, exploiting stylistic possibilities that were to remain important throughout the life of the polyphonic madrigal. He tended to respond to the first stanzas of his strophic texts with the kind of pictorial musical details often called madrigalisms (*see* Word-painting), for example quick runs or turns for images of flight or happiness, slow motion and low tessitura for images of rest or sleep. He also wrote for a larger number of voices than was usual in the lighter forms; all Ferretti's published pieces are for the five- or six-voice ensemble characteristic of the madrigal of the last half of the century. Together with the increased number of voices went an increased complexity of texture, especially shown in the frequent use of a certain kind of polyphony, dubbed by recent historians 'sham polyphony' (*Scheinpolyphonie*), which gives an overall impression of being more homophonic than polyphonic. Phrase beginnings are imitative, and the individual voices are motivically animated, but in place of the melodic integrity and individual shape characteristic of each line in the best mid-century polyphony, one hears lines made up of short rhythmic motifs tossed around within the clearly shaped harmonic context typical of the lighter forms. The motifs themselves are often essentially triadic in nature and outline either a single chord or a simple succession of chords.

Just as Ferretti wrote canzoni that became more and more madrigal-like, so Andrea Gabrieli composed madrigals that incorporate features of the lighter forms. An extraordinarily versatile musician, Gabrieli typified his age in that he composed in several distinct styles at the same point in his career, and he mixed these styles in subtle combinations according to the impulse or the occasion. Some of his madrigals are stylistically almost indistinguishable from Ferretti's canzoni. Normally, however, they are somewhat closer to the traditional madrigal; they show greater polyphonic complexity, freer forms, and reactions to the text that are both more elaborate and more delicate than Ferretti's. Another feature of Gabrieli's madrigals, the use of high, transparent textures and bright colours (especially the major triad in certain spacings), seems not to have been borrowed from any separate style. Frequently the listener's attention is directed to the colour and spacing of simple harmonic progressions as a principal source of interest and effect, and it is symptomatic in this connection that Gabrieli published no madrigal books for four voices. He chose either the flexible, transparent three-voice texture characteristic of the lighter forms or a five- to 12-voice texture in which contrasts of colour and spacing could be more fully exploited.

In his books for five and more voices Gabrieli turned away to some extent from the typical texts of the period before 1570. Petrarch is represented in Gabrieli's printed works by only about a dozen sonnets and one sestina, all published in early anthologies, in posthumous collections, or in his earliest books in the genre. Of Cassola's madrigals there are fewer than a half-dozen. Instead of this standard fare there are a large number of public and occasional texts (wedding madrigals, encomiastic texts, prologues and intermezzi for banquets etc.) and many poems that step outside the world of the 'literary' Petrarchism of the first two-thirds of the century into either the playful and conventional world of the pastoral lyric, or the sensuous and often vulgar world of the semi-popular canzone.

Many others in the 1570s followed a path similar to Gabrieli's (in northern Italy one might mention Alessandro Striggio (i), M.A. Ingegneri and Paolo Bellasio), but Gabrieli was the leading composer of Venice, and Venice was apparently the leading centre of the new style. The role played by the patrons and composers of Rome in this stylistic evolution remains an open question. Rome attracted fine performers, especially fine singers, and may have been of primary importance both in the stylistic changes of the 1570s and in prompting the widespread vocal virtuosity of the madrigal in the early 1580s. *Il quarto libro delle muse* (RISM 1574[4]), the most important Roman anthology of the 1570s, contains the first published madrigals of a new generation of Roman composers (e.g. G.A. Dragoni, Francesco Soriano, G.M. Nanino and Macque), whose production is just beginning to be investigated (Pirrotta, 1985, 1993). The transparent textures and pastoral texts of the new Venetian style are also to be found in the works of these composers, as are many elements borrowed from the lighter forms. The hybrid style, though increasingly widespread in the 1570s, was by no means the only style practised then. In particular, the serious, expressive, even craggy madrigals of Wert from the 1560s and 70s onward carried forward the tradition of late Rore and were to be a profound influence on Monteverdi in the 1590s.

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8. The 1580s: the ornamented style; dissemination of the hybrid madrigal.

1580 saw the appearance of the last of Andrea Gabrieli's books to be published during his lifetime and the first of 12 books by Marenzio to be published during the next decade. This coincidence may be taken to mark not only the changing of the guard, but also the gradual movement of the centre of progressive influence in the madrigal from Venice in the earlier period, to Rome and the small and contiguous duchies of Ferrara and Mantua in the later. The most important composers of the 1580s were Marenzio, who was employed in Rome but had important connections with Ferrara, and Wert, who was employed in Mantua but likewise had important ties with Ferrara.

According to Vincenzo Giustiniani (*Discorso sopra la musica*, 1628), Marenzio was one of the leaders in the development of the new hybrid madrigal. Speaking of the period about 1580, Giustiniani emphasized the importance not only of a new style of composition that involved a mixture of madrigal and villanella, but also a new style of singing whose most distinctive characteristic was wide-ranging and technically demanding ornamentation. The success of this style of singing stimulated composers to incorporate some of its novelties into the written polyphonic style. Although Giustiniani mentioned Rome as an early centre of this kind of singing, he also named the courts of Ferrara and Mantua as leading centres where the new virtuosity was incorporated into the polyphonic madrigal during the 1580s. The dukes of each of these small city-states maintained a group of highly trained singers – both men and, extraordinarily, women – specifically to perform polyphonic madrigals, one singer to a part, in the rulers' private chambers. The Duke of Ferrara seems to have been the pioneer in this movement; his chamber group was

founded in 1580, and he is reported to have listened to it for two to four hours every day.

As Giustiniani's account suggests, many of the boldest and most progressive madrigals of the early 1580s, especially those directed towards the wealthiest centres where fine singers could be expected, became increasingly saturated with ornamental formulae (called diminutions, or divisions). This is of more than passing significance, since the control and manipulation of ornamentation by the composer for his own expressive and structural purposes was to become one of the fundamental elements of the early 17th-century style. The striking degree to which the turns and runs of the diminution manuals (as well as the voices led in parallel 3rds, the clear harmonies and the forthright rhythms of the lighter styles) found their way into the madrigal during the 1580s can be seen in Marenzio's *Rivi, fontane e fiumi* (from *Le gioie*, 1589).

Although Andrea Gabrieli had been a pioneer in the new style, Marenzio went far beyond him in the inventiveness of his tone-painting, in his love for tonal, textural and stylistic contrast, and in his emphasis on virtuosity, both in written-out ornamentation and in far-reaching harmonic excursions.

The style of composition derived from the lighter forms did not always incorporate the new written-out ornamentation, even in Marenzio's work. The lighter style in the 1580s might still exist without the element of virtuosity and almost always did so when the madrigal was directed at less sophisticated patrons than those of the major courts and academies of Italy. Indeed, in terms of the number of composers and pieces affected, the unornamented hybrid madrigal derived from Ferretti and Gabrieli continued to be the predominant type in Italy and must be regarded as the quantitively dominant style of the end of the century. It spread to the Low Countries and northern Germany, especially in the successful anthologies of the Antwerp publisher Pierre Phalèse (published from 1583 into the early years of the 17th century), and in the late 1580s the style migrated to England, where it took root with astonishing vigour. In the anthologies of the Nuremberg printer Kauffmann and in numerous prints from Venice, it spread to southern Germany, Austria and eastern Europe (Piperno, 1991). At the same time several northern musicians were working in the new idioms, not as teachers but as students of the style. Some of them, such as Peter Philips in Brussels, imitated from afar. Some went south and stayed (Rinaldo del Mel, Bartolomeo Roy, Jacobus Peetrinus, Macque), and others returned home with what they learnt (Mogens Pedersøn from Denmark, Schütz from Germany).

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9. Expressionistic and recitational styles.

As music director at the court of Mantua and frequent visitor to the neighbouring court of Ferrara, Giaches de Wert was in the vanguard of Italian secular music in the 1580s. Wert's musical personality, like that of Rore, who may have been his teacher, was both serious and passionate. Although he occasionally wrote in the lighter style, his most important and most distinctive madrigals from the 1560s through the 1580s are settings of pathos-laden texts, for which he designed musical gestures of an unprecedented violence and intensity. His serious, dramatic style, like

Rore's, was one of the most important harbingers of the *seconda pratica* proclaimed by Monteverdi at the outset of the next century.

In Wert's madrigals of 1558–95 two major categories of dramatic style can be distinguished, which are valid generally in considering the remaining history of the madrigal without continuo. Pieces of the first category, which might be called expressionistic madrigals, translate extravagant emotions expressed in the text into similarly extravagant musical gestures involving, for example, extremely low or high tessitura, unusual vocal intervals (tritones, 7ths, 9ths, 10ths), abrupt silences and contrasts of tempo (see Wert's settings of *Solo e pensoso* and *Giunto a la tomba* from 1581). Pieces of the second category, which might be called recitational madrigals, clothe the text in a musical dress whose simplicity is in itself extreme. Only an occasional flash of dissonance, chromaticism or polyphony is allowed to provide points of emphasis in an austere chordal texture whose purpose is purely declamatory. This style belongs to a tradition of polyphonic declamation that reaches at least as far back as the beginning of the 16th century and corresponds in many ways to the ideals later expressed by Galilei and Bardi in the Florentine Camerata: almost all complexity in the music is renounced; declamatory rate, effective pauses, pitch and (implied) volume level seem designed to capture the delivery of a highly trained actor or orator (see parts of Wert's *Giunto a la tomba*, *Qual musico gentil* and especially *O primavera*). Both the 'expressionistic' and the 'recitational' styles had a profound influence on style in the 1590s. Of the main figures in the refashioning of the madrigal in the 1580s and 90s (Wert, Luzzaschi, Marenzio and Monteverdi) Wert was the only one who had grown up in the heavily theatre-oriented world of Naples and Rome around 1550, and this orientation continued in Mantua, where he worked during the 1560s and 70s. For this reason, Wert brought a unique kind of experience to his colleagues in the last decades of the century.

It would be well to review at this point the stylistic options open to madrigal composers in the late 1580s. They might have chosen the hybrid style of the 1570s, blending elements of the lighter style into the style of the madrigal, usually in setting pastoral lyrics of no great emotional or intellectual weight. Marenzio, G.M. Nanino and Ruggiero Giovannelli often worked in this style, as did countless other composers including G.F. Anerio and Annibale Stabile in Rome, Ludovico Agostini, Paolo Virchi and Giulio Eremita in Ferrara, Benedetto Pallavicino in Mantua, Lelio Bertani in Brescia and the young Monteverdi in Cremona. A few composers in Italy chose to continue a madrigal style directed towards the expression of intense emotion, in either lyric or dramatic settings. Wert had been a leader in the development of this type of madrigal since the 1560s, and he continued to lead this school during the 1580s. He was joined often by Luzzaschi in Ferrara, though in a quite different, less dramatic style, and occasionally by Marenzio (see his *Dolorosi martir* and *O voi che sospirate*) and more conservative composers, such as G.M. Nanino. A composer might also have chosen to work in the recitational style, where the clear projection of the text was the primary goal. Although Wert was again the most important figure here, Andrea Gabrieli's choruses for *Oedipus rex* offer another example. Or a composer might have chosen to work in the more traditional, rather neutral, motet-like style of the middle of the century. This style predominated in the late madrigals by Lassus, and in many of

those by Palestrina and by several younger composers of the Palestrina school, such as G.M. Nanino and Francesco Soriano. Any of these pure or hybrid styles could be decorated by the new written-out ornamentation. Although some composers were specialists, many wrote in any of these styles according to the audience or occasion, or the text that he was to set.

10. Poetry and the madrigal.

Even composers insensitive to the individual content of a madrigal text were usually sensitive to its style or type, and in this broad sense text and musical style were inextricably intertwined. Normally a composer would not set a Petrarch sestina stanza in the same style as he would a lighter text (compare, for example, Marenzio's setting of Petrarch's *O voi che sospirate* with the other madrigals in his second book for five voices). Thus a few significant changes in style or type of text during the last quarter of the century went hand in hand with changes of musical style; they may even have helped to bring them about.

The first such change, which began with Andrea Gabrieli in the late 1560s, was the movement away from Petrarchan forms and style towards lighter, pastoral or idyllic poems, most often relatively short works in the poetic form called the madrigal (Tasso's *Ecco mormorar L'onde*, set by Monteverdi is a fine example of this type of poetry). Such texts usually called for the hybrid style of the 1570s or the ornamented style of the 1580s, and were much set by Marenzio and other progressive composers of those decades. Wert resisted the trend, however, continuing to set texts of the highest literary quality in the traditional forms of sonnet and serious ottava. Even into the 1580s he chose poems by the poets and in the traditional forms set in the middle of the century. For example, in his seventh book of 1581, eight of the 13 poems set are by Petrarch or by well-known poets from the first part of the century such as Angelo di Costanzo, Ariosto and Tansillo. By contrast, in Marenzio's first three books for five voices (1580–82) 31 of 47 texts are madrigals, almost all of the texts are pastoral in tone and more than half are so indistinctive in tone and in quality that they will probably remain anonymous; only three are by Petrarch.

In his choice of texts as in his musical style, Wert showed a mixture of conservatism and progressiveness. Although he largely avoided the texts typical of the hybrid madrigal of the 1570s and 80s he was the first to set the most important new type of text of the end of the century: the serious dramatic scene. He began by setting dramatic ottavas from Tasso's epic poem *Gerusalemme liberata*. After his pathbreaking setting of *Giunto a la tomba* in 1581 there were six more such pieces in his next book, and his example was quickly followed by Marenzio, Monteverdi and others. The tradition thus established of setting dramatic scenes from *Gerusalemme liberata* extends to Monteverdi's setting of the *Combattimento di Tancredi e Clorinda* (published 1638) and beyond.

In the realm of the dramatic scene, ottavas from Tasso's epic were overtaken in popularity about 1590 by monologues in free verse from an explicit theatre piece, G.B. Guarini's pastoral play *Il pastor fido*. It was in the *Pastor fido* settings from his sixth to his eighth books (1594–8) that

Marenzio found his style as a dramatic composer; Wert set four sections from *Il pastor fido* in his last complete book of 1595; many of the most famous dramatic madrigals from Monteverdi's fourth and fifth books (*Cruda amarilli*, *Ah dolente partita*, *Anima mia perdona*) are settings of texts from Guarini's play. During the last decade of the century these texts were the proving ground for the polyphonic progenitors of the *stile recitativo*.

The other important new style of poetry at the end of the century has nothing to do with the rise of opera. The Ferrarese school of composers (Luzzaschi, Alfonso Fontanelli and Gesualdo) preferred to set contemporary madrigals, usually poetry written by local poets, perhaps under the direct supervision of the composer or patron. Brevity and contrast of imagery were the characteristics of this newer madrigal verse, which was essentially lyric, not dramatic. Such texts continued to be favoured in the polyphonic madrigal after 1600. Many were at best mediocre poetry, for the requirements they had to meet were not conducive to great literature. But they were an ideal textual support for the highly affective style of the composers who chose to set them.

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11. The 1590s: the rise of the 'seconda pratica'.

These two new types of text brought with them a new style, which caused the Italian madrigal without continuo to have a final period of several decades of splendid bloom. The new style was announced in a series of publications appearing in 1594–9. The most important composers involved at the outset were Marenzio, Luzzaschi and Gesualdo (Wert died in 1596). All the publications in the new style contain settings of emotionally intense texts – settings that attempted to capture and reinforce through musical means the perfervid emotional states expressed in the texts. In responding to the challenges of the text, the composers often used unusual or even forbidden musical means that disturbed the balanced style of traditional Renaissance polyphony. These anti-canonical devices might violate norms of spacing, of rhythmic or melodic structure, of part-writing or of harmonic combination. As justification for the new liberties, the composers (notably Luzzaschi in 1596 and Monteverdi in 1605) pointed explicitly to the need to reflect the style and emotional content of the text.

The text must be master of the music. This was the essence of the new style, which Monteverdi was to publicize in 1605 as the 'seconda pratica'. The new style was in one sense a reaction against the degree to which the expression of text had been subordinated to motivic animation, luxuriant ornamentation, clear formal schemes and sensuous vocal colours in the madrigal of the 1570s and 80s, and was thus a kind of musico-dramatic reform movement. Yet it was also a purely musical movement, resulting from the desire of bold and restless musicians at the end of the century to enliven the pleasing but perhaps too bland style of the 1580s. The new style incorporated enough musical novelties, especially in the area of dissonance treatment, to provoke a strong attack from the conservative theorist Artusi.

While recognizing the break represented by the *seconda pratica*, one should remember that it was connected with the luxuriant style of the 1580s by one important factor: both styles involved avant-garde environments and

tendencies and a high degree of virtuosity. Both required performers of professional ability and audiences of considerable sophistication, and both were connected with the major courts and centres of patronage rather than with humbler social environments. The *seconda pratica*, however, originated as a reaction in some circles against what Einstein termed the 'surrender to hedonism' characteristic of the madrigal of the 1580s. Tasso, in his dialogue *La Cavaletta* of 1584–5, issued a plea to the major composers of the day to temper the soft sensuousness of the modern style, and to bring back to the madrigal some of its former emotional weight. Tasso's plea was not an isolated one in the culture of the time, to judge from the responses of, for example, Luzzaschi and Monteverdi in their dedications of 1596 and 1605 respectively and Marienzo in his Books of 1588 and 1594–9.

The problem of how to respond to this summons was apparently troublesome for all the composers involved, for each of them, normally quite prolific, virtually stopped publishing for several years. Luzzaschi published only a handful of individual pieces between 1582 and 1594; Marenzio, who had published over a dozen books in the first years of the 1580s, published only one between 1588 and 1594; Monteverdi, who was much the youngest of the three, went through the cycle somewhat later, publishing his first three books in 1587–92, then stopping for over ten years. Each man, when he began to publish again, composed in a markedly different style, using bolder harmonies, a higher level of dissonance, and more rhythmic contrast and unusual melodic intervals (compare Monteverdi's *Pastor fido* settings from before and after the gap: *O primavera* on the one hand and *Cruda amarilli*, *Ah dolente partita* or *Anima mia perdona* on the other).

Luzzaschi was the oldest of the composers involved, and in some respects he was, with Rore and then Wert, the prime mover. His avoidance of cadence, his frequent use of discontinuous, highly contrapuntal texture, and his close juxtaposition of intricate counterpoint with declamatory homophony were essential characteristics of the new style pursued first by Gesualdo and Fontanelli, and thereafter by many in the early 1600s. Gesualdo explicitly named Luzzaschi as his mentor, and his style during the 1590s and choice of texts bear this out. But Gesualdo was from the beginning more extreme in every way; his regular use of melodic chromaticism, unusual harmonic successions and extraordinary dissonances led him into areas where Luzzaschi almost never ventured. Marenzio, in his most serious works after 1594 (especially in a long series of settings from *Il pastor fido*), first adopted the recitational style of Wert, adding to it his own richer harmonic vocabulary. Then, in his last book (1599), he summarized all the achievements of the past decade and went beyond them. He returned to some of the greatest poetry of the Italian heritage, Petrarch and even Dante. In his settings he combined the textural discontinuity and contrapuntal complexity of the Ferrarese style with the textual seriousness, greater coherence and declamatory beauty of Wert's style, adding a tonal control and harmonic richness all his own. The resulting collection is one of the summits of the madrigal.

By 1597 Monteverdi had already written some of the pieces in the new style that he was to publish in 1603 and 1605. Like the Ferrarese

composers, he used unusual dissonance treatment and sharp contrast between simple homophony and complex polyphony; like Wert, he had fine literary sensitivity and treated his texts with care; like Marenzio, he exercised clear control over large tonal design. His version of the new style, however, was a highly personal one: like his now deceased mentor Wert, and more than any of the living composers in the new style, he tried to capture in pitch level and declamatory rhythms the delivery of an impassioned orator or actor; and the influence of the lighter forms showed through more consistently and clearly in his works than in those of any other composer in the new style. His forms and sectional articulations were clear, and his basic harmonic movements, however much they may be decorated by dissonance, were simple and direct. In all this, his style is distinctly different from the Ferrarese/Neapolitan style of Luzzaschi, Fontanelli and Gesualdo.

12. The madrigal in society, 1570–1600.

The late 16th-century madrigal had two major social functions, one public and one private. The festive madrigal, usually designed for a particular ceremony, added to the spectacle at large public occasions; the chamber madrigal helped to pass the time of more or less cultivated amateurs in their courts, academies or homes. Both of these social functions were as old as the genre itself. The second, the most common one for the printed madrigal in the early and middle part of the century, began to be transformed after about 1580 by the growing virtuosity of musical style, by the replacement of the amateur singer by the professional and by the dramatization of the madrigal. In the most advanced centres of patronage, there was a resulting separation of performer from audience. In such centres the madrigal was evolving from a social game for the pleasure of amateur performers into a semi-dramatic concert piece for the pleasure of a separate, passive audience. The intensely emotional or explicitly dramatic tone of many madrigals in the 1590s was probably a result of this evolution. The situation, while it gave a burst of renewed vigour to the polyphonic madrigal, also intensified the inherent contradictions of the medium (for example, the lament of a single lover delivered in a language of heightened emotional realism by five singers simultaneously), which were to lead to a more consistent solution in opera and to the gradual demise of the madrigal without continuo.

13. The polyphonic madrigal after 1600.

The polyphonic madrigal without independent instrumental bass was by no means ignored by composers after 1600, however. A particularly vigorous school centering on Naples continued well into the century (Larson, 1985), producing dozens of published madrigal books, some following the style of Gesualdo's last books (1611 and 1626), some in less extreme styles. Important and productive schools of polyphonic madrigal composition in the early 17th century also existed in Rome (including Felice Anerio, Cifra, Frescobaldi, Mazzocchi and G.B. Nanino), in Tuscany (Bati, Marco da Gagliano, Del Turco, Fontanelli and Pecci), in the Este and Gonzaga domains (Monteverdi in books 4 through 6, Pallavicino, Salamone Rossi

and Orazio Vecchi) and in Venice (especially among the cisalpine students of Giovanni Gabrieli such as Schütz, Pederson and Grabbe) (Küster, 1995). The published output of especially the first two groups still awaits careful study. One of the most outstanding composers of the late polyphonic madrigal, Sigismondo D'India, seems to have worked and resided in all of these places (with the possible exception of Venice) at some time in his career, though his longest permanence (1611–23) was in the Savoy court in Turin. Some important examples of the late polyphonic madrigal survive only in manuscript, such as those by Michelangelo Rossi, Alessandro Scarlatti and Lotti. The last two also testify to the survival of the genre late into the century.

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Madrigal

III. The concerted madrigal

From the early 17th century continuo parts were added to ensemble madrigals, but it was some time before genuine concertato music, including pieces for fewer than the conventional 16th-century five-voice group, was common. At the same time there occurred the rather more decisive and

radical initiative of writing madrigals for a solo voice with continuo, through which the new Baroque style achieved its widest diffusion in Italy. By the 1630s these parallel developments had eroded the very concept of the madrigal as an independent genre, so that the concertato ensemble madrigal gave place to its heirs, the Dialogue and cantata (*see* Cantata, §I, 1), and the solo madrigal to the cantata and the usually more schematic aria (*see* Aria, §2). *See also* Monody.

1. Introduction.

To judge by the vast majority of 16th-century publications, the Renaissance madrigal might appear to have been an exclusively vocal genre. Contemporary accounts suggest that instrumental participation in the performance of madrigals was widespread, however, and ranged from the doubling of vocal parts to the purely instrumental performances of some vocal lines, including the reduction of a texture to a single vocal part accompanied by either an instrumental ensemble or a single instrument performing an intabulation of the original texture. It is likely that when doubling or replacing singers the instruments did not limit themselves to playing the parts as written but added improvised divisions. Evidence of such practices is found in collections such as Franciscus Bossinensis's *Frottole intabulate* (1509–11) and Cristoforo Malvezzi's publication, in 1591, of the *intermedi* for Girolamo Bargagli's play *La pellegrina* (performed in Florence on the occasion of the wedding of Ferdinando de' Medici and Christine of Lorraine in 1589), and in late 16th-century treatises such as Ercole Bottrigari's *Il desiderio* (1594), which describes performances by mixed vocal and instrumental ensembles. Malvezzi's volume, together with Bastiano de' Rossi's official chronicle of the festivities, attests to the great variety of instrumental and vocal combinations used in the madrigals of the *intermedi*, and contains, in pieces such as *Dolcissime sirene*, early examples of the ornamented monodic songs with instrumental accompaniment associated with the Florentine Camerata. In particular, the 1589 *intermedi*, together with records from earlier court spectacles, provide evidence of the increasing prominence accorded to the bass line, which was often doubled by a large complement of foundation instruments, including both single-line bass instruments and *strumenti da corpo* (Brown, 1973). Finally, the use of instrumental sinfonias to introduce some of the numbers in the *intermedi* foreshadows the pairing of madrigals with sinfonias in some early 17th-century madrigal books.

The textural variety generated by the ad hoc participation of instruments in madrigal performances, and the increasing tendency of 16th-century composers to use stratified textures may be considered precedents for the reduced textures that characterize the concerted madrigal. The use of divided ensembles contrasting high and low voice groups, a prominent structural element in Josquin's works, continued to be used in the 16th century to create variety and dramatic immediacy in settings of dialogue

texts. An extreme manifestation of this is the cultivation of high-voice ensembles sparked by the *concerto delle dame* active at Ferrara during the 1580s, a group of female virtuoso singers renowned for its highly ornamented singing style and its repertory of madrigals for one, two and three voices with instrumental accompaniment. The Ferrarese ensemble was the object of emulation in Mantua and Florence; its influence was felt in the preponderance of upper-part duets and trios in the madrigals of composers such as Pallavicino, Wert and Monteverdi. Luzzaschi's *Madrigali per cantare et sonare*, published in 1601 long after the group had been disbanded (but composed earlier), provide a sample of what must have been a larger repertory; the keyboard accompaniment shows that, in spite of their elaborate ornamentation, the works performed by the ensemble were essentially five-part madrigals in which the upper parts were supported by an intabulation of the full texture and not by a true basso continuo comparable to that of the monodies in, for example, Caccini's *Le nuove musiche*.

Madrigal, §III: The concerted madrigal

2. Madrigals for two and more voices.

Contrary to Pietro Della Valle's assertion that by 1640 no-one was composing madrigals (by which he seems to have meant the old-fashioned *a cappella* type), books of madrigals for four and five voices without continuo continued to be published well into the 17th century, primarily as composers' first books. It is undeniable, however, that after the turn of the century the concerted madrigal – that is, with obbligato instrumental participation – quickly gained in popularity and overshadowed the older type. The earliest true concertato madrigals appeared in Monteverdi's fifth book (1605); in earlier publications, such as Salamone Rossi's first and second books for five voices (1600 and 1602), the earliest volumes of ensemble madrigals to include a continuo part, the chitarrone is given an intabulation of the vocal parts, and the composer does not exploit the presence of the instrument for structural or textural purposes. These works, and the many older volumes of *a cappella* madrigals reissued in updated editions with new, separate continuo partbooks (such as Phalèse's 1615 edition of Monteverdi's third and fourth books), may be seen as attesting as much to the rising popularity of the concerted style as to its roots in the informal addition of a supporting *basso seguente*. Monteverdi himself represented both types in his fifth book: the title page reads 'with a basso continuo for the harpsichord, chitarrone, or a similar instrument, composed expressly for the last six and optional in the others'. The composer thus drew a distinction between the older type, which makes up the majority of the volume, and the group of madrigals at the end, in which the continuo supports a variety of vocal combinations that range from the short solo refrains of *T'amo, mia vita* to the extended solo sections that open *Amor se giusto sei* and the highly ornamented, recitative-like duets of *Ahi, com'a un vago sol*. Dividing a volume of madrigals into two groups, *a cappella* madrigals with optional instrumental support and truly concerted pieces with continuo obbligato, proved to be an attractive solution. Volumes of this kind were issued by composers including Monteverdi, whose sixth book (1614) is organized in two cycles, each consisting of *a cappella* madrigals followed by concerted ones; Sigismondo d'India, whose third book for five voices (1615) requires the participation of supporting instruments for the

last eight madrigals; Giovanni Valentini, whose fifth book (1625) contains madrigals for six voices without continuo and *scherzi* for three and six voices with obbligato accompaniment; and Domenico Mazzocchi, whose madrigals for five voices (1638) are grouped according to whether they are *a cappella*, require a continuo or are variously concerted.

The availability of new vocal combinations and the presence of the instrumental bass also allowed composers to experiment with new formal solutions, such as the incipient strophic bass organization of Monteverdi's *Ahi, come a un vago sol* and *Amor se giusto sei*, and the refrain structures of *T'amo, mia vita* and *Ahi, come a un vago sol*. The option, made available by the presence of the continuo, to isolate one of the parts from the ensemble also lent to the madrigal an added dramatic dimension, making it possible to realize with greater verisimilitude than before the interactions of dialogue and mixed-mode texts: in *T'amo mia vita* Monteverdi assigned to the canto the beloved's remembered words, isolating the female voice against the lover's narrative, which is sung by an ensemble of three low voices. Monteverdi extended this marriage of schematic form and dramatic potential in the continuo madrigals of his sixth book, in which strophic basses, now fully worked out, figure prominently in the service of semi-dramatic texts. The lovers' dialogue in Marino's sonnet *Addio Florida bella* is assigned to the appropriate voice parts while the narration is carried by the full ensemble; Florida's response to Floro's opening quatrain is sung to the same bass part that had accompanied his words, transposed up a fifth, emphasizing the lovers' like-mindedness and, by returning to the original tonal level for the closing narrative tutti, creating a symmetrical harmonic layout (D–A–D). A similar formal symmetry governs the architecture of *Misero Alceo*, in which Alceo's solo recitative lament is framed at either end by a five-voice chorus, and is set as a series of strophic variations over a three-fold repetition of the bass; the harmonic structure is also symmetrical (A for the choruses, E for the central lament).

The most significant effect of the introduction of the continuo was to enable composers to focus on previously unavailable vocal combinations, particularly duets, trios and, more rarely, quartets. As Vincenzo Giustiniani remarked (*Discorso sopra la musica*, 1628), '[nowadays] we sing solos, or at most with three voices concerted with appropriate instruments such as the theorbo or the guitar, or the harpsichord or organ'. Of the various ensembles, the duet established itself as the most popular. Although the choice of continuo instrument, as Giustiniani's comment makes obvious, was left up to the performer in all concerted madrigals, composers were, on the whole, precise about the vocal scoring: equal voice combinations were preferred for duets, with pairs of tenors or sopranos being the most common and duets for altos and basses exceedingly rare; mixed voice pairs, although not unheard of, account for relatively little of the repertory; and alternative scorings, explicitly allowing performance by, for example, either two tenors or two sopranos, are uncommon. Although examples of duets, such as those by Luzzaschi for the *concerto delle dame* and by Monteverdi in *Orfeo*, survive from the later 16th century and the beginning of the 17th, and although composers had long isolated duets within larger ensemble madrigals both within and without continuo, it was not until after 1615, the year in which d'India's *Musiche a due voci*, Alessandro Grandi's *Madrigali concertati a due, tre, e quattro voci* and Marco da Gagliano's

Musiche a una due e tre voci were published, that true continuo duets began to appear as separate compositions, spawning a flowering that reached its peak in the 1620s and lasted well into the middle of the century. Duets were included in a wide variety of collections, from volumes of monodies (which originated mainly in the area between Florence and Naples, with Rome as the principal centre of production, but were also issued by Venetian composers) to madrigal books (which were most commonly published by composers working in northern Italy, especially in and around Venice) (see Whenham, 1982).

The duet repertory can be divided into groups according to musical structure, the two largest categories being strophic duets and madrigalian duets. In the early 17th century strophic duets were most commonly found in monodic collections; from 1619 onwards they also appeared in madrigal collections, although their frequency in monody books declined from the early 1620s. The earliest continuo duets were modelled on the Renaissance three-part canzonetta, and in many, as in Peri's syllabic, note-against-note setting of *Al fronte, al prato* (1609), the instrument simply plays a basso seguente doubling the lowest voice. One of the earliest volumes to include a true basso continuo part is Kapsberger's *Libro primo di villanelle* (1610), the first of his seven extant volumes devoted to the genre. His setting of Rinuccini's *Non havea Febo ancora* (1619), a canzonetta text later treated in highly dramatic fashion by Monteverdi (the *Lamento della ninfa*, 1638), is characteristic of its type: it is strophic, the declamation is syllabic and the texture is homorhythmic; the phrase structure (two main phrases, each comprising an antecedent–consequent pair, followed by a repeated single-phrase refrain) follows the poetic structure (four lines of *settenari*, alternating between *piani* and *tronchi*, and a two-line refrain in *ottonari tronchi*). The continuo emphasizes the rhythmic structure of the upper parts, delineating the phrase structure with a clear harmonic layout centring on G.

Like the Renaissance madrigal, madrigalian duets eschew the patterned forms of strophic poetry, setting madrigals and sonnets in through-composed fashion. Whenham (1982) divided the repertory between 1615 and 1643 into two broad categories: small-scale, concise, arioso settings; and more ambitious madrigal-style settings in which the music attempts to match the poetic imagery. In both there is an increasing tendency to incorporate aria-like elements not only in response to text imagery, but also as a means of structural articulation. Alessandro Grandi's first book of madrigals (1615) contains the earliest published examples of arioso duets, and, although he has been relegated by historians to Monteverdi's shadow, Grandi is considered by Whenham to be one of the most important exponents of the concise duet type.

Monteverdi's seventh book of madrigals (1619) is seen as the point of origin for the larger-scale madrigalian duet, although it can be argued that the foundations for the 17 duets of this collection are found in the duet sections of the ensemble madrigals of the fifth book, and in the sacred works such as the motets *Pulchra es* for two sopranos from the Vespers of 1610, *Cantate dominum canticum novum* for two 'canti o tenori' (1615) and *Sancta Maria succurre miseris* (1618), that represent his earliest essays in the duet genre. 14 of the duets in the seventh book are through-composed

madrigalian settings of substantial proportions, ranging in character from the sombre affect of *Interrotte speranze* to the light-hearted eroticism of *O come sei gentile*. Monteverdi's scorings reflect contemporary preferences: the majority are for equal voice pairs (tenors or sopranos), and only one is for mixed voices (tenor and bass). In these duets, as well as in those of the eighth book (1638) and of the posthumous *Madrigali e canzonette a due e tre voci … libro nono* (1651), the musical imagery is closely allied to that of the poetry, producing emotionally intense works that often border on the theatrical. One extreme example is his setting of Guarini's famous portrayal of the musical virtuosity of the Ferrarese *concerto delle dame*, *Mentre vaga angioletta* (1638), in which Monteverdi not only matches the poet's description of the singer's art point by point, but also conveys, through a variety of means, the poem's larger theme, the mysterious ways in which music affects its listeners.

Like the ensemble madrigal, the duet also assimilated the schematic forms made possible by the presence of the continuo. Strophic variations were used to unify entire settings, as in Monteverdi's romanesca *Ohimè dov'è il mio ben* (1619); and from around the late 1620s and early 1630s, ostinato basses of popular dance origin, such as the *ciaccona* and the passacaglia, became common accompanimental formulae, not only for singing generic poetic forms (*arie per cantar*), but also for more elaborate madrigalian settings such as Monteverdi's *ciaccona Zefiro torna* (1632), and the middle section of the *Lamento della ninfa* (1638), *Amor, dicea*, with its descending tetrachord ostinato, which became established as the 'emblem of lament' for much of the 17th century.

Composers began to include other instruments in addition to the continuo, extending and expanding upon the earlier practices of improvising ritornellos between stanzas of strophic songs and of arranging vocal works by doubling and replacing parts with instruments. Instruments were used in two main ways: in passages inserted between vocal sections, variously called ritornellos, sinfonias or, more rarely, sonatas; or as equal participants with the voices in an integrated texture.

Monteverdi's *Scherzi musicali* (published in 1607 but probably composed around 1600; see Ossi, 1992), a collection of strophic settings of canzonettas mainly by Chiabrera, is the earliest example of true concerted technique in a volume of secular music. The pieces are scored for two sopranos, bass, two violins and continuo, and they present a nearly complete catalogue of possible concerted combinations. As the composer's instructions make clear, the violins play ritornellos, double the voices in the outer stanzas, replace two of the voices if the inner stanzas are performed by a solo singer, and are even assigned internal 'bridges', notated in the vocal parts but explicitly intended for instrumental performance only. In these works instrumental scoring is no longer a matter of performance practice but is integral to the compositional plan.

Monteverdi's *Scherzi* represent a relatively sophisticated variation of the simple strophic form with ritornellos, probably most common in improvised performance and occasionally found in printed volumes such as Biagio Marini's *Scherzi e canzonette a una e due voci* (1622), a collection of strophic miniatures in which vocal and instrumental elements are kept

almost entirely separate. Monteverdi's own later essays in the genre, such as *Chiome d'oro* (1619), a canzonetta for soprano duet, further elaborated on the possibilities established in the *Scherzi*: rather than one ritornello, there are three, all of which are heard at the beginning and are subsequently brought back in rotation between strophes; vocal sections and ritornellos are based on the same bass line, which functions as the backbone for an elaborate set of strophic variations; and the instruments and voices are joined in the final strophe, the instruments having independent obbligato parts rather than doubling the vocal lines. A similar, if less strict, pattern of variations occurs in the 'sinfonias' of Galeazzo Sabbatini's canzonetta *Chiome crespe* (1630), which may well have been intended to mimic Monteverdi's composition in subject and structure.

Composers in the early 17th century also devised other sectional forms made up of alternating instrumental and vocal blocks; these are best described as 'stanzaic' rather than truly strophic. In Monteverdi's *Questi vaghi concenti* (1605), a five-part ensemble of unspecified instruments introduces the madrigal with a 'sinfonia' that returns in abbreviated form to divide the setting into two sections. Similarly, in Angelo Notari's *Così di ben amar* (1613), an unlabelled instrumental interlude for two violins and continuo separates two recitative-style vocal sections, the first a soprano duet, the second a trio for two sopranos and bass. Giovanni Valentini's *Duo archi adopra* (1621) opens with a 'sonata' for two violins and continuo that recurs between the four vocal sections, each of which is different from the others and is scored for a variety of vocal combinations, from one to four voices. The violins join the singers for the final section, and are included in the composer's reckoning of the total number of parts (the piece is labelled 'a sei voci': two violins, two sopranos and two tenors. Galeazzo Sabbatini's *Segua i piacer* (1630) alternates between 'sinfonia' sections, for two violins and continuo, and non-strophic vocal sections; the 'sinfonia' is different each time, and the violins occasionally join the vocal ensemble, even before the final tutti section. Four different 'ritornellos' separate the vocal sections of Martino Pesenti's *Quel bel foco* (1638); each vocal section is different from the others, and, although no single strophic variation principle governs the entire setting, the 'ritornellos' are loosely built on the bass lines of the stanzas that precede them.

An early example of the second way in which instruments could be used, as equal participants in the texture of the madrigal, is again found in Monteverdi's *Scherzi musicali*, where obbligato instrumental parts are included within predominantly vocal passages. This practice was expanded, albeit in a limited way, in the final tutti sections of canzonettas, where the instruments did not merely double the voices but were assigned independent parts. By the second decade of the 17th century, works with full concertante parts had begun to appear in a variety of secular publications. Monteverdi's *Con che soavità* (1619) provides an extreme example of the possibilities of mixing voices and instruments: a madrigal for solo voice, it includes three separate instrumental ensembles ('cori' of viols, violins and continuo instruments) that provide a variety of accompanimental textures, from expanded continuo support to motivic interplay between voice and upper strings, and even including a written-out orchestral decrescendo. Although *Con che soavità* remains an isolated example of such elaborate instrumental writing in a vocal work, it can be

taken as an indication of the variety of possibilities available to composers and performers as they 'arranged' continuo accompaniments for particularly lavish performances, such as might be required for dramatic works (according to contemporary accounts, the climactic lament of Monteverdi's opera *Arianna* was supported by an ensemble of 'viole et violini'). On a much smaller scale, Marini's scherzo *Semplicette verginelle* (1622) includes, in addition to a ritornello, a 'si placet' violin part as a counterpoint to the vocal line. More typical, however, was the inclusion of two equal instrumental parts, often violins, to create a mixed vocal and instrumental texture, as in Monteverdi's *A quest' olmo* (1619), in which a pair of violins alternates with two 'flautini o fifare' in interacting with the six-part vocal ensemble. The violins in such pieces are generally included in the total number of voices: thus Francesco Turini's *Madrigali a cinque* (1629) calls for two violins and various combinations of three voices plus basso continuo.

During the 1620s and 30s, in madrigals in which the obbligato instruments are full participants in the contrapuntal fabric and share motivic material in imitation with the voices, ensemble combinations could range from one singer and one violin, as in Marini's *Semplicette verginelle* and Francesco Vignali's *Re fa mi sol amore* (1640), to larger forces, as in Giovanni Rovetta's *Taccia il cielo* (1629) and *Io torno amati lumi* (1640), scored for six vocal parts, two violins and continuo, and for eight voices, two violins and continuo respectively. A number of works in Monteverdi's *Madrigali guerrieri, et amorosi* (1638), such as *Hor che 'l ciel e la terra*, *Altri canti d'Amor*, *Vago augelletto* and *Altri canti di Marte*, call for similarly large forces. Instrumental ensembles could also be larger than the prevalent violin pairs. *Altri canti d'Amor* includes an ensemble of four viols, ranging from 'contrabasso' to tenor, in addition to two violins and continuo, and Marini's *Gite sospiri*, a 'concerto a dieci' included in his *Concerto terzo* (1649), calls for four voices and six instrumental parts: a 'cornetto o violino primo', a 'violino secondo', two 'trombone o viola' (alto and tenor), a 'trombone o fagotto' and continuo. Some madrigal books included groups of sinfonias at the end, to be used freely in conjunction with the vocal works that made up the main part of the volume; this is the case with Stefano Bernardi's *Concerti academici con varie sorti di sinfonie* (1616), for six voices and continuo, in which the polyphonic sinfonias included at the end of the volume are scored, in keeping with 16th-century practice, for unspecified instruments. More frequently, however, the sinfonia was integrated within a particular madrigal as an introduction, or served to mark an internal division. Rovetta's *Io torno* includes, in addition to the extensive use of the violins as concertante instruments, two sinfonias, one at the beginning and one in the middle, as well as an unlabelled instrumental passage that functions as an internal 'spacer' exactly as the second sinfonia does. Textural variety and instrumental colour could also serve to establish contrasting sections within a madrigal: Monteverdi's *Altri canti d'Amor* opens with an ostinato section for three voices and two violins, which gives way to a long passage *in genere concitato* for the entire vocal ensemble and the violins; this is followed by an extended bass solo accompanied by all the strings and a 'spinetta' in a texture that is reminiscent of the expanded continuo writing of *Con che soavità*, after which the piece ends with all instruments and voices joining together in a tutti choral section in which the violins participate in the virtuoso music of

the voices and the viols function as ripienists. Marini's *Gite sospiri* juxtaposes sections for solo voice accompanied by the lower instruments, tuttis, vocal quartets with continuo alone and solo voice with continuo alone.

The introduction of concertato techniques, whether involving the addition of a basso continuo alone or of upper instrumental parts as well, made available to early 17th-century composers a sound world that until then had been primarily the province of the performer. Contrasts of colour and texture and the juxtaposition of instrumental and vocal blocks made possible new conceptions of form in which musical architecture could co-exist with poetic form, sometimes complementing it, and sometimes working independently of it to create abstract forms imposed upon and even contradicting the form of the text. The opening of these new possibilities coincided with the passing, around the middle of the century, of the madrigal as a vital genre; although books of madrigals continued to be published as late as the 1690s, they had acquired an unmistakable air of 'antiquity', and the potential of the concerted techniques developed for the madrigal were eventually realized in other genres, such as the cantata.

Madrigal, §III: The concerted madrigal

3. Solo madrigals.

It was primarily through madrigals for solo voice and continuo that wide currency was gained in the first decade of the 17th century for a fundamental reforming precept of the Florentine Camerata and their sympathizers: that the words of a piece of music should be clearly heard – a notion, incidentally, that presupposed an audience, as was not necessarily the case with polyphonic madrigals. Moreover, the doctrine of the *seconda pratica* enunciated by Monteverdi enjoined the composer to remember that the words were to be 'the mistress of the harmony' and not vice versa as in polyphonic pieces. The first published madrigals for solo voice and continuo were the dozen that Caccini included in *Le nuove musiche* (1601/2), though there had been certain anticipations of them, including the practice of performing the highest part of a polyphonic madrigal as an accompanied solo, the declamatory homophonic writing found in some of the later madrigals of Wert, the appearance in *intermedi* of one or two solo songs by composers in the orbit of the Camerata, and possibly those published in D.M. Melli's first songbook in 1602.

Solo madrigals are mostly for a high voice, with the realization of the bass played on instruments such as the lute, chitarrone, theorbo and harpsichord; there is a strong polarity between voice and bass. They are almost entirely in common time, and their predominant style can be summed up as melodic arioso. They are settings of the same kinds of poem as polyphonic madrigals (among them a minority of spiritual texts). The musical form is thus very similar too, as is the nature of the melodic lines. The most obvious structural difference is that the successive periods of a madrigal, corresponding to segments of the text, could no longer be bound together by counterpoint, though there are occasional snatches of imitation between voice and bass, even in the madrigals of Caccini, arch-enemy of counterpoint (e.g. in *Dolcissimo sospiro* in *Le nuove musiche*). Solo madrigals may thus have seemed easy to compose, and they

undoubtedly attracted a few composers – some of them amateurs, such as Flamminio Corradi, who produced little or no other music, others professional composers such as Barbarino and Ghizzolo, who seem to have been more at home in more traditional genres – in whose works a rather dry arioso is enervatingly presented in a succession of short phrases ending with perfect cadences. More significantly, however, the new genre stimulated many composers, both amateurs and professionals – among them Benedetti, Marco da Gagliano, d'India, Peri and Saracini, as well as Caccini – to the composition of music of a high order. Several of them lived in or near Florence. At their best they shaped their settings into longer phrases and used the repetition of phrases and larger units to structural ends; for example, in Benedetti's *Ho visto al pianto mio* (*Musiche … libro quarto*, 1617) the reappearance of the opening phrase establishes a cadence in the dominant halfway through, and in Mutis's *Non è di gentil core* (*Musiche*, 1613) the short initial motif recurs near the end and is there treated sequentially. The latter piece is thus one of the many solo madrigals in which the closing bars are treated in a climactic way. This is often achieved through expansive writing enhanced by ornamentation, which is in any case a conspicuous feature of many madrigals, not simply at final cadences. Some of the embellishments stemmed from the diminutions of the 16th century, but others, probably prompted by Caccini's fine example, are far subtler and are a principal means of expressing the meaning of the text.

Caccini's madrigals are almost entirely diatonic, with little modulation, as are those by several other composers, among them Barbarino, Bonini and Rasi. On a larger view they can be seen as part of the mainstream of Italian music, for it was through diatonic music (though generally in triple time and especially in the aria and cantata) that secular music developed in Italy during the 17th century. Certain other solo madrigals, among the most interesting and seemingly radical, though in fact a dead end, are, on the contrary, highly charged interpretations of emotive verses, abounding in dissonance and arresting harmonic progressions and displaying discontinuous textures and unstable tonality. Two fine examples are the settings of Marino's *Tu parti, ahi lasso* by d'India (*Le musiche*, 1609) and Saracini (*Le seste musiche*, 1624); Benedetti's *Ho visto al pianto mio*, mentioned above, is another. But such music, especially in the hands of amateurs like G.S.P. de' Negri, could sometimes sound merely wilful or eccentric.

Several non-strophic solo songs are settings of more schematic texts than madrigals, notably sonnets and ottavas. Composers often set them more schematically too, especially as Strophic variations, in which the music is generally of a madrigalian cast. Other settings, while still divided into well-defined sections corresponding to the octave and sestet or to subdivisions of them, are not founded, as strophic variations are, on recurring basses and are thus closer in their musical form to settings of madrigal verses. A fine example is Gagliano's *Valli profonde* (in his *Musiche*, 1615), one of the greatest songs of the period, which displays aforementioned features such as imitation between voice and bass and the reappearance near the end of a phrase from earlier in the piece. Another exceptional work is Monteverdi's *Con che soavità* (book 7, 1619), his only solo madrigal, which is

accompanied by three groups of instruments and is unified by two bass figures.

Some 60 volumes containing solo madrigals appeared in Italy between 1602 and 1617. Several (e.g. Barbarino's two collections of 1606–7) consist only of madrigals, others (e.g. d'India's *Le musiche* of 1609, a large and unusually fine collection) of solo madrigals and arias. In a number of other volumes, often, like a few solo volumes, called *Musiche*, solo madrigals were published alongside ensemble pieces, stage music and instrumental pieces (e.g. Gagliano's *Musiche*, 1615, another notable collection). As regards the declining popularity of madrigals and the growing enthusiasm for arias, a watershed can be seen in Italian solo song in 1618, for that year saw the publication not only of virtually the last book in which all the songs are madrigals, but also of the first in which they are all arias. The same year was also the first in which books containing more arias than madrigals outnumber those containing more madrigals than arias – by eight to three – and the figures for the following years show that this development gathered momentum. A number of distinguished solo madrigals, especially by d'India and Saracini, were yet to appear, but even these two composers published none after 1623 and 1624 respectively. It is not surprising that about this time too madrigals began to be invaded by some of the characteristics of the developing aria. While Vincenzo Calestani's *Tornat'o mio Licori* (in his *Madrigali et arie*, 1617) seems to be the only solo madrigal in triple time throughout, there are many others in which triple-time passages occur. It is particularly significant when they do so at the end of a madrigal, for such pieces herald the future recitative and aria. An instance occurs as early as 1606 in Domenico Brunetti's *O miei pensieri* (in his *L'Euterpe*). There are examples in the *Amorosi concetti* of 1612 and 1616 by Cecchino, but perhaps the most significant instance in these earlier years is Falconieri's *Deh dolc'anima mia* (in his *Musiche … libro sexto*, 1619), which is virtually in the form of a double recitative and aria. Collections published in 1633 by Benedetto Ferrari (*Musiche varie*) and Sances (*Cantade*, first set) show that by that date the madrigal and aria were virtually indistinguishable. For example, in Ferrari's madrigal *Amor, com'esser può* the first ten lines of text occupy 54 bars of 4/4 arioso, and the last three are spread over 72 bars of 3/2 aria-like writing; this piece is thus almost identical in form to the aria *Ahi! traditor ingrato* in the same book. Rinuccini's madrigal text *Filli, mirando il cielo* lends itself to treatment as a recitative and aria, which is how Sances set it, whereas Caccini's setting (1602) simply consists of undifferentiated arioso. Sances also published settings of madrigal texts that include aria sections founded on ostinato basses surrounded by syllabic recitatives; such a piece is *Misera, hor sì ch'il pianto*.

It is no accident that Sances's 1633 volume, like his duet volume of the same year, is entitled *Cantade*, for solo madrigals, like those for larger forces, were not only being supplanted by arias at this period but were merging with them and also with the more extended form of the cantata. Though they set madrigal texts, Sances and other progressive composers of the time probably did not consider that they were thereby composing madrigals. While the ensemble concertato madrigal enjoyed a somewhat longer life because it was sufficiently distinct by virtue of its larger forces from the all-conquering aria and cantata, very few solo madrigals appeared

after the early 1630s. On the whole they either were strongly influenced by other genres or were by minor composers clinging to an outdated style.

Madrigal, §III: The concerted madrigal

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Madrigal

IV. The English madrigal

In the 1580s and 90s a lively offshoot of the *madrigale arioso* and the 'light' madrigal style of Ferretti and Gastoldi (see §II, 7 above) took root in England. Several impressive composers of madrigals emerged, and for a short time nearly all native composers seem to have interested themselves in the new style. The English madrigal development is of interest for its startlingly frank embrace of foreign models; in this respect it marks something of a watershed in the history of English music. The extent of the development – about 50 printed editions between 1588 and 1627, including nine of Italian music in translation or transcription – is also notable, by the standards of local musical activity at the time. It is well to bear in mind, however, that Monte wrote more madrigals and Marenzio published more editions than were produced by all the English madrigalists together.

1. Origins.
2. The 1590s: Morley, Weelkes and Wilbye.
3. After 1600.
4. Later history.

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Madrigal, §IV: The English madrigal

1. Origins.

Italian madrigals circulated in manuscript in England from as early as the 1530s, though apart from a few specialized sources, their appearance in manuscripts up to the 1590s is scant compared to motets and chansons. In the 1560s and 70s a colourless but prolific Italian madrigalist, Alfonso Ferrabosco (i), held a prominent position at Queen Elizabeth's court and built up a great local reputation (see §II, 3 above). However, the composition of madrigals in the vernacular was unthinkable until poets could conceive of English verse at least approximately comparable in form and content to Italian madrigal poetry. One could not write madrigals to the lyrics in Tottel's *Miscellany* (1557) or *The Paradyse of Daynty Devises* (1576), which are for the most part stiff, stanzaic, alliterative and still 'courtly' in the late medieval tradition.

A favourable literary situation developed in the 1570s, when Spenser, Sidney and other 'new poets' undertook a comprehensive reform of native poetry along Italian lines. The English madrigal development was an accurate reflection of an important literary movement. The decade of the 1590s which saw the greatest concentration of madrigal composition was also the heyday of the English sonnet sequence. A leading literary figure, Thomas Watson, issued the first of the sonnet sequences, *Hekatompathia* (1582), and a set of *Italian madrigalls Englished* (1590). Essentially a Marenzio collection, this anthology seems to have been conceived as propaganda for the fashionable italianate current in music, letters and manners that was seeping through late Elizabethan England.

Musica transalpina (1588) was a larger and more influential anthology of translated madrigals. This book stemmed, as its extremely interesting preface tells (fig.7), from a group of 'Gentlemen and Merchants of good accompt (as well of this realme as of forreine nations)' who met at the home of Nicholas Yonge, a London lay clerk, for 'the exercise of Musicke daily used'. Thus it appears that in their social settings, too, the English and the early Italian madrigal were broadly analogous. The later Italian development away from amateurism and towards professional, virtuoso singing found no echo across the Channel.

Most of the translations, according to Yonge, were made 'five yeeres agoe', that is, in 1583, which is the date of *Musica divina*, the first important madrigal anthology issued by the Antwerp publisher Phalèse. *Musica divina* provided much of the contents for *Musica transalpina*, as well as a model in general layout and in stylistic orientation. The music 'daily used' by Yonge's circle was fairly up-to-date but conservative, in the mixed style of the late 1570s (see §II, 7 above). Favourite composers were Ferrabosco and Marenzio, the latter represented by the most popular of his very early work. And broadly speaking, this marks a stylistic terminus for the English madrigal development which was soon to follow. Native composers did not adopt the so-called 'expressionistic' and 'recitational' styles practised by Wert and Marenzio in the mid-1580s, still less the radical *maniera* pioneered in the 1590s at Ferrara.

There was demand enough for three more of these anthologies in the 1590s. As a result, more translated madrigals were published in London than pieces by any single native madrigalist. Furthermore, the anthologies became an important source of poems for resetting by English composers – who in many cases also modelled their work on the music that lay so obviously at hand. In two ways, then, the anthologies played a central role in the domestication of the Italian madrigal style.

The madrigal is intimately associated with the first important period of London music printing, which began in 1588 under Byrd's monopoly. *Musica transalpina* includes a consort song by Byrd on Ariosto's *La verginella*, 'brought to speake English with the rest' (and provided with words in all the five parts). For Watson's anthology Byrd wrote two madrigals in praise of Queen Elizabeth, one of them related to a 'six Virgins Song' performed at the elaborate entertainment at Elvetham (1591) put on for the queen by the Earl of Hertford. Other madrigals dealing with the queen and various court figures (Bonny Boots, Dorus, Carimel) were published during the 1590s, up to *The Triumphes of Oriana* in 1601. Court interest may have contributed decisively to the English development; like the Dukes of Mantua and Ferrara, Queen Elizabeth could have seen in the madrigal style an ideal vehicle for celebrating the Renaissance prince. As a further speculation, this might have dawned on her first in 1591–2, when in the face of falling popularity she resumed her progresses. But madrigals seem to have circulated widely – not only at court and among amateur musicians in London, but also elsewhere in the nation, as dedications to patrons ranging from Norfolk and Suffolk to Cheshire and Derbyshire show.

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2. The 1590s: Morley, Weelkes and Wilbye.

Byrd, who by this time was past 50, drew back from the madrigal style after his initial experiments with it. 19th-century scholars called his secular compositions to English words 'madrigals', but Byrd himself never did so. His *Psalmes, Sonets & Songs* (1588) are all consort songs for voice and instruments (*see* Consort song), though words are adapted to all the parts, possibly in response to the new madrigal fashion. The secular pieces in his later songbooks (1589, 1611) remain resolutely un-italianate, though madrigal ideas increasingly invade them.

Morley, a younger musician temperamentally much more closely attuned to Italy, became the guiding force of the whole English madrigal development. As a pupil of Byrd and a well-connected Gentleman of the Chapel Royal, as the monopolist of music printing after 1596 and as the learned 'Master' of *A Plaine and Easie Introduction to Practicall Musicke* (1597), Morley occupied a position of considerable prestige and power. He published more madrigals, canzonets and balletts than anyone else, mostly at a time when no-one else was publishing them. His books were almost the only ones to require more than a single edition (though other publications of the time have been shown to exist in several impressions, with the type partly or fully reset but without a new title-page date). Morley established the stylistic norm that was followed, at least in the first instance, by all later English madrigalists.

His first two books are similar in style: the *Canzonets or Little Short Songs to Three Voyces* (1593) (more accurately, light madrigals) and *Madrigalls to Foure Voyces* (1594). To Petrarchistic or pastoral verse of trivial quality, Morley adjusted a skilful compound of canzonet and light madrigal ideas, following the words carefully without ever surrendering to them. Counterpoint is employed rather more regularly than with the contemporary Italians, in a simple, clearly harmonic idiom. Morley's smooth, lively, italianate writing must have caused something of a revelation in the sober world of the Elizabethan consort song.

For his next two books (1595) Morley turned to even lighter models. The *Balletts to Five Voyces* and *Canzonets to Two Voyces* consist largely of free transcriptions of the popular ballettos of Gastoldi (*see* Balletto, §2) and four-voice canzonets by Felice Anerio; Morley's sets were actually issued in London in parallel English and Italian editions. Derived (or 'parody') compositions turn up in his other publications, too, the models ranging from the Domenico Ferrabosco classic *Io mi son giovinetta* to Giovanni Croce's *Ove tra l'herbe e i fiori* from *Il trionfo di Dori* (1592), which provided the impetus for *The Triumphes of Oriana*. Then Morley edited two more Italian anthologies, of four-voice canzonets (1597) and five-voice *madrigali ariosi* (1598). In the latter, it is Ferretti and Giovanelli, not Marenzio, who share pride of place with Ferrabosco.

The late 1590s saw the publication of three pleasant books (by Farnaby, Farmer and Bennet) of four-voice light madrigals inspired by Morley's 1594 set. But evidently Morley was not the man to lead the way in naturalizing the more serious variety of Italian madrigal for five and six voices. His own examples are few and not always notably successful. The task was left for composers of another new generation, George Kirbye, Thomas Weelkes and John Wilbye, who first published in 1597–8. It is no doubt significant that Kirbye and Wilbye, with John Ward, were the only madrigalists who seem to have been in the private service of members of the English gentry. Ward's single madrigal book shows that he was indebted to Wilbye's serious style and also more conscious of literary values than any other English madrigalist.

In their more serious work, these composers leant further towards the style of Marenzio in the early 1580s. They reacted to words more variously and sensitively than Morley, but at the same time they always seemed to keep purely musical considerations well in mind; they were rarely so concise or mercurial as Marenzio. Effective essays in pathetic expression involving chromaticism, such as Weelkes's *O care thou wilt dispatch mee* (1600) and Wilbye's *Oft have I vowde* (1609), also reveal a lively appreciation of current Italian practice. In general, though, these composers are less frankly italianate than Morley, less derivative, more imaginative and much more individual. Wilbye must be ranked very high among English composers of the time, in spite of his very small output.

Around 1600 nearly all English composers (except Byrd) seem to have become fascinated by the madrigal style. Farnaby, a virginalist, tried his hand at it, and lutenists such as Thomas Greaves and Michael Cavendish, a gentleman amateur, included some feeble efforts in books of lute ayres. Canzonets were appended to Holborne's *Cittharn Schoole* (1597) and in

1601 21 English composers wrote madrigals in praise of their queen for Morley's *The Triumphes of Oriana*. With this brilliant exercise in public relations Morley unforgettably implanted the idea of an 'English madrigal school' – though some of the contributors had only the faintest idea as to what constituted a madrigal. *The Triumphes* is a tribute not only to Queen Elizabeth but also to Morley and his successful transformation of the light Italian style into a form that was immediately appealing and viable at home.

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3. After 1600.

Two years later Morley and Queen Elizabeth were both dead and the madrigal was in decline, a victim of what has been called 'the disenchantment of the Elizabethans'. A growing mood of pessimism, realism and discipline brought with it a literary and musical reaction against Petrarchism. With the circulation of the early poems of John Donne, literary taste turned against the sonnet sequence and the elegant artificiality of italianate verse. And whereas Morley in *A Plaine and Easie Introduction* had eulogized the madrigal at considerable length, without so much as mentioning the lute ayre, Campion now prefaced his *First Booke of Ayres* (1601) with a sharp attack on music 'which is long, intricate, bated with fuge, chaind with sincopation, and where the nature of everie word is precisely expresst in the Note … such childish observing of words is altogether ridiculous'. The lute ayre, indeed, more natural and more native, was the musical genre that suited the new times (*see* Air, §2). Dowland's ayres were published and republished from 1597 onwards, and in the decade 1600–10 more books of lute ayres were issued than madrigal sets. Some popular sets were still reprinted (as also were popular sonnet sequences) and some new composers appeared, but they contributed no real new energy to the madrigal's development.

The history of the later madrigal, then, comes down to the study of small bodies of work by a number of minor figures. Few of the English madrigalists ever wrote much. Weelkes wrote two books of light music, the *Balletts* (1598) and *Ayeres or Phantasticke Spirites* (1608), and two more serious books (1597, 1600). Michael East produced four (1604, 1606, 1610, 1618) but they are not exclusively madrigalian. Wilbye produced only two (1598, 1609) and only Bateson (1604, 1618) and Pilkington (1613, 1624) matched him. One book was the limit for Kirbye (1597), Farnaby (1598), Farmer and Bennet (1599), Jones (1607), Youll (1608), Lichfild and Ward (1613), Vautor (1619), Tomkins (1622) and Hilton (1627). There are many charming light madrigals in this later repertory, and some striking serious ones, along with many others that ring endless changes of the stock of formulae laid down by Morley. Elements from the consort song, the anthem and the lute ayre are increasingly in evidence. By the time of the essentially non-madrigalian sets of Peerson (1620, 1630) and Walter Porter (1632), the lute ayre and 'recitative musicke' had marked the madrigal as an irretrievable thing of the past.

Throughout the period of the English madrigal certain composers published secular part-music that adheres in one way or another to older, more abstract traditions. These composers apparently ignored or resisted or did not understand the madrigal – its characteristic type of text, its treatment of

words, musical texture and harmonic style. Some of the music is very fine; Byrd's songbooks have already been mentioned, and another prime example is Gibbons's set of *Madrigals and Mottets* (1612; the title is revealing). With the decidedly gauche efforts of John Mundy (1594), Carlton (1601) and Alison (1606), too, one hesitates to use the word 'madrigal' at all. In fact, some four-part ayres by Dowland better deserve the name.

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4. Later history.

The later history of the English madrigal has an interest of its own. In the 18th century, in spite of Burney's snobbish disapproval, madrigals were sung regularly by the catch and glee clubs and by the Madrigal Society, founded in 1741. Antiquarians actually reprinted three sets in full score (with 'the customary graces') around 1810, at a time before any publications by such composers as Byrd, Palestrina or Lassus had received similar treatment. A line of enthusiasts starting with Oliphant and Rimbault made the madrigal into the Victorians' favourite genre of old music. 'There can be little doubt', wrote E.H. Fellowes in 1913, 'that the English Madrigal writers of the Elizabethan and early Jacobean period constitute our finest School of national composition'. His famous blue-covered edition *The English Madrigal School* was one of the first successful musical *Gesamtausgaben* to be published in Britain.

Since that time, sophisticated musical taste has turned towards other 'schools of national composition', and Fellowes's judgment now seems over-enthusiastic. *Now is the Month of Maying*, *April is in My Mistress' Face*, *Adieu, Sweet Amaryllis*, *The Silver Swan* and one or two others are sung happily by many choral groups in Britain and America, whatever their level of accomplishment, but the 'early music' movement and its recording arm have generally not been kind to the English madrigal.

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Madrigal

V. The madrigal outside Italy and England

The Italian madrigal never became 'naturalized' in Spain as it did in other European countries such as England, but there otherwise existed many opportunities for Italian influence on Spanish secular music: political connections with Naples, the port of Barcelona (a centre of trade with Italy) and the fact that Spanish composers travelled abroad (e.g. Mateo Flecha (ii)). The italianate madrigal gained popularity simultaneously with a revival of classical Latin as a literary language, and though Vasquez, a Sevillian, protested against its dullness, there was a tendency for later 16th-century composers such as Mateo Flecha (ii), Guerrero and Brudieu to write such pieces. The library of the Duke of Medinaceli in Madrid furnishes a source of the italianate madrigal in Spain (*see* Cancionero), while the macaronic *ensaladas* of Mateo Flecha (i) represent an early example of the parody of madrigal idiom. The Villancico was the genre most similar to the Italia Madrigal, adopting a four-part chordal, syllabic style, a musical structure that abandoned the refrain, and texts sometimes written by the greatest poets (e.g. Lope de Vega). The spiritual madrigal was an Italian type also cultivated in Spain, and well suited to the expressive intensity typical of some Spanish music: Guerrero wrote some fine examples.

In Germany from the 1540s the leading printing centres, Nuremberg and Munich, provided an outlet for Italian madrigal publications. The great era of the German polyphonic lied had passed, and some native composers were preoccupied with the Lutheran chorale; the way was open for influence from Italy on German composers of secular music. Many

composers working in Germany set Italian texts as well as German, for example Lassus, Monte and Schütz, and lesser figures such as Leonhard Lechner, Handl, H.L. Hassler, and Scandello, whose *Canzoni napoletane* of 1566 were the first settings of Italian texts to appear in Germany. The influence of the Italian canzonetta and light madrigal was specially important in the works of Regnart. Both the lighter forms and more complex structures appear in Hassler's secular music, to German or Italian texts: the pieces in the four-part *Canzonette* of 1590 recall the works of Orazio Vecchi in style and use characteristic refrain schemes such as *AABCC*; those in the 1596 *Madrigali* are more akin to Marenzio's in manner, though not so deftly written; a double-choir German piece, *Mein Lieb will mit mir kriegen*, is utterly Venetian in spirit, as befits the work of one who went to Italy to study with Andrea Gabrieli. The latter's nephew Giovanni taught a later generation of northerners, including Johann Grabbe from Westphalia, around the turn of the century. Grabbe's madrigals exhibit a semi-concertato style: *Ardo sì* begins with a lengthy passage stressing the polarity between two treble parts and the bass.

Antwerp, as a main publishing centre, was the principal outlet for Italian madrigals in the Netherlands. Hubert Waelrant's publication of 1558 included 18 Italian madrigals (as well as French chansons), but a more active period for Netherlandish madrigalists was 1596–1623, when anthologies of works mostly by Italians also included madrigals by Verdonck, Schuyt and Sweelinck (all three are represented in Phalèse's collection *Nervi d'Orfeo*, 1605). Sweelinck's *Rimes françoises et italiennes* of 1612 contains two- and three-voice 'madrigaletti' whose somewhat earnest style recalls Lassus's sacred bicinia rather than Morley's canzonets. Two impressive six-part madrigals by Sweelinck appear in another Phalèse anthology, the *Ghirlanda di madrigali* of 1601.

The court of King Christian IV of Denmark was cosmopolitan in outlook, and at the beginning of the 17th century three of its musicians, Melchior Borchgrevinck, Mogens Pedersøn and Hans Nielsen, were sent to study with Giovanni Gabrieli in Venice. Their studies bore fruit in collections of madrigals published in 1606–9, which reveal that, though their teacher insisted on a self-sufficient five-part scoring without continuo, they were quite abreast of the most modern Italian expressive techniques – even those of Monteverdi's fourth and fifth madrigal books. The madrigals are full of vivid contrasts, impassioned melodic leaps, dramatic silences and bold chromaticisms and harmonic juxtapositions.

In Poland during the reign of Queen Bona, after 1522, numerous Italian musicians arrived to serve at the Polish court, and this contact with Italian music effected a change in the Polish secular vocal texts towards a more intimate style. An early Italian madrigal idiom is discernible, for instance, in *Aleć nade mna Wenus*, in the tablature of Jan z Lublina, a source which also includes many intabulations of Italian madrigals. The late 16th-century Kraków Tablature contains many Polish madrigal texts, the discovery of which has made possible the reconstruction of other works in this genre.

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Madrigal comedy.

A term in general use to describe madrigalesque entertainment music of the late Renaissance in Italy. In the widest sense of the term, a madrigal comedy consists of a series of secular vocal pieces held together by a more or less well-defined plot or story in which the music is descriptive of the action of the characters or situation.

The origin of the term may be traced to Orazio Vecchi's *L'Amfiparnaso* (1597), subtitled 'comedia harmonica', or, as it is referred to in the preface, 'comedia musicale'. The term 'madrigal comedy' appears to have been first used by Einstein, who has been followed rather indiscriminately by others. A distinction ought to be made between entertainments organized along the lines of the literary genre of the comedy proper and those of a more purely descriptive nature such as *Il cicalamento delle donne al bucato* (1567) by Alessandro Striggio (i), Giovanni Croce's *Triaca musicale* (1595) and Adriano Banchieri's *Barca di Venetia per Padova* (1605); such works have too often been classed together in a single category. Banchieri's three madrigal comedies belong with his books of three-voice canzonettas and therefore qualify as madrigals only in a generic sense. The generally humorous content of madrigal comedies has led to the erroneous correlation of 'comedia' with 'comic', ignoring the literary definition of comedy, used by Vecchi, which includes the serious (*grave*) as well as the light-hearted (*piacevole*) in the portrayal of scenes and persons 'imitated from life'.

Vecchi's *L'Amfiparnaso* represents the first attempt at combining the Parnassus of music with that of comic poetry into a unified whole. Its subject matter and its organization of a prologue and 13 scenes grouped into three acts more closely resembles the contemporary *farsa* or the three-act *commedia dell'arte* improvised by Massimo Troiano and Lassus at Munich in 1568 than the five-act *commedia erudita*. Gardano's beautiful edition of this work contains woodcuts illustrating each scene, suggesting that these were intended to stimulate visually the imagination of the performers (figs.1 and 2); Vecchi also called upon the performers in his

preface to fill in mentally any lapses in the action. It is made clear in the prologue that it was not intended to be staged:

> the place of this action is the great theatre of the world …
> know then that the spectacle of which I speak is seen through
> the mind, into which it enters through the ears, not through
> the eyes; be silent then, and instead of looking, listen.

Banchieri's *La pazzia senile* (1598), *Il studio dilettevole* (1600), *Il metamorfosi musicale* (1601) and *Prudenza giovenile* (1607; republished in 1628 with minor changes as *Saviezza giovenile*) follow the precedent established by Vecchi. All these works adopt a nearly identical scenario – foolish old men duped by ladies – typical of the *giustiniana*, of which these comedies are only an extended example. Their dramatic continuity is even less developed than in *L'Amfiparnaso*, relying on an acquaintance with the stock characters of the *commedia dell'arte*, who need little elaboration beyond the musical sketch to bring them to life. Banchieri clearly had an audience in mind, directing that one of the singers should read aloud the title and argument printed at the head of the single numbers in the partbooks 'so that the listeners may know what is being sung'. He also directed that a change of clefs indicated an octave transposition up or down depending on whether men or women were being represented, thus allowing for a performance by five singers or three men who sing falsetto as the characterization demands.

Banchieri's stated purpose in writing his comedies was 'for no other end than to pass the hours of leisure', suggesting that they are social diversions no less than the parlour games popular with Italian academies as entertainment during their evening reunions. Vecchi's *Le veglie di Siena* (1604) takes its form from the game of 'imitation' described by Girolamo Bargagli in his treatise on games played by the Accademia degli Intronati of Siena, the *Dialogo de' giuochi che nelle vegghie sanesi si usono di fare* (1572). In Vecchi's musical version the leader proposes that one of the company impersonate the speech and mannerisms of a Sicilian, a peasant woman, a German, a Spaniard, a Frenchman, a Venetian and Jews. The *proposta*, for six voices, is followed by the *imitazione* for three voices in the descriptive style of the villanella; the success of the imitation is then commented upon by the assembled company. The second part of the evening's entertainment portrays a hunt for Cupid ('La caccia d'Amore') and concludes with tongue-twisting word games (*bisticci*). In the second *veglia* Vecchi introduced a subject of his own invention, the portrayal of the various 'humours of modern music' – madrigals descriptive of the serious moods of love in contrast with the facetious caprices of the first *veglia*. Gastoldi's *Balletti* (1591) has a similar programmatic intent to Vecchi's 'humours', forming an organic whole in which the participants are invited to represent a succession of imaginary characters such as Good Humour, Contentment, Hopeful Love and so on.

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Madrigale spirituale

(It.).

A general term for settings of Italian devotional texts not intended for liturgical use which became particularly fashionable after the Council of Trent.

A few settings began to appear concurrently with the secular madrigal in the 1520s and 30s (Sebastiano Festa's *Vergine sacra* from the *Libro primo de la croce* of 1526 may be the earliest); the absence of the appellation 'spirituale' does not exclude their existence as a genre prior to the earliest complete collection, the Veronese Giovanni dal Bene's *Musica spirituale* (RISM 1563[7]), compiled in the 1550s. Like the secular madrigal the term 'madrigale sprirituale' could cover a variety of musical styles and its development closely paralleled that of its secular equivalent. Distinctions between it and other forms of devotional music (*canzonetta spirituale; lauda spirituale*, see Lauda) were often blurred, though the *madrigale spirituale* was not normally strophic. Some were simply contrafacta of secular madrigals but the majority were independently conceived compositions, with examples by many of the most important composers of the period. The term was even used for pieces with Latin texts, as in the collection *Madrigali de diversi auttori accomodati per concerti spirituali* (1616[8]), which contains Latin contrafacta of madrigals by Marenzio, Andrea Gabrieli and others.

Like their secular analogues, *madrigali spirituali* were principally destined for private performance, often, though by no means always, by cultivated amateurs. Many were written specially for the households of independently wealthy clerics, and were considered particularly suitable for performance during Lent at courts and academies. They were fostered by the Jesuits, to whose members many collections were dedicated during the 1570s and 80s, and by the Oratorians of Filippo Neri. *Madrigali spirituali* are also known to have been used in confraternity oratories and in other paraliturgical contexts. Some extant sources include printed marginal notes indicating the feasts for which particular madrigals were appropriate; G.F. Anerio's *Teatro armonico spirituale* (1619), possibly the most extensive collection, contains a repertory for the entire liturgical year intended for performance at the oratory of S Girolamo della Carità in Rome. Rome, as well as Verona, was an important centre for the production of *madrigali spirituali*: Giovanni Animuccia's pioneering *Primo libro de madrigali, a tre voci … con alcuni motetti, et madrigali spirituali* (1565) was dedicated to two young adherents of Neri's oratory; it was followed by published collections from Palestrina (two), Marenzio and both Felice and G.F. Anerio. In northern Italy, Rore's setting of Petrarch's canzone *Vergine bella* was published in 1548; Nasco, Ruffo and Willaert contributed to dal Bene's

Musica spirituale; and collections by Asola, Agostino Bonzanino, Leone Leoni, Merlo, Monteverdi, Pellio and Pietro Vinci, among others, followed. Composers such as Luzzaschi and Gesualdo also contributed to the genre, which was taken up outside Italy too, most noticeably by Monte and Lassus.

While some *madrigale spirituale* texts parodied secular poems, many were originally religious. A particularly prominent role was played by settings of Petrarch's *Vergine cycle* and his sonnet *I' vo piangendo i miei passati tempi*. Among contemporary poets who inspired large numbers of musical settings were Vittoria Colonna, Angelo Grillo, Gabriele Fiamma, Luigi Tansillo and Tasso. Many of the texts written in the late 16th century were vernacular paraphrases of biblical or liturgical texts; Grillo's *Lagrime del penitente* transformed the first two verses of each penitential psalm into a sonnet, and some of the texts of Monteverdi's 1583 collection of *madrigali spirituali* closely paraphrase passages of the Gospels. Some texts, especially those about the Passion of Christ, elicited musical settings that explored the affective possibilities of the *seconda pratica* (e.g. Angelico Patto's 1613 collection of monodic contemplations on the wounds of Christ). Cyclic texts such as Petrarch's *Vergine bella* and Tansillo's *Lagrime di S Pietro* provided opportunities for extended works unified by motivic or tonal means; Lassus's setting of the Tansillo cycle, a 20-section tonal arch, may mark the high point of a genre that includes some extremely expressive works. A number of sacred dialogues, cantatas and oratorio-like works were originally published as *madrigali spirituali* (e.g. G.F. Anerio's *Rispondi, Abramo* and *La conversione di S Paolo*), and the term remained in use until the 1670s.

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SUZANNE G. CUSICK/NOEL O'REGAN

Madrigalism.

See Word-painting.

Maegaard, Jan (Carl Christian)

(*b* Copenhagen, 14 April 1926). Danish composer and musicologist. He attended the Royal Danish Conservatory (1945–52), where he studied composition, the piano, the double bass and conducting. From 1950 he also studied at the University of Copenhagen (MA 1957). A music critic for various newspapers between 1952 and 1960, in 1961 he became associate professor at the university (full professor, 1971–96). Between 1978 and 1981 he was professor of music at the University of California, Los Angeles. He has acted as a consultant for the musical department of Danish Radio, and from 1983 was head of the consultancy service. He has held various other administrative positions; memberships include the Royal Danish Academy of Sciences and Letters (1986) and the Norwegian Academy of Sciences and Letters (1988).

Initially he composed in the Nielsen tradition, but by chance he discovered 12-note composition through Schoenberg's Serenade op.24 (1922). He was inspired by it and used the method successfully in eleven works over the period 1955–66. During this time he made a study of Schoenberg's development pre-dodecaphony, the subject on which in 1972 he gained his doctorate; this included the first fundamental chronology of Schoenberg's manuscripts. In the Danish musical scene of about 1960 he was regarded as 'avant-gardist', an impression confirmed when he arranged for Stockhausen to give a concert in Copenhagen, and when he issued the book *Musikalsk modernisme* ('Musical modernism', 1964), an excellent introduction to contemporary music. In his compositions of about 1970, Maegaard attempted to move away from strict dodecaphony, experimenting first with open forms ('labyrinths' for solo instruments) and secondly with raw materials consisting of note rows of nine, ten and eleven

notes. The most important of these works share the name 'musica riservata', and include opp.61 (1976), 70 (1982), 102 (1996), and the solitary string quartet op.52 (1970). As the name indicates, it is intimate, emotionally nuanced chamber music; although not 'difficult', it requires concentration on the part of the listener. Maegaard found a different type of material in certain systematically ordered sets of triads, which he used, for example, in the organ work op.71 (1983), and which renders the harmony peculiarly indefinite and often undynamic. This is in sharp contrast to what is perceived as a late Romantic orientation in the Cello Concerto op.98 (1993); for the first time Maegaard used a classical genre, and did so again in the lucid Harp Concerto op.99 (1995). His remarkable serial orchestral pieces *Due tempi* op.39 (1961) are characterized by brilliant orchestration, a subject that Maegaard had been taught by Schierbeck – the only teacher at the Academy in whom he found an understanding for his compositional efforts. Further evidence of Maegaard's effective orchestral technique is in his orchestration of Schoenberg's *Variations on a Recitative* op.40 for organ (op.62, 1976). This work, taken next to the 'musica riservata' pieces opp.52 and 61, demonstrates the breadth of Maegaard's output.

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(selective list)

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PETER BRASK

Maelzel, Johann Nepomuk

(*b* Regensburg, 15 Aug 1772; *d* at sea, 21 July 1838). German inventor. The son of an organ builder, he settled in Vienna in 1792 and devoted himself to teaching music and to constructing various mechanical devices, including a chronometer, and an automatic instrument of organ pipes imitating flutes and trumpets, and drums, cymbals and a triangle struck by hammers, which played music by Haydn, Mozart and Crescentini. In 1804 Maelzel began touring with his mechanical devices, and as an added attraction he bought a mechanical chessplayer. He also constructed an automatic Trumpeter, which played Austrian and French Cavalry marches and signals, as well as allegros by Weigl, Dussek and Pleyel. In 1805 Maelzel displayed the mechanical orchestra and the chessplayer in Paris; later both were sold there, the orchestra to a Mr Irving of Aberdeen, and the chessplayer to Eugène Beauharnais. Irving shipped the orchestra to Boston in 1811, where it was exhibited throughout the eastern states. Eventually it was sent to Cuba, where it was lost at sea. An American copy

of the orchestra was made by a Mr Savage and W.M. Goodrich, and exhibited in Boston in 1824.

In 1808 Maelzel was appointed court mechanician in Vienna, and he and his younger brother Leonhard began manufacturing ear trumpets, one of which was used by Beethoven. Maelzel also constructed another mechanical orchestra, the Panharmonicon. While the first orchestra he created was patterned after a Turkish (Janissary) band, the second resembled a chamber orchestra consisting of trumpets, clarinets, violins, violas and cellos and probably percussion instruments. It was worked by descending weights acting upon pinned barrels. In 1812 Maelzel opened his Kunstkabinett, which had among its attractions the Trumpeter and a new and enlarged Panharmonicon; soon afterwards he made public a musical chronometer, an improvement of a machine by Stöckel, for which he obtained certificates from Beethoven and other leading musicians.

At this time Maelzel and Beethoven were on friendly terms. They arranged to visit London together, proposing to take the Panharmonicon with them, and Maelzel eased Beethoven's financial straits by urging on him the loan of 50 ducats in gold. For the Panharmonicon Beethoven composed the 'Battle Symphony', commemorating the Battle of Vitoria (21 June 1813). Maelzel suggested using patriotic themes, *Rule, Britannia* and *God Save the King*; he also provided the overall compositional plan and sketched in detail the drum marches and trumpet calls of the French and English armies. Maelzel further induced Beethoven to score the piece for orchestra, with a view to obtaining funds for the journey; thus scored, it was performed at a concert in Vienna on 8 December 1813 in a programme that also included Beethoven's Symphony no.7, and the marches by Dussek and Pleyel (by the Trumpeter). The concert was repeated on 12 December, and the two yielded a profit of over 4000 florins. But Beethoven took offence at Maelzel's having announced the battle-piece as his property, broke completely with him, rejected the Trumpeter and its marches and held a third concert (2 January 1814) for his sole benefit. Maelzel departed for Munich with his Panharmonicon, including the battle-piece arranged on its barrel, and also with a full orchestral score of it, which he had obtained from compiling the instrumental parts without Beethoven's concurrence. When Maelzel had the orchestral piece performed at Munich, Beethoven entered an action against him in the Vienna courts. Beethoven also addressed a statement to the musicians of London, entreating them not to support Maelzel, who arrived there in 1814 and performed the Battle Symphony the following year. That same year, Maelzel travelled to Amsterdam, where from the inventor Diederich Nikolaus Winkel he appropriated the idea of using a balanced, double-ended pendulum as a chronometer. He soon perfected the instrument by adding scale divisions behind the pendulum which indicate the number of beats per minute. After examining many musical compositions, Maelzel gave numerical values to all of the common tempo terms.

In 1815 Maelzel patented the Metronome, both in London and Paris, and the following year began manufacturing it in Paris, as Mälzl & Cie. He issued two promotional guides to its use, in French and German (1816). The word 'metronome' does not appear before 1815, and although there is a long history of musical timekeepers before him the familiar wooden-box

metronome remains to this day almost exactly like his later models (for a further account of Maelzel's invention, *see* Metronome (i)).

With this new venture he no longer needed his Panharmonicon, so he sold it to the Abbé Larroque. Although the remains were later found and reassembled in Stuttgart in 1935, only 12 of its barrels survived the bombing of that city during World War II.

Wishing to repurchase the chessplayer and to promote his metronome, Maelzel returned to Munich and then Vienna in 1817. Beethoven's lawsuit was abandoned and the costs divided equally between them. Maelzel obtained the chessplayer on easy terms, but was soon unable to pay the Beauharnais estate, and hastily sailed for the USA, landing in New York on 3 February 1826. He exhibited his inventions at the National Hotel in New York until June, when he fled to Boston, pursued by the agents of the Beauharnais estate. They located him and he apparently paid them a final settlement of 4000 francs.

For the next ten years Maelzel toured various large cities in the USA. In 1837 he sailed to Havana, Cuba; the venture was financially disastrous, so he left for Philadelphia on 14 July 1838 on the brig *Otis*. He was found dead in his berth on 21 July, off the coast of Charleston, South Carolina. Ironically his first mechanical orchestra had been lost at sea in the same region.

Maelzel was evidently a shrewd and energetic businessman, and as well as an inventor he was considered a good composer and pianist. He certainly built on the ideas of others, but his genius lay in the ability to recognize a marketable invention, improve it, and then present and promote it with such skill that even the most resistent composer could be persuaded to try one of his products, such as the metronome, or to compose music for one of his musical machines, such as the Panharmonicon.

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For further bibliography see Metronome (i).

Maendler-Schramm.

German firm of harpsichord and piano makers. Karl Maendler (*b* Munich, 22 March 1872; *d* Munich, 2 Aug 1958) began as a piano maker. He married Susanne Schramm, daughter of M.J. Schramm, and on 1 April 1903 became the sole owner of his father-in-law's piano firm in Munich. It is probable that the firm had already produced harpsichords (one labelled 'M.J. Schramm' is known to exist), but Maendler built up this side of the business, producing his first harpsichord in 1907, and continuing to make harpsichords, clavichords and pianos until he went blind in 1956. The business then passed to Ernst Zucker. Maendler's main output was of heavily built, mass-produced instruments; he also built harpsichords to the so-called 'Bach disposition' (*see* Bach harpsichord); he also used a metal frame which Zucker called *Panzerplatte*. In the 1920s he developed the Bachklavier, an attempt at a harpsichord capable of admitting touch dynamics. On the other hand, the Händel-Haus at Halle has a Maendler-Schramm harpsichord of 1939 which, except for the typical German pedal mechanism, appears to be a careful copy of a Shudi of 1770.

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MARGARET CRANMER

Maercker, Matthias.

See Mercker, Matthias.

Maes, Jef

(*b* Antwerp, 5 April 1905; *d* Antwerp, 30 June 1996). Belgian composer. From 1922 he studied the viola and chamber music at the Antwerp Conservatory, and he took private lessons in harmony, counterpoint and fugue with Candael. He played the viola with the leading ensembles and orchestras of Antwerp before devoting himself to teaching and composing. He was a co-founder of the Antwerp PO, now known as the Royal Flanders PO. He became a violin teacher at the Boom Academy of Music in 1933, becoming its director ten years later. From 1942 until his retirement in 1970, he taught harmony, then (from 1955) chamber music at the Antwerp Conservatory.

Maes called himself a modern romanticist, 'a 19th-century poet in the body of a 20th-century orchestrator'. He deliberately used an uncomplicated style of composing, but his works always have an excellent structure, fluent

melodic lines, strong rhythmic impulses and clear thematic form. He gained international fame with his ballet *Tu auras nom … Tristan* (1963), commissioned by the French ballerina Jeannine Charat. To celebrate the 80th birthday of the Antwerp music patron Marcel Baelde he composed the *Concertante Overture* (1961), which became extremely popular with Belgian orchestras and audiences.

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DIANA VON VOLBORTH-DANYS

Maessens [Maessins], Pieter [Massenus Moderatus, Petrus]

(*b* Ghent, *c*1505; *d* Benfeld, 10 Dec 1562). South Netherlandish composer. He began his career as a choirboy in the chapel of the Archduchess Margaret of Austria. After some years at university he became a soldier of fortune, fighting with the armies of Charles V. He took part in the relief of Vienna in 1529, and in the following year accompanied the emperor to his coronation in Bologna. In 1535 he was rewarded by the emperor for bravery and distinguished by the title 'eques auratus'. In 1538 he went with the Spanish army to Flanders and, while there, ended his military career. In 1539 he received the minor orders of the priesthood in Tournai so that on 19 July 1540 he could take up duties as Kapellmeister in the service of the chapter of Onze Lieve Vrouwkerk in Kortrijk. At the same time, he also took over the inventorying of the church's music, for his predecessor Jan van den Piedt (Johannes Pes) had been dismissed for misconduct. Maessens was dismissed at Easter 1543 for neglect of his duties and excessive drinking.

A year earlier, in July 1542, Ferdinand I had requested the Regent of the Netherlands, Maria of Hungary, to find him a capable man to assist his chief Kapellmeister Arnold von Bruck in the Viennese court chapel. On her recommendation, Maessens obtained the post of second Kapellmeister on 1 March 1543. When Bruck retired, Maessens was appointed

Kapellmeister on 1 January 1546, a post he probably held until his death. Jean Guyot succeeded him on 1 November 1563.

As Kapellmeister Maessens made several journeys to recruit singers both for the emperor's chapel and also, from 1550, for that of Maximilian II at Prague. As various documents show, Maessens took some interest in the welfare of his choirboys: in 1555 he proposed a separate school for the boys recruited to court service, but it is not known whether the scheme came to fruition. Maessens's activity as Kapellmeister moved Ferdinand I to raise him to the hereditary nobility with the title 'von Massenberg'. Among his pupils were Petrus Speilier, Matthias Zaphelius, Thomas von Winkl and Johann Bauernfeind, and Pierre Reulx from his time at Kortrijk.

Although no single publication was devoted to him, his works survive in many sources from different places. His grasp of contrapuntal devices is shown particularly in the secular motet *Discessu – Quid maius*, which can be performed in 16 different ways from the one written version. In addition to his musical work, evidences of considerable literary activity have also been preserved. A little book with Latin prayers, *Piae et breves orationis dominicae declarationes*, first appeared in 1556 and was reprinted three years later. Another literary work, an astronomical *Calendarium*, was also printed in 1556. Towards the end of 1562 the emperor guaranteed Maessens a printing privilege for a number of 'libri sancti'. None of these works has survived.

WORKS

Edition: *Pieter Maessins: Sämtliche Werke*, ed. M. Eybl and O. Wessely, DTO, cxlix (1995)

sacred

Domine Jesu Christe – Quia dixisti, 5vv, E
In dedicatione huius templi, 5vv, E
Memor esto verti tui, 6vv, E
O praeclarum nomen Benedic anima mea, 4vv, E
Per signum crucis, 9vv, E
Quicquid appositum est – Gloria tibi Domine, 3vv, E
Salve suprema Trinitas, 4vv, E
Surge propera amica mea, 5vv, E
Tota pulchra es, 5vv, E
Veni sancte spiritus, 6vv, E
Veni sponsa Christi – Veni electa mea, 6vv

secular

Discessu – Quid maius, 6vv, E
En venant de Lyon, 16vv, E

doubtful works

Arentes irrigate fauces, ?4vv, MS added to Lassus's Novae cantiones (Munich, 1577), formerly in Liegnitz, Ritterakademie, now ?*PL-WRu* (A, T only); Confiteantur tibi Domine, *D-Rp* B 220–22; Consecratio mensae, 4vv, 1541[7] Domine Jesu Christe, respice, 5vv, *Rp* A.R. 877 (inc.); Ego Dominus, 4vv, E; Ne reminiscaris Domine, 5vv, E; O bone Jesu, salvator mundi, 4vv, E

works with conflicting attributions

Accesserunt ad Jesum, attrib. Maessens in *D-Z*, attrib. Clemens non Papa in *Rp*, *NL-L*, 1555[5], 1556[2], 1558[7], 1559[1]

Gaudent in coelis, attrib. Maessens in 1546[8], attrib. Clemens non Papa in *B-LVu NL-L*, 1549[15], 1554[15]

O Christe redemptor, attrib. Maessens in *D-LEu*, attrib. Jean Mouton in 1519[1], 1521[5]

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H. Leuchtmann: 'Der Tod des kaiserlichen Kapellmeisters Pieter Maessins (Petrus Massenus von Massenberg)', *AcM*, xli (1969), 239–40

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ALBERT DUNNING

Maessig.

See Mässig.

Maestoso

(It.: 'majestic').

A term used alone as an indication of mood or as a tempo designation. It also appears as a modification of some other tempo mark. J.G. Walther (1732) described it as 'ansehnlich und langsam, iedoch mit einer lebhaften Expression' ('stately and slow, but with a lively expression'). H.C. Koch (1802) indicated that, like *con gravità*, *maestoso* implied the use of over-dotting (*see* Grave). The spelling *majestoso* is also found, particularly in German scores.

For bibliography *see* Tempo and expression marks.

DAVID FALLOWS

Maestro

(It.: 'master').

A title applied in musical parlance in several senses, to refer to a composer, a virtuoso, a teacher (*maestro di canto fermo*, 'master of plainchant'; *maestro dei putti*, 'master of the boys'), an instrument maker, a conductor or a leader of an ensemble, as in concertmaster, *maestro al cembalo* (leader of the 18th-century Italian opera orchestra), and particularly *maestro di cappella* (It.) and its equivalents *maestro de capilla* (Sp.), *maître de chapelle* (Fr.) and Kapellmeister (Ger.). For a discussion of the role of the *maestro*, *see* Chapel.

Maestro, Johann Friedrich.

See Meister, Johann Friedrich.

Maestro Capitán.

See Romero, Mateo.

Maestro di cappella

(It.; Sp. *maestro de capilla*).

The musician in charge of a Chapel.

Maeterlinck, Maurice

(*b* Ghent, 29 Aug 1862; *d* Nice, 6 May 1949). Belgian writer. In the 30 years that followed the publication of his first play, *La princesse Maleine* (1889), Maeterlinck's dramas stimulated compositions or projected compositions from Chausson, Debussy, Dukas, Fauré, Honegger, Humperdinck, d'Indy, Lyadov, Martinů, Rachmaninoff, Schoenberg, Sibelius, Webern and a host of lesser figures. That composers of such varied backgrounds and interests should have been drawn to the works of the same contemporary dramatist and poet is remarkable and indeed without precedent; some explanation may be found in Maeterlinck's dramatic theory. It was his view that the writer should be concerned with innermost psychological states, whose presentation is only hindered if they are linked to great actions or if they are associated with characters fixed in a known time or environment; and so he gave most of his early plays a tenuous, highly ambiguous plot, set in an ill-defined, quasi-medieval limbo. Since the deepest emotions are unspoken, words themselves might prove a barrier; he therefore used a very simple language, concluding a large proportion of his lines with ellipses. The audience was provided with clues not so much in dialogue and action as in symbol and suggestion. As a result the drama took on a dream-like character, but instead of inviting the spectator to Freudian analysis it offered an escapist fantasy. Maeterlinck's problem – how to understate meaningfully in a verbal medium – could be

solved only by the addition of a parallel current, such as music provided. And composers, above all Debussy and Schoenberg, found in Maeterlinck's scenarios ideal frameworks for exploring deep-lying mental states in a way that Wagner had intimated. (Newman's essay is a comparison of Maeterlinck's aesthetic with that of Wagner.) The only text which Maeterlinck wrote for musical setting was *Ariane et Barbe-bleue*.

WORKS SET TO MUSIC
dates in brackets are those of publication

stage

La princesse Maleine (play, 1889): ov. by Bréville, 1891; ov. by C. Scott, 1912; op by L. Boulanger, 1918, inc.; ov. by Steinberg

Les aveugles (play, 1890): music theatre by W. Zimmermann, 1984; music theatre by B. Furrer, 1989

L'intruse (play, 1890): ov. by J.D. Davis; incid music by Durey, 1933; op by G. Pannain, 1940

Les sept princesses (play, 1891): incid music by Bréville, 1895; op by V.V. Nechayev

Pelléas et Mélisande (play, 1892): incid music by Fauré, 1898; op by Debussy, 1892–1902; sym. poem by Schoenberg, op.5, 1903; orch suite by W. Wallace; incid music by Sibelius, 1905; ov. by Scott, *c*1912

Alladine et Palomides (play, 1894): op sketched by Webern, 1908; op by E.F. Burian, 1923; op by Chlubna, op.16, 1925; chbr op by Burghauser, 1944

La mort de Tintagiles (play, 1894): ov. by Carse, 1902; sym. poem by Loeffler, op.6, 1905; op by Nouguès, 1905; ov. by Martinů, 1910; ov. by Voormolen, 1915; sym. poem by Absil, op.3, 1923–6; op by L. Collingwood, perf. 1950; sym. poem by Santoliquido, 1907

Aglavaine et Sélysette (play, 1896): ov. by Scott, *c*1912; ov. by Honegger, 1917

Monna Vanna (play, 1902): op by Ábrányi, Budapest, 1907; op by Rachmaninoff, 1907, inc.; op by H. Février, Paris, 1909; op by Brânzeu, 1934, rev. 1976

Soeur Béatrice (play, 1902): op by Yanovs'ky, 1907; incid chorus by Lyadov, op.60, 1910; op by Grechaninov, op.50, 1912; op by A. Wolff, 1914; incid music by Atterberg, 1917; op by Mitropoulos, 1919; op by Rasse, 1944; op by A. Marquès Puig; incid music by Atterberg, 1917; incid music by Luening, 1926; op by Hoiby, 1959

Joyzelle (play, 1903): op by A. Tcherepnin, 1926

Ariane et Barbe-bleue (op, 1907): op by Dukas, 1907; incid music for production as play by A.N. Aleksandrov, 1920

L'oiseau bleu (play, 1908): incid music by O'Neill, perf. 1909; incid music by Humperdinck, 1910; 13 Scenes by F. Hart, op.8, orch, 1911; ov. by Křička, op.16, 1911; incid music by Vaughan Williams, 1913; op by A. Wolff, 1919; incid music by Szeligowski, 1935

Les fiançailles (play, 1922): incid music by C.A. Gibbs and L.H. Heward, perf. 1921

concert works

Il destino, sym. poem by G.L. Tocchi, after *La sagesse et la destinée* (essay, 1898); P.-H. Dittrich: Kammermusik VII 'Die Blinden', 1986, after *Les aveugles* (play, 1890)

Songs: L. Boulanger: Attente, 1910, Reflets, 1911; Chausson: Serres chaudes, op.24, 5 songs, 1893–6; H.F. Gilbert: Orlamonde (1907); L. de Freitas Branco: 3 sonnets, 1913; Orff: Sym., after Serres chaudes; Schoenberg: Herzgewächse, op.20, S, cel, hp, hmn, 1911; Séverac: L'infidèle, 1900; R. Clarke: Chanson, ?1904;

Taneyev: Otsvetï [Reflections], 1905; Zemlinsky: Sechs Gesänge, op.13, 1910–13; other settings by Ibert, S. Lazzari, A. Radò, C. van Rennes, G. Samazeuilh, A. Šatra

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PAUL GRIFFITHS/RICHARD LANGHAM SMITH

Maffei, Giovanni Camillo

(*b* Solofra, nr Salerno, early 16th century; *fl* 1562–73). Italian physician, singer and lutenist. In 1562 and 1573 he was living in Naples, where he served Giovanni di Capua, count of Altavilla and music-lover, in both his professional capacities. He dedicated a long letter to his master (printed in 1562 with the rest of his correspondence) which amounts to a treatise on embellished song as it was then practised by Italian singers. He appears to have been the first physiologist-musician, and examined vocal physiology before explaining his actual method of *cantar di garganta*, which he illustrated with numerous music examples. He concluded with some therapeutic advice. This work, which helps resolve difficult and ever-controversial problems of interpretation, remains an excellent guide for the singer wishing to learn how to sing the sort of *passaggii* that performers then improvised quite freely.

WRITINGS

Delle lettere del Signor Gio. Camillo Maffei da Solofra, libri due, dove … v'è un discorso della voce e del modo d'apparare di cantar di garganta (Naples, 1562)

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NANIE BRIDGMAN

Maffon [Maphon], Giovanni Francesco [Franciszek]

(*fl* 1574–93). Italian composer and organist active in Poland. He was perhaps related to Pietro Maffon, a merchant of Brescia, who from 1553 was a burgher of Kraków, where he died in 1575. Giovanni Francesco Maffon probably visited Venice about 1574, since a *greghesca* by him was published there in that year in Pietr'Antonio Spalenza's book of four-part madrigals: the *greghesca* was a genre exclusively identified with Venice. He was organist of the Polish court at least from 1577 to 1593. In addition to the *greghesca* there is also a madrigal by him in Spalenza's book, and he is known too by a fantasia for the lute (published in 1603), possibly arranged for the instrument by Besard (edns of all three in ZHMP, xx, 1970).

PIOTR POŹNIAK

Magadis

(Gk.).

One of the terms for the Greek harp (*see* Trigōnon). This most elusive term appears early, in the 6th century bce, in circumstances that point quite definitely to its identification with the harp. Later, however, its original meaning became obscured, so much so that Athenaeus could write in the *Sophists at Dinner*: 'Look now, Masurius, my friend, I as a lover of music have often considered whether what is called the magadis is a kind of aulos or kithara'. The derivation of the term gives further cause for puzzlement; it appears to come from the word *magas* meaning 'bridge', a feature that is obviously not proper to the harp. More interesting is the verb that derives from the term *magadis* itself – *magadizein*, meaning to sing in octaves. Perhaps there is a reference here to the capacity of the harp to play in octaves because of its wide tonal compass and the fact that the instrument was played simultaneously with two hands.

See also Anacreon; Alcman; and Greece, §I, 5(iii)(b).

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JAMES W. McKINNON

Magalhães, Filipe de

(*b* Azeitão, nr Évora, *c*1571; *d* Lisbon, 17 Dec 1652). Portuguese composer. He was ordained in 1585, when the names of his parents were given as António Gomes and Filipa Fernandes. He was the favourite pupil of Manuel Mendes at the cloister school of Évora Cathedral. In 1590 he stood fourth on the list of salaried singers at the cathedral. On the death of his patron Teotónio de Bragança (Bishop of Évora, 1578–1602) he joined the choir of the royal chapel at Lisbon, and he also conducted the choir of the Capela da Misericórdia. In 1605 Mendes bequeathed him all his music in the hope that he would arrange for its publication, but he was unable to do so. On 27 March 1623 he became *mestre* of the royal chapel, where he remained until his retirement on 15 March 1641 at his full annual salary of 80,000 réis and five *moios* of wheat. He was perhaps the greatest Portuguese composer of his time; his works surpass even those of Cardoso and Duarte Lobo in expressiveness.

WORKS

Cantus ecclesiasticus commendandi animas corporaque, 3–5vv (Lisbon, 1614; 3/1691 as Cantum ecclesiasticum [incl. chants for the dead, several polyphonic resp])

Missarum liber cum antiphonis dominicalibus in principio, et motetto pro defunctis, 4–6vv (Lisbon, 1636); ed. in PM, ser. A, xxvii (1975)

Cantica Beatissimae Virginis (Lisbon, 1636)

Domine, probasti me (Ps cxxxviii), 4vv, *P-VV*

Missa secundi toni, 8vv; 6 motets, 5–8vv; ps, 6vv; villancico, 1, 7vv: lost, listed in *JoãoIL*

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ROBERT STEVENSON

Magaloff, Nikita

(*b* St Petersburg, 26 Jan/8 Feb 1912; *d* Vevey, 26 Dec 1992). Swiss pianist of Russian birth. When he was six his parents were driven by the Revolution from Russia to Finland and stayed there for four years before the family settled in Paris. At the Paris Conservatoire he studied with Isidor

Philipp, won a *premier prix* when he was 17, and earned an enthusiastic testimonial from Ravel. Another important early influence was the émigré Prokofiev, who gave him private composition lessons. From 1949 to 1959 he took over Lipatti's masterclass at the Geneva Conservatoire.

Magaloff played with most of the great orchestras and conductors, and at leading festivals. He was particularly renowned for his warm Romantic sympathies, especially in the music of Chopin, whose complete works he played in a series of recitals in many European centres, and he was admired by younger colleagues for his freedom of spirit and lively imagination. His numerous recordings include several with Joseph Szigeti, whose daughter he married. Magaloff was also the composer of a violin sonatina, piano pieces and songs.

JOAN CHISSELL/JESSICA DUCHEN

Maganini, Quinto

(*b* Fairfield, CA, 30 Nov 1897; *d* Greenwich, CT, 10 March 1974). American composer, conductor, arranger and flautist. After initial training in California, he played the flute in the John Philip Sousa band until 1916, before joining the San Francisco SO (1917–19) and then the New York SO (1919–28). He studied privately with Emilio Puyans, Georges Barrère, Domenico Brescia, and was also a composition student of Nadia Boulanger (1926–7) in Paris and Fontainebleau, where he eventually became the president of the American School of Music and Fine Arts. Encouraged by Walter Damrosch, he conducted the New York Sinfonietta (1930–32), the Norwalk (Connecticut) SO (1939–70), and in 1932 founded his own orchestra, the Maganini Chamber SO, which toured extensively. He served as an editor for both Carl Fischer and Edition Musicus, eventually becoming president of the latter. He also lectured occasionally at Columbia University and other educational institutions throughout the United States. His opera *The Argonauts*, on the subject of the California gold rush of 1849, received both the Pulitzer Prize and the Bispham Medal. Widely respected in his day for well-constructed, idiomatic and accessible music, his reputation today rests mainly on works for flute and his many arrangements for chamber orchestra.

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(selective list)

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Orch: Tuolumne, a California Rhapsody, tpt, orch, 1920; South Wind, 1922; An Ornithological Suite, 1928; Conc., d, chbr orch, 1929 [after Dante]; Sylvan Sym., chbr orch, 1932; Napoleon, 1935; The Royal Ladies, 1949; band works; numerous arrs.

Chbr: A Flute in the Garden of Allah, fl, hp, 1921; Realm of Dolls, 4 fl, 1922; Caprice Terpsichore, fl, 1924; Fantaisie japonaise, fl, pf, 1925; Prelude, g, fl, v, 1928; Sonate gauloise, fl, pf, 1929; Nocturne, str qt, 1929; Sonata da camera, vn, pf, 1935; The Boa Constrictor and the Bobolink, fl, bn, 1936; Fiesta: Spanish March, 2 fl, 1936; Twins, 2 fl, 1936; Geographs, ob/fl, cl, bn, 1937; Gaeta, fl, eng hn, tambourine, 1940; Ars contrapunctus, fl, cl, bn, 1942; Two Hummingbirds, fl, pf,

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MICHAEL MECKNA

Magasin de Musique (i).

French music publishing firm, whose full title was Magasin de Musique à l'Usage des Fêtes Nationales et du Conservatoire. The firm was founded by Bernard Sarrette as a result of a governmental decree of 15 February 1794; it opened at 16–17 rue Joseph, Paris, and in October 1794 moved to 4 rue des Fossés-Montmartre. Two months after the founding of the Paris Conservatoire in August 1795, the firm added to its name 'ou Imprimerie du Conservatoire'. In August 1797 it moved to premises within the Conservatoire, at 152 rue du Faubourg-Poissonnière at the corner of the rue Bergère, at the same time changing its name to Magasin de Musique (occasionally Imprimerie) du Conservatoire. In 1806 the street number was changed from 152 to 11 and subsequently an alternative address, 3 rue Bergère, was sometimes used. From 6 March 1797 Etienne Ozi was manager, and from the early 1800s the imprint normally read 'Le Magasin de Musique du Conservatoire, tenu par M.M. Ozi et Compagnie'. After Ozi's death on 5 October 1813 his successors substituted 'MM. Charles, Michel, Ozi et Compagnie' and used only the 3 rue Bergère address. Janet & Cotelle took over the firm, probably late in 1825.

Sarrette directed the music corps of the National Guard, which was responsible for performing the patriotic music composed for the *fêtes* held in Paris from 1790. The firm primarily published music for the Parisian *fêtes* and patriotic music in general 'whereby to excite the courage of the defenders of la Patrie'. The profits were to be used to support widows and children of the National Guard's musicians. Two monthly periodical publications were started; the first, dating from April 1794, was a volume of some 50 pages containing an overture, a patriotic hymn or song, a military march and a rondo or quickstep; the second, launched about three months later, was a single folded leaf containing three or four patriotic songs or hymns. The government subscribed to 550 copies of the first, one for each district of the Republic, and to 12,000 copies of the second, for distribution among the land and sea forces. During the first year production costs rose by about 500% and the government, although making good the firm's

deficiency, did not renew its subscription to the first periodical; the firm nevertheless continued to issue the second irregularly until 1799 and also published patriotic and military music required for *fêtes* and by the municipalities and armies.

As the revolutionary fever gradually subsided the needs of the newly founded Conservatoire gave the firm a new focus. It began publishing music and didactic works for the use of students, most of which were the work of Conservatoire professors themselves. Between 1800 and 1814 the *Principes élémentaires de la musique* and other treatises on harmony, singing and plainchant, two books of solfège and nine instrumental methods were published. Other publications included 17 overtures and 36 duets for wind instruments, 30 concertos, 14 symphonies concertantes for various instrumental combinations and full scores of Cherubini's *Eliza* and of six operas by Catel. After Ozi's death in 1813 production was almost entirely limited to reprinting earlier publications. All the publications of the firm were engraved.

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RICHARD MACNUTT

Magasin de Musique (ii).

French music publishing firm, whose full title was Magasin de Musique Dirigé par MM. Chérubini, Méhul, Kreutzer, Rode, N. Isouard et Boieldieu (each of these composers being a partner). The firm was officially founded for a period of nine years on 5 August 1802, and in December announced the opening of premises at 268 rue de la Loi, Paris. In 1805–6 the street number and name were altered to 76 rue de Richelieu. Isouard left the firm in July 1807, and at its dissolution (12 August 1811) the business, manuscripts and 9679 engraved plates were sold to J.-J. Frey.

In the late 18th century composers had frequently published their works from their homes, selling them personally and through music shops; this forced them to waste time in business matters, while receiving insufficient publicity and paying disproportionate fees to the music seller who took little or none of the risk. It was to overcome these disadvantages that the six composers joined forces. Each contracted to furnish at least one opera or 50 pages of his music each year; each was entitled to the proceeds from the sale of his own works, less 5%, and to a share in the profits of the firm's publications of works by non-associated composers.

Isouard was the only one of the six who regularly provided operas for publication; the firm printed nine of his in full score. Other full scores published included Cherubini's *Anacréon*, Méhul's *Joseph* and Boieldieu's *Ma tante Aurore*. In publishing the music of other composers precedence was given to instrumental works by contemporary musicians prominent in Paris – numerous works by Viotti (including five violin concertos), flute

concertos by Devienne, piano sonatas by Steibelt and chamber music by J.L. Dussek. The most notable operatic publication was the first edition in full score of *Le nozze di Figaro* (*c*1807–8), which considerably preceded the Simrock edition of 1819. Altogether more than 650 editions were published, all from engraved plates.

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RICHARD MACNUTT

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See Robinet.

Magdalen Hospital.

London institution founded in 1758 for the care of penitent prostitutes, and in aid of which concerts were given. *See* London, §I, 5.

Magdeburg, Joachim

(*b* Gardelegen, Altmark, ?1525; *d* after July 1587). German theologian and poet. He had a very chequered career, not only because of the Counter-Reformation but also because during the post-Reformation confessional conflicts between Protestants he steadfastly adhered to Flacianism, the strictest form of Lutheranism; his deeply conscientious nature impelled him constantly to stand up for his religious convictions in an uncompromising way. After attending the University of Wittenberg from 1544, he became a Rektor at Schöningen, near Brunswick, in 1546 but was soon expelled by the Catholics. A series of similarly short-lived posts followed; between 1547 and 1585 he was compelled by his extreme religious position to move at least ten times. By 1585 he was at Iserlohn, Westphalia, whence he was prevented from returning to Essen. His final recorded place of residence was Cologne, whose Lutheran community had repeatedly provided him with support.

In addition to a number of theological works, Magdeburg published one musical work, *Christliche und tröstliche Tischgesenge* (Erfurt, 1572), which has a characteristically intransigent preface (there are four melodies in *ZahnM* and several texts in G. von Tucher: *Schatz des evangelischen Kirchengesangs*, i, Leipzig, 1848, and in P. Wackernagel: *Das deutsche Kirchenlied*, iii, Leipzig, 1870). It is a small collection, published in partbooks and containing one three-part and two four-part songs for each day of the week with the cantus firmus in the soprano or tenor. Their sources are unknown, except for the four-part piece *Was mein Gott will, das gscheh allzeit*, which originated over 40 years earlier as Claudin's chanson *Il me suffit*. The words of the first verse of *Wer Gott vertraut, hat wohl gebaut* are by Magdeburg himself, and he must certainly have written

other texts in the collection. Whether he wrote any of the music is as yet unknown. Two similar works are attributed to Magdeburg in Michael Praetorius's *Musae Sioniae … achter Theil* (1610[12]; ed. in *Michael Praetorius: Gesamtausgabe*, viii, Wolfenbüttel, 1932).

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WALTER BLANKENBURG

Magdić, Josip

(*b* Ogulin, 19 March 1937). Composer and conductor of dual Bosnian and Croation nationality. He graduated from Škerjanc's composition class at the Ljubljana Academy in 1963 and completed postgraduate studies in 1966; he was a self-taught organist, but studied conducting with Švara. From 1970 he lectured in theory and composition at the Sarajevo Music Academy and in 1994 he joined the academy in Zagreb. While at Sarajevo he founded the contemporary music ensembles Momus and Masmantra. In 1986 he was awarded the City of Sarajevo's 6 April Prize. His output is extremely varied in terms of both genre and style. In over 200 chamber or orchestral works there are instances of neo-classicism, neo-romanticism and a style approaching Expressionism. Electro-acoustic and computer music also form part of his output, while works of a contrapuntal nature often use Gregorian chant and Bosnian folk melodies. He is the author of *Vokalna polifonija* (Sarajevo, 1979) and other textbooks.

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(selective list)

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Principal publishers: Boosey & Hawkes

IVAN ČAVLOVIĆ

Mager, Jörg (Georg Adam)

(*b* Eichstätt, 6 Nov 1880; *d* Aschaffenburg, 7 April 1939). German instrument inventor. He began experimenting with quartertones on a pipe organ in 1911 and commissioned a two-manual quartertone harmonium. He constructed a series of electronic instruments in Berlin during the 1920s and, from 1929, in Darmstadt. His first was the Elektrophon (1921); this had a beat-frequency oscillator and was played by moving a lever around a calibrated semicircular dial. It was followed by two versions of the similar Kurbelsphärophon (*c*1923 and 1926), and the Klaviatursphärophon (1928), which had an audio oscillator, two monophonic manuals instead of levers (with short keys, permitting one hand to play on both simultaneously) and an additional pedal-board. His more experimental Kaleidophon [Kaleidosphon] (1927) had a monophonic keyboard tuned in semitones, but with a pantograph-like 'stork's beak' mechanism which could expand or contract the basic intervals. The equivalent of chords were apparently produced by mixtures of overtones, possibly controlled by a touch-sensitive facility on the keyboard. Glissandos, vibrato and 'timbre trills' were also possible. His two models of the Partiturophon (1930–31; with three and four manuals respectively) were similar in principle to the Klaviatursphärophon. The circuits of all Mager's electronic instruments were simple but ingenious, featuring wide-ranging timbre controls. His early loudspeakers were made from telephone earpieces and a variety of materials (including gongs, brass and steel sheets, and cardboard boxes) that produced different timbres (*see* Electronic instruments, §I, 5(ii)). In his later multi-manual instruments each voice could be allocated a different timbre.

Mager's electronic keyboard instruments attracted considerable interest. In 1931, using electromagnetically-struck and possibly amplified Javanese gongs, he provided the bells for *Parsifal* at Bayreuth under Toscanini, and he used the Partiturophon to create sound effects, including thunder, for the *Ring* later the same year. He also composed microtonal incidental music for Goethe's *Faust* in 1932. Hopes for the commercial manufacture of the Partiturophon were unfulfilled, and in 1935, for a combination of personal and political reasons, he was forced to leave his Darmstadt laboratory. Mager's last 'official' commission was to contribute music for a film, *Stärker als Paragraphen*, in 1936. He composed several short works for his instruments, most of which were broadcast.

He died in isolation, and during World War II all his instruments disappeared or were destroyed. Although he was an important pioneer, financial, political and personal problems prevented Mager from achieving his ideal instrument (the Omnitonium), capable of 'all sounds and tunings'. His son Siegfried also worked in electronic instrument design.

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<div align="right">HUGH DAVIES</div>

Maggi, Carlo Maria

(*b* Milan, 3 May 1630; *d* Milan, 22 April 1699). Italian poet and playwright. He was the son of a merchant of luxury goods, studied law at Bologna and travelled throughout Italy before becoming in 1661 secretary to the senate of Milan, a post he held for the rest of his life. From 1664 he was a lecturer in Latin and Greek at the Scuole Palatine and from 1691 a member of the Accademia d'Arcadia. He is known primarily for his comedies in Milanese dialect (e.g. *I consigli di Meneghino*), performed with great success at the Collegio dei Nobili: the servant characters (who speak in dialect) have a monopoly of sententious and proverb-laden wisdom, which, consistent with the author's declared pessimistic moralism, compensates for and neutralizes the caricatured social, economic and cultural corruption of the ruling-class characters. L.A. Muratori published three librettos in his edition of Maggi's works; they were friends and both criticized the shortcomings of musical theatre, sharing a concept of theatre committed to urban society. Maggi may have been the unnamed author of the parts in Milanese dialect in Carlo Righenzi's comic opera *La farsa musicale* (music by Francesco Rossi; Milan, Teatro Ducale, Feb 1664). The 'favola pastorale' *Lucrina* was written in 1666 for the visit of the future Empress Marghareta Theresa of Austria to Milan on her way to Vienna; the music is attributed to G.A. Celidone (in *I-Rvat* Ottob. lat.2480, ff.24–8). For the theatre of Count Vitaliano Borromeo on Isola Bella, Lake Maggiore (opened *c*1667–8), he wrote *Bianca di Castiglia*, first performed in October 1669, and at the Salone Margherita, Milan, in 1674 and 1676. Also for Count Borromeo's theatre he wrote *Gratitudine umana*, *Irene di Salerno* and *Ben venga maggio, o sia La ninfa guerriera*. In the winter of 1672–3 his *Il trionfo d'Augusto in Egitto* and *Amor tra l'armi, overo Corbulone in Armenia* were performed at the Salone Margherita, Milan. *Ippolita reina delle amazzoni* has also been attributed to him. Scores of *Ben venga maggio* and *Il trionfo d'Augusto in Egitto* and music fragments of *Bianca di Castiglia*, *Gratitudine umana* and *Irene di Salerno* are held at the Borromeo family archive in Stresa, Italy (*I-IBborromeo*).

In all these 'opere in musica' (the nomenclature is intentionally closer to the tradition of the *commedia dell'arte* than the normal 'dramma per musica' would be) the author of the text, though never mentioned by name on the title-page, is often present for the purpose of satire or criticism in the characters of servants or ministers or through transparent allusions to Milanese state and cultural events or to his own biography (e.g. the secretary Alfonso, the principal male character in *Bianca di Castiglia*). The romance-like intrigue, often of Spanish inspiration, is rigorously realistic

(with abundant use of such mundane props as clocks, handkerchiefs and rings). The style is plain and clear, with a good deal of banter against metaphorical, high-flown language. The moralism is conveyed by the great number of terse 'mezz'arie', particularly for the secondary characters. Precisely because their comedy and morality were rooted in a specifically Milanese social reality, Maggi's works were never performed outside Milan, although they must be reckoned among the finest Italian librettos of the 17th century: the very structure of the mainstream of Italian opera ruled out any attempt at moral and stylistic regeneration such as that undertaken by Maggi, who after 1673 was reduced to supplying 'arie aggiunte' for imported dramas (e.g. *Girello*, 1674, and *Attila*, 1677; scores at *IBborromeo*).

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LORENZO BIANCONI

Maggi, Francesco.

Italian singer, possibly identifiable with Francesco Di Maggio.

Maggiello, Dominico.

See Magiello, Dominico.

Maggini, Gio(vanni) Paolo

(*b* Botticino Sera, nr Brescia, bap. 25 Aug 1580; *d* Brescia, ?1630–31). Italian violin maker. The best-known maker of the Brescian school, he was

a pupil of Gasparo da Salò. Whereas Gasparo is chiefly noted for his tenor violas, Maggini's output reflected the increased popularity of the violin. His instruments influenced the work of many later makers (including at times Stradivari and Guarneri).

Maggini moved to Brescia between 1586 and 1587, where he became Gasparo's pupil. His presence there is documented from 1598 to 1604, and in 1606 he bought a house with a workshop near Gasparo's first home, in the front of the Palazzo Vecchio del Podestà. He married Anna Foresti in 1615 and had ten children, although only four survived. A dowry document shows that Giacomo Lafranchini, 'magister a violinis', lived with the Maggini family. Evidence of his family and business life is documented in two tax returns (1617 and 1626) and a number of notarial documents and other records of the parish of S Agata. In 1622–3 he moved to a larger house in via Bombaserie a Sant'Agata. He is shown to have paid a salary to a workman, possibly Lafranchini. In July 1630 he was still alive, shortly before the arrival in the city of the plague. The death register was abandoned between July 1630 and June 1631, during which time Maggini must have died: his death is not recorded in the register after its resumption, and in 1632 he is referred to as dead in a document witnessed by his son Carlo, then six years old.

In comparison with those of his Cremonese contemporaries the Amatis, Maggini's violins appear compact in outline: in general the waist of his design is less pronounced than on an Amati instrument with its more rounded, more elegant curves. In addition the arching of back and table are left fuller towards the edge. The violins are of two patterns, the bodies being either rather less than 35·5 cm long or, more usually, about 37 cm. It was the deep, rich sonority of the larger model that encouraged Stradivari to seek a combination of the virtues of Cremona and Brescia with his 'long pattern' violins dated between 1690 and 1699. In general, however, by increasing the volume of air in the body of a violin, the maker runs the risk of losing the essential soprano quality of violin tone, particularly on the lower strings. What Guarneri – more than a century later – sought to do, and achieved with unsurpassed success, was to adapt the compactness of Maggini's form and the strong gradation of the thickness of the plates in Gasparo's violins to 18th-century Cremonese principles of construction, at the same time limiting his dimensions strictly to preserve a much smaller volume of air than the normal Maggini. Maggini's achievement, however, was the creation of a violin with a big, broad tone, darker in colour but with more depth of response than the Amati. That the later Cremonese makers reacted as they did to his work shows that the tonal characteristics of the Maggini were well appreciated by players of the 17th century, as they were again in the 19th, when innumerable copies were made in the best workshops of Paris as well as Mirecourt, and in the German factories. The copies mostly have more normal dimensions, but are complete with the characteristic double row of purfling, soundholes with small lobes and small wings and other features. Needless to say they lack the rich, glowing red-brown or golden orange varnish, usually quite equal to that of the Amatis, though sometimes with a rather drier appearance.

Maggini is credited with having modernized the viola in accordance with changes in musical style and the demands of instrumental technique, thus

contributing to the development of a new sound ideal. He reduced the dimensions of the viola from 44·4 cm (Gasparo's model) to 42·8 cm, and later to about 41·5 cm. Three examples of the smaller size are believed to be extant, and apparently predate the sole small viola made by Antonio and Girolamo Amati in 1615. In Maggini's viola the bridge is placed halfway along the body: as well as making the instrument easier to handle by reducing the string length and therefore the necessary reach of the fingers of the left hand, this has a positive effect on the tone quality because the bridge is fixed at a good vibration point on the top plate; however, some may regard this placement as less aesthetically pleasing.

Maggini may also have been the first to make a cello smaller in size than the large Cremonese instruments commonly in use until the last quarter of the 17th century: the two known survivors, broad in proportion to their length, foreshadow the dimensions favoured by the celebrated Venetian makers a century and more later. Maggini, when compared to his contemporaries, brought the voices of the individual members of the violin family closer together in timbre to produce a highly homogeneous sound mixture, perhaps influenced in part by technical devices used in the organ. This idea was to some extent revived by Stradivari. In addition to violins, violas and cellos, Maggini made basses and instruments of the viol family, and also the Brescian cittern.

It is impossible to indicate with conviction the different stages of Maggini's development, as his labels (on which his name appeared as Gio: Paolo Maggini in Brescia) were never dated. Maggini's early death ended the contribution of the Brescian school to the development of the violin family: he was the last of the great Brescian makers.

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CHARLES BEARE/UGO RAVASIO

Maggio, Francesco di.

See Di Maggio, Francesco.

Maggiolata

(It.).

An Italian popular song sung on May Day (Calendimaggio). Angelo Poliziano's poem *Ben venga maggio* is a 15th-century example of the May song of popular, oral tradition transformed into an art form of some literary pretension, analogous to the transformed *canti carnascialeschi* of Lorenzo de' Medici. Like most other Italian popular music of the 15th century, May songs were probably sung to simple strophic tunes that were never written down; Ghisi (p.47) suggested, however, that Isaac's *Or'è di maggio* may contain a paraphrased version of the melody that was originally sung to this text. Later in the 16th century the propitiatory character of May Day celebrations was subsumed into the pastoral, where it found a natural outlet in rustic texts set as light madrigals. A popular form of partly spoken and partly sung open-air theatre known as the 'maggio' is still prevalent in Tuscany, frequently representing a combat between Winter and Spring.

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TIM CARTER

Maggiore

(It.: 'major').

A term used mainly in the late 18th and early 19th centuries to denote a change to the major tonality in a work or movement written predominantly in the minor key. It was employed in a similar manner to Minore, primarily in sectional movements (e.g. Beethoven's 32 Variations in C minor woo80, and the middle section of the funeral march of the 'Eroica' Symphony). The return to the minor key was usually indicated by the term *minore*.

See also Variations, §§8 and 9.

MICHAEL TILMOUTH

Maggiore, Francesco

(*b* ?Naples, *c*1715; *d* ?Netherlands, ?1782). Italian composer and entertainer. He was said by contemporaries to have been talented ('brilliant and pleasing', in Gerber's words) but, as far as is known, he never achieved regular employment, and his life was unusually peripatetic. He studied under Durante at the Conservatorio dei Poveri di Gesù in Naples,

1730–35. After the production of a comic opera in Naples in 1737 he spent a number of years in the Veneto and elsewhere in north Italy, picking up occasional musical and composing jobs; librettos of the time name him as *maestro di cappella* of the Marchese di Torrecuso. For Carnival 1742 he contributed arias to a pasticcio of Piovene's *Nerone* in Gorizia, where he directed the operas at the Teatro Nuovo. In the same year he directed the music at the newly rebuilt theatre in Verona and wrote a cantata in Udine to celebrate the possession of Gorizia by the Count of Purgstall. The next year he was director of the opera in Reggio nell'Emilia, adding at least seven arias to a production of Gluck's *Demofoonte*, and seems also to have been in Ferrara. Similarly, in Venice at Ascension 1751, he helped put together a revival of Goldoni's *Statira*, providing the recitatives and several arias; other arias (according to Piovano) were chosen by the singers. He is of historical interest as having been among the first Naples-trained composers to write *opera buffa* for Venice (*I rigiri delle cantarine*, 1745), contributing to the new popularity of the form there. He travelled extensively throughout Europe giving concerts (for example in Frankfurt in 1763 and 1764) and directing operas. He had a singular gift for mimicking in his music (or, according to Schmidl, with his voice) the natural sounds of animals and birds. Although La Borde considered this a 'low and undesirable' species of entertainment, and Villarosa felt it to be 'useless and laboured', chroniclers agree that he amused his audiences well. He is said to have settled in the Netherlands by 1764, living with a daughter (perhaps Angelica Maggiore, later the wife of the tenor Giuseppe Gallieni, whom the Mozarts heard in Brescia in 1771), and finally to have died there in poverty.

Maggiore's surviving arias show compositional ability. Melodic lines, frequently setting conventional texts, are fresh, take unexpected turns and exhibit an unusual degree of expressive chromatic detail, which, however, does not obscure the solid harmonic structure. In 'Più di me sei fortunata' (*I-Nc*), for example, full da capo form is used, but with the addition in the first section's second half of a second repetition of text, after the return to the tonic key (in effect an elaboration of the tonic cadence), but with altered harmonies involving colourful augmented 6th chord to dominant progressions. The setting of the middle section is short, tonally unstable and essentially transitional in character. This structure suggests influence from instrumental music of about 1755.

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Aminta (serenata pastorale), Bologna, Formagliari, 1 Nov 1742
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Cant. a 4, Udine, 1742
Il Temistocle (os, Metastasio), Ferrara, Bonacossi, 30 Jan 1743
La pace consolata (serenata, Goldoni), Rimini, 7 Jan 1744, for the marriage of the Archduchess Marianne of Austria and Prince Charles of Lorraine
Siface (os, Metastasio), Rovigo, Manfredini, 10 Oct 1744
Caio Marzio Coriolano (os, Pariati), Livorno, aut. 1744
I rigiri delle cantarine (dg, B. Vitturi), Venice, S Cassiano, aut. 1745

Merope, Accademia dei remoti, carn. 1745; Genoa, S Agostino, 1746, collab. others

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Il non so che (ob), Bergamo, 1757, *D-Bsb*

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<div style="text-align: right">JAMES L. JACKMAN/FRANCESCA SELLER</div>

Mägi, Ester

(*b* Tallinn, 10 Jan 1922). Estonian composer. She studied at the Tallinn Conservatory (graduated 1951), where her teachers included Mart Saar, and at the Moscow Conservatory (graduated 1954) with Vissarion Shebalin, among others. From 1954 until her retirement in 1984 she taught music theory at the Tallinn Conservatory. As a composer, Mägi adopted the values of Saar, one of the founders of an Estonian national style. Her interest in folk music, her settings of Estonian poetry and the suppressed emotionality, sincerity and seriousness of her music all demonstrate this. Her numerous choral and solo songs have received frequent performances and some of her large-scale orchestral works, such as the Symphony (1968), Variations for Piano, Clarinet and String Orchestra (1972) and *Bukoolika* ('Bucolics', 1983), have found their place in the concert repertory. Later works, such as *Lapimaa joiud* ('The Joiks from Lapland', 1987) employ complex polytonal and colouristic textures, repetition and static tonal figures that may originate from folk material, but also demonstrate the general tendencies of postmodern music. She was awarded the Estonian state prize in 1980.

WORKS

(selective list)

Orch: Serenaad, conc., vn, orch, 1958; Sym., 1968; Variations, cl, pf, str, 1972; Bukoolika [Bucolics], 1983; Vanalinn [The Old City], partita, fl, hpd, str, 1987

Vocal: Kalevipoja teekond Soome [Kalevipoeg's Journey to Finland] (cant., F.R. Kreutzwald), Mez, male chorus, orch, 1954; Haikud [Haiku] (A. Koney), 1v, hp, 1977; Laulud [Songs] (B. Alver), 1v, pf, 1981; Tuule tuba [The House of Wind], ballad, male chorus, org/orch, 1981; Lauluema [The Mother of Song] (A. Annist, folkloric texts), S, Mez, mixed chorus, 1983; 3 setu muinasjutulaulu [3 Fairy Tale Songs from Setu], 1v, pf, (trad.), 1985; Huiked [Calls], S, fl, gui, 1995; over 150 choral songs, many solo songs

Chbr: Ostinato, wind qnt, 1962; Str Qt no.1, 1964; Str Qt no.2, 1965; Canto doloroso et inventione, org, 1973; Dialoogid [Dialogues], fl, cl, vc, pf, 1976; Conc., org, hpd, 1980; Serenade, fl, vn, va, 1982; Duod rahvatoonis [Duos in Folk Style], fl, vn, 1983; Sonata, cl, pf, 1985; Vana kannel [The Ancient Kannel], pf, 1985; Cantus and Processus, vc, gui, 1987–8; Lapimaa joiud [The Joiks from Lapland], pf, 1987; Collocutio, sax qt, 1994; other chbr works

Principal publishers: Musfond, Eesti Raamat, Muzïka, Antes Edition/edition 49, Eres

Principal recording companies: Melodiya, Eres, Antes

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URVE LIPPUS

Magi, Play of.

Modern title given to the medieval liturgical play formerly described as *Officium stelle*. *See* Medieval drama, §II, 2.

Magiello [Maggiello], Dominico

(*b* Valeggio, nr Verona; *fl* 1567–8). Italian composer. His earliest known work, *Il primo libro di madrigali a cinque* (Venice, 1567), is among the first music publications to be dedicated to the important music patron and composer Guglielmo Gonzaga after his succession to the Duchy of Mantua in 1563. The book opens with an encomiastic composition, but is largely devoted to settings of Petrarch's verse including a six-section version of *Padre del ciel*, a particular favourite among contemporary composers. Petrarch's poetry also predominates in *Il secondo libro di madrigali a cinque* (Venice, 1568), which includes a further extended cycle, on the text *Non ha tanti animali il mar fra l'onde*. In the dedication of the *Secondo libro* Magiello echoed contemporary belief in the dignity of musical science which was, he claimed, 'second to none, including metaphysics, in nobility, age and certainty'.

IAIN FENLON

Magini-Coletti, Antonio

(*b* Iesi, 17 Feb 1855; *d* Rome, 7 July 1912). Italian baritone. He studied in Rome at the Accademia di S Cecilia, and, having made his baritone début at the Teatro Costanzi in 1880, was retrained as a tenor. This proved unsuccessful and he quickly returned to the baritone repertory, becoming associated throughout Italy with the role of Escamillo. In 1885 he had a considerable success in Lisbon, appearing in rarities such as Rossini's *Matilde di Shabran* and Donizetti's *Poliuto*. Two years later he established himself as a favourite at La Scala, where in 1889 he created the role of Frank in Puccini's *Edgar*, and in 1901 appeared in the première there of Mascagni's *Le maschere*. He also sang Méphistophélès in the first Italian performances of *La damnation de Faust*. His wide-ranging repertory included Wagnerian roles such as Kurwenal, Telramund and Wotan (*Die Walküre*). Though his career centred on Italy, where he was engaged by most of the major houses, he sang regularly in South America, travelling also to Russia and Poland. He made his Metropolitan début in 1901 as Nevers (*Les Huguenots*) with Albani and the De Reszke brothers. His last stage appearance was as Iago at Reggio nell'Emilia in 1910. From 1902 to 1908 he made many recordings, showing to advantage his resonant, evenly produced voice, wide in its range and authoritative and dramatic in use.

J.B. STEANE

Magli, Giovanni Gualberto

(bur. Florence, 8 Jan 1625). Italian castrato. A Florentine, he was a pupil of Giulio Caccini and entered Medici service on 23 August 1604. In 1607 he was lent to Prince Francesco Gonzaga of Mantua for the first performances of Monteverdi's *Orfeo*: he played Music and at least one other role, acquitting himself well despite the difficulty of learning the music. Magli then performed in the wedding festivities for Prince Cosimo de' Medici and Maria Magdalena of Austria in 1608. He came under the protection of Don Antonio de' Medici, who arranged two years' paid leave (from 18 October 1611) to study vocal and instrumental technique in Naples. Magli again left Florence in October 1615 to serve the elector of Brandenburg, but his salary payments had resumed by September 1622.

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TIM CARTER

Magnard, (Lucien Denis Gabriel) Albéric

(*b* Paris, 9 June 1865; *d* Baron, Oise, 3 Sept 1914). French composer. His mother died when he was four, and the text for the first of his op.15 songs laments this loss and the ensuing loneliness of his childhood. He was brought up by his father François Magnard, a prominent author and journalist and editor of *Le Figaro* (1879–94). They had a strained relationship: raised in comfortable affluence, Alberic came to resent his position as 'le fils du *Figaro*', and the assumption that he would use his family's influence to launch his career. He passed the baccalaureate in 1882, and travelled widely at his father's expense (staying for six months at St Augustine's Abbey, Ramsgate). Subsequent military service was followed by law school, where he gained a degree in 1887. Though his musical gifts had not yet become apparent in any striking way, he had already determined on a career in music – which would depend on his talent rather than nepotism. The decisive catalyst in this decision seems to have been his attendance at the 1886 Bayreuth performance of *Tristan und Isolde* – and also his friend August Savard's winning of the Prix de Rome that year. He enrolled at the Paris Conservatoire shortly after and studied counterpoint with Dubois and composition with Massenet, graduating in 1888 with the *premier prix* in harmony. At the Conservatoire he began a lifelong friendship with Ropartz, who introduced him to César Franck and Chausson. The idealism of Franck's circle proved far preferable to the academicism of the Conservatoire, and Magnard soon embarked on private study of fugue and orchestration with Vincent d'Indy. His earliest important works, the first two symphonies and the opera *Yolande*, were written under d'Indy's tutelage, and the First Symphony is dedicated to him. This was performed in Angers, and *Yolande* was staged (though without success) in Brussels – almost certainly through the influence of Magnard *père*, who had taken to supporting the Schola Cantorum composers in *Le Figaro*.

After the death of his father in 1894 Magnard was forced to come to terms with conflicting emotions of chagrin, gratitude and loss. He expiated them with the deeply-felt orchestral *Chant funèbre*, which he regarded as marking a new stage in his artistic development. In 1896, the year of his marriage to Julia Creton, he completed the Third Symphony, perhaps his best-known work, and began to teach counterpoint at the Schola Cantorum (his most notable pupil was Déodat de Séverac). He also experienced the first symptoms of partial deafness, which exacerbated his social isolation. His time was divided between his Schola duties and composition for the rest of his career. In 1899 he financed a concert of his orchestral works in Paris, which won him some critical praise and a small circle of enthusiasts. Otherwise his music was seldom performed, except at Nancy, where Ropartz was director of the Conservatoire. However Ysaÿe and Pugno took up Magnard's Violin Sonata, and Busoni arranged for him to conduct the German première of the Third Symphony in Berlin in January 1905. Magnard printed and issued his major works at his own expense – owing to his dislike of the commercial nature of music publishing – which tended to restrict their distribution. The opera *Guercoeur* was not performed complete in his lifetime; *Bérénice* made little impression when presented at the Opéra-Comique in 1911; the *Promenades* were not played until 16 years after their publication and the Fourth Symphony was written for an orchestra that gave it a calamitous first performance. Prone to depression

and disillusionment, Magnard may have come to regard himself as a failure.

He had settled with his family at the Manoir des Fontaines in Baron in 1904. After the outbreak of war he sent his wife and daughters to safety and awaited the German advance alone; although he had volunteered for military service, he had been disqualified on account of his age. When two enemy soldiers entered the grounds one was killed by a single shot, apparently fired by Magnard, and the Germans set fire to the house. Magnard died in the blaze, although his body could not be identified among the remains; the fire also consumed all existing copies of *Yolande*, two acts of *Guercoeur* in full score, and the recently completed set of *12 poemès en musique*.

Magnard was reputedly proud, unsociable and sardonic, an impression probably increased by his deafness, though he was capable of warm friendship and ready wit. Caring little for popular opinion – the *Hymne à la Justice* expressed his disgust at the hounding of Dreyfus – he also had a reputation for moral austerity, which originated in rebellion against his cushioned upbringing. He once wrote: 'l'artiste que ne puise pas sa force dans l'abnégation est ou près de la mort ou près du déshonneur', and denial may indeed be seen as one of the driving forces of his music. Though sharing his generation's enthusiasm for Wagner, he tended to eschew extreme chromaticism or rich instrumental colours. He had no interest in impressionism (though he shared Debussy's admiration of Rameau), preferring to concentrate on clarity of line and form. His vocal works subordinate lyric expression to what might be termed instrumental concerns, a tendency enshrined by *Bérénice*, where the love-duets proceed by canon at the octave and Titus's crucial meditation is cast as a fugue. His op.15 set of autobiographical meditations on his own texts, written in Alexandrines, are structured to resemble a four-movement symphony or sonata. And his operas manifest a particularly dark tone: Titus renounces his beloved Hebrew princess, and the hero of *Guercouer* is killed by his former comrades.

Magnard's music, then, has long had a reputation for excessive austerity, but although some works are heavily scored and unremittingly serious in tone, they are well-crafted, clear in structure, rhythmically dynamic and passionate in expression. Despite his relatively small output, he made valuable contributions to all the major genres. His four symphonies are the last significant examples of the Franck-d'Indy tradition, but also transcend their models, foreshadowing, if anyone, Roussel. Rather than the Franckian three-movement form, he favoured a more classical four movements: all his symphonies contain important and effective scherzos. Redolent of rustic dances and sometimes in unusual metres (e.g. the 5/4 passages in Symphony no.3, inspired by a visit to the Auvergne), these scherzos are among his most individual inventions; further examples enliven the major chamber works. In his use of fugue, chorale and hymn forms, his exalted grandeur of expression and the sense of light and space that characterizes his mature orchestral style, Magnard resembles a French Bruckner.

As a musical dramatist his models were Wagner and Gluck, and he adapted the technique of leitmotif to a statuesque purity of expression. *Guercoeur*, to his own scenario and libretto, is perhaps his most unusual work: its first and last acts are almost oratorio-like and are set in a rationalist Heaven in which the divinities are Truth, Beauty, Goodness and Suffering. *Bérénice*, however, is probably his *chef d'oeuvre*, with the libretto's derivation from Racine matched by a tragic sobriety of utterance.

Magnard's small output of chamber music is as distinguished as that of any French composer. The melodic tenderness of the Violin Sonata's slow movement and the vigour and concision of the Trio and Cello Sonata are highly creative, and the substantial and technically demanding String Quartet bears comparison with Franck's own quartet. Its almost unrelieved intensity and contrapuntal activity, however, are less typical of Magnard than is often alleged. The Quintet has a serenade-like amiability and the piano *Promenades*, inspired by rambles around Paris, suggest a delightful fusion of Chabrier and early impressionism that constitutes an isolated but elegantly-sited milestone in the evolution of French piano music.

WORKS

printed works published in Paris

operas

op.

5 Yolande (drame en musique, 1, Magnard), 1888–91; Brussels, Monnaie, 27 Dec 1892, vs (1892)

12 Guercoeur (tragédie en musique, 3, Magnard), 1897–1901; Act 3 perf. in concert, Nancy, Conservatoire, 23 Feb 1908, Act 1, Paris, Concerts Colonne, 18 Dec 1910, complete perf. Paris, Opéra, 24 April 1931, with parts reconstructed by Ropartz, vs (1904)

19 Bérénice (tragédie en musique, 3, Magnard, after Racine), 1905–9; Paris, oc (Favart), 15 Dec 1911, vs (1909)

songs

3 6 poèmes en musique, 1v, pf, 1887–90 (1891): 1 A elle (Magnard); 2 Invocation (Magnard); 3 Le Rhin allemande (Musset); 4 Nocturne (Magnard); 5 Ad fontem Bandusiae (Horace); 6 Au poète (Ropartz) [2, 4, 5, arr. 1v, orch; 3 arr. 1v, male chorus, orch; all lost]

— A Henriette (Magnard), ?1890 (1892), also pubd in *Figaro musical* (1892)

15 4 poèmes en musique (Magnard), Bar, pf, 1902 (1903): 1 Je n'ai jamais connu les baisers d'une mère (Assez lent); 2 Les roses de l'amour ont fleuri sur tes joues (Doucement); 3 Enfant rieuse, enfant vivace (Vif); 4 Quand la mort viendra (Modéré)

— 12 poèmes en musique (nos.1–6 A. Chénier, nos.7–12 Desbordes-Valmore), 1913–14, lost: Rien n'est doux que l'amour; Accours, jeune Chromis; Des vallons de Bourgogne; O vierge de la chasse; Toujours ce souvenir m'attendrit et me touche; Là reposait l'amour; Orages de l'amour, nobles et hauts orages; Les cloches et les larmes; Le nid solitaire; Fierté, pardonne-moi; La couronne effeuillée; Que mon nom ne soit rien qu'une ombre douce et vaine

orchestral

2 Suite d'orchestre dans le style ancien, g, 1888, rev. 1889 (1890), arr. pf 4 hands

4	Symphony no.1, c, 1890 (1894)
6	Symphony no.2, E, 1893 (1899)
9	Chant funèbre, 1895 (1904)
10	Ouverture, 1895 (1904)
11	Symphony no.3, b♭, 1896 (1902)
14	Hymne à la justice, 1902 (1903)
17	Hymne à Vénus, 1904 (1906)
21	Symphony no.4, c♯, 1913 (1918)

chamber

8	Quintet, d, pf, fl, ob, cl, bn, 1894 (1904)
13	Violin Sonata, G, 1901 (1903)
16	String Quartet, e, 1902–3 (1904)
18	Piano Trio, f, 1904–5 (1906)
20	Cello Sonata, A, 1908–10 (1911)

piano

1	3 pièces, 1888 (1891): Choral et fugette, Feuille d'album, Prélude et fugue
7	Promenades, 1893 (1895): Envoi, Bois de Boulogne, Villebon, Saint Cloud, Saint Germain, Trianon, Rambouillet
—	En Dieu mon espérance et mon épée pour ma défense, pubd in *Almanach de l'escrime* (1889)

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MALCOLM MACDONALD

Magne, Michel

(*b* Lisieux, 20 March 1930; *d* Cergy-Pontoise, 19 Dec 1984). French composer. Essentially self-taught, he formed his own orchestra when he was 15 and made concert tours throughout France. He then took lessons with Simone Plé-Caussade and became passionately involved in *musique concrète*. A strong imagination and a taste for adventure led him to invent what he termed 'musique infrasonore': music of very low pitch which was to be felt rather than heard. Abandoning this, he wrote a sweeping fresco on World War II, his *Symphonie humaine* (1955). From 1956 he experimented in another invented genre, 'musique tachiste', which mixed visual and aural techniques, both light-hearted and serious. He subsequently collaborated with Françoise Sagan on a ballet, *Le rendez-vous manqué* (1958), wrote

several hit songs and devoted himself seriously to film music, writing more than 100 scores. In the 1960s, he was one of the most sought-after screen composers, collaborating with many of the leading directors of the period, including Roger Vadim, Jacques Deray, Julien Duvivier and Claude Autant-Lara. He was nominated for an Academy Award for *Gigot* (1962). He committed suicide at the age of 54.

WORKS

(selective list)

all film scores

directors' names in parentheses

Le diable et les dix commandements (J. Duvivier), 1962; Gigot (G. Kelly), 1962; Le repos du guerrier (R. Vadim), 1962; Germinal (Y. Allégret), 1963; Symphonie pour un massacre (J. Deray), 1963; Cyrano et d'Artagnan (A. Gance), 1963; Les grands chemins (C. Marquand), 1963; Le vice et la vertu (Vadim), 1963; Mélodie en soussol (H. Verneuil), 1963; Angélique (B. Borderie), 1964; Fantômas (A. Hunebelle), 1964; La chasse à l'homme (E. Molinaro), 1964; La ronde (Vadim), 1964 Le journal d'une femme en blanc (C. Autant-Lara), 1965; Par un beau matin d'été (J. Deray), 1965; Compartiment tueurs (Costa-Gavras), 1965; Johnny Banco (Allégret), 1967; I bastardi (D. Tessari), 1968; Road to Salina (G. Lautner), 1971; Cold Sweat (T. Young), 1971; Les Chinois à Paris (J.T. Yanne), 1973; Réveillon chez Bob (P. Granier-Deferre), 1981; Les Misérables (R. Hossein), 1982; Surprise Party (Vadim), 1983; more than 70 others

DOMINIQUE AMY/MARK BRILL

Magni.

Italian family of printers and musicians, active in the 17th century. Bartolomeo Magni came from a family of musicians from Ravenna. Of his brothers, Benedetto Magni was a composer and organist and Giovanni was organist at S Maria in Porto, Rome. Bartolomeo was apprenticed to Angelo Gardano and married his daughter. On Gardano's death in 1611 the estate passed to his daughter and Magni printed as the 'heir of Angelo Gardano'. For much of his output he retained the Gardane title, presumably for commercial reasons, though he added his own in one of several formulae, such as 'Stampa del Gardano appresso Bartolomeo Magni'. He was a prolific printer, and although there were others in north Italy, he did not have to face the competition of Scotto, whose heirs had stopped printing a few years before. As a result he printed music by most of the important composers of the period to 1645, including the first editions of Monteverdi's later works and music by Agazzari, Banchieri, Cazzati, Cifra, Marco da Gagliano, d'India, Merula, Nenna, Giovanni Priuli and Filippo Vitali.

Bartolomeo Magni had two sons who were mentioned in Banchieri's *Lettere armoniche* (Bologna, 1628). One of these may have been the Paolo Magni who had a motet published in RISM 1679[1]; Francesco (*d* 1673) is first named in 1651. It is possible, however, that Bartolomeo had died in 1644, for the prints of the intervening six years are merely signed 'Stampa del Gardano'. Francesco continued printing until his death, though

his output declined in later years. He concentrated on sacred and instrumental music, including works by Cazzati, Legrenzi, Vitali and G.M. Bononcini. The firm continued in business after his death. During the second half of the century it inclined away from music towards books, but it printed some music until 1681; it ceased production in 1685. Catalogues of music published by the firm in 1619 and 1649 are extant.

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STANLEY BOORMAN

Magni [Magno], Benedetto

(*b* Ravenna; *fl* 1604–17). Italian composer and organist. He was the brother of the printer Bartolomeo Magni (*see* Magni) but seems to have taken no part in the family business. He served as organist of Ravenna Cathedral under Cardinal Pietro Aldobrandini, the papal legate at Ferrara. One of his pupils was the 'gentleman' Giovanni Macigni, whose first book of five-voice madrigals (his only known publication) contains madrigals by Magni; there is no indication as to which pieces are by which composer. Magni's first printed work was a five-voice madrigal in *Musica de diversi eccellentissimi autori* (RISM 1604[8]). He published five collections of music, all but one sacred and four of them printed by Bartolomeo. The second book of 1612 was assembled by his brother Giovanni, who added to it five motets of his own; another brother, Sebastiano, assembled Benedetto's only book of secular music, the madrigals for five voices.

WORKS

all published in Venice

Concerti … libro primo, 1–4vv, bc (1612)

Concerti … raccolti da Don Gio. Chrisostomo da Ravenna … suo fratello, libro secondo, 2–6vv, bc (1612[10])

Messe concertate, 8vv, bc (org), op.4 (1614)

Concerti … libro terzo, 1–4, 8vv, bc (1616)

Works in 1620[2], 1624[3] [possibly repr. from above vols.]

[13] Madrigali … raccolta da Bastiano Magni da Ravenna suo fratello, 5vv, op.3 (1613) [incl. canzona]

Madrigal, 5vv, 1604[8]

Madrigals, 5vv, in G. Macigni: Madrigali … libro primo, 5vv, bc (Venice, 1617): inc.

CLAUDIO SARTORI/R

Magni, Paolo

(*b* ?Milan, *c*1650; *d* Milan, 21 Feb 1737). Italian composer and organist. He was active throughout his career at Milan, where on 31 January 1686 he

was appointed second organist of the cathedral and, on 22 December 1688, first organist, retiring on 28 April 1716 with full pay. For most of that period he was also *maestro di cappella* of the Milanese court, with the composition of operas, often in collaboration with others, as one of his chief functions. The preface to *Il Radamisto* (1695) first names him as occupying this post; from 1718, because of his age, his duties were carried out by Giuseppe Vignati, though he retained his title. His solo motet *Ad pugnas o furie* (RISM 1679[1]) has a multi-sectional cantata-like structure, with arias in contrasting metre and rhythm; it requires considerable vocal agility and is perhaps a little more skilful than average.

WORKS

music lost unless source given

operas

first performed at Milan, Ducale, unless otherwise stated

Gratitudine umana (C.M. Maggi), Isola Bella, Lake Maggiore, Dec 1670; as Affari ed amori, sum. 1675, frags. *I-IBborromeo*, lib *Mc*; collab. C. Borzio

Enea in Italia (G.F. Bussani), Milan, Regio Nuovo, 1686, 2 arias *MOe*, pubd lib *Bc*; collab. C.A. Lonati and F. Ballarotti (?C. Pallavicino)

Scipione africano (N. Minato, rev.), 1 Feb 1692, collab. Lonati

Endimione [Act 1] (F. de Lemene), Lodi, 24 Nov 1692, pubd lib *Bc* [last 2 acts by G. Griffini]

L'Aiace (P. d'Averara), 1694, collab. Lonati and Ballarotti, score in *US-Cn*

Il Radamisto, overo La Fede nelle sventure (P.F. Manfredo Trecchi), 1695

L'Etna festivo (introduzione al ballo), Milan, 1696, collab. 19 other composers

L'Amfione, 26 Dec 1697

Ariovisto (d'Averara), 1699, collab. G.A. Perti and Ballarotti

Cleopatra regnante, Novi Ligure, S Giacomo, 1700 (cited in *SchmidlDS*)

Admeto re di Tessaglia (d'Averara), 1702

L'Agrippina, 1703, rev. of Perti: Nerone fatto Cesare

Il Meleagro, Pavia, 1705, collab. A.F. Martinenghi and B. Sabadini

Il Teuzzone (A. Zeno), 1706, ? arias *E-Mn*; collab. C. Monari

Tito Manlio (M. Noris, rev.), 8 Feb 1710, *A-Wn*, ? collab. A.S. Fiorè

other vocal

Motet, 1v, bc, 1679[1]

I sacri sponsali di Maria con S Giuseppe, orat, Milan, 1691 (cited in *RicordiE*)

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<div align="right">THOMAS WALKER</div>

Magnificat.

One of the biblical canticles, sung with an antiphon at the end of Vespers. The text as it appears in St Luke's Gospel (i.46–55: 'My soul doth magnify the Lord …') evidently derives from an earlier Jewish or Jewish-Christian hymn. The use of the *Magnificat* at the end of Vespers, where it replaced Psalm cxl (Vulgate numbering) – a common practice at this Office in Oriental rites, was first prescribed in the Rule of St Benedict (*c*535).

1. Monophonic.
2. Polyphonic to 1600.
3. After 1600.
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<div align="right">

RUTH STEINER/KEITH FALCONER (1), WINFRIED KIRSCH (2), ROGER
BULLIVANT/R (3)
</div>

Magnificat

1. Monophonic.

The *Magnificat* is chanted to a canticle tone, a formula somewhat more elaborate than a psalm tone, the mode and ending (*differentia*) of which are determined by the antiphon. In some manuscripts, including several of the oldest antiphoners, special series of antiphons for the *Magnificat* are provided. These quote or paraphrase the *Magnificat* text, and usually appear in an order corresponding to that of the phrases on which they are based (see CAO, i, 1963, no.142, Compiègne; ii, 1965, no.142, Hartker). Antiphons from this series are sometimes incorporated in the ferial Office (op. cit., i, nos.37–43, Ivrea). Some of these texts are short, and the musical settings are quite plain. It has been proposed that these are the original *Magnificat* antiphons.

In another group of antiphons, intended for both the *Magnificat* and the *Benedictus* (the canticle of Lauds), the texts are based on the Gospel lesson of the Mass of the day. This sometimes results in the juxtaposing of markedly dissimilar ideas and literary themes. Some of these texts are long, though their musical setting is usually simple. In earlier manuscripts (11th century) a choice is often permitted from among these for a particular day, but in later manuscripts only two are provided, one for each of the New Testament canticles. In some instances these antiphons (*in evangelio*) are the only Proper chants in the Office for a particular day.

The tone to which the canticle is chanted seems not to have been fixed until a relatively late date; manuscripts differ a good deal in details. Peter Wagner published two versions of the canticle tone (*Einführung in die gregorianischen Melodien*, iii, Leipzig, 1921/*R*, pp.98–9, 102–3); others were published by P. Ferretti (*Estetica gregoriana*, i, Rome 1934/*R*; Fr. trans., enlarged, 1938, pp.303–6) and W.H. Frere (*The Use of Sarum*, ii, Cambridge, 1901, pp.lxvii–lxxi). A late date for the codifying of these tones

is also suggested by the fact that antiphons for the *Magnificat* and *Benedictus* are usually not differentiated in tonaries from other antiphons.

Magnificat

2. Polyphonic to 1600.

Apart from the Ordinary of the Mass, the *Magnificat* was the liturgical text most often set polyphonically from the mid-15th century to the beginning of the 17th. The wide dissemination of the polyphonic *Magnificat* is doubtless linked with liturgical practice: established as the textual climax of daily Vespers, the Latin *Magnificat* was sung in both Catholic and early Protestant churches, usually in polyphony, on Sundays and feast days; and the musical-liturgical authorities were continually demanding the preparation of *Magnificat* settings in different modes (to match those of the framing antiphons). Thus there are relatively few composers of sacred music during the 15th and 16th centuries who did not set the *Magnificat* at some time. A fairly large number of settings were written by composers such as Du Fay and Stoltzer (who wrote five), with later composers writing increasing numbers of settings – Appenzeller wrote 12, Victoria 18, Palestrina more than 30 and Lassus about 100. In the 16th century the settings by Morales were the most widespread, while the settings of Gombert and Gaffurius, for example, have survived in only one source each. In the 15th century most settings were for three parts, whereas in the 16th (until about 1560) most were for four parts.

The manuscript and printed sources containing polyphonic Latin *Magnificat* settings are spread throughout the centres for sacred music during the 15th and 16th centuries, even though in the 15th century there was a predominance of Italian and afterwards of German sources – the latter not least because of the large number of editions designed for use in Protestant services. The earliest example of a polyphonic *Magnificat* dates from the 14th century (*GB-Cu* Kk.1.6.) and is an anonymous fragment. The real tradition began in the first half of the 15th century (Du Fay, Binchois) with the transmission of individual pieces in manuscripts containing a mixed sacred repertory by several composers, and was followed by a considerable increase in sources from the 16th century. From about 1520 there are manuscripts, and after 1534 prints, which contain either exclusively or predominantly *Magnificat* settings (e.g. *D-Ju* Cod.20; *I-Rvat* C.G.xv.29, xv.36, xvi.12, viii.39; RISM 1534[7], 1534[8], Attaingnant; 1544[4], Rhau; 1553[3], Du Chemin; 1557[8], Le Roy & Ballard).

The form and style of the polyphonic *Magnificat* was determined by three factors. First, the general vocal and polyphonic style that happened to be in vogue at a given time and in a given place exerted much influence. Thus, for example, simple discant settings were most common in the 15th century, while from the beginning of the 16th century settings with melodic through-imitation prevailed, and in Germany pure cantus firmus adaptations were preferred for a long time. Second, the conditions of musico-liturgical practice determined the relative complexity of style in which composers could indulge, so that from the 16th century we find simple fauxbourdon or *falsobordone* pieces alongside highly artificial motet-like settings. Third, and most important of all, was the cantus prius factus, almost inevitably the canticle tone, which formed the basis for virtually all

polyphonic *Magnificat* settings until the 17th century. Together with the formal structure of the canticle text, the omnipresence of the tone gave the polyphonic *Magnificat* a distinct character and allowed it to become a largely independent species of motet. The only exceptions to the use of the tone as a cantus prius factus were made by the English composers (John Browne, William Cornysh (ii), Fayrfax, Horwood, Tallis), and in the parody *Magnificat* settings written since the last third of the 16th century which were based on motets, secular compositions and non-psalmodic cantus firmi (Lassus, Hoyoul, Johannes de Fossa, Demantius, Michael Praetorius). Early parody *Magnificat* settings include Fayrfax's 'O bone Jesu' and 'Regali' and Ludford's 'Benedicta et venerabilis'.

The specifically liturgical function of the polyphonic *Magnificat* is apparent in the formal arrangement of the settings. Until the beginning of the 17th century *Magnificat* settings were arranged almost exclusively in sections, verse by verse; the large bipartite or tripartite motet form of the 16th century, which combines several verses of text at once, occurs in only a very few examples (e.g. by Gasparo Alberti, Valentin Rab, Jheronimus Vinders). The verse-by-verse setting facilitated the responsorial or *alternatim* performance of the *Magnificat* (a method also usual for polyphonic hymns, psalms and sequences). Thus the vast majority of polyphonic *Magnificat* settings use only half of the ten (with the doxology, 12) verses of the canticle, usually only the even-numbered verses beginning with 'Et exultavit'. Compositions comprising only the odd-numbered verses usually begin with 'Anima mea', and the introductory word 'Magnificat' is intoned in plainchant. Only an insignificant few polyphonic settings begin directly with the word 'Magnificat' (e.g. by Alexander Agricola, Gasparo Alberti, Johannes de Lymburgia, Valentin Rab, Jheronimus Vinders). Because the basic plainchant sounded the same in all verses of a *Magnificat*, it occasionally became desirable, in order to economize on effort, to use a single section of music for several verses of text, as in Du Fay's *Magnificat tertii et quarti toni*, with the form *abcdebcdecd* (this technique, like *alternatim*, was also common in polyphonic hymn settings). Most such strophic settings date from the 15th century and are found in Italian and German manuscripts.

Verses not set in polyphony were normally sung monophonically on the canticle tone or replaced by instrumental music. Of special note are intabulations of vocal pieces, and free paraphrases of the canticle tone. To the former group belong, for instance, an instrumental version of Josquin's *Magnificat quarti toni* in a St Gallen manuscript (*CH-SGs* 530), and the intabulation of various separate movements by Morales in Fuenllana's *Libro de musica para vihuela* (1554[32]), as well as several pieces in Venegas de Henestrosa's *Libro de cifra nueva* (1557) and in Valderrábano's *Libro de musica de vihuela* (1547[25]). The second group includes, among others, the explicitly didactic organ versets in the Buxheimer Orgelbuch and Paumann's *Fundamentum organisandi* of the 15th century. The earliest, and also the sole surviving *Magnificat* cycle (all eight tones) for organ is in a print by Attaingnant (RISM 1530[8]).

Within the continental *Magnificat* repertory the liturgical practice of the time and place determined the choice of antiphons for the *Magnificat* and thus the number of settings that would be required in a particular mode. The

most frequently set tones were the eighth, sixth and first, the least frequently set the seventh, third and fifth. Some composers used several tones simultaneously in a single setting (including Du Fay, Brumel, Le Brung, Martini, Johann Walter (i), Clemens non Papa and Gombert). Local liturgical preferences also led to new arrangements of existing settings, evidence of which can be seen in variations among the surviving sources of a composition. The *Magnificat* settings by Costanzo Festa, for example, survive as continuously polyphonic settings of all 12 verses in manuscripts written for the papal choir (*I-Rvat* C.S.18 and C.G.XII.5), which seldom used *alternatim* performance. Four of the same works survive in a choirbook at S Maria Maggiore in Rome arranged for *alternatim*, setting only the even-numbered verses in polyphony. Similar variety is found among the sources of Morales's *Magnificat* settings: in editions printed by Scotto (1542) and Rhau (1544) they appear as eight continuously polyphonic settings, one on each tone, while in Gardano's edition of 1545 (on which Anglès based his edition in MME, xvii, 1956) they are arranged as 16 settings, an odd- and an even-numbered group for each tone. The influence of locale even extended to choice of style; for example, many written for the papal choir (e.g. by Festa, Morales, Palestrina and Victoria) increase the number of parts for the concluding doxology, and often introduce canons and other contrapuntal artifices.

In the sources from about 1500 onwards *Magnificat* settings are arranged ever more frequently according to the tones: the original names 'Primi toni', 'Secundi toni' and so on, are already to be found in the 15th century. The earliest complete *Magnificat* cycles (eight settings, one for each tone) that can be regarded as the original work of one composer are by Sixt Dietrich (1535) and Senfl (1537). Some *Magnificat* cycles of this sort, not at all ambitious from a compositional point of view, were clearly didactic examples showing how to set the eight canticle tones in polyphony (e.g. the settings by Martin Agricola in Rhau's *Ein kurtz deudsche Musica* of 1528 or the anonymous settings in the Berg edition *Kirchengesanng teutsch und lateinisch* of 1557, also in manuscripts at *D-Ju* Cod.34, *E-Bc* 682 and *GB-Lbl* Add.4911). These show direct expression of the compositional principle that determines every polyphonic *Magnificat* – 'variatio'. This is the task of arranging the constant plainchant in a different polyphonic way from verse to verse. The constraint of presenting the unalterable given plainchant in several different forms in a comparatively small space and with limited stylistic resources meant that many *Magnificat* settings (especially those of the minor masters) have a cramped, unnatural style showing an unbalanced relationship between 'elaboratio' and 'inventio'.

In the 15th and 16th centuries the melodic and harmonic relationship of *Magnificat* settings to the plainchant model could be highly varied. Simple adaptations of the canticle tone, usually in the top part, with chordal accompaniment were the rule during most of the 15th century (see the settings of Du Fay and Binchois); at the turn of the 16th century the tone often appeared as a cantus firmus in long notes and varying degrees of melodic ornamentation could be added by way of paraphrasing the tone in the 'free' parts (techniques combined in Josquin's *Magnificat tertii toni*); after 1520 it became the rule for the *initio* and *terminatio* of the canticle tone to be included in the polyphonic texture, often as points of imitation

(see the settings of Gombert and Palestrina), while the repeated notes wholly disappeared. The presence of at least the outlines of the tone formed the stereotype element of all *Magnificat* settings, the style of which often hovered between melody and psalmodic recitation, depending on the model used.

Above all, in the course of the 16th century the polyphonic *Magnificat* became an increasingly hybrid genre, standing between strict liturgical music and extended motet form, and contributing equally to the development of both. This character is visible in works that contributed to the development of polychoral writing, particularly in northern Italy in the first half of the 16th century (such as the polychoral *Magnificat* by Gasparo Alberti, antiphonally set from verse to verse, in choirbooks of about 1545 now at Bergamo, *I-BGc* 1207–9). It is also evident in a small group of 16th-century *Magnificat* settings that have Latin and German Christmas carols interpolated between the verses, rather like textual and musical tropes; these are a special instance of folk tradition, clearly confined to Reformation Germany. Nevertheless, traces of it are still apparent in Bach's first (E♭) setting of the *Magnificat*.

The *Magnificat* settings by Palestrina and Lassus represent a consolidation of all the 16th-century currents in the genre, serving as a guide for the *stile antico* settings of the 17th century. Those of Lassus, numbering over 100, must be given pride of place. About 40 of them are not based on the normal plainchant, but on other cantus firmi, on unrelated motets or on secular pieces. Indeed, it seems that Lassus devised this special class of parody *Magnificat* (the first edition of them appeared in 1573). Examples by other composers are all somewhat later, including those by Balduin Hoyoul (1577), Christoph Demantius (1602), Michael Praetorius (1611) and Johann Stadlmayr (1614).

The English tradition of the Latin *Magnificat* has always been somewhat distinct from that on the Continent, providing, for example, the earliest examples of the parody *Magnificat*, by Fayrfax and Ludford, in the early 16th century (see above). Settings by English composers of this time are unusual in other respects, too: in contrast to continental compositions, they are mostly five-part; in addition, the number of voices is changed frequently within a work, there are many fluent changes of register, and they are founded on small-scale structures, often with a caesura at the half-verse; but the most significant departure from the continental *Magnificat* lies in the fact that English composers did not usually adopt one of the eight canticle tones, but used instead in the tenor an improvised faburden, that is, the lowest voice (tenor) of a three-part movement, with the plainchant cantus firmus in the middle voice. The earliest surviving *Magnificat* (already noted) is this type of three-part faburden movement. Later examples are provided in the treatise of an anonymous Scottish theorist (*Gb-Lbl* Add.4911, *c*1560). However, the treatment of an independently devised faburden in the tenor voice is seen in most English 15th- and 16th-century composers. A most important source for English *Magnificat* style is an incomplete choirbook at Eton College (*GB-WRec* 178), which dates from the period 1490 to 1504, and once contained 24 *Magnificat* settings, of which ten survive. It contains further examples by English writers such as Nesbet,

Kellyk, Walter Lambe, Stratford, Richard Davy, Robert Wilkinson and Sygar.

Magnificat

3. After 1600.

After 1600 settings of the *Magnificat* began to show the new Baroque style with its enormously increased resources of colour and potentialities of word-painting. The *Magnificat* text provides ample opportunity for the depiction of words, both emotional ('exultavit', 'humilitatem', 'timentibus', 'dispersit', 'deposuit' etc.) and purely illustrative (as when the full ensemble enters after a solo passage at 'omnes generationes' or a phrase is left incomplete at 'dimisit inanes'). *Stile antico* settings are found from the early Baroque period, such as the three by Stefano Bernardi (DTÖ, lxix, Jg.xxxvi/1, 1929, pp.53–60) which start with an intonation of the plainchant and continue chorally, retaining the sectional construction and prevailing homophony of 16th-century settings and adding the occasional instance of word-painting (e.g. 'dispersit' in the third setting).

Unquestionably the greatest early Baroque *Magnificat* settings are the two with which Monteverdi concluded the Vespers of 1610. The first is a massive piece requiring considerable instrumental resources, the second an alternative, simpler version for smaller forces. As in the Vespers as a whole, Monteverdi achieved a remarkable coordination of styles, combining plainchant and vocal polyphony on the one hand with instrumental ritornellos, echo effects and other modern devices on the other. The concertato sectional construction of the early Baroque is evident, as is seen from the opening of the larger setting:..\Frames/F921218.htmlThe return of the opening material of the work at 'Sicut erat in principio' in the 'Gloria' occurs in both settings, and is an obvious illustrative device found in later *Magnificat* settings (although it can apply, of course, to any psalm setting and in fact appears in some of the other psalms of the Vespers). As with many devices of this kind, it performs a useful musical function in providing an element of recapitulation.

The great *Magnificat* by Schütz (swv468) is another notable monument of early Baroque sectional style, and shows the influence of the polychoral style of Giovanni Gabrieli. It is for two choirs, one *coro favorito* (select choir), trombones, strings and continuo, and is a fine example of Schütz's use of concertato effects. At the outset the single *favorito* tenor alternates with the full ensemble: a substantial instrumental passage for the trombones with continuo then introduces 'Et exultavit' as a *favorito* soprano and tenor duet; 'Quia respexit' is for *favorito* bass with two violins and continuo. The 'Sicut erat in principio' recapitulatory device just mentioned is exemplified here also.

As the Baroque period progressed, such sectional construction gradually evolved into a sequence of more self-contained 'numbers' (arias, choruses etc.) as is the practice in the works of Bach and Handel. The *Magnificat* in D attributed to Buxtehude, for five-part chorus, five soloists, two violin parts and continuo, shows only minimal signs of this development, although the bass solo 'Esurientes' and the soprano duet 'Suscepit Israel' do point the way. A feature typical of Buxtehude is the instrumental ritornello heard at the opening, after 'timentibus eum', and again before the final 'Gloria',

though in other respects the work seems to lack the hallmarks of his style. In the *Magnificat* of 1657 by J.R. Ahle (DDT, v, 1901/*R*) 'Magnificat anima mea Dominum' takes 20 bars and 'Exultavit … salutari meo' a further 26, and subsequent sections follow this pattern, each ending with a definite cadence usually in the tonic, A. Although there are still changes of time, speed and so on within each section (e.g. 'Magnificat', full, triple time; 'anima mea Dominum', tenor and continuo only, quadruple time), there is clearly a tendency here towards the use of separate numbers. The setting is for four-part choir and four-part instrumental ensemble (cornett and three trombones or violin, two violas and violone). No solo voices are indicated, but their use might be implied in suitable contexts. 'Omnes generationes' receives the illustrative treatment mentioned above and 'dispersit', 'esurientes' and 'inanes' are also suitably depicted.

The *Magnificat* by Dionigi Erba for double choir and strings is chiefly known for Handel's use of much of its material in *Israel in Egypt*. Its date is not known, but the late Baroque style is clearly evident in the use of separate numbers and in a stylized use of chromaticism, often used to prepare a cadence or other important event: thus 'humilitatem' produces digressions to B♭ minor, A♭ major and F minor from a local tonic of F major (main tonic A minor). The solo pieces now have ritornellos. The duet for two basses at 'Quia fecit … timentibus eum' became 'The Lord is a man of war' in *Israel in Egypt*, and the dissonance expressing 'misericordia' was used by Handel for '[His chosen captains] also are drowned'.

In Vivaldi's *Magnificat* for four-part choir, soloists and strings the familiar late Baroque design is fully established. There are nine numbers, six choral and three solo (assuming the three voice-parts of 'Sicut locutus' to be solo). 'Et exultavit', for soprano, contralto and tenor soloists in turn, contains two choral interjections for the inevitable 'omnes generationes'. 'Et misericordia' is typically mournful and makes much of 'timentibus', the strongest chromaticism being significantly left for the end, where it also functions as preparation for the final cadence. 'Deposuit' is notable as being a chorus entirely in octaves, including the instruments. In an alternative version the solo pieces are replaced by more brilliant arias intended for pupils at the Ospedale della Pietà, three separate numbers now replacing the above-mentioned 'Et exultavit' (thus making 11 numbers in all), exemplifying even more strongly the late Baroque tendency towards the maximum number of separate pieces.

J.S. Bach wrote his *Magnificat* for his first Christmas at Leipzig, 1723. It is a festive setting in E♭ including trumpets and drums. Effectively there are now 12 numbers, 'omnes generationes' being virtually a chorus in its own right, though still inextricably connected to the preceding 'Quia respexit' soprano aria. The solo numbers are, however, remarkable for their brevity as compared to the average length of Bach's normal cantata arias. They show considerable variety of instrumental colour. 'Timentibus' produces striking chromaticism at its final appearance (preparatory to the final ritornello) and 'inanes' is depicted not only by a preparatory chromatic chord but also by the cutting off of the two obbligato recorders just before they reach the final chord. In the 'Suscepit' the German *Magnificat* plainchant is played by the trumpet against the counterpoint of the three upper voices, the lower parts being silent, an ethereal effect. There is the

conventional recapitulation at 'Sicut erat'. The autograph score also includes four Christmas pieces, interpolations into the *Magnificat* text proper: *Vom Himmel hoch* (a short working of the chorale), *Freut euch und jubiliert*, *Gloria in excelsis Deo* and *Virga Jesse*. They would have been inserted into the work at appropriate points in conformity with Lutheran practice. Bach later rearranged the work in D (more normal for trumpets and drums), making a number of changes in detail and removing the special Christmas interpolations. It is in this form that it was performed in Leipzig in 1728–31 and is generally known today.

Bach probably represents the extreme of the extended treatment of the text in separate numbers. As the Classical period approached the tendency (as in the mass) was towards a more concise setting, but with a vital difference of approach. In Baroque settings each set of words was allocated its own music, often with definite word-painting; Classical composers, however, tended rather to design a complete movement in a definite form – often a rather free sonata form – and then to fit the words to this as best they could (such methods of construction are sometimes called 'symphonic'). Thus in Classical settings the music originally designed for one phrase of the words may be repeated to a quite different one (and even repeated again, thus bearing three sets of words in all).

These developments are already evident in the *Magnificat* for four-part choir, four soloists (presumably) and strings attributed to Pergolesi. The number of separate movements is now reduced to six. The first chorus takes the words as far as 'sanctum nomen ejus' (no.5 in Bach's setting). It is a ternary movement in B♭ using the same plainchant as Monteverdi did (as it happens with the same notes, although Monteverdi's settings are really in G minor). 'Magnificat … salutari meo' forms the *A* section, ending in the dominant, and 'Quia respexit … omnes generationes' (no depiction of these words) the *B* section, mainly in the mediant minor and ending with a firm cadence in that key. For the first time there is an artificial repeat of the initial words 'Magnificat anima mea' to the original opening plainchant: it appears in D minor in the *B* section and is used, at its original pitch, to mark the return of the *A*, before the text proper is resumed from 'quia fecit' onwards. It continues to appear against 'sanctum nomen ejus'. The cadence theme originally set to 'in Deo salutari' appears at the end to 'sanctum nomen ejus', now diverted to end in the tonic. All this shows the new subservience of the words to purely musical considerations: form has begun to have priority over word-setting. 'Et misericordia' starts as a soprano and contralto duet, but leads directly to a chorus for 'Fecit potentiam'. 'Deposuit' is a fugue, but the fugue subject later takes the words 'et divites dimisit' – a change that would have been quite unthinkable in the Baroque period. The latter part of the work is less far removed from the older methods, and the time-honoured 'Sicut erat' recapitulation is used, the return being made to the opening B♭ plainchant with these new words. It leads to a fugal conclusion and a further triumphant statement of the plainchant to 'et in saecula saeculorum, Amen'. The plainchant is thus used more sparingly but structurally more significantly than in Monteverdi.

C.P.E. Bach's *Magnificat* (1749), which has become popular in recent years, harks back to Baroque methods in the number of separate movements employed, though not in the musical style generally. The key is

the same (D) as the well-known setting of J.S. Bach and by coincidence the opening bar sounds as if it might be the beginning of the older composer's work. The listener soon realizes that the busy semiquavers, which in the father's work were an essential part of the contrapuntal web, are in the son's simply decorative material over a harmonic background. Many of the movements now have substantial ritornellos, and the solo pieces especially tend towards a sonata-form structure, thus showing much in common with the contemporary concerto. The soprano aria no.2 'Quia respexit' is notable for its patch of harmonic colour at bars 5 and 7 of the ritornello, later used to depict 'humilitatem': the use of a concord of a remote key (A♭ minor), although explicable as a double sharpened appoggiatura decorating an ordinary chord, nevertheless looks forward to Romantic harmonic technique. The 'solo exposition' (to use concerto terms) makes a very firm path from B minor to the relative major, the modulation being prolonged by an interrupted cadence in G minor (preparatory chromaticism in a typical Classical usage). 'Ecce enim' is used as a kind of second subject (bar 23, recapitulated 65). Choral depiction of 'omnes generationes' is now a thing of the past: it would disrupt the clear sonata-form structure. Similar second subjects, but to the same words as the opening, can be found in the tenor aria no.3 'Quia fecit' (bar 50, recapitulated, oddly at the same position initially, at 104) and in the chorus no.4 'Et misericordia' (bar 14, recapitulated 57). The latter piece makes much of 'timentibus', the composer perhaps remembering his father's memorable final setting of the word. The bass aria no.5 'Fecit potentiam' has a second subject brilliantly depicting 'dispersit superbos' (bars 48, 122). No.6 consists of two alto and tenor duets, the first, 'Deposuit', in A minor and the second, 'Esurientes', in F (the linking of what are really separate numbers by a modulatory passage is found also in the composer's piano sonatas). The final aria, no.7 'Suscepit', in D minor, makes an effective preparation for the D major recapitulation of the opening of the work, not at 'Sicut erat' but more logically at 'Gloria Patri', 'Sicut erat' being set to a long fugue which, typically of a period in which fugue was ceasing to be a natural mode of expression, makes great play with academic devices. In all, C.P.E. Bach's *Magnificat* is a kind of equivalent to the 'cantata mass' (as exemplified by Mozart's Mass in C minor k437): it employs the old separate numbers technique, but within each number the methods are strictly those of the Classical period, the words being subordinated to the musical design, their expression being general rather than specific.

The *Magnificat* of G.A. Fioroni (*GB-Lbl* Add.31310), for two choirs and double orchestra, is interesting as an example of an early Classical setting in that although there are separate numbers they are not entirely self-contained. The main tonic is F major, and the opening F–G–A–G–F motif is probably a reference to the above-mentioned plainchant. The first solo 'Et misericordia' for tenor begins in B♭ but ends in F, to be followed by a 'Fecit potentiam' chorus in F. 'Deposuit', a bass solo, begins in A minor but ends in C, leading to 'Esurientes'. Unity of key begins to be established towards the end: 'Suscepit', opening in D minor, works its way round to the dominant of F with F minor preparatory harmonies and a long melisma on 'saecula' over a dominant pedal. By a clever stroke the 'Gloria' opens not in the expected tonic but in A minor (soprano solo), thus keeping the listener

waiting for an important event. The return to the opening key and material is reserved until 'Sicut erat', the composer thus happily combining a modern device with an old tradition. As in C.P.E. Bach's setting, an *alla breve* fugue to 'et in saecula saeculorum' completes the work.

The symphonic style of *Magnificat* setting is carried to its logical conclusion in the final movement of Mozart's *Vesperae solennes de Confessore* k339 (1780). Here the words have become almost completely subservient to the form. The *Magnificat* (one of six pieces forming the complete Vespers) is set as a single sonata-form allegro with an adagio introduction. The key is the main tonic, C major, and trumpets and drums are used, as in the first number of the work. The allocation of words is as follows:..\Frames/F921219.htmlThe only possible concessions to the words are the use of a solo quartet after the full chorus at 'et misericordia', a sudden *piano* at 'humiles', the use of soprano solo, with a diminished 7th drop, at 'esurientes' and another *piano* at 'dimisit inanes'. Any of these devices could have occurred anyway (there is, for instance, another sudden *piano* at 'saeculorum' in the 'Gloria'): their use is incidental rather than integral, and Mozart's setting thus stands at the opposite pole from those of the Baroque period.

After a dearth of *Magnificat* settings in the Romantic period, modern composers have returned to the text with new inspiration. In 1958 the American composer Alan Hovhaness produced an essentially popular *Magnificat* employing modern orchestral effects such as low string tremolos, *senza misura*, and neo-organum and modal harmonic techniques. Despite this, the words are still set in separate choral and solo numbers, the first being an orchestral introduction entitled 'celestial fanfare', and there is even a separate chorus (sopranos and altos) for 'omnes generationes'. A notable 'traditional modern' setting is that of Lennox Berkeley (1968) for chorus and orchestra without soloists. With obvious profound differences this nevertheless looks back in some ways to the early Baroque sectional construction with its due regard for the words. Near the opening a triadic motif in the orchestra is taken up by unaccompanied sopranos entering with the single word 'Magnificat', using a diminished triad – almost a kind of B-mode plainchant. The end of a first main section is marked by the unaccompanied chorus singing 'sanctum nomen ejus', followed by an orchestral postlude. The idea of 'sanctum' – not a word usually chosen for depiction at this point – inspires solemn, largely diatonic progressions. 'Et misericordia' is in eight parts, entirely unaccompanied in a free use of the E-mode. A turbulent orchestral prelude, possibly inspired by similar events in Janáček's *Glagolitic Mass*, ushers in 'Fecit potentiam', and 'dispersit' is traditionally set. Quite original, however, is the little ternary section at 'Esurientes'; filling the hungry with good things is depicted in an almost diatonic G major (Lento, 3/4), while 'et divites' is gigue-like and more chromatic, dying away to an almost longing repeat of 'inanes' that seems to suggest some sympathy with the rich, before the G major section returns with its own words. Another sectional break occurs at 'misericordiae suae', again an E-mode ending; the orchestra introduces an unaccompanied 'Sicut locutus'. The 'Gloria' admirably links the old and the new, the rhapsodic melismas, possibly suggested by Stravinsky's mass with wind instruments, giving place to the traditional return to the opening triadic motif in the orchestra, introducing 'sicut erat'.

Penderecki's *Magnificat* (1974) is a setting for soloists, chorus and orchestra in the composer's typical manner of bizarre solo writing, massed choral effects and strange orchestral sonorities. It is in several sections, but the tone is almost constantly dark and heavy, bringing the piece closer to Penderecki's earlier works on Passion and Requiem texts than to any other setting of this young girl's song of praise. Arvo Pärt's *Magnificat* (1989), on the other hand, is a setting of great delicacy and intimacy. Scored for unaccompanied mixed choir, and written in Pärt's characteristic tintinnabuli style, it alternates between a two-part 'verse' texture (solo soprano coupled with other single vocal lines) and a three-part 'choral' texture (with occasional doubling at the octave to create six parts).

Magnificat

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monophonic

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For further bibliography *see* Canticle and Divine Office.

Magno, Benedetto.

See Magni, Benedetto.

Magnus, Albertus.

See Albertus Magnus.

Magnus liber

(Lat.: 'great book').

The name given to the repertory of liturgical polyphony (and some monophony) created at the Cathedral of Notre Dame in Paris during the second half of the 12th century and the first few decades of the 13th. The collection is mentioned by two music theorists: Johannes de Garlandia, who, in the version of his treatise included in the compilation of Hieronymus

de Moravia (ed. S. Cserba, 1935, p.229), used the term 'magnum volumen'; and Anonymous IV (ed. Reckow, 1967, i, 46), who referred to it as the 'magnus liber organi de gradali et antifonario' ('the great collection of organum on the graduale and antiphonale') and wrote that it was 'made' ('fecit') by Leoninus 'to enhance the divine service' ('pro servitio divino multiplicando'). It was subsequently revised or 'edited' by Perotinus ('qui abbreviavit eundem'), whose work included the creation of 'many better clausulas', or sections of larger organa. In this revised form it remained in use at Notre Dame up to Anonymous IV's own time, the end of the 13th century. This Parisian *liber organi* is thus less a book containing a specific collection of works than an evolving repertory with somewhat different material in each surviving manuscript.

The *Magnus liber* is perhaps the greatest single achievement in medieval music, whose historical significance resides above all in its being a written collection. Appearing at a time when most polyphony was improvised, or at least orally created and transmitted, it represents the beginnings of polyphonic 'composition' in the modern sense, and was the matrix in which the harmonic, contrapuntal and rhythmic aspects of European musical language were developed and normalized. The *Magnus liber* survives in several 13th-century manuscripts; numerous additional sources, now lost, are mentioned in medieval catalogues.

1. Repertory.
2. Chronology.
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EDWARD ROESNER

Magnus liber

1. Repertory.

Most scholars regard the *Magnus liber organi* as containing only two-voice organa. However, Anonymous IV made it clear that it was more comprehensive, and that 'organum' refers not to the genre of organum specifically, but rather to *musica mensurabilis*, polyphony in general, regardless of genre or the number of voices used. The *Magnus liber* described by Anonymous IV contained organum (settings of responsorial chant and a few other plainchant items) for two to four voices and conductus for one to four voices (Reckow, 1967, i, 46, 82); it is possible that Anonymous IV also understood the early motet to be represented, included among the new clausulas that formed part of Perotinus's revision of Leoninus's collection. It is likely that Leoninus and Perotinus both worked in a variety of genres and idioms, and composed for differing numbers of voices. It is unlikely that they were the only musicians involved in the creation of the *Magnus liber*, however: Anonymous IV mentioned the involvement of another figure, Robertus de Sabilone, and still others doubtless also contributed repertory or recast already existing works.

The surviving manuscript copies of the *Magnus liber* vary in the repertory and even the genres that they include, reflecting the changing character of the collection. Most sources do concur in the arrangement of the repertory, however. Thus the largest source, and the one with the closest ties to Notre Dame itself, *I-Fl* Plut.29.1 (hereafter F), begins with plainchant settings (organa and clausulas), continues with works with newly created

texts, many of which have a less clearly defined place in the liturgy (conductus and motets), and concludes with a collection of refrain songs that are the most closely related of any of this music to the secular repertory. Within each group, the collection moves from pieces with more voices to those with fewer (*organa quadrupla*, *tripla* then *dupla*; conductus for three voices, then for two voices; then 'conductus motets' for three voices copied as though they were two-voice conductus, followed by motets for two voices copied as single lines; and finally monophonic conductus and solo refrain songs). Within the organum collections complete pieces precede separate clausulas (*quadrupla*, one four-voice clausula; *tripla*, three-voice clausulas; *dupla*, four cycles of two-voice clausulas), and within each of these collections the order follows the liturgical calendar (works for *temporale* and *sanctorale* feasts are fused into a single cycle; in the *dupla* and two-voice clausulas, Office and Mass organa appear in separate cycles, but in the relatively small collection of *tripla*, Office and Mass organa for the same feast appear together). The three-voice motets, all based on clausulas, are also arranged in liturgical sequence, suggesting that they constitute a clausula cycle of sorts in their own right; what determines their location in F (and hence the placement of the two-voice motets that follow them in the manuscript) is their layout on the page, which resembles that of the conductus that precede them. In the *Magnus liber* fragment *DK-Kk* 1810 4°, the motet *Gaudeat devotio*/*Nostrum*, included in F, appears in two-voice form as a clausula in the organum *Alleluia, Pascha nostrum*. The other large *Magnus liber* sources have somewhat different repertorial emphases but reveal the same overall principles of organization: *D-W* 628 (hereafter W_1) includes only a handful of motets and transmits them as conductus; *D-W* 1099 (hereafter W_2) concludes with four fascicles of motets, each divided into a series of alphabetically arranged collections, including two fascicles devoted to motets with French texts; and *E-Mn* 20486, after beginning with *organa quadrupla*, is dominated by conductus and Latin motets, most of them grouped together as though they belonged to the same genre.

The organa include settings of the solo portions of the gradual and alleluia of the Mass, the great responsories of the Office (the responsory sung at first Vespers and, on rare occasions, second Vespers, the third and sixth matins responsories and, often, the ninth, which frequently repeated the vespers responsory), responsories and antiphons sung during processions, and the *Benedicamus domino* at the close of Vespers and possibly other Offices as well. Organum was composed for the major feasts of the Parisian ecclesiastical calendar, the four *annuale* festivals of Christmas, Easter, Pentecost and the Assumption of the Blessed Virgin Mary, feasts of duplex rank, and feasts ranked as semiduplex and nine lessons. For the *annuale* feasts, polyphony was provided not only for the main festival but also for some of the days within the octave and for the octave itself. In their choice of chants and even in the details of the plainchant melodies themselves, the organa correspond to the liturgical practice of Notre Dame to a remarkable degree.

In a number of instances there is more than one setting of the same plainchant, even within the same copy of the *Magnus liber*. There are in F two organa for two voices and one for four of the gradual *Viderunt omnes*, for example. Some organa are contrafacta of other works: Perotinus's

three-voice setting of *Alleluia, Nativitas*, for example, is also used for *Alleluia, Diffusa est gratia*, *Alleluia, Iudicabunt sanctis* and *Alleluia, Sanctissime Iacobe*, the first in F, the last two in W_2. *Alleluia, Post partum virgo*, found only in F, is for the most part cobbled together from material taken from *Alleluia, Assumpta est Maria* and *Alleluia, Per manus*, preserved in one or another form in W_1, F and W_2. In many organa, shared material is less the result of deliberate borrowing than a consequence of the use of common property, of stock figures that recur from work to work. Thus the openings of the responsory *Descendit de celis* and the gradual *Viderunt omnes* are each found in numerous other compositions (ex.1), and stereotypical cadence gestures appear, disappear and replace each other, seemingly at the discretion of the scribes who compiled the manuscripts. Ex.2 gives three different endings for the same clausula on 'Et Iherusalem' from the responsory *Iudea et Iherusalem*. A large number of these formulae are collected in the 'Vatican organum treatise' (*I-Rvat* Ottob. lat.3025), in which the melodic and contrapuntal language of the *Magnus liber* is presented in synthesis, probably to facilitate the creation of new organa.
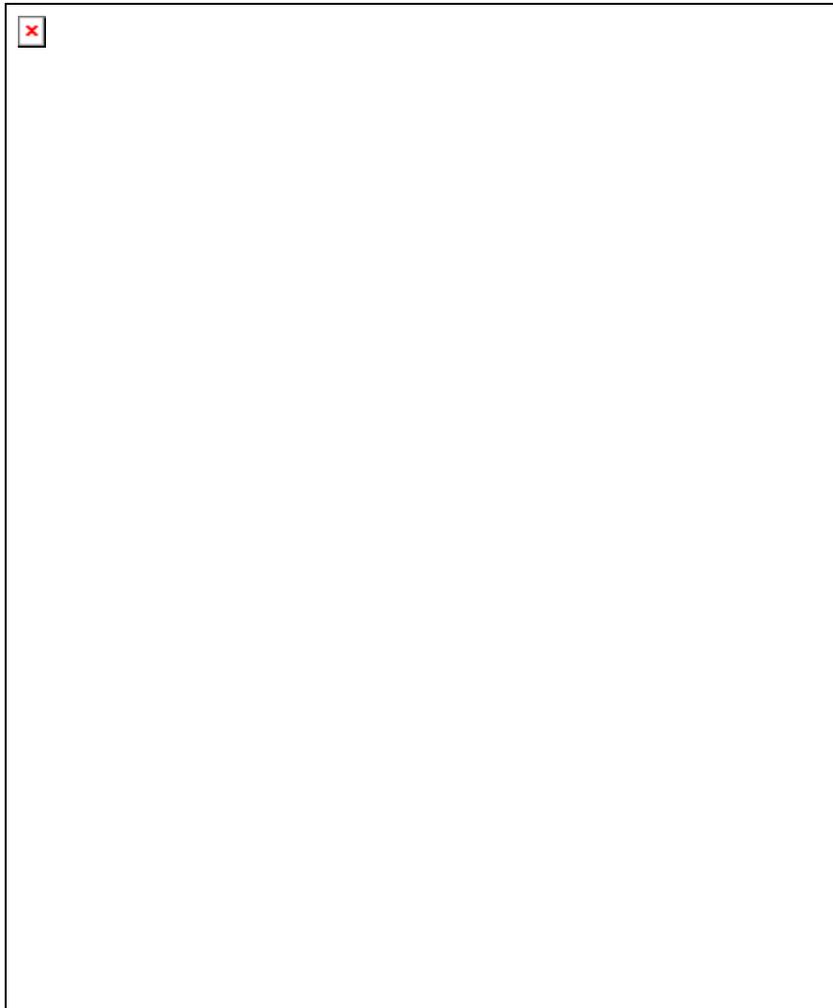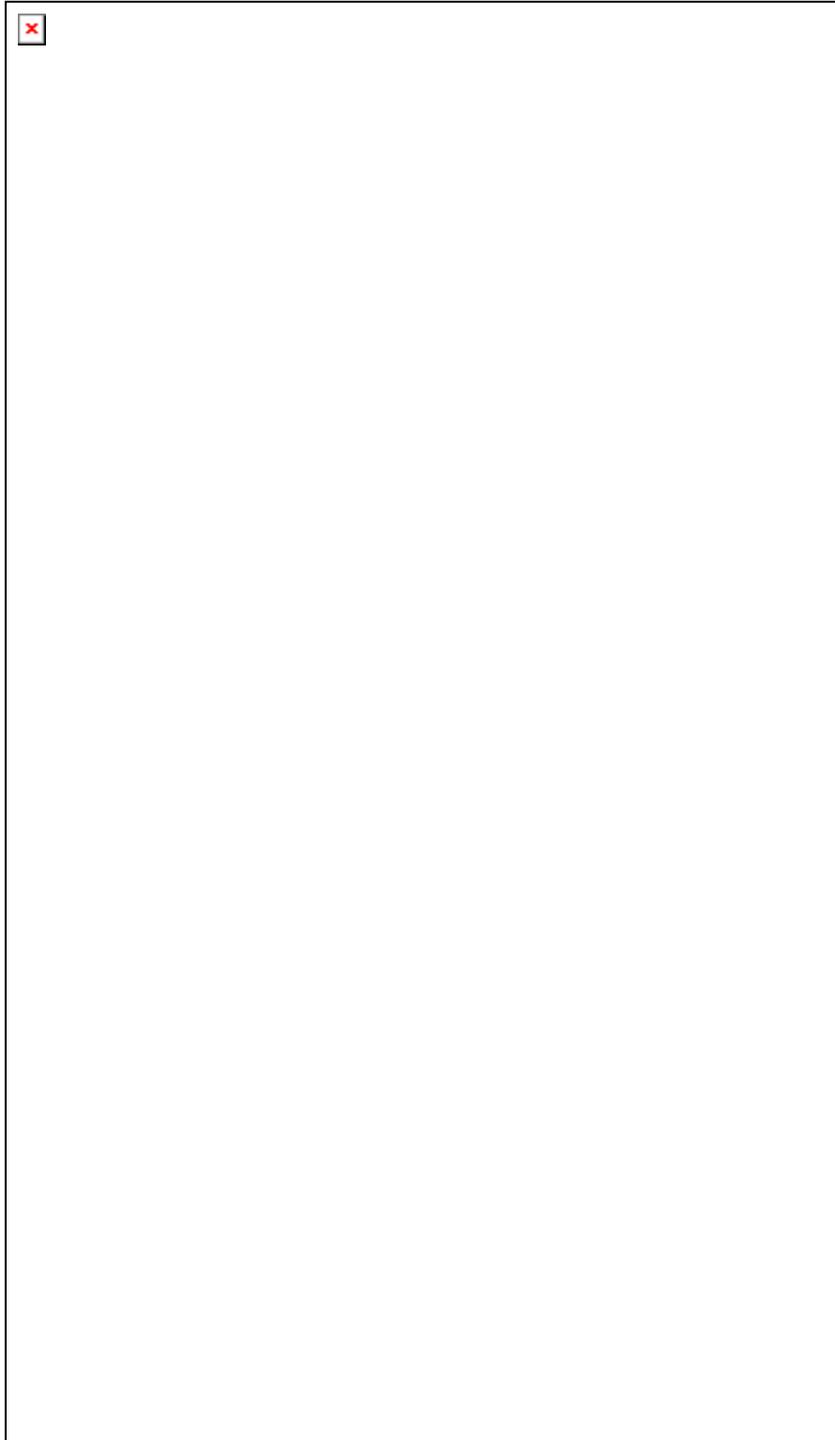
Within the 'same' organum, there are likely to be striking differences from copy to copy. In *Alleluia, Assumpta est Maria*, for example, F differs from W_1 and the related setting in W_2 on 'Alleluia' and the beginning of 'Assumpta est', for the rest of which the three move into and out of agreement; F and W_2 share the same discant clausula on 'Maria', while W_1 has *organum purum*, and so on; throughout this organum, W_1 is largely in *organum purum* while F and W_2 include significantly more (if not always the same) discant clausulas. In many instances, seemingly unrelated settings are actually different elaborations of the same underlying polyphonic structure, as in ex.3, from *Alleluia, Posui adiutorium*. Looking at the organum collection as a whole, each manuscript can be shown to have its own distinctive musical character, reflecting the aesthetic sensibilities and

preferences of the particular composers, singers and scribes who were instrumental in shaping and transmitting it.
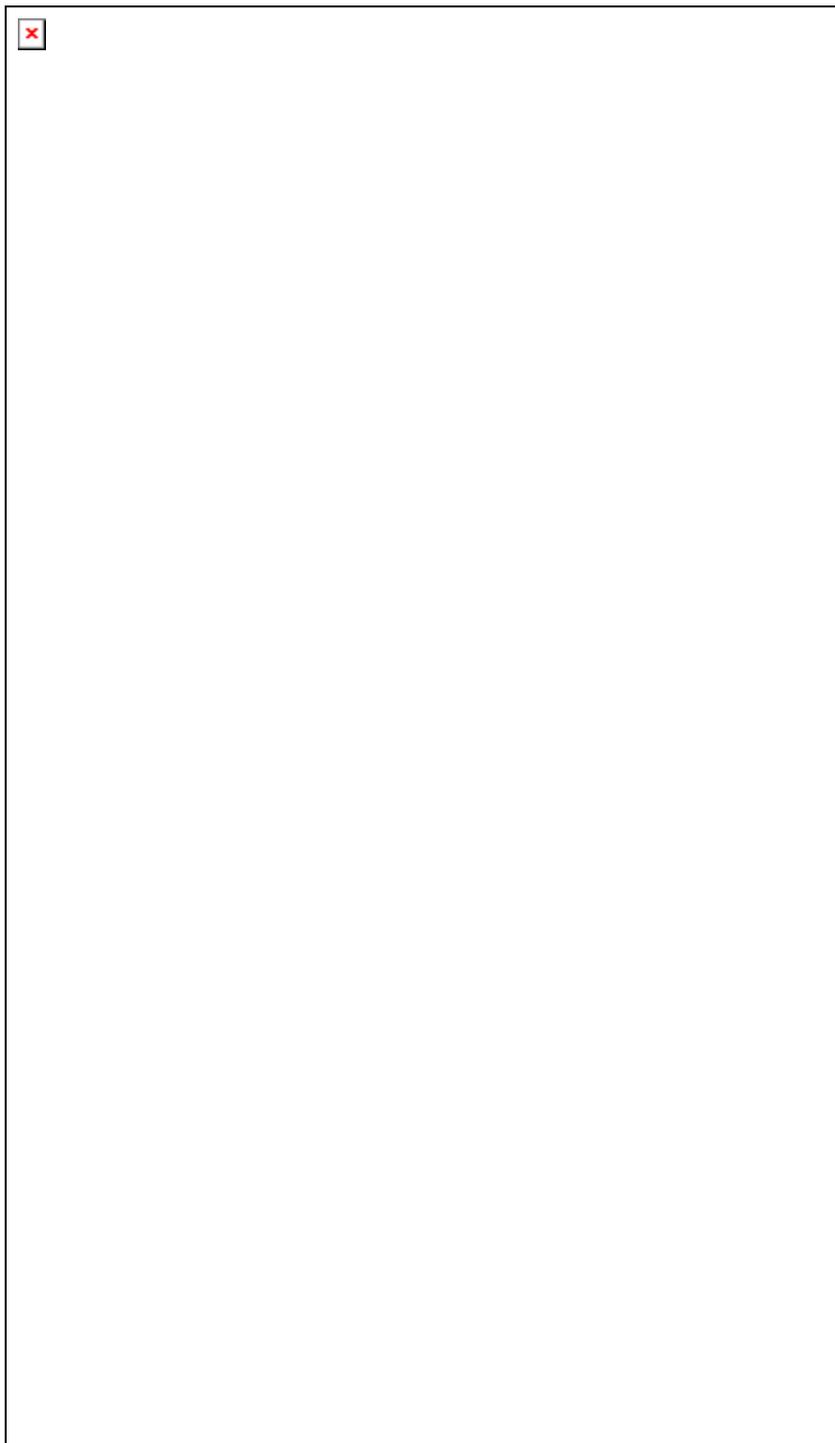
All of this underscores the constant revision sustained by the *Magnus liber* throughout its history, described by Anonymous IV as a 'revision' (*abbreviatio*) by Perotinus. One aspect of this entailed making *organum purum* more like discant. The organa were conceived in modal notation, which permits *organum purum* melismas in particular to flow in an unconstrained, rhythmically free, less than precisely measured fashion. The scribes of W$_2$, *D-Bs* lat. 4° 523 and *DK-Kk* 1810 4° copied the organa in mensural notation of one kind or another, thereby imposing precise measure (and in some cases rhythmic designs that were foreign to the original style) on the *organum purum* melismas and, in effect, yoking them

into a consistent metrical structure. Another aspect of the recasting involved actual abbreviation: in some manuscripts, the *organum purum* melismas are shortened or eliminated, as in the *organa tripla* in *F-MOf* H196 and the *organa dupla* in *D-Bs* 4° 523. Moreover, the clausula collections in F include two cycles of tiny snippets of rather simple polyphony, one for Office organa, the other for Mass settings (154 pieces in all), that can be used to replace much longer sections of *organum purum* and thereby effect a similar reduction in the overall scale of an organum (ex.4). The majority of the 462 independent two-voice clausulas in F and the 102 similar works in W_1 are, however, like the clausulas for three and four voices, substantial, sophisticated discant compositions, many of which explore and extend the possibilities inherent in modal rhythm. These are polyphonic treatments of plainchant segments that are also set as discant in the larger organa; without question, their primary function was as replacements for pre-existing discant, in many cases extending rather than shortening the work, and thus they probably bear witness to the 'many better clausulas' cited by Anonymous IV in connection with Perotinus's recasting activity. For example, the first three clausulas in F are all discant settings of the chant segment 'et Iherusalem' from *Iudea et Iherusalem*; the first is also found in the F and W_2 copies of the *Iudea et Iherusalem* organum (but with different cadence formulae; see ex.2), the second is found in the W_1 copy of the organum, and the third is unique to the F clausula cycle.
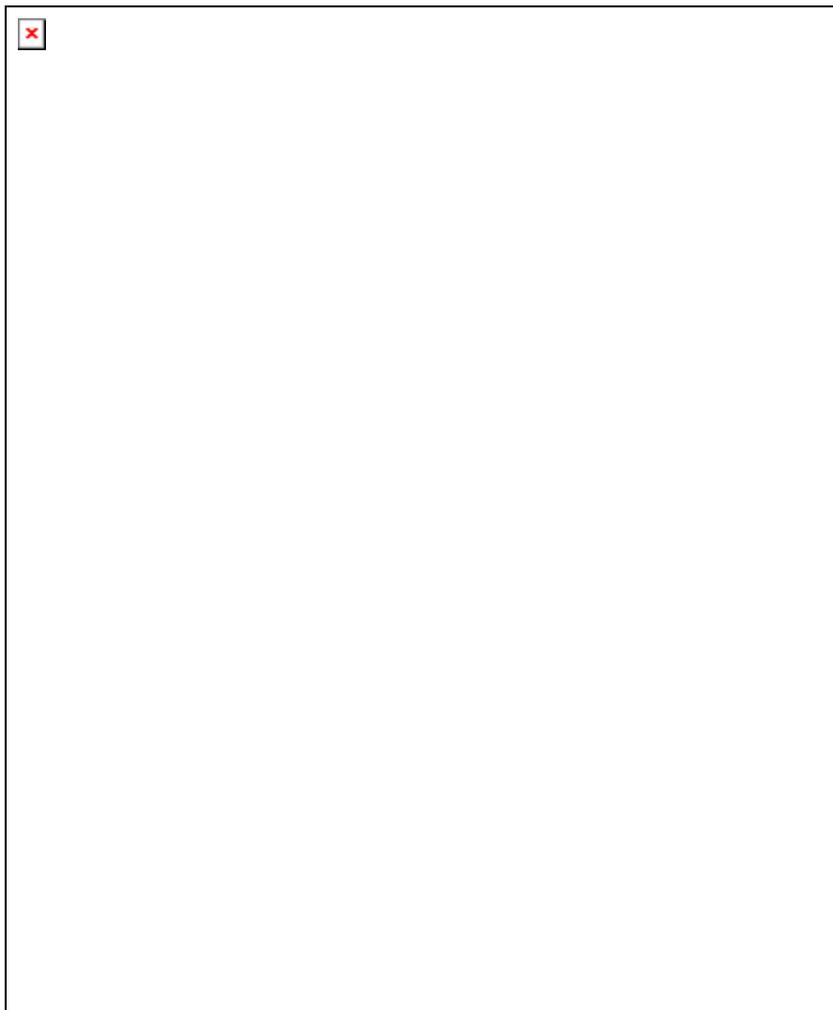
Magnus liber

2. Chronology.

Analysing the different stages of work in the *Magnus liber* has proved a difficult task. Even the pieces in the F clausula cycles are not necessarily all 'revisions' of earlier settings; many were probably salvaged from organa that were being reworked, and some doubtless came from alternative organum compositions on the same plainchant. Ludwig (1909, 1910) believed that each different copy of the *Magnus liber* preserves a distinct stage in the history of the collection, W_1 transmitting the organa of Leoninus and Perotinus's clausulas, F containing the music of Perotinus in its most comprehensive state and W_2 representing a subsequent stage in the evolution of the collection. However, this is too simplistic, since all the sources are significantly later than the repertory they transmit and each is the product of compilation from a number of exemplars (Roesner, 1981). Husmann (1962, 1963) suggested that the organa in the three major sources reflect various stages in the development of the *Magnus liber* in a somewhat different way, arguing that the pieces common to W_1, W_2 and F represent an original layer that began to appear at the time of the inception of work on Notre Dame in 1163, and that the organa found only in F and W_2 were created after the consecration of the new cathedral's high altar in 1182, while works common to F and W_1 and those unique to F constitute still later layers of creative activity, much of it at Paris churches other than Notre Dame. This view is no longer accepted, however (Wright, 1989, chap.7). It has always been assumed that the *Magnus liber* was created for the new cathedral, yet while this seems a reasonable hypothesis, especially in view of the appropriateness of the organum style to the spatial and acoustical environment of Notre Dame, it is not impossible that the origins of this idiom extend back to a period before the construction of this Gothic edifice began. Moreover, each of the three major organum sources has its own liturgical character, reflecting more the intent of its compiler than its place in the chronology of the *Magnus liber*: the large collection in F includes polyphony for both Matins and Vespers, as well as for processions and the ferial days within the octaves of the *annuale* feasts; W_2 includes no polyphony for Matins specifically, for days within the octave or for processions, and it subsumes within a *commune sanctorum* section numerous organa that are assigned in F to specific saints; W_1 also omits most organa specifically for Matins, most processions and the days within the octave, except for the second day within the octave of *annuale* feasts. F and W_2 provide polyphony for the 'Gloria Patri' section of responsory organa and, often, for the repeat of the respond in both Office and Mass organa; these sections are not included in the W_1 copies of the corresponding organa, undoubtedly reflecting a difference in local performing practice.

Several manuscripts contain what appear to be supplements to the *Magnus liber*, collections that bring the established Parisian repertory into line with local practices. These include the *organa tripla* transmitted in the fragment *CH-Bu* FX37 and the conductus, organa and clausulas in the 'St Victor' manuscript *F-Pn* lat.15139, both sources evidently reflecting Parisian liturgical traditions in the decades after the principal repertory had ceased to grow, and the cycle of organa for Marian masses in the last fascicle of W_1, which clearly reflects insular liturgical customs. Although the *Magnus liber* orginated at the secular cathedral of Paris, it achieved a wide

dissemination and was used in a variety of institutions. W_1 was copied for the Augustinian cathedral priory of St Andrews in Scotland, and *E-Mn* 20486 was written in Spain, possibly for Toledo Cathedral. Other manuscripts confirm the presence of the *Magnus liber* in the English Benedictine cathedral of Worcester, the Spanish Benedictine monastery of S Domingo de Silos, the royal Cistercian nunnery of Las Huelgas, Burgos, and the French cathedral of Beauvais, as well as at Dominican houses in present-day Germany and Poland. From library catalogues and archives we know that the Parisian *liber organi* was used at St Paul's Cathedral, London, and in the royal chapels of Henry III and Edward I of England, and probably in the chapel of Charles V of France in the later 14th century; one copy, which bore some resemblance to F, was in the treasury of Pope Boniface VIII in the early 14th century, and there is also evidence of the presence of the Notre Dame repertory in Italian Franciscan convents at the time. The music of the *Magnus liber* circulated throughout Europe, the first music to do so since the dissemination of Gregorian chant in the Carolingian domains four centuries earlier. As a 'classic' repertory, an *ars antiqua*, it was the point of departure for numerous local repertories and emerging styles, not only in France, but also in England and Italy.

See also Discant, §I, 3; Organum, §§8–10; Leoninus; Perotinus; Sources, MS, §IV, 4.

Magnus liber

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Magrepha

(from Heb. *garaph*: 'to scoop' or 'shovel').

A shovel employed in the Temple of Jerusalem and possibly a kind of ritual pipe organ. The *magrepha* is first mentioned in the Mishnaic tractate *Tamid*, a work written soon after the destruction of the Herodian Temple by the Romans in 70 ce that describes the Temple and its daily sacrifice. It is depicted as a bronze shovel used by a priest to clear away the accumulation of ashes from the continually burning sacrificial fire. At one point in the service it is cast down upon the pavement near the altar with a great clatter (presumably as a threatening cultic symbol): 'No one in Jerusalem', the *Tamid* reports, 'could hear his neighbour's voice because of the sound of the shovel'.

A number of somewhat later rabbinic sources speak of the Temple's *magrepha* as a kind of pipe organ. Yasser has reconstructed the instrument on the basis of these sources, concluding that it consisted of a cube-shaped chamber housing the bellows from which projected a long shovel-like handle. The handle serves a number of purposes: its stem is hollow and contains a wind-pipe leading from the bellows; its spade-like ending functions as a wind-chest, from each side of which protrude five clusters of ten small pipes; and the entire handle is worked back and forth to inflate the bellows. Such an organ would have all 100 pipes playing simultaneously to produce a shrill and menacing sound, one fulfilling with greater efficiency the purpose of casting down the original shovel. If Yasser's reconstruction seems strange, it corresponds nonetheless with the later sources and has a certain historical plausibility in view of the fact that instrument repair experts from Alexandria (the home of mechanical signalling devices) are known to have visited the late Temple. The possibility cannot be ruled out, however, that the *magrepha* as wind instrument might be a literary creation rather than an actually observed artefact.

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JAMES W. McKINNON

Magri, Gennaro

(*b* Naples, *fl* 1755–79). Italian dancer in the grotesque style, choreographer and teacher. He is important mainly for his *Trattato teorico-prattico di ballo* (Naples, 1779; Eng. trans., 1988). This rare work is the only one so far discovered that connects the development of the formalized theatrical dance techniques of the late 18th century with the pre-Romantic movement of the early 19th. Considerable space is given to the use of music for dancing, attention being drawn to the rules that govern both arts and to the essential concordance of dance with its music. There is emphasis on the necessity of the dancer's knowing music and on the ill consequences of ignorance of this subject. Importance is given to the choice of dance music suitable to the type of theatre, and to the plight of the musician who does not give due thought to this problem. Technical steps, the minuet and 39 contredanses, with music and diagrams, are fully described.

MARY SKEAPING

Magri [Macri, Macro], Paolo

(*b* Bologna; *fl* 1550–84). Italian composer. He was employed at S Petronio, Bologna, from 1550 to 1568, first as *chierico* and, from 1554, as *cantore*. His name disappears from the records from 1558 to 1561 but reappears, again among the cantori, from 1562 to 1568. According to Schmidl, he was nominated *maestro di cappella* at Vercelli Cathedral in 1569. In 1581, the year of his first publication, the *Liber primus … mottettorum, due tamen addiciuntur dialogi* (Venice, 1581), for five, seven and eight voices, he was

back in Bologna, where he was employed by the Accademia degli Argenti as *maestro di cappella*. On 8 September 1582 he was appointed *maestro di cappella* at the Santa Casa, Loreto, where he remained until 31 August 1584. A further publication, the *Lamentationes Jeremiae prophetae duo tamen adijciuntur psalmi, Benedictus, et Miserere, cum hymno ad crucem* (Venice, 1597), for five, seven to ten and 13 voices, is signed 'Venice, 8.5.1597' and is dedicated to Giovanni Morone.

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IAIN FENLON

Magrini, Tullia

(*b* Imola, 15 April 1950). Italian ethnomusicologist. She studied composition with Aldo Clementi and the piano (diploma 1971) at the Bologna Conservatory. After graduating at Bologna University in 1973, she taught music history at the Bologna Conservatory before becoming associate professor at Catania University (1988–91). In 1991 she was appointed to teach the anthropology of music and musical ethnography at Bologna University. She was general secretary to the Società Italiana di Etnomusicologia (1982–6), and in 1986 became chairman of the Italian committee of the International Council for Traditional Music, founding in 1992 its study group on the Anthropology of Music in Mediterranean Cultures. She has carried out field research in Italy and Crete on the anthropological aspects of orally transmitted music and also its relations with written musical sources.

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TERESA M. GIALDRONI

Maguire, Hugh

(*b* Dublin, 2 Aug 1927). Irish violinist. He studied at the College of Music in Dublin, and made his first public appearance in Dublin in 1938. His London début, after studies at the RAM, was in 1947 at the Wigmore Hall; in 1949–50 he studied with Enescu in Paris. He had a distinguished career as an orchestral leader and chamber music player, leading the Bournemouth Municipal Orchestra (which became the Bournemouth SO in 1954), 1952–6, the LSO, 1956–62, and the BBC SO, 1962–7. He succeeded Eli Goren as first violinist of the Allegri Quartet in 1968. With this ensemble he devoted much effort to the dissemination of 20th-century British music, recording quartets by Bridge, Britten, Elgar, Forbes, Goehr, Maconchy and Robert Sherlaw Johnson and touring British universities to give concerts and lecture recitals under the auspices of the Radcliffe Trust. In 1976 he

left the Allegri Quartet to become first violinist of the Melos Ensemble, with which he worked until 1991; during this period he was also leader of the Royal Opera House orchestra. Maguire has taught at the RAM and the GSM, and is director of the orchestra and of string studies at the Britten-Pears School.

BERNARD JACOBSON

Magyar Kórus.

Hungarian firm of publishers. Active in Budapest, its full name was Magyar Kórus Zenemű- és Lapkiadó Kft. ('Hungarian Choir Music and Periodicals Publishers Ltd'). It was founded in 1931 by Lajos Bárdos (1896–1986), György Kerényi (1902–86) and Gyula Kertész (1900–67), pupils of Kodály, composers and choirmasters, to supply classical and modern choral music, especially to schools. The firm's publications quickly became popular and played an important role in rejuvenating the country's musical life. All types of choral music were included: Gregorian chant, solfeggio (Bertalotti, Kodály's pedagogical works), sacred and secular works, classics and contemporary Hungarian compositions. Magyar Kórus first published the choral works of Bartók and Kodály. From 1934 the firm organised the 'Singing Youth' concerts. Its series titles included From Advent to Advent (Protestant church song), Bicinia Hungarica (i–iv), From Transylvania to Upper Hungary, Singing Hungary, Western Choirs, Fallalla, Choir Music of a Thousand Years, Folk Songs for Choir, and the Roman Catholic collections Hungarian cantuale, Harmonia sacra and Sacred art Thou Lord. The firm also published the periodicals *Magyar kórus* (ed. Bárdos and Kertész, 1931–50), *Énekszó* ('The sound of song', ed. Kerényi and Kertész, 1933/4–49), *Zenei szemle* ('Music review', ed. D. Bartha and B. Szabolcsi, 1947–9) and *Zenepedagógia* ('Music teaching', ed. E. Czövek, 1947–8). It employed translators to help in the publication of Western and classical choral works and issued instrumental tutors and books. The firm was nationalized in 1950; its legal successor is Editio Musica Budapest.

ILONA MONA

Mahalingam, T(alainayar) R(amaswamy) (Mali)

(*b* Talainayar, Tamil Nadu, 6 Nov 1926; *d* Madras, 31 May 1986). South Indian flautist. One of seven children, T.R. Mahalingam was initially taught singing by his father's uncle Gopala Iyer, he then switched to playing the flute and from this point on was largely self-taught, although greatly influenced by the violinist Dwaram Venkataswamy Naidu. He made his concert début at the age of seven, astounding the audience with his sense of rhythm. His father exploited this talent by making him tour and perform, which the young Mali resented, as he did the efforts of many others who tried to exploit him over the years. An erratic professional life, arriving late for engagements, leaving early or simply not turning up at all, was partly due to his heavy drinking. He claimed to suffer from excruciating headaches caused by goblins dancing in his head, and during 1958–9 he

withdrew from the concert scene altogether, saying he was undergoing intense mystical experiences. However, audiences seemed willing to put up with this behaviour for his ability to produce great performances.

Although he claimed more than once not to be a serious musician, performing only for the financial reward, he brought about a revolution in Karnatak flute playing. Previously the flute had been an accompanying instrument, closely mirroring the melodic line of a vocalist. Mali reinvented the flute as a solo instrument, developing many of the techniques that enable performers to produce the subtle inflections necessary for the presentation of *rāga*. Furthermore, in performance he was a master at deconstructing, reassembling and transforming elements of a composition. He taught many students including T.S. Sankaran, Prapancham V. Seetharam and N. Ramani. In 1980 he married an American student who he had met in Rome.

N. PATTABHI RAMAN

Mahaut [Mahault, Mahoti, Mahout], Antoine [Anton, Antonio]

(bap. Namur, 4 May 1719; *d* ?*c*1785). Flemish flautist and composer. Born into a family of musicians, he probably studied with his father (a flautist) before entering the service of the Bishop of Strickland at the age of 15. In 1735, according to Moret, Mahaut travelled with the bishop's entourage to London where he met John Walsh, who subsequently published his *Six Sonatas or Duets*. On his return to Namur in 1737 he served the wife of Walter de Colijaer, then moved to Amsterdam (in 1739, according to Gerber), where he worked as a performer and teacher. On 20 July 1751 Mahaut obtained a privilege permitting him to publish his own works. He visited Dresden, Augsburg and Paris as well as returning regularly to Namur. His acquaintance with the flautist P.-G. Buffardin in Dresden resulted in the dedication of six trio sonatas and possibly two concertos. About 1760 Mahaut settled in Paris. Although Gerber suggests that Mahaut later fled his creditors by retiring to a French monastery, he probably returned to teach in Namur.

Mahaut's compositions were published extensively during his lifetime, and his flute method was published simultaneously in French and Dutch (it was announced in the *Mercure de France* in January 1759) and twice reprinted (1762, 1814). It marked a considerable advance on the methods of Jacques Hotteterre, Michel Corrette and Quantz, particularly with regard to technique; it was the only work of its time to distinguish between the French and Italian ways of executing the trill and appoggiatura. Mahaut's sonatas combine Italian sonata structure and instrumental figuration with French dance rhythms and ornamentation. His flute concertos demand a first-rate technique and show the influence of P.A. Locatelli (who was also living in Amsterdam) in their use of violinistic phrasing such as slurred staccato; they also display *galant* and early classical traits. According to Moret, Mahaut was the composer of the two 'beautiful instrumental symphonies' which he, his brother and his friend Bailleux performed for the Prince of Gavre in Namur in 1744. Between 1751 and 1752 Mahaut was

also the editor of, and principal contributor to, *Maendelyks musikaels tydverdryf*, a series of italianate songs in Dutch.

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orchestral

Fl concs.: 3 (1 inc.), *D-KAu*; 1 other, doubtful (attrib. 'Maho'), *KAu*; 1, *Rtt*; 4, *B-Bc*, 1 also in *S-Skma*; 12 others, *Skma*; 5 lost, 2 listed in Selhof catalogue, 1763, 3 listed in Breitkopf catalogue, 1763Other orch: 6 sinfonie a piu stromenti (Amsterdam, 1751), as op.2 (Paris, 1754); 6 sinfonie a 4 (Augsburg, *c*1751); Concertino, str, before 1756, *F-Pc*; Symphonie, *D-Ds*; 4 syms., DK-Kk; 3 syms., lost, listed in Lambach catalogue, 1768

chamber

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vocal

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NIKKI CARR

Mahavishnu Orchestra.

Jazz-rock band led by John McLaughlin.

Mahieu [Mayeux, Mahieux].

French family of musicians and dancers active in the late 17th and early 18th centuries. The family originated in Laon, as did that of Nicolas Lebègue, and subsequently moved to Paris and Versailles. Henri Mahieu (*fl* 1643–67) was a bass viol player and a prime mover in establishing a concert series in conjunction with other instrumentalists in Paris. A handful of branles (*F-Pn* Vm6 5) from 1663 and 1666 are presumably by this Mahieu. Another Henri Mahieu (*fl* 1699–1704), who may have been his son, was organist of St Landry in Paris and a relative of Nicolas Lebègue, who engineered a *survivance* to him for the organist's post at St Merri in 1699. He was already playing there in 1701 when, according to the curate, a great number of organists assembled to hear Louis Marchand and were enthusiastic about Mahieu's abilities when it turned out to be he, and not Marchand, who descended from the loft at the end of Mass. At Lebègue's death in 1702, Mahieu was opposed by the power-hungry Marchand, but the latter's criminal record as a wife-beater rendered Mahieu the victor. His health failed, however, and he was succeeded by J.-F. Dandrieu in 1704.

Two brothers, apparently of the next generation, were dancers. Jacques (*fl* 1677–90) was at the Royal Academy for Dance; Antoine (*fl* 1677–1718) had a prestigious career as dancing-master at the Grande Écurie, Versailles. One of them danced in several operas of Lully at court between 1675 and 1680 and played the guitar on stage.

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BRUCE GUSTAFSON

Mahieu de Gant

(*fl* mid- to late 13th century). Franco-Flemish trouvère. As his name indicates he was a northern poet associated with the school of Arras. He is sometimes confused with Mahieu le Juif, even though the one source that attributes songs to both clearly distinguishes between them. His partners in the jeux-partis indicate that he was probably active in the mid-13th century. (Robert de la Piere, who appears twice as Mahieu's partner, died in 1258.) His songs, without exception, are written in bar form.

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De faire chançon envoisie, R.1144, S, T viii, no.656
Je serf Amours a mon pooir, R.1810, S, T xii, no.1039
Mahieu de Gant, respondés a ce, R.945, J ii, S, T vii, no.559 (jeu-parti with Robert de la Piere)
Mahieu de Gant respondés a moi, R.946, J ii, S (jeu-parti with Robert de la Piere; no music)
Mahieu, je vous part, compains, R.147, J i (jeu-parti with Colart le Changeur)
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For further bibliography *see* Troubadours, trouvères.

ROBERT FALCK

Mahieu de St Pol.

See Paullet.

Mahieu le Juif

(*fl* ?13th century). French trouvère. Although only two songs have been ascribed to him, Mahieu occupies a unique position in the annals of trouvère song. *Par grant franchise* (R.782; ed. in Beck, also ed. in CMM, cvii, 1997, vol. vi, no.457) enjoyed extraordinary popularity, having been preserved in no fewer than 12 sources including one Provençal manuscript. The subject of the song no doubt accounts for its fame: for the sake of his lady, Mahieu had abandoned the faith of his fathers and embraced Christianity, but rather than her favour he received only ridicule. The melody of this chanson, which is subject to a great deal of variation from source to source, is simple, well constructed and effective. *Pour autrui movrai* (R.313; ed. in CMM, cvii, 1997, vol. iii, no.184) was not so widely known, but here too Mahieu referred to his religion.

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ROBERT FALCK

Mahillon.

Belgian firm of wind instrument makers. The firm was founded by Charles Borromée Mahillon (*b* Brussels, 1813; *d* Brussels, 4 Sept 1887) who after serving apprenticeship in England returned to Brussels to form a partnership with his brother-in-law G.C. Bachmann, a noted clarinettist. He established his own business in 1836 as a maker of both brass- and woodwinds. The firm participated in exhibitions in Brussels (1841, 1847), London (1851, 1862) and Paris (1867, 1878). By 1856 his was the most important wind instrument factory in Belgium, supplying the army and also making percussion instruments. In 1844 he opened a branch in London, which later under the direction of his younger son Fernand (1856–1948) became also a flourishing manufactory, supplying both the orchestral and military market. His elder son Victor-Charles Mahillon joined him in 1865, as did later other members of the family. In 1922 the London branch closed, while the firm became less active, ceasing in 1935 to make woodwinds and in 1937 becoming a limited liability company, managed successively by Jean Smits and, from 1970, Roger Steenhuysen. In 1999 the factory closed.

For bibliography *see* Mahillon, Victor-Charles.

WILLIAM WATERHOUSE

Mahillon, Victor-Charles

(*b* Brussels, 10 March 1841; *d* St Jean-Cap Ferrat, 17 June 1924). Belgian organologist, acoustician and wind instrument maker. He was the son of the maker C.B. Mahillon, with whom he collaborated from 1865. In 1877 he accepted the curatorship of the newly created Musée Instrumental du Conservatoire Royal de Musique in Brussels. Over the next half-century he systematically built up the collection to become the largest and most important of its kind in the world with over 3300 items. These he proceeded to catalogue meticulously, publishing five volumes that set new standards of scholarship for his time. He prefaced the first volume (1880) with an 'Essai de classification méthodique de tous les instruments anciens et modernes', the first attempt to formulate a systematic classification of musical instruments. Though this scheme has since been slightly revised, notably by Hornbostel and Sachs in 1914, it remains essentially valid today. For these achievements, he has been hailed as 'truly the Father of Organology' (Baines). The author of several authoritative texts on acoustics

and practical aspects of wind instruments, his interests also covered many other fields: for the authentic performance of early music he built pioneering prototypes of oboe d'amore, basset-horn and high trumpet. He reproduced rare models of historic woodwind instruments (many obsolete) for his own and for other collections. He took out various patents (some in collaboration with other family members) for improvements to woodwinds and brass and also officiated at a number of international trade exhibitions. In 1889 he was decorated with the Cross of the Legion of Honour.

WRITINGS

Tableau synoptique des voix de tous les instruments de musique employés dans l'instrumentation moderne, les orchestres de symphonie, d'harmonie et de fanfare (Brussels, 1866)

Tableau synoptique de la science de l'harmonie indiquant la théorie de la formation de tous les accords et la loi de leur succession (Brussels, 1869)

Eléments d'acoustique musicale et instrumentale (Brussels, 1874, 2/1984)

Catalogue descriptif et analytique du Musée instrumental du Conservatoire royal de Musique de Bruxelles (Ghent and Brussels, 1880–1922, repr. 1978 with addl material: i, 2/1893, ii, 2/1909)

Etude sur le doigté de la flûte Boehm (Brussels, 1882; Eng. trans., 1884)

Guide pour l'accord des instruments à pistons (Brussels, ?1888; Eng. trans., n.d.)

Le matériel sonore des orchestres de symphonies, d'harmonies et de fanfares, ou Vade Mecum du Compositeur (Brussels, 1897, 5/1920; Eng. trans., n.d.)

Etudes expérimentales sur la résonance des colonnes d'air de forme conique, tronc-conique et cylindrique (Ghent, 1900; Eng. trans., n.d.)

Instruments à vent, i: *Le trombone*; ii: *Le cor*; iii: *La trompette* (Brussels, 1906–7)

Quelques expériences sur la vibration des tuyaux à bouche, à anche et à embouchure (Ghent, 1910)

Notes théoriques et pratiques sur la résonance des colonnes d'air dans les tuyaux de la facture instrumentale (Beaulieu-sur-Mer, 1921)

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I. De Keyser: *De geschiedenis van de Brusselse muziekinstrumentenbouwers Mahillon en de rol van Victor-Charles Mahillon in het ontwikkelen van het historisch en organologisch discours omtrent het muziekinstrument* (diss. U. Gent, 1995–6)

WILLIAM WATERHOUSE

Mahler(-Werfel) [née Schindler], Alma Maria

(*b* Vienna, 31 Aug 1879; *d* New York, 11 Dec 1964). Austrian composer. A daughter of the Viennese landscape-painter Emil Schindler, she studied music with Labor and took composition lessons with Zemlinsky. In 1902 she married Gustav Mahler, then director of the Vienna Hofoper, after agreeing to abandon her compositional aspirations. Their complex and often unhappy marriage (Mahler was nearly 20 years her senior) lasted until his death in 1911; of their two daughters only Anna Mahler, the sculptor, survived. Marital crisis in 1910 prompted Mahler to publish five of Alma's songs; other collections appeared in 1915 and 1924, the year in which she published her influential edition of Mahler's letters and the facsimile manuscript of his Tenth Symphony. By that time she had married and divorced the architect Walter Gropius (a daughter, Manon, died in 1925). In 1929 she married the poet and novelist Franz Werfel, with whom she subsequently fled Nazi Austria, via France, for America, arriving there in 1940. In California Alma became an influential, if contentious, hostess to the European émigré community, maintaining a similar lifestyle in New York after Werfel's death in 1945. She died in 1964 and was buried beside her daughter Manon in Grinzing, near Vienna.

Mahler-Werfel's autobiographical writings colourfully document the history of a Nietzsche-inspired New Woman of the 1890s who subsequently professed sympathy with Mussolini and certain German fascists (not Hitler), whose anti-semitism she affected to share – to the distress of her Jewish friends and husband Werfel. Her songs are lyrical in manner and marked by occasionally bold chromatic harmony. The 14 that survive, mostly attributable to the period 1900–01, were published as Fünf Lieder (1910), Vier Lieder (1915), both by Universal, and Fünf Gesänge (Weinberger, 1924). The latter includes her 1915 setting of Werfel's 'Der Erkennende' and poems by Novalis, Bierbaum and Oehmel. No other works are known to survive.

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ed.: *Gustav Mahler Briefe 1879–1911* (Vienna, 1924)

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S. Keegan: *The Bride of the Wind: the Life and Times of Alma Mahler-Werfel* (London, 1991)

H.-L. de La Grange and G.Weiss, eds.: *Ein Gluck ohne Ruh': die Briefe Gustav Mahlers an Alma* (Berlin, 1995)

A. Weidinger: *Kokoschka und Alma Mahler* (Munich, 1996)

PETER FRANKLIN

Mahler, David

(*b* Plainfield, NJ, 13 Aug 1944). American composer. After studies at Concordia College in Illinois (BA 1967), he worked as a choir director and pursued graduate studies at several institutions, notably the California Institute of the Arts (MFA 1972) where he studied composition with Harold Budd and James Tenney. From 1975 to 1982 he was music director at And/Or, an alternative arts performance centre in Seattle, where he taught workshops, produced many concerts and edited anthologies of music by local composers. He has received two NEA grants (1978, 1979). Mahler's interest in country-and-western, jazz and gospel music is reflected in his compositions, which are often disarmingly simple. Works such as *Illinois Sleep* (1974) employ minimalist techniques in an extended format while other pieces, such as *King of Angels* (1978), based on an Elvis Presley song, and *Ty Cobb* (1988) are witty and concise. In Seattle in 1989 he created the Washington State Centennial Bell Garden, a permanent installation of 28 computer-controlled ringing bells.

WORKS

Inst: Early Winters, 2 pf, 1974; Illinois Sleep, org, 1974; Winter Man, 5 tpt, 1975; Northwest Visionaries (film score), 1978; Fantastic Slides for Thurman Munson, vn, vc, 1979; Independent Orders and Mystic Unions, any insts, 1980; Walt Disney, chorus of whistlers, trbn, pf, toy pf, other insts ad lib, 1981; Coast, gamelan, 1983; Maxfield's Reel, vn, 1983; Point, 7 suspended cymbals, 1983; Canons in Defense of the Sound, any insts, 1984; Report on 4 Strings, vc, 1985; Powerhouse, a site specific work, 2 tpt, 2 trbn, tuba, vn, vc, perc, 1986; A Rag of Hearts, pf, 1986; Cadent Remarks, fl, vc, per, 1987; Ty Cobb, brass qnt, 1988; 3 Pieces After Charles Ives, chbr orch, 1990; Scenes of Sacred Peace and Pleasure, fl, ob/eng hn, a sax, bn, va, db, pf, perc, 1994; Day Creek Pianoworks and The Teams are Waiting in the Fields, pf, 1995; other pf pieces

Vocal-inst: Deep Water, 1v, pf, 1984; Not again in this flesh … (W. Berry), 1v, pf, 1989; Wicked Sounds (J. Purdy), 1v, 2 trbn, vn, 1993; Handy, 1v, pf, 2 perc, 1996; other pieces, 1v, pf

El-ac: Wind Peace, tape, 1972; The King of Angels, tape, 1978; Cup of Coffee, tape, 1980; Rising Ground, tape, 1981; Speech With Interpreter, pfmr, tape, 1981; The Voice of the Poet, tape, 1981; Dempster's Fantasy on an American Theme, trbn, tape, 1986; The 22nd Street Accdn Band, accdn, tape, 1987; Beethoven in Minneapolis, pfmr, metronome, tape, 1989; Barbershop Quartet Names, pfmr, tape, 1991; Seattle Waterfront Audiotour, pfmr, tape, 1991; Sounding Rock of Ages, tape/pf, 1992

INGRAM D. MARSHALL

Mahler, Gustav

(*b* Kalischt, nr Iglau [now Kalište, Jihlava], Bohemia, 7 May 1860; *d* Vienna, 18 May 1911). Austrian composer and conductor. He wrote large-scale symphonic works and songs (many with orchestra) and established a career as a powerful and innovatory conductor; while director of the Vienna Hofoper between 1897 and 1907 he provided a model of post-Wagnerian idealism for the German musical theatre. His compositions were initially regarded by some as eccentric, by others as novel expressions of the 'New German' modernism widely associated with Richard Strauss. Only during his last decade did they begin to enjoy the critical support and popular success that helped to ensure the posthumous survival of his reputation as a composer beyond the years of National Socialism in Germany and Austria. Mahler suffered the fate of innumerable banned composers of Jewish origin at a time when his music was still imperfectly known and understood outside the German-speaking countries of Europe. The centenary of his birth in 1960 inspired the popular rediscovery of his symphonies, particularly in England and the USA, where they rapidly gained a young and enthusiastic audience. The tension, passionate engagement and often cathartic power of his music acquired heightened resonance in a period marked by protest movements and critical experimentation with unconventional ideas and life styles. In the 1970s Mahler became one of the most frequently performed and recorded of symphonists, and his emerging historical role as a mediator between the Austro-German musical tradition and early 20th-century modernism, linked with the broad emotional range and energetically powerful effect of his music in performance, led to his symphonies acquiring canonic status. Historical and theoretical musicologists have found in them a persistently rich and provocative field of study; his continuing popularity and influence on other composers further justifies his description as one of the most important figures of European art music in the 20th century.

1. Background, childhood, education, 1860–80.
2. Early conducting career, 1880–83.
3. Kassel, 1883–5.
4. Prague, 1885–6, and Leipzig, 1886–8.
5. Budapest, 1888–91.
6. Hamburg, 1891–7.
7. Vienna, 1897–1907.
8. Europe and New York, 1907–11.
9. Musical style.
10. 'Das klagende Lied', early songs, First Symphony.
11. Second, Third and Fourth Symphonies, later 'Wunderhorn' songs.

PETER FRANKLIN

Mahler, Gustav

1. Background, childhood, education, 1860–80.

Mahler's parents were members of the Habsburg empire's increasingly assimilated Jewish petit-bourgeoisie of the mid- and later 19th century. In the year of Emperor Franz Joseph's 'mobility' decree (1860), Marie, a soap-maker's daughter, and Bernhard Mahler, an aspiring tavern proprietor, moved across the Bohemian border into Moravia with their recently born son Gustav, the eldest of their six children (out of 14) to survive infancy. They joined a flourishing German-speaking Jewish community in Iglau, an attractive market town where Bernhard's rougher side brought him into conflict with the local police, but where his determination and generally sound commercial sense enabled him to build up a secure distillery and tavern business. Subsequently characterized as an ill-tempered man who beat his children and behaved insensitively towards his more delicate wife, he nevertheless achieved a measure of respectability; his conventional aspirations for his family eventually permitted a proudly supportive attitude to his eldest son's musical inclinations.

Iglau was a thriving – culturally and linguistically German – centre of the cloth trade. The character of its busy musical life was variously derived from the folk traditions of the local Czech peasantry and itinerant Bohemian players, from German choral music (associated with the church of St Jakob), an amateur orchestra and a small professional theatre and opera house. The garrison stationed in the barracks supported a military band that participated in local festivals and gave regular concerts in the town's spacious square. Mahler's parents lived close to the square and throughout his childhood he was an enthusiastic observer at band concerts and parades. Family servants and Catholic school friends taught him songs of various kinds and players from the theatre orchestra gave him lessons. In keeping with the equating of social status with German culture typical of the period, Bernhard Mahler collected a small library and bought a piano, on which his son rapidly acquired sufficient expertise to be presented as a local *Wunderkind* by the age of ten. 'High' German musical culture was absorbed from scores borrowed from a subscription library and from teachers, including the musical director of St Jakob, Heinrich Fischer, who gave Mahler his first harmony lessons and whose son was one of his close friends.

Mahler's general education at the Iglau Gymnasium was interrupted in 1871 when his father sent him to the New Town Gymnasium in Prague, to improve upon his hitherto mediocre school results. The experience was an unhappy one and his father brought him back to Iglau. Formal musical training was considered only after Mahler's abilities had impressed the manager of a local estate, who subsequently made representations to the

family. Bernhard Mahler eventually agreed to send his son for an audition with Julius Epstein in Vienna. Mahler was accepted as a student at the conservatory, beginning in the academic year 1875–6. Over the next three years he distinguished himself as a pianist (studying with Epstein) but turned to composition as his primary subject (studying harmony with Robert Fuchs and composition with Franz Krenn). His graduation submission was a scherzo for piano quintet, now lost.

Mahler's formal musical training thus took place in the Vienna of Brahms and Hanslick, and he became a prominent member of a student generation newly inspired by Wagner. Like his friends Hugo Wolf, Hans Rott, Rudolf Krzyzanowski and Anton Krisper, he developed broad musical sympathies, although his lively interest in Wagner, and Wagner's unlikely Viennese advocate Anton Bruckner, marked him out as a supporter of the modernist tendency. This was scorned by many of his teachers at the conservatory, including its anti-Semitic director Joseph Hellmesberger. Mahler became acquainted with Bruckner, some of whose university lectures he attended (without formally becoming his pupil) and whose affection he inspired. At the composer's request, Mahler prepared, with Ferdinand Löwe, a piano-duet version of Bruckner's Third Symphony, which was published in 1880. While Mahler later conducted cut versions of Bruckner's symphonies, he continued to promote their wider dissemination.

It is one of the ironies of Viennese cultural politics in the 1870s that Mahler's awareness of anti-Semitism in the imperial capital probably helped confirm his Wagnerian sympathies at a time when Wagner's own anti-Semitic sentiments were being more forcefully publicized. After successfully graduating from the Iglau Gymnasium by passing the 'matura' (at the second attempt) in September 1877, Mahler was eligible to attend courses at Vienna University. Those for which he enrolled in 1877, 1878 and 1880 engaged him little, but genuine literary and philosophical interests drew him towards like-minded student members of the Academic Wagner Society (which he joined in 1877) and to the circle of the university-based 'Leseverein der deutschen Studenten Wiens', whose pan-Germanist members included the subsequently influential left-wing politicians Engelbert Pernerstorfer and Victor Adler (founder of the Austrian Social Democratic party); the young poet Siegfried Lipiner was a forceful proponent of the ideas of Nietzsche. Wagnerism, socialism, pan-Germanism and Nietzschean philosophy achieved an unlikely and intellectually explosive liaison in that circle, which Mahler and some of his friends from Iglau recreated in an enthusiastic discussion group of their own. In this context Mahler encountered some of his closest friends of later life and began to plan ambitious works, two of which failed to win him the valuable Beethoven Prize; on the second occasion (1881) he entered *Das klagende Lied*. The closing years of his student life in Vienna brought him his earliest conducting engagements and found him earning money from piano teaching, frequenting philosophical coffee houses and fostering a fashionable form of artistic *Weltschmerz* that fuelled idealistic socialist beliefs.

Mahler, Gustav

2. Early conducting career, 1880–83.

While anti-Habsburg feelings may have coloured his inherited sympathy with a wider German culture, Mahler's earliest conducting posts increased his familiarity with the territories of the Austro-Hungarian empire. The first (1880) was a summer job in a small wooden spa theatre at Bad Hall, to the south of Linz in Upper Austria. Its scant resources and unremitting programme of operetta provided little for which Mahler could thank his newly acquired agent apart from practical experience, which he proved adept at turning to his advantage (he had previously conducted only student rehearsals at the conservatory). In the following year he was engaged at the more professional and ambitious Landestheater in Laibach (now Ljubljana), whose troupe of singing actors staged both plays and operas in a modest 18th-century theatre. Here the 21-year-old Mahler conducted about 50 opera and operetta performances, including his first opera (*Il trovatore*, on 3 October 1881) and others by Rossini, Donizetti, Verdi, Mozart and Weber. His first significant press reviews in Laibach testify to the unifying role that music still had in an increasingly unstable empire; both German and Slovenian newspapers supported Mahler's efforts in a demonstration of cultural unanimity that became rarer in his later career.

Mahler's third appointment, occasioned by a suddenly vacated post, took him northwards from Vienna in January 1883 back to Olmütz (now Olomouc) in his native Moravia, where in September 1882 he had conducted a single performance (Suppé's *Boccaccio*) at the Stadttheater in Iglau. His loneliness and unhappiness in Olmütz were exacerbated by the news of Wagner's death in February 1883, but the practical skills he had acquired in Bad Hall and Laibach bore fruit in a judicious policy of focussing the mediocre company's strengths in practicable works, like Méhul's *Joseph*, rather than attempting the Mozart and Wagner it (and no doubt Mahler) would have preferred. He was in Olmütz for only three months before returning to a temporary post as chorus master at the Carltheater in Vienna, but it had been long enough to instil in the performers an apprehensive respect for his fiery and uncompromising manner. Its tangible results impressed a visiting producer from Dresden (Karl Ueberhorst) who helped arrange his release from the world of Austro-Hungarian second- and third-rate theatres. A trial week at the Königliche Schauspiele in Kassel, at the heart of the new German empire, helped Mahler to finance a trip to Bayreuth to hear *Parsifal* in July 1883 and led to his most important engagement thus far.

Mahler, Gustav

3. Kassel, 1883–5.

Mahler surreptitiously added two years to his actual age (23) when he signed his contract at Kassel (where he worked from August 1883 to April 1885); his achievements there, both as a conductor and as a composer, would not have discredited an older man. His youthful idealism nevertheless came into conflict with the kind of theatrical management structure with which, and against which, he was to work for the rest of his career. Although he acquired the title 'Royal Musical and Choral Director' in October 1883, he was subordinate to a resident Kapellmeister, Wilhelm Treiber, who had reason to fear the threat posed by Mahler. Both men were subordinate to the theatre's state-appointed general manager, or

Intendant, the Prussian army officer Baron Adolf von und zu Gilsa, who ran the theatre on authoritarian lines (Mahler's name appeared in a punishment book for minor offences, such as walking noisily on the heels of his boots and making the women of the chorus laugh).

It was as the employee, later director, of state or court theatres that Mahler was to develop his self-contradictory persona as a dictatorial trainer of singers and orchestral players who nevertheless resisted and privately scorned external authority and officialdom. In Kassel his first professionally performed composition was an uncontentiously successful suite of incidental music to a series of *tableaux vivants* for a charity event, based on J.V. von Scheffel's popular narrative poem *Der Trompeter von Säkkingen* (one of its movements seems later to have been adapted as the eventually discarded 'Blumine' of the First Symphony). His most influential success in Kassel, however, was not in the theatre but as conductor of a local festival performance of Mendelssohn's *St Paul* in a large drill-hall, with nearly 500 performers (29 June 1885). The Kapellmeister, Treiber, had expected to conduct this concert with the Kassel theatre orchestra; its success, with an ad hoc ensemble that included an infantry band, in no way assisted Mahler's relations with his superiors.

An unhappy love affair with one of the sopranos at Kassel, Johanna Richter, inspired a series of six love-poems from which Mahler drew the four texts of his *Lieder eines fahrenden Gesellen* cycle (1883–5). The ending of the affair must have inflamed his increasingly urgent desire to leave Kassel. His letter requesting some form of assistantship to the celebrated conductor Hans von Bülow, who visited Kassel with the Meiningen court orchestra in January 1884, had humiliatingly been returned to Baron von Gilsa. Two other job-seeking letters bore richer fruit. Max Staegemann, director of the Leipzig Opera, offered him a six-year contract, beginning in 1886, as a junior colleague of Arthur Nikisch. Then, providentially filling the gap between his departure from Kassel (July 1885) and the start of his Leipzig appointment, there came an invitation from the Wagner impresario Angelo Neumann, who had been engaged to rescue the declining Neues Deutsches Theater in Prague.

Mahler, Gustav

4. Prague, 1885–6, and Leipzig, 1886–8.

Mahler welcomed the Prague appointment (regretting his binding agreement with Staegemann in Leipzig); his return to a prominent theatre on what was virtually his home territory was not unproblematic, however. Personal tensions of an already familiar kind developed between Mahler and his older colleague Ludwig Slansky and with the generally forbearing but economically pragmatic Neumann. Wider cultural tensions underlay the German theatre's need of rescue at that time. In Laibach German culture had bridged ethnic and linguistic divisions, but in Prague Czechs far outnumbered Germans, the Czech language provision of the German theatre having been taken over by a flourishing Czech National Theatre. Its repertory featured works by Smetana, Dvořák and the Russians, and its high performance standards were matched by an overtly Czech nationalist agenda. Neumann succeeded in winning back some of the German theatre's lost audience, aided by Mahler's successes with Mozart's *Don*

Giovanni (in the city of its première) and with Wagner (*Das Rheingold* and *Die Walküre*). These, like his high-profile concert of February 1886 featuring extracts from *Götterdämmerung* and *Parsifal* alongside Beethoven's Ninth Symphony, were strikingly contextualized by the nationalist cultural politics undermining imperial control.

Ill-health had prevented Mahler's mother from travelling to see him conduct in Prague, but he was able to spend time with his family in Iglau before returning northwards to take up his new post in the town of Wagner's birth in July 1886. The mid-19th-century Neues Stadttheater of Leipzig had a large auditorium, excellent singers and a first-class orchestra (the Leipzig Gewandhaus). Although the almost inevitable rivalry with the well-established Nikisch, five years Mahler's senior, caused an early crisis over the conductorship of a new *Ring* cycle, the latter's indisposition in January 1887 led to Mahler taking over both *Die Walküre* and *Siegfried* and achieving a success that won over the Leipzig public and critics. Continuing resentment on the part of the orchestra, devoted to Nikisch and its respected concert conductor Carl Reinecke, was inflamed by Mahler's unyielding manner and punishing rehearsal technique, but he retained the support and personal friendship of the director, Staegemann, and managed to establish a congenial working routine that allowed time for composition. Ironically, he achieved his first important success as a composer in Leipzig with the completion of another man's work: Weber's posthumously performed comic opera *Die drei Pintos*.

This project arose through Mahler's connection with the family of Carl von Weber, grandson of the composer and a resident of Leipzig. Mahler laboriously transcribed and then completed the unfinished sketches of *Die drei Pintos*, making additional use of minor works by Weber and a small amount of his own original composition based on Weber's thematic material (in particular the entr'acte preceding Act 2). The work aroused considerable interest, not least on the part of Richard Strauss, who looked at and was impressed by Mahler's material during a conducting trip he made to Leipzig in 1887 (the meeting was the first in a fruitful professional and personal relationship that lasted until Mahler's death). The reconstructed *Die drei Pintos* received its successful première in Leipzig, under Mahler's baton, in January 1888; Tchaikovsky was present in an audience that included many influential critics and impresarios. Disappointment over the somewhat cool response of Cosima Wagner to his *Lohengrin* in 1887 was thus effectively dispelled; future productions of *Die drei Pintos* promised financial returns (the work was taken up by various theatres) and brought Mahler's name into prominence in the European musical press.

Work on *Die drei Pintos* had led to a complex romantic entanglement between Mahler and Carl von Weber's wife, Marion. Mahler's involvement with the family had developed into warm friendship, focussing at first on the couple's three children, in whose company he claimed (unconvincingly) to have discovered for the first time Arnim and Brentano's romantic collection of recreated German folk poetry, *Des Knaben Wunderhorn*. His earliest settings from it nevertheless date from this period. The relationship with Marion von Weber deepened; their planned elopement may have been a retrospective fantasy on Mahler's part, but the intensity of his feelings

contributed to the inception and composition of his First Symphony and of the first movement of the Second Symphony, later entitled 'Todtenfeier'. Neither work reached a final form or public performance at that time and Mahler's compositional gifts were still a matter of sceptical conjecture even for some of his closest acquaintances, although the Staegemann and Weber families both reacted with enthusiasm to his piano performances of the newly drafted First Symphony. In May 1888, however, Mahler concluded his appointment at Leipzig by resigning after a public altercation with the chief stage manager, Goldberg, with whom his relationship had long been tense.

In the absence of clear plans, he was happy to return to Prague that summer to prepare for a tour of *Die drei Pintos* with Cornelius's *Der Barbier von Bagdad*. At first the rehearsals went well and cordial relations were re-established with Angelo Neumann. Mahler nevertheless suffered a stinging humiliation when one of his characteristic outbursts at a rehearsal of *Der Barbier* led to an argument with Neumann, who summarily dismissed him. Absorption in composition in a local café almost caused him to miss an important meeting with the cellist David Popper, who was a professor at the Budapest Academy of Music. A Viennese friend of Mahler's, the increasingly influential musicologist Guido Adler, had enthusiastically described his character and abilities to Popper, who was canvassing ideas about candidates for the directorship of the Royal Hungarian Opera in Budapest, which urgently needed revitalization and reform. Some prominent conductors, including Felix Mottl, were considered, but Popper's impressions of the 28-year-old Mahler confirmed Adler's recommendation and were significant in the ensuing negotiations. These concluded with Mahler signing a contract that put him in artistic control of one of the major theatres of the Austro-Hungarian empire.

Mahler, Gustav

5. Budapest, 1888–91.

In Prague the politics of nationalism had provided a complicated backdrop to Mahler's role as official representative of German culture; in Budapest they were problematically internal to the institution he headed from October 1888. Hungary's position in the dual monarchy led to irresolvable tensions between two forms of nationalist identity. Each had its proponents among the Magyar aristocrats who formed a significant part of the audience that supported opera in Budapest; for both groups nationalism entailed curbing desires for self-determination on the part of Hungary's internal ethnic minorities (Slovaks, Serbs, Croats and Slovenes). The more liberal Magyar nationalists, whose influence was increasing when Mahler arrived, sympathized with the formerly unifying German culture of Austria but required that librettos be translated into Hungarian and that native Hungarian singers fill as many roles as possible. The conservative faction favoured a more radical, anti-Austrian policy of cultural Magyarization, for example entailing the composition of 'Hungarian' operas by Hungarian composers.

Mahler's enforced Magyar sympathies were easily reconciled with his own artistic ideals where members of the liberal, German-orientated tendency were concerned. The significant Hungarian politician Count Albert Apponyi

and the composer Ödön de Mihalovich, director of the Budapest Academy, were admirers of Wagner and became influential supporters of Mahler. So too did the State Secretary Ferenc von Beniczky, who was responsible for the management of the Budapest theatres and assumed the role of Intendant of the Royal Opera. The reason for the ascendancy of the liberals lay partly in the failure to maintain standards and audience levels on the part of the Erkel family, which had come to dominate the Royal Opera. Anti-Austrian nationalism was expressed in the historical and folklorist stage works of the aging composer Ferenc Erkel, whose sons Alexander (Sándor) and Gyula were employed as conductors at the opera house. Sándor Erkel had in fact been running it, as nominal director, in an increasingly negligent and unadventurous fashion. His continued presence, effectively demoted to a subordinate role as conductor, was to pose obvious problems to the incoming 'Austrian' director.

Mahler addressed the double task of increasing box-office returns while pursuing an effective Magyarization policy by concentrating initially on administration, planning and rehearsal. He took the conductor's stand himself for the first time in January 1889, in a half *Ring* cycle. *Das Rheingold* and *Die Walküre*, sung for the first time in Hungarian, were performed in the correct order, with no tickets available for individual operas; the audience was required to attend both or none. The demands of the liberal, Germanophile Magyars were thus satisfied in characteristically idealistic fashion. The critic Ludwig Karpath later recalled the electrifying effect of Mahler's innovations and performance style on the Royal Opera's partly philistine audience. Some of its members, particularly supporters of the Erkel brothers, resented the new director on anti-Semitic grounds and questioned the appropriateness of his relatively high salary. Other valuable accounts of Mahler's strategy and day-to-day life in Budapest (where he made efforts to learn Hungarian) were recorded by his Viennese friend, the historian and archaeologist Fritz Löhr and by a former conservatory acquaintance, the violinist and viola player Natalie Bauer-Lechner, who established a friendship with Mahler that was to last, with an increasing intensity of commitment on her part, until Mahler's marriage in 1902. Löhr, on his first visit to Budapest, observed Mahler's efforts to establish productive social relationships with influential members of Budapest society. Bauer-Lechner's observations from the end of Mahler's time in Budapest (autumn 1891) reflect his latterly embattled position in the city's cultural life, which helped to exacerbate minor opera-house disputes of the kind that he was always prone to generate. (On this occasion two singers, who considered themselves to have been dishonoured by his criticism, had publicly challenged Mahler to a duel; he declined.)

The intervening years were marked both by triumphs and by a series of personal and professional crises. Mahler's domestic circumstances and emotional life were profoundly affected in 1889 by family deaths. His father died in February; in the autumn the death of his married younger sister Leopoldine was followed by that of his long-ailing mother. By the end of the year Mahler had become head of a family comprising his two sisters, Emma and Justine, and his brothers Alois and Otto. Since Alois was doing military service, Mahler's primary concern was for his two sisters. After the sale of the Iglau house and Bernhard Mahler's business, he arranged for them to move in with Fritz Löhr and his wife in Vienna (Otto, now a student

at the conservatory, was already lodging there). The elder of Mahler's sisters, Justine, stayed with him in Budapest for two extended periods during which their already affectionate relationship deepened into a mutually supportive friendship on which Mahler came increasingly to rely.

His stressful public life in Budapest disrupted the routine of spare-time composition that he had established in Leipzig. New projects seem not to have been significantly advanced between 1888 and 1891; however, music of the Leipzig period was presented there in the two earliest concerts in which works he considered important were performed in public. On 13 November 1889, shortly after his mother's death, Mahler included his songs *Frühlingsmorgen*, *Erinnerung* and *Scheiden und Meiden* (all subsequently published in the 1892 collection *Lieder und gesänge*) in a group he performed with the soprano Bianca Bianchi at a Budapest chamber concert. The local critics responded favourably to what they judged accomplished examples of German song. More momentous was the première of the first version of the First Symphony (presented as a five-movement 'Symphonic Poem in two Parts') a week later, on 20 November.

The symphony's reception was later represented by Mahler and his friends as a disaster which hindered the development of his reputation as a composer. Both operatic and wider cultural politics must in fact have influenced the Budapest audience's response to its performance under Mahler's baton in the middle of an otherwise conventional concert conducted by Sándor Erkel. Mahler and Erkel factions had expressed their feelings audibly in the hall, but the performance had clearly been of considerable power (Fritz Löhr testified to the impression made on both him and Mahler by the dress-rehearsal on 19 November, before an invited audience). The critics were most inventively nonplussed by the final two movements, in which the symphony's radical 'new Romanticism' seemed perplexingly and perversely expressed. What particularly hurt Mahler was a negative review by Viktor von Herzfeld, a Vienna Conservatory contemporary who had won (in 1884) the coveted Beethoven Prize that Mahler had twice failed to secure.

Following a Christmas spent with his brothers and sisters at the Löhrs' house in Vienna, Mahler found his position at the Budapest Opera beginning to change in the early months of 1890. There had been a significant move to the nationalist-conservative right in Hungarian politics. The resignation in March of the Prime Minister Kalman Tisza and his replacement by Count Gyula Szapáry were the outward signs of a process that was clearly threatening to the Intendant, Beniczky. Mahler was meanwhile occupied with productions of Meyerbeer's *Les Huguenots* and Halévy's *La Juive*, along with further performances of *Die Walküre* (public opinion militated against his completion of a full Hungarian *Ring* cycle). His concern to respond pragmatically to the political situation in Budapest may be gauged from his care to mark the national celebration of the 400th anniversary of the death of King Matthias Corvinus with a gala concert featuring music by Ferenc Erkel, who shared some of the conducting with his son Sándor. The closing highlight of the 1889–90 season, however, was a new production of Mozart's *Le nozze di Figaro* with which Mahler delighted liberal supporters such as Count Apponyi.

The summer of 1890 began with a working Italian tour with his sister Justine, the purpose being to seek out promising future guest singers (Mahler had persistent difficulty in finding suitably trained Hungarians) and to assess the viability of some of the new Italian operas. Of the two such operas he staged in Budapest, Mascagni's *Cavalleria rusticana* was to prove influentially successful (the other was Franchetti's *Asrael*). The second half of the summer brought the Mahler and Löhr families together again in a rented villa in Hinterbrühl, where Mahler worked on *Wunderhorn* settings that later appeared in the second and third volumes of the *Lieder und Gesänge* (1892).

The 1891–2 season in Budapest opened against a background of mounting tension which led Mahler to begin negotiations with the director of the Hamburg Stadttheater, with a view to obtaining a post there. The decision proved timely. On 22 January 1891 Beniczky was replaced as Intendant by the nationalist Magyar aristocrat Count Géza Zichy. His agenda, supported by the conservative press and the new political climate, was clear: to remove from Mahler all executive power over artistic decisions. Zichy, a one-armed pianist with pretensions as a poet and composer, imposed his own artistic views with a determination that was coloured by anti-Semitic prejudice. Mahler's final triumph in Budapest was another Mozart opera, mounted before Zichy took over: a production of *Don Giovanni* in which he aimed for an unfashionable degree of 'authenticity' by restoring the original recitatives (long abandoned in favour of spoken dialogue), accompanying them himself on an upright piano in the orchestra pit. The production was received with unusual enthusiasm by Brahms, who was visiting Budapest. The satisfaction at winning the support of so influential a musician was deepened by the knowledge that it might open doors that would otherwise remain closed to him, particularly in Vienna; Mahler began to foster a respectful friendship with the older composer.

The end of Mahler's period at the Royal Hungarian Opera was marked by inevitable conflict between himself and Zichy, although he managed to show a degree of judicious forbearance once his contract with Hamburg was settled. He submitted his resignation in March 1891. An audience demonstration in his favour at a *Lohengrin* performance on 16 March (he was not conducting) must have given Mahler some satisfaction as he prepared to take up his new, if technically lower-status, position in Hamburg. (By a curious turn of events, his successor in Budapest was his former Leipzig rival Arthur Nikisch, whom Zichy honoured with a considerably higher salary.)

Mahler, Gustav

6. Hamburg, 1891–7.

Although Mahler planned at one stage to stay more or less permanently in Budapest, his affection for his native language, and hearing it sung, contributed to his pleasure at being back in Germany when he took up his post as chief conductor at the Hamburg Stadttheater in March 1891. His relations with the director Bernhard Pohl (known as Pollini) were often little less tense and stormy than those with Gilsa in Kassel or Zichy in Budapest; like the latter, Pollini retained overall executive power (although he may

have tempted Mahler with the possibility of a directorship). However, he was not a court official but a modern impresario. Pollini's aim was to attract and maintain as large an audience as possible; in the Hanseatic free port of Hamburg economic viability was as important as the policing of an official public culture.

He was at first careful not to constrain Mahler, who rewarded Pollini's expectations by achieving resounding critical success with his initial appearances, conducting *Siegfried* and *Tannhäuser*. In April 1891 Mahler conducted *Tristan und Isolde* for the first time. His heavy conducting schedule militated against adequate rehearsal (of prime concern to the idealist in him) and led him that summer, unusually, to take advantage of Hamburg's access to the sea – the harbour area was one of his favourite afternoon walks – and make a solitary holiday trip to Copenhagen and Norway. That autumn Mahler worked hard to maintain high performance standards in both familiar repertory and new operas, for example Tchaikovsky's *Yevgeny Onegin*, whose German première impressed its composer. As always, Mahler's technique was to insist upon a concentrated rehearsal involvement that many singers and players found difficult to sustain. He inspired hatred and respect in almost equal measure; on one occasion a member of the opera staff had to summon the police to escort him home after a harassed flautist had gathered friends in the street with the intention of attacking Mahler.

The audience was fascinated by and largely supportive of his theatrical idealism, as a result of which Pollini was as happy to suffer the occasional outburst as he was to have him maintain the frequency of his appearances at the conductor's stand (at a time when publicity was not given to the name of the evening's staff conductor). Mahler's first Hamburg season ended with his taking the singers to participate in a six-week German opera season in London. This was organized by the English impresario Sir Augustus Harris, who devoted equal attention to opera and lavish Christmas pantomimes. Mahler conducted the first complete *Ring* cycles to be given in London, before joining his family for a holiday in Berchtesgaden. Fear of the serious cholera epidemic in Hamburg that summer caused him to delay returning to his post; Pollini angrily imposed a fine that signalled the end of their predominantly cordial relations.

Tensions between Mahler and his superiors were often productive, and he continued to achieve impressive results in the 1892–3 season. This did not prevent a deepening dissatisfaction with the unrelenting regime of repertory opera (in which a theatre offered a different production, from a currently-rehearsed group, on each night of the week). He famously denounced its 'traditional' style of performance as *Schlamperei* ('slovenliness'). Mahler's increasing interest in the more idealistic world of the symphony concert at that time was closely linked to his longstanding admiration for Hans von Bülow, who was resident conductor of the Hamburg subscription concerts. Bülow had come to respect Mahler's style of conducting, particularly of Wagner, and a relationship between them developed. Bülow's celebrated eccentricities as a concert conductor began to include conversational asides to Mahler, whom Bülow seated close to his podium. Mahler became an unofficial deputy as Bülow's health declined and succeeded him after his death in 1894. Mahler met with little encouragement from Bülow,

however, when he played the older man his *Todtenfeier* movement at the piano.

In 1893 Mahler established the standard pattern of his working summers for the rest of his life, returning to Austria – to Steinbach on the south-east shore of the Attersee in the Salzkammergut – and renting rooms for his family in a lakeside inn. They were joined there by Natalie Bauer-Lechner, who began systematically to compile the 'Mahleriana' diaries which later formed a significant posthumous source of information about his life and ideas during that period. (It was at Steinbach, in a one-room studio he had built by the lakeside in 1894, that he completed the Second and Third Symphonies in draft score, orchestrating them during the winter months in Hamburg.) In October 1893 Mahler conducted the second performance of his First Symphony, in Hamburg, in a revised version (still in five movements) as '*Titan*, a tone-poem in symphony form', its individual movements also bearing descriptive titles. The concert included six of Mahler's *Wunderhorn* settings. Its location, the popular Ludwig Konzerthaus with its (expanded) resident orchestra, encouraged the scorn of some critics, although the audience's response was positive. Thanks to Richard Strauss, the symphony received a third and rather more influential performance the following year (3 June 1894) in Weimar at the annual festival of the Allgemeiner deutscher Musikverein.

The 1894–5 season proved to be a particularly significant one, not only with respect to Mahler's work at the Stadttheater, where he directed successful productions of Humperdinck's *Hänsel und Gretel* (which had been given its première the previous year by Strauss in Weimar), and Verdi's *Falstaff*. Hans von Bülow's death in February 1894 enabled Mahler to take over the Hamburg subscription concerts and provided him with a welcome opportunity to put his interpretative ideas more systematically to work in the concert hall. Bülow's memorial service in the city's Michaeliskirche (29 March 1894) also provided Mahler with long-sought inspiration for the still uncompleted finale of his Second Symphony. Klopstock's 'Resurrection' ode, sung during the service, supplied the opening lines of its choral text, the rest of which was written by Mahler himself; he completed the symphony that summer at Steinbach. Bruno Walter joined the Stadttheater as a somewhat awed junior conductor in 1894, soon becoming a valued ally and friend. Walter's recollections of Mahler at that time valuably complement those of others of his Hamburg friends, like the composer and critic Ferdinand Pfohl and the Czech composer Josef Bohuslav Foerster. The latter part of the season included personal tragedy for Mahler, whose brother Otto shot himself in February 1895. Increased concern for his two sisters led him to move them to Hamburg, where the three shared a home whose domestic arrangements were managed by his elder sister, Justine (a role she kept until both she and Mahler were married in 1902).

Family commitments added to Mahler's burdensome duties in Hamburg, where he had signed a new five-year contract in 1894. His extra work with the Philharmonic subscription concerts in 1894–5 was as stimulating as it was controversial; his editorial liberties with the scoring and tempos of Beethoven's Ninth Symphony caused a furore that contributed, along with financial losses during the season, to the decision not to re-engage him.

Rumours about his possible departure from Hamburg were coloured by gossip about his affair with the soprano Anna von Mildenburg, who joined the opera company for the 1895–6 season (and to whom Mahler wrote about the first complete performance of his Second Symphony – at his own expense – in Berlin in December 1895). Elaborately prepared plans to leave Hamburg were realized soon after he completed his Third Symphony in the summer of 1896. Mahler's sights had long been set on returning to Vienna and he judiciously mobilized influential friends there, as well as in Budapest (which he visited during a conducting tour in March 1897 which took him to Russia for the first time). The sophisticated campaign was aimed at securing him the directorship of the Vienna Hofoper: a leading European theatre, served by a no less significant orchestra (the Vienna Philharmonic). Having removed the official barrier to the appointment of a Jew by converting to Roman Catholicism on 23 February 1897, Mahler began work as a Kapellmeister in Vienna in April 1897; by 8 September he had been promoted to director.

Mahler, Gustav

7. Vienna, 1897–1907.

Mahler characteristically saw his task at the Hofoper as a reforming one. Standards of performance and artistic direction had declined under his predecessor, the ailing Wilhelm Jahn, who had been happy to cater to the undemanding needs of a pleasure-loving Viennese audience. Of the Hofoper's other conductors only Hans Richter commanded wide respect. Mahler anticipated entrenched opposition in the imperial capital, divided politically between conservative, anti-Semitic supporters of its new Christian Socialist mayor, Karl Lueger, and those whose sympathies were with Victor Adler's left-wing Social Democratic party. His own position was further complicated by the theoretically mediating cultural role of the opera company as a court institution run by the emperor's chamberlain through his assistant, and eventual successor, Prince Alfred Montenuovo. Mahler's début for his 'trial' week was on 11 May 1897 with *Lohengrin*. The success of that performance, followed later in the month by a sparklingly restaged *Zauberflöte*, demonstrated Mahler's commitment to German culture (Wagner and Mozart were to remain central to his operatic repertory). His additional, more iconoclastic commitment to works outside the German tradition was shown by his first fully new production as director: Smetana's Czech-nationalist opera *Dalibor*, staged, after consultation with the National Theatre in Prague, on the emperor's nameday (4 October 1897). Its significance must be interpreted in the light of the serious civil unrest over the repercussions of the 'Badeni Ordinances', which had recently granted equal official rights to the Czech language alongside German in Bohemia. Mahler's recomposed ending, leaving Dalibor triumphantly alive, might have been calculated to excite Czech nationalist feelings; a police presence in the theatre was accordingly arranged.

The cumulative effect of Mahler's perfectionism and daring at the Hofoper encouraged rapidly increased press and public interest whose economic effects impressed his superiors. Such interest was nevertheless to prove intrusive and damaging to Mahler himself. His insensitivity to the feelings of players and singers exacerbated the frequent scandals that were fostered by the more scurrilous and anti-Semitic members of Vienna's close-knit but

politically diverse press community. (The most personally distressing event of this period was the removal to an asylum of his friend Hugo Wolf, who in October 1897 began to suffer delusions brought on by tertiary syphilis.) His strategy developed in stages. His early years in Vienna were marked by a painstaking involvement with every aspect of production and management as he worked to build up a strong company of intelligent singers who were able to act convincingly. His treatment even of respected older singers and orchestral players was often peremptory. The result was a decade of opera in Vienna that was later recalled as an almost continuous festival of memorable productions, although the toll on Mahler's mental and physical health was considerable. In the 1898–9 season Mahler took over from Hans Richter as conductor of the subscription concerts and thus added to his already heavy work-load. He accordingly took care to establish a congenial domestic environment and cherished the summer vacation months, which he saved for composition.

His life began gradually to settle into a less stressful pattern in the course of that season, which found him installed in a spacious modern apartment (in a new block on the Auenbruggergasse, designed by the leading modernist architect in Vienna, Otto Wagner). This he shared with his sister Justine, Emma having married the cellist Eduard Rosé, brother of the Vienna Philharmonic's leader Arnold Rosé, in August 1898. Mahler's three symphonies and the *Lieder eines fahrenden Gesellen* were in prospect of achieving wider recognition; all were now published or due to be published (partly thanks to a Bohemian grant arranged by Guido Adler in 1897). In April 1899 he conducted the Viennese première of his Second Symphony. Although over-work and ill health (particularly related to haemorrhoids) had contributed to the restriction of his compositional output to *Wunderhorn* settings since 1896, the summer of 1899, spent near Alt Aussee, brought a first draft of parts of the Fourth Symphony. This was completed in the summer of 1900 in a new composing studio, larger than the one at Steinbach, built in the pine forest above the southern shore of the Wörthersee in Carinthia, where Mahler had bought land on which to build a lakeside villa (completed in 1901).

His three seasons as conductor of the Philharmonic concerts in Vienna were no less controversial than the one in Hamburg. The hostility of some members of the orchestra was matched by that of many Viennese critics who were scornful of his theatrical gestures (frequently recorded and satirized in press cartoons and silhouette drawings) and his apparently disrespectful tendency to alter the scoring and heighten the effects of rhythmic and dynamic contrast in works by composers as revered as Schumann and Beethoven. His first season had included a version for full string orchestra of the latter's String Quartet in F minor (op.95) in a repertory featuring relatively new music by Humperdinck and Richard Strauss as well as a range of familiar Classical and Romantic works. The performance of his Second Symphony which ended the season on 9 April 1899 was not, however, integral to it but a separate charity event; even in his second season (1899–1900) Mahler included only a single group of four of his own orchestral songs. That season's highpoint was an ambitious trip to Paris with the orchestra to give five concerts in June as part of the World Exposition. On this visit Mahler first made the acquaintance of Colonel Georges Picquart and other supporters of Alfred Dreyfus, including

Sophie Clemenceau (sister of his Viennese acquaintance Berta Szeps-Zuckerkandl), in whose house he met his future wife at a dinner party in November 1901.

By that time Mahler had resigned as conductor of the Philharmonic concerts, after a particularly stormy season in which he had included his reorchestrated version of Beethoven's Ninth Symphony. Three weeks later (17 February 1901) he conducted the première of his own *Das klagende Lied* in its revised, two-part version. On 24 February a punishing afternoon concert, featuring Bruckner's Fifth Symphony, was followed by an evening performance of *Die Zauberflöte*. Haemorrhoids had once again been troubling him; during the night he suffered a serious loss of blood which necessitated emergency treatment, a subsequent operation and convalescence. That summer was the first in his new villa, near Maiernigg on the Wörthersee, where he was joined by Natalie Bauer-Lechner, his sister Justine and her future husband Arnold Rosé. By the end of it he had composed three of the *Kindertotenlieder*, four of the independent Rückert songs, *Der Tamboursg'sell* and part of the Fifth Symphony.

A new chapter in Mahler's life opened with his marriage to Alma Schindler on 9 March 1902, an event that excited Viennese gossip and shocked his closest friends, many of whom had learnt of his engagement only from newspaper reports. Some foresaw the problems that might attend Mahler's relationship with a woman almost 20 years younger than himself. Alma was the bright and attractive daughter of the Austrian landscape painter Emil Schindler; after his death her mother had married his former pupil Carl Moll, a prominent figure in the Modernist movement in Viennese art, closely associated with the Secession movement led by Gustav Klimt (one of Alma's many admirers). When she met Mahler, Alma was having an affair with her composition teacher Alexander Zemlinsky. Mahler had staged the première of Zemlinsky's opera *Es war einmal* at the Hofoper in 1900; Zemlinsky's friendship with Schoenberg enlarged the circle of younger modernist artists and musicians into which Alma introduced her husband. Mahler's musical contribution (a wind-band arrangement of part of the finale of Beethoven's Ninth Symphony) to the 14th exhibition of the Secession in 1902 – whose topic was derived from its focal sculpture: Max Klinger's *Beethoven* – brought him into contact with another Secessionist, Alfred Roller, whom he employed as an innovative designer at the Hofoper from 1903. Mahler's involvement with Vienna's musical modernists was closest in the 1904–5 season, during which he was elected honorary president of the Vereinigung Schaffender Tonkünstler: a concert-giving association, modelled on Klimt's Secession, which aimed to introduce the Viennese concert audience to a wide range of new music. Zemlinsky and Schoenberg, along with the latter's new pupils (from 1904) Anton Webern and Alban Berg, were central figures in this short-lived venture which nevertheless provided a model for later associations devoted to the promotion of new music.

Typical for her generation, Alma's attitude towards Mahler's music was initially ambivalent; her sceptical response to the Fourth Symphony (which was given its first performance in Vienna on 12 January 1902) was no doubt painfully focussed by Mahler's insistence that their marriage was conditional upon her renouncing her own ambitions as a composer. She

later interpreted that ultimatum as a key to the problems that soon beset their relationship, particularly during the summer months in the Wörthersee villa. During the morning she was expected to be the unobtrusive housewife, looking after their daughters (Maria, born 3 November 1902, and Anna, born 15 June 1904) while Mahler composed in his forest studio. At first he clearly profited both mentally and creatively from the marriage. The conducting trip to Russia which had doubled as a honeymoon in March 1902 (they had left Vienna too soon to be able to attend the wedding of Justine and Arnold Rosé on the day after their own) was the first of a series of such absences from Vienna. These were increasingly to involve performances of his own music and signified a gradual change in Mahler's interpretation of his role at the Hofoper during the last five years of his directorship (1903–7).

While he retained a close interest in all productions and worked hard to maintain and strengthen the company he had built up, Mahler began to appear at the conductor's stand less frequently and relinquished much of the day-to-day work to staff conductors like Franz Schalk and Bruno Walter (who had followed Mahler to Vienna in 1901). Certain new productions he took particular interest in, however, supervising the rehearsals and conducting at least the opening night. These included some of the relatively few new operas staged during his time at the Hofoper (like Strauss's *Feuersnot* in January 1902, Charpentier's *Louise* in March 1903 and Pfitzner's *Die Rose vom Liebesgarten* in April 1905). Mahler's relatively conservative repertory was to some extent dictated by the imperial censors, who resisted his efforts to stage Strauss's *Salome* in the 1905–6 season, finding its blasphemous implications and immoral subject matter inappropriate for a court theatre (the opera was in fact staged in Vienna, at the Deutsches Volkstheater, in 1907). The most consummate and innovatory productions of the Mahler era were those staged with Roller's symbolist-inspired and unusually lit sets from 1903: particularly *Tristan und Isolde* (21 February 1903; see fig.6), *Don Giovanni* (21 December 1905), *Die Walküre* (4 February 1907) and Gluck's *Iphigénie en Aulide* (18 March 1907). The Gluck was Mahler's last new production at the Hofoper.

Absences from Vienna to conduct his own works became more frequent after the highly successful première of the complete Third Symphony at the Allgemeiner Deutscher Musikverein festival in Krefeld on 9 June 1902. The Second and Third Symphonies gained increasing critical and popular acclaim. The first of many guest appearances as conductor of the Third Symphony took place in Amsterdam (October 1903), where Mahler forged a close link with the Concertgebouw Orchestra and its conductor Willem Mengelberg (whose devotion to his music was demonstrated in the Amsterdam Mahler festival of 1920, which greatly contributed to the composer's growing posthumous reputation). Mahler premières became significant and eagerly awaited events. The Fifth Symphony was first performed in Cologne in October 1904, the Sixth in Essen in May 1906 and the Seventh in Prague in September 1908. The last of his premières Mahler lived to conduct was that of the Eighth Symphony (two performances) in Munich in September 1910, attended by a large audience that included many influential European musicians and writers.

Mahler, Gustav

8. Europe and New York, 1907–11.

In the 1906–7 season, Mahler's conducting trips had begun to anger Prince Montenuovo and encouraged a dangerous escalation in the opera-house scandals (often involving disgruntled singers) which the anti-Semitic press, in particular, was ready to exploit. He had already signed a contract with Heinrich Conried, director of the Metropolitan Opera House in New York, before personal tragedy struck in the summer of 1907. After Mahler's return with Alma from a conducting engagement in Rome, their two daughters (who had stayed behind with their English governess) both succumbed to illness. Anna soon recovered, but Maria died from a combination of scarlet fever and diphtheria on 12 July 1907. Alma and her mother both needed medical attention after the removal of Maria's body from the Wörthersee villa. Mahler, after a routine examination by the doctor attending them, learnt that his own heart was in poor order. A Viennese specialist subsequently confirmed a valvular defect and recommended a programme of exercise that drastically curtailed Mahler's habitual enthusiastic walking, swimming and cycling.

After a final staging of *Fidelio* in Vienna on 15 October 1907 and a farewell performance of his Second Symphony in the Musikvereinsaal in November (see fig.8), Mahler departed for the USA, with Alma, as one of many high-profile European artists who were being invited to add lustre to the cultural life of New York. The considerable financial rewards were outweighed, in Mahler's case, by the socially élitist and aesthetically conservative style of the Metropolitan Opera, where Wagner was still performed with the cuts that had long been restored in Vienna. He was nevertheless impressed by the musicians he found there and sensed potential for improvement and change. His soloists were of world class (they included Caruso and Chaliapin) and while grief over Maria's death shadowed him, Mahler had a successful and rewarding season there, making his début with *Tristan und Isolde* (1 January 1908). His repertory was once again dominated by Wagner (*Die Walküre* and *Siegfried*) and Mozart (*Le nozze di Figaro* and *Don Giovanni*), although he also conducted *Fidelio* with sets recreated from Roller's Vienna designs.

In May 1908, setting the pattern for the remaining years of his life, Mahler returned with Alma to Europe, where conducting engagements (including the première of his Seventh Symphony in Prague on 9 September) were fitted around a summer vacation devoted largely to composition. The Wörthersee villa had been sold (the events of the previous summer made it unbearable) and a new summer apartment rented in the Tyrol, in the ancient farmhouse of Alt-Schluderbach. This was not far from Toblach (now Dobbiaco) and the Landro valley, which had long been Mahler's favourite access point for the Dolomites. The last of his composing studios was an easily reached wooden summer-house at the edge of a pine forest. The new work he drafted that summer was *Das Lied von der Erde.*

Mahler's second New York season began with a contract for a month of orchestral conducting. He was to direct the New York Symphony Orchestra in three concerts, the second of which (8 December 1908) was the American première of his Second Symphony. His return to the Metropolitan Opera on 23 December, with *Tristan und Isolde*, was somewhat embattled,

because Conried's successor as director, Giulio Gatti-Casazza, had imported Toscanini as a rival attraction to Mahler. Toscanini had insisted on conducting *Tristan*, but Mahler's protestations were heeded (he also conducted a series of performances of *The Bartered Bride* and a revival of *Figaro*). The season concluded with more concert conducting, this time with a specially reconstituted New York Philharmonic Orchestra, which he was to take over as principal conductor in the following season (the first in which he managed largely to escape from the opera house and devote himself to the more congenial task of orchestral conducting). This he began in October 1909 after a summer in which he drafted much of the Ninth Symphony before making a conducting trip to the Netherlands.

The New York Philharmonic season of 1909–10 gave Mahler much pleasure. His ambitiously eclectic choice of programmes (including modern works by Richard Strauss, Pfitzner and Rachmaninoff) inspired conflicting reviews; his licence with Beethoven received the usual condemnation, not least from émigré German critics, as did his performance of his own First Symphony (16 December 1909). The busy season concluded with an American tour with the orchestra before he returned to conducting engagements in Europe (the Second Symphony in Paris and concerts in Rome). That vacation, during which he sketched most of the Tenth Symphony, was marked by both triumph and catastrophe: triumph with the Eighth Symphony's first performances (Munich, 12 and 13 September), catastrophe in the form of his discovery that Alma had begun an affair with the young Walter Gropius while taking a cure at Tobelbad. Gropius followed her to Toblach, where Mahler pressed Alma to decide between them. Ostensibly committing herself to remain with Mahler, she secretly arranged to continue the relationship with Gropius (who later became her second husband). She admitted in her memoirs that both she and Mahler knew that their marriage had become a 'lie'. The period immediately before the première of the Eighth Symphony, which Mahler now dedicated to Alma (fig.10), was marked by both reawakened love for her and despairing self-castigation which led him to seek the advice of Sigmund Freud in Leiden (although brief and informal, their meeting seems to have afforded Mahler therapeutic insight).

Annotations in the manuscript sketches of the Tenth Symphony bear witness to the intense distress that underlay the outward stability which Mahler and Alma had regained by the time they returned to the USA for the 1910–11 season. Mahler's concert programming became even more adventurous, including works by such composers as Debussy, Elgar and MacDowell. Developing tension in his relations with the orchestra and its financial backers was overshadowed by what at first seemed a fatigue-induced illness in February 1911. It shortly became apparent to his doctors that Mahler had contracted bacterial endocarditis, from which there was little hope of recovery. The complex stages of his return, via a clinic in Paris, to Vienna, where he died on 18 May, were managed by Alma with relatively little direct assistance and increasing interest from the press. He was buried in the Grinzing cemetery on 22 May 1911.

Mahler, Gustav

9. Musical style.

Mahler's impulse towards assimilation into German culture prompted a lively ambition to master the repertory and techniques of the classical music which helped to shape his experience and aspirations. That ambition was also fired by the idealist aesthetics of Romanticism which positioned Austro-German classical music as 'higher' than other types in possessing spiritual and philosophical significance which transcended or even reconciled social and racial difference. Some of Mahler's earliest recollections, recounted to Natalie Bauer-Lechner, indicate that he began at an early age to interpret his musical performances for his family as symbolic dramas or narratives about people and social justice. He claimed, for example, to have invented a story for Beethoven's Variations op.121*a* on Wenzel Müller's *Ich bin der Schneider Kakadu*; the events of the tailor's life ended with a parody funeral march whose moral (Mahler decided) was: 'Now this poor beggar is the same as any king!' Mahler's later, implicitly less egalitarian ideas about musical signification, were revealed in something he appears to have told Freud, in 1910, about his youthful memory of an angry scene between his parents; he had fled, only to encounter a barrel organ in the street playing the popular song *Ach, du lieber Augustin*. He believed this experience had impaired his ability to disentangle 'high tragedy' from 'light amusement' in his music. His major works both articulate and seek to resolve the cultural tensions mapped by such stories.

The stylistic and generic plurality of 'voices' in his symphonies has been prized as a function of their subversively modernist, even postmodernist, character. That it struck Mahler as problematic illuminates the propensity for parody or irony, often explicitly indicated in directions in the score, which contributes to their authenticity as cultural documents, resounding the very contradictions that Mahler's own inherited aesthetic ideals required to be resolved or transcended. The disruptive effect attributed by his culture to unabsorbed ethnic or popular influences in serious music is focussed in the family story of a visit to the synagogue during which the infant Mahler had shouted his disapproval at the solemn singing, intervening with a spirited rendering of the ribald Moravian-Czech street-song *Atʹ se pinkel házi* ('Let the knapsack rock'). His subsequent concern about the conflicting appropriateness of 'high' and 'low' musical styles was inevitably resolved more successfully in conceptual narrative than in supposedly purely musical terms, although his works' complex and innovatory internal features have begun to inspire systematic analytical investigation. Mahler's descriptive interpretations of his music deserve to be reckoned as integral to its identity as a rhetorical discourse that was both constructing and keeping separate the complementary worlds of private experience and the public ceremonial which channelled and normalized it. Mahler's public pronouncements, from around 1900, denigrating the value and integrity of descriptive programmes require judicious cultural-historical interpretation and must not be accorded disproportionate authority; he no less frequently indicated that music was, for him, a higher form of philosophizing. To accept, with Theodor Adorno, that Mahler's works incorporate a critique of the cultural assumptions upon which they rely is to find significance in their many unusual features which fall outside the boundaries of more conventional musical concerns such as tonal argument and structural modelling. A list of such features might utilize the following categories: timbre, orchestration and the employment of

extreme volume levels; the disposition of instrumental forces in space; the treatment of genre; detailed performance-related score directions (occasionally indicating parodistic or ironic intent); handwritten annotations in his manuscript scores; the symbolic or allegorical representation in music of gendered subjects, forces of nature or fate and group identity; and allusions to identifiable forms of ethnic or urban popular music (particularly dance forms like the ländler and the waltz).

Mahler, Gustav

10. 'Das klagende Lied', early songs, First Symphony.

The relatively small number of Mahler's surviving compositions, coupled with the assured personal style of the earliest of them, has given rise to speculation about lost or destroyed works from his student years. Surviving records and recollections have encouraged attempts to compile a list of such works, which seem to have included an overture (*Die Argonauten*) and a number of chamber works with piano. A single authenticated Piano Quartet movement (possibly from 1876) has survived: this purposeful sonata structure in A minor demonstrates sympathetic knowledge of Schubert, Schumann and Brahms. Of Mahler's two early operatic projects, *Herzog Ernst vom Schwaben* and *Rübezahl*, only the libretto of the latter survives, although music drafted for it appears to have originated in or been incorporated into at least one early song and parts of *Das klagende Lied*. A *Symphonisches Praeludium* discovered in the 1970s, in a piano transcription apparently copied by Mahler's friend Rudolf Krzyzanowski, is probably by Krzyzanowski himself or another of Mahler's student circle; Hans Rott's remarkable Symphony in E (which Mahler admired and quoted from, after Rott's death, in his own Second and Third Symphonies) similarly testifies to the manner in which their enthusiasm for Wagner and Bruckner must have informed the style and aims of all three.

With the exception of the Piano Quartet movement, all Mahler's earliest surviving works link poetic representation with musical aims. As well as texts for himself to set (e.g. *Das klagende Lied*, *Rübezahl*), Mahler wrote effective lyric poetry throughout his life. Goethe, Hölderlin and later Rückert are among his obvious models, although the stylized manner of the authentic but artfully refashioned 'Old German songs' of Arnim and Brentano's *Des Knaben Wunderhorn* anthology (1805–8) is evident in Mahler's lyrics long before he claimed to have discovered it around 1887. The writing, and setting, of such poetry played a part in Mahler's efforts to create an identifiably 'German' voice. Surviving songs from 1880 (*Im Lenz*, *Winterlied* and *Maitanz im Grünen*) anticipate the more concentrated attempt of the three volumes of *Lieder und Gesänge* (published in 1892) to contribute to the tradition of the German piano-accompanied song.

While the term 'Gesang' was already signifying a more artful and expressively naturalistic lyric form, requiring a through-composed and less regularly periodic folksong style to that of the lied (e.g. *Erinnerung* in volume i of the *Lieder und Gesänge*), the dominant manner of Mahler's songs is defined by a rhetoric of arch naivety, masking considerable complexity of musical detail and symbolic meaning. The youthfully loving subject in close rapport with an anthropomorphized Nature (*Frühlingsmorgen*, *Ich ging mit Lust durch einen grünen Wald*)

characteristically signifies an idyllic or utopian realm of existence, the disillusioning loss of which may be suggested by music whose diatonic clarity is subject to minor-key inflections and enigmatic forms of closure. Even an ostensibly uncomplicated *Wunderhorn* setting like *Um schlimme Kinder artig zu machen* (*Lieder und Gesänge*, ii) proves on closer inspection to involve the rejection of an amorous invitation; its verbal pretext – the woman's unseen and perhaps merely figurative children – is dutifully maintained by music that demands to be read as if between quotation marks.

Dance forms, serenades, children's songs, military signals and marches contribute to a complex vocabulary of signification in these songs, where stylistic and generic allusion is usually employed in preference to the establishment of a clearly defined and expressively engaged authorial voice (although Mahler subsequently proved familiar with the techniques appropriate in the period, derived from the slow movements of late Beethoven and the chromatic 'prose' style of Wagner's *Tristan und Isolde*). A similar, if still more elaborately complex rhetoric is deployed in the longest surviving example of Mahler's work from the period around 1880, the cantata *Das klagende Lied*, much of whose first version (completed in November 1880) predates any of the surviving music so far mentioned, with the exception of the Piano Quartet movement. This long-undervalued narrative piece was originally in three parts (the first was dropped in the revised version in which the work was first performed in 1901); its tale of two brothers who search for a flower that will win the hand of a 'proud queen' derives from the world of the Romantic fairy tale, specifically 'The Singing Bone' from the *Kinder- und Hausmärchen* of J.L. and W.C. Grimm. Mahler's setting of his own verse text (mostly in six-line stanzas with an *ABABCC* rhyme scheme) represents a remarkable achievement; its rejection in September 1883 by Liszt, to whom it had been sent for consideration for performance at an Allgemeiner deutscher Musikverein festival, must have been especially disappointing.

Deploying a large orchestra, chorus, two boy singers (in the first version) and four adult soloists, *Das klagende Lied* selectively treats scenes of dramatic action in a rich and multi-faceted narrative that involves stylized authorial intervention and apostrophe, interpolations by a kind of Greek chorus (in a style often evoking that of a Bach chorale) and the complicated conceit, derived from the original tale, whereby even the tragic climax of the work is precipitated by a musically articulated story-within-a-story. The boy who had found the flower was murdered by his evil brother (Part 1, Waldmärchen); one of the dead boy's bones is later discovered by a minstrel, who fashions a flute from it (Part 2, Der Spielmann); when he plays the flute at the wedding of the queen and the surviving brother, it sings in the voice of the latter's victim (Part 3, Hochzeitsstück). The murdered brother's song of lamentation ('klagende Lied') thus intervenes catastrophically in the celebrations, in a passage whose operatic and melodramatic qualities are made all the more telling by Mahler's first experimental use of offstage music (a wind and percussion band). Ostensibly evoking distant festivities, the effect of a military band playing outside the auditorium, oblivious to and even in direct conflict with the emotions and musical discourse of the onstage characters, seems to have been designed to turn the whole performance into an enacted parable of

the double intervention by music in a scene of musically evoked power. The conclusion of *Das klagende Lied* is appropriately desolate: a sparse threnody evoking the deserted hall whose lights are extinguished as the castle ramparts crumble.

The ambivalence about meaning informing the early songs was here carried to daring heights. One of the public functions of music in Mahler's culture was to adorn the power of the state and support its official ideology; the suspicion that his works contained a moral or even political threat informed much of the negative criticism that greeted its rare performances, up to and including the première in Vienna (1901) of *Das klagende Lied*. Many features of his first three symphonies tend to justify that suspicion, although the formative work from which the First Symphony grew, the *Lieder eines fahrenden Gesellen* (1883–5), was a more intimate essay in the cultural negotiation of personal emotion occasioned by the Kassel love-affair with Johanna Richter, to whom Mahler dedicated six poems from which the song cycle's four texts were chosen.

The fact that the first of these owes something to a poem from *Des Knaben Wunderhorn* nevertheless serves as a warning against simplistic readings of the cycle as autobiographical. Mahler carefully avoided references to locations or objects foreign to the world of the German Romantic lyric, where fields, woods and roadside lime trees provided a setting for the emotional dramas of simple souls whose only possessions might be feelings of love and loss. The wayfarer of the cycle is a standard cultural type whose musical voice is a mosaic of musical manners, sharply characterized and artfully deployed. Only in this respect does the cycle demonstrate features subversive of the cultural norms it otherwise adopts. Particularly in the final orchestral version of what was originally written for voice and piano, the insistent contrast between the opening song's lamenting phrase *Wenn mein Schatz Hochzeit macht* ('When my love gets married') and its dance-like instrumental diminution suggests a more specifically Bohemian or Moravian folkdance than Romantic idealism would normally have favoured; the unusual tonal design of individual songs (the second moves from D major to F♯ major, the third from D minor to E♭ minor, the fourth from E minor to F minor) even signals the expressive authenticity and licence of nascent Modernism. Conventional and unconventional elements in the cycle are united in structural schemes that juxtapose irresolvably contrasting states and worlds of feeling. The second song, *Ging heut' morgens übers Feld*, evokes an idyllic realm of flowers and talking birds whose illusory reality is threatened in the question and answer of its postludial aside: 'Will my happiness really begin now? No! The kind I mean can never blossom in me!' Appropriately, the final song's resolution of the contradiction between 'love and sorrow / world and dream' insists upon the tread of a funeral march that turns F major into F minor.

The direct quotation of the F major music in the third movement of the First Symphony (marked 'wie eine Volksweise' – 'like a folksong') betrays Mahler's desire to naturalize his musical wayfarer and introduces the elaborate relationship that exists between the *Lieder eines fahrenden Gesellen* and the symphony, whose two parts draw on the cycle's juxtaposition of nature idyll and the troubled reality of subjective experience. The link between the two works is emphasized by the fact that

most of the material of the exposition of the symphony's first movement (following the slow introduction) is derived from the cycle's second song. The tension between conformist assimilation and transgressive innovation, evident in Mahler's indecision about how to describe and title the symphony, was reflected in the different techniques and musical manners employed in its two parts (represented in the published version by movements 1 and 2 and movements 3 and 4 respectively). At its first performance, in Budapest (when the first part also included the later-discarded 'Blumine' movement between the other two), the pastoral-idyllic Part 1 was in general better received than Part 2, with its 'new romantic' excesses. At that time the work's modernity was additionally signalled by its being presented as a symphonic poem. Mahler's decision not to publish an explanatory programme nevertheless emphasized his contradictory ideas about how he wanted the work to be understood. For its second performance, in Hamburg, he retitled it and added an elaborately literary programme (compiled with the help of his friend in Hamburg, Ferdinand Pfohl). It alludes to at least two novels by Jean Paul (*Titan* and the *Siebenkäs*), E.T.A. Hoffmann's *Fantasiestücke in Callots Manier* and the illustration for a children's book mentioned in connection with the third movement; the title of the finale (See v below) seems to refer to Dante:

> Part 1
> *Titan, a tone poem in symphony form*
> 'From the days of youth', Flower-, Fruit- and Thorn-pieces

i. 'Spring and no end' (Introduction and Allegro Comodo). The Introduction depicts the awakening of Nature from the long sleep of winter.
ii. 'Blumine' (Andante)
iii. 'With full sails' (Scherzo)

> Part 2

iv. Stranded! (A funeral march in 'the manner of Callot'.) The following might explain this movement: the external inspiration for the piece came to the author from a parodistic picture well known to all children in Austria: 'The Huntsman's Funeral', from an old children's book: the animals of the forest accompany the dead huntsman's bier to the grave; hares escort the little troop, in front of them marches a group of Bohemian musicians, accompanied by playing cats, toads, crows etc. Stags, deer, foxes and other four-legged and feathered animals follow the procession in comic attitudes. In this passage the piece is intended to have now an ironically merry, now a mysteriously brooding mood, onto which immediately:
v. 'D'all Inferno' (Allegro furioso) follows, like the suddenly erupting cry of a heart wounded to its depths.

The four-movement version in which the symphony is now known remains rich in imagery and technical diversity. In the opening bars Mahler uses the extraordinary orchestral effect of a unison A over seven octaves in the strings, all except the lowest basses playing harmonics, 'Wie ein Naturlaut' ('Like a sound of nature'); a kind of virtual-reality effect is created by three offstage trumpets (the first two directed to be placed initially 'in the very far distance'), as if to stress a physical separation between the platform orchestra as Nature, with its expicitly marked cuckoo calls, and the realm of human activity. Mahler characteristically consigned to the silence between

the second and third movements the disillusioning dramatic catastrophe, figured as the tragic love experience which separates the symphony's protagonist, like the wayfarer of the song cycle, from the comforts of youthful illusion. What follows is the most experimental of the symphony's four movements: an ironic funeral march based on the children's round *Bruder Martin* ('Frère Jacques'), whose trio-like interpolations include one of Mahler's most explicit evocations of the Bohemian street musicians encountered in his childhood; the pungent, chromatically inflected orchestral timbre is appropriately enriched (at a point marked 'Mit Parodie') with a percussion part for a bass drum with Turkish cymbals attached, to be played by a single musician. Only in the symphony's finale does Mahler mobilize all the resources of the post-Wagnerian orchestra in a large-scale dramatic narrative. Daemonic forces and heroic aspiration are colourfully symbolized in a movement whose expressive poles are represented on the one hand by the delicately-nuanced 'Gesang' theme that functions as a contrasting second subject, on the other by a triumphal march, whose final statement follows a cyclic flashback to the opening of the first movement (on whose falling 4ths it is based). Already, at the end of this work, Mahler was experimenting with ways of intensifying available techniques for creating an overwhelming volume of sound. He suggests in the score that the expanded horn section (he seems to have envisaged at least nine players at this point) should stand up, bells raised, in order to surmount the rest of the orchestral tutti with their peroration.

Mahler, Gustav

11. Second, Third and Fourth Symphonies, later 'Wunderhorn' songs.

Where the First Symphony, particularly in its original five-movement version, demonstrates clear affinities with Berlioz's *Symphonie fantastique*, the Second and Third Symphonies advertise their status as heirs to another source work of musical Romanticism in Germany: Beethoven's Ninth Symphony, as interpreted by Wagner in *Das Kunstwerk der Zukunft* ('a richly gifted individual … took up into his solitary self the spirit of community that was absent from our public life'). Both symphonies include solo song and choral elements. Each was interpreted by Mahler (through annotations in the manuscript score, published movement titles or discursively elaborated narrative programmes) as articulating ideas of democratic inclusiveness and leading to a utopian vision through a drama of spiritual and even social struggle.

Surviving programmatic explanations, both formal and informal, of the Second Symphony (1888–94) suggest that its evolution and completion were dependent upon the narrative conceptualization of its structure. The programme Mahler drafted for a 1901 performance in Dresden indicates a progression from unresolvable subjective anxiety through a series of illustrative 'intermezzos' (movements 2–5) to a large-scale finale: a symphonic cantata for soloists, chorus and orchestra in which the progression from tension to resolution is reinterpreted as a narrative of apocalypse and subsequent redemption (the 'Resurrection' of the symphony's subsequent unofficial subtitle). Judeo-Christian mythology supplied certain of its details, but reinterpreted and even subverted in a striking manner. If Mahler's programmatic justification of his generically diverse suite of movements extended established 19th-century precedents,

the symphony's scale and close matching of musical and conceptual details were highly original. The difference of rhetorical manner between the first- and second-subject material of the opening movement, respectively in C minor and E major, is rooted in post-Beethovenian symphonic practice as influenced by Romanticism and the 19th-century operatic overture. Mahler nevertheless extended the principle of contrast by opposing music of explosive urgency, generating a symphonic funeral march (C minor), to music of delicately focussed lyricism (E major) that is rich in harmonic, textural and expressive signs denoting a fragile and alienated subjectivity. This is far removed from the gloomy reality of the funeral rites which the movement's abandoned title ('Todtenfeier') signalled as its primary mood: one which has been linked (see Hefling, H(ii) 1988–9) to an unstated programme derived from the Polish poet Adam Mickiewicz's *Todtenfeier*, as translated into German by Mahler's friend Siegfried Lipiner. Mahler himself described it as evoking the funeral of the hero of his First Symphony, the prologue to its sequel representing an angry and questioning meditation upon mortality.

His retention of the First Symphony's division into two parts, while relocating the break in the Second to a five-minute pause following the first movement, established a productive precedent for his later works, also reflecting a persisting contradiction between developmental narrative and the traditionally varied sequence of symmetrically resolved symphonic movements (here compounded by the time which lapsed between the composition of the first movement, whose earlier version as *Todtenfeier* (1888) has now been published, and the completion of the rest of the symphony in 1893–4). The contrast between the 'New German' complexity of the first movement's formal plan, extreme volume levels and climactically emphasized harmonic dissonance and the more conventional size and mid-19th-century manners of the Andante had its own precedent, however, in the originally planned contrast between the first and the second ('Blumine') movements of the First Symphony and must be considered integral to Mahler's intention. The movement's modal ambivalence between major and minor possibly suggested its programmatic description as a 'blissful moment in [the hero's] life and a mournful memory of youth and lost innocence'.

The third movement grafts elements of the energetic Beethovenian scherzo onto an instrumental reworking of material used in the contemporary orchestral *Wunderhorn* song *Des Antonius von Padua Fischpredigt*. Nowhere is the many-layered conceptual or programmatic complexity of Mahler's so-called *Wunderhorn* style of symphonic composition better illustrated than in this 'naive' song about St Anthony's fruitless attempts to preach Christian morals to unheeding fish. Mahler regarded it as both humorous, in its stylized evocation of the fishes' movements, and highly serious in symbolic implication; he associated its extended symphonic version with images of the subjective alienation from conventional society of the symphony's subjective protagonist and (in the Dresden programme) an extreme form of existential despair:

> he loses, together with the clear eyes of childhood, the sure foothold which love alone gives. He despairs of himself and of God. The world and life become a chaotic nightmare [*wirren*

Spuk]; loathing for all being and becoming seizes him with iron fist and drives him to an outburst of despair.

The problematic stylistic and generic contradiction in Mahler's early symphonies is strikingly demonstrated: the trio-like evocation of St Anthony's sermon, with its climactic 'outburst of despair', is isolated from the Scherzo material, whose ironic characterization (as both commonplace and subjectively inaccessible or unsympathetic) is heightened by colourful orchestration and the use of unconventional instruments, like the E♭ clarinet, and 'unmusical' timbres, like that of the 'Ruthe' (a bunch of twigs tapped on the side of the bass drum). The symphony's generic range is further extended in the fourth movement ('Urlicht'), which adopts an implicitly more authentic voice of stylized simplicity in its setting, for solo contralto, of a prayerful expression of faith from the *Wunderhorn* anthology. The setting contrasts a solemn brass chorale with the more chromatic, almost erotic expressive urgency and metrical naturalism (involving short-term changes of time signature) of the soloist's determination to return to God ('Je lieber möcht' ich in Himmel sein!'), establishing a precedent for Mahler's later treatment of the symphonic adagio. On another level, the third and fourth movements' juxtaposition of childlike subjective conviction and the alienating crudity and insensitivity imputed to humanity *en masse* generates a more specifically ideological tension which Mahler seeks to resolve in the enormous finale, projecting an alternative, idealized community of redemptively freed spirits, individually justified by subjective aspiration and unmarked by the hierarchical structures of earthly power. The movement falls into a linked series of formal units. An expansive introduction (beginning with a direct quotation of the explosive 'outburst' from the third movement) is followed by a grandiose orchestral march, programmatically interpreted as the procession of the arisen dead to Judgment: 'they all come marching along in a mighty procession: beggars and rich men, common folk and kings, the Church Militant, the Popes. All give vent to the same terror, the same lamentations and paroxysms'. The march culminates in a deliberately distanced representation of the Last Trump by offstage brass and timpani (headed 'Der grosse Appell!' in the manuscript), while a solo orchestral flute plays an improvisatory, cadenza-like 'nightingale song'. The dynamic favouring of the earthly nightingale over the trumpets of the apocalypse heralds what Mahler clearly intended to be an unexpected reversal of the anticipated judgment in an egalitarian redemption. The movement's closing section begins with a hushed choral setting in G♭ of the first two stanzas of Klopstock's 'Aufersteh'n', after which contralto and soprano soloists continue with words written by Mahler himself. A concluding crescendo of all orchestral and choral forces leads to an extended peroration in E♭ complete with bells and organ: 'You will rise again, / my heart, in a moment!/ What you have overcome [*geschlagen*] / will lead you to God!'

The Second Symphony gained popularity in Mahler's lifetime only in the wake of the initially more readily appreciated Third Symphony, whose first complete performance at the 1902 Allgemeiner deutscher Musikverein festival in Krefeld, six years after it had been completed, represented Mahler's first conclusive public success with a new symphony. This is striking in view of the Third's arguably more arcane extension and

intensification of all the salient features of the Second, to which it formed an ambitious conceptual sequel (draft plans for movement titles cited by Paul Bekker (H(i)1921) appear to have indicated that a Fourth Symphony was planned at the same time). Structural similarities between the Second and Third Symphonies include the unequal disposition of the movements in two parts, the first alone comprising Part 1, and the bold mixture of genres adopted for the movements of Part 2, including a minuet-tempo second movement, a scherzo based on an independently existing *Wunderhorn* song (*Ablösung im Sommer*) and a solo contralto setting as fourth movement. In the Third Symphony, however, the choral fifth movement shrinks in proportion and scope to a short setting, for contralto, women's chorus and children, of a naive religious text from the *Wunderhorn* anthology; it is followed, in the finale, by Mahler's first extended orchestral Adagio.

Movement titles and manuscript annotations testify to an elaborate programmatic conception, publicized in various forms at the symphony's earliest, incomplete performances. The programme evolved through many stages, from an early idea for a lighter, ostensibly more 'pastoral' work (in the Beethovenian sense) to complement the Second Symphony. After beginning with the second movement he seems to have composed movements 3–6 in numerical order. The delicate Biedermeier sentimentality of the second movement was originally associated with a notion of childlike simplicity, implied in the sketch's title formula: 'Was das Kind erzählt'. This heading was later adapted for the *Wunderhorn* song *Das himmlische Leben*, which briefly figured in plans as the symphony's concluding seventh movement, entitled 'Was mir das Kind erzählt'. All but the first movement eventually bore similarly constructed titles. These suggested an allegorical scheme opening with a musical creation-piece that drew upon Greek mythology as mediated by Goethe's *Faust* (Part 2). In the 1896 manuscript the first movement is headed 'Introduction: Pan awakes / leading directly to / no.1. Summer marches in (Bacchic procession)'. The subsequent movements are: 2. 'What the flowers in the meadow tell me', 3. 'What the animals in the forest tell me', 4. 'What man tells me', 5. 'What the angels tell me', 6. 'What love tells me' (in the sixth movement the first page of the score bears the couplet 'Vater, sieh an die Wunden mein! / Kein Wesen lass verloren sein!').

The Third Symphony arguably takes as its theme the process of Mahler's assimilation while extending the iconoclastic implications of the Second's finale in the half-hour long first movement. Similarly structured around a proliferating march, its progress from D minor to F major is portrayed, in internal score annotations (e.g. 'Pan schläft', 'Die Schlacht beginnt!'), as a battle between the opposed 'forces' of the expositional duality: here representing death and winter inertia on the one hand, the awakening 'life' forces of Pan on the other. The often deliberately realistic vulgarity of the military-band style orchestration of the march highlights the implicitly subversive origins of its main theme (a student song by Binzer – *Wir hatten gebauet ein stattliches Haus* – beloved of anti-Habsburg, pan-Germanists in Mahler's student days) and lends an almost concrete political implication to the 'anarchic' qualities that outraged the work's more consevative critics.

The evolutionary programme of the rest of the symphony accommodates the historically successive forms of the minuet and trio and the Beethovenian scherzo in a unique manner, as representing the consciousness of plants and animals respectively (in a scheme that seems to have owed much to the philosophical writings of Schopenhauer, Friedrich Lange and others). In both movements, evocations of folkdance, like the ländler in the second, suggest an anthropomorphic subtext which is emphasized in score markings like 'Grob!' ('coarse') at one boisterous eruption of the scherzo material in the third movement. It is flanked by statements of the sentimental melody of a distant post horn which, like the trumpet melody in the scherzo of the Second Symphony, seems to represent a superior form of human consciousness, inaccessible to the animals' framing scherzo material (parallels between the movements extend to the climactic outburst that occurs of the end of each). The hushed 'Mitternachtslied' ('O Mensch! Gib Acht!') from Nietzsche's *Also sprach Zarathustra* proclaims the work's mid-1890s modernity in conclusive fashion (Richard Strauss's tone poem inspired by Nietzsche's book was also completed in 1896); Mahler's symmetrical setting of it as a two-stanza lyric is esoterically subtle in its orchestration. Its predominant manner is one of restrained solemnity broken periodically by a rising 3rd motif in the oboe part, marked 'Der Vogel der Nacht!' in the manuscript score.

The subsequent, celebratory setting of 'Es sungen drei Engel einen süsses Gesang', with children imitating bell sounds, provides an effective foil for the extended orchestral Adagio. Bruckner, Wagner and Beethoven all seem to have influenced its variational exploration of the tension between chorale-like benediction and an urgently aspiring *espressivo* string style, characterized by significant levels of passing dissonance. This concluding celebration of 'divine love', its culminatory peroration in a transfigured D major, was readily admired even by the symphony's detractors – a fact which highlights its tendency towards assimilationist reconciliation (anticipating Mahler's conversion to Roman Catholicism before his return to Vienna in 1897). From this perspective the symphony might be read as an unlikely lexicon of sentiments that sustained the mythology of the Austro-Hungarian empire in the fragile and increasingly fragmented last stage of its history.

The four-movement Fourth Symphony (completed in 1900) nevertheless seems to accept the contradictory nature of that vision, framing its more modestly proportioned evocation of classical symphonic manners as a complicatedly humorous conceit: a 'child's vision' illuminated by the closing *Wunderhorn* song for solo soprano, *Das himmlische Leben* (once planned for the conclusion of the Third: it shares musical material with 'Es sungen drei Engel'). The Fourth Symphony's posthumous reputation as one of Mahler's more approachable, straightforward works does not correspond with its original reception as an exercise in sacrilegious modernity. Mahler's most explicit realization of one of the implications of Wagner's interpretation of the late 18th-century symphony as characterized by 'lofty glee' exposed the ideological work done by the notion of 'classical music' in policing the lines of demarcation between high and low styles. Both are invoked in the second movement (with its scordatura violin representing Freund Hain, 'Death the Fiddler') and surprisingly juxtaposed in the predominantly slow third movement.

The 'himmlische Leben' song – whose energetic, even violent ritornello threatens the naive dream of its verses – ends the 'tetralogy' (as he once described it) of Mahler's first four symphonies by exemplifying the *Wunderhorn* style of the 1890s. A number of his other settings extend the boundaries of the orchestral lied, almost creating a specific genre of allegorical songs exploring contrasting 'voices' in an evolving, quasi-symphonic discourse (particularly where male and female characters engage in dialogue, as in *Der Schildwache Nachtlied*, composed, like *Das himmlische Leben*, in 1892). The Fourth Symphony was intended to be designated a symphonic 'humoresque', alluding to the generic title ('Humoresken'), that Mahler gave to his orchestral *Wunderhorn* songs in order to distinguish them from the more conventional lieder to which he reverted in his later settings of Rückert. His final *Wunderhorn* songs, up to and including the last two composed (*Revelge* and *Der Tamboursg'sell*, 1899 and 1901) represent above all a sharply focussed repository of the generic types of music on which his early symphonies rely: varieties of march, quasi-*moto perpetuo* pieces (e.g. *Das irdische Leben* and *Des Antonius von Padua Fischpredigt*), dances, the lullaby (as in the outer sections of *Das himmlische Leben*) and specifically symbolized expressive 'song'.

Mahler, Gustav

12. Fifth and Sixth Symphonies, Rückert settings.

Changing reception history has unintentionally highlighted the historical character of Mahler's purely orchestral, 'middle-period' symphonies. The rehabilitation of his reputation after Wold War II, particularly in German-speaking countries was marked by a tendency to consider the Fifth and Sixth Symphonies his most successful and musically rewarding: as more traditional kinds of symphonic discourse, demonstrating the relevant signifiers of mastery. It would be equally appropriate to regard these two works as experiments in the new style to which Mahler himself referred in the case of the Fifth. The cumulative, heterodox structures of the earlier symphonies are replaced, in the Fifth, by a somewhat more uniform model. Its orchestral polyphony is also denser, more frequently mixed in timbre, in the manner of Richard Strauss, and less marked by simultaneously juxtaposed individual sonorities (Mahler experienced difficulty with the Fifth's orchestration and laboured on it in revisions). There is also a reduced reliance on explicitly characterized musical manners of intentionally ironic or naive effect. Instead, Mahler opted for a rhetoric that brings to the foreground a constructed musical subjectivity whose task is to control and unify the protean character changes that define its discourse. Symbolically projected voices and quasi-naturalistic scenarios are still present, but where formerly they were external to the alienated subject, such manners now tend to be presented more frequently as subjective modes, embraced and exploited with Nietzschean élan.

The opening, explicitly titled funeral march ('Trauermarsch') might appear to resist characterization as significantly new. Its initial motif is derived from the Fourth Symphony's first movement, just as the first part's division into two movements relates to early plans for the Third. However, the role of the march seems to be to highlight the contrasting, urgent authenticity of the structurally prepared intervention at cue '7' ('Leidenschaftlich. Wild') by

music that projects a focalized position of the subject whose character is clarified in the energetic second movement ('Stürmisch bewegt. Mit grösster Vehemenz'). Its conflicts and oppositions here model a stream of consciousness which becomes a globalized object of audience attention. Marked by passages of 'dissolution' and 'breakthrough' (to adopt two of Adorno's critical categories), its gestural character is often cruder and more provisional than those of the earlier symphonies, although the rich string sonority heightens the sophisticated urban quality of its syncopated, dance-like accompaniment figures.

The overall narrative of the Fifth Symphony (whose tonality moves from C♯ minor to D major) optimistically resounds with acquired cultural power. Its composition appropriately extended from Mahler's first summer in his villa on the Wörthersee (1901) to that of 1902, during which period he had met and married Alma Schindler (to whom he claimed to have sent the Adagietto as a form of musical love letter). The broadly conceived and ebullient Scherzo (presented as a separate Part 2) and the equally high-spirited Rondo-Finale represent hitherto rare examples in Mahler of extended movements in which allegorical teleology is subordinated to the formal exploration of affect. The contrapuntally virtuoso and bravura Rondo completes the symphony's Part 3, the title of whose preludial Adagietto suggests intimacy and its subordinate role (its main theme is good-humouredly guyed in the Rondo-Finale). The Rondo opens with an allusion to a motif from the comical *Wunderhorn* song *Lob des hohen Verstandes* and climactically restores the chorale-like material that had crowned the second movement. The former might sanction a reading of its character as celebrating the symbolic victory of Mahler the nightingale over the ill-informed 'donkeys' who had criticized and obstructed him, although the work's prolix and sometimes rhetorically over-determined effects led one thoughtful French critic, Romain Rolland, to hear in it worrying signs of what he saw as Germanic force and self-confidence.

The fragility of that self-confidence was starkly emphasized by the Sixth Symphony (1903–4). This was composed during the period of Mahler's closest contact with the younger Viennese modernists, to whose circle his uneasily progressing marriage to Alma Schindler gave him access. Conducted by Mahler with the subtitle 'Tragic' on at least one occasion, the Sixth displays an inverse relationship between symbolic subjective security and structural conciseness (it has four movements, the first with repeated exposition in the Classical manner). Specific biographical reasons for its cumulatively depressive and even suicidal manner are often sought, although Mahler explored as a logical proposal the insight that subjective authenticity and a positively constructed teleology (permitting a happy ending) might have no causal link.

The Sixth Symphony's first movement reverts to sharply characterized and opposed elements, like those of the first movement of the Second and Third Symphonies. A coercive A minor march is replaced by music of energetic lyricism which Mahler described as a representation of his young wife, although it, too, functions rhetorically as a subjective mode, urgently insistent upon its superior claim to authenticity. Other elements are added to the relentless succession of these two (in A minor and F major), most notably music that evokes an experience of high-mountain solitude:

unrelated triads and 7th chords drift like mist (celesta and high tremolando strings) while offstage cowbells are heard. Mahler's last printed revision of 1906 somewhat contradictorily directs that these be played 'so as to produce a realistic impression of a grazing herd of cattle … . Special emphasis is laid on the fact that this technical remark admits of no programmatic interpretation'. The fact that this unusually evoked site of experience is linked to an emergent lyrical idea recalling one of the resurrection motifs of the Second Symphony is significant, although the provisional nature of the first movement's resonantly positive conclusion is emphasized not only by the elegiac qualities of the Andante – originally presented as the third movement but subsequently relocated as the second – but also by the grotesque and almost surreal qualities of the Scherzo, whose insistent opening idea maintains both the key (A minor) and manner of the first movement's march (the changing time signatures of the 'Altväterisch' Trio may refer to an authentic Bohemian folkdance). Mahler's apparent intention to return to the original order of the two middle movements was not registered in a further printing.

The Sixth Symphony reverts to the practice of locating its main dramatic narrative in an extended finale: here, however, a kind of anti-narrative whose musical argument relies upon a prodigious introductory resource of motivic, thematic and sonorous elements, including two deep bells offstage. The promised achievements of breakthrough by a series of effortfully approached and emphatically realized climaxes are denied by the devastating 'hammer blows': intended to sound like an axe striking into wood (originally on three occasions, reduced to two in the printed score). Each inspires a rhetoric of reversal and denial which glosses the symphony's primary musical motto: a chord of A major changing to A minor accompanied, in the percussion, by a militaristic rhythmic figure which is stated with vehement finality at the symphony's close.

The work's cumulative negativity focusses the philosophical and psychological implications of the new style, whose more intimate lyrical counterpart may be found in Mahler's settings of the early 19th-century poet Friedrich Rückert, dating from this period (1901–4). They fall into two groups: one an intended cycle, the *Kindertotenlieder*, the other a less formally related collection of five songs. Given Mahler's modernist connections at this time, Rückert represented a conservative choice of poet. While his settings flirt with consumable sentimentality, the *Kindertotenlieder* (begun in 1901) and independent songs like *Ich atmet' einen linden Duft* and *Ich bin der Welt abhanden gekommen* model a lyrical discourse of great subtlety, accompanied by modest, chamber-like forces (the addition of a piano to the harps in *Um Mitternacht* is not of proven authenticity).

Mahler, Gustav

13. Seventh and Eighth Symphonies, 'Das Lied von der Erde'.

Mahler's compulsive desire that his summer retreats bear compositional fruit may have generated an unintentionally self-contradictory discourse in the Fifth and Sixth Symphonies. The Seventh appears once again to have developed, with the two intermezzo-like 'Nachtmusik' movements of 1904, from an attempt to write music of a different character to that of his last

completed symphony. In the following summer uncertainty about the symphony of which they might form a part seems to have been resolved with the inspirational conception of the first movement's opening as Mahler was being rowed across the Wörthersee. For the first time since the Third Symphony he developed a movement from an initiating figure, eventually the tenor horn line with its characteristic rhythm and supporting harmony, which he likened to a mysterious voice or sound of nature: 'Hier röhrt die Natur!' was how Mahler characterized it for Richard Specht. The slow introduction echoes those of the Third's first and the Sixth's final movement; it generates the main Allegro con fuoco theme and is subsequently significant in altering the perspective of a movement that otherwise tends to mirror the structure of the first movement of the Sixth Symphony. Here, however, the Allegro con fuoco provokes without tyrannizing the effulgent contrasting theme. Its epiphanic restatement at the climax of the development is preceded by an extended passage in which individuated instrumental voices refocus and recharacterize elements of the movement's material in a manner that recalls the symbolic animal voices of earlier symphonies. Hinted musical references to the First and Third, here and in the first 'Nachtmusik' (whose 'Wunderhorn' signals are marked 'calling' and 'answering' in the score), suggest an allegory of regression and consequent renewal. The centrepiece of the five-movement structure is a 'Schattenhaft' scherzo, darkly evoking Mahler's *moto perpetuo* manner. The second 'Nachtmusik', Andante amoroso (fourth movement), and the ebullient Rondo-Finale form a unit recalling the third part of the Fifth Symphony. The humour and striking eclecticism of the Rondo have habitually confounded critical comprehension of its vaudeville-like series of musical performances, which culminate in a transfigured return of the main Allegro figure of the first movement.

That same figure, bearing an obvious relationship to the introductory march of the Sixth Symphony, finds its literal apotheosis in the opening of the Eighth Symphony (1906–7), which Mahler again conceived 'inspirationally' after a period of anxiety about composing a new work. His anxiety found exuberant expression in the words of the Latin hymn *Veni Creator Spiritus*, whose setting he rapidly sketched as the first part of a symphonic cantata for double chorus, boys' choir, soloists and large orchestra (including mandolin, celesta, piano, harmonium and organ). The second part, reverting to the manner and metaphysical preoccupations of the Second and Third Symphonies, became Mahler's most ambitious essay in festival-symphonic ceremonial; he described the Eighth as a joyful 'gift to the nation'.

The opening movement, an extended sonata structure in E♭ (the key of the Second Symphony's conclusion), is predominantly jubilant in mood, its polyphony owing much to Mahler's recent study of Bach's cantatas. This invocatory challenge to a Catholic Christian creator spirit is succeeded, in the second movement, by a setting of the closing scene of Goethe's *Faust* (Part 2). In a last public affirmation of his intellectual 'Germanness', Mahler returned to a metaphysical and transcendental narrative (comparisons with the finale of the Second Symphony are relevant on many levels) animated by a Platonic reading of Goethe's celebrated closing lines: 'Das Ewig-Weibliche / Zieht uns hinan!'. In a reinterpretation of Wagner's 'redemption through love', with its dubious image of women as men's self-sacrificing

saviours, Mahler strategically read Goethe's intention as a celebration of erotic love and the fusion of a now incorporeal male subject (Faust's 'immortal part' is voicelessly present in Goethe's stage directions) with its desired female object. The penitentially faithful, abandoned Gretchen is linked, through a series of biblical female characters, to the Mater Gloriosa. Mahler used a slightly abridged text, but retained Goethe's successive scenic levels with their spirit guides and exemplars. The overwhelming orchestral tutti of the work's final paean is augmented by a separately placed brass group which proclaims a transformatory reduction of the work's originating motif, now a musical *deus ex machina*.

The powerful physicality of that climax, commanded by Mahler's notoriously masterful and domineering baton, emphatically underlines the contradictions of the Eighth, whose 'double' first performance (12 and 13 September 1910) represented the climax of his public career as a conductor-composer (fig.13). It was during the elaborate preparations for those performances that the concert's promoter (Emil Gutmann) coined the work's popular nickname, the 'Symphony of a Thousand', as a marketing slogan. Its internal contradictions are compounded by the fact that Mahler's own ability to subscribe to its positive vision had been undermined by the crises of 1907, following his daughter Maria's death: crises which bore fruit in *Das Lied von der Erde* (1908). This orchestral song cycle, based on German versions of ancient Chinese poetry collected by Hans Bethge in *Die chinesische Flöte* (1907), was as original in form and technique as it was assured in its urgently lucid clarification of the subjective dialectic of the Fifth and Sixth Symphonies.

Real Chinese music may have inspired the metrical innovations which contribute to quasi-heterophonic passages for solo instruments. In the extended last movement, 'Der Abschied', such passages project stylized images of the natural world as described by the singer 'In narrative tone, without expression'. For tenor and contralto soloists in strict alternation (the second movement permits the contralto to be replaced by a baritone), the cycle's six movements fall into three pairs. The middle pair recall youth and beauty while the first and last present a tensely contested balance between energetic abandonment to existential despair (particularly in the two drinking songs; the ape howling its laughter amid gravestones is a crucial image in the opening movement) and a more controlled attempt to maintain lyrical equilibrium beyond the destructive expressionist 'moment'. The possibility of that balance, of an extended symphony in the conventional manner, was to be the implicit theme of Mahler's last two works, neither of which (like *Das Lied von der Erde*) he lived to hear performed.

Mahler, Gustav

14. Ninth and Tenth Symphonies.

Das Lied von der Erde ends with music whose lyrical energy fades without formal closure (an idyllically evoked nature seems to survive the departed authorial subject) and with the same closing word, 'ewig!', as the Eighth Symphony. Utopian celebration is thus replaced with elegy in a move whose biographical determinants have often been reckoned to affect Mahler's last two symphonies in a similar manner. These certainly extended the timbral, structural and expressive preoccupations of the

earlier work, but in a musical discourse more specifically intensified by the developing crisis in his marriage. This led him to envisage the loss of Alma, referred to in late poems and score annotations as his muse or 'lyre': associated both with the art he practised and with the sensual and conceptual solace it ideally offered.

The four-movement Ninth Symphony is based on such a conflation in a symbolically terminal statement of the tradition in which Mahler worked. Anticipating the expressionists' alienated reliance upon individual subjective authority while seeking to contain its threat within the cultural form of the extended symphony, he developed in the opening Andante comodo a revised version of his favoured expositional duality. A melody of consoling, elegiac lyricism in D major (some commentators have heard it as a form of lullaby), is succeeded by a dissonant, tensely animated D minor music of expressive anguish and aspiration whose reward – a heroic, fanfare-like gesture – is both a climax and the prelude to an intensified return to the initial idea. Score directions like 'Schattenhaft' and 'Wie ein schwerer Kondukt' indicate how the figurative topics of his earlier symphonies play their part in a movement whose private meaning is further emphasized by annotations in the manuscript (at the return to the original tempo, 25 bars after cue '13', he wrote 'O Jugend[zeit] En[t]schwundene! O Liebe! Verwehte!'; and shortly before the movement's end: 'Leb' wol! Leb' wol!').

The fragile diminuendo of its conclusion poses a renewed question about extension and continuation which is answered by two movements in which the semiotic role of genre is characteristically heightened: a ländler-tempo movement whose title 'Scherzo' was crossed out and replaced in the manuscript with 'Menuetto infinito', and an angry, bravura Rondo Burleske whose cental climax presents and then ironically mocks a transcendental breakthrough complex. Heavenward flight, on the wings of harp glissandos, is cut short by a crudely skittish E♭ clarinet figure, in fact a travestied version of a motif from the expansively hymnic Adagio with which the work concludes. In its final moments the Adagio quotes from the *Kindertotenlieder* (no.4) a musical phrase which had set the words 'The day is beautiful on those heights'; its 'ersterbend' conclusion recalls those of the first movement and *Das Lied von der Erde* with poignant effect and is inscribed, like the first movement, with manuscript annotations ('Lebt wol! Lebt wol!', following 'O Schönheit! / Liebe!').

Accorded official status as an uncompleted work, the Tenth Symphony acquired mythical significance that was emphasized by the posthumous publication in facsimile of its evidently complete draft. This has provoked a number of fully realized performing versions (the major task being the transcription and orchestration of the second, fourth and fifth movements, the first and third having been more or less completely scored). The most widely performed is that by Deryck Cooke. This reveals the outlines and musical substance of a remarkable successor to the Ninth Symphony, whose often intimately signifying discourse it raises to new levels of urgent eloquence. Like its predecessor, the Tenth begins and ends with slow movements, although the symmetry of its final, five-movement structure is related to that of the Seventh Symphony; like the Ninth, it proclaims its private meaning in manuscript annotations that are often precisely matched

to musical detail (although in some cases, as on the opening and closing pages of the fourth movement, their nature and appearance indicate extreme emotional distress linked to Mahler's relationship to Alma: 'The Devil dances it with me / Madness take me, cursed one! / Destroy me, that I forget that I am! / that I cease to be, that I de… [*das ich ver*…]', at the end: 'You alone know what it means! … Ah! Farewell my lyre!').

The F♯ major Adagio with which the symphony opens is one of Mahler's finest essays in the genre. The vehemently dissonant chord accretion built up at its climax concentrates the anguish that prompts urgent leaps and octave displacements in the main theme. Two energetic scherzos, the first related to the manner of the Ninth's Menuetto infinito, the second to its Rondo Burleske, flank a curiously brief movement, titled 'Purgatorio', whose reversion to the *Wunderhorn* manner of Mahler's earlier *moto perpetuo* movements seems linked to a similarly detailed concern about musical signification. On a page bearing the words 'O Gott! O Gott! warum hast du mich verlassen?', Mahler writes the word 'Erbarmen!' ('Have mercy!') over a principal descending figure. This reappears early in the funereal introduction to the finale, which begins with the muffled drumstroke with which the previous scherzo had concluded (Mahler seems to have recalled it from a New York fireman's funeral which he witnessed in 1908). In spite of the alternative lyrical mode proposed by an expansive solo flute theme (the instrumentation is specified), the same descending figure erupts at the very end of the movement, annotated 'Almschi!' in the F♯ major version and in the earlier drafted conclusion in B major. In both, that inscription is preceded by the protestation: 'für dich leben! / für dich sterben!' ('to live for you! / to die for you!'). The specificity of that gesture, its multimedia character and the theoretical incompleteness of the work it concludes, help to confirm Adorno's assessment of Mahler's music as paradoxically inimical to the cultural category of art it nevertheless contributed to, relied upon and heightened in so significant a manner.

Mahler, Gustav

WORKS

Edition:*Gustav Mahler: Sämtliche Werke: kritische Gesamtausgabe*, ed. Internationale Gustav Mahler Gesellschaft (Vienna, 1960–) [MW]

This list includes only extant works and lost works whose music survives in other compositions; only the principal manuscripts of complete works are given, unless otherwise stated. For keys, an oblique stroke denotes alternation, a dash denotes a progressive scheme.

Title, key, forces	Date	First performance, publication
Piano Quartet, a, inc.	?1876–8	?1876–8; New York, 12 Feb 1964 [ed. D. Newlin]; ed. P. Ruzicka (Hamburg, 1973)

Work	Date	Performance / publication
Remarks, MS, edition : movt 1 and frag. [24 bars] of Scherzo only; *US-NYpm**		
Das klagende Lied (Mahler), cantata [c–a], S, A, T, [B], mixed vv, orch	1878–80, rev. 1892–3, 1898–9	pubd version, Vienna 17 Feb 1901; orig. version [a–a], incl. Waldmärchen, Radio Brno, 28 Nov 1934 [in Cz.], Waldmärchen only, 2 Dec 1934 [in Ger.]; orig. version, complete, Vienna Radio, 8 April 1935 [in Ger.] (Leipzig and Vienna, 1902) [orig. pts 2 and 3]; Waldmärchen (New York, 1973)
Remarks, MS, edition : orig. in 3 pts: Waldmärchen, Der Spielmann, Hochzeitsstück; orig version copy, *US-NH*; 1st rev. version, *NYpm**; MW xii		
Rübezahl (Mahler, after German legend), opera	*c*1879–83	—
Remarks, MS, edition : Act 1 partly completed, music lost; lib, *NH*		
Lieder (Mahler), T, pf		Radio Brno, 30 Sept 1934
Remarks, MS, edition : from projected set of 5 songs; *C-Lu* (Mahler-Rosé Collection)*		
1 Im Lenz, F–A	19 Feb 1880	
Remarks, MS, edition : MW xiii/5		
2 Winterlied, A–F	27 Feb 1880	
3 Maitanz im Grünen, D	5 March 1880	
Lieder und Gesänge, 1v, pf		(Mainz, 1892)
Remarks, MS, edition : later renamed by publisher Lieder und Gesänge aus der Jugendzeit; *C-Lu* (Mahler-Rosé Collection)*		
i	1880–87	
Remarks, MS, edition : MW xiii/5		
1 Frühlingsmorgen (R. Leander), F		Budapest, 13 Nov 1889
2 Erinnerung (Leander), g–a		Budapest, 13 Nov 1889
3 Hans und Grethe (Mahler), D		Prague, 18 April 1886
Remarks, MS, edition : reworking of Maitanz im Grünen		

Title	Composition date	First performance
4 Serenade aus Don Juan (Tirso de Molina, trans. L. Braunfels), D		? Leipzig, Oct 1887
5 Phantasie aus Don Juan (Tirso de Molina, trans. Braunfels), F/b		? Leipzig, Oct 1887
ii (from C. Brentano and A. von Arnim: *Des Knaben Wunderhorn*)	1887–90	
1 Um schlimme Kinder artig zu machen, E		Munich, 1899–1900 season
Remarks, MS, edition : orig. poem title Um die Kinder still und artig zu machen		
2 Ich ging mit Lust durch einen grünen Wald, D		Stuttgart, 13 Dec 1907 [? also earlier]
Remarks, MS, edition : orig. poem title Waldvögelein		
3 Aus! Aus!, D		Hamburg, 29 April 1892
Remarks, MS, edition : orig. poem title Abschied für immer		
4 Starke Einbildungskraft, B		Stuttgart, 13 Nov 1907 [? also earlier]
iii (from *Des Knaben Wunderhorn*)	1887–90	
1 Zu Strassburg auf der Schanz, F/f–B/b		Helsinki, Nov 1906 [? also earlier]
Remarks, MS, edition : orig. poem title Der Schweizer		
2 Ablösung im Sommer, d		Berlin, 1904–5 season
Remarks, MS, edition : orig. poem title Ablösung		
3 Scheiden und Meiden, F		Budapest, 13 Nov 1889
Remarks, MS, edition : orig. poem title Drei Reiter am Tor		
4 Nicht wiedersehen!, c		Hamburg, 29 April 1892
5 Selbstgefühl, F		Vienna, 15 Feb 1900
Lieder eines fahrenden Gesellen (Mahler), song cycle, low v, orch/pf	Dec 1883–1885, rev. ?1891–6	Berlin, 16 March 1896 [with orch]; ? perf. earlier with pf; orch, pf versions (Vienna, 1897)
Remarks, MS, edition : orchd ?1890s; several discrepancies among versions; pf version, *C-Lu* (Mahler-Rosé Collection)*, MW xiii/1; early fs [? 1891–3], *NL-DHgm* (Mengelberg-Stichting)*; vs, ed. C. Matthews and D. Mitchell (London, 1977); vs, MW xiv/1		
1 Wenn mein Schatz Hochzeit macht, d–g		

Work	Composed	First performance, publication
2 Ging heut' morgens übers Feld, D–F		
3 Ich hab' ein glühend Messer, d–e		
4 Die zwei blauen Augen, e–f		
Der Trompeter von Säkkingen (J.V. von Scheffel), incidental music, orch	1884	Kassel, 23 June 1884

Remarks, MS, edition :
lost; ? 1st no., Ein Ständchen am Rhein, used as Andante (Blumine), Sym. no.1, orig. version

| Symphony no.1, D, orch | ?1884–March 1888, rev. 1893–6, rev. 2/*c*1906 | Budapest, 20 Nov 1889; (Vienna, 1899, rev. 2/1906) [4 movts]; Blumine (Bryn Mawr, PA, 1967) |

Remarks, MS, edition :
orig. called Sym. Poem, later 'Titan'; orig. in 5 movts, 1889 copyist's score, *C-Lu* (Mahler-Rosé Collection); Andante (Blumine) discarded in final rev.; [5 movts] *US-NH**; MW i [4 movts]

| Todtenfeier | 1888 | |

Remarks, MS, edition :
early version of movt 1 of Sym. no.2; MW suppl. i

| Symphony no.2, c–E♭, S, A, mixed vv, orch | 1888–94, rev. 1903 | movts 1–3, Berlin, 4 March 1895; complete, Berlin, 13 Dec 1895; (Leipzig, 1897, rev. 2/1903); arr. 2 pf (Leipzig, 1895) |

Remarks, MS, edition :
movt 4 text (Urlicht) from *Des Knaben Wunderhorn*; movt 5 text F.G. Klopstock, Mahler, facs. in G. Kaplan: *The Resurrection Symphony* (New York, 1994); *NYpm**; copy with changes, *NH* [without movt 4]; facs. with introduction by G. Kaplan (New York, 1986); MW ii

| Des Knaben Wunderhorn (Brentano and Arnim), songs, 1v, pf/orch | | pf, orch versions (Vienna, 1899) |

Remarks, MS, edition :
orig. called Humoresken; all first pubd separately, except no.11 of which no version for solo v and orch by Mahler exists; v, pf, MW xiii/2b

| 1 Der Schildwache Nachtlied, B | 28 Jan 1892 | Berlin, 12 Dec 1892 [with orch] |

Remarks, MS, edition :
orchd by 26 April 1892; *D-Bsb** [pf], *A-Wgm** [orch]

| 2 Verlor'ne Müh, A | 1 Feb 1892 | Berlin, 12 Dec 1892 [with orch] |

Remarks, MS, edition :
orchd by 26 April 1892; *D-Bsb** [pf], *A-Wgm** [orch]

No.	Title	Composed	First performance
3	Trost im Unglück, A	22 Feb 1892	Hamburg, 27 Oct 1893 [with orch]
	Remarks, MS, edition : orig. poem title Geh du nur hin; orchd by 26 April 1892; *D-Bsb** [pf], *A-Wgm** [orch]		
4	Wer hat dies Liedlein erdacht?, F	6 Feb 1892	Hamburg, 27 Oct 1893 [with orch]
	Remarks, MS, edition : orchd by 26 April 1892; *D-Bsb** [pf], *A-Wgm** [orch]		
5	Das irdische Leben, b [Phrygian]	between April 1892 and sum. 1893	Vienna, 14 Jan 1900 [with orch]
	Remarks, MS, edition : orig. poem title Verspätung; private collection, USA* [pf draft], *US-NYpm** [orch]		
6	Des Antonius von Padua Fischpredigt, c	8 July 1893	Vienna, 29 Jan 1905 [with orch]
	Remarks, MS, edition : orchd 1 Aug 1893; *NYpm** [pf], *CA** [orch]		
7	Rheinlegendchen, A	9 Aug 1893	Hamburg, 27 Oct 1893 [with orch]
	Remarks, MS, edition : orig. poem title Rheinischer Bundesring; orchd 10 Aug 1893; *D-Bsb** [pf], *US-NYpm** [orch]		
8	Lied des Verfolgten im Turm, d	July 1898	Vienna, 29 Jan 1905 [with orch]
	Remarks, MS, edition : *NYpm** [pf]		
9	Wo die schönen Trompeten blasen, d	July 1898	Vienna, 14 Jan 1900 [with orch]
	Remarks, MS, edition : orig. poem title Unbeschreibliche Freude; *NYpm** [pf]		
10	Lob des hohen Verstandes, D	between 21 and 28 June 1896	Vienna, 18 Jan 1906 [with pf]
	Remarks, MS, edition : orig. poem title Wettstreit des Kuckucks mit der Nachtigall; private collection, USA* [pf draft]		
11	Es sungen drei Engel, F	11 Aug 1895	Krefeld, 9 June 1902 [in

	[orch draft of sym. movt]	Sym. no.3]

Remarks, MS, edition :
orig. poem title Armer Kinder Bettlerlied; composed for Sym. no.3; pf version, before 1899; orch draft, *NYpm**

12 Urlicht, D♭	?1892	Berlin, 13 Dec 1895 [in Sym. no.2]

Remarks, MS, edition :
orchd 19 July 1893; used in Sym. no.2

Das himmlische Leben, G–E	10 Feb 1892	Hamburg, 27 Oct 1893 [with orch]

Remarks, MS, edition :
orig. poem title Der Himmel hängt voll Geigen; orchd 12 March 1892; used in Sym. no.4; *D-Bsb** [pf], MW xiii/2b; *A-Wgm* [orch]

Symphony no.3, d/F–D, A solo, women's vv, boys' vv, orch	1893–6, rev. 1906	movt 2, Berlin, 9 Nov 1896; movts 2, 3, 6, Berlin, 9 March 1897; complete, Krefeld, 9 June 1902; (Vienna, 1899, rev. 2/1906)

Remarks, MS, edition :
movt 4 text from F. Nietzsche: *Also sprach Zarathustra*; movt 5 text (Es sungen drei Engel) from *Des Knaben Wunderhorn*; *US-NYpm**; MW iii

Symphony no.4, (b)/G–E, S, orch	1892, 1899–1900, rev. 1901–10	Munich, 25 Nov 1901; (Vienna, 1902, rev. 2/1906)

Remarks, MS, edition :
movt 4 text (Das himmlische Leben) from *Des Knaben Wunderhorn*; *A-Wgm**; MW iv

Scherzo, c	?1900	

Remarks, MS, edition :
*A-Wst**; facs. in *Gustav Mahler symphonische Entwürfe* (Tutzing, 1991)

Presto, G [rev. F]	?1900	

Remarks, MS, edition :
*US-NYpm**; facs. in *Gustav Mahler symphonische Entwürfe* (Tutzing, 1991)

Symphony no.5, c♯–D, orch	1901–2, scoring repeatedly rev.	Cologne, 18 Oct 1904; (Leipzig, 1904, rev. 2/1904)

Remarks, MS, edition :
*US-NYpm**; MW v; facs. of Adagietto, with introduction by G. Kaplan (New York, 1992)

Kindertotenlieder (F. Rückert), song cycle, 1v, orch	1901–4	Vienna, 29 Jan 1905; vs and

fs (Leipzig, 1905)

1 Nun will die Sonn' so hell aufgeh'n d	sum. 1901
2 Nun seh' ich wohl, warum so dunkle Flammen, c	sum. 1904
3 Wenn dein Mütterlein, c	sum. 1901
4 Oft denk' ich, sie sind nur ausgegangen, E♭	sum. 1901
5 In diesem Wetter, in diesem Braus, d–D	sum. 1904
Lieder, 1v, orch/pf	nos.1–6, Vienna, 29 Jan 1905 [with orch]; nos.1–6, orch, pf versions (Leipzig, 1905)	all first pubd separately; later renamed by publisher Sieben Lieder aus letzter Zeit; nos.3–7: 'Rückert-Lieder'
1 Revelge (from *Des Knaben Wunderhorn*), d or c	July 1899	

2 Der Tamboursg'sell (from *Des Knaben Wunderhorn*), d	Aug 1901

3 Blicke mir nicht in die Lieder (Rückert), F	14 June 1901

4 Ich atmet' einen linden Duft (Rückert), D	July or Aug 1901

5 Ich bin der Welt abhanden gekommen (Rückert), F/E♭	16 Aug 1901

6 Um Mitternacht (Rückert), b	sum. 1901

7 Liebst du um Schönheit (Rückert), C	Aug 1902	Vienna, 8 Feb 1907 [? also earlier]; (Leipzig, 1907); orch version by M. Puttmann (Leipzig, 1916)

Title	Date	Premiere/publication
Remarks, MS, edition : composed with pf acc.; Bibliothèque musicale Gustav Mahler, Paris*		
Symphony no.6, a, orch	1903–4, rev. 1906, scoring repeatedly rev.	Essen, 27 May 1906; (Leipzig, 1906, rev. edn, 1906)
Remarks, MS, edition : *Wgm**; MW vi		
Symphony no.7, (b) e–C, orch	1904–5, scoring repeatedly rev.	Prague, 19 Sept 1908; (Berlin, 1909)
Remarks, MS, edition : Concertgebouw Orchestra archives, Amsterdam*; facs. (Amsterdam, 1995); MW vii		
Symphony no.8, E♭, 3 S, 2 A, T, Bar, B, boys' vv, mixed vv, orch	sum. 1906–7	Munich, 12 Sept 1910; vs (Vienna, 1910); fs (Vienna, 1911)
Remarks, MS, edition : pt. 1 text (Veni creator spiritus), hymn (anon.); pt.2 text from J.W. von Goethe: *Faust*, closing scene; *D-Mbs**; MW viii		
Das Lied von der Erde (from H. Bethge: *Die chinesische Flöte*), sym., a–C, T, A/Bar, orch	1908–9	Munich, 20 Nov 1911; vs (Vienna, 1911); fs (Vienna, 1912)
Remarks, MS, edition : *US-NYpm**; vs, private collection, USA*, MW suppl. ii; MW ix		
Symphony no.9, D–D♭, orch	1908–9	Vienna, 26 June 1912; pf 4 hands (Vienna, 1912); fs (Vienna, 1913)
Remarks, MS, edition : *A-Wn**, *US-NYpm**; earlier draft of movts 1–3, facs. in E. Ratz (Hii1971); draft of movt 4, Bibliothèque musicale Gustav Mahler, Paris*; MW x		
Symphony no.10, f–F♯, orch, inc.	1910	movts 1, 3, Vienna, 14 Oct 1924; complete perfing version by D. Cooke, London, 13 Aug 1964; movts 1, 3 (New York, 1951); perfing version by D. Cooke (London and New York, 1976)
Remarks, MS, edition : *A-Wn**; facs. in R. Specht (Hii1924); facs. with addl sketches, ed. E. Ratz (Munich, 1967); MW xi a [movt 1 only]		

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C.M. von Weber: Die drei Pintos, fs, vs, arr. pf solo (Leipzig, 1888) [reconstruction and augmentation of inc. opera]

C.M. von Weber: Euryanthe, fs, unpubd; new lib by Mahler (Vienna, 1904)

W.A. Mozart: Die Hochzeit des Figaro (Der tolle Tag), vs (Leipzig, 1907)

J.S. Bach: Suite aus den Orchesterwerken, orch, hpd, org (New York, 1910): 1 Ouverture [from Suite no.2, b], 2 Rondeau und Badinerie [from Suite no.2, b], 3 Air [from Suite no.3, D], 4 Gavotte no.1 und 2 [from Suite no.3, D]

C.M. von Weber: Oberon: König der Elfen, vs (Vienna, 1919)

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Mahler, Gustav

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HANS HEINRICH EGGEBRECHT/WOLFGANG RUF

Mahmudov, Mirhalil

(*b* Tashkent, 2 Feb 1947). Uzbek composer, a younger brother of Tajiyev.
He graduated in 1971 from the Tashkent Conservatory where he studied
with Feliks Yanov-Yanovsky and Rumil Vildanov; he taught there from
1981. Characteristic of his style is a natural lyricism and the perceptible
influence of Uzbek folklore. His work ranges from oratorio and symphony to
film scores and arrangements of traditional songs. He won a Komsomol
Prize in 1982.

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(selective list)

Uvertyura, 1968; Simfonicheskiye ėskizï [Sym. Sketches] (7 Preludes), 1969;
Partiya Lenina, cant., 1973; Ona madhi [The Greatness of the Motherland], cant.,
1974; Tashkent zamini [The Land of Tashkent], cant., 1974; Znamenonost'
[Celebration], suite, 1975; Sindirilgan Kusa (musical drama), 1976; Sym. no.2,
1976; Ishchi farsandi (musical drama), 1977; Prazdnestvo [Festivity], suite, 1984;
Sami-Hasaini kaitirysh (musical drama), 1984; Sym. no.4, 1985; 18 Muhammas and
Ufars, chbr orch; works for Uzbek folk orch; film scores; romances and songs

RAZIA SULTANOVA

Mahomayev, (Abdul) Muslim

(*b* Groznïy, 18 Sept 1885; *d* Nal'chik, 28 July 1937). Azerbaijani composer
and conductor. He studied at the teachers' seminary in Gori (1899–1904),
together with his friend and colleague Hajibeyov. It was at this time that he
began to take a serious interest in music, playing the violin and the clarinet
in orchestras and studying Azerbaijani folklore. After graduating he worked
in the village of Bekovich and then (1905–11) at Lenkoran College, where
he organized musical evenings and theatrical performances. On moving
subsequently to Baku he began an unbroken involvement with the musical
stage. At the Azerbaijani Musical Theatre he was successively an
orchestral player, conductor and director; and in 1916 he composed his

first large work, the opera *Shakh Ismail*, which remains among his best achievements. In the first edition of the opera, *mugam* improvisation predominated, musical numbers alternating with spoken dialogue, but in the second and third editions, Mahomayev notated many of the improvisatory passages and introduced recitatives. As the first successful attempt at a transition from improvisation to developed operatic forms, *Shakh Ismail* had an important role in the evolution of Azerbaijani music.

Besides composing in a wide variety of genres, Mahomayev gave a great deal of time to public activity: he led a department of the National Commissariat of Enlightenment, he was artistic director and conductor of the musical theatre (from 1924) and in 1929 he was appointed musical director of the Azerbaijani Radio Centre. In 1935 he received the title Honoured Artist of the Azerbaijani SSR. His last major composition was the opera *Nergiz* (1934), which concerns the struggle of peasants against oppression. All of the music is notated, yet the result is truly national. Thus Mahomayev developed from *mugam* opera to works freely using the forms of European music. His melodic gifts and his organic links with Azerbaijani folk music were always integral parts of his creative personality.

WORKS

(selective list)

Ops: Shakh Ismail (M. Ismail-zade, Mahomayev), 1916, Baku, 1919, rev. 1920–23, 1930–32; Khoruz-bey (musical comedy), 1929, unfinished; Nergiz (M. Ordubadï), 1934, Baku, 24 Dec 1935

Orch: Na polyakh Azerbaydzhana [On the Fields of Azerbaijan], rhapsody, 1934; Tanets osvobozhdennoy azerbaydzhanki [Dance of Liberated Azerbaijani Women], fantasia, 1935

Incid music, film scores, marches, *c*300 folksong and dance arrs., mass songs, art songs

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YURIY GABAY

Mahon.

English family of musicians of Irish origin. One generation of brothers and sisters was particularly notable. Their father, William, is thought to have gone to Oxford from Salisbury in the 1740s and to have been an orchestral player in the Holywell Music Room. His wife Catherine (*b* ?Salisbury, *c*1732; *d* Salisbury, 12 July 1808) was a singer; she had a benefit at Oxford in 1773. After rearing a large family she returned to Salisbury in 1785 with her daughters Sarah and Catherine, who became pupils of Joseph Corfe. The activities of the family are hard to disentangle, for first names are

seldom given in concert announcements. Their probable chronology is as shown below:

(1) John Mahon [Mahone, Mahoon]
(2) William Mahon
(3) Sarah Second [née Mahon]

PAMELA WESTON

Mahon

(1) John Mahon [Mahone, Mahoon]

(*b* ?Oxford, *c*1749; *d* Dublin, Jan 1834). Composer, clarinettist, violinist and viola player. He did more than anyone in the 18th century to popularize the clarinet in England. He made his début at the Holywell Music Room in 1772 with a clarinet concerto, and was a member of the Oxford Volunteers Band. In 1773 he played in London and by 1777 he had gone with his brother William to live there. In London John appeared at Covent Garden, Hanover Square, the Haymarket, the Pantheon and Ranelagh. He played in most of the principal cities in England; he was probably the 'Mr Mahon' who performed each year in the Three Choirs Festival from 1773 to 1811 and in every Birmingham Festival from 1778 to 1823. He made several lengthy visits to Ireland and was married in Dublin. He often played obbligatos, accompanying his sister Mrs Second, as well as Mrs Billington and Mme Catalani. He used a five-key clarinet and a seven-key basset-horn. As a violinist, he played at the 1784 Handel commemoration, and he led the orchestra at the Holywell Music Room for many years. In 1783 he became a member of the Royal Society of Musicians. He retired to Dublin in 1825.

WORKS

Concerto no.1, cl/ob/fl, orch (London, 1785)
Concerto no.2, cl/ob/fl/vn, orch (London, *c*1785)
Hope, thou Cheerful Ray of Light, song, S, cl (London, 1796)
Slow and Quick Marches for the Oxford Association military band (*c*1797)
A New and Complete Preceptor for the Clarinet (London, 1803)
4 Duets … in which are introduced Favourite Airs, 2 cl (London, 1803)

Mahon

(2) William Mahon

(*b* ?Oxford, *c*1751; *d* Salisbury, 3 May 1816). Clarinettist, oboist, violinist and viola player, brother of (1) John Mahon. Like his brother, he was a pioneer on the clarinet and was as good a performer, but he left no compositions. He too played in the Oxford Volunteers Band. His début was at the Holywell Music Room in 1774, when he played an oboe concerto. In London he played the clarinet at Covent Garden, Drury Lane, Hanover Square, the New Musical Fund Concerts and Ranelagh, and was also heard in Blandford and Worcester. His most important assignment was as soloist and orchestral player in the London Philharmonic Society, from its inception in 1813 until his death. As a viola player he appeared at the Handel commemorations of 1784 and 1786, and as a violinist he led the Salisbury orchestra for over 30 years.

Mahon

(3) Sarah Second [née Mahon]

(*b* ?Oxford, *c*1767; *d* London, 16 Oct 1805). Soprano, sister of (1) John Mahon and (2) William Mahon. In 1790 she married J. Second, a well-known Bath dancing-master. She was the most accomplished of the five sisters, all sopranos, and Parke in his *Musical Memoirs* related that 'her singing was inferior only to Mrs Billington'. She made her Oxford début in 1785 and later sang at Covent Garden, Ranelagh, and at the Bath, Birmingham, Salisbury, Three Choirs and Winchester festivals. She was principal in the first English performances of Haydn's *Creation* and Mozart's Requiem.

There were two other brothers. Ross Mahon (*b c*1755; *d* Blandford, 25 Feb 1789) was a musician in the Dorset Regiment of Militia. He appeared at the Winchester Festival of 1787 with John and James. James Mahon (*b c*1763) was a bass and played the trumpet. He appeared frequently at West-Country festivals, was a principal singer at the Handel commemorations of 1786 and 1787, and sang in the first English performance of Mozart's Requiem in 1801.

There were four other sisters. Mrs Ambrose [Ambrosse] (?Mary; *b* ?1766) was the most popular of the sisters in Oxford; she appeared many times at festivals, including those of Winchester, Birmingham, Salisbury and the Three Choirs, and was a principal singer at the Handel commemorations of 1786 and 1787. In about 1786 she married the Rev. John Ambrose of Poulton. Elizabeth Mahon (*b* ?late 1750s) was often referred to as 'the celebrated Miss Mahon of Oxford', where she made her début in 1778. She sang at the Handel commemorations of 1786 and 1787, but after her marriage to the Rev. John Warton, whose father was headmaster of Winchester, she rarely performed. Mrs Munday (*b* ?late 1750s; *d* Salisbury, 1809) appears to have married young, making her début only in 1792 at Oxford. She sang at Ranelagh in 1793, and was the mother of the celebrated singer Eliza Salmon, born at Oxford in 1787. Catherine Mahon (*b* 5 Nov *c*1768; *d* Salisbury, 10 May 1833) married Joseph Tanner in 1793.

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Mahoon, Joseph

(*d* London, 17 Nov 1773). English spinet and harpsichord maker. He worked in Golden Square, London. In 1729 he was appointed 'harpsichord maker to His Majesty'. Of his surviving instruments, 13 are traditional English bentside spinets.

A Mahoon harpsichord can be seen in plate 2 of Hogarth's *Rake's Progress* (1735). Of the two surviving harpsichords, the single-manual harpsichord of

1742 has a rounded tail, and the large double-manual harpsichord of 1738 has various antique features, such as its plain walnut case. Its compass of F'G'–f''' was standard, as was the 8', 8', lute, 4' specification. Less standard was that the lute stop plucked the strings playable from the lower manual, so that if the lute was left 'on' when the lower 8' was being played, it damped it and gave a kind of buff effect (as directed by notes written in a contemporary hand), a 'not very satisfactory' expedient (Hubbard).

The publication in 1992 of the workbooks of Thomas Green, who tuned keyboard instruments in the Hertford area (see Sheldrick), has brought to light a possible further member of the Mahoon family. Green's accounts contain two references to harpsichords by Hugh Mahoon, one of which he tuned in 1736 and recorded in his notebook as 'a Small Harpsichord … Hugh Mahoon a unison and 2 octaves'. This latter specification is most unusual.

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DONALD HOWARD BOALCH, PETER WILLIAMS/CHARLES MOULD

Mahōrī.

Classical instrumental ensemble of Thailand. It combines melodic and rhythmic percussion with string and wind instruments. Although the term *mahōrī* originally referred to an exclusively female string ensemble consisting of a *kračhappī* (plucked lute), a *so sām sāi* (spike fiddle), a *thōn* (goblet drum) and a singer who kept time with the *krap phuang* (clappers), during the 20th century it came to denote a much larger, mixed-gender ensemble that plays the lighter, more tuneful repertory for entertainment occasions. The player of the spike fiddle leads the ensemble, which consists of xylophones (*ranāt ēk* and *ranāt thum*), circular gong-chimes (*khong wong yai* and *khong wong lek*), two-string fiddles (*so duang* and *so ū*), a zither (*čhakhē*) and one or more vertical duct flutes (*khlui*), supported rhythmically and metrically by a pair of small cymbals (*ching*) and one or more drums. Because the xylophones and circular gong-chimes are tuned to a 'compromise' seven-note scale of equal intervals, the more flexibly pitched strings and flute must accommodate them. The ensemble's size may vary greatly, also including instruments such as the metallophones *ranāt ēk lek* and *ranāt thum lek*. The xylophones and circular gong-chimes used in the *mahōrī* are normally smaller than those of the Pī phāt ensemble.

See also Ranāt.

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TERRY E. MILLER

Mahoti [Mahout], Antoine.

See Mahaut, Antoine.

Mahrenholz, Christhard [Christian Reinhard]

(*b* Adelebsen, nr Göttingen, 11 Aug 1900; *d* Hanover, 15 March 1980). German theologian and musicologist. He studied the piano, the organ and the cello before taking a degree in theology and musicology with Ludwig, Schering and Abert at the universities of Göttingen and Leipzig (from 1918). In 1923 he took the doctorate with a dissertation on Scheidt. While working as a pastor and head of the administration department of the Landeskirchenamt, Hanover (1930–65), he established his reputation as a highly respected church music scholar through his teaching and many publications. He was a lecturer at Göttingen University, where he was made honorary professor in 1946 and awarded an honorary doctorate in 1948, and was co-editor of the journal *Musik und Kirche* (from 1929), the music collection *Handbuch der deutschen evangelischen Kirchenmusik* (1933–74), the multi-volume history of church music *Handbuch zum evangelischen Kirchengesang* (1953–90) and the journal *Jahrbuch für Liturgik und Hymnologie* (1955–80). He was also general editor (from 1932) of the Scheidt collected edition, for which he edited several volumes, and a member of the editorial board of the new Bach collected edition. As president of the Verband evangelischer Kirchenchöre Deutschlands (1934–73) and chairman of the Neue Bach-Gesellschaft (1949–74), he played an important role in the revitalization of German Protestant church music by both promoting the performance of this music and setting high standards of scholarship. He also oversaw the restitution (1947–60) of over 14,000 bells which had been seized during the war and performed regularly as a concert organist and continuo player until 1950. His papers are held in Hanover.

Mahrenholz's scholarship drew upon his training in both theology and musicology. His writings focussed on hymnology and the history of Protestant church music, particularly on the terminology and musical sources associated with the Protestant repertory. He was also known for his studies on the acoustic properties of organs and bells.

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HANS HEINRICH EGGEBRECHT/R

Mährisch Ostrau

(Ger.).

See Ostrava.

Mahu [Machu], Stephan

(*b* ?1480–90; *d* ?1541). Composer active in Vienna. His name and places of employment imply that he may have been of Flemish or Hungarian–Slovak origin. By 1528 he had been in Vienna for several years as a trombonist in the service of Queen Anna, wife of Archduke Ferdinand I. From about 1530 to about 1539 he also served in Ferdinand's court chapel as assistant Kapellmeister to Arnold von Bruck. No mention of him is made after 1541. Mahu's works are predominantly sacred. His most important work, the *Lamentationes Hieremiae*, uses Gregorian chants as migrating cantus firmi. His works often have alternating sections of polyphony, homophony and canon in the style of the later Netherlanders, but certain instances of elegant part-writing foreshadow characteristics of Palestrina's style. Though Mahu's settings of German lied melodies resemble those of Heinrich Finck and Arnold von Bruck, his contribution to this genre is considerably smaller. Mahu sets a varied choice of texts including a song of divorce *Ich armes keutzlein* and the famous lament *Ach hilf mich leid*. His arrangement of two lieder into a polyphonic quodlibet is similar to efforts by Arnold von Bruck. Although Mahu was a Catholic, he set some Lutheran chorales including the four-voice settings *Christ der ist erstanden* and *Wir glauben all an einen Gott* and the five-voice works *Ein' feste Burg* and *Herr Gott erhör mein Stimm und Klag*, which appeared in Georg Rhau's *Newe deudsche geistliche Gesenge* (Wittenberg, 1544). Johann Zanger (speaking probably of a period about 1527) asserted that Mahu was an authority on music theory, and recorded a meeting between Mahu, Bruck and Lapicida.

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OTHMAR WESSELY/WALTER KREYSZIG

Mahwash

(*b* Kabul, 1947). Afghan singer. Born with the name Ferīda, she came from a religious background. Her father, Mohammad Ayūb, was a shopkeeper, her mother a Qur'anic teacher in a secondary school. She became a typist and secretary and was employed for some time in this capacity at Radio Afghanistan. In 1967 she started singing on Radio Afghanistan under the stage name Mahwash, by which she is generally known. She soon became an extremely popular radio artist; in 1971 the radio audience voted her outstanding singer of the year. As a fully professional singer she was much in demand for élite wedding parties in Kabul.

A number of songwriters composed material for her, including Ustād Nabi Gol, Hafīzullah Khyāl, Madadi and Ustād Hāshem, who gave her some training in classical singing. In 1977 she was given the title of Ustād by the Minister of Information and Culture. Many Afghan cognoscenti felt this was inappropriate, if only because this title is never applied to women. In 1991 Mahwash left Afghanistan, and was in due course given asylum in the USA. She settled in California and continued her career as a singer in the USA and Europe. Her success owed much to the business acumen of her husband Fārūq who sat on stage with her during performances, reading requests from the audience and finding the appropriate texts in hand-written songbooks.

ABDUL-WAHAB MADADI (with JOHN BAILY)

Maichelbeck, Franz Anton [Maichelbek, Franciscum Antonium]

(*b* nr Konstanz, 6 July 1702; *d* Freiburg, 14 June 1750). German composer and cleric. He was the son of Sebastian Maichelbeck and Anna Maria Koch. In 1721 he was a student of theology in Freiburg, but by 1725 had moved to Rome to study music. After his return to Freiburg in 1727 or 1728, he served as organist and minor church official (*praesentarius*) at Freiburg Cathedral and professor of Italian at the university (1730). His obituary describes him as a very learned man of music, highly esteemed by his contemporaries.

Maichelbeck's most important published works, *Die auf dem Clavier spielende … Caecilia* op.1, and *Die auf dem Clavier lehrende Caecilia* op.2, were directed towards the amateur keyboard player and present both theoretical instruction and material for performance. The study pieces, labelled as sonatas, each consist of a series of binary movements in the style of a dance or variation; in this format they are more in the realm of the keyboard suite than of the sonata. The pervasive two-part texture offers ample opportunity for the performer to fill in harmonies and ornamentation, as Maichelbeck suggested in the preface, but there is little evidence of the Italian style to which he referred in the title. In his op.2 (1738), Maichelbeck was among the earliest composers to specify in a printed work the use of

the thumb within designated keyboard patterns, perhaps a ramification of the work's didactic purpose. His attention to fingering patterns and their implications for performance have led some to place him in the company of other 18th-century keyboard tutors such as François Couperin.

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Die auf dem Clavier lehrende Caecilia, op.2 (Augsburg, 1738)

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DOUGLAS A. LEE

Maier, Michael

(*b* Rendsburg, 1569; *d* Magdeburg, 1622). German physician, alchemist, writer and composer. He studied medicine at Basle in 1596 and philosophy at Rostock in 1597. In 1608 the Emperor Rudolf II summoned him as his physician to his court at Prague, then a celebrated centre of intellectual activity of a hermetic nature. In 1611 he visited Amsterdam. After Rudolf's death in 1612, he left for England, where he met Robert Fludd and became one of the main proponents of the Rosicrucian movement. He returned to Prague in 1616, but, finding the court markedly less receptive to alchemy than formerly, he moved to Kassel as physician to Moritz, landgrave of Hesse, who was influenced by alchemical mysticism and was also a noted patron of music. In 1620 he settled at Magdeburg, where he practised medicine during the short period until his death. He wrote some 20 books on hermetic philosophy. Some of these are concerned with various aspects of the musical symbolism of the planets (e.g. the music of the spheres and the parallelism of metals and sounds), of animals (e.g. the swan, nightingale, goose, sheep and bee) and of the Greek myths (e.g. Apollo and the Muses, Hermione and Atlanta).

For musicians, the most immediately interesting of Maier's works is *Atalanta fugiens* (Oppenheim, 1617, 2/1618/*R*, Eng. trans., 1989), a book of emblems, each of which is expressed musically as well as visually and is interpreted through a philosophical commentary. The music consists of 50 two-part canons on a single cantus firmus, the Christe of the plainchant Kyrie *Cunctipotens genitor*, the trope text of which, current in Protestant literary anthologies, had allegorical significance for Maier. The three musical voices, singing the words of the emblematic epigram, were also allegorized as representing the fleeing Atalanta, the pursuant Hippomenes and the golden apple he has tossed in her path to distract her. The musical

dimension of the allegory is rather forced, as the cantus firmus does nothing to slow the canonic *dux* down so the *comes* can overtake it, but the alchemical significance is more straightforward: the *dux* Atalanta stands for the alchemists' 'mercury' or desirable wisdom, fixed and held by the 'sulphur' of the *comes* Hippomenes, while the apple cantus firmus is the 'salt' that links humanity to the gods.

Maier seems to have been attracted to the *Synopsis musicae novae* (1612) of Johannes Lippius, which first advanced a triadic theory of harmony by connecting the musical triad with the mystery of the Trinity. Lippius offered a simple compositional method based on root-position triads over a bass, which Maier, who was not a professional musician, appears to have experimented with in order to compose his canons. They are undoubtedly clumsy, full of exposed 4ths and consecutive 5ths and 8ves, and melodically banal. Their musical triviality is outweighed, however, by their intellectual ambition.

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JACQUES REBOTIER/R

Maier, Peter.

See Meyer, Peter.

Maigret, Adam.

French chaplain and possibly composer, who may be identifiable with Adam.

Maigret, Robert.

See Meigret.

Maiguashca, Mesías

(*b* Quito, 24 Dec 1938). Ecuadorian composer and performer. He studied at the National Conservatory in Quito, the Eastman School (1958–65), the Di Tella Institute, Buenos Aires, with Ginastera and the Hochschule für Musik in Cologne. After returning to the National Conservatory as a teacher (1965–6) he moved to Germany, where he attended the Darmstadt summer courses and the Cologne courses for new music. From 1968 to 1972 he worked in the electronic studio of West German Radio in close association with Stockhausen, whose ensemble he joined for performances at Expo 70 in Osaka, and whose collective composition *Ensemble* he prepared for disc. He was a founder-member in 1971 of the Oeldorf community of composers and performers. Since then he has been living in Germany, specializing in electronic music, and he has been invited to work in the Cologne Studio for Electronic Music, in the Centre Européen pour la Recherche Musicale in Metz, at IRCAM in Paris and in the Zentrum für Kunst und Medientechnologie in Karlsruhe. His works have been performed in the most important European festivals. Teaching activities have taken him to Metz, Stuttgart, Basle, Quito and Gyor. Since 1990 he has been the director of the Studio for Electronic Music in the Musikhochschule in Freiburg.

Some of Maiguashca's early works reveal an interest in Ecuadorian folk music, but it was the contact with Stockhausen that decisively determined his compositional orientation. However, materials from his native land are used in the electronic piece *Ayayayayay* in a most specific manner: the composition is built from sounds which Maiguashca recorded during a visit to Ecuador in 1969, and takes advantage of both their representational and their purely acoustic properties. His series of *Übungen* are exercises in the possibilities of the various instrumental combinations used. That for clarinet, violin and cello, for example, exploits various forms of ensemble playing, from tightly composed duos and trios to overlaying of quite heterogeneous lines. He has also worked with live electronics and mixed media.

WORKS
(selective list)

Music theatre piece: Die Feinde (after J.L. Borges: *Das geheime Wunder*), 1995–7

El-ac: Dort wo wir leben, tape, 1967; Str Qt no.2, str qt, elecs, 1967; Hör zu, tape, 1969; A Mouth Piece, 6 solo vv, amp, tape ad lib, 1970; Ayayayayay, tape, 1971; Übungen, synth, 1972; Oeldorf 8, cl, vn, vc, 2 elec org, tape, live elecs, 1974;

Intensidad y altura, 6 perc insts, tape, 1979; Ecos, 36 musicians, 32 sound objects, elecs, 1981–2; Fmelodies II, vc, perc, cptr sounds, 1983–4; A Mandelbox, cptr installation, 1987–8; Nemos Orgel, org, tape, 1989; Video-Memorias, nar, cptr-synth installation, vc, 1989; Reading Castañeda, cycle of 6 pieces, spkr, fl, vc, str qt, metal objects, cptr, live elecs, 1989–93; Tiefen, 8-track tape, 1998

Acoustic: Sonatina, 2 fl, 1952; Sonatina, pf, 1958; Pf Trio, 1960; Cl Concertino, cl, orch, 1962; Epigramas, pf, 1962; Huacayñán, orch, 1962; Quiet Music, orch, 1963; Variations, wind qnt, 1963; Str Qt no.1, 1963–4; Übungen, cl, vn, vc, 1972; Monodías e interludios, 2 fl, 2 cl, perc, basso obbl, 1984; La seconde ajoutée, 2 prep pf, 1984–6; … unvermindert weiter … (Plainte), accdn, va, 1993; … wie fühlt sich Schweigen auf … (Plainte), 2 accdn, 1993; Los funerales, metal objects, cymbals, 6 perc, 1994; Aus 'Deutsches Requiem', after J.L. Borges, pf, sax, perc, 1997–98

Principal publishers: Edition Modern, Feedback, Salabert

Principal recording company: Wergo

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GERARD BÉHAGUE

Malines

(Fr.). *See* Mechelen.

Maillard [Maillart], Jean

(*fl c*1538–70). French composer. Most of his works were published in Paris, probably indicating that he was resident there for at least part of his life. His name is mentioned in the Prologue to Rabelais' *Quart livre [de] Pantagruel* (1548), and by Ronsard, in the Preface to Le Roy & Ballard's *Livre de meslanges* (1560). These citations, taken with the evidence of a portrait of a middle-aged composer printed in 1565, as well as the content and pattern of his publications, suggest that he was born in about 1515. His publication of the coronation motet *Domine salvum fac regem* in 1553 and the dedication of his two motet collections of 1565 to King Charles IX and the Queen Mother, Catherine de' Medici, respectively, suggests a link with the French court; the few surviving records of the royal chapel and household do not mention his name. Several men named Jean Maillard are traceable in Paris between the 1540s and 60s, among them Jehan Maillard, poet and scrivener to François I and then Henry VIII; he published *Le premier recueil de la muse cosmopolitique*, which contains a polyphonic

paraphrase of the Lord's Prayer. Another Jean Maillard, mentioned by Bèze and Henri Estienne as Dean of the Faculty of Theology in the University of Paris, died in about 1567. However, none of these men is definitely identifiable with the composer; nor can he be positively associated with the later musicians Gilles Maillard of Thérouanne, who was living in Lyons in 1584, or Pierre Maillart of Valenciennes.

The absence of his name in Le Roy & Ballard's new collections after 1571, together with the appeal to Catherine de' Medici in the preface to the *Modulorum … secundum librum* (1565) for 'the return of the most refined graces, hidden or banished from your France … during these stormy times' may signify that Maillard harboured Protestant sympathies that caused him to be excluded from the Catholic court and capital. Even though his output of predominantly Latin sacred music, including a collection of 25 motets, two masses and two Magnificats copied in ultra-Catholic Spain (*E-Bc* 682), suggests an ecclesiastical career, more than a hint of protest can be gleaned from his setting of three *chansons spirituelles* – including *Hélas mon Dieu ton ire* by the Huguenot poet Guillaume Guéroult – and of a paraphrase of Psalm xv (*Qui est-ce qui conversera*) by Marot (RISM 1553[18]).

Maillard's six surviving masses include a requiem for four voices, a *Missa Virginis Mariae* paraphrasing the plainchant melodies of the Mass of the Virgin, three four-voice parody masses on chansons by Cadéac or Lupi Second (*Je suis déshéritée*), Certon (*M'amie un jour*), Sermisy (*Missa pro vivis*, based on *O combien est malheureux*) and one based on a motet by Richafort (*Ego sum qui sum*). Of his 86 motets, 44 are for four voices, 32 for five, nine for six and one for seven voices; more than half of the motets are freely composed and the others based on plainchant melodies, presented usually in long note values in the superius, but occasionally in the tenor, or paraphrased with successive motifs treated in imitation. His five-voice *Exaudi Domine* uses an ostinato from Josquin's *Faulte d'argent*, while one of his two four-voice settings of *Inviolata integra* combines the chant for the sequence with those of three different antiphons. Like other French composers, Maillard generally used short melodic motifs of limited range in close imitation; he also occasionally employed canonic devices, most effectively in the six-voice motet *Fratres mei elongaverunt* and the four-voice *Congregati sunt inimici nostri*. He fairly frequently employed techniques of word-painting, as in the Cecilian responsory *Cantantibus organis* and the Easter sequence *Victimae paschali laudes*.

Most of his chansons set either courtly epigrams of four or eight lines by poets such as Marot, Saint-Gelais, Scève and Sainte-Marthe, or anonymous anecdotal narratives; these works are very much in the style of the 1540s established by Sermisy, Sandrin, Janequin and Certon. Occasionally he turned to older forms (as in the rondeaux *Du mal que j'ay* and *Ceste belle petite bouche*). His earliest works were printed simultaneously by Moderne in Lyons and Attaingnant in Paris; his later pieces appeared in Le Roy's collections, including two five-voice pieces in the retrospective *Meslanges* of 1560.

Three of the motets appeared in the lute intabulation by Adrian Le Roy (1551[24]) before their partbook publication in 1553[7]. Many of the chansons

were also arranged for lute, guitar, cittern and vihuela in publications by Gerle, Le Roy, Phalèse and others between 1546 and 1578; Goudimel based a mass on the chanson *Tant plus je mets*, Palestrina a mass on *Eripe me*, while Lassus parodied other motets and chansons.

WORKS

masses

Edition: *Jean Maillard: the Masses*, ed. R.H. Rosenstock (Ottawa, 1997)

Missa 'Ego sum qui sum', 4vv, 1553[1]
Missa 'Je suis desheritée', 4vv, 1553[1]
Missa Virginis Mariae, 5vv (Paris, 1557)
Missa 'M'amie un jour', 4vv (Paris, 1558, 2/1559)
Missa pro mortuis, 4vv, *E-Bc*
Missa pro vivis, 4vv, *Bc*

Missa 'Aux regrets', 4vv (Paris, 1557); ?lost, cited in *FétisB*

motets

Edition: *Modulorum Joannis Maillardi: the Four-Part Motets*, ed. R.H. Rosenstock, RRMR, lxxiii (1987)*Modulorum Joannis Maillardi: the Five-, Six-, and Seven-Part Motets*, ed. R.H. Rosenstock, RRMR, xcv–xcvi (1993)

[20] Moteta, 4–6vv (Paris, 1555)
[37] Modulorum … primum volumen, 4–7vv (Paris, 1565)
[25] Modulorum … secundum volumen, 4–6vv (Paris, 1565)
25 motets, 4vv, *E-Bc*

other sacred

Credo, 8vv (Paris, 1557)
2 Magnificat, 2nd and 4th tones, 4vv, 1557[8]
Te aeternum patrem (Te Deum), 4vv, 1564[7]
4 chansons spirituelles, 4vv: 1545[7]; 1545[8]; 1553[18]; 1553[19]

2 Magnificat, 1st and 8th tones, *E-Bc*

secular

for 4 voices unless otherwise indicated

58 chansons, 2, 4–6vv: 1538[11]; 1538[14]; 1538[17]; 1539[15]; 1539[17]; 1540[10]; 1540[14]; 1541[8]; 1541[19]; 1542[13]; 1543[14]; 1544[9]; 1545[7], 2vv; 1545[8] (attrib. Janequin); 1547[10]; 1548[3] (attrib. Arcadelt); 1549[25]; 1549[27]; 1550[5]; 1550[7]; 1550[12]; 1551[9]; 1553[19]; 1554[25]; 1554[26]; 1555[23]; 1556[15]; 1556[18]; 1559[14]; Livre de meslanges, ed. A. le Roy and P. Ballard (Paris, 1560; lost, repr. 1572[2]), 5vv; 1560[3a]; 1561[3]; 1561[4]; 1570[9]; 48 ed. in SCC, xviii, xxv–xxvi (1990–93)

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F. Lesure: *Musique et musiciens français du XVIe siècle* (Geneva, 1976)

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MARIE-ALEXIS COLIN, FRANK DOBBINS

Maillart, Aimé [Louis]

(*b* Montpellier, 24 March 1817; *d* Moulins-sur-Allier, 26 May 1871). French composer. From 1833 he was a pupil at the Paris Conservatoire, where he studied with Halévy, Leborne, Elwart and Guérin. In 1841 he won the Prix de Rome. On his return to Paris he began writing operas, the first of which, *Gastibelza, ou Le fou de Tolède*, was the opening work at the Opéra-National (later the Théâtre Lyrique) in 1847; it later appeared in New Orleans and Buenos Aires. His most successful opera was *Les dragons de Villars* (1856) which became popular throughout Europe, reaching New Orleans in 1859 and New York in 1868; it is still occasionally performed in France and Germany. His last two operas, *Les pêcheurs de Catane* and *Lara*, proved less enduring, though the latter was performed in Belgium, Spain, Germany, England and Poland. Maillart's music is characterized by graceful melodies, a colourful, theatrical style and skilful instrumentation.

WORKS

operas

all first performed in Paris and published in the same year

Gastibelza, ou Le fou de Tolède (opéra dramatique, 3, A.P. d'Ennery and E. Cormon, after ballade *Le fou de Tolède*), Opéra-National, 15 Nov 1847

Le moulin des tilleuls (oc, 1, J. de Maillan and Cormon), OC (Favart), 9 Nov 1849

La croix de Marie (oc, 3, Lockroy [J.P. Simon] and d'Ennery), OC (Favart), 19 July 1852, vs

Les dragons de Villars (oc, 3, Cormon and Lockroy), Lyrique, 19 Sept 1856; Ger. trans. as Das Glöckchen des Eremiten, Berlin, Friedrich-Wilhelmstädtisches, 29 Nov 1860

Les pêcheurs de Catane (dl, 3, Cormon and M. Carré), Lyrique, 19 Dec 1860

Lara (oc, 3, Cormon and Carré, after G. Byron), OC (Favart), 21 March 1864

other works

Cants.: *La voie sacrée* (1859); *Le quinze août* (1860)

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ES (B. Horowicz)

LoewenbergA
F. Clément and P. Larousse: *Dictionnaire lyrique, ou Histoire des opéras* (Paris, 1867–81, 3/1905)

Maillart, Pierre

(*b* Valenciennes, 1550; *d* Tournai, 16 Aug 1622). Franco-Flemish musician and theorist. In 1563 Maillart entered the Flemish chapel of Philip II of Spain in Madrid, where he studied with Jean de Bonmarché, director of the chapel from 1564 until his death in 1569. In 1570 Maillart left Spain, first for Leuven, where he is known to have studied at the university (1572), then for Antwerp (1574) and finally for Tournai, where he was named *phonascus* (singing master) at the cathedral (1581), and later canon (1589). On 23 May 1606, Maillart succeeded Anselme Barbet as *chantre* of Tournai Cathedral, where notable musicians were employed both before (François Regnart, George de La Hèle) and after (Géry Ghersem) his time. In this capacity he wrote masses and motets, but none of his compositions appears to have survived. On 19 August 1609 Maillart was granted a royal privilege for the printing of his major work, *Les tons, ou discours, sur les modes de musique, et les tons de l'église, et la distinction entre iceux* (Tournai, 1610/*R*), a book that had influence through much of the 17th century, and is referred to by such writers as G.B. Doni, Isaac Beeckman and especially Marin Mersenne (both in his correspondence and in his printed works).

In *Les tons* Maillart attempted to distinguish between the terms *mode* and *ton*, which he believed had been unnecessarily confused, and to clarify the tonal organization characteristic of each. To him, *mode* described an octave species (*diapason*) based on a final, divided into two unequal parts (made up of the primary intervals of a 4th and a 5th arranged in harmonic or arithmetic progression), and comprising the seven diatonic scale steps. He argued for a system of 12 modes, rejecting one of 14 modes (much as did Glarean), as the tonal basis for all music, including chant. In rejecting a 14-mode system, Maillart reasoned against attempts at expanding the six-syllable solmization system into one of seven syllables (in particular, that proposed by Erycius Puteanus in his *Musathena*, 1602). *Ton*, on the other hand, he considered a sub-species of *mode*, devised for the specific and practical purpose of chanting psalmody and, therefore, having special characteristics. Each psalm tone, according to Maillart, is divisible into three parts – *intonation*, *médiation*, *fin* (*saeculorum amen*) – of which only the *médiation* is tonally invariable, dwelling on the dominant, whereas the first and third parts vary according to the choice of antiphon that precedes and material that follows. As a consequence, the eight psalm tones are determined by their dominants, since the finals often are either unclear or varied in actual use. By extension, Maillart suggested altering specific finals of some of the psalm tones to suit the needs of performance (for example, he recommended the adoption of C for F as the final in modes 5 and 6), and a connection can be seen between Maillart's system of eight tones and those proposed later in the 17th century, for example, by Jean Denis (*Traité de l'accord de l'espinette*, 1650) and Guillaume Gabriel Nivers (*Traité de la composition de musique*, 1667). Appended to the treatise,

which has two essential parts (the first devoted to *mode* and the second to *ton*), is a smaller third part, dealing with elements of notation, mensuration and other matters intended as aids in the performance of chant.

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FétisB

GoovaertsH

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ALBERT COHEN

Maille

(*fl* 1539–49). French composer. 21 four-voice chansons by him were published in Paris between 1539 and 1549. All use amorous texts set in the suave style of Sermisy's courtly chansons, except for *Une bergière un jour aux champs*, which was in fact ascribed to Nicolas de Marle in other publications. Maille preferred eight- or ten-line *épigrammes* to the normal four- or five-line poems of the preceding generation. He did not use popular melodies or texts that had been set by earlier composers, but some of his pieces, including *A qui me doibz-je retirer*, *Dictes pourquoy*, *Las me fault-il*, *Que gagnez-vous* and *Si j'ay du bien*, were used as models by later composers.

WORKS

all for four voices

Edition:*Le Gendre, Maille, Morpain: Collected chansons*, ed. C.A. Miller, CMM, lxxxvi (1981)

A qui me doibz-je retirer, 1540[14] (lute intabulation, 1546[32-33]); Dame d'honneur où vertu se repose, 1544; Dictes pourquoy vostre amitié s'efface (C. Marot), 1539[17]; En esperant qu'au nouveau temps d'ever, 1544[7]; Est-il point vray ou si je l'ay songé (François I or Claude Chappuys), 1540[14]; Honneur, beaulté, doulceur et bonne grace, 1548[3]; Je croy le feu plus grant que vous ne dictes, 1541[6]; Je ne le puis ny le veulx changer, 1546[14]; Je vous supplie, entendez-moy (Marguerite of Navarre), 1547[8]

Las me fault-il tant de mal supporter, 1539[17] (lute intabulation, 1546[31]); Las si amour vertu compaigne avoit, 1543[8]; Le cler soleil au plus hault degré luyt, 1544[7]; Le grand désir que sentois approcher, 1546[14]; N'est-ce pas grand cruaulté, 1547[11];

O vous Amour, 1547[8]; Pélérin suis d'un voyage, 1548[3]; Que gagnez-vous à vouloir differer?, 1540[14]; Si j'ay du bien, hélas c'est par mensonge (M. de Saint-Gelais), 1542[14-15]; Si l'estincelle en ung petit moment, 1541[5]–[6] Vouldriés-vous bien estant de vous aymé, 1542[14]

Une bergière un jour aux champs, 1549[28] (attrib. N. de Marle in 1545[10-11] and 1551[6])

FRANK DOBBINS

Mailloche double

(Fr.).

See Tampon.

Maimonides

(1135–1204). Jewish rabbi and influential writer on music. *See* Jewish music, §I, 4.

Mainardi, Enrico

(*b* Milan, 19 May 1897; *d* Munich, 10 April 1976). Italian cellist. He studied with Giuseppe Magrini at the Milan Conservatory, and with Hugo Becker in Berlin; he also studied composition in Milan with Giacomo Orefice, and later in Venice with Malipiero. His début in Milan (when he was 13) was followed by a European concert season and international recognition. At the age of 16 he played Reger's Fourth Sonata op.116 with the composer at the Heidelberg Bach-Reger Festival. Mainardi formed duos with Dohnányi, Backhaus, Carlo Zecchi and Edwin Fischer; with Fischer he also formed a trio, first with Kulenkampff and later with Schneiderhan. Pizzetti's Cello Concerto (1933–4) was written for him, as were Malipiero's Cello Concerto (1937) and Triple Concerto (1938). In 1933 Strauss invited Mainardi to record *Don Quixote*, with the composer conducting. Mainardi made many other recordings, often directing the orchestra while playing the solo part in Baroque and Classical concertos. From 1930 he taught the cello and chamber music at the Accademia di S Cecilia, Rome, and in Berlin, Salzburg and Lucerne. He held international masterclasses and seminars specializing in the cello and chamber works of Bach, Beethoven, Brahms, Chopin and Pizzetti. Among his pupils were Siegfried Palm, Erkki Rautio and Joan Dickson, his assistant for many years.

Mainardi's playing was characterized by clear, warm tone and the use of moderate tempos; he never permitted the display of impeccable technique to overrule the integrity of his interpretation. His compositions include four cello concertos, sonatas for cello (unaccompanied and with piano), more than 20 chamber works, songs and orchestral works. He edited Bach's cello suites, using a second staff to analyse their contrapuntal structure and clarify his technical suggestions, and Wagenseil's cello concertos, of which he gave the first modern performance following their discovery in 1953.

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LYNDA MacGREGOR

Maine, Basil (Stephen)

(*b* Norwich, 4 March 1894; *d* Sheringham, Norfolk, 13 Oct 1972). English critic and writer on music. He studied at Cambridge under Charles Wood, Edward Dent and Cyril Rootham, and was for a time assistant organist at Durham Cathedral. From 1925 to 1937 he was music critic for several daily and weekly London papers, including the *Daily Telegraph* and the *Sunday Times*.

Maine was also a novelist and historical biographer, and for a time an actor in a Shakespearean company. The combination of musical and histrionic gifts brought him much into demand as speaker in such works as Bliss's *Morning Heroes* (in which he appeared in the first performance in the Norwich Festival of 1930), Honegger's *Le roi David* and Stravinsky's *The Soldier's Tale*. His musicianship enabled him to avoid in his speech the unconscious imitation of musical rhythm and cadence. In 1939 he was ordained priest in the Church of England, and he held various livings in East Anglia.

WRITINGS

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Reflected Music and Other Essays (London, 1930)
Elgar: his Life and Works (London, 1933)
Chopin (London, 1933, 2/1949)
The Best of Me (London, 1937) [autobiography]
The Glory of English Music (London, 1937)
The BBC and its Audience (London, 1939)
New Paths in Music (London, 1940)
Basil Maine on Music (London, 1945/*R*)
Twang with our Music (London, 1957)

H.C. COLLES/PETER PLATT

Mainerio [Maynerius, Mayner, Meyner], Giorgio

(*b* Parma, *c*1535; *d* Aquileia, 3 or 4 May 1582). Italian composer. He was a priest; in 1560 he became *cappellano* and in 1565 *mansionario* (beneficed priest) at Udine Cathedral, then at the diocesan church of the patriarchs of Aquileia. His duties included singing on feast days, and in 1560 the cathedral chapter noted that he was proficient 'in arte et scientia canendi'. In 1570 he became *mansionario* at Aquileia Cathedral where he also acted intermittently as chapter administrator and taught the choirboys singing. In 1574 he dedicated his *Magnificat octo tonorum* (Venice, 1574) to the dean,

canons and chapter of the cathedral. Two years later the chapter appointed him *maestro di cappella*.

Mainerio's *Il primo libro de balli* (Venice, 1578; ed. in Musikalische Denkmäler, v, Mainz, 1961) is one of the most important sources of ensemble dance music surviving from the second half of the 16th century. It contains 21 four-part dances, 12 of which are followed by a second paired dance. Two different types of musical construction are used: some are based on a harmonic and metrical framework, while in others the melody is the predominant element. Three pieces deserve particular mention: the *Ballo francese*, the earliest known example of a true variation for instrumental ensemble, and the *Pass'e mezzo antico* and *Pass'e mezzo moderno*, the earliest extant suites for instrumental ensemble. Several of the dances later appeared anonymously (in RISM 1583[21]) and organ intabulations of the *Pass'e mezzo antico* and other dances were published by Jakob Paix (RISM 1583[23]). Mainerio's sacred works display contrapuntal writing within a strong harmonic framework, or, in the pieces for larger forces, a more homophonic style with competent use of *cori spezzati*.

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MANFRED SCHULER

Mainpiece.

A term used to refer to the principal work in the 18th-century London theatre when more than one item was presented on the programme. Like the term Afterpiece, its application was contextual; if there was only one work in the programme, the term was redundant. Much of the repertory used as mainpieces in multiple-bill programmes was serious drama, but occasionally masques were performed as mainpieces.

Mainstream jazz.

A term coined in the 1950s by the writer on jazz Stanley Dance to describe the work of contemporary musicians working in the swing idiom of the 1930s and 40s. However, it is now more widely used for any jazz improvised on chord sequences in the essentially solo style developed by Louis Armstrong and others in the late 1920s. Some writers have broadened it further to apply to jazz-rock and other fusion styles, but most would exclude the free or aleatory jazz of the avant garde, rock-based jazz, and dixieland and other traditional forms. *See also* jazz, §15.

Mainvielle-Fodor, Joséphine.

See Fodor family, (4).

Mainwaring, John

(*b* Drayton Manor, Staffs., bap. 4 Aug 1724; *d* Cambridge, 15 April 1807). English divine and early biographer of Handel. He studied at St John's College, Cambridge, and was ordained in 1748; in 1749 he was appointed rector of Church Stretton, Shropshire. He was a fellow of his college from 1748 to 1788, when he was elected Lady Margaret Professor of Divinity in the university. Mainwaring began suffering from asthma in 1749, and travelled to the Continent because of ill-health in 1750, 1773–5 and 1785. In the latter year he was in Rome at the same time as William Coxe, Thomas Gray and Hester Lynch Piozzi, and frequented the *conversazioni* at Cardinal Bernis's palace. The resignation of his fellowship in 1788 left him free to marry, and in November of that year he married the 25-year-old Anne Wilding, daughter of a prominent Shropshire family and sister of his former curate.

In addition to his sermons and pamphlets, Mainwaring was the author of the first part of *Memoirs of the Life of the Late George Frederic Handel, To which is added, A Catalogue of his Works, and Observations upon them* (London, 1760/*R*; Ger. trans. J. Mattheson, 1761/*R*; abridged Fr. trans. J.-B.A. Suard, 1768). The other contributors were James Harris for the 'Catalogue' and Robert Price for the 'Observations'. The whole was issued anonymously, although Mainwaring later acknowledged his authorship. Biographical data had been supplied in part by John Christopher Smith the younger, but material about Handel's early life may have come directly from the composer himself. The book is thus a primary source for Handeliana, but it also is a primary, though not unproblematic, document for music aesthetics and criticism. Abridged versions appeared in the *Gentleman's Magazine*, *London Chronicle*, *London Magazine* and *Universal Magazine*.

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JAMIE C. KASSLER/GRAYDON BEEKS

Mainz.

Town in Germany. Situated at the confluence of the Rhine and the Main, it is the state capital of the Rhineland Palatinate. The Archbishop of Mainz was Hofbischof to the German emperor; from 1257 he was also chairman of the princely electoral college. Before the Reformation the diocese was by far the biggest north of the Alps. A sacramentary of St Alban (*c*800) of Reichenau-influenced design and a 10th-century sequentiary of the type found in Fulda and St Gallen point to musical activity. The parish church of St Peter has a 12th-century psalter and hymnal, and the parish church of St Valentin at Kiedrich possesses a 14th-century gradual from Mainz Cathedral. Up to the 19th century plainchant was sung in Germanic style in the religious institutions and parish churches of Mainz, except in those of the Carmelites and Franciscans, who used Roman style. The earliest polyphonic work recorded in Mainz is a two-part conductus, *Vernans virtus*, found in an antiphoner associated with the Carmelite convent since the 14th century but possibly dating from considerably earlier.

The glittering imperial festival held by Friedrich Barbarossa in 1184, which brought together knights, poets, singers and musicians from all over Europe, was crucial in the development of the German Minnesang. From 1295 to 1318 Frauenlob (Heinrich von Meissen) lived in Mainz and founded a school for Meistersinger which spawned the *Gross Buch von Mencz* (now lost), on which the Munich and Donaueschingen song manuscripts were based. The school was dissolved around 1500 but in about 1552 a new school was formed. Religious plays at Easter, Ascension and Whitsun, with both spoken and sung parts, were probably performed in the 15th century and the early 16th, though only the texts remain. Meistersinger plays and Passion plays were supplemented by the humanistic *Schulkomödie*, a form taken up by the Jesuit college, founded in 1561.

The first mention of an organ in Mainz Cathedral dates from 1334. Arnolt Schlick's *Tabulaturen etlicher lobgesäng* were published by Schoeffer in Mainz in 1512. Notable among 15th-century organ builders was Heinrich Traxdorf. The Hofkapelle originated during the reign of Archbishop Elector Albrecht of Brandenburg (1514–45); Jan le Febure (*d c*1612) and Gabriel Plautzius (*fl* Mainz 1612–41) were the first recorded Kapellmeister. The *Catholisch Cantual oder Psalmenbüchlein* (1605), also known as the *Mainzer Cantual*, appeared during the reign of Elector Johann Schweickard von Cronberg. P.J. Baudrexel was Kapellmeister from 1679 to 1691. During this time the works of the violinist J.J. Walther were published in Mainz by Ludwig Bourgeat.

In the 18th century the music of the Hofkapelle reached its peak under three Bohemian Kapellmeister, Jan Ondráček (1724–43), Jan Zach (1745–56) and J.M. Schmid (1756–87). Notable composers were Giovanni Punto, J.F.X. Sterkel and G.A. Kreusser, and the cathedral canon H.F.K.A. von Kerpen. In 1711 members of the nobility had built their own theatre, the

Mainzer Adelstheater, which gave mainly French music theatre; Italian opera was later given in the Komödienhaus (built 1767). In 1788 Elector Charles Joseph von Erthal founded the Mainzer Nationaltheater, which soon became one of Germany's foremost companies. Some Mozart operas received their German-language premières in Mainz. Opera was directed until 1792 by Vincenzo Righini. Music was encouraged in the numerous collegiate churches and monasteries, especially those of the Augustinian order, whose most notable composer was Alexius Molitor. Various activities were organized by families of violin makers, particularly the Diehl family, and organ builders: Kohlhaas, J.J. Dahm, Johann Onimus, J.A.I. Will, and the Stumm family from the nearby village of Rhaunen. The firm of Alexander Brothers (founded 1782; still active) became world-renowned for their brass instruments, particularly horns. Founded in the 1780s, the music publishing firm of B. Schott's Söhne (renamed Schott Musik International GmbH & Co. KG in 1995) now owns branches in many countries.

After the demise of the princely state and archbishopric in the aftermath of the French Revolution, it was not until the 1830s that musical societies began to spring up. The Liedertafel was founded in 1831 and supported by a ladies' singing circle from 1837. Directed by Heinrich Esser (1841–7), Friedrich Lux (1864–91) and Fritz Volbach (1891–1907), the society became one of the most respected German oratorio choirs. The Mittelrheinischer Musikverband organized ten large music festivals between 1855 and 1894, four of them in Mainz. In 1890 the Liedertafel opened its own concert hall. The theatre was refounded in 1817 as the Grossherzogliches Hessisches Nationaltheater and was designated a civic theatre by 1833, with new premises on the Gutenbergplatz. In 1915 it came under the control of the city and in 1990 became a Staatstheater. Important musicians who worked there included Conradin Kreutzer (1844–5), E.N. von Reznicek (1887–8), Hans Pfitzner (1893–5), Emil Steinbach (1877–1909), Karl Elmendorff (1920–23) and K.M. Zwissler (1936–67). The symphony orchestra, founded in 1876 and renamed the Philharmonisches Orchester in 1984, plays for operas as well as giving concerts. The Mainzer Kammerorchester was founded by Günter Kehr in 1955. The work of the Pflege der Kirchenmusik was furthered by the cathedral choir, founded in 1866, which earned a high reputation ('Sixtina am Rhein') under the Kapellmeister G.V. Weber (1866–1904).

The Musikhochschule grew out of the Schumacher'schen Konservatorium (founded in 1881), and in 1937 was renamed the Peter-Cornelius-Konservatorium. Its most prominent directors were Hans Rosbaud (1921–8) and Hans Gál (1929–33). The Johannes-Gutenberg-Universität (1477–1816, reopened in 1946) houses a collegium musicum, a music department with an emphasis on school music, and a Musikwissenschaftliches Institut; the latter has been directed by Arnold Schmitz (1946–62), Hellmut Federhofer (1962–79) and Christoph-Hellmut Mahling (from 1981). The Stiftung Villa Musica sponsors the further education of young musicians. The city has a Bischöfliches Institut für Kirchenmusik and a regional studio for Südwestfunk, and is the home of Zweiten Deutschen Fernsehens.

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HERBERT SCHNEIDER/GÜNTER WAGNER

Mainzer, Friedrich.

Austrian music publisher. *See under* Doblinger.

Mainzer, Joseph

(*b* Trier, 21 Oct 1801; *d* Manchester, 10 Nov 1851). German teacher and organizer. Trained as a chorister at Trier Cathedral, Mainzer was ordained priest in 1826 following a curtailed apprenticeship as a mining engineer. After two years of further musical study, he was appointed singing master at the seminary at Trier, for which he produced his *Singschule*. During his apprenticeship he had been made deeply aware of the misery of the mine-workers, and his political conscience was stirred; his consequent pamphleteering aroused police suspicion and, renouncing the priesthood, he fled, first to Brussels, then to Paris, where he arrived late in 1834. In both cities he lived by music journalism and teaching, while pursuing fruitless operatic ventures; but in Paris he decided to devote his musical gifts to the service of the artisan by starting a series of free singing classes in 1835. Hundreds of adult pupils were quickly enrolled, and Mainzer's throng of labourers in their *bleu de travail* earnestly learning to sing became one of the sights of Paris. Chorley's account of a Mainzer class first drew public attention to the movement in England. Growing fear of insurrection in Paris, however, led to the banning of these classes during 1839 and following another operatic failure there Mainzer left for London, where he opened a similar series of classes in May 1841, introducing as a

textbook his *Singing for the Million*. His classes soon began to rival those of John Hullah, begun four months earlier and themselves inspired by Mainzer's endeavours in Paris; but in November 1841 Mainzer went on to Edinburgh to compete against Henry Bishop for the chair of music. Failing in that, he made Edinburgh his new headquarters, publishing *Music and Education* in an attempt to persuade the Scottish authorities to support his activities. Finally, leaving his established classes under the direction of his most competent pupils (as he had done in London and elsewhere), he moved to Manchester where, exhausted by overwork, he died in 1851. His system, based upon continental 'fixed' sol-fa, failed to survive him; but his influence on the development of amateur music in Britain was extensive. The paper *Mainzer's Musical Time*s, which he established soon after his arrival in London, was taken over by Alfred Novello in 1844 and became the *Musical Times*.

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BERNARR RAINBOW

Maio [Mayo, Majo], Giovan Tomaso di

(*b* Naples, *c*1490; *d* ?Naples, after 1548). Italian composer and organist. His first published works are found in *Fioretti di frottole* (RISM 1519[4]). From 1540 to 1548 he was organist at the SS Annunziata, Naples, and was possibly the *maestro di cappella* whom Nola replaced in 1563, although documentation is lacking. Citing famous Neapolitan musicians in his *Della prattica musica* (1601), Scipione Cerreto described Maio as 'an excellent organist'.

The majority of the 1519 compositions are homophonic settings of popular poems: one *strambotto*, one ode and five frottolas (one with a Spanish text). Two through-composed settings of canzoni by Petrarch anticipate the madrigal in their consistently contrapuntal textures and irregular overlapping phrases. The only published volume entirely devoted to Maio's music is his *Canzon villanesche … libro primo* for three voices (Venice, 1546). The 30 pieces in it are in dialect, and like those of his compatriots Nola and Cimello are high-pitched vocal trios notable for spirited delivery of the dialectal texts. Unlike the other Neapolitans, Maio favoured short scalar

motifs, nervous dotted rhythms, chains of consecutive 5ths and even parallel octaves, unisons and seconds. The consistent use of triadic sonorities in close position and the frequent truncation of words and phrases suggest roots in popular oral traditions.

The majority of Maio's *villanesche* are Petrarchist love lyrics lighty coloured with colloquialisms, but in ten works Maio chained together Neapolitan proverbs, local expressions and literary images in a truly popular manner. A high degree of stylistic consistency in form and content suggests that Maio was an amateur poet: 28 have the metrical form *ABB/ABB/ABB/CCC* (11-syllable lines) or *ABBB/ABBB/ABBB/CCCC* (11:11:7:11), used exclusively by Maio in the 1540s but the most popular scheme between 1560 and 1565. Maio preferred the symmetrical form *ABC* (each repeated) for three-line strophes, but for four-line strophes experimented with various asymmetrical designs.

Maio's *Passan madonna* was reprinted in Rinaldo Burno's *Elletione de canzone alla napoletana* (1546[18]). Interestingly, this piece appears to be a reworking of Vincenzo Fontana's setting of the same text. Einstein suggested that Maio was the anonymous composer of the *Canzone villanesche* (1537[5]), but a comparison of poetic forms and musical styles does not support this hypothesis. Judging from book-fair catalogues, Maio's collection was widely marketed in northern Europe. But his *villanesche* were apparently never well received among northern composers: only one, *Madonna quanto più straccii*, was reworked (by Nasco in 1556), and none was intabulated.

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DONNA G. CARDAMONE

Maio, Giuseppe di.

See Majo, Giuseppe de.

Maire, Nicolas Remi

(*b* Mirecourt, 20 Dec 1800; *d* Paris, 17 July 1878). French bowmaker. He was probably associated in some way with the great Mirecourt bowmaker Etienne Pajeot, his senior by ten years: much of Maire's work, until sometime in the 1840s, was dominated by Pajeot's style. Some Maire bows resemble those of Pajeot very closely, although they rarely approach the level of the latter's craft in the working of the sticks and heads. Maire's company, Maire-Contal, was founded in 1826 and by 1844 employed 15 workers with an output of 4000 bows a year. By the late 1840s, however, Maire had fallen on hard times, no doubt induced by the poor economic climate in Paris, the destination of his produce.

Maire left Mirecourt for Paris in the late 1850s, by which time some of his bows showed the influence of Dominique Peccatte. His brand-stamp of N. MAIRE was shortened to simply MAIRE, and this seems to have coincided with his departure from Mirecourt. Maire meandered greatly in terms of style. A great many bows have therefore been attributed to him which are in truth only stylistically reminiscent of his work.

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PAUL CHILDS

Maisch, Ludwig

(*b* Nuremberg, *c*1776; *d* Vienna, 18 April 1816). Viennese music publisher. His firm began publishing in 1810, reissuing salable works from Leopold Kozeluch's Musikalisches Magazin publishing house and the music of such composers as Gelinek, Gyrowetz, Hummel and Vanhal. While the production was for the most part of fashionable pieces and dance music, it also included some minor works by Beethoven. After Maisch's death the firm continued to trade under his name until January 1818, then for several months under that of his widow. The firm's accountant Daniel Sprenger (*b* Sülfeld, nr Hanover, *c*1794; *d* 21 Sept 1819) took control for a further year; after his death Mathias Artaria (1793–1835), son of the Mannheim publisher Domenico Artaria (ii), assisted Sprenger's widow in carrying on the business. He married her on 4 November 1821 and the firm bore his name alone from 10 June 1822.

Under Artaria the firm's output improved markedly in quality, as shown by the publication of Beethoven's opp.130, 133 and 134, as well as Schubert's opp.52–4. Other composers represented included Ignaz Assmayer, Jansa, Mayseder and Pecháček. On 26 June 1833 the firm passed to Anton Diabelli. Artaria's widow attempted to start a publishing firm in 1838 in partnership with Gustav Albrecht and Peter Asperl, but its importance was small and in 1850 she ceased publishing.

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ALEXANDER WEINMANN

Maisky, Mischa

(*b* Riga, 10 Jan 1948). Israeli cellist of Latvian birth. He had his first lessons at the age of eight, attended Children's Music School and Riga Conservatory and in 1965 moved to Leningrad. In 1966 he won a major prize in the International Tchaikovsky Competition in Moscow, after which he studied with Rostropovich at the Moscow Conservatory. In 1970 he was imprisoned for 14 months in a labour camp near Gor'kiy, and in 1972 left the USSR for Israel. From this time he followed an increasingly successful solo career: his US début was at Carnegie Hall in 1973, and his London concerto début with the RPO in 1976, followed in 1977 by a recital début with Lupu at the Queen Elizabeth Hall. Maisky later established a duo with Martha Argerich, with whom he has made many recordings, among them outstanding performances of the complete Beethoven sonatas and the sonatas by Franck and Debussy. His recording of Brahms's Double Concerto with Gidon Kremer and the Vienna PO under Bernstein is also notable, though his recordings of the Dvořák and Shostakovich cello concertos have been criticized for their idiosyncrasy and rhythmic wilfulness. Rostropovich has said of Maisky's playing that it 'combines poetry and exquisite delicacy with great temperament and brilliant technique'. He plays a Domenico Montagnana cello dated *c* 1700, which was presented by an admirer after his Carnegie Hall début.

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MARGARET CAMPBELL

Maison, René

(*b* Frameries, 24 Nov 1895; *d* Mont d'Or, Haut Doubs, 11 July 1962). Belgian tenor. He studied in Brussels and Paris, and made his début in 1920 at Geneva, as Rodolfo (*La bohème*). His reputation grew with three successive seasons, beginning in 1925, at Monte Carlo, where his roles included Faust, Hoffmann and Huon in *Oberon*. From 1928 to 1931 he was a member of the company at Chicago, undertaking heavier roles such as Lohengrin, Florestan and Parsifal. In Paris he sang at the Opéra-Comique and at the Opéra, where in 1934 he created the role of Eumolpus in Stravinsky's *Perséphone*. From 1934 to 1937 he was principal dramatic tenor at the Colón; he also had a career at the Metropolitan from 1935 to 1943. One of his greatest successes there was as Julien in *Louise*, which he also sang at Covent Garden in 1935. His only other London role was Lohengrin in 1931, when his acting and physical presence (he was 6 feet 4 inches in height) impressed, though his singing was criticized for roughness in the loud passages and 'a rather falsetto character of voice' in

the soft (Ernest Newman in the *Sunday Times*). On retirement he taught in New York and Boston, his pupils including Ramón Vinay. Recordings show an expressive style and a strong voice, well heard in 'live' performances from the Metropolitan.

<div align="right">J.B. STEANE</div>

Maistre, Johann Friedrich.

See Meister, Johann Friedrich.

Maistre, Matthaeus le.

See Le Maistre, Matthaeus.

Maistre Jhan [Jan, Jehan]

(*b c*1485; *d* Oct 1538). French composer active in Italy. The earliest unmistakable reference to this musician calls him 'Metre Gian, cantor francexe'. He should be distinguished from other musicians named Jean active at Ferrara during this period; most of them have surnames consistently used, whereas the Jhan in question is never given one but is always called 'Maistre'.

Jhan's name is found on Ferrarese court paylists as early as 1512, and he remained there for the rest of his life. For at least a part of his long tenure he was *maestro di cappella*, as a 1537 record of payment shows. A Ferrarese document of 1538 refers to a will made by a 'magister capellae', the 'nobilis Vir Ma[gis]ter gianus', son of the late 'Paulus del Mistro, gallicus'. Whether or not this indicates noble rank is uncertain.

Two publications carrying his name and appearing after his death may have been intended as memorials to the composer; both identified him as *maestro di cappella* at Ferrara. On the title-page of the first of these, a madrigal volume (RISM 1541[15]), he is called 'Maistre Jhan, maestro di Capella dello ecc. sig. Hercole duca di Ferrara'; a volume of motets (1543[4]) devoted largely to his work refers to him as 'Joannes Gallus *alias* Metre Jehan'. From this Eitner and others assumed that Joannes Gallus and Maistre Jhan were one and the same man. However, the names are not used interchangeably in other contemporary sources.

The *Madrigali* of 1541 contains only five pieces by him along with works by 25 other composers. Most of Jhan's madrigals appeared in volumes issued under Verdelot's name and in collections, beginning with the *Madrigali … de la serena* (1530[2]). Einstein's judgment of his madrigal style as 'extraordinarily archaic' is apt; compared with that of Verdelot or Arcadelt, it seems stiff, almost awkward. Nevertheless he must be reckoned among the 'founders' of the madrigal, since he belonged to the oldest generation of composers to cultivate the new genre.

Jhan's motets, widely distributed in contemporary sources, show him to be a skilful emulator of Josquin. They contain pairs of imitative duos,

particularly at the opening of a piece, occasional chordal writing and shifts of metre for contrast or emphasis, and plagal endings under a soprano pedal. A preference for four-voice writing and syllabic declamation is also evident. Free imitation is more common than strict. The texts are most often taken from antiphons and hymns to popular saints, but there are also tributes to noble patrons such as François I of France, Alfonso I, Isabella and Ercole II d'Este and works of political significance. *Mundi Christo* celebrates the meeting of Clement VII and Charles V at Bologna in late 1529. *Te Lutherum damnamus*, a paraphrase of the *Te Deum*, was probably commissioned to express Ercole II's disapproval of his wife Renée's Protestant sympathies.

The theorists Vanneo and Coclico described Jhan as a celebrated musician and expert composer. In a letter of 1532 Cardinal Ercole Gonzaga, one of the great connoisseurs of the age, wrote to his cousin Ercole d'Este of his admiration for one of Jhan's masses and asked for copies of all his compositions.

Several masses and lamentations left in manuscript have been lost. The surviving mass, a large-scale work constructed over a liturgical cantus firmus, commemorates Ercole's succession to the dukedom. The Passion attributed to 'M. Jan' in a Bologna source, long regarded as a work by Maistre Jhan, seems on stylistic grounds more likely to be the work of Jan Nasco.

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masses and motets

Missa 'Omnes sancti et sanctae Dei', 5vv, *I-MOe* α.N.1.2–3

Benedictus and Agnus Dei, from unidentified mass(es), 2vv, 1543[19]

Abeuntes Pharisei, 4vv, 1543[4]; Accipe quae tibi nunc princeps, 5vv, *I-TVd* 36; Adjutor in tribulationis, inc., 4vv, *GB-Lbl* Add. 19583; Ambulans Jesus iuxta mare, 5vv, *I-Rvat* C.G.XII, 4; Amo Isabellam cuius amore gaudeo (for Isabella d'Este), inc., 4vv, *GB-Lcm* 2037; Angele Dei qui custos es mei, inc., 4vv, *Lcm* 2037; Assumptus hodie Dominus, 5vv, *I-TVd* 36; Ave gloriose beatissime Antoni, 4vv, B, 144; Ave Maria gemma virginum, 5vv, *MOe* α.N.1.2–3; Ave Maria gratia plena, 4vv, 1543[4]; Ave Maria lilii castitatis, 5vv, *TVd* 36

Beata Maria Magdalena, 4vv, *MOe* α.N.1.2–3; Benedicat te Dominus in virtute sua, 6vv, 1545[3]; Cantate hodie, 4vv, 1543[4]; Cerne meos ergo gemitus, 4vv, 1539[13]; Coeli Deus omnipotens benedicat tibi, 6vv, 1545[3]; Confiteor Deo Patri omnipotenti, 6vv, 1549[3]; Continet in gremio, 5vv, *TVd* 36; Cum audissent apostoli, 4vv, 1543[4]; Doce me, Domine, 4vv, Rome, Palazzo Massimo VI.C.6.23–4; Domine non secundum, 5vv, *Rvat* C.G.XI1, 4

Ecce amica mea, 4vv, 1538[5]; Ecce nos reliquimus omnia, 4vv, S viii, 175; Franciscus vir catolicus (for François I of France), inc., 4vv, *GB-Lcm* 2037; Fratres

innocentes iam non estis, 5vv, *I-TVd* 36; Funde preces, 4vv, 1538[5]; Gaude chorus, 5vv, 1539[5]; Hodie caelesti sponso, 4vv, 1543[4]; Hodie completi sunt, 4vv, *MOe* α.N.1.2–3; Hodie in Jordane, 6vv, 1549[3]

In die solemnitatis, 4vv, *I-TVd* 8; In die tribulationis meae, inc., 4vv, *GB-Lcm* 2037; In illo tempore dixit Jesus, 4vv, 1543[4]; In illo tempore dixit Jesus discipulis, 4vv, *Lcm* 2037; In illo tempore dixit Jesus Symoni, 4vv, 1543[4]; In illo tempore Judei, 4vv, *I-TVd* 8; In principio erat verbum, inc., 4vv, *GB-Lcm* 2037; In viam pacis et salutis, 4vv, 1549[12]; Joannes Jesu Christo dilecte, 4vv, B, 225

Lauda Jerusalem Dominum, 4vv, ed. in MRM, iii–v (1968); Laudemus fortissimum Christi, 5vv, *TVd* 36; Levita Laurentius, 4vv, 1549[12]; Locuti sunt, 5vv, 1539[5]; Lumen ad revelationem, 4vv, 1543[4]; Memor esto verbi tui, 4vv, *TVd* 7; Miser qui amat, 4vv, 1540[7]; Mundi Christo redemptori laeta canit (for Pope Clement VII and Emperor Charles V), 6vv, *Rv* S. Borr.E.II.55–60; Nunc ego te Euriale aspicio, 5vv, *TVd* 36

O benignissime Domine Jesu, 4vv, 1519[1]; O clarum decus, 5vv, *TVd* 36; O Domine Jesu Christe, 4vv, B, 110; O magnum mysterium, 4vv, R vii, 174; O Maria piissima, 6vv, 1549[3]; Omnia quae fecisti nobis Domine, 5vv, S iii, 131; Omnipotens sempiterne, Deus (for Alfonso I d'Este), 4vv, 1543[4]; O pater optime, 5vv, *TVd* 36; O praeclarae vos puellae, 5vv, *TVd* 36; O Roche beatissime, 4vv, 1543[4]; O sacrium convivium, 5vv, R vi, 126; O sancte Hieronyme, 4vv, 1543[4]; O sidus Hispaniae, 5vv, 1539[7]

Passer invenit, 4vv, *TVd* 8; Pater noster, 5vv, 1539[8], 2p. ed. in AMIi (1897), 91; Paulus apostolus, 4vv, 1545[3]; Postquam consumati sunt dies octo, 4vv, 1543[4]; Praeparate corda, 4vv, 1538[5]; Prandebis tecum, 2vv, 1549[16], ed. D. Degen, *Schöne und liebliche Zwiegesänge* (Kassel, 1951), p.17; Presbyter in laudes Jeronime, 5vv, *TVd* 36; Qui credit in Domino, 6vv, 1542[10], Z iv, 130; Quid mihi crudelis misero, inc., 4vv, *GB-Lcm* 2037; Regnum mundi, inc., 6vv, *I-Fn* Magl. XIX, 125bis

Sancte Jacobe, 5vv, *I-TVd* 36; Sebastiane decus perenne caeli (for Alfonso I d'Este), inc., 4vv, *GB-Lcm*, 2037; Si dereliqui te Domine ignosce mihi, 5vv, 1545[3]; Si quis diligit me, 5vv, *I-TVd* 36; Sola salus mortallium (for Alfonso I d'Este), inc., 4vv, *GB-Lcm* 2037; Sub altare Dei audivi voces, inc., 4vv, *Lcm* 2037; Sufficiebat mihi paupertas, 4vv, *Lcm* 2037; Super cathedram Moysi, 4vv, 1543[4]; Super ripam Jordanis, 4vv, 1543[4]; Te Deum laudamus/Te Lutherum damnamus, 5vv, K, 11; Thomas unus de duodecim, 4vv, 1539[13]

Unum cole Deum, 4vv, 1543[4]; Virgo caelestum decus et corona (for Alfonso I d'Este), 4vv, *Lcm* 2037; Virgo Dei mater, 5vv, *I-Rvat* C.S.19; Vitas hinnulleo me similis, 4vv, *GB-Lcm*, 2037; Vixi puellis nuper idoneus, inc., 4vv, *Lcm* 2037; Vox de caelis intonuit, 4vv, R vi, 65

secular

J'ay veu le regnart et le loup et le lièvre, inc., 4vv, *GB-Lbl* Add.19583

Altro non è il mio amor, 5vv, 1538[21]; Amor non vedi, 4vv, 1541[15]; Amor perchè tormenti, 4vv, 1541[15]; Amor se tu sei Dio, 5vv, 1538[21]; Amor vorria madonn' humana, 4vv, 1537[11]; Cieco fanciul, 4vv, 1541[15]; Con doglia e con pietà, 5vv, 1563[7]; Deh perchè non è in voi, 6vv, 1541[6]; Deh quant'è dolce amor, 4vv, 1541[15]; Ditemi, o diva mia, 6vv, 1541[16] (attrib. Verdelot in 1546[19]); Ecco signor, 5vv, 1542[16]

Hor vedete madonna, 4vv, 1530[2] (also attrib. Arcadelt); Madonna, io v'amo et taccio, 5vv, 1538[21]; Madonna, i prieghi miei, 6vv, 1541[16]; Madonna, i vostri basci, 4vv, 1541[15]; Miser quel huomo, 5vv, 1540[7]; Non vi lassero mai, 6vv, 1541[16]; Occhi miei vaghi e lieti, 5vv, 1542[16]; Per aspri boschi, 5vv, 1538[21]; Quando nascesti amore, 6vv, 1541[16]; S'amor mi dess'ardire, 4vv, 1550[17] (attrib. Arcadelt in 1544[16]); S'io miro ogni bellezza, 5vv, 1538[21]

doubtful works

Ave Maria alta stirps, 5vv, *I-TVd* 29 (by Jacquet of Mantua)

Ave regina caelorum, 5vv, *Rvat* C.G.XII, 4; C.S.17 (by Jacquet of Mantua)

Genuit puerpera, 4vv, *TVd* 8 (by Jacquet of Mantua)

Laetatus sum, 4vv, Z viii, 90 (probably by Jan Nasco)

Lamentatio Hieremiae, 4vv, *Bc* Q23 (probably by Jan Nasco)

Nisi Dominus, 4vv, Z viii, 92 (probably by Jan Nasco)

Passio Domini secundum Matthaeum, *Bc* Q24 (probably by Jan Nasco)

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GEORGE NUGENT, JAMES HAAR

Maitland, J.A. Fuller.

See Fuller maitland, j.a.

Maître de chapelle

(Fr.).

The musician in charge of a Chapel.

Maizani, Azucena [La Ñata Gaucha]

(*b* Buenos Aires, 17 Nov 1902; *d* Buenos Aires, 15 Jan 1970). Argentine tango singer. She first sang a tango on stage in June 1923, when the audience insisted on five repeats of the number. Her vocal style, with its precise diction, was very much her own – at times she almost recited the lyrics – and she is regarded by many as the outstanding woman tango singer of any generation. Her career embraced theatre, film, radio and nearly 300 recordings. She was a good friend of Carlos Gardel, but they were not romantically linked, as sometimes alleged. Her private life was, in fact, tragic: her two brief marriages were failures; her only child died in infancy; one of her lovers committed suicide; the earnings from her great success were never properly managed, and she died in relative poverty.

SIMON COLLIER

Maizu [maiso].

Single-rank Panpipes of the Chipaya people of the Department of Oruro, highland Bolivia, known also in the village of Ayparavi as *chirihuana*.

Majd al-Dīn al-Ghazālī.

See Ghazālī, Majd al-Dīn Ahmad al-.

Majer, Joseph Friedrich Bernhard Caspar

(*b* Schwäbisch Hall, 16 Oct 1689; *d* Schwäbisch Hall, 22 May 1768). German organist and writer on music. He began organ lessons at the age of nine with Baur, organist of St Katharina; after completing the curriculum of the local Gymnasium, he was a municipal clerk in neighbouring towns, returning later to his native city first as district clerk and then as city clerk, also becoming in 1724 Kantor and organist of St Katharina. Majer wrote two musical instruction manuals, *Hodegus musicus* (Schwäbisch Hall, 1718; lost) and the important *Museum musicum theoretico practicum* (Schwäbisch Hall, 1732/*R*, 2/1741; Majer's annotated copy is in *D-Sl*). It is the latter which establishes him among the significant writers on music in the late Baroque. The *Museum musicum* aims to give students self-instruction in the elementary concepts of musical notation (*musica signatoria*) and in the techniques of playing most instruments, including the recorder, chalumeau, flute, oboe, bassoon, cornett, flageolet, clarinet, clarino, horn, trombone, various keyboard instruments, lute, harp, timpani, violin and the viols. His explicit fingering and position charts for each of these instruments provides an unusually clear picture of German Baroque instrumental practice. A succinct introduction to the thoroughbass practice is also informative. Very little of Majer's short work seems to be original. He

said the thoroughbass material was taken from an anonymous work of 1728, undoubtedly the *Kurtze Anführung zum General-Bass* (Leipzig, 1728) usually ascribed to a precocious nine-year-old Fräulein von Freudenberg. He drew much of his material from such contemporary writers as Mattheson, Heinichen, Walther and Ernst Gottlieb Baron; and his manual concludes with an abbreviated dictionary of 260 musical terms, almost entirely excerpts from Walther's *Musicalisches Lexicon* which was published in the same year.

GEORGE J. BUELOW

Majer, Kajetan.

See Gaetano.

Majestoso.

See Maestoso.

Majo [Maio], Gian Francesco de [di] ['Ciccio']

(*b* Naples, 24 March 1732; *d* Naples, 17 Nov 1770). Italian composer. He studied with his father, Giuseppe, who from 1745 was *primo maestro* of the royal chapel in Naples, his uncle Gennaro Manno and his great-uncle Francesco Feo. As a boy he assisted his father in the royal chapel in Naples as *organista soprannumerario* without salary. In 1750, on the death of Pietro Scarlatti, he was appointed to a salaried position, though still on the same supernumerary basis, at one ducat per month, and by 1758 he was second organist, with a salary of eight ducats. Two settings of *Qui sedes*, both dating from 1749, are his earliest known compositions, two of the many sacred works which he composed for the various services of the royal chapel. His first opera, *Ricimero, re dei goti*, was given in Parma and Rome (1759). Goldoni, in his memoirs, recorded Majo's overwhelming reception in Rome: 'A part of the pit went out at the close of the entertainment to conduct the musician home in triumph, and the remainder of the audience staid in the theatre, calling out without intermission, Viva Majo! till every candle was burnt to the socket'. Early in 1760 an attack of tuberculosis forced him to renounce the commission to set Stampiglia's libretto *Il trionfo di Camilla* for the Teatro S Carlo, Naples. Seemingly restored to health after several months' cure at Torre del Greco, he returned to the court at Naples, where he resumed his duties in the royal chapel. Shortly thereafter he set *Astrea placata*, a *componimento drammatico*, performed at the S Carlo in June 1760 with Raaff, Manzuoli and Spagnuoli. With the enthusiastic reception of *Cajo Fabrizio* at the S Carlo in November his fame was firmly established, and he was called on to compose operas for Livorno, Venice and Turin.

During his stay in northern Italy (April 1761 to February 1763) Majo studied with Padre Martini, although an apologetic letter (in *I-Bc*) to the master

implies that his studies were erratic because of amorous distractions. After another brief stay in Naples he left in February 1764 for Vienna, where he was invited to compose an opera to celebrate the coronation of Joseph II as Holy Roman Emperor. From Vienna he proceeded to Mannheim, where his *Ifigenia in Tauride* was presented. By May 1766 he was back in Naples but left shortly after for invitations in Mannheim, Venice and Rome. Beset by his old illness he returned to Naples in August 1767, where he sought to strengthen his position at court so as to succeed his father as *primo maestro*; Piccinni had also returned to Naples and was competing for the post. Discouraged by the king's procrastination and constrained by financial need, Majo was forced to undertake further trips to northern Italy to fulfil commissions for new operas. Again in Naples in January 1770 he resumed his activities as second organist and composer of church music. In that year the Teatro S Carlo's new impresario Tedeschi commissioned him to set *Eumene* to celebrate the queen's birthday on 4 November, but by September he was so weak that the opera had to be postponed until the following January. He rallied long enough only to complete the first act, and the opera was finished by Insanguine (Act 2) and Errichelli (Act 3). He died a year and a day before his father, leaving his family destitute.

Mozart, on hearing Majo's music in a church in Naples, described it, in a letter of 29 May 1770 to his sister, as 'bellissima'. The writer Wilhelm Heinse chose Majo as his favourite composer, preferring his melodies to those of Gluck and Pergolesi. In studies of 18th-century opera Majo is often mentioned together with Jommelli and Traetta as one of the three Italian composers who attempted to infuse into *opera seria* those elements of reform now associated with Gluck. Although he accepted the traditional structure of *opera seria*, he was successful in augmenting its dramatic value through an expressive intensification of the music, and through modifications of the aria form. He frequently shortened the da capo aria by omitting a portion of the *A* section on its return, or by completely writing out an abbreviated *ABA* form. The *B* section thus gains a more important position both in proportion and in dramatic interest, while ritornellos are greatly varied and at times omitted. The arias become more realistic through the use of recitative-type declamation and scrupulous word-setting. Melodies are predominantly lyrical, with long lines made sensuous by a pervading chromaticism – a characteristic that may have influenced Mozart. The second themes in the arias are often instrumentally conceived. Although the orchestral accompaniment never assumes a Jommellian complexity, Majo went a long way towards making it independent of the voice, at times elaborating a motif throughout the aria. Viola and woodwind acquire greater prominence, and there is an increased attention to orchestration that is not evident in the works of most of his contemporaries.

In Vienna and Mannheim Majo had the opportunity to work with librettists whose texts approach the reform ideal of Gluck. In *Alcide negli orti esperidi* by Coltellini (1764, Vienna) and *Ifigenia in Tauride* by Verazi (1764, Mannheim) Majo made liberal use of orchestrally accompanied recitative to heighten dramatic intensity and to make fluid connections between numbers. In contrast with traditional *opera seria*, these operas contain lavish spectacle and many choruses and ensembles, often welded into large composite scenes. In *Ifigenia in Tauride* the movements of the sinfonia are used as introductory scenes, a device later employed in

Gluck's *Iphigénie en Tauride* (1779, Paris). Majo's *Motezuma*, to a libretto by Cigna-Santi, is one of the few 18th-century operas with a tragic ending. When Majo returned to Italy his operas again became primarily 'singers' operas', cast in the traditional structure of alternating recitative and aria. This same flexibility of purpose is evident in the operas of Jommelli, Traetta, J.C. Bach and even Gluck, and suggests that the opera reform commonly attributed to Gluck was as much the result of national taste as of the composer's vision.

Majo's sacred works contain a dramatic quality achieved through the use of accompanied recitative and striking harmonic dissonances created by his vivid use of chromaticism. His extant repertory of sacred music includes at least 20 motets, four masses, three settings of *Dixit Dominus* and ten *Salve regina* settings. His use of concertante winds, particularly in his *Salve regina* settings, is perhaps the most striking feature of his sacred music. He often employed a group of soloists as an obbligato complement to the solo vocalist. In his single setting of *Et Jesum benedictum* a trumpet, bassoon and oboe work together with the soprano, so much so that even a cadenza is written out by Majo for the soprano and the three soloists. His most common form of motets contain two aria and recitative settings, followed by a shorter aria on the text *Alleluia*. These cantata-like motets use poetic Latin texts which offer a dramatic flavour at times specifically demonstrated by accompanied recitative. Although he lived only to the age of 38 Majo left over 70 sacred works, many of substantial quality.

WORKS

theatrical

opere serie in three acts unless otherwise indicated

Ricimero, re dei goti (P. Pariati and A. Zeno: *Flavio Anicio Olibrio*), Parma, Ducale, 7 Feb 1759, *D-Dlb*, *Hs*, *GB-Lbl*, *I-Rc*, *US-Wc*; Rome, 1759, *D-MÜs*, *P-La*

Cajo Fabrizio (Zeno), Naples, S Carlo, 29 Nov 1760, *La*

Almeria (M. Coltellini), Livorno, S Sebastiano, spr. 1761, *B-Br*

Artaserse (P. Metastasio), Venice, S Benedetto, 30 Jan 1762, *D-Bsb*, *P-La*, *US-Wc*

Catone in Utica (Metastasio), Turin, Regio, carn. 1763, *P-La* (2 copies)

Demofoonte (Metastasio), Rome, Argentina, Feb 1763, *B-Bc*, *D-Bsb*, *F-Pn*, *P-La*

Alcide negli orti esperidi (2, Coltellini), Vienna, Privilegiato, 9 June 1764, *A-Wn*, *US-Wc*

Ifigenia in Tauride (M. Verazi), Mannheim, Hof, 5 Nov 1764, *D-Bsb*, *US-Wc*, ed. in *RRMCE*, xlvi (1996)

Motezuma (V.A. Cigna-Santi, after A. de Solis: *La conquista del Messico*), Turin, Regio, carn. 1765, *P-La*, *US-Wc*

La constancia dichosa (L. Fontana), Madrid, Duke of Medinaceli's residence, 1765

Alessandro (nell'Indie) (Verazi, after Metastasio), Mannheim, Hof, 5 Nov 1766, *D-Bsb* (arias only)

Antigono (Metastasio), Venice, S Benedetto, 26 Dec 1767, *P-La*

Antigona (G. Roccaforte), Rome, Dame, carn. 1768, arias in *B-Lc*, *I-Mc*, *PAc*, *Rc*

Ipermestra (Metastasio), Naples, S Carlo, 13 Aug 1768, *I-Nc*, *P-La*

Adriano in Siria (Metastasio), Rome, Dame, carn. 1769, *B-Bc* (facs. in *IOB*, xlix, 1978), *P-La*, *US-Wc*

Didone abbandonata (Metastasio), Venice, S Benedetto, carn. 1770, *D-Mh*, *P-La*

Eumene (Zeno), Naples, S Carlo, 21 Jan 1771, completed by G. Insanguine and P.

Errichelli, *I-Nc*, *P-La*

Doubtful: Ifigenia in Aulide (Zeno), Naples, S Carlo, aut. 1762; Ezio (Metastasio), Venice, S Benedetto, carn. 1769; Ulisse, Rome, 1769; L'eroe cinese (Metastasio), Naples, S Carlo, aut. 1770

Arias in pasticchios, all perf. London: Ezio, King's, 1764 (London, 1765); Solimano, King's, 1765 (London, 1765); Eumene, King's, 1766; The Golden Pippin, Covent Garden, 6 Feb 1773

other works

for detailed list see Murphy, 1996

Orats and cants.: Gesù sotto il peso della croce, Naples, 1764, *A-Wn*, *I-Nc*; Cantata a tre voci, Naples, S Carlo, 1764, *P-La*; La fuga in Egitto, 3vv, insts, Bologna, 1778, *I-Bc*, *Bl*; La passione di Gesù Cristo, Bologna, 1778; Per la morte di Gionata e di Saulle, Bologna, 1780; Eccomi sola al fine, S solo, *Gl*; Ester, 3vv, insts, *B-Bc*, *I-Gl*; Il prodigio della grazia, 3vv, insts, *Bl*; La gara delle grazie, *Nc*; other works

Masses and mass sections: Qui sedes, E♭, 1749, *I-Nf*; Qui sedes, A, 1749, *Nf*; Quoniam, C, 1755, *Nf*; mass, G, 1769, *Nc*; mass, C, *Mc*, *Nc*; mass for double chorus, D, *DK-Kk*; mass, G, *I-Mc*, *Nc* (2 copies); Quoniam, D, *Nf*; Grad e Seq, D, *D-MÜs*; Lit a 8 concertate, G, *MÜs*, dubious

Motets: In procelloso mari, E♭, 1752, *GB-Lbl*; 2 Fremit procella, B♭, 1755, A, 1758, *Lbl*; Fremant irata, D, 1760, *I-Nf*; Arme pone, D, *GB-Lbl*; Per te sum in procella, D, *Lbl*; Plausus dare necesses, D, *D-MÜs*, *GB-Lbl*, Sicut cerva, D, *D-MÜs*; Grata voce, F, *I-Nc*; Quasi a procella, F, *GB-Lbl*; Clamando a spes, G, *D-MÜs*; Dum fremit unda insana, G, *MÜs*, *I-Nc*; Grate palme, G, *Nc*; Mare dat in navi, G, *GB-Lbl*; Maris undae conturbatae, G, *I-Nc*; Serena pace amata, G, *D-MÜs*; Superba in mare irato, G, *GB-Lbl*; Perfida bella tonant, B♭; *I-Nc*, *Nf*; Turbidum en minatur, B♭; *I-Bl*; Que rea procella, E♭; *Nc*, dubious

10 Salve regina settings: g, Rome, 1753, *GB-Lbl*; G, 1754, *Lbl*; E♭; 1755–63, *Lbl*; E♭ [several versions], before ?1760, *D-Mbs*, *MÜs*, *E-SAcolo*, *GB-Lbl*; F, ?1763, *D-MÜs*, *GB-Lbl*, *I-Bl*, *Mc*, *Nc*; D, *D-Dlb*, *MÜs*, *I-Mc*, *Nc*; E♭; *Mc*, *Nc*; E♭; *D-Dlb*, *I-Gl*, *Nf*; E, *D-MÜs*, *GB-Lbl*; F, *Lbl*

Other sacred: Dixit Dominus, F, 1750, *I-Nc* (2 copies); Tantum ergo, f, 1752, *Nf*; Domine ad adiuvandum, G, 1761, *Nf*; Tantum ergo, F, 1763, *Nf*; Dixit Dominus, C, *Nc*; Dixit Dominus, D, *GB-Lbl*, *I-Nc*; Salve redemptor, E♭; *DK-Kk*; Et Jesum benedictum, D, *GB-Lbl*; Latin arias in *D-Rp*, *GB-Lbl*, *I-Nf*; lamentations and lectios in *Nf*

Inst: sonata, hpd, *A-Wgm*; sonata, mand, bc, *F-Pn*, ed. M. Wilden-Husgen (Schweinfurt, 1994)

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Majo, Giovan Tomaso di.

See Maio, Giovan Tomaso di.

Majo, Giuseppe de [Maio, Giuseppe di]

(*b* Naples, 5 Dec 1697; *d* Naples, 18 Nov 1771). Italian composer. From 1706 to 1718 he studied at the Pietà dei Turchini in Naples, where his teachers included Nicola Fago and Andrea Basso. His first stage work, the *opera buffa Lo finto laccheo*, was performed at the Teatro dei Fiorentini in 1725. He was *organista soprannumerario* in the royal chapel from 9 May 1736, promoted to *provicemaestro* in August 1737 and to *vicemaestro* in 1744. After the death of the *primo maestro* Leo in 1744, Majo competed for the post the following year against Porpora, Fago and Durante. Of the four judges (Hasse, Jommelli, Perti and Constanzi), only Hasse supported Majo, but the influence of Queen Maria Amalia prevailed, and on 9 September 1745 he became *primo maestro*. In this post, which he held until his death, his activities as a composer were devoted primarily to sacred music, while his operatic output was sporadic and not marked by any important successes. Only *Il sogno d'Olimpia*, a serenata celebrating the birth of the heir to the throne, was highly acclaimed, perhaps partly because the cast included the renowned singers Tesi, Caffarelli, Conti ('Gizziello') and Babbi. It was on this gala occasion that Majo's son Gian Francesco made his first public appearance, at the second harpsichord.

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Sacred: Audite coeli, 2 choirs, 1732, *I-Nf*; Dixit, 8vv; S Agata (orat), 4vv, chorus, Gallipoli, 1752; Mottetto per l'anime del Purgatorio, 5vv, orch, 1754, *Nf*; Salve regina, S, insts, *D-Dlb*; Kyrie–Gloria, 5vv, insts, *GB-Lbl**

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DAVID DiCHIERA (with MARITA P. McCLYMONDS)

Major(i).

(1) The name given to a diatonic Scale whose octave is built of the following ascending sequence, in which T stands for a tone and S for a semitone: T–T–S–T–T–T–S. The note chosen to begin the sequence, called the key note, also becomes part of the name of the scale; a D major scale, for instance, consists of the notes D–E–F♯–G–A–B–C♯–D. The descending major scale uses the same notes as the ascending scale.

(2) Any Interval that can be reckoned between the key note of a major scale and a higher note in that scale, other than those called perfect, is called major. From the scale given above one can derive the following: major 2nd = T; major 3rd = 2T; major 6th = 4T + S; major 7th = 5T + S; major 9th = octave + T; and so on. Every major interval is a semitone larger than its corresponding minor interval.

(3) A major Triad is a three-note chord which, reckoned from the lowest note, is built of a major 3rd and a perfect 5th; a D major triad, for instance, consists of the notes D–F♯–A.

(4) The name of the mode of a piece, or a section thereof, having as its melodic basis a major scale, and as its harmonic basis the major triad built on the key note of that scale; if the key note is D, the piece is said to be in D major. A piece said to be 'in D' is normally taken to be in D major, not in D minor. *See also* Tonality.

WILLIAM DRABKIN

Major(ii).

A term used to denote the size (rather than function) of an Organ stop.

WILLIAM DRABKIN

Major, Ervin

(*b* Budapest, 26 Jan 1901; *d* Budapest, 10 Oct 1967). Hungarian musicologist and composer, son of Gyula Major. He studied composition with Kodály at the Budapest Academy of Music (1917–21) and philosophy at the Budapest Scientific University (1920–24), taking the doctorate in 1930 at Szeged University with a dissertation on the relationship of popular

Hungarian music to folk music. After editing the periodical *Zenei szemle* (1926–8) he became a member of the editorial board of the periodicals *Muzsika* (1929–30) and *Magyar muzsika* (1935–6). Concurrently he taught composition and music theory and history, also serving as librarian, at the Budapest Conservatory and its successor, the Béla Bartók Music School (1928–44, 1945–63). He also lectured on the history of Hungarian music at the Budapest Academy of Music (1935–41, 1945–6), and in 1951 he became a member of the musicological committee of the Hungarian Academy of Sciences.

Major's research concerned the history of Hungarian music in the 18th and 19th centuries. He contributed to the development of modern musicology in Hungary with his studies of various Hungarian composers, of the relationship of popular music to folk music, of the Hungarian connections of Bach, Haydn, Mozart, Beethoven and Brahms, and of the foreign influences on Hungarian composers of the period. He also established highly successful methods of research, drawing on the findings of other disciplines, using public and private archives, periodicals and collected editions of music. His compositions include chamber, piano, organ and choral works and arrangements of old Hungarian melodies.

WRITINGS

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'Beethoven in Ofen im Jahre 1800', *ZMw*, viii (1925–6), 482–4

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'Beethoven magyarországi útjai' [Beethoven's Hungarian travels], *Uj zenei szemle*, iii (1952), no.3, pp.8–10; no.4, pp.4–6

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'Népdal és verbunkos' [Folksong and *verbunkos*], *ZT*, i (1953), 221–40

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'A galantai cigányok' [The gypsies of Galánta], *Magyar zene*, i/1–6 (1960–61), 243–8; also in *Fejezetek a magyar zene történetéből*, ed. F. Bónis (Budapest, 1967), 125–8

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Major [Mayer], (Jakab) Gyula [Julius]

(*b* Kassa, Hungary [now Košice, Slovakia], 13 Dec 1858; *d* Budapest, 30 Jan 1925). Hungarian composer and pianist. He began his musical training at the Buda Conservatory, and from 1877 to 1881 was a student at the newly founded Academy of Music, where he studied composition with Robert Volkmann and the piano with Ferenc Erkel and Liszt. He was a teacher first at the music school of the Zenekedvelők Egylete (Budapest Music Society), and from 1887 at various teacher-training colleges and at the Magyar Zeneiskola (Hungarian Music School) which he founded with Gyula Káldy and Sándor Nikolits in Budapest in 1889. In 1894 he formed Magyar Női Karének Egyesület (Hungarian Ladies' Choral Society), which he conducted for about ten years; he also founded a periodical, *Magyar zenetudomány* ('Hungarian musicology'), in 1907, but only three issues appeared. He was an accomplished pianist and undertook a number of concert tours, mainly in Germany, where his appearances, like the performances of his compositions, were considerably more frequent than in his native Hungary.

As a composer, Major belongs to the transition period between the Hungarian revival centred on Liszt and Erkel and the folk music orientation of the 20th century. The influence of the German academic approach which he inherited from Volkmann is the dominant feature in his music, and indications of a more national style occur only in details of composition and in the incorporation of folktunes. In his two prize-winning compositions, the

'Hungarian' Symphony op.17 and the 'Hungarian' Piano Sonata op.35, the dual emphasis of nationalistic elements and Germanic formalism is most successfully resolved. The symphonic poem *Balaton* develops further the orchestral language of Liszt's works in this genre, while in Major's later compositions, including the opera *Mila*, the influence of southern Slavonic folk music is increasingly present.

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Ops: Dalma (4, Major, after M. Jókai), op.19, not perf.; Erzsike (prol, 1, A. Radó), op.41, Budapest, 24 Sept 1901 (n.d.); Széchy Mária (3, Radó), op.30, Kolozsvár, 1906; Mila (folk op, 3, R. Batka and M. Wassermann), op.78, Bratislava, 1913

6 syms.: no.1, a, op.5, 1883–4, no.2 'Hungarian', b, op.17 (Leipzig, n.d.), no.3, c, op.25, no.4, f♯, op.40, ?1904 (Leipzig, 1904), no.5, D, S, Bar, op.79, 1910–12 (n.d.), no.6, ?1918, inc.

Concs.: Concert symphonique, 2 pf, orch, op.12, ?1888 (Leipzig, n.d.); 2 pf concs., no.1, 1882, no.2 op.49; Vn Conc., op.18 (n.d.); Vc Conc., op.44 (n.d.)

Other orch: Drei Konzertfantasien, pf, orch, op.63 (n.d.); Ov., 1881; Suite romantique, op.16 (n.d.); Serenade, str, op.24 (Leipzig, n.d.); Scènes millénaires, op.36 (n.d.); Balaton, sym. poem, op.55, 1906 (n.d.)

Chbr: Sextet, B♭, pf, wind inst, op.39; Qnt, pf, str, A, op.32; 4 str qts, A, 1882, lost, c, op.21, d, op.22, 1896, e, op.54, ?1905 (Leipzig, 1907); 3 pf trios, c, op.4, 1881 (n.d.), D, op.20, ?1892 (Leipzig, n.d.), B♭, op.62 (Leipzig, 1907); 2 vn sonatas, D, op.33 (Leipzig, n.d.), g, op.53 (Leipzig, 1907); 2 vn sonatinas, op.29; other works for vn and vc with pf

Pf: 2 sonatas, A, 'Hungarian' (Magyar szonáta), op.35, 1896, op.68 (Leipzig, 1909); 5 sonatinas, opp.29, 31 (n.d.); [2] Rapsodie[s] hongroise[s], op.26 [also arr. orch], op.42 (n.d.); suites, characteristic and other pieces, some for 4 hands; Zongora-iskola: hülönös tekintettel a kèpezdeí tantervre, pf tutor, 1890–99 (n.d.)

Vocal: Lieder und Gesänge für eine Mittelstimme, i–iii, opp.46–8 (n.d.); 12 Hungarian songs op.65; Ünnepnapok (J. Kiss), Jewish songs, i–xii, 1889–92 (n.d.); other songs, choruses and folksong arrs.

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R. [Ervin] Major: 'Major J. Gyula', *A zene*, vii (1925–6), 32–4

<div align="right">JÓZSEF UJFALUSSY</div>

Majorano, Gaetano.

See Caffarelli.

Ma Ke

(*b* Xuzhou, Jiangsu province, 27 June 1918; *d* Beijing, 27 July 1976). Chinese composer. After leaving his chemistry studies at Henan University, Ma devoted himself to various musical tasks during the war against Japan (1937–45), travelling to the Chinese Communist headquarters in Yan'an in 1939. His work included the development of new forms of music, at once explicit enough to communicate the political message of the Communists

and traditional enough to hold the attention of the masses. After the establishment of the People's Republic in 1949, Ma held a succession of influential posts in Beijing, working at the Central Drama School, the China Conservatory and on the editorial board of the Communist Party's principal mouthpiece on music, the monthly journal *Renmin yinyue*. A prolific composer of more than 500 works, his operas have proved the most influential. A significant musicologist in his later years, he commented on such topics as opera reform and wrote a biography of the composer Xian Xinghai, *Xian Xinghai zhuan* (Beijing, 1980).

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JONATHAN P.J. STOCK

Makeba, Miriam

(*b* Prospect, nr Johannesburg, 4 March 1932). South African folk and popular singer. As a child she learned traditional African tribal music and jazz-influenced popular music. She spent several years as a band singer and actress and first attracted attention when she sang the leading role in the African opera *King Kong* in London in 1959. She then went to the USA, where she achieved a national reputation performing in New York night clubs and on television, introducing contemporary African music to enthusiastic American audiences. Her concerts and albums demonstrated an eclectic taste, including West Indian and Israeli folk music as well as Broadway show tunes. She became best known, however, for her interpretations of such traditional and modern songs of the Xhosa and Zulu peoples as the robust *Click Song*, where her strong, dynamic singing recreated the material in a powerful, sophisticated and Western urban idiom. She was also capable of sensitive interpretation in such gentle songs as the Indonesian lullaby *Suliram*, and she performed anti-apartheid protest songs in her campaign against the South African regime. Among her many albums *The Best of Miriam Makeba* (1968) demonstrates her varied talents to good effect. Makeba married the black American activist Stokeley Carmichael, with whom she moved to Guinea, subsequently acting as that country's delegate to the United Nations. Since that time she has performed mostly in Africa and Europe.

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CRAIG A. LOCKARD

Makeblite

(*fl* Winchester, mid-13th century). English singer. One of three Englishmen described by the late 13th-century theorist Anonymus 4 as 'good singers' of mensural polyphony, who sang with great refinement ('valde deliciose'; ed. F. Reckow, Wiesbaden, 1967, pp.i, 50, 98). The theorist's remark suggests that Makeblite was associated with Winchester Cathedral; nothing more is known of him.

IAN D. BENT

Mäkinen, Timo (Juhani)

(*b* Sortavala, 6 June 1919). Finnish musicologist. After matriculating (1938) he studied at the Sibelius Academy, Helsinki (until 1947), and in Zürich under Czesław Marek (1948–52), and had a career as a pianist, recital accompanist and chamber musician in Finland and Switzerland; from 1956 he was also active as a music critic. Concurrently he studied at the University of Helsinki (MA 1947), where he took the doctorate in 1964 with a dissertation on the melodies of the early *piae cantiones* (medieval Finnish student songs). After teaching music at the Jyväskylä Music Institute (1953–5) and high school (1956–62) and in Helsinki at the Sibelius Academy (1963–9), he was appointed professor of musicology at Jyväskylä University (1969–82). His research has included work on the history of music criticism as well as his particular interest, *piae cantiones*, some of which he has edited with Harald Andersén (1972).

WRITINGS

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Muistojen soittoa [Memoirs] (Juva, 1990)

<div align="right">ERKKI SALMENHAARA</div>

Makino, Yutaka

(*b* Tokyo, 5 July 1930). Japanese composer. He studied the piano with Leo Sirota, Motonari Iguchi and Noboru Toyomasu, and composition with Kósçak Yamada, from whom he inherited a style based on German Romanticism. At the same time, however, he has always pursued an individual course, using characteristic Japanese idioms. In composing operas, for example, he has taken subjects from nō drama, the *kyōgen* or folktales, and he has strongly favoured Japanese instruments in chamber music. Nevertheless, it was his more European music that first gained him recognition: the First Piano Concerto won him the *grand prix* at the 1953 government-sponsored Art Festival, and the First String Quartet received an Argentine Music Festival Prize in 1955.

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Funa Benkei [Benkei in the Boat] (1, M. Chiya, after nō play); Tokyo, Sankei Kokusai Kaigijō, 14 Nov 1962
Hanjo (1, Mizuo, after Mishima and a nō play); Tokyo, Sabō Hall, 13 Oct 1963
Shishi-odori no Hajimari [The Origin of the Deer Dance] (1, Mizuo, after K. Miyazawa); Tokyo, National Small, 16 Nov 1967
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Kurozuka (1, T. Takechi, after a nō play by Zeami); Tokyo, Bunkyō Kōkaidō, 27 Feb 1974
Anju to Zushi-ou [Anju and Zushi-ou] (1, J. Maeda, after O. Mori); Tokyo, Toshi Centre Hall, 14 Sept 1979; rev. version for radio, NHK, 1984
Ugetsu monogatari [The Tale of Ugetsu] (3, Maeda, after S. Ueda), Oct 1990

other works

Orch: Pf Conc. no.1, 1953; Takayama matsui [Festival at Takayama], 1962; B Shamisen Conc., 1966; Pf Conc. no.2, 1971; Mand Conc., 1976; Jōruri gensō [Fantasy on Jōruri], pf, str, 1987
Chbr and solo inst: Str Qt no.1, 1955; Muika (Millika), qt (koto, shamisen), 1964; Kaze [Wind], jūshichigen, 1965; Koto Partita, 1971; Wakai kiryū [Young

Atmosphere], 5 koto, 2 shakuhachi, 1971; Kōen, 2 koto, 2 jūshichigen, shakuhachi, 1972; Sōbō, shakuhachi, 1972; Kokyū sanshō [3 Movts for Kokyū], 1974; Gyakkyō, 3 jūshichgen, 1980

MASAKATA KANAZAWA

Maklakiewicz, Jan Adam

(*b* Chojnata, Mazuria, 24 Nov 1899; *d* Warsaw, 7 Feb 1954). Polish composer and teacher. After initial studies with his father, a country organist, he went to Warsaw to study at the Chopin Music School with Biernacki (harmony), Szopski (counterpoint) and Leopold Binental (violin), and at the conservatory (1922–5) with Statkowski (composition). Thereafter he was a pupil of Dukas at the Ecole Normale de Musique, Paris. Active as a choral conductor from 1916, he was a professor at the conservatories of Łódź (1927–9) and Warsaw (from 1929). In 1932 he was appointed organist of the Holy Cross, Warsaw, where he also worked as a choirmaster and music critic. He was director of the state philharmonic orchestras of Kraków (1945–7) and Warsaw (1947–8).

As a composer Maklakiewicz showed great accomplishment in all genres; Szymanowski in particular regarded his Cello Concerto and other pieces as among the best new works of the period. It was during this time (1928–32) that his work was most experimental, exploring, for example, quarter-tones in *Pieśni japońskie*. Dissonant and percussive, works from this period – the most outstanding being the Second Symphony – are marked by vigour and vitality. This adventurous phase was followed by a period of more prolific and flexible composition for the theatre and cinema. After World War II his works tended towards extreme simplification of texture. (*SMP*)

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Vocal: Sym. no.2 'Święty Boże' [O holy Lord] (J. Kasprowicz), Bar, chorus, orch, 1928; Concertino quasi una fantasia, lv, pf, orch, 1930; Pieśni japońskie [Japanese Songs] (R. Umeda), S, orch, 1930; Pieśń o chlebie powszednim [Song of our Daily Bread], sym. poem, chorus, orch, 1931; 4 pieśni, S/T, orch, 1946; Suita tańców łowickich [Łowicz Dance Suite], chorus, orch, 1948–50

Chbr: Suita huculska, vn, pf, 1927; Triptych, vc, pf, 1927

Church works, incid music, film scores, folk song arrs.

Principal publisher: PWM

BOGUSŁAW SCHÄFFER/R

Maksimović, Rajko

(*b* Belgrade, 27 July 1935). Serbian composer. He completed postgraduate studies in composition under Milošević at the Belgrade Academy of Music (1965). He joined the staff at the Academy (now a faculty at the University of Arts in Belgrade) in 1963, and in 1975 he became professor of composition and orchestration. On a Fulbright scholarship he spent a year at Princeton (1965–6) working mostly on electronic music with James Randall. In his more technically accomplished works Maksimović combines neoclassical elements with colouristic techniques associated with the Polish school. This combination is particularly evident in his dramatic works based on Serbian historical sources, for example *Buna protiv dahija* ('The Uprising against Dakhias', 1978) or *Pasija svetoga kneza Lazara* ('The St Prince Lazarus Passion', 1989). Other works betraying a Polish influence include *Tri haiku* ('Three Haiku', 1967) and *Musique de devenir* (1965). He has received several awards, among them the Stevan Hristić prize (1961), prizes from Yugoslav radio and television, the Mokranjac Prize (1984) and the October Prize of the City of Zagreb (1989).

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ROKSANDA PEJOVIĆ

Maksymiuk, Jerzy

(*b* Grodno, 9 April 1936). Polish conductor and composer. He studied the piano, the violin, conducting and composition at the Warsaw Conservatory. After winning several composition competitions and the Paderewski Piano Competition, he went on to conduct numerous Polish orchestras, including that of the Wielki Theatre in Warsaw (1970–72) and the Polish National RSO in Katowice (1975–7, as principal conductor). In 1972 he founded the Polish Chamber Orchestra, which quickly rose to international prominence, and made several acclaimed recordings; he made his UK début with the orchestra in 1977 and toured with them around Europe, Scandinavia, Japan, Australia and New Zealand, visiting festivals such as Flanders, Lucerne, Salzburg and the Proms. In 1983 Maksymiuk was appointed principal conductor of the BBC Scottish SO in Glasgow, a post he held for ten years. A year before relinquishing it, he was appointed music director of the Kraków PO. He has appeared as guest conductor with orchestras including the LSO, LPO, Tokyo Metropolitan SO, Indianapolis SO, Sydney SO and the orchestra of the ENO, and has conducted numerous world premières, including Krzysztof Meyer's Symphony no.5 (1979), George Benjamin's *A Mind of Winter* (1981), Paul Patterson's Sinfonia for Strings (1983), Birtwistle's *Still Movement* (1984), James MacMillan's *The Confession of Isobel Gowdie* (1990) and Robin Holloway's Violin Concerto (1992). His own compositions include two ballets and several orchestral, choral and instrumental pieces.

JESSICA DUCHEN

Malabar rite, music of the.

See Syrian church music.

Malagaray, Juan de Castro y.

See Castro y Malagaray, Juan de.

Malagasy Republic.

See Madagascar.

Malagigi.

See Pasqualini, Marc'Antonio.

Malagueña

(Sp.).

A type of instrumental piece, song or dance in the flamenco style. It evolved in the late 18th century and the 19th (along with the *rodeña*, *granadina*, *murciana* and *fandanguilla*) from the fandango. Although it bears many marked similarities to the fandango, the *malagueña* is more deliberate and melancholy. Whereas the fandango is most often a couple-dance, the *malagueña* can also be danced by a foursome, the two pairs switching partners as they pass one another. The *malagueña* belongs to the flamenco class known as *cante intermedio*, a song type denoting Andalusian roots as opposed to the more serious and intense *cante jondo* of gypsy origin or the more lighthearted *cante chico*. Its golden age was during the 19th century, when it became the supreme song in the flamenco houses known as *cafés cantantes*.

As the name suggests, the *malagueña* originated in Málaga, but it spread across Spain and to its colonies in the 19th century and is now found in almost every corner of Iberia. Once exported to the Canary Islands it became extremely popular: on the islands the *malagueñas* are sweeter and smoother than their Iberian counterparts and are often accompanied by the Spanish *laúd*, Canaries *timple* and guitar. It was also exported to Mexico where it developed a life of its own in the New World: Mexican *malagueña* texts usually make reference to a Málaga woman or to the sea.

There is enormous variety in *malagueñas*, but several common features are found. Harmonically the predominant chord progression is Em | A–G–F– | Em. The *malagueña* belongs to the third class of flamenco metres or *compases*, using three beat patterns. (The other fandango derivatives and close relatives of the *malagueña* mentioned above are also in triple metre.) Its structure is nearly always in two parts: the *variaciones* or introduction, which articulates the Phrygian scale, followed by the song portion or *coplas*. The *variaciones* are always multiples of four bars in length, ranging from four to 16 bars. The singing style for the *coplas* is typical of flamenco in general, with long-held notes, improvised turns, florid melodic figures and Phrygian cadences. The *coplas*, usually with six phrases, are repeated three times, allowing the dancers to finish their steps. The poetic texts can have six lines, corresponding neatly to the six musical lines, but more often they are *cuartetas* (four-line octasyllabic stanzas) or *quintillas* (five-line octasyllabic stanzas). Text and music are made to coincide by repeating the first or second line of verse as needed (see Crivillé i Bargalló, p.223). The texts for *malagueñas* are often clever, offering folkloric wisdom, or lighthearted. Grande's study of the poetic and historic elements of flamenco provides many examples of typical stanzas.

Composers who have drawn on the *malagueña* for inspiration include Chabrier (*España*, 1883), Ravel (*Rapsodie espagnole*, 1907–8) and Albéniz (*Suite Iberia*, 1906–8).

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CRAIG H. RUSSELL

Malaita.

See Melanesia, §IV, 1.

Malankar rite, music of the.

See Syrian church music.

Malát, Jan

(*b* Starý Bydžov, Bohemia, 16 June 1843; *d* Prague, 2 Dec 1915). Czech folksong arranger, teacher and composer. He studied at the Prague Organ School and from 1876 taught singing at schools in Prague. He made his name arranging folksongs: his *Český národní poklad* ('Treasury of Czech folksongs'; Prague, 1884–96), containing 700 songs with his own piano accompaniment, was the best-loved Czech collection of its time. He also wrote standard school songbooks and tutors for the piano (with Fibich), violin, harmonium and flute; his dictionary of musical terms was in use to the end of the 20th century. Through his many piano arrangements he did much to popularize the operas of Smetana. His own compositions, written in all genres, are eclectic and incline towards an amateur market. They include two comic operas in the spirit of Smetana's, Blodek's and Bendl's operas with folk settings: *Stáňa*, performed six times at the Prague National Theatre (1899–1900), and *Staří blázni* ('The Old Fools', 1899–1903) which under the title *Veselé námluvy* ('A Merry Wooing') was performed over 50 times in Prague at the Vinohrady Theatre (1908–1913) and revived in 1940 at the National Theatre.

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JOHN TYRRELL

Malats, Joaquín

(*b* Barcelona, 4 March 1872; *d* Barcelona, ?1912). Catalan pianist. His early studies were undertaken at the Escuela Municipal de Música in Barcelona, where he became a student of J.B. Pujol at the age of 14, winning the first prize for piano two years later. He then spent three years in Paris studying with Charles de Bériot at the Conservatoire, and in 1903 he was awarded the prestigious Prix Diémer, his performances of Beethoven's Appassionata Sonata and Liszt's *La campanella* being singled out as especially remarkable. Tours of Europe and North and South America followed, although he preferred the main focus of his work to remain in Barcelona, where he was active as a teacher and composed a number of salon pieces, of which the Serenata enjoyed considerable popularity. He also appeared in two-piano concerts with Granados and Albéniz, with whom he enjoyed a warm friendship (the vibrant yet controlled virtuosity of his playing helped to inspire the composition of Albéniz's *Iberia*). Malats gave the Spanish premières of all four books of *Iberia*, devoting himself to the mastery of their strenuous complexities despite worsening health. His first performance of the last book took place a short while before his death from tuberculosis.

The clarity and colour of Malats's playing, allied to a rare combination of improvisatory flexibility and discipline, represent the Catalan keyboard tradition at its most cultivated, as may be discerned from the few cylinder recordings of him that have survived. Of these, his performances of Liszt's Thirteenth Hungarian Rhapsody and transcription of Wagner's *Liebestod*, in particular, amply justify the legendary status he enjoyed during his brief career.

CHARLES HOPKINS

Malawi

, Republic of (Chich. Dziko la Malaŵi).

Country in south-central Africa. It has an area of 118,480 km^2 and a population of 10·98 million (2000 estimate). The official languages are English and Chichewa (Chewa). The name Malawi first appeared on a Portuguese map in 1546, referring to a powerful empire with which

Portuguese traders on the Zambezi river had contact. The languages spoken in the former Malawi empire, whose territory covered much of the present central region, part of the southern region and adjacent areas in Zambia and Mozambique, belonged to a dialect continuum now split into Chinyanja (Nyanja), Chichewa and Chimang'anja (Manganja). British influence in the area began in the 1870s. British Protectorate rule over the territory that was to be called Nyasaland was established in 1907. In 1953–63 Nyasaland was part of the Central African Federation of Rhodesia and Nyasaland, ruled from Salisbury (now Harare). The territory gained independence in 1964 under the name Malawi.

GERHARD KUBIK, MOYA ALIYA MALAMUSI

Malawi

1. Main musical style areas.

Musical traditions in Malawi can be divided into six broad culture-geographical areas (fig.1). Although some musical traits, instruments and dance genres have interregional distribution across the country, six geographic areas demonstrate significant coherence.

Malawi, §1: Main musical style areas

(i) Lower Shire river area.

Sena music and dance traditions are different from others in Malawi. The following characteristics can be isolated: approximately equiheptatonic tunings of musical instruments; construction of music within tonal-harmonic cycles, usually consisting of four segments; a relationship between Sena and Shona (Zimbabwe) musical cultures, for example in bi-chord sequences, polyphonic singing, *chingolingo* (yodelling) and the use of many different musical instruments (Kubik, 1968; Kubik and Malamusi, 1989; Tracey, 1991; Malamusi, 1995). The music of the Nyungwe, Phodzo (Podzo) and other minority groups in southernmost Malawi also belongs to this style cluster, with some differences.

According to regional surveys of Sena music and dance carried out in 1989–95, traditions include dances, solo songs and storytelling and musical instruments. Dances include: *likhuba*, a dance in which everyone participates with drums; *maseseto* and *njore*, women's dances performed at girls' initiation ceremonies, and *mafuwe*, women's dance with hand-clapping. The popularity of dance traditions changes. A popular dance performed by Sena women in 1967 was *utse*, performed by a solo dancer with rapid pelvis movements. Other dance traditions maintain continuous popularity, such as the circle dance performed by men and women around

a *valimba* (xylophone). Solo songs and storytelling activities appear in a variety of contexts. Sena women perform pounding songs with elaborate vocal techniques, including *chingolingo*. Some songs contained in stories are organized in a polyphonic style with interlocking texts and syllable phrases (Kubik and Malamusi, 1989). Among the most important musical instruments used by solo performers is the 14- or 16-string *bangwe* (board zither with external resonator). Famous historical performers are the blind *bangwe* minstrel Chamboko Chinamulungu (Kubik and Malamusi, 1989) and Matulo Malulira (*b* 1937) of Tomas village. Two types of mouth-resonated musical bows, *nyakatangali* and *nyakazeze* (friction bow), are used by men for individual music-making. Another individual music-making instrument is a large lamellophone with 26 or more notes laid out in two ranks, usually called *malimba* in Nsanje and Chikwawa districts. Xylophone music has brought Sena musicians international renown.

Valimba (or *ulimba*) is the common name for xylophones heard in the lower Shire river area, usually referring to a large, gourd-resonated xylophone (fig.2). The tuning system is equiheptatonic according to several researchers (Kubik, 1968; van Zanten, 1980; Kubik and Malamusi, 1989, p.29; Tracey, 1991). *Madudu* (gourd resonators) are attached below the keys with rectangular openings cut into the side of each calabash. These openings are closed with a spider's-nest mirliton whose function is to amplify and prolong sound by sympathetic resonance.

Valimba groups also include a *gaka*, a small single-headed drum on three legs and two *nkhocho* (tin rattles) played by one musician. *Valimba* playing is difficult, and many musicians learn at a young age. Famous players have emerged from the lower Shire river area, such as Johnny Zuze (Kubik and Malamusi, 1989). The best-known group of the 1990s is the Kambazithe Makolekole Valimba Band from Lauji village in Chikwawa district. Makolekole and his musicians have already had three concert tours, one to South Africa and two to Germany, and their music has been analysed by Andrew Tracey (1991).

Nyungwe music and dance traditions are related to Sena traditions, but there are important differences. The Nyungwe are known for the *thunga la ngororombe* (panpipe dance) dance tradition (Malamusi, 1992). *Ngororombe* is the name for both the dance and the instruments. The panpipes, made from bamboo, are also called *nyanga*. Several tuned bamboo tubes are joined to make one *nyanga*. They are given individual names according to pitch and compared to members of a family; some names refer to animal sounds such as *kwalila mvuu* (how the hippopotamus roars). The musicians, sometimes 20 to 30 performers, form a circle and move anticlockwise. Each musician holds a *nyanga*, playing complementary patterns based on mnemonic syllables. During dances performers wear *nkhocho* (rattles) wrapped around their right leg. Some of the complex movements have been transcribed by A. Tracey (1992). *Ngororombe* can be played for entertainment, at funerals or for *mizimu* (ancestral spirits).

The music and dance traditions of the Mang'anja represent a different style, in spite of cross-cultural contacts with their neighbours now settled in the lower Shire river area. Mang'anja traditions include: *chitsukulumwe*,

women's dance songs accompanied by long gourd rattles filled with grain and struck against the thigh; *alimba*, one-note xylophones played in groups for religious purposes; and *gule wa chimang'anja*, a masked dance in Chimang'anja style. Musical instruments such as the seven-string *bangwe* have a pentatonic tuning.

One-note xylophones have long been established among the Mang'anja; they are associated with demonstrating reverence for ancestors, and are played in groups. Among the Mang'anja one wooden slat is suspended between two curved twigs and mounted on a large calabash. Rubber is glued on to the centre of the slat; its quantity determines the tuning. In groups, *alimba* of different sizes and pitches are used with names such as *thokoso*, *kantiya*, *nkalikali* and *gwagwa*.

Another important Mang'anja tradition is masked performance. Mang'anja secret societies with masks exist in Chief Lundu's home near Matope on the Shire river and downstream as far as Chikwawa, and a Mang'anja group has been established near Chileka in Blantyre district. Mang'anja masked performers wear long, robe-like garments and heads carved of wood, including one woodcarving in the form of a crocodile's mouth. The masked dance is accompanied by a tuned drum-chime without singing.

Mang'anja minstrels are known for playing individual instruments such as the *n'ngoli* (one-string bowed lute) and *bangwe*. In contrast to Sena tradition, the Mang'anja *bangwe* has seven strings. An extraordinary figure among *bangwe* minstrels of the lower Shire was Limited Mfundo (*b* early 1920s) of Namila village. In an interview with Malamusi in 1984, he stated that his musical inspiration came from his maternal uncle who played *n'ngoli*. When his uncle died, he began to play *bangwe* to earn money to pay the poll tax.

(ii) Southern highlands.

This area includes roughly present-day Blantyre, Mwanza and Ncheu districts. Hugh Tracey recorded Ngoni traditions in 1958 at Njolomole, near Mulangeni, Ncheu district, the residence of the Inkosi ya Makosi Gomani chiefs. He recorded funeral songs, obsequies after funerals and historical fighting songs (Nurse 1966–7; Tracey, 1973).

The *ngoma* warriors' dance is performed with shields and spears by Ngoni descendants and others in many villages (Kubik and others, 1982, p.166; Muyenza and Strumpf, 1983). *Nkhwendo*, a dance performed with long bamboo scrapers (Kubik and others, 1982, p.154), is also attributed to the Ngoni. Another tradition that has been traced back to Ngoni immigration is the performance of the *nkangala* mouth-resonated musical bow, played exclusively by women (Kubik and others, 1987, pp.7–13).

Large single-headed wooden *ng'oma* (drums) with tube-shaped extensions were used by the Ambo (also called Antumba) in the 1960s along with a single iron bell for a variety of dances, including *dulila* (Kubik and others, 1982, p.150). By the late 1970s these drums had disappeared. An experienced *bangwe* performer in the same village in 1967 was Murimanthewe (*b* 1940), whose sarcastic songs are still appreciated by

audiences who can follow the twists of the language (*Opeka Njimbo*, 1989). Murimanthewe also performed with a small six-note *sansi* lamellophone.

There are several *dzamba* (dance genres) in Blantyre, Mwanza and Ncheu districts. *Kachowe*, a dance performed by men and women at parties with millet beer, can be accompanied by drums or, in their absence, household utensils. *Khunju* is another popular dance genre performed long ago to placate the spirits of those who showed signs of spiritual affliction. Today it is performed on occasions similar to *kachowe*. *Nyimbo za chinamwali* (girls' initiation songs) are still prominent in rural areas. During periods of seclusion and on the occasion of coming-out ceremonies, drums are played by female colleagues and guardians. *Gule wa nkulu* (masked dancing) in the Chipeta style with individual masked characters is widespread. There are many local branches of this secret society in the area (Kubik and Malamusi, 1987; Kubik, 1993, pp.136–60).

A characteristic of southern highlands music-dance traditions in the last 150 years is that most came with massive immigration of people from neighbouring areas. Another characteristic is the strong influence of Christianity and *nyimbo za makwaya* (choir songs). The Christian community has split into rival factions, from established churches such as CCAP (Presbyterian), *Aloma* (Roman Catholic), Seventh Day Adventist etc. to nativistic movements such as *Ziyoni* (Zionists), each with a tradition of *nyimbo za uzimu* (religious songs). *Ziyoni* in particular are known for large military-style drums and vigorous circle-dancing in white gowns. *Ziyoni* and another nativistic religious movement, the Apostolic Church, include spirit possession in their services.

Malawi, §1: Main musical style areas

(iii) South-east.

This culture area includes the related musical traditions of the Akhokola (Kokola), Alomwe (Lomwe) and Yao. Strong instrumental traditions are a feature of Akhokola culture. A rare type of large, bell-shaped, 15–16 note *sasi* lamellophone was played among musicians of considerable age at the home of chief Kolowiko (Kubik, 1968). The *mambira* is a heptatonic-tuned log xylophone with broad, flat wooden slats attached to banana stems, characteristic of trough-resonated Chuwambo xylophones in Mozambique (Kubik and others, 1982, pp.110–11).

There are several Akhokola traditions common to their neighbours, the Lomwe, such as the *thakare* (one-string bowed lute) in Chikhokhola (Kokhola) and *thangari* in Elomwe, the same instrument known as *n'ngoli* among the Mang'anja and *kaligo* in other places, including Nkhotakota. The one-string bowed lute spread to Malawi and eastern Zambia during long-distance trade in ivory and slaves by the Yao and Bisa in the late 18th and the 19th centuries. It is usually constructed with a long stick pierced through a gourd resonator covered with a lizard skin. Its only string is made of sisal or other material, attached to the stick with a peg and an adjustable tuning loop. The bow often has a string made of palm leaf (fig.3).

Lomwe traditions include a number of popular village dance genres now performed mostly for entertainment, such as *chopa*, *jiri*, *likwata*, *masalimo* and *makhwayara*. *Chipo*, *nantongwe* and *nserebwede* are dances

performed to commemorate the deceased, and *lupanda* is associated with boys' initiation. One of the most popular dance genres is *sekere*, performed at beer parties and other social events, accompanied by a set of drums of different sizes, rattles and hoe-blade for striking a time-line.

The Lomwe *shitata*, a seven-note board lamellophone, is now rarely seen. The *mambirira*, a log xylophone usually with seven slats and performed by two boys sitting across from each other, is still common. In the mid-1980s a new music was initiated by Mário Sabuneti, then about 20 years old, at Nnesa village. Inspired by the *sekere* dance, he and his fellow performers constructed a drum-chime of eight tuned drums to be performed by one person. He called his invention *samba ng'oma eight*, with each drum given a distinct name.

In spite of stylistic affinities, strong Islamic influences on several Yao musical traditions distinguish them from those of the Lomwe, such as Qur'anic recitation by two performers, teacher and student. Other Islamic traditions exist among the Yao, such as *syala*, an annual Islamic meeting and festival and *sikiri*, the local pronunciation of *dhikr*. Among the Yao, *sikiri* has lost some of its original traits such as spirit possession, but it maintains the use of ecstatic guttural sounds produced by the participants, possibly inducing hyperventilation (Thorold, 1993, p.84). Young boys frequent the *madalasa* (Arab: *madrasa*) schools in the mosques, and ancient educational institutions such as *lupanda* for boys and *chiputu* for girls gradually adapted to an Islamic world-view and transformed into *jando* and *nsondo*. The strict gender segregation and the promotion of strong social cohesion among the community of men in Islamic Yao society counterbalances the traditional matrilineal social order.

Trading contacts with the East African coast brought musical instruments such as the *sese* (flat-bar zither) to Malawi. It is now rare, but in 1984 L. Malamusi and Kubik documented a family performance tradition near Zomba, involving a father and his son (Kubik and Malamusi, 1989). A *sese* is constructed of a flat wooden bar with raised frets. Three to four strings are attached along the length of the bar, one passing on top of the frets, the other along the side. One or two composite gourds serve as resonators. By means of a cord these resonators are attached to the bar, but they can be tightened and loosened as required by the musician just by turning the two parts of the gourd diametrically against each other. An additional device serves as a buzzer. On Yona Nnema's instrument the buzzer was a duck quill attached with a fibre cord to the flat bar of the *sese*, just below the fourth string. The quill was bent into the shape of a bridge and brought up from below to within less than half a millimetre from the string. When the musician sounded a string, it vibrated lightly against the quill, resulting in a buzzing timbre (fig.4).

Although log xylophones with banana stem bases were probably known in the Ruvuma river area for centuries, Yao trading contacts contributed further to their dissemination. Among the Yao they are called *mangolongondo*, a representation of the onomatopoeic sound patterns produced by the log xylophone – ngólò-ngòndò. The Yao variety usually has nine or ten wooden slats and is played by two people sitting opposite each other, sometimes joined by a third player who strikes the five-stroke,

12-pulse time-line pattern on the highest-pitched slat. This instrument is often played in the maize fields to scare away baboons (Kubik and others, 1987, pp.31–46). There are two centres of *mangolongondo* playing north of Makanjila in Mangochi district. One centre at Nkopiti village was headed by the virtuoso xylophone player Waisoni Msusa (*b* 1948) who attracted several students, including a musical prodigy, Tawina Mdala, a boy of about eight. The other centre was a compound at Sheik Makonjeni's village headed by Mrs Meriam Amazi, the wife of a xylophone player, who had assembled several young women to play *mangolongondo*. It is not unusual for women to perform on log xylophones in this cultural area.

One of the most important Yao musicians of the late 20th century is the blind *bangwe* player and singer Chitenje Tambala (Malamusi, 1990). Tambala was born around 1922 at Kamwetsa village on the western shore of Lake Malawi. He performs mostly *chantefables*, long narrative texts sung to the accompaniment of his *bangwe* played in the *mokhwacha* technique, in which he strikes all seven strings of his *bangwe* at the same time with the index finger of his right hand, while the fingers of his left hand are placed in between the seven strings in order to dampen strings to produce chords (fig.5). Conforming to Yao tradition, there is a strong tendency in Chitenje's music to use a drone.

One of the oldest pre-Islamic traditions among the Yao is *chindimba*, an entertainment genre in which a percussion beam of the same name strikes a five-stroke, 12-pulse time-line pattern taught with the mnemonic phrase *wankwangu ali koswe* (my husband is a rat). *Chindimba* is performed at beer-drinking parties; formerly it was also associated with funerals (Kubik and others, 1987, p.34).

Another important entertainment dance is *m'bwiza*, performed with accordion, rattle, hoe-blade and a large double-headed drum, originating in Mozambique, coming to Mangochi district from Vila Cabral (Luchinga). The most outstanding performer in 1983 was Jonas Chapola (*b* 1933) at Malamya village north of Makanjila (Kubik and Malamusi, 1987). On festive occasions one can also see in Chiyao (Yao) language areas performances of the military-style *beni* dance, imported from Tanzania, and now found primarily in the area of chiefs Mponda and Nankumba.

Malawi, §1: Main musical style areas

(iv) Chewa heartland (central region).

Essential elements of this population cluster arrived in central Malawi before the 13th century, migrating supposedly from a zone west of Lake Tanganyika, roughly within northern Katanga (Pachai, 1973, p.4; Phillipson, 1977, p.230). The people who founded the historical Maravi empire gradually spread out across the most diverse landscapes. Those who settled along the western shore of Lake Malawi became known as Nyanja (the lake people), and those who populated the high plateau areas are sometimes referred to as Chipeta. The *nyau* or *gule wa nkulu* (the big dance) secret masked society is particularly important among the Chewa. Social scientist Alifeyo B. Chilivumbo (1972) has called this institution the nerve centre of the Chewa people. Numerous researchers have worked on *nyau* since the 1950s, among them John Gwengwe (1965), Antonio Rita

Ferreira (1968), J.M. Schoffeleers and I. Linden (1972), Kubik and M. Malamusi (1987) and K.N. Phiri (1982; 1983).

Among the Chewa, *nyau* is also referred to in some parts of Malawi, especially in the south, as *gule wa Achipeta* to distinguish it from the stylistically different *gule wa Chimang'anja*. A masked dance performance in this area often takes place on the occasion of *chizangala*, a last commemorative performance with masks for a deceased member of the secret society (fig.6) *Chizangala* corresponds with *bona* or *chikumbutso* (commemoration) in areas further south.

In this cultural area the term *nyau* is semi-secret and not normally used in public by the members of the society. One particular *chizangala* documented in 1987 took place to commemorate Chief (Mfumu) Miyani a year after his death, and the election of a new Miyani chief. The former chief was an important member of the association. The masked performance began at night, with a period of rest in the early morning, then continuing through the next day. Large quantities of millet beer were brewed for the occasion and brought to the *bwalo* (dance place) to be received by Chief Malili. Different masks appeared in the late afternoon. The onlookers formed a large circle, with the women, in symbolic Chewa fashion, standing in the east, and the group of men in the west.

The drums accompanying the dance were up against a stand, and included *tete* (with tuning wax in the middle of its skin), *mbalule* (a drum characterized by its cut-out sections along the sides of the body), two *mipanje* and one *gunda* (large, low-sounding drum). Drums were played by initiated men, and both men and women sang. This masked dance accompanied a coming-out ceremony of initiated girls called *chingondo*, in characteristic body paint and head decoration. This performance at Mbingwa I village concluded before sunset with the appearance of a 4 m long, 2 m high animal mask, called *chilembwe*, operated by two men hiding inside, demonstrating masterful coordination during their actions.

Malawi, §1: Main musical style areas

(v) Tumbuka.

The Ngoni introduced two musical bow traditions to northern Malawi. The *mtyangala* (mouth bow), the more common of the two, is played exclusively by women. It has also spread across Lake Malawi, where it is known among the Wakisi and other peoples in the south-west. Very rare, if not extinct, is the other type of musical bow introduced by the Jere Ngoni, the *ugubu* (also *gubu* and *gubo*). The instrument, a gourd-resonated, unbraced musical bow, up to 1·4 m long, is identical to Zulu and Swazi models, except that the stave of the northern Malawi *ugubu* is made of bamboo. It is played in a vertical position.

Many older traditions among the Tumbuka have survived, such as *mitungu*, female initiation music performed with pots and other percussion instruments, and *vimbuza*, a healing dance. Some of these have been modified under the influence of the Christian missions or revived in new contexts. Considerable research has been carried out on *vimbuza* by Chilivumbo (1972) and Boston Soko (1984). *Vimbuza* is a generic term for both psychosomatic disorders and the dance performed to cure them. It is

directed by a *ng'anga ya vimbuza* (doctor of the *vimbuza*). *Vimbuza* can afflict a person suddenly without apparent cause. If *vimbuza* is suspected, then the patient is advised to perform the *vimbuza* dance to obtain relief. The patient wears a particular dance costume, usually a skirt of fibre bound around the hips, and an additional cloth bound around the waist up to the stomach. Iron pellet bells are attached to the patient's left leg. Men often wear a special headdress made of bird feathers and animal skin. The dance is accompanied by *ng'oma* and *mohambo* drums (Kubik and others, 1987, pp.79–83). Under the guidance of the *ng'anga ya vimbuza*, the patient may dance all night without speaking to anyone, finally falling into a deep sleep. The ceremony may be repeated. *Vimbuza* is also known under several other names, such as *virombo*, *mphanda*, *kachekuru* and *fumuzapasi* (Kubik and others, 1982, p.146).

Vimbuza and other dance genres have been used in the therapeutic activities of contemporary Tumbuka prophets who emerged as a nativistic reaction to Christian teachings, incorporating Christian-inspired practices and ideas in to their world-view. The most famous *nchimi* (healer, prophet) also known as *nchimi ya zinchimi* (prophet of all prophets) was B. Chikanga Chunda who originally operated out of Thete village in Rumphi district. In the early 1960s Chikanga, still a young man, was assisted by a well-organized team, and thousands of people were attracted, particularly from Tanzania, to his domicile. Most visitors had been accused by their home communities of witchcraft practice and forced to see Chikanga for verification. In addition, people suffering from physical and psychological problems flocked to Chikanga, seeking a cure. Chikanga and his assistants created a vast repertory of songs rooted in Tumbuka harmonic patterns (with a clear Christian influence) for use during his healing sessions. Chikanga received his clients individually, always with uninterrupted singing in the background. His personnel included a choir leader who coordinated the visitors' participation. Chikanga's activities, suppressed by both Christian missions and government administration, were restudied by M. Malamusi, L. Malamusi and Kubik in 1987.

The Tonga were an important resource for migrant labour from the earliest stages of European penetration into Nyasaland. Since 1982, approximately 4000 Tonga labourers were employed annually by European farmers in the Shire highlands; others were among the earliest migrant labourers to southern Africa and the Copperbelt in Zambia. In World War I a considerable number of Tonga were recruited as soldiers. The style and form of British military parades, called *malipenga* (bugles), inspired the imagination of youths in Tongaland soon after World War I, originating in the area of Nkhata Bay. When members of the King's African Rifles returned from the war, young boys who saw military parades imitated the brass bands with home-made instruments. They made bugles from long gourds with a spider's-nest mirliton attached to the end hole, thus producing a type of kazoo. Military-type drums were adopted from a parallel development of military burlesques known in many areas of Malawi and Zambia as *mganda*. *Malipenga* soon spread from Tongaland to the neighbouring Chitumbuka (Tumbuka)-speaking areas. There it became a tradition with membership rules and prescribed internal hierarchy. Up to 50 men participate in a *malipenga* parade. The dancers dress in shorts and

stockings, and most are equipped with walking sticks as they dance with calculated mannerisms.

Malipenga, *mganda* and related men's activities also reflect the culture of women. *Chiwoda*, a women's dance of the northern Lake Malawi area, is another example of the Africanization of Western military music. Another military-related performance genre by Tumbuka women is *visekese*, drawing on similar sources during World War I. Sociologically, it is a creative response by females to men's parade dancing. *Visekese*'s social function is analogous to *chiwoda*, although its form, style and instrumentation are different.

Visekese is performed with raft rattles also referred to as *visekese*. These rattles are made by women from the stalks of a strong grass called *sekera*. For the construction of a raft rattle, many stalks are tightly joined and plaited around three cross-sticks, each about 1 cm in diameter. The flat, hollow space that is created is then filled with small red grains from the *katumbwe* shrub; *visekese* are filled with maize grains. The rattles are played by rocking them from one hand to the other; both hands hold it firmly, and the left and right thumb tap the rattle's surface. The women form a circle, each holding a rattle; in the centre are two dancers. The music is organized in alternation between two lead singers and chorus responding in two-part pentatonic harmony. The sound pattern produced by the rattles represents the use of cymbals in military-style marching bands, reinterpreted to such an extent, however, that a shuffling swing rhythm results. Raft rattles were probably known in northern Malawi long before the rise of this dance. They are widely distributed throughout East Africa. New to *visekese* dance was the use of an indigenous instrument to portray a foreign, fashionable instrument beyond the purchasing power of the rural communities. Thus, the sound of cymbals of military parades was recreated.

Malawi, §1: Main musical style areas

(vi) Ngonde/Nyakyusa.

The Songwe river is only a nominal border between Malawi and Tanzania. The Ngonde who settled between the North Rukuru and Songwe rivers are closely related to the Nyakyusa in Tanzania. Culturally different from the Tumbuka, Ngonde use musical instruments such as the trough zither and cylindro-conical drums with cord lacing that are prominent in areas further north, in western Tanzania up to Lake Victoria.

When a Swahili Arab named Mlozi set up a trading base at Karonga about 1880, the relative isolation of the Ngonde and Nyakyusa was broken. The presence of *mangolongondo* (log xylophones) among the Nyakyusa and Ngonde, absent among all neighbours, is an indication of a late 19th-century import through trading contacts.

The tradition of *indingala* has made Ngonde musical culture widely known in Malawi. Historically, this music was played with drums and without singing on the occasion of the death of a very important chief. *Indingala* was the name of the biggest drum used for transmitting news of the death. Nowadays, *indingala* is played on various occasions, with three cylindro-conical drums carried by young men while dancers form two front rows,

boys and girls on opposite sides. This modern version of *indingala* became widely known after Malawi's independence in 1964; it was promoted in this form at festivals and political rallies by Dr H. Kamuzu Banda's government which reacted to the dance's prohibition under previous colonial regimes. In its older form, it often instigated violence, according to Chief Kyungu's testimony (Kubik and others, 1982, pp.148–9).

Malawi

2. Modern developments.

After World War II a wave of musical innovations occurred in schools and churches and in popular dance. Staged performances became popular under names such as *makwaya* (choirs) and *konseti* or *kamsoloti* (concerts), the latter sometimes involving tap dancing. The radio, cinema and gramophone introduced popular American, South African and other musical styles to Malawi. The ease in communication and increased labour migration to the south and to the Copperbelt were now major factors that contributed to the rapid spread of distinct guitar-based styles throughout southern Africa: *sabasaba*, *sinjonjo*, *vula matambo* and other dance genres characterized the 1950s. The acoustic guitar, the banjo (Kubik, 1989) and the accordion became the basis of new dance musics. Ballroom dancing became a fashion during the 1940s (Malamusi, 1994, p.57) and is remembered as the *jore* dance, described as *dansi yogwilana-gwilana* (dance with men and women holding each other).

War veterans returning from Burma, including James Kachamba, father of the eminent Kachamba brothers (*see* Kachamba, Daniel), had a share in the rise of the new traditions. Among the first Malawian guitarists and banjoists to be recorded and popularized on gramophone records were labour migrants such as Banti Chapola who was recorded by Tracey in Harare in 1948. By the mid-1940s distinctive guitar styles arose in several parts of the country. Chileka near Blantyre was one focal point researched in great detail by M. Malamusi (1994); interviews were conducted with guitar veterans such as Mofolo Chilim'bwalo, Soza Molesi, Deko Sato and others. Another focal point was Zomba, where the Paseli Brothers Band gained momentum in the late 1940s. Like other early groups, the Paseli Brothers were first recorded by Tracey in Harare for the Gallotone Company. Their song texts commented on topical social concerns. Like other early dance bands, the instrumentation of the Paseli Brothers was guitar, banjo, drum, rattles and a hoe-blade used to strike a time-line pattern.

Popular dance musics of the late 1940s spread rapidly even to remote areas due to the impact of rising mass media: 78 r.p.m. gramophone records and radio broadcasting. During the 1950s the Federal Broadcasting Corporation, based in Salisbury, Rhodesia, made recordings in Nyasaland, and broadcast from Lusaka. Only in 1959 did the FBC establish a transmitter in Zomba that was later transferred to Blantyre. This new branch of the FBC carried out its own local recording programme, recording mostly school choirs. These recordings are preserved on 78 r.p.m. shellac discs at the Malawi Broadcasting Corporation Archives in Blantyre-Chichiri.

In contrast to the radio station, Indian-owned business enterprises in Blantyre-Limbe began to record popular music that they knew would sell. Most of these shellac discs have not survived; only a few exist in private collections. One of the most famous groups recorded during the 1950s was the Ndiche Brothers Band. Ndiche Mwarare (*d* 1991), born in Ntcheu, began playing guitar in 1953. By 1958 he was nationally known for his *hauyani* (Hawaiian) style of guitar playing, using a glass bottle 'slider' in his left hand and finger-picks on the thumb and index finger of his right hand. During the time of struggle for independence of Malawi, he often accompanied Banda, the future president, to political rallies. He was employed by the Malawi Broadcasting Corporation from 1965 until his death.

In the 1970s and 80s popular urban dance music was dominated by night-club bands using electrically amplified instrumentation, mostly emulating current African popular styles from South Africa, Zimbabwe, East Africa and the Democratic Republic of the Congo, and adaptations of reggae. In rural areas travelling bands of young musicians with home-made banjos or guitars countered the decline of live musical performance in the 1990s with public bars dominated by commercial cassettes played from powerful loudspeakers and juke boxes. One remarkable group of adolescents in the 1980s was the Fumbi Jazz Band.

In the 1980s and early 1990s, there were four composers and performers of popular music who transcended the imitation of foreign models and developed distinctly personal styles: Daniel Kachamba, blind singer-guitarist Allan Namoko (Mmeya, 1983; Kubik and others, 1987, p.29), blind banjoist Michael Yekha and multi-instrumentalist Donald Kachamba.

Malawi

3. Research.

Malawi is among the most thoroughly documented countries of Africa with regard to music and dance. Early cylinder recordings of Ngoni songs are kept at the Smithsonian Institution, Washington, DC, and accounts by travellers and colonial administrators go back to the second half of the 19th century. Systematic ethnomusicological research, however, began only after World War II.

Hugh Tracey undertook three recording tours into Nyasaland (1949, 1950 and 1958), recording extensively among the Chewa in the central region, the Mang'anja in the southern region, Chitumbuka-speaking people of northern Malawi and among the Yao of the western lake shore. These recordings were published in the AMA *Sound of Africa* series (Tracey, 1973). He also documented historical traditions such as praise-songs for chiefs and military and funeral songs of the Ngoni. In 1967 Maurice Djenda and Gerhard Kubik undertook a survey of musical traditions, and the collection of their audio and video materials is archived at the Musikethnologische Abteilung, Museum für Völkerkunde, Berlin, and at the Learning Resources Centre, University of Malawi, Zomba. The research team of Kubik, Moya A. Malamusi, Lidiya Malamusi and Donald Kachamba carried out an intensive study of initiation (*jando*, *lupanda*, *chinamwali cha akazi*) in the *nyau* masked secret society, children's games, *nthano*

(storytelling), *dzidapi* (riddling) and music-dance education in rural areas of the southern region (1982–4).

The establishment of the Oral Literature Research Programme at Chileka, Blantyre District, by M.A. Malamusi (1989) included a systematic, continuous field research programme covering music and oral literature in Blantyre, Mwanza, Chikwawa, Mulanje, Mangochi, Thyolo, Machinga, Chiradzulu, Ntcheu and Nsanje districts. A collection of tape recordings, photographic documentation and objects is preserved in the programme's ethnographic museum. Several publications have resulted from this programme.

Malawi

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Malawski, Artur

(*b* Przemyśl, 4 July 1904; *d* Kraków, 26 Dec 1957). Polish composer, conductor and teacher. He studied the violin with Chmielewski at the Kraków Conservatory, where from 1928 to 1936 he gave violin classes and lectured on theory. In 1936 he entered the Warsaw Conservatory to study composition with Sikorski and conducting with Bierdiajew. He taught

composition and conducting in Kraków (1945–57), where his pupils included Penderecki and Schäffer, and conducting in Katowice (1950–54). In addition, he was president of the Polish section of the ISCM (1948–51, late 1957). His conducting activities were restricted largely to his own works; he gave his greatest energies to composition.

Though he was in no way a remarkable personality, Malawski's fate was an unusual one. He had already reached a mature age when, after a period of self-tuition, he began formal studies in composition. Then the war broke out, and he was eventually left with only a few years of intensive creative activity. This brought him certain fame, but, as a radical at a time when Polish music was at its most conservative, he was also subject to hostility and neglect. When the attacks subsided, Malawski was ill and completely discouraged: he could produce only incoherent works. Thus, despite his quite exceptional talents, his achievement was regarded as no more than mediocre.

In an independent and expressive style he synthesized many of the current streams in European music, achieving perhaps the most organized union of these tendencies with the tradition of Szymanowski. Among the invariable features of his music are a distinctive lyricism, an architectural conception of form, an original rhythmic motivic style and an element of the grotesque. These characteristics are already present in the *Allegro capriccioso* for small orchestra (1929). In other and more numerous ways, however, Malawski's style developed, accumulating, in particular, polylinearity, a polymetric ostinato technique, a non-functional harmonic approach, complexity on a grand scale and a technique of attaining formal continuity by motivic development.

Malawski's output may be divided into four periods. In works of the first (e.g. the *Allegro capriccioso*, the Sinfonietta, the orchestral Variations and the cantata *Wyspa gorgon*, 'Gorgon's Island') he was influenced by composers of the two preceding generations, and in particular by Debussy. But at the same time he was crystallizing an individual world of formal and expressive interests, exposed to greatest advantage in the colourful and disciplined Variations (1937). A gradual retreat from the influence of others came in the second-period compositions (the First Symphony, the first version of the ballet *Wierchy*, 'The Peaks', and, above all, the Second String Quartet); indebtednesses to predecessors (notably Szymanowski) remain but are now less patent. In the third period Malawski wrote his finest, most effective and most audacious pieces, including the Toccata for small orchestra, the *Etiudy symfoniczne* for piano and orchestra, the Overture, the *Toccata i fuga w formie wariacji* for piano and orchestra and the new version of *The Peaks*. These represented a total retreat from the late Romanticism which had survived in Polish music, even under the direct influence of Szymanowski, until after World War II. In his fourth period, however, with such works as the Piano Trio, the Symphony no.2 and *Hungaria*, Malawski renounced his earlier line for an intense, dramatic, Romantic expressiveness. There is a distinct analogy with the late syntheses achieved by Szymanowski, Bartók or Martin (whose music Malawski rated very highly); and, as in the case of these composers, the period of synthesis saw a decline in radicalism.

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BOGUSŁAW SCHÄFFER/R

Malayev, Ilyas

(*b* Mary, Turkmenistan, 12 Jan 1936). Bukharan Jewish musician, oral traditional composer and poet. Growing up in Kattakurgan, a small city near Bukhara, now in the republic of Uzbekistan, he played the *tanbūr* from an early age and learnt the *shash makom*, the orally transmitted court music tradition of the later Bukharan feudal nobility, from local teachers as well as from phonograph records. In 1951 Malayev moved to Tashkent, the capital of Soviet Uzbekistan, where he performed in a succession of state musical ensembles including the Uzbek Song and Dance Ensemble (1952–60), the Ensemble of Singers and Dancers of the Peoples of the World under the direction of Tamara Khanum (1953–6), the Folk and Variety (*Estrada*) Orchestras of Uzbekistan Radio (1956–62), and from 1962 to 1992, the Symphonic Variety (*Estrada*) Orchestra of Uzbekistan Radio. Malayev became popular in Uzbekistan as a vaudeville performer and wedding entertainer, combining comedic routines, poetic recitation, excerpts from the *shash makom* and songs, many with his own texts and melodies. In 1992 Malayev emigrated to Queens, New York, where he quickly established himself as a leading cultural figure in the Bukharan Jewish émigré community. As the music featured at weddings and other social events in the émigré community has moved towards hybrid forms of popular music performed by a younger generation of musicians, Malayev's focus has turned to the classical *shash makom*. Leading a group of fellow Bukharan Jewish singers and instrumentalists known variously as Maqam-i Nawa and the Ilyas Malayev Ensemble, Malayev has become well known among 'world music' audiences in the USA and Europe for his interpretations of Bukharan classical music.

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THEODORE LEVIN

Malaysia, Federation of (Malay Persekutuan Tanah Malaysia).

Country in South-east Asia. The federation consists of 11 states of Peninsular (or West) Malaysia and the two states of Sabah and Sarawak on the island of Borneo to the east.

The transliterations used here largely follow the system in M. C. Ricklefs and P. Voorhoeve, *Indonesian Manuscripts in Great Britain* (Oxford, 1977). This is based on the official orthography for Indonesian and Malay adopted in 1972, and that proposed for Javanese in 1973, with the following exceptions: in Javanese d and t (in Sudanese and Malay *d* and *t*) are used rather than *dh* and th; ĕ is used for the vowel sound as in the second syllable of 'fallen' and unmarked e for the vocal sound in 'set' or 'fate'; *c*, consistent with the new orthography, represents English *ch* as in 'chair'.

I. West Malaysia

II. Sabah

III. Sarawak

JACK PERCIVAL BAKER DOBBS/PATRICIA MATUSKY (I), IVAN POLUNIN, TANYA POLUNIN/VIRGINIA GORLINSKI (II), PATRICIA SAMSON/VIRGINIA GORLINSKI (III)

Malaysia

I. West Malaysia

West Malaysia is the peninsula stretching from Thailand to Singapore. Since its development as the crossroads of an important trading route between India and China, it has been the home of several peoples and now has a multiracial population, with groups (in descending order of numbers) of Malays, Chinese, Indians (with Pakistanis), Thais, *orang asli* (aborigines) and Eurasians (for map, see fig.1).

1. The Malays.
2. The 'orang asli'.
3. Chinese, Indian and Thai communities.
4. Art music.
Malaysia, §I: West Malaysia

1. The Malays.

Types of indigenous Malay music are many and varied and reflect the character of the various regions on the Malay peninsula from which they come. The northern states of Kelantan, Kedah and Trengganu maintain rich musical, dance and theatrical traditions, while the southern states and particularly those on the west coast of peninsular Malaysia show a strong

bias towards Western European performing arts. Traditional music consists of folk, classical (or court) and syncretic types. Much of the traditional music is associated with drama and dance, and there is also a largely undocumented tradition of vocal music.

(i) Instruments.

Drums and gongs in particular play a central role. Membranophones are numerous and varied. Tubular drums appear in cylindrical and elongated barrel shapes. The *gendang* double-headed barrel drum, especially important in many ensembles, appears in two sizes, the larger called *ibu* ('mother') and the smaller *anak* ('child'), tuned by rattan laces and held horizontally in the player's lap (or sometimes on a wooden stand) and hit with the hands, or with rattan or stick beaters.

The Rebana is a single-headed frame drum, with the drum head laced to the body, related to the *duff* of the Middle East. It appears in many forms and sizes: *rebana berarak* (with a deep wooden frame and large head), *redap* (shallow frame and large head), *rebana kercing* and *tar* (shallow frame with metal discs or jingles inserted into the frame and a small head); all are struck with the hands. The *kompang* is a shallow frame drum without jingles in small to medium sizes, with a single head tacked to the body, while the *hadrah* frame drum has the same basic construction as the *kompang* but with brass jingles.

Also called *rebana* but with a cone-shaped body, the *rebana besar* and *rebana ubi* (fig.2) are massive in size and originate from the state of Kelantan; between the circular brace at the base of the body and the lower rim of the body are inserted 15 or more large tuning wedges. The *rebana besar* is always hung vertically and accompanies the singing of *zikir* (religious texts; *see* §1(vi) below) or, in sets of three or more, is beaten with the hands to play interlocking rhythmic patterns for entertainment. The *rebana ubi* is slightly smaller; it may be hung or set on the ground, usually with the head in a vertical position, and is played with the hands or a padded beater. Two men often beat a single drum in interlocking rhythmic patterns, and ensembles of four or more drums play in an interlocking style.

The *gedumbak*, a wooden goblet drum with an open base, is placed horizontally in the player's lap; the head is struck by the hand and fingers while the other hand closes and opens the base to produce specific timbres. Like the *gendang*, this drum appears in large and small sizes.

The *geduk*, a short barrel drum (also in two sizes) with its heads glued and pegged to the body, is placed vertically and supported by two wooden or rattan struts so that one drum head, which is struck with a pair of wooden beaters, faces the player.

The most common idiophones are gongs, which function as time-marking instruments in most Malay ensembles. The largest is the *tawak* (also *tetawak*), usually made of bronze with thick walls, a central boss and deep rim; these are hung vertically in pairs and produce a low and a high pitch when struck on the boss with a padded beater. There is also a slightly smaller hanging gong with thin walls, called *mong*, in north Malaysia and south Thailand.

The gong-chime with two to six (or more) gong kettles placed horizontally in a wooden rack is called *canang* in Malay theatrical ensembles and *caklempong* in the Minangkabau musical traditions of Malaysia and Sumatra. A slightly larger pot-shaped gong, also suspended horizontally in a frame, called *mong*, is used in the *wayang kulit Melayu* of north Malaysia and in ensembles of southern Thailand.

The *kesi* and *cerek* (*krek*) are concussion idiophones. The *kesi* is a set of hand cymbals with a central boss and flat rim. One pair of *kesi* is held in the hands and struck against another pair attached to a piece of wooden board, producing ringing and damped timbres. The *cerek*, used by the Thai in the theatre genre *menora*, consists of two thin pieces of bamboo that are struck together. These instruments also function as markers of time in their respective music ensembles.

The *kertuk kelapa*, a single-bar xylophone with a large coconut resonator (fig.3), appears in ensembles of four or more that play a repertory of interlocking rhythmic patterns, often in competitions between rival teams. The idiophone known as *kertuk kayu*, *kertuk buluh* or *gambang tali* is also a xylophone with horizontally suspended wooden or bamboo tubes, played with a wooden beater. Another idiophone, Angklung, formerly used only in the ensemble for the *kuda kepang* horse trance dance of Johore and Selangor, is now a popular instrument in schools, appearing in large sets tuned to diatonic scales.

Another percussion-dominated ensemble, the gamelan, brought to the Pahang court from the Riau Islands of Indonesia, was used to accompany dances known as *joget* in the early 19th century. By the early 20th century *joget gamelan* was established at the neighbouring court of Trengganu, where it continued to flourish until World War II. It was revived in 1969 and today is used to play newly composed repertory by Malaysian composers and to accompany modern dance dramas.

In the southern state of Negeri Sembilan the Minangkabau peoples perform *tambuk kalang*. Originating from the pounding of rice with a mortar and pestle, *tambuk kalang* is folk entertainment that sometimes includes dramatic sketches told through the singing of *pantun* (four-line verses). The mortar, supported in a frame, is struck in different places with at least four different sizes of pestles to produce specific timbres in an interlocking style, purely for entertainment or to accompany the singing. Sometimes the *seruling* (duct flute), *rebana* and *caklempong* gong-chime are added to the ensemble.

The chordophone used in Malaysian folk music ensembles is the *rebab tiga tali* (fig.4), a three-string spike fiddle that is greatly respected because of its supernatural associations. Its heart-shaped soundbox is usually made of

hardwood, and its sound-table is made with skin from a cow's stomach or a buffalo's bladder. The neck consists of the upper section of a wooden shaft that runs through the soundbox; the head often resembles a Khmer or Thai crown. The three strings, passing over a small bridge to the lateral tuning pegs, are played with a gracefully arched bow strung with coconut fibre or plastic fishing-line. The *rebab* is used in ensembles for the dance-drama known as *ma'yong*, for the healing ceremony called *main puteri*, and in former times by the narrator of *tarik selampit*, a form of story-telling partly in rhythmic spoken prose and partly in song. The two-string *rebab* (*rebab dua tali*) is shorter and much plainer and is used in the ensemble for *wayang kulit Melayu* (see below).

A popular chordophone found in ensembles playing syncretic genres is the Gambus, a lute with lateral tuning pegs believed to be derived from the Middle Eastern 'ūd; it is the main melody instrument in many syncretic music ensembles such as the *ghazal* and *zapin*.

Aerophones include end-blown flutes and oboes. End-blown bamboo flutes, generally known as *seruling*, are of the duct or notched flute types. The finger-holes are usually equidistant. This type of bamboo flute is sometimes found in folk percussion ensembles such as *tambuk kalang*, while a wooden duct flute is found in the *caklempong* ensemble.

The *serunai* (oboe) is found in *nobat* and *silat* theatrical ensembles. It is normally the only melodic instrument in otherwise percussion-dominated ensembles. Featuring a quadruple free-beating reed, it is sounded using a circular breathing technique (*see* Sarunai).

Malaysia, §I, 1: West Malaysia: The Malays.

(ii) Ceremonial music.

Each of the royal courts of Kedah, Perak, Selangor and Trengganu has its own *nobat* ensemble – a mark of the ruler's sovereignty and an essential part of his regalia. This classical ensemble plays at his installation and at weddings, funerals, birthdays and other celebrations of the royal family, and marks specific times such as the breaking of the Muslim fast. In function and composition it is related to the *tablkhāna* of the Middle East: both have the same basic instruments, and in both a drum (in Malaysia, *negara*, *nahara* or *nengkara*, from Arabic naqqāra) is accorded special respect. The ruler of Malacca is thought to have adopted the tradition of possessing a drum of sovereignty in the early 15th century, and since then peninsular Malay rulers have been invested to the sound of drumming. The first mention of the *nobat* on the peninsula, in the *Sejarah Melayu* ('Malay annals'), indicates that it was used in Malacca during the reign of Sultan Muhammed Shah (1424–41). The rulers who paid homage to his successors and asked for the drum of sovereignty included the Rajah of Kedah. The Kedah *nobat* now has six instruments: a *negara* (a metal kettledrum), two *gendang*, one *nafiri* (a long silver trumpet), one *serunai* and one suspended gong (fig.5). After the Portuguese capture of Malacca, its ruler Raja Muzaffar migrated to Perak, taking a *nobat* with him for his installation. The Perak *nobat* now comprises one *negara*, one *gendang nobat*, one *gendang kecil* (small *gendang*), one *nafiri* and one *serunai*. In Kedah and Perak only *orang kalur* ('hereditary families') may play the instruments: spirits are said to inhabit them, and illnesses have been

reported when they were maltreated. In both states the instrumental pieces are called *man*. Selangor acquired its *nobat* when its first ruler travelled to Perak to seek recognition and to be installed to the sound of its *nobat*. The Selangor *nobat* instruments are one *negara*, two *gendang besar*, two *gendang kecil*, one *nafiri* and one *serunai*. When Sultan Abdul Rahman Muazam Shah II abdicated from Riau-Lingga in 1911 he gave his *nobat* to Trengganu. The Trengganu *nobat* now consists of one *negara* and two *gendang nobat* (all three drums are encased in silver), one *nafiri*, one *serunai* and a pair of *kopok-kopok* (small cymbals, also of silver).

Music and dance are also an integral part of a folk ritual healing ceremony called *main puteri*. The ceremony is based on the belief that certain illnesses result from possession of an individual by spirits. The *bomoh* (shaman), known as *Tok Puteri*, performs the ceremony so that spirits may enter his body and enable him to communicate with the spirits inhabiting the sick person and thereby discover the root of the problem and how to solve it. This process is accomplished by the use of music, sung monologue and dialogue, trance dance and the chanting of special prayers. The *bomoh* is assisted by a *rebab* player, the *Tok Minduk*, who sings in dialogue with the *bomoh* as he plays. Once the *bomoh* has been possessed by spirits, the *Tok Minduk* is able to speak with those spirits through the physical being of the *bomoh*. *Tok Minduk*, then, is the only direct link the *bomoh* has for communication between the spirit and the human world. Five other musicians accompany the *rebab* player: they play two *gendang* (*anak* and *ibu*), one pair of *canang*, one pair of *kesi* and two *tetawak*. In earlier times the ensemble consisted of one *redap* (frame drum), one *rebab* and one *batil* (an upturned brass bowl hit with sticks). The music of both the *rebab* and percussion instruments helps to maintain contact with the spirit world through the *bomoh*, who remains in trance throughout much of the ceremony. The trance dance is characterized by extreme body movements: they include swaying of the hips, quick arm and leg movements, and whirling of the head. A performance may last several days.

Several other performances are associated with possession rituals. In *olek mayang*, from Pahang, a circle of men chant continuously as one of them, gripping an areca-nut shoot, goes into a trance. In another Pahang dance, *tari labi-labi*, the turtle spirit enters the dancer. In *kuda kepang*, a possession dance particularly popular in Johore, the male dancers carry wooden replicas of horses. Its accompanying instruments include an *angklung* (bamboo idiophone), to which are usually added two *gendang*, two *mong* and two suspended gongs. For *silat medan* (a stylized imitation of fighting) and *bergayong ota-ota* (a dance involving elements of self-defence), the accompanying instruments are a *serunai*, *gendang* and *tawak-tawak*.

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(iii) Theatre music.

Ma'yong is a folk theatre genre that includes stylized dance, solo and choral singing and drama. In the village areas of Kelantan, on peninsular Malaysia's east coast, it is still performed as part of the ritual healing ceremony known as *main puteri*. Around 1910 the *ma'yong* was taken into

the court of the Kelantanese Sultanate, where it flourished for 10 to 15 years. When it lost its royal patronage, performers returned to their village homes and only occasionally gathered together for a performance. By the middle of the 20th century there were few performers active. Fortunately, a revival has proved possible, and today performances are given by a troupe known as Seri Temenggong (named after one of the devoted court patrons of the earlier part of the century) and other organized groups on the east coast. Several actresses, usually two male comedians and four male musicians are required. The instrumental ensemble consists of one *rebab* (*tiga tali* – 'three strings'), two *gendang* (*anak* and *ibu*) and *tetawak*. A performance, which usually lasts for several consecutive nights, begins with a special ritual ceremony called *Buka panggung* ('opening of the stage'). This ceremony is followed by the entrance of the actresses to the musical accompaniment of a tune (*lagu*) known as *lagu Pa'yong turum* (the entry tune for the leading character, *Pa'yong*). The first major piece of each performance is the *Menghadap rebab* ('salutation to the *rebab*'), which opens with a solo passage played on the *rebab*. The singing and dancing are executed in a squatting or sitting position as the actresses face the *rebab*. The *Menghadap rebab* is the most elaborate and perhaps the most beautiful of pieces in the *ma'yong* repertory. Several other dance pieces precede the actual story. The audience is told of the setting and situation. Although the basic plot is known by all performers, and certain spoken passages known as *ucap* are fixed, the dialogue is for the most part improvised. From the musical repertory, which numbers some 30 tunes, the performers can draw on certain pieces that can be classified as tunes for specific role-types, for walking or travelling situations, for conveying messages, for lullabies, for lamenting and for other activities. Musical pieces are performed within the framework of a cyclical unit (gong-unit, or *gongan*), which is marked by the gongs. Within the cycle the two *gendang* provide interlocking rhythmic patterns, while the *rebab* and singer perform a melody in a highly ornamented, melismatic style that suggests a strong relationship to Middle Eastern vocal practice. The chorus adds to the generally heterophonic style. Dances are performed for important events in the story, and in one of these, the *tari ragam*, a *serunai* replaces the *rebab*, and a pair of *canang* are added.

The shadow-puppet theatre, *wayang kulit*, is a form of entertainment particularly popular in the northern states. The *dalang* (puppeteer) uses conversational and dramatic tones of voice and song joining with the instrumental music as an integral part of the action. *Wayang kulit* in Malaysia is found in four distinct forms: *wayang kulit Kelantan* (also known as *wayang Siam*), *wayang kulit Melayu* (also known as *wayang Jawa*), *wayang gedek* and the Javanese *wayang kulit purwa*. *Wayang kulit Kerantan* is the indigenous Malay form and is the most popular. The root stories are based on the Rāmāyana epic, but more popular are Malay folk tales and stories of current and local interest, in local dialects mixed with standard Malay.

The musical ensemble consists of two *serunai*, three pairs of drums (*geduk*, *gendang* and *gedumbak*, each in large and small sizes), one pair of *canang*, one set of *kesi* and two *tetawak* hanging gongs (fig.6). The entries and exits of characters must be accompanied by music, but the instruments remain silent when the *dalang* is speaking, except to

emphasize a comment, quick action or punch-line of a joke. The musical repertory numbers some 30 pieces, including pieces for specific character-types and actions.

Like the music for *ma'yong*, *wayang kulit* music is also cast within the framework of cyclical gong units that define the musical form, played by the *tetawak*, *canang* and *kesi*. The drum's rhythmic patterns normally define a specific piece and are played by a particular combination of *gedumbak*, *gendang* and *geduk*. The highly ornamented melodies are sung by the *dalang* or are played on the *serunai*.

Wayang kulit Melayu (which is almost extinct) is performed by Malay peoples but carries strong Javanese influence. At one time it was performed mainly in the Kelantan court. The stories are based on the Mahābhārata and Panji tales. The musical ensemble consists of *rebab dua tali*, a gong-chime of six *canang*, one pair of *kesi*, one *mong*, two large, hanging, bossed gongs and two *gendang*.

Wayang gedek, with strong influence from the *nang talung* of south Thailand, is performed by Thai and Malay peoples in Kedah and Perlis using the local dialect, sometimes mixed with the southern Thai dialect (*see* Thailand, §II, 4). The Javanese *wayang kulit purwa* is performed only in the southern state of Johore by peoples of Javanese descent (for further discussion *see* Indonesia, §IV and South-east Asia, §6(ii)).

The folk theatre known as *mek mulung*, found only in the northern state of Kedah, features a repertory of Malay folk tales (some similar to those of the *ma'yong*) told through dialogue, song, dance and instrumental music. A troupe consists entirely of male actors who take on male and female roles. The musical ensemble features *rebana* in various sizes: two *rebana ibu* (*gendang ibu*), one *rebana penganak* and one *rebana peningkah* (small size). There is also one medium-size hanging, bossed gong, one *serunai* and several pairs of bamboo clappers (*cerek*). The gong and *cerek* serve as markers of specific colotomic units in the music, while the four *rebana* are played in an interlocking style. The *serunai* provides moderately ornamented melodies. A repertory of standard musical pieces accompanies actions such as travelling and giving news. Many pieces are sung in responsorial style with instrumental accompaniment; the musicians also serve as the chorus when needed.

Randai was originally the folk dance-theatre of Minangkabau peoples living in the southern state of Negeri Sembilan, but it is known throughout Malaysia. The stories are folk tales, originally from the *kaba* storytelling tradition, which relate the adventures of local heroes. Stories are enacted in dialogue and song in a circle formation with the use of the stylized dance movements of *silat* (martial arts). Both men and women take part in a performance.

The opening and closing procession of the actors and musicians is accompanied by a maximum of five musicians: three play the *caklempong pacik* (set of five small, hand-held knobbed gongs struck on the knob with a stick), one drummer plays the *katindiek* (double-headed barrel drum) or *adok* (single-headed frame drum), and one musician plays the *serunai* or the *pupuik* aerophones. One set of two *caklempong pacik* gongs, called

dasar ('fundamental'), plays the main melodic motif that is repeated throughout a given piece, while the second set of two gongs, called *peningkah* ('time beater'), and a single gong are played in an interlocking style to produce harmonic and rhythmic accompaniment. All *caklempong pacik* pieces begin with staggered entrances. The drum repeats a rhythmic pattern while the *serunai* duplicates and ornaments the main melody. There are two types of repertory: melodies for happy and peaceful occasions and melodies for melancholy or sad situations.

Between the acts of a *randai*, a larger *caklempong* (also called *taklempong*, *celempong* or *telempong*) ensemble plays music for general entertainment. This ensemble consists of three or four gong-chimes: one or two *gereteh* (a set of 15 small knobbed gongs), one *saua* (a set of eight gongs) and one *tingkah* (another set of eight gongs). The *gereteh* plays the main melody and the *saua* plays the counter melody, while the *tingkah* provides the harmonic and rhythmic accompaniment. The gongs are now tuned diatonically. In a traditional *caklempong* ensemble a double-headed barrel drum *(gendang)*, *serunai* and *pupuik gadang* (reed aerophone with cone-shaped bell) or *bangsi* (duct flute) are added. In modern ensembles the gong-chimes may be accompanied by guitars, electric bass, Western drums, accordion, mandolin, synthesizer and other instruments.

Some musical genres combine elements from indigenous folk and classical traditions with Western, Arabic, Indian and Chinese elements. One of the most famous of the syncretic music-theatre forms is *bangsawan* (also known as Malay opera), which first appeared in the 19th century as large cities with multi-ethnic communities began to develop throughout peninsular Malaysia. Believed to have originated in Persia and carried by Indian sources to the Malay peninsula by the 1880s, it was adapted to suit local tastes and called *bangsawan* ('nobility'), after its stories and characters that focussed on the Malay nobility. As commercial theatre supported by entrepreneurs, *bangsawan* was found in Malaysia, Singapore, Sumatra, Java and Borneo by the early 20th century. Performed on a proscenium stage with elaborate sets and backdrops, each production consisted of one or more stories enacted with dialogue, song and dance, and supplemented by additional song-and-dance routines ('extra turns') performed in front of the closed stage curtain during scene changes.

The *bangsawan* orchestra, music, dance and stories were highly eclectic, featuring elements of local Malay and various foreign art forms. Throughout the first half of the 20th century, stories and music of Malay, Arabic, Chinese, Indian and Western origin were adapted and performed with stage sets and costumes to reflect the specific national origin of the story. The 'extra turns' featured soloists and a chorus performing waltzes, fox-trots and rumbas, along with Malay *lagu asli* ('original songs') and local *inang*, *joget* and *zapin* dances.

Three kinds of ensemble were used in early 20th-century *bangsawan*: a Western ensemble of violin, trumpet, trombone, saxophone, flute, clarinet, piano, guitars, drum kit, maracas and other Western percussion, which accompanied Western and Middle Eastern stories; a local *ronggeng* dance ensemble of violin (*biola*), accordion, *rebana* and gong, which

accompanied Malay and Javanese stories; and an ensemble of harmonium and *tablā* that accompanied Hindustani stories. Theme songs were composed for particular stories, and new stories required new repertory; both Western and local musical forms were used.

Bangsawan performances now tend to feature mainly Malay stories, with emphasis on regional musical forms such as *lagu asli* and *keroncong*. A standard repertory of pieces is drawn upon to reflect the mood of an episode in a given story. In general the characteristic rhythmic pattern of a piece is repeated, while the melody is most often cast in a major or minor key or in a tonal pattern evoking Middle Eastern modes. Strophic forms are common in most *bangsawan* pieces together with local poetic forms (*pantun* and *syair*), while major and minor harmonies support the melodic line. Although *bangsawan* was the first type of popular music in the Malay peninsula, it is now considered as a traditional music-theatre form.

Early in the 20th century the music-theatre form *boria* was found throughout the state of Penang, but it is now limited to specific localities and is usually performed during the annual Penang Festival, for state-held expositions and national-day celebrations. Since the 1950s both men and women have performed, with the men enacting a story or comic episode of local interest, using improvised dialogue, and the women serving as the chorus and dancers. A given performance usually consists of two stories that are thematically related. Each story takes the form of a comic sketch followed by a number of song-and-dance selections. The actors and chorus can consist of 30 to 40 performers. Formerly the band consisted of violin, *gambus*, *marwas* (small double-headed drum), *tablā*, accordion, *gendang*, cymbals and harmonica. Other Western instruments are now added, including electric guitars, drum kit, tambourines and electric keyboard. The music can range from the cha cha cha or rumba to soul, styles of rock and other forms of popular music.

The folk forms *rodat* and *hadrah*, performed at weddings and other celebrations, have their origins in the singing of *zikir* (texts in praise of the Prophet Muhammad), although secular verses and popular Malay and Hindustani songs are usually added. *Rodat* occurs mainly in Trengganu (east coast), while *hadrah* is found in Perlis and Kedah (west coast). In *rodat* a group of drummers (*pengadi*), seated on the floor of the performing area, play rhythmic patterns on the *tar* (frame drum with jingles), while a line of male singers (*pelenggok*) sit in front of the drummers and sing verses of *zikir* or pop songs, moving their arms and bodies in dance-like gestures. Simultaneously, a line of female dancer-singers (*inang*) dance in between the rows of drummers and male singers. The singing is responsorial between the two choruses or between solo and chorus. A similar all-male form, found in Kelantan, is called *rebana kercing*, after the frame drum of the same name.

Hadrah was originally very similar to *rodat* but is now performed by an all-male group. Recently, local historical dramas have been enacted with popular Malay and Hindustani songs performed between the dramatic episodes. *Hadrah* is accompanied by a small ensemble of *rebana* drums and a violin.

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(iv) Dance music.

There are court dances, solo and group dances, dances associated with rice cultivation, dances showing Arab and Portuguese influence and dances that are still evolving. The *tari asyik*, a dance formerly performed for entertainment and ceremonial events at the Kelantan court, was accompanied by some 12 to 16 musicians. The music ensemble, at its largest, consisted of one *canang* (gong-chime of seven or eight small knobbed gongs), *mong*, two *tetawak* (hanging knobbed gongs), three sets of *gendang asyik* (small single-headed drums), two *gendang* (*anak* and *ibu*), two *geduk*, *gambang buluh* (bamboo xylophone), *gambang besi* (metallophone with iron keys), *gendang besar* (single-headed cylindrical drum), *kesi* cymbals, *rebab tiga tali* and *serunai ibu*. Sometimes the *kertuk kelapa* was added. Although dancers and musicians still remember some of the repertory, it is rarely performed today.

Based on the Panji tales, *joget gamelan*, formerly a court dance genre, is now performed at universities and by groups under government sponsorship (see also §1(i) above).

The *tarinai* (*terinai*) folk dance of Kedah and Perlis is performed in villages and for special occasions in the courts of the sultanates. In its village setting, *tarinai* is performed at weddings, especially during the *inai* ceremony (henna-staining of the hands and feet of the bride), but it is also performed at state and other festive occasions for entertainment. Both men and women may dance, but only men play the musical instruments. The small ensemble, formerly called *gendang keling* ('Indian drums') but now referred to as *gendang tarinai*, consists of one *serunai*, two *gendang keling* (double-headed barrel drums), struck with the hands and a rattan beater, and two hanging bossed gongs of high and low pitch. The gongs mark the colotomic units that basically follow the rhythmic patterns played on the two *gendang*. The *serunai* provides a moderately ornamented melodic line.

Zapin is of Arabic origin. Formerly danced by groups of men, it is now danced by both sexes. Both Arabic and Malay styles of this folkdance are found in the villages of Johore, while a somewhat different national style is known throughout the country. The traditional ensemble for the Arabic style is violin or *gambus* and several *marwas* drums. The Malay style is accompanied by *gambus* or violin and *marwas* with the addition of *dok* (single-headed, cone-shaped drum) and the accordion. At the national level a flute may be added, with *rebana* replacing the other drums and a bossed hanging gong. A typical *zapin* rhythmic pattern (ex.1) identifies this musical genre, while the musical form follows the sections of the dance with an opening *taksim* (improvised introduction), followed by the main piece (a two- or three-part structure) and *wainab* ('closing'), featuring a loud, contrasting rhythmic pattern called *kopak*.
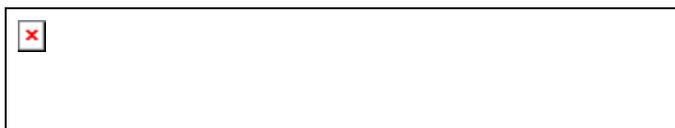
The *ronggeng* is a mixed social dance involving the singing of *pantun* (four-line verses), traditionally accompanied by violin (*biola*), accordion, *rebana* and gong. In pre-World War II Malaya and Singapore, *ronggeng* was

featured in the urban dance halls, and it is still performed in Malaysia for weddings and other social occasions. Possibly evolving in the 17th century through Portuguese influence, the music for *ronggeng* mixes Western harmony and instruments with Chinese scales and melodies and Malay- and Middle Eastern-derived rhythmic patterns, modal structures and instruments. Several types of pieces are used to accompany the *ronggeng* dance, including *lagu asli*, *inang* and *joget*, which feature strophic forms and the singing of a melodic line with great use of tremolo, portamento and rubato. Each type is distinguished by particular melodic and rhythmic patterns. The use of the melodic and cadential pattern known as *patahan lagu*, duple metre, slow tempo and a specific rhythmic pattern (ex.2), identifies *lagu asli*. *Inang* requires a fast tempo, quadruple metre and the rhythmic pattern featured in ex.3. *Joget* also features a fast tempo and a four-beat rhythmic pattern incorporating a triplet figure (ex.4). A feature of *joget* melodies is the shift in the internal stress, producing an alternation of 2/4 and 6/8 metres. This highly syncretic music is performed by pop bands and symphony orchestras with the melody accompanied by homophonic texture and functional harmony.
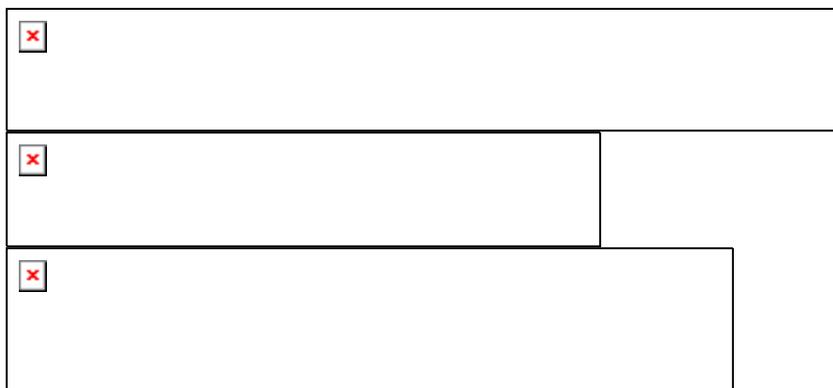
Malaysia, §I, 1: West Malaysia: The Malays.

(v) Social popular music.

Various music ensembles for formal and informal social occasions are found in both rural and urban areas, performing music genres that combine Malay, Chinese, Indian, Arabic and Western elements. The traditional genres such as *keroncong*, *ghazal*, *dondang sayang*, *dikir barat* and the dance pieces for *ronggeng* are widely heard on radio, television and through the sale of cassettes and CDs.

Keroncong is popular throughout the country. Originating from Betawi (Jakarta, Indonesia) in the 16th century, by the 1920s *keroncong* was found in the Malay peninsula and performed as an 'extra turn' in *bangsawan*. The current style developed in the 1930s. A typical ensemble from this period consisted of a singer, violin and flute playing the main melody, with the accompaniment of steel-string guitar, ukelele (*cuk*), banjo (*cak*), three-string cello and four-string double bass; an accordion might also be added. Throughout its history the particular style of *keroncong* has dictated the instrumentation: Hawaiian *keroncong* requires Hawaiian guitar, while rumba or tango *keroncong* uses the instrumentation of a jazz band. Today, synthesizer often replaces the violin or one of the rhythm instruments. The traditional repertory consists of three main styles: *keroncong asli* (the original Javanese *keroncong*), *keroncong stambul* (formerly played in Indonesian *stambul* comedy and in *bangsawan*) and the

keroncong langgam (all *keroncong* not in the other two idioms). The Malaysian *keroncong* is basically in the *langgam* style with song texts on Malaysian themes and newly composed melodies by Malaysian composers. *Keroncong* are diatonic and in strophic form. The main melody is sung with portamento, ornamentation and rubato and creates heterophonic texture with the flute and violin parts. The *cak* and *cuk* are played in an interlocking style and provide specific chords in a given sequence for the three main *keroncong* types. The pizzicato rhythm of the cello supports the harmonies of the *cak* and *cuk*, while the double bass provides the root pitches of the chords (*see also* Indonesia §VIII, 1(ii)).

In the *dondang sayang* ('song of love or affection') one performer sings a four-line *pantun* and a second singer answers with another *pantun*. The *pantuns* are created spontaneously; the subject-matter may focus on love, wisdom, courtesy, jokes, advice, food etc. An entertaining and convivial atmosphere is created in the performance through the cajoling and teasing repartee. *Dondang sayang* is performed at weddings and other social occasions by Malays and by Chinese of Straits descent in Malaysia and Singapore. In Malacca it is always performed at the *Pesta Mandi Safar* (festival in the second month of the Muslim calendar) and in Penang during *Chap Goh Meh* (the 15th day after the Chinese New Year). The traditional instrumental accompaniment is violin, two *rebana* and one hanging bossed gong. Accordion or harmonium, guitar and tambourine may also be added. A single melody undergoes variation and ornamentation by individual singers and the violin or other melody instruments. Strophic form is used, and diatonic harmony supports the melodic line while the singer and melody instrument maintain a heterophonic relationship. One *rebana* repeats the basic eight-beat *lagu asli* rhythmic pattern (see ex.2 above) while the second *rebana* provides an interlocking part.

Another type of social popular music is *ghazal*, found especially in the southern state of Johore. The *ghazal* is a love poem, originating in the Middle East and also prevalent in north India; it is thought to have been brought to Malaya via Riau-Lingga (Indonesia) by Indian traders in the 19th century. The ensemble that accompanies the singing of the *pantun* that comprise *ghazal* consists of harmonium, *gambus*, violin, guitar, *tablā*, maracas and tambourine. Combining elements from Malay, Indian, Arabic and Western music styles, this syncretic genre features a melodic line performed heterophonically by a singer and one or more melody instruments, to which a Western harmonic base is added. The rhythmic patterns are from Hindustani music or from Malay *lagu asli* and *joget* traditions (see also India, §IV; Singapore, §2).

Dikir barat is a favourite form of entertainment, possibly derived from the chanting of *zikir* (religious texts). It originated among the Malays of the northern state of Kelantan and southern Thailand and is usually sung by two competing teams of vocalists (formerly all male, but now both male and female), who sing newly composed secular texts of topical interest, often comic in nature. *Dikir barat* is also broadcast on television to increase public awareness of social issues. A given team consists of the *awok-awok*, a chorus of 10 to 15 singers singing in unison; *tok juara*, the lead singer who also rehearses the group; and the *tukang karut*, the second solo singer, who spontaneously composes and sings song texts. The *tok*

juara begins the performance by chanting a *pantun* in free rhythm (like *zikir*), while the chorus repeats the verse and melody in metre, interjecting syncopated shouts and making dance-like movements of the hands, arms and upper torso while sitting on the floor. The *tok juara* and chorus alternate, singing new or repeated song texts. After the final chorus the *tukang karut* takes the lead, spontaneously creating several lines of text and singing in a responsorial style with the chorus. The vocal parts are accompanied by a small ensemble consisting of two *rebana* (large and small), *tetawak*, a pair of *canang* and a set of maracas. The *rebana* and maracas establish a rhythmic pattern repeated throughout a piece, while the *canang* and *tetawak* mark short colotomic units (usually two or four beats long). Hand-clapping by the chorus reinforces the final beat of the colotomic unit.

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(vi) Vocal genres.

A major type of vocal music among the Malays is *zikir*, the singing of religious texts, which may take the form of a prayer to invoke God's blessing, a request for pardon, an expression of obedience to the will of God, or devotion and greetings to the various prophets. *Zikir* is performed unaccompanied by a solo singer or a chorus in unison. Sometimes simple rhythmic accompaniment may be provided by a number of frame drums, including the *kompang* and *hadrah*, or a form of *rebana*. The singing style is mainly syllabic with only moderate melisma and ornamentation of the melodic line. Some *zikir* are through-composed, whereas others are in two- or three-part forms. Regional styles are known by various names, including *kompang* in the south of the peninsula and elsewhere *hadrah*, *marhaban* (always unaccompanied) and *zikir rebana*. In Kelantan the singing of *zikir* accompanied by rhythmic patterns on large, hanging *rebana* is called *rebana besar*, while the singing of *zikir* by a group of men in a responsorial style and without instrumental accompaniment as they wave small fans in rhythmical motion is called *dikir laba*. Other types of vocal music in the Malay community include a repertory of folk songs, including songs to accompany the planting of rice and other work events and children's songs. These repertories as well as the regional styles of *zikir* remain largely undocumented.

Malaysia, §I: West Malaysia

2. The 'orang asli'.

Three main groups of *orang asli* live in the peninsula: the Senoi, subdivided into Semai, Temiar and three smaller groups; the Negritos; and the aboriginal Malays. Dancing is common among all of them, and they play a variety of musical instruments, many made from bamboo. They have songs about their environment, their daily activities and their ancestors, some traditional, others improvised for the occasion.

Senoi music derives much of its inspiration from the Senoi belief in the existence of a world of spirits behind the material form of the jungle surroundings. These spirits give them their songs during dreams and may possess a singer during a special trance-dance ceremony. Music is played on a variety of occasions, including healing ceremonies, during mourning, to mark events in the agricultural cycle, to welcome guests or to send

someone on a long journey, to celebrate the building of a new house or other important event in the community, or simply for entertainment purposes. The community gathers together for a singing session or trance-dance during the night hours. At one end of the dancing floor the women play tuned bamboo stamping tubes (*goh*, *ding galung*) consisting of a bamboo segment with one end closed by the node (fig.7). Played in pairs, these produce intervals often of a 4th or 5th when their closed ends are struck on a wooden board, pole or on the bamboo floor. As the women beat a rhythmic pattern a solo singer begins, and gradually the chorus (who are also often the instrumental performers) joins in, the overlapping solo and chorus phrases producing a rudimentary type of polyphony. Often the singers are joined by circling dancers whose movements may lead to a trance. The bamboo stamping tubes are sometimes supplemented by a drum and gong, usually obtained from Malays. An indigenous drum is made from a hollow tree-trunk with the skin of a small animal for its head. Other Senoi instruments include the *genggong* (metal jew's harp), *ranggong* (jew's harp made of the rib of a palm leaf), *pergam*, *keranting* or *kereb* (bamboo tube zither), *siloy* and *pensol* (flutes). Both the *genggong* and *ranggong*, played by men, consist of a frame and tongue in one piece and are played by jerking a string attached to the frame or by plucking the end of the frame itself. In its simplest form, the tube zither, played by women, consists of a bamboo segment with three to four narrow parallel strips or 'strings' cut lengthwise from the cortex of the bamboo and attached at both ends, but raised from the tube by two tuning wedges that act as bridges for each 'string'. A more sophisticated version, called *krem*, has rattan, fibre or wire strings attached to the tube. Both side-blown flutes and end-blown nose flutes are played; the nose flute (*pensol*) usually has three stops, the mouth flutes more. The Senoi also play a bamboo duct flute and a small side-blown flute (*tuol*) with a single fingerhole.

The Negritos also have traditional and improvised songs, dances accompanied by songs and a variety of instruments. Their manner of communal singing is similar to that of the Senoi, and their dances resemble those of the Temiar; the more distinctive ones described by earlier writers seem now to be obsolete. The dancing is accompanied by stamping tubes to which are sometimes added percussion sticks and the nose flute. Negritos also play the zither, jew's harp and mouth flute.

Music is less integrated into the lives of the aboriginal Malay tribes, although this used not to be the case. An interesting song of the Besisi, the *Besisi Trumba*, records the tribe's history and old tribal boundaries, and may suggest a reason for the strings of place names in the songs of other tribes such as the Perak Senoi and Negritos. The Besisi formerly danced and sang all night to celebrate the rice harvest; another group, the Mantra, devoted themselves to singing, dancing and instrumental music during the month of January. Their most important instrument was the drum, which was found only in the homes of tribal chiefs and was to some extent regarded as their insignia of office. The drums now differ little from those of the Malays, though formerly they were made from a tree-trunk with mouse-deer skins and with tuning wedges to tighten the strings. Like the other groups, aboriginal Malays play bamboo stamping tubes, jew's harps, mouth and nose flutes and bamboo duct flutes. Some also play violins acquired on bartering expeditions or skilfully carved with a *parang* (knife).

The Semelai, a small tribe for whom music is important, sing unaccompanied songs usually consisting of a solo section followed by a chorus. In one men's song, frog sounds establish the rhythm. The Semelai play a simple type of oboe, an end-blown bamboo tube with grass wedged into the tube as a reed.

Malaysia, §I: West Malaysia

3. Chinese, Indian and Thai communities.

The Chinese immigrants built schools and formed societies to preserve their own culture, and music continues to play an important part in their religious rites and for social occasions. Traditional percussion instruments are used in funeral processions, for which a Western-style band may also play marches. In the temples, chants, slit-drums, gongs and bells are all part of the general mosaic of sound. The practice of performing operas and puppet theatre during important religious festivals on stages erected near the temples is still found, and some associations and other private organizations sponsor troupes performing opera and puppet theatre.

The Chinese opera and glove-puppet theatre (*po-te-hi*) have been very popular in the Malaysian Chinese community since the late 19th century. By the early 20th century the Chinese had their own troupes and ensembles in Malaysia, performing opera in Teochew (Chaozhou), Cantonese and Hokkien dialects and the glove-puppet theatre in Hokkien. Several types of stories are enacted. The performance of a single story takes several nights to complete. In both opera and puppet theatre a prologue is performed, featuring special dramatic episodes and ritual events to honour the gods who, it is hoped, will bestow clever sons, long life and prosperity upon those attending the performance. After the prologue the main story is performed with instrumental music and singing. The orchestra accompanying these performances is of a 'military' and a 'civil' type: the military ensemble features barrel drums of various sizes (struck with wooden sticks), wood blocks, clappers, cymbals and flat gongs, while the civil ensemble includes bowed lutes (*yehu* and *erhu*), plucked lutes (*yueqin*) and the *suona* oboe, which is used to announce the arrival of the gods or the emperor or to signify danger in a given scene. In the Cantonese opera the *suona* also appears in the military ensemble. In the Teochew opera the *yangqin* dulcimer is found. Specific types of vocal and instrumental melodies and percussion music carry specific dramatic functions in a performance. Special times of the year, particularly the seventh month of the Chinese lunar calendar (*Phor Tor*), see a great number of performances of opera and puppet theatre; to meet this demand, especially in the large cities throughout the west coast of the country, performers come from south Thailand, Singapore and Hong Kong. To attract young people to the opera, the Hokkien troupes in particular include popular Chinese and Western songs accompanied by bands of electric guitars before the main performance, and the duration of the opera performance itself is shortened. The Cantonese troupes in Kuala Lumpur also perform operas in English and in Malay.

Chinese itinerant minstrels, once common, have almost disappeared. Mandarin light music has been popularized by Chinese films, but the popularity of Western art music also owes much to the Chinese community.

Of the many young Chinese who learn European instruments, a number retain interest in their own culture, and there are modern Chinese orchestras (*huayuetuan*) in many schools and private organizations throughout the country, supported by various Chinese associations and Buddhist societies. The *huayuetuan* dates from the 1930s in China and was firmly established in the Malaysian Chinese community by the 1960s. These orchestras can encompass 50 or more players and include Chinese instruments that are modified in size and construction and use equal-tempered tuning. In Malaysia the repertory consists of pieces derived from China that mix the melodies, scales and heterophonic texture of Chinese music with Western harmony, arrangements of Malay folk melodies, and newly composed pieces by Malaysian Chinese composers.

Before World War II much of the Indian population was transient, but this situation has changed. The larger towns have instrumental and dance teachers and are regularly visited by Indian performers, Karnatak music being particularly popular. There is little instrumental music in the temples; during festivals the music heard in their grounds is frequently taken from Tamil films, either recorded or played by small ensembles.

Music is also heard near Thai temples during festivals, if only as part of a *nang talung* (shadow-puppet performance) or a *rambong* dance. Dances performed on such occasions are accompanied by a small instrumental ensemble of mixed Malay and Thai instruments. The most interesting performance of the Thai community is *menora*. This theatrical genre, a combination of instrumental music, dancing, singing, mime and slapstick comedy, is performed by men and women near Buddhist shrines and temples and at important celebrations in the states of Kedah, Penang and Kelantan. Performances occur for general entertainment or for specific ritual purposes, each type characterized by specific traits and performance structure, but with musical pieces and ensembles in common. In Kedah and Penang the repertory consists of instrumental music as well as melodies set to texts based on Thai poetry and poetic forms. The basic *menora* ensemble found on the west coast of Malaysia includes two *klong* (the Malay *geduk* barrel drum), two *tab* (the Malay *gedumbak* goblet drum), *mong* (two small bossed gongs set horizontally in a box), *cing* (a pair of finger cymbals), *krek* (bamboo clappers, also called *khrap* or *trek*) and the *pi* oboe, which uses a reed made of four to eight layers of dried palm leaf. In Kedah and Penang the *pi* is sometimes replaced by the *saw u* or *saw duang* bowed lutes or by an electric keyboard; a set of bongo drums is also sometimes added. In Kelantan, so many elements from *ma'yong* and *wayang kulit* have been absorbed into *menora* that the genre is often referred to as *menora-ma'yong*. Here Malay *rebab*, *serunai* and a set of double-headed *gendang* drums are added to the Thai ensemble, while vocal pieces from *ma'yong* as well as instrumental music from *wayang kulit* are added to the traditional *menora* repertory.

Malaysia, §I: West Malaysia

4. Art music.

In the search for a national Malaysian identity, composers have attempted to create music that reflects the aesthetic ideals of a multi-cultural society in a South-east Asian setting. In the two decades following independence

in 1957, art music was created by Malaysian composers trained in Western music theory and composition techniques. Composers such as Gus Steyn, Alfonso Soliano and Johari Salleh combined elements of Malay, Chinese and Indian music, at the same time using Western harmony and the instruments of the symphony orchestra in a style called *muzik serioso* ('serious music').

At the end of the 20th century the situation had reversed: local genres, forms and tonalities had become the foundation of new composition, with influences from Western and from other South-east Asian sources. There appear to be several approaches to the creation of new music. Among these is an exploration of sounds familiar to Malaysia and more generally South-east Asia, through the combining of instruments from Western and several Eastern traditions in a single ensemble. Local instruments are often used in non-traditional ways, as in the composition *Karma* (1991) by Valerie Ross.

Another approach involves the use of Asian, and especially South-east Asian, aesthetics and philosophy as a basis for the structure and performance of a piece. The concept of cyclical gong units as the basis of musical form governs several passages in the music drama *Maria Zaiton* (1996–7) by Razak Abdul Aziz, although the instrumentation does not include gongs. While compositions are usually notated by composers, elements of indeterminacy are often introduced (particularly in the works of Ross and Aziz), where the performer is allowed to make choices or to extemporize within given parameters set by the composer.

Some composers have held closely to Western forms as the basis of their compositions. The Sarawak composer John Yong Lah Boh has used the language of atonality and the form of the symphonic poem, for example *Mystery of the South China Sea*; Julia Chong, also from Sarawak, has combined local musical elements within Western forms such as the concerto, symphony and ballet suite (e.g. *Concerto Kuching for Piano and Orchestra* (1992), *Symphony Bergambina* (1975) and the ballet suite *Manora* (1982)). A few composers have remained within the realm of traditional music, working within an existing South-east Asian musical genre. The size of the small Malay gamelan has been increased by doubling some of the existing instruments. New compositions for Malay gamelan utilize large formal structures, encompass vocal music and can include adaptations of other Javanese and Balinese gamelan styles.

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Malaysia

II. Sabah

Formerly called North Borneo, Sabah has been a state of Malaysia since 1963. Its principal coastal populations include Malays, many of whom stem from nearby Brunei, as well as various peoples of Philippine descent (e.g. Bajau, Suluk, Ilanun, Obian) who are often designated collectively as

'Bajau'. Most of these coastal peoples are Muslim. A substantial number of Chinese, constituting more than 20% of the total population, also tend to live in cities and areas closer to the coast. The inland plains, hilly hinterlands and mountainous interior of the state are inhabited by many distinct but linguistically-related peoples, who are grouped broadly into the Dusun/Kadazan of the north and east and the Murut of the southern highlands (see fig.1 above). The term 'Murut' embraces two groups: the Kelabitic Murut, whose dialects are nearly mutually intelligible, and the Idahan or Sabah Murut, who speak a different language. These inland peoples until relatively recently maintained indigenous belief systems involving the propitiation of an array of local spirits, though many of these communities have adopted Christianity or (to a lesser extent) Islam. Due to the virtual absence of material addressing the musical practices of Sabah's Chinese communities, emphasis in the following sections will be given to Malay, Bajau, Dusun/Kadazan and Murut populations.

While Qur'anic recitation has exerted some influence on scales and musical practices, especially in the coastal regions, the musical styles of the peoples of Sabah nevertheless share some general similarities. Many groups have instruments and songs in common, and, as is the case elsewhere in the South-east Asian archipelago, basic tonal patterns are usually founded on a pentatonic scale with nearly equal intervals, or on a heptatonic scale with unequal intervals from which other pentatonic scales derive. Both non-equidistant and nearly-equidistant scales may be present on different sets of instruments in the same ensemble. The range used in the non-equidistant scales may exceed an octave, with the pitches of the upper register often differing slightly from those of the lower one. Similar tuning tendencies are evident in various traditions of nearby Sarawak (*see* §III below) and east Kalimantan (*see* Indonesia, §VII, 1).

Archival recordings are housed in the British Library National Sound Archives and the Archives of Traditional Music at Indiana University, Bloomington.

1. Instrumental traditions.
2. Vocal performance.
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Malaysia, §II: Sabah.

1. Instrumental traditions.

Most instruments produced by the Dusun/Kadazan and Murut peoples of the interior are made of wood, bamboo or palm; metal instruments are imported from the coast. An idiophone commonly known among both Dusun/Kadazan and Murut populations as *bungkau*, *turiding*, *uriding* or other variants is a jew's harp carved from a type of palm stem. Its lamella, weighted with beeswax, is vibrated by tapping or plucking the base plate. The *bungkau* is generally played for personal enjoyment, but it also serves other purposes, which vary from community to community. In certain Dusun/Kadazan regions, for instance, the *bungkau* might be used as part of post-harvest activities, as an imitation of gong music for dancing, as a means by which to call edible lizards, or (in the past) as a marker of warriors' departure to or return from battle. Some groups also use the *bungkau* to simulate song or verse.

Other non-metal idiophones used by inland populations include the Dusun/Kadazan *togunggak* (Sabah Murut: *tagunggak*) and the Sabah Murut *lansaran*. The *togunggak* consists of a large number of tuned bamboos, each carried and struck by one person. Well-suited to mass participation, this instrument is associated with harvest processions, wedding ceremonies and other festive occasions. *Togunggak* can also be used as dance accompaniment in the absence of gongs. Like the jew's harp, the Murut *tagunggak* was played in conjunction with head-hunting ceremonies in an earlier era. The *lansaran* is a type of Murut dance floor, which springs vertically about 30 cm or more when activated by dancers (who also sing) and produces regular crashes as it hits its base supports. The rhythm of the crashes and the tempo of the song sometimes move slowly out of phase, which is surprising in view of the physical difficulty of breathing in a rhythm different from that produced by the floor.

Large, vertically hanging gongs are imported by coastal peoples for use by both coastal and interior populations of Sabah. Particularly among the inland communities, these instruments can constitute a major category of hereditary wealth. The *tawag* (or *tawak*) is a heavy, bossed gong with a wide, inward sloping rim and a deep tone. A similar gong, called *sanang* by the Dusun/Kadazan or *canang* by the Malays, has a narrower rim and higher pitch. A third type of gong, identified as *tagung* in Dusun/Kadazan regions, is a large, light, knobbed gong, the narrow rim of which turns in only slightly, if at all. In the coastal communities, these gongs usually serve a supporting role in various heterogeneous ensembles. Among inland peoples, however, hanging gongs combine to form the rhythmic, melodic and timbral core of ensembles commonly known as *magaggong* or *sopogan dangan* in Dusun/Kadazan settings. Such hanging gong ensembles vary in size and composition according to performance context and performing community; ensembles closer to the coast are generally smaller than those toward the interior. A Dusun/Kadazan group of the low-lying plains might combine six or seven gongs, while another community further inland might assemble seven or eight. A Murut ensemble in the mountainous highlands might include a dozen gongs or more. In performance, the higher-pitched gongs sound interlocking melodies, while one or more sonorous *tawag* produce deep, pulsating tones, articulated and damped by grasping the boss of the gong. One player, often (but not always) a man, is charged with rendering a specific pattern on a single gong, which is struck with a padded mallet. Since each gong differs in pitch, sound quality and volume, a composite timbral-melodic line results from the combination of the discrete rhythmic patterns, producing a rich texture. Ensembles of hanging gongs most often accompany dances, such as the *sumazau* of the Dusun/Kadazan. In the past this dance was associated with warfare and agricultural ceremonies, but it has since become a recreational or otherwise celebratory activity. In some villages, however, the sound of a hanging gong ensemble is reserved for special ritual occasions. While all gong music incidentally advertises public gatherings through its resonant sound, the *tawag* is also used specifically as a signalling device in certain situations.

The *kulintangan* (*see* Kulintang) gong-chime is an instrument common to the coast and coastal plain areas of Sabah, where it is played by Bajau, Brunei Malay and Dusun/Kadazan peoples. This instrument, which was

evidently introduced to Sabah via the Philippines and Brunei from the 18th century onwards, consists of a wooden frame containing a row of small, horizontally-suspended, bossed gongs. These gongs (which usually number six or seven on the east coast and eight or nine on the west) rest on two parallel cords for resonance and are struck with sticks made of soft, lightweight wood. Tunings vary, but there is a general tendency towards non-equidistant, anhemitonic pentatonic scales. The *kulintangan* is the focal instrument in ensembles that also commonly include one or more drums and a number of large, vertically-hanging gongs. A single hanging gong typically reiterates one of several standard rhythmic patterns to begin a performance. The *kulintangan* follows, joined by the drums and the pulsating of several *tawag*. As the tempo increases, the *kulintangan* player develops a right-hand melody from the lower to the higher end of the instrument. When the melody approaches the upper register, tension often builds through repeated striking of the highest-pitched gongs. Meanwhile, the left hand embellishes the melody with lower pitches, which also rise gradually to the upper register. In some styles, the higher and lower melodic threads eventually come to resonate in close proximity in the upper range of the instrument, which constitutes the climax of the performance. *Kulintangan* ensembles can be heard at weddings and other celebrations and can also be used on ritual occasions in some communities. Among the Bajau, women are noted players of the *kulintangan*.

The *gabang*, played by both men and women, is a wooden or bamboo xylophone of Philippine origin, used especially by coastal Bajau peoples and (to a lesser degree) Dusun/Kadazan populations. Most of these instruments have nine, ten, or in some regions as many as 17 keys, which rest over an open soundbox and are struck with padded sticks. The *gabang* is played solo or in ensemble with hanging gongs, or in some Dusun/Kadazan communities, with wooden slit-gongs (*kantung*). It is the principal accompanying instrument both for the popular Bajau song and dance form, *daling-daling*, and for epic singing, where it is sounded mostly in octaves with occasional pitch variation and rhythmic embellishment. Tempo and rhythm differ according to the story, and various forms of both equidistant and non-equidistant scales are featured; there are striking tonal shifts from one scale to another between dramatic episodes. Aside from its role as song and dance accompaniment, the xylophone may be played as a personal pastime. Much of the music for *gabang* is of Philippine, Chinese or Western origin, and the tuning of the instrument resembles the diatonic scale.

Assorted single- and double-headed drums are used by both coastal and inland populations of Sabah. Many of these instruments are called *gendang*, or are known by a similar term. Exceptions here include frame drums such as the *kompang* and the *rebana* with metal jingles, both of which are common in coastal Muslim areas. *Gendang* of the Bajau and Malay communities of the coastal regions are usually double-headed and barrel-shaped. The heads of most of these drums are attached to hoops that encircle the ends of the instrument and are bound to each other with rattan lacings running the length of the drum. These lacings can be tightened or loosened to tune the instrument. Such drums normally constitute part of the coastal *kulintangan* ensembles. Single-headed drums are generally more common in the inland regions. Whether single- or

double-headed, the skins of these inland instruments are usually bound to the wooden body of the drum with rattan, with wedges driven between the binding and the drum body to facilitate tuning. Ritual hanging-gong ensembles of inland communities typically include single-headed drums, while double-headed instruments might appear in recreational ensembles such as *kulintangan*. Throughout Sabah, drumheads are usually made of goat skin, deer skin or cowhide, depending on the region and group of people using the instrument. Also depending on the community, as well as the repertory being performed, drums can be played by either men or women.

Chordophones of the interior areas include the Dusun/Kadazan *tongkungon*, the Sabah Murut *gulintan* and the Dusun/Kadazan *sundatang*. The *tongkungon* and *gulintan* are plucked tube zithers, each made from a large segment of bamboo. From the cortex of this bamboo, strips are cut longitudinally, with the ends remaining attached to the tube. These strips are then raised to form 'strings' that are tuned by inserting bridges at each end. The number of strings, typically from five to eight, is usually determined by the number of instruments in the local hanging-gong ensemble. Indeed, several limited melodic lines can be sustained on the *tongkungon*, effecting an imitation of gong music. Some instruments, however, have fewer strings, which are made of steel, attached to pegs and tuned to a non-equidistant scale. The *sundatang*, which in some ways resembles the Kayan *sapé'* of Sarawak (see §III, 3 below), is a plucked lute with a heterogeneous neck and two or three fibre or metal strings. Frets, placed under one string only, are affixed with beeswax and are moveable to allow for changes in tonality.

String instruments characteristic of Malay and Bajau coastal regions include the *gambus* and *biola*. The *gambus* is a plucked lute typically associated with Muslim communities throughout the South-east Asian archipelago. Some of these instruments are clearly of Middle-Eastern origin or descent, while others have been so substantially adjusted to correspond to local aesthetics and availability of materials that they appear only remotely related to Middle-Eastern prototypes. These instruments are bowl lutes, usually with three or four metal strings (or courses) that are plucked with a plectrum. Much of the *gambus* repertory is intended to accompany Malay dances such as *joget* or *zapin* (*see* §I, 1(iv) above). A chordophone common especially among the Bajau is the *biola*, a bowed three-string box lute, the exact shape of which varies from community to community; one *biola* might resemble a violin, while another might look more like a banjo. The instrument is held upright, with the end of the soundbox on the floor and the neck pointing toward the player. The *biola* is associated with major social events, where it is usually played by women to accompany singing.

Aerophones of Sabah include the *suling*, an end-blown flute played by various groups; the *turali* (*turahi, tuahi*), a nose flute most common among Dusun/Kadazan peoples; the Dusun/Kadazan *sompoton* (fig.8), a mouth organ resembling the Kayan *keledi* of Sarawak and Indonesian Borneo and related instruments from the South-east Asian mainland. The *suling* is made from a stopped bamboo pipe with five or six fingerholes, while the Dusun/Kadazan nose flute, *turali*, is blown with one nostril plugged and produces four pitches. Both flutes are played for personal entertainment,

although the *turali*, which is generally evocative of sadness, can be played privately as a type of mourning in some communities. In such cases, the melody imitates that of women's funerary wailing. Such links between melodies of flutes and melodies of mourning are not uncommon on the island of Borneo. The *sompoton* consists of a dried, long-necked gourd into which have been inserted eight bamboo pipes arranged in two parallel ranks of four. Into the ends of seven of these tubes (one tube is mute) are inserted small *polod* palm reeds, which vibrate inside the gourd when the player blows into the neck of the instrument. Pitch on the *sompoton* is controlled by fingerholes on the sides of the pipes and by stopping the exposed ends of the shorter pipes with the fingers. This instrument is capable of producing a polyphonic texture with melody and drone-like parts. Most aerophones of Sabah can be played by either men or women.

Especially in Sabah's interior areas, the practice of most of the instrumental traditions outlined above has diminished considerably over the second half of the 20th century. The only clear exception is the *kulintangan*, but this tradition has also undergone a degree of modification. Indeed, a European snare drum has been known to replace the *gendang* in some *kulintangan* ensembles. Practice of other local instruments has largely been eclipsed by the popularity of the guitar among most younger people, and audio tapes have come to replace live music in many instances.

Malaysia, §II: Sabah.

2. Vocal performance.

The vocal repertories of the Dusun/Kadazan and Murut peoples of Sabah are extensive and varied. Sung and chanted ritual verses and prayers, lullabies, epic narratives and songs about people, places and events are among the principal vocal performance types. On account of the diversity of repertories and traditions, two specific communities will be highlighted here: the Lotud subgroup of the Dusun/Kadazan people and the Lun Dayeh, who are usually grouped as Kelabitic Murut. Within the indigenous belief system of the Lotud, sung and chanted verses of the *monumbui rinait* prayer insure the social and spiritual well-being of the community. These verses are performed by female ritual specialists, while men accompany them on gongs and drums. The *monumbui rinait* is cast in what is understood to be an archaic ritual language, much of which the priestesses themselves can neither translate nor clarify. Other song types of the Lotud include *tinjau*, *binono*, *lingo* and *bandak*. *Tinjau* and *binono* are ritual song genres, known and sung only by old men. *Lingo* are recreational songs such as lullabies, which are recognized for their melodic and textual clarity. The *bandak* repertory, however, is packed with symbolism and allusion, crafted artistically and spontaneously as the singer improvises on a basic descending melodic line. This type of song may be directed toward a particular individual, who sometimes responds with another *bandak*, thus initiating a song exchange that may continue for some time.

The Lun Dayeh use the term '*buek*' to refer to the whole body of sung and chanted repertory. *Buek* can be divided into numerous named subcategories encompassing various types of epic singing, other historic or mythological narratives and shorter songs about people and specific situations, as well as ritual or ceremonial forms. *Mumuh*, *arin* and *dadai*

Upai Semaring ('Song of Upai Semaring') are three types of epic tales, the performance of which may span more than eight hours and be spread over several days. These performances can be distinguished by differences in principal characters and melody, as well as by the gender of the singers in some instances. Women are the primary performers of *mumuh* and *arin*, while men are the typical singers of *dadai Upai Semaring*. Other types of *buek* include an array of shorter forms, some of which may be partly sung and partly narrated. Topics of these smaller-scale songs generally include the exploits or praise of mortal folk heroes, migration stories and serious or humorous accounts of people, places and situations. In the past, singers of the *ukui* variety of *buek* extemporized on the bravery of men who had just returned from a successful headhunt. Lun Dayeh *buek*, like the *monumbui rinait* prayers of the Lotud, are rendered in a specialized language that is laden with rhymes, metaphors and archaic or otherwise unusual vocabulary.

Regarding musical style, much of the Dusun/Kadazan and Murut vocal repertory is performed by a soloist, supported by a chorus that often provides a drone-like melodic anchor with occasional pitch variation, a style reminiscent of that of the Dusun/Kadazan *sompoton* mouth organ. Some forms, such as the songs for *lansaran* dancing in Sabah Murut communities, may be sung in unison by alternating male and female choruses. Cadence points in Dusun/Kadazan and Murut vocal performance are generally marked by a drop in pitch to an implied tonic, often the same pitch as the drone (if present).

Some prominent types of vocal performance among coastal peoples include Qur'anic recitation, songs for Malay *joget* and *zapin* dancing, *pantun* quatrain exchange, epic singing (especially among the Bajau) and songs for the *berunsai* and *daling-daling* dances. Qur'anic recitation is practised by the various Muslim communities in Malaysia. While it shows tonal inflection and timbral variation typical of Middle-Eastern vocal styles, it nevertheless retains indigenous elements, such as the use of a wider pentatonic range at cadence points. *Joget* and *zapin* are dance forms characteristic of most Malay communities throughout the South-east Asian archipelago. *Joget*, while rooted in a relatively fast-paced Malay folk form, has developed into a type of popular dance, likewise accompanied by pop music in Malay and other local languages. *Zapin*, on the other hand, is a dance form remaining strongly associated with the Muslim Malay community. The songs for *zapin* are typically accompanied by a small ensemble, with the *gambus* or sometimes violin or accordion as the lead instrument. Most *zapin* songs are structured as a series of quatrains in question-and-response fashion, interspersed with short instrumental interludes. This song form, generally known as *pantun*, also appears among non-Malay peoples, where it is rendered in other local languages, accompanied by different instruments and may not be associated with dance (e.g. *pantun* singing among the Bajau). In this case, quatrains are exchanged between a male and female vocalist to the accompaniment of the *biola*. Among the Bajau, the words of *pantun* verses are largely improvised and commonly address topics of love, everyday affairs, important events and, more recently, current social issues.

Verse exchanges between men and women, either singly or in groups, are characteristic of a number of Bajau music and dance forms, including *berunsai* and *daling-daling*. In performance of *berunsai*, a group of male dancers stomps rhythmically around a group of female dancers whom they engage in sung dialogue. Each line of song is performed to the same, narrow-range melody and is rendered in a variety of Bajau language that is barely intelligible to members of the younger generation. While *berunsai* singing is unaccompanied, songs for the *daling-daling* couple dance are usually performed together with *gabang*, with verses exchanged in dialogic fashion. The verses of these songs are largely improvised to tunes that are well-known in Bajau communities and often suggest the influence of Western tuning and musical styles. Aside from its role in *daling-daling* dancing, the *gabang* is also used to accompany Bajau epic singing. This repertory, in contrast to the *daling-daling* songs, contains declamatory passages where a rapid flow of words is greatly valued, and slow passages, rich in inflection and ornamentation, showing the influence of Muslim vocal aesthetics.

As is the case with many of the instrumental traditions highlighted earlier, much of the vocal repertory outlined here has become a remnant of a bygone era, existing primarily in the memories of the elderly members of the communities. This is particularly true of the longer narrative forms but also holds for some of the shorter genres. Some Dusun/Kadazan songs are now accompanied by Western instruments, constituting a separate song category: *sinding*. Western or Malay melodies are also borrowed for many Dusun/Kadazan songs, in which instance they are called by the Malay term '*lagu*', even though they might be performed in Dusun/Kadazan languages. It is important to recognize that in addition to the continued cultivation of older village- or group-specific song forms, there exists a significant local market for various styles of rock and pop music in Malay, Dusun/Kadazan, Murut and Bajau languages.

Malaysia, §II: Sabah.

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Malaysia

III. Sarawak

Located on the northern coast of Borneo, Sarawak includes many ethnic groups (late 19th- and early 20th-century sources mention an even greater variety than exists now); generalization about the area's music is thus difficult. Although the music of Sarawak shows some connection with the music of Java and Bali (e.g. the use of gong sets) and with the music of mainland South-east Asia (similar chordophones and mouth organs), its origins remain obscure. This article discusses the music of the largest ethnic groups in the region. (*See also* §II, and Indonesia, §VII, 1.)

1. Bidayuh.
2. Iban.
3. Kayan and Kenyah.
4. Other ethnic groups.
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Malaysia, Federation of, §III: Sarawak

1. Bidayuh.

Bidayuh ('Land Dayak' in early literature) villages each usually have a set of vertically hung gongs that are highly valued for their religious and economic significance. They are played at *gawai* (festivals of any kind, including recurrent religious and occasional healing ceremonies) and at receptions for important visitors. A gong set consists of three *ketawak* (large, thick, bossed gongs), two *puum* (large flat gongs), one *bendai* (small bossed gong) and three *sanang* (smaller bossed gongs); such complete sets, however, are rarely found. Various villagers own the individual gongs and derive their status from this ownership; when a person dies, the gongs belonging to his family may not be played during the mourning period. A local legend has it that Bidayuh gongs were originally obtained from Java; it is known that they were imported from Brunei and China and are now purchased from makers in Kuching, the capital of Sarawak. A complete instrumental ensemble also includes two *kandang* (drums) about 1·8 metres high played by one performer, and a *dumbak* (small drum).

Bidayuh music varies in complexity from simple rhythmic patterns to fairly complex three- and four-strand combinations. Gong music is always in duple time, though syncopation is frequent and sometimes obscures the basic stress. As with almost all instrumental music in Sarawak, there is little dynamic variation. Gong pieces characteristically begin with a rhythmic pattern on *kandang*, then an ostinato (most commonly two alternating notes a 3rd or 4th apart) on two of the *sanang*; the next instrument to enter is a single, bass-range gong; finally, after the rhythm has been established, the most varied melodic line begins in the lower-middle range. Syncopation is not confined to this central melodic line but may occur at any level. Exact imitation of one part by another occurs rarely, if at all. There seems to be no standardization of tuning in gong music. One set of gongs had the pitches shown in ex.5, which may be regarded as typical, although the same tuning would probably not be duplicated precisely in any other set. Gongs are made and acquired separately rather than as sets.

Played principally for entertainment (though not for dancing), Bidayuh five-hole flutes (mouth flutes) are also used in rituals to recall the spirit of a girl who has fainted or been in a trance. The flute used for these purposes is the *banci*, a large flute. A smaller flute, the *encio*, is played by young men as a preliminary to courting: if the girls respond favourably, the *ayun* (traditional dialogue love-song) follows, unaccompanied by the flute, a type of courtship ritual that also occurs elsewhere in South-east Asia, for instance among the hill tribes of northern Thailand. Extemporization is common in Bidayuh flute music, especially in village playing. There is no regular stress in this recitative-like style; the melody wanders throughout the flute's range (one and a half to two octaves depending on the size of the flute and the player's skill) in a slow tempo, with little repetition of motifs or phrases. Bidayuh flute music often lasts for hours; when played for entertainment, it is a kind of background music, but when it is played as

part of a religious ceremony, it commands the listeners' full attention. Although solo playing is more common, ensembles of flutes do exist; as no attempt is made to tune the instruments to the same pitch, 'unison' playing, when it occurs, may produce as many pitches as there are players.

Junggotan (jew's harps) are also used both for entertainment and courting. Their range is usually less than a 4th, and no fixed series of notes can be measured. Step-wise progressions, with sliding between the notes, occur the most frequently, as does duple time (though triple time does occur occasionally). Tempos are faster and rhythms more strongly accented than in flute playing. Another Bidayuh idiophone is a set of tuned bamboo rods that are beaten to imitate the music of gongs. The range is more limited than that of the gongs, as bass notes are absent. These *peruncong* (in some areas *keruncong*) are played by groups returning home after planting paddy. As in gong music, an ostinato begins in the higher part of the range, followed by a varied melodic line below. The ostinato is usually metronomically regular; the main melody, though more varied than the ostinato, is never as complex as the main melody in gong music.Ex.6 shows the tuning for a typical set of *peruncong*.
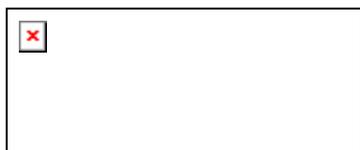

String instruments are rare among the Bidayuh; fiddles are no longer found, but a plucked chordophone, the *tinten*, does exist.

Malaysia, Federation of, §III: Sarawak

2. Iban.

Among the Iban ('Sea Dayaks' in early literature), a ceremonial gong set includes the large bossed *setawak*, the *bendai* and an *enkerumong* (gong-chime) of about eight bossed gongs, each less than 30 cm wide, set horizontally in a frame. The *gendang panjai* (entertainment ensemble; fig.9) includes one *enkerumong*, a *bendai*, a *setawak* and two *dumbak* (drums), while the *gendang raya* (religious ensemble) has two *setawak*, three *bendai* and no drums. Iban customs and taboos are similar to those of the Bidayuh. Compared to the gong music of the Bidayuh, Iban gong music is generally more complex, with more syncopation and more common use of sequences. The upper (ostinato) part in some gong pieces (see ex.7) does not remain at the same pitch but creates a feeling of tension by rising steadily and gradually, often with rhythmic syncopation. The *engkerurai* (mouth organ), made of bamboo pipes and a gourd wind chamber (similar instruments occur in China, Laos and among the hill tribes of Thailand and Myanmar), is used among the Iban for men's dance music. It is difficult both to make and to play; it has a reedy tone, produces two- and three-part harmonies and is played in a lively rhythmic style. Iban flutes vary in length from 45 cm to 75 cm; *kesuling* (mouth flutes) are more common than *sangui* (nose flutes) and, along with the *ruding* (jew's harp), are courting instruments. Iban flute and jew's harp music does not differ basically from that of the Bidayuh, though the greater variety of ornamentation and rhythmic structure in Iban music may perhaps indicate a greater degree of technical resource.
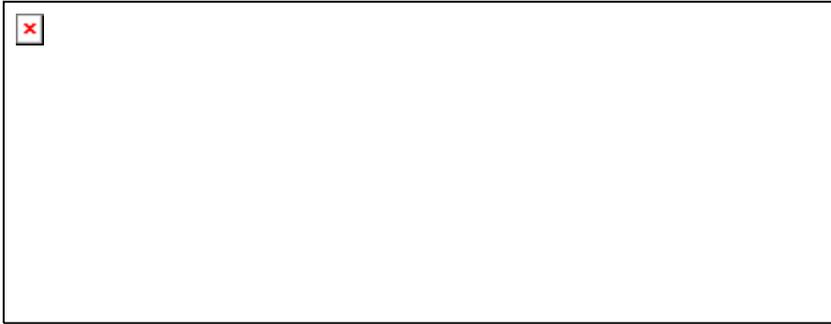
Chordophones, many now rare or extinct, include the guitar-like *belikan* (fig.10) with two to four strings, each having a sympathetically resonating string tuned with it. The *engkerabab* (two-string fiddle) has a series of low bridges on the neck. The bowed *merebab* (coconut-shell fiddle) has one string; there are also one- and two-string fiddles with cylindrical soundboxes that closely resemble fiddles in mainland South-east Asia. Bowed string music, much rarer than flute music, resembles it to some extent; metre is not strict, and solo improvisation is common. Plucked chordophones are usually played in strongly marked duple time, with the lower strings providing a drone bass; melodies for these instruments include frequent repetition of motifs and phrases. The Iban have a *satong* (cylindrical bamboo tube zither) and an *engkeratong* (five-string harp); the latter, which is less often found, consists of a wooden rectangle with two vertical, carved rods within the hollow, between which the strings are stretched and pass around a third vertical rod placed in the centre. Another chordophone, the *busui* (fig.11), consists of a bow placed on a wooden disc, which in turn rests on a bowl; sound is produced by tapping the bow-string.

Names for song types vary among the area's administrative divisions; the words 'pengap' or 'timang' denote ceremonial or religious songs, *sugi* and *sabak* are songs for curing and mourning respectively; the word 'pantun' is sometimes used as a general word for song; it also means stanza. Typical songs have a narrow range (approximately a major 3rd) with occasional falsetto notes a 5th or 6th above this basic range in men's singing. The singer slides from note to note, and even on long notes the pitch does not remain constant. Ornamentation similar to Western turns and mordents is common. Usually there is no regular beat, and phrase lengths vary considerably, depending on the demands of the text. Words are never drawn out melismatically but are set syllabically; if there are more notes to follow before the next word, humming or the syllable 'er' is employed. This technique is also practised with sustained notes; the word is pronounced completely and quickly, and the note is then sustained on 'm', 'n', 'ng' or 'er'. Tessitura in Iban singing is generally low; in solo singing both men and women use a nasal tone.

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3. Kayan and Kenyah.

The Kayan and Kenyah have similar musical traditions. Both use gongs in ceremonies; the complete gong set resembles that of the Bidayuh, though the names of the gongs and the customs attached to them are different. They also play a nine-bar xylophone not found among other groups, a practice dating from the mid-20th century. Their bamboo nose flutes

(Kayan: *selingut ba*) have one hole beneath and five above and are played by women in some communities. Another women's instrument, the bamboo jew's harp (Kenyah: *uding*), has a more limited range than the Iban jew's harp. One of the most popular instruments of these people is the thumb-plucked lute (Kayan: *sapé'*; fig.12). Usually played by men only, the *sapé*[1] has three or four wire strings and 10 to 13 low frets on the neck and across the face of the instrument, placed under the bottom string only. The two upper strings, commonly tuned to the tonic and dominant or subdominant, provide a pedal or ostinato for the melody. On contemporary instruments, the frets are movable and are usually arranged to produce two to three octaves of an anhemitonic or semitone unit. Sometimes a semitone unit in a lower register will be coupled with an anhemitonic unit in an upper one. Many pieces now employ an entirely anhemitonic tuning, the pitches of which are found in the Western major scale. Missionary influence and the Western guitar's popularity may have caused this tuning to be adopted. *Sapé'* music is strongly accented and is usually in duple metre. New *sapé'* tunes are still being composed, of which ex.8 is typical. The Kayan and Kenyah have only one drum (Kayan: *tuvung*), a cone 3·6 metres high with an opening 90 cm wide at one end, covered with a deer- or goatskin membrane, and an opening 45 cm wide at the other end. These huge drums are apparently no longer made, although they still hang in the longhouses of many villages. They are used primarily for signalling but also figure prominently in the rituals of some non-Christian communities. Tuned bamboo idiophones (Kayan: *tangbut*), similar to the Bidayuh *peruncong*, are played during paddy planting. There are no substantial differences between the Kayan, Kenyah and Bidayuh styles of playing; treble ostinatos are characteristic of all. The Kayan and Kenyah tube zither (Kenyah: *lutung*) is similar to the Iban *satong* and usually has six bamboo strings tuned by bridges placed along the cylinder. The Kayan and Kenyah people also play a mouth organ called Keledi or *keredi* by the Kayan, and *kediré'* by most Kenyah; an entertainment instrument, it is similar in structure and style of playing to the Iban *engkerurai*. Bamboo percussion, tube zithers and mouth organs are rarely heard today. Singing styles, apart from solo songs, are more varied than those of the Bidayuh and include dialogue songs in which the solo singer has a complex, unaccented melody with a range of a 5th or 6th and many grace notes and ornamented melismatic passages.

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4. Other ethnic groups.

The Kelabit and Lun Bawang have flute bands that combine up to 24 flutes with a drum; the flutes all play the same melody in approximate octaves, a type of playing (closely resembling school recorder bands in Western countries) that probably developed in the early 20th century. Bands of this size are not common, and their formation necessarily involves organized class teaching rather than the former one-to-one teaching relationship. In some Kelabit songs, the vocal line breaks briefly into two-part harmony. The Punan are locally famous for their dramatic recital of sung stories; they, too, play the bamboo tube zither but do not have gongs or drums.

Melanau music is similar to Iban music, with gong sets and religious chants. One unusual instrument is the *genang* (large upright drum) used by the Melanau at healing ceremonies. Their most common type of flute, the nose flute, is a courting instrument played in a soft, slow style. Instruments played exclusively by women are the bamboo tube zither (commonly found), and the jew's harp (rare). Bamboo mouth organs similar to the Iban *engkerurai* are used for men's dance music. The Melanau do not, however, make bamboo idiophones like those of other tribes for use at rice-planting time.

In Sarawak, Malay music differs markedly from the music of the indigenous groups because of Muslim influence. The vocal range used by the Malays is considerably greater (one and a half octaves is fairly common), and although sliding between notes is frequent, pitches are held steady more often than in other Sarawak vocal music. A type of simple two-part vocal harmony exists in which the voices show some independence, though in melodic singing they progress for the most part in parallel 4ths. Although many Malay songs are not in any strict metre, phrasing is more regular and definitive than in the music of other local communities. A few songs have 16-beat phrases, but in most cases extra time is allowed during florid melismatic passages. Moreover, even where a four-beat rhythmic pattern is firmly established, rests occurring at the ends of phrases are usually cut short. The Sarawak Malay use *tara* (bossed gongs), 30 cm in diameter, and *mengeris* (single-headed drums), shaped like flattened spheres. Drums are sometimes used to accompany singing. The *bedok*, a mosque drum found also in West Malaysia, was imported into Sarawak in the 20th century; however, the *dumbak*, a drum long associated with certain local Sarawakian ensembles, is also used at mosques. Among Malay instruments in the Sarawak Museum are large war drums, apparently no longer played, and *gambus* (plucked, unfretted lutes) made of hardwood.

A significant portion of Sarawak's population is Chinese. Their music is similar to the music of Chinese groups in other South-east Asian countries, the most common public manifestation being lively popular operas professionally performed at celebrations.

Many of Sarawak's older music traditions are no longer practised or have lost much of their popularity. However, new traditions have emerged in a musical environment that continues to be dynamic. There is thus a great need for ethnomusicological research in the area; this effort has been helped by RTM (Radio Television Malaysia) Sarawak, which broadcasts indigenous music and encourages field recordings. In 1954 W.R. Geddes

produced an ethnographic film on the Land Dayaks (Bidayuh), a copy of which is held in the Sarawak Museum at Kuching.

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Malbecque [Malbeke], Guillaume (Mediatoris de)

(*b c*1400; *d* Soignies, 29 Aug 1465). South Netherlandish composer. He evidently came from the area of Maalbeek, north of Brussels. By November 1431 he had joined the chapel of Pope Eugenius IV where he remained until 1438. From 1440 until his death he served as canon of the collegiate church of St Vincent in Soignies, where his colleagues included Binchois, Johannes Regis and Jacobus de Clibano. In May 1447 he travelled to Cambrai Cathedral to meet Du Fay and exchange ecclesiastical benefices. He was listed as an executor of Binchois' will in 1460.

Five chansons, all in *GB-Ob* Can.Misc.213, are ascribed to Malbecque. The four rondeaux compared with only one ballade may reflect the early 15th-century preference for the rondeau above the other *formes fixes*. In *Quant de la belle me parti* and *Adieu vous di* the text appears in the top voice alone; in *Ma volenté ne changera* it is given to the top voice and tenor; in *Dieu vous doinst bon jour* and *Ouvrés vostre huys*, however, the text appears in all three parts. The degree of rhythmic complexity varies greatly from piece to piece, a typical feature of early 15th-century chansons. Malbecque employed extreme syncopations and cross-rhythms in those songs in which one texted voice is accompanied by two untexted lines, and his least complex rhythms in the two rondeaux in which all parts

carry text. His five songs are equal in quality to the best chansons of contemporary composers like Grenon and Fontaine.

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CRAIG WRIGHT/SEAN GALLAGHER

Malchair [Malscher], John [Johann Baptist]

(*b* Cologne, bap. 15 Jan 1730; *d* Oxford, 12 Dec 1812). German violinist, collector of national melodies and watercolour artist. Son of a watchmaker, he sang in the choir of Cologne Cathedral for six years from 1744. By 1751 he was in Nancy and in about 1754 he went to London where he taught drawing at a ladies' school and played the violin in concerts at inns. He then moved to Lewes, where he taught music to officers and came under the influence and patronage of the artist Robert Price of Foxley. In 1758 he was living and working as a musician in Bristol, and in the following year he began an association with the Three Choirs Festival (where he led the second violins) which lasted until about 1776.

In 1759 he was elected to lead the Oxford Music Room band, which held weekly concerts, and he remained in Oxford thereafter. He married Elizabeth Jenner in 1760; she died in 1773. Malchair led the band until 1792, becoming a respected figure there. He resigned when an orange, thrown during a student fracas, broke his violin. Other recorded engagements outside Oxford include a two-day festival of Handel's music at Banbury in October 1766, and a performance of Handel's *Acis and*

Galatea at Oakley Wood House, Cirencester, in August 1773. He took an interest in the music collections of Aldrich and Goodson in the library at Christ Church, transcribing a number of extracts from Italian cantatas and writing a catalogue of the music collection in 1787 (*GB-Lcm* 1098 and 2125).

William Crotch, after his arrival in Oxford in 1788, befriended Malchair who was by then losing his sight. Crotch notated his violin tunes into a manuscript now in the Bodleian Library (Mus.Sch.D.32); he added biographical notes throughout and these form an important source of information about his life. Malchair, like Crotch, was a gifted artist and painted numerous scenes of Oxford, the country of the Three Choirs and of North Wales, which he visited in 1789, 1791 and 1795. Crotch aquired all of Malchair's work from these three visits; some 600 of his drawings are extant. As an artist he is of some considerable importance in the history of landscape painting in England; through Crotch, he undoubtedly had an influence on Constable.

Malchair also took an interest in traditional and folk music. In his *Specimens of Various Styles of Music* (*c*1808) Crotch acknowledged the help he had received from Malchair ('who has made National Music his study, and to whom I am … indebted for most of the national and other curious music … in this work'). The English Folk Dance and Song Society possesses a volume of airs noted by Malchair, which is the surviving book of at least three. The tunes are mainly from Playford's *The Dancing Master*, but several were noted from singers and military bands heard on the streets in Oxford. A second book, known as *The Arrangement*, is in the Royal College of Music (MS 2091). Malchair's own violin melodies in Crotch's manuscript are written in a similar folk style. They are his only compositions apart from a glee *Grazie al inganni tuoi* (*GB-Lbl* Add. 31412) and the fourth clock chime, which is still rung at Gloucester Cathedral.

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ROBERT J. BRUCE

Malcior de Wormatia.

See Schanppecher, Melchior.

Malcolm, Alexander

(*b* ?Edinburgh, 25 Dec 1685; *d* Queen Anne County, MD, 15 June 1763). Scottish theorist and teacher. His father was a minister in Edinburgh, 1681–7, so he is likely to have spent his childhood there. As a young man, Malcolm devoted much time to teaching mathematics and related disciplines and to compiling various treatises, read both in Europe and America. It was his *Treatise of Musick: Speculative, Practical and Historical* (Edinburgh, 1721, 1779/*R*), that established his musical reputation. Relying on the writings of Descartes, Kircher, Mersenne and others, Malcolm's object was to 'gather together in one system what lay scattered in several treatises'. Included are chapters on the history of music and on equal-temperament tuning, instruction in elements of composition, including melody, harmony, counterpoint, intervals, the musical scale and modulation, as well as directions for tuning a harpsichord. Hawkins considered it 'one of the most valuable treatises on the subject of theoretical and practical music to be found in any of the modern languages', and Stone has given evidence that Malcolm was the first British author to write a history of music in English rather than Latin.

By 1734, Malcolm had emigrated with his two sons to New York where, as master of the grammar school, he advertised, in the *New York Gazette*, his concern for public education. From 1740 he was in Marblehead, Massachusetts, as rector of St Michael's Church. Because of ill-health and insufficient income, he decided to seek a warmer climate and in 1749 accepted the rectorship at St Anne's Parish Church, Annapolis, Maryland. Several weeks later he joined the Tuesday Club, an organization founded in 1745, whose purpose as expressed in the minutes of the meetings was to 'meet, converse, laugh, talk, smoke, drink, differ, agree, argue, philosophize, herangue, pun, sing, dance & fiddle together'. Malcolm was often asked to play his violin and flute. He probably participated in the first documented performance of an opera, accompanied by an orchestra, in America in 1752 (New Theatre, Upper Marlborough, Maryland). In 1754 he was appointed rector of St Paul's Parish Church in Queen Anne County, Maryland, and later he was also appointed master of the Free School there. He was forced to resign that position in 1759 because of his disputes with the school board about what was to be taught in the school, and about his inability to attract a sufficient number of students.

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<div align="right">JAMES R. HEINTZE</div>

Malcolm, Carlos (Edmond)

(*b* Guanabacoa, 24 Nov 1945). Cuban composer and pianist. He studied in Havana at the National School of Fine Arts and the Roldán Conservatory with Federico Smith and Margot Rojas. In 1981 he completed his advanced studies in composition with Fariñas and Valera. In 1979 he worked in Ecuador as adviser to a dance group, for which he composed *Eclosión*; he also gave lessons in modern harmony. At present he lives in Italy.

His work is characterized by the free use of 12-tone, serial and aleatory techniques, and also elements of popular music, to which he gives a personal and contemporary colour. Among the most noteworthy of his works are the three piano pieces *Articulaciones* (1970), dedicated to Coltrane, in which contemporary notions of composition are mixed with traditional jazz elements; the Adagio for piano duet (1974); *El remediano* (1978), written in a dance rhythm and dedicated to Caturla; *Benny Moré redivivo* (1975), which combines elements of popular music with serial themes as a homage to this musician; and *Quetzalcoatl*, for flute and piano (1982), in which he describes in a poetic vision the history of Mexico.

He has also composed incidental music for theatre and cinema, and recordings have been made of his compositions. He has been awarded major prizes for his work in various national competitions.

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Chbr: Allegro en son, wind qnt, 1964; Dúo, fl, cl, 1964; Lo que puede ocurrir en dos pulsaciones, fl, vc, pf, 1969; Una flor que se abre, cl, pf, 1972; Sones de guerra, gui, pf, 1973; Benny Moré redivivo, str qt, 1975; Diálogo I, 2 perc, 3 pf, 1975; Canto con interrupciones, vc, pf, 1978; En broma y en serio, pf trio, 1978; Quetzalcoatl (El canto de la serpiente emplumada), fl, pf, 1982; Rondas para un nuevo son, a sax, pf, 1983; Lo uno y lo vario, vn, pf, 1984; Oposiciones-cambios, 3 pf, perc, 1984; Rumores, pf trio, 1984

Pf: Estudios, 1963; Articulaciones, 1970; Adagio, pf 4 hands, 1974; Sonata, 2 pf, 1977; El remediano, 1978

Malcolm, George (John)

(*b* London, 28 Feb 1917; *d* London, 10 Oct 1997). English pianist, harpsichordist, organist and conductor. He began his musical education at the RCM in London in 1924, returning there to complete his training as a concert pianist after taking degrees in classics and music at Balliol College, Oxford. From 1947 to 1959 he was master of the music at Westminster Cathedral, where he insisted on a bright, continental-style choral tone, bringing the choir to a very high standard and adding many early and contemporary works to its repertory. In 1959 he composed a mass for the cathedral, and in the same year Britten wrote a *Missa brevis* for Malcolm and his choir. As a pianist he concentrated on chamber music, in which he played with many renowned vocalists, instrumentalists and ensembles. He conducted all the major London orchestras as well as symphonic and chamber groups throughout Britain and on the Continent. From 1962 to 1966 he was artistic director of the Philomusica of London and he served as associate conductor of the BBC Scottish Orchestra from 1965 to 1967. Malcolm attained considerable renown as a harpsichordist, both as ensemble player and as soloist, with a large repertory of the most famous works of the English virginalists and the 18th-century masters. His performing style was a brilliant one which freely exploited all the resources of the modern harpsichord. Among his many recordings were Handel organ concertos, harpsichord concertos by J.S. and C.P.E. Bach and, as conductor, Handel's Water Music and concerti grossi op.6. He was made a CBE in 1965 and an honorary fellow of Balliol College in 1966.

HOWARD SCHOTT

Malcourt [Malcort]

(*fl c*1470–80). Franco-Flemish composer. The important textless rondeau *Malheur me bat* (ed. in Brown and elsewhere) was ascribed in Petrucci's *Odhecaton* (RISM 1501) and dependent sources to Ockeghem, and with greater probability in two other manuscripts (*I-Fn* B.R.229 and *Rvat* C.G.XIII.27) to Johannes Martini; but a further manuscript (*Rc* 2856), copied in Ferrara during Martini's tenure there, attributes the chanson to 'Malcort', and this ascription seems therefore to be the strongest. The most probable candidate for the composer is Abertijne [Albertinus] Malcourt, a singer and music copyist at Ste Gudule, Brussels, from 1475/6 and choirmaster from 1494/5 to 1497/8. He copied a book of Masses and other works for Ste Gudule in 1474 and two books for St Niklaas, Brussels, in 1486/7. He was pensioned from Ste Gudule in 1513 and died before 9 December 1519. Another possibility is Hendrick Malecourt, a tenor in the Guild of Our Lady in Bergen op Zoom from 1480/81 and 1497/8; Obrecht was choirmaster and principal music copyist there between 1480/81 and 1483/4, and he (like Josquin, Agricola and Andreas Sylvanus) composed a Mass on *Malheur me bat*. The Ja(cobus) Malcourt mentioned by Eitner has never been documented.

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BARBARA H. HAGGH

Małcużyński, Witold

(*b* Warsaw, 10 Aug 1914; *d* Palma de Mallorca, 17 July 1977). Argentine pianist of Polish birth. His first teacher at the Warsaw Conservatory was Jerzy Lefeld, and then from 1932 to 1936 he studied with Turczyński. Małcużyński also received coaching with Paderewski at Morges in Switzerland before entering the 1937 Warsaw Chopin Competition, where he gained third prize. He completed his studies in Paris with Marguerite Long and made a tour of South America in 1940–42; the latter year also marked his US début in Carnegie Hall. Subsequently he made 14 tours of America. Active as a recitalist up to the time of his death, he had made plans to move back to Poland. In many respects Małcużyński resembled an old-school virtuoso, with a magnetic stage presence and a relatively restricted repertory. Effective and stylish in Chopin – he conveyed both the patriotic fervour and the tender poetry of the music – he could be equally convincing in the large-scale works of Liszt, notably the Sonata in B minor and *Vallée d'Obermann*. Małcużyński's recordings are in many ways distinguished, but they fail to recapture the impact of his live performances.

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JAMES METHUEN-CAMPBELL

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See Van Maldeghem, Robert Julien.

Maldere, Pierre van

(*b* Brussels, 16 Oct 1729; *d* Brussels, 1 Nov 1768). Flemish violinist and composer. He may have received his earliest teaching from J.-J. Fiocco, director of music at the royal chapel, and from H.-J. de Croes, first violin. In 1746 he is listed among the chapel musicians, on the back desk of the second violins; in 1749 he was promoted to first violin when De Croes succeeded Fiocco as director of music. In this period the chapel musicians were required to perform whenever Prince Charles of Lorraine, Governor-General of the Netherlands, had music at dinner or held a concert. The prince singled out van Maldere and furthered his career. While maintaining

his salary, he authorized his 'first violin' to present himself at Dublin; van Maldere stayed there from 1751 to 1753 and conducted the 'Philarmonick Concerts' over two seasons. On 15 August 1754 he played in the Paris Concert Spirituel, where the precision of his bowing was remarked upon.

By this time, van Maldere had impressed Prince Charles of Lorraine by his talent and charm; the prince appointed him director of his concerts, and never again parted company with him. As the prince's sister-in-law, the Empress Maria Theresia, recognized van Maldere's talents and diplomacy, he became known among the aristocracy. In July 1756 his first *opéra comique, Le déguisement pastoral*, was performed in Vienna, at Schönbrunn. Shortly afterwards the Seven Years War broke out and this kept the prince and van Maldere in Austria and Bohemia until 1758. On 5 November 1758 *Les amours champêtres*, another *opéra comique*, was performed at Schönbrunn. The next day Charles of Lorraine returned to the Netherlands, and he demonstrated his personal attachment to van Maldere by appointing him 'valet de chambre'. Van Maldere resigned his position as 'premier violon' in favour of his elder brother Guillaume, while his younger brother Jean-Baptiste took a post as a second violin. Pierre continued his itinerant career in the prince's entourage, accompanying him on all his travels, in Austria and to Paris, Mariemont and Tervuren. He also continued to compose numerous symphonies. As peace approached, however, he began to think of settling, and in 1762 he obtained a seven-year contract as director of the Brussels Grand Théâtre; there he conducted, and was in charge of choosing the repertory: tragedies and comedies of the French theatre, as well as *opéras comiques* which he had composed (*La bagarre*), arranged (*Les soeurs rivales*) or written in collaboration (*Le soldat par amour*). Overwhelmed by work and by financial worries, he eventually resigned in 1767. The benevolent Charles of Lorraine tried to save him by entrusting to him the education of a young and talented violinist, but van Maldere died the following year.

The most interesting and characteristic compositions of van Maldere are his symphonies; Hiller and Sulzer acknowledged their importance in the evolution of this form. But if he achieved brilliance in this new genre, it was because in his sonatas he had sought an equilibrium among the various trends of his time: the old-fashioned elements typical of Corelli's sonatas, the brilliant virtuosity of the 'decadent' Italian manner, and the austere clarity of the French style. Thus his sonatas do not present a consistent character. The trio sonatas, though still greatly influenced by De Croes, concede little to the Baroque style. The most common succession of movements, slow–quick–slow (the quick movement often a fugue), is in the traditional mould. The carefully constructed bass, however, gradually plays a greater part in the thematic development; the roles of the first and second violins anticipate their function in later trios. The manuscript trio sonatas at the Milan Conservatory show van Maldere beginning to use the formulae of his day. Fugal movements are abandoned and the bass is neglected; the second violin is commonly drawn under the influence of the first; some of the sonatas end with a movement in dance rhythm. Though clearly less polished, these sonatas are notable for the spontaneity of the first violin part. The sonatas for one violin and continuo display van Maldere's greatest blending of styles. Although the succession of movements remains slow–quick–slow, the first movements are in binary form. The

galant style, typified by trills and mordents (reminiscent of keyboard writing), is abandoned in favour of formulae particularly suited to the violin (e.g. triplets), enhanced by slurs and by a careful phrase structure that gives point to the melodic line.

By contrast his symphonies, from the beginning, show the characteristics by which van Maldere may be recognized as one of the pioneers of this new genre. The succession of movements is Classical: quick–slow–quick. The bass is fully developed, and is not merely a 'filling' part. The refined language and lack of formulae combine to improve the balance between the parts, which remain independent. Each instrument has its own role: the second violin often surrounds the first with a web of semiquavers; the viola plays in parallel with the bass; and the woodwind and brass are freed from their supporting role to demonstrate the richness of their timbre. The melodic writing remains very simple. The themes may be taken from folk traditions, from peasant dances or from the light music of the court, and are occasionally interrupted by fanfare figures, giving scope to the horn. In some cases the symmetrical thematic development anticipates Mozart's methods. Van Maldere's works thus bridge the gap between the 'decadent' Italian style of the mid-18th century and the Classicism which was to develop in Vienna. In language and spirit they are in line with the works which typify the schools of Paris, Mannheim and Vienna, and reach towards the Classical ideal of Haydn and Mozart.

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SUZANNE CLERCX-LEJEUNE

Maldïbayev, Abdïlas

(*b* Kara-Bulak, 24 June/7 July 1907; *d* 1 June 1978). Kyrgyz composer and singer. He graduated from the Kazakh-Kyrgyz Institute of Education and then attended the Moscow Conservatory (1940–41 and 1947–50) where he studied with Fere and Litinsky. His first compositions date from 1922 when he wrote a song for a dramatic production. He later wrote the opera *Aychurek* in collaboration with Fere and V. Vlasov for the celebration entitled the First Decade of Kyrgyz Art held in 1939, the year in which he became head of the Kyrgyz Composers' Union. It is generally acknowledged that he was the founder of Kyrgyz professional music and created new genres, especially vocal ones, based on Kyrgyz folklore. He became a National Artist of the USSR in 1939, and in 1970 was awarded the State Prize of Kyrgyzstan in recognition of his opera *Toktogul*. His daughter Zhïldïz (*b* 6 July 1946) is also a musician and is considered to be the first Kyrgyz woman composer.

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RAZIA SULTANOVA

Malec, Ivo

(*b* Zagreb, 30 March 1925). French composer of Croatian origin. After studying with Milo Cipra and Friedrich Zaun at the Zagreb Academy of Music and subsequently with Messiaen at the Paris Conservatoire, he was appointed director of the Rijeka Opera (1952–3). On his first visit to Paris in 1955 he met Schaeffer (whom he has described as his 'only true master') and collaborated with the latter's Groupe de Recherches de Musique Concrète. He refounded it with Schaeffer in 1960 as the Groupe de Recherches Musicales (GRM), and has since put on many concerts and musical events with the organization, including the regular 'Cycle acousmatique'. Malec settled in Paris in 1959, subsequently taking French citizenship. From 1972 to 1990 he taught composition at the Paris Conservatoire, numbering many now prominent younger French composers among his students. His teaching activity has frequently taken him abroad. His awards include five Grands Prix du Disque, the SACEM Grand Prix and the Grand Prix National de la Musique (1992). He is a Commandeur of the Ordre des Arts et Lettres.

Malec is one of those rare composers who has proved equally inventive and successful in the fields of both acoustic and electro-acoustic music. While strongly influenced by the new techniques of the 1950s (not altogether to the exclusion of the jazz influence, as in *Mouvement en couleur*), he has always adhered to a highly personal style characterized by an imaginative and engaging use of musical material. Malec's music reveals the sensual possibilities of sound as much as its capacity for formal coherence. His frequent use of aleatory techniques involves not so much openness of form as local indeterminacy (the composer refers to 'nodes of complexity' or 'great improvised mixes') and the combined use of fixed and free durations. That Malec's spontaneity is in no way incompatible with a critical and self-conscious awareness of the creative process is evident in *Exempla* (1994) which, according to the composer, summarizes the principal elements of his personal compositional vocabulary. In addition to an important body of electro-acoustic works, Malec has shown a predilection for the voice (female especially) and for stringed instruments: *Ottava bassa*, for double bass and orchestra, is a particularly remarkable exploration of extended instumental techniques. Textural variety (what Pierre-Albert Castanet calls his use of 'deforming mirrors') and the sculpting of sound and form are particularly notable features of his large-scale orchestral works.

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JEREMY DRAKE

Malengreau [de Maleingreau], Paul (Constant Eugène)

(*b* Trélon, Nord, France, 23 Nov 1887; *d* Brussels, 9 Jan 1956). Belgian composer and organist. At the Brussels Conservatory his principal teachers were Alfons Desmet and Tinel (1905–12). He returned to teach at the conservatory in 1913, and was professor of organ there from 1929 until 1953. Among his pupils were Pierre Froidebise, Charles Koenig and Robert

Kohnen. His outlook was directed to the past; he was particularly devoted to the work of J.S. Bach, being the first to play Bach's complete organ works in Brussels (1921–2). As in the case of Tournemire, plainsong forms the basis of most of Malengreau's compositions, and indeed part of his output is intended for the liturgy. He also wrote programme music, his organ symphonies being inspired by paintings by Rogier van der Weyden and the van Eyck brothers. While the chromaticism and cyclic treatment of themes reveal the influence of Franck, certain harmonic progressions are typical of Impressionist music.

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for complete list see Boggess

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Pf: Les Anglus du printemps (1919), Berceuse, En tons blancs, 3 nocturnes, Prélude-choral et fugue (1915), 12 sonatas, sonatina, 5 suites

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HENRI VANHULST/THERESE MALENGREAU

Maler [Maller, Moller, Muller].

German family of lute makers. Luca [Laux, Lucas] Maler (*b* Thengen nel Baden, Konstanz, *c*1475–85; *d* Bologna, 5 July 1552), son of Conrad and Margherita Maler, was active in Bologna from about 1503. His brother Sigismondo [Sismondo, Simone] (i) Maler is mentioned in Bolognese documents in 1518, but worked mainly in Venice. Sigismondo (ii), son of Luca, was born about 1505 and died before 1542.

Luca Maler is a principal figure in the history of lute making, and is credited with the invention of the long 'Bologna' body shape. The excellence of his lutes was legendary, and they continued to be mentioned and to fetch high prices long after his death. In 1523 Federico II Gonzaga asked his brother

Cardinal Ercole Gonzaga to find him a lute by Maler. The 1566 Fugger inventory (see Stockbauer, 1874, and Smith, 1980) includes four lutes by Laux 'Müller'. In 1648 Jacques Gaultier, in correspondence with Constantijn Huygens who wanted to buy a Maler lute, wrote that Maler was the best maker of nine-ribbed Bologna lutes, that probably fewer than 50 survived, and that certainly fewer than six were known to him in London. Gaultier had bought one for Charles I for £100. Thomas Mace wrote in 1676 that he had seen this lute and two others, '(pittiful, Old battered cracked things), valued at 100 l [£] a piece'. Baron (1727) considered Maler 'without doubt one of the oldest and best masters' and wrote of his lutes that 'it is a source of wonder that he already built them after the modern fashion, namely with the body long in proportion, flat and broad-ribbed', referring to the practice of many 18th-century German luthiers of reviving the classic Bologna shape.

Bolognese documents show that Maler had considerable commercial success in spite of having arrived in Bologna in a time of unrest, when foreigners were being banished from the city. His last address in Bologna was a large house at the corner of via Marescalchi and via San Mamolo; he also owned other properties and considerable holdings of land in the outskirts of the city. At his death his inventory included more than 1100 lutes in at least three sizes and more than 1300 instruments awaiting completion. The inventory mentions only pre-worked timber, evidence of the factory-like nature of the workshop. Among the several predominantly German luthiers mentioned in Maler's workshop were Giovanni (Hans) Pos, who was married to Maler's sister Anna, and Leonardo Sturmer. Sturmer married a daughter of Pos and is listed as both luthier and 'ebanista' (a worker of decorative inlays in wood). Sturmer inherited the bulk of Maler's business and he and his family continued to trade from Maler's premises. He is mentioned in several notarial documents as 'Leonardo Sturmer alias Maler' or simply as 'Leonardo Maler'. Sturmer and his heirs continued the business until at least 1613.

The few Maler lutes that survive have all undergone considerable alterations. They are in the Germanisches Nationalmuseum, Nuremberg (no.MI 54), the Wrocław Museum (no.5515), the Victoria and Albert Museum, London (lute body, no.194–1882) and – an ivory lute – in the private collection of Charles Beare, London. Two were formerly in the Národní Muzeum, Prague (nos.654 and 655). A lute attributed to Maler in the Kunsthistorisch Museum, Vienna) (no.28/C32) is in a different style and is unlikely to be his work.

Sigismondo (i) Maler is recorded in Venice from at least 1514, when he shared a house and workshop in the district of San Salvador with his cousin Vizenzo [Vicenzo] Venier. In 1526 Jacopo Tibaldi, envoy of the Duke of Ferrara, Alfonso I d'Este, was requested to obtain Sigismondo's varnish recipe. Sadly it has not survived, although it is known from the Estensi correspondence that there were two kinds. None of Sigismondo's lutes survive, but the Fugger inventory includes three, and according to Gaultier's correspondence with Huygens, he made many 11-rib lutes.

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LYNDA SAYCE

Maler, Wilhelm

(*b* Heidelberg, 21 June 1902; *d* Hamburg, 29 April 1976). German composer and teacher. He took lessons in composition with Grabner and in music history with Kroyer in his native city, and later studied with Haas in Munich and with Jarnach in Berlin. After a short time as Grabner's successor at the University of Heidelberg, he joined the staff of the Rheinische Musikschule, Cologne, as a theory teacher in 1925. Concurrently, from 1928, he taught composition at the Staatliche Hochschule für Musik where he was made professor in 1936. In addition to his responsibilities in Cologne, Maler lectured in theory at Bonn University from 1931 until he was called for military service in 1944. After the war he was deputy director of the Schule für Musik und Theater, Hamburg, and in 1946 assisted in the rebuilding of the Nordwestdeutsche Musikakademie, Detmold, later becoming its director. In 1959 he succeeded Jarnach as director of the Hamburg Hochschule für Musik and remained in that post until 1969. From 1967 to 1971 he was president of the Hamburg Freie Akademie der Künste. The influences of Reger and of Busoni were passed on to Maler through his teachers Haas and Jarnach, but his compositions also show Impressionist and folk elements. The instrumental lines are contrapuntally conceived, much like Hindemith's, although the harmonic idiom is more tonally orientated and sometimes shows modal qualities. After the war Maler directed his activities more towards teaching. In this field he earned a wide reputation, and under his leadership Detmold developed into one of Europe's leading music schools. Maler published a *Beitrag zur durmolltonalen Harmonielehre* (Munich and Leipzig, 1931, 4/1957).

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GEORGE W. LOOMIS

Malerba [Mal'Herba], Michele

(*b* Piazza Armerina [now Piazza], Sicily; *fl* 1607–31). Italian composer. He was in the Carmelite convent of Piazza Armerina in 1607 and remained there until at least 1611. His place of birth, vocation of Carmelite friar and position as director of music of Catania Cathedral are known from the title-page of his one surviving work, *Sacrarum cantionum … liber primus* (Venice, 1614, ed. in Musumeci, 1991), for two and three voices and organ continuo. He was *maestro di cappella* and organist in Caltagirone in 1626–7 and in Piazza in 1627–8. From 1629 to 1631 he was prior of the Carmelite convent of Licodia. In the dedication to the 1614 collection he referred to his long musical experience and to his previous works, which apparently were secular; he is known to have published at least two sets of five-part madrigals. The surviving book contains 19 motets, four for three voices and 15 for two, one of the latter being by his pupil Giuseppe Ferraro; they are scored for various similar or mixed combinations of soprano, alto, tenor and bass. Most of the texts are biblical, mainly from the Song of Songs, but there are also liturgies for specific saints, for example *Hic est Martinus* and *O Catinensis gloria*, a dialogue between St Lucy of Syracuse and St Agatha similar to the one set by Pietro Vinci (1558). The motets are modest pieces, rather stiff and short-breathed, that cannot compare with the analogous *Brevi concerti* (1606) of Antonio Il Verso, also from Piazza Armerina.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Malery.

See Mallorie.

Maletty, Jean [Jehan, Jehen] de

(*b* St Maximin; *d* after 1583).French composer. His Provençal origins are reflected in a dialect piece for four voices, *You siou you que m'apelli Mathiou*, published in Le Roy & Ballard's 23rd book of chansons (RISM 1583[8]). His first book of chansons included a dedicatory poem by R. Montane of Beaumont suggesting that Maletty had worked in Italy before returning to his birthplace. The second book contains a sonnet by J. de Salomon praising the perfection and appeal of Maletty's chansons to both gods and men. In 1578 his *Veu la douleur* won the silver lute prize for the best five-voice chanson at the annual St Cecilia competition at Evreux in Normandy; unlike other prizewinners, Maletty is not mentioned as holding any musical post. He returned to the south before long and by 1583 was living at Lyons where he was described as 'm[aîtr]e musicien'.

Maletty's first chanson book followed the contemporary vogue, especially among provincial musicians, for Ronsard's verse, and its title-page specifies the poet's *Amours* of 1552–3 as the source for the texts; 17 of the 23 pieces are sonnets by Ronsard, eight of which had previously been set by Boni and five by Bertrand. The remaining six poems include the text of the popular song *Mon père si m'y maria* and a more recent sonnet by Desportes. The second book contains seven more sonnets and a chanson by Ronsard, three sonnets by Desportes and one by Du Bellay. Both collections are incomplete: the soprano and contratenor partbooks of the first collection and the contratenor of the second are all that remain; these suggest a polyphonic style typical of the time and similar to that of Lassus, Monte, Guillaume Boni, Antoine de Bertrand and Cornelius Blockland. The metre is predominantly duple and the prevailing homophonic texture is occasionally varied by imitation for verbal effect; chromaticism is rare, and degree inflections and false relations are used as expressive means in only a few pieces (e.g. *Quand je suis tout baissé* and *Du profond des enfers*). Italianate word-painting is achieved mainly by rhythmic means, notably melismas, exceptional use of lively triple metre, silence and repetition.

Seven French psalm translations were attributed to Maletty in a collection of contrafacta by Lassus and others that was made by the Calvinist minister Louis Mongrad for a music society in Antwerp and published in Nuremberg in 1597. Five of them, like the chansons, are divided into two sections, but whereas this division reflects the separation of octave and sestina in the sonnets, Maletty used it in the psalms for a second strophe or group of strophes. While the 'seconde partie' is always freely composed

the first sections of five of the psalms are set to the melodies prescribed in the 1562 Calvinist psalter. These melodies are normally presented in one voice, metrically and almost unchanged; in Psalms lxxiv and xciv a second strophe follows with the melody transferred from the tenor to the second soprano and the remaining voices recast. In Psalm lxxiv the melody is transferred from the second soprano to the soprano while the lower voices remain unchanged. The two freely-composed psalms and all the freely-composed second sections contain more word-painting and greater variety of texture. Mongart pointed out that these psalms are suitable for instruments – a suggestion supported by their harmony, rhythm, spacing and sonority.

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FRANK DOBBINS

Malfitano, Catherine

(*b* New York, 18 April 1948). American soprano. After making her début at the Central City Opera in 1972 as Nannetta, she sang Rosina with the Minnesota Opera Company (1972–3). From 1973 to 1979 she sang regularly with the New York City Opera. She made her European début as Susanna at the 1974 Holland Festival, her Metropolitan Opera début as Gretel (1979) and her Vienna Staatsoper début as Violetta (1982). She has performed with most of the principal American companies and sung the leading roles in the premières of several works. In 1980 she appeared as Servilia in Ponnelle's film of *La clemenza di Tito*. She sang Konstanze at the Paris Opéra (1984), the title roles in *Lulu* (1985) and *Daphne* (1988) at the Munich Festival and Butterfly at Covent Garden (1988). Her first Salome was with the Deutsche Oper, Berlin, under Sinopoli in 1990; she sang the role later at the WNO and Covent Garden, where she was also a notable Lina in Verdi's *Stiffelio* (1993). Malfitano is a singing-actress of exceptional talent, bringing an originality and depth of interpretation to all her roles, as can be gauged from her videos of *Stiffelio* and *Salome*, both recorded at Covent Garden, and *Tosca*, recorded on location in Rome (1992).

MICHAEL WALSH/ALAN BLYTH

Malgoire, Jean-Claude

(*b* Avignon, 25 Nov 1940). French conductor. He studied in Avignon and at the Paris Conservatoire, where he won a *premier prix* for oboe playing and another for chamber music. Besides founding La Grande Ecurie et la Chambre du Roy (1966) for the performance of Baroque music, he formed L'Atelier Lyrique du Tourcoing (in north-east France) as a base for staging and touring Baroque opera by Campra, Lully, Rameau and others. He made several visits to London to direct performances for the English Bach Festival, including Rameau's *Les Indes galantes* at the Banqueting House, Whitehall (1974), *Hippolyte et Aricie* at Covent Garden (1978) and *Platée* at Sadler's Wells (1983). He conducted Campra's *Tancrède* at the Aix-en-Provence festival in 1986 and elsewhere, and recorded it, and in 1988 gave performances of Salieri's five-act *Tarare* at Schwetzingen and Kreutzer's *Paul et Virginie* at Tourcoing. At Saint Etienne in 1989 he revived Elisabeth-Claude Jacquet de La Guerre's *Céphale et Procris*, the first French opera composed by a woman. His recordings also include Lully's *Alceste*, Rameau's *Platée* and *Hippolyte et Aricie*, and Handel's *Rinaldo*, *Serse* and *Giulio Cesare*. Malgoire has played a significant role in the early music and period instrument movement in France, and although his performances have been criticized for instrumental inconsistency and his sometimes erratic delineation and control of rhythm, they have won praise for their vigour, colour and enthusiasm.

NOËL GOODWIN

Mal'Herba, Michele.

See Malerba, Michele.

Malherbe, Charles (Théodore)

(*b* Paris, 21 April 1853; *d* Cormeilles, Eure, 5 Oct 1911). French musicologist and composer. After first studying law, he was later a pupil of A.L. Danhauser and Massenet for composition and in 1880 travelled with Danhauser on an inspection tour of music education in schools in Belgium, Holland and Switzerland. From 1885 to 1893 he contributed to various journals, including *Revue d'art dramatique*, *Le ménestrel* (which he edited for a brief period), *Guide musical*, *Progrès artistique*, *Revue internationale de musique* and *Monde artistique,* and collaborated with Albert Soubies in several books on opera, among which *Histoire de l'Opéra-Comique: la seconde salle Favart* is particularly useful. From 1896 he assisted Charles Nuitter, the archivist-librarian of the Opéra; succeeding him in 1899, he improved the organization of the Opéra library considerably. He bequeathed to the library of the Conservatoire (now part of the Bibliothèque Nationale) a magnificent collection of musical autographs which he had amassed since his adolescence, including thousands of autograph letters, several Bach cantatas, two cantatas of Rameau, the *Symphonie fantastique* and the largest collection of Beethoven sketch fragments in existence.

Malherbe wrote the historical notes for 16 volumes of the collected works of Rameau, beginning in 1895; these notes provide abundant information on Rameau, the history of various genres, performing practice etc. In collaboration with Felix Weingartner he began an edition of the complete works of Berlioz which, though often inaccurate and now superseded by the New Edition, was invaluable in its day. Malherbe's compositions, which are of little importance, include four *opéras comiques*, incidental music for *Les yeux clos* (1896), a ballet pantomime *Cendrillon*, and vocal, chamber, piano and organ works; he also supplied recitatives and an entr'acte for Bizet's *Don Procopio*, and made several piano transcriptions.

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ELISABETH LEBEAU

Mali

(Fr. République de Mali).

Country in West Africa. It has a total area of 1.24 million km^2 and a population of 12·56 million (2000 estimate), 90% of whom are Muslim. An estimated several million Malians now live in neighbouring countries and Europe, especially in and around Paris. The vast extent of the landlocked country reaches from the woodland savanna of its southern borders with Guinea, Côte d'Ivoire and Burkina Faso, north along the Niger river towns of Bamako (the capital), Segou, Djenne, Mopti and Tombouctou (Timbuktu) at the Niger bend, and then almost 1000 km north into the heart of the

Sahara desert, where it is bordered by Mauritania on the west and north-west, and Algeria on the east and north-east (fig.1).

The name Mali derives from the 13th–16th century empire that was one of the most extensive and wealthiest in Africa. A class of people known as *jeli* (Maninka or Malinké) or *jaare* (Soninke) were, and still are, the guardians of certain musical and oral traditions of the Malian nobility. Known as *griots* to early French writers, *jeli*s still practise their professions today, and their presence dominates the national ensembles as well as urban popular music. The combination of gold wealth, vast internal trade networks, a class of nobility that patronized a professional artisan class, including musicians and oral historians, and little European contact until the end of the 19th century has contributed to the far-reaching renown of the musical traditions of Mali as deep-rooted, sophisticated and highly influential in West Africa. The transformation of some of these traditions for consumption on the world popular music market has been a multi-faceted process that has produced some extraordinary music that is remarkable for its reconciliation of the old and new.

ERIC CHARRY

Mali

1. Languages and ethnic groups.

The predominant languages in Mali are associated with the great kingdoms that ruled within its borders, and they belong to the northern subgroup of Mande languages: Soninke of ancient Ghana (north-western Mali); the Mandekan dialects of Maninka of old Mali (straddling the border between Mali and Guinea along the Niger river); and Bamana (Bambara) of Segou and Kaarta. Xasonka (Kassonke) are commonly described as an ethnic mix of Maninka, Soninke and FulBe (Ful e, Fulani, Fula or Peul) peoples whose homeland, Xaso, is located between Kayes and Bafoulabé. The suffix *-nka* or *-ka* ('person from') is usually attached to the name of a homeland to identify its people.

In southern Mali, the predominant groups are the Wasulunka (Wasulu or Wassulunka), Senufo (Sénoufo) and Minianka (Mamara). The Wasulunka, whose homeland, called Wasulu or Wassolon, is just east of the Mande homeland, are considered an ethnic mix of Maninka and FulBe, and the four major FulBe family names – Sangare, Sidibe, Diallo and Diakite (Jakite) – are commonly found among them. The Minianka, farmers who live in southern and south-eastern Mali, are a subgroup of the Senufo, who are found primarily in Côte d'Ivoire.

Much was written by French anthropologists in the mid-20th century about the culture of the Dogon, the cliff-dwellers in the Middle Niger region between Mopti and the Burkina Faso border, whose language belongs to the Gur family predominant further east. Many Dogon masks have been

identified, some of which are several metres high, and their associated dances have had an impact on a Malian identity (see DeMott, 1982; *JVC Video*, 1990). Living in proximity to the Dogon are two groups closely associated with fishing, the Boso and Somono, and the Bobo (who refer to themselves as Bwa), who are predominant in Burkina Faso.

Although Mande groups dominate Mali, other peoples have contributed to Mali's cultural identity. The FulB are a widespread pastoralist group whose migrations have taken them from their probable homeland Tekrur (in northern Senegal) eastwards as far as Cameroon. The Tuareg, a desert and Sahelian people also known as Tamashek or Tamasheq (the name of their language), primarily live in the north. The Songhai (Songhay or Sonrai), who eventually established their own great empire, are found along the Niger river bend into Niger. Among desert and Sahelian peoples such as the Tuareg, Songhai and Moors, women play musical instruments.

Information on ethnic groups in Mali who are dominant in neighbouring countries is given in articles on Mauritania (Moors), Senegal (Fulami), Niger (Songhai), Burkina faso (Bobo), Côte d'Ivoire (Sénoufo) and Libya (Tuareg). *See also* FulBe music, Songhai music and Tuareg music.

Mali

2. Historical overview.

The beginning of the Sahara wet period about 12,000 years ago began the repopulation of the formerly hyper-arid desert covering much of Mali. Pastoralism began 7000 years ago, and for at least 3000 years the evidence of agriculture is unequivocal. In present-day Mali pastoral peoples inhabit the Sahel in the north, and agricultural peoples inhabit the savanna in the south. Iron-working, probably brought from North Africa by desert peoples plying Saharan routes, appeared around 2500 years ago at Jenne-Jeno (old Jenne). This may mark the earliest possible period for construction of many of the indigenous instruments that make use of extensive carving, such as wooden drums and frame xylophones. Middle Niger towns such as Jenne-Jeno were commercial centres linking the desert and outside world with the savanna in the 1st millennium ce. By the 9th century ce, the empire of Ghana was noted in Arabic writing; its dominion extended over much of present-day Mali.

Koumbi Sileh, the reputed capital of the Soninke empire of Wagadu (known to Arabic writers as Ghana), lies in Mauritania just across the Malian border (350 km north of Bamako). Early Arabic writing about Ghana rarely noted any musical activity, with two exceptions. Al-Bakrī may have referred to the *dundun* when he wrote in the 11th century: 'The audience [of the king] is announced by the beating of a drum which they call dubaa, made from a long hollow log' (Levtzion and Hopkins, 1981, p.80). Al-Idriisī wrote in the 12th century that the king of Ghana 'has a corps of army commanders who come on horseback to his palace every morning. Each commander has a drum, which is beaten before him' (Levtzion and Hopkins, 1981, p.110).

Few of the published accounts of Soninke oral traditions (see C. Monteil, 1953; Dieterlen and Sylla, 1992) have been specifically concerned with music, but one early 20th-century source (see Frobenius, 1921) tells of a lute that was played during the time of the Wagadu empire, perhaps the *gambare*, which is played by Soninke *griots* today. The decline of the Ghana empire in the late 11th century and the subsequent southern dispersion of Soninke groups set the stage for the rise of the Mali empire, shifting the political centre of western Africa further south into the heart of the savanna.

The historical era that continues to dominate public consciousness is that of the rise of the Mande or Mali empire in the 13th century. (Mali is a FulBe - or Fulfulde-language pronunciation of Mande, Manden or Manding that was standardized in early French writing.) The founding of the Mali empire is attributed to a hero named Sunjata Keita. The Sunjata epic is one of the most widely researched and published in Africa, and its fundamental significance in the development of a Malian national identity cannot be overstated. Many of the prominent persons in the epic have songs dedicated to them (e.g. Sunjata, Fakoli, Sumanguru Kante and Tiramakan Traore), and the complex of pieces associated with the epic is a major part of the repertories of the national ballet and instrumental ensemble. It is the foundation of a widespread praise-singing tradition; the national anthem is drawn from it; the popular group Rail Band has recorded it several times; and references to it are frequently made at public celebrations such as marriages.

Two episodes in the Sunjata epic are particularly significant for music history. One concerns the origin of the Diabate lineage of *jeli*s (*griots*), and the other concerns the Kouyate lineage and the magic primordial 13th-century *bala* xylophone, also known as *balafon*, that they inherited from Sumanguru Kante. That *bala* is believed to have been passed down through the Kouyate lineage and is now kept in a small village in Guinea on the border with Mali (see Kouyate, 1970), perhaps one of the oldest surviving instruments in sub-Saharan Africa.

The victory of Sunjata and the consolidation of Mande territories led to the formalization of three classes in many large-scale Malian societies: *horon* (nobility), including warriors and leaders; *nyamakala* (artisans), including *numu* (blacksmiths), *garanke* (leatherworkers), *jeli* (musical and verbal artisans) and *fune* or *fina* (public speakers specializing in praising and genealogies); and *jon* (slaves). The terminology and specific artisanal professions differ according to the ethnic group (the Maninka terms are given above). With the exception of slaves, this class system still exists today, albeit with some fluidity.

After several centuries of rule over much of the western Sahel and savanna, the Mali empire was eclipsed by the Songhai empire that originated in the region of Gao near the north-eastern border with Niger. In the 18th century two Bamana (Bambara) kingdoms, Segou and Kaarta, came to power north of Mande territory, giving rise to another epic tradition (see D. Conrad, 1990; A. Ba Konare, 1987). A series of musical pieces is associated with Bamana kings, including the well-known *Tutu Jara*, one of the most frequently played pieces in Mali. Wars and drought led to further

fragmentation until a series of Islamic *jihād*s (holy wars) swept through West Africa led by FulBe clerics. Macina, along the Niger river, became a base of operations for El Hajj Umar Tall, the greatest of the *jihād* leaders and the subject of a well-known piece of music called *Taara* ('He Has Gone'). By the late 19th century most of Mali was Muslim.

European entry into West Africa began in the mid-15th century, motivated in part to find the source of Malian gold. It was not until the mid-19th century that the French made serious progress inland and began the process of colonization in Mali, known alternately as the French Soudan (1890–99, 1920–59), Senegambia and Niger (1902–4) and Upper Senegal-Niger (1904–20). The foreign musical impact was largely limited to the introduction of European-made instruments, such as the guitar and accordion, probably sometime between the two world wars, and the disruption of the traditional patronage system. Members of the noble classes probably absorbed the greatest European influence in terms of language and education in European culture; *griots* remained largely removed from the European sphere until after independence.

Mali became an independent republic in 1960, and shortly thereafter regional and national music dance groups were formed after the Guinean model. By the early 1970s popular dance music in Mali reached an international audience in West Africa, and by the late 1980s Malian musical artists, such as Salif Keita (see fig.2), Ali Farka Touré, Toumani Diabate and Oumou Sangare, began making a significant impact on the world popular music scene, achieving some commercial success while maintaining the integrity of a Malian musical identity.

Mali

3. Musical sources.

Archaeological research has dramatically increased since the late 1970s, producing stunning insights into Malian prehistory. Little direct evidence of music-making has been unearthed, but the refining of a time frame for the movements of peoples and the beginnings of certain subsistence strategies (pastoralism and agriculture) and artisan activities (metal-working) has important ramifications for early music history. In general, musical instruments are uniquely associated with certain groups of people defined by their language (e.g. Maninka, Dogon and FulBe) or their activities (e.g. hunting). The diffusion of metal-working in Mali and beyond can help to explain the history of the *jembe*, which is associated with blacksmiths, or frame xylophones, which can be easily crafted with the use of metal tools. Malian harps associated with hunters' societies belong to a wider southern savanna harp culture that may date back to prehistoric times. Tracking the relationships among the limited number of diverse ethnic groups who play hunter's harps, xylophones, plucked and bowed lutes, hourglass squeeze drums or large double-headed bass drums may begin to open up the virtually unexplored territory of early music history in Mali and West Africa.

Historical information begins with Arabic writing on ancient Ghana in the 9th century (conveniently compiled and translated in Levtzion and Hopkins, 1981). (Arabic and European references to the music of Mande peoples can be found in Charry, 1999.) The mid-14th century world traveller Ibn Battūta provided a famous and richly detailed description of royal

ceremonies at the seat of the Mali empire, including the use of what is probably the *koni* (lute), which was also noted by Al-'Umarī earlier in the century, and *bala*. The term *jaali* is also documented for the first time.

With the beginning of Portuguese writing on Africa in the mid-15th century, and later French and English writing, musical activity in the extended Mali empire becomes clearer. The most frequent descriptions concern *griots* and drumming and dancing events. Drawings of musical instruments, such as the *bala* and harps, occasionally appear in European sources (see Charry, 'West African Harps', 1994). Perhaps the first photographs of music-making among Mande peoples in Mali and neighbouring Guinea come from Gallieni's expedition of 1887–8 (see Fierro, 1986). Photographs include ensembles of *jembe*s, *bala*s and *koni*s, and people labelled *griot*.

Recordings of Malian music date from at least the 1930s with a series of extraordinary cylinders and an accompanying silent film recorded by Laura Boulton (housed at the Archives of Traditional Music, Indiana University). The great *jelimuso* or *jali muso* (female *jeli*) Sira Mori Diabate was recorded in 1949 by Arthur S. Alberts (also in the Archives of Traditional Music). In the 1950s the *jelimuso* Monkontafe Sacko was recorded by Vogue, and sporadic recordings appeared in the 1960s. In the early 1970s an unprecedented series of 14 LP albums jointly produced by the Ministry of Information of Mali and Bärenreiter Musicaphon was released, excerpts of which have been reissued by Syllart/Melodie. Albums are devoted to the national instrumental ensemble, the singers Fanta Damba and Fanta Sacko, the great *ngoni* player and singer Bazoumana Sissoko, a compilation of the best *kora* players in the country, including Sidiki Diabate and Batrou Sekou Kouyate, music of the Songhay, FulBe and Maninka, the national orchestra, the regional orchestras of Segou, Mopti, Kayes and Sikasso, and the Rail Band featuring a young Salif Keita. French releases of Malian music accelerated through the 1970s, and since the late 1980s CD recordings have attracted an international audience, with the total number of domestic and foreign releases of recordings of Malian music probably surpassing 200 by the late 1990s. Ali Farka Touré, a Songhai guitarist from the region of Tombouctou, is probably the most prolific Malian solo artist, and the groups Rail Band and Les Ambassadeurs have released over a dozen recordings each. A local cassette industry has also released hundreds of recordings (if not more) of local artists. Films documenting Malian popular music began appearing by the early 1990s (*Salif Keita*, 1991; *Bamako Beat*, 1991).

The most extensive documentation project to date has been a collaboration between the International Institute for Traditional Music (Berlin) and the *Musée National du Mali* (Bamako) in 1991–5. Over 100 musical instruments were collected and hundreds of hours of music, speech and video were recorded throughout Mali, all deposited at the Musée National, and summarized in a catalogue (*Musée National*, 1996). Other important archives include the Archives of Traditional Music (Indiana University) and at the Musée de l'Homme (Paris).

Mali

4. Music and instruments of the Malian Sahel and savanna.

Table 1 lists many ethnic groups in Mali along with their names for the musical instruments they play. (Spellings are not standardized and often vary among sources.) The most widespread and visible melody instrument type is probably the plucked lute. Closely related plucked lutes with wooden-trough resonators are played by *griots*, primarily in the Sahelian region: Xasonka *koni*, Soninke *gambare*, Bamana *ngoni* (fig.3), Moorish *tidinit* and Maninka *koni* (see Charry, 1996). They have exerted an important influence on guitar-playing styles, which in turn have contributed to defining a Malian identity in popular dance music. Malian market cassettes abound in storytelling accompanied by lutes. There may be a relationship between these lutes and those of ancient Egypt, but the exact nature is not clear. Bowed lutes (also known as spike fiddles) are less frequently found.

TABLE 1: Ethnic groups and their musical instruments

| Ethnic Group | Chordophones | | Aerophones | Idiophones | | | | |
	plucked lute	bowed lute	harp	flute	horn	xylophone	rattle	drum
Maninka	koni		kora			bala		jembe, tama, dundun
			simbi					jidunum
Bamana	ngoni		ndang	fle	buru	bala	sira	jembe, bari, bara
			mpòlòn				yabara	kanga a, flen
			donzo kòni				wasamba	
Soninke	gambare							dunduge, dange, tabalen
								kòlè
Xasonka	kontinwòn							taman, dundun, tantan, jingò
	(koni)							
Wasalu		so ku	donso ngoni	so fle				jembe, didadi, jigirin
			kamalen					nkulen

		ngoni					
Minianka					kpo ye		bogbinge (small) dunugbinge (large)
Senufo		bologboho	wiili		jegele	sicahali	cepinnè, napingè
		javirijaangi	tubele				
Bobo (Bwa)		korozo		ba : nsi	cooza		dumanu, i'izo, karanko, kanamun fuo
		kòni					
Boso							
Dogon		koro/	sujei	kele			bar po, boi na, gomboi kòbe
		gingiru	kere				
Fulbe	hoddu	nyanyur woogeeru	bolon	serdu			tunbudè
	molo						
Songhai		njarka/ goojé	kurubu				kolo, hare, gaasu
Tuareg	tehardin	inzad	sarewa				tinde
			takaanipt				assak halebo tabl
Moor	tidinit						tabl

An old southern savanna calabash harp tradition includes the three- or four-string warrior's harp called *bolon* (or some similar variant), played by a variety of peoples, including Maninka, FulBe and Senufo, and hunter's harp varieties like the Maninka *simbi* (seven strings, heptatonic) and Wasulu *donso ngoni* (six strings, pentatonic). The Kora, 21-string bridge-harp of the Maninka *jeli*, is an import from the Senegambia region, but a Malian style of playing has developed, thus broadening its repertory. The *ndang* (five or six strings) of Bamana or Wasulu origin is a pluriarc, with a calabash

resonator. The LP *Cordes anciennes* (BM 30L 2505) surveys Malian *kora* styles, and Toumani Diabate's recordings brilliantly continue this legacy.

Wind instruments are not as widespread, but flutes include the well-known FulBe *serdu* (three-hole flute), and the Tuareg *sarewa*. Animal horns and whistles are used in the secret Mande Komo societies.

Two basic varieties of frame xylophones are used in Mali: the heptatonic Maninka *bala* (*see* Balo) and the larger pentatonic Bamana *bala*, Minianka/Senufo *kpoye* or *jegele* and Bobo *cooza*. All are perhaps closely related and often referred to indiscriminately as Turuka *bala*.

The most widespread instruments in Mali are drums, dozens of which have been identified. The three most visible are the *jembe*, *dundun* and *tama*, which co-exist with each other in the national ballet. The *tama* is part of a broad complex of hourglass drums found throughout the West African Sahel and northern savanna. The *dundun*, a large double-headed bass drum, has a similarly widespread distribution in West Africa. The *jembe* has a more southerly distribution, possibly reflecting migrations of Mande blacksmiths. A fourth kind of drum, made from a large calabash with a single head played with both hands, is also widely distributed.

With such a variety of instruments and tuning systems, it is difficult to generalize, since there is no single Malian style of music-making. Diverse tuning systems abound, much like languages and dialects, with identifiable local preferences. Pentatonic tuning systems are found among the Wasulu, Bamana and Minianka, as well as heptatonic systems among the Maninka and Xasonka. Within a tuning system several pitches may have two varieties (i.e. natural and sharp or natural and flat), especially in vocal performance, although they are not often used in the same piece of music. The National Ensemble combines disparate instruments with different tuning systems with no apparent difficulty.

An equiheptatonic tuning of the Maninka *bala* has been demonstrated by Rouget and Schwarz (1969), although few instruments (if any) conform closely to the theoretical model. The ready willingness to transpose a piece up or down simply by shifting left or right on the instrument supports their findings. Plucked lute tunings are based on an interval of a perfect 4th between the two main playing strings and a shorter string always plucked by the thumb a minor 7th or octave above the lower main string. Some lutes have added open strings that can enhance the variety of tunings. Knight's research on the tuning and modal practices of Gambian Mandinka *jeli*s (1991) is also relevant for Mali. Ex.1 shows tunings for the Wasulu *donso ngoni*, Maninka *simbi* and Xasonka *koni* (lute).

The instrumental music that accompanies singing or dancing is based on rhythmic, harmonic or melodic cycles that can be conceptualized as consisting of a fixed number of beats (usually four, eight or twelve), each of which consists of a particular number of pulses (usually three or four). Musicians have no terminology equivalent to these Western notions, although dance steps usually demarcate the beat level. The *bala* piece *Boloba* (also known as *Kura*), which consists of five pulses per beat, is a rare exception. While the duration of a beat does not usually change within the course of a piece, drummers and hunter's musicians often expand or

contract pulse lengths playing between a three-pulse and a four-pulse beat, inflecting the inner structure rather than creating sharp distinctions (see Polak, 1996). Pieces may be distinguished by a continually repeated melodic line on lutes and hunter's harps, a sequence of harmonic areas on xylophones and sometimes the *kora* or a rhythmic pattern on drums.

Ex.2 is a transcription of the renowned Wasulu *donso ngoni* player Seydou Camara playing the hunter's piece *Kambili*. While singing, this accompaniment remains relatively unchanged, but during vocal pauses he creates variations, including the one transcribed in Ex.2*b*, in which he subdivides into three rather than four pulses. Ex.2*c* shows *Kulanjan* played on the *simbi* by Mali's most respected hunter's musician, Bala Jimba Jakite. Ex.2*d*, a transcription of *Tutu Jara* played on the *koni* by Moussa Kouyate, shows the high degree of grace notes and ornamentation that is typical of *koni* playing.

Ex.3 shows transcriptions of the rhythms *dundunba* and *maraka* played by a *jembe* and *dundun* ensemble. Each rhythm has a generic *jembe* accompaniment that can be played with a number of other rhythms, and usually with another *jembe* accompaniment that identifies the specific rhythm. The long *dundun* part unequivocally defines each rhythm. A shorter part played on a smaller *dundun* (*konkoni* or *kenkeni*) is often inserted two or four times within a cycle. The *jembe* accompaniments are typically played twice (*maraka*) or four times (*dundunba*) per *dundun* cycle. Note that the identifying *jembe* parts in *maraka* and *dundunba* are the same, but are lined up differently in relation to the generic *jembe* part.
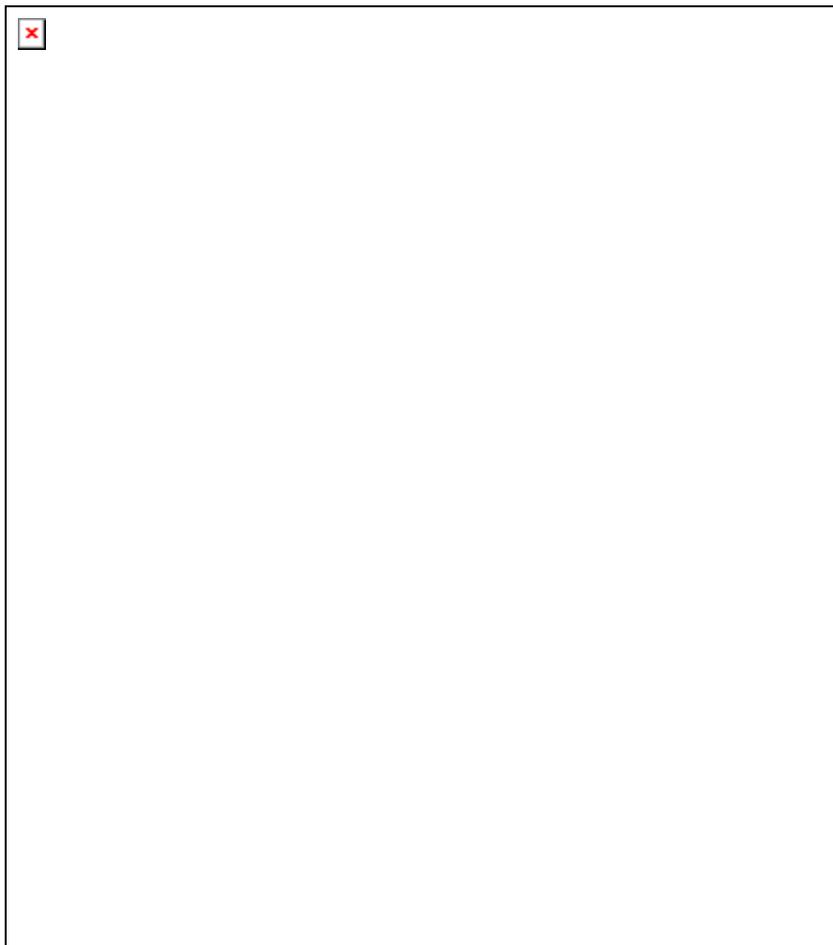
Although ensembles can reach large sizes, the focus is usually on one soloist at a time, such as a master drummer, lead vocalist or instrumentalist. The role of instrumental soloist can shift within an ensemble, with the other members taking on a variety of accompanying parts within each piece. *Griots* recognize two distinct vocal specialities: song (*donkili* in Maninka), consisting of relatively fixed melodies and forceful improvisational commentaries, and speech (*kuma* in Maninka), which can be chantlike and is the common vehicle for performing epics and retelling history. Throughout much of Mali, vocal or instrumental virtuosity is highly prized.

Mali

5. Music and society.

Griots such as the Maninka, Xasonka and Bamana *jeli*, Soninke *jaare* and FulBe *gawlo*, all hereditary professionals who belong to a limited number of lineages, are regarded as élite authorities whose duty it is to guard long-standing musical traditions. Instruments that are reserved exclusively for them include wooden trough-resonator lutes, the *bala* and *kora* (in the case of the Maninka), and the *tama* and *dundun* in north-western Mali. Female *griots* are vocalists *par excellence* and are among the most powerful musical artists with their high visibility as praise-singers. Three of the most renowned *jelimuso*s active in the 1990s are Ami Koita, Kandia Kouyate and Tata Bambo Kouyate (see Durán 1995, 1998). Guitarists are widespread and most come from the ranks of *jeli*s, although there are also significant numbers of non-*jeli* guitarists. There are no hereditary restrictions on most other instruments, a possible indication that these instruments may predate the reification of the institution of the *griot*, which dates back to the origins of the Mali empire, and perhaps earlier. Hunter's musicians may have been the prototype for *griots*, as their epic recitation, singing and instrument playing resemble the functions of the *griot*. The close relationship between the hunter's musician and hunter also resembles the relationship between *griot* and patron. Although there are no hereditary restrictions on *jembe* drumming, it is historically associated with Maninka *numu* (blacksmiths/sculptors).

Women in the savanna region in the south play a limited number of instruments, such as the Senufo *cepinne* (drum) and Bamana *jidunun* (calabash water-drum). Among the Bamana they are not considered to have professional status (see Modic, 1993). *Jelimuso*s also play a narrow metal tube called *nganga* or *karignan* to accompany singing or dancing. By contrast, in the Sahelian region in the north among Tuareg, Songhai and Moorish peoples, females play a variety of string instruments and drums.

Three main types of regional and national performance groups exist with little interaction between them. Ensembles consist of traditional instruments and are dominated by *griots*. Ballets are drum and dance troupes that consist primarily of *jembe*s, *dundun*s and *tama*s. Orchestras consist of foreign instruments such as electric guitars, saxophones, trumpets, keyboards and drum sets, and reflect strong influences from Latin American popular music. Regional groups preserve local culture, although there is mixing of ethnic traditions that otherwise would not occur in village traditions.

In the 1960s government-sponsored regional orchestras were established, and they competed in annual regional and national arts festivals, Semaines de la Jeunesse, organized by the Ministry of Culture, and replaced in 1970 with the Biennale Artistique et Culturelle de la Jeunesse. Three major Bamako orchestras sponsored by government ministries dominated popular music in the 1970s, and musicians from those groups went on to forge international careers by the late 1980s: the Rail Band (formed around 1970) based at the buffet attached to the rail station, featuring guitarist Djeli Mady Tounkara and Guinean singer Mory Kante; Les Ambassadeurs (formed around 1970) based at the Hotel du Bamako, featuring singer Salif Keita and Guinean guitarist and orchestra leader Manfila Kante; and National Badema, the national orchestra, featuring singer Kasse Mady Diabate, from a renowned *jeli* family in Kela, and led by Boncana Maiga from Gao, who spent eight years studying at the conservatory in Havana, Cuba, and is now Mali's most prolific arranger, working in Abidjan, Paris and New York. Beginning in the 1980s female Wasulu singers, such as Oumou Sangare, Nahawa Doumbia and Sali Sidibe, began eclipsing the popularity of the Bamako orchestras within Mali and abroad. Gaining exposure by winning the Biennale singing competitions, and unencumbered by the *griot* praise-singing tradition found among other ethnic groups, their voicing of concerns on contemporary matters, especially regarding women, has found a ready audience in contemporary Mali.

Throughout Mali, most celebratory and ritual events call for specific types of music. For example, string instruments are usually absent from drumming events that accompany movement such as dancing or agricultural labour. The division between harp-based and drum-based music is a fundamental one that may reflect historical relationships between hunters, whose music is dominated by harps, and blacksmiths, whose tools are crucial in many of the contexts surrounding drumming and dancing, such as circumcision and excision ceremonies, rites of age grade associations (e.g. Bamana *Ntomo*), secret power associations (e.g. *Komo*), agriculture-related masked dancing (e.g. the celebrated Wasulu *Sogoninkun*), agricultural labour and harvest celebrations. Other common occasions for drumming include marriage celebrations and regional and national ballet performances. Drumming at funerals is performed by non-Muslim peoples such as the Dogon. Marriage ceremonies can be quite elaborate, calling for intimate praise-singing by *griots* in addition to drumming. In the late 1960s an event called Apollo became popular, mixing electric guitars and traditional instruments. Renditions of grand epics can occur in public or intimate private concerts, or in infrequent ritual ceremonies, such as the septennial reroofing of the sacred hut in Kangaba.

While certain ritual events are private and closed to the public, other non-ritual events are public. Bamana, Boso and Somono communities in Segou stage elaborate puppet masquerades that they consider *nyenaje* (entertainment), to be enjoyed by all. A related genre is the *koteba* theatre of the Bamana. National and regional ballets stage performances secularizing village traditions, and night clubs offer live music by local orchestras. Concerts in Bamako's sports stadium and the Palais de la Culture concert hall offer a variety of music from around the country that draws large numbers of people.

Two major kinds of musical repertories that can be contrasted are epic praise-songs and drumming pieces for dancing. The epic pieces emphasize individuality. Delivered by solo singers or speakers, usually accompanied by string instruments or xylophones, they honour heroes from the past, and also praise living patrons and their lineages. Drumming and dance traditions honour groups of people, such as children undergoing ritual circumcisions and excisions, blacksmiths, a class of slaves or entire ethnic groups. The government-sponsored regional and national performing groups have contributed to the establishment of a canon of pieces drawn from diverse traditions, constructing a national Malian music culture. This influence, along with the typical exchange that takes place in cosmopolitan Bamako, has contributed to the appreciation of some dances such as *dansa*, *jelidon* (*lamban*), *maraka* and *didadi*.

Three epic pieces are widely known in Mali because of their association with heroes of the past: *Sunjata*, *Tutu Jara*, also known as *Ba Juru* ('Mother's Tune'), and *Taara* (see §2 above). These three pieces are typically played on one or another *griot* lute, the *kora* or *bala*, and they also are played by urban dance orchestras. Hunter's music, a tradition that is believed to predate that of the *griot* praise-singers, also consists of epic-singing, but mythical rather than historical ancestors are most often the subject. Two Maninka hunter's pieces are widely known: *Janjon*, sung for and danced by those who have accomplished significant feats in life, and *Kulanjan*.

Several major trends continued to develop in the 1990s: drawing on the personae and sounds of the hunters of the southern savanna region; the predominance of female singers; and the use of the guitar. Popular music based on the Wasulu *kamalen ngoni*, a close relative of the *donso ngoni*, has become a signature of a Malian musical identity. Wasulu-based groups sometimes incorporate a guitar, but can also use local instruments exclusively: a Senufo xylophone, *kamalen ngoni* and the metal scraper that accompanies it, a one-string fiddle, and a *bolon* as a bass. Female singers who lead these groups have achieved a marked degree of commercial success, with Oumou Sangare leading the way with a series of remarkable recordings blending traditional and modern sensibilities.

The guitar has been used in Mali by many ethnic groups to play their music, and it has been used as a bridge between traditional and popular genres. *Jeli* guitarists are the most virtuosic, integrating it into their own tradition first and then introducing those traditions to urban orchestras via the electric guitar. The blending of traditional and popular genres has occurred on both fronts: by incorporating a *bala* or *jembe* into a modern, urban dance orchestra, or by incorporating a guitar into a traditional ensemble. The international stardom of Salif Keita and the success of young virtuosos such as Toumani Diabate, deeply grounded in the traditions of their country, yet willing to branch out in new directions, have reaffirmed Mali's reputation as a major producer of serious creative music in Africa.

Mali

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Ma Lianliang

(*b* Beijing, 1901; *d* Beijing, 26 Dec 1966). Chinese actor of Beijing opera, a specialist in *laosheng* (old male) roles. A Hui, or Chinese Muslim, he entered Beijing's Fuliancheng Training School in 1909. He established his

own school of performance in which the singing was noted for its enthusiasm and lack of restraint, but consistent with maintaining perfection and precision of technique. Ma was very innovative in his acting and took on newly created roles readily. Having gone to Hong Kong in the spring of 1948, where he starred in several opera films, he returned to China in 1951, serving the new Communist regime in many capacities. He performed for the Chinese troops in Korea and headed the Beijing Opera Company in Beijing and its Traditional Drama School. In 1964 he supported the move towards the revolutionary Beijing operas and even performed in them. He was, however, an early casualty of the Cultural Revolution, which began in 1966.

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COLIN MACKERRAS

Malibran [née García], Maria(-Felicia)

(*b* Paris, 24 March 1808; *d* Manchester, 23 Sept 1836). Spanish mezzo-soprano. She was the daughter of the composer Manuel García and sister of the mezzo-soprano Pauline Viardot. She studied with her father, a rigorous teacher whose harshness towards her was notorious, and made her London début at the King's Theatre in June 1825 as Rosina (*Il barbiere*); subsequently she sang Felicia in the first British performance of Meyerbeer's *Il crociato in Egitto*. *Il barbiere* opened the García family's season at the Park Theatre, New York, in November 1825. (*Tancredi*, *Otello*, *Il turco in Italia* and *La Cenerentola*, *Don Giovanni* and two pieces by García were also in the repertory.) After the failure of her marriage to Eugène Malibran, Maria Malibran returned to Europe in 1827. She made her Paris début at the Théâtre Italien in *Semiramide* in 1828, reappeared at the King's Theatre in 1829 in *Otello*, and then sang alternately in Paris and London until 1832, when she went to Italy.

She made her Italian début at the Teatro Valle, Rome, on 30 June 1832 as Desdemona; moving to Naples she sang the same role at the Teatro del Fondo on 6 August and Rosina in *Il barbiere di Siviglia* at the S Carlo on 7 September, followed by *La Cenerentola*, *La gazza ladra*, *Semiramide* and *Otello*, scoring a tremendous success at every performance. In Bologna she sang Romeo in *I Capuleti e i Montecchi* on 13 October, substituting the final scene of Vaccai's *Giulietta e Romeo* for that of Bellini. In May 1833 at Drury Lane she sang *La sonnambula* in English; it was so successful that it later transferred to Covent Garden. She returned to the S Carlo, Naples, in November 1833, singing her usual Rossini and Bellini roles, as well as operas by Pacini and Coccia: she sang *Norma* on 23 February 1834 in Naples, and repeated it at La Scala on 15 May. She visited Venice early in 1835, singing Desdemona and Norma at La Fenice. On 8 April she gave one performance of *La sonnambula* at the Teatro Emeronitio, which was in dire financial straits, raising enough money to guarantee the future of the

theatre, renamed Teatro Malibran. In May she sang Amina and Leonore in *Fidelio* in English at Covent Garden, then in September returned to La Scala. New roles included Vaccai's Romeo and the title role of his *Giovanna Grey*, which she created on 23 February 1836. She also created the title role in Donizetti's *Maria Stuarda* on 30 December 1835, causing a famous scandal by ignoring some changes that the Milanese censors had insisted upon. Bellini adapted the role of Elvira in *I puritani* (1835, Paris) for her to sing in Naples, but the opera was turned down by the management and she never sang it.

Her first marriage having eventually been annulled, she married the violinist Charles de Bériot in March 1836, and at Drury Lane in May of that year created the title role in Balfe's *The Maid of Artois*, which he had written for her. A riding accident when she was pregnant resulted in her death during the Manchester Festival. To judge from the parts adapted for her by both Donizetti and Bellini, the compass (*g* to *e'''*), power and flexibility of Malibran's voice were extraordinary. Her early death turned her into something of a legendary figure with writers and poets during the later 19th century.

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ELIZABETH FORBES

Malimba.

A variant spelling for Marimba. The term is used in wide areas of eastern and south-eastern Africa for a lamellophone (*see* Lamellophone, §2(i)) and a Xylophone.

Malinconico

(It.: 'sad', 'melancholy').

As a tempo or expression mark it was probably not used much before Boccherini, though Bernardino Bottazzi (1614) wrote of making 'canti fermi melanconici' sound 'allegri'. Beethoven entitled the final Adagio of his Quartet op.18 no.6 'La malinconia'.

Maline, Nicolas

(*b* Mirecourt, 28 Feb 1822; *d* Mirecourt, 28 April 1877). French bowmaker. He was the son of Guillaume, who has long been credited in error as the bowmaker of the family. Nicolas, however, is the only member of the family mentioned in civil and church documents as 'archetier'. His work is distinctive and, though clearly influenced by the style of Dominique Peccatte and Nicolas Maire, shows a striking individuality in the heads; the chamfers have a bolder sweep and the back of the head is more rounded. Due to the commercial connection with J.-B. Vuillaume much of Maline's output is mounted with Vuillaume-type frogs and buttons. An individual touch is the lengthened lower plate of the ferrule. For less expensive commercial work, mostly nickel-mounted and unbranded, Maline used amourette and ironwood in place of pernambuco for the sticks. His brand, maline, is sometimes preceded by the cross of the Légion d'Honneur. On 18 August 1849 Maline was made a Chevalier of the Légion d'Honneur on account of his bravery as a 'voltigeur' (scout). Although he died at the relatively young age of 55 Maline was prolific as a bowmaker. His work appears under his own brand, that of J.-B. Vuillaume and various other Parisian bowmakers.

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JAAK LIIVOJA-LORIUS

Malinin, Evgeniy (Vasil'yevich)

(*b* Moscow, 8 Nov 1930). Russian pianist. His mother was a member of the Bol'shoy Opera chorus, his father a worker with a passionate interest in music. He entered Moscow's Central Music School at the age of four, but his studies there were interrupted by World War II. His teachers were Tamara Bobovich and, from 1949 to 1957, Heinrich Neuhaus at the Moscow Conservatory. He won prizes in competitions in Budapest (1949)

and Warsaw, and shared second prize at the Marguerite Long-Jacques Thibaud Competition in Paris in 1953. Malinin has made his performing career mainly in Russia, with occasional appearances and masterclasses in France. His interpretation of Rachmaninoff's Second Concerto is especially noted. He began to teach at the Moscow Conservatory in 1957 and from 1972 to 1978 was dean of the piano faculty, becoming head of school in the mid-1980s. In April 1988 he played a prominent role in Moscow's centenary festival for Neuhaus.

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<div align="right">DAVID FANNING</div>

Malipiero, Gian Francesco

(*b* Venice, 18 March 1882; *d* Treviso, 1 Aug 1973). Italian composer and musicologist. Although very uneven, and less influential than Casella and Pizzetti, he was the most original and inventive Italian composer of his generation.

1. Life.
2. Earlier works.
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<div align="right">JOHN C.G. WATERHOUSE</div>

Malipiero, Gian Francesco

1. Life.

Born into a family of musicians of aristocratic origin, he was the grandson of the opera composer Francesco Malipiero (1824–87) and the uncle of Riccardo Malipiero. His childhood was restless and troubled: after the break-up in 1893 of his parents' marriage, his father Luigi, a pianist and conductor, took him to Trieste, Berlin and eventually Vienna, where the boy studied briefly at the conservatory (1898–9). But in 1899 he returned to his mother's house in Venice, where he entered the Liceo Musicale, learning counterpoint from Marco Enrico Bossi, who at first had a low opinion of him. After Bossi's move to Bologna (1902), Malipiero continued his composition studies on his own. It was then that an important new experience transformed his musical outlook: in 1902, without any external encouragement, he discovered and began to transcribe the long-forgotten early Italian music (Monteverdi, Frescobaldi, Merulo etc.) in the Biblioteca Marciana. By 1904, when he too moved to Bologna, his composition

technique had matured sufficiently to win Bossi's approval and a diploma at that city's Liceo Musicale.

Soon afterwards Malipiero became amanuensis for a while to the blind composer Smareglia, a disciple of Wagner. Later he claimed that he learnt more, especially about orchestration, from this experience than from all his formal studies. He gained nothing significant from the few of Bruch's classes that he attended in Berlin in 1908; more important was his discovery, around that time, of the music of Debussy, and his enthusiasm, albeit short-lived, for Strauss's *Elektra*, the première of which he attended. A visit to Paris in 1913 came as another landmark in his experience: it was there that he formed a lasting friendship with Casella, and the first performance of *The Rite of Spring*, which he attended on Casella's suggestion, woke him, as he later put it, 'from a long and dangerous lethargy'. As a result he soon decided to suppress nearly all his compositions written up to that time, although contrary to what he consistently gave the world to understand, he did not destroy most of the manuscripts. (The surviving juvenilia were deposited after the composer's death at the Fondazione Giorgio Cini, Venice.) Meanwhile, however, he had caused ill-feeling in many quarters, and won sudden notoriety, by entering five works, each under a different pseudonym, for a competition organized in 1912–13 by the Accademia di S Cecilia, Rome, thus winning four of the five prizes.

Though again based in Venice after his return from Bologna in 1905, Malipiero spent more and more time from 1910 onwards in the little Veneto hill town of Asolo. But before he could settle there permanently the Retreat of Caporetto forced him and his family to flee, in November 1917, to Rome, and he arrived there with shattered nerves. He later wrote of this tormented time: 'In 1914 the war disrupted my whole life, which remained, until 1920, a perennial tragedy. The works of these years perhaps reflect my agitation; however, I consider that if I have created something new in my art (formally and stylistically) it happened precisely in this period' (Scarpa, 1952, p.224). He remained in Rome until 1921 (spending the summer months in Capri) and was associated, while there, with Casella's Società Italiana di Musica Moderna. The two again collaborated, in 1923, in founding the Corporazione delle Nuove Musiche; but Malipiero was less practical and extroverted than Casella, and played a less central part in the campaign to modernize Italian music. Even smaller was his role in the fascist regime's reorganization of musical life, though he actively sought, and for a while appears to have enjoyed, the personal favour of Mussolini, with whom he may have had as many as three personal audiences (see Nicolodi, 1984, pp.352–3). That favour was curtailed abruptly in 1934 by the Duce's condemnation of Malipiero's opera *La favola del figlio cambiato*, a condemnation seemingly directed more at Pirandello's libretto than at the music. Malipiero sought to appease Mussolini by dedicating to him his next opera *Giulio Cesare*, but the dictator, now preoccupied with his Abyssinian campaign, refused the composer's next request for an audience.

In 1921 Malipiero was appointed professor of composition at the Parma Conservatory, but he resigned three years later, by which time he had bought (late in 1922) the house in Asolo that remained his home until his death. Having thus stabilized his life as never before, he embarked, in

1926, on his edition of all Monteverdi's works. The fruits of these labours, completed in 1942, have been justly criticized, but their importance as a major step in Monteverdi studies is unquestionable. In 1932 Malipiero again became a professor of composition, this time at the Venice Liceo Musicale (Conservatory from 1940), which he directed from 1939 to 1952. After his retirement from the conservatory, he continued to teach privately and to preside over the Istituto Italiano Antonio Vivaldi, editing many volumes in the series of Vivaldi's complete instrumental works. But these activities, like their equivalents in earlier periods, always remained secondary to his irrepressible urge to compose, which continued unabated right up to 1971.

Malipiero, Gian Francesco

2. Earlier works.

Malipiero's suppression of so many of his pre-World War I works makes his early development hard to trace coherently. It would seem, however, that a disconcerting unevenness, apparent in his output of most periods, was inherent in his nature from the start. His opera *Sogno d'un tramonto d'autunno* shows signs of immaturity, though the rich, turbulent orchestral part, at first hovering uncertainly between various post-Wagnerian and Franco-Russian idioms, gains in confidence towards the end of the work. But the *Poemetti lunari* for piano and the first set of orchestral *Impressioni dal vero* are undoubtedly the most consistently inventive of his early works, revealing that even before his visit to Paris he was capable, at least when working on a small scale, of a refined, luminous expressiveness of striking individuality. The picturesque orchestration of the *Impressioni*, as well as some aspects of their harmony, suggest the influence of Debussy and possibly also that of Grieg. The second set of *Impressioni* lacks the economy and inevitability of the first set, though its richness of texture and imagery surpasses anything Malipiero had previously achieved, the lessons of *The Rite of Spring* being evident in the superimposed triads and the fierce rhythmic impulse of the final piece. A fuller but more controlledly personal response to Stravinsky's influence – as well as to Debussy's, which was to remain fundamental, however transformed, in his music of all periods – can be seen in *Pause del silenzio I*. This remains one of the most powerful of his purely orchestral compositions, in which the free, improvisatory interplay of images, characteristic of all his mature works, is kept firmly within bounds by the simple device of introducing each section with a variant of the same fanfare. This kind of construction in clearly defined, boldly contrasted 'panels' was to recur in several subsequent works, providing a suitable framework for the stark expressive antitheses typical of this most turbulent period of his career.

The violence which erupts in parts of *Pause del silenzio I*, notably the last section, is more fully expressed in *Pantea* – the first and still perhaps the clearest of Malipiero's frankly symbolic theatre works, in which he made as decisive a break with traditional operatic methods as he did with orthodox thematic processes in his instrumental music. The only figures on the stage are the protagonist, represented by a mute dancer, and, briefly near the end, an apparition of Death; the only voices are those of a hidden, largely wordless chorus with baritone soloist, symbolizing the unattainable freedom and beauty for which Pantea yearns. The work's conception as a

monodrama, in which a woman is haunted by hallucinations and false hopes before being confronted with the brutal finality of death, led Piero Santi (*L'approdo musicale*, 1960) to make interesting comparisons with *Erwartung*. But there is nothing Schoenbergian about the music, for all its quasi-Expressionist turbulence. Indeed, the anticipations, in more abstract terms, of the basic idea of *Il prigioniero* are just as noteworthy, especially as Dallapiccola revered Malipiero greatly.

Sette canzoni, too, rebels against established operatic traditions, but in a totally different manner, recalling the 'panel' construction of *Pause del silenzio I*. Seven miniature operas, without any unifying plot and lasting about 45 minutes in all, are threaded together like beads on a string. Each presents (like *Pantea*, but in ostensibly more realistic terms) a head-on collision between incompatible forces, uncomplicated by dramatic elaboration. Each has a song as its musical nucleus (hence the title) but is otherwise largely mimed. The total result, for all its eccentricity, is still regarded in Italy as a supreme example of 20th-century experimental music theatre.

In the early 1920s the restless, tormented vision of his works of 1917–19 tended to give place to more serene, even joyful expressions. The string quartet *Rispetti e strambotti*, probably Malipiero's best-known chamber work, adapts the 'panel' structure of *Pause del silenzio I* in ebullient kaleidoscopic terms, showing a winsomely fresh feeling for string sonorities. The two extraordinary little operas that Malipiero composed during 1919–22 as companion pieces to *Sette canzoni*, in the oddly heterogeneous triptych *L'Orfeide*, show his iconoclastic approach to music theatre in a particularly extreme form. Perhaps the richest expression of the comic-grotesque side of his genius is to be found, however, in the *Tre commedie goldoniane*, in which the composer's idiosyncratic, extremely compressed treatment of events and characters taken from well-known Goldoni plays is only marginally more 'traditional' in effect than *L'Orfeide*. An apparently more drastic departure from his own preceding methods can be seen in *San Francesco d'Assisi*, in which his longstanding interest in early music, from plainsong to Monteverdi, is reflected in a much more thoroughgoing manner than it had been in parts of *Sette canzoni*. Yet the resultant antique, Giottoesque calm does not preclude violent episodes: there are echoes of *Pantea* in the 'fire' scene. Moreover, the colourful post-Debussian qualities of Malipiero's orchestration are not noticeably inhibited, however much they may be redirected, by the new austerity in his basic approach.

Malipiero's music of the later 1920s could be said to follow on from *San Francesco* in that, while not rejecting his pre-1920 style outright, it is marked by an ever closer interaction between archaic and early 20th-century idioms. Ostinato devices are now less frequent; contrapuntal textures become more expansive and elaborate, though almost never strictly organized for more than a few seconds at a time; but modal archaisms still rub shoulders with acrid false relations, sudden outcrops of convulsive dissonance and the like. The process is clearly seen in a further series of highly unconventional operas, whose symbolism as such, however, lacks the lucidity of that of *Pantea*, having instead the perplexing irrationality of dreams. It is perhaps understandable, though unjust, that

Filomela e l'infatuato (1925) and *Merlino mastro d'organi* (1926–7) had to wait until 1972 before being staged in Italy. *Merlino*, for instance, features a huge magic organ which kills all men who hear it, until a deaf mute kills the organist and then becomes articulate in the 'purifying fire' of the stake, revealing himself as his victim's reincarnation. To add to the confusion, the librettos of both operas (like those of *Sette canzoni* and several other works) include many quotations, with or without modification, from old Italian texts, sometimes introduced in situations which would have startled the original authors. *Filomela* and *Merlino*, for all their musical qualities, are best regarded as transitional, preparing the way for the hauntingly enigmatic *Torneo notturno* (1929), another of Malipiero's supreme achievements, in which the obsessively recurring 'canzone del tempo' evokes the inexorable destructiveness of time.

Malipiero, Gian Francesco

3. Later works.

After Malipiero's 'vintage years' from 1917 to 1929, when his inspiration was more often at its height than in any other period, his subsequent career may disappoint. Nevertheless, his best music of the 1930s and 40s has notable qualities of its own, some of them foreshadowed before 1930 in, for example, *La cena* and *Le aquile di Aquileia*. The former, though not conceived for the theatre, is in many respects a successor to *San Francesco* in that it returns to the austere neo-Monteverdian arioso and simple imitative choral counterpoint used in that earlier work. It led, in turn, to *La Passione* and *S Eufrosina*, works whose calm, spacious yet sometimes very poignant musical understatements serve imagery whose free-ranging interplay now seems more concerned with continuity than with contrast. *Le aquile di Aquileia*, on the other hand, conceived as the first panel of the stage triptych *Il mistero di Venezia*, is resplendent in its pageant-like celebration of the founding of Venice, with quasi-oriental phrases mingling with the archaisms in a way which may recall the architecture of St Mark's. Its music at times foreshadows the faster, more dynamic and festive movements in the sinfonias, from the second movement of the First to the first of the Seventh.

Malipiero's symphonies, the first seven of which (excluding juvenilia) are his most important single group of compositions of the years 1930–50, have little connection with the Austro-German symphonic tradition. He himself once declared, sweepingly but self-revealingly, that 'the Italian symphony is a free kind of poem in several parts which follow one another capriciously, obeying only those mysterious laws that instinct recognizes'. This improvisatory, nondevelopmental approach naturally has its dangers, here as in his other works: so much more depends on the power of the musical images themselves than is the case when purposeful tonal and thematic processes carry the argument forwards. Nevertheless, the best fruits of these almost 'anti-symphonic' methods derive an important part of their fascination from their many unpredictable incidents and juxtapositions, their wilfully 'undirected' recapitulations of motifs according to no set patterns, and so on. Nor are the seven works as alike as has sometimes been claimed: there is a great difference, for example, between the Fifth, with its jaggedly dissonant carillon effects on two pianos, and the eupeptically soaring diatonic lines of the Sixth, in the outer movements

especially, alludes to the Baroque concerto grosso in the way it plays groupings of solo strings off against the full string body. Perhaps the best symphony of the series is the Third, a war-inspired work which lacks the hectic intensity of some of Malipiero's music of the World War I years but is no less moving for its comparative restraint.

Among Malipiero's other instrumental works of the 1930s and 40s, the First Violin Concerto is the earliest, and perhaps the finest, full expression of that ecstatically burgeoning lyricism which burst forth in some of his best music of the 1930s, after the more tormented utterances of the previous decade and a half; and the jubilant Fourth String Quartet, though less richly imaginative than the First, is the most perfectly constructed of the eight. His stage works of the 1930s, however, are undeniably disappointing compared with those of the previous 13 years, and this seems, significantly, to have been a direct result of his temporary abandonment of idiosyncratic librettos in favour of straightforward adaptations of plays by other writers. *La favola del figlio cambiato* (most of whose text was written specifically for Malipiero) is a partial exception, in that the 'paradoxical' aspects of Pirandello's art clearly struck a sympathetic chord in Malipiero's imagination; at its best, and above all in the magnificent opening scene, it shows Malipiero at the height of his powers. But *Ecuba*, *Giulio Cesare* and *Antonio e Cleopatra* reveal all too clearly that he had relatively little flair for either orthodox characterization or varied naturalistic dialogue. Each of the operas contains striking scenes (some of them incorporated, many years later, into the surprisingly effective anthology opera *Gli eroi di Bonaventura*); but on the whole the details of the dramas too easily become absorbed into a generalized, austerely poignant contemplation, with an excess of neo-Monteverdian arioso. Not until *I capricci di Callot*, whose libretto is derived (with typical Malipieran freedom) from parts of E.T.A. Hoffmann's *Prinzessin Brambilla* and, beyond it, from the bizarre world of Callot's engravings, did Malipiero return to the kind of quirkily anarchic subject matter that naturally suited him. The musical idiom, as already in *La favola del figlio cambiato*, is now the expansively lyrical, basically diatonic one which had reached maturity in the First Violin Concerto and the First Symphony, an idiom less conducive to forceful dramatic contrasts and tensions than were those of his best earlier stage works. Nevertheless, the purely orchestral preludes and ballet scenes in particular have a colourful verve which makes this musically his finest opera of the years 1934–50, although *Vergilii Aeneis*, a concert work that may also be staged, reaches perhaps greater heights in its superb first part, 'La morte di Didone'.

If the music of *I capricci di Callot* is wholly characteristic of this long, relatively stable middle period of Malipiero's career (as is that of *L'allegra brigata*, despite a partial reversion to the anthology-like 'panel' construction of *Sette canzoni*), *Mondi celesti e infernali* marks the moment of transition to his last period. After many years in which his music had been predominantly diatonic (with chromatic excursions whose extent varied from work to work), he now took a major step towards a more complex, pervasively chromatic idiom, culminating, as early as the end of Act 1, in a complete 12-note chord. The opera's transitional nature is revealed in its inconsistent approach, both musically and dramatically, albeit within a large-scale 'panel' structure; and it is decidedly uneven in quality. But it

remains an important link in the chain leading towards the intense world of the best parts of *Venere prigioniera*: here Malipiero's new chromatic language, in which modal and whole-tone outlines often interact so closely that they are barely identifiable as such, reached full maturity.

After *Venere prigioniera* – indeed even before it to some extent, as the *Sinfonia in un tempo* shows all too clearly – Malipiero entered a final phase, many of whose products suggest that he continued composing more to satisfy a private urge than because of a constant need to give public utterance to fresh ideas. Right to the end his individuality is rarely in doubt: his new, more pervasive chromaticism has a way of endowing every note, even in fast passages, with a certain inwardness and poignancy, as *Ave Phoebe, dum queror* illustrates in an especially intense and persuasive manner. Yet D'Amico's description of Malipiero's later output as 'a subdued soliloquy, continuing uninterrupted for years and years, passing from one work to another, apparently always the same' is in certain respects apt. Polite but usually rather unconvinced performances of these copious fruits of his extreme old age have done much to block more widespread appreciation of his best works.

Nevertheless, to dismiss all Malipiero's post-1955 music as a mere postlude to his previous work would be unjust; for there were still several pieces to come, after that date, in which his imagination was sufficiently focussed by some element in the composition's make-up to produce results which are vital and distinctive. Sometimes the special stimulus came from the text, as in the plaintively beautiful *Dialogo con Jacopone da Todi*; sometimes from an aspect of the instrumentation, as in the garrulously chattering *Dialogo per cinque strumenti a perdifiato* or the strangely poetic use of the celesta in the last section of the *Serenata mattutina*. At other times the vitalizing factor is an extra-musical idea, as in the percussive machine-imagery of the Sixth Piano Concerto; or it may be inherent in the work's dramatic conception, as in *Magister Josephus* (much the best of the *rappresentazioni da concerto*), in the pungently festive *Rappresentazione e festa di Carnasciale e della Quaresima*, whose stark juxtaposition of Carnival and Lent recalls the final 'panel' of *Sette canzoni*, or in the covertly autobiographical *Uno dei dieci*, which shows that even at the age of 88 Malipiero could still create a strangely moving operatic miniature, pervaded by a characteristic mixture of self-deprecating satire and nostalgia for the Venetian past. *Magister Josephus* is particularly interesting, in that its 'plot' – about Zarlino at war with those new trends that were to invalidate his theories at the end of his life and after his death – gave the composer an ingenious pretext for referring explicitly, though always within the framework of his own style, to various pre-Classical idioms which had at one time or another influenced him. The result is perhaps the most engaging of all his late pieces, as fresh and alive as any of his earlier compositions, though obviously slighter and less ambitious than the supreme achievements of his prime. It is those achievements – now receiving increased recognition thanks to the large number of commercial recordings of his music issued since the early 1990s – which give at least some credibility to Dallapiccola's oft-repeated claim that Malipiero, not he, was the greatest Italian composer of his day.

Malipiero, Gian Francesco

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3 commedie goldoniane (triptych, Malipiero, after C. Goldoni), Darmstadt, Hessisches Landestheater, 24 March 1926, orch frags. (Milan, 1925): 1 La bottega da caffè (1), 1922; 2 Sior Todero Brontolon (1), 1922; 3 Le baruffe chiozzotte (1), 1920

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Il mistero di Venezia (triptych, Malipiero), 1925–8, Coburg, Landestheater, 15 Dec 1932: 1 Le aquile di Aquileia (1), 1928; 2 Il finto Arlecchino (1), 1925, Mainz, Stadttheater, 8 March 1928; 3 I corvi di S Marco (1, textless), 1928

Merlino mastro d'organi (dramma musicale, 2 pts, 1, Malipiero), 1926–7, Rome Radio, 1 Aug 1934, staged Palermo, Massimo, 28 March 1972

Torneo notturno (1, Malipiero), 1929, Munich, Nationaltheater, 15 May 1931; orch frags. (Berlin, 1930)

I trionfi d'amore (triptych, Malipiero), 1930–31: 1 Castel smeraldo (1), unperf. unpubd; 2 Mascherate (1, after G.G. de Rossi), perf. as Il festino, Turin Radio, 6 Nov 1937, staged Bergamo, Donizetti, 2 Oct 1954; 3 Giochi olimpici (1), unperf., unpubd

La favola del figlio cambiato (3, L. Pirandello), 1932–3, Brunswick, Landestheater, 13 Jan 1934; orch frags. (Milan, 1935)

Giulio Cesare (3, Malipiero, after W. Shakespeare), 1934–5, Genoa, Carlo Felice, 8 Feb 1936

Antonio e Cleopatra (3, Malipiero, after Shakespeare), 1936–7, Florence, Comunale, 4 June 1938; orch frags. (Milan, 1939)

Ecuba (3, Malipiero, after Euripides), 1939–40, Rome, Opera, 11 Jan 1941 [reusing music from incid score]

La vita è sogno (3, Malipiero, after Calderón: *La vida es sueño*), 1940–41, Breslau, Opernhaus, 30 June 1943

I capricci di Callot (3, Malipiero, after E.T.A. Hoffmann: *Prinzessin Brambilla*), 1941–2, Rome, Opera, 24 Oct 1942

L'allegra brigata (3, Malipiero, after F. Sacchetti and others), 1943, Milan, Scala, 4 May 1950

Vergilii Aeneis (sinfonia eroica, 2 pts, Malipiero, after Virgil, trans. A. Caro), 1943–4, RAI, 21 June 1946, staged Venice, Fenice, 6 Jan 1958

Mondi celesti e infernali (3, Malipiero, after Shakespeare and others), 1948–9, RAI,

12 Jan 1950, staged Venice, Fenice, 2 Feb 1961

Il figliuol prodigo (1, Malipiero, after P. Castellano Castellani), 1952, RAI, 25 Jan 1953, staged Florence, Pergola, 14 May 1957

Donna Urraca (1, Malipiero, after P. Mérimée: *Le ciel et l'enfer*), 1953–4, Bergamo, Donizetti, 2 Oct 1954

Il capitan Spavento (1, Malipiero, partly after Ruzante and N. de Fauteville), 1954–5, Naples, S Carlo, 16 March 1963

Venere prigioniera (2, Malipiero, after E. Gonzales: *Giangurgolo*), 1955, Florence, Pergola, 14 May 1957

Il marescalco (2, Malipiero, after Aretino), 1960–68, Treviso, Comunale, 22 Oct 1969

Rappresentazione e festa di Carnasciale e della Quaresima (op with dances, 1, Malipiero, after Florentine text of 1558), 1961, concert perf. Venice, Fenice, 20 April 1962, staged Venice, Fenice, 20 Jan 1970

Don Giovanni (2, Malipiero, after A. Pushkin: *The Stone Guest*), 1962, Naples, Auditorium della RAI, 21 Sept 1963

Le metamorfosi di Bonaventura (3, Malipiero, after *Nachtwachen des Bonaventura*), 1963–5, Venice, Fenice, 4 Sept 1966

Don Tartufo Bacchettone (2, Malipiero, after Molière: *Le Tartuffe* and G. Gigli: *Don Pilone*), 1966, Venice, Fenice, 20 Jan 1970

Gli eroi di Bonaventura (2, Malipiero), 1968, Milan, Piccola Scala, 7 Feb 1969 [anthology of excerpts from earlier ops]

Uno dei dieci (1, Malipiero), 1970, Siena, Rinnovati, 28 Aug 1971

L'Iscariota (1, Malipiero, after *Iscariot's Bitter Love*), 1970, Siena, Rinnovati, 28 Aug 1971

ballets

I selvaggi (puppet ballet, 1, F. Depero), 1918, Rome, Teatro dei Piccoli, 15 April 1918; concert version as Grottesco, small orch (London, 1923)

Pantea (dramma sinfonico, 1, Malipiero), 1917–19, version with reduced orch, before 1932, Venice, Goldoni, 6 Sept 1932

La mascherata delle principesse prigionere (1, H. Prunières), 1919, Brussels, Monnaie, 19 Oct 1924

Stradivario (1, Malipiero), 1947–8, concert perf., Florence, Pergola, 20 June 1949, staged Dortmund, 3 June 1958

El mondo novo (1, Malipiero, after Tiepolo), 1950–51, concert perf., Rome, Argentina, 16 Dec 1951, rev. as concert work La lanterna magica, 1955

other dramatic

Oriente immaginario (incid music), Rome, Argentina, March 1920; Acciaio (film score, after L. Pirandello, dir. W. Ruttmann), 1932–3; Ecuba (incid music, Euripides), 1938, Syracuse, ?17 April 1939; Attilio Regolo (incid music, P. Metastasio), 1940

vocal-orchestral

Canto notturno di un pastore errante dell'Asia (G. Leopardi), Bar, chorus, orch, 1909–10, unpubd; La principessa Ulalia (cant., after 17th-century Neapolitan songs, trad.), T, Bar chorus, orch, 1924; La cena (mistero, Castellano Castellani), male vv, chorus, orch, 1927; Il commiato (Leopardi), Bar, orch, 1934; La Passione (mistero, Castellano Castellani), S, 2 T, Bar, chorus, orch, 1935; Missa pro mortuis, Bar, chorus, orch, 1938; S Eufrosina (mistero, Fra D. Cavalca), S, 2 Bar, chorus, orch, 1942; Le sette peccati mortali (F. degli Uberti), chorus, orch, 1946; La terra (Virgil), chorus, orch, 1946; La festa della Sensa (Horace, Catholic liturgy), Bar, chorus,

orch, 1949–50; 5 favole (16th century), S/T, small orch, 1950

L'ottavo dialogo: la morte di Socrate (after Plato), Bar, small orch, 1957; Magister Josephus (rappresentazione da concerto, Malipiero, after G. Zarlino), S, A, T, Bar, orch, 1957; Preludio e morte di Macbeth (rappresentazione da concerto, Malipiero, after Shakespeare), Bar, orch, 1958; L'asino d'oro (rappresentazione da concerto, G. Olivieri, after Apuleius), Bar, orch, 1959; Concerto di concerti, ovvero dell'uom malcontento (rappresentazione da concerto, Malipiero, after Poliziano and others), Bar, vn, orch, 1959–60; Abracadabra (Burchiello, anon.), Bar, orch, 1962; L'aredodese (after *Canti del popolo veneziano*, coll. J. Foscarini detto el Barcariol), spkr, chorus, orch, 1967, unpubd

orchestral

Dai 'Sepolcri', sym. poem after Foscolo, 1904, 2 versions, unpubd; Dalle Alpi, suite, *c*1904–5, unpubd, lost; Sinfonia degli eroi (Armonie della vita: Karma), sym. poem, 1905, unpubd; Sinfonia del mare, sym. poem, 1906, unpubd; Sinfonie del silenzio e de la morte, 3 sym. poems, 1909–10; Impressioni dal vero I, 1910–11; Danze e canzoni, 1911–12, unperf.; Arione, sym. poem, vc, orch, 1912, unpubd, lost; Vendemmiale (La fine d'una festa), before 1914, unpubd [? ov. to lost op Schiavona]; Impressioni dal vero II, 1914–15; Armenia, canti armeni tradotti sinfonicamente, 1917; Ditirambo tragico, 1917

Pause del silenzio I, 1917; Per una favola cavalleresca (Milan, 1921) [from op Lancelotto del lago]; Impressioni dal vero III, 1921–2; Grottesco, small orch (London, 1923) [after ballet I selvaggi]; Variazioni senza tema, pf, orch, 1923; Pause del silenzio II (Sul fiume del tempo/L'esilio dell'eroe/Il grillo cantarino), 1925–6; Concerti, 1931; Inni, 1932, rev. 1934; Vn Conc. no.1, 1932; Sym. no.1 'in quattro tempi, come le quattro stagioni', 1933; 7 invenzioni, 1933 [adapted from film score Acciaio]; 4 invenzioni (La fiera degli indolenti), 1933 [adapted from film score Acciaio]; Pf Conc. no.1, 1934; Sym. no.2 'elegiaca', 1936; Pf Conc. no.2, 1937; Vc Conc., 1937

Concerto a tre, pf trio, orch, 1938; Sym. no.3 'delle campane', 1944–5; Sym. no.4 'in memoriam', 1946; Sym. no.5 'concertante, in eco', 1947; Sym. no.6, str, 1947, arr. str qnt, 1953; Pf Conc. no.3, 1948; Sym. no.7 'delle canzoni', 1948; Pf Conc. no.4, 1950; Sinfonia in un tempo, 1950; Sinfonia dello zodiaco, 1951; Conc., str, 1952, unpubd; Passacaglie, 1952; Elegia-capriccio, 1953; Fantasie di ogni giorno, 1953; Fantasie concertanti, pf trio, orch, 1954; La lanterna magica, 1955 [after ballet El mondo novo]; Dialogo no.1 'con Manuel de Falla, in memoria', small orch, 1955–6

Dialogo no.5 'quasi concerto', va, orch, 1956; Dialogo no.6 'quasi concerto', hpd, orch, 1956; Dialogo no.7, 2 pf, orch, 1956; Notturno di canti e balli, 1956–7; Pf Conc. no.5, 1958; 5 studi, 1960 [after 5 studi per domani, pf]; Serenissima, sax, orch, 1961 [after 7 canzonette veneziane, 1v, pf/small orch]; Sinfonia per Antigenida, 1962; Vn Conc. no.2, 1963; Variazioni su un tema di G. Simone Mayr, 1963; Pf Conc. no.6 'delle macchine', 1964; Sym. no.8 'Symphonia brevis', 1964; Sym. no.9 'dell'ahimè', 1966; Sym. no.10 'atropo', 1967; Fl Conc., 1967–8; S Zanipolo, 1969, unpubd; Sym. no.11 'delle cornamuse', 1969; Omaggio a Belmonte [i.e. Schoenberg], 1971

other vocal

Choral: Universa universis (medieval Lat.), male chorus, 19 insts, 1942; Passer mortuus est (Catullus), chorus/4 solo vv, 1952; Ave Phoebe, dum queror (Virgil), small mixed chorus, 20 insts, 1964

Solo with ens: De profundis, Mez/Bar, va, opt. b drum, pf, 1937; 4 vecchie canzoni (Boccaccio and others), S/T, 7 insts, 1940; Le sette allegrezze d'amore (L. de'

Medici), 1v, 14 insts, 1944–5; Mondi celesti (Fra Domenico Cavalca), S, 12 insts, 1948, rev. for incl. in op Mondi celesti e infernali

Solo with kbd: La cavalcata della morte (R. Pantini), 1v, pf, c1908; 2 romanze (D. Gnoli), 1v, pf, 1909, pubd as 2 canti (Padua, 1970); I sonetti delle fate (D'Annunzio), 1v, pf, 1909; 5 mélodies (V. Margueritte, J. Moréas, C. Cros), 1v, pf, 1914–16; Keepsake (G. Jean-Aubry), 1v, pf, 1918; 3 poesie di Angelo Poliziano, 1v, pf, 1920; 4 sonetti del Burchiello, 1v, pf, 1921; 2 sonetti del Berni, 1922, orchd; Le stagioni italiche (cant., B. Latini and others), 1v, pf, 1923; Vocalise-étude, 1v, pf (Paris, 1928); 3 vocalizzi, 1v, pf, incl. in album *Vocalizzi nello stile moderno* (Milan, 1929); In memoria d'un amico (Cavalca), 1v, pf, 1949; Dialogo no.3 'con Jacopone da Todi', 1v, 2 pf, 1956; 7 canzonette veneziane (after *Canti del popolo veneziano*, coll. Foscarini detto el Barcariol), 1v, pf/small orch, 1960; Agnus Dei, 1v, org, 1971, unpubd

chamber and solo instrumental

9 str qts: 1907–10, unpubd; no.1 'Rispetti e strambotti', 1920; no.2 'Stornelli e ballate', 1923; no.3 'Cantari alla madrigalesca', 1931; no.4, 1934; no.5 'dei capricci', 1950 [based on op I capricci di Callot]; no.6 'L'arca di Noè', 1947; no.7, 1950; no.8 'per Elisabetta', 1963–4

Other chbr: Sonata, d, vc, pf, 1907–8; Canto crpuscolare, Canto notturno, vn, pf, ?1908 (Florence, 1914); 3 improvvisi per pianolo, c1918–21 (London, 1921); Il canto della lontananza, vn, pf, 1919; Ricercari, 11 insts, 1925; Ritrovari, 11 insts, 1926; Sonata a 3, pf trio, 1927; Canto nell'infinito, vn/va/eng hn, pf (Paris, 1930) [transcr. of solo vocal work Vocalise-étude]; Epodi e giambi, ob, bn, vn, va, 1932; Sonata a 5, fl, str trio, hp, 1934; Sonatina, vc, pf, 1942; Sinfonia, no.6, str qnt, 1953; Sonata a 4, fl, ob, cl, bn, 1954; Dialogo no.4 'per 5 strumenti a perdifiato', wind qnt, 1956; Impromptu pastoral, ob, pf, 1957; Le fanfaron de la fanfare, tpt, pf (Paris, 1958); Serenata mattutina, 10 insts, 1959; Preludio, gui (Milan, 1961); Serenata, bn, 10 insts/small orch, 1961; Macchine, 14 insts, pubd in *Civiltà delle macchine*, no.6 (1963), suppl., in part rev. and incl. in Pf Conc. no.6; Endecatode, 14 insts, perc, 1966

piano

solo unless otherwise stated

6 morceaux, 1905, pubd as 6 pezzi (Milan, 1975); Bizzarrie luminose dell'alba, del meriggio, della notte, 1908; 3 danze antiche (Leipzig, 1910) [no.1 after part of Sinfonie del silenzio e de la morte]; Poemetti lunari, 1909–10; Impressioni, ?c1910; Preludi autunnali, 1914; Poemi asolani, 1916; Barlumi, 1917; Maschere che passano, 1918; Risonanze, 1918; La siesta, 1920; A Claudio Debussy, 1920; Omaggi: a un pappagallo, a un elefante, a un idiota, 1920; Cavalcate, 1921; Il tarlo, 1922; Pasqua di resurrezione, 1924; 3 preludi a una fuga, 1926; Epitaffio (Milan, 1931); Prélude à une fugue imaginaire, pubd in *ReM*, no.131 (1932), music suppl.; I minuetti di Ca' Tiepolo (Berlin, 1932)

Preludio, ritmi e canti gregoriani (Zürich, 1937); Preludio e fuga, 1940; Hortus conclusus, 1946; Dialogo no.2, 2 pf, 1956; 5 studi per domani, 1959; Ricercar toccando, 1959, unpubd; Variazione sulla pantomima dell'Amor brujo di Manuel de Falla, 1959; Bianchi e neri, 1964

arrangements

La cimarosiana, orch, 1921 [transcr. of pf works by Cimarosa]; Concerti, org, str orch (Vienna, 1927) [after sonatas by Corelli and D. Scarlatti]; Concerti, str, opt. org, 1927 [after sonata by Veracini and Tartini: op.2]; Trascrizioni, str orch (Milan, 1930)

[after Monteverdi, Frescobaldi, Stradella and Bassani]; Madrigali, orch (Vienna, 1931) [after Monteverdi]; Una festa a Mantova, ballet, 1936 [after Monteverdi]; Omaggio a Tersicore, orch, 1936 [after Monteverdi]; Vivaldiana, orch, 1952 [after 6 Concs. by Vivaldi]; Gabrieliana, small orch, 1971; other works

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Malipiero, Gian Francesco

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Malipiero, Riccardo

(*b* Milan, 24 July 1914). Italian composer. Son of the cellist Riccardo Malipiero, he obtained his diploma in the piano at Milan Conservatory (1932) and in composition at Turin Conservatory (1937). He then took postgraduate courses with his uncle, Gian Francesco Malipiero, in Venice, between 1937 and 1939. After embarking on a career as a pianist he devoted himself entirely to composition and music criticism, which appeared in the daily newspapers *Il popolo* (1945–56) and the *Corriere lombardo* (1956–66). In 1949 he helped organize in Milan the first International Congress of Dodecaphonic Music. He gave postgraduate courses in composition at the Centro de Altos Estudios Musicales in Buenos Aires (1963) and was visiting professor at the University of Maryland (1969). In 1969 he represented Italy at the UNESCO conference in Moscow and was also appointed director of the Liceo Musicale in Varese, a post he held until 1984.

Malipiero disowned all that he wrote up until 1938 and saved only a small amount of that written before 1945 (particularly the series of chamber and piano works entitled *Musica*). These early pieces show the influence of his uncle's teaching and the neo-classicism of Casella and Stravinsky. From the opera *Minnie la candida* on – with its non-*verismo* vocal style, atonal language and formal schemes derived from instrumental music – Dallapiccola became the model. Malipiero's dodecaphonic works (e.g. *Piccolo concerto* and the *Cantata sacra*) retain an expressive lyricism closer to Berg than to Schoenberg; and with *La donna è mobile*, he created a 12-note comic, often parodic, opera, with a supple, textually comprehensible, use of Sprechgesang.

In subsequent chamber works (e.g. *Musica da camera*, String Quartet no.3 and *Mosaico*), he moved towards an exploration of timbre, an aspect which had already appeared in the orchestral *Studi*. This was taken to an extreme in the avant garde influenced works of the 1960s – such as *Nykteghersia* and *Mirages*, which reveal subtle blurring effects and a sort of nocturnal Impressionism – and the early 1970s, for example the Concerto for piano trio and orchestra and *Capriccio*, which introduce extensive block-like textures. After this point Malipiero re-embraced a fullness of expression: the Requiem for orchestra, for example, written in memory of Dallapiccola exhibits a profound sense of subjective human involvement, while employing a variety of sound material (including some by Dallapiccola himself). His work of the late 1980s on has seen the return of the voice in intense, cantabile music, exemplified by *Loneliness* and *Dalla prigione in suono*.

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Stage: Minnie la candida (op, 2, M. Bontempelli), Parma, Regio, 19 Nov 1942; La donna è mobile (comic op, 1, G. Zucconi, after Bontempelli), Milan, Piccola Scala, 22 Feb 1957; Battono alla porta (TV op, 1, D. Buzzati), RAI, 12 Feb 1962, stage

adaptation, Genoa, Carlo Felice, 24 May 1963; L'ultima Eva (op, 1, G. Rugarli and Malipiero), 1995

Orch: Vc Conc., 1938; Balletto, 1939; Piccolo conc., pf, chbr orch, 1945; Sym. no.1, 1949; Vn Conc., 1952; Studi, 1953; Ouverture-divertimento 'del ritorno', chbr orch, 1953; Pf Conc., chbr orch, 1955; Conc. breve, ballerina, chbr orch, 1956; Vc Conc., 1957; Sym. no.3, 1959; Conc. per Dimitri, pf, orch, 1961; Nykteghersia, 1962; Cadencias, 1964; Muttermusik, 1965–6; Mirages, 1966; Carnet de notes, chbr orch, 1967; Cassazione II, chbr orch, 1967; Rapsodia, vn, orch, 1967; Serenata per Alice Tully, chbr orch, 1969; Conc., vn, vc, pf, orch, 1971; Capriccio, chbr orch, 1972; Pf Conc. no.2, 1974; Requiem, 1978; 2 pezzi sacri, 1976–7; Divertimento, ob, bn, str, 1978; Canti, va, orch, 1978; Preludio e Rondò, 1979; Composizione concertata, eng hn, ob, ob d'amore, str, 1982; Notturno, vc, chbr orch, 1983; Racconto, 1985; Ombre, chbr orch, 1986

Vocal-orch: Antico sole (B. Dal Fabbro), S, orch, 1947; Cant. sacra (St Catherine of Siena), solo vv, chorus, orch, 1947; Sinfonia cant. (D. Campana, J. Laforgue, F. García Lorca, W. Whitman), Bar, orch, 1956; Cant. di Natale (It. trad.), S, chorus, orch, 1959; Go Placidly … (M. Ehrmann), Bar, chbr orch, 1974–5; Loneliness (J. Donne, O. Wilde), v, orch, 1986–7; Dalla prigione un suono (P. Capriolo), S, Bar, vn, pf, chorus, orch, 1992

Vocal-chbr: 2 liriche (R. Rebora), v, pf, 1939; 4 poesie d'Eluard, v, pf, 1948; 7 variazioni su 'Les roses' (R.M. Rilke), 1951; Motivi (G. Noventa), v, pf, 1959; 6 poesie di Dylan Thomas, S, 10 insts, 1959; Preludio, adagio e finale (M. Gallardo-Drago, Noventa, G. Ungaretti), v, perc, 1963; In Time of Daffodils (e e cummings), S, Bar, insts, 1964; 2 ballate (Noventa, Rilke), v, gui, 1965; Monologo (G. Leopardi), v, str, 1969; 3 frammenti (V. Sereni), v, pf, 1979; 2 meditazioni, S, chorus, insts, 1989; 3 sonetti (G. da Lentini), S, 10 insts, 1989; Voicequintet (Donne), S, str qt, 1988; Meridiana (Malipiero), S, insts, 1989–90; Liederetudes (P. della Vigna, G. d'Arezzo, S. Prudenzani), S, pf, 1989–90

Chbr: Musica no.1, vc, 9 insts, 1938; Musica no.3 (Str Qt no.1), 1941; Str Qt no.2, 1954; Sonata, vn, pf, 1956; Qnt, pf, str, 1957; Musica da camera, wind qnt, 1959; Sonata, ob, pf, 1960; Str Qt no.3, 1960; Mosaico, wind qnt, str qnt, 1961; Nuclei, 2 pf, perc, 1966; Cassazione, str sextet, 1967; Pf Trio, 1968; Ciaccona di Davide, va, pf, 1970; Fantasia, vc, 1970–71; Giber folia, cl, pf, 1973; Memoria, fl, hpd, 1974; Winterquintet, cl, str qt, 1976; Aria variata su La follia, gui, 1979; Musica, 4 vc, 1979; Diario 1981, ob, str trio, 1981; Aprèsmirò, 11 insts, 1981–2; Liebesspiel, fl, gui, 1982; Diario d'agosto, pf, cl, vc, 1985; Rinercàrlido, ob, pf, 1986; Mosaico secondo: omaggio a Rodolfo Lipizer, vn, 1987; Scherzando, fl, vn, 1991

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G.S. Bach (Brescia, 1948)
C. Debussy (Brescia, 1948, 2/1958)
L'enfant et les sortilèges, La valse, Daphnis et Chloé di Ravel (Milan, 1948)
Pelléas et Mélisande di Debussy (Brescia, 1949)
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VIRGILIO BERNARDONI

Maliszewski, Witold

(*b* Mohylew, Podolia, 20 July 1873; *d* Zalesie, nr Warsaw, 18 July 1939). Polish composer and teacher. He took a degree in medicine at St Petersburg University (1897) and then studied composition at the conservatory with Rimsky-Korsakov (1898–1902). From 1908 to 1921 he directed the Imperial Conservatory, Odessa, and taught composition, harmony and counterpoint there, also conducting the local symphony orchestra. In 1921 he moved to Warsaw where he was director of the Chopin School (1925–7), head of the music department at the Ministry of Culture (1927–34) and professor at the conservatory (1931–9), his pupils including Lutosławski. Maliszewski was one of the founders of the Chopin Institute, Warsaw, in 1934. In 1928 he was a prizewinner in the Geneva competition for a finale to Schubert's Symphony no.8. His greatest original achievement was in the fields of sacred and orchestral music. Moderate in his attitude to novel technical means, he moved away, in 1921, from a style greatly influenced by Rimsky-Korsakov and Glazunov towards a use of Polish folk music.

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(selective list)

Orch: Sym. no.1, g, op.8, perf. 1902; Sym. no.2, A, op.12, 1903; Sym. no.3, c, op.18, 1907 (Leipzig, 1912); Suite, op.20, vc, orch, 1923; Sym. no.4 'Odrodzonej i odnalezionej ojczyźnie' [To the Newborn and Recovered Homeland], B, op.21, 1925; Fantazja kujawska [Kujavian Fantasy], op.25, pf, orch, 1928; Pf Conc., b, op.27, 1931; Bajka [Fairytale], op.30, scherzo, 1932; Legenda o Borucie, op.31, sym. poem, *c*1930

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unacc. choral works; solo songs

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TERESA CHYLIŃSKA

Malko, Nikolay (Andreyevich)

(*b* Brailov, 4 May 1883; *d* Sydney, 23 June 1961). American conductor of Russian birth. A pupil of Rimsky-Korsakov, Lyadov, Glazunov and Nikolay Tcherepnin at the St Petersburg Conservatory, he also studied with Felix Mottl in Munich. Beginning as a conductor of ballet and opera at St Petersburg in 1908, he became a leading musical figure of the early Soviet regime, conducting extensively and holding a professorship at the Moscow Conservatory (1918–25) and at the Leningrad Conservatory (1925–9). While in Moscow he gave the first performance of Myaskovsky's Fifth Symphony in 1920; in Leningrad, where he became chief conductor of the Leningrad PO (1926–9), he gave the first performance of Shostakovich's First Symphony in 1926. But with the diminution of artistic freedom in the USSR he left the country, from 1929 making frequent appearances as guest conductor in Vienna, Prague, Buenos Aires and, with particular success, in Copenhagen, where he was permanent guest conductor of the Danish State RO from 1928 to 1932. He established a reputation in London (Royal Philharmonic Society, 1933) and introduced Shostakovich's First Symphony (with the LSO) in 1935.

In 1940 he settled in Chicago, conducting many American orchestras though not achieving any major musical directorships, and lectured at Mills College, California, and De Paul University. He resumed his international career after World War II but not in major posts. With Norman Del Mar he took over the declining Yorkshire SO in 1954 (it closed the following year) and from 1957 was conductor of the Sydney SO. In 1959 he revisited the USSR. His recordings, chiefly with the Philharmonia or Danish State Radio orchestras, are mainly of Russian composers, including such lesser-known ones as Glier and Ippolitov-Ivanov. Though he lacked warmth and magnetism on the platform he was a lively interpreter and an acknowledged expert in the technique of conducting and its instruction – he wrote a textbook on the subject in English, *The Conductor and his Baton* (Copenhagen, 1950), and a volume of memoirs, *A Certain Art* (New York, 1966).

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<div align="right">ARTHUR JACOBS</div>

Mallagaray, Juan de.

See Castro y Malagaray, Juan de.

Mallapert, Robin

(*fl* 1538–53). French musician active in Italy. From at least 13 June 1538 until 24 April 1539 he was director of the Cappella Liberiana at S Maria Maggiore in Rome. Among the singers in his charge was the young Palestrina, whom he probably taught. On 25 April 1539 Mallapert is listed as *maestro di cappella* at S Luigi dei Francesi, a post that he held for only seven months. On 1 December 1539 he assumed the directorship of the Cappella Giulia at S Pietro, a position he retained until 31 January 1545. From 1 October 1548 to late November 1549 he was *maestro di cappella* at S Giovanni in Laterano, and on 1 January 1550 he once again assumed directorship of the Cappella Giulia. Palestrina succeeded him on 1 September 1551. In August 1553 he was invited to take over the directorship of the choir at S Maria Maggiore. However, since the *maestro di cappella* then in residence, Adrien Valent, continued in this position until 1561, apparently Mallapert either declined the offer or was in some way prevented from accepting it. He is probably the composer of six *Magnificat* settings ascribed to 'Rubino' in a Roman manuscript (*I-Rvat* C.G.XV.36).

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<div align="right">ALLAN W. ATLAS/MITCHELL P. BRAUNER</div>

Mallarie.

See Mallorie.

Mallarmé, Stéphane

(*b* Paris, 18 March 1842; *d* Valvins, nr Fontainebleau, 9 Sept 1898). French poet. His small and very difficult poetic output was the product of vast, unrealized ambitions for poetry as the supreme art which could, by extreme refinement and precision of language, make contact between man and the

world of the ideal. In this context Mallarmé wrote of music as the abstract model of the ideal, but he regarded actual music as fixed, by the necessity of instruments and players, on a physical level that poetry could transcend. He therefore despised poetic retreat into pseudo-musical imprecision and regarded the phenomenon of Wagner with a mixture of envy and alarm (*Richard Wagner, rêverie d'un poète français*, 1885). More recently, his agonized conclusions on the struggle between art and chance, producing the apparent randomness of his late poems, have influenced the theory of aleatory music.

His poem *L'après-midi d'un faune* inspired Debussy's orchestral piece, and his verse play *Hérodiade* Hindemith's chamber piece. Ravel, Milhaud and Sauguet were among other composers who set his poems to music. Boulez has been deeply influenced by the complexities and disintegrations of Mallarmé's work, and his major composition, *Pli selon pli*, sub-titled 'Portrait de Mallarmé', uses both the words and the elusive atmosphere of various poems.

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(selective list)

C. Debussy: Apparition, 1v, pf, 1882–4

M. Ravel: Sainte, 1v, pf, 1896

C. Debussy: Trois poèmes de Stéphane Mallarmé, 1v, pf, 1913: 1 Soupir, 2 Placet futile, 3 Eventail

L. Freitas Branco: Dois sonetos de Mallarmé, 1913

M. Ravel: Trois poèmes de Stéphane Mallarmé, 1v, pf, str qt, 2 fl, 2 cl, 1913: 1 Soupir, 2 Placet futile, 3 Surgi de la croupe et du bond

D. Milhaud: [8] Chansons bas, 1v, pf, 1917: 1 Le savetier, 2 La marchande d'herbes aromatiques, 3 Le cantonnier, 4 Le marchand d'ail et d'oignons, 5 La femme de l'ouvrier, 6 Le vitrier, 7 Le crieur d'imprimés, 8 La marchande d'habits

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LUCY BECKETT/JEAN-MICHEL NECTOUX

Maller.

See Maler.

Mallery.

See Mallorie.

Mallet [beater, stick].

Term used in percussion playing for any stick, beater or hammer that has a head, whether it be the small felt ball for the timpani stick, or the large weighted head needed to bring out the tone of a tam-tam. Keyboard percussion instruments such as the vibraphone, marimba and xylophone are today normally spoken of collectively as 'mallet instruments'. Snare drumsticks are referred to as 'sticks', since they are fashioned from wood alone.

JAMES HOLLAND

Mallet, Francis

(*d* Boston, 3 Aug 1834). American organist, singer, publisher and composer. He was probably of French origin, and may have emigrated to America from London. His first public concert appearances in the USA were in Philadelphia and Newport, Rhode Island, in 1793. In the same year he settled in Boston, where he served as church organist and sang and played in concerts. His reputation as a performer rested mainly on his singing of oratorios. In 1801, with Gottlieb Graupner and Filippo Trajetta, he established the first conservatory of music in the USA. The 'Conservatorio' or 'musical academy' in Rowe's Lane operated only from 1801 to 1802; during this time Graupner and Mallet were publishing partners, issuing around 20 items. From 1803 to 1807 Mallet published music independently and was a distributor in Boston for the Philadelphia publishers Carr and Schetky; he also sold American and English pianos (1805–7).

Mallet's few known compositions are settings of sentimental or patriotic texts. While not a distinguished performer and of little importance as a composer, his contributions to musical instruction, performance and publishing in Boston are significant; he was one of the few professional musicians who sustained the musical life of the city in the late 18th century and the early 19th.

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ANNE DHU SHAPIRO

Malling, Otto (Valdemar)

(*b* Copenhagen, 1 June 1848; *d* Copenhagen, 5 Oct 1915). Danish composer and organist. He studied from 1869 to 1871 with Gade, J.P.E. Hartmann and Gottfred Matthison-Hansen at Copenhagen Conservatory. From 1875 to 1884 he conducted the Studenter-Sangforening; he was co-founder in 1874 of the Koncertforening (which he conducted until 1893) and in 1902 of the Dansk Koncertforening. For a number of years he was on the board of the Samfund til Udgivelse af Dansk Musik. From 1885 he taught harmony, counterpoint, composition and orchestration at the conservatory, where he was director from 1899 until his death. He was also an organist in several Copenhagen churches: from 1878 at St Petri, from 1891 at the Helligåndskirke and from 1900 as J.P.E. Hartmann's successor at Vor Frue Kirke. Among his publications is the first Danish textbook on orchestration (1894). As a composer, his most important works are the long series of Romantic character-pieces for organ (opp.48, 54, 63, 70, 75, 78, 81, 84, 89), partly on biblical subjects, which he composed in his later years (1892–1910). He also wrote a Symphony in D minor op.17 (1884), a Piano Concerto in C minor op.43 (1890), the ballet *Askepot* (1908, produced at Copenhagen in 1911), other orchestral works, chamber music including the Piano Trio op.36 (1889), the Piano Quintet op.40 (1889), the String Octet op.50 (1893), the Violin Sonata op.57 (1894) and the Piano Quartet op.80 (1903), several works for solo voices, chorus and orchestra, unaccompanied choruses, songs and piano pieces. The manuscripts are in the Royal Library, Copenhagen. Malling's brother Jørgen (Henrik) (*b* Copenhagen, 31 Oct 1836; *d* Copenhagen, 12 July 1905) was a composer, organist and teacher.

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NIELS MARTIN JENSEN

Mallinger [née Lichtenegger], Mathilde

(*b* Zagreb, 17 Feb 1847; *d* Berlin, 19 April 1920). Croatian soprano. After studying at the Prague Conservatory with Gordigiani and in Vienna with Richard Loewy, she was engaged at the Hofoper, Munich, where she made her début in 1866 as Norma. While at Munich she sang Elsa in *Lohengrin*, Elisabeth in *Tannhäuser* and Eva at the first performance of *Die Meistersinger* (21 June 1868). She was then engaged at Berlin, making her début as Elsa in 1869, and remained there until her retirement in 1882. She took part in the first Berlin performances of *Die Meistersinger* (1870) and of *Aida* (1874), and her repertory also included Leonore in *Fidelio*, Agathe in *Der Freischütz*, Sieglinde in *Die Walküre*, Valentine in *Les Huguenots* and the Mozart roles of Pamina, Donna Anna and Countess Almaviva. Her voice, essentially a lyric soprano, was not large but so well schooled that she could sing heavier, dramatic roles without strain. After her retirement she taught singing in Prague and later in Berlin, where Lotte Lehmann was among her pupils.

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ELIZABETH FORBES

Mallorie [Malery, Mallarie, Mallery, Malorie, Malory]

(bur. Peterborough, 28 Jan 1572). English composer. Although his first name is never mentioned in musical sources, he is probably identifiable with 'Robert Malory of the Citye of Peterborow', gentleman, whose will was made on 25 January 1572 and proved three days later. Two early choristers, John and William 'Mallarie', who appear in the 1541–2 Treasurer's Account but are not referred to again, may be musical members of the same Peterborough family, but Robert Malory is the strongest candidate for the composer. He was one of the Peterborough Dean and Chapter's manorial assessors in the early 1560s and appears for the first time in the cathedral musical establishment at the episcopal visitation of 20 April 1570, when he is listed among the lay clerks under the supervision of the organist, Anthony Cheyney. The composer's consort music is adjacent to music by Clement Woodcock (a chorister at Ely Cathedral in 1546–7) in some sources of possible East Anglian

provenance, further strengthening a connection with the Peterborough area.

Although Mallorie also wrote church music, he is best known today for his consort music. A five-part *Miserere* (ed. in MB, xliv, 1979, p.74) is a contrapuntal exercise of the type popular in Elizabethan England: the plainsong cantus firmus is curiously syncopated throughout and the counterpoint is skilfully worked out. Another five-part piece, an In nomine (ed. in MB, xliv, 1979, p.92) is more conventional in its treatment of the semibreve cantus firmus. Equally fluent is the six-part polyphony of *Sol re sol mi sol* (ed. in MB, xliv, 1979, p.134). Mallorie also wrote a six-part piece, *Yf man in care* (*GB-Lbl*) and another In nomine, which survives only in fragments (*GB-Ckc*, *US-Ws*). Three fragmentary anthems also survive: *Praise the Lord O my soul* (five parts, *GB-Y* and untexted in *Lbl*), *Consider mine adversity* (*Lbl*) and *The King shall rejoice* (*Y*).

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IAN PAYNE

Malm, Krister Olof

(*b* Stockholm, 27 Nov 1941). Swedish musicologist. He studied musicology, social anthropology and literature at Uppsala University, gaining the doctorate in 1969 with a dissertation on methods for studying chronometrical values in monophonic music. After undertaking fieldwork in the West Indies, Latin America, Europe, Sri Lanka and North and East Africa, he became director of the Musikmuseet, Stockholm (the Swedish national music archives), in 1983 and was appointed associate professor of musicology at Göteburg University in 1985. He has co-written two books and many articles that investigate the relationship between local musical activity, music industries, technology, and media and government policy, seeking to empower localities and nations to assert sovereignty over culture in the face of transnational corporate intervention. This project is notable for its international scope, detailed statistics and analytical systems approach to the flow of money and power in music production and consumption. Malm has served the ICTM in many capacities, including being director of its Commission on Copyright and Ownership (1988–93), president of its Swedish National Committee from 1988, vice-president of the council from 1995 and its president from 1999. He has advised UNESCO as a member of the International Executive Board of its institute for media and culture from 1980, and various government bodies on cultural policy. In 1996 he became a member of the Swedish Royal Academy of Music.

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GAGE AVERILL

Malm, William P(aul)

(*b* La Grange, IL, 6 March 1928). American ethnomusicologist. He studied composition at Northwestern University, where he received the BM in 1949 and the MM the following year. He began his teaching career at the University of Illinois in 1950. After serving as an instructor at the US Naval School of Music (1951–3), he resumed graduate studies at UCLA where he received the PhD in musicology in 1959 and taught from 1958 to 1960. From 1960 until 1994, Malm was on the faculty of the University of Michigan, where he began an ethnomusicology programme and worked with the Stearns Collection of Musical Instruments.

Malm specializes in Asian ethnomusicology, particularly music for the dance and Japanese music; his research area is shamisen music, particularly that of the Japanese kabuki and bunraku theatre. His monograph *Japanese Music and Musical Instruments* (1959) is the first scholarly and comprehensive survey of its subject in English; his book on *nagauta*, which grew out of his doctoral dissertation, is one of the first detailed English-language studies of a particular genre of Japanese music. In 1993 he was awarded the Koizumu Fumio prize for his work on Japanese music.

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PAULA MORGAN

Malmlöf-Forssling, Carin

(*b* Gävle, 6 March 1916). Swedish composer. She studied counterpoint (1938–40) and composition (1941–3) at the Swedish Royal Academy of Music, Stockholm, graduating as a music teacher in 1942. In 1957 she studied composition with Nadia Boulanger in Paris. From 1952 she worked in Falun and was elected to the Society of Swedish Composers in 1970; for many years she was its only woman member. Her music has a strongly personal, expressive touch. Her song settings, brief and intense, are thoroughly sensitive to their texts; for this reason in particular she is often called 'the master of the miniature', but even her large-scale works are notable for their idiomatic instrumental sonorities.

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(selective list)

Orch: Release, str, 1973, rev. 1993; Revival, str, 1976; Flowings, 1984–5; Shanti, shanti [Peace], S obbl, 1990

Choral: Biblia Dalecarlica, reciter, S, T, B, mixed chorus, cl, 1971; Ecce jubile (C. Malmlöf-Forssling), T, male vv, tape, 1974–5; 3 bevingrade ord [3 Familiar Quotations], mixed chorus, 1984; Ahimsa [Non-Violence], 8-part mixed chorus, 1992; Albero [Tree] (Malmlöf-Forssling), mixed chorus, 1994

Other vocal: Litania, 3 songs, S, pf, 1966; 6 sånger om ljus och mörker [6 Songs on Light and Darkness], S, pf, 1975; 3 upplevesler [Experiences], S, fl, 1976; Vollmond

(3 Haiku) (trans. G. Coudenhove), S, pf, 1979; 3 latinska sentenser [Latin Maxims], S, fl, hn, pf, 1986; Aum, S, 1987

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El-ac: En värld i världen [A World within the World] (Malmlöf-Forssling), 1977–8; Nattliga ackord [Nightly Harmonies] (M. Rying), lyric suite, 1979

EVA ÖHRSTRÖM

Malmö.

Town in Sweden. On the southern coast, it is recorded as early as 1170 and was founded as a city in 1275. Part of Denmark during the Middle Ages, it grew during the 16th century to be the second Danish city, with a royal mint and a castle where the Danish court chapel may have followed the king. Malmö became an early centre of the Reformation through the publication there of Claus Mortensen's hymnal (1529). In 1658 the town was ceded to Sweden, and its musical life declined to a provincial level. At its centre were the two main churches (including St Petri, similar to the Marienkirche in Lübeck, the organ of which dates from *c*1500 and is in the Malmö museum), the grammar school and the secular regimental pipers and town musicians, the last of whom, H.J. Tengvall, retired in 1811.

In the 19th century a normal pattern of bourgeois musical activity developed. In 1809 a theatre was opened for performances by touring companies, including troupes performing comic opera. A Musiksällskap (Music Society) was founded in 1825 by Tengvall; it consisted mostly of amateurs, who performed in operas (e.g. Cherubini's *Anacréon*, 1832) and gave concerts, the first of which (1826) was given in aid of the Greeks' struggle for independence and was probably the first public concert in Malmö. In the 1860s the society was revitalized by J.A. Cyrén, who increased the size of the choir to 80 members, and under whom 20 concerts were given by the year 1885, when the society was dissolved.

At the end of the 19th century Malmö's rise to its position as the third city of Sweden resulted in further musical activity. In 1900 Andreas Hallén, the renowned Wagnerian, gave a series of oratorio concerts which led to the foundation in 1902 of the Sydsvenska Filharmoniska Förening (South Swedish Philharmonic Society). It had a choir of 150 and an orchestra of about 40 members, drawn from military bands, restaurant orchestras and amateurs. Mendelssohn's *Elijah* was a typical item of the society's repertory. In 1911 Giovanni Tronchi, director from 1907 of the private Malmö Conservatory, founded the city's first symphony orchestra, consisting of about 40 restaurant and theatre orchestra musicians. Richard Henneberg reorganized the Sydsvenska Filharmoniska Förening in 1912 to include more amateurs and gave some 30 concerts annually. In 1914 Tronchi again instituted a rival orchestra; both, however, ceased activity in 1915. The following year Henneberg took over the Malmö Orkesterförening, which was active until 1921, when it was dissolved as a result of trade union opposition.

In 1925 Tor Mann introduced a professional orchestra of 51 players organized by the Stiftelsen Malmö Konserthus, a foundation which from

1919 attempted to provide Malmö with a concert hall. Until 1985, when the new hall (cap. 1300) was inaugurated, concerts were given in the poor acoustics of the Stadsteater (1944, cap. 1650). The orchestra's successive conductors have been W. Meyer-Radon (1926–30), Georg Schnéevoigt (1930–47), S.-Å. Axelson (1947–61), Elyakum Shapirra (1969–73), Janos Fürst (1973–7), Stig Westerberg (1978–85), Vernon Handley (1985–8), James DePriest (1990–94) and Paavo Järvi (from 1994). The orchestra, eventually numbering 80 musicians, also played for opera and operetta until the Malmö Musikteaters Orkester was founded in 1991. Operettas were performed at the Hippodromteater between 1922 and 1950 and again from 1994.

Chamber music has been promoted since 1910 by Salomon Smith's Kammarmusikförening, which gives five concerts annually in both Malmö and Lund. Ars Nova, founded in 1960, has supported contemporary music and has given many first performances. The Malmö Simfoniorkesters Kör (1975) has replaced the Sydsvenska Filharmoniska Förening as the leading choir (under Dan-Olof Stenlund), and the symphony orchestra of the YMCA is an outstanding amateur ensemble. Musical training is given at the Musikhögskola i Malmö which took over the conservatory in 1971.

The small town of Lund, 16 km north-east of Malmö, was a bishopric as early as 1060 and in 1103 became the first Scandinavian archbishopric. Its Romanesque cathedral had a choir in the early 12th century and an organ by 1331. In 1668 Sweden's second university was founded there, as was an 'Akademiska Kapell', a centre of secular music, in 1745. In 1929 its *director musices*, Gerhard Lundqvist, organized the Lunds Orkesterförening, now the Stadsorkester, formed of professionals and students; Lundqvist's successor Johan Åkesson established the chamber orchestra Capella Lundensis in 1966. A Scandinavian youth orchestra founded in 1951 by John Fernström gives numerous concerts each summer. A male-voice choir, the Lunds Studentsångförening, was founded in 1831 by Otto Lindblad; among later conductors was Folke Bohlin, professor of musicology at the university (1986–95). Folke Alm founded the cathedral's Oratorieförening in 1964, and Lundqvist's Kammarmusikförening (1944) long gave musicians in the region opportunities for chamber music.

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Malmogiensis, Trudo Haggaei.

See Aagesen, Truid.

Malorie [Malory].

See Mallorie.

Malovec, Jozef

(*b* Hurbanovo, 24 March 1933). Slovak composer. After taking private lessons with Zimmer, he studied composition with Alexander Moyzes at the Bratislava Academy of Music and Dramatic Art (1952–4) and then with Řídký and Sommer (1954–7) at the Prague Academy of Musical Arts; in 1965 he attended the Darmstadt summer course. Appointments followed as music editor at Czechoslovak radio in Bratislava (1957) and as editor at the radio's Experimental Studio from 1977 to 1981.

In the 1960s Malovec was one of the leading figures of Slovak new music, and collaborated with the ensemble Music of Today, who specialized in performing works by the avant garde at large. Malovec's own works from this time are characterized by a synthesis of dodecaphony and tonality, while their musical processes depend upon motoric rhythms, rotation of rhythmic phrases and a tendency towards sonorous effects, particularly percussion sounds, as in *Malá komorná hudba* ('Little Chamber Music', 1964, rev. 1979) and *Koncertná hudba* ('Concert Music', 1967). His orientation in the 1960s towards new technology yielded several electro-acoustic works which form the mainstay not only of his own output but of Slovak electro-acoustic music as a whole; most of these peices have won critical acclaim abroad. In the 1970s Malovec drew inspiration from folklore. His interest in other media has encouraged him to compose film and stage music, and music to poetry including that by his wife, Helena Malovcová.

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instrumental

Orch: Scherzo, 1956; Predohra [Ov.], 1957; Bagately, 1961; Koncertná hudba [Concert Music], 1967; Divertimento, str, 1980; Komorná symfónia [Chbr Sym.], 1980; Sym. no.1, 1988; Sym. no.2, 1989

7 Str qts: no.1, 1976; no.2, 1980; no.3, 1985; no.4, 1986; no.5 'Symetrická hudba' [Symmetrical Music], 1987; no.6, 1996; no.7, 1997

Other chbr: Kryptogram I, b, cl, pf, perc, 1964; Malá komorná hudba [Little Chbr Music], fl, tpt, hn, va, vc, perc, 1964, rev. 1979; Divertimento, fl, ob, cl, hn, bn, 1976; Canto di speranza, vn, pf, 1979; Melancholická romanca, vn, pf, 1979; Epigramy, vn, gui, 1984; Kurucké tance, 2 cimb, str, 1989; Amoroso, vn, pf, 1981; Pastorále, ob, cl, bn, 1984; Baladická impresia, va, pf, 1987; Capriccio, vn, va, 1987; Epitaf, va, pf, 1988; Lyrická suita, fl, ob, cl, hn, bn, 1988

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vocal and electro-acoustic

5 národných piesní [5 Folksongs], A, orch, 1975; Hudba [Music] (H. Malovcová), B. chbr orch, 1977; Kysucké piesne [Songs of Kysuce], SATB, 1977; Prašnica (madrigal, Malovcová), S, A, perc, tape, 1979; 2 duchovné piesne [2 Sacred Songs] (Latin texts), 1989; Na týchto miestach … [In those places …] (Malovcová), spkr, 2 vn, va, vc, 1990; Ave Maria, SSAA, 1993

El-ac: Orthogenesis, 1967; Punctum alfa, 1968; Tmel [Putty], ob, hn, bn, tape, 1968; Tabu [Taboo], 1970; Theorema, 1971; B–A–C–H, 1979; Záhrada radostí [Garden of Joy], 1982; Elegický koncert, cl, tape, digital sound processor, 1988; Ave maris stella, S, tape, 1995; Intráda pre Devín, S, tpt, hn, trbn, tape, 1996

Principal publishers: Opus, Slovenský hudobný fond

Principal recording companies: Opus, Supraphon, Turnabout

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KATARÍNA LAKOTOVÁ

Malovec, Pavol

(*b* Prague, 16 April 1957). Slovak composer, son of the composer Jozef Malovec. In 1961 the family moved to Bratislava, where he studied composition with Pospíšil, and the guitar at the conservatory (1976–81). He continued his composition studies under Hrušovský and Bokes at the Bratislava College of Performing Arts (1988–91). While still a student he worked as an editor with various institutions, including the music publishers OPUS.

His music emphasizes introvert, meditative and lyrical elements of musical expression. Rejecting the achievements of the postwar avant garde, he has given preference to working with the musical repertory and traditions of individual instruments. His compositional technique is based upon mode, often with allusions to Gregorian chant. Most of his later, mature works

have a sacred bias: *Cum angelis*, for example, is in fact an instrumental setting of the mass, while several works draw upon biblical texts.

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(selective list)

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Vocal: Ps cxxxvii, S, fl, ob, b cl, str, 1992; Mag, S, fl, ob, cl, str, 1995; Stabat mater, S, cl, 2 vn, vc, 1996

Chbr and solo inst: Monológ, gui, 1982; Musica, 2 vn, 1982; Invocazione, vn, 1983; Musica nocturna, fl, gui, 1986; Canto, fl, 1987; Cantus firmus, 2 vn, va, vc, 1988; Canzona, gui, 1988; Hommage, fl, ob, cl, bn, hn, 1988; Praeambulum, fl, ob, cl, bn, vib, 2 vn, va, vc, db, 1988; Invocazione II, vn, 1989; Monológ II, gui, 1990

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VLADIMÍR GODÁR

Malsch, William

(*b* ?London, 1855; *d* London, 1924). English oboist. Possessed of great technical ability and endurance, he was in his time the most influential teacher of the older school in England. For some seven years he had the unique distinction of holding, in title at least, professorships in all four major London music schools simultaneously. These appointments were at the GSM from its foundation in 1880 (with George Forman from 1889, both retiring in 1910); Trinity College from 1880 (later assisted by A.J.B. Dubrucq until about 1890); RCM from 1892; RAM from 1893. In the two latter positions he was succeeded by Leon Goossens, who had studied with him at the RCM. Malsch was greatly esteemed both personally and as a teacher, though his broad, powerful tone was not universally admired. At first, following his less distinguished father Henry Malsch, he used a German-style oboe, but about 1897 he started playing a French instrument, possibly because of the pressure of changing taste in England.

PHILIP BATE

Malscher, John.

See Malchair, John.

Malta.

Country in Europe. It is the biggest of five small Mediterranean islands and also their collective name, with a population of around 374,000 (1997). Malta has a long history of contact with both southern Europe and North Africa, both of which have influenced its musics. St Paul was shipwrecked there in 60 ce and he started the conversion of the Maltese to Christianity. The Knights of St John gained control of the territory from the Normans in 1530, who had taken it from Arab rulers in 1090. The Knights of St John built the modern capital, Valletta, which gradually took over from Mdina as the centre of government and as a focal point of the islands' cultural activities. Malta was annexed by the British in 1814 and gained full independence in 1964, becoming a republic in 1974.

JOSEPH VELLA BONDIN (I), SYLVIA MOORE/PHILIP CIANTAR (II)

Malta

I. Art music

Malta's musical development closely mirrors that of Italy. The presence of plainchant in Mdina Cathedral since medieval times is attested by several documents; one dated 1274 speaks of 'Alexander Malte ecclesie cantor'. Besides some beautifully illuminated, locally produced psalters, the Cathedral Museum possesses two antiphonaries of unknown provenance from the 11th and 12th centuries in Aquitanian neumes.

Polyphony was introduced in the mid-16th century, when two *cappelle* were created. That of Mdina Cathedral was established in October 1573 under the Siennese Giulio Scala; subsequent important *maestri* included the Venetian Francesco Fontana (in office 1618–23), the Sicilians Antonio Campochiaro (in office 1626–7 and 1635–8) and Andrea Rinaldi (in office 1627–31), and the Maltese Giuseppe Balzano (1616–1700), whose intricate motet *Beatus vir* (1652) is the oldest extant work by an identified Maltese composer. After 1711 the cathedral employed only Maltese *maestri*, encouraging promising candidates to advance their musical proficiency in Neapolitan conservatories, a course subsequently followed for two centuries by leading Maltese musicians. Outstanding *maestri* of this later era were Benigno Zerafa (1726–1804), Francesco Azopardi (1784–1809) and Pietro Paolo Bugeja (1772–1828). Compositions by the cathedral's *maestri* form the backbone of the Mdina Cathedral Museum music archives, a rich and little known collection of manuscripts (including the compositions of Zerafa and Azopardi) and printed scores (among them unique 17th-century publications).

The other *cappella* was that formed by the Knights of St John for their conventual church in Valletta. Authorized by the order's chapter general of 1574, it employed the best foreign and local talent, its *maestri* including the long-serving Giuseppe Sammartini (in office 1724–65) and his nephew Melchior (in office 1765–98), whose relationship to the more famous Sammartini brothers has yet to be investigated. Regrettably, with the exception of Nicolò Isouard's sacred works, preserved in the Bibliothèque Nationale in Paris, the order's music archives remain untraced. The French-engineered expulsion of the order from Malta in June 1798 brought

about the disbandment of the *cappella* and St John's was later nominated co-cathedral with that of Mdina, whose *maestro di cappella* now began serving both establishments.

Music for churches that could not afford their own *cappella* was provided by that of an independent *maestro*, who might, if his music were popular enough, serve several churches. Some of these *cappelle* were thus able to evolve into ongoing family concerns, the outstanding examples being the Nani (five generations) and the Bugeja (four generations) families. Though no longer in family hands, these and other *cappelle* still function, though on a diminished scale since the Second Vatican Council.

The Knights of St John were outstanding patrons of music. A typical initiative was the Calendimaggio series of cantatas performed annually on the eve of May Day throughout most of the 18th century; the finest composers (e.g. the Italians Gianpaolo di Dominici, G.A. Giai, Matteo Capranica and G.B. Lampugnani, and the Maltese Filippo Pizzuto and Michelangelo Vella) were commissioned to set Arcadian texts written for the occasion. The Knights also built, in 1732, the enchanting Manoel Theatre, the oldest European theatre still functioning in its original structure. Together with liturgical music, opera became Malta's cultural focus during the 19th century, to the almost total exclusion of other musical forms. The Royal Opera House, designed by Edward Barry (the architect of Covent Garden) and built to satisfy the need for a larger theatre, was inaugurated on 9 October 1866 with *I puritani*. Many celebrated singers appeared there, among them Emma Albani, Giovanni Zenatello, Mattia Battistini and Antonio Scotti. Italian opera was preferred, and Maltese pieces were rarely performed. With the destruction of the Royal Opera House in 1942, activity shifted back to the Manoel Theatre which, following major refurbishments, reopened as the National Theatre on 27 December 1960 with the Ballet Rambert's *Coppélia*. The Manoel Theatre Orchestra was formed in 1968 and continued to function until 1997, when it was replaced by the National Orchestra. The emphasis shifted towards orchestral concerts, with works by contemporary Maltese composers, especially Carmelo Pace (1906–93), Charles Camilleri (*b* 1931) and Joseph Vella (*b* 1942), frequently included.

Of special significance is Pace. Owing to the religio-cultural milieu and a Mediterranean-ingrained predisposition, the national school of composition, up to the 20th century, developed mainly and splendidly in vocal genres – particularly sacred music and opera – through the work of such composers as Balzano, Zerafa, Azopardi, the Bugejas, the Nanis (especially noteworthy is Antonio Nani's 1879 Requiem), Paolino Vassallo (1856–1923) and Carlo Diacono (1876–1942). Even Maltese composers who worked overseas, such as Girolamo Abos (1715–60), Nicolò Isouard (1773–1818), Alessandro Curmi (1801–57) and Francesco Schira (1809–83), were principally composers of vocal music. Pace was the first to explore comprehensively, and in various styles, a wide range of orchestral and instrumental forms, thereby considerably extending Maltese musical development.

The post-1964 tourist expansion boosted popular music; here the annual highlight is the Malta Song Festival, which selects the Maltese entry for the

Eurovision Song Contest. Jazz, first played in the bars of Valletta's narrow Strait Street during World War II, has developed a typical Maltese sound, with a Mediterranean warmth. The open-air International Jazz Festival annually draws large audiences to hear jazz created by international stars (Chick Corea, Dee Dee Bridgewater, Toots Thielemans, Michel Petrucciani) and leading Maltese jazzmen (Charles Gatt, Sammy Murgo, Paul Abela, Antoine Bonnici Soler).

Music education has a long, noble and ongoing tradition, initially fostered ecclesiastically, but later mainly through private initiatives. The Augustinian Pietro Callus (*fl* 1510–50) was a gifted teacher; later Michelangelo Vella introduced teaching methods from the Naples Conservatory, where he had been trained. An important contribution to theory was Azopardi's *Il musico prattico* (*c*1783) on the art of counterpoint, which was published in French translation and highly admired by Grétry and by Cherubini, who quoted from it in his *Cours de contrepoint*. Later charismatic teachers were Giuseppe Burlon (1772–1856), Giuseppe Spiteri Fremond (1804–78), Vassallo and Pace. Band clubs provide free tuition, and the well-attended government School of Music, inaugurated in 1975, offers practical education. The music studies programme of the University of Malta's Mediterranean Institute was established in 1988, the first students graduating in 1991.

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Malta

II. Traditional music

Maltese traditional music has been influenced by both southern European and North African traditions. *Għana* singing is the most popular form of traditional Maltese music. Other traditional singing includes lullabies and Christmas carols. The term *għana* is a general term for three styles of singing: *għana spirtu pront* ('improvised singing'), *għana tal-fatt* (ballads and topical songs) and *għana fil-għoli* ('singing in high register'). The latter

style is also known as *għana la bormlisa* (after the city of Bormla) and *għana bil-ksur* ('singing with inflections'). Għana is mainly performed by urban working-class men. In the three styles the singers (known as *għannejja*) are accompanied by two to three guitarists, one leading while the others strum a steady rhythm of triadic chords. All three styles consist of three sections. During the first section, the prelude, the lead guitarist improvises, drawing on a basic *għana* motif which is always recognizable and establishes the tonality and the tempo for the singers. The second section consists of a series of alternations between the vocal stanzas of the singers and the instrumental interludes (known as the *prejjem*) of the lead guitarist; these interludes are variants on the motif established in the prelude. The third section is an instrumental coda, always played by the lead guitarist; it brings the performance to an end. Octosyllabic verse is the most common form in *għana* singing. The basic stanzaic form is that of a quatrain following a rhyming scheme of *ABCB* (the *għana la bormlisa* presents a deviation from this form).

The *għana spirtu pront* is the most popular style of *għana*. *Spirtu pront* sessions are held in some village wine-bars scattered around Malta, mostly on Sunday mornings. In the *għana spirtu pront*, four or six singers improvise rhymes on a particular topic and answer each other's comments with wit and alacrity. The worst mistake a singer can make is not to rhyme his quatrain for this is immediately noticed. The singer ornaments his quatrains with elaborate melismas, glissandos, tremolandos, vibratos, rasps and accents. The second section of a *spirtu pront* session lasts for an hour, irrespective of the number of singers taking part, when the last volley on the part of each singer consists of two quatrains known as the *kadenza* ('cadence'). A *spirtu pront* singer may extend his *kadenza* to three or four quatrains either to finish off his argument or to show bravura.

The *għana tal-fatt* is normally a story narrated by one singer, usually the composer of the text. The narration may be either true or fictional. Nowadays a *għana tal-fatt* perfomance may also treat subjects of a social and moral nature. The tonality and tempo established in the prelude depend on the gist of the narration or subject. In the second section the singer may pass from one stanza to another without allowing a guitar interlude; this may attract the audience's attention. A *għana tal-fatt* session lasts between five and 20 minutes. On the last verse of the final stanza the singer is expected to include the *telgħa* ('ascension'), which indicates the end of the session and is normally approached by an upward interval of a 5th followed by a descending melismatic movement. When the *telgħa* is left out, the singer will treat his last verse as the other verses. One can listen to *għana tal-fatt* on local radios, on cassettes or by attending Maltese *festa* nights occasionally organized by various social and cultural village groups.

The *għana la bormlisa* is on the verge of extinction. *La bormlisa* singers sing in the high tenor range and only a few *għana* singers can sing in the high vocal register required by this style. The *la bormlisa* is a highly melismatic style of singing. It is normally meant for two singers although it can also be performed by a solo singer. When sung by two singers it may take one of two forms: *ABABCD* or *AAAABC*. In both cases the singers sing alternate lines. When sung by one singer, the form employed may be either of the two mentioned above. One can occasionally hear *spirtu pront*

singers attempting to include melismatic features normally found in the *la bormlisa* style. A *la bormlisa* session lasts between five and ten minutes and it is usually performed before a *spirtu pront* session.

Traditional instruments include bagpipes, tambourines, friction drums, flutes, lutes, fiddles, guitars, mandolins and accordions. The Maltese bagpipe (*żaqq*; fig.1) is played at Christmas, Carnival and Imnarja (the feast day of St Peter and St Paul when an agricultural festival celebrating the end of harvest is held). The *żaqq* player uses a series of motifs and variations, which he repeats in various combinations. Rhythmic accompaniment is always provided by the *rabbâba* or *żavżâva* (friction drums; fig.2) and the *tambur* (tambourine). The *żaqq* bag is made from animal skin; the blowpipe (*mserka*), made of cane or rubber, is tied into one of the forelegs; the chanter (*saqqafa*) is inserted into the neck. It has two downcut single reeds with cane pipes, one with five and the other with two holes. The bell of the chanter is usually a decorated ox horn with a serrated edge. The *rabbâba* is made from a Sicilian wine cask about 30 cm high, or from a pitcher covered with goat or cat skin; a cane is inserted through the centre and rubbed with a moistened hand. The *tambur* usually has a frame about 30 cm in diameter and 8 cm deep, covered with cat skin. Bells and cymbals are attached to the frame.

Guitar playing is popular. Apart from accompanying *għana* singers, guitarists perform in small ensembles accompanying a melody with triadic chords. Their playing derives from *għana* motifs which they elaborate on throughout the session. Such ensemble playing takes place before a *spirtu pront* session. During carnival days in some Gozitan villages, in particular that of Nadur, similar ensembles include rhythmic accompaniment provided on *rabbâba*, *żavżâva* and *tambur*.

Wind band music, however, is the most popular genre in the islands. Wind bands were introduced from southern Italy in the mid-19th century to perform outdoors during the feast (*festa*) for the village patron saint. The climax of the *festa* is a procession through the village, led by the band and bearers carrying the saint's statue. In the late 1990s some 84 wind band clubs were active on Malta. It is in these band clubs that most instrumental teaching takes place. Bands usually play light Italian opera selections, hymns, marches and the latest popular songs. In contrast to band music, performance on traditional instruments has been dying out. But increasing interest in Maltese culture has led to a revival, not only of traditional music, but also of dances such as *il-parata* (sword dance), *il-maltija* (the national dance) and *il-komitava*. These are derived from 18th-century court dances and are now performed by various groups.

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Maltby, Richard, jr.

American lyricist and regular collaborator with david (lee) Shire.

Malten [Müller], Therese

(*b* Insterburg [now Chernyakhovsk], East Prussia, 21 June 1855; *d* Neuzschieren, nr Dresden, 2 Jan 1930). German soprano. After studying with Gustav Engel in Berlin, she made her début in 1873 as Pamina in *Die Zauberflöte* at Dresden, where she was engaged for the next 30 years. Wagner heard her as Senta in a performance of *Der fliegende Holländer* at Dresden in September 1881 and invited her to Bayreuth the following summer to share the role of Kundry in *Parsifal* with Materna and Brandt. She also sang Kundry at Munich in the private performance of *Parsifal* given for King Ludwig (3 May 1884) and at the Royal Albert Hall, in the first concert performance in London (10 November 1884). She had previously made her London début at Drury Lane as Leonore in *Fidelio* (24 May 1882), a role she repeated in Munich (15 August 1884). At Dresden she sang Isolde (1884), Brünnhilde in *Die Walküre* and *Siegfried* (1885) and many other roles in French, Italian and German operas, ranging from Gluck's *Armide* to Mascagni's *Cavalleria rusticana* (1891). Returning to Bayreuth she sang Isolde (1886), Eva in *Die Meistersinger* (1888) and Kundry for the last time in 1894. She also took part in the *Ring* cycles presented by Angelo Neumann in St Petersburg and Moscow (1889). Her voice was notable for its extensive compass; its middle register was described as rich and powerful and the higher and lower notes as equally strong and pleasing.

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ELIZABETH FORBES

Maltero Thuringi, Ugolinus de.

See Anonymous theoretical writings, §2 (Cat. no.107).

Mal'tsev, Sergey Mikhaylovich

(*b* Orsk, 14 March 1944). Russian pianist, teacher and musicologist. He studied the piano with M.Ya. Khal'fin at the Leningrad Conservatory (1961–7) and completed postgraduate studies in the history of pianism with L.A. Barenboym (1967–9). At the conservatory he took the *Kandidat* degree (1981) with a dissertation on the semantics of musical signs, and the doctorate (1995) with a dissertation on musical improvisation. He started working at the conservatory in 1969, becoming senior lecturer in 1988 and professor in 1995. He ran piano classes at the Leningrad Special School for Gifted Children (1982–90) and the Rimsky-Korsakov Music College (1985–9). During this time he also ran seminars on methodology and conferences for piano teachers throughout the Soviet Union. He has performed and recorded widely, both as a soloist and a chamber player, and has held piano masterclasses in St Petersburg, Weimar, Krems and Seoul. In 1997 he was involved with Sviatoslav Richter's 'December Evenings' series of concerts at the Pushkin Museum. Mal'tsev's writings include a five-volume methodology (1990). He has also written the educational television and video series for young pianists and teachers 'Tvorcheskoye razvitiye yunogo pianista' (The creative development of the young pianist, 1991) and 'Masterskaya muzïki' (Music workshop, 1992). His writings are characterized by their originality, solid approach, and by his controversial views.

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LYUDMILA KOVNATSKAYA

Mältzel, Jiří.

See Melcelius, Jiří.

Malvezzi, Alberigo

(*b* Florence, 24 May 1554; *d* Florence, 29 Dec 1615). Italian organist and composer. He was the brother of Cristofano Malvezzi, who mentioned him among the musicians who performed in the Florentine *intermedi* of 1589. Alberigo was organist of S Lorenzo, Florence, from about 1570 until his death, and in 1590 was also appointed organist of Florence Cathedral. He was granted Florentine citizenship on 28 April 1604. The title-page of his *Primo libro de madrigali a cinque voci* (RISM/1591[20]) describes him as 'organista della chiesa del serenissimo Gran Duca di Toscana'. The work contains a six-voice setting of *Godi flora gentil*, celebrating the birth of the

grand duke's son, and the only two known pieces by his father Nicolao Malvezzi.

For bibliography *see* Malvezzi, Cristofano.

FRANK A. D'ACCONE

Malvezzi, Cristofano [Cristoforo]

(*b* Lucca, bap. 28 June 1547; *d* Florence, 22 Jan 1599). Italian composer, organist and singer. Brother of Alberigo Malvezzi, he probably received his earliest musical education from his father Niccolò (Nicolao) – successively organist of Lucca Cathedral and of the Medici church of S Lorenzo, Florence – and from 1551, when his father moved to the latter post, he spent his whole life in Florence. He possibly studied later with Corteccia or Alessandro Striggio (i). From an early age he came under the patronage of Isabella de' Medici, for on 23 June 1562 she obtained for him, 'un suo servitore virtuoso', an appointment as supernumerary canon at S Lorenzo, which inaugurated his long connection with the Medici chapel. From 20 May 1565 until 1570 he was organist of Santa Trìnita, and in 1573 he succeeded to the double post of *maestro di cappella* of the cathedral and the baptistry, the most important musical position in Florence. On 21 April 1572 he was appointed a regular canon at S Lorenzo, and on 26 October 1574 he succeeded his father as organist there. He also cultivated connections with prominent Florentine families and patrons: in 1579 he was giving keyboard lessons to the young Jacopo Corsi. He was listed on Medici court rolls beginning in 1586 at a monthly salary of 5 scudi, which included an allowance for his pupil Jacopo Peri. This was raised to 9 scudi in 1588, when he was described as 'teacher to the princesses'. It was doubtless on account of his positions as *maestro* of the Florentine chapel and organist at S Lorenzo that he styled himself 'maestro di cappella del serenissimo Gran Duca di Toscana' on the title-pages of several of his publications.

Malvezzi's ricercares (1577) are dedicated to Giovanni de' Bardi (the main music patron in Florence at the time), with whom he later collaborated, and although only three of the four printed partbooks survive, the pieces are also in a late 16th-century Florentine manuscript score (*I-Fn* Magl.XIX.107). The partbooks indicate ensemble performance, but the music lies easily under the fingers, suggesting keyboard performance (as does the score). Several of the ricercares are conceived on a grand scale, affording Malvezzi ample opportunity to display his contrapuntal skill. Subjects and countersubjects are generally stated in imitation and often developed by inversion, augmentation, diminution and stretto. In the fourth ricercare the entry of the main subject, the familiar *la sol fa re mi* motto, is preceded by a countersubject derived from it. Throughout the first section in duple metre the motto appears in a variety of rhythms in combination with itself or with the countersubject, and at the end of the piece the same material is reworked into a brief, spirited triple-time passage.

Three collections of Malvezzi's madrigals are known to have been printed during his lifetime: two books for five voices, of which the second, according to Einstein, was dedicated to Cavalieri, and one book for six voices. All three contain settings of occasional topical texts such as *Al Gran Duce de Toschi* and *Vago dolce e bell'Arno* as well as the poetry of Petrarch, Sannazaro and Guarini. The most popular pieces in these collections also appeared in anthologies published both during and after his lifetime, as did some otherwise unknown works. Malvezzi used chromaticism sparingly though effectively and often composed within a clear tonal framework; he set texts clearly and made good use of contrasting textures. Although his madrigals are characterized by spontaneity and charm they are hardly innovatory. Surprisingly for a musician so occupied with the church, only two sacred pieces by him, both motets, are known; these too appeared in anthologies after his death.

In 1583 Malvezzi provided some of the music for the *intermedi* of Giovanni Fedini's *Le due Persilie*. In 1586 he collaborated with Alessandro Striggio (i) and Giovanni de' Bardi in musical *intermedi* for Bardi's own play *L'amico fido*, performed for the wedding of Virginia de' Medici and Cesare d'Este. He also wrote music for the third *intermedio* of Giovanni Cecchi's *Il Sammaritano* (date unknown; see Hill, 1982). But all his surviving entertainment music is contained in the publication of the music for the sumptuous *intermedi* that formed the major part of the celebrations of the marriage of Grand Duke Ferdinando I and Christine of Lorraine. Other contributors to the festivities included Bardi, Caccini, Cavalieri, Marenzio and Peri, who was a pupil of Malvezzi. The music was assembled and edited by Malvezzi himself in 1591 (RISM 1591[7]). He wrote most of the music for four of the six *intermedi*, including 13 madrigals for varying numbers of voices, three sinfonias and three grandiose works for multiple choirs of which the most notable, *O fortunato giorno*, is for 30 voices divided into seven choruses.

A good deal of information about the performance of the 1589 *intermedi* is provided by Malvezzi in the 'nono' partbook of the printed edition of the music, from which it is clear that several of the polyphonic madrigals were sung by a solo voice with instrumental accompaniment. Indeed some of them also survive in manuscript in monodic form (e.g., in *I-Fn* Magl.xx.66), but they do not show any progressive tendencies and are simply reductions of a multi-voice texture in a manner common throughout the century. Malvezzi seems to have been too much of a traditionalist to adopt any of the styles of his younger contemporaries at Florence.

From the early 1590s until his death Malvezzi was beset by illness, and he seems to have been increasingly weighed down by the burden of his numerous duties. His faithful service, however, did not go unrecognized, and in September 1594 he was given the post of third organist at the cathedral, apparently a position created specially for him, which lapsed after his death. Moreover, on the specific orders of the grand duke he retained the salaries of all his official appointments until his death, even though he was less and less able to carry out his duties. Illness and overwork presumably also explain the fact that he apparently produced no new works after 1589. His nephew Pietropaolo was also an organist in Florence.

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FRANK A. D'ACCONE (with TIM CARTER)

Malzat [Malzahn, Malzard, Maltzath, Maltzbach].

Austrian family of musicians of Moravian origin.

(1) Josef Malzat
(2) Johann Michael Malzat
(3) Ignace [Adamus Ignatius Franciscus de Paula Josephus] Malzat

WALTER SENN/T. HERMAN KEAHEY

Malzat

(1) Josef Malzat

(*b* Pirnitz [now Brtnice], 1723; *d* Vienna, 25 Nov 1760). Composer and violinist. He is believed to have gone to Vienna in 1745, possibly in the service of Count Haugwitz; in 1747 he was *musicus primarius* at the Dominikanerkirche and in 1757 *musicus* at the Stephansdom. He was probably the Malzat listed as a violinist in the Burgtheater orchestra. Works attributed to him include a partita (*D-KA*, ed. J. Trojan, Prague, *c*1981), a sinfonia (*A-Gd*) and a quartet, a flute concerto and three symphonies listed in the Breitkopf catalogues.

Malzat

(2) Johann Michael Malzat

(*b* Vienna, 21 April 1749; *d* Innsbruck, 13 May 1787). Composer and choirmaster, son of (1) Josef Malzat. He attended the grammar school in Kremsmünster, where he was a chorister and possibly also a cellist (see Weiss). He was subsequently a teacher in the abbeys of Stams in the Tyrol (1778–80) and Lambach in Upper Austria (1781), a member of the church choir in Bozen (now Bolzano) (1780–81), household musician in Schwaz (1784) and finally choirmaster in the university church in Innsbruck (1786–7). His instrumental works in particular enjoyed wide distribution and were advertised by Traeg in Vienna as late as 1799. His extant works include three masses, a Requiem, 13 shorter sacred pieces, an oratorio, a Singspiel, a cantata, three lieder, five symphonies, a Sinfonia concertante with solo violin and oboe, a cello concerto, six string quintets (one ed. W. Senn, Vienna, 1949), four quartets for oboe, flute and strings, three string trios, four sonatas for violin and cello, and a sonata for cello and bass (in *A-FK*, *HE*, *Imf*, *CH-E*, *EN*, *FF*, *SGs*, *D-Bs*, *HR* and elsewhere). Among works advertised by Traeg, but now no longer extant, are two concertos for english horn, presumably written for his brother (3) Ignace Malzat, and four sinfonias concertantes. (Other instrumental works attributed by Traeg simply to 'Malzat', and now lost, cannot be identified with any specific member of the family; they include quintets for flute or oboe and strings and sextets for oboe, two horns and strings.)

Malzat

(3) Ignace [Adamus Ignatius Franciscus de Paula Josephus] Malzat

(*b* Vienna, 4 March 1757; *d* Passau, 20 March 1804). Composer and oboist, son of (1) Josef Malzat. As early as 1774 he was a court musician in Salzburg and is supposed to have been a pupil of Michael Haydn. After travelling in France, Italy and Switzerland he became oboist in the parish church at Bozen (1778) and in May 1788 entered the service of the Prince-Bishop of Passau. He was known primarily for his instrumental works, a few of which are listed in the Traeg catalogue of 1799. His extant works include concertos for cello (two, *A-KR*, *SEl*), oboe (two, *A-Ssp*, *D-Dlb*), two oboes (*A-KR*) and oboe and bassoon (*KR*), a sextet (*US-AAu*), a quintet (*A-Ssp*), a cassation (*H-KE*) and three wind partitas (*A-KR*, *Sca*). The cello concertos may have been composed for his brother (2) Johann Michael Malzat. His pieces have an attractive charm with many felicitous touches, and avoid contrapuntal complexity or harmonic experimentation. The works lie well for the instruments chosen but there is little virtuoso display; his orchestral accompaniments are full, though he seems to have favoured quiet openings. Four notated cadenzas, entirely metrical, survive in the two duo concertos.

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Mamangakis, Nikos

(*b* Rethymnon, Crete, 3 March 1929). Greek composer. He studied at the Hellenic Conservatory, Athens (1947–53), and was a composition pupil of Orff and Genzmer at the Munich Musikhochschule (1957–64), also attending Darmstadt summer courses during this period and studying with Riedl at the Siemens electronic studios (1961–2). In 1965 he settled in Athens as a freelance composer, although he spent the year 1970–71 in Berlin on a scholarship from the Deutscher akademischer Austauschdienst.

Mamangakis's prolific output falls into two essentially separate categories: on the one hand, a naive kind of popular music in the mould of Theodorakis, drawing occasionally on Cretan folk music and often containing an element of social or political critique; on the other hand, concert works in the avant-garde tradition of the 1960s and 70s, which use integer relationships to organize pitch, rhythm, density, dynamics and timbre into richly textured blocks, these blocks frequently alternating with

monodies incorporating wide intervals and even microtones. These contrasted sides of his musical personality are brought into conflict in the multimedia opera *Odyssey*, staged in 1984. Among his most successful works are *Konstruktionen* (1960), *Monologos* (1962) and Music for Piano and Small Orchestra (1977). His scores for the acclaimed German television series *Heimat I* (1982) and *Heimat II* (1992) brought his music to an international audience.

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GEORGE LEOTSAKOS (work-list with KOSTAS MOSCHOS)

Mamas and the Papas, the.

American pop vocal group. Formed in New York City in 1965, they moved to Los Angeles where they quickly became one of the most important groups in the California-based folk-rock style of the mid-1960s. Each member had worked previously in vocally oriented pop or folk acts. Led by the singer-songwriter and arranger John Phillips (*b* Parris Island, SC, 30 Aug 1935) and including Michelle Phillips (*b* Long Beach, CA, 6 April 1945), Denny Doherty (*b* Halifax, NS, 29 Nov 1941) and Cass Elliot (*b* 19 Sept 1943; *d* London, 29 July 1974), the group featured Phillips's sophisticated four-part vocal arrangements, influenced by the close harmony singing found in much late 1950s and early 60s folk and doo-wop but now often accompanied by a rock rhythm section of drums, electric bass, guitars and keyboards. A series of nine hit singles, most written by Phillips and including *California Dreamin'* (1966), *Monday, Monday* (1966), *I Saw Her Again* (1966) and the autobiographical *Creeque Alley* (1967), made the quartet one of the most successful of their era. The group's internal romantic and domestic struggles led to a break up in 1968, though they reunited briefly in 1971. Cass Elliot went on to pursue a successful solo career until her death by choking. The Mamas and the Papas were inducted to the Rock and Roll Hall of Fame in 1998.

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JOHN COVACH

Mambo.

A ballroom dance derived from the Cuban rumba. In the mid-1940s it appeared in Cuban ballrooms and acquired elements of 'swing' and other jazz styles. It was known in the USA particularly through the band of Pérez Prado, who toured the Americas in the late 1940s; his records were popular first among Spanish speakers in the USA, and his songs (e.g. *Qué rico el mambo*) were performed all over the country by the early 1950s. The mambo spread throughout western Europe after 1955. It is danced by couples, either completely apart or in a ballroom embrace but held slightly apart, with a hip-rocking motion similar to the rumba but using forward and backward steps. Unlike most dances the steps begin on the fourth beat (of a 4/4 bar), against polyrhythms in the accompaniment accentuated with maracas and claves. The mambo has given rise to other 'Latin American' dances, notably the cha cha cha.

In salsa, the term also refers to the brass choruses featured in the *montuno* section.

Mamili, Mihammad

(*b* Mahabad [Sawj Bulaq], Iran, 1925/6; *d* Mahabad, 23 Jan 1999). Kurdish singer. He was the last prominent member of a family of singers and began singing at the age of 13. His singing was limited to live performances at weddings and other occasions during much of the rule of the Pahlavi shahs (1925–79), who repeatedly suppressed Kurdish music and culture. The launching of a state-run local radio station in Mahabad in 1955 and the proliferation of cassette recording in the 1960s created a listening public for Mamili and other singers both in Iran and across the border in Iraqi Kurdistan.

Mamili's repertory of about 700 pieces consists predominantly of *goranî*, popular songs performed at weddings, in various entertainment settings and on the radio. Like most contemporary urban singers, he drew on rural music as well as on non-Kurdish (especially Azerbaijani) melodies, using lyrics from earlier and contemporary Kurdish poets. Although only a few of his songs are overtly patriotic, he was jailed for six months in 1968 on suspicion of involvement in a Kurdish armed uprising. In the 1990s he suffered from memory loss and the execution of one of his sons by the Islamic government. His death was followed by events throughout Europe commemorating his life and work.

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AMIR HASSANPOUR, STEPHEN BLUM

Mamisashvili, Nodar

(*b* Tbilisi, 15 Dec 1930). Georgian composer, musical theoretician and teacher. In 1956 he graduated from the Tbilisi Conservatory where he studied composition with Andria Balanchivadze. From 1955 to 1969 he taught theory and composition in Tbilisi music colleges, from 1962 ran a course in harmony and analysis in the music theory department at the Conservatory of Tbilisi, and from 1965 to the present time he has taught orchestration, polyphony and composition in the department of composition. An authoritative teacher (assistant professor since 1972), Mamisashvili advocates an original understanding of the content and aims of contemporary musical art. During the 1960s he began to take an active part in the work of the Georgian Composers' Union and was elected secretary of the board (1973) and then chairman (1990). In 1989 he was invited to the Tbilisi Spiritual Academy where he ran a lecture course on the History of Orthodox Church Music. He is an Honoured Representative of the Arts of Georgia (1967).

Mamisashvili's music is characterized by breadth of thought and intellectual outlook; he actively aspires to interpret processes occurring in new music in his own work. His development has taken him from the miniature to the symphony and from technical mastery to conceptualised form. In the first period (1955–73) his music was saturated by impressionism, and then was gradually schematized during the course of its subsequent evolution. The worth of the early works resides in the impressionist interpretation of Georgian folklore with the resultant creation of new forms of national musical art. The instrumental miniature – with its capacity to embrace so much – proved extremely close to the composer's lyrical nature and was a form in which he expressed his attraction towards psychological investigation and intellectualism. The *24 prelyudia* for piano (1958), the *Sami piesa* ('Three Pieces') for chamber orchestra (1958), and the *Shvidi miniatura* ('Seven Miniatures') for string quartet (1967) all testify to an economy of expression, an elegance of form, a feeling for sound perspective, refinement of harmonic language and also subtlety and colour in his thinking about timbre. In the finest pieces improvisatory sense combines with polyphonic mastery and with an ability to create structures through rhythmic variation. Typical of Mamisashvili is his capacity to re-interpret the concerto genre in a chamber version for a small number of instrumental players; here, he splits the form into miniatures and employs various contemporary means of ensemble performance. Alongside this, in the Concertino for piano quintet (1972) constructivist tendencies can be found alongside the characteristically dissonant modal formations and aleatory elements; all of this testifies to the change of style.

In his search for new avenues of development, Mamisashvili spent a number of years creating an independent system of composition which he set forth in the book *O muzïkal'noy sisteme tryokhfazovoy kompozitsii* ('On the musical system of three-phase composition') (1978). The system is based on the horizontal and vertical joining of three phases which bear contrasting types of musical thinking belonging to different epochs. This was clearly demonstrated in his piano cycle *Lirikuli dgiuris purtslebidan* ('Pages from a Lyrical Diary') of 1979 which inaugurated a new period of creative work. The genuine newness of the cycle resides in the reflective analysis of the romantic emotions inherent in contemporary humanity; here these emotions find their expression in a collage of quotations from the

works of Schumann, Schubert and Liszt which have passed through the prism of contemporary techniques. The contrast of styles governs the arrangement of the various semantic and dramatic schemes within the work and creates a new aesthetic notable for its breadth and for a polyphonic dimension in the perception of time. In later years Mamisashvili successfully used this method on a large scale with symphonies which have a spatial breadth and are conceptually complex. The kaleidoscopic quality of his early style gives way to montage and the use of large, one-piece sound blocks in the style of the 1960s Polish avant garde; these are further enriched by layers of recorded sounds and noise effects. These experiments in sound technique are guided by the analytical tendencies of the three-phase structural organisation. All this together serves to convey the composer's philosophical and poetical outlook which is concentrated on contemporary humanity and its thirst to understand the world and its place in it.

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Chbr and solo inst: 24 prelyudia, pf, 1958; Ballada, pf, 1961; Malaya syuita [Small Suite], chbr orch, 1961; 2 piesa [2 Pieces], vn, pf, 1962; 3 piesa [3 Pieces], hpd, 1963; 2 p'yesi [2 Pieces], 9 insts, 1964; 2 sabavshvo piesa [2 Children's Pieces], pf 4 hands, 1964; Pf Conc. no.1, 1964; Prelyudiya, khorali da fuga, pf, 1964; 3 piesa [3 Pieces], vc, pf, 1965; 3 piesa, chbr orch, 1965; 3 piesa, hp, 1966; 7 miniatyura, str qt, 1967; Concertino, vn, chbr orch, 1967; Khorali, org, 1967; Improvizatsiya variatsiys formit [Improvisation in the Form of Variations], pf, 1970; Concertino, pf qnt, 1972; Pf Conc. no.2, 1973; Lirikuli dgiuris purtslebidan [Pages from a Lyrical Diary], pf, 1979; Conc., ww, chbr orch, 1979; Triptych, vn, pf, 1987; Sonata, vn, pf, 1993; Imidzh [Image], chbr orch, 1993; Tripleks [Triplex], pf trio, 1994

Vocal: 9 gantsqobileba [9 Moods], 4 male vv, 1953; 3 simghera [3 Songs], children's chorus, 1968; Da gananatla kideni soplisani [And by Death the World was Illuminated], (I. Chavchavadze, H. Heine, I. Petritsi), 1986; Passione, chorus, 1989; Gvtismshobelo kaltsulo, gikharoden [O Virgin Maiden, be Joyful] (canonical prayer), chorus, 1990

El-ac: 5 syms. for tape and insts: no.1 'Ab Initio', orch, tape, 1985; no.2 'Adamiano mogvets chven mshvidoba' [Humanity, give us Peace] (I. Petritsi, M. Lebanidze, A. Kalandadze, S. Korsanov), chorus, tape, 1986; no.3 'Gámis zmanebani' [Night Visions], 2 pf, tape, 1989; no.4 (A. Kalandadze, G. Amiranashvili), S, Bar, pf, tape, 1990; no.5 'Kaenis Shvilebi' [The Children of Cain], orch, tape, 1993

Tape: Rezonansï [Resonances], poem, 4-track tape, 1982

Songs, incid music, film scores, TV scores

Principal publishers: Muzïka, Muzfond Gruzii

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'Niko Sulkhanishvilis "Mestviruli" da 'Gutnuri'" [Sulkhanishvili's 'Mestviruli' and 'Gutnuri'], *Sabchota khelovneba* (1975), no.5, pp.31–9; (1976), no.6, pp.56–69

'Pshauri natirilebi' [Laments of Pshavi], *Sabchota khelovneba* (1975), no.1, pp.69–71 [on the string quartet of T. Bakurazde]

'A.M. Balachivadze', *SovM* (1977), no.10, pp.38–40

O muzïkal'noy sisteme tryokhfazovoy kompozitsii [On the musical system of three-phase composition] (Tbilisi, 1978)

'Navstrechu vremeni' [Going to meet time], *Andrey Balanchivadze: sbornik statey i materialov*, ed. R. Tsurtsumia (Tbilisi, 1979), 93–102

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G. Orjonikidze: 'Znakom'tes': molodost' [Let me introduce our youth], *SovM* (1963), no.8, pp.16–17

D. Grigor'yeva: 'Detskaya opera N. Mamisashvili' [Mamisashvili's children's opera], *SovM* (1967), no.1, pp.31–2

G. Orjonikidze: 'Kartuli sabchota musikis 60 tseli' [60 years of Georgian Soviet music], *Sabchota khelovneba* (1977), no.11, pp.28–33

N. Zeyfas: 'Na novom pod"yome' [On a new upward swing], *SovM* (1980), no.10, pp.16–22

R. Tsurtsumia: 'Pol'kloris agkmis taviseburebani 60–70 tslebis kartul instrumentul musikashi' [The specific features of perceiving folklore in Georgian instrumental music of the 60s and 70s], *Sabchota khelovneba* (1984), no.4, pp.80–93

N. Kavtaradze: 'Ilia Chavchavadze da kompozitoruli azrovnebis protsesebi: N. Mamisashvilis sagundo poema "Da ganantla kideni soplisani"' [Chavchavadze and the processes of compositional thinking: Mamisashvili's choral poem 'And by death the world was illuminated'], *Khelovneba* (1991), no.9, pp.134–46

<div align="right">LEAH DOLIDZE</div>

Mamiya, Michio

(*b* Asahikawa, 29 June 1929). Japanese composer. He began to compose at the age of six but had to wait until the end of World War II for the beginning of his formal training. In 1947 he became a private pupil of Hiroshi Tamura (piano) and Tomojirō Ikenouchi (composition), with whom he continued to study while at the Tokyo National University of Fine Arts and Music (1948–52). He won a prize at the 1950 Mainichi Music Contest with his Cello Sonata. Around 1952 he began to take a particular interest in Japanese folk music, notating tunes and using some of them in compositions, such as the Three Movements for two pianos (1952) and the Violin Sonata (1953). He organized the group Yagi no Kai with Hikaru Hayashi and Yūzō Toyama in 1953, and two years later started his more thorough field studies of folksongs in collaboration with the singer Ruriko Uchida, completing his first vocal arrangements at that time. In 1957 he produced his first compositions using traditional instruments: Music for Four Koto and the Concerto for eight koto and chamber orchestra. A further development, beginning in the next year, was the series Composition for Chorus, in which he freely quoted fragments from vocal and instrumental

folk music; the first piece of the series scored an immediate success and was awarded both the government-sponsored Art Festival Prize and the Mainichi Music Prize. Mamiya made official visits to the USSR in 1961 and 1962. In 1963 he began to involve himself with African music and jazz, whose influences may be found in the First String Quartet (1963) and the *Deux tableaux pour orchestre '65*. He began teaching at the Tokyo National University of Fine Arts and Music in 1972 and at the Tōhō Gakuen College of Music in 1980; he has also taught at the University of Western Ontario (1977, 1981) and Takasaki Junior College (1981–4).

Mamiya received an excellent technical grounding from Ikenouchi, the representative of French academicism in Japan. His compositions are usually well constructed in detail, while accommodating a highly Expressionist content. The instrumental pieces often require an extraordinarily virtuoso technique; this is the case, for example, in many of the works for Japanese instruments and the Second Piano Concerto, which won an Otaka Prize. However, the more important aspects of his music result from two special concerns: rhythmic complexity and the dramatic effects obtainable with texts. These are particularly well demonstrated in the Composition for Chorus series, which includes his most successful and characteristic works; some of them are composed exclusively of numerous brief melodic quotations from folksongs, workers' shouts or phrases imitative of instruments. Mamiya has also worked for the cinema and with experimental theatre groups in Tokyo.

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(selective list)

Dramatic: Kaguya-hime [Princess Kaguya] (musical), 1956; Mukashibanashi hitokai Tarobei [The Old Tale: Tarobei the Slave-Dealer] (radio op, I. Wakabayashi, after folktale), 1959; Gion-matsuri [Gion Festival] (ballet), 1963; Nihonzaru sukitoorime [Clairvoyant Monkey Painter] (radio op, 1, H. Kijima), Tokyo, 1965; Elmer no bōken [Elmer's Adventure] (musical), 1967; Narukami (TV op, 1, Mamiya, after kabuki play *Narukami* and nō play *Ikkakusennin*), 1974; Yonaga-hime to Mimio (op, 1), 1990; incid music, film scores

Compositions for Chorus nos.1–14: 1958, 1962, 1963, 1963, 1966, 1968, 1972, 1972, 1974, 1981, 1984, 1986, 1993, 1994

Other choral: Karasu [A Crow] (orat), 1959; 1960. 6. 15. (orat), 1961; Daibutsu kaigan [Opening of the Eyes of the Great Buddha] (cant.), 1964; 12 Inventions after Jap. Folk Melodies, unacc., 1967–9; Kita no haka [North Tomb], unacc., 1969; Composition no.9–Hengen, B, chorus, org, 2 hp, 6 perc, 2 db, 1974; Sanjiki-Zōshi [Tricolour Tales], 1980

Orch: Pf Conc. no.1, 1954; Sym. 1955; Conc., 8 koto, chbr orch, 1957; Vn Conc. no.1, 1959; 2 tableaux pour orchestre '65, 1965; Double Conc. grosso, 1966; Pf Conc. no.2, 1970; Serenade, 1974; Vc Conc., 1975; Vn Conc. no.2, 1975; Conc. for Orch., 1978; Tableau pour orchestre '85, 1985; Pf Conc. no.3, 1990; Pf Conc. no.4, 1997

Solo vocal: Nihon min'yō-shū [Japanese Folksongs], nos.1–5, 1v, pf, 1955, 1957, 1958, 1959, 1965; Jumon [Spell], Bar, 13 insts, 1966; Serenade I, S, str qt, pf, 1971; Serenade II, T, vn, pf, 1986; Yubin kitte [Post Stamps], a suite, BR, vn, crumhorn, lute, 1992

Chbr and solo inst: Vc Sonata, 1950; Qt, cl, pf trio, 1952; Pf Sonata, 1955; Music for 4 Koto, 1957; Sonata, 2 vn, pf, 1958; Music for 3 Koto, 1958; 3 Movts, wind qnt,

1962; Qt, shakuhachi, sangen, 2 koto, 1962; Str Qt no.1, 1963; Sonata, vn, pf, perc, db, 1966; Sonata, vc, 1969; Vicissitudes in Dance, 2 shakuhachi, biwa, futozao, 1969; Sonata, vn, 1970; Preludes, 2 shakuhachi, 1971; Conc., 2 str qts, db, 1972; 3 Pf Preludes, 1972; Pf Sonata no.2, 1973; Str Qt 'Inochi mina chōwa no umi yori' [All Life springs out of the Ocean of Harmony], 1980; Pf Sonata no.3, 1987; KIO for shakuhachi and cello, 1988; Rikuchō, shakuhachi, 2 kotos, vc, 1994; Sonata, vc, pf, 1998

Principal publishers: Ongaku-no-Tomo Sha, Zen-on Gakufu

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No no uta, koori no ongaku [Songs of the field, music of the ice] (Tokyo, 1980)

Gendai-Ongaku no bōken [Adventures of modern music] (Tokyo, 1990)

with O. Kortekangas: *Kigi no uta: utau ekolojī no kokoromi* [Songs of the trees: attempts at singing ecology] (Tokyo, 1997)

K. Hori, ed.: *Nihon no sakkyoku ni jusseiki* [Japanese compositions in the 20th century] (Tokyo, 1999), 238–41

MASAKATA KANAZAWA/TATSUHIKO ITOH

Mamlok, Ursula

(*b* Berlin, 1 Feb 1928). American composer and teacher of German birth. She studied the piano and composition as a child in Berlin; when her family moved to Ecuador for a year she continued her studies there. After emigrating to the USA in 1941, she finished her schooling in New York, where she continued to live. She became an American citizen in 1945. At the Mannes College (1942–6) she was a pupil of Szell and at the Manhattan School of Music (BM 1957, MM 1958) she studied with Giannini; she also studied privately with Wolpe, Sessions, Steuermann and Shapey. She has taught at New York University (1967–76), Kingsborough Community College (1972–5) and the Manhattan School (from 1974). Her awards include two NEA grants (1974, 1981), a Fromm Foundation grant (1994), and commissions from organizations including the Koussevitzky Foundation and the San Francisco SO. *When Summer Sang* was chosen to represent the USA at the 1984 International Rostrum of Composers.

Mamlok has always shown an affinity for chamber music and piano works, and has written many teaching pieces in these media. As a young composer she was greatly influenced by Hindemith, and later by Schoenberg, Webern and Berg. The difficult and uncompromising String Quartet (1962) in particular invites comparison with the works of Carter. Elegantly crafted, her music has considerable nuance and delicacy as well as dramatic intensity. In her own words, she has consolidated 'old and new techniques which best serve to express the work at hand'. Examining the interplay of sonorities and silence, she writes eloquent music, more often gentle and reflective than harsh or aggressive. A 1987 retrospective concert at Merkin Hall, New York, drew attention to her works written between 1956 and 1986. Among her most frequently performed scores are

Panta rhei, the Violin Sonata (1989), Five Intermezzi, *Girasol* and *Der Andreas Garten*, the last with texts by her husband, Gerard Mamlok. In addition, her thoughtful, deftly constructed, challenging pieces for students are important additions to the genre.

WORKS

printed works published in New York unless otherwise stated

Orch: Conc., str, 1950; Grasshoppers (6 Humoresques) [arr. of pf piece], 1957; Divertimento, youth orch, 1958; Ob Conc., 1976 [arr. of chbr work, 1974]; Concertino, ww qnt, perc, str orch, 1985 (1989); Constellations, 1993

Vocal: 5 Songs from Stray Birds, song cycle, S, fl + pic + a fl, vc, 1963 (1990); Haiku Settings, S, fl, 1967; Mosaics, S, C, T, B, chorus, 1969; Der Andreas Garten (G. Mamlok), Mez, fl + pic + a fl, hp, 1987 (1989); Die Laterne, S, fl, cl, vn, vc, pf, 1989 (1993); songs

Chbr: Ww Qnt, 1956; Lament, 4 vc, 1957, rev. 1988; Sonatina, 2 cl, 1957; 8 Easy Duets, 2 cl, 1958; Designs, vn, pf, 1962; Str Qt no.1, 1962; Concert Piece for 4, fl, ob, va, perc, 1964; Music, va, harp, 1965; Capriccios, ob, pf, 1968 (1975); Sintra, a fl, vc, 1969; Variations and Interludes, perc qt, 1971 (1978)

Conc., ob, perc, 2 pf, 1974, orchd 1976; Sextet, fl + pic, cl, b cl, vn, db, pf, 1977 (1978); Festive Sounds, ww qnt, 1978 (1978); When Summer Sang, fl, cl, vn, vc, pf, 1980 (1987); Panta rhei (Time in Flux), vn, vc, pf, 1981 (1982); Str Qnt, 1981; Alariana, rec/fl, cl, bn, vn, vc, 1985; 5 Bagatelles, cl, vn, vc, 1988 (1991); Music for Stony Brook, fl + a fl, vn, vc (1989); Rhapsody, cl, va, pf, 1989 (1992); Sonata, vn, pf, 1989 (1992); Girasol (Sunflowers), fl, cl, vn, va, vc, pf, 1990 (1992); Str Qt no.2, 1997; other works for small ens

Solo inst: Grasshoppers (6 Humoresques), pf, 1956 (Bryn Mawr, PA, 1993), orchd 1957; Variations, fl, 1961; Composition, vc, 1962; Sculpture I, pf, 1965; Polyphony, cl, 1968; Polyphony II, eng hn, 1972; Fantasie Variations, vc, 1983; From my Garden, vn/va, 1983 (1987); 3 Bagatelles, pf/hpd, 1987 (1991); 5 Ints, gui, 1991 (1992); Two Thousand Notes, pf, 2000; other works for solo inst; teaching and recital pieces for pf

Elec: Sonar Trajectory, tape, 1966

Recorded interview: *US-NHoh*

Principal publishers: C.F. Peters, Casia Publishing Co., McGinnis & Marx

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BARBARA A. PETERSEN

Manalt, Francisco

(*b* Barcelona, *c*1720; *d* Madrid, 16 Jan 1759). Spanish violinist and composer. A nephew of Gabriel Terry, violinist in the royal chapel of Madrid, he was nominated to the same position on 19 June 1737, replacing Mateo Bayer. He also played in the orchestra of the Teatro del Buen Retiro

in Madrid and was in the service of the Osuna family: he was the protégé of Pedro Téllez Girón, the Duke of Osuna, and he dedicated to the duke his *Obra harmónica en seis sonatas de cámara de violín y bajo solo* (1st part) of 1757 (ed. J.A. de Donostia, Barcelona, 1955–66). It was another Manalt who was *maestro de capilla* of S María del Mar, Barcelona, in 1685.

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Gaceta de Madrid, 13 September 1757
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GUY BOURLIGUEUX

Manara [Manari], Francesco

(*fl* 1548–91). Italian composer. Fétis's suggestion that he was a singer at S Antonio in Padua was not confirmed by Tebaldini. His earliest known works appeared in the *Madrigali de la fama* (RISM 1548[7]), and the dedication of his *Primo libro di madrigali* (1555), for four voices, implies that he was perhaps then in the service of Duke Alfonso II d'Este. Later in his career he contributed to two important Ferrarese printed madrigal collections, *Il lauro secco* (1582[5]), compiled in honour of the singer Laura Peverara, and *Giardino di musici ferraresi* (1591[9]), dedicated to Duke Alfonso; pieces by him also appear in a manuscript anthology of about 1580 (*I-MOe* 1358) undoubtedly compiled for the Ferrarese *concerto di donne*. According to Guarini, he was Isnardi's teacher, and Superbi claims that he was a ducal musician. Although the overwhelming evidence suggests that he was employed during his entire documented career at Ferrara, his name has not been found on the court salary rolls which are numerous for this period; it is conceivable that he was principally employed at Ferrara Cathedral. In spite of this probable long association with Ferrara, one of the centres of Italian avant-garde composition in the second half of the 16th century, his music displays little stylistic development between 1548 and 1591. His madrigals mostly rely heavily on the fusion of short imitative passages and homophony, a typical feature of the mid-century madrigal, and generally avoid chromatic experiments and other fashionable devices. But in the madrigals in manuscript and some of those in the *Madrigali* of 1580 for four higher and two lower voices, he confidently and skilfully adopted the virtuoso passage-work and sense of polarization between upper and lower voices that is characteristic of music associated with the Ferrarese court.

WORKS

printed works published in Venice

Il primo libro di madrigali, 4vv (1555), ed. in SCMad, xvii (1994)
Il secondo libro di madrigali, 4vv (1557), ?lost, listed in *EitnerQ*
Il terzo libro di madrigali, 4vv (1558), ?lost, listed in *EitnerQ*
Il quarto libro di madrigali, 4vv (1561), ?lost, listed in *EitnerQ*
Psalmi ad vesperas B. Mariae Virgine cum Magnificat, 4vv (1574), inc.
Madrigali, 6vv (1580)
14 madrigals, 1548[7], 1582[5], 1591[9]

4 madrigals, 5vv, *I-MOe* 1358 (*c*1580)

Motet, mass, 5vv, Archive of the Order of St Nicholas, Ferrara (see Bennati)

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G. Tebaldini: *L'archivio musicale della Cappella Antoniana in Padova* (Padua, 1895)

N. Bennati: 'Musicisti ferraresi', *Atti della Deputazione ferrarese di storia patria* (1912)

L.J. Waisman: *The Ferrarese Madrigal in the Mid-Sixteenth Century* (diss., U. of Chicago, 1988)

IAIN FENLON

Mana Zucca [Zuckermann, Augusta; Zuckermann, Gussie]

(*b* New York, 25 Dec 1885; *d* Miami, 8 March 1981). American composer and pianist. She changed her name to Mana Zucca in her teens and became a protégée of the pianist and teacher Alexander Lambert; according to her unpublished memoirs she performed with major orchestras in New York before the age of ten (although this and other claims in her memoirs have not been verified). In 1902 she played an arrangement of Liszt's 14th Hungarian Rhapsody with Frank Damrosch as part of his concert series for young people at Carnegie Hall. In about 1907 she went to Europe, where she met several prominent musicians and gave successful concert tours with the Spanish violinist Juan Manon. Her lively descriptions of Teresa Carreño, Busoni, Godowsky and the composition teacher Max Vogrich were published in American music magazines. She also performed as a singer, notably in Lehár's *Der Graf von Luxemburg* in London (1919). After her marriage in 1921, and especially after 1941, Mana Zucca's musical activities were concentrated in her home town of Miami.

On her return to the USA in 1915, she began to publish her compositions. Her privately issued catalogue of published works lists approximately 390 titles (all undated), though she claimed to have published around 1100 works and to have written 1000 more. Included in the catalogue are the operas *Hypatia* and *Queue of Ki-Lu* (both *c*1920), the Piano Concerto op.49 (1919) and Violin Concerto op.224 (1955), 172 songs, three choral works, more than 20 chamber works and numerous educational pieces. She was a gifted melodist. Many of her songs were performed by leading singers in the 1920s and 30s: Gadski favoured the *Kinder-Lieder*; Amelita Galli-Curci often sang *Le petit papillon*; and the most famous, *I Love Life* (1923), was performed by Tibbett, John Charles Thomas and Nelson Eddy. *Honey Lamb*, *There's Joy in my Heart*, *Time and Time Again* and *The Big Brown Bear* were also well known. Many of her songs with Yiddish texts,

among them *Rachem* (1919) and *Nichevo* (1921), were dramatic set-pieces. Mana Zucca's more serious ambitions as a composer met limited yet noteworthy recognition: the Cincinnati SO performed *Novelette* and *Fugato humoresque* in 1917; the New York PO also played the latter piece in 1917; Mana Zucca herself gave the first performance of her Piano Concerto on 20 August 1919 with the Los Angeles SO; and in 1955 the American SO gave the première of the Violin Concerto. Her manuscripts and papers are at the University of Miami; her principal publishers are Boston Music, Congress Music and G. Schirmer.

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M. Stanley: 'Mana Zucca Tells why Rachem was Written', *MusAm*, xxxi/4 (1919), 19
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JUDITH TICK

Mancando

(It., from *mancare*: 'to lose', 'to lack').

A performance instruction meaning almost the same as Diminuendo. *See also* Tempo and expression marks.

Manche

(Fr.).

See Neck.

Manchester.

English city. A commercial and industrial centre, its musical importance lies chiefly in the concerts of the Hallé Orchestra, which was founded in 1858 by the émigré German pianist and conductor Charles Hallé. Since his death in 1895 the most eminent of the orchestra's permanent conductors have been Hans Richter, Hamilton Harty and John Barbirolli. Hallé also founded the Royal Manchester College of Music, of which he was the first principal.

1. Cathedral.
2. Concert-giving organizations.
3. Opera.
4. Educational institutions and libraries.

MICHAEL KENNEDY

Manchester

1. Cathedral.

It would be misleading to suggest that Manchester's musical tradition dates only from the 19th century. Provision for 'singing-men' was made in the charter granted to the collegiate church (now the cathedral) in 1421 and in its renewal by Elizabeth I in 1578 and Charles I in 1638. Manchester Cathedral in modern times has played an encouraging role in helping to promote musical activities in the city. While Allan Wicks was organist (1954–61) the Cantata Choir was formed and took part in performances of several ambitious works. This policy was continued by his successors, Derrick Cantrell (1961–77), Robert Vincent (1977–9), Stuart Beer (1979–96) and Christopher Stokes (1996–); many famous instrumentalists have given concerts at arts festivals organized by the cathedral. The cathedral's organ was destroyed when the building was bombed in 1940. A new instrument, designed by Norman Cocker, the cathedral organist at that time, was built by Harrison & Harrison of Durham. It was inaugurated in the spring of 1957 by Allan Wicks. Another magnificent organ in Manchester is the 5000-pipe Cavaillé-Coll installed in the town hall in 1877. Restoration work on this instrument was completed in 1970 by Jardine & Co. and involved complete renewal of the internal mechanism, restoration and cleaning of the pipes and the replacement of the console's pneumatic action by an electro-pneumatic system.

Manchester

2. Concert-giving organizations.

The first report of public concerts in Manchester was in 1744 (they served, it is thought, as a cloak for meetings of Jacobites, and Prince Charles Edward Stuart almost certainly attended one of them). The subscribers came mostly from the landed gentry, whose homes were close to what was then a small country town. The 'orchestra' comprised about three or four players and a harpsichordist. Works by Handel, Geminiani, Vivaldi, Tessarini and Arne were performed. Concertos for the German flute were favourite items. Evidently the flute was the most popular domestic instrument in 18th-century Manchester: 24 flautists began regular gatherings in 1770 at a tavern in Market Street. These activities came to be known as the 'Gentlemen's Concerts' and gradually developed until in 1777 a concert hall was built to hold about 1000 people. A season of 12 concerts was given each winter, six miscellaneous and six choral. The subscription was four guineas; subscribers could invite guests; full evening dress was obligatory for the 'public concerts', but the 'private concerts', despite their name, were less formal. At the turn of the century the symphonies of Haydn and Mozart were regularly performed. A 'Grand sinfonia' by Beethoven was played in 1806. At this period Manchester was expanding rapidly as the textile trade grew under the impetus of the Industrial Revolution, and among the increased population were many German families who had settled there because of their business connections. Their support for cultural activities was immediately forthcoming, but the oft-repeated statement that Manchester's musical life was founded by the German immigrants needs qualification.

The Gentlemen's Concerts played their part in four major musical festivals held in Manchester in 1777 (initiated by Sir Thomas Egerton), 1828, 1836 and 1844. At one of the concerts of the 1836 festival, on 14 September, the celebrated mezzo-soprano Maria Malibran sang for the last time in public.

She died aged 28 at the Mosley Arms Hotel nine days later, and her body was temporarily interred in the south aisle of the collegiate church before removal to Brussels. It was a member of the committee of the Gentlemen's Concerts, a calico printer named Hermann Leo, who in 1848 was to bring about the most significant single event for Manchester's musical future. His brother August was a banker in Paris, and while visiting him earlier in the 1840s he had heard the young Westphalian pianist Carl Halle, who since 1836 had been well known in Parisian musical circles both as a solo player and as the organizer of chamber concerts. Among Halle's friends were Berlioz, Liszt, Heller, Chopin, Mendelssohn and Wagner. After the Revolution of 1848 he took his wife and family to London; and it was there in June of that year that Leo called on him to propose that he settle in Manchester and 'take it in hand'. Hallé – who had added the accent to his name, so it is said, to ensure closer approximation to its correct pronunciation – agreed, provided that a certain number of pupils was guaranteed. He paid his first visit to Manchester in the summer of 1848, attending the Gentlemen's Concert at which Chopin played. On 13 September he himself played Beethoven's Fifth Piano Concerto. In his memoirs he described that occasion:

> The orchestra, oh, the orchestra! I was fresh from the
> Concerts du Conservatoire, from Hector Berlioz's orchestra,
> and I seriously thought of packing up and leaving Manchester
> …. But when I hinted at this my friends gave me to
> understand that I was expected to change all this.

Hallé's first winter in Manchester was spent mainly in establishing a series of chamber concerts. It was not until November 1849 that he was appointed conductor of the Gentlemen's Concerts with wide powers to call more rehearsals, make changes in personnel and place the concerts on a broader basis. His efforts were rewarded by a renewal of interest in the concerts. The orchestra numbered about 40. How long Hallé might have remained in Manchester in this capacity is a matter for speculation. But in 1857 Manchester organized a vast exhibition of art treasures lasting from May to October. Hallé was engaged to provide daily concerts with an enlarged orchestra in the exhibition hall, though the inaugural concert on the evening of 5 May was given in Edward Walters's new Free Trade Hall, which had been opened seven months earlier. When the exhibition closed, Hallé was distressed to think that the enlarged orchestra would be disbanded and

> to prevent it I determined to give weekly concerts during the
> autumn and winter at my own risk and peril, and to engage
> the whole band … I felt that the whole musical education of
> the public had to be undertaken.

So began the Hallé Concerts, on the wet Saturday night of 30 January 1858. His profit on his first season of 30 concerts was 2s. 6d. Within eight years it was over £2000. He also continued to direct the Gentlemen's Concerts, but with the success and growing importance of the Hallé Concerts these declined in interest over the years and were wound up in 1920. Hallé directed his Manchester concerts for 37 years. He conducted almost every one and also played the solo part in a piano concerto and/or

short solo pieces at almost every concert. Each season comprised about 30 concerts in the Free Trade Hall. The orchestra also played regularly in Liverpool, Bradford and Edinburgh; it visited other northern towns and, in the 1880s and 1890s, London. Three outstanding features marked Hallé's work: his insistence on the provision of a large number of cheap seats, his gradual but steady education of the public, and his willingness to perform contemporary music. Nearly every famous executant of the 19th century appeared at his concerts. Within his first five seasons he had conducted concert performances of *Die Zauberflöte*, Gluck's *Iphigénie en Tauride* and *Orfeo*, *Fidelio* and *Der Freischütz*. On 12 February 1874 Hallé and Hans von Bülow gave the first performance in England of the two-piano version of Brahms's St Antony Variations. Verdi's Requiem was performed in Manchester within two years of its first performance. Berlioz's *Symphonie fantastique* had its first British performance at Hallé's concert on 9 January 1879, his *La damnation de Faust* on 5 February 1880 and *L'enfance du Christ* on 30 December 1880. When Hallé was 63 he played the solo part in Brahms's Second Piano Concerto (23 November 1882) and in 1889 played Grieg's Concerto with the composer conducting. The works of Brahms and Dvořák were rapidly absorbed into the orchestra's repertory and Hallé conducted the first British performance of Tchaikovsky's Fifth Symphony (2 February 1893).

To ensure that the concerts continued after Hallé's death three Manchester businessmen – Gustav Behrens, Henry Simon and James Forsyth – guaranteed them for the ensuing three seasons. An invitation to become conductor of the orchestra was extended to Hans Richter, then principal conductor of the Vienna Opera and the Vienna PO. He accepted, but because of his fear of losing his Vienna pension the matter hung fire for a few years. In the meantime Frederic Cowen was appointed conductor on the clear understanding that he would eventually make way for Richter. This situation led to considerable acrimony when eventually Richter let it be known that he could take up his post in October 1899. There was much public sympathy for Cowen (whose musical contribution had included a concert performance of Berlioz's *Les Troyens à Carthage* on 2 December 1897), but a meeting of the newly formed Hallé Concerts Society in October 1898 endorsed Richter's appointment.

Richter was conductor from 1899 to 1911. Although in retrospect the Edwardian era in Manchester music appears as a golden age, the reality was less luminous and was marked by controversy. On only four of Richter's 12 seasons was there a financial profit. Complaints soon began to be made that he was not enterprising enough in his choice of programmes. This agitation stemmed from a feeling that, as was to be expected, there was too much stress on Wagner, Brahms and Beethoven and very little on composers such as Debussy, Delius and Franck. Nevertheless, Richter introduced the most important works of Richard Strauss and Elgar to Hallé audiences. He particularly championed Elgar, who rewarded him with the dedication of his First Symphony and its first performance on 3 December 1908 in the Free Trade Hall. Richter conducted the first performance in Britain of a Sibelius symphony (no.2; 2 March 1905) and of Bartók's symphonic poem *Kossuth* (18 February 1904). He founded the orchestra's pension fund and constantly encouraged young soloists.

Not only was a minority of the public dissatisfied with Richter's regime; the Hallé Committee was disturbed by his association (from 1904) with the London SO and Covent Garden Opera. In addition there was a steadily growing section of opinion that considered that the orchestra should be conducted by one of the leading British conductors – Henry Wood, Beecham or Landon Ronald. But when Richter resigned in 1911 because of failing health the committee's first thought was to try to persuade Richard Strauss to succeed him. Eventually the post went to Michael Balling, a German and another Wagnerian, who had conducted performances of the *Ring* in English for the Denhof Opera Company. He was 46 when he began his duties in the 1912–13 season. He showed every sign that he would attempt to accomplish some revolutions in Manchester's cultural life: he was the first to advocate municipal aid for the concerts, he suggested that the orchestra should be on a weekly salary instead of a fee per concert (this was put into effect), and he advocated the building of an opera house. In the two seasons for which he was responsible he introduced several new works into the programmes and conducted the first Manchester performance of a Mahler symphony (no.1).

The outbreak of war ended Balling's tenure. Several guest conductors were engaged during the wartime seasons, of whom the most active and popular was Beecham. He was unable to continue his association after the war and the years 1918–20 were black ones for the Hallé, which was now feeling the effect of rival popular concerts promoted by the impresario Brand Lane and conducted by Wood. Matters were resolved by the appointment of Hamilton Harty as permanent conductor in 1920. This brilliant musician and attractive personality revivified the concerts and trained the orchestra to become a responsive and versatile instrument. He continued the de-Teutonization of the programmes that Beecham had begun. Music by Bax, Sibelius, Holst, Vaughan Williams, Debussy, Ravel and Stravinsky entered the repertory. But Harty will be best remembered for his marvellous Berlioz performances, notably a historic one of the Requiem on 12 November 1925, also for the first public performance of Constant Lambert's *Rio Grande* on 12 December 1929 and for the first performance in Britain of Mahler's Ninth Symphony on 27 February 1930 and of Shostakovich's First Symphony on 21 January 1932. Under Harty's guidance the Hallé was engaged for municipal concerts, and it made its first gramophone records with him. In 1933 he resigned after a quarrel over his guest engagements elsewhere and was not immediately replaced.

For the next few years the committee engaged only guest conductors, chief among them Beecham and Malcolm Sargent. The number of concerts given outside Manchester dwindled and finances suffered accordingly. In 1934 an agreement was reached with the BBC whereby a number of the best Hallé players were also employed in the BBC Northern Orchestra, thus guaranteeing their income. In 1939 Sargent was appointed conductor-in-chief, but the outbreak of war and his association with other orchestras meant that he never took up the post in much more than a nominal capacity. The enormous extra demand for concerts stimulated by the war exposed the limitations of the Hallé-BBC agreement. Engagements could not be accepted without prior consultation with the BBC for the release of 35 players. This became even more irksome when in 1942 the Liverpool Philharmonic Society, which for nearly a century had used Hallé players in

its orchestra, formed an autonomous orchestra with Sargent as conductor. Its hall, moreover, was intact, whereas the Free Trade Hall was destroyed in an air raid, thus condemning the Hallé to a peripatetic existence in suburban cinemas. If the Hallé was to survive it had to make a bold gesture. Under a new chairman, Philip Godlee, it was decided to sever the connection with the BBC, offer the players a yearly contract, give more than 200 concerts a year throughout the country and engage a major conductor. A cable was sent to New York inviting John Barbirolli to take over this position. He accepted and arrived in Manchester in June 1943 to discover that, of the 35 players shared with the BBC, only four had elected to throw in their lot with the Hallé. Within a month he engaged over 30 new players – at a time when talent was extremely scarce because of the war – and trained the orchestra to a standard it had not reached since Harty's day.

Thus began Barbirolli's 27-year association with the orchestra. Under his tireless and devoted guidance the Hallé won increasing, but at first grudgingly given, financial support from Manchester Corporation; it toured regularly in Britain and made several overseas tours. The scope of the concerts was vastly extended, and although Barbirolli's tastes were regarded by some as conservative he conducted an extremely wide range of music, excelling in the symphonies of Mahler, Elgar, Vaughan Williams, Sibelius, Nielsen and Bruckner and in works by Ravel, Debussy and Strauss. Barbirolli's identification with the orchestra was wholehearted, and he became the life and soul of the Hallé, building for it a reputation for versatility and ardour. In 1951 the Free Trade Hall was opened after reconstruction with a capacity of 2500, and in 1958 the Hallé reached its centenary, an occasion marked by the conferment on Barbirolli of the honorary freedom of Manchester. At the same time he slightly reduced his commitments with the orchestra, becoming conductor-in-chief instead of permanent conductor. From 1952 to 1963 the orchestra's associate conductor was George Weldon; on his death his duties were shared for three years by Lawrence Leonard and Maurice Handford, the latter becoming associate conductor from 1966 to 1971. After completing 25 years as Hallé conductor in 1968, Barbirolli became conductor laureate for life. He died on 29 July 1970. His successor as principal conductor, James Loughran, took up his post in September 1971. Under his guidance the concerts continued to prosper and the orchestra maintained high playing standards. While preserving the Barbirollian tradition of Mahler, Elgar and Brahms performances, Loughran introduced new works by Ligeti, Thea Musgrave, Gordon Crosse and John McCabe, and provided more opportunities to hear music by Ives, Schoenberg, Goehr, Shostakovich and others. Loughran left in 1983 and was succeeded by the Polish-born American conductor Stanisław Skrowaczewski, in whose appointment the vote of the orchestral players was taken into account for the first time. He continued to promote contemporary works and was responsible for appearances as guest conductor of the Hallé of his friend Lutosławski. He was also an exceptional interpreter of Bruckner. He was replaced in 1991 by another American, Kent Nagano, whose title was music director and principal conductor. From 1993 to 1995 Thomas Adès, who wrote *These Premises Are Alarmed* for the opening of the Bridgewater Hall, was composer-in-association. Nagano brought the music of Stockhausen into Hallé programmes in addition to works by his compatriot John Adams.

Nagano's appointment coincided with a decline in Hallé audiences which was partly attributable to disenchantment with the Free Trade Hall where facilities for performers and public were deemed to be poor compared with those offered elsewhere. Spurred by an unsuccessful bid to stage the Olympic Games, Manchester embarked on the construction of a £42 millon concert hall, the Bridgewater, to be home of the Hallé, BBC PO and Manchester Camerata (see illustration). The hall, seating 2395, was opened on 11 September 1996 with a Hallé programme conducted by Nagano. The Chicago SO conducted by Barenboim was the first overseas visitor. The hall contains a four-manual mechanical pipe organ with 75 stops and two consoles, one of them movable. This was built by the Danish firm of Marcussen.

The Hallé toured Europe and North and South America under Barbirolli. With Loughran it visited Australia and Hong Kong and with Nagano it went to Los Angeles, Japan and Salzburg. The BBC Philharmonic has also toured Europe and America. Financial support for the Hallé Concerts today comes not only from members of the society but also, more substantially, from the Arts Council of England, Manchester City Council and the Cheshire and Lancashire County Councils.

Manchester's other professional symphony orchestra is the BBC Philharmonic. This was formed in 1934 from Hallé players as an augmentation of the earlier Northern Studio Orchestra. It was originally known as the BBC Northern Orchestra, and then the BBC Northern SO. Its conductors have included Stanford Robinson, Charles Groves, John Hopkins, George Hurst, Bryden Thomson, Raymond Leppard, Edward Downes and Yan Pascal Tortelier. Since the 1950s it has given an increasing number of public concerts in addition to its regular broadcasts and has made a special feature of awarding apprenticeships to promising young conductors. In 1973–4 it launched an annual series of public concerts in the Free Trade Hall which quickly attained a very high artistic standard, but its base is Studio 7 in New Broadcasting House, Manchester. Its main public concerts are now given in the Bridgewater Hall.

The principal chamber music society in Manchester is the Manchester Chamber Concerts Society, founded in 1936. It promotes an annual winter series of six concerts by international string quartets and similar combinations. Also well established is the Manchester Mid-day Concerts Society, formerly the Tuesday Mid-day Concerts, founded in 1915, at which young singers and instrumentalists often make their professional débuts. The director of these concerts from 1923 to 1953 was the pianist and composer Edward Isaacs. In 1976 they moved their venue to the Royal Exchange Theatre, and in 1996 moved into the Bridgewater Hall. In 1972 BBC Radio Manchester formed a chamber orchestra, the Manchester Camerata, which rapidly attracted a regular following to its winter series in the RNCM concert hall. This later became an independent body and extended its operations outside Manchester, as well as giving concerts in the Free Trade Hall and the Bridgewater Hall. Its first conductor was Frank Cliff. After him came Szymon Goldberg, Manoug Parikian, Nicholas Braithwaite, Nicholas Kraemer and Sachio Fujioka. Since 1979 the orchestra has frequently played for opera performances at the Buxton Festival. Also in 1992 the Forum Music Society was formed to promote

concerts and recitals at the Forum Centre, Wythenshawe, on the outskirts of the city. International artists feature in its programmes, which are now given in Stockport.

Manchester

3. Opera.

Opera in Manchester has never had a permanent home, despite the existence of a theatre called the Opera House. Various attempts have been made to establish permanent companies, but all have failed. Charles Hallé took part in one of these ill-fated attempts in 1854–5. Thereafter touring companies included Manchester on their regular schedule, and it is worth recording that Puccini's *La bohème* had its English première at the Comedy Theatre in 1897. The city's brief operatic heyday was in 1916 and 1917, when Beecham's company gave two memorable seasons, the success of which prompted him to offer to build Manchester an opera house on certain conditions, but the matter was not pursued because Beecham's personal financial situation enforced his temporary retirement from the musical scene. Since then, except during World War II, all the leading British opera companies have visited the city. In the 1960s an ambitious scheme was presented to the city council which included a large opera house as part of an arts centre. But this was abandoned in 1975 and Greater Manchester Council opened negotiations during 1976 to purchase the Opera House theatre and to enlarge it so that major London operatic productions could be accommodated. Nothing came of this proposal, however, and in 1978 a Manchester businessman bought the other chief commercial theatre in the city, the Palace, and formed a trust to administer it. It was closed in the same year for extensive refurbishment. It was hoped that the Palace would become the northern base of the Royal Opera and Royal Ballet. The Royal Opera gave a month's season there in 1981 and 1983 and the Royal Ballet in 1982. The ENO also performed at the Palace. But the London companies adopted a no-touring policy and Manchester had to rely for opera on visits from Opera North and Glyndebourne Touring Opera. The Palace reverted to its old role as a home for musicals.

Manchester

4. Educational institutions and libraries.

The (Royal) Manchester College of Music was opened in October 1893. Sir Charles Hallé was the first principal and professor of piano. Successful students were entitled after three full years to a performer's diploma that designated them Associates of the college. The main study courses were piano, singing, string and wind instruments, organ and composition. When Willy Hess, the first professor of the violin, resigned in 1895, Hallé engaged Adolph Brodsky to take his place. No sooner had Brodsky arrived in Manchester than Hallé died. Brodsky became principal in his stead and held the post until 1929. Despite the inadequacy of the college buildings the college maintained high standards; it was granted a royal charter in 1923. A succession of its gifted pupils became well known, among them the violinist Arthur Catterall, the bassoonist Archie Camden, the composers Alan Rawsthorne, John McCabe, Harrison Birtwistle, Alexander Goehr and Peter Maxwell Davies, the pianist John Ogdon and the singers Elizabeth Harwood, Richard Lewis, Anne Howells and Ryland Davies. Brodsky and

his successor R.J. Forbes (principal from 1929 to 1953) were able to attract distinguished teachers, among them Egon Petri and Wilhelm Backhaus. From 1953 to 1970 the principal was Frederic R. Cox, who laid much emphasis on operatic work and gave the RMCM's operatic productions a distinction that spread their fame far beyond Manchester.

The Northern School of Music became a public institution in 1942, having developed from the Matthay School of Music founded in 1920 by Hilda Collens. It accepted many more part-time students than the RMCM, and its remarkable success can be attributed largely to the spirit of loyalty and enterprise engendered by Ida Carroll, who succeeded Hilda Collens as principal in 1957.

After several years of delicate negotiations which involved the RMCM in surrender of its royal charter, the decision was taken in 1962 to amalgamate the RMCM and the Northern School into a new Northern College of Music financed by Lancashire and Cheshire County Councils and Manchester and Salford City Councils. Formal approval of the scheme was given in 1966, and the building of the new college, which includes an opera theatre, concert hall, organ and 90 tutorial rooms, was begun in 1969. John Manduell was appointed principal, and the college opened in September 1972. The following year permission was granted for the prefix 'Royal' to be added to the college's name. The operatic traditions of the new college's predecessors were maintained, and because of the excellence of the college's facilities it rapidly became an integral part of Manchester's musical life, with several organizations using it as a venue. Manduell was succeeded as principal in 1996 by Edward Gregson. In the same year the college added new undergraduate degree courses to its range of diplomas.

The Manchester University Faculty of Music offers the degrees of Bachelor of Music (ordinary and with honours), Master of Music, Master of Philosophy and Doctor of Philosophy. Candidates for the MusB must attend for three years or may enrol for the joint course, resulting in a MusB after three years and a graduate diploma at the RNCM after four. A MusM in performance, accredited by the university, can be taken at the RNCM.

The Chair of Music was instituted in 1954. Its first occupant was Humphrey Procter-Gregg, who had been head of the faculty since 1936. His successor from 1962 to 1968 was Hans F. Redlich, who greatly expanded the faculty's concert-giving activities. Later professors have included Philip Cranmer, Basil Deane, Ian Kemp and John Casken. The university library houses a substantial music collection, and the faculty has a library of music and recordings and an electronic studio. A one-time lecturer at the RMCM gave his name to the Henry Watson Music Library, one of the finest music reference libraries in Britain, including a number of valuable holdings; it is now administered by Manchester Corporation (*see* Libraries, §II, 1(xi) and Collections, private). A valuable collection of keyboard and other instruments is held at the RNCM.

Mention should also be made of Chetham's Hospital School, one of Manchester's oldest establishments, founded in 1653, which became an independent grammar school in 1952. In 1969 the school decided to admit girls and to select pupils, on a fee-paying basis, solely on grounds of

musical accomplishment and potential. It thus became Britain's first large-scale junior school of music, accepting up to 375 students from the ages of 7 to 17.

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Manchester School.

Term used to refer to a group of English composers and performers who studied at the Royal Manchester College of Music (now the RNCM) and Manchester University in the 1950s. The 'School' is principally identified with the composers Harrison Birtwistle, Peter Maxwell Davies and Alexander Goehr, as well as the pianist John Ogdon and the conductor and trumpeter Elgar Howarth. Its members have played a significant role in reshaping the landscape of British music in the later 20th century. The three composers were all in Richard Hall's composition class. Goehr was their intellectual leader and, in many senses, their teacher too. He has written of his 'didactic streak trying to move the others towards some sort of an artistic movement. I was trying to state what was and what was not real modern music'. They shared a dissatisfaction with a provincial musical culture and a burning curiosity about the new, as well as a devotion to the ideas and techniques of Viennese modernism. Unlike London's music

colleges, Manchester had, according to Goehr, 'a certain central European feeling' about it.

In 1953, together with Ogdon, Howarth and the cellist John Dow, they formed the New Music Manchester group to play their own compositions alongside works of the continental avant garde. Though all three had left Manchester by 1957, they came back together in 1964 to found the first of two Wardour Castle summer schools. In 1967, Birtwistle, Maxwell Davies, the clarinettist Alan Hacker, and the pianist Stephen Pruslin established the Pierrot Players (later reconstituted as The Fires of London) to provide an opportunity for experiment with small-scale music theatre. It is perhaps through a common exploration of such theatre during the 1960s that the 'Manchester School' made its most powerful collective contribution to the development of postwar British music. Since the mid-1970s, the three composers have moved in separate directions. Birtwistle continues to plough his own characteristic modernist furrow, Maxwell Davies has effected a rich accommodation with tonal forms and genres, while Goehr has engaged in a uniquely subtle way with a postmodern aesthetic. Whether it is still possible to talk meaningfully of a 'Manchester School', with shared techniques and outlook, is doubtful. But the term has a currency and, whatever the composers have now become, their thinking owes much to their early shared experiences of modernism in Manchester.

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JONATHAN CROSS

Manchicourt [Mancicourt, Manchicurti], Pierre de

(*b* Béthune, *c*1510; *d* Madrid, 5 Oct 1564). Franco-Flemish composer. Vannes stated that he was a choirboy at Arras Cathedral in 1525; most other facts about his early life are drawn from the title-pages of his five important publications: he was director of the choir at Tours Cathedral in 1539, master of the choirboys at Tournai Cathedral in 1545 and *maître de chapelle* there later that year. By 1556 he was a canon of Arras Cathedral. Dedications in three of his publications indicate his connections with Sermisy, Susato and Archbishop Granvelle, a great patron of the arts. Manchicourt succeeded Nicolas Payen as master of Philip II's Flemish chapel in Madrid shortly after Payen's death on 24 April 1559. It is possible that he was also master of Philip's Spanish chapel, holding both positions for the rest of his life.

The masses fall into two (probably chronological) groups: the first consists of those printed in 1532 and those in the manuscript Montserrat 768 (copied 1546), which are primarily parody masses; the second consists of those found in Montserrat 772 (copied 1560), which paraphrase plainsong melodies and reflect the conservatism of Philip II and his court. In the The *Missa de domina virgine Maria*, based on mass IX of the *Liber Usualis*, the Gloria is enhanced by the addition of troped phrases relating to the Holy

Spirit and the Virgin Mary. *Missa de requiem*, a paraphrase of the introit *Requiem aeternam* and not a Requiem mass, is conspicuous for the numerous long notes which slow its pace.

Manchicourt's motets represent three different stages in motet composition from the early decades of the 16th century to the 1550s. His early works, such as the six-voice *O virgo virginum*, have the attenuated lines and full textures of Ockeghem; Josquin's influence is clearly shown in *Ne reminiscaris* and *Probe me Deus*, with their shorter phrases and voice-pairings. Manchicourt's mature style is reflected in such works as *Ave virgo gloriosa* and *O intemerata*, which are closer in style to the works of Gombert and Clemens non Papa, combining eloquent and finely wrought melodies with constantly varying imitative techniques. Many of his motet texts are liturgical but three are secular and relate to political figures: *O decus* praises Granvelle; *Nil pace est melius* hails a treaty restoring possessions to Duke Moritz of Saxony; and *Nunc enim si centum* exalts Charles V. Most of the sacred texts are responsories or antiphons, so that many motets have two parts with a refrain, in the form *aBcB*. He varied his material in these refrains with intricate patterns of voice-exchange. Nine motet texts concern the Virgin and seven are from the Song of Solomon; one important feature of these 16 is the emphasis on full textures for five and six voices. In his late motets for five, six and eight voices, high and low groups are occasionally contrasted antiphonally, an expansion of the earlier duet technique. His pairing technique in his mature works differs from Josquin's in that all parts are usually active after the first pair's entrance. Often a *prima pars* begins with the pairing of a single motif between two voices and the *secunda pars* with imitative pairing of two different motifs in four voices. Manchicourt sometimes treated the cantus firmus canonically and sometimes as an ostinato. Skilful expressive devices characterize many motets, particularly *Congratulamini omnes* and *Si bona suscepimus*.

Many of Manchicourt's chansons show the complex textures and motivic structure of the Flemish tradition (e.g. *Par trop aymer* and *L'homme qui est*), but a few, such as *Mon seul espoir* and *J'ay veu le cerf*, are Parisian in style with transparent polyphony and often chordal openings.

For part of a motet by Manchicourt *see* Attaingnant, Pierre, fig.2.

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Missa 'Congratulamini', 4vv, MO 768; W ii

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Missa de domina virgine Maria, 5vv, MO 772 (on Mass IX); W iv

Missa de 'Retourner', 4vv, MO 768; W ii

Missa de requiem, 5vv, MO 772 (on Requiem int); W iv

Missa 'Deus in adjutorium', 4vv, 1532[1] (on Sermisy's motet); W v, ed. in TM, ix (1974)

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JOHN D. WICKS (with LAVERN J. WAGNER)

Mancia [Manza], Luigi

(*b* Brescia, ?1665; *d* after May 1708). Italian composer and singer. Quadrio (1744) termed him Brescian, and the last revival of his setting of *Partenope* was at Brescia in 1710. In 1687 he travelled with the singer Ferdinando Chiaravalle to the court of the Elector Ernst August at Hanover, where he wrote his first dated composition, *Paride in Ida*. He may have performed in January 1689 at the opening of the elector's new opera house (where the new Kapellmeister Agostino Steffani made his début). In 1695–6 he was in Rome for his first three operas produced in Italy. He was back in Hanover in 1697 for the summer production of a new opera, and in Berlin by October, where he sang with Chiaravalle, Ariosti, Pistocchi and Valentino Urbani at a concert for the Electress (later Queen) Sophie Charlotte.

Mancia returned to Italy to compose operas for the Spanish viceregal theatre at Naples in 1698–9. Beginning in 1701 he worked in Düsseldorf. He served Johann Wilhelm, Palatine elector, as a *consigliere della camera*, according to the inscription on the score of the serenata he wrote when Karl III, the Austrian claimant to the Spanish throne, travelled through Düsseldorf. He wrote the text as well as the music for his work and for several of his cantatas. He has sometimes been identified with 'signor Mancini, formerly Servant to the late King of Spain', who sang at Drury Lane in London on 31 January 1701. He cannot, however, be that Mancini, because on 15 January 1702 he wrote to the violinist Nicola Cosimi, who was then in London, asking him for news of the reception given to Italian music in England, for 'I have not yet seen that fine land, but hope to greet you there shortly, because before returning to Italy I hope to see the realm that I'm told is *il Paradiso terrestre*'.

In 1707 he accompanied the Venetian ambassador to London, but stayed only briefly. In 1708 his only opera written for Venice and his only serenata written for Brescia were produced, and they are his last known works. The latter was produced in honour of Karl III's wife as she passed through Brescia, and Mancia might have been hoping for an appointment from Karl III. In 1708 he did seek to serve Queen Anne as a musician, according to a letter of 16 March, written to Sarah, Duchess of Marlborough, by Charles Montagu, Duke of Manchester and ambassador extraordinary in Venice. The duke reported that Mancia 'plays on all instruments, bassoon, guitar, hautboy, and harpsichord in perfection', and 'speaks French and German'. He may indeed have been well educated, for one entry in the Estense catalogue terms him 'dottore' (Chiarelli, 112).

Mancia's opera of 1687 has very brief arias that are not in da capo form. While his later works contain da capo arias, even in these the *A* sections are unusually brief, because syllabic text-setting with little word repetition predominates. Their texture can be rich, in five or six parts with two viola parts, as in *Partenope* (1699). His cantatas include one group of seven, in which the aria-like structure of each is indicated by the titles aria, canzona

and canzonetta. Such traits ally his style to that of his elders (Legrenzi and Stradella) rather than to that of his contemporaries (Ariosti, Gasparini and Alessandro Scarlatti).

WORKS

operas

Paride in Ida (trattenimento pastorale per musica, 3, N. Nicolini), Hanover, Hof, 1687; rev. as Gl'amori di Paride ed Ennone in Ida, Salzdahlum, Schloss, *c*1697, *GB-Lbl*; with text rev. F. Mazzari and addl music by A.B. Colletti, Parma, Ducale, 1696, and Venice, S Angelo, aut. 1706 (see G.C. Bonlini, *Le glorie della poesia e della musica* (Venice, 1731), 149); Lugo, 16 Aug 1716

Giustino (melodramma, 3, ?S. Stampiglia, after N. Beregan), Rome, Tordinona, 8 Jan 1695, arias in *D-MÜs*, *I-Bc*, *Msartori*, *Rc*, *Rli*, *Rmalvezzi*, *US-NYlibin*

Flavio Cuniberto (dramma per musica, 3, after M. Noris), Rome, Capranica, *c*25 Jan 1696, arias in *F-Pc*, *Pn*, *GB-Ob*, *I-Rc*, *Rvat*

Il re infante (dramma per musica, 3, after Noris), Rome, Capranica, Feb 1696, *Fc*, arias in *F-Pn*, *GB-Ob*, *I-Rvat*

La costanza nelle selve (favola pastorale, 3, O. Mauro), Hanover, Hof, sum. 1697, *GB-Lbl*; as La costanza trionfante, Wolfenbüttel, Schloss, 1715, and Salzdahlum, Schloss, 12 Sept 1715

Tito Manlio (dramma per musica, 3, after Noris), Naples, S Bartolomeo, carn. 1698, comic scenes in *D-Dlb*, arias in *I-Nc*

Partenope (dramma per musica, 3, Stampiglia), Naples, S Bartolomeo, carn. 1699, *F-Pn*, *I-Nc*, comic scenes in *D-Dlb*; Rovigo, 16 Oct 1699; Mantua, 12 May 1701; Florence, Cocomero, Nov 1701; Brescia, 1710

Alessandro in Susa (tragicommedia, 5, G. Frigimelica Roberti), Venice, S Giovanni Grisostomo, 28 Jan 1708, *D-W*

Aria in: Arione (pasticcio, 3, O. d'Arles), Milan, 9 June 1694

serenatas

Componimento per musica, in occasione del passaggio per Düsseldorf di Carlo III, re delle Spagne (L. Mancia), 4vv, insts, Düsseldorf, Oct 1703, *A-Wn*

Serenata (G.B. Bottalicio), Brescia, 28 May 1708, lost

cantatas

for soprano and continuo unless otherwise stated

Ardo ahi lasso e non oso palesar, *I-MOe*; Augelletti al vostro canto, A, bc, *GB-Lbl*; Con fosco dente di veleno infetto, *I-MOe*; Da fantastico umor, canzona, *MOe*; Donna più non amerò (Amante che rinonzia alle donne), *MOe*; Dove trascorri incauto piede? (Partenza) (L. Mancia), B, bc, *MOe*; E dove mi traete, A, bc, *MOe*; E possibile o luci adorate, *MOe*; E quando o luci amate (Mancia), A, bc, *MOe*; Il più fedele amante (Mancia), *MOe*; Il tempo c'ha l'ali (Chi ha tempo non aspeti tempo), aria, *MOe*; In amor non ho fortuna (Amante sfortunato), aria, *MOe*; La vince chi dura (Sopra il proverbio, chi la dura la vince, la vince chi dura), canzonetta, *MOe*; Luci belle oh Dio che fate, SS, bc, *F-Pn*

Non cominci ad amar chi non ha scherma (Il gioco di scherma), canzonetta, *I-MOe*; Non vel pensate no, *MOe*; O Dio d'amor consola questo cor (Mancia), *MOe*; Perché mai sì crude siete, SS, bc, *F-Pn*; Quando d'amor le leggi, *I-MOe*; Quanto più mi consigliate (Amante bizzarro), aria, Bar, bc *MOe*; Qui dove il fato rio, A, 2 vn, va, ob, 2 bn, bc, *D-Bsb*, *S-Uu*; Sedea su l'erbe ove più densa l'ombra, *I-MOe*; Se dirai

d'essere amante, *MOe*; Se non mi vuoi amar, A, bc, *MOe*; Se stringo lo scettro, SS, gui, *Nc* (doubtful); Toglietemi pietosi (Medea tradita), A, bc, *MOe*; Tuffata in grembo all'acque, B, bc, *MOe*; Un bacio Lilla? Ohimé!, 2vv, bc, *B-Bc*; Un bel guardo di vaga beltà, *I-MOe*; Vasta mole fondar su l'arene, B, bc, *MOe*; Versatevi ai torrenti, A, bc, *GB-Lbl*

sacred

Mass, 16vv, lost (formerly *I-MOe*)

Ad arma volate o furie superbe, T, 2 vn, bc, *D-Bsb*, *I-MOe*

Expugnate debellate, A, 2 vn, bc, *MOe*

instrumental

Concerto (arr. org by J.G. Walther), ed. in DDT, xxvi–xxvii (1906/*R*), 309–13

Sassolea, o siano Sonate, vn, *I-MOe*

Sinfonia, 2 vn, va, bc, *S-Uu*

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LOWELL LINDGREN

Mancinelli, Domenico

(*b* Italy, 1721/1724; *d* Bologna, 16 Oct 1804). Italian oboist and composer. He was employed as an oboist at S Petronio, Bologna, from 1760 until his death, although many sources (e.g. Fétis) claim he had lived in London, probably on the basis that most of his compositions were published there. He wrote a large amount of technically undemanding music almost exclusively in the form of flute duets for the 'gentleman players' whom he

taught. He composed with facility in an elegant *galant* style, only rarely hazarding longer movements, as in his op.1 *Eight Duets*, finding for the great majority of his pieces the minuet to be the most appropriate vehicle for incorporating some simple melodic imitation with general tunefulness, predictable harmonic progressions and a certain rhythmic vitality.

WORKS

all printed works published in London unless otherwise stated

24 Duetto's in an Easy Pleasing Stile, 2 fl/vn (?1770)
8 Duets, 2 fl/vn or fl, vn, op.1 (*c*1775), also as op.2
12 duetti, 2 fl/bn, op.2 (Paris, *c*1775)
A Fifth Sett of 12 Easy Duets, 2 fl/vn (*c*1775)
6 Sonatas, 2 fl/vn, op.3 (1776), also as 6 duo
12 duetto, 2 fl, op.5 (Paris, n.d.)
6 Duetts, 2 fl/vn, op.6 (*c*1780)
6 Notturnos, 2 fl/vn (*c*1780)
8 Sonatas, 2 fl/vn (*c*1780)
8 Sonatas, 2 fl/vn, vc (*c*1780)
6 duetti cantabili con suoi rondo, 2 fl, *I-Mc*; sonata, 2 fl, *I-Pca*: both according to Eitner

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<div align="right">OWAIN EDWARDS/ALFREDO BERNARDINI</div>

Mancinelli, Luigi

(*b* Orvieto, 6 Feb 1848; *d* Rome, 2 Feb 1921). Italian conductor and composer. He had music lessons from his brother, Marino Mancinelli, and later studied in Florence with Mabellini. He was a cellist in the Orvieto *cappella* (1862) and later in the Pergola theatre orchestra, Florence, then (1874) at the Teatro Francesco Morlacchi in Perugia, where he was also assistant *maestro concertatore*; he made his conducting début in *Aida*, taking over at short notice from Usiglio. The impresario Jacovacci was present and engaged him for the Teatro Apollo, Rome, where he appeared until 1881.

A success from the beginning, Mancinelli soon attained great authority as a conductor; in 1877 Boito called him the ideal interpreter of *Mefistofele*, and the publisher Giovannina Lucca, holder of the Wagner copyrights in Italian, saw him as Mariani's successor as a Wagner conductor. He also began to be known as a composer through his incidental music for Cossa's tragedies *Messalina* (1876) and *Cleopatra* (1877). In 1878 he conducted concerts in Paris, Milan and in Bologna, where he was a founder and director of the Società del Quartetto and initiated the popular concerts at

the Teatro Brunetti; he also conducted the opera season at the Comunale. From 1881 he taught at Bologna Conservatory and was *maestro di cappella* at S Petronio. In January 1883 he conducted at a concert in honour of Liszt and Wagner in Venice. Wagner wanted him to conduct a performance there of his youthful Symphony in C; only when Mancinelli proved unavailable did he agree to conduct it in person.

His first opera, *Isora di Provenza*, was successful in Bologna in 1884, but failed in Naples in 1886. On returning from that production, Mancinelli resigned his posts in Bologna and left the city. Gui stated that 'under the threat of a disgraceful lawsuit … he had to leave Italy and live an exile for many years'. However, Mancinelli conducted in Bologna in 1887 and elsewhere in Italy in 1892. Augustus Harris engaged him as sole conductor of a season of Italian opera at Drury Lane in spring 1887 and as chief conductor at Covent Garden in 1888, a post he held until 1905. In 1888 he went with Harris to Bayreuth in preparation for *Die Meistersinger* with Jean de Reszke. He was chief conductor at the Madrid opera, 1887–93, and at the new Metropolitan, New York, 1893–1903, taking leave when he was composing his operas *Ero e Leandro* (1895–6) and *Paolo e Francesca* (1901–2). He conducted opera in Italy until 1911 and seasons at the S Carlos, Lisbon, from 1901 to 1919–20. In 1905 he was at the Rio de Janeiro opera and in 1908 inaugurated the Teatro Colón, Buenos Aires, returning there in 1909, 1910 and 1913. He often conducted in Spain.

Mancinelli was probably the most important Italian conductor of the generation between Faccio and Toscanini, of whom in many ways he was a forerunner: both were authoritarian, charismatic figures, put great emphasis on fidelity to the score, which they often conducted from memory, and had little patience with singers' whims and conceits. In London and New York Mancinelli conducted a wide range of operas, seldom with adequate rehearsal. In Italy and Spain he was celebrated as a champion of Wagner and Beethoven, but in London and New York his authority in this area was not undisputed. Shaw wrote of his *Lohengrin* (1889) that his

> Italian temperament came repeatedly into conflict with the German temperament of the composer. Where the music should have risen to its noblest and broadest sweep he hurried on in the impetuous self-assertive Southern way that is less compatible than any other manner on earth with the grand calm of the ideal Germany.

Weingartner, on the other hand, found Mancinelli's *Meistersinger*

> astonishingly good … I could never have thought that an Italian could so thoroughly master so German a score. He conducted with so much temperament and energy … and such subtle understanding of where the orchestra should dominate and where it should be subordinate, and yet without neurotics or the petty tricks of the fatal *tempo rubato*, that I could wish many a German conductor could take a lesson from him.

In his early years in London and New York Mancinelli conducted much Wagner, tailored to an Italian pattern (parts of the Trial and Prize Songs and the first part of 'Wahn, wahn', were cut for the 1889 *Meistersinger*). During his time, however, Wagner began to be sung in the original language, with Germans engaged to conduct it, and by 1900 Mancinelli was shut out of the German repertory.

Mancinelli had been judged a composer of great promise on the basis of his early incidental music and his first opera, *Isora di Provenza*, in which he may be said to follow Wagnerian methods – notably in his use of leitmotifs – if at a distance. But in general he saw himself as following the true path for Italian opera marked out by *Otello* and *Falstaff*. After becoming a busy international conductor in the late 1880s he composed little and sporadically. His promise was never realized, nor did his style develop significantly. The enthusiasm for his most important opera, *Ero e Leandro*, at its first performance in Madrid (1897) did not survive the work's transference to Italian theatres (Turin, Venice, Rome, 1898), and it had a lukewarm reception in London and New York in spite of star casts. *Paolo e Francesca* had even less success in 1907. Mancinelli was embittered by this failure, which was probably caused partly by a dramatic temperament strongly at variance with the dominating currents in Italian opera at the time, as manifested in the *verismo* school and Puccini. This is evident also in his rather abstract treatment of his characters, a tendency emphasised by his lack of facility in creating memorable melodies. This failing was often pointed out by critics who from the 1890s usually passed him off as a conductor who dabbled in composition and who, while admirable for his fastidious and elegant craftsmanship, especially his orchestration, lacked the essential gift of individuality. He was at his best in the creation of atmosphere and background. From this derived his success in incidental and descriptive music and the appropriateness of his late ventures into film music (*Frate Sole*, 1918, and *Giuliano l'apostata*, 1920). His operas are full of excellent passages of this sort, but they tend to overwhelm the dramatic core. His greatest success was the orchestral suite *Scene veneziane* (1888); Shaw called it 'a very pretty piece of promenade music', indicating how far Mancinelli's achievements fell below his aspirations. His output also included sacred music and songs.

WORKS

Isora di Provenza (dramma romantico, 3, A. Zanardini, after V. Hugo: *La légende des siècles*), Bologna, Comunale, 2 Oct 1884, vs (Milan, 1885)

Ero e Leandro (tragedia lirica, 3, A. Boito), Norwich Festival, 8 Oct 1896, vs (London and New York, 1896)

Paolo e Francesca (dramma lirico, 1, A. Colautti, after Dante: *Commedia*), Bologna, Comunale, I I Nov 1907, vs (Milan, 1907)

Sogno di una notte d'estate, 1915–17 (fantasia lirica, 3, F. Salvatori, after W. Shakespeare), excerpts, Rome, 1922, vs (Bologna, 1922)

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DENNIS LIBBY/JULIAN BUDDEN

Mancinelli, Marino

(*b* Orvieto, 16 June 1842; *d* Rio de Janeiro, 2 Sept 1894). Italian conductor and composer, brother of Luigi Mancinelli. He studied first with his father, Raffaele Mancinelli, and later with Teodulo Mabellini in Florence. He was appointed *maestro di cappella* at Orvieto cathedral. He was also a teacher, and his brother was one of his pupils. He began his career as a conductor in Florence, where he lived for a long time. After Angelo Mariani, he was one of the first conductors in Italy to perform Wagner. In Bologna he gave the Italian première of *Der fliegende Holländer* (Teatro Comunale, 14 November 1877); he also conducted *Rienzi* there (Politeama, 1880) and in Rome (Teatro Costanzi, 1884). During the 1881–2 season in Rome he gave the first performances there (Teatro Apollo) of Meyerbeer's *L'étoile du nord* and Goldmark's *Die Königin von Saba*, and the première (22 March) of Donizetti's *Il duca d'Alba*, which had been completed for the occasion by Donizetti's pupil Matteo Salvi and Ponchielli. Mancinelli then began his career as a freelance conductor, working in Paris and Spain, and finally at the Teatro de S Carlos in Lisbon from 1886. He later established an Italian opera company in Rio de Janeiro, but when it failed, owing money to the company members, he shot himself. The few comments about him that survive reveal a rapid rehearser, particularly skilled as a répétiteur (a characteristic he shared with his brother Luigi), and a vigorous, lively conductor with an infallible memory (characteristics of an Italian tradition from Mariani to Toscanini). The Mancinelli brothers and Franco Faccio were 'for several years the most celebrated conductors in Italy … the three favourites of Italian audiences' (Monaldi).

Mancinelli produced his own opera, *I ribelli*, in Lisbon in 1888. He wrote salon songs, as was customary for Italian composers of the time, and a few piano pieces. Not all sources agree in attributing to him the opera *Giorgio Clankerty*, produced in Vienna in spring 1881. At the beginning of the 20th century the Teatro dell'Opera in Rome held some of his autograph scores; others are known to be in the possession of the Orvieto city archives.

WORKS

operas

Giorgio Clankerty (os, 2, G.T. Cimino), Vienna, Opera, spr. 1881 [?doubtful]

I ribelli (commedia, 2), Lisbon, S Carlos, spr. 1888

other works

Vocal: Il lamento d'una madre, romanza, S/T, pf (Milan, n.d.); M'amasti mai? (E. Panzacchi), melodia-romanza, S/T, pf (Milan, n.d.); Serenata d'un angelo, S/T, pf (Milan, n.d.); Vega Zuleme (T. Cicconi), ballata, S/T, pf (Milan, n.d.); Album,

1v, pf (Rome, n.d.)

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ANTONIO ROSTAGNO

Mancini, Curzio

(*b* ?Rome, *c*1553; *d* ?Rome, after 1611). Italian composer. He was a boy soprano at S Giovanni Laterano, Rome, until February 1567. He may have entered this apprenticeship early enough to have served under Palestrina, who was *maestro di cappella* there until August 1560. He was apparently at some time a pupil of Palestrina, as is indicated by his inclusion in the group of Palestrina's students who composed the *Missa cantantibus organis Caecilia* on themes by Palestrina. Mancini organized the music for Holy Week for the Oratorio del Gonfalone in Rome in 1576. He did the same for the principal feasts at the Oratory of the SS Trinità dei Pellegrini in Rome from February 1577 through March 1579. The next notice of him is as successor to Soriano as *maestro di cappella* at S Maria Maggiore in 1589–91; he then went to the Santa Casa, Loreto, as *maestro di cappella* from July 1592 to May 1593. In 1596 he was again in Rome, where he organized the music for the feast of Corpus Christi at the Confraternity of S Rocco. In a letter of 1600, written from Rome (printed in Casimiri, 245–6), he called himself *maestro di cappella* of Madonna dei Monti and of S Pietro all'Oratorio del Gonfalone. From June 1601 until October 1603 he was *maestro di cappella* at S Giovanni Laterano, Rome; he returned to the post at Loreto in October, 1603. From September 1608 until June 1611 he was back at his earlier post at S Giovanni Laterano.

The style of Mancini's one published collection of secular music is rather conventional, and characteristic of the Roman style of the 1580s and 90s – imitative, in lengthy lines, within a simple and clear harmonic structure; the dissonance is very mild, the rate of motion is steady, and there is a fair amount of written-out diminution.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1605)

Liber primus motectorum, 4–8vv, bc (org) (Rome, 1608)

Missa super 'Ut re mi fa so la', *I-Rvat*

Missa cantantibus organis Caecilia, 12vv, *Rvat*; ed. R. Casimiri, Monumenta polyphonicae italicae, i (Rome, 1930)

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<div align="right">ANTHONY NEWCOMB</div>

Mancini, Francesco

(*b* Naples, 16 Jan 1672; *d* Naples, 22 Sept 1737). Italian composer. He entered the Conservatorio di S Maria della Pietà dei Turchini in 1688 as a student of organ, where he studied with Provenzale and Ursino; after six years he was employed as an organist. At the beginning of the 18th century he entered the service of the viceroy and in 1704 became the principal organist of the royal chapel. He was appointed *maestro di cappella* there in 1708 but by December of that year the post was returned to Alessandro Scarlatti and Mancini became his deputy (in 1718 he obtained a guarantee that he would succeed Scarlatti). In 1720 he became Director of the Conservatorio di S Maria di Loreto, and so played an important part in the training of a new generation of composers. Mancini succeeded Scarlatti in 1725, remaining in the post until his death. In 1735, however, he suffered a stroke and remained semi-paralysed until his death two years later.

As far as is known, Mancini's first composition was the pastoral opera *Il nodo sciolto e ligato dall'affetto*, written for Rome. From 1702 onwards Mancini worked almost continuously at composing and arranging operas. He was most productive when he was Scarlatti's deputy; his creative output slowed down following his appointments as Director of S Maria di Loreto and then as *maestro* of the royal chapel. While Mancini composed serenades, pieces for special occasions and cantatas throughout his life, his oratorios are concentrated in the period 1698–1708, with several later exceptions, including his last oratorio, *Il zelo animato*, which appears to have been intended as an exercise for his pupils at S Maria di Loreto.

Mancini's contribution to sacred music was considerable, and the wide distribution of his music in libraries throughout Europe is a reflection of its popularity. Instrumental music was not of primary concern to Mancini, and that which remains appears to have been intended for teaching purposes (for example the two toccatas for harpsichord). The peculiarity of his instrumental writing can be seen in his sonatas, for example the rich harmonies accompanying the melodies and the contrapuntalism of the second movements, which are often almost proper fugues (see Giani).

While Mancini did not travel far from Naples, except for the occasional trip to Rome, stylistically his music fits into the transition between Scarlatti's generation and the era of the spread of Neapolitan opera across Europe. His operas, which display a preference for the pathetic style (but he was no stranger to the comic), make simultaneous use of archaic features, such as

a thick contrapuntal texture, swift rate of harmonic change and fast-moving bass line, as well as more modern features, such as the precise delimitation and greater extension of the sections of his arias and the use of the harmonic pedal. Mancini's instrumentation is varied and colourful; the many directions for the bass part, which often indicate detailed orchestration and which may vary within a single aria, are also of importance. He was a skilful writer of melodies, able to achieve a perfect balance between words and intonation, even in recitatives, and able to shape the vocal line effectively as well as simply.

WORKS

stage

performed in Naples unless otherwise stated

NB	Teatro S Bartolomeo
dm	dramma per musica

Il nodo sciolto e ligato dall'affetto, o vero L'obligo e l disobligo vinti d'amore (dm boscareccio, 3), Rome, Jan 1696

Ariovisto (dm, 3, P. d'Averara), NB, 10 Nov 1702

Silla (melodramma, 3, A. Rossini), NB, ?27 Jan 1703; for musical source of Act 2 scene xxiv see Romagnoli (1995)

La costanza nell'honore (dm, 3, F. Passarini), NB, 1st week of June 1704

Gli amanti generosi (dm, 3, G.P. Candi, rev. G. Convò and S. Stampiglia), NB, ?carn. 1705, *I-Mc* (facs. in IOB, li, 1978) [see also L'Idaspe fedele, 1710]

La serva favorita (melodramma, 3, G.C. Villifranchi, rev. Convò), NB, sum. 1705, *Mc*

Alessandro il grande in Sidone (dm, 3, A. Aureli, rev. Convò), NB, 1706, Act 1 *Nc*, arias in *Nc* and *D-MÜs* (Sant. Hs. 2464, listed as Chi scherzo d'amor col foco)

Turno Aricino (dm, 3, Stampiglia and F. Falconi), Fiorentini, 4 Feb 1708, *MÜs*

Artaserse [12 arias and scene buffe] (dm, 3, ?rev. G. Papis), NB, 2 July 1708, arr. of G.M. Orlandini, Artaserse, 1706

L'Engelberta, o sia La forza dell'innocenza [Act 3 and part of Act 2] (dm, 3, A. Zeno and P. Pariati), Palazzo Reale, 4 Nov 1709, *A-Wn*, with Albinoni, Pimpinone (int); also perf. with Melissa Schernita [Act 1 and part of Act 2 by A. Orefice] (int), lib *US-Wc*

L'Idaspe fedele [Hydaspes] (op, 3, G.P. Candi, rev. Convò and others), London, Queen's, 23 March 1710, arias in *GB-Ge*, *Lbl*, *I-Rsc*, *US-Cu*, arias (London, 1710) [rev. by ?N. Grimaldi of Gl'amanti generosi]

Mario fuggitivo (dm, 3, Stampiglia), NB, 27 Dec 1710

Abdolomino [10 arias] (dm, 3, Stampiglia), NB, 1 Oct 1711, arr. of G. Bononcini, Abdolomino, 1709

La Semele (favola per musica, N. Giuvo), Piedimonte Matese, Palazzo Ducale, 14 Dec 1711

Selim re d'Ormuz (dm, 3, G.D. Pioli), NB, 24 Jan 1712

Agrippina [16 arias and int] (dm, 3, V. Grimani), NB, 18 Feb 1713, arias in *D-Dl*, *I-Nc*, arr. of Handel, Agrippina, 1709

Artaserse re di Persia [prol, int and 14 arias] (dm, 3, F. Silvani), Palazzo Reale, 8 Oct 1713, arr. of A. Lotti, Il tradimento traditor di se stesso, 1711

Il gran Mogol (dm, 3, D. Lalli and A. Birini), NB, 26 Dec 1713, *MC*

Il Vincislao (dm, 3, Zeno), NB, 26 Dec 1714, aria in *Nc*

Alessandro Severo (dm, 3, Zeno), Rome, Alibert, carn. 1718, arias in *D-MÜs*

La fortezza al cimento (melodramma, 3, Silvani), NB, 16 Feb 1721

Il Trajano (dm, 3, ?G. Biavi), NB, 17 Jan 1723, *I-Nc*, with Colombina e Pernicone (int) (int ed. C. Gallico, Milan, 1989), arias in *Rc*

L'Oronta (dm, 3, C.N. Stampa), NB, carn. 1728, with Perichitta e Bertone (int)

Il Cavalier Bardone [Bertone] e Mergellina (int, ?A. Belmuro), Turin, Carignano, aut. 1730

Il ritorno del figlio con l'abito più approvato [arias] (pasticcio, 3), Prague, Sporck, carn. 1730

Alessandro nell'Indie (dm, 3, P. Metastasio), NB, carn. 1732, with La Levantina (Eurilla e Don Corbolone) (int), aria in *D-Bsb*

Don Aspremo [13 arias] (commedia, 3, D. Carcajus), Nuovo, wint. 1733

Demofoonte [6 arias] (dm, 3, Metastasio), NB, 20 Jan 1735, without int, *I-MC*, Acts 1–2 and int, *Nc*, collab. D. Sarro and L. Leo, int and recit G. Sellitti

Doubtful: Alfonso [prol and int] (G.D. Pallavicini), Collegio dei Nobili, 20 Oct 1697; Il Cavalier Brettone (int), Conservatorio di S Maria di Loreto, 1720; see Romagnoli (1998)

Music in: F. Gasparini: Ernelinda, 1713; Creso re di Lidia, London, 1714

other secular vocal

Cara mura adorate (serenata), 1702, *D-MÜs*

Il giorno eterno (serenata, N. Giuvo), Naples, Palazzo Reale, 19 March 1708

Amore nel cuore di Partenope (serenata, G. Papis), Naples, Palazzo Reale, 1 Oct 1708

Dafne in alloro (cant. a 3), Naples, Palazzo Reale, 19 Oct 1716

Cori per il Maurizio, in A. Marchese, Tragedie Christiane (Naples, 1729)

Mentre in dolce riposo (serenata), *MÜs*, *I-Plc*

Nell'ore più quiete (serenata), *Nc*

Over 200 cants. (see Wright)

oratorios

Dolorose canzoni, Naples, Congregazione di SS Spirito di Palazzo, 1698

L'amor divino trionfante nella morte di Cristo, Rome, Arciconfraternita della Pietà della Nazione dei Fiorentini, 4th Sunday of Quaresima 1700

La notte gloriosa (G.A. Minotti), Naples, S Maria del Porto, Christmas 1701

La nave trionfante sotto gli auspici di Maria Vergine (F. Falconi), Palermo, Convento dell'immacolata Concezione del Sacro, 1701

L'Arca del Testamento in Gerico (A. Perrucci), Naples, Oratorio del SS Rosario di Palazzo, 1704

Gli sforzi della Splendidezza e della Pietà, Palermo, S Lorenzo, 1707

Il genere umano in catene, Siena, Collegio Tolomei, 1708

Il Giuseppe venduto, Palermo, Ospedale di S Bartolomeo, 1711

Il sepolcro di Cristo Signor nostro, Naples, Congregazione della Madonna, 6 April 1713

Il sepolcro di Cristo fabbricato dagli Angeli, Florence, Compagnia di S Jacopo, 12 April 1716

La caduta di Gerico, Lucca, S Maria Corteorlandini, 1721

Il zelo animato, ovvero Il gran profeta Elia (rev. A. Perrucci), Naples, Conservatorio di S Maria di Loreto, 1733, *I-Nc*

Music in: Sara in Egitto [1 aria] (pasticcio, D. Canavese), Florence, Congregazione ed ospizio di Gesù, Maria e Giuseppe e della SS Trinità, 2 Feb 1708; Dal trionfo le perdite, ovvero Jefte che sagrifica la figlia [2 arias] (pasticcio, Canavese), Florence,

?Compagnia della Purificazione, 2 Feb or 19 March 1716

other sacred vocal

Cants., masses, motets, Mag, Vesper, Pss: *A-KR*, *Wn*; *B-Bc*; *CZ-Pak*, *Pnm*, Prague, Křižovnici; *D-Bsb*, *Dl*, *GB-Lbl*; *I-Nc*, *Nf*

instrumental

2 Toccata di cembalo, 1716, *Nc*

XII Solos, fl, hpd/b vn (London, 1724); rev. Geminiani (1727)

10 sonatas a 4, fl, 2 vn, vc, bc; 2 sonatas a 5, fl, 2 vn, va, vc, bc: in Concerti di flauto, violini, violetta, e basso di diversi autori, 1725, *Nc* (see Giani)

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F. **Cotticelli and P. Maione**: *Le istituzioni musicali a Napoli durante il viceregno austriaco (1707–1734): materiali inediti sulla Reale Cappella ed il Teatro di San Bartolomeo* (Naples, 1993)

A. **Romagnoli**: 'Il *Turno Aricino* di Silvio Stampiglia nelle versioni musicali di Giovanni Bononcini e Francesco Mancini', *Gli affetti convenienti all'idee: studi sulla musica vocale italiana*, ed. R. Cafiero, M. Caraci Vela and A. Romagnoli (Naples, 1993), 21–87

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A. **Romagnoli**: 'Considerazioni sullo stile operistico di Francesco Mancini (1672–1737)', *AnMc*, xxx (1998), 373–436

ANGELA ROMAGNOLI

Mancini, Giovanni Battista [Giambattista]

(*b* Ascoli Piceno, 1 Jan 1714; *d* Vienna, 4 Jan 1800). Italian castrato. He studied at Naples with Leonardo Leo, then at Bologna with Antonio Bernacchi and (for counterpoint and composition) G.B. Martini (with whom he remained in touch, helping him in 1778 to arrange a Bologna performance of Gluck's *Alceste*). He sang in Italy and Germany from about

1730, never, it seems, as more than a second-rank singer, though no doubt a musicianly one (he became a member of the Accademia Filarmonica in Bologna). He also made a name as a singing teacher, and in 1757 was called to Vienna to teach the Empress Maria Theresa's daughters; there he remained for the rest of his life.

Mancini's influential treatise on singing, *Pensieri, e riflessioni pratiche sopra il canto figurato* (Vienna, 1774; enlarged 3/1777), was largely a more systematic version of Pier Francesco Tosi's *Opinioni de' cantori antichi e moderni* (1723); both writers shared a belief in the need for singers to undergo prolonged training and to work out their own ornamentation, since this could not be definitively written down. But Mancini went beyond Tosi in assuming no practical difference between operatic and other singing, and in endorsing without qualms the cult of agility; he was himself soon embroiled in controversy with Vincenzo Manfredini, who preferred the value of utterance 'from the heart' to the artificiality of trills. Mancini's account of Italian schools of singing and their decadence, which he blamed on the modern rush to get pupils on to the stage, was a partial one; lamenting the lost golden age was commonplace among authors of treatises on singing. The *Pensieri* was published in English translation, as *Practical Reflections*, in 1967.

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JOHN ROSSELLI

Mancini, Girolamo.

See Diruta, Girolamo.

Mancini, Henry [Enrico Nicola]

(*b* Cleveland, OH, 16 April 1924; *d* Beverley Hills, CA, 14 June 1994). American arranger, composer, conductor and pianist. Raised in West Aliquippa in Philadelphia, he learnt the flute and piano as a child. In his early teens he developed an interest in jazz, especially music of the big bands; he began to teach himself arranging, then had lessons with the theatre conductor and arranger Max Adkins in Pittsburgh. In 1942 he enrolled at the Julliard Graduate School, but was in the Air Force after less than a year and served until 1946, mostly as a member of military bands. He then became a pianist and arranger for the Glenn Miller-Tex Beneke Orchestra, in whose employ he met the vocalist Virginia O'Connor, with

whom he moved to Los Angeles and married in 1947. For the next five years Mancini worked freelance, mostly as an arranger for dance-bands and night-club acts, also composing music for radio programmes. He studied composition privately with Castelnuovo-Tedesco, Krenek and Sendrey.

In 1952 Mancini joined the staff of Universal, under Joseph Gershenson (the studio's music director), and alongside such experienced men as Hans Salter, Frank Skinner, Herman Stein and David Tamkin. He was employed as both an arranger and a composer, and worked on films of many types, including musicals (notably *The Glen Miller Story*) and many routine comedies, mysteries, 'B' westerns, and monster pictures. Gradually he was given increased responsibility, and in 1958 he worked with Orson Welles on *Touch of Evil*, for which he composed an effective and innovative score. In the same year, however, Universal let most of its music staff go. Now on his own, Mancini was quickly hired by Blake Edwards (another budding talent at the studio) as the composer for a new television series, *Peter Gunn*. A recording of Mancini's theme music for the show became a hit, as did his music for Edwards' next series, *Mr. Lucky*. Thereafter, from the early 1960s until the late 80s, Mancini composed an average of three or four film scores per year, including more than two dozen that were written, produced and directed by Edwards.

Simultaneously Mancini developed a successful career as a recording and concert artist, and he reworked many of his film scores into best-selling commercial albums, most of them issued by RCA. However, these albums normally contained commercial arrangements of the main themes and consequently are not reliable indicators of his gifts as a dramatic composer. Often he gave 50 or more concerts each year as a guest pianist and/or conductor of bands and 'pops' orchestras. Some of his later albums (including recordings with James Galway and Luciano Pavarotti) were milestones of the popular/classical 'crossover' approach. He received four Academy Awards (two for best score, two for best song), 20 Grammy Awards and several career achievement awards. In 1989 he co-wrote an engaging and informative memoir.

Mancini's greatest influence as a Hollywood composer was felt from 1958 to about 1965, the period when he pioneered fundamentally new styles. He made imaginative use of jazz and popular idioms, which he applied not only to detective stories and *film noir* (building upon convention) but also to sophisticated romantic comedy, slapstick and other genres. He became known for well-crafted and dramatically apt theme songs, notably those for *Breakfast at Tiffany's* ('Moon River'), *The Days of Wine and Roses*, *Charade* and *Darling Lili* ('Whistling Away the Dark') – and for witty instrumental pieces, as for *Hatari!*, *The Pink Panther* and *The Great Race*. In general he favoured subtlety and restraint, and liked to score somewhat 'against' the scene. For example in *Breakfast at Tiffany's* the first kiss between the romantic leads (Audrey Hepburn and George Peppard) is underplayed, with a soft, shimmering *tremolo* that evaporates into silence; and the 'Baby Elephant Walk' in *Hatari!* matches an unexpected variant of a boogie-woogie for the animal's movements. Repeatedly Mancini came up with novel instrumental effects (one trademark being his fondness for alto and/or bass flutes), and he was equally skilled in writing for orchestra, jazz

band and small ensembles. In 1962 he wrote and published a guide to orchestration which was widely used by arrangers for years.

After 1965, notwithstanding his celebrity as a 'pop' artist, Mancini continued to compose dramatic music for many serious films that either failed at the box office or enjoyed only moderate success. Some fine examples are *Two for the Road*, *The Molly Maguires*, *The White Dawn*, *That's Life!* and *The Glass Menagerie* (and also Hitchcock's *Frenzy*, for which in 1968 he drafted a score that was rejected as being too serious). His scores for two of the later Edwards films, *'10'* and *Victor/Victoria*, again brought him popular acclaim. The songs for the latter film (lyrics by Leslie Bricusse) included Mancini's most familiar trademarks: a poignantly lyric waltz, 'Crazy World', and a lively band number, 'Le Jazz Hot'. The film's gender-bending ambiguities (a favourite theme of Edwards throughout his career) has made it enduringly topical, and led to its adaptation as a stage musical which opened on Broadway in 1995: Mancini, suffering from cancer, died while the work was still in development; several other musicians thus had a hand in the revised score, but his songs, including several new ones, constitute the heart of the production.

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(selective list)

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Film scores as principal or sole composer (director in parentheses): Touch of Evil (O. Welles), 1958; High Time (Edwards), 1960; Bachelor in Paradise (Arnold), 1961 [incl. title song; lyrics, M. David]; Breakfast at Tiffany's (Edwards), 1961 [incl. Moon River; lyrics, J. Mercer]; The Great Impostor (R. Mulligan), 1961; Days of Wine and Roses (Edwards), 1962 [incl. title song; lyrics, Mercer]; Experiment in Terror (Edwards), 1962; Hatari! (H. Hawks), 1962 [incl. Baby Elephant Walk]; Mr Hobbs Takes a Vacation (H. Koster), 1962; Charade (S. Donen), 1963 [incl. title song; lyrics, J. Livingston and R. Evans]; The Pink Panther (Edwards), 1963; Soldier in the Rain (R. Nelson), 1963; Dear Heart (D. Mann), 1964 [incl. title song; lyrics, J. Livingston and R. Evans]; Man's Favorite Sport? (Hawks), 1964; A Shot in the Dark (Edwards), 1964; The Great Race (Edwards), 1965 [incl. The Sweetheart Tree; lyrics, J. Mercer]; Arabesque (Donen), 1966; Moment to Moment (M. LeRoy), 1966;

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<div align="right">MARTIN MARKS/R</div>

Mancini Codex

(*I-La* 184, *PEc* 3065). *See* Sources, MS, §VIII, 2.

Mancinus [Menckin], Thomas

(*b* Schwerin, 1550; *d* Schwerin, late in 1611 or early in 1612). German composer. After attending the Schwerin grammar school he enrolled at Rostock University in 1567 with a scholarship from Duke Johann Albrecht von Mecklenburg. On 1 January 1572 he was appointed Kantor at Schwerin. His duties included singing regularly at the Schwerin court at services and at table, as he had done when a member of the school choir. In 1576 he was appointed Kapellmeister to Duke Ulrich at Güstrow, but after only six months he was obliged to return to Schwerin to replace an incompetent Kantor. From 1579 until 1581 he was a tenor at the court in Berlin, and from 1583 at the latest he was at Gröningen in the service of the Bishop of Halberstadt, who later became Duke Heinrich Julius of Brunswick-Wolfenbüttel; from 1584 he was Kapellmeister in Gröningen. In 1587 Duke Julius, the bishop's father, entrusted Mancinus with the founding of the Wolfenbüttel Hofkantorei, which, from 1589 under the reign of Duke Heinrich Julius, became one of the leading court music colleges in Germany. Mancinus directed the Kantorei until his retirement in 1604. He paved the way there for the influential work of Michael Praetorius, his successor. Two of Mancinus's sons, Thomas (who took part in the Gröningen organ competition in 1596) and Jacob (a lutenist), also served at the Wolfenbüttel court.

The best known of Mancinus's works are the 'dramatic' Passions, composed before 1602, which hark back to the style of Johann Walter (i). In the simple turba choruses the tenor part is not restricted to the choral Passion tone throughout, as in Walter's works. The choruses are, however, simpler than those by Meiland (1570) and less expressive than those by Gesius; the *Benedicamus* movements show the same homophonic style. In 1588 Mancinus requested financial support for the printing of a collection of 67 motets; only 12 can now be traced in print or manuscript, and only six are complete. These give evidence of a solid craftsmanlike training; if he were judged by some sections, Mancinus would rank among the best German composers of the late 16th century, but the quality is uneven and in other sections he achieved harmonic effects only at the expense of the melody. His secular songs of 1588 show a strong Italian influence; six have Italian texts. The songs with German texts are also indebted partly to the canzonetta and partly to the madrigal, but in spite of their Italian style they still have a certain north German heaviness. The song collection ends with an instrumental fantasia. Of the 26 bicinia in the 1597 collection seven have Italian texts, and 16 are instrumental practice pieces without texts.

WORKS

sacred vocal

Quotidiana verae ecclesiae precatio, 5vv (Helmstedt, 1608)

Cantiones sacrae, 5, 8vv … cum adaptae eius gratiarum actione, 6vv (Helmstedt, 1608)

[2] Passio Domini nostri Iesus Christi, 4vv (Wolfenbüttel, 1620); ed. L. Schöberlein, *Schatz des liturgischen Chor- und Gemeindegesangs*, ii (Göttingen, 1868); ed. K. Knoke, *Die Passionen Christi von Thomas Mancinus* (Göttingen, 1897); 1 ed. K. Ameln and others, *Handbuch der deutschen evangelischen Kirchenmusik* (Göttingen, 1932–), i/3, p.84; i/4, p.53

12 Benedicamus, 4vv; 4 Lat. motets, 5, 6vv; motet, 5vv (org tablature): *D-BS* (see H. Sievers, *GfMKB: Lüneburg 1950*)

secular vocal

Das erste Buch newer lustiger und höfflicher weltlicher Lieder, 4, 5vv (Helmstedt, 1588)

Duum vocum cantiuncularum … liber, 2vv (Helmstedt, 1597)

Madrigalia latina, et una gagliarda, 5vv (Helmstedt, 1605)

occasional

5 wedding works, 4, 5vv; 2 funeral works, 5vv; 2 other occasional works, 4, 6vv (printed Helmstedt or Wolfenbüttel, 1585–1609)

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MARTIN RUHNKE

Mancuso, Fabio

(*fl* 1615). Italian composer. Four pieces by him appear in Innocentio di Paula's *Libro primo delle canzone villanesche* (Naples, 1615[19]), for three voices, which also includes one item by Francesca Mancuso. He also published (according to *PitoniN*) a book of five-part motets, now lost, in Naples in 1615.

Mander, Noel (Percy)

(*b* London, 19 May 1912). English organ builder. He began work in London in 1932 in association with Ivor Davies and founded his own firm under the name N.P. Mander Ltd in 1936. After overseas service in World War II he resumed organ building, initially in St Pancras and then in Bethnal Green. Early work during the period of post-war recovery comprised salvage, repair and reconstruction of bomb-damaged organs in the Diocese of London, and the fitting of electric blowers throughout the country. Mander was among the first post-war organ builders to take what was then seen as a radical interest in Britain's organ heritage and in the restoration of historic instruments. Early achievements in this field include the 17th-century instrument at Adlington Hall, Cheshire, and a number of organs by John Snetzler, including Peterhouse, Cambridge. He also established contacts with continental organ builders, particularly Dirk Flentrop and Rudolf von Beckerath. Noel's son John Pike Mander (*b* London, 6 July 1949) was apprenticed to Rudolf von Beckerath from 1969 to 1973, and became managing director of the Mander firm on his father's retirement in 1983. Restoration work since the mid-1980s has reflected research in the fields of organ historiography and historically informed performance practice. Among such restorations are a chamber organ by Donaldson (1790) now in the Holywell Music Room, Oxford, and the Hill organs in Birmingham Town Hall and Eton College Chapel. Other reconstructions and restylings by the firm have paid particular attention to historic casework as at Chichester Cathedral, St Andrew's, Holborn, and St James's, Clerkenwell, London. Between 1972 and 1977 the firm undertook the reconstruction and enlargement of the Willis organ of St Paul's Cathedral, London. New organs by N.P. Mander Ltd are built predominantly with mechanical actions, but they reflect a diversity of historic and contemporary styles in their tonal provisions and casework. The instruments demonstrate the capabilities of a firm in which pipework, actions, casework and console designs reflect the specialisms of the staff. At St Matthew's, Westminster, London, the instrument has a case design reflecting Puginesque architecture of building, while at St Andrew's, Holborn, London, the organ reflects the mid-19th-century tonal style of Gray and Davison. The firm has exported organs to Africa, America (including the Winston Churchill Memorial Organ at Fulton, Missouri), the Middle East and Asia. A four-manual organ of 68 stops for the church of St Ignatius, New York (1994), which reflects 19th-century French style, is among the largest mechanical action designs to have been exported by a British company. The Festschrift *Fanfare for an Organ Builder: Essays Presented to Noel Mander* (Oxford, 1996) was published to mark the firm's 60th anniversary.

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<div align="right">CHRISTOPHER KENT</div>

Mandicevschi, Eusebie.

See Mandyczewski, Eusebius.

Mandini.

Family of singers.

(1) Stefano Mandini
(2) Maria Mandini
(3) (Alberto) Paolo Mandini

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<div align="right">CHRISTOPHER RAEBURN/DOROTHEA LINK</div>

Mandini

(1) Stefano Mandini

(*b* 1750; *d* ?*c*1810). Italian baritone. His first known appearance, in Ferrara in 1774, was followed by a string of engagements throughout Italy. At Parma in 1776 he was described as 'primo buffo mezzo carattere'. In 1783 he and his wife were engaged by Joseph II for his new Italian opera company in Vienna, Stefano making his début on 5 May 1783 as Milord Arespingh in Cimarosa's *L'italiana in Londra*. That season he distinguished himself as Mingone in Sarti's *Fra i due litiganti* and as Count Almaviva in Paisiello's *Il barbiere di Siviglia*; in the last, Zinzendorf noted, he excelled in all four disguises in Almaviva's role. In 1784 he created the title role in Paisiello's *Il re Teodoro in Venezia* and the following season created Artidoro in Storace's *Gli sposi malcontenti* and Plistene in Salieri's *La grotta di Trofonio*. He also sang in Bianchi's *La villanella rapita*, for which Mozart wrote a quartet (k479) and a trio (k480). Mandini as Pippo sang in both these numbers.

Mandini created three roles in 1786: the Poet in Salieri's *Prima la musica e poi le parole*, Count Almaviva in Mozart's *Le nozze di Figaro* and Lubino in

Martín y Soler's *Una cosa rara*. He also sang in Sarti's *I finti eredi* and Paisiello's *Le gare generose*. In 1787–8 he appeared as Leandro in Paisiello's *Le due contesse* and created Doristo in Martín y Soler's *L'arbore di Diana* and Biscroma in Salieri's *Axur re d'Ormus*. He was then released to go to Naples. In 1789–91 he and his wife sang at the Théâtre de Monsieur in Paris. The *Annalen des Theaters*, in a report from Paris, described Mandini as an outstandingly good actor and singer. In the summer of 1795 while on his way to St Petersburg, he stopped in Vienna to give six guest performances. He stayed several years in St Petersburg, where the painter Elisabeth-Louise Vigée Le Brun remarked that he was an excellent performer and sang wonderfully. It is uncertain whether he or his younger brother Paolo (3) appeared in Berlin in 1804. An extremely versatile singer, he acquitted himself well both as the comic servant (e.g. Doristo) and as the serious lover (e.g. Lubino). His wide range permitted him to portray Count Almaviva as a tenor for Paisiello and as a baritone for Mozart. Three canzonette, for which he composed both the text and the music, were published in London.

Mandini

(2) Maria Mandini

(*fl* 1782–91). French soprano, wife of (1) Stefano Mandini. The daughter of a Versailles court official, she was engaged with her husband in the Italian opera company in Vienna; she made her début there in 1783 as Madama Brillante in Cimarosa's *L'italiana in Londra* and then sang Countess Belfiore in Sarti's *Fra i due litiganti*. She is known to have created three roles, all small parts: Marina in Martín y Soler's *Il burbero di buon cuore* (1786), Marcellina in *Le nozze di Figaro* (1786) and Britomarte in Martín y Soler's *L'arbore di Diana*. The high tessitura of her aria 'Il capro e la capretta', which Mozart wrote for her as Marcellina, belies any claim that she was a mezzo-soprano. She was apparently an attractive but poor singer. Zinzendorf wrote of her performance as Marina: 'La Mandini let us see her beautiful hair'. As Britomarte she was said to sound 'like an enraged cat' and the performing score contains a pencilled comment at the head of her only aria: 'canta male'. All that is known of her later career is that she sang with her husband in Naples and Paris.

Mandini

(3) (Alberto) Paolo Mandini

(*b* Arezzo, 1757; *d* Bologna, 25 Jan 1842). Italian tenor and baritone, brother of (1) Stefano Mandini. He is sometimes confused with Stefano because, like him, Paolo had a wide range and sang both tenor and baritone roles. A pupil of Saverio Valente, he made a successful début at Brescia in 1777 and sang widely in Italy before joining Haydn's company at Eszterháza in 1783–4. He appeared as Don Fabio in Cimarosa's *Il falegname*, Gianetto in Anfossi's *I viaggiatori felici*, Armidoro in Cimarosa's *L'amor costante*, the Marquis in Sarti's *Le gelosie villane* and the Count in Bianchi's *La villanella rapita*. Haydn wrote Idreno for him in *Armida*. For the 1785–6 season he joined his brother in Vienna, where he made his début in Anfossi's *I viaggiatori felici* as Gianetto and sang Paulino in Bianchi's *La villanella rapita*. He went on to sing throughout Italy, returning briefly to

Eszterháza (March–September 1790). He later joined his brother in St Petersburg.

Mandó.

A composite genre of poetry, music and dance, popular among the Catholics of Goa and the neighbouring regions on the west coast of India. The origin of the word is obscure. The lyrics in Konkani, the language of Goa, include words borrowed or derived from Portuguese (Goa was a Portuguese colony from 1510 to 1961). The refrain from a *mandó* written by Torquato de Figueiredo (1876–1948) is below.

> Voso vos re rorhum' naka
> Deu-u feliz kortol' tuka
>
> (Go, go dear, and do not cry, God will make you happy.)

In its most popular form, the lyric consists of three stanzas with four lines each with a chorus section that may have two to four lines. Love themes, mostly from the point of view of women, dominate the lyrics and the prevailing mood is melancholic. The musical style is predominantly Western. As a rule the melody begins in a minor key and later modulates to its relative major. Parallel singing in two voices is a distinctive feature of *mandó*; the voices move in 3rds and 6ths. The manner of ornamenting notes, called *kongre* (Konkani: 'curved' or 'curled'), and the vocal inflections are indigenous. Most of the melodies are in 6/4, with the primary accent on the fifth beat and a secondary accent on the first beat. The fifth beat is the preferred starting point for the melody. The instrumental accompaniment includes the violin and the *ghumat*, an earthenware pot. The right-hand side of each is covered with lizard-skin, and the left-hand side is left open.

Both men and women dance the *mandó*. Men carry a hat in one hand and a brightly coloured kerchief in the other; women hold fans of sandalwood, with which they cover part of their faces. An equal number of men and women move in parallel rows, facing each other and making flirtatious gestures without physical contact. Very often *mandó* concludes with a stylistically similar dance, called *dulpod*, which is faster in tempo and merrier in mood. *Mandó* is usually performed at wedding celebrations and social gatherings. During a traditional wedding reception of Goan Catholics it is the bride who initiates the singing. Since the 1970s the Goa Cultural and Social Centre has organized a *mandó* festival every year at Panaji, the capital of Goa.

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JOSEPH J. PALACKAL

Mandoër [Mandoraen]

(Ger.).

See Mandore.

Mandola

(It.).

See Mandore. *See also* Mandolin.

Mandolin [mandola, mandoline, mandolino]

(Fr. *mandoline*; Ger. *Mandoline*; It. *mandolino*; Port. *bandolim*; Sp. *bandolin*, *mandolina*, *bandola*).

Any of several types of small, pear-shaped, fretted string instruments plucked with a plectrum, quill or the fingers. They descended from the medieval Gittern and the Renaissance Mandore. Two types were predominant by the mid-18th century: the older mandolino or mandola (often called the Milanese mandolin from the mid-19th century onwards) and the newly-invented four-course Neapolitan mandolin (often simply called the mandolin).

Mandolins have a history stretching back over 400 years and, although they existed on the fringes of the art music world for much of that time, they remained consistently popular for informal music-making. In the classification of Hornbostel and Sachs, mandolins are chordophones.

1. The mandolino or mandola.
2. The Neapolitan mandolin.
3. Other types.
BIBLIOGRAPHY

JAMES TYLER (1), PAUL SPARKS (2, 3)

Mandolin

1. The mandolino or mandola.

Although in modern Italian usage the term 'mandolino' may mean any type of mandolin, it is used here for the earlier gut-strung instrument. Terminology is problematic from the mandolino's earliest period: 'mandola' is found in Italian sources beginning in the 1580s and 'mandolino', the diminutive of mandola, appears as early as 1634. To judge from musical and theoretical sources, both terms were used for the same instrument until well into the 18th century, with Antonio Stradivari's precisely labelled instrument patterns from the 1680s onwards among the few sources to relate terminology to instrument size; his patterns for mandolas tend to be slightly larger and imply a lower tuning than his patterns for *mandolini*.

In its classic 17th- and 18th-century form (see fig.1), the mandolino or mandola resembles a small lute. It has a rounded back (made of between seven and 23 ribs), a flat soundboard (usually of fir) with a decorative rosette (either carved into the same piece of wood or constructed separately and inserted into the soundhole), and a lute-style bridge (glued onto the soundboard) to which the strings are fixed. It has four, five or six courses of double (occasionally single) gut strings, which are plucked either with the fingers or with a quill, and a wide neck with eight or nine frets tied around it and sometimes several more frets (usually of wood) glued onto the soundboard. The fingerboard lies flush with the soundboard. The pegbox is usually curved or sickle-shaped, with the pegs laterally inserted. During the mid-19th century, the instrument was extensively redesigned (probably by the Monzino family of Milan). Single strings replaced the double courses, and the tension was increased; the fingerboard was slightly raised, fixed metal frets replaced tied gut, the spaces between the frets became slightly concave and the resonating chamber increased in size. This redesigned instrument has become widely known as the Milanese (or Lombardian) mandolin. The standard tuning is *g–b–e'–a'–d''–g''*.

Apparently there were few physical distinctions between the Italian mandola and the French Mandore in the 16th century. Both were small, specialized members of the lute family, but were not treble lutes, which had six or more courses and the same interval pattern as other 16th-century lutes. The mandore and mandola were four-course instruments and the main difference between them may have been their tuning patterns. The mandore retained its distinctive pattern of 5ths and 4ths with a variable first course (usually *g''*, *f'* or *e''*), until its demise at the close of the 17th century. From the 17th century onwards the mandola/mandolino was tuned in 4ths, a pattern which it may have retained from the 16th century. These distinct tuning patterns were linked with the musical styles associated with each instrument.

The earliest definitive tuning information for the Italian instrument is found in a Florentine manuscript of *c*1650–70 (*I-Fn* Magl. xix 28), which is for a four-course mandola/mandolino tuned *e'–a'–d''–g''*. It cannot be discerned whether single or double courses were intended, but most surviving instruments have double courses. This was the standard tuning of the four-course instrument. For the five-course mandolino a *b* was added below the *e'*, and for the six-course instrument a *g* was added to that.

Until the late 18th century the mandolino was plucked with the fingers of the right hand. Evidence for finger-style technique is overwhelming in the musical sources, some manuscripts even providing specific right-hand fingerings. But with the development of the metal-strung, plectrum-played Neapolitan mandolin in the mid-18th century, players of the gut-strung mandolino began to use a plectrum, perhaps in an attempt to compete with the louder sounds produced by the new instrument. The first solid evidence of plectrum playing on the mandolino is found in Giovanni Fouchetti's *Méthode pour … la mandoline à 4 et à 6 cordes* (Paris, 1771/*R*). Fouchetti's tutor is for the Neapolitan mandolin, but he applies the plectrum instructions to the six-course mandolino as well. At the end of the 18th century, plectrum playing on the mandolino became the norm; this style continued to be advocated in published tutors from the 19th and 20th centuries.

A surprisingly large number of 17th- and 18th-century *mandolini* survive in their original state, perhaps because their design and small dimensions rendered them unsuitable for conversion to the newer-style instrument. Many of those preserved in museums are erroneously labelled. The terms 'pandurina' (Praetorius's 1619 term for the mandore), 'soprano lute' and Mandora are often found, perhaps because many reference works (such as those by Curt Sachs from the early 20th century) incorrectly limit the definition of mandolin to the later Neapolitan model. Beneath the mistaken labelling, however, are fine instruments by such excellent makers as Antonio Stradivari, Matteo Sellas, Carlo Bergonzi, Gennaro Fabricatore, Carlo Guadagnini, Antonio Monzino and Giuseppe Presbler (see Tyler and Sparks, 1989, pp.46–7 and Morey, pp.17–79).

The earliest surviving music specifically for the mandolino/mandola is the Florentine manuscript mentioned above and another in the same hand (*I-Fn* Magl. xix 29). Both contain anonymous dance and popular music associated with the Medici court. There are several other anonymous manuscripts from centres such as Rome and Bologna, and they, as well as the few printed sources from the 17th century, contain similar musical material. Despite the humble nature of the surviving repertory from this period, records reveal the extensive use of the mandola/mandolino in large and small ensembles from the mid-16th century, and in chamber music, cantatas, oratorios and operas by the end of the 17th. In the 1660s mandola players such as Gasparo Cantarelli and Domenico Melani della Mandola performed under the direction of Lelio Colista at S Marcello in Rome. And in the 1670s Antonio Quintavale performed in the oratorios there. At the same church in 1695 performances of C.F. Cesarini's oratorio *Ismaele* employed a mandola player. Elsewhere theatrical works by G.P. Franchi included a mandola, as did Alessandro Scarlatti's cantata *A battaglia, pensieri* (1699). There are many more 18th-century musical sources for the mandola/mandolino; these document its use in sonatas, partitas and concertos as well as in opera and oratorio. There are solo sonatas (usually with basso continuo accompaniment) by F.B. Conti, Carlo Arrigoni, Giuseppe Paolucci, Antonio Caldara, Giuseppe Valentini, Johann [Giovanni] Hoffmann and G.B. Sammartini, to name a few, as well as a rich selection of trios and quartets with one or two *mandolini* and varying combinations of string instruments by Hoffmann and Arrigoni. Concertos for solo mandolino and string ensemble include those by Cristoforo Signorelli,

Hoffmann, Arrigoni, Hasse and, of course, Vivaldi (rv425), who also composed concertos for two *mandolini* (rv532) and for 'molti stromenti' (rv558), including two *mandolini*. A comprehensive list of repertory sources appears in Tyler and Sparks (1989, pp.54–65). The mandolino was used as an obbligato and colour instrument in operas and oratorios by F.B. Conti (*Il Gioseffo*, 1706; *Il trionfo dell'amicizia*, 1711; *Galatea vendicata*, 1719), Francesco Mancini (*Alessandro il grande in Sidone*, 1706), Vivaldi (*Juditha triumphans*, 1716), Fux (*Diana placata*, 1717), Antonio Lotti (*Teofane*, 1719), Francesco Gasparini (*Lucio vero*, 1719), Leonardo Vinci (*La Contesa de' Numi*, 1729), Handel (*Alexander Balus*, 1748), Hasse (*Achille in Sciro*, 1759) and Rinaldo di Capua (*La donna vendicativa*, 1771).

In sharp contrast to the attention received from some of the leading composers of the 18th century, by the 1820s virtually no music was composed for the mandolino, although it continued to be popular, especially in northern Italy. Around the middle of the century it was redesigned, probably in Milan, by the firm of Monzino. The new instrument was termed 'mandolino lombardo' or 'mandolino milanese'. The body was enlarged, the fingerboard raised and extended over the soundboard and the instrument provided with about 20 inlaid metal or bone frets, rather like contemporary guitars. A 'scratch plate' was set into the soundboard below the soundhole, since plectrum technique was then standard. Occasionally the instrument was given a guitar-like peghead with machine pegs, although viola-like pegs in a curved pegbox remained the norm. Most instruments had six single gut strings (the lower three overspun), although a few had double strings. The tuning remained the same as that of the 17th-century mandolino/mandola. There are many surviving examples of the new-style mandolino, but most are undated and little research has been done.

Journal and newspaper reviews from the second half of the 19th century indicate that the concert repertory of players of the *mandolino milanese* resembled that of contemporary guitarists: they played light salon music and arrangements of popular opera arias. By the 1880s, due in part to touring performers such as the outstanding mandolino player Giovanni Vailati (*c*1813–90), both the Neapolitan mandolin and, to a lesser extent, the *mandolino milanese*, were becoming increasingly popular in middle- and upper-class society. In Florence a mandolin ensemble was formed in 1881 under the patronage of Queen Margherita; this ensemble featured one of the great virtuosos of the *mandolino milanese* Luigi Bianchi (*d c*1909). Bianchi published a tutor for the instrument, and others were published by Giuseppe Branzoli, Ferdinando Francia, U. Giachi, Enrico Marucelli, G.B. Marzuttini, G.B. Pirani, O. Rosati and Agostino Pisani, most of whom were also excellent performers. The six-string *mandolino milanese* remained in common use until the end of World War I, when it fell into obscurity everywhere except northern Italy, having been superseded by the Neapolitan instrument. In the late 20th century it was still played by a handful of concert artists, including the Italian Ugo Orlandi (*b*1958) and the Englishman Hugo d'Alton (1913–94), both of whom performed and recorded on both instruments.

In the second half of the 20th century there was a revival of interest in the Baroque finger-plucked mandolino, with its characteristic sound and its fine

repertory; the instrument has been played in concert and recorded performances by such players as Robin Jeffrey, Linda Sayce and James Tyler.

Mandolin

2. The Neapolitan mandolin.

The 18th-century Neapolitan mandolin has a pear-shaped outline like the mandolino, but a much deeper, round-backed body, made up of between 11 and 35 sycamore or rosewood ribs. A distinctive new design feature is its bent, or 'canted', soundboard. Unlike the mandolino, it generally has an open soundhole and its bridge is a thin movable bar, over which run four double courses of strings, the lower three usually of brass, the upper of gut. The strings were invariably plucked with a quill (made from the stem of an ostrich or hen feather and held between the thumb and forefinger of the right hand). Wooden tuning pegs are inserted from the rear into a flat, guitar-like pegboard, and the strings are attached at the base of the instrument. The fingerboard, which lies flush with the soundboard, has ten metal frets, and several wooden frets are glued to the soundboard. In about 1835 the instrument was redesigned by Pasquale Vinaccia of Naples, who deepened the bowl for greater resonance, strengthened the body, raised and extended the fingerboard (fitting it with 17 frets), added high-tension steel strings (plucked with a tortoiseshell plectrum instead of a less robust quill) and replaced the tuning pegs with machine heads. This has remained the standard form of the mandolin, although two variants are also highly regarded: the mandolin with carved back and top, a violin-like design with a flat back (pioneered in the USA in the early 20th century by Orville H. Gibson); and the Roman mandolin, which has a curved, narrow fingerboard with 29 frets, and a scrolled head with tuning barrels (a design perfected by Luigi Embergher; see fig.4 below). These instruments all share the tuning *g–d'–a'–e''*.

The four-course instrument now called simply 'mandolin' or 'mandoline' was developed in Naples during the early 1740s, probably by the Vinaccia family (fig.3*a*). Because it was tuned in 5ths like a violin, the instrument was readily accessible to non-specialist musicians, and it soon became popular throughout Europe, its rise fuelled by the numerous Italian players (Signor Leoné [Leoni] and G.B. Gervasio being the most influential) who travelled widely between 1750 and 1810, teaching and giving concerts. In Paris the mandolin was frequently heard at the Concert Spirituel, and became fashionable among the aristocracy (Leoné, for example, was *maître de mandoline* to the Duc de Chartres). About 85 volumes of original mandolin music were published there during this period, including tutors by Gervasio (1767), Pietro Denis (1768–73), Leoné (1768), Giovanni Fouchetti (1771), and Michel Corrette (1772), all of which provide detailed technical information.

The mandolin was usually played in a seated position (Fouchetti recommended 'supporting the body of the mandolin against the stomach, a little to the right with its neck raised'), but when singers used it to accompany themselves, they often adopted a standing position, in which 'it is necessary to attach a little ribbon … to a button which is behind the underside of the neck' to support the instrument (Corrette). Fouchetti

recommended gut strings ('the *chanterelles* of the pardessus de viole') for the *e''* course, brass harpsichord strings for the middle courses (plain brass for each *a'* string, and a pair plaited together for each *d'* string) and a pair of violin *g* strings (metal wound onto gut) for the lowest course. Alternatively, the lowest course might be strung in octaves (*g* and *g'*), Corrette observing that 'this tuning is the most common'. A distinctive tremolo technique (rapid down and up strokes on single notes, producing a quasi-sustained melody) was commonly used by Italian street musicians, but this was employed sparingly by 18th-century classical mandolinists; Denis noted that it served primarily 'to fill the value of the long notes which the composer demands … the tremolo must always have an unequal number of strokes, that is three, five, seven or more, according to the length of the note'.

As the instrument's popularity increased, the mandolin serenade became a regular feature in operas. Grétry's *Les fausses apparances* (1778), Paisiello's *Il barbiere di Siviglia* (1782) and Salieri's *Axur* (1788) all include such arias, although the most celebrated example is undoubtedly 'Deh, vieni alla finestra' in Mozart's *Don Giovanni* (1787). Well over 1000 mandolin duets, sonatas, trios and quartets survive from this period, as well as about 30 concertos, Hummel's Concerto in G major (composed in 1799 for the Italian virtuoso Bartholomeo Bortolazzi) being the most substantial. The Revolution caused many foreigners to flee from France and brought the mandolin's popularity there to an end, but it continued to be widely played in Prague (Beethoven wrote four pieces with keyboard accompaniment there in 1796) and in Vienna, where Bortolazzi lived during the early 19th century. Large collections of mandolin music from this period exist in manuscript in France (*F-Pc*, *F-Pn*), Sweden (*S-Uu*), Austria (*A-Wgm*) and Italy (*I-Gl*, *I-Ls*, *I-Mc*, *I-MT* venturi).

During the first half of the 19th century, the mandolin disappeared almost completely from the concert halls and opera houses of Europe. Pietro Vimercati (1779–1850) was the only internationally acclaimed soloist during this period, and Berlioz noted sadly in 1843 that, even at the Paris Opéra, a pizzicato violin was used for the serenade in *Don Giovanni*, the mandolin having been reduced to a mere stage prop. However, the instrument was still widely played in the south of Italy, above all in Naples, where street musicians habitually used mandolins (generally played tremolo-style) and guitars to accompany their songs. The bright piercing sound of steel strings, used from 1835 onwards, on the redesigned mandolin, suited tremolo-style playing particularly well. After the Reunification of Italy, this quintessentially Italian instrument became fashionable among the middle and upper classes as Queen Margherita's fondness for it helped to rekindle enthusiasm. By the 1880s most Italian towns possessed at least one mandolin orchestra, usually consisting of skilled amateur players led by a professional. Initially, their concerts consisted mostly of operatic transcriptions, waltzes and romances, generally played tremolo-style, but a repertory of original music began to develop in the late 1880s.

In 1892, the first national mandolin competition was held in Genoa. Its success inspired many Italian players to embark on international careers; among the most celebrated were the Roman Silvio Ranieri (1882–1956; see fig.4) who settled in Brussels and the Neapolitan Laurent Fantauzzi (1870–1941) who became an influential teacher and player in Marseille. In

the period preceding World War I, the mandolin became one of the most widely played instruments in northern Europe and the USA: Britain, France and Germany, for example, each had hundreds of amateur mandolin orchestras, of widely varying artistic standards. Two mandolinists were pre-eminent in Italy: Carlo Munier (1859–1911) of Florence, whose quartets, concertos and studies were fundamental in raising the instrument's technical and artistic standards; and Raffaele Calace (1863–1934) of Naples, whose mature orchestral and solo works became the cornerstone of the modern repertory. The Calace family were also fine makers of concert mandolins, their instruments being equalled in quality only by those of the Vinaccia family, the Roman luthier Luigi Embergher (1856–1943) and Orville H. Gibson (1856–1918) in the USA.

The performances of these mandolinists (and hundreds of their contemporaries) encouraged composers to use the instrument in orchestral, operatic and chamber works. Verdi's use of a group of mandolins in *Otello* (1887) was followed by Spinelli (*A basso porto*, 1894) and Massenet (*Chérubin*, 1905), while Mahler's use of the instrument in his Seventh (1904–5) and Eighth (1906–7) symphonies and in *Das Lied von der Erde* (1907–9) was followed by its inclusion in works by Schoenberg, Webern, Hindemith, Krenek and Weill. Schoenberg used the instrument several times, most notably in the Serenade op.24 (1920–23) and the *Variations for Orchestra* op.31 (1926–8). These composers used the mandolin primarily in the Italian manner, with melodic passages generally played tremolo-style.

As the international appeal of Italian mandolin music began to decline during the 1920s and 30s, German mandolinist-composers developed a distinct school, composing in a neo-Baroque style that made little or no use of tremolo. The instrument also became popular in Japan, with players initially performing Italian music but soon blending Western and Oriental styles to produce some intriguingly unusual compositions. Morishige Takei (1890–1949) was a pioneer in this respect. By the 1940s mandolinists such as Mario De Pietro (1896–1945), Maria Scivittaro (1891–1981), Hugo d'Alton (1913–94), and Konrad Wölki (1904–83) were enjoying successful careers as performers, teachers or composers. The mandolin was also being widely employed as a folk instrument, in such diverse styles as Bluegrass in the USA, notably by Bill Monroe (1911–96), and *choro* music in Brazil, especially by Jacob do Bandolim (1918–69). Later it began to be used in the Irish folk music revival and jazz. It has continued to be used in chamber and orchestral music, notably in works by Karl Hartmann (Sixth Symphony, 1951–3), Stravinsky (*Agon*, 1957 and the revised *Le Rossignol*, 1962), Gerhard (*Concert for Eight*, 1962), Boulez (*Pli selon pli*, 1957–62 and *Eclat*, 1965), Bernd Zimmermann (Cello Concerto, 1965–6), Ligeti (*Le Grand Macabre*, 1978) and dozens of works by Henze. The last composition by Krenek was a suite for mandolin and guitar, op.242 (1989).

The popularity of the mandolin has generally been underestimated by scholars because most performances have taken place outside the musical mainstream. But the Japan Mandolin Union had 10,367 members in 1995, and in 1996 there were well over 500 mandolin orchestras in Germany. At the end of the 20th century the large number of contemporary works being written for the instrument as well as the rediscovery of its early repertory

was encouraging musicians once again to regard the various forms of mandolin as serious and legitimate musical instruments.

Mandolin

3. Other types.

Bandola. Flat-backed variant of the six-course mandolino, widely played in Colombia (*see* Bandola).

Bandolim. Flat-backed variant of the Neapolitan mandolin, widely played in Brazil and Portugal.

Bandurria. In 16th-century Spain, a small gittern-like instrument. By the end of the 18th century the bandurria had a flat back and five double courses tuned *c♯′–f♯′–b′–e″–a″* (i.e. a tone higher than the mandolino). It was played with a plectrum. The bandurria is still used in Cuba and Peru (*see* Bandurria).

Cremonese mandolin [Brescian mandolin]. An instrument with four single gut strings, a fixed bridge and Neapolitan tuning (*g–d′–a′–e″*). It was popularized by Bortolazzi in Vienna around 1800.

Flat-backed mandolin. A general term encompassing various instruments (such as the bandola and bandolin), encountered primarily in North and South America, where (unlike Europe and Japan) the round-back Neapolitan mandolin is not the standard form. Most important are the A-series and F-series Gibson mandolins, developed in New York by Orville H. Gibson (1856–1918), and perfected by Lloyd Loar (1886–1943) at the Gibson factory in Kalamazoo, Michigan. These instruments have adapted the priniciples of violin manufacture to the mandolin (notably in the use of f-holes, a bass bar, flat carved top and back plates, and an overall body shape loosely approximating to that of a violin), and they produce a guitar-like tone, with fewer harmonics than the traditional Italian design. This instrument (and its many imitations) has become the preferred form of mandolin in the USA, especially among non-classical players.

Genoese mandolin. Six-course mandolin, tuned *e–a–d′–g′–b′–e″* (an octave higher than a modern guitar). It was played during the 18th century, and Paganini composed at least three pieces for it.

Liuto [liuto moderno]. Large Neapolitan mandolin with five pairs of strings (tuned *C–G–d–a–e′*), 20 frets and a rich deep, powerful tone. Its design was perfected by Raffaele Calace.

Mando-bass. Very large bass mandolin with three or four strings tuned *E′–A′–D–(G*), usually held upright and supported on a spike. It is used occasionally in mandolin orchestras.

Mandoliola [tenor mandola]. Instrument slightly larger than a Neapolitan mandolin, tuned like a viola (*c–g–d′–a′*).

Mandoloncello [mandocello]. A mandolin tuned like a cello, designed to play in mandolin quartets and orchestras.

Mandolone. (i) Eight-course mandolin, tuned *F–G–A–d–g–b–e'–a'*. It was apparently developed by Gaspar Ferrari in Rome in the mid-18th century. (ii) Four-string bass mandolin (tuned *A'–D–G–c*), developed in the late 19th century by the Vinaccia family.

Octave mandola. Instrument slightly larger than a Neapolitan mandolin, and tuned an octave lower. It is often simply called a 'mandola'.

Quartini. Small Neapolitan mandolin, tuned a 4th higher than the standard instrument. It was intended for use in mandolin orchestras.

Terzini. Small Neapolitan mandolin, tuned a minor 3rd higher. It was intended for use in mandolin orchestras.

Tuscan mandolin [Florentine mandolin]. Instrument constructed like a Milanese mandolin, but with only four gut (and wound silk) strings, tuned like a Neapolitan mandolin.

Vandola. 18th-century Spanish word, derived from 'mandola', used for an instrument with six double courses tuned *d–g–c'–e'–a'–d''* and played finger-style.

Mandolin

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Mandolin harp.

A chord zither with melody strings arranged in pairs rather than singly; it is also known as 'mandolin zither' or 'mandolin guitar zither'. *See* Harp zither.

Mandolino.

See Mandolin.

Mandolin piano.

A Barrel piano with a mechanically driven repeating action.

Mandora

(Calichon, Gallichon). A type of bass lute of the 18th century used for continuo accompaniment and solos, particularly in Germanic regions. Much confusion surrounds the instrument and its repertory as a result of the overly casual use of the term by most 20th-century writers, starting at least as early as Galpin (1910) and Sachs (1913). Adding to the confusion, modern writers frequently apply the French term Mandore to this instrument without any historical basis, since research shows that the latter term properly pertains to a small 16th- and 17th-century French type of treble lute. In fact, the term mandora is very rare before the late 16th century, when it is used either as a Latin term to refer to lute-type instruments of classical antiquity, or occasionally as an alternative to the Italian term *mandola* (*see* Mandolin).

To make matters even more confusing, 18th-century Germanic writers began to use an alternative or interchangeable name for their newly-developed bass lute: Calichon (the most common spelling used by writers), or one of its many variants (*calchedon*, *colachon*, *colocion*, *galizona*, *gallichon*, *gallishon* etc.). While mandora is the term found most often in German 18th-century sources, the two terms are sometimes equated, as in

a manuscript in Donaueschingen (*D-DO* Mus.ms.1272) whose title page states that it is for 'Gallishon: oder Mandor', and another in Dresden (*D-Dl* Mus.ms.2/V/7) which indicates that it is for 'Mandora' on the title page, but for 'Gallichona' in the part books. But as 18th-century evidence reveals, whichever of these names is used, the same instrument is meant.

The name calichon and its many variants clearly derive from Colascione, the Italian term for a long-necked, two- or three-course lute type, which Italians developed from an instrument of Middle Eastern origin, and which Mersenne (*Harmonicorum libri*, i, 1635, and *Harmonie universelle*, ii, 1636–7) and Walther (*Musicalisches Lexicon*, 1732) both referred to as *colascione* in Italian and *colachon* in French, Kircher (*Musurgia universalis*, 1650, plate VII) as *colachon* in Latin. Despite having similar names, the *colascione* is not related to the German instrument under discussion, although some modern writers still confuse the two.

The construction of the mandora is similar to other lutes (*see* Lute, §2), having a vaulted body (back) constructed of separate ribs, a flat soundboard with either an integrally-carved rosette or one which is inserted into a soundhole, and a bridge consisting of a wooden bar acting as a string-holder glued to the soundboard. Unique to this instrument is the neck, which is long enough to allow for ten to 12 tied gut frets. The pegbox is either straight and set at a sharp angle to the neck (like a lute pegbox), or gently curving and set at a shallow angle, either case being fitted with laterally-inserted tuning pegs (although sometimes a flat pegboard with saggital pegs is found; see Morey, 1993, pp.66–76). The strings are of gut and are either single or, especially on Italian instruments, double courses. However, on German-made instruments, the first course (highest in pitch) is usually single (a *chanterelle*) and often has its own separate raised peg holder attached to the pegbox. The number of courses varies from five to eight, six courses being the most common requirement in music sources. Open string lengths tend to be fairly long (62–72 cm) on German instruments, but shorter (55–65 cm) on late Italian ones, probably because they tended to be tuned to a higher pitch.

At least 50 original instruments survive in collections around the world, however, as a result of the confusion surrounding the instrument, they usually are not recognized as mandoras. Many of these instruments are found in a more or less unaltered state, and therefore could be used as models for modern reconstructions. Examples are found in museums in Berlin, Claremont, California, Copenhagen, Edinburgh, The Hague, Leipzig, Milan, Munich and Paris.

The Germanic-style instruments are represented by such makers as Gregori Ferdinand Wenger in Augsburg (see fig.1), Jacob Goldt of Hamburg, Jacob Weiss of Salzburg, David Buchstetter of Regensburg and Mattias Greisser of Innsbruck, all dating from about the first half of the 18th century. Italian-style instruments are represented by Martino Hell of Genoa, Enrico Ebar of Venice, David Tecchler of Rome, Antonio Scoti of Milan and, toward the end of the century, Antonio Monzino and Giuseppe Presbler of Milan (fig.2). (See Morey, 1993, and Pohlmann, 1982, for a partial listing and some details of specific instruments.)

T.B. Janovka gave some of the earliest tuning information in his *Clavis ad thesaurum magnae artis musicae* (1701/*R*). Two tunings are reported: a 'galizona' or 'colachon' is tuned *A'*(♭or ♮)–*B'*(♭or ♮)–*C*–*D*–*G*–*c*–*e*–*a*, and, under a separate heading, 'mandora' is given as *D*(♭or ♮)–*E* (♭or ♮)–*F*–*G*–*c*–*f*–*a*–*d'* (i.e. the same tuning but a 4th higher). Clearly, for Janovka at the beginning of the century, the terms 'galizona' or 'colachon', and 'mandora' denoted similar instruments of different sizes. His galizona, with its deep-pitched tuning, must have had a very long vibrating string length of over 90 cm. Its tuning is the same as for the wire-strung English Bandora, an instrument well-known in 17th-century north German states.

James Talbot (MS, *c*1690–1700, *GB-Och*) confirms the existence of such large instruments by giving the measurements of a 'colachon' owned by the Moravian composer Gottfried Finger. Its six single strings were tuned *C*–*D*–*G*–*c*–*e*–*a* with the sixth sometimes to *A'*, and with the remarkably long string length of 97–9cm. Curiously, his notes about the 'colachon' merely reiterate the information given by Mersenne and Kircher on the *colascione*, which was clearly for a very different type of instrument than the one which he had lately measured.

There do not seem to be any surviving instruments that fit either Janovka's or Talbot's low-tuned galizona or colachon, however later music sources for 'Gallichon', 'Calichon' etc. use the higher tuning of Janovka's mandora, as do some that actually specify mandora. It should be noted that the first five courses (which are the main fingered ones), have the same interval pattern as the top five strings of the modern guitar. The sixth course was variable and is sometimes tuned to *E*(♭or ♮) or *D*. J.P. Eisel (*Musicus autodidaktus*, 1738, p.38) says that the 'Calichon' is tuned similarly to a 'Viola di Gamba': *D*–*G*–*c*–*e*–*a*–*d'*, but no known music calls for this arrangement of intervals. Johann Mattheson (*Das neu-eröffnete Orchestre*, 1713, p.277) gives *D*–*G*–*c*–*f*–*a*–*d'*, a pattern which, later in the century, was used at a tone higher by writers such as J.G. Albrechtsberger (*Gründliche Anweisung zur Composition*, 1790), whose tuning for 'Mandora' is *E*–*A*–*d*–*g*–*b*–*e'* (identical to that of the modern guitar), with *D* and *C'* for seventh and eighth courses, respectively.

Tuning to this pitch is shown as early as 1756 in the A. Mayr tutor for 'mandora' (*I-Tr*; see Prosser, 1991). One source of about 1740 (*D-LEm* Ms.III.12.8) suggests a seven course tuning of *D*–*G*–*c*–*f*–*a*–*d'*–*f'* but, as the manuscript itself does not name a specific instrument and as it contains mainly lute tablature in the so-called D minor tuning (*see* Scordatura, §3), it is conceivable that this tuning for the first six courses is actually a variant tuning for the D minor lute. Following a 19th-century annotation on the cover of the manuscript, however, modern bibliographers list it as being for 'mandora' or 'mandore'.

The playing technique for the mandora involves the same right-hand finger style as for all 18th-century lutes and, because of the tuning intervals of the upper five courses, a left-hand technique that is similar to that of the 18th-century guitar (see Tyler, 1980, p.81). Music is notated either in so-called French tablature or in staff notation: bass clef for continuo accompaniments and, towards the later part of the century, treble clef for vocal accompaniments and soloistic passages in chamber music. The treble clef

is meant to sound an octave lower than written, as is also customary in modern guitar notation.

Contemporary references to the mandora clearly indicate that it was commonly used for continuo, which makes a great deal of sense considering that its pitch and the flexibility afforded by its tuning made it ideal for playing the bass lines of the new musical styles of the late Baroque and early Classical periods. As well as chordal continuo accompaniments, it was also used to play single-line melodic basses, as a bassoon or cello would. What appears to be the first known music for it is the 'Colachono' obbligato part written in the bass clef to accompany an aria in J.S. Kusser's opera *Erindo* (1694; see Lück, 1960, pp.71–2). In 1709 Johann Kuhnau requested the purchase of a 'Colocion' for the Thomasschule in Leipzig in order to have more effective bass support for the singers (ibid., 73). Mattheson (op.cit., 277) highly recommends the 'calichon' over the normal lute for continuo support in chamber music, and Telemann wrote two concertos for two flutes and strings, for which the bass lines are marked for 'Calchedon' or bassoon.

In addition to normal continuo parts, the repertory contains many examples of fully composed accompaniments to vocal pieces, usually notated in the treble clef. The canzonetta 'Senza costrutto ho cara' (MS, early 19th century, *GB-Lbl* Add.17830) by Domenico Dragonetti is an example, with the accompaniment marked for 'mandora'. Treble clef notation is sometimes used for solos and chamber music, for example, in the 'duett for two mandoras' published in *The Philadelphia Pocket Companion for the guittar or clarinett* (Philadelphia, 1794). The parts for 'liuto' in G.F. Giuliani's six quartets for mandolin, violin, cello (or viola da gamba) and lute (*c*1799, *A-Wgm* and *I-Ls*), as well as in his six sonatas for two mandolins and basso (*GB-L*spencer), seem to have been intended for the same instrument, since they are notated in the bass clef and, for soloistic passages, in the treble clef, with chordal configurations that are idiomatic for a mandora tuned to *e*' (see Tyler and Sparks, 1989, pp.51–2, 57, 60 and 62).

There are about 55 sources of mandora music in tablature, ranging in size from large collections to fragments, all in manuscript and nearly all of Germanic origin. They contain solos, duets, song accompaniments, and chamber music with a variety of other instruments. Few studies of these manuscript sources have appeared, and very little of the music has been transcribed and published despite its quality. Critical editions are especially rare. Many sources have no composer attributions, but a continuing study of concordances is beginning to uncover music by composers such as S.L. Weiss and Johann Anton Logy. The sources that do carry composers names list Duke Clement of Bavaria, P.C. von Camerloher, Johann Paul Schiffelholz, J.M. Zink, Andrea Mayr, G.A. Brescianello and others. Brescianello, a violinist and composer at the Stuttgart court (1716–55), was a composer of high quality music, whose music for mandora warrants a complete modern edition. Other composers in non-tablature sources include J.F. Daube (*Der musikalische Dilletant … Erste Band*, 1771) and Georg Friedrich Albrechtsberger, at least one of whose three concertinos for 'mandora', 'crembalum' (jew's harp) and strings has been recorded.

Although the citations are far from complete or accurate, many sources are listed by Boetticher (1978) and Pohlmann (5/1982).

The mandora is worthy of re-investigation for its distinctive tone colour and general usefulness in German Baroque continuo practice and its solo and chamber music repertory, as well as for the information such a study would yield on the compositional style and technique of vocal accompaniment from the early 18th to the early 19th century. This vocal repertory, as found, for example, in *D-FS* Wey.692, includes the music of Dittersdorf, Süssmayr and Mozart.

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JAMES TYLER

Mandore [Mandorre].

A small, treble-ranged member of the lute family with its own distinct tuning and repertory, which was used mainly in France from the middle of the 16th century to the end of the 17th. In some examples the pear-shaped body, short neck and peg box were carved from a single piece of wood. The bodies of most, however, were constructed with separate ribs like a lute. The fingerboard was flush with the flat soundboard, to which the flat bridge was glued. It normally had four single gut strings, but five and six were also found, sometimes with the lower ones in doubled courses like a lute (hence the contemporary term: *Mandore luthée*). The French were quite consistent in their use of the term 'mandore', but writers from the 19th century onwards have often mistakenly used the term 'mandora' to mean not only the instrument under discussion but the Italian *mandolino* and other lute-like instruments as well. (*See* Mandolin, §1 and Mandora; the latter term is properly reserved for the large 18th-century German type of bass lute). Praetorius identifies the instrument using the German terms: *Mandürichen*, *Bandürichen*, *Mandoër*, *Mandurinichen*, *Mandüraen* and, uniquely, *Pandurina*.

The tuning employed was a combination of 4ths and 5ths with alternatives for the first string: *c'–g'–c''–g''*. The first could be tuned down a tone to *f''* (*à chorde avallée*; *see* Cordes avallées), or a minor third to *e''* (*accord en tierce*). These tunings are given by Mersenne (*Harmonicorum libri*, 1635), but Praetorius, (*Syntagma musicum*, ii, 1618, 2/1619/*R*) gives two five-course tunings: *c–g–c'–g'–c''*, and *c–f–c'–f'–c''*, and another four-course one: *g–d'–g'–d''*, all of which imply the existence of a somewhat larger but still treble instrument. While the characteristic 5th–4th tunings are found in all mandore music sources, an exception is found in the Scottish manuscript of John Skene, in which one group of pieces calls for 'the old tune of the lutt': *c'–f'–a'–d''–g''*. The pitch is unspecified in Skene, but the tuning was documented by James Talbot, whose manuscript (*c*1685–1701, *GB-Och*) shows that it was the same as the standard tuning of the first five courses of a Renaissance lute at the upper octave.

Contemporary descriptions and the music sources reveal that a variety of right-hand plucking techniques were employed: thumb, index and middle finger in lute fashion; index finger alone, with a small quill plectrum

fastened to it; a plectrum held between the thumb and index finger, used exclusively or in conjunction with the middle or third finger. Left-hand technique involved fingering similar to that of the violin, or any other small instrument with a short open string length.

The origin of the mandore clearly derives from the small, late-medieval lute known as the Gittern, which is seen in iconographic sources from all over Europe and England. In Germany it was known as the Quinterne, as illustrated by Virdung (*Musica getutscht*, 1511) and Agricola (*Musica instrumentalis*, 1529). We know nothing about the tuning of the gittern in this period. In later Spanish sources, such as Bermudo (*Declaración de instrumentos*, 1555) and Covarrubias (*Tesoro de la lingua castellana*, 1611), we learn that the term Bandurria was used for this type of instrument and that its three to five strings were tuned in 5ths and 4ths, though no specific pitches are given (see Tyler, 1981, p.23). The earliest surviving technical information from France is a tablature tuning chart for the 'mandore' in François Merlin and Jacques Cellier's manuscript (*Recherches de plusiers singularités*, *c*1583–7, *F-Pn* fr. 9152), which shows the later four-course instrument tuned in 5ths and 4ths, but gives no specific pitches.

The first known music for the instrument was Brunet's *Tablature de Mandorre* (1578) and Le Roy's *L'instruction pour la mandorre* (1585), both published in Paris, and both unfortunately lost. The earliest surviving music, dating from about 1626, is found in the manuscripts belonging to Anton Schermar. These sources contain a predominantly French repertory of airs and dances associated with the court of Louis XIII, as well as instructions for intabulating music for the mandore and lute. Indeed, all known sources specifically for mandore are in tablature. The beautiful print of Chancy's *Tablature de mandore* (1629), dedicated to Cardinal Richelieu, contains seven suites containing unmeasured preludes ('recherche'), courants, sarabands and branles. The Skene Manuscript (*c*1625–35) is the only surviving source to contain a significant number of items not of French provenance: many of the pieces are well-known Elizabethan and Jacobean items along with Scottish popular songs and dances, in addition to French and Italian items, all arranged for the mandore.

By the end of the 17th century the small mandore, with its distinctive tuning and playing technique, apparently was obsolete. The larger instruments mentioned in Talbot's manuscript, with lute-like tuning intervals more like Praetorius's 'Kleine Octavlaut' or the Spanish *vandola*, are described under the names 'mandore' and 'arch mandore' (although, confusingly, the overall classification is labelled 'mandole'). Talbot also gives a tuning of *c'c''–f'f''– a'a'–d''–g''* (without the measurements of a corresponding instrument), which is close to that of the small Italian *mandolino* of the period. Furetiere's *Essai d'un Dictionnaire* (1685) has no entry for mandore, just a sentence at the end of the entry for 'luth' which mentions the instrument in reference to the term 'luthée'. His *Dictionnaire universel* (1690) does include mandore, but the discussion mainly concerns classical etymology.

In the 18th century, Walther's *Musicalisches Lexicon* (1732) merely repeats information from Praetorius and Furetiere under the entry 'Mandola' and gives no indication that the instrument was in current use. This entry,

apparently, was the first to equate the term 'Mandora' with mandore, even though Walther's German contemporaries were using the term mandora to mean a large bass lute. Most subsequent dictionary writers have copied Walther, hence the confusion which still hinders the study of these instruments to this day.

Joseph Carpentier's *1er Recueil de Menuets* (*c*1765) for the wire-strung 'guitthare Allemande' (*see* English guitar) indicates that the music can also be played on the Spanish guitar and the 'Mandore'. While not enough research has been done to identify the precise nature of Carpentier's mandore, it is clear that it had no relation to the classic French mandore of the 16th and 17th centuries.

SOURCES OF MANDORE MUSIC

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V. Strobel: *Concert für 1 Mandora und 3 Lauten* (Strasbourg, 1648) [lost]
V. Strobel: *Concert für 1 Mandora und 3 Lauten* (Strasbourg, 1651) [lost]
V. Strobel: *Symphonie für 3 Lauten und 1 Mandora* (Strasbourg, 1654) [lost]

manuscripts

music in French tablature and for five-course mandore unless otherwise stated

1588, *GB-Lbl* Add.30342, f.142, [tuning chart only, four-course]
Skene MS, *c*1625–35, *GB-En* Adv.5-2-15 [Scottish and English repertory]
Anton Schermar MS, 1626, *D-Us* Smr Misc.133b [solo settings of mostly French ballet and chanson repertory]
Anton Schermar MS, *c*1626, *D-Us* Smr Misc.132 [illustrates intabulation procedures in various tunings; also for lute]
Anton Schermar MS, *c*1626, *D-Us* Smr Misc.133a [four-course; solo settings of mostly French ballet and chanson repertory]
Anton Schermar MS, *c*1626, *D-Us* Smr Misc.239 [solo settings of mostly French ballet and chanson repertory]
De Gallot MS, *c*1660–85, *GB-Ob* Mus.Sch.C.94 [guitar MS with nine French dance pieces for mandore]
*c*1670, *US-R* Vault M.125.FL.XVII [lute Ms with some untitled mandore music]
Allemanden Couranten … von der Lauten und Mandor auff das Spinet … abgesetzet, 1672, *D-Dss* Mus.17 (2897) (lost; photographic copy in *F-Pn* Rés. Vmc.42 (1)) [keyboard tablature; contains transcriptions of lute and mandore music by Strobel, Gumprecht and others]
late 17th century, formerly in the library of Professor Paul Nettl in Bloomington, IN [guitar MS containing French and German repertory]

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JAMES TYLER

Manduell, Sir John

(*b* Johannesburg, 2 March 1928). English music educationist, composer and administrator. After studying at the University of Strasbourg, at Jesus College, Cambridge, and with Lennox Berkeley at the RAM, he worked in South Africa as conductor, composer and broadcaster (1954–6) and then joined the BBC in London as a producer. In 1961 he became head of music for the Midlands and East Anglia, returning to London in 1964 to coordinate the planning of the new BBC Music Programme. He remained chief planner until 1968, when he left the BBC to become the first director of music at the University of Lancaster and subsequently (1971) the first principal of the RNCM, remaining in the post until 1996. In 1994 he became the first chairman of the European Opera Centre. For 25 years he served as programme director of the Cheltenham Festival (1969–94). Other appointments have included the presidencies of the European Association of Conservatoires (1988–96), the British Arts Festivals Association (from 1988) and the National Association of Youth Orchestras (from 1996). He has served on British Council and Arts Council music panels and on international juries for music competitions, including those of UNESCO, the Prix Italia and various BBC competitions.

His compositions, chiefly for chamber and orchestral forces, include three Cardiff Festival commissions (String Quartet, *Prayers from the Ark* and Double Concerto) and the orchestral *Vistas*, commissioned by the Hallé Orchestra and first performed under Nagano's direction in 1997.

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DAVID SCOTT/R

Mandürichen [Mandurinichen]

(Ger.).

See Mandore.

Mandyczewski, Eusebius [Mandicevschi, Eusebie]

(*b* Czernowitz [now Chernovtsy], 18 Aug 1857; *d* Vienna, 13 July 1929). Romanian musicologist active in Austria. The eldest son of a Greek Orthodox priest, he was educated in German schools and began to compose at an early age. After a period of conscription in the Austrian army, he went to Vienna University in 1875 and studied music history with Hanslick and music theory with Nottebohm. In 1879 he met Brahms, who became his lifelong friend and to whom he later became amanuensis. He succeeded Pohl as the director of the archives of the Gesellschaft der Musikfreunde, became director of the orchestra in 1892 and professor of music at the conservatory.

The decade 1887–97 saw the appearance of Mandyczewski's work on the Schubert Gesamtausgabe. His name is particularly associated with the ten volumes of songs, which he edited meticulously, sometimes printing as many as three or four variants of individual songs; in recognition of his editorship he was awarded an honorary doctorate from the University of Leipzig in 1897. A gifted philologist as well as musician, he was widely respected both for his scholarship and for his generosity to inquiring scholars; Grove was indebted to him for his help in the writing of his book on Beethoven's symphonies. Mandyczewski also brought out a second volume of Nottebohm's *Beethoveniana*, a series of pioneering essays in Beethoven scholarship that had been partly published in series in the *Musikalisches Wochenblatt* and partly left in manuscript.

In 1901 Mandyczewski married Albine von Vest, a lieder singer and singing teacher. For many years in the early part of the century he was the Viennese correspondent to the *Musical Times*. He was joint editor of the Brahms Gesamtausgabe with Hans Gál, and organized the Schubert exhibition of 1922 and the International Schubert Congress (1928); this last function greatly overtaxed his strength, and he died before the proceedings of the congress were published.

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MAURICE J.E. BROWN

Manelli [Mannelli], Francesco

(*b* Tivoli, 1595–7; *d* Parma, before 27 Sept 1667). Italian composer, singer, impresario and poet. Together with Benedetto Ferrari he was instrumental in establishing the tradition of public opera at Venice.

1. Life.

Manelli began his musical career about 1605 as a chorister at Tivoli Cathedral, where he was later employed as a *cantore ordinario* from 1609 until February 1624. His father then sent him to Rome to pursue an ecclesiastical career; instead he married a Roman singer, Maddalena, and returned to Tivoli, where he worked as choirmaster of the cathedral from 1627 until the end of January 1629. Between 1629 and 1630 he and his

wife were again living in Rome, where they lodged at the house of his teacher, Stefano Landi. From 18 May 1630 to before September 1631 Manelli was choirmaster of the Arciconfraternita di S Maria della Consolazione there. It is not known how long the Manellis stayed in Rome, but Maddalena's presence there was noted in a letter, dated 3 December 1633, from Fulvio Testi to Francesco I of Modena. In this letter, in which he was concerned to promote the rival claims as a singer of Francesca Campana, Testi mentioned that Maddalena had at one time been in the service of Duke Giovanni Antonio Orsini. By 1636 Maddalena had moved to northern Italy. On 11 April 1636 she sang the roles of Minerva and Cibele in the performance at Padua of *Ermiona*, an 'introduction to a torneo' with libretto by Pio Enea degli Obizzi and music by G.F. Sances. Later in the same year she published at Venice, 'ad istanza d'alcuni cavaglieri', a collection of her husband's music (op.4), which she dedicated to the English ambassador, Viscount Basil Feilding.

By 1637 Manelli had joined his wife at Venice, where he became associated with the composer and librettist Benedetto Ferrari. His setting of Ferrari's *Andromeda* was performed in 1637 for the inauguration of the Teatro S Cassiano, the first of the Venetian public opera houses. In this production he himself took the roles of Neptune and Astarco, while his wife sang the prologue and the title role. The opera was revived at Modena in 1656, presumably at Ferrari's instigation, for the opening of the Teatro della Speltà. Following the success of *Andromeda* Manelli and Ferrari collaborated again in 1638 to produce the opera *La maga fulminata*, and Manelli and his wife again sang in it. On 3 October 1638 he was admitted to the choir of S Marco, Venice, as a bass singer, with a stipend of 60 ducats (raised to 80 on 30 October 1639). His employment there did not, however, curtail his operatic activity. In 1639 he collaborated with Giulio Strozzi to produce *Delia* for the opening of the Teatro SS Giovanni e Paolo, and later in the same year he wrote the music for *Adone*, an opera once attributed to Monteverdi. He subsequently wrote only one further opera for Venice, *Alcate* (1642). In the intervening years, however, he may have been active in a touring company which performed Venetian operas at Bologna. In 1640, according to Osthoff (1958) and Petrobelli (1967), he acted as impresario for performances there of *Delia* and Monteverdi's *Il ritorno d'Ulisse in patria*. These performances were celebrated in a published collection of sonnets which reveals that his wife sang the roles of Venus in *Delia* and Minerva in *Il ritorno d'Ulisse* and that their young son Costantino also appeared in *Delia* in the role of Cupid.

In 1645 the Manelli family took up residence at Parma; Francesco and Costantino were admitted on 23 March to the choir of S Maria della Steccata, and Maddalena became a singer at the ducal court on 1 April. Francesco continued to work at the Steccata, certainly until 1665 and probably until his death. During his years at Parma he wrote a number of dramatic works for performance at the Farnese court theatre, including three for official court celebrations. In a preface to the libretto for *Le vicende del tempo* (1652) and again on the title-page of the libretto for *Licasta* (1664) he was described as choirmaster to the Duke of Parma. Pelicelli stated that he succeeded to this post on 1 March 1653, but, according to Petrobelli (1967), in the sole surviving official document for

this date both he and his wife were described simply as 'musicians' in the service of the duke.

2. Works.

Manelli was a key figure in the early development of Venetian public opera. Since, however, his operatic scores are lost, his achievement here cannot properly be assessed. Of his later court operas, the libretto of *Le vicende del tempo*, with its lavish spectacle and episodic structure, owes much to the tradition of the *intermedio*, and each of its three sections ends with a ballet. *La filo* has a more coherent plot, with well-developed characters, some of whom introduce an element of comedy; its three acts, based on events in the career of Hercules, are framed by four celestial *intermedi* which parallel and explicate the earthly events of the main drama. His surviving vocal music, which consists mainly of strophic arias and dance-songs, is written in a fresh, lively style. It also shows a penchant for the use of ostinato basses, as can be seen in the two-part strophic aria *Che mi potrai tu far*?, in which a five-bar bass is stated four times. Among the strophic ciacconas only *Con lieto balleno* (1636) is not founded on an ostinato; *Ami chi vuol costar*? (1636) is written over the so-called chaconne bass and *Acceso mio core* (1629) over a freely invented four-note ostinato, while *O sfortunata, chi mi consola*? (*La Luciata*) is based on the descending tetrachord ostinato *f–e–d–c*. This piece, published in Manelli's op.4 (1636), is a setting of a strophic dialogue text for two *commedia dell'arte* characters, Cola (Coviello) and Lucia, who are joined by a third voice for the imitative refrain and final ensemble. In a note to the reader, printed at the end of the 1636 volume, Manelli stated that, using an academic name, he had previously published *La Luciata* under the title *Carro trionfale* and that in this earlier version he had left the third voice to be added by adapting the notes of the continuo part to the words of the refrain and final ensemble. He had now resolved to republish the work as it should be performed – with the figuration of the third voice conforming to those of the other two. An earlier published setting of this unusual dialogue text does indeed survive, under the title *Il carro di Madama Lucia* (Rome, 1628) by 'Il Fasolo'. The idea that this might have been Manelli's earlier setting has, however, been shown to be false, and the 1628 publication has been positively ascribed to G.B. Fasolo (see Luisi).

WORKS

operas
music lost

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La maga fulminata (favola, Ferrari, after L. Ariosto), Venice, S Cassiano, lib ded. 6 Feb 1638 (Venice, 1638)
Delia, o sia La sera sposa del sole (poema drammatico, G. Strozzi), Venice, SS Giovanni e Paolo, lib ded. 20 Jan 1639 (Venice, 1639)
Adone (tragedia, P. Vendramino), Venice, SS Giovanni e Paolo, lib ded. 21 Dec 1639 (Venice, 1640)
Alcate (dramma, M.A. Tirabosco), Venice, Novissimo, lib ded. 13 Feb 1642 (Venice, 1642)

Le vicende del tempo (dramma fantastico musicale, 3, with 3 ballets, B. Morando), Parma, Farnese, 1652, lib (Parma, 1652)

Il ratto d'Europa (dramma, E. Sandri [P.E. Fantuzzi]), Piacenza, Ducale, 1653, lib (Parma, 1653)

La filo, overo Giunone repacificata con Ercole (F. Berni), da cantarsi … col motivo ad un torneo [I sei gigli], che dovrà seguire un'altra sera, Parma, Farnese, *c*17 May 1660 [for marriage of Ranuccio II Farnese and Margherita Violante of Savoy]

Licasta (dramma, Ferrari, after l'inganno d'Amore), Parma, Collegio dei Nobili, 1664, lib (Parma, n.d.)

other dramatic

music lost

Ercole nell'Erimanto (ballet, Morando), Piacenza, Ducale, carn. 1651, lib (Piacenza, 1651)

I sei gigli (torneo, Berni), Parma, Farnese, 1660, lib (Parma, 1660) [for marriage of Ranuccio II Farnese to Margherita Violante of Savoy, 17 May 1660; see La filo]

other vocal

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L. Stefani: *F. Mannelli* (Tivoli, 1985)

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F. Luisi: '"Il carro di madama Lucia et una serenata in lingua lombarda": note sull'attribuzione definitiva a Giovanni Battista Fasolo', *Seicento inesplorato: Lenno, nr Como 1989*, 481–96

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JOHN WHENHAM

Manelli, Maddalena.

Italian musician, wife of Francesco Manelli.

Manén, Joan [Juan]

(*b* Barcelona, 14 March 1883; *d* Barcelona, 26 June 1971). Catalan violinist and composer. Precociously gifted, he learnt solfège and piano with his father from the age of three, and at seven played Chopin concertos in public. Meanwhile, at five, he had begun to study the violin with Clemente Ibargueren; he rapidly attained astonishing technical mastery and at the age of nine made his début in Latin America. He made his European début as a violinist in 1898, when he was hailed as a virtuoso of the first rank; he later made five world tours.

Almost entirely self-taught as a composer, Manén had begun to write at 13, and in 1900 he conducted a concert of his own works in Barcelona. His first opera, *Juana de Nápoles* (produced when he was 19), was well received at the Barcelona Liceu, and he immediately followed this with *Acté*, for which (as for all his later operas) he wrote his own libretto. He then spent time in Germany, where he acquired an admiration for Wagner and Richard Strauss, which can be observed in his orchestral writing. Strauss's influence on his harmony can also be particularly heard in his songs. He composed prolifically in many genres, but later destroyed, disowned or radically revised everything he had composed before 1907. This led him, for example, almost completely to rewrite *Acté* – increasing the complexity of the texture – as *Neró i Acté*.

Manén made numerous arrangements, both instrumental and vocal, of Spanish and Catalan folk melodies, and traditional dance styles (e.g. the *sardana*) appear in his works. His music is tonal in idiom and

predominantly lyrical, and there are often thematic connections between movements. His writings include many articles in Spanish and French periodicals and a treatise on the violin. In 1927 he became a member of the Spanish Academy of Arts; among many other awards and honours, there has been a plan to name a new concert hall in Barcelona after him.

WORKS

(selective list)

op. A   work acknowledged by the composer

stage

librettos by Manén unless otherwise stated

Juana de Nápoles (op, 1, M. Chassang), Barcelona, Liceu, Jan 1903

Acté (op, 4), Barcelona, Liceu, 3 Dec 1903, vs (Leipzig, 1908); rev. as Neró i Acté, op.A21, Karlsruhe, 28 Jan 1928, vs (Leipzig, 1928)

Der Fackeltanz (op, 2), Frankfurt, Stadt, spr. 1909

Camí del sol (sinfonia teatral), op.19 (1914); rev. as El pross, op.A9, vs (Barcelona, c1920); further rev. as Der Weg zur Sonne, op.A19 (1923)

Heros (op, 3), unperf.

Don Juan (diptych, 7, epilogue), op.A35, unperf., vs (Acts 1–3) (Madrid, 1944)

Rosario, la tirana (ballet) (1952)

Soledad (op romancesca, 3), op.A45, Barcelona, Liceu, 1952, vs (Barcelona, 1951)

Medea (op, 1)

El retrato de Dorian Gray (ballet)

instrumental

Orch: Nova Catalonia, op.17; La vida es sueño, op.23, ov.; Sinfonía ibérica, op.47; Divertimento, op.A32 (1937) [orch of Fantasia-Sonata, op.A22, gui] Miniatures, str orch (1947); Festividad, ov. (1966); Elogio del fandango, op.A43 (1970)

Orch with solo inst(s): Anyoransa [Yearning], caprice catalan no.1, op.13, vn (1898), rev. as op.A14; Conc. espagnol, op.18, vn (1898), rev. as Conc. espagnol no.1, op.A7 (c1935); Apléch [Festival], caprice catalan no.2, op.20, vn (1898); Planys i goigs [Laments and Joys], caprice catalan no.3, op.23, vn (1899); Trovas d'amor, caprice catalan no.4, op.24, vn (1899); Suite, op.A1, vn, pf; Varaciones sobre un tema de Tartini, op.A2, vn; Conc., e, op.A6, vn (1911); Juventus, conc. grosso, op.A5, 2 vn, pf (1913); Canción y estudio, op.A8, vn; Conc., op.A13, pf; Caprice no.2, op.A15, vn (1926); Conc. da camera no.2, op.A24, vn (1937); Caprice no.3, op.A33, vn; Romanza amorosa, op.A48, vn; Concertino, vn (1965); Rapsodia catalana, pf (1968); Belvedere, fl; concs for vc, ob

Chbr: Mobilis in mobili, op.6, str qt; Str Qt no.1, op.A16 (1922); Pf Qnt, op.A18 (1937); Balada, op.A20, vn, pf; Danza ibérica no.1, op.A25, vn, pf; Diálogo, op.A44, fl, hp, str trio; Interludio, vn, pf; Sonata, vc, pf; many arrs. for vn, pf

Solo inst: Cuadros, suite, pf; Fantasie-Sonata, op.A22, gui (1932); Suite española, pf

vocal

5 Lieder, op.A4, 1v, pf (1910); 4 Lieder, op.A10, 1v, pf (1923); 3 melodies ibériques, female vv; 4 chansons populaires catalanes (1926)

Principal publishers: Affiliated Musicians Inc., Cranz, Eschig, Schott, Simrock, Union Musical

Española, Universal

WRITINGS

Mis experiencias (Barcelona, 1944)
Variaciones sin tema (Barcelona, 1955)
El violin (Barcelona, 1958)
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LIONEL SALTER

Manenti, Giovanni Piero [Giampiero, Giovampiero]

(*b* Bologna; *d* Florence, 18 July 1597). Italian composer and organist. On 12 March 1557 he was appointed organist at S Giovanni, Florence. In December 1570 he applied for the post of *maestro di cappella* to the Knights of St Stephen in Pisa, but intervention by the Medici kept him from leaving Florence. On Corteccia's death (7 June 1571) he became *maestro di cappella* at S Giovanni, but he resigned less than six months later to become organist at Florence Cathedral, a post he held from 4 December 1571 until his death. He was also a musician at the Florentine court and composed on at least one occasion for the Compagnia di S Giovanni Evangelista in Florence (his six *intermedi* for Giovanni Maria Cecchi's *Coronazione di Saulo*, performed in 1569, are now lost). He published four books of madrigals, which are typically Florentine in including settings of texts by the best poets, among them Boccaccio, Petrarch, Sannazaro and Tasso; *Per pianto la mia carne si distilla* (words from Sannazaro's *Arcadia*) and *Non di morte sei tu* (Tancredi's lament for Clorinda from Tasso's *Gerusalemme liberata*), in *Madrigali ariosi* and *Li Pratolini* respectively, are notable examples in this respect. Half of *Li Pratolini* is made up of settings of a series of 12 poems by the Florentine Palla Rucellai in honour of the Villa Medici at Pratolino, which Francesco I de' Medici had had built for Bianca Cappello long before she became Grand Duchess of Tuscany. According to Einstein, Manenti's style was much influenced by Marenzio (especially by his more pastoral works) and is somewhat like that of Wert. His granting to the highest voice of his polyphonic ensemble a greater expressiveness and more pointed declamation anticipated to some degree the Florentine monodic style and is thus highly pertinent to the history of music in Florence in the late 16th century. He was evidently much interested in colouristic effects in the madrigal, but any potential excesses in this direction were precluded by the general seriousness and restraint, in the Florentine fashion, which are hallmarks of his work. In his *Madrigali ariosi* he also anticipated the cross-fertilization of vocal polyphony by dance music that was soon to be cultivated so assiduously by Gastoldi and

others. He was clearly a composer of standing in his own day: he was praised by Scipione Cerreto in his *Della prattica musica* (1601), and his music was published in Germany and the southern Netherlands, some of it more than 35 years after his death.

WORKS

published in Venice

Madrigali, 6vv (1574); 1 ed. in Bonaventura

Madrigali … libro secondo, 5vv (1575)

Li Pratolini, 5vv (1586), ed. P. Gargiulo (Florence, 1987)

Madrigali ariosi, con alcuni capricci sopra a cinque tempi della gagliarda, 4vv (1586), ed. in Musica rinascimentale in Italia, xi (Rome, 1987)

2 works intabulated for lute, 1600[5a]

Fr. psalm, 1597[6]

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E. Sanesi: 'Maestri d'organo in S. Maria del Fiore (1436–1600)', *NA*, xiv (1937), 171–9

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EDMOND STRAINCHAMPS

Mánes Music Group

[Cz. Hudební skupina Mánesa].

Group of Czech musicians in the interwar years. It took its name from the group of graphic artists (itself named after a prominent 19th-century Czech family of painters) whose aim was to promote progressive trends in Czech art. The music group, comprising the composers Iša Krejčí, Bořkovec, Ježek and František Bartoš (ii) and the pianist and writer Holzknecht, began its activities on 16 December 1933 with a concert of settings of poems by Vítězslav Nezval. Although it drew its inspiration primarily from French music and culture (specifically modelled on Les Six), the group also promoted neo-classical composers such as Stravinsky and Hindemith, Schoenberg (performing *Pierrot Lunaire* in 1934) and the music of the Russian avant garde. The group broke up in 1939 after the Nazi

occupation and Ježek's emigration. Remaining members joined the group *Přítomnost* ('The Present').

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R. Smetana, ed.: *Dějiny české hudební kultury 1890–1945* [The history of Czech musical culture 1890–1945] (Prague, 1972–81), esp. i, 259

JOHN TYRRELL

Manfredi, (Giovanni) Filippo (Tommaso) [Filippino]

(*b* Lucca, 8 March 1731; *d* Lucca, 12 July 1777). Italian violinist and composer. He came from a musical family. His father Giovanni Carlo and brother Pietro Luigi were horn players, while another brother, Vincenzo Ferrerio, was a flautist. All were members of the Cappella di Palazzo, the most prestigious musical institution in 18th-century Lucca. He was educated at the seminary school of S Michele in Foro in Lucca before studying the violin in Genoa with Domenico Ferrari (1742) and in Livorno with Pietro Nardini (1745–6). He was a supernumerary violinist in the Cappella Palatina and was appointed first violinist in 1758. His appearances with this Lucca orchestra alternated with busy musical activity in cities such as Siena, Pisa, Livorno, Florence and Venice, but he was frequently in Genoa, where he played in theatres, served as chief instrumentalist for religious functions and taught. After playing in a quartet with Nardini and Cambini in 1765, Manfredi formed a duo with Boccherini and began a concert tour which took him first to Paris in 1768 (he appeared twice at the Concert Spirituel) then Madrid, to the court of the Prince of the Asturias, where he was appointed first violin of the chamber music. He returned to Italy in 1772 and was re-admitted to the Cappella Palatina only in 1773. However, he fell ill in 1775, and his concert appearances became much less frequent. He died two years later.

A violinist of technical and expressive brilliance, he retained his reputation until the middle of the 19th century. His compositions have the characteristics of the *galant* style, using monothematic or bithematic pre-Classical sonata forms, with no development but plenty of appealing interludes. The melodic style is short-breathed, with continual ornamentation and *galant* rhythmic clichés. His sonatas also feature a structure which uses recurring material, but not in the same way as Boccherini's cyclical form. Rather than the themes recurring periodically, entire movements are repeated and reworked over the course of the composition. These forms typically juxtapose parts of a sonata-form movement with sections of a slow or of a dance-form movement. The violin technique is highly advanced, with clear affinities to the music of Nardini and Paganini, such as in the use of bowing techniques like *flautando* and *sul ponticello*.

WORKS

6 Sonatas, vn, b, op.1 (Paris, 1769)

[11] Sonatas, vn, b, *I-Li*, 1 ed. G. Luporini (Milan, 1939); Sonata, E♭, vn, b, *A-Wgm*; Duetto notturno, B♭, 2 vn, *I-Gl*, also *Pca*, *Mc*, attrib. L. Boccherini; Piccolo Trio, vn, va, vc, B♭, *Sac* [modern transcription by Mario Fabbri, orig. lost]

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CARLO BELLORA

Manfredi, Lodovico

(*b* Guastalla, nr Parma; *fl* 1620–38). Italian composer. He was a Franciscan friar and is known by three volumes of sacred music: *Il primo libro di concerti ecclesiastici a due, tre, quattro e sei voci, con una messa a cinque concertata*, with organ continuo (Venice, 1620; 2/1623); *Dulcisona cantica ad Dei, et suae immaculatae genetricis honorem*, for solo voice and continuo, op.2 (Venice, 1633); and *Concerti ecclesiastici a 1–5 voci … libro secondo*, op.3 (Venice, 1638).

Manfredina.

See Monferrina.

Manfredini, Francesco Onofrio

(*b* Pistoia, 22 June 1684; *d* Pistoia, 6 Oct 1762). Italian composer. His father, Domenico, was a trombonist at Pistoia Cathedral from 1684. Francesco studied music at Bologna in his youth, taking violin lessons from Torelli and lessons in counterpoint (at that time virtually synonymous with composition) from Perti. Shortly before 1700 he left for Ferrara, probably because of the dissolution of the S Petronio orchestra in 1696. In Ferrara he became first violinist at the church of the Holy Spirit. On returning to Bologna in 1703 he joined the reconstituted orchestra, initially as an occasional violinist and from 1709 to 1711 as a regular member. In 1704 he was admitted as a player (*suonatore*) to the Accademia Filarmonica. His first publication, a set of 12 chamber sonatas entitled 'Concertini', dates from the same year. There is evidence of a visit, or at least a planned visit, to Venice in February 1707, for the accidental death by drowning of his colleague Giuseppe Aldrovandini occurred as he was on his way to join Manfredini before the latter's departure.

In 1711 Manfredini became attached to the court of the music-loving Antoine I Grimaldi, Prince of Monaco, where he was active as a composer and performer of instrumental music. Five children were born to him in the principality between 1712 and 1723. During this period he maintained close contact with, and perhaps sometimes visited, Bologna, where his op.3

concertos were published in 1718 and two oratorios were performed a little later. In 1724 he moved to Pistoia to become *maestro di cappella* at the cathedral. During his tenure of this post, which lasted until his death, he emerged successful from many disputes with the cathedral chapter and with the musicians under him. In Pistoia Manfredini had the opportunity to continue his activity as a composer of oratorios, which were performed at local churches, in addition to writing many sacred works for liturgical use at the cathedral and elsewhere.

Although Manfredini was clearly a prolific composer, only his published instrumental music, together with a handful of other instrumental works in manuscript, survives. The loss of his nine known oratorios is especially unfortunate. His idiom is firmly Bolognese in character and resembles that of Torelli, B.G. Laurenti, Perti and other members of the school associated with S Petronio, though his music lacks the stamp of a forceful personality and in that respect is inferior to Torelli's. Venetian influence has been discerned in his use of unison writing, and the op.3 concertos did not go unmarked by Vivaldi, despite their greater debt to Torelli. The ending of both the op.2 *Sinfonie da chiesa* and the op.3 concertos with a Christmas pastorale (whose Torellian antecedent is only too patent) deserves mention. These so-called 'sinfonie', with an optional viola part, are ordinary church sonatas; the 'solo' or 'soli' cues in the violin parts merely tell the player that his part is momentarily exposed. The best of Manfredini's instrumental works are the six sonatas published in London in 1764 (but not necessarily composed late in the composer's life). These are worthy examples of the 'mixed' type of sonata juxtaposing church and chamber elements that became normal after 1700.

WORKS

instrumental

[12] Concertini per camera, vn, vc/theorbo, op.1 (Bologna, 1704)
1 trio sonata in Corona di dodici fiori armonici (Bologna, 1706)
[12] Sinfonie da chiesa, 2 vn, bc (org), va ad lib, op.2 (Bologna, 1709)
[12] Concerti, 2 vn, bc obbl, 2 vn, va, b, op.3 (Bologna, 1718)
Six Sonatas, 2 vn, vc, bc (hpd) (London, *c*1764)
Concerto a 4 con oboe e violini, *A-Wn*
Concerto con una o due trombe (1711), *I-Bsp*
Concerto, vn solo, 2 vn, va, vc, hpd, *GB-Mp*

oratorios

music lost

S Filippo Neri trionfante nelle grotte di S Sebastiano di Roma (G.B. Neri), Bologna, 1719; Pistoia, 1725
Tomaso Moro (Neri), Bologna, *c*1720; Pistoia, 1727
Il doppio sacrifizio del Calvario (cantata sacra), Pistoia, 1725
La profezia d'Eliseo nell'assedio di Samaria (Neri), Pistoia, 1725
Salomone, assicurato nel soglio (D. Canavese), Pistoia, 1725
Discacciamento d'Adamo e d'Eva dal Paradiso terrestre, Pistoia, 1726
Il sacrifizio di Gefte (Neri), Pistoia, 1728
Il core umano combattuto da due amori, divino e profano (Neri), Pistoia, 1729

Golia ucciso da Davidde, Pistoia, 1734

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MICHAEL TALBOT

Manfredini, Vincenzo

(*b* Pistoia, 22 Oct 1737; *d* St Petersburg, 5/16 Aug 1799). Italian composer and writer on music. He studied music first with his father, F.O. Manfredini, and then with Perti in Bologna and Fioroni in Milan. In 1758 his brother Giuseppe, a castrato, went with Locatelli's opera troupe to Moscow, where he stayed until 1766 as a fashionable singing teacher, later living in Bologna. Vincenzo went with him, possibly as one of the troupe. Moving to St Petersburg, he became *maestro di cappella* to Pyotr Fedorovich, who on becoming emperor in 1762 made him *maestro* of the court's Italian opera company. Confirmed in this post by Catherine II, he composed operas and occasional works, but on Galuppi's arrival in 1765 he was relegated to composing the ballets performed with Galuppi's operas and to serving as harpsichord teacher to Paul Petrovich, heir to the throne. His six harpsichord sonatas (St Petersburg, 1765), dedicated to Catherine, were reviewed unfavourably by J.A. Hiller in *Wöchentliche Nachrichten* (21 Oct 1766). In 1769 he returned with a pension to Bologna.

After two further attempts at opera, Manfredini devoted himself mainly to writing and teaching, also publishing a set of symphonies (1776) and string quartets (?1781). From 1785 to 1789 he was a contributor to *Giornale enciclopedico di Bologna*, a publication devoted to cultural renewal. When Paul became emperor in 1796, he summoned his former teacher, who arrived in September 1798, but took up no post and died the next year.

Manfredini's *Regole armoniche, o sieno Precetti ragionati* (Venice, 1775), which is in two parts, an introduction to the elements of music and to keyboard accompaniment, now appears to have been drawn substantially

from a 17th-century manuscript. His observations on the proper method of teaching singing aroused vigorous opposition from G.B. Mancini. The second edition (Venice, 1797) was much revised and enlarged with new sections on singing and counterpoint. In April 1785 Manfredini reviewed the first volume of Esteban de Arteaga's *Le rivoluzioni del teatro musicale* (Bologna, 1783) in the *Giornale enciclopedico di Bologna*. In his third volume Arteaga reprinted extracts from this critique with acerbic commentary, leading Manfredini to publish his *Difesa della musica moderna* (Bologna, 1788/*R*), a commentary on Arteaga's commentary. While ostensibly an episode in the *querelle des anciens et des modernes*, with Manfredini defending modern music against Arteaga's charges of decadence and insistence on classical ideals, this often bitter debate is better understood as a response to changing socio-political contexts for music, including a redefinition of the social status of the composer, the emergence of music criticism, and the role of music in public life. Whether he is arguing for nature over artifice, as in his debate with Mancini, or for the progress of modern music, particularly the ascendency of instrumental music, Manfredini reveals a tendency towards Enlightenment modernism that suggests the influence of Rousseau.

While in Russia, Manfredini married the singer Maria Monari, and they had a son, Giovanni (*b c*1769), who later wrote a biographical note on his father. Autobiographical material by Vincenzo is held at the Accademia Filarmonica, Bologna. Vincenzo's daughter Antonia Elisabetta (*b* ?1786) had a highly successful career as a prima donna during the Rossinian period.

WORKS

operas

Semiramide riconosciuta (dramma per musica, 3, P. Metastasio), Oranienbaum, sum. 1760

La musica trionfante (pastorale, L. Lazzaroni), St Petersburg, 1761

Olimpiade (Metastasio), Moscow, 13/24 Nov 1762, 6 arias, 1 duet (Nuremberg, n.d.), 2 arias in *Recueil lyrique d'airs choisis* (Paris, 1772)

Carlo Magno (L. Lazzaroni), St Petersburg, 1763; rev. 1764

La finta ammalata (int, ? C. Goldoni), St Petersburg, 1763

La pupilla (int, Goldoni), St Petersburg, 1763

Armida (J. Durandi, after T. Tasso: *Gerusalemme liberata*), Bologna, Comunale, May 1770

Artaserse (Metastasio), Venice, S Benedetto, Jan 1772, *F-Pn*, *P-La*

ballets

Amour et Psyché, Moscow, 20/31 Oct 1762

Les amants réchappés du naufrage, St Petersburg, 1766

Le sculpteur de Carthage, St Petersburg, 1766

La constance recompensée, Moscow, 1767

other vocal

Cants.: La pace degli eroi (Lazzaroni), St Petersburg, for peace with Prussia, 3/14 June 1762; ? Il consiglio delle muse (serenade, Locatelli), Moscow, 21 April/2 May 1763; Le rivali (Lazzaroni), 28 June/9 July 1765; Cant, for inauguration of building of Academy of Sciences, St Petersburg, 1765

Sacred: Esther (orat), Venice, 1792; Requiem, for Empress Elizabeth, 1762; Messa funebre, 4vv, insts, *I-PS*; Laudate Dominum, S, vv, orch, *Baf**

Other works: canons, 3vv, b, *I-Nc*; duets, *CZ-BER*; arias, *CH-Gc*, *D-Dlb*, *DK-Kk*, *I-PS*

instrumental

Concerto, B♭, hpd (The Hague and Amsterdam, ?1769; London, before *c*1786), ed. A. Toni (Milan, 1957)

6 syms. (Venice, 1776) [reviewed in *Efemeridi letterarie di Roma*, v (1776), 404; nos. 1, 2, ?6 extant]

6 str qts (Florence, ?1781); str qt, *I-Rc*; 6 trios, 2 vn, b, *S-HÄ*, *Sk* (1–4)

6 hpd sonatas (St Petersburg, 1765), ed. A.M. Pernafelli (Milan, 1975) [incl. fasc.]

Other hpd: sonata, G, *I-Bsf*; fugue, *D-Bsb*

theoretical works

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<div align="right">DENNIS LIBBY/REBECCA GREEN</div>

Manfredini-Guarmani, Elisabetta

(*b* Bologna, 1790; *d* after 1817). Italian soprano. After making her début in 1809 at Bologna, she created roles in four operas by Rossini: Amira in *Ciro in Babilonia* (1812) at Ferrara; Amenaide in *Tancredi* (1813) and Aldimira in *Sigismondo* (1814) at La Fenice, Venice; and the title role of *Adelaide di Borgogna* (1817) at the Teatro Argentina, Rome. At La Scala she created Mandane in Paer's *L'eroismo in amore* (1815) and sang the title role of Mayr's *Ginevra di Scozia* (1816). She also sang in Turin. To judge from the music composed for her by Rossini, she had a voice of exceptional flexibility.

ELIZABETH FORBES

Manfred Mann.

English pop and rhythm and blues group. Its principal members, Manfred Mann (Manfred Sepse Lubowicz; *b* Johannesburg, 21 Oct 1940; keyboards and vibraphone), Mike Hugg (*b* Andover, 11 Aug 1942; drums), Paul Jones (Pond; *b* Portsmouth, 24 Feb 1942; vocals and harmonica), Mike Vickers (*b* Southampton, 18 April 1941; clarinet and saxophone), Tom McGuinness (*b* London, 2 Dec 1941; bass guitar) and Michael D'Abo (*b* Betchworth, Surrey, 1 March 1944; vocals), were jazz and blues enthusiasts. The group enjoyed considerable commercial success between 1964 and 1969 with a highly derivative yet energetic and appealing series of pop hits. In concert, however, the emphasis was placed on soul jazz and rhythm and blues numbers. They first achieved success with a novelty tune, *5–4–3–2–1* (HMV, 1964) which was written as a television theme; later hits, such as *Pretty Flamingo* and *Oh No Not My Baby*, drew from the soul music repertory. Jones was an enthusiastic rather than precise interpreter of such songs and, after his replacement in 1966 by D'Abo, Manfred Mann's recordings veered towards pop and rock titles such as Bob Dylan's *Mighty Quinn* and *Semi Detached Suburban Mr Jones*.

When the group split up in 1969, Hugg and Vickers went on to compose music for films and television while D'Abo recorded a critically acclaimed album *Down at Rachel's Place* (A & M Hor., 1972). In 1979 Jones and McGuinness formed the Blues Band to re-create nostalgically the sound of 1960s rhythm and blues. Mann himself established Manfred Mann's Earth Band to perform in a progressive rock style, and in 1991 he issued *Plains Music* (Kaz), an album involving traditional South African instruments and themes.

DAVE LAING

Manfroce, Nicola Antonio

(*b* Palmi Calabro, 20 Feb 1791; *d* Naples, 9 July 1813). Italian composer. He was a pupil of Giovanni Furno and Tritto at the Conservatorio dei Turchini, Naples, from 1804 and then of Zingarelli in Rome. He was active in Naples (then under French rule), and his first work was a cantata for Napoleon's birthday, *La nascita di Alcide*, performed at the Neapolitan court on 15 August 1809. His first opera, *Alzira* (1810, Rome), was followed by his masterpiece, *Ecuba* (1812, Naples), commissioned by the

impresario Barbaia. His librettist was Giovanni Schmidt, whose translation from Sophocles had been used by Sacchini for *Oedipe à Colone*, performed in Naples at the S Carlo in 1808 and one of the most spectacular examples of the new style favoured in Murat's Naples. Manfroce's subject was taken from a tragedy by Milcent, a version of the Achilles and Polyxena episode in the Trojan war, and is explicitly a derivation from the French operatic tradition. It was a courageous choice for the young composer to make, in preference to the Neapolitan tradition represented by his master Zingarelli. According to Florimo, he was perhaps influenced by hearing the Naples performance of Spontini's *La vestale* in 1811. *Ecuba*, in spite of the characteristic unevenness of the first work of a young composer, shows that he would have been capable of great achievement, had he not died so young. Progressive features of his style include the use of recitatives, always with accompaniments including wind instruments, and the bipartite aria, often producing great dramatic concision (in spite of the inferior quality of the libretto). Arias and duets come within the acts, not at the end of them; and choruses are used in such a way as to heighten the tragedy of the individual characters by giving it wider resonance.

WORKS

Alzira (dramma per musica, 2, G. Rossi), Rome, Valle, 10 Sept 1810, *I-Nc*, *Rsc*

Ecuba (tragedia per musica, 3, G. Schmidt), Naples, S Carlo, 13 Dec 1812, *Nc*, *Rsc*

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<div align="right">RENATO BOSSA</div>

Mangaréva.

See Polynesia, §II, 3(iv).

Mangean, Etienne

(*b c*1710; *d* Paris, ?*c*1756). French violinist and composer. The first extant reference to him is in a privilege granted in December 1734 for the publication of instrumental pieces, in which he is simply identified as 'maître de musique'. However, on the title-page of his *Concert de simphonie* of 1735 he is described as 'ordinaire de l'Académie de musique de Dijon'. By 1738 he was established in Paris: he is listed in the *Mercure de France* among violinists who 'shine with renown'. He later lived in Paris, as shown by his solo appearances at the Concert Spirituel in 1742, 1743 and 1749 and his membership in several orchestras: the Concert Spirituel (at least 1750–55), the theatre orchestras at the fairs of St Laurent and St Germain (from about 1744) and the Opéra-Comique in 1753. It may be that Mangean had the patronage of Armand-Louis, Duke of Aiguillon, for

several of his manuscripts are now in that family's archives in Agen. Titon du Tillet reported that Mangean frequented the salon of Demoiselles Duhallay. Although a privilege issued to Le Clerc in 1765 still mentioned works by Mangean, there are no references to the latter's activities after 1756.

Mangean's works reflect both the movement towards the Classical symphony and the growing foreign influence on French music. His *Concert* consists of French suites whose tutti-solo indications reveal their orchestral origins. The style of his later works, *Simphonies en trio* and *Sonates à deux violons égaux*, however, includes Italian rhythmic devices such as successive duple and triple divisions of the beat. Unpublished documents refer to an unknown concerto by Mangean (see Machard), and if the symphony in manuscript at Agen is his, it would put him among the earliest French symphonists.

WORKS

Concert de simphonie, 2 vn/fl/ob/other insts, bc, suitte 1ère(-2me) (Paris, 1735); 4 other suites announced, not pubd

[6] Sonates, 2 vn, op.3 (Paris, 1744)

[6] Sonates, vn, bc, op.4 (Paris, 1744)

6 simphonies en trio (G, D, F, c, F, D), *c*1745; sym. 'à Mr. Mangean', F, 5 str, bn, 2 hn, after 1750; single inst pts from lost works: all *F-AG*

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PEGGY DAUB

Mangeant, Jacques

(*d* ?1633). French printer. His father was probably Simon Mangeant (*d* between 1583 and 1593), who printed only two volumes with music: one of the many editions of Marot and Bèze's psalms published in 1562, and *Cantiques spirituels*, printed for Estienne Martin in 1565. Jacques Mangeant printed from 1593 to 1633 in Caen. In 1593 he printed the *airs* of Guillaume de Chastillon, who had obtained a privilege in 1590, and in 1611 a further volume following Chastillon's death. The only other music to come from Mangeant's press was a small group of anthologies of *airs* and *chansons à dancer* (RISM 1608[7], 1608[8], 1608[9], 1615[8], 1615[9], 1615[10]). His son Eleazar Mangeant does not appear to have printed any music.

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<div align="right">STANLEY BOORMAN</div>

Mangelsdorff, Albert

(*b* Frankfurt, 5 Sept 1928). German jazz trombonist and bandleader. He learnt the violin as a child and taught himself the guitar; his brother, the alto saxophonist Emil Mangelsdorff, introduced him to jazz. After working as a jazz guitarist, Albert took up the trombone (1948). In the 1950s he played with the bands of Joe Klimm (1950–53), Hans Koller (1953–4), with the radio orchestra of Hessischer Rundfunk in Frankfurt (1955–7) as well as with the Frankfurt All Stars (1955–6). At the same time he led a hard bop quintet together with Joki Freund. In 1958 he became the musical director of the newly-founded Jazz Ensemble des Hessischen Rundfunks and represented Germany in Marshall Brown's International Youth Band. In 1961 he formed a quintet with Heinz Sauer, Günter Kronberg, Günter Lenz and Ralf Hübner which became one of the most celebrated European bands of the 1960s. During this time he also recorded with John Lewis (*Animal Dance*, 1962, Atl.). After touring Asia (1964), he recorded the album *New Jazz Ramwong* (1964, CBS), which made use of Eastern themes. In the late 1960s and early 70s he also toured the USA and South America. He first performed unaccompanied in Munich (1972) and subsequently made many solo tours and recordings. He also recorded with Palle Danielsson and Elvin Jones (1975), Jaco Pastorius and Alphonse Mouson (1976), John Surman, Barre Phillips and Stu Martin (1977) and others, and participated in bands including the Globe Unity Orchestra (1967–80s). In the 1970s Mangelsdorff was a leading figure in the Union Deutscher Jazzmusiker and, with Jean-François Jenny-Clark, led the German-French Jazz Ensemble. In 1955 he became the musical director for the Berlin JazzFest. In 1994 the Union Deutscher Jazzmusiker established a prize in his honour.

Mangelsdorff is one of the finest trombonists in modern jazz. Like most German musicians, he was at first influenced by the cool jazz idiom of Lee Konitz and Lennie Tristano, and then played hard bop. Later he introduced modal means of improvisation, free jazz and jazz rock-elements in his music. He has an imposing technique and is, among trombonists, the most innovative player of multiphonics (a startling example being his playing of the theme of Duke Ellington's *Mood Indigo* in three-part harmony on the album *The Wide Point*, 1975, MPS). He is the author of *Anleitung zur Improvisation für Posaune* (Mainz, 1965).

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WOLFRAM KNAUER

Mangeot, André (Louis)

(*b* Paris, 25 Aug 1883; *d* London, 11 Sept 1970). British violinist and impresario of French birth. He studied at the Paris Conservatoire with Marsick but settled in London after World War I and took British nationality. Before the war he played at Covent Garden under Richter; and on 29 July 1922 he was the first performer to play in the BBC's experimental transmissions, four months before the service opened. However, his main career was in chamber music. In 1919 he founded the Westminster Music Society, to introduce outstanding foreign instrumentalists and, more especially, to promote contemporary music. The same year he also founded the Music Society (later International) String Quartet, which gave many notable performances for the society, including the British première of Fauré's Quartet op.121 in October 1925. Led alternately by Mangeot and Boris Pecker, the quartet also toured abroad, specializing in British works. In collaboration with Peter Warlock and Philip Wilson, Mangeot edited much little-known string music by 17th-century British composers. In 1937 he founded a series of monthly 'Monday Pops' at the Wigmore Hall which ran for about 18 months, and in 1948 he formed the André Mangeot Quartet, with Antonia Booth, Maxwell Ward and Joan Dickson. He taught the violin and chamber music, coaching the music societies of both Oxford and Cambridge universities.

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LYNDA MacGREGOR

Mangeshkar, Lata

(*b* Indore, 28 Sept 1929). Indian film playback singer. The best-known and respected female singer in the history of Indian film music, Lata Mangeshkar has recorded more film songs than any other singer. As the

eldest daughter of Marathi stage actor-singer and travelling theatre owner Dinanath Mangeshkar, she received no formal schooling and was forced to support her mother and four younger siblings when her father died in 1942. Lata immediately joined the film industry as an actress-singer with a Marathi film company, Prafulla Pictures in Pune. For a short time she also became a disciple of classical singer Aman Ali Khan Bindibazarwala, then after his departure to Pakistan in 1947 she studied with Amanat Ali until his death in 1951. Lata sang her first Marathi film playback song in 1942, and her first playback for a Hindi film in 1947, *Pa lagun kar jori re* for *Aap ki sewa mein*. Lata's high-pitched, thin voice differed from the prevailing full-throated style of Hindi film actress-singers Noorjehan, Suraiya, Zohrabai and others, but after the success of her songs in *Majboor* (1948), composed by director Ghulam Haider, all the leading Hindi film music directors offered her song recordings.

During the 1950s and 60s she recorded an average of five songs per day. With competition only from the few other leading female playback artists – namely Geeta Dutt, Shamshad Begum and her sister Asha Bhosle – Lata's songs gained enormous, widespread popularity via film, radio and commercial recordings. She won the annual Filmfare award for Best Female Playback Singer in 1958 (*A ja re pardesi* in *Madhumati*), in 1962 (*Kahin dip jale* in *Bees saal baad*), in 1965 (*Tumhi mere mandir* in *Khandaan*), and in 1969 (for *Ap mujhe acche lagne lage* in *Jeene ki raah*), after which she renounced all Filmfare awards in favour of younger singers, besides a Lifetime award. In addition to singing Lata has composed music for five Marathi films, four under the pseudonym Anandghan, and has produced films in both Marathi and Hindi. Her numerous honours include the Presidential Padma Bhushan award in 1969, honorary citizenship of the USA presented in Houston, Texas, in 1987, the Dada Saheb Phalke award for her lifetime contribution to cinema in 1989, and the 1996 Rajiv Gandhi National Sadbhavana for her outstanding contribution to the nation through her singing. Lata Mangeshkar continues to record film songs and spends several months each year on concert tours around the world.

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<div align="right">ALISON ARNOLD</div>

Mangin, Noel

(*b* Wellington, 31 Dec 1931; *d* Auckland, 4 March 1995). New Zealand bass. After training initially as a tenor, he made his début as a bass-baritone in Auckland in 1957 as Giorgio Germont. Three years later he made his Australian début as Sarastro, by which time his voice had developed a true bass depth and resonance. After further study in Paris with Dominique Modesti (1961–2), he sang with Sadler's Wells Opera (1963–7) and at the Hamburg Staatsoper from 1967 until he began a freelance career in 1977. In Hamburg he sang Black Will in the première of Goehr's *Arden Must Die* in 1967. From 1979 he regularly sang Fafner,

Hunding and Hagen in Seattle Opera's annual bilingual *Ring* productions, and from 1977 he made frequent appearances with Victoria State Opera. Mangin claimed to have 189 roles in his repertory, of which the most notable were Don Pasquale, Ochs and, especially, Osmin, which he recorded twice. He was made a Kammersänger at Hamburg in 1976 and created an OBE in 1981.

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PETER DOWNES

Mango, Hieronymus [Gerolamo]

(*b* ?Italy, *c*1740; *d* Rome, 1794). Italian composer. On 26 March 1760 he accepted a post at Eichstätt as Hofkapellmeister for Prince Bishop Raimondo Anton von Strassoldo. Meagre pay coupled with poor living conditions encouraged him to abandon his post and return to Rome in 1771. His sudden departure, however, tarnished his reputation to such an extent that he was forced to return to Eichstätt that same year. When conditions did not improve he formally resigned his post and relocated to Rome in 1773. During his tenure as Hofkapellmeister Mango exerted considerable influence throughout Bavaria, as his music was performed at courts and monastaries throughout the region. In keeping with the fashion at Bavarian courts, his secular music consists of serious dramatic works composed in a brilliant Italian style. In Rome, after 1773, he concentrated his efforts on intermezzos and other comic works.

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stage

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Il paese della cuccagna (ob, C. Goldoni), Rome, Capranica, Jan 1760

Il sogno di Scipione (serenata, 1, P. Metastasio), Eichstätt, 1765

Astrea placata (serenata, 1, Metastasio), Eichstätt, 1765

Il Parnasso acusato e diffeso (serenata, 1, Metastasio), Eichstätt, 1766

Ciro riconosciuto (os, 3, Metastasio), Eichstätt, 1767; La Galatea (serenata, 2, Metastasio), Eichstätt, 1767

Adriano in Siria (os, 3, Metastasio), Eichstätt, 1768

Ezio (os, 3, Metastasio), Eichstätt, 1770

La serva spiritosa (farsetta per musica, G. Mancinelli), Rome, Tordinona, Feb 1770

L'eroe cinese (os, 3, Metastasio), Eichstätt, 1771

L'imbroglio fortunato (farsetta per musica, 2, G. Mancinelli), Rome, Tordinona, 9 Jan 1773

La maga per amore (farsetta per musica, 2, G. Donadini), Rome, Tordinona, 3 Jan 1776

Le Governanti in discordia (int, 2, A. Casini), Florence, Pallacorda, carn. 1792

La disfatta di Turmo (dramma seria per musica, 2, F. Ballani), Florence, Intrepidi, spr.1794

Arias: Quei begl'occhi, E♭; Questo core è tutto tuo, B♭: both T, orch, Rome, Valle, 1760, *D-MÜs*

sacred

Mass, D, 8vv, orch, org, 1770, *D-HR*

Mass, D, 4vv, orch, org, *CH-SO*

Missa solemnis, D, 4vv, orch, org, *c*1770, *HR, KZa, WEY*

Mass, D, 4vv, orch, org, *c*1780, *A-HE, CH-E, D-EB*

Missa solemnis, D, 4vv, orch, org, *c*1782, *A-FK, D-HR, MÜS, WEY*

Haec Domini domus electa, off, D, 4vv, insts, org, *c*1780, *D-HR*

Chori beati, off, D, 4vv, orch, org, *CH-EN*; Eia chori resonate, off, D, 4vv, orch, org, *EN*

Litaney, C, 4vv, 2 vn, 2 fl, 2 cornetts, org, *A-FK*

L'Esaltazione di Solomone al trono (orat, 2, R.P. Vincenzo Mammo), Rome, S Girolamo della Clarità, *c*1775, *I-Ras*

Doubtful: Missa, A, 4vv, orch, org, 1822, *CH-R, SGd*

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LISA SZEKER-MADDEN

Mangold.

German family of musicians, active in Hesse from the 17th century.

(1) Johann Wilhelm Mangold
(2) (Johann) Wilhelm Mangold
(3) Carl (Ludwig) Amand Mangold

PHILIP H. ROBINSON/URSULA KRAMER

Mangold

(1) Johann Wilhelm Mangold

(*b* Umstadt, 1735; *d* 1806). Violinist and teacher. He left his native town in 1764 to settle in Darmstadt, where he joined the court orchestra in 1781. Five of his sons became court musicians, among them Georg Mangold (1767–1835), a violinist who became Kapellmeister at the Darmstadt court, and August Daniel Mangold (1775–1842), an outstanding cellist, who wrote music for his instrument. The two most gifted members of the family, (2) Wilhelm Mangold and (3) Carl Amand Mangold, were both sons of Georg. Their sister Charlotte Caroline Eleonore (1794–1876) was a singer and singing teacher in Darmstadt.

Mangold

(2) (Johann) Wilhelm Mangold

(*b* Darmstadt, 19 Nov 1796; *d* Darmstadt, 23 May 1875). Violinist and composer, grandson of (1) Johann Wilhelm. He studied with the Abbé Vogler, and in Paris with Kreutzer and at the Conservatoire (1815–18) with Méhul and Cherubini. In 1819 he was appointed leading violinist at the court in Darmstadt, and was Kapellmeister there from 1825 to 1858. He did much to improve orchestral standards and conditions and introduced Beethoven's symphonies to Darmstadt in the early 1830s. He also widened the operatic repertory there, being an early sponsor of the works of Spontini and Gluck, the classical subject matter of which was reflected in his own *opera seria*, *Merope* (1823). He wrote music in many genres, including two comic operas, incidental music, overtures and numerous chamber music and vocal works. His lieder were in a pleasingly light and elegant style.

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Mangold

(3) Carl (Ludwig) Amand Mangold

(*b* Darmstadt, 8 Oct 1813; *d* Oberstdorf im Allgäu, 4 Aug 1889). Conductor and composer, brother of (2) Wilhelm. From 1836 to 1839 he studied at the Paris Conservatoire and was a critic for the *Neue Zeitschrift für Musik* in 1838–9. He returned to Darmstadt and directed several choral societies there, notably the Dilettantenverein, which he led for 50 years. In the early 1840s he was appointed co-répétiteur at the court theatre, and from 1848 to 1869 was court Kapellmeister. During his many years as a conductor he devoted particular attention to the works of J.S. Bach, and later championed the music of Brahms and Wagner. During the 1840s he wrote five operas, including a *Tanhäuser* (17 May 1846), composed independently of Wagner's *Tannhäuser*, on a libretto that ends happily with the hero's marriage. The existence of Wagner's opera frustrated performances of Mangold's work in Berlin and Leipzig. In 1892 it was revived as *Der getreue Eckart*, with a new libretto by Ernst Pasqué (1892). He also composed orchestral and chamber music, several large-scale choral works, over 250 male-voice choruses and nearly 400 songs, some of which were popularized by Jenny Lind. He played a part in the Bach revival, and helped to establish the Mittelrheinische Musikfeste, which he conducted in 1856 and 1868. His choral works, several of them on patriotic themes, especially *Die Hermannsschlacht* (1845), enjoyed a considerable vogue in Germany during his lifetime. Mangold was highly regarded as a composer by such contemporaries as Schumann for his 'natural liveliness' and 'power and depth of expression'.

WORKS

Stage: (all completed works first performed in Darmstadt): Das Köhlermädchen, oder Das Tournier zu Linz (romantic op, Wilke), 1843; Die Fischerin (Spl, J.W. von Goethe), 1845; Tanhäuser (op, E. Duller), 17 May 1846; Dornröschen (fairy tale with ballet, Duller), 1848; Gudrun (op, 4, based on old Ger. heroic saga), 1851, vs (Darmstadt, 1851); inc.: Fiesko, op; Rübezahl, op, begun 1848

Concert dramas: Die Hermannsschlacht (Mainz, 1845); Frithjof, 1856 (Darmstadt, 1857); Hermanns Tod, 1870; Barbarossas Erwachen, 1874; Sawitri, 1882

Orats: Wittekind, 1843; Abraham (Leipzig, 1859); Israel in der Wüste, 1863

Cants., incl. Die Weisheit des Mirza Schaffy (Schleusingen, 1875); motets; masses; *c*260 partsongs, male vv; *c*375 solo songs

8 syms.; concs; chbr music; works for pf solo

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N. Tschulik: 'Ein zweiter "Tannhäuser": zur Oper von Amand Mangold', *Musicologica austriaca*, xiii (1995), 127–37

Mangolt, Bürk [Burk, Burkart, Burkhard]

(*b* before 1380; *d* Bregenz, *c*1430). German song composer. As an employee of the poet Count Hugo von Montfort, he was responsible for setting ten of Hugo's poems, as Hugo stated in an express acknowledgment of the composer in his *Rede* no.31: 'Die weysen zu den lieden/Die han ich nicht gemachen/ich will euch nicht betriegen/ … die weysen hat gemachen Bürk Mangolt/unser getrewer knecht' ('I will not deceive you; I did not make the tunes for the songs myself. They were made by our faithful servant Bürk Mangolt'). It is most unusual in the history of medieval song for a poet to state explicitly that the settings of his texts were not of his own composition. Moreover, this case is unusual in that it is clear that Mangolt had set poems already in existence, so that text and music were certainly not conceived at the same time.

Mangolt was a citizen of Bregenz, and consequently a relatively large number of civic and church documents are available to help with the reconstruction of his biography. For instance, an entry in a land register of 1380 shows that he was in possession of the so-called 'Fahrlehen' ('ferry fief'), meaning that he had a farm in the immediate vicinity of the landing-place for Bregenz, and the tenure of his fief obligated him to ferry the Count over Lake Constance whenever the Count desired. The last archival mention of Mangolt is another land register entry, this time from 1422. He died before 1435. The only source for Mangolt's melodies is the fine codex of the poems of Hugo von Montfort, *D-HEu* Pal.germ.329, which can be dated between about 1415 and 1420. They are all transmitted in Gothic choral notation with some traces of mensural rhythm. The last two melody transcriptions (lieder nos.39 and 40) are in a different hand, but there is no

definite proof that any composer other than Mangolt was involved (Welker, 1988; for a different opinion see Jammers, 1956). A firm conclusion is made more difficult by the fact that all the melodies seem to be assembled from set melodic fragments rather than individually composed, so that by comparison with other late medieval song composers Mangolt appears rather second-rate. Some transitional passages that are notably difficult to sing, on the other hand, need not be blamed on the composer, but may well be the result of scribal errors.

WORKS

all in D-HEu Pal.germ.329; monophonic melodies only

Editions: *Die Lieder des Hugo von Montfort mit den Melodien des Burk Mangolt*, ed. P. Runge (Leipzig, 1906) [R]*Hugo von Montfort*, ed. E. Thurnher, F.V. Spechtler, G.F. Jones and U. Müller, ii (Göppingen, 1978) [HM]

Des hiemels vogt und hochster keiser, R 13, HM 40
Fraw wilt du wissen was es ist, R 9, HM 22
Fro welt ir sint gar hüpsch und schön, R 10, HM 29
Ich fragt ain wachter ob es were tag, R 5, HM 10
Ich fröw mich gen des abentz kunft, R 3, HM 8
Ich var uff wag des bittern mer, R 8, HM 13
Könd ich ein gedicht volbringen, R 12, HM 39
Mich straft ein wachter des morgens fru, R 6, HM 11
Sag an wachter wie was es tag, R 7, HM 12
Weka wekch die zarten liehen, R 11, HM 37

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L. **Welker**: 'Die Melodien des Burkhard Mangolt', *Hugo von Montfort: Gedichte und Lieder*, ed. F.V. Spechtler and others (Wiesbaden, 1988), ii, 47–60 [facs. in vol.i]
L. **Welker**: 'Some Aspects of the Notation and Performance of German Song around 1400', *EMc*, xviii (1990), 235–46

LORENZ WELKER

Mangon, Johannes

(*b c*1525; *d* Aachen, 1578). Flemish composer. He was a *duodenus* in the collegiate choir school of St Martin, Liège, from 1535 to 1542. When his voice broke he continued his general education while remaining a member of the collegiate choir. From 1544 he is listed as an *officiatus* and it seems likely that he was then receiving composition lessons from Petit Jean de Latre. In 1562 he became second succentor at St Martin; he was also rector of the altar of St Jean Baptiste there, receiving a regular income from this post until February 1570. A legal document from Aachen dated 4 December 1567 and a copy of Mangon's mass *Ne abscondas me Domine* in a cathedral choirbook dated 31 October 1567 suggest that he was given

leave of absence by the St Martin chapter to work at Aachen Cathedral. The Liège chapter ultimately withdrew his benefice on 28 February 1571, because he had been away for over a year. Between 1572 (or even earlier) and 1577 he was succentor at Aachen Cathedral where his music was copied into three manuscripts. Mangon probably died in the plague epidemic of 1578 that ravaged Aachen.

The Aachen choirbooks are the only source of his music. His works show a vigorous spirit allied with a great mastery of contrapuntal technique. His abundant melodic inspiration endowed his motets with a sense of movement which approaches that of the music of the greatest masters of his time. Nearly all his masses are parody masses: his favourite models were Clemens non Papa, Sandrin, Crecquillon and Lassus.

WORKS

all MSS in D-AAm

19 masses, 4, 5vv; 45 motets, 4, 5vv; 14 antiphons, 20 hymns, 5 Magnificat settings, 3 Passion motets, all 4vv

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JOSÉ QUITIN/HENRI VANHULST

Manhattan Opera House.

New York theatre opened in 1906. *See* New York, §4.

Manhattan School of Music.

New York conservatory founded in 1917. *See* New york, §§4, 12.

Manhattan String Quartet.

American string quartet. It was formed in 1970 by Eric Lewis, John McLeod, Andrew Berdahl and Judith Glyde; all the original players studied at the Manhattan School, where Lewis was a pupil of Rachmael Weinstock, who had led a quartet of the same name in the 1930s. (The other members of this earlier quartet, which made its début at Town Hall, New York, in 1932, were Harris Danziger, violin, Julius Shaier, viola, and Oliver Edel, cello.) McLeod was replaced in 1972 by Mahlon Darlington, who was followed by Roy Lewis in 1975 and then by Kenneth Freed; Berdahl was succeeded by Rosemary Glyde in 1975, then by John Dexter in 1980. Judith Glyde was followed by Chris Finckel. The quartet made its début in San Francisco in 1971, toured internationally throughout the 1970s and 1980s, and in 1986 became the first group to tour the USSR under the terms of a new US-Soviet cultural agreement, making a second Russian

tour in 1989. The first American quartet to record the complete Shostakovich quartets, it has performed the cycle for Radio France, on the Great Performers series at Lincoln Center and at other venues. The quartet was in residence at the Music Mountain Festival (1981–8) and in 1986 became quartet-in-residence at Colgate University. It has held similar posts at institutions including the Manhattan School of Music, Cornell University, Town Hall in New York City and at Interlochen National Music Camp. Known for its interest in new music, the group has had works written for it by composers including Howard Boatwright, Ludmilla Ulehla, Benjamin Johnston, Gregory Kosteck, Alice Parker, Michael Colgrass and John Corigliano.

ELLEN HIGHSTEIN

Manhattan Transfer.

American jazz and popular vocal group. Its members included Tim Hauser (*b* 1942), Janis Siegel (*b* 1953), Lauren Masse (*b* 1954) and Alan Paul (*b* 1949). Formed in 1969 by Hauser and named after a novel by John Dos Passos, Manhattan Transfer was intended to revive and update the skilful close-harmony vocalizations associated with such groups as the Four Freshmen and Lambert, Hendricks and Ross. The group's four-part harmony arrangements have been applied to a highly eclectic repertory, ranging from teenage pop songs to the classics of vocalese. Among their most successful recordings have been the Glenn Miller swing tune *Tuxedo Junction*, a version of *The Boy from New York City*, and the soul number *Spice Of Life* composed by Michael Jackson's collaborator Rod Temperton. Siegel has perhaps been the group's most jazz-orientated member: she arranged Zawinul's *Birdland* for the group and worked with Jon Hendricks and Bobby McFerrin on Manhattan Transfer's 1985 album *Vocalese* (Atl.) before recording her own jazz album in 1987.

DAVE LAING

Maniates, Maria Rika

(*b* Toronto, 30 March 1937). Canadian musicologist. She studied at the Royal Conservatory of Music of Toronto and the University of Toronto (BA 1960) and at Columbia University (MA 1962, PhD 1965). At Columbia she worked with Lang, Wiora and Hertzmann in musicology and Albert Hofstadter in philosophy. In 1965 she joined the faculty of music at the University of Toronto, where she was made assistant professor (1966), associate professor (1970) and full professor (1974); she was also visiting professor of music at Columbia University, 1967–76. At Toronto she served as chairman of the department of music history and literature (1973–9), associate dean of humanities (1990–91) and acting chair of the graduate music department (1992). She was a member of the AMS Council (1972–4; 1976–8), board of directors (1980–81) and committee (1989–93) and she was on the executive board of the IMS (1972–82). She retired from the university in 1995. An interest in the history of philosophy and aesthetics is evident from her studies of Renaissance and 18th-century music and theory. In particular she has concentrated on mannerism in music,

concepts of music in ancient Greece and their reception history and the examination of methodologies in musicology.

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PAULA MORGAN/R

Manico

(It.).

See Neck.

Manicorde [manicordion]

(Fr.; It. *manicordo*; Sp. *manicordio*).

See Clavichord.

Manic Street Preachers.

Welsh rock group. It was founded by James Dean Bradfield (*b* Pontllanfraith, nr Blackwood, 21 Feb 1969; guitar and vocals), Nicky Wire (Nicholas Allen Jones; *b* Blackwood, 20 Jan 1969; bass), Sean Moore (*b* Pontllanfraith, nr Blackwood, 30 July 1970; drums), and Richard 'Richey' James Edwards (*b* Blackwood, 22 Dec 1967; ?*d* 1995; rhythm guitar). They released their début album, *Generation Terrorists* (Col., 1992), four years after forming. They drew heavily on the political thrust of punk and the glam-era proto-punk of the New York Dolls, originally playing aggressive, guitar-based rock on such early singles as *Slash and Burn*, and *Repeat*, with the melodicism of *Motorcycle Emptiness* hinting at craftsmanship.

Their reputation was first secured with *The Holy Bible* (Col., 1994), a pulsing and brutal rock album that catalogued the mental torment of their emotionally unstable lyricist, Edwards. It contained the singles 'Faster', 'Revol' and a song about the trauma of anorexia, '4st, 7lb', arguably the band's most disquieting moment. In early 1995, Edwards went missing and is now presumed dead, but the band subsequently made the unexpectedly successful *Everything Must Go* (Epic, 1996). One of the landmark albums of the 1990s, it mixed soaring orchestral arrangements with pulsating hard rock melodies, as on 'A Design for Life'. 'Small Black Flowers that Grow in the Sky', with its delicate arrangement for harp, also displayed an increasing musical bravery. *This is My Truth Tell Me Yours* (Sony, 1998), with Wire as the sole lyricist, was their first album without any input from Edwards, and provided the band's first UK number one single, 'If You Tolerate This then Your Children will be Next'.

As a power-rock trio the band have influenced groups of the 1990s such as the Stereophonics and Supergrass, but were distinguished by a desire to infuse their music with socio-political ideas. They reinvented the aspirational politics of punk and new wave groups such as Elvis Costello and the Clash, and also articulated the contradictory impulses behind late 20th-century Welsh nationalism. Mythogenic and iconoclastic with a strong sense of their own importance, their overt political correctness has attracted criticism; their championing of big ideas, however, places them as one of the most important bands of their era. See also S. Price: *Everything: a Book about Manic Street Preachers* (London, 1999).

DAVID BUCKLEY

Manieren

(Ger.: 'manners').

Embellishment, including both free ornamentation and specific Ornaments, but perhaps more characteristically the latter. However, F.W. Marpurg appears to have had largely the former in mind when distinguishing in his *Anleitung zum Clavierspielen* (Berlin, 1755) between *Setz-Manieren*, notated by the composer, and *Spiel-Manieren*, improvised by the performer.

ROBERT DONINGTON

Manifesto de Música Nova.

Group of composers formed in 1963 in São Paulo.

Manifold, John Streeter

(*b* Melbourne, 21 April 1915; *d* Brisbane, 19 April 1985). Australian folksong collector and poet. After graduating in modern languages from Cambridge University, Manifold became active in Baroque music circles in London. He served with the intelligence corps during World War II. His first book of poems was published in New York in 1946 and soon afterwards he wrote a handbook on the history and repertory of the recorder, *The Amorous Flute* (London, 1948). On his return to Australia he completed the innovative study, *The Music in English Drama, from Shakespeare to Purcell* (London, 1956), which for many years was the standard reference book used by English theatre companies. His major musical contribution began in the 1950s when he started to collect Australian folksongs. These songs were published in broadsheet editions as *Bandicoot Ballads* (Lower Fern Tree Gulley, Victoria, 1955) and *The Penguin Australian Song Book* (Harmondsworth, 1964). He also wrote two studies on Australian folk music entitled *The Violin, the Banjo & the Bones* (Melbourne, 1957) and *Who Wrote the Ballads?* (Sydney, 1964), a fine partly speculative investigation of the origins of the tradition. Further information on his career can be found in R. Hall: *J.S. Manifold: an Introduction to the Man and his Work* (St Lucia, Queensland, 1978).

RODNEY HALL

Manila.

Capital city of the Philippines. It was established as a Spanish Royal City by Miguel López de Legazpi in 1571 at the mouth of the Pasig river. With a population of approximately 12 million, it is the second largest metropolitan area in all of South-east Asia.

1. The Spanish period, 1571–1898.

Legazpi established a grid-plan city to the south-east of the Pasig river, which became completely fortified with defensive walls by 1590. Accompanying Legazpi's garrison was Andres de Urdaneta, an Augustinian priest, who established the first church in the city. This transfer of the capital of the Philippines from the city of Cebu of the island of the same name to the principal island of Luzon was the single most important

strategic step taken by the Spanish during their long presence in the archipelago. The archipelago began to function as a suffragan diocese of Mexico City in 1581 when the first bishop, Domingo de Salazar, a Dominican, arrived in Manila to establish a cathedral church and chapter. He brought with him from Mexico the first *chantre* of the cathedral, Francisco de Morales, as well as music books (some containing polyphonic music), flutes, *chirimías* and a pipe organ. By 1582 Morales had established a choir of men and boys in the cathedral.

Franciscan missionaries established themselves in Manila in 1577, and were followed by the Jesuits and Dominicans in 1581 and the Augustinian Recollects in 1606. By 1615 all of these orders had constructed one or more impressive stone Baroque churches. Each was equipped with at least one pipe organ and all had choirs and orchestras, for instance the orchestra of nine slave musicians who played flutes and *chirimías*, given to the Jesuit church of S Ignacio in 1596, the first musical ensemble in Manila for which archival evidence is known.

Music played a part in the curricula of schools run by the various religious orders and in the academic life of the two universities, the Jesuit College of S Ignacio (1595) and the Dominican University of S Tomás (1611). Music was also the central ingredient in the elaborate celebrations undertaken on major feast days and on important religious occasions in the city such as the formal installation of 150 holy relics in the Jesuit college Church of S Anna in 1597, the announcement of the canonization of St Ignactius of Loyola in 1611 and that of S Francis Borgia in 1671.

Notable Manila musicians from the 17th century were Luis de la Cruz, *ministro superior de la capilla y musica* of the cathedral, and his successor (in 1657) Don Baltazar Gat Dobali. Composers of note were Marcelo de San Agustin and the Franciscans Juan de Santa María (*d* 1618) and Francisco Péres de la Conceptión, all of whom produced multiple volumes of polyphonic music. The musical life of the city was further enriched by the ritual life of the numerous confraternities. For instance the Esclavos de Santo Cristo, of the suburban S Juan del Monte church, commissioned the composition of a set of canciónes and villancicos from a local composer with texts in Latin, Spanish and Tagalog. Music, dance and dramatic presentation were regularly made by performing troupes from the Chinese and Japanese residents of the city and by native Tagalog speakers.

Notable musicians from the 18th century were Simon Ambrosio, cathedral organist (1737), succeeded by Faustino Magsaisay in 1740, and *maestro de musica* Pascual de Resurecció, succeeded by Nicolas Patricio in 1738. Others who held this post were Esteban Gamero y Rueda and Pablo Mariano. The Franciscan José de la Virgen wrote an *Arte de canto gregoriano* in the Bicol language, which was published in Manila in 1727. Juan de Ballesteros was a prominent Jesuit musician. The Colegio de Niños Tiples (School of Boy Sopranos), founded in 1743, evolved in the next century into what may have been the first conservatory-style music school in the city.

In the southern suburb of Las Piñas the Recollect priest, Diego Cera, who arrived in Manila in 1792, established a factory that produced organs and fortepianos. One of his finest pianos was sent to the Queen of Spain in

1793. He produced notable large pipe organs in Manila for the Recollect church of St Nicholas Tolentino, the Dominican church of S Domingo, the cathedral, and the Recollect church of S Sebastian. All of the organs in the historic centre of Manila were severely damaged or destroyed in 1945. Organs that Cera or his workshop produced for parishes on other islands survive, including Baclayon Church on Bohol. His most famous instrument, the unique bamboo organ of Las Piñas Church, still survives, and is the focus of an annual organ festival. His largest surviving organ, in the Augustinian church of S Agustin, was restored to its historic design and rededicated in 1998.

Musical composition flourished in the city during the 18th century, especially the production of polyphonic villancios, masses and devotional music. The composers who are known to have produced significant books of polyphonic music are the Augustinians Lorenzo Casteló (*d* 1743), Ignacio de Jesus and Juan Jadraque (*d* 1743) who, with Nicolas Medina, also wrote *Arte de canto llano y de canto de organo.*

With the liberalizations made in the governance of the Spanish Empire by King Carlos III (1716–88), Manila gradually evolved into an open port. This and other changes also brought about the creation of a number of large and permanent public theatres which encouraged the cultivation of opera, symphonic music, more popular kinds of music, dramatic events in Spanish, Tagalog, Japanese and Chinese, and most especially, the regular productions of zarzuelas in Spanish and Tagalog. The first permanent theatre appears to have been the Teatro Cómico (1791), while the most important new theatres were the Teatro Binondo (also known as the Teatro Castellano, 1846), the Teatro del Príncipe Alfonso (1862), the Teatro Filipino (1881) and the Teatro Zorilla (1893).

French and Italian opera companies appeared in Manila from 1839, when the French troupe of M. Maugard produced *Lucia di Lammermoor* at the Teatro Lirico de Quiapo. A Filipino troupe, the Jean Barbero company, appeared in the opening year (1862) of the Teatro Principal. Several Italian troupes held successful seasons in Manila, for example the Pompei company in 1868, the Steffani and Zappa company in 1871 and the Assi-Panades company in 1874. One of the most memorable moments in the theatrical life before the revolution was the first performance of the zarzuela *El diablo mundo* (by the Filipino composer José Estella and the Spanish dramatist Rafael del Val) given at the Teatro Zorilla on 25 October 1893. Musical societies of the time included the Union Artistico Musical (1885), the Sociedad Musical Filipina de S Cecilia (1888) and the Circulo Musical (1893).

The University of S Tomás and schools such as the colleges of S Juan Letran, S Isabela, S Rosa, S José and of the Colegiode Niños Tiples all employed a number of important composers and performers. These included Blas Echegoyen, Hilarion Angeles, the priests Manuel Arostegui, Eustaquio Uriate, Pedro Para and Cipriano Gonzales, the singer Andres Ciria Cruz, the organist and composer Natalio Mata, the opera impresario, conductor and double bass player Ladislao Bonus, Antonio Garcia, the conductor José Sabas Libornio, the orchestral impresario Juan Molina, the organist, composer and conductor Marcel Adonya, José Canseco, the

tenor Balbino Carrion, the guitarist and bandmaster Leonardo Silos, and Primo Calza and Faustino Villacorta, both *maestri* of the Dominican Church.

The most notable orchestras in the Spanish period were the Orquestra Feminina de Pandacan, founded in 1800 by Raymundo Fermin, the Gruet Orchestra, directed by Ramon Vales, the San Juan del Monte orchestra, directed by Joaquin Aragon, the Oriental Orchestra, directed by Bonifacio Abdon, the Marikina Orchestra, directed by Ladislao Bonus, the Zabat Orchestra, and the Molina Orchestra, founded in 1898 by Juan Molina, which continued until 1935. Marcelo Adonay founded and conducted the orchestra and choir of the Augustinian convent of S Agustin in 1870, which continued to perform well into the US period of occupation. Adonay was also a founding member in 1885 of the Union Artistica Musical, the first musicians' union. Concert bands also featured prominently in the musical life of Manila at this time, especially the Arevalo Band, organized by Bonifacio Arevalo. This ensemble made appearances in other southeastern Asian countries.

2. 1898–1940.

The movement towards independence from Spain, which emerged in the last third of the 19th century, culminated in the revolt by Filipino forces against Spain in 1898 and led to the invasion of the Philippines by the USA. The US regime aimed at de-Hispanifying and de-Catholicizing the Philippines, and began dismantling the education system of the country and replacing it with a secular one. The US government also sought to eradicate the power of the religious orders: the Franciscans, Jesuits, Dominicans, Augustinians and Augustinian Recollects.

Nevertheless, many cultural institutions survived into the 20th century, and important new musical and cultural institutions were created, such as the Asociación Musical de Filipinas, founded by Jovita Fuentes in 1919, which underwrote the production of concerts and opera, and provided support for young Filipino musicians to study abroad. Foremost among the composers of the new generation were Nicanor Abelado, Francisco Santiago, Antonio Molina and Antonino Buenaventura. Abelardo, Molina and Santiago were the leaders in the first nationalist movement in Philippine composition. Performers active in the city were the violinist Ernesto Vallejo Arreola and the opera singers Bonifacio Abdon, Dalisay Julian Aldaba, Galia Arellano and Jovita Fuentes.

New theatres of the period include the Old Manila Grand Opera House. Teaching institutions include S Rosa College's Academia de Musica (1921), the Conservatory of Music of the Centro Escolar University (1907) and the Lyric Music Academy (1923). The State Conservatory of Music at the University of the Philippines opened in 1916. Wallace W. George of the New England Conservatory was the first director; the first Filipino director of the conservatory was Francisco Santiago. The conservatory was closed during World War II, but opened again in 1945 after liberation and is now a leading school of music in Asia.

Other music education institutions founded in Manila during the American period were the Manila Conservatory of Music (1934), the Academy of

Music of Manila (1930), the School of Music of the Union College of Manila, and St Theresa's Conservatory of Music (1919). The Cosmopolitan College Academy of Music was founded in 1945, and the S Tomás University Conservatory was founded in 1947. The first of four principal performing ensembles to emerge was the Manila SO (1911–14), founded by the Monday Musical Club and directed by Vincenzo Gambardella. The name was used again by a new symphony orchestra founded by Alexander Lippay in 1926. Lippay also founded the Constabulary Civic Orchestra in 1932. Upon his death in 1939 Lippay was succeeded by Herbert Zipper, who also created the Manila Concert Choir. After liberation, the Manila SO was conducted by Bernadino Custodio and Antonino Buenaventura. Another prominent organization was the Philippine Cultural Concerts Society SO, founded by Ramón Tapales in 1935. The fourth orchestra, the Philippine Constabulary SO, was founded in 1903, and was directed by Antonino Buenaventura.

Band music remained a major undertaking in the musical life in Manila after the invasion. The Philippine Constabulary Band was organized by Walter H. Loving in 1902. The direction of this band, which toured internationally before the outbreak of World War II, fell to Pedro B. Navarro in 1915.

3. Since 1941.

The invasion of Manila by the Japanese in 1941 halted artistic activity in the city. It was not until 1942–3 that theatres opened again and performances were given. The recapture of the city by US and Philippine forces in 1945 caused widespread destruction to the city, including many of the buildings previously used for public performance.

From the ashes of war, the second half of the 20th century saw the recovery to prominence of some of the principal performing ensembles, including the Manila SO and the Philippine PO. The restoration of the colleges of music at the University of the Philippines, the University of S Tomás and St Scholastica's College have produced dramatic growth in the size and the quality of the musical community. In addition, new musical organizations have appeared, such as the League of Filipino Composers. A number of important new concert halls have been constructed, including the Cultural Center of the Philippines (1969), the Philam Life Auditorium and the Molina Hall. The Cultural Center of the Philippines has expanded its activities into film, dance, theatre and music, presenting traditional and western-style ensembles and companies. The centre also commissions a number of new works each year by Philippine composers in a variety of media and is host to international festivals and national student competitions in music, theatre and dance. In addition, the centre has undertaken the production of music periodicals, books, recordings and video recordings relating to the performing arts, and has produced the first major encyclopedia on the arts in the Philippines, a milestone in Philippine lexicography.

Leading composers from the second half of the 20th century, including Felipe Padilla de Leon, Lucrecia Kasilag, Anonio Molina, Lucio San Pedro and José Maceda, have had their works widely performed both in the Philippines and abroad. Each of these individuals has been named a National Artist in Music, the nation's highest award in the performing arts.

Experimentation in multimedia composition has been undertaken by Ramon Santos, 'Chino' Toledo and Verna de la Peña. Outstanding Filipino performers, such as the pianists Rowena Sanchez Arrieta, José Bermejo Contreras, Regalado José and Nena del Rosario-Villanueva, the cellist Ramon Corpus Bolipata and the singer Ontoniel Aurelio Gonzaga have active careers in the Philippines and abroad. Ensembles utilizing the instruments and performing genres of Filipino traditional music have been founded, most notably the Philippine Music Ensemble founded by Lucrecia Kasilag.

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WILLIAM J. SUMMERS

Manilius, Gislain

(*b* Ghent; *d* Ghent, 1573). Flemish printer. He was active in Ghent from 1558, when he obtained his licence to print, until his death in 1573. His publications include official proclamations and ordinances for the Ghent diocese; pamphlets and other literature, mostly Flemish, but some in French; and two Flemish psalters (1565, 1566), the first books with music to be printed in Ghent. The first, *Psalmen Davids*, whose texts were translated by Lucas d'Heere from Clément Marot's version, was later placed on the Index, although Manilius had obtained a three-year privilege to print it. The following year Manilius published another version, that of Petrus Dathenus, who had visited Ghent in July 1566; this was published without place of imprint. One other book with music is known from this

press: Mathias de Casteleyn's *Diversche liedekens*, published by Manilius's widow in 1574.

See Psalms, metrical, §II, 4.

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SUSAN BAIN

Manilow, Barry [Pinkus, Barry Alan]

(*b* New York City, 17 June 1946). American popular songwriter, singer and pianist. After studying at the New York College of Music and the Juilliard School, he became a composer of advertising jingles and musical director for Bette Midler. In 1975 he emerged as a popular vocalist with an emotive recording of Richard Kerr's *Mandy*. His penchant for melodramatic, middle-of-the-road ballads, smooth tenor and engaging stage presence made him one of the singers most idolized by audiences and most castigated by critics during the late 1970s and early 80s. His repertory includes such songs as Kerr's *Looks like we made it* and Bruce Johnston's *I write the songs*. His own hit song *Copacabana* became the basis of a television musical by Manilow, and was subsequently staged in London (1994).

His recordings include lush orchestral settings using strings, horns and piano, which were retained when he recorded Japanese, Spanish, Italian, French and German translations of his hits. Manilow has also collaborated on jazz recordings with a variety of mainstream jazz artists including Sarah Vaughan, Mel Tormé and the Glenn Miller orchestra. In 1990 he played on Broadway in a one-man show which surveyed his career and best-known songs. He has published the autobiography *Sweet Life: Adventures on the Way to Paradise* (New York, 1987).

DAVE LAING

Manina [Fletcher, Seedo], Maria

(*fl* 1712–36). Italian soprano. She played Eucharis in Galliard's *Calypso and Telemachus* at the Queen's Theatre, London, in 1712 and Almirena in

Handel's *Rinaldo* in 1713, a part she may have taken the previous year. She probably sang Celia in Handel's *Silla* (1713). In 1714 she sang in the pasticcios *Ernelinda* and *Arminio* at the Queen's. About 1715 she married one Fletcher, and from October that year sang frequently at Lincoln's Inn Fields. She was in the revivals of Giovanni Bononcini's *Camilla* and the pasticcio *Thomyris* in 1717 (and later) and made occasional concert appearances at Hickford's Room and York Buildings. She was at the Lincoln's Inn Fields theatre in 1726 in *Camilla* and was employed there until 1732. In 1727 she married the German violinist and composer Seedo and thenceforward used his name, the third under which she had sung. During this period she appeared in Rich's pantomime afterpieces, generally with music by Galliard; she also took the male lead in revivals of Pepusch's *Venus and Adonis* and *Myrtillo* (1730), and sang in Purcell's *Dioclesian* (1731) and a one-act *Telemachus* with music by Alessandro Scarlatti (1732). Manina sang in the first performances of Lampe's *Britannia* (New Haymarket, 1732) and Seedo's masque *Venus, Cupid and Hymen* (Drury Lane, 1733). She then seems to have retired, and left for Potsdam in 1736, deep in debt.

WINTON DEAN

Manjīrā.

See Tāl.

Mankell.

Swedish family of musicians of German origin.

(1) Johan Hermann Mankell
(2) Gustaf Adolf Mankell
(3) (Ivar) Henning Mankell

ROBERT LAYTON/LENNART RABES

Mankell

(1) Johan Hermann Mankell

(*b* Niederasphe, 19 Sept 1763; *d* Karlskrona,4 Nov 1835). Church musician. A son of Johann Hermann Mankel, he moved to Sweden in 1823 and settled in Karlskrona in 1832, founding the Swedish branch of the family. All but one of his seven sons by his two marriages became musicians, among them Carl Abraham Mankell (*b* Christiansfeld, 16 April 1802; *d* Stockholm, 27 Oct 1868), singer, organist, teacher and writer on music; Wilhelm August Mankell, a piano manufacturer in Göteborg, who emigrated to the USA; and (2) Gustaf Adolf Mankell.

Mankell

(2) Gustaf Adolf Mankell

(*b* Christiansfeld, 20 May 1812; *d* Stockholm, 23 March 1880). Organist and composer, son of (1) Johan Hermann Mankell. Originally a piano teacher, he became organist at the Jakobskyrka in Stockholm, and was promoted to cantor of the church's school. He became a member of the

Swedish Royal Academy of Music in 1841, and taught the organ at the conservatory from 1853 until his retirement.

Mankell

(3) (Ivar) Henning Mankell

(*b* Härnösand, 3 June 1868; *d* Stockholm, 8 May 1930). Composer, grandson of (1) Johan Hermann Mankell. He was the most celebrated member of the family. His father, Emil Theodor Mankell (*b* Karlskrona, 31 July 1834; *d* Härnösand, Jan 1899), was a painter and enthusiastic amateur violinist, and as a boy Henning heard a great deal of chamber music at home. After studying at the conservatory in Stockholm (1887–95) as well as the piano with Lennart Lundberg, he became a music critic for the *Svenska morgonbladet* and the *Stockholms-tidningen*, both in Stockholm, and also taught the piano and harmony privately. He wrote chiefly solo piano music and chamber music with piano, in a style which was thought to be advanced for its time. He was influenced by Impressionism and by Skryabin, as well as Liszt, Debussy, Grieg and Sjögren, and he created a highly personal style of piano writing. He was elected a member of the Swedish Royal Academy of Music in 1917.

WORKS

Andante (H. Rode), 1v, pf, orch, op.17, vs (Stockholm, 1912); Florez och Blanzeflor (S. Agrell), Bar, orch, op.12, 1912; songs, 1v, pf

Pf Conc.; pf qnt; 3 str qts; Pf Trio; 2 sonatas, vn, pf; Sonata, va, pf

Pf solo: 3 sonatas, fantasias, ballades, impromptus, preludes, variation sets, other works

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Mann, Alfred

(*b* Hamburg, 28 April 1917). American musicologist, son of the German pianist and writer Edith Weiss-Mann (1885–1951). He studied at Milan Conservatory and received a diploma from the Berlin Hochschule für Musik, where his teachers were Kurt Thomas and Max Seiffert. After working as an instructor at the Berlin Hochschule (1937) and at the Scuola di Musica in Milan (1938), he taught at the Curtis Institute, Philadelphia, where he also took a diploma. He studied with Lang, W.S. Mitchell and Hertzmann at Columbia University (MA 1950; PhD 1955) and was appointed professor of music at Rutgers University in 1947, where he taught until he was made professor emeritus in 1980; that same year he was appointed professor of musicology at the Eastman School of Music, where he taught until 1987. He was also the editor of *American Choral Review* from 1961.

Mann specializes in the history of music theory, particularly in the writings of J.J. Fux. His translation of the discussion of counterpoint in Fux's *Gradus ad Parnassum* (1938; Eng. trans., 1943) includes an appraisal both

of contemporary views on counterpoint and the influence of Fux's work; in *The Study of Fugue* (1958) Mann outlines the history of teaching fugue, providing quotes from, and explanations about, relevant theorists (Fux, Marpurg, Albrechtsberger and Martini). Through his writings, Mann has also introduced performance students to Handel's lesser-known works; he has prepared volumes of writings for the collected editions of Fux, Handel, Mozart and Schubert, and a number of volumes in the series Documents of the Musical Past.

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PAULA MORGAN

Mann, Arthur Henry

(*b* Norwich, 16 May 1850; *d* Cambridge, 19 Nov 1929). English organist and choir trainer. A chorister at Norwich Cathedral under Zechariah Buck, he took the FRCO diploma in 1871, the BMus degree at Oxford in 1874 and the DMus in 1882. After several organist's posts he became in 1876 organist and choirmaster at King's College, Cambridge, where he remained for the rest of his life; he was elected a Fellow of the college in 1921. When he went to King's the chapel choir was the worst of the three in Cambridge that maintained daily choral services. 50 years later it had become, and has since remained, the most famous Anglican choir in the world. Mann accomplished this revolution, first by persuading the college to establish a choir school and to replace the lay clerks gradually with choral scholars, and then by a winning combination of personal qualities – ruthlessness, tact, personal kindliness and singleness of purpose. His taste in church music was unrepentantly Victorian, but towards the end of his life, without changing his own opinions, he bowed to the general trend towards revival of Elizabethan and Jacobean music.

Mann was also a composer of sacred choral music and hymn tunes, and devoted himself to a wide range of scholarly activities, especially concerning Handel, hymnbooks and East Anglian music and musicians. His research notebooks, most of which are now in the Norfolk and Norwich Record Office, are a rich fund of information in these and related areas. His tunebooks, now largely at King's and at the British Library, often contain valuable scholarly notes in his hand, showing him to be one of the first to appreciate English country church music of the 'gallery' period.

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NICHOLAS TEMPERLEY

Mann, Elias

(*b* Stoughton [now Canton], MA, 8 May 1750; *d* Northampton, MA, 12 May 1825). American composer, tune book compiler and singing master. A carpenter by trade, Mann taught singing schools in Massachusetts and composed sacred music as well as a few secular songs. He probably helped Isaiah Thomas compile early editions of *The Worcester Collection* (1786–1794), and he published two tune books of his own: *The Northampton Collection* (Northampton, 1797, 2/1802) and *The Massachusetts Collection* (Boston, 1807). An undistinguished melodist, Mann allied himself with the movement to reform New England's psalmody in the 1800s, condemning fuging tunes and favouring European compositions in his second tune book. His complete works have been edited by D.C.L. Jones (New York and London, 1996).

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RICHARD CRAWFORD/NYM COOKE

Mann, Johann.

See Monn, Matthias Georg.

Mann, Johann Christoph.

See Monn, Johann Christoph.

Mann, Matthias Georg.

See Monn, Matthias Georg.

Mann, Robert (Wheeler)

(*b* Sandwich, IL, 11 Sept 1925). American composer. He studied in Boston at the New England Conservatory of Music (1947), in the University of Michigan (1948), in Salzburg at the Mozarteum with Frank Martin (1948), and then in Rome with Petrassi (1948–52). In the 1950s he wrote music criticism for *Musical America*, the *Oslo Dagbladet* and *London Music Events*. He was also secretary-general of the ISCM (1955–59). Mann's early output shows the influence of Hindemith, Berg and Webern, arriving

at an aphoristic atonal language rich in contrapuntal interest and canonic forms. The *Cantata* for soprano, harp, keyboard instruments and percussion (1960) exemplifies these traits and displays also the mark of Boulez's *Improvisations sur Mallarmé*; *Anaglyphs* for instruments and percussion (1961) is similar in representation. After a period of silence, broken only by some incidental theatre music, a new creative period began with *ludes* for harpsichord and string quintet (1974), in which serialism, canon and aphorisms continued to be primary. In addition Mann has come to employ rhythmic 'graphs' as part of the composition process to aid in the realization of his complexities of counterpoint. Examples in which this technique has been used include *Quincunx* (1984) and *Hexapla I* for viola and orchestra (1985), dedicated to Aldo Clementi.

WORKS

(selective list)

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Vocal: Night Songs (W. Blake, G.M.Hopkins, D.H. Lawrence, P.B. Shelley), 1v, orch, 1955; Cant. (after Shelley), S, hp, kbds, perc, 1960; Ballade (F. Villon), S, crotales, brass, 1977; Ingyte (after Shelley), S, orch, 1982; 4 Songs (H. Morley), S, fl, ob, cl, bn, untuned metal perc, 1995

Chbr and solo inst: Anaglyphs, insts, perc, 1961; ludes, hpd, str qnt, 1974; … quasi … , hpd, 1976; mereludes, pf, 1978; mereludes, gui, 1979; Livraisons, str qt, 1980; Silberglöcken, Zauberflöten, fl/pic, cel, 1981; Quincunx, fl, ob, cl, bn, pf, 1984; Hexapla I, va, orch, 1985; Leash II, cl, vc, pf, 1996; Shards, cl, pf, 1998

Transcrs.: G. Farnaby: virginal music, orch 1978 [as … touches if sweet harmony …]; R. Schumann: 9 Songs, Mez, orch, 1979; works by Bach, Mendelssohn, Rossini

Principal publisher: Edipan

LICIA MARI

Mann, Thomas

(*b* Lübeck, 6 June 1875; *d* Zürich, 12 Aug 1955). German writer. A Nobel prize winner, his novels, stories and essays often included musical characters or examined musical topics. His importance as a commentator on the position of music in German culture during the 19th and early 20th centuries was reinforced by his personal friendships with many contemporary composers, conductors and musical scholars.

Mann came from a well-to-do family. Music was an inevitable part of his upbringing at a time when Wagner's influence was at its height, something celebrated and mocked in many of his works; an excess of Wagnerian enthusiasm is the undoing of more than one of his ailing aesthete characters. He was equally fascinated by contemporary, post-Wagnerian music. His attendance at the 1910 première of Mahler's Eighth Symphony in Munich fuelled some of the cultural speculation underlying his novella *Der Tod in Venedig* (Berlin, 1913; set as *Death in Venice* by Britten in

1973), in which he transposed elements of Mahler's appearance on to the central character, the writer Gustav von Aschenbach. Aschenbach's career and latent homosexuality also reveal elements of an ironic self-portrait which Mann honed in more ambitious subsequent works like *Der Zauberberg* (Berlin, 1924).

One of Mann's key musical associations was with Pfitzner, whose world-weary opera *Palestrina* inspired his admiration during World War I; he wrote about the work in his anti-democratic German-nationalist treatise *Betrachtungen eines Unpolitischen* (Berlin, 1918) and was a founding member of a Pfitzner Society in Munich. Mann's political views and affiliations were irrevocably affected, however, by the rise of German Fascism. By 1930 he was already the object of Nazi hatred and his February 1933 Munich lecture, 'Leiden und Grösse Richard Wagners', effectively sealed his fate in its deliberately ambivalent celebration of Wagner and its explicit contemporary references ('let no spirit of pious or brutal regression claim him for his own'). His subsequent European tour became a journey into exile.

During World War II, Mann was prominent in the emigré community in Los Angeles that also included Arnold Schoenberg, Alma Mahler, Bruno Walter, Erich Wolfgang Korngold and others. *Doktor Faustus* (Berlin, 1947), conceived as an examination of the recent history of German irrationalism (a 'dramatization of our tragedy'), represents the climax of his literary treatment of music. Written as a life of the fictional composer Adrian Leverkühn told by an admiring but conventional friend, the novel includes detailed descriptions of invented musical works. Assisted by Adorno, who was working in Los Angeles on *Philosophie der neuen Musik* (Tübingen, 1949), a treatise which Mann read in manuscript, he advanced a central theme partly inspired by Schoenberg's development of the system of 12-note composition. Although Leverkühn was modelled on a variety of musicians and writers (among them Nietzsche, Mahler and Stravinsky), Schoenberg's misplaced sense of outrage at what he perceived as plagiarism of his intellectual property led to a celebrated public controversy. Its outcome was an apologetic disclaimer (not without ironic implication) in all subsequent copies of Mann's novel.

In later life, Mann spent part of each day at the piano, playing favourite works such as Wagner's *Tristan und Isolde*. An unrivalled witness to, critic of and participant in the German cultural adventure with Wagner's music and ideas, he echoed and explored the implications of Nietzsche's critique, while admitting that he had himself spent 'hours of deep and solitary happiness amidst the theatre throng' at Wagner performances. His location of that musical experience at the heart of what he, too, regarded as the German cultural malaise gives his literary works a peculiar importance for the historical understanding of music in early 20th-century European culture.

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PETER FRANKLIN

Mann, William S(omervell)

(*b* Madras, 14 Feb 1924; *d* Bath, 5 Sept 1989). English music critic. He was educated at Winchester, and then studied privately in London under Ilona Kabos (piano) and Mátyás Seiber (composition); from 1946 to 1948 he studied at Magdalene College, Cambridge, where his teachers included

Patrick Hadley, Hubert Middleton and Robin Orr. In 1948 he joined the music staff of *The Times*, succeeding Frank Howes as chief music critic in 1960; he retired in 1982. The establishment role of 'Our Music Critic' (anonymous until 1966) was enigmatic for a writer markedly progressive, even iconoclastic, in outlook, but Mann's fluent and direct style, his vitality and his mission to enlarge his readers' enjoyment of music were always evident. He had firm, clear-cut views on many topics, such as the human voice and opera production, and his professional grasp of different aspects of music-making was an essential part of his equipment as a critic. His most famous pronouncement was that the Beatles were the greatest songwriters since Schubert.

Mann was a prolific writer of programme and record sleeve notes, record criticism (in *Gramophone* and elsewhere) and book reviews, and a regular broadcaster on musical topics; he also prepared reading translations of *Der Ring des Nibelungen* (1964) and *Tristan und Isolde* (1968). His interests were wide, but his strongest sympathies lay in opera (particularly German Romantic opera), song, piano music and the 20th century in general. He was active in the propagation of contemporary music and was twice chairman of the Society for the Promotion of New Music (1955–6, 1957–8). His *Richard Strauss: a Critical Study of the Operas* (London, 1964) is a survey of the composer's development in those works, based on a close analysis of their music in relation to drama and character; *The Operas of Mozart* (London, 1977), although criticized for some want of refinement in expression and judgment, is equally invigorated by his enthusiasm and love for the music.

STANLEY SADIE

Manna.

Italian family of musicians, active throughout the 18th century.

(1) Cristoforo Manna
(2) Gennaro Manna
(3) Gaetano Manna

There were several other Neapolitan musicians named Manna whose relationship to this family has not been established: Giovanni Manna, listed as a student at the Conservatorio di S Onofrio in 1689; the bass Don Antonio Manna (*d* Naples, 1727), called 'Abbate Camerino', who served with the royal chapel (1697), at the Vienna Hofkapelle (1700–05), and again at the royal chapel (from 1708); and Nicola Manna (*d* 1721), Antonio's brother and a violinist in the royal chapel.

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HANNS-BERTOLD DIETZ

Manna

(1) Cristoforo Manna

(*b* Naples, 1704; *d* Naples). Composer, son of Vitagliano Manna or La Manna. After attending the Conservatorio di S Maria di Loreto he became a musician in the household of the Marchese di Fuscaldo, where his father was a servant. In spring 1729 his only known major composition, the lost comic opera *Lo trionfo d'ammore o pure chi dura vence* (to a text by C. Di Palma), was performed at the Teatro dei Fiorentini in Naples.

Manna

(2) Gennaro Manna

(*b* Naples, 12 Dec 1715; *d* Naples, 28 Dec 1779). Composer, son of Giuseppe Manna and Caterina Feo (sister of the composer Francesco Feo), and cousin of (1) Cristoforo Manna. He studied at the Neapolitan Conservatorio di S Onofrio a Capuana where his uncle Francesco Feo was *primo maestro* and Ignazio Prota *secondo maestro*. His first *opera seria*, *Tito Manlio*, was performed on 21 January 1742 in Rome. Its immediate success led to a commission from the Teatro S Giovanni Grisostomo in Venice for the carnival season 1743, for which he wrote *Siroe re di Persia*. After his return to Naples he collaborated with Nicola Logroscino in composing a *festa teatrale*. An outbreak of the plague caused the festivities planned for July 1743 to be cancelled, and the work was never performed. Manna then revised Leonardo Vinci's *Artaserse*, and in 1744 succeeded Domenico Sarro as *maestro di cappella* to the city of Naples. In January 1745 Manna presented a new work of his own at the Teatro S Carlo, the *opera seria Achille in Sciro*. Its enthusiastic public reception instantly made him the most sought-after composer in Naples, resulting in commissions from the French ambassador, the Saxon court, the Teatro S Carlo and theatres in other Italian cities. On 1 October 1755, after the death of Francesco Durante, the *primo maestro* of the Conservatorio di S Maria di Loreto, Manna was appointed interim teacher to assist the *secondo maestro* Pietro-Antonio Gallo. From 13 February 1756 he served with Gallo as co-*maestro*, and then also with the aging Nicola Porpora. Manna's last theatrical works were *Enea in Cuma*, a serenata written for a fête given by the ambassador of the Maltese Knights on 4 September 1760, and (according to some sources) the *opera seria Temistocle*. He then retired from the operatic scene and composed only sacred music. After the death of Francesco Feo in January 1761, he succeeded him as *maestro* of the SS Annunziata church, and on 9 May of the same year resigned from the Loreto conservatory citing his many duties, which included that of *maestro*

of the cathedral of S Gennaro. On his nameday, 19 September 1762, Gennaro Manna was celebrated with the performance of a cantata written in his honour by Vincenzo Bidognietti (score *GB-Lbl*). He remained active and revered as a composer of sacred music, and during the last decade of his life produced his major oratorios.

Unlike Jommelli, Latilla, Abos and other Neapolitan opera composers of his generation, Manna never ventured into the field of *commedia per musica*, but concentrated exclusively on *opera seria*. Although his contributions to opera belong primarily to the first 12 years of his career, they established his contemporary fame as one of the most important composers of his time. He expanded the *galant* stylistic tendencies of Francesco Feo and solidified pre-Classical characteristics. Many of his arias are guided by the sonata principle and exhibit diversified textures, crescendo patterns, discriminate scoring for wind instruments, and forceful drives to cadences with strong confirmations. Arias in major keys often expressively articulate the beginning of the secondary tonal area with contrasting phrases in the minor key. Contemporaries praised the suavity, vivaciousness and delicate beauty of his arias: Burney, who heard one of Manna's sacred works performed under the composer's direction in Naples (October 1770), noted the ingenious instrumental accompaniment of the vocal solos, and lauded the music for its 'fancy and contrivance'.

Gennaro's older brother Giacinto (*b* Naples, 13 Sept 1706; *d* Naples, 11 March 1768) was a harpsichordist at the Neapolitan opera houses S Bartolomeo and Fiorentini as well as S Carlo (1761–5). His sister Teresa married the composer Giuseppe de Majo in 1728; their gifted son Gian Francesco de Majo received some of his musical training from Gennaro.

WORKS

stage

music lost unless otherwise indicated

Tito Manlio (os, 3, G. Roccaforte), Rome, Argentina, 21 Jan 1742; arias in *A-KR* and *D-SWl*, Acts 2 and 3, *I-Nf**

Siroe re di Persia (os, 3, P. Metastasio), Venice, S Giovanni Grisostomo, carn. 1743; Act 3, *Nf**

Festa teatrale per la nascita dell'Infante (serenata), Naples, June 1743, not perf.; pt 1 only, pt 2 by N. Logroscino

Artaserse (os, 3, Metastasio), Naples, S Carlo, 4 Nov 1743, aria *GB-Lbl* [rev. of L. Vinci]

Achille in Sciro (os, 3, Metastasio), Naples, S Carlo, 20 Jan 1745; *D-Hs*, *MÜs*

L'Impero dell' universo con Give (componimento drammatico, R. Calzabigi) per Festiggiase gli sponsali del real Defino colla reale infanta di Spagna D. Maria Teresa, Naples, 3 Aug 1745; *I-Nf** (dated 26 July 1745)

Lucio Vero, ossia Il Vologeso (os, 3, A. Zeno), Naples, S Carlo, 19 Dec 1745; *Nf**, *Rsc*

Arsace (os, 3), Naples, S Carlo, carn. 1746; Act 3, *Nf*, 'Ombra che pallida', aria, *A-Wn*

La clemenza di Tito, Messina, carn. 1747 [according to *StiegerO*]

Adriano placata (os), Ferrara, Bonarossi, carn. 1748; aria *I-Nc*

Lucio Papirio dittatore (op, 3, Zeno), Rome, Dame, carn. 1748; *D-Bsb*, Acts 1 and 2,

I-Nf*

Il Lucio Papirio (os, 3), Palermo, S Cecilia, carn. 1749 (incl. arias by other comps.), lib *Bc*, *PLn*

Eumene (os, 3, Zeno), Turin, Regio, carn. 1750

Didone abbandonata (os, 3, Metastasio), Venice, S Giovanni Grisostomo, carn. 1751; *D-Hs*, *MÜs*

Demofoonte (os, 3, Metastasio), Turin, Regio, carn. 1754; *Nf**

Enea in Cuma (serenata), 4vv, Naples, 4 Sept 1760; 1 pt, *Nf*

Temistocle (os, Metastasio), Piacenza, Ducale, carn. 1761

Il Sacrificio di Melchisedec (componimento drammatico, M. Tarzia), Naples 1776; lib *Ma*

Arias in *I-MAav*, *Mc*, *Nc*

other secular vocal

Addio di Nice à Tirsi (cant, M.A. Walpurgis, Electoral Princess of Saxony), 2vv, str, *D-Dlb*

20 arias, 1v, with various insts, *Dlb*; several other arias *I-Nc*

sacred

MSS in I-Nf unless otherwise stated

Orats: Gios, re di Giuda, 6vv, Naples, 17 July 1747; Sepultra Sarae sive Pietas in mortuos, 4vv, 1748; Davide, in Nove, Palermo, 1751, lib *PLcom*; Rubri maris trajectus, 4vv, Monte Reale, 1761; Debora, 4vv, per i morti, 1769, perf. 1780; Assuero, 4vv, per i morti, 1770; Esther, 4vv, per i morti, 1770; Il Seraficio Alverna, Naples, S Chiara (n.d.), lib *Nn*, *Rsc*; Israelis liberato sive Esther, Monte reale (n.d.), lib *Fc*, *Nc*

Over 150 works with insts, many in dated autograph scores or parts: 12 Masses (1 dated 11 Sept 1755; 2 for double chorus; 2 Breve with Cr, San, Ag; 2 Masses *I-Nc*: 1769, 1773); Gl; 7 Gl movements (arias); Domine ad adiuvantum, 5vv; 2 Cr, 2 Mag: 5vv, 16vv; 3 TeD, incl. 1 for 2vv, 1 Feb 1764; 2 Lits; 14 Lessons (Lamentations) for Holy Week Nocturns, incl. 1 dated 1738; Christus, Responses for Holy Week; 2 Lessons per la notte del SS Natale (*I-Nc*); 3 Jube Domine benedicere, 1v, 2 dated 1746, 1751; 3 Lessons for Office of the Dead; 3 Benedictus Dominus, incl. 1 dated 1777; Confitebor, 1v; 12 Dixit, incl. 7 dated 1740, 28 May 1746, May 1748, 20 Oct 1750, 31 July 1752, July 1754, May 1767; 2 Laudate pueri, 1v, incl. 1 dated 1740; Salmi brevi; Gloria patri, 1v; 2 Veni sponsa; Lauda Sion, 5vv, Jan 1755; Pange lingua; 4 hymns, incl. 1 dated April 1789, possibly by Gaetano Manna; Tantum ergo, 1v, Jan 1752; Cori di anime penanti, 5vv; 35 motets with chorus; 1 motet, *Nc*; 14 solo motets and arias; several sacred cants and arias; Passio secundum Joannem

Some works attributed to Giuseppe de Majo, Gianfrancesco de Majo, and Gaetano Manna in *I-Nf*, particularly MSS initialled 'G.M.', are possibly by Gennaro Manna.

Manna

(3) Gaetano Manna

(*b* Naples, 12 May 1751; *d* Naples, 1804). Composer, son of Giacinto Manna and Antonia Giuda, and nephew of (2) Gennaro Manna, who fostered his musical career. He studied at S Maria di Loreto under the *primo maestro* P.A. Gallo and the *secondo maestro* F. Fenaroli. In 1778 he became *maestro di cappella* of the SS Annunziata, Naples, when his uncle

Gennaro retired from the position in his favour. He also served as *secondo maestro* of Naples Cathedral and as *maestro di cappella* of the Oratorio di S Filippo (1793) and various other local churches. In his sacred compositions he followed Gennaro Manna's trend towards an individualized treatment of instruments, particularly in solo parts. Together with Paisiello and Zingarelli he represents the final phase of the 18th-century Neapolitan tradition in church music.

WORKS

all for voices and instruments; all in I-Nf

Il trionfo di Maria Vergine (orat), Naples, 15 Aug 1783; Fesstegiandosi la traslazione del sangue del glorioso vescoro e martire S Gennaro (cant., G. di Silva), Naples, 3 May 1788; lib *Mb*, *Nn*

Ky–Gl masses, 25 Nov 1781, 30 March 1789; several mass movts; Lamentazione; Lezione terza del Venerdi Santo; lit, 2 Dec 1776, per S. Nicola la Carità; motetto a più voci, 10 April 1780; Tota pulchra, 1v, insts, per la Maddelena, 1773

Manneke, Daniël [Daan]

(*b* Kruiningen, Zeeland, 7 Nov 1939). Dutch composer, conductor and organist. At the Brabant Conservatory of Music in Tilburg he studied the organ with Hub Houët and Louis Toebosch and composition with Jan van Dijk (1963–7). Later on he studied the organ with Kamiel d'Hooghe in Brussels and composition with Ton de Leeuw in Amsterdam. In 1972 he began teaching (improvisation and analysis of 20th-century music) at the Sweelinck Conservatory in Amsterdam, where he is now a highly regarded teacher of composition. He is founder and conductor of the chamber choir Cappella Breda. His prizes and awards include the Prize for Young Artists from the Province of Zeeland (1967), the Fonteyn Tuynhout Prize (*Three Times*, 1977), the Hilvarenbeekse Muziekprijs in 1980 for *Pneoo* and the City of Tilburg's composition prize in 1985 for *Er vallen stukken* for carillon. In 1999 he was awarded the Cultuurprize of the province of Noord Brabant.

His compositions vary in character from the aggressive quality of *Diaphony for Geoffrey*, a testimony to his affinity with Varèse and Xenakis, to the diatonic, gentler sound of *Messe de Notre Dame* in which he seeks a mood of consolation. A celebrator of live performance, he stresses the fact that the spatial effects incorporated in his music cannot be experienced through a commercial recording. His important *Archipel* series is inspired by the difference in identity of the people of the various islands of Zeeland.

WORKS

(selective list)

Orch and ens: 4 Sonatas, orch, 1971; Stages III, variable ens, 1972; Sinfonia, str ens, 1975; Motet, Renaissance inst(s), 1975; Ruimten, orch, 1978; Pneoo (II), sym. band, 1980; 23 Stukken, accdn ens, 1983; Babel, 6 orch, 1985; Organum II, chbr orch, 1986; Hommage, brass band, 1987

Chbr and solo ens: Sonata da chiesa, tpt, org, 1963; Dialogen, tpt, ob, org, 1964; Patronen, org, 1966; 3 petites symphonies, org, 1967; Diaspora, org, 1969; Chiasma, pf qt, 1970; Walking in Fogpatches, wind qnt, 1971; Jeux, fl, 1971; Plein

jeu pour cuivres, 2 tpt, hn, 2 trbn, 1972; Diaphony for Geoffrey, pf, tpt, hn, trbn, 1973; Ordre, 4 rec, 1976; Polychroon, pf, 1978; Gesti, b cl/b tuba/b trbn, 1979; Pneoo, org, 1979; Ramificazioni, (vn, vc, pf)/(cl, b cl, pf), 1979, rev. 1990; Rondeau, 6 perc, 1979; Wie ein Hauch …, b fl, 1979; Concert voor 47 klokken, carillon, 1980; Gestures, bass inst, kbd/mar, b cl, 1981; Er vallen stukken, carillon, 1985; Archipel I, 4 rec, 1985; Archipel II, va, vc, db, 1985; Archipel III, gui, 1987; Atta X, pf, 1989; Carré (de temps en temps), 4 trbn, 1990; Et in tempore vesperi erit lux, org 3 hands, 1991; Soyons plus vite que le rapide départ, s sax/tpt, 1991; Le clavecin des prés, carillon, 1993; Arc, str qt, 1994; Offertoire sur les grands jeux, org, 1996; Syms. of Winds, org, 1996, rev. as Syms. of Wind Insts, wind ens, 1997; Van tijd tot tijd, 5 rec, 1998

Choral: Kleine cantate voor de Kerstnacht, SATB, rec, org, 1961; Ps cxxi, SATB, 1962; Qui iustus est …, SATB, ens, 1970; Three Times, SATB, orch, 1974; Madrigaal, SATB, 1976; Job, male vv, 2 tpt, 2 trbn, 3 perc, 1976; De passie van Johannes Mattheus Lanckohr (J. Janssen), op, 3 solo vv, spkr, SATB, fl/pic, cl, tpt, trbn, 2 perc, org/elec org, db, 1977; 2 ballades (F. Villon), male vv, 1979; Chants and madrigals (K. Schippers), SATB, 1980; Trans, SATB, ens, 1982; Archipel IV (Eilanden in de stroom) (H. Warren), SATB, 1984; Messe de Notre Dame (Villon), SATB, 1986; 2 canti, 5 solo vv/SATB, 1986; Jules (chbr op, S. Heyligers), A, Bar, B, SATB, fl, cl, b cl, accdn, org, vn, db, 1988; Plenum (P. Verlaine, A. Rimbaud), 2 SATB, orch, 1988; Mi-Fa (A. Terts), solo vv, SATB, org, hp, timp, 1988; Archipel V (Les Ponts) (Rimbaud), wind ens, male vv ad lib, 1992; Topos (Rimbaud), vocal ens, 1995; Sonata da chiesa, 2 SATB, 2 org, 1996; Sequentia, SATB, 1997; Leçons de ténèbres, male vv, 1998

Other vocal: 5 Songs on English Poems (W.S. Landor, G.M. Hopkins, W. Raleigh, W. Drummond, T. Hood), low v, pf, 1974; 7 Vocalises, medium v, kbd, 1977; Chbr music (J. Joyce), S, ens, 1983: Chant and Madrigal, Epitaph, Interlude, Prelude, Song; Messa di voce, S, org, 1990; Vonjmem, S, ens, 1997

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HUIB RAMAER

Mannelli, Carlo [Carluccio di Pamfilio]

(*b* Rome, 4 Nov 1640; *d* Rome, 6 Jan 1697). Italian composer, violinist and singer. Through his mother he was related to Lelio Colista. He spent virtually his entire career in Rome. While still a boy he entered the service of Prince Camillo Pamphili, training as a soprano castrato and violinist. On 25 August 1650 and 1651 he sang soprano under the name Carluccio in the patronal festivities at S Luigi dei Francesi. After a stay in Venice, where in 1657 he sang the role of Lerino in P.A. Ziani's opera *Le fortune di Rodope e Damira* at the Teatro S Apollinare, he is recorded from 1660 as a salaried soprano at S Luigi dei Francesi, Rome. He took part as a singer from at least 1659 until 1664 in the processions on Maundy Thursday and

in the oratorio performances in Lent of the Arciconfraternita del SS Crocifisso at S Marcello. He is also listed as a violinist in these performances under the name Carluccio (sometimes Carlino) di Pamfilio, together with Carlo Caproli, who is easily confused with him. In 1668 he took over Caproli's position as first violinist, and not until 1690 did Corelli, who played alongside him in the *primo coro* of instrumentalists from 1676, succeed him in this position. Mannelli first performed with Caproli as a violinist on 21 June 1665 in a ceremonial mass at S Luigi dei Francesi. He took over Caproli's place there in 1676 but in this capacity was succeeded by Corelli as early as 1682 and from then until shortly before his death performed at S Luigi only as a soprano. He is recorded as first concertino violinist at S Giovanni dei Fiorentini on 3 February 1675 (Corelli was in the ripieno) and at S Maria del Portico in 1682.

Mannelli belonged to an academy founded by G.B. Giansetti. In his capacity as a violinist, he was from 15 November 1663 a member of the Congregazione di S Cecilia and was *guardiano* of its instrumentalists' section in 1684 and 1696. In his will he made this congregation the sole heir of his property, published compositions and violin, and bound it to create from the proceeds of his considerable bequest an endowment for those of its members who were in need. This endowment and also a chaplaincy that he had founded at S Carlo ai Catinari did not expire until the late 18th century. He bequeathed the manuscript and copies of his *Studio del violino* to Martino Bitti. The Accademia di S Cecilia, Rome, possesses an unsigned oil portrait of him at the age of 52 (it is reproduced in *MGG1*, viii, pl.85/1).

Mannelli's teachers are not known by name, but he was probably influenced by some of the leading Roman musicians of the day: Caproli, G.A. Leoni (in the field of violin music) and Lelio Colista; three *maestri di cappella* of S Luigi dei Francesi, Stefano Fabri (ii), A.M. Abbatini and Ercole Bernabei; and also Carissimi, who directed an oratorio at S Marcello in 1660. As a singer he did not achieve the fame of other Roman castratos, such as Siface and the Fede brothers, but his importance as a violinist is incontestable. Together with C.A. Lonati he provides a hitherto overlooked link in the tradition of violin playing between Caproli and Corelli and was without doubt one of the 'più valorosi professori musici di Roma' whom Corelli referred to in a letter to Matteo Zani (1685) and whose example he followed.

Mannelli's trio sonatas, opp.2–3, most of which are in five movements, present considerable technical demands and are notable for the specially cantabile nature of their slow movements and for their fugal allegros, which are designated canzonas. Such features also inform the trio sonatas of Purcell. Mannelli's only surviving piece for solo violin and continuo uses double stopping extensively. His lost *Studio del violino*, the first Italian violin tutor since Gasparo Zanetti's of 1645, was no doubt a product of his teaching. A number of vocal works ascribed in several different sources to 'Carlo del Violino' have previously been attributed to Mannelli, but, there is ample evidence to indicate that they are, in fact by Carlo Caproli.

WORKS

Primo libro di sinfonie, vn, bc, op.1 (before 1666), lost; 1 in *I-Tn*

Sonate a 3, op.2 (Rome, 1682)

Sonate a 3, op.3 (Rome, 1692)

Terzo libro di sonate a 3; announced, possibly never pubd

Capricci, 2 vn, b; announced, possibly never pubd

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HELENE WESSELY

Mannelli, Francesco.

See Manelli, Francesco.

Manners, Charles [Mansergh, Southcote]

(*b* London, 27 Dec 1857; *d* Dundrum, Co. Dublin, 3 May 1935). Irish bass and impresario. He studied in Dublin, at the RAM and in Italy. He joined the chorus of the D'Oyly Carte company in 1881 and made his solo début in 1882 at the Savoy Theatre, London, creating the role of Private Willis in *Iolanthe*. In 1887 he joined the Carl Rosa company and in 1890 was engaged by Lago for his autumn season at Covent Garden, where he sang Bertram in Meyerbeer's *Robert le diable*. Two years later, he sang Prince Gremin in the first performance in England of *Yevgeny Onegin* at the Olympic Theatre, London. In 1893 he sang in New York, and in 1896–7 he toured South Africa with the soprano Fanny Moody; on their return to England in 1898 they formed the Moody-Manners Company, which lasted until 1916. At the height of its popularity there were two companies touring under their management, numbering 175 and 95. The company gave seasons at Covent Garden in 1902 and 1903, and a longer one at Drury Lane in 1904. Manners was instrumental in the creation of the Glasgow Grand Opera Society, and the Moody-Manners collection of musical items was donated to the Mitchell Library, Glasgow. He was a strong advocate of a national operatic enterprise, and his writings include 'The Financial Problem of National Opera by the People for the People' (*ML*, vii, 1926).

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HAROLD ROSENTHAL/GEORGE BIDDLECOMBE

Manners, Fanny.

See Moody, Fanny.

Mannes, David

(*b* New York, 16 Feb 1866; *d* New York, 25 April 1959). American music educator, violinist and conductor. He studied the violin in New York with August Zeiss and Carl Richter Nicolai, in Berlin with Heinrich de Ahna and Carl Haliř and in Brussels with Eugène Ysaÿe. After several years as a freelance player in theatre orchestras in New York, he was invited by Walter Damrosch in 1891 to join the New York Symphony Society, of which he subsequently became concertmaster (1903–12). His lifelong concern with the provision of music education for the young, the underprivileged and the informed amateur inspired him to join the faculty of the Music School Settlement (later the Third Street Music School Settlement at East 3rd Street, New York) in 1901, one of the first schools of its kind (1894) in the USA, and the Music School Settlement for Colored Children in Harlem (1912). In 1911 he assumed directorship of the Music School Settlement. In the same year he helped to establish the National Association of Music School Societies. He also founded and conducted a series of free concerts at the Metropolitan Museum of Art (1918–47).

In 1916 Mannes and his wife, Clara Mannes (née Damrosch) (*b* Breslau, Germany [now Wrocław, Poland], 12 Dec 1869; *d* New York, 16 March 1948), founded the David Mannes Music School (from 1953 the Mannes College of Music) in New York. Several notable European composers were engaged as teachers of theory and composition, including Ernest Bloch (1917–20), Rosario Scalero (1919–28) and Hans Weisse (1931–9). Weisse had been a student of Heinrich Schenker and, as a result of his appointment, the school became the first American educational institution to offer instruction in Schenkerian analysis; in 1933 it sponsored the publication of Schenker's *Five Graphic Analyses* for use in Weisse's classes.

Clara Mannes, who had studied the piano with her father Leopold Damrosch and in Berlin with Busoni, taught privately in New York and also coached chamber music ensembles at the Mannes School. She gave recitals in London and throughout the USA with her husband, often performing in cities where no such concerts had ever been presented.

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CHANNAN WILLNER/DEBORAH GRIFFITH DAVIS

Mannes, Leopold Damrosch

(*b* New York, 26 Dec 1899; *d* Martha's Vineyard, MA, 11 Aug 1964). American music educator, pianist and composer. The son of David and Clara Mannes, he studied the piano with Elizabeth Quaile, Guy Maier, Berthe Bert and Alfred Cortot, and composition with Johannes Schreyer, Percy Goetschius and Rosario Scalero. At Harvard College, where he graduated in 1920, he studied music and science. He made his début as a pianist on 29 October 1922 at Aeolian Hall, New York, in a performance of Saint-Säens's *Le carnaval des animaux*. He taught theory and composition at the Mannes School (1927–31, 1946–8), of which he was director (1940–48), co-director (1948–52) and president (1950–64). Under his leadership the school's curriculum became the first in the USA to incorporate Schenker's approach to music analysis.

Mannes's compositions are mostly small-scale pieces for piano or organ, works for vocal ensembles and solo songs. Exceptions to this include his orchestral Suite, which won a Pulitzer travel Scholarship for composition in 1925, his String Quartet in C Minor (1927), for which he received a Guggenheim Fellowship, and a Suite for two pianos (1925). In 1948 he formed the Mannes Trio with the violinist Vittorio Brero and the cellist Luigi Silva. After two seasons Brero was replaced by Bronislav Gimpel and the group became known as the Mannes-Gimpel-Silva Trio. Gimpel withdrew in 1955, after which Mannes ceased to perform in public. In 1962 Mannes became president of the Walter W. Naumburg Foundation.

Mannes was also a scientist with a strong interest in photography; with Leopold Godowsky jr he conducted experiments that led to the invention of the Kodachrome Color Process (1935).

For bibliography *see* Mannes, David

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CHANNAN WILLNER/DEBORAH GRIFFITH DAVIS

Mannheim.

City in Germany. It is situated at the confluence of the Rhine and Neckar rivers, in the south-west.

1. 1720–42.
2. 1743–1800.
3. 19th century.

ROLAND WÜRTZ/EUGENE K. WOLF

Mannheim

1. 1720–42.

Elector Friedrich IV of the Palatinate founded Mannheim in 1606 as a fortress; it was destroyed several times during the 17th century, so there was little musical life until 1720, when the town was unexpectedly chosen as the new electoral seat. In 1716 Duke Carl Philipp, governor of the Tyrol, Upper Austria and the Austrian provinces in Swabia, became Elector Palatine in succession to his brother Johann Wilhelm, who had ruled from Düsseldorf. Carl Philipp remained in Innsbruck as governor until May 1717 and then, after a sojourn at his family seat in Neuburg an der Donau, established his residence in Heidelberg in September 1718. There the approximately 20 musicians he had brought with him from Innsbruck, some of whom had already served him at his first court in Breslau, were combined with more than 30 Düsseldorf musicians who had been employed by Johann Wilhelm. However, the severe damage done to Heidelberg castle during the War of the Spanish Succession, and conflicts between the arch-Catholic elector and the Protestants there, led Carl Philipp to move his court from the confines of Heidelberg to the expanses of the Rhine plain. The entire court entered Mannheim in November 1720.

Carl Philipp initially hoped to help the impoverished Palatinate by economizing at court, and the number of musicians was reduced; but the restrictive measures did not last long. The elector mounted an extensive building programme, especially for the palace, the largest Baroque complex in Germany (see fig.1). The Palatine court was soon one of the most brilliant in Europe. The earliest extant roster of the musical establishment, dated 1723, contains the names of 53 singers and instrumentalists, plus 12 trumpeters and two timpanists. Noteworthy is the cosmopolitan make-up of the Kapelle, reflecting its origins in Breslau, Innsbruck and Düsseldorf: it included musicians from Germany, Austria, Silesia, Bohemia and even the Low Countries, in addition to the expected Italians, most of whom were singers. Names of French and Alsatian origin appear mainly on later lists: Mannheim benefited from close familial connections with Duke Christian IV of Zweibrücken, who acceded in 1735 and had extensive Alsatian holdings.

In 1723 the two Kapellmeister were Jacob Greber and Johann Hugo Wilderer; the Konzertmeister was Gottfried Finger. There were also members of the famous Weiss family of lutenists and theorbo players, notably Johann Sigismund Weiss, the vice-Konzertmeister. In the next surviving roster of the Palatine court (1734) the number of musicians had fallen to 42. Carlo Grua is listed as Kapellmeister, an appointment that reflects the preference for church music in Carl Philipp's reign, the result of deaths in his family and of the strong influence of the Jesuits. Five oratorios, as well as masses and other sacred works by Grua, were performed before 1742; oratorios by Wilderer and others had been heard previously. Otherwise, music at the court between 1720 and 1742 took the form of concerts and secular vocal performances. There was no suitable

theatre, so the elector had to be content, as in Heidelberg from 1718 to 1720, with pastorals, serenatas, cantatas and less ambitious dramatic works such as comedies and intermezzos.

Grua's name also occurs in connection with the musical apogee of Carl Philipp's reign on 18 January 1742, as composer of the opera *Meride* (to a libretto by the Viennese court poet Pasquini), performed to inaugurate the opera house built in the palace by Alessandro Galli-Bibiena (see fig.2). The performers included the famous singers Rosa Pasquali from Munich, Rosa Gabrieli from Bologna and (in the title role) the castrato Mariano Lena, who worked in Mannheim from at least 1734 to 1778, eventually as court musical director. Contemporary accounts of the opera house, which was destroyed in the siege of 1795, praise it as one of the largest and most beautiful of its day. *Meride* was part of the festivities, lasting for several days, which celebrated the marriage of the elector's granddaughter Elisabeth Auguste to his nephew and heir, Carl Theodor. Though there is no explicit record of performances by Johann Stamitz on this occasion, he is likely to have met the young Carl Theodor either then or at the imperial coronation in Frankfurt the following month.

Mannheim

2. 1743–1800.

The old elector died on the last day of 1742. His successor Carl Theodor has become well known as a patron of science, commerce and above all the arts. During the early years of his reign musical activities seem to have been restricted, owing among other things to his involvement in the War of the Austrian Succession. The year 1748, however, marked the start of an extraordinarily rich and vigorous period in court life, which spanned the next 30 years. Beginning the seasonal schedule of events, announced in pocket almanacs issued yearly, were the so-called 'gala days' in celebration of Carl Theodor's name day (4 November) and, especially in later years, that of Elisabeth Auguste (19 November). The festivities extended over four or five days and typically included a 'grand Apartement' (reception) followed by a High Mass and a banquet at the palace, a major opera performance (often a première) with ballets between the acts, a French comedy and/or an *opera buffa*, and a concert in the Rittersaal in the central tower of the palace. Equally splendid were the carnival celebrations in January and February, with the electress's birthday on 17 January as the focus of the celebrations; here the types of event just enumerated were supplemented by masked balls in the ball house of the palace, normally two per week. Such magnificence did not go unremarked by visitors to Mannheim, who were generally admitted without charge to the various performances. When, for example, Voltaire visited for the first time, in 1753, his secretary Collini described Mannheim as 'probably the most brilliant court in Germany' and listed its attractions as 'hunts, operas, French plays and musical performances by the first virtuosos of Europe'.

Carl Theodor's reign also brought substantial increases in the quality and size of the Mannheim Kapelle. During the 1740s he was able to attract such musicians as the composer Franz Xaver Richter, the flautist Johann Baptist Wendling, the oboist Alexander Lebrun and a number of fine Bohemian horn players, while the 1750s saw the arrival of the new co-

Kapellmeister Ignaz Holzbauer and the cellists Innocenz Danzi and Anton Fils. In addition, the elector carefully groomed the more talented offspring of musicians already at court, often by financing an extended period of study in Italy; such was the case, for example, for the violinist Christian Cannabich, who succeeded Johann Stamitz as Konzertmeister after the latter's death. At the same time, the Kapelle grew from a total of 52 singers and instrumentalists in 1748 to 78 by 1778, when the court left for Munich. However, such figures must always be treated with caution, as they come from almanacs, payroll lists and other documents which are often inconsistent in their inclusion of retirees, supernumeraries and the like. For this and other reasons, the number of instrumentalists given for the Kapelle as a whole should never be treated as synonymous with the actual size of the orchestra on a specific occasion (see Wolf, 1993).

While the stately buildings at Mannheim, including the palace and the most noteworthy Baroque church in south-west Germany, were appropriate to a seat of government, at the elector's summer residence of Schwetzingen the gardens held pride of place. Since the palace there had a Rococo theatre, built in 1752 (now restored and used for the Schwetzingen Festival), even in summer the elector did not have to go without opera or the more frequent intermezzos and comedies. A full complement of court musicians followed him to Schwetzingen. The higher-ranking were allowed to take their families; the town's parish registers thus provide important source material for the biographies of Mannheim musicians (see Mossemann, 1969). The electress normally spent the summer at Oggersheim.

Johann Stamitz was already known as a virtuoso violinist before his Mannheim period (*c*1741–1757), and he subjected the string players of the Hofkapelle to a very thorough training. Although Stamitz was still listed among the violinists in 1744 and 1745, his salary of 900 gulden, higher than that of either of the two Konzertmeister, Carl Offhuis and Alexander Toeschi, shows the elector's unusually high esteem of him. He had probably already begun to lead the orchestra by September 1744, when Offhuis retired, and in 1750 he received the title of director of instrumental music. From this string-playing hothouse came a succession of performers of such exceptional virtuosity that Burney wrote in 1772: 'There are more solo players and good composers in this, than perhaps in any other orchestra in Europe; it is an army of generals, equally fit to plan a battle, as to fight it'.

Such were the violinists Christian Cannabich, Ignaz Fränzl, Carl Joseph and Johann Baptist Toeschi, Georg Zardt, Wilhelm Cramer, the Eck brothers and Stamitz's sons, most of whom proved their outstanding technique at the Concert Spirituel in Paris. This technique lay at the root of the Mannheimers' famous orchestral discipline. The precision of attack, the ability to reflect the smallest dynamic nuance, the uniform bowing, and the fact of every player's having been trained, or having had his technique polished, by Stamitz and subsequently by Cannabich, produced unprecedented results. Cannabich was a first-rate teacher and orchestral trainer, and as a conductor was admired by Mozart. Schubart wrote of him:

> He has invented a totally new bowing technique and possesses the gift of holding the largest orchestra together by nothing more than the nod of his head and the flick of his elbow. *He* is really the creator of the coordinated execution characteristic of the Palatine orchestra. He is the inventor of all those magical devices that are now admired by the whole of Europe.

The wind players at Mannheim were also exceptional artists. Mozart admired and wrote music for the flautist Wendling, the oboist Ramm and the bassoonist Ritter. The Dimmler, Lang, Lebrun and Tausch families all supplied able wind players. Clarinettists were first engaged in 1758–9, and their use at Mannheim was later an acknowledged influence on Mozart. Finally, as noted by Burney, the electoral orchestra included a large number of composers who wrote for themselves and exploited the unusual technical abilities of their colleagues: hence the instrumental effects associated with Mannheim. The result was an orchestra that Leopold Mozart labelled 'undeniably the best in Germany'. Schubart went even further, claiming that 'no orchestra in the world has ever excelled that of Mannheim in performance'.

The notion of a 'Mannheim School' appears before the end of the 18th century, but referred then principally to the uniformity of the players' technique and the concomitant orchestral discipline. Early in the 20th century Hugo Riemann extended the concept to encompass a 'Mannheim School' of composers at Carl Theodor's court (and in fact many others with only tenuous connections to Mannheim). In so far as this term implies a uniform compositional approach deriving from Johann Stamitz, rather than merely serving as a handy geographical label, it is clearly inappropriate for the first generation of composers at Mannheim; this group includes figures of such disparate backgrounds and styles as Richter and Holzbauer, both of whom were already mature, established composers when they arrived there. By contrast, the next generation, born around 1730 (including Cannabich, the Toeschi brothers and Fils), were all students of Stamitz, and consequently their musical style is more unified and consistent than that of the older composers (*see* Mannheim style). It is also important to note that the compositional principles characteristic of Mannheim were being developed simultaneously throughout Europe, though perhaps not with the same concentration on effect and orchestral brilliance. The relative ease of travel to Paris and the unusual degree of encouragement from Carl Theodor created excellent conditions for the propagation of musical developments. The elector was glad to allow his artists frequent leave to travel, rightly believing that they were among his most effective ambassadors. The exclusiveness of Riemann's claim that the 'Mannheim School' was the direct precursor of Viennese Classicism is no longer tenable, but Mozart was undeniably influenced by the musical culture of Mannheim, and Beethoven was familiar with it through the repertory of the Bonn Kapelle.

Chamber music, with the elector frequently playing the flute or cello, was regularly performed, and once or twice a week the whole court assembled for the 'Académie de Musique' in the palace Rittersaal, at which they drank tea, played cards and listened to varied programmes featuring symphonies,

concertos and vocal music. It was at one of these concerts that Mozart appeared on 6 November 1777, playing a concerto and a sonata and also improvising.

The court opera flowered under the direction of Holzbauer, Kapellmeister from 1753 to 1778. The electoral court poet Mattia Verazi was the favourite librettist. *Opera seria* was represented by works of Holzbauer as well as such non-residents as Galuppi, Traetta, Jommelli, Hasse, Majo, Piccinni, Salieri and others. J.C. Bach enjoyed especial favour in the 1770s: he visited Mannheim in 1772–3 and wrote his *Temistocle* (1772) and *Lucio Silla* (1775) for the court opera. In the title roles of both operas he was able to exploit the abilities of the tenor Anton Raaff, for whom Mozart also composed. Opera design was taken over from Galli-Bibiena by Stefan Schenk, and later by Lorenzo Quaglio.

Aside from an isolated instance of intermezzos known to have been performed in 1726, Italian comic opera does not seem to have been cultivated until the 1750s, and then chiefly when the court was at Schwetzingen. Among the works presented then were Hasse's *Porsugnacco* for the opening of the Schwetzingen theatre in 1752 and two *dramme giocose* by Galuppi in 1756–7. From 1769, and particularly after the dismissal of the French comedians in 1770, *opera buffa* was presented regularly in the main opera house. Composers included Piccinni, Galuppi, Sacchini, Gassmann, Salieri, Anfossi and Paisiello. French *opéra comique* was evidently represented at court mainly by performances of Gluck's *Cythère assiégée* at Schwetzingen in 1759, by German adaptations of several works as Singspiele and by Italian adaptations, with recitatives, of Grétry's *Zémire et Azor* and *La rosière de Salency* in 1775–6. However, since 1770 the troupe of Theobald Marchand had visited Mannheim each summer (while the court was in Schwetzingen), giving public performances of operas in German in a temporary theatre on the Fruchtmarkt; most of these works consisted of German adaptations of *opéras comiques*, an exception being Vogler's Singspiel *Der Kaufmann von Smyrna* (1771). These productions were influential in the burgeoning efforts at court during the 1770s to promote serious German opera. The first successful attempt in this direction was a production of Wieland's *Alceste*, with music by Anton Schweitzer (1775), followed by Holzbauer's *Günther von Schwarzburg* (1777). Notable singers in the Mannheim company were the castratos Lena, Pietro Sasselli and Lorenzo Tonarelli, the tenors Raaff (probably the best of his day) and Franz Hartig and the basses Giovanni Battista Zonca and Ludwig Fischer (for whom Mozart later wrote the role of Osmin in *Die Entführung aus dem Serail*). Prima donnas included Rosa Gabrieli-Bleckmann, Dorothea and Elisabeth Wendling, Maddalena Allegranti and Franziska Danzi-Lebrun. The ballet and ballet-pantomime owed much to the ballet masters François André Bouqueton and Etienne Lauchery. Ballet music was composed by the Toeschis, Fränzl and, with particular success, Cannabich.

Standards were no less high in church music at court. A letter Wieland wrote after Matins in the palace church on Christmas Day 1777 illustrates this: 'I would rather lose some of my fingers than forgo Christmas Day Matins in the court church at Mannheim; to me it is a fête that surpasses all other fêtes and operas'. The oratorios performed regularly on the evening

of Good Friday in the court chapel included works by Hasse and Wagenseil as well as local productions. The most important composers of sacred music among the Mannheimers were Grua, Holzbauer, Richter, Johannes Ritschel and Georg Joseph Vogler. After studying in Italy at the elector's expense, Vogler dominated church music in Mannheim from about 1776; he was made court chaplain and (by 1777) second Kapellmeister. His influence was so great that in 1777 he was able to break off a performance (the second in Germany) of Handel's *Messiah* because, as he wrote, 'the whole audience was yawning'. From 1776 he ran a private conservatory, the Mannheimer Tonschule, many of whose pupils became well known (Bernhard Anselm Weber, Franz Danzi, Peter Ritter and others). Mozart expressed an unfavourable opinion of him when he was in Mannheim in 1777–8.

Mozart visited Mannheim on four occasions: as a child prodigy at a Schwetzingen concert in 1763, with his mother in 1777–8, on his way back from Paris in 1778, and to attend a performance of his *Le nozze di Figaro* at the Nationaltheater in 1790. His hope of gaining a court appointment in 1777–8 was not realized. His visit was ill-timed, since the elector was waiting for news of developments at the Bavarian court; the Elector of Bavaria died on 30 December 1777 and the inheritance fell to Carl Theodor, who was then obliged to move his court to Munich. After the merger of the Mannheim and Munich musical establishments in August and September 1778 about one third of the musicians remained on the Rhine, to provide the orchestra of the newly founded Nationaltheater and of the Liebhaberkonzerte (concerts for music lovers), initiated by Fränzl. Under Baron Wolfgang Heribert von Dalberg, the Intendant appointed by Carl Theodor, the Nationaltheater was the scene of early triumphs in the nascent German Classical theatre, employing such actors as Iffland, Beck and Beil, and giving the first performances of Schiller's early plays. Mozart's mature operas were all staged there relatively early. The music publisher J.M. Götz promoted the works of Haydn and Mozart and had the distinction of issuing, in about 1782, Beethoven's first printed work, the Piano Variations on a march by Dressler (woo 63).

Mannheim

3. 19th century.

In Napoleon's reorganization of the German states Mannheim fell to the Grand Duchy of Baden (1802). The existence of the city's principal cultural institution, the theatre, was threatened by the general economic weakness, especially as Dalberg's successor was unable to maintain its artistic standards. The Liebhaberkonzerte were renamed Hofmusikakademien in 1807 and their costs defrayed by the theatre orchestra alone; the city's symphony concerts are still called the Musikalische Akademien and are organized by the theatre orchestra at its own risk. The middle classes for the first time formed societies with names reflecting their interest in music or song: Musikalisches Conservatorium (1806) and its successor Museum (1808), Harmonie (1814, incorporating the two previous societies), Rheinischer Musikverein (1816), Musikverein (1829), Liedertafel (1840), Liederkranz (1842), Dilettanten-Verein (1859, later Philharmonischer Verein) and Verein für Klassische Kirchenmusik (1879). The lawyer and composer Gottfried Weber did much for middle-class musical life,

particularly as chairman of the Museum society and as a writer on music. Carl Maria von Weber (no relation) was his guest while in Mannheim (1810–11), and it was with him, Meyerbeer and Alexander von Dusch that Weber founded the private Harmonischer Verein in 1810. The Mannheim première of *Der Freischütz* was given in 1822, and the subsequent great popularity of his namesake's music there owed much to Gottfried Weber's advance publicity; but even with the support of Grand Duchess Stephanie he failed to procure a post at the Nationaltheater for the composer.

Between 1816 and 1822 the Rheinischer Musikverein organized seven Rhenish music festivals, at which the oratorios of Handel and Haydn were performed. The Nationaltheater contributed opera and the activities of its orchestra, and also briefly maintained a conservatory of music (founded 1819, director Peter Ritter). During the 1820s Karl Ferdinand Heckel (1800–70) revived music publishing in Mannheim; he opened his music shop on 20 October 1821, and added a music publishing house to it the same year. In 1822 he bought up the Worms publishing firm of Kreitner, and procured the services of his brother, the painter and lithographer Christoph Heckel. Thereafter the Heckels published numerous portraits of musicians as well as a 'cheap edition of all Mozart's operas in complete piano reduction' (1827–30) and the first miniature scores of the Viennese Classics (from 1847). After Karl Ferdinand Heckel's death his sons Karl and Emil carried on both sides of the business.

In the early days of the travelling virtuoso Mannheim was visited by Spohr and J.B. Cramer (both in 1817), Paganini (1829), Schröder-Devrient (1830), the young Vieuxtemps (1833), Liszt (1840 and 1843) and Jenny Lind (1846). Their concerts were held in the Redoutensaal, the theatre or the ballrooms of various hotels. Lortzing appeared as a singer in 1830, but his visit in 1844 was a more memorable occasion, when his *Zar und Zimmermann*, which he conducted in the Nationaltheater, was rapturously received. Berlioz was less successful; his music was largely misunderstood when he gave a concert in Mannheim in 1843. Though public chamber concerts had been given in 1823 in the Mühlau-Saal, it was not until 1839 that the section leaders of the Nationaltheater orchestra began to give regular string quartet recitals.

The building of docks on the Rhine laid the foundation for Mannheim's modern prosperity as a centre of trade and industry. Music and the stage both benefited to an unexpected degree from generous patronage. The second Badisches Sängerfest in 1845 brought numerous choirs to the city. The seventh Mittelrheinisches Musikfest in 1870 and (particularly) the 33rd Tonkünstlerversammlung of the Allgemeiner Deutscher Musikverein in 1897 were events of more than regional significance, testifying to the musical reputation the city had been able to re-establish.

That musical renaissance had begun with the appointment in 1834 of Franz Lachner as first Kapellmeister. His brother Vincenz succeeded him in 1836 and remained until 1872, during which period the orchestra became one of the best in Germany and the opera repertory is believed to have been the largest of any German theatre. Lachner's only blind spot seems to have been for Wagner. It was the publisher Emil Heckel (1831–1908) who established Mannheim's reputation as a stronghold of Wagnerism; he

founded the first Wagner-Verein in 1871, and it was in Mannheim that the idea of the Bayreuth festivals began to be realized. Wagner himself conducted a well-received concert on 30 December 1871, and in 1879 the Nationaltheater celebrated its centenary, using only its permanent company, with its first performance of the entire *Ring* cycle. The first German Wagner memorial was unveiled at Heckel's house in 1887. Musical life, which had been rather conservative and bourgeois under Vincenz Lachner, grew increasingly progressive from the 1870s onwards: world premières were given of Hermann Goetz's *Der Widerspenstigen Zähmung* (1874) and *Francesca von Rimini* (1877), Wolf's *Der Corregidor* (1896), Felix Weingartner's *Genesius* (1897) and Eugen d'Albert's *Gernot* (1897). Conductors at the theatre and of the Musikalische Akademien included Weingartner, Paur and Reznicek. In 1895 the critic Willi Bopp mourned the lack of a public for chamber music, which was cultivated by only one of the city's many music clubs – the Conzertverein für Kammermusik. Bopp deliberately promoted Brahms as a counterpoise to the city's Wagnerism, and in 1893 invited him to Mannheim, where he had already played and conducted in 1886. A conservatory had existed since 1868; it was incorporated in the Hochschule für Musik founded under Bopp's direction in 1899. In 1933 this became the Städtische Hochschule für Musik und Theater, and in 1971 the Staatliche Hochschule für Musik und Darstellende Kunst Heidelberg-Mannheim.

Mannheim

4. Since 1900.

The Nationaltheater achieved new distinction during the intendancies of Carl Hagemann (1905–10, 1915–20) with pioneering expressionist productions. Artur Bodanzky (Kapellmeister 1909–15) was succeeded by Furtwängler (1915–20), Erich Kleiber (1922–3) and others. The theatre building, the centre of the city's cultural life, was destroyed in 1943, and the new building opened in 1957. Since the war the musical directors of the Nationaltheater and of the Musikalische Akademien have been Richard Laugs, Fritz Rieger, Eugen Szenkar, Herbert Albert, Horst Stein, Hans Wallat, Wolfgang Rennert, Peter Schneider, Friedemann Layer, Miguel A. Gomez-Martínez and Jun Märkl.

Under Eugen Bodart (conductor 1951–9), Wolfgang Hofmann (from 1959) and Jiři Malát, the Kurpfälzisches Kammerorchester, founded in 1951, has devoted itself to the Mannheim School and has also given many first performances of modern works in radio broadcasts. Popular concert venues include the rooms of the Rosengarten, and the Rittersaal and University Great Hall in the palace, which was rebuilt after its destruction in World War II and now serves as the seat of the University of Mannheim. Oratorio societies, four amateur orchestras, the Mozart Gesellschaft founded in 1931, the municipal Musikschule and the Hochschule, and one of the largest music libraries in southern Germany all make valuable contributions to the musical life of the modern city.

Mannheim

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Mannheim School.

See Mannheim, §2

Mannheim style.

A style found in instrumental works, primarily symphonies, by composers active at the electoral court of Mannheim from about 1740 to 1778. A principal feature of the style is its tendency to exploit dynamic effects. On the small scale, this may take the form of either an abrupt or a graduated change in dynamic level within a short span of time, adding to the expressive and dramatic character of the work (exx.1 and 3). On a larger scale, Mannheim symphonies often incorporate an extended, thematically independent crescendo passage or *Walze* ('roller', sometimes anachronistically translated as 'steamroller'; ex.2). Such passages, most of which contain a rising melodic line over a pedal point or oscillating bass pattern, typically reappear at important junctures within the movement, contributing a sense of profile to the form. The predilection at Mannheim for striking dynamic effects doubtless finds its best explanation in the

superlative quality of the Mannheim orchestra; the renowned precision of execution of this orchestra, as well as its large size, served to foster such a compositional approach. This approach did not, however, originate with Mannheim (as claimed by Riemann, who published the first detailed description of the Mannheim style). Rather, it originated to a substantial degree in Italy, most notably in opera of the early Classical period and its associated instrumental music; Italian opera formed the core of the Mannheim operatic repertory and was thus familiar to the composers there. For example, crescendo passages comparable in virtually every respect with those of Johann Stamitz occur at an earlier date in overtures to operas by Nicolò Jommelli.
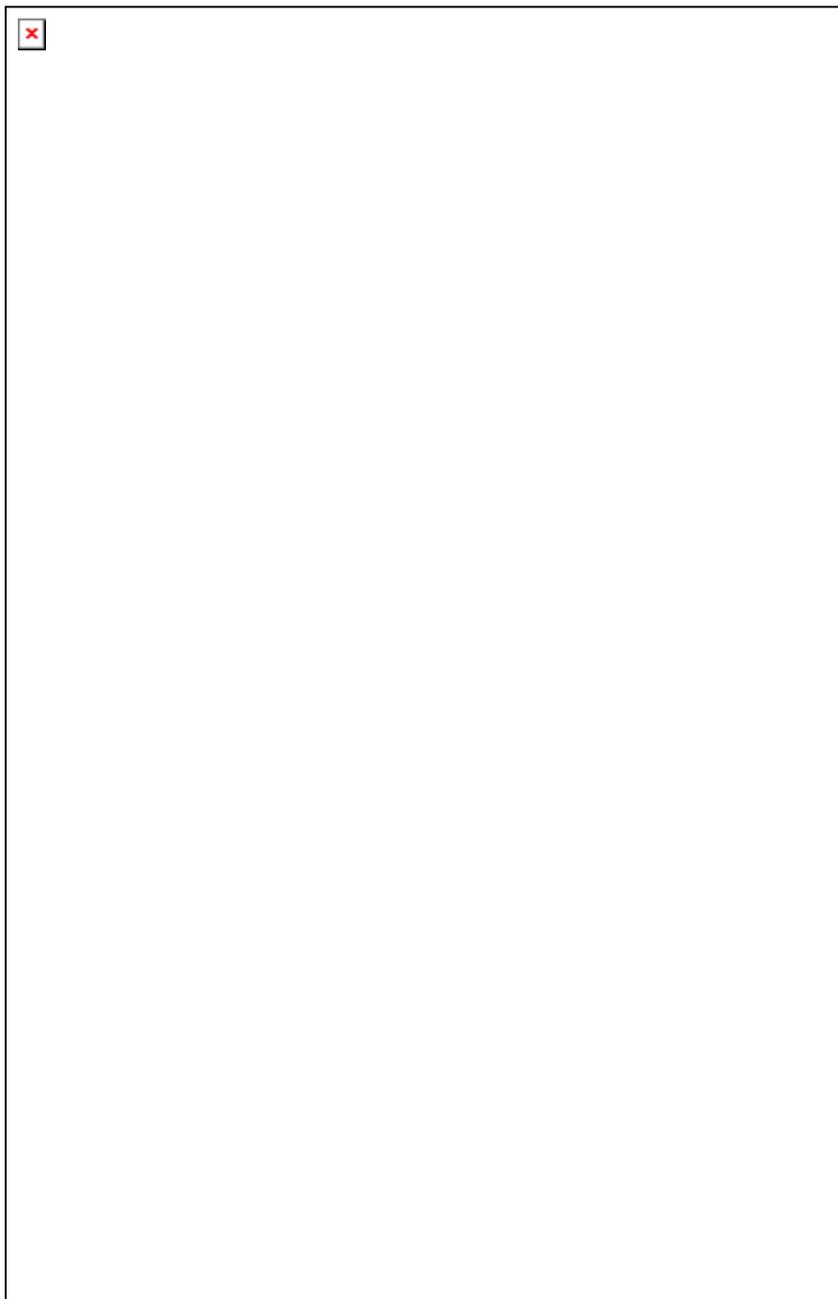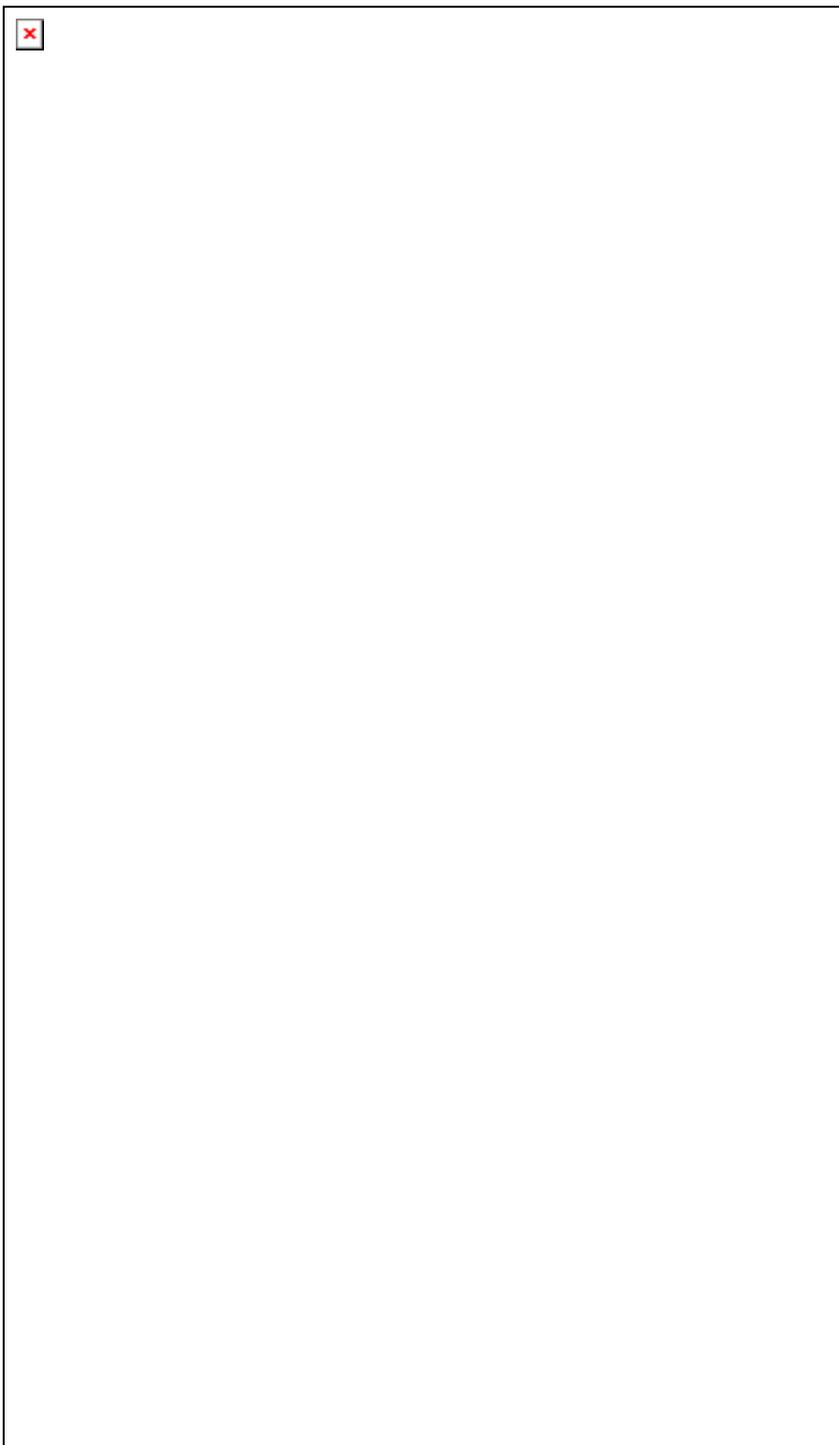
Riemann also devoted considerable attention to the Mannheim melodic style, delineating a large number of what he termed 'Mannheimer Manieren' or Mannheim figures. (The idea of a 'mannered Mannheim style' was not new; Leopold Mozart remarked on the '*vermanierierten* Manheimmer goût' in a letter to his son, 11 December 1777, probably referring to the Piano Sonata k309/284*b*.) The figures discussed by Riemann are primarily orchestral and include the 'sigh' (see ex.1), the *Bebung* (see ex.3), and the 'rocket' (a rising triadic theme in equal note values). While Riemann was correct in pointing out the existence of these and other melodic clichés in the Mannheim symphony, he again erred in assigning priority to Mannheim: all can be found earlier in Italy, not only in vocal but in instrumental music, especially opera overtures. It is true that many symphonies from Stamitz's late period, and particularly those of Anton Fils and the later Mannheim symphonists, make more extensive and more stylized use of these melodic conventions than do contemporaneous Italian opera overtures; but their origin was Italy, and by mid-century they were in use all over Europe.

The same may be said of various other characteristics often associated with the Mannheim style, for instance homophonic texture, slow harmonic rhythm, and thematic differentiation within expositions of fast movements (e.g. the use of a contrasting secondary theme). In the realm of orchestration, though, the Mannheim symphony goes well beyond its Italian models, especially in the idiomatic quality of its scoring and the frequent introduction of solo passages for woodwind and horns. Here again the excellence of the electoral orchestra played an obvious role, although the soloistic use of the wind in particular may also betray French influence (e.g. that of Rameau).

Riemann's conception of the Mannheim style, which has formed the basis of many more recent accounts, can also be criticized for its tendency to view that style as monolithic, cutting across boundaries of both genre and personal idiom. In the case of genre, his description actually applies only to selected symphonies and a few orchestral trios and quartets: the chamber style at Mannheim differs markedly from the orchestral, the concerto style is generally conservative, and the operatic and church styles lean heavily on Italian vocal models, to mention the most notable exceptions to the

common stereotype. Even within the symphony, the variety of styles remains great, conspicuously so in the works of those composers active at Mannheim before 1760 (Stamitz, F.X. Richter, Ignaz Holzbauer and Fils). In sum, musical style at Mannheim encompasses a wide range of stylistic types, evident not only between composers, but also within the work of each composer.

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EUGENE K. WOLF

Manning [Payne], Jane (Marian)

(*b* Norwich, 20 Sept 1938). English soprano. She studied with Greene at the RAM (1956–60), with Husler at the Scuola di Canto, Cureglia, Switzerland (1964), and in London with Frederick Jackson and Yvonne Rodd-Marling. She made her professional début in London in 1964 singing Webern, Dallapiccola and Messiaen, and has continued to specialize in 20th-century music, to which her gifts – clear tone, precise pitching and an enthusiastic aptitude for new 'effects' – are well suited. Some of the problems, and joys, of performing modern works are discussed in her essay 'Contemporary Vocal Technique', *Composer*, no.38 (1971), 13–15. She has also published *New Vocal Repertory* (London, 1986–98), and contributed a chapter on the interpretation of Messiaen vocal music to *The Messiaen Companion* (London, 1995). Particularly associated with new British music, she has given the first performances of works by Bennett, Birtwistle, Davies, Hopkins, Le Fanu, Lumsdaine, Maconchy, Payne (whom she married in 1966) and others; in 1973 she received a special award from the Composers' Guild of Great Britain and in 1988 she founded the group Jane's Minstrels. Her recordings, with them and as a soloist, include works by Schoenberg, Lutyens and Payne, the complete song cycles of Messiaen and the complete vocal works of Satie. Extensive work for the BBC has taken her from light music to *Pierrot lunaire*, Lumsdaine's *Aria for Edward John Eyre* and Babbitt's *Philomel*, as a member of The Matrix she has performed Perotinus and Cage, and she has also appeared in oratorio and Classical opera. She teaches in the USA (since 1982) and in England, where she became a visiting professor at the RCM in 1995.

PAUL GRIFFITHS

Mannino, Franco

(*b* Palermo, 25 April 1924). Italian composer and pianist. He took diplomas in the piano with Renzo Silvestri (1940) and in composition with Mortari (1947) at the Rome Conservatory. Composition prizes he has won include the Diaghilev award in France in 1956 for the best new work of the year, his *azione coreografica Mario e il mago* (his first work for the theatre). In 1969-70 he was artistic director at the S Carlo in Naples; in 1990 he was appointed head of the Accademia Filarmonica in Bologna.

In *Mario e il mago* the libretto was by Luchino Visconti, the story based on Thomas Mann. Mannino subsequently returned to Mann for the subjects of the *dramma Luisella* (1963) and for the Indian legend *Le teste scambiate* (1988). His desire to bring to the stage a huge variety of different dramatic situations led him towards realism in the opera *Vivì* (1955), comedy in the intermezzo *Il quadro delle meraviglie* (1963), based on Cervantes, magical fantasy in the fairytale *Il principe felice* (1981), based on Wilde, and Biblical and historical tragedy in, respectively, *La stirpe di Davide* (1958) and *Il diavolo in giardino* (1962).

Mannino has been equally productive and shown similar facility in his chamber, vocal and orchestral music, including 12 symphonies. Compositions for solo instrument and orchestra have often been for himself as pianist or in collaboration with performers, such as the Kogan family. These include the Piano Concerto op.17 (1954), and the Concerto for three violins and orchestra op.40 (1965). A taste for traditional, grand choral and

orchestral canvases has led to such pieces as the cantata on short poems by Soviet women poets *Supreme Love* op.174 (1977) and the *Missa pro defunctis* op.233 (1983), dedicated to Leonid Kogan. Mannino has also written over 100 film soundtracks, working with such directors as Huston, Leonide Moguy, Mario Soldati and Visconti.

Such a diverse output is accompanied by facility of invention and an eclectic style, partly the result of his study of works of the past and his conservative concern not to alienate the public. Operatically, stylistic innovations are used within a conception that affirms Italian post-*verismo* and, in a wider context, late Romantic musical tradition.

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RAFFAELE POZZI

Mannis, José Augusto

(*b* São Paulo, 23 June 1958). Brazilian composer. He studied electronics at the São Paulo Industrial Engineering School (FEI) (1976–8), at the same time studying composition at São Paulo State University with Conrado Silva and Michel Philippot. A scholarship from the French government took him to Paris, where he continued his composition studies with Manoury and Reibel. In 1983 he completed with distinction his studies in electro-acoustic music and research at the Paris Conservatoire, and in 1987 he earned a Master's degree at the University of Paris VIII under the supervision of Daniel Charles. From 1983 to 1989 he was active in the French groups L'Itinéraire, Espace Musical, La Grande Fabrique, Groupe de Recherches Musicales, and in other ensemble groups of new music in Germany, Italy and Spain. Since 1989 he has been the coordinator of CDMC-Brasil (the Brazilian branch of the French Centre of Documentation of Contemporary Music) at the University of Campinas, where he teaches. From 1990 to 1997 he devised programmes of contemporary music on Radio Cultura FM, São Paulo, sponsored by the Padre Anchieta Foundation.

Mannis has received numerous commissions from such bodies as the French Ministry of Culture, Radio France and the São Paulo International Biennal. His works are written in a wide range of genres: traditional

instrumental music, electro-acoustic compositions, combinations of electronic media and traditional instruments, soundtracks for films and pieces for theatre or radio. Within this diversity priority is constantly given to sound experimentation and research, and to the relationship of sound to musical gesture. He has also collaborated with the experimental group *.* of Campinas in multimedia installations and in events on the internet, such as the *Carnival eletrônico* (1994). In the 1990s he published *MUSICON*, a guide to contemporary Brazilian music.

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Music for theatre and radio

GERARD BÉHAGUE

Manns, Sir August

(*b* Stolzenberg, 12 March 1825; *d* Norwood, London, 1 March 1907). German conductor. Born of poor but musically sympathetic parents, Manns acquired extensive youthful experience as a string and woodwind player. At the age of 20 he played in the Danzig regimental band and theatre orchestra; in 1848 he was a member of Gungl's orchestra in Berlin, and appeared as solo violinist and subsequently conductor at Kroll's Gardens. In 1851, during three years with the 33rd Prussian Regiment, he arranged the classical repertory for military band and conducted concerts 'à la Strauss' with the strings. These eight years in the Prussian army were followed by a brief appointment in London in May 1854 as assistant conductor at the Crystal Palace under Schallehn, who took unfair advantage of Manns's junior position. Work in the provinces and a summer season conducting in Amsterdam led to his appointment, at the invitation of the secretary, George Grove, as conductor at the Crystal Palace on 14 October 1855.

Together, Grove and Manns made the Saturday Concerts (1855–1901) for many years the principal source of classical music at popular prices. Manns immediately reconstituted the excellent Crystal Palace Band of wind instruments as a symphony orchestra, and vigorously and enthusiastically directed the music during the October to April Saturday afternoon season. Most of his players were engaged on a permanent basis and rehearsals were thorough. He included many leading European soloists and press criticism was generally favourable. Seldom-played works frequently appeared in Manns's programmes, which included chronological cycles of Schubert and Schumann symphonies, works by Berlioz and Wagner and many first London performances, as well as a generous proportion of English composers.

As director of music at the Crystal Palace, Manns also arranged music for the daily round-the-year concerts and festivals there, constantly challenging the public with his programming. At the time of his death, the *Musical Times* estimated that Manns had conducted 12,000 orchestral concerts during his 42 years at the Crystal Palace. He succeeded Costa as conductor of the triennial Handel Festival from 1883 to 1900. Apart from appearances as a veteran conductor, his outside engagements were few, the most notable being his concerts with the Glasgow Choral Union Orchestra (1879 to 1887) and an 1859 promenade season at Drury Lane. There were festivals at Sheffield in 1896 and 1899 and Cardiff in 1896. Manns received many decorations and awards; he was naturalized in 1894 and knighted in 1903.

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KEITH HORNER

Manoel de S Bento Gomes.

See Gomes, Manoel de S Bento.

Manolesi, Carlo.

Italian printer, one of the heirs of Evangelista Dozza.

Manoli Blessi.

See Molino, Antonio.

Manolov, Emanuil

(*b* Gabrovo, 7 Jan 1860; *d* Kazanlak, 2 Feb 1902). Bulgarian composer, conductor and teacher. After the liberation of Bulgaria from Turkish domination in 1878 he studied for about two years at the Moscow Conservatory and composed instrumental music in the currently fashionable salon style. In 1885 he returned to Bulgaria. He composed the first Bulgarian opera, *Siromakhkinya* ('The Poor Woman'), to his own libretto based on a poem by Ivan Vasov. Although unfinished, the opera was performed by an amateur company in Kazanlak in December 1900; the score was later completed by others. Manolov wrote two orchestral works and arranged a number of folksongs for brass band. He also composed chamber music, choral works and songs, and 87 children's songs collected in the series Slaveyevi Gori ('Nightingale Woods').

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LADA BRASHOVANOVA

Manoury, Philippe

(*b* Tulle, 19 June 1952). French composer. He studied composition first with Gérard Condé and Max Deutsch at the Ecole Normale de Musique, and subsequently with Michel Philippot, Ivo Malec and Claude Ballif at the Paris Conservatoire (1974–8). Parallel to his studies at the Conservatoire, he explored computer-assisted composition under the guidance of Pierre Barbaud. Following a two-year stay in Brazil (1978–80), he worked from 1981 as a guest researcher at IRCAM. In 1987, he was appointed professor of composition and electronic music at the Lyons Conservatoire.

Manoury's captivating work confirms him as one of the most gifted composers of his generation, and above all one who has successfully assimilated the teachings of his elders in a highly personal way. The relationship between composition and perception is at the heart of his preoccupations: strongly influenced from the start by Stockhausen and Boulez, he initially attempted a synthesis between serial 'pointillism' and the control of sound masses characteristic of Xenakis. Manoury came to public attention with the première at the 1974 Metz festival of *Cryptophonos* for piano, the first of his works involving the accumulation of microscopic details to form a globally perceptible whole. This experiment was followed up in *Numéro cinq* for piano and 13 instruments (1976), in the String Quartet, and above all in *Numéro huit* for large orchestra (1976). When referring to the works of this period, Manoury draws comparisons with the density of Jackson Pollock's paintings.

From 1982 to 1986 Manoury worked on *Zeitlauf* and *Aleph*, important vocal-orchestral works, each lasting more than an hour, which are as far removed from serial techniques as from Xenakis's probability theory. In an attempt to provide memorable features to orientate the listener's perception, these scores privilege harmonic polarizations and a new approach to repetition. *Zeitlauf* explores a polyphonic conception of time, subsequently developed in *Aleph*, in which four types of temporal process – fragmented, unfolding, static and circular – are presented successively then simultaneously. If Manoury's elaboration of the same material, seen constantly under different angles, is indirectly reminiscent of Stockhausen's works (*Momente*, for example), the idea of a labyrinthine path, particularly in *Aleph*, is drawn from the writings of Borges.

Between 1987 and 1991 Manoury used digital technology for the first time to effect real-time transformations of sound. The cycle *Sonus ex machina* is made up of four scores which exploit the relationship between instrument and computer. Working closely with the American mathematician Miller Puckette (creator of the program 'Max'), Manoury introduced an interactive element into the performance of this cycle. With *Jupiter* for flute, and above all with *Pluton* for MIDI piano and live electronics, Manoury exploited the enormous flexibility afforded by computer technology: pre-recorded passages in the solo instrumental parts are subsequently recognized by the computer which in turn activates a complementary response. The

enrichment provided by this technique allows for a new distribution of sound in space, parallel to the numerous transformations which take place in the solo part, and stimulated the development of Manoury's concept of 'virtual scores'. *La partition du ciel et de l'enfer* marked an important step, confronting as it did the flute from *Jupiter* and the MIDI piano of *Pluton* with an instrumental ensemble (which includes a second piano). Though not part of the cycle, *En echo* for soprano and live electronics explores these characteristics still further.

Like the formal trajectory of *Aleph*, in which each new stage integrates the preceding ones, the phases of Manoury's output proceed by accumulation. The valuable experience acquired in *Sonus ex machina* was put to use in his first opera project, *Sorwell*. Influenced by flashback techniques, and in particular Orson Welles's film *Citizen Kane*, Manoury worked for several years on this score. He eventually abandoned the opera, but salvaged from it *Chronophonies* for voice and large orchestra. Sumptuously orchestrated, the *Prélude de la nuit du sortilège*, which also draws on *Sorwell* material, constitutes the prelude to the second, successfully completed opera project, the fruit of a collaboration with the writer Michel Deutsch and the producer Pierre Strosser. Using *Prélude*'s basic material, the opera *60e parallèle* suggests a constant renewal through the linking of different temporal segments, some of great density, some static, as in the earlier interlude *Wait* from *Chronophonies*. Integrating techniques from preceding pieces, *60e parallèle* is the work which reunites Manoury's principal preoccupations: the confrontation between text, orchestra and live electronics in a score based on different conceptions of time.

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ALAIN POIRIER

Manowarda, Josef von

(*b* Kraków, 3 July 1890; *d* Vienna, 24 Dec 1942). Austrian bass of Polish birth. He studied in Graz, where he sang from 1911 to 1915. After three years at the Vienna Volksoper and a further period of study, he made his début at the Staatsoper as the Spirit Messenger in the première of *Die Frau ohne Schatten* (1919). He continued to sing regularly in Vienna even after 1934, when he moved to Berlin. At Salzburg he was heard first in 1922 and at Bayreuth in 1931; he became closely associated with both festivals, his Mozart roles including Osmin in *Die Entführung*, while at Bayreuth he sang

most of the Wagnerian bass parts. Elsewhere he also took the bass-baritone roles of Wotan and Hans Sachs. Recordings, some of actual performances, capture the authority and power of his stage performances but also expose unevenness in his vocal production.

J.B. STEANE

Manrique de Lara (y Berry), Manuel

(*b* Cartagena, 24 Oct 1863; *d* St Blasien, Baden, 27 Feb 1929). Spanish composer, folklorist and music critic. His father was a captain of a marine infantry battalion, and he began his musical training under a military bandsman in his father's regiment. In the early 1880s, while stationed in Madrid as a second lieutenant, he began to study harmony, counterpoint, fugue and composition with Ruperto Chapí, remaining his sole disciple until Chapí's death in 1909. During these years he devoted most of his spare time to composition. He was a member of the Sociedad Filarmónica Madrileña (1901–11) and a founder-member of La Asociación Wagneriana Madrileña (inaugurated 4 May 1911). He was music critic for the periodical *El mundo* (1907–15) and also contributed articles to *ABC*. He also conducted numerous concerts of the Sociedad de Conciertos, Madrid, and the S Cecilia choral society. In 1914, when he became a member of the Real Academia de Bellas Artes de San Fernando, he chose as his inaugural address 'Orígenes literários de la trilogía wagneriana' (*Arte musical: revista iberoamericana*, iii, Madrid, 1917, pp.64–72); as a critic he was a staunch supporter of Wagnerian opera in Spain. During the 1920s he fought in the Moroccan war, as colonel of a marine infantry batallion, and later (1927) published memoirs of his campaigns there.

Manrique de Lara's interest in folklore was prompted by his association with the renowned Spanish scholar R. Menéndez Pidal, who introduced him to the living oral tradition of Hispanic balladry (Romancero) during a field trip to Navas de Marqués, north-west of Madrid (1905). Their collaboration continued at the Centro de Estudios Históricos, for which Manrique de Lara was commissioned in 1911 to collect ballads among the Sephardi communities of the Near East (Sarajevo, Belgrade, Sofia, Salonica, Lárisa, Istanbul, Izmir, Rhodes, Beirut, Damascus and Jerusalem). Later he continued his fieldwork while stationed in Spanish Morocco (1915–16), working mainly in Larache and Tetuán. During the summer months of 1914, 1916, 1917 and 1918 he carried out research in Spanish provinces. Some of his findings were published in 'Romances españoles en los Balkanes' (*Blanco y negro*, xxvi, Madrid, 1916, p.1285) and 'Romances castellanos' (*Eco de Tetuán*, 17 Oct 1915). In 1923, as brigadier-general, he returned to the Balkans, now as chairman of the Mixed Commission for the Exchange of Greek and Turkish Populations. His compositions include a symphonic trilogy *La Orestiada* (1890), a symphony (1890; in *E-Mn*), a string quartet (1895), the zarzuela *El ciudadano Simon* (1900) and an opera, *Rodrigo de Vivar* (*El Cid*) (1906).

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ISRAEL J. KATZ

Manrusmun.

Liturgical book of the Armenian Church. *See* Armenia, §II, 3.

Mansurov, Bakhram (Suleyman oglu)

(*b* Baku, 12 Feb 1911; *d* Baku, 15 May 1985). Azerbaijani *tar* player. His family numbered several generations of musicians. His teachers were his father, Meshadi Suleyman Mansurov (1872–1955) and his uncle Mirza Mansur Mansurov (1887–1967). His grandfather, B.M. Meshadi Melik Mansurov (1833–1909), was director of the Baku Mugam School.

In 1929 Bakhram Mansurov finished his musical education. From 1932 to 1985 he worked at the Opera Theatre of Baku as a soloist and chorus master and accompanied arias in *mugam* operas by Uzeir Hajibekov (1885–1948), Muslim Magomayev (1885–1937) and Zul'figar Hajibekov (1884–1950). He also accompanied such celebrated *khanende* (*mugam* singers) as Dzhabbar Kargyagdï (1861–1944), Seid Shushinsky (1889–1965), Zul'fi Adïgezalov (1898–1963) and Khan Shushinsky (1901–79).

From 1941 until his death Mansurov taught a class in *mugam* at the A. Zeynalla Training College of Music in Baku. He had many pupils and founded his own school. Researchers from several countries including Russia, Uzbekistan and France consulted him on the subject of *mugam*. He also founded and directed a society of *mugam* connoisseurs and players, the Mugam Medzhlis, among whose members were musicians from Baku, the rest of Azerbaijan and Iran. His house was the forum for discussions of the art of *mugam*, a venue for study and events, and a meeting-place for musical figures from all parts of the former Soviet Union and several European countries; he also kept an extensive collection of sound recordings there.

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<div align="right">FAIK CHELEBI</div>

Mansuryan, Tigran Yeghiayi

(*b* Beirut, Lebanon, 27 Jan 1939). Armenian composer. He has lived in Armenia since 1947, settling at first in Artik and moving in 1956 to Yerevan, where he attended the conservatory studying composition with Sar'yan before completing postgraduate work (1960–67). He then taught contemporary music there (1967–76) and composition from 1986, subsequently being appointed professor. He was later rector of the conservatory (1992–5). He became a member of the Armenian Composers' Union in 1967, was made an Honoured Artist of Armenia in 1984 and a People's Artist of Armenia in 1990. His work has been frequently heard in festivals across Europe.

The work of Tigran Mansuryan represents the avant garde of 20th-century Armenian music. Its novelty arises not from technological innovation but from the composer's discovery of the potential of tradition – that of both the present and the past, national and European. His music is characterized by a rational meditativeness typical of the Armenian mentality and which finds its natural expression in chamber music, its natural medium; it expresses a range of intense spiritual conditions from ephemerality to exaltation.

From as early as the mid-1960s, Mansuryan's work has fallen into three distinct categories: neo-classicism of the Bartókian variety (Concerto for organ and chamber orchestra, Partita for orchestra), serial structuralism and dodecaphony (Second Violin Sonata, Arabesques I and II), and stylized pastiche (*Notebook of Laments*, *Four Hayrens from Nahapet Kuchak*). The classicism of the Partita, in which the model of the Baroque suite is united with national thematic matter, is also found – transformed – in later works such as *Orator* for four instruments, the two cello and violin concertos, and the Third String Quartet. The second category, serial structuralism, which came into being in the 1970s, is notable for its pointilliste abstraction in the manner of Webern and Boulez (Piano pieces) and even neo-Impressionistic pastoralism (*Preludes* for orchestra, the vocal and instrumental *Madrigals*).

No less varied is Mansuryan's success in pastiche, in which he has developed principles of spatial organization of monody that are traceable to Komitas. This can be observed particularly in the projection of Armenian modes on to a harmonic vertical and the functions of individual parts within a texture, and also in the creation of heterophonic structures based on the variation of short melodic formulas. Beginning with *Tovem* and the slow movement of the Second Cello Concerto (marked by the composer *quasi parlando*), a specific national character is produced at the meeting-point between vocal and instrumental music: in the musical lexis of Mansuryan's output, the declamatory and rhetorical properties of Armenian Orthodox

monody are adapted and transformed by the dynamics of rhythm and intonation (*Postlude* and the Viola Concerto).

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<div align="right">SVETLANA SARKISYAN</div>

Mansūr Zalzal al-Dārib.

See Zalzal.

Mantegazza.

Italian family of violin makers and restorers. The family was active in Milan from about 1760 to 1824. The best-known violin maker of the family was Pietro Giovanni Mantegazza (*b c*1730; *d* Milan, 1 March 1803); a pupil of Carlo Ferdinando Landolfi, he made a good number of violins of comparable quality in the 1760s and 1770s. Early in his career he may have been in business with his brother Domenico. There was a long family association with the collector count Cozio di Salabue, beginning in 1776. Towards 1790 the Mantegazzas began a series of fine contralto violas, modelled in the Amati style and more classical in appearance than the earlier instruments. Although usually bearing the label of Pietro, they may have been made with the help of other members of the family. After Pietro's death the workshop passed into the hands of his sons, Francesco (*b* Milan, 29 July 1762; *d* Milan, 9 Nov 1824) and Carlo (*b* Milan, 16 August 1772; *d* Milan, 29 Jan 1814). They were more active as dealers and repairers than in making new instruments. An account of their activities is given in: C. Chiesa: 'Milanese Violin Makers', *Violin Conference: Dartington 1995*, 21–8.

<div align="right">CHARLES BEARE/CARLO CHIESA</div>

Mantel, John Christian [Scheidemantel, Johann Christian]

(*b* Erfurt-Gispersleben, 13 May 1706; *d* Great Yarmouth, 28 Dec 1761). English organist and composer of German birth. The son and grandson of Lutheran pastor-musicians, he entered Erfurt University in 1725 to study theology, and left in 1732 after the death of his mother, his father having died in 1729. His earliest mention in England is as a subscriber to Handel's opera *Faramondo* in 1738, around which time he became organist of South Benfleet, Essex. The parish church was acquiring a new organ, and Handel himself may have recommended Mantel for the vacant post (at £30 p.a.). In 1748 Mantel progressed to the more prestigious church of St Nicholas, Great Yarmouth, and a salary of £40. Here he directed church music and civic entertainments – including his own annual benefit concert – until he died.

The buoyant style of Mantel's music is typical of the Italian-influenced English late Baroque, despite his upbringing in the more solid Thuringian tradition of Pachelbel and the Bachs. The movements of his organ

concertos and of his violin solos are imaginatively varied: *galant* elegance, sparkling soloistic passage-work, warm Corellian gravity, Vivaldian energy, and even a peasant dance with a drone bass. His solo chamber cantatas set the customary Arcadian texts (four Italian, one English) to melodies of gentle melancholy, the cello ritornellos containing passages of real eloquence.

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DAVID GALBRAITH

Mantova

(It.).

See Mantua.

Mantovani, (Annuncio Paolo)

(*b* Venice, 15 Nov 1905; *d* Tunbridge Wells, 30 March 1980). British orchestra leader and violinist of Italian birth. He was taught the violin by his father Benedetto Paolo Mantovani, a violinist at La Scala (who later led the Covent Garden orchestra) and a professor of music at the Milan and Venice conservatories. Brought to England in 1912, Mantovani made his début at the age of 16 with the Bruch Violin Concerto no.1 and, after study at Trinity College of Music, in the 1920s he led a light orchestra and began to make radio broadcasts (1927). In the 1930s he formed his Tipica orchestra, playing in hotels, for West End musical shows and on radio. He was musical director for Noël Coward's *Pacific 1860* (1946) and *Ace of Clubs* (1950), both of which he co-orchestrated with Ronald Binge, and for Vivian Ellis's *And So To Bed* (1951). In 1951 he achieved real celebrity, particularly in the USA, with a recording of *Charmaine*, using the 'cascading strings' effect devised with Binge, and with which Mantovani is especially associated. He toured widely internationally with his orchestra, with regular visits to the USA, and between 1953 and 1972 released 51 albums of light orchestral music. Although better known as an orchestral arranger, he also composed such light works as the *Toyshop Ballet*, *Serenata d'amore* and, with Bunny Lewis, the song *Cara mia*. For further reference, see J. Lanza: *Elevator Music* (New York, 1994), esp. 79–85.

Mantovano, Alessandro.

See Alessandro Mantovano.

Mantovano, Gian Pietro.

Italian composer, not identifiable with Alessandro Mantovano.

Mantovano, Rossino.

See Rossino Mantovano.

Mantua

(It. Mantova).

City in northern Italy. It was one of the most important musical centres of the Renaissance. Documents relating to music date from the late Middle Ages: Sordello da Goito, a 'bons chantaire e bons trobaire' from the province of Mantua, was active early in the 13th century. Music derived great benefit from the Gonzaga family, who established their supremacy at Mantua in 1328; as early as the 14th century Mantuan *piffari* and *trombetti* were famous throughout Italy. Instrumentalists, organists, singers and dancers were later attracted to the court from all parts of Italy and abroad, and music theory was taught by the humanist Vittorino da Feltre, who was at Mantua from 1425. Johannes Legrense worked in this environment, and Gaffurius was educated there in 1473–4. Well-known theatrical spectacles were supplied with new music, such as that by G.P. della Viola for *La representatione di Phebo e Phetonte* (1486) and that by the lyre player Atlante Migliorotti for the revival of Poliziano's *Orfeo* (1491).

At the end of the 15th century music was cultivated much more assiduously under the enthusiastic patronage of Isabella d'Este, daughter of Ercole, Duke of Ferrara, and a pupil of Johannes Martini (sometime composer at her father's court). The frottola, *strambotto*, ode, *capitolo* and sonnet all flourished, together with other similar poetico-musical forms. The pre-eminent musicians who worked at Mantua were Bartolomeo Tromboncino, a native of Verona who served the court intermittently from 1487 to 1513 and perhaps later, and Marchetto Cara, who was at Mantua from 1495 to 1525. In addition many major figures of the period had contact with the Gonzaga court: the Italians Michele Pesenti, Antonio Caprioli, Filippo da Laurana and the other frottolists, and such illustrious *oltremontani* as Josquin, Martini, Compère and Carpentras.

Much chamber music, both vocal and instrumental, was produced (seefigs.1 and2), and there are also references to songs being performed during theatrical performances: Serafino Aquilano sang on stage, personifying Pleasure in a performance at court in 1495 of his own allegorical dialogue, and music and songs by Tromboncino were heard

during Galeotto del Carretto's *Beatrice* (1499) and *Nozze de Psiche e Cupidine* (1502) and during the magnificent productions of comedies by Plautus (*Asinaria* and *Casina*) at Ferrara in 1502. The practice of preparing elegant and elaborate musical *intermedi* was established in this period and was subsequently maintained without interruption.

In 1510 Francesco II established a permanent *cappella*, something that had already been attempted by the Marquis Federico. The new choir, with singers mainly from Ferrara, was heard for the first time on 12 January 1511 in the churches of S Pietro (the cathedral) and S Francesco. The singing teacher in 1515 was P. Domenichino; the music master from 1513 to 1515 was G.M. da Crema. In 1534 Jacquet of Mantua was appointed *magister puerorum*; from 1539 he was *maestro di cappella* at the cathedral, which he himself had entered as a singer in 1527, the organist there from 1521 to 1556 being Girolamo Mantovano (de Adaldis).

The construction of the Palatine basilica of S Barbara (1562–5;fig.3) and the formation of its own *cappella* was the most important musical event of Duke Guglielmo Gonzaga's reign (1550–87). The liturgy of S Barbara, granted by the pope at Guglielmo's request, differed from that of Rome and gave rise to an unusual repertory of music. Various parchment choirbooks survive (in *I-MAc*), as does nearly all the original repertory of polyphonic music (in *I-Mc*). Wert was *maestro di cappella* at S Barbara from its foundation until 1582, after which, for reasons of health, he confined his activities to the private ducal chapel; his successor was G.G. Gastoldi. The organists were Cavazzoni (from 1565) and Rovigo (1590–97), and the organ was built by G. Antegnati.

Guglielmo Gonzaga, who was himself a composer, favoured many famous artists with his patronage. Alessandro Striggio (i) served the court from 1574. Between 1568 and 1587 there were dealings with Palestrina, who composed masses for S Barbara but did not accept the offer of a permanent post there. Soriano was active in the duke's private chapel from 1581 to 1586. Unsuccessful attempts were made in 1586–7 to engage Luca Marenzio.

Under Duke Vincenzo Gonzaga (1587–1612) music in Mantua again flourished on a magnificent scale. Among those who succeeded Wert as *maestro di cappella* in the ducal chapel were Benedetto Pallavicino (1596) and Monteverdi (1601). Monteverdi arrived in Mantua, followed by his brother Giulio Cesare, in 1589; he worked his way up from viola player to *maestro* and finally left the city in 1612. The eminent Mantuan Salomone Rossi, who effected a reform of Hebrew religious chant, also worked at the court, as director of instrumental music. The *maestro di cappella* at the cathedral from 1593 to 1597 was Lodovico Viadana, whose *Concerti ecclesiastici* (1602) were of great importance in the development of Baroque church music. G.G. Gastoldi was succeeded as *maestro di cappella* at S Barbara by Antonio Taroni and Stefano Nascimbeni.

Alongside this imposing amount of church music and chamber music (every Friday evening Duke Vincenzo gave a concert in the ducal palace), there were also theatrical entertainments: Monteverdi's *Orfeo* (libretto by Striggio, 1607); his *Arianna* and *Il ballo delle ingrate* and Marco da Gagliano's *Dafne* (all to librettos by Rinuccini and all performed at the

festivities celebrating the wedding of Francesco Gonzaga and Margherita of Savoy in 1608; seefig.4); *L'Idropica* (Guarini, 1608), with Chiabrera's *intermedi* set to music; and *La Maddalena* (Andreini, 1617), with music by Monteverdi, Rossi, Muzio Effrem and A. Guivizzani. The court singers included Lucrezia Urbana, Caterina Martinelli and Adriana Basile. The Teatro Castello or Cavallerizza functioned from 1549; the ducal theatre (later called the Vecchio), opened in 1608 with Monteverdi's *Arianna*.

With Vincenzo's death the greatest period in Mantuan musical history closed. Musical activity tended increasingly to reflect that of other major centres, particularly Venice. Musicians working in Mantua during the 17th century included Frescobaldi (for a few months in 1615) and Effrem (1616–20); Sante Orlandi followed Monteverdi as *maestro di cappella* at court (1612–19) and was succeeded by Francesco Dognazzi (1619–43); Amante Franzoni was *maestro di cappella* at S Barbara (1613–20) and Marco Antonio Ziani later worked in the same church (from 1686). Ottavio Bargnani was organist at S Barbara (1607–27), Cazzati was *maestro di cappella* and organist at the church of S Andrea (1641), and Domenico da Bologna occupied the same post at the cathedral (from 1678). Opera continued to flourish: the *maestro di cappella* to the last duke of Mantua, Ferdinando Carlo, was the renowned Caldara (1701–7), whose earliest venture at Mantua had been a performance of *L'oracolo in sogno* (1699) in collaboration with Antonio Quintavalle and Carlo Francesco Pollarolo.

The end of the Gonzaga dynasty and the start of Austrian domination in 1708 meant that Mantua became subject to the cultural hegemony of Vienna. The theatres for the most part gave revivals of Viennese and Milanese productions, sung by artists recommended by Vienna. The Regio Ducale Teatro Nuovo opened in 1732 but was burnt down in 1781; it was reopened in 1783 with Sarti's *Il trionfo della pace*. Among the memorable first nights at the theatre were *La Candace o siano Li veri amici* (1720) and *Semiramide* (1732), both by Vivaldi, and *L'Alessandro nelle Indie* (1784) by the young Cherubini.

In the predominantly Arcadian climate of the mid-18th century, academies flourished again. The Accademia dei Timidi (a descendant of the Accademia degli Invaghiti of the Gonzaga) became the Real Accademia di Scienze ed Lettere (1767), which assimilated the Accademia Filarmonica and other similar institutions. The Teatro Accademico (known as the 'Scientifico'), designed by A. Galli-Bibiena, was opened on the same site in 1769; Mozart appeared there the following year during his first visit to Italy. The theatre has been restored and was reopened in 1972 (seefig.5). When it opened in 1770 the music class at the academy comprised 18 artists, directed by the Mantuan *maestri* G.B. Pattoni and L. Gatti. The academy survives in a modified form and is known as the Accademia Nazionale Virgiliana. In 1777 permission was granted for a public music school headed by Mattia Milani. A municipal school dedicated to the Mantuan *maestro* Lucio Campiani (1822–1914), a pupil of Rossini, was opened in 1864 and in 1972 became the Conservatorio Statale.

There were two main music theatres in 19th-century Mantua: the Sociale, which opened in 1822 with Mercadante's *Alfonso ed Elisa*, and the Andreani, which opened in 1862 with Verdi's *I masnadieri*. The Teatro

Olimpico of Sabbioneta in the province of Mantua (built 1588–90) has been restored and is used for opera.

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For further bibliography *see* Gonzaga.

CLAUDIO GALLICO

Mantua, Jacquet de.

See Jacquet of Mantua.

Mantuani, Josef [Josip]

(*b* Ljubljana, 28 March 1860; *d* Ljubljana, 18 March 1933). Slovenian musicologist and art historian. He studied law (1884–9), philosophy, history and art history (1889–92) at the University of Vienna (PhD in art history 1894). Concurrently he studied composition with Josef Böhm and Anton Bruckner and took private lessons with Guido Adler. In 1893 he became librarian at the Hofbibliothek in Vienna, and was director of its music collection (1898–1909). In 1909 he returned to Ljubljana to become the director of the regional museum of Carniola (later National Museum of Slovenia); he retired in 1924. He taught music history at the Conservatory in Ljubljana (1920–33) and art history, archaeology and epigraphy at the University of Ljubljana (1920–24). He was chief editor of the periodicals *Carniola* (1910–19) and *Glasnik Muzejskega društva za Slovenijo* (1919–25).

Mantuani was the first Slovenian musicologist of international stature. He published extensively on the history of music, cultural history, art history, archaeology and ethnology. His most important musicological contributions are a catalogue of the collection of manuscripts in the Hofbibliothek (later Nationalbibliothek) and his monograph *Geschichte der Musik in Wien*. He carried out fundamental research on the life and works of Jacobus Handl, whose *Opus musicum* he edited. He also systematically collected materials for the history of music in Slovenia and laid the foundations of Slovenian musicology.

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METODA KOKOLE

Mantuanus, Johannes.

See Gallicus, Johannes.

Mantzaros, Nikolaos Halikiopoulos

(*b* Corfu, 8 Nov 1795; *d* Corfu, 12 April 1872). Greek composer, theorist and teacher. Of noble descent, his father was a prominent magistrate and he was initiated into music by his mother. He was taught the piano (1807) and violin (1809) by the brothers Hieronymos and Stephanos Poyagos (or Pogiago), harmony and counterpoint (apparently inadequately, see Alvanas, 1874, p.5) by the Italian S.M. Marchigiana and finally harmony

and counterpoint and orchestration by the Italian theorist Cavalier Barbatti (1810–12/13). From 1815 Mantzaros composed an opera and various arias and cantatas (the earliest extant Greek orchestral scores) for the S Giacomo Theatre, Corfu, and must have been active as a teacher from about 1820. He became acquainted with Zingarelli, his life-long friend and mentor, in Corfu probably in August 1821; in 1835 Zingarelli offered him the succession of the directorship of the Conservatorio di S Pietro a Majella in Naples, which he declined. From 1823 until at least August 1826 Mantzaros toured Italy, and later often revisited Naples. In 1828 he began his friendship with Dionissios Solomos, the foremost contemporary poetical genius. His house became, and for almost 50 years remained, a conservatory, where he gave free tuition in piano, harmony and counterpoint, composition and instrumentation to both rich and poor. His many students included the most prominent composers of the Ionian school, such as Xyndas, Padovanis, Iossif Liveralis, Edouardos Lambelet, Carrer and Rhodotheatos as well as Giuseppe Persiani and Raffaele Parisini. In 1840, when the Corfu Philharmonic Society, the earliest Greek conservatory, was founded, Mantzaros was elected honorary life president.

Until recently Mantzaros was regarded as a prominent theorist but a dry, academic and unimaginative composer, known only for the Greek national anthem (the opening 24 bars of his 1829–30 setting of Solomos's *Hymn to Freedom*). His compositions have received more favourable attention, however, since a reappraisal of his works by Leotsakos in 1988. Mantzaros's output can be divided into two periods. His earlier works, up to about 1840, comprise mostly purely instrumental, or instrumentally-accompanied vocal pieces. An Italianate influence can be heard in his arias and sinfonias, which have a melodic conception akin to the writing of Bellini and Donizetti. His opera *Don Crepuscolo* (1815), however, apart from containing *buffo* passages of a kind normally associated with Rossini, is Mozartian in style. His later works are almost exclusively for voice (sometimes with piano accompaniment). This move towards vocal music may have been influenced by the Greek Orthodox Church's rejection of instrumental music. During this period Mantzaros was concerned mainly with setting poetry, particularly by Petrarch and Solomos, but was also preoccupied with counterpoint. The 1829–30 (so-called 'popular') and 1842–3 versions of the *Hymn to Freedom*, apart from being perhaps the longest settings of any poetical texts, juxtapose a spontaneous homophonic style, echoing Ionian folklore, with climaxes of masterly polyphonic and fugal writing. Mantzaros was also an exquisitely unpretentious melodist, as is revealed in the one-voice settings of Solomos's short masterpieces, such as *I xanthoula* and *I avgoula*.

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MSS in Benakis Museum, Athens, unless otherwise stated

stage

all performed at S Giacomo

Don Crepuscolo (azione comica, 1), 1815
Sono inquieto ed agitato, scena and aria, carn. 1815
Bella speme lusinghera, recit and aria, mid 1815

Come augellin che canta, aria, S, orch, 1815

L'aurora (cant.), Mez, orch, 1818

Si, ti credo amato bene, duet, S, T, orch, 1818

Ulisse agli Elisi (cant.), 2 solo vv, orch, 1820

La Gratitudine (cant., F. Chiappini), by 1821, lost

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other vocal

O skopos [The Sentinel] (A. Paraschos), marcia e passo doppio, STTB, military band, 1861

4 vv, pf, unless otherwise stated (most texts by D. Solomos): 12 fughe (Naples, 1826); To oneiro [The Dream], after 1818, lost; Eurycome, ? after 1822; I xanthoula [The Blond Maiden], ? after 1822 or 1828; Is to thanato tou Lord Byron [On the Death of Lord Byron], ? after 1824–5; Anthia, thymoumai peftane (after Petrach: *Chiare, fresche e dolci acqui*), hp acc., ? after 1824; Levommi il mio pensier (Petrach: Sonnet xxxiv), ?*c*1826; O Lambros, 3 frags., ? after 1824–5 or 1833; I Farmakomeni [The Poisoned Maid], 2 settings, after 1826; Is monahin [To a Nun], after 1829; Hymnos is tin eleftherian [Hymn to Freedom], 6 settings, 1st, 1829–30, ed. Clayton (London, 1873), 1 setting acc. hp; Is Frangiskan Fraser [To Francesca Frazer], epigram, 6vv, after 1849; Vassilikos hymnos [Royal Hymn], *Gr-An*; Anthi [Flowers] (G. Kandianos-Romas), i–xxxiii, after 1853; As haroume! Tis fysis ta dhora [Let us enjoy the Gifts of Nature], S, T, B, pf, Solomos Museum, Corfu; Scherzo musicale

2vv, pf, unless otherwise stated: Canone all'undecima sopra, ?1823–6; I Farmakomeni, 2 settings; Stin koryfi tis thalassas patondas [Stepping on the Crest of the Waves] (Solomos: *O Lambros*); Alla bionda Arabella, unacc.; Levommi il mio pensier (Petrach: Sonnet xxxiv); 5 scherzi musicali, 3 unacc.; Aveva due canestri di fiori; Kalos ivramen allelous [Welcome to each other] (E. Tantalidis), pubd in *Moussiki*, no.9 (Sept 1912), in Byzantine notation

54 songs, 1v, mostly acc. pf

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5 marches, military band, 1861; 12 4-pt fugues; Prelude, A, pf, also B♭; hp; Romanza, A, tpt, pf; Prelude, A♭, pf, inc.

theoretical

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GEORGE LEOTSAKOS

Manual.

A Keyboard played by the hands in contrast to a Pedal played by the feet.

Manualiter.

A quasi-Latin term derived from *manualis* ('hand keyboard') to indicate that a piece of organ music so labelled is played on manuals only, as distinct from Pedaliter. As a term it may be older than *pedaliter* (Schlick, 1511), but it was chiefly used by German composers (and copyists) in the 17th and 18th centuries to help organists, otherwise accustomed to playing pedals, where the musical notation was ambiguous; for example, where it was written on two staves (as in most organ music except strict trios until the 1730s) or in tablature (as in the sources of Buxtehude's music, etc.). Scheidt (1624), however, implied that in organ chorales the pedal could be used to bring out the theme whether or not it was specified, much as some organists today play with a pedal cantus firmus the indicated *manualiter* preludes in the third section of Bach's *Clavier-Übung*.

PETER WILLIAMS

Manuel, Peter (Lamarche)

(*b* Cleveland, 17 June 1952). American ethnomusicologist. He studied at UCLA, where he took the BA (1976), the MA (1979) and the PhD, the last with Jairazbhoy (1983). After working as assistant professor at Columbia University (1986–92), he was appointed associate professor at John Jay College and the Graduate Center, CUNY. Manuel was one of the first ethnomusicologists to work on popular music. He has specialized in the popular and light classical genres of North India and in various Caribbean music cultures, but his writings cover a wide range of topics and include an influential world survey (1988). His work has been equally important to popular music scholars, whose geographical horizons he has helped broaden, and to ethnomusicologists, whom he has helped to persuade that contemporary mass-mediated genres are as legitimate a study as traditional musical practices. In particular, he has stressed that neither technologically sophisticated production and dissemination, nor the power of the international record companies precludes musical creativity, variety and the emergence of locally rooted stylistic hybrids. He has also performed extensively as a sitar player in the USA, India and Pakistan.

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RICHARD MIDDLETON

Manuguerra, Matteo

(*b* Tunis, 5 Oct 1924). French baritone of Tunisian birth. He settled in Argentina after World War II and at 35 entered the Buenos Aires Conservatory. In 1963 he returned to France to accept a three-year contract as first baritone in Lyons. He moved to the Paris Opéra in 1966, singing in *Faust*, *Rigoletto*, *La traviata*, *Carmen* and *Lucia di Lammermoor*. Engagements throughout Europe followed. His American début was in Seattle in 1968 (*Andrea Chénier*), and he joined the Metropolitan Opera as Enrico Ashton in *Lucia* in 1971. He attracted special attention the next year in a concert performance of *L'Africaine* in New York, and became known for Verdi roles such as Renato, Don Carlo (*La forza del destino*) and Macbeth. He sang Rigoletto at Chicago (1977), Buenos Aires (1986) and Covent Garden (1991), and Renato at Naples in 1989. A baritone of uncommon fervour, taste and versatility, Manuguerra brought equal authority to the French and Italian repertories, as several recordings, particularly of Verdi operas, confirm.

MARTIN BERNHEIMER/R

Manuscript.

See Autograph; Sources, MS; Sources of instrumental ensemble music to 1630; Sources of keyboard music to 1660 and Sources of lute music.

Manwaring, William

(*b* ?Dublin; *d* Dublin, 1763). Irish music publisher, music seller, instrument dealer and violinist. He worked from about 1738 in the business established by his brother Bartholemew (*d* July 1758) about a year previously at Corelli's Head, opposite Anglesea Street in College Green, Dublin. In April 1740 he advertised a proposal for printing Geminiani's

Guida armonica by subscription; it was finally issued in about 1752. Notable publications by him include collections of songs from Arne's *Comus*, Dubourg's variations on the Irish melody 'Ellen a Roon' and in December 1752 'six Trios for 2 Fiddles and thorough Bass composed by Sieur Van Maldere'. From 1741 a number of publications were issued in conjunction with William Neale, including the *Monthly Musical Masque* consisting of a collection of contemporary popular songs; the first issue was advertised in January 1744. Manwaring also imported Peter Wamsley's best violins, Roman fiddle strings and 'all the newest music published in London'. In addition to his business he took a prominent part in Dublin musical life during the 1740s as a violinist, often appearing with his brother who was also a violinist. He acted as treasurer of various charitable musical societies. After his death his wife carried on the business until 1788.

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BRIAN BOYDELL

Manza, Luigi.

See Mancia, Luigi.

Manze, Andrew (Mark)

(*b* Beckenham, 14 Jan 1965). English violinist and conductor. He graduated in classics at Cambridge University (where his longstanding duo partnership with Richard Egarr was founded) and afterwards studied the violin at the RAM; however his most important influence was Marie Leonhardt, in Amsterdam. Between 1987 and 1988, with the group La Romanesca, Manze championed 17th-century violin music; his wonderfully fresh and fantastical performances underpinned by his understanding of the period's rhetoric won him great acclaim, and his CD of Biber's 1681 sonatas (recorded in 1994) received several international awards. From 1989 to 1993 he led the Amsterdam Baroque Orchestra, with which his recording of the violin solo in the aria 'Erbarme dich' from the *St Matthew Passion* is outstanding. Manze has appeared as guest director with numerous European and North American orchestras, notably La Stravaganza (Cologne), the Philharmonic Baroque Orchestra (San Francisco) and the Orchestra of the Age of Enlightenment. In 1996 he became an associate director of the Academy of Ancient Music. In 1998 he made his concerto début at the Proms, and the same year his reconstruction of Tartini's works for unaccompanied violin won him an Edison award. His other acclaimed recordings include Handel's op.6 concerti grossi and Bach's violin concertos. While as a player his repertory extends to about 1830, as a conductor he has been applying the same 'historical' principles to later music, including that of the Second Viennese School. Manze is also a frequent broadcaster, and has devised many programmes for BBC Radio 3.

LUCY ROBINSON

Manziarly, Marcelle de

(*b* Kharkov [now Kharkiv], 1/13 Oct 1899; *d* Ojai, CA, 21 May 1989). French composer, of mixed Russian and American parentage. She started composing at the age of 12 and was one of Nadia Boulanger's first composition pupils in Paris, remaining her lifelong friend. Later, she studied conducting with Weingartner in Basle (1930–31) and the piano with Vengerova in New York (1943). Boulanger promoted Manziarly's music in Paris, conducting the *Triptyque pour une madone de Lorenzo d'Alessandro* (1934) in her first appearance on the podium in the French capital; Boulanger also introduced her to Princesse Edmond de Polignac, who commissioned several works. Manziarly's career was divided between France and the USA. She taught privately in both countries, and appeared as a pianist and conductor in New York.

Her works of the 1920s, including *Impressions de mer* for piano (1922) reveal Debussy's influence, though Stravinsky's neo-classical manner marked her music more. In the *Sonate pour Notre-Dame de Paris* for orchestra (1944–5), a set of variations inspired by the Liberation of Paris, her harmonic language is firmly rooted in tonality, coloured by dissonances and modal melodic lines. Later works demonstrate an interest in pre-compositional structuring (her piano piece *Stances* (1964) is based on a magic square) and occasionally reveal the imprint of serialism or free atonality. A visit to India stimulated an interest in Hindu rhythms and scales. Most of Manziarly's works from the 1950s onwards were published by the composer.

WORKS

(selective list)

Stage: La femme en flèche (chbr op), 1954

Orch: Pf Conc., 1932; Sonate pour Notre-Dame de Paris, 1944–5; Musique pour orchestre, small orch, 1950; Incidences, pf, orch, 1964

Chbr: Str Qt, 1943; Trio, fl, vc, pf, 1952; Trilogue, a fl, va da gamba, hpd, 1957; Dialogue, vc, pf, 1970; Périple, ob, pf, 1972

Vocal: Triptyque pour une madone de Lorenzo d'Alessandro, S, chorus, ens, 1934; 3 fables de La Fontaine, 1935; Choeurs pour enfants, 1938; Poèmes en trio (L. de Vilmorin), 3 female vv, pf, 1940; Duos, 2 S/T, pf, 1952; Duos, S, cl, 1953; 3 chants, S, pf, 1954; 2 odes de Grégoire de Narek, A, pf, 1955; 3 sonnets de Pétrarque, Bar, pf, 1958; Le cygne et le cuisinier, 4 solo vv, pf, 1959

Pf: Impressions de mer, 1922; Mouvement, 1935; Arabesque, 1937; Toccata, 1939; Bagatelle, 1940; Sonata, 2 pf, 1946; 6 études, 1949; Stances, 1967

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CAROLINE POTTER

Manzolo, Domenico

(*fl* 1623–39). Italian composer and singer. In 1623 he was a musician – apparently a singer – in the service of the city of Bologna, and in 1639 he was listed as a singer in the employ of the Anziani and Confaloniero families in Bologna, presumably in addition to his civic position. As a composer he is known only by *Canzonette … con alcune spirituali*, for one and two voices and continuo (Venice, 1623). It contains 41 pieces, all but two for solo voice and all but four others secular (6 solo songs – 5 secular and 1 sacred – ed. in G. Benvenuti: *35 arie di vari autori del secolo XVII*, Milan, 1922). All are undistinguished, with pedestrian melodies and jog-trot rhythms. (G. Gaspari: 'Dei musicisti bolognesi al XVII secolo e delle loro opere a stampa', *Atti e memorie delle RR. Deputazioni di storia patria per le provincie dell'Emilia*, new ser., v/2, 1880, pp.15–44, esp. 31–2)

NIGEL FORTUNE

Manzoni, Alessandro

(*b* Milan, 7 March 1785; *d* Milan, 22 May 1873). Italian novelist, poet and dramatist. An admirer of Walter Scott, he was one of the founders of Italian Romanticism; a prevalent theme of his works is victimization, accepted with resignation and surmounted by faith. His poetic drama *Adelchi* (1822), set by Apolloni in 1852, deals with the tragic figure of Adelchi at the time of the defeat of the Longobards by Charlemagne's Frankish forces. Manzoni is best known, however, for his historical novel *I promessi sposi* (1828), set in 17th-century Lombardy, which was the subject of at least six operas; its plot, when simplified, was particularly apt for melodramatic treatment. The best-known setting is Ponchielli's (1856); the first performance of Petrella's opera, at Lecco (the original setting for the novel), was attended by Manzoni. Verdi wrote his Requiem Mass in memory of Manzoni.

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BARBARA REYNOLDS

Manzoni, Giacomo

(*b* Milan, 26 Sept 1932). Italian composer. He taught himself music until, at the age of 16, he moved with his family to Messina, Sicily. There he studied composition with Contilli, a tutor sufficiently broad-minded to licence his enthusiastic encounter with Schoenberg's *Pierrot lunaire* at the ISCM festival in Palermo the following year. In 1950 he returned to Milan, enrolling both at the Conservatory and, in modern languages and literature, at the Università Bocconi. These parallel studies, pursued for the next five years, were in effect to mark out the twin polarities of his earlier career. He

took the university degree in 1955, in which year he also completed his first stage work, *La legge*. Although rejected by the Conservatory, and never subsequently performed, this work mapped out two fundamental affiliations: a neo-Schoenbergian musical idiom and, with its narrative of Sicilian peasantry ground down by authority, a strong sense of art's political obligations. Despite this set-back, he completed his composition diploma the following year.

In addition to his work as a pianist (for, among other projects, Giorgio Strehler's noted 1955 production of *Die Dreigröschenoper*, conducted by Maderna) Manzoni's activities proliferated. He became editor of the new music review *Il Diapason* in 1956, and the music critic of the left-wing newspaper *L'Unita*, from 1958 to 1966. His influential Italian translations of Adorno began to appear in 1959, and continued for the next decade, soon to be joined by a series of translations of Schoenberg's major texts. Meanwhile he began to make his mark as a composer with the production, for the 1960 Teatro delle Novità festival in Bergamo, of his opera *La sentenza*. In 1962 he began a long teaching career with courses in harmony and counterpoint at the Milan Conservatory, to be followed, from 1969 to 1974, by composition courses at the Bologna Conservatory, and thereafter at the Milan Conservatory. Many of the more talented composers of the next generation gravitated to him. His compositions from the mid-1960s on became more openly confrontational. *Atomtod*, whose production at the Piccola Scala in 1965 came about despite attempted prevention from civil and ecclesiastical authorities, was followed by other celebrations of political commitment such as *Ombre (alla memoria di Che Guevara)* (1968).

Such works as *Ombre* and *Hölderlin (frammento)* (1972) consolidated Manzoni's concern to project challenging texts into large-scale choral and orchestral statements. Words were no longer an occasion for lyrical expansion, but rather brought into play the full range of human vocalization. This technique reached its most telling realization in *Parole da Beckett* (1970–71), which won him a UNESCO prize in 1973. As this work demonstrated, at no stage in his career was Manzoni exclusively preoccupied with the obligation to bear political witness. But even so, his most adventurous experiment with a theatre of ideological debate was put together over the next few years. *Per Massimiliano Robespierre* (1974–5) mobilized the experiences of at least a decade to create not a political parable, but an examination of liberal ambivalences in the face of radicalism.

For a decade therafter, Manzoni confined himself to the concert hall, and primarily to instrumental music. A series of chamber *Percorsi* echoed, in title and in some instances musically, the five debating sections of *Per Massimiliano Robespierre*, and his well-established interest in juxtaposing blocks of sound in quasi-architectural fashion culminated in a tribute to its source: *Masse: omaggio a Edgar Varèse* (1977) for piano and orchestra, followed by *Modulor* (1979) for four orchestras. However, questions of musical time and its articulation returned to preoccupy him once more, first in the orchestral *Ode* of 1982, and then dramaturgically as he began to draft the libretto of his opera *Doktor Faustus*, based on elements from Thomas Mann's novel. Two years later he took a first step towards

establishing his musical materials when he completed the *Scene sinfoniche per il Doktor Faustus* (1984), and the work achieved final form in 1988. In many respects his richest and most sophisticated musico-dramatic conception, it made an immediate impact both through Robert Wilson's striking production at La Scala, and through its unexpectedly abundant lyricism. Indeed, this remarkably fresh and inventive sense of melodic line became central to a number of his subsequent works, such as *Dieci versi di Emily Dickinson* (1988) for soprano, harp and strings.

The complex balance achieved by Manzoni between his passion for words, and his inextricable (and only partially complementary) immersion in musical sound, his willingness to respond to the pressures of the society around him, and his love for poets of *innigkeit* and solitude, has set an attractive example. He has consistently shown how a composer's appetite for creation need not condemn him to solipsism or marginalization. But maintaining that balance has entailed a focussing of musical priorities. The temptations of quasi-functional harmony were eschewed from the first, so that concerted voices or instruments increasingly tended to produce blocks of 'material' whose inner warp and weft was governed by considerations of density, of aggregate timbre and texture. This steely exploration of terrain offering no shelter to musical ghosts was, however, not long able to resist infiltration by his perennial fascination with the projection of text into musical time. Early engagement with neo-Schoenbergian models may have become subsumed into a polyphony of vocal possibilities in the works of the early 1970s. But after the abstentions dictated by severely 'abstract' work at the end of that decade, this central focus has been reconstituted in the unaccustomed lyric abundance of *Doktor Faust* and its successors.

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Vocal-orch: 5 vicariote, chorus, orch, 1961; Don Chisciotte, S, small chorus, chbr orch, 1961; Ombre (alla memoria de Che Guevara), chorus, orch, 1968; Hölderlin (frammento), chorus, orch, 1972; Suite Robespierre, 2 S, Mez, Bar, B, 2 spkr, chorus, orch, 1976; Studio per il finale del Doktor Faust (Manzoni, after Mann), chorus, orch, 1985; Dedica (B. Maderna), B, fl, orch, 1985–6; Weheklang Doctor Fausti, 6-part chorus, orch, 1989; Poesie dell assenza (Caproni), male spkr, chbr orch, 1990; Finale e aria (Bachmann), S, str qt, orch, 1991; Il deserto cresce (3 metafore da F. Nietzsche), chorus, orch, 1992; Allen (A. Ginsberg), spkr, chbr orch, 1996; Moi, Antonin A., S, spkr, orch, 1997

Orch: Studio per 24, chbr orch, 1962; Studio no.2, 1962–3; Insiemi, 1967; Multipli, chbr orch, 1972; Variabili, 1973; Masse 'Omaggio a Edgar Varèse', pf, orch, 1977; Lessico, double str orch, 1978; Modulor, 4 orch, 1979; Ode, 1982; Scene sinfoniche per il Doktor Faustus, SATB ad lib, orch, 1984; Adagio e solenne, 1990; Malinamusik, 1990: see El-ac [Parole da Beckett; Una …voce … chiama; Les hommes, la terre, les pierres; Quanto oscura selva trovai]

Other vocal: Preludio, 'Grave' di W. Cuney, Finale, S, cl, vn, va, vc, 1956; 3 liriche

di Paul Eluard, S, fl, cl, tpt, vn, vc, 1958; 2 sonetti italiani, chorus, 1961; 4 poesie spagnole, Bar, cl, va, gui, 1962; Spass (Schwitters), S, pf, 1965; Estremita (Leonetti), solo v; Omaggio a Josquin, S, hn, vn, 2 va, vc, 1985 [transcr. of Nymphes des bois/Requiem aeternam]; 'Uéi prea la biele stele', male chorus, 2 b drums, 1987; 10 versi di Emily Dickinson, S, str qt, 2 hp, str, 1988; An die Musik (R.M. Rilke), S, fl, 1989; 4 versi di Marina Cvetaeva, S, vn, 1990; Hermano aterrado (P. Neruda), S, cymbal, 1992; 4 epigrammi (Jona), Bar, b cl, fl, ob, hp, perc, 2vn, va, 1993; Ed io non prendo posa (Bolardo), B, b cl, 2 hn, hp, 4 vc, 1994; Canzonetta 'Se mi fusse', 10 female vv, perc, 1996

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El-ac: Studio tre, tape, 1965 [incorporated in op Atomtod]; Parole da Beckett, double chorus, 3 inst groups, tape, 1970–71; Percorso C, bn, tape, 1975; Percorso GG, cl, tape, 1979; Una … voce … chiama …(Fortini), female v, va, elec sound processors, tape, 1994; Les hommes, la terre, les pierres (A. Artaud), female v, pic, ob, b cl, vn, vc, tape, 1995; Quanto oscura selva trovai (Dante), trbn, 4S, 4A, 4T, 4B, elec sound processing, tape, 1995

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DAVID OSMOND-SMITH

Manzuoli, Giovanni

(*b* Florence, *c*1720; *d* Florence, 1782). Italian soprano castrato, later contralto. After appearances in operas in Florence (1731) and Verona (1735) he settled in Naples until late 1748, occasionally performing in Rome and Venice. By the mid-1740s he was singing leading parts at the Teatro S Carlo. After Carnival 1749 at Milan he was called by Farinelli to Madrid where he performed in ten productions between 1749 and 1752. There he exhibited an arrogant temperament, and after leaving abruptly in 1753 he sang in Parma during Carnival 1754. Later that year, however, he returned to the Iberian peninsula. He was at Lisbon for the opening of the Teatro dos Paços da Ribeira in 1755 and then briefly back in Madrid. He returned to Italy and remained there until 1764 except for a trip to Vienna, where his performance in Hasse's *Alcide al bivio* (1760) made him the idol of the city, according to Metastasio. At rehearsals in Bologna for Gluck's *Il trionfo di Clelia* (1763) his behaviour was censured.

In the 1764–5 season Manzuoli, whose voice was 'the most powerful and voluminous soprano that had been heard … since the time of Farinelli' (Burney), drew 'a universal thunder' of applause at the King's Theatre, London; there he became acquainted with the Mozart family and sang in the première of J.C Bach's *Adriano in Siria*. In 1770 Wolfgang met him again in Florence, where Manzuoli had retired and become chamber singer to the Grand Duke of Tuscany in 1768 after three successful seasons in Italy (Verona, Turin, Venice, Milan). He twice came out of retirement: in January 1770 he unwillingly sang in Rome for the first time since his youth; and with a display of arrogance 'like a true castrato' (Mozart); in October 1771, he closed his public career in Milan with Hasse's *Ruggiero* and Mozart's *Ascanio in Alba*. Never a singer whose voice permitted feats of virtuosity, Manzuoli, by then a contralto, retained most of his 'native strength and sweetness' (Burney) and fine acting ability.

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KATHLEEN KUZMICK HANSELL

Maori music.

See New zealand, §II, 1–2.

Maphon, Franciszek [Giovanni Francesco].

See Maffon, Giovanni Francesco.

Mapleson, James Henry

(*b* London, 4 May 1830; *d* London, 14 Nov 1901). English impresario. He studied in London at the RAM and joined the orchestra of the Royal Italian Opera at Her Majesty's Theatre as a violinist (1848–9). After three years of vocal study under Mazzucato in Milan he sang briefly at Lodi and Verona under the name of Enrico Mariani. In 1856 he opened a musical agency, and in 1858 managed E.T. Smith's season at Drury Lane. In 1861 he began his own career as impresario at the Lyceum, and in his opening season produced *Un ballo in maschera* for the first time in England. He managed Her Majesty's, 1862–7, and in 1868 was at Drury Lane. He joined Gye at Convent Garden for the famous 'coalition seasons' of 1869 and 1870, and was again at Drury Lane, 1871–6. He reopened Her Majesty's in 1877 and continued to give seasons there until 1881. His last London seasons were in 1887 and 1889.

In 1878 Mapleson's company offered simultaneous seasons in London and New York, and the American group went on tour in the East and Midwest. Its success brought Mapleson a three-year contract with the Academy of Music in New York, where from 1879 to 1883 he presented opera in an unprecedentedly glamorous style. The company also went on tour to Detroit, Cleveland, Buffalo, Pittsburgh, Indianapolis, Chicago and St Louis, and gave an annual opera festival in Cincinnati. When Henry Abbey opened the Metropolitan Opera in New York in 1883, he and Mapleson battled for singers and patrons. Mapleson abandoned his New York season early, barely managing to survive an ambitious tour that ranged as far west as San Francisco. In 1884–5 the 'opera war' drained Mapleson's resources further; the 1885–6 season and tour were a fiasco, with Mapleson being hounded by sheriffs and lawyers from San Francisco to London. His

American career was effectively ended, although he returned briefly to the Academy of Music in 1896.

Besides being a flamboyant and resourceful promoter in the USA, Mapleson produced many operas for the first time in England, including *Faust*, *Carmen*, *La forza del destino*, *Les vêpres siciliennes*, *Mefistofele* and *Médée*, and brought to London many famous artists, including Christine Nilsson, Lillian Nordica and Jean de Reszke. He was popularly known as 'the Colonel'; his memoirs give an entertaining, if not altogether accurate, account of his activities.

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WILLIAM BROOKS, HAROLD ROSENTHAL

Maqām

(Arabic: 'place').

Arabic term often translated as 'mode', 'scale', or 'melody'. *See* Arab music, §§I, 5(ii), 6(ii)(a); II, 3(ii); Islamic religious music, §I, 3; Kashmir; Mode, §V, 1–2; Turkmenistan, §2.

Maqbāli, Yūsif (bin Khamīs) al-

(*b* Afifah, near Sohar, Oman, *c*1953). Omani musician. He was born in an area populated by Belushis and sedentary Bedouins. As a curious and imaginative child he was interested in the traditional Omani arts. He learnt traditional dances by imitation even before he was taken to Kuwait at the age of seven to live with a family of diplomats. During his school years he continued to involve himself with Omani traditions among the many emigrants in Kuwait and formed a group which performed Omani dances, plays and songs. Upon his return to Sohar in 1988 he obtained an administrative position in the Directorate of Education and also went into business as the owner of several food stores. His social prominence derived from his exceptional blend of artistic, administrative and diplomatic skills. He was known for his outstanding talent as a performer of the *razīf*, the complex of poetry and dances such as *wahhābīyah* and *ayyālah* associated with the settled Bedouins. In 1987 the provincial governor appointed him leader of the performance group which represented the province of Sohar on national occasions. By interpreting and implementing national policies in the domain of cultural performances for the entire province of Sohar, Yūsif assumed a position of power unlike that of any other artist in Sohar.

DIETER CHRISTENSEN

Mara [née Schmeling], Gertrud Elisabeth

(*b* Kassel, 23 Feb 1749; *d* Reval [now Tallinn], 20 Jan 1833). German soprano. She was neglected in infancy and suffered from rickets, from which she never fully recovered; this marred her stage appearance later. She showed musical talent at an early age, first on the violin, and from 1755 her father, a violinist, exhibited her as a prodigy in Vienna. In 1759 she was taken to London, where she played before the queen and was urged to take up singing in preference to the violin, and took singing lessons under Paradisi. She returned to Germany in 1765 and the next year was engaged as principal singer in J.A. Hiller's concerts in Leipzig. In her memoirs she denied the often repeated assertion that she had also been his pupil, but no doubt she learnt much from him. In 1767 she made a successful opera début in Dresden, then returning to Leipzig. In 1771 Frederick the Great, prejudiced against German singers, was converted by her performance of arias by Graun and others and took her into his service. The king opposed her marriage to the cellist Johann Baptist Mara (1746–1808), 'an idle drunken man, and bad player on the violoncello' (Edgcumbe), with whom she had become involved, and arrested the couple when they attempted to escape; but he consented to the marriage on condition that she remain permanently in the Berlin opera. In Berlin she studied harmony with Kirnberger. Finding the restrictions of the royal service intolerable, she attempted unsuccessfully to escape; in 1779 she succeeded and the king released her.

In 1780–81 Mara sang in Germany, the Low Countries and Vienna; in Munich she encountered Mozart, who was not favourably impressed by her, either musically or personally (see his letter of 24 November 1780). In 1782 she sang at the Concert Spirituel in Paris, and in 1783 engaged in a celebrated rivalry there with the mezzo-soprano Todi. In spring 1784 she arrived in London, where she was to have her greatest successes, which began with her appearance at the Handel Commemoration of that year. In February 1786 she made her début at the King's Theatre, where she sang sporadically until 1791, notably as Cleopatra in Handel's *Giulio Cesare*. In Carnival 1788 she sang in Turin, and in autumn and Carnival 1789–90 and Carnival 1792 in Venice. Thereafter she appeared occasionally on the London stage, even in English ballad operas, but was more frequently heard in concerts and oratorios (see illustration); by this time her voice was losing strength. She finally left London in 1802, taking her lover, the flautist and composer Charles Florio (she had separated from Mara several years before). The pair toured France and Germany, passing through Berlin in 1803 and later Vienna, and settled in Moscow, where they eventually separated. Reduced to poverty, she supported herself by teaching, but lost her possessions in the destruction of Moscow in 1812. She next settled at Reval, again as a teacher. In 1819 she reappeared in London and sang at the King's Theatre, but none of her voice remained. She later returned to Reval.

Mara's voice was remarkable for its beauty of tone and its wide range (*g* to *e'''*). She was by nature a bravura singer, but through application and art

was also admired in the cantabile style; her technique was based on classical principles. Mara was not considered a good actress, and at the height of her career displayed a high-handedness typical of prima donnas.

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JULIAN MARSHALL/R

Mara, La.

Pen name of Marie Lipsius.

Marabi.

A pan-ethnic city music, developed in South Africa's urban slums (principally those of Johannesburg) during the second and third decades of the 20th century. A rhythmically propulsive dance music, *marabi* was forged principally by unschooled keyboard players who were a notorious part of the culture and economy of illegal slumyard liquor dens. Harmonically, it rested upon a cyclical pattern stretched over four measures, with one measure per chord: I–IV–I6-4–V. The cyclical nature of this style clearly derived from indigenous sources, repetitive harmonic patterns being typical of traditional African musics.

The melodies superimposed on these endlessly repeating patterns sometimes became legendary; sometimes lyrics were invented, in some instances containing political commentary or protest. A significant proportion of these melodies are traceable to local traditional origins. But often the tunes were drawn from other sources, such as the familiar stock of African Christian hymns, the commercially popular tunes of the day or Afrikaans dance music.

In performance, cyclical repetitions of a melody or melodic fragment would eventually yield, perhaps, to a similar treatment of another melody or fragment, and perhaps then still others. In this manner, performers would play for long periods without stopping. A simple rhythmic accompaniment

would be provided throughout by a player shaking a tin filled with small stones.

The most famous of *marabi*'s venues were the shebeens, and the weekend-long slumyard parties. For almost everyone outside ghetto life, however, *marabi* and its subculture were shunned. Associated with illegality, police raids, sex and a desperately impoverished working class, *marabi* was vilified as a corrupting menace. It is no surprise, then, that no early *marabi* musicians were recorded.

Marabi in its classic form had a short life. In the wake of the Urban Areas Act of 1923, officials began to lay claim to inner-city suburbs as 'white'; as the relocation of black residents began, so too did the destruction of *marabi* culture. Gradually stripped of the small, informal domestic space which had nurtured it, *marabi* musicians realized that their art had no future in the new sterile dormitory suburbs. By the early 1930s, those who could were already developing a new genre, rooted in part in *marabi*: South African jazz.

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<div align="right">CHRISTOPHER BALLANTINE</div>

Maracas.

A pair of gourd rattles, most commonly oval (in the Hornbostel and Sachs system they are classified as indirectly struck idiophones: vessel/rattles). The gourd contains the naturally dried seeds of the fruit. Imitations in wood, wickerwork, plastic or metal contain beads, small shot, or similar rattling pieces. The name maraca is thought to be of pre-Columbian Araucanian origin. It is applied universally to gourd rattles of the above description. Like all seed-pods and similar rattles the instrument is widespread and of ancient origin. A Guinea legend tells of a goddess forming a maraca by enclosing some white stones in a calabash.

Maracas are widespread particularly in Colombia, Venezuela and Brazil. In Colombia, they appear in the *conjunto de cumbia* and *conjunto de gaitas* ensembles; smaller maracas known as *gapachos*, as the seeds used are those of the *gapacho* plant, are played in the *chirimía* ensemble of the Andean region. The *clavellinas*, played in the Llanos region of Colombia, are similar to the *gapachos*. Maracas provide the basic rhythmic

accompaniment in many ensembles in Venezuela, where they are usually played by the singers. A variety of rattles of the maraca type is used by the Amerindian peoples of Brazil. The pre-Columbian Indian maraca (*mbaracá*) is made of a calabash filled with dry seeds. The Paraguayan maraca is made from a *porrongo* or other type of gourd in which seeds or pebbles are placed; it is played only by men.

Maracas formed an integral part of the rhythm section of Latin American dance bands. They have been adopted by western pop bands and percussion ensembles and are also important instruments in primary school education. In the 20th century maracas have been used by many composers: Varèse used them in *Ionisation* (1929–31); Prokofiev in *Romeo and Juliet* (1935–6); and Malcolm Arnold in his Fourth Symphony (1960). As with many unpitched percussion instruments, the sound of one instrument may be recognizably higher or lower than that of another, and composers and conductors may request different sizes or pitches: Pierre Boulez, for example, called for large, medium and small maracas in *Rituel* (1974–5). Occasionally maracas are used as 'drumsticks'. This effect is requested in Leonard Bernstein's *Jeremiah Symphony* (1942), Harold Farbermann's Concerto for Timpani and Orchestra (1958) and Marius Constant's ballet *Paradis perdu* (1967). The *caxixi*, a Brazilian instrument consisting of a small wicker basket containing seeds or shot, produces a very similar sound.

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JAMES BLADES, JOHN M. SCHECHTER

Marāghī, ʿAbd al-Qādir al-.

See ʿAbd al-Qādir.

Marais, Marin

(*b* Paris, bap. 31 May 1656; *d* Paris, 15 Aug 1728). French composer and viol player. He is one of the outstanding figures in French music of the Baroque period.

1. Life.

The son of Vincent Marais, a shoemaker of humble origins, Marin entered the choir school of St Germain-l'Auxerrois in 1667, helped by his uncle Louis Marais, vicar of that church which was under royal patronage. He remained there until 1672 and received an excellent musical education under François Chaperon; the young Michel-Richard de Lalande was a fellow pupil. It was probably there that Marais began to learn the viol before

completing his studies with the famous bass viol player Sainte-Colombe. He is said to have surpassed his teacher after six months, so that soon (by about 1675) he was playing in the Opéra orchestra in Paris. Thanks to Lully, director of the Opéra, he took part in the first performance of *Atys* at court in 1676, the year of his marriage to Catherine Damicourt, and pursued his instrumental career there from 1679 as an *ordinaire* of the *musique de la chambre du roi*. Having received an excellent training from Lully, he soon became a composer. In 1686 he published his first collection of pieces for viol, and had an *Idylle dramatique* performed at Versailles 'in the presence of the whole court'. It was well received. Later he also wrote motets, but it was in instrumental and dramatic music that he excelled. From the end of the 17th century his fame spread beyond the frontiers of France, and he attained the peak of his career in 1706 with the first performance of his *tragédie en musique Alcyone*. At this time he had just replaced Campra as *batteur de mesure* (conductor) of the Opéra orchestra and was a close friend of Nicolas Bernier, who married his daughter Marie-Catherine in 1712. After the failure of *Sémélé* in 1709, and facing serious competition as a viol virtuoso from Antoine Forqueray, Marais progressively withdrew from public life.

2. Works.

The four operas composed by Marais for the Paris stage are *tragédies en musique* in the tradition of Lully, and several pages are directly inspired by the Florentine composer's masterpieces. Unlike Campra and others among his contemporaries, Marais did not write *opéras-ballets* and was never a supporter of the new italianate trend which became fashionable at the end of the 17th century. He preferred to develop the expressive possibilities of the model bequeathed him by his 'benefactor', Lully. Like Collasse, Desmarets and Charpentier, he liked to illustrate the words of the librettos he set to music, and to this end would exploit tessituras and major–minor contrasts, and use the most evocative harmonies, including some bold dissonances. As an orchestral musician he was anxious to introduce greater instrumental refinement into French opera. He excelled in great frescoes of sound, such as the famous tempest in *Alcyone*, to which the double bass makes a clearly audible contribution, and also the impressive earthquake in the last act of *Sémélé*. With Collasse and Campra, he was one of the first to use soloists for variety of timbre, demanding great virtuosity from the players, particularly the strings. Although sometimes falling back on simple popular melodies, as in the sailors' march in *Alcyone*, his music employs an increasingly complex style, with choruses of great contrapuntal skill. However, this exceptional mastery, anticipating that of Rameau, did not affect Marais' sensitivity, notably in the fine airs and accompanied recitatives of *Alcyone*.

A viol virtuoso, Marais was one of the first French instrumentalists to make his mark as a soloist (see illustration). Gifted with a remarkable technique he developed it, adding new complexities. His pleasing tone had a rare power, thanks to an 'airy' style of playing which made full use of open strings and their harmonics. However, his virtuosity always took second place to his musicality. His performances, full of charm and 'fire', captivated his contemporaries, who said that he played 'like an angel'. Composer and performer were closely linked, for at this time soloists concentrated almost

exclusively on playing their own works at concerts. Between 1686 and 1725 Marais published five books of pieces for viol and continuo, and several suites for two and three viols – a total of 596 pieces grouped into 39 suites, two of them for three viols. In addition there are 45 unpublished pieces in the Panmure Collection in Edinburgh (*c*1680) and the *Pièces en trio pour les flûtes, violons et dessus de viole* (1692), one of the first examples of trios in France, as well as *La gamme et autres morceaux de symphonie pour violon, viole et clavecin* (1723).

These suites, of varying length, represent a complete repertory of the dances of polite society at the time. They contain from 7 to 41 short, simple movements, framed by more elaborate items: preludes, chaconnes or passacaglias with brilliant variations. There are also 'character-pieces' of diverse kinds. Some aim for instrumental difficulty: fantasias, *bourrasques*, caprices and the *Couplets de folie*, 32 variations on Corelli's famous theme; others are descriptive, featuring bells, blacksmiths and Turkish or Persian marches. Others, finally, are autobiographical: *tombeaux* dedicated to Marais's masters, Lully and Sainte-Colombe, and to one of his sons, and there is also the *Tableau de l'opération de la taille*, describing the removal of a kidney-stone. They are interesting for their freedom of inspiration, harmonic effects, rapid modulations and discreet but genuine sensitivity.

Book 4 contains some very different works. The long *Suitte dans le goût étranger*, consisting of 36 pieces, includes some special features: technical complexity in *La bizarre*, heavy ornamentation in *L'arabesque*, surprising modulations and dissonances in *Le labyrinthe*. The book concludes with two suites for three viols in which the composer displays superb contrapuntal mastery. These are experimental pieces which seem to anticipate *La gamme* in the next collection, a work which visits all the keys of the scale and calls for an interpreter of transcendent virtuosity. Marais has supplied the necessary directions for performance.

Marais was also a teacher. Although he never wrote a treatise on the viol, his prefaces form a collection of precepts dealing with the playing of ornaments, continuo realization and the notation of fingering and bowing, innovations which were adopted by his successors. At a time when confrontation between French and Italian styles was coming to the fore, Marais was on the French side. Grandeur without ostentation, virtuosity without vanity and sensitivity without exaggeration were the ideals of this *musicien du roi* under Louis XIV.

Several of Marais' descendants were professional bass viol players. Of his 19 children the best known is Roland Marais. Vincent (1677–1737), Marin's eldest son and his successor in the *chambre du roi* from 1725, excelled his father in technique but was judged 'not very musical'; his irregular way of life prevented his making a career as a virtuoso. Nestor-Marin (*c*1715–1753), Marin's grandson, received a position at court in 1747; his contemporaries compared him to J.B. Forqueray, son of the celebrated Antoine Forqueray.

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JÉRÔME DE LA GORCE, SYLVETTE MILLIOT

Marais, Roland(-Pierre)

(*b* Paris, *c*1685; *d* ?Paris, *c*1750). French viol player and composer, son of Marin Marais. He was probably born just before his father published his first set of viol pieces (1686), when the family lived in the rue du Jour in the parish of St Eustache. Roland studied the viol with his father and in 1709 he played to Louis XIV alongside his father and two of his brothers. Titon du Tillet recounts how 'the King heard each of the three sons separately and said [to Marin]: I am extremely happy with your children, but you are always Marais and their father'. In 1711 Roland published in Paris his *Nouvelle méthode de musique pour servir d'introduction aux auteurs modernes* (now lost) and the following year he contributed some *airs sérieux et à boire* to a collection of Ballard. When, on 3 March 1715, he married Marie-Catherine Godelard, he lived in the rue Mazarine; the same year his portrait (also lost) was painted by the court painter, Oudry. On 12 September 1722 the Maraises had a son, Alexandre-Félix, and by 1725 they lived in the rue des Grands Augustins, in the St Germain district. In 1726 Quantz particularly noted the excellence of Roland's playing (and that of Jean-Baptiste Forqueray) in the *petit choeur* at the Académie Royale de Musique. However, in 1728 Marais lost within three months both his father and his wife, and the following year his son too.

Marais moved to the rue Dauphin, where he published two books of *pièces de viole* in 1735 and 1738. In the 'Avertissement' to his second book he wrote: 'I have observed once again the example of my father'; nonetheless there is a distinct move towards the tuneful rondeaux and simplified bass parts that typify French viol music of that date. Marais carefully marked up the solo viol part with playing instructions, using the same symbols as his father. His pieces have much charm and grace, and take some adventurous harmonic turns. His manuscript *Regles d'accompagnement pour la basse de viole* (*NL-DHa*; ed. in Bol; ed. and Eng. trans in Kinney) provides numerous insights into his playing style. He was highly regarded as an executant, and in the 1730s performed with J.-B. Forqueray and the violinist Joseph Marchand at the residence of the wealthy *fermier-général* Ferrand, who described him as an 'astonishing viol player'. Marpurg also praised his playing in similar terms.

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LUCY ROBINSON

Mařák, Otakar

(*b* Esztergom, Hungary, 5 Jan 1872; *d* Prague, 2 July 1939). Czech tenor. He studied at the Prague Conservatory with Paršova-Zikešová. In 1899 he made his début at Brno as Faust and from 1900 he appeared at the New German Theatre, Prague. He sang under Mahler at the Vienna Hofoper, created Gennaro in Wolf-Ferrari's *I gioielli della Madonna* (1911, Berlin) and sang in the première of Busoni's *Die Brautwahl* (1912, Hamburg). In 1913 he was the first London Bacchus (*Ariadne auf Naxos*), and the following year he sang in Chicago as Parsifal in the local première of Wagner's opera. He was principal tenor at the Prague National Theatre from 1914 and retired from the stage in 1934. His recordings, including a complete *Pagliacci*, give a fair indication of his vocal and dramatic strengths.

DAVID CUMMINGS/R

Marangopoulos, Dimitris

(*b* Athens, 24 June 1949). Greek composer and administrator. After learning the piano and the accordion privately, he took lessons in harmony, counterpoint and composition with Yannis Andréou Papaïoannou (1969–72), and political science courses at Athens University, graduating from there in 1977. He also studied composition at the Berlin Hochschule der Künste with Frank Michael Beyer (1972–6). After returning to Greece, he worked with Hadjidakis at Hellenic Radio, and taught music at Athens College (1981–4), the Marasleios Pedagogical Academy (1983–5) and Athens University (1984–5). He also served as head of music for the second channel (ET2) of Hellenic TV (1984–5). In 1988 he became head of music in the Vólos Municipal Arts Department and director of the Vólos Municipal Conservatory; his efforts led to the founding of the Vólos SO in 1992. In 1994 he was appointed director of Yéfyres (Bridges), a central section of the Athens Concert Hall organization.

With his ballet *I eklogi* ('The Choice', 1979), Marangopoulos emerged as a composer able successfully to combine Eastern traditions of instrumental improvisation with Western compositional techniques. Later works, such as *Anatolikos ke dhytikos anemos* ('Eastern and Western Wind', 1985) and

Therino heliostassio ('Summer Solstice', 1990–91), skilfully blend traditional instruments, such as the ud and the saz, with Western classical instruments and live electronic procedures, often to highly atmospheric effect. Later works, such as the lyrical orchestral elegy *I anássa tis yis* ('The Breath of the Earth', 1992–3) and the operatic black comedy *To tango ton skoupidhion* ('The Tango of Litter', 1996), demonstrate the composer's concern with social and ecological issues.

WORKS

(selective list)

Dramatic: Atreides (ballet, 1, A. Rikakis), 1975; I ekloghi [The Choice] (Kassiani ke Theofilos) [Kassiani and Theofilos] (ballet, 1, Rikakis), 1979; Himonas [Winter] (radio score, M. Kriezi), 1979, for projected children's op I tésseris epochés [The 4 Seasons], collab. L. Platonos, N. Christodoulou, N. Kypourgos; O yalinos kyklos [A Circle of Glass] (op, M. Kriezi, after Gk. folk tales), 1985; To taxidi [The Voyage] (op, 9 scenes, textless), 1986; Bolivar (audiovisual spectacle, N. Engonopoulos), 1989; Tragoudi tou aeona [The Song of the Century] (op, 9 scenes, S. Hatzakis), 1989; To tango ton skoupidhion [The Tango of Litter] (op, 1, Arkas), 1996; Johnny o tyherakias [Lucky Johnny] (after B. Brecht: *Vier Männer und ein Pockerspiel*), nar, dancer, video, tape, 1998, Athens, Concert Hall, 21 Nov 1998; incid music, film scores, TV scores

Vocal: Graganda (Y. Ritsos), Bar, 11 insts, 1975; Agamemnon (Aeschylus), chorus, small ens, 1976; Anatolikos ke dhytikos anemos [Eastern and Western Wind] (textless), vv, trad. insts, elec gui, elec insts, 1985; Melita Gabes (cycle of vocal and inst improvisations, textless), vv, ud, saz, fl, sax, gui, elec insts, 1985–8; Andávghies apo to Asma asmaton [Glints from the Canticle of Canticles] (Song of Songs, trans. Y. Seféris, Plato: *Symposium*), 1 male v, 1 female v, vv, 15 insts, 1986; Odhi ston Kalvo [Ode to Andréas Kalvos], mixed chorus, live elecs, 1987; Eeros anghelos [Eros Messenger] (Sappho), S, fl, cl, hn, vn, va, vc, db, hp, cel, perc, 1988; Maria Dolores, parelthon [Maria Dolores, Past] (11 songs, C. Valavanidis, S. Yannatou, O. Elytis, Y. Palamidas, Oméga), male v/female v/(male v, female v), small orch, 1990; Ikones himerias narkis [Images of Hibernation] (Lucian, Homer, J.L. Borges and others), Bar, trad. perc, live elecs, 1991; I anemoi tis oekouménis [The Winds of the Universe] (A. Kalvos), S, chbr ens, 1992; Tragoudhia tou kabare [Cabaret Songs] (anon.), female v, pf, 1996–

Inst and tape: Mikro paechnidi ya mikro synolo [A Short Play for a Small Ens], fl, cl, bn, 2 tpt, perc, pf, 2 vn, vc, db, 1976; Electronic Music Trilogy, tape, 1985; Ephesus, orch, 1990–91 [after poem by Y. Seféris]; Therino heliostassio [Summer Solstice], chbr orch, hp, glock, 1991; Nychta sto mayiko vuono [A Night on the Magic Mountain], large orch, 1992; I anàssa tis yis [The Breath of the Earth], large orch, 1992–3; Samothrace, str, 1994; Suite, 3 movts, 22 insts, 1999–

GEORGE LEOTSAKOS

Marastone [Marastoni], Antonio

(*b* Verona; *d* after 10 Sept 1628). Italian composer and organist. Between 1619 and 1628 he worked as an organist in various small towns near Verona: Peschiera (1619), Illasi (1624–5) and San Bonifacio (1628). His surviving publications are secular in nature, though Vincenti and Walther cite a volume of motets (now lost) published in 1625. His *Concerti* op.2 for

two to four voices and continuo (Venice, 1624) is among the earliest publications of secular music to employ the term 'concerto' on its title-page. The volume is largely given over to chamber duets but also includes four canzonas in two and three parts for strings. His other surviving publications are *Madrigali concertati*, for two to five voices and continuo (Venice, 1619) and *Madrigali concertati* op.6, for two and three voices and continuo (Venice, 1628). His works show some knowledge of contemporary trends in Venetian music: the attractive duet *Armato il cor* (1624; ed. in Whenham), for example, employs a 'walking' bass.

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WaltherML
J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982), i, 12, 39, 154, 169, 248; ii, 76–7, 104–5, 119, 256–9
D. Pinto: 'The Music of the Hattons', *RMARC*, xxiii (1990), 79–108
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JOHN WHENHAM

Maratius, Silvius.

See Marazzi, Silvio.

Marazzi [Maratius], Silvio [Silvius]

(*b* Cremona; *fl* 1577–*c*1598). Italian composer. He was a priest. He was presumably resident in Parma in 1577 since his *Primo libro de' madrigali a tre voci* (Parma, 1577) is dedicated from there to the Marchese di Soragna, a member of the local nobility, and is printed by the Parmesan printer Seth Viotti. Two pieces in the collection, *Ben scopr'il bel* and *Lucente sol*, have personal dedications, and the volume is prefaced with a laudatory poem addressed to Marazzi by Crisippo Selva, a poet whose *Rime* Viotti had published in 1574. The book, which according to the dedication was Marazzi's first publication, mostly consists of pieces in a lighter style spiced with the more obvious rhetorical gestures of the serious madrigal. His only other extant printed collection is the *Motecta quinque vocum liber primus* (Venice, 1581, inc.). A book of three-voice masses with a *Magnificat* (now lost) was advertised in a printed broadside catalogue (see *MischiatiI*) issued by the heirs of the Milanese printers Francesco et Simone Tini. Although the catalogue is undated it can be assigned to about 1596; Marazzi's volume is a handwritten addition, along with a volume of masses and motets by Valerio Bonà published in 1594, and was presumably published around the same time. It certainly appeared before 1598, when the Tini shop was reorganized and renamed. Six motets by Marazzi appeared in German collections, three for five voices in Lindner's *Sacrae cantiones* (RISM 1585[1]) and three for three voices and continuo in *Promptuarii musici* (1622[1], 1623[2]); three more motets survive in manuscript (in *D-Rp*).

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I. Fenlon: 'Il foglio volante editoriale Tini, circa il 1596', *RIM*, xii (1977), 231–51

IAIN FENLON

Marazzoli, Marco [Marco dell'Arpa]

(*b* Parma, *c*1602–5; *d* Rome, 26 Jan 1662). Italian composer, singer and harpist.

1. Life.
2. Works.
WORKS
BIBLIOGRAPHY

WOLFGANG WITZENMANN

Marazzoli, Marco

1. Life.

Marazzoli was one of at least four children born to Dionisio and Flora de' Marazzoli. He took holy orders and was presumably ordained priest about 1625. At that time he received a benefice from Parma Cathedral, but he had to forgo this on 27 February 1637 because of new permanent duties at Rome. According to his autograph will, Marazzoli moved to Rome in 1626. Perhaps he was taken there, in the company of Domenico Mazzocchi, by Cardinal Ippolito Aldobrandini, who returned to Rome from Parma on 7 November 1626. Some time afterwards Marazzoli entered the service of Cardinal Antonio Barberini the younger. In 1631 Marazzoli, together with such well-known musicians as Landi and Filippo Vitali, accompanied the cardinal when he went as papal legate to Urbino. Probably Marazzoli made other travels with Antonio Barberini, to Bologna and Pinerolo between 1629 and 1630 and perhaps also to Avignon in 1633. Minor legations made by Antonio Barberini from 1634 to 1637 were directed to central Italy, and it is therefore possible that Marazzoli paid a short visit to Parma at this time.

Early in 1637 Antonio Barberini became protector of French affairs at Rome, where he remained until the Barberinis engaged in the War of Castro in 1641. Marazzoli entered the cardinal's new household as *aiutante di camera* in 1637, and the Barberini family secured for him a post as tenor in the papal chapel on 23 May. He was later made a *bussolante* by Pope Urban VIII. He had already, since 1634, held a benefice at Antonio Barberini's basilica, S Maria Maggiore, which continued until his death.

Not until 1639 did Marazzoli gain the position of a *musico* in the household of Antonio Barberini, and it is therefore somewhat difficult to trace his activities as a composer before this date. He did, however, write the music for the comedy-ballet *La pazzia d'Orlando* for Carnival 1638 and the *intermedi* to *Chi soffre speri* for Carnival 1639, both performed in the Barberini palace. From 1640 his compositional activities moved from Rome to Ferrara (a bridgehead of the papal dominions) and Venice. His opera

L'Amore trionfante dello Sdegno (*L'Armida*) was written to celebrate a wedding in February 1641 in Ferrara, where Marazzoli is said to have stayed from July 1640 to March 1641. He apparently made a second trip to Ferrara in November 1641, when he perhaps composed *Le pretensioni del Tebro e del Po*, in which he aimed to represent the military campaign of Taddeo Barberini and Luigi Mattei at Castro in October 1641.

In order to defend the papal territories against Parma, *Generalissimo* Taddeo Barberini, after the victorious Castro battle, moved with the papal army to Ferrara, arriving on 5 January 1642. To celebrate the event *L'Armida* was given in a second version on 11 January, directed, it seems, by a colleague or pupil of Marazzoli, who had himself just gone to Venice. According to Capponi (*ES*), Marazzoli was invited there to revise Vitali's *Narciso et Ecco* for Carnival 1642. During the same carnival Marazzoli's own opera *Gli amori di Giasone e d'Isifile* was given at the Teatro SS Giovanni e Paolo. He then returned speedily to Ferrara to direct *Le pretensioni* in honour of the second arrival of Taddeo Barberini on 4 March 1642.

Back in Rome by mid-1642, Marazzoli composed his allegorical opera *Il giuditio della ragione tra la Beltà e l'Affetto* (*Il Capriccio*) on a text by Francesco Buti, probably suggested by Cardinal Mazarin. The performance, supervised by the Count of Marciano, took place in the Palazzo Roberti during Carnival 1643. In November Marazzoli succeeded, through the intervention of Antonio Barberini with the pope, in securing leave of absence to travel to Paris, at Cardinal Mazarin's invitation, with a company of Italian musicians including the singers Leonora Baroni and Atto Melani. At the court of Anne of Austria in Paris he composed chamber cantatas with which he delighted the queen, sometimes moving her to tears. *Il Capriccio* was probably performed at the French court in February 1645 with new ballets. When he returned to Rome in April 1645 Marazzoli found himself deprived of opportunities for opera because of the Barberini family's exile in France (1645–53). He therefore took to writing oratorios, including five Latin works almost certainly composed for the Arciconfraternita del SS Crocifisso. Three extant Italian oratorios may have been written for the Roman Filippini about 1650. Possibly Marazzoli travelled to Genoa in 1649; his cantata *A valicar di Teti*, 'fatta per il passaggio della Regina di Spagna da Genova', refers to the Habsburg Princess Maria Anna, who sojourned in Genoa in mid-1649 on the way to her wedding with Philip IV of Spain.

1653 saw the return of Antonio Barberini to Rome and the reconciliation of the Barberini and Pamphili families. For the marriage of Taddeo Barberini's son Maffeo with Olimpia Giustiniani (a niece of Innocent X) a new opera was commissioned from Marazzoli by Antonio Barberini. Probably because he was short of time, Marazzoli invited Antonio Maria Abbatini, with whom he had been on friendly terms ever since they had served together at S Maria Maggiore, to collaborate with him, and their opera *Dal male il bene* was given during Carnival 1654 at the Teatro Barberini. Marazzoli assumed the role of principal composer for the new Barberini opera series. For Carnival 1655 he composed *Le armi e gli amori*, but the conclave to elect a new pope after the death of Innocent X caused the production to be postponed. At Christmas 1655 Queen Christina of Sweden arrived in

Rome, and in her honour the Barberini family presented Marazzoli's allegorical opera *La Vita humana* during Carnival 1656 (*Le armi e gli amori* and *Dal male il bene* were also performed during carnival). Marazzoli used the title of *virtuoso da camera* to the queen, and it may be that he attended her during her singing lessons with Loreto Vittori. Marazzoli was well known also as a harp player. He possessed the famous gilded 'Barberini harp', now in the Museo degli Strumenti Musicali, Rome, which was represented in a painting by Giovanni Lanfranco.

According to Capponi (*ES*), Marazzoli wrote the prologue (to a libretto by Francesco Buti) for a ballet by Lully, *L'Amour malade*, performed in January 1657 in the Grande Salle of the Palais du Louvre, Paris. This hypothesis has some probability, since in 1660 Marazzoli received from the French ambassador in Rome a gift of 1000 livres for former services not specified. Marazzoli remained at Rome and must have sent the score to Paris, but it is also possible that some other composer, perhaps Caproli or Cavalli, was entrusted with the commission. From April 1655 Marazzoli worked also for the new pope Alexander VII Chigi, who commissioned festive cantatas for the Vatican, the Quirinal and Castel Gandolfo (see illustration). In 1656 Marazzoli was appointed *cameriere extra* by the pope, but the plague of 1656–7 and the years of poverty that followed interrupted Roman musical activities until about 1660. Antonio Barberini experienced a new surge of religious faith about this time, and may have influenced the composer, who began to celebrate mass personally. It is interesting that Marazzoli's will, drawn up about 1660, names Anna Giustiniani, his adoptive niece since 1650, several members of the Barberini family, Cardinal Giulio Rospigliosi and some other friends, but neither Queen Christina of Sweden nor the Chigi family. We know that the queen admired Carissimi and Abbatini (and, later, musicians of a new generation), perhaps more than Marazzoli, and this may have been true of the pope as well, after an initial period of admiration.

During Mass in the Cappella Sistina on 25 January 1662 Marazzoli was wounded in a serious accident; he died the next day.

Marazzoli, Marco

2. Works.

Marazzoli's first important work for the theatre was *La fiera di Farfa*, an intermedio to *Chi soffre speri* by Virgilio Mazzocchi, with a libretto by Giulio Rospigliosi and sets by Lorenzo Bernini. This includes a realistic market scene in which Marazzoli introduced street cries, folksongs and dances. The writing for double chorus is on the whole rather dense and heavily polyphonic in texture. Important also are Marazzoli's last two operas, the allegorical *La Vita humana, ovvero Il trionfo della pietà* and *Le armi e gli amori* (based on a Spanish play). Recitative tends towards a secco character, but declamation is relatively slow; cadences too often employ a descending three-note cliché, and soliloquies tend to remain within the bounds of stylistic convention, seldom containing moments of surprise. More expressive are the brief sorrowful outbursts in recitative, broken up by rests and enhanced by the harmonies. The arias show a wide variety of affects; there are airy 4/4 canzonettas, highly virtuoso arias characterized by long and difficult passages of *fioritura*, and slow arias in 3/2 metre. This

last type shows Marazzoli's talent for expressing feelings of lamentation and sorrow, a talent justly acknowledged by his contemporaries. Choruses (in *La Vita humana*) are characterized by homophony and lively rhythms.

The five Latin oratorios show a considerable advance over *La fiera di Farfa* in the technique of choral writing. Marazzoli's use of multiple choirs (and instrumental groups) reveals the influence of north Italian composers, including Monteverdi. The choruses in the oratorios are built on the principle of structural contrast – much more than those of Domenico Mazzocchi, for example, who still used older Venetian and Roman techniques of polychorality. The choruses of Marazzoli are notable less for their expression of affects than for their dramatic impact. The recitatives show a slow and sometimes monotonous type of declamation without word-repetition. In this they differ, for example, from the expressive monody of Mazzocchi, but they do include occasional passages of arioso. Of the three full-scale Italian oratorios, probably written for the Roman Filippini about 1650, *La Resurrezione* is reflective in tone, *S Tomaso* of the narrative-dramatic type. Recitative is more extensive than in the Latin oratorios, and closed aria and ensemble structures are introduced. Emphasis is placed on vocal virtuosity, even (in the role of the apostle Peter) for the bass voice.

The 380 or so extant cantatas form the third important group of Marazzoli's works. The generic term 'cantata' here embraces a wide variety of vocal forms: recitative, lament, dialogue, canzone, aria, *sonetto* and others. The 'classical' cantata structure of two arias each preceded by recitative is also present. As well as the typical amorous texts there are moralistic and sacred ones. Among Marazzoli's preferred structures is the two-strophe aria with *intercalare* (vocal refrain), also called *couplet-refrain* or rondo form. Strophic variations play an important part in general. Recitative is mostly rather sober, sometimes with diminutions at cadences. The cantatas written after about 1650 are simpler in structure and *fioritura*. Some of them may have served a didactic purpose, perhaps for the singing lessons of noblewomen such as the Queen of Sweden or the Princess of Palestrina.

Marazzoli's instrumental music consists mainly of sinfonias for operas and ballets. They are important in the *intermedi* of *Chi soffre speri*, in *Il Capriccio* and in *La Vita humana* (although they do not appear in the print of 1658). The dances are still much in the Renaissance manner of, for example, Gastoldi. Interesting is a short instrumental sinfonia (in A minor) to *Erat quidem languidus*, the first oratorio in a Lenten series. Here the type of structural contrast found in the choral writing is adapted to the possibilities of the available instruments.

Marazzoli, Marco

WORKS

stage
latin oratorios
italian oratorios
italian oratorio-dialogues
other sacred vocal
cantatas
Marazzoli, Marco: Works

stage

La pazzia d'Orlando, ovvero L'acquisto di Durindana (comedy-ballet, G. Rospigliosi), Rome, Palazzo Barberini, carn. 1638, music lost

La fiera di Farfa (intermedio to Act 2 of Chi soffre speri by V. Mazzocchi, lib Rospigliosi), Rome, Teatro Barberini, 27 Feb 1639, *I-Rvat* (facs. in IOB, lxi, 1982)

L'Amore trionfante dello Sdegno [L'Armida] (opera drammatica, prol, 5, A. Pio di Savoia, after T. Tasso: *Gerusalemme liberata*), Ferrara, Sala Grande, ? Feb 1641, *Rvat* (mostly autograph); Ferrara, 11 Jan 1642

Gli amori di Giasone e d'Isifile (festa teatrale, prol, 3, O. Persiani), Venice, SS Giovanni e Paolo, 22 Feb 1642, lost, lib (Venice, 1642)

Le pretensioni del Tebro e del Po (equestrian ballet, Pio di Savoia), Ferrara, 4 March 1642, *Rvat**

Il giuditio della ragione tra la Beltà e l'Affetto [Il Capriccio] (dramma in musica, prol, 3, F. Buti), Rome, Palazzo Roberti, carn. 1643; Paris, royal court, 1645, music lost, MS lib *Rvat*

Dal male il bene (dramma musicale, 3, Rospigliosi, after A. Sigler de Huerta: *No ay bien sin ageno daño*), Rome, Teatro Barberini, 12 Feb 1654, *D-MÜs* (Act 1), *I-Bc*, *IBborromeo*, *Rsc* (Acts 2–3), *Rvat*; collab. A.M. Abbatini

La Vita humana, ovvero Il trionfo della pietà (dramma musicale, prol, 3, Rospigliosi), Rome, Teatro Barberini, 31 Jan 1656, *IBborromeo*, *Rvat* (Rome, 1658)

Le armi e gli amori (dramma per musica, prol, 3, Rospigliosi, after J. Pérez de Montalbán), Rome, Teatro Barberini, 20 Feb 1656, *Rvat*

Doubtful: intermedio for Troades (spoken drama, Seneca), Rome, Teatro Barberini, carn. 1640; prol to J.-B. Lully, L'Amour malade (comédie-ballet), Paris, Louvre, 17 Jan 1657

Marazzoli, Marco: Works

latin oratorios

all probably performed at Rome, Oratorio del Crocifisso

all in I-Rvat Chigi Q VIII 188

Erat fames in terra Canaan, S, S, A, T, B, 2 vn, bc

Erat quidam languens Lazarus, S, S, A, T, T, B, SATB, 3 vn, lyra viol, theorbo, org (for 4th Friday in Lent)

Erat quidem languidus, S, S, A, T, B, SATB, 3 vn, lyra viol, 2 theorbo, org (with sinfonia, for 1st Friday in Lent)

Homo erat pater familias, S, S, A, T, B, SATB, org (for 2nd Friday in Lent)

Venit Jesus in civitatem Samarie, S, S, S, A, T, T, B, ATB, 3 vn, lyra viol, theorbo, org (for 3rd Friday in Lent)

O mestissime Jesu, S, S, A, T, B, SSATTB, 3 vn, lyra viol, theorbo, org (probably for 1st Passion Friday)

Marazzoli, Marco: Works

italian oratorios

all probably performed at Rome and/or Bologna, Oratorio dei Filippini

Per il giorno della resurrezione, S, S, S, A, T, B, bc, *I-Bc* Q 43, 110–20

S Tomaso, S, S, A, T, B, bc, *Bc* Q 43, 122–33; excerpts ed. in Mw, xxxvii (1970; Eng. trans., 1970), 36ff

S Caterina, S, S, A, T, B, 2 vn, bc, *Rvat* Barb.lat.4209 (anon., attrib. L. Rossi by A. Ghislanzoni, *Luigi Rossi*, Milan and Rome, 1954; attrib. Marazzoli in 1682 inventory of *Bof*)

Natale di N.S., overo P^o giorno dell'anno, lost, cited in 1682 inventory of *Bof*

Per ogni tempo, lost, cited in 1682 inventory of *Bof*

S Giustina di Padova, lost, cited in 1682 inventory of *Bof*

Marazzoli, Marco: Works

italian oratorio-dialogues

all in I-Rvat Chigi Q VIII 188

Ecco il gran rè de regi, S, S, S, A, T, B, bc

Poichè Maria dal suo virgineo seno, S, S, A, T, T, B, bc

Qual nume omnipotente che diè leggi, S, S, A, T, T, B, bc

Udito habbiam Giesù, S, S, S, A, T, B, bc

Marazzoli, Marco: Works

other sacred vocal

Alma Redemptoris mater, motet, S, S, A, T, T, B, SATB, bc, *I-Rvat* Chigi Q VIII 188

Ave regina caelorum, motet, S, S, S, T, B, bc, *Rvat* Chigi Q VIII 178

Kyrie eleison, Christe exaudi nos, lit, S, S, A, T, B, bc, *Rvat* Chigi Q VIII 181

Kyrie eleison, Christe eleison, lit, S, S, S, T, B, bc, *Rvat* Chigi Q VIII 178

O benignissime Jesu, miserere nostri, motet, S, S, B, bc, *Rvat* Chigi Q VIII 188 (introductory piece for oratorio service on 4th Friday in Lent)

Marazzoli, Marco: Works

cantatas

Edition:*Cantatas by Marco Marazzoli, c. 1605–1662*, ed. in ICSC, iv (1986), [W]

manuscript numbers preceded by 'Q' refer to I-Rvat Chigi, unless otherwise stated, and can be dated as follows: Q VI 80–81, *c*1637–45; Q VIII 177, probably 1645–53; Q V 68–79, probably 1655–6; Q VIII 178–81, probably 1656–60

for soprano and continuo

for alto and continuo

for tenor and continuo

for bass and continuo

for 2 sopranos and continuo

for soprano, alto and continuo

for soprano, tenor and continuo

for alto, tenor and continuo

for soprano, bass and continuo

for 2 basses and continuo

for 3 voices and continuo

for 4 voices and continuo

for 5 voices and continuo

for 6 voices and continuo

Marazzoli, Marco: Works

for soprano and continuo

Abbattuto dal duolo, *I-Nc* 33.4.12, Q VIII 180; A chi, a me? Dite, begl'occhi, Q V 68; A chi crederò? Mi parlano al core, Q VIII 177; Adorando el fuego, Q VI 80; Ahi, qual furia crudele, Q VI 81; A la canuta chioma che mi flagella, Q VIII 180; Al cimento, pensieri, ecco qua, Q VIII 180; Al dispetto del mio fato, Q VIII 180; Al ladro, ahi, m'ha tradito (S. Baldini), Q VIII 180; Alla riva d'un bel colle, Q V 68; Alme che nell'Averno, Q V 68; Alme sol vive a i pianti, Q VIII 180

Amanti, avertite, fuggite, Q VI 80; Amanti, se credete che già mai, Q VI 81; Amar senza goder, che martir, *Nc* 33.4.17, Q VI 81; Amore, con quai lacci (P. Franceschini), Q VIII 177; Amore di rose (Franceschini), Q VIII 177; Ancor voi m'abbandonate, o speranze, Q VIII 177; Anime amanti, che fra i contenti, Q VI 81; A pena udito havea (Lamento di Cleopatra), Q VI 81; Ardi sempre d'amore, Q VI 80; A turbar la mia quiete, Q V 68; A valicar di Teti, Q VIII 177, W

Baldanza, core, baldanza, per uccidere (Franceschini), Q VIII 177; Begl'occhi, apritevi, date al mio duolo, Q VI 81; Begl'occhi, che splendono di lampo ('Il geloso'), Q VIII 177; Begl'occhi, dite a me che son crudele?, *Rc* 2468, Q VIII 180; Begl'occhi rubelli, astri ciascun, *Rc* 2468, Q VIII 180; Bella figlia d'April (Casini), Q VIII 179; Benchè sia di neve un seno, Q VI 81; Che cose son queste ch'avvengono, Q V 68; Che ne dici tu, mio core, Q VIII 177; Che quel labro adorato, Q V 68; Chi di voi saper desia, Q VIII 180; Chi l'arte non sa di vincere, Q VI 81; Chi mi tormenta, oh Dio, inc., Q VI 80

Ch'io mora, sì, ma che mi satii, Q VIII 180; Ch'io non ci pensi più, Q VIII 177; Ch'io non pianga, ch'io non sospiri, Q VI 81; Ch'io prenda conforto in tanto martire (Rospigliosi), inc., Q V 69; Chi ricade in servitù, Q VI 80; Chi serra Amore in petto, Q VIII 177; Chi si picca di costante, Q VI 81; Chiudea misero amante nell'afflitto suo core, Q VIII 177, W; Chiudi i lumi ruggiadosi, Q VI 80; Come fosse io morto so ben, *Vc* Busta 1–15, N.11; Come rapido su l'ali vai, Q VIII 177; Con Amor chi l'indovina, *Bc* Q 46; Con diluvii de' mali (Baldini), Q V 69; Con incerta speranza di poter impetrar, *Rc* 2466, Q VIII 180; Consigliati, cor mio, pria che scioglier, Q VI 80; Contendean della mia Clori (arietta sopra La Follia), Q VI 80; Correa dell'anno la stagion (Ariberti), Q VIII 177; Così contento amando sto (D. Benigni), *F-Pn* Rés.Vm 7 59; Così dunque non va bene, Q VIII 180; Crudo amore, o questo no, Q VIII 177

Dal cielo cader vid'io (canzonetta su la ciaccona), Q VI 80; Dalle latine sponde, *I-Bc* Q 46; Deh, cor mio, che tardi più, Q VIII 180; Deh, non più, Amor, Q VIII 177; Deh, sentite la sventura d'un'intrepida costanza, Q VIII 180; Dice Amor ch'io morirò, Q VIII 177, W; Di nettare sì ripiena, *Vc* Busta 1–15, N.11; Di pensier in pensier, di monte in monte, Q VI 68; Dite, ohimè, dite perchè, Q VI 80; Dolcemente mi morrei, se ne l'atto, Q VI 80; Dopo che Clemenza incrudelir mirò (Baldini), Q V 68; Doppia

fiamma il cor m'accende, Q VI 80; Doppo che de la cruda, che in lauro, Q V 68; Dove fuggi, crudele? Crudele amato (Lamento d'Armida), Q V 69, W; Dove, speranza, dove mi guidi, inc., Q VIII 177, 38*v*–39, 158*v*–160 (2 settings); Dove vai, speranza infida, Q VI 80; Due stelle son quelle per cui mi disfaccio, Q VIII 180; D'un bel volto giovinetto, Q V 69

È disperato, amanti, il viver nostro, Q VIII 180; E non impari ancora ad usarmi pietade, Q V 68; E poi, che sarà se tutto sopporto, Q VIII 180; E pur volsi innamorarmi (arietta sopra la Bergamasca), Q VIII 180; E sotto questo cielo, misera, Q V 68, W; E volete ch'io miri altra beltà, Q VIII 180; Farfalletta, che ten vai invaghita, Q VIII 177; Fate un poco a modo mio, *Rn*, 71.9.A.33, Q VIII 180; Ferma il piè, cruda e bella pastorella, Q V 69; Filli mia, mi dice Amore, Q VIII 177; Fugga Amor, chi teme affanni, Q VI 81

Già celebrato havea la regina (Lamento d'Artimisia) (Casini), Q V 69; Giacevo estinto al suolo, Q VIII 180; Già ch'Amore non m'aita, Q VI 80; Già curioso il mondo nel mirare, Q VIII 180; Già de' corsier del sole nell'esperio confine (Ariberti), Q VIII 177; Già su guerriero pino apprestava il partire, Q VIII 177; Gioir non si può quando il sospetto, Q VIII 180; Guerra, o pensieri miei, Q V 68; Hai perduto, o mio core, la bellezza, Q VI 81; Hai ragion tu, con mille pene, *F-Psg* 3372, Q VIII 177; Hor ch'ho donato il core a due pupille, Q VIII 180; Ho servito, nè so dire, Q VI 80

Il mio core non ha cervello, *Pthibault* Rec.H.P.2, Q VI 80; Il mio cor più non alletta, Q VI 80; Infelice, e che ti giova, inc., Q VI 80; In solitario lido, accompagnato solo, Q V 68; Io ardo a poco a poco per due luci, Q VIII 177; Io mi lascio pure intendere che donar, Q V 68; Io mi sento un certo che, Q VIII 177; Io moriva, ma la sorte, Q VIII 177; Io non lo posso dire, Q VIII 180; Io non so, da un tempo in qua, Q VIII 177; Io parto, oh Dio, ma ch'io parta, Q VI 81; Io trionfo, d'un tesoro possessor, Q VIII 180

Languidetta in mezzo al dì (canzon morale sopra la rosa), Q VIII 177, Q VIII 179 (for S, 2 violette piccole, va alta, va bassa, bc); Lasciami star, pensiero, nè turbar, Q VIII 177; Le dite pur grosse, Q V 68; Le ferite non son ferite, nè tormento (L. Orsini), Q V 68; Lo confesso a voi davante, *I-Bc* Q 46; Lontananza, esser vuoi troppo crudele, Q V 68; Lo voglio sapere, o core ostinato, Q VIII 180; Luci belle, ove natura per mio danno, Q VIII 178; Luci guerriere, non dormite, Q VI 81; Lunga stagion sofferse del tiranno (Ariberti), Q VIII 177

Mal gradita libertà, prendi l'ali, Q VIII 177; Me lo date ad intendere, Q V 68; Me n'accorsi un pezzo fa, Q VIII 180; Mentite, begli occhi, che strale novello, Q VI 80; M'havete chiarito, speranze fallaci, Q V 68; Mi fate pur ridere, se dite da vero, Q V 69; Mi restava una speranza da tener, Q VIII 177; Misero, ed è pur vero ch'avido, Q VIII 177; Ne' più remoti orrori sen già Tirsi, Q VIII 180; Nevi, fiamme e catene, sol perch'io venga, Q VI 81; Nobil donna in rozzo manto (Franceschini), Q VIII 177, W; No, ch'io non piangerò, fà pur quel che tu sai, *Nc* 33.4.12, Q VIII 177; No, mio cor, non ti spaventi, Q VI 80

Non ci posso haver patienza, Q VIII 180; Non credete, o vita, o core, Q VI 80; Non è stabile la fortuna, Q V 68; Non mi lusinghi il core, Q VIII 180; Non m'innamoro più, faccia pur, Q VI 80; Non oda il mio canto chi niega, Q VI 80; No, no, mio cor, mai non ti doglia, Q VI 80; No, no, mio cor, non fuggir più, torna indietro, Q VI 80; Non più lusinghe al core, mia fallace speranza, *Rc* 2479, Q VI 80; Non posso più, son morto, Q VIII 177; Non si curi e non si tema della morte (L. Orsini), Q V 69; Non vel dissi, o miei pensieri, Q VI 80; Non v'è più chi non discerna (F. Buti), *F-Pn* Rés.Vm 7 59

Occhi belli che godete, or crudeli, Q VIII 177; Occhi belli, occhi neri, saettatori, Q VIII 177; Occhi miei, lagrimate e già mai, Q VI 80; Occhi, se vi pensate col tanto, Q VI 81; O che sempre mi scordi del nulla (Lotti), Q V 69; O che sempre tocchi a me, *I-Nc* 33.4.12, ed. in Prunières (1913); O folli amatori, ch'in pianti, Q VIII 180; Oh che

strano dolore Filli amante, Q VIII 177; Oh Dio, se voi vedeste quanto, *A-Wn* 17760; Ohimè, ch'incendio è questo, Q V 68; Oh, quali stravaganze all'alma mia, Q V 68; O mortal, se corri appresso ai trionfi, Q V 69 (with 2 vn), W; O rustici tuguri, e voi tronchi, Q VIII 177, W; Oscurato il sereno de la pace, Q VIII 180; O speranze sfacendate, sù, che fate, Q VIII 180; O voi ch'in arid'ossa, o voi ch'in polve (Benigni), Q VIII 180

Pallidi e semivivi sovra gli avanzi, *I-SPc* 13905, Q V 68, W; Parlate, amanti importuni, chiedete, Q VI 81; Partì Tirsi dal Tebro, Q VIII 177; Pensiero, fermati, non vedi, Q VIII 180; Pensi invano, Filli mia, Q VI 80; Per donna ingrata mal perduta, Q VI 80; Piangete, amanti, e con voi pianga, Q VIII 177; Piangi, cor mio, deh, piangi, Q VIII 177; Pianti, figli veraci della pena, Q VI 81; Pianti, voi ch'a Filli invio, Q V 68; Pigliatemi giusto, *Bc* Q 47; Più l'armi tue non pungono, Q VI 81; Poichè partir degg'io, Q VIII 177; Porgetemi aita, in mano d'amore, Q VI 81; Possa perdere il core, s'io ti miro, Q VI 80; Puoi far quel che vuoi tu, *GB-Ouf* U.210.4, Q VIII 180; Pupille de gli occhi miei, Q VIII 177; Pur di costanza il nome sapesti, Q VI 80

Quando mi chiede amor, Q VIII 177; Quanto godo e quanto rido, Q VIII 180; Quanto mi fate ridere, donne, Q VIII 180; Quel ch'ogn'or nel petto io celo, Q VIII 177; Quel turco d'amore, pirata, Q VI 80; Qui, dove d'alba i pregi illustri, Q VIII 179; Quietatevi un poco, tormenti severi, Q V 68; Rivo, in te sempre corrente mira, *I-Rc* 2466; Romperò le catene, cesseran, Q VI 81; Ruscelletti d'Hipocrene, che canoro, Q V 68

Saettate, accendetemi, begl'occhi, Q VIII 177; S'alla rete mai vi coglio, Q VI 81; Salutate il nuovo Aprile (Per la creatione di Papa Alessandro VII), Q VIII 178 (scored for 2 violette piccole, va alta, va bassa, bc); Semplicetto amor mio, o che grato, Q VIII 177, W; Sentite, ma fate che non lo sappia, *Rc* 2468, Q VIII 180; Servia credulo amante al bell'idolo suo, Q VIII 180; S'è ver che Cupido si pasce, Q VI 80; Sfarzosetta e bella un dì (Falconieri), Q VIII 177; Si florida ella è nel viso, *Vc* Busta 1–15, N.11; Sì, sì, ch'è vero, son prigioniero, Q VIII 180; Sì, sì, velatevi di nube oscura, Q VIII 180; Sognava mio core ch'amando, Q VI 81; Solo, mesto e pensoso, lontano, Q VIII 180

Son tradito, son schernito, me n'avvedo, Q VI 81; Son tutto sospiri, Q VIII 180; Sospiretto di quel petto, ch'è la culla, Q VIII 177; Sotto l'ombra d'un pino, Q VI 80, W; Sotto un faggio opace e folto (Ariberti), Q VIII 177; Sovra l'humida sponda, Q VI 80, W; Sparge amor così lethale, Q VIII 177; Speranze disperate, fuggite, Q VI 80; Speranze, dove andate hor che più, Q VIII 177; Speranze, e che farete, Q VIII 177; Sprigionami, o sdegno dal regno, *MOe* Mus.G 117, Q VIII 180; Stanco di più soffrire d'un'ingrata, Q V 68; Staremo a vedere s'Amor, Q VIII 180; Steso ha già la notte, *Rc* 2479, Q VI 80; Stolti pensieri, che più n'avanza, Q VI 80; Su la riva del Tebro bella Ninfa, Q VIII 180; Su le sponde giaceva garzon, Q VIII 178; Sù, sù, trovami, Amore, una donna, Q VI 80; Sventura, cor mio, sventura, Q VI 80

Temerario il mio pensiero, Q VI 81; T'ho visto, pensiero, soccorso da Cupido, *Rc* 2466; Tirsi, come t'inganni, Q VI 81; Toglietemi la vita, amorosi desiri, Q VI 81, W; Tormenti e pene, lacci e catene, Q VI 81; Tornate, o miei sospir, Q VI 81; Traditore, dov'è l'affetto, Q V 68; Una intrepida speranza di goder, Q VIII 177; Un amante son io, che di fortuna, Q VI 80; Un cieco lo vederia, Q VIII 180; Un cor, che fu costante, Q VIII 180; Uscite di porto, pensieri, Q VI 80

Vaghe luci, che n'aprite in due giri, Q VI 80; Ve lo dice, non amate, *Rdp* 51; Voglio amar che sarà mai, *Nc*, 33.4.17 II, Q VIII 180; Voglio pianger cantando (Ariberti), Q VIII 177; Volentier io sperarò, purch'io, Q VIII 177; Volete, traditi amanti, uscir dalle mani, inc., Q VIII 180; Vorrei l'estremo dì scoprir (Ariberti), *F-Psg* 3372, Q VIII 177; Vi spezzerete un dì d'amorose catene, *I-MAC* 78

Marazzoli, Marco: Works

for alto and continuo

Baciar la bocca a Clori, Q VIII 177; Giovinetta, che tanto ti gonfi (L. Orsini), Q V 69

Marazzoli, Marco: Works

for tenor and continuo

Contro spada real penna guerriera (Casini), Q V 69; Quando il mar sen giace, Q VI 80

Marazzoli, Marco: Works

for bass and continuo

A la canuta chioma, che mi flagella (2nd version of text), Q VIII 180; Su piaggia inhospital d'Egitto mare (Lotti), Q V 69

Marazzoli, Marco: Works

for 2 sopranos and continuo

A che dolervi, amanti, Q VI 80; Ai frutti, ai fiori, all'herbe (Baldini), *I-Rdp* 51, Q V 69; All'assedio, venite, correte, Q V 68; Alme, destatevi, vi chiama (L. Orsini), 2 violette piccole, va bassa, Q VIII 178; Amanti, sentite Amor che vi chiama, *GB-Och* 996; Biondo crin, luci serene, Q VI 80; Cadute erano al fine (Pannesio), *I-MOe* Mus.G 118, Q VI 81, W; Che dite ch'io di voi m'innamori, *Bc* Q 50, Q VIII 180, ed. in Alte Meister des Bel Canto, iv–v (Leipzig, 1927); Di tormento in tormento, Q VI 81; E sarà che la mia fede, *Bc* Q 47, Q VIII 180; Ferite, struggete, piagatemi, Q VIII 177; Fingi, Olindo, o pur m'ami? (Ariberti), Q VIII 177; Già l'infelice Dido dal Troiano tradito, Q VIII 177; Io d'amore, io del pensiero, Q VI 80; Levamiti d attorno, Q V 68; Memorie sventurate de' miei felici amori, Q VI 81

Non vi disperate, amanti, servite, *Bc* Q 47, Q VIII 180; Occhi cari, e dove sete, Q VIII 177; Oh Dio, voi che mi dite (M. Costa), Q VIII 177, W; Pensieri, che fate, Amor se ne viene, *Rc* 2464, Q VIII 177; Pensier miei sempre dolenti, Q VIII 177; Perché, speranze, oimé, perché, Q VI 80; Piansi già con mesto accento, Q VI 81; Ride il fiore in seno all'herbe, Q VI 81; Rovinoso a Teti in seno, Q VI 81; S'alcun si duole, Q VI 81; Sentite, ma sentite un che tanto, Q VIII 180; Se pietà delle tue pene, Q VI 81; Serenatevi, o pupille, ché ridente, Q VIII 177; Sì, che un ingrato sei, Q V 68; Sù, destatevi, amanti, lasciate (Ariberti), *Bc* Q 50, Q VIII 177, ed. in Alte Meister des Bel Canto, iv–v (Leipzig, 1927); Sù, pensieri, alla difesa, Q V 69; Vaga e lucente la bionda Aurora, Q V 69; Vaglia la verità, siete importuni, Q V 68; Vezzoso è il tuo parlare, Q VI 81

Marazzoli, Marco: Works

for soprano, alto and continuo

Che mancator di fede, Q V 68; Credevasi Fileno che in premio (Baldini), Q V 68, W; Dov'Amor è in abbondanza, Q VI 80; Folli amanti, v'ingannate, Q VIII 177; I sospiri, i caldi pianti, Q VIII 180; Misero cor, che fai ardendo, Q VI 81; Oh via, finimola, speranze bugiarde, Q V 68; Quante stelle vaghe e belle, *I-MAC* 78; Ritornate a Giesù, vi chiama il cielo (Baldini), Q V 69; Se ancor non si vede, che venga, Q V 68; Vivere e non amar non è possibile, Q V 68

Marazzoli, Marco: Works

for soprano, tenor and continuo

Lucciolette vaganti, che risplendete, Q VI 80; Mentre si vive in guerra, 2 vn, va bassa, Q VIII 181; Mio cor, sei fatto amante, Q VI 80; Pace, pace, occhi guerrieri, Q VIII 177

Marazzoli, Marco: Works

for alto, tenor and continuo

Dunque, non mel credete, Q VIII 180; Me lo potete credere, Q V 68; Quasi baleno

in un momento, Q VI 81

for soprano, bass and continuo

Pues padecen mis sentidos, Q VI 80; S'io lo so, che nel tuo, Q V 68; Navicella a i flutti in seno trionfante (Casini), Q VIII 181

for 2 basses and continuo

Il tempo è veglio, estenuato e stanco (Casini), Q VIII 179

for 3 voices and continuo

A chi crederò? Amor dice, S, S, T, Q VIII 177; Aita, amanti, aita, T, T, B, Q VI 81; Ancor non sete satii, occhi, S, S, B, Q VI 80; Anima peccatrice, a penitenza, S, S, A, Q V 68, W; A seguir le guerre di Marte (Baldini), S, S, A, Q V 69; Compatitevi, o mortali, A, T, B, 2 vn, lute, Q VIII 179; Con fausto augurio humil tugurio (Abbate Rospigliosi), S, S, A, Q V 69, W; Con piede lento giungon l'hore, S, S, A, Q VI 81; Deh, chi turba i miei riposi (Baldini), S, S, T, Q VIII 179; De le piagge sicane solcava (Baldini), S, S, A, Q V 69; Di questo sen la piaga, S, S, S, Q VI 81; Dolor, perchè sì lento muovi, madrigal, S, S, A, Q VI 81; Ecco, rapido su l'ale torna, S, S, B, Q VIII 179; Folle pensiero che lusinghiero, A, T, B, Q VI 81

Già la città di Marte, S, A, B, 2 violette piccole, va alta, va bassa, Q VIII 178; Il mio cor si lamenta, S, S, A, Q VIII 180; Indus et Hermus, Flavus, Orontes, S, T, B, Q VIII 181; Ira dall'alto scoglio (Baldini), S, S, A, 2 vn, lute, Q VIII 179; La Clemenza oratrice è forza (Baldini), S, S, A, Q V 68; La Speranza vuol così, T, T, B; Non mentisco, deh, credetelo (Baldini), S, S, A, Q V 69; No, no, non si speri, S, A, T, Q VI 80; Non più lagrime e sospiri, T, T, B, Q VI 81; Non più stolti pensieri, S, S, T, 1640[2]; Ogni nostro piacer, quanto (L. Orsini), S, S, A, Q V 69, W; Ombre oscure, oimé, rendetemi, S, A, B, Q VI 81, W; O ricetto di riposo, solitudini (Baldini), S, S, A, Q V 69

Per le false risposte di Psiche (Baldini), S, S, A, Q V 69, W; Rispondi, o mio core, S, A, B, Q VI 81; Scopri, ardito mio core, S, A, B, Q VI 81; Se il pavon dispiega intorno, S, S, B, Q VIII 179; Sono infelice e poi che, S, T, B, Q V 68; Speranza, che vuoi? tu, Fede (Lotti), S, S, A, Q V 69; Sventurato mio cor, a morire, A, T, B, Q VI 81; Tornino le calende, che dal monarca (Casini), S S, T, Q VIII 181; Trionfa pure, e satiati, S, S, T, Q VI 80; Voglio proprio morire, S, T, B, Q V 68

for 4 voices and continuo

Allo sdegno, mio core, non s'ami, S, S, A, B, Q VI 81; Deh, mirate, turbe di un Dio (A. Abati), S, S, A, T, 2 vn, lute, Q VIII 179; Nel più fiorito April degl'anni (Casini), S, S, A, B, Q VIII 179; Non fate rumore, che poco discosto, S, S, A, B, 2 vn, lute, Q VIII 179; Se tartarea congiura esce (Casini), S, S, A, T, 2 vn, Q VIII 178

for 5 voices and continuo

Ch'io non vesta le porpore odorate, madrigal, S, S, A, T, B, Q VIII 178; Ecco l'huomo, ecco Dio (Casini), S, S, A, T, B, Q VIII 178; Era così ripieno di giganti (Baldini), S, S, A, T, B, Q VIII 178; Ergi la mente al sole, malaccorto mortale (Lotti), S, S, A, T, B, Q VIII 178; In rio fugace, si discioglie il gelo (Casini), S, S, A, T, B, Q VIII 178; Mortal il tempo fugge, madrigal, S, S, A, T, B, Q VIII 178; O de' zeffiri messaggio (Baldini), S, S, A, T, B, 2 violette piccole, 2 va alta, va bassa, Q VIII 178; Partiti a Dio, devota anima, S, S, A, T, B, Q VIII 185; Pera il verno, e ogn'austro

pera (Baldini), S, S, A, T, B, Q VIII 181; Se non volete ancor cangiare aspetto (Casini), S, S, A, T, B, 2 vn, lute, Q VIII 178; Sì, sì, trionfi la quiete, S, A, T, T, B, 2 va, lute, Q VIII 181; Tornate, o guerrieri, più fieri, S, S, A, T, B, 2 vn, lute, Q VIII 178; Vincerò, regnarò, e quanto è da Battro, S, S, A, T, B, Q VIII 186–7

Marazzoli, Marco: Works

for 6 voices and continuo

All'armi, all'armi, s'impiaghi (Festini), S, S, A, T, T, B, Q VIII 181; Al tirso della mano, al verde, S, S, S, A, T, B, 2 vn, lute, Q VIII 179; Ben dovea del Tebro ogn'onda, S, S, S, A, T, B, Q VIII 181; Mortali, o voi che in atra notte, S, S, S, A, T, B, Q VIII 181; Nel furor d'onde spumanti, S, S, A, T, B, 2 vn, lute, Q VIII 179; O suolo beato, o stanca fortuna (Baldini), S, S, A, T, Bar, B, 2 vn, lute, Q VIII 181; Volgi a noi l'honor de' lumi, pio pastor (A. Abati), S, S, A, T, B, B, Q VIII 179

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Marbe, Myriam (Lucia)

(*b* Bucharest, 9 April 1931; *d* Bucharest, 25 Dec 1997). Romanian composer. After studying privately with Mihail Jora, she attended the Bucharest Conservatory, where her teachers included Leon Klepper. She became acquainted with trends in Western European contemporary music through Mihail Andricu. She taught at the Bucharest Academy of Music from 1954 to 1989, becoming professor of composition in 1972. A number of travel permits enabled her to participate in the Darmstadt summer courses (1968, 1969, 1972) and the Gaudeamus Week at Bilthoven (1969, 1972). Her honours include prizes from the GEDOK (Mannheim) and the Romanian Composers' Union, the Women Artists' Prize of the city of Heidelberg (1987) and a stipend from the city of Mannheim (1989). Also active as a musicologist, in 1972 she won the Bernier Prize as co-editor of the monograph *George Enescu* (Bucharest, 1971).

Marbe's early work includes many vocal compositions and a piano sonata (1956) in which she employs serial techniques for the first time, interlocking them with modal systems; rigorous polyphonic structures are softened by rubato. Her tendency to combine abstraction with elements of traditional Romanian musics is exemplified by the speech-song of *Ritual pentru setea pămîntului* ('Ritual for the Thirst of the Earth', 1968) and the reduction of the vocal line in *Jocus secundus* (1969) to rhythms matching the semantics of the words. In *Cyclus* (1974) and *Eine kleine Sonnenmusik* (1974) a radical change in style is evident, marked by a spontaneous pleasure in music-making and a freer treatment of musical material. Marbe described *Les oiseaux artificiels* (1979) as her testament of the 1970s. Works such as the first and second string quartets (1981, 1985), *Trommelbass* (1985) and *E-Y-Thé* (1990) react to dramatic circumstances in her country, while the third and fourth string quartets and the requiem *Fra Angelico – Chagall – Voronet* (1990) reflect on events in her personal life. Archetypal elements in her first symphony 'Ur Ariadne' (1988) and in *Passages in the Wind* (1994) indicate her movement towards a purified style in such works as *d'a Cantare-Cantarellare* (1995) and *Arc-en-ciel* (1997).

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Vocal: Noapte taraneasca [Rustic Night] (cant., C. Theodorescu), chorus, orch, 1958; Madrigale din lirica japoneză (Jap. haiku), women's vv, 1964; Clime [Atmospheres] (I. Negoitescu), Mez, women's vv, children's vv, chbr orch, 1966; Ritual pentru setea pămîntului [Ritual for the thirst of the earth] (Rom. folk texts), 7/14 solo vv, chorus, perc, prep pf ad lib, 1968; Vocabulaire I – chanson, S, cl, pf, prep bells, 1974; Les oiseaux artificiels (after W. Shakespeare), spkr, cl, vn, va, vc, hpd + cel, 1979; Timpul regăsit [Time Rediscovered], S/T, ens, 1982; An die Musik (R.M. Rilke), A, fl, og, 1983; An die Sonne (Delphic hymn, Rom. folk text), Mez, wind qnt, 1986; Sym. no.1 'Ur Ariadne' (Lat. poets, J.G. Herder, F. Nietzsche and others), Mez, sax, orch, 1988; Farbe und Klang (H. Heine, C. Morgenstern and others), song cycle, Mez, fl, hpd/gui/pf, 1989–90; Fra Angelico – Chagall – Voroneț

(Requiem), Mez, chorus, orch, 1990; Prețuitorul (Der Schätzer) (P. Aristice), spkr, T, str qt, 1990; Stabat mater, 12vv, ens, 1991; Na castolezza, Mez, ob, va, perc, 1993; Mirail – Jeu sur des fragments de poèmes de femmes troubadours, 3 female vv, fl, ob, vn, va; Überzeitliches Gold (W. von Aichelburg, after I. Barbu), S, sax, perc, 1994; Passages in the Wind (J.G. Brown), T, rec, vc, hpd, 1994; d'a Cantare-Cantarellare, S, vn, perc, 1995; Sym-phonia (E.L. Schüler), Mez, chbr ens, 1996

Orch: Musica festiva, divertimento, str, brass, perc, 1961; Evocări, str, perc, 1976; Va Conc., 1977; Trium, 1978; Conc., va da gamba/vc, 1982; Sax Conc., 1986

Chbr and solo inst: Pf Sonata, 1956; Sonata, cl, pf, 1961; Incantatio, cl, 1964; Sonata, 2 va, 1965; Le temps inévitable, pf, tape, 1968–72; Jocus secundus, cl, vn, va, vc, pf, perc, tape ad lib, 1969; Cyclus, fl, gui, other insts ad lib, 1974; Eine kleine Sonnenmusik, serenata, ens, 1974; La parabole du grenier I, pf/hpd/cel, 1975–6, rev. 1979; La parabole du grenier II, hpd, ens, 1977; Conc., hpd, 8 insts, 1978; Les musiques compatibles (Str Qt no.1), 1981; Sonata per due, fl, va, 1985; Trommelbass, str trio, drum, 1985; Str Qt no.2, 1985, rev. str orch, 1986; Des-cântec, wind qnt, 1986; The World is a Stage … , cl, trbn, vn, db, perc, 1987; After Nau, vc, org, 1987; Lui Nau (Str Qt no.3), 1988; Kontakte, cl, vn, va, db, 1989; Diapente, 5 vc, 1990; E-Y-Thé, cl, 4 vc, 1990; Et in Arcadia …, fl, b cl, pf, perc, 1993; Yorick, cl, vn, pf, perc, 1993; Haikus, fl, pf, 1993–4; Die unvermeidliche Zeit '94, ens; Le jardin enchanté, fl, tape, 1994; Prophet und Vogel, vc, pf, 1994; 5M, gui, 1995; Paos, cl, va, 1995; Suite, 4 tpt, 1996; Arc-en-ciel, 2 fl, rec, 1997; Ariel, vc, 1997; The Song of Ruth, 5 vc, 1997; Renaissance, 3 rec, 1997

Principal publishers: Breitkopf & Härtel, Editura Muzicală

Principal recording companies: Electrecord, Olympia, Mediaphon, Atacca

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BETTINA BRAND (work-list and bibliography with THOMAS BEIMEL)

Marbeck [Merbecke], John

(*b* ?Windsor, *c*1505; *d* ?Windsor, *c*1585). English organist, composer and writer. He is chiefly remembered as the composer of *The Booke of Common Praier Noted* (1550/*R*1979 and 1982).

1. Life.

The date and place of Marbeck's birth are unknown. However, on the basis of his son Roger's birth in 1535 and the inclusion of his mass in the Forrest-Heyther partbooks that date from about 1530 (*GB-Ob* Mus.Sch.E.376–81), it is generally estimated that he was born in about 1505 (Bergsagel, 1963). In the preface to his biblical *Concordance* (1550), dedicated to Edward VI, Marbeck states that he was 'altogether brought up in your highness' college at Windsor, in the study of music and playing of organs'. His name appears in an inventory at St George's Chapel, Windsor dated May 1531. The earliest extant reference to him as organist is found in the accounts for 1541–2. Similar account books indicate that he was also paid as a lay clerk. Marbeck remained at Windsor for the whole of his professional life.

On 16 March 1543 he was arrested, along with three others, for heresy. The four men were imprisoned in the Marshalsea, London and were interrogated. Marbeck was accused of authoring a document that was highly critical of the Mass. A manuscript concordance of the English Bible that he had compiled was confiscated and destroyed. All the accused were sentenced to death at the stake and shortly afterwards this sentence was carried out on the others. Marbeck, however, was reprieved by a royal pardon that was ratified on 4 October 1543. After his release he returned to his position at St George's Chapel, Windsor. He may have been responsible for the setting of Archbishop Cranmer's English Litany published in 1544. However, there is no evidence other than the simple syllabic style that is also found in his settings of *The Book of Common Praier Noted* (1550) to link him with the litany.

With the accession of Edward VI in 1547 Protestantism was openly pursued. Marbeck began work on compiling another concordance to replace the one confiscated on his arrest. He was unable to find a publisher willing to accept it, however, owing to its great length and consequent expense. As a result Marbeck produced a third, abridged version which nevertheless consists of nearly 1000 pages and this version, the first complete concordance of the English Bible to be published, appeared in 1550. In 1549 Marbeck supplicated for the degree of BMus at Oxford but it is not known whether the degree was awarded. In the following year, royal injunctions for St George's Chapel reduced the choral foundation and discontinued the use of the organ although organists Marbeck and Thaxton still received their fees. In July 1553, shortly after the accession of Mary Tudor, the organs were either repaired or newly constructed and the full range of Latin services with music was reintroduced. Marbeck's function within the chapel during these years is unclear. Records indicate that he only received payments for work as a copyist. However, the extant sources are too fragmentary to allow firm conclusions to be drawn.

During the Elizabethan years Marbeck returned to playing the organ for Prayer Book services as the accounts for 1558–9, 1564, 1567 and 1568–9 indicate. Much of his time in his final years was devoted to the writing of lay theological books of a pronounced Calvinist nature. There is no evidence that Marbeck composed anything after 1550. The exact date of his death is

not known but must have occurred before June 1585 when John Mundy and Nathaniel Giles jointly held the post of organist.

2. Works.

The publication of the first Book of Common Prayer in 1549, together with the Act of Uniformity that ordered its universal use, necessitated a change in liturgical monody. Although some more radical reformers wanted to eliminate plainchant, the Prayer Book appeared to endorse its continued use in the rubric at Matins that allowed the use of chanting the lessons at Matins and Evensong, and the epistle and gospel at Communion, but in English rather than Latin. Manuscript adaptations of traditional chant to the new English liturgical texts such as the *Te Deum* (Aplin, 1979) and *Sursum corda* (Milsom, 1992) are known. However, Marbeck's *The Books of Common Praier Noted* (1550) was the first published musical setting of services in the 1549 Prayer Book.

Towards the end of 1548 the committee that compiled the final form of the first English Prayer Book met in Windsor Castle under the chairmanship of Archbishop Cranmer. It seems likely that the origins of *The Booke of Common Praier Noted* can be traced to the deliberations of this committee. It is significant that Marbeck, the leading musician at Windsor, produced the book and that Grafton, one of the royal publishers that issued the 1549 Prayer Book, published it, suggesting that it had a quasi-official status.

The music comprises severely simplified adaptations of Sarum monodic chant together with Marbeck's newly-composed settings in a similar style. Earlier scholarship stressed the medieval plainchant origins of Marbeck's settings. However, more recent studies have drawn attention to close affinities with Lutheran adaptations of traditional chant and interpret Marbeck's book as a significant Reformation document (Leaver, 1982; Carleton, 1992). Settings are given for the daily Offices, Matins and Evensong, Communion, Burial, and Burial Communion, but not the litany which had been published with simplified chant in 1544. The notation is mensural rather than free plainchant and the rhythmic patterns of the English text are carefully reproduced by four note shapes: 'strene' (breve), 'square' (semibreve), 'pycke' (minim) and 'close' (extended breve for cadences). Marbeck also used dotted rhythms where the dot, as in modern notation, lengthened the note by half its value (see illustration).

Several misunderstandings persist with regard to Marbeck's book. Firstly, there is the suggestion that there was more than one imprint issued in 1550. However, the variants discovered when extant copies are compared are due not to different editions but to the two-stage printing process in which the notation did not always appear in the correct location on the stave. Secondly, it is frequently asserted that Marbeck's music is congregational. However, this reflects later usage rather than the original intent. The rubrics of both the 1549 Prayer Book and Marbeck's book indicate that these settings were to be sung by the clerks/choir rather than the congregation. Thirdly, it has been suggested that Marbeck's settings were intended for parish churches rather than cathedral and collegiate churches. However, given the Edwardian climate in which the music of the cathedral tradition was being severely simplified and that these settings

originated in one such institution, the implication is that they were intended for all churches, including cathedrals, where there were singing clerks.

The publication of the revised, second Prayer Book in 1552 rendered Marbeck's book obsolete and the reversion to Roman Catholicism under Mary Tudor that began the following year eliminated any need to issue a new edition. Elizabethan composers appear to have used Marbeck's Preces and responses as the basis for their own multi-voiced settings and Marbeck's book was known to interested antiquarians, such as Samuel Pepys, in later generations. Apart from such settings, Marbeck's work remained forgotten until the mid-19th century. Since then numerous editions and arrangements of sections of *The Book of Common Praier Noted* have been published. Marbeck's music (in particular his Communion setting) is still sung in Anglican churches throughout the world, as well as in Methodist, Presbyterian and other Protestant churches. It has even been adopted by the Roman Catholic Church as a setting for the Mass in English.

Only four polyphonic works by Marbeck survive: three Latin works – a mass and two motets – and an English anthem. The Latin works are typical of much pre-Reformation church music. They use contrasting groups of voices, extensive melismas, wide-ranging vocal lines, and occasional use of chordal passages to emphasize important words in the text. The unique source of the Mass *Per arma justicae* dates from about 1530 and contains masses by Fayrfax, Taverner, Tye and Sheppard. Marbeck's mass is based on the antiphon at None on Mondays during Lent (melodically identical with the first antiphon at Lauds and Vespers for the Feast of the Trinity). Like other English masses of the time, it comprises four movements: the Kyrie is not set and the text of the Credo is abbreviated. Cantus-firmus and paraphrase techniques are employed, with some passages of imitation. The cantus firmus is mostly in the tenor, but also appears from time to time in the other voices. The motets *Ave Dei patris filia* and *Domine Jesu Christe* share features in common with the mass with occasional word-painting of a striking harmonic character. They were possibly written as post-Compline anthems and were composed at about the same time as the mass. The simpler, three-part anthem was probably composed during the last years of the reign of Henry VIII. Its simple imitative style is mostly syllabic and to a large extent epitomizes Cranmer's ideal of one note per syllable, expressed in his letter to Henry VIII in 1544.

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Domine Jesu Christe, 5vv, *Ob*; ed. in TCM, x (1929)
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ROBIN A. LEAVER

Marc, Alessandra

(*b* Berlin, 29 July 1957). American soprano. She trained with Marilyn Cotlow in the USA and in 1983 made her début as Mariana in a concert performance of Wagner's *Das Liebesverbot* at the Waterloo Festival. The quality and power of her voice attracted immediate attention, and she was soon singing major roles such as Tosca, Ariadne and Aida. Particularly admired were her Maria in Strauss's *Friedenstag*, which she later recorded, at Santa Fe and Lisabetta in Giordano's *La cena delle beffe* at the Wexford Festival of 1987. Aida was the role of her début in Chicago, San Francisco and at the Metropolitan; it also introduced her to Vienna in 1992. Marc made her Covent Garden début in 1994 as Turandot, a role she has since sung widely in Italy, France and Israel. In song recitals her voice has been found almost overpowering, as it was by some when she made her concert début at the Wigmore Hall, London, in 1990. Large-scale choral works such as Beethoven's *Missa solemnis* and Verdi's *Requiem* (which she has recorded with Barenboim) have suited her well. Although she has been somewhat neglected by the major recording companies, her magnificent voice, with its mezzo-tinted timbre, is impressively heard as Strauss's Elektra and Chrysothemis and in an operatic recital on the Delos label.

J.B. STEANE

Marc, Thomas

(*fl* Paris, ? 1720–35). French viol player. He taught the pardessus de viole to Mlle de la Roche-sur-Yon, to whom he dedicated a book of pieces entitled *Suitte de pièces de dessus et de pardessus de viole et trois sonates avec les basses continües* (Paris, 1724), the first collection of music specifically for the six-string pardessus de viole. In his suite of 21 pieces, quick movements take precedence, particularly the minuet, gavotte and rondeau, several of which have brilliant *doubles*. The melodic and rhythmic style of the three sonatas is italianate (especially the Vivement of no.3, and the courantes and gigues), but the movements retain a French character in ornamentation and title. His privilege to publish the collection of 1724 was renewed ten years later.

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MARY CYR

Marcabru [Marcabrun, Marchabrun, Panperdut]

(*fl c*1129–*c*1150). French troubadour, probably from Gascony. He is the most distinctive and prolific of the so-called second generation of troubadours. The two short *vidas* claim that he was the son of a poor woman called Marcabruna, that he was a foundling and that he was originally known as Panperdut (Lost Bread); but these details are derived from remarks in his songs which are probably not to be taken seriously. It is not known whether Marcabru was his given name or a professional sobriquet.

The chronology of Marcabru's career is controversial, but his first identifiable patron is Guillaume X, Duke of Aquitaine (ruled 1126–37), the son of the earliest known troubadour, Guillaume ix. Either before or after Guillaume X's death, on 7 April 1137, Marcabru sought patronage at various Iberian courts, before turning to the young Peire de Gabaret, Viscount of Béarn (ruled 1134–53). Subsequent patrons were Alfons Jordan, Count of Toulouse (1104–48) and Alfonso VII of León, self-styled Emperor of Spain from 1135. It was in Alfonso's service that he composed his two crusading songs in support of the Christian reconquest of Spain; the famous *lavador* song *Pax in nomine Domini!*, in which he likened the Spanish crusade to a 'washing-place', cleansing the sins of those who fought for the Christian cause, appears to date from shortly before the recapture of Lérida in October 1149.

Marcabru's speciality was the moralizing type of song that later became known as the sirventes. He castigated the indolent and lascivious behaviour of the nobility, condemning adultery and advocating a pure, ennobling form of love which is not without religious overtones. He lamented the declining generosity of courtly patrons, and seems to have identified with the *soudadiers* – the young men, perhaps sons of the lesser nobility, who depended on patronage for their livelihood. His poetry shows familiarity with a fairly wide range of moralizing literature. His didactic purpose is evident throughout his work; even his *pastorela*, *L'autrier jost'una sebissa*, the earliest known example of the genre, makes a moral point as the shepherdess repulses the knight's advances by articulately reminding him of his knightly obligations. Marcabru frequently named himself in his poems, drawing attention to his role as the self-appointed *chastiaire* (castigator) of folly and loose morals. Richness of allusion, irony and nonce-words make his poetry difficult to understand, and he has been seen as a forerunner of the *trobar clus*, though he did not use this term himself.

He addressed his song *Cortesamen* (pc 293.15) to Jaufre Rudel, and probably also knew Cercamon, who is named as his mentor in one of the *vidas*. Six later troubadours mention Marcabru by name, either to praise his forthright style or to criticize his almost proverbial misogyny. He is the only troubadour mentioned in the famous description of the wedding festivities in the 13th-century romance of *Flamenca*, and a French romance of the late 13th century, *Joufroi de Poitiers*, depicts 'Marchabrun' as an outspoken *jongleur* pursuing the errant count of Poitiers. A scribal note in *I-Rvat* lat.5232 instructs the miniaturist to depict Marcabru as 'a jongleur without instrument' (Avalle, 180), perhaps to indicate that he was not associated with the more frivolous, dance-based genres in which instruments were considered appropriate.

Of his 42 lyrics only four survive with music: the *pastorela*, the *lavador* song and two diatribes against false love. The notation of *L'autrier* shows an almost regular alternation of long and short notes – one of the few indications of mensural rhythm in the troubadour repertory – which may have been a characteristic of the *pastorela* genre.

For a miniature of Marcabru *see* Troubadours, trouvères, fig.2.

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only those surviving with music

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Dirai vos senes duptansa, PC 293.18, *Pn* fr.22543

L'autrier jost'una sebissa, PC 293.30, *Pn* fr.22543

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STEPHEN HAYNES

Marcantonio Romano.

See Romano, Marcantonio.

Marcato

(It.: 'marked', 'stressed', 'accented').

A performance instruction which seems to have been rare before the 19th century: it is not specifically mentioned in Koch's *Musikalisches Lexikon* (1802) though J.G. Walther did include an entry 'Marqué' in his *Musicalisches Lexicon* of 1732. Its principal use is to draw the attention to the melody or subject when it is in such a position that it might be overlooked, as, for instance, *il basso ben marcato* in Chopin's *Krakowiak* op.14; or when there are two subjects both of which are to be brought prominently forward, as in the finale of Beethoven's Ninth Symphony, where the two subjects come together in 6/4 time with the words 'Freude, schöner Götterfunken' and 'Seid umschlungen'. In his *Etudes symphoniques* no.2 Schumann has *marcato il canto* below the top line and *marcato il tema* below the bass. In the slow movement of his Quartet op.18 no.6 Beethoven used *queste note ben marcate*. *Marcato* and *ben marcato* are predictably common in Stravinsky, who also used *p ma ben articulato* (Symphonies of Wind Instruments).

The superlative form *marcatissimo* is rarely used but is found, for instance, at the end of Chopin's Etude op.25 no.11 and in the finale of Schumann's F♯ minor sonata. Bartók used it in his Second and Sixth Quartets.

Schumann used *sempre marcatissimo* for no.8 of his *Etudes symphoniques*.

For bibliography *see* Tempo and expression marks.

<div align="right">J.A. FULLER MAITLAND/DAVID FALLOWS</div>

Marcel-Dubois, Claudie

(*b* Tours, 19 Jan 1913; *d* Paris, 1 Feb 1989). French ethnomusicologist. In addition to piano studies at the Conservatoire (1926–8), she took courses in history, philology and ethnology in Paris, at the Institut d'Art et d'Archéologie (1931–3), at the Institut d'Ethnologie (1934–5), and at the Ecole Pratique des Hautes Etudes (1937–9, diploma 1939). She studied ethnology and anthropology with Marcel Mauss (1934–7), the piano with Marguerite Long (1929–32, diploma 1932) and organology and ethnomusicology with Sachs (1934–8). After making her début as a pianist she concentrated on ethnomusicology. She worked with Sachs and Schaeffner at the department of ethnomusicology of the Musée de l'Homme (1934–40) and in 1941 became Chargée de Mission des Musées de France. She was founder and director of the department of ethnomusicology (1945) and its library of tape recordings (1960) at the Musée National des Arts et Traditions Populaires; she also worked at the CNRS, where she was appointed maître de recherche (1957) and director (1966). From 1961 she taught ethnomusicology at the Ecole des Hautes Etudes en Sciences Sociales, Paris; in the same year she received the honorary doctorate from Laval University, Quebec.

Though her first book dealt with the music of ancient India, Marcel-Dubois' work centred on the ethnomusicology of Europe and in particular that of France and the francophone countries. Her field and laboratory studies dealt chiefly with the evolution of folk instruments and the systematic classification of the oral tradition of folk music, especially French ethnic music. Her publications include several books, articles in encyclopedias and journals, and numerous records of folk music.

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'Le tambour-bourdon: son signal et sa tradition', *Arts et traditions populaires*, xiv (1966), 3–16 [incl. disc]

'The Objectives of Music and Musical Instrument Collections in a National Ethnological Museum', *Die Bedeutung, die optische und akustische Darbeitung und die Aufgaben einer Musikinstrumentensammlung: Nuremberg 1969*, 98–102

'Fêtes villageoises et vacarmes cérémoniels', *Les fêtes de la Renaissance III: Tours 1972*, ed. J. Jacquot and E. Konigson, 603–15

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CHRISTIANE SPIETH-WEISSENBACHER

Marcello, Alessandro [Stinfalico, Eterio]

(*b* Venice, 24 Aug 1669; *d* Venice, 19 June 1747). Italian composer. The son of a Venetian nobleman, he excelled in many fields and led a rich and varied life; his greatest contributions to the history of music came through his role as a Venetian academician. He was admitted to the Maggior Consiglio of the Republic on 2 December 1690 and long played an active role in the Venetian judiciary system. From 1690 to 1704 he was mainly occupied with completing his education in the Collegio di S Antonio, in gaining admittance to the Accademia degli Animosi (1698) and in serving in diplomatic posts in the Levant and the Peloponnese (1700–01).

The years 1705–8 were critical in the advancement of his interests, relationships and career. He briefly indulged in painting and drawing, apparently with the aim of ennobling premises he inhabited, with pastoral and allegorical paintings for the family palaces at Strà and Venice respectively and a religious painting for the ceiling of the Marcello parish church, S Marcuola. In literary circles, he was admitted to the Florentine

Accademia della Crusca on 18 September 1706; his eight books of couplets (*Ozii giovanili*, 1719) seem at first to have been better known in Paris than in Venice.

Alessandro's most conspicuous activities as a composer seem often to have coincided with his advances in government service. For example, in 1708 he was appointed to the Quarantìa (which dealt with criminal matters), published a volume of cantatas dedicated to the Roman noblewoman Livia Spinola Borghese, and began a lawsuit against his brothers Benedetto and Gerolamo over the ownership of some boxes in the Teatro S Angelo. In his government career he was a judge of the waterways authority (1713–15), a sentencing officer for the Quarantìa (1722–3), a counsel to merchants (1731) and a council member of the Comun (1741–2). In 1728 he seems to have had business involvements with a trading enterprise in Antwerp.

By 1719 Alessandro had become *principe* of the Accademia degli Animosi, a long-established Arcadian colony in Venice. Although he still indulged in painting, drawing, the writing of poetry and other creative activities, his particular interest as an academician seems to have been in collecting musical instruments for the *galleria di strumenti* which he maintained. Although a violinist, he seems to have favoured keyboard instruments of recent manufacture and wind instruments from the 16th century; many specimens, including an undecorated Cristofori fortepiano (1724), a vertical fortepiano, and a consort of 16th-century crumhorns with the mark of the rabbit (suggesting manufacture by the Bassanos) are in the Museo Nazionale degli Strumenti Musicali, Rome.

His cantatas, character pieces which assume the roles of well-worn pastoral figures, and include personal and local allusions in their texts, are more exceptional for having been lavishly published than for their inherent musical qualities. He used black notation to express the irrationality of love. In 1712 Alessandro spent some time in Rome with the Borghese family. Some of the cantatas that survive in manuscript may have been given there, for they carry cues for Farinelli (not in Venice until 1729) and Checchino (Francesco de Grandis). Alessandro had access to very gifted female singers, including Benedetto's pupil Faustina Bordoni in Venice (towards whom Alessandro was rumoured to have had amorous intentions) and Laura and Virginia Predieri in Rome.

Alessandro's instrumental works reflect differences in orchestral practice and instrumental figuration in different venues, particularly about instrument selection (the use and choice of woodwind) and continuo practice (which instruments to use, when to omit it altogether). Using all the available options stipulated in the concertos preserved in manuscript in Venice, the result would have been more characteristic of French scoring early in the century, or of Saxon taste in the 1720s, than of Venetian or Roman practice. The concerto for seven recorders is to be unaccompanied. His oboe concerto (sometimes falsely attributed to Benedetto) was transcribed by Bach; it was published in an anthology of about 1717. The six concertos published under the title *La cetra*, which offer the optional reinforcement of violins with two oboes or two transverse flutes, may have been revised from earlier compositions to suit a German audience (transverse flutes

were particularly popular north of the Alps in the 1730s). Also more characteristically German than Italian is the figuration of the three published violin sonatas which have variants preserved in Dresden. The published works are more heavily ornamented and more generously supplied with double stops and written arpeggios than the manuscript ones, which appear to be earlier.

Alessandro's personal fortunes were ultimately less rewarding than his professional, intellectual and artistic ones. Besides the long saga of the opera boxes at the Teatro S Angelo, which had begun when he was a child, his inheritance of various properties from family members was far from straightforward. Of his six children, Lorenzo (1712–80), his only surviving male heir, also enjoyed a long career in Venetian government. Alessandro was buried at the family estate at Paviola.

WORKS

Gli amanti fedeli (pastorale), lost

[12] Cantate di Eterio Stinfalico, 1v, bc (Venice, 1708); 6 ed. H. Derégis (Florence, 1969)

6 cants., *GB-CDp*, *I-BRc*, *Vnm*

Ob conc., strings, bc in Concerti a cinque (Amsterdam, *c*1717); variant in *D-SWwa*; transcr. J.S. Bach

La cetra di Eterio Stinfalico, 6 concs., 2 ob/fl, strings, bc (Augsburg, *c*1738)

Conc., 7 rec, strings, *I-Vnm*; 3 concs., 2 ob, strings, bc, *Vnm*; Conc., hpd, double orch, bc, *S-L*

[12] Suonate a violino solo di Eterio Stinfalico, bc, (Augsburg, *c*1738); 3 with variants in *D-Dlb*

2 sonatas, 2 vc, bc/ (?1757), lost; Sonata, ob, bc, lost, formerly in *Bsb*

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ELEANOR SELFRIDGE-FIELD

Marcello, Benedetto Giacomo

(*b* Venice, 24 June or 24 July 1686; *d* Brescia, 24 July 1739). Italian composer and writer. The son of a Venetian nobleman, he followed the career path of all Venetian nobles of his time: he was admitted to the Maggior Consiglio of the Republic on 4 December 1706 and, after completing studies in literature and law, served in various magistracies over the next two decades. The last decade of his life is riddled with mysteries: he married the commoner Rosanna Scalfi, his singing pupil, in May 1728; had a religious experience in August of the same year; was exiled to the Istrian city of Pula (then part of the Venetian Republic) for

three years (1730–33) as provincial governor; was absent from civic records for the next five years; and received his final appointment in Brescia as chief financial officer.

It is not easy to segment the musical continuum of Marcello's life, since he held no regular appointments of a musical nature and the majority of his musical works are undated. This demonstrates how severely separated in social experience dilettante composers were from the common ranks of musical *maestri*. Nonetheless, Marcello's cultivated intellect exerted, particularly through his psalm settings and cantatas, a major influence on Italian musical thought and performance throughout the 18th century and, to various degrees, on the musical practices of many other European countries until the end of the 19th century. After a perfunctory involvement with instrumental music, his main interests as a composer, particularly between 1710 and 1720, were the cantata and the chamber duet. Thereafter, his attention turned to works on a larger scale: the 50 Psalms of David, the serenata and the oratorio. The claim that Marcello forwent composition after 1728 cannot be entirely true since two of his oratorios neatly circumscribed his years in Pula.

Marcello's intent in his *Salmi*, which were published with etchings by Sebastiano Ricci, was to restore dignity to devotional music by reviving musical practices of antiquity (seeillustration). They are set in texturally differentiated sections and are for the most part through-composed. Numerous testimonials (by Gasparini, Antonio and Giovanni Bononcini, Sarri, Mattheson and Telemann) were included in each of the eight volumes. Caldara, who found the music 'eccentric', was one of Marcello's few detractors. Later Italians, in particular Padre Martini and Giovenale Sacchi, revered Marcello's *Salmi* as models of contrapuntal writing. Still more accomplished examples are the six-voice canon *In omnem terram*, published with the psalms, and the four-voice Missa Clementina, which Marcello composed for his admission to the Accademia Filarmonica, Bologna, in 1711. Being impressed with the fact that women were not permitted to sing in the ancient temple, Marcello favoured low, mainly male, voices in his psalms. Some 16 of the works incorporate sections based on quotations from Greek and Hebrew psalmody; the original sources are interpolated at the appropriate points. Like his secular vocal music of the 1720s, which is inspired by Roman and Greek epics, the melodic content varies from an ambitus which is very restricted to one which is almost impossibly broad, expressing emotional peaks and depths.

In the 1710s, when Marcello was coaching the young Faustina Bordoni and writing music for Roman nobles, such as the Borghese family, he led, in parallel with Apostolo Zeno's attempted reform of the opera libretto, a movement to reform singing style. Here his goal was to remove 'tasteless' ornamentation and to focus more on actual sound. In this phase of his life, his vocal music was much more lyrical and formally structured. Several of his chamber duets were composed for Laura and Virginia Predieri. The vast majority of his lyrical cantatas seem to have been written for performances at weekly academies (social gatherings of the nobility that featured poetry, music, oratory and debate). The texts, many of which were written by the composer, were usually pastoral. Mattheson praised the rhetorical detail of Marcello's approach to the setting of (lyrical) aria texts.

More original are Marcello's intensely dramatic cantatas on tragic and heroic subjects from antiquity, which feature such figures as Andromeda, Arianna, Cleopatra, Dido, Medea and Timothy (probably mediated through the dramas of Corneille and Racine). Some of these works lack arias: others use abberations of musical notation to express a heroine's (or hero's) mental frenzy or anguish. Although the subject matter is again usually from antiquity, Marcello's serenatas are somewhat more conventional and use obbligato instruments and instrumental figuration to reinforce images and to convey elements of the drama.

The lighter side of Marcello's nature was expressed in his several satires. Of prime importance among these is the treatise *Il teatro alla moda*, first published anonymously in 1720, which is concerned especially with the decline of careful composition and well-rehearsed performance, as well as the invasion of Bolognese singers, at the Teatro S Angelo, Venice. It was especially popular in Italy in the 18th century, in France in the 19th, and in Germany in the early 20th, and it appears never to have been out of print from the time of its writing to the present. Comic musical works include the letter cantata *Carissima figlia* (1718), in which the singing styles of such opera figures as Vittoria Tesi, Faustina Bordoni and Gaetano Berenstadt are imitated; the castrato madrigals, in which it is debated whether the divinity of the singing of (adult) male sopranos and altos can save them from eternal damnation (1715); and the comic intermezzos *Spago e Filetta* (?1719). Although Marcello's two late oratorios are not satirical works, a playful mood prevails.

The impetus for the keyboard and recorder sonatas is likely to have come from academies. While the Marcello family had one of its own on the Fondamenta Nuove in Venice, Benedetto seems to have maintained a network of contacts in Rome, Florence, Bologna and various rural retreats in the Veneto. Only the motivation for composing the *Concerti* op.1, remains unaccounted for. These works now lack the principal violin part and so accurate evaluation is impossible. Within this opus was the one piece by Marcello known to, and transcribed by, Bach. Of Marcello's keyboard works, the sonatas are the most important, for they seem to have played a role in the establishment of the genre as it was later developed by Platti, Pescetti, Galuppi and J.C. Bach. His cello sonatas, which are among his most widely performed works today, were probably composed much earlier than their date of publication suggests and, in fact, their authenticity is not beyond question.

Marcello's legacy was greatest for those who lived between 1750 and 1875, when recognition of his *Salmi* led to their translation into many other languages (French, German, Swedish, English, Russian) and their performance, as liturgically generic sacred works, in a host of different liturgical contexts. It was during this period that a great number of the manuscripts in which Marcello's secular works are now preserved seem to have been copied. In the 19th century the *Salmi* were sometimes divided into short 'motets' or 'songs', or stripped of their texts and offered as instrumental works, or retexted and offered as 'new' works. Such varieties of psalm progeny seem to number well beyond 10,000 (arrangers included Paer, Mayr, Rossini and Bizet; Verdi was a great enthusiast). Another work of the same period, the oratorio *Joaz*, is reckoned to have anticipated the

reforms of Gluck many years later. Marcello's call to restore the classical virtue of 'noble simplicity' in music, found in the preface to his *Salmi*, anticipates the analogous invitation of the German archaeologist Winkelmann (who spoke of sculpture) by 30 years. Although little noted today, Marcello's role in formulating the values of classicism and promoting their musical implementation was his most significant contribution to cultural history. His influence was enormously, if subtly, pervasive.

Differing national values coloured perceptions of Marcello's music: the English revered its 'harmony', the Germans its 'melody' and the Italians its 'counterpoint'. It was only in the 20th century that Marcello's name started to fall from grace in lists of important composers in the past. Even as this change occurred, however, the influence of his *Salmi* was regenerated in ethnomusicology: the materials Marcello quoted from Judaic and Hellenic traditions in the 1720s are frequently requoted (often without attribution) in studies of ancient and oriental music. He undoubtedly would have been amused by the reflexive nature of the esteem that accrued to his work after his death.

WORKS
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ELEANOR SELFRIDGE-FIELD

Marcello, Benedetto Giacomo

WORKS

oratorios

La Giuditta, ?Venice, Nov 1709, *B-Bc*, *I-OS*

Joaz, Venice, ?1727, *E-Mn*, *I-Vnm*, facs. (1986); Florence, 1729, ed. in I classici musicali italiani, viii (Milan, 1942)

Il pianto e il riso delle quattro stagioni dell'anno per la morte, esultazione e coronazione di Maria Assunta in Cielo, Macerata, 1731, *GB-Lbl*, *I-Rsc*, *US-Wlc*

Il trionfo della poesia e della musica nel celebrarsi la morte, e la esultazione, e la incoronazione di Maria sempre Vergine Assunta in Cielo, 1733 (no documented perf.), *B-Br*, *I-VEc*; excerpts in *B-Br*, *F-Pn*, *GB-Ckc*, *Lcm*, *US-Wlc*

Spurious attrib.: Il sepolcro, 1705, by Marc'Antonio Ziani

other sacred vocal

Estro poetico-armonico: parafrasi sopra li primi [e secondi] venticinque salmi (vernacular texts by G.A. Giustiniani), 8 vols. (Venice, 1724–6/ *R*); MS copies of works and excerpts, with texts in Italian, Latin, French, English, German and Swedish, in inst transcrs. and arrs., and in retexted versions may surpass 10,000 items

9 masses, 3–8vv, incl. Requiem, g, and lost mass for investiture of niece, *A-Wn*; *D-Bsb*, *Bld*, *MÜs*; *F-Pn*; *GB-Lbl*, *Ob*; *I-Bc*, *Fa*, *Gl*, *Ls*, *Vc*, *Vnm*; *US-NYp*, *Wlc*

30 miscellaneous sacred works, many lost, incl. 4 ants, 3 grads, 1 hymn, 1 Lamentation of Jeremiah, lost, 1 Lesson for Holy Week, lost, 2 Mag, 3–4vv, 5 Miserere, 8 motets, 3 offs, 2 vesper pss

stage

La morte d'Adone (serenata), ?Venice, ?1710 or 1729, possibly both, *A-Wn*, *I-Bc*

La gara amorosa (serenata), ?c1710–12, *D-Mbs*, *I-Vc*, *Vnm*

Psiché (intreccio scenico musicale, V. Cassani), *GB-Ckc*, frags.; lib (Venice, ?1711, ?2/c1720–25)

Spago e Filetta (ints and lost choruses) in Lucio Commodo (tragedia), ?Venice, ?1719, *F-Pn*, *I-Vc*, *Vnm*; excerpt in Mamczarz, 284–6

Le nozze di Giove e Giunone (serenata) in two versions: Nasce per viver, Vienna, Imperial Palace, for the name day of Charles VI, 1 Oct 1725, *A-Wgm*, *Wn*; Questo é 'l giorno (shorter version), *Wn* [may be the work performed in 1716 for the birth of a son to the Emperor]

Calisto in orsa (pastorale, ?Carminati), ?1725, *I-BGc*, *Vc*, *Vnm*, all inc.

Arianna (intreccio scenico musicale, Cassani), Venice, *c*1727, *Fn*; ed. Nielsen (Bologna, *c*1948); facs. (Bologna, *c*1969)

other secular vocal

[12] Canzoni madrigalesche et [6] arie per camera, 2–4vv, op.4 (Bologna, 1717)

380 cants. (many texts by Marcello), 1v, bc, 22 with str, 372 in MSS, some works survive in up to 25 copies, 8 lost, 7 spurious; notable items include Carissima figlia, Didone, Gran tiranno è l'amore, Percorelle che pascete, Senza gran pena; *c*100 known in variant versions; 24 arias [377 listed with sources in Selfridge-Field, 1990]

81 chamber duets, 2vv, bc, 2 with str, incl. 12 from op.4, 73 in mss, Timoteo occurs in 26 sources; Clori e Daliso and Clori e Tirsi survive in numerous copies; 15 spurious, 12 of which actually by Martini (Bologna, 1763)

7 chamber trios, 3vv, bc, incl. 4 from op.4; 2 spurious, actually by Clari and Stradella

5 madrigals, 4–5vv, incl. 2 from op.4, No' che lassù occurs in 31 sources; 2 spurious, actually by Rore and Wert

concertos and sinfonias

[12] Concerti a 5, with vn, vc, obbl, op.1 (Venice, 1708), ed. *Concerti grossi* (Padua, 1960–79)

5 concs., 3 in D, E♭, F, vn, str, bc, *D-Dlb*, *GB-Lbl*, *I-Vc*, *Vnm*, *S-Uu*; conc., F, 2 vn, str, cembalo (1716/17), *D-Dlb*; conc., D, fl, str, cembalo, *S-Skma*

7 sinfonias, D, F, 2 in G, 2 in A, B♭, *D-Bds*, *GB-Lbl*, *I-Vc*

sonatas

Sei s[u]onat[e], 2 vc/2 va da gamba, vc/bc, as op.2 (Amsterdam, *c*1734)

[12] Suonate, fl, bc/vc, op.2 (Venice, 1712/*R*, inc. *R* as op.1 (London, 1732))

Sei s[u]onat[e], vc, bc, as op.1 (Amsterdam, *c*1732/*R* as op.2 (London, 1732))

Sonata, g, vn, bc, *D-Bsb*; sonata, B♭, vc, bc, *I-Vnm*; 4 sonatas, C, 2 in G, g, S rec (flautino), bc, *D-FH*, doubtful

keyboard

[12] Suonate, cembalo, ?op.3 (Venice, *c*1712–17), ?related to 12 kbd sonatas in *I-Vnm*, ed. in Le pupitre, xxviii (Paris, 1971)

35 sonatas and miscellaneous sonata movts, incl. ?op.3, La Ciacona (110 variations on the chaconne bass and kbd Laberinto), *B-Bc*, *Br*, *CZ-Pnm*; *D-Bsb*, *Da*; *F-Pn*; *GB-Lbl*; *I-Nc*, *Vnm*, *Vqs*, *Vc*; *S-Lf*, *Skma*; some incorrectly attrib. are by Hasse, Platti and J.S. Bach

4 minuets; suite of 30 minuets: *F-Pn*, *GB-Lbl*, *I-Vc*, *Vnm*

writings

Fantasia ditirambiva eroicomica (or *Volo Pindarico*), 1708, *I-Vmn*, *Rn*

Lettera famigliare d'un accademico filarmonico et arcade, *I-Bc*, with letter of acknowledgment by P.P. Laurenti dated 7 May 1716; permission for private printing granted on 12 Nov 1716 (printed copy, *Vnm*) [discusses and criticizes Lotti's Madrigali, 2–4vv (Venice, 1705)]

1 item in Lodovico Flangini: *Corona poetica in morte* (Venice, 1717)

Sonetti: pianger cercai non già dal pianto onore (Venice, 1718)

Il teatro alla moda (Venice, 1720/*R*; Eng. trans., ed. R.G. Pauly: 'Benedetto Marcello's Satire on Early 18th-century Opera', *MQ*, xxxiv (1948), 222–33), lib for Berlioz's Benvenuto Cellini (Paris, 1838)

A. Dio: Sonetti … con altre rime, d'argomento sacro e morale (Venice, 1731)

Il divino Verbo fatto Uomo, o sia L'universale redenzione, at least 21 cantos, inc. at Marcello's death, now lost

Undated writings include various *avvertimenti* and satirical sonnets, *Vmc*

Spurious attrib.: *Delle consananze armoniche*, 1707, frag. in *Vnm*, actually pt 3 of Angleria: *La Regole del contrapunto* (Milan, 1622)

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Marcello da Capua.

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March

(Fr. *marche*; Ger. *Marsch*; It. *marcia*).

Music with strong repetitive rhythms and an uncomplicated style usually used to accompany orderly military movements and processions. Since the 16th century, functional march music has existed alongside stylized representations of the march, which were often incorporated for programmatic purposes into art music. The distinction between the functional and the stylized march is often blurred, however: in the 18th century, functional marches were frequently imported virtually unchanged into wind-band music, often forming integral movements of serenades or divertimentos. During the 19th century, the functional military march declined, and the stylized march became popular in its own right, reaching its height in the works of the later Romantic composers. After World War I, the idea of using an orchestral or choral march as a vehicle for paying homage to rulers and celebrating nations and ideals, which had prevailed since the time of Lully, fell into decline, and the march came to be seen principally as an art-music genre.

1. The military march to the 1820s.
2. 19th- and 20th-century military and popular marches.
3. The march in art music.

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March

1. The military march to the 1820s.

As early as Virgil's *Aeneid* the sound of instruments was acknowledged as a means of exciting ardour in advancing armies. In the early 16th century European nations had their peculiar drum-calls (*see* Signal (i)), which were held to be insignia as significant as the blazonry on their standards. The Swabian infantry of the Emperor Maximilian was recognized by the sound of its characteristic marching rhythm (ex.1), while both the French and English infantry used a longer pattern (ex.2); Arbeau (*Orchésographie*, 1588) credited the Swiss with yet another characteristic rhythm (ex.3). A warrant of 1632 by Charles I of England confirmed the earlier registration (1610) of the English national drum march:

> Whereas the ancient custome of nations hath ever bene to use one certaine and constant forme of March in the warres, whereby to be distinguished one from another … It pleased our late deare brother Prince Henry to revive and rectifie the same by ordayning an establishment of one certaine measure, which was beaten in his presence at Greenwich, anno 1610. In confirmation whereof wee are graciously pleased … to set down and ordaine … Willing and commanding all drummers within our kingdome of England and principalitie of Wales exactly and precisely to observe the same, as well in this our kingdome, as abroad in the service of any forraigne prince or state.

Arbeau's detailed account of French drum rhythms includes a description of marches in triple metre (ex.4), examples of possible variants of the basic duple-metre cell, and suggestions for improvising fife tunes to accompany the marches. He made the point, however, that the rests in a given drum-call must be observed no matter how much the beaten part of the unit is modified, lest the army's orderly progression fall into disarray from soldiers tripping over one another.

March music is essentially an ornamentation of a fixed, regular and repeated drum rhythm. Stylistic traits of the march that seem to be present throughout its history include rhythmic patterns with regularly recurring accents built into phrases or periods, straightforward harmonies and textures, and unpretentious but often memorable melodies. The usually triadic melodic style and apparent preference for major keys of most march music may reflect to some extent the technical limitations of the wind instruments for which marches were written, many of which were confined to the notes of the harmonic series until well into the 19th century (*see* Military calls). As Arbeau's description shows, duple and triple metres were both common, though the most frequent time signatures were , , 2/4 and 6/8. In the 17th and 18th centuries 3/4, 6/4 and 3/2 were often used as well.

Throughout its history the tempo of the military march has depended on its particular function. The slow march (Fr. *pas ordinaire*; Ger. *Parademarsch*)

is the ordinary march, the standard against which the tempos of the others are measured. Used for exercises, reviews and parades, its tempo has varied from crotchet = 60 to crotchet = 80 at different times and places. The quick march (Fr. *pas redoublé*; Ger. *Geschwindmarsch*), used for manoeuvring, is approximately twice as fast as the slow march, with a tempo ranging from crotchet = 100 to crotchet = 140 (116–20 is considered the norm), depending usually on regimental demands. The double-quick march (Fr. *pas de charge*; Ger. *Sturmmarsch*) is an attack march, still more rapid in tempo.

The earliest extant marches composed expressly for military use are those of Lully and André Philidor *l'aîné*; they include a large selection of pieces entitled *marche*, *batterie* and *sonnerie* composed for and used by the various bands of Louis XIV. As first collected by Philidor in 1705, the march repertory of 17th-century France included marches for drums alone, timpani alone and trumpet alone, and for Louis' fife-and-drum band and oboe-and-drum band, written in a variety of time signatures (, 2, 3/2 and 3). A typical march for the oboe band is Philidor's *La retraite* (ex.5), which consists of two eight-bar strains. The *batterie*, which is written out separately, uses a great variety of note values, and introduces many variations within each two-bar rhythmic cell. Not all French military marches were so regular, however. *La générale*, composed by Lully for the oboe-and-drum band and later used by the Garde Française, is in triple metre and consists of two seven-bar strains (ex.6).

Military marches of the 17th and 18th centuries were generally ephemeral, functional pieces composed by bandmasters when required or adapted for military use from popular tunes, operas and oratorios. By the mid-18th century Rousseau complained that French marches were 'tres malfaites'; he thought contemporary German marches like *Der alte Dessauer* (composed *c*1705), *Hohenfriedberger* (1745) and *Coburger* (*c*1750) much superior and more likely to encourage military efficiency. The practice of adapting popular tunes to military purposes seems to have been particularly common in Britain, where most of the military music in such printed collections as *Sprightly Companion* (1695, ed. Playford), *Musica bellicosa* (1733), *Musica curiosa* (*c*1745) and *Warlike Musick* (*c*1760) seems to have come from the popular operas and oratorios of composers from elsewhere, such as Handel, Jommelli, Graun, Traetta and Monsigny. British regimental commanders were responsible for providing music for their troops from their own private 'band funds', and it seems that the principal requirement of an 18th-century regimental march was the favour of the commander.

The French Revolution and, in particular, the Napoleonic wars that soon followed lent new impetus to the composition of marches specifically for particular regiments and armies, allowing composers to express partisan sentiments while earning some financial rewards for their efforts. In France certain composers specialized in the composition of patriotic marches, such men as J.-P.-G. Martini, François Devienne, Joseph Lefebvre, C.-S. Catel, and M.J. and F.R. Gebauer, and many more wide-ranging composers, like Gossec, Grétry, Le Sueur, Méhul and Cherubini, contributed marches used by the French armies. C.J. Rouget de Lisle's *Marseillaise* is probably the most famous surviving march of this period,

first written under the title *Chant de guerre pour l'armée du Rhin*. British troops marched to music composed for them by such native composers as Thomas Busby, John Callcott, William Crotch, James Hook, John Mahon and Alexander Reinagle, as well as to marches by Handel and Haydn; various Austrian regiments had marches composed for them by F.X. Süssmayr, Ferdinando Paer, Hummel and Beethoven. Haydn's marches (h VIII:1–4 and 6–7), most of which are in E♭, are scored for pairs of clarinets, bassoons and horns, with trumpet, serpent and improvised percussion parts. Only one has a trio, and all are concise, scarcely exceeding 30 bars in length. Like marches generally they consist of two strains, and most begin with an upbeat, frequently a dotted-note figure. Beethoven wrote many pieces for military band (*Harmoniemusik*, *Militärmusik*), often intended for specific regiments (e.g. WoO19 and 24), and including a polonaise, an écossaise and several examples of the Tattoo, as well as pieces entitled *Marsch* or *marcia*. All are scored for various wind instruments and percussion, some of them including the characteristic 'Turkish music' instruments: bass drum, side drum, cymbals and triangle (*see* Janissary music). All Beethoven's functional marches are written in a simple homophonic style, usually in phrases two or four bars long, and many of them emphasize repeated notes and double-dotted figures. Two (WoO20 and 24) have trios in contrasting keys, a structure that became the norm for 19th-century marches.

March

2. 19th- and 20th-century military and popular marches.

Most of the military marches that have survived from the early 19th century or earlier have not done so directly. The Rakoczi March, for example, owes its continued familiarity as much to the attentions of Berlioz (*La damnation de Faust*) and Liszt (Hungarian Rhapsody no.15) as to those of successive military bandmasters (see §3 below), while Beethoven's *Yorck'scher Marsch* (woo18, 1809) has survived more because of its composer's wider fame than for its intrinsic appeal. The tremendous explosion of activity in popular music during the 19th century, however, affected military band music and gave marches greater durability. Technical innovations in the construction and fingering of most wind instruments, especially the brass, and the invention of the saxophone increased both the flexibility and the range of timbres available in a military band. Band concerts became popular with the general public, and military schools of music were founded to provide a regular supply of trained musicians. By the end of the 19th century the size of a standard military band had grown from a mere handful of musicians at the beginning of the century to a full complement of 40 to 50 musicians for a typical infantry band. Thus the opportunities for composers were increased, and marches began to have more inherent musical interest. Many popular dance conductors and composers worked as military bandmasters at some point in their careers, and marches took their place alongside waltzes, galops and polkas in their output. As in the decades immediately after the French Revolution, many musicians (not always military bandmasters) concentrated almost exclusively on composing marches, so that a vast body of them was written in the late 19th century for ceremonial and military occasions, their titles commemorating regiments, generals, princes and battles.

The marches that have survived in the repertory of military bands and light orchestras date back as far as the middle of the 19th century. The Austrian Revolution of 1848 was the immediate inspiration for the *Radetzky March* of Johann Strauss (i), as the American Civil War was for the *Washington Grays* by Claudio S. Grafulla (1810–80). Most of the marches that now form the basis of the military band repertory were written between 1880 and the beginning of World War I. Among the continental marches that have remained popular are *Unter dem Doppeladler* by J.F. Wagner (1856–1908), *Marche lorraine* and *Le père la victoire* by Louis Ganne (1862–1923), *Alte Kameraden* by Carl Teike (1864–1922), and the triumphal march *Einzug der Gladiatoren* and *Regimentskinder* by Julius Fučík (1872–1916). These marches epitomized the form into which the military march had evolved: typically, a march was about four minutes long and was written in common time; the introductory fanfare was followed by an opening section played by the whole band, usually with a second theme given to trombones, and a trio featuring a broad lyrical melody.

Above all, the late 19th century saw the emergence of two march composers who lent much vitality and originality to the form, the American John Philip Sousa and the Briton Kenneth J. Alford. Sousa's *Semper fidelis* (1888), *The Liberty Bell* (1891), *King Cotton* (1895) and *The Stars and Stripes Forever* (1897) are probably the most famous marches he composed for the US Marine Band and for his own touring band. Their lively, shifting rhythms and the opportunities they presented for instrumental display made Sousa's marches appreciated round the world. Several of them became popular dances as well; *The Washington Post* (1889) in particular was associated with the Two-step, and it may have led to the fashion for two-step marches, which were often used to accompany the Cakewalk. The affinity of march and dance music led to a sharing of repertories; thus *El Abanico*, a *paso doble* by Alfredo Javaloyes, entered the international band repertory as a quick march.

By contrast with the ebullient style of Sousa's marches, those of the leading British composer, Kenneth J. Alford, were notable for their clipped melodic phrases, economy of instrumentation and an unusually wide range of moods. His *Colonel Bogey* (1914), *On the Quarter Deck* (1917) and *The Voice of the Guns* (1917) are among the most frequently played of all British marches. While the consistently high quality of all the marches by Sousa and Alford set them apart from their contemporaries, many individual marches by otherwise undistinguished composers attained national or international popularity. Some of the composers of well-known marches from the late 19th or early 20th century include E.E. Bagley (1857–1922, *National Emblem*), Thomas Bidgood (1858–1925, *Sons of the Brave*), H.L. Blankenburg (1878–1956, *Auszug der Gladiatoren*), Franz von Blon (1861–1945, *Unter dem Siegesbanner*), Isaac Dunayevsky (1900–55, *Tsirk*), E.F. Goldman (1878–1956, *On the Mall*), Richard Henrion (1854–1940, *Fehrbelliner Reitermarsch*), Abe Holzmann (1874–1939, *Blaze Away!*), Karl L. King (1891–1971, *Barnum and Bailey's Favorite*), J.N. Klohr (1869–1956, *The Billboard*), František Kmoch (1848–1912, *Česká muzika*), Karl Komzák (1850–1905, *Vindobona Marsch*), Gabriel Parès (1860–1934, *Le voltigeur*), Gottfried Piefke (1815–84, *Preussens Gloria*), the Swedish composer S.H. Rydberg (1885–1956), Wilhelm Zehle (1876–1956,

Viscount Nelson) and C.M. Ziehrer (1843–1922, *Freiherr von Schönfeld-Marsch*).

After World War I the role of the infantry regiment declined. Although bandmasters continued to compose marches that remain in the military band repertory, new forms of entertainment reduced both the importance of military bands and the impact of these new marches on the public. Often marches have been adapted from current popular song, as in Rauski's *Le régiment de Sambre et Meuse*, based on a song by Robert Planquette, or from themes from operettas, as in Sousa's *El capitán* (1896) and Paul Lincke's *Berliner Luft* (1899), much as 18th-century marches were adapted from popular operas. Many other marches have entered the military band repertory from successful film and television scores, such as Richard Rodgers's *Guadalcanal* (from *Victory at Sea*), Eric Coates's *The Dam Busters* and Ron Goodwin's *633 Squadron*.

March

3. The march in art music.

Marches in art music range widely from true functional marches to stylized representations. As functional pieces, especially in stage or programmatic works, they may serve to accompany dramatic entrances, parades, coronations, victories, rejoicing, festivities, triumphs, acts of homage, weddings, religious acts, funerals or military events. As an integral section of a larger work, a march may greatly contribute to the total effect. Many functional marches were composed to stand alone as independent pieces; others were later extracted from their original contexts.

The march seems to have entered the mainstream of art music through the opera and ballet of 17th-century France. Lully introduced marches as entrance music for single characters accompanied by their 'troops', and as accompaniments to processions, so that marches came to have heroic, sacrificial or nuptial connotations as well as military ones. Processional music was part of Western drama from the time of the Greek tragedies, when the *parodos* and *exodus* of the chorus were accompanied by singing and playing on the aulos, and the theatrical march owes as much to that tradition as to military ones. 17th-century theatrical march music allowed considerably more freedom in structure, phrasing and tempo than did military marches; because such music was likely to be carefully choreographed, a certain irregularity of phrase length was permissible, as in ex. 7, where flutes consistently add a flourish to the regular eight-beat phrases. Many of Lully's theatrical marches use the characteristic rhythms of the minuet, gavotte, bourrée and other court dances.

Processions accompanied by march-like music remained a common feature of both opera and oratorio into the 20th century. The origin of the processional march in stage music can be seen in examples of 'exotic' (Turkish and janissary) marches, beginning with Lully's 'Marche des turcs' from *Le bourgeois gentilhomme* (1670) and continuing in the works of Destouches, Campra and Rameau. Pieces such as these, notably by Lully and Rameau (e.g. *Les Indes galantes*, 1735), are often characterized by the key of G minor, triple and compound duple metre, frequent repeated notes and simple sequential phrases. Handel's *Scipione* (1726), *Saul* (1738), *Deidamia* (1741) and *Judas Maccabaeus* (1747) all include

marches that have become more widely known than the works in which they appeared; indeed, the march that opens *Scipione* (after the overture) was originally written as a parade slow march for the Grenadier Guards, and is still used under the title 'Royal Guards March'. Processional marches also appear in operas by Gluck (*Alceste*, 1767; *Iphigénie en Aulide*, 1774) and Mozart (priests' march in *Die Zauberflöte*, 1791). The use of percussion instruments (large drums, cymbals, triangles) in examples such as the Janissaries' march and chorus in Mozart's *Die Entführung aus dem Serail* (1782) and in Beethoven's incidental music for *Die Ruinen von Athen* (1811) stems from the Viennese *alla turca* tradition, itself influenced by military music.

The development of processional music in stage works in the early 19th century was influenced by the style of wind music composed during the period of the French Revolution. Revolutionary fervour led directly to military bands performing on stage, in works such as Simon Mayr's *Zamori* (1804) and Meyerbeer's *Il crociato in Egitto* (1824), and notably in operas by Spontini and Rossini. Other stage works with processional marches include operas by Bellini (druids' march in *Norma*, 1831), Meyerbeer (*Le prophète*, 1849), Wagner (Wedding March in *Lohengrin*, 1850), Stravinsky ('Chinese March' in *The Nightingale*, 1914) and Prokofiev (*Love for Three Oranges*, 1921). Processional marches outnumber those intended to accompany military movements on stage or to emphasize military references in the drama, such as Mozart's *Idomeneo* (1781), *Le nozze di Figaro* (1786) and *Così fan tutte* (1790), Wagner's *Tannhäuser* (1845) and *Parsifal* (1882), and Berg's *Wozzeck* (1925). The march also appears in stage music as a duet, often for tenor and bass; pieces of this type appear in Salieri's *Tarare* (1787), Spontini's *Fernand Cortez* (1809), Rossini's *Guillaume Tell* (1829), Donizetti's *Lucia di Lammermoor* (1835) and Verdi's *Don Carlos* (1867). Theatrical marches, again usually processionals quite divorced from military connotations, are also prominent in incidental music for spoken plays: there are examples by Mendelssohn (March of the War Priests from *Athalie*, 1845; Wedding March from *A Midsummer Night's Dream*, 1843) and Beethoven (numbers in *König Stephan*, 1811, and *Tarpeja*, 1813).

At least from the early 16th century, military music inspired the composition of Battle music imitating both musical and non-musical sounds of warfare. Janequin's chanson *Escoutez tous gentilz*, thought to have been written about the battle of Marignan in 1515 and including vocal imitations of French trumpet- and drum-calls, is probably the best-known early example. Byrd's *Battell* for harpsichord (in *My Ladye Nevells Booke*, 1591) imitates drums, trumpets, fifes, tabors and timpani in its descriptive sections 'Marche of Footemen', 'Marche of Horsmen' and 'Marche before the Battell', incorporating examples of both duple- and triple-metre marches. A vast quantity of programmatic pieces describing battles was composed up to the end of the 19th century, most of it written during or just after major wars. Thus, Beethoven's *Wellingtons Sieg* (1813) evoked memories of the Napoleonic campaigns, with sections intended to depict an English march, a French march (in 6/8) and a *Sturmmarsch* or charge; František Koczwara's notorious *The Battle of Prague: a Favourite Sonata* (*c*1788) includes a slow march as its introduction and a quick march labelled

'Turkish music' in its description of the siege of Prague during the Seven Years War.

March movements, especially in duple metre, were included in much Baroque keyboard music (e.g. by Purcell and François Couperin) and in ensemble suites, usually with military connotations, so that there was a contrast with the use of the march in the theatre simply to accompany processions. Mattheson (1717) stressed that the march ought always to convey a sense of grandeur and fearlessness, also adding (1739) that marches should always be played evenly, as though to facilitate physical marching by soldiers. The musical style of the march apparently remained simple and straightforward, for many of the miscellaneous collections of music for amateurs issued in the 18th century included marches, and marches were almost invariably among the more elementary exercises in 18th-century tutors for harpsichord, violin, flute and so on (e.g. *The Lady's Banquet … together with Several Opera Airs, Minuets and Marches*, London, *c*1730; *Pas redoublés et de marches arrangées en duo*, Paris, *c*1780; *Preston's Pocket Companion for the German Flute*, London, *c*1785). In some cases, military marches that had originally been adapted from opera and oratorio thus returned to the realm of art music, an interesting example of the circular transfer of repertory.

Fux, Michael and Joseph Haydn, Dittersdorf and the Mozarts included march movements in cassations, divertimentos and serenades. Mozart's Serenade in D k239, for example, begins with a 'marcia maestoso' that, like his other march movements, is written in an abbreviated sonata form. His father's *Divertimento militare* is scored for pairs of 'Swegglpfeiffen', horns, clarino trumpets, a prominent solo drum and strings; its first movement is a march in which the military group alternates with the strings. The march also served as a topos in many kinds of music in the Classical and Romantic eras, as in the first movement of Mozart's 'Jupiter' Symphony, the slow movement of Schubert's 'Great' C major Symphony and the first movement of Dvořák's Serenade in D minor.

March movements in 19th-century music were usually fairly stylized, but they continued to be used programmatically. Schubert's marches for piano (four hands, d602, 819 and 733) deliberately adhered to the style of military marches. Schumann introduced marches in several of his collections of short piano pieces, evoking both the military ('Soldatenmarsch' in *Album für die Jugend*, 1848) and the processional styles ('Marche des Davidsbündler contre les Philistins' in *Carnaval*, 1833–5). Although the march was not a common movement in keyboard sonatas, it was often included in sets of variations (Beethoven, Diabelli Variations op.120). The Rákóczi March, which evolved during the 19th century in Hungary from a popular march into a nationalist symbol, was the subject of several sets of piano variations by Liszt (e.g. Hungarian Rhapsody no.15). Liszt also made piano arrangements of a number of Schubert's orchestral marches, extending the form beyond Classical conventions and incorporating material from other marches. Other keyboard marches, some now better known as military marches for wind instruments, include two by Smetana (for the Prague student legion and for the National Guard, 1848), Tchaikovsky's Military March for the Yurevskiy Regiment (1893), Debussy's *Marche écossaise sur un thème populaire* (1891), several by Richard Strauss, notably the two

entitled *Parade-Marsch* (1905), and Hindemith's in the *Suite '1922'* (1922). March-like music accompanied military imagery in some of Schumann's songs (e.g. *Die beiden Grenadiere*, *Freisinn*, both 1840), as it did in the later songs of Wolf (e.g. *Fussreise*, *Der Tambour*, 1888–9) and Mahler (e.g. *Revelge*, *Der Tambourgesell*, 1889–1901).

Specifically military connotations for the march were even more easily incorporated into orchestral movements, where the orchestration could be manipulated to imitate the exact sound as well as the style of a military band. In Haydn's 'Military' Symphony, for example, woodwind, brass and percussion are unusually prominent; the slow movement of his 'Drumroll' Symphony is more explicitly programmatic in its use of the march, with its alternation of Turkish and Viennese marches, thought to be a description of a Turkish invasion of Vienna. The fourth movement of Berlioz's *Symphonie fantastique*, the 'Marche au supplice', inserts the instruments of a typical 19th-century military band and the usual march-and-trio form into the context of a traditional symphonic movement to create colouristic, brilliant and often terrifying effects. Berlioz arranged the Rákóczi March for orchestra in 1846, with an extended coda (probably inspired by a battle-painting), and incorporated it into *La damnation de Faust* with a dedication to Liszt. Liszt's own brilliant arrangement (with two trios) appeared in 1871. Independent marches for orchestra gained great popularity from the 19th century onwards, notable among them Spontini's *Grosser Sieges- und Festmarsch* (arranged from his Prussian choral folksongs of 1818), Meyerbeer's *Krönungsmarsch* for two orchestras (1861, for the coronation of Wilhelm I of Prussia), Saint-Saëns's *Marche héroïque* (1871), Gounod's *Marche religieuse* (1876), Tchaikovsky's *Slavonic March* (1876), Wagner's *Kaisermarsch* (1871, with male chorus) and *Grosser Festmarsch* (1876, for the centenary celebrations in Philadelphia of American independence), Richard Strauss's two *Militärmarsche* (1906) and several brilliant occasional display pieces by Elgar (*Imperial March*, 1897; five *Pomp and Circumstance Marches*, 1901–30; *Coronation March*, 1911) and Walton (*Crown Imperial*, 1937).

During the 20th century the march in art music escaped from its formal military trappings and evolved into a more flexible, less stereotyped genre, as exemplified in Berg's march in the Three Orchestral Pieces (op.6, 1914–15). Orchestration became even more colourful: in the 'Putnam's Camp' movement of *Three Places in New England* (1912) and the 'Fourth of July' movement of *Holidays* (1911–13), Ives skilfully manipulated the scoring to depict marching bands, heard within a larger orchestral texture. Elements of parody and caricature also became common (e.g. Stravinsky, *The Soldier's Tale*, 1918; Hindemith, *Konzertmusik*, 1926; Shostakovich's seventh, eighth and tenth symphonies, 1941, 1943, 1953).

Of the many possible non-military uses of march music, the most important category is probably the funeral march. Early examples of such marches can be found in Purcell's funeral music for Queen Mary (1694) and in the Tombeau tradition of 18th-century France, as well as in opera and oratorio, from Lully's 'Pompe funèbre' (*Alceste*, 1674) onwards. Handel's Dead March in *Saul* (1738) became a favourite funeral processional, as have, more recently, the 'Marche funèbre' from Chopin's Sonata in B♭minor (1839) and the 'Marcia funebre sulla morte d'un eroe' from Beethoven's

Piano Sonata in A♭ op.26 (1800–01). Funeral marches stand as slow movements in Beethoven's Third Symphony and Mahler's First. Beethoven's march imitates the muffled drums of a funeral cortège, and includes a recurring trio, a fugal development and an expressive coda that greatly expand the usual march form. Mahler's parody of a funeral march, based on a minor-mode version of the folktune *Frère Jacques*, was suggested by the nursery picture *The Hunter's Funeral*. The tune lends itself well to such treatment and, as each bar is immediately repeated, the quality of the movement is lugubrious, despite its inclusion of a grotesquely mocking trio. The funeral march in his Fifth Symphony emulates the sound of a military band. This use of wind instruments for funeral music was also taken up by Kodály (*Háry Janos*, 1927, no.18) and much later by Kagel (*Märsche um den Sieg zu verfehlen*, 1978). Other well-known funeral marches were written by Wagner (for Siegfried in *Götterdämmerung*), Puccini (for Liù in *Turandot*), Mendelssohn, Gounod, Bizet, Pfitzner, Bartók, Stravinsky, Honegger and Webern.

March

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Marchal, André(-Louis)

(*b* Paris, 6 Feb 1894; *d* Saint-Jean-de-Luz, 27 Aug 1980). French organist. Blind from birth, he studied first at the Institution Nationale des Jeunes Aveugles, then in Gigout's class at the Paris Conservatoire. He won

numerous prizes and became Gigout's assistant at the Conservatoire and at St Augustin. He was organist at St Germain-des-Prés from 1915 to 1945 and at St Eustache from 1945 to 1963. His career began with a series of four recitals at the Conservatoire in 1923, after which he toured extensively in Europe and the USA, visiting Australia for the ABC in 1953. In 1930 he played most of Bach's organ works in ten recitals at the Cleveland Museum of Art. In 1935, at the first of many recitals for the Organ Music Society in London, he improvised a four-movement symphony on themes composed for the event by four of the society's honorary members: Roussel, Sibelius, Jongen and Vaughan Williams. Themes for a similar improvisation were provided the following year by Walton, Britten, Alan Bush and Constant Lambert. In 1954, taking part in the concert inaugurating the organ in the Royal Festival Hall, Marchal improvised a symphonic allegro on a theme submitted by George Dyson. Marchal commanded a vast repertory, from Landini to Alain, Langlais and Messiaen. Having rejected an untraditional Romantic approach to Bach early in his career, his later resistance to the equally false aesthetic of metronomic intransigence and excessive staccato made him a sometimes wayward but always sensitive Bach player. His fame as a colourist stemmed from his painstaking investigation of every stop in an organ and his consequent ability to extract registration appropriate to the music he played from notoriously intransigent instruments. Among his numerous recordings the most significant have been those of the complete organ works of Couperin and Franck.

Marchal's influence as a teacher was paramount in interpretation rather than technique. In France, at the Institution Nationale and American Academy at Fontainebleau, and in masterclasses in England and the USA, he contributed greatly to the formation of many distinguished players. With his pupil, the musicologist Norbert Dufourcq, and the organ builder Gonzales, Marchal took a leading part in the revival of French classical organ building. He was an inaugural member of the Beaux-Arts Commission des Monuments Historiques pour la Restoration des Orgues, and contributed various articles to *L'orgue*.

FELIX APRAHAMIAN

Marchand (i).

A great many musicians of this name were active in France in the 17th and 18th centuries. Since references often mention only the patronym, and since even first names were sometimes the same (there were no fewer than four Jean-Noël Marchands at Versailles during the first half of the 18th century), it is not always possible to know which Marchand, or even which family of Marchands, is meant. A genealogical table established by Benoit shows 42 direct descendants of (1) Jean Marchand, eight of them musicians. There seem to have been three further, independent Marchand families, one of which produced Bach's famous rival (*see* Louis Marchand) and another which merits a separate entry (*see* Marchand (ii)).

(1) Jean Marchand
(2) Jean-Noël Marchand (i)
(3) Jean-Baptiste Marchand
(4) Jean-Noël Marchand (ii)

DAVID FULLER (with BRUCE GUSTAFSON)

Marchand (i)

(1) Jean Marchand

(*b* 1636; *d* Versailles, 20 July 1691). He was in the employ of both the king and the queen as a violinist; no music can be attributed to him.

Marchand (i)

(2) Jean-Noël Marchand (i)

(*b* Paris, bap. 14 Aug 1666; *d* Paris, 31 May 1710). Son of (1) Jean. He received the reversion of his father's post as *Ordinaire de la musique de la chambre* at the age of nine and was accepted by 1686 into the royal chapel as a symphonist. In 1689 he obtained the additional post of organist of Notre Dame de Versailles and, a month before his death, that of lutenist to the royal chamber. When he was not occupied with music he busied himself with property speculation. Two motets, *In convertendo Dominus* (three voices, two violins and continuo) and *Benedicite Deum coeli* (1698; for three solo voices, five-part chorus, flutes, violins and continuo), and settings of four of Racine's *Cantiques spirituelles*, formerly attributed to Louis Marchand, are by Jean-Noël (i).

Marchand (i)

(3) Jean-Baptiste Marchand

(*b* Paris, 1670; *d* Versailles, 8 Jan 1751). Third son of (1) Jean. He entered the royal service as a violinist in 1691, probably replacing his father. He inherited his brother's post of lutenist and in one document he is mentioned as organist. He was married to Cécile Laubier (*d* before 1743). His brother Pierre-Nicolas (*b* 1682) was also styled organist of the royal chapel, but the cases of both Jean-Baptiste and Pierre-Nicolas are puzzling, since at the time all the known royal organ posts were occupied by other incumbents.

Marchand (i)

(4) Jean-Noël Marchand (ii)

(*b* Paris, 1689; *d* Paris, 1756). The eldest son of (2) Jean-Noël (i), he is usually called simply *musicien*, but one document gives the title *officier de la Reine d'Espagne*. It may have been this Jean-Noël Marchand who, in 1737, collaborated with Nicolas Chédeville in a publishing venture. He seems to have lived on the income from the property that his father had accumulated.

Marchand (i)

(5) Guillaume Marchand (i)

(*b* Paris, 1 April 1694; *d* Paris, 1738). Half-brother of (4) Jean-Noël (ii), he followed his father at Notre Dame in Versailles. The records show Guillaume's steady rise in the estimation of his employers, and in 1730 he succeeded François Couperin as one of the four organists of the royal chapel.

(2) Jean-Noël (i) and his second wife had a third son, Claude (*b* 1695), an oboist with three royal or military charges, and the last of the brothers to become a musician again bore the father's name, Jean-Noël (iii) (*b* 15 Dec 1700). The only member of the family to become *Ordinaire de l'Académie royale de musique*, he was perhaps the composer of *Six suites d'airs en duo pour le tambourin* (Paris, *c* 1753–8) by a 'Mr Marchand' qualified with that title, which meant that he played in the opera orchestra, perhaps as an oboist. He may also have composed a similar *Nouvelle suite d'airs*, which appears to have been published a quarter of a century earlier.

Marchand (i)

(6) (Simon-)Luc Marchand

(*b* Versailles, 31 May 1709; *d* Versailles, 27 April 1799). He was the only one of the 12 children of (3) Jean-Baptiste to take up music. In 1727 he received the reversion of his father's post of lutenist to the royal chamber (although it is unlikely that either actually played, the title brought in a useful stipend), but before the latter's death he passed on (perhaps sold) the right to Joseph Francoeur. Nevertheless the post seems to have reverted to Luc after his father's death. Like his father he was also a violinist, but his principal activity seems to have been as an organist. In a manuscript book of plainchant accompaniments for the liturgical year dated 1772 (*F-V*), he calls himself *Ordinaire de la musique de la chapelle et de la chambre du Roy et organiste ordinaire de la chapelle de Sa Majesté*. Here again, however, it is not clear where he played as there was no vacant organist's post in the royal chapel.

Luc Marchand was one of the early experimenters with accompanied keyboard music. He published six suites for harpsichord: the first with violin accompaniment; the second with violin or oboe; the third and fourth with cello or viol; and the last two for harpsichord solo, *Pièces de clavecin avec accompagnement de violon, hautbois, violoncelle ou viole* (Paris, 1747). Three of the suites are divertissements in the manner of Dandrieu; the others consist of character-pieces not linked by a programme. Relentless mechanical figuration and thick harpsichord textures disfigure what were intended to be charming new instrumental effects.

In 1761 the royal chamber and chapel were merged for economy's sake and Luc was a victim. He had to wait 30 years to be reimbursed for the capital value of his post, set at 4000 livres; it is a tribute to French bureaucratic stability that this could occur in the middle of the Revolution. He was married twice but had no children.

The last of the musical descendants of (1) Jean Marchand seems to have been Guillaume-Martin, son of Guillaume (ii) (*b* 9 Dec 1728; *d* 28 April 1769). He is called *Organiste et maître de clavecin à Versailles*, but no royal or official position is known for him.

Other musicians named Marchand may have some connection with this family. Benoit mentioned Jean-Baptiste Marchand, choirboy then serpent player at the Sainte-Chapelle, 1697–8; Jean-Antoine Marchand, oboist at the Hofkapelle in Munich in 1715; and Pierre-François Marchand (1751–92), a musician with the Swiss guards in 1768. La Laurencie mentioned a Robert Marchand, musician to the king and queen in 1670.

There is no connection between the family of Jean and a smaller family of Marchands, all members of the *vingt-quatre violons*: Pierre, who is mentioned in accounts from 1695 to 1727; his son, Joseph (*b* 1673; *d* 9 Jan 1747); and Joseph's son, Charles-Philippe (*b* 28 Dec 1703). A collection of *Suites de pièces mêlées de sonates pour le violon et la basse* (1707) by Joseph shows the composer hesitating between the old and the new forms, mixing a variety of movement types under one designation or the other. Charles-Philippe is probably the Marchand who composed a cantata performed at court in 1732. Another Joseph Marchand (*d* 28 Jan 1746) was a serpent player in the royal chapel from 1717 to 1733. Unrelated to any of these Marchands was Louis-Joseph (*b* Troyes, 1 Jan 1692; *d* Troyes, 29 Nov 1774), a priest who published a *Traîté de contrepoint* (Bar-le Duc, 1739) and a four-part *Missa quis, ut Deus* (Paris, 1743).

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Marchand (ii).

German family of musicians.

(1) Theobald Hilarius Marchand
(2) (Maria) Margarethe Marchand.
(3) Heinrich (Wilhelm Philipp) Marchand

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PETER BRANSCOMBE (1), JULIE ANNE SADIE (3)

Marchand (ii)

(1) Theobald Hilarius Marchand

(*b* Strasbourg, 1741; *d* Munich, 22 Nov 1800). Actor, singer and theatre manager. He went to Paris as a 17-year-old to study medicine, but the *opéras comiques* of Duni, and later of Grétry and Monsigny, excited him to such an extent that he abandoned his intended career and became a singer and actor. He was a member of Sebastiani's troupe in the Rhineland in 1764; the repertory included many Italian and French operas as well as plays. By 1771 Marchand was manager of the company, which performed mainly in Mainz, but also in Strasbourg, Mannheim and Frankfurt. In 1772 Gotter translated Poinsinet's *Tom Jones* for Marchand, and André and Faber also provided him with versions of mainly French works. In 1774 he staged the Wieland-Schweitzer *Alceste*. In 1775 he went to Mannheim, with such success that the Elector Carl Theodor decided to open a German National Theatre, with Marchand as its first director. When the elector removed to Munich in 1778 he took Marchand's company with him. Marchand retired in 1793 but continued to take the roles of comic fathers until shortly before his death.

Marchand was a pioneer in the performance of French light operas in German translation; three volumes of librettos were published under the title *Sammlung der komischen Operetten … unter der Direktion des Herrn Marchand aufgeführt* (Frankfurt, 1772). His company had fine actor-singers, including Magdalena Brochard (later Marchand's wife), Huck and Brandl; Maria Henriette Wilhelmine Stierle (née Mierk) and Johann Nouseul, later to create the role of Monostatos in *Die Zauberflöte*, were also members for a time. Not the least of Marchand's claims to attention is the fact that Goethe owed his introduction to and his love of French opera to the many performances he heard that company give, at Frankfurt and probably at Strasbourg, during his most impressionable years; he wrote warmly of Marchand in his autobiography *Dichtung und Wahrheit* (pt iv, bk 17).

Marchand (ii)

(2) (Maria) Margarethe Marchand.

Singer and composer, daughter of (1) Theobald Hilarius Marchand. *See* Danzi (5).

Marchand (ii)

(3) Heinrich (Wilhelm Philipp) Marchand

(*b* Mainz, 4 May 1769; *d* after 1812). Violinist, keyboard player and composer, son of (1) Theobald Hilarius Marchand. In 1781, at the age of 12, he became a protégé of Leopold Mozart, from whom he learnt the violin, the piano and composition. Later joined by his sister (2) (Maria) Margarethe and their younger cousin, Maria Johanna (1775–1824), he remained in Salzburg, lodging with Leopold and Nannerl Mozart, until

September 1784, when (following Nannerl's marriage) he returned with them to the family home in Munich. Leopold wrote to friends of his pleasure in teaching Marchand and he clearly had high hopes for the boy. Leopold continued to take a paternal interest in his musical career. Only months later, he visited the Marchands in Munich, and in February 1785 he and the 15-year-old Heinrich travelled in the Marchand carriage from Munich to Vienna for Wolfgang's Carnival subscription concerts at the Mehlgrube casino in the Neuer Markt. Marchand played a violin concerto (it may have been by Viotti, and Wolfgang may have composed the k470 Andante specially for it) at the second concert, on the 18th. While in Vienna, he also performed in his own concerts on 2 and 14 March at the Burgtheater – both poorly attended – and in a concert of the Tonkünstler-Societät on the 15th. He accompanied the Mozarts socially and would surely have joined in evenings of *Hausmusik*.

Wolfgang and Leopold each made efforts to help Marchand secure a post, and at the beginning of 1786 he was offered a contract as pianist and violinist at the Salzburg court, lodging again with Leopold. He appeared as a soloist in four of the public subscription concerts held at the Town Hall in March 1786, performing violin concertos on the 8th and 30th and Mozart piano concertos k451 on the 15th and k466 on the 22nd. He played k466 from score, with Michael Haydn turning the pages. However, from his correspondence it seems that Leopold grew impatient with his protégé's apparent laziness, unfastidiousness and inclination to show off. After three years in Salzburg, Marchand took up a piano post at Regensburg with the Prince Thurn und Taxis. He remained at Regensburg from 1789 until June 1806; during that time he undertook occasional concert tours (in 1798 the *Allgemeine musikalische Zeitung* pronounced him 'a brilliant pianist') and in 1805 he visited Paris.

His brother Daniel (Ernst Heinrich Lambert) Marchand (*b* Mainz, bap. 15 Dec 1770) was a cellist who, in Leopold Mozart's opinion, had completely mastered his instrument by the age of 16; nothing further is known of him.

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Kbd: X variations … sur un thème d'Haydn, pf, op.1 (Munich, 1800; Paris, n.d.); Marche des marseillois varié, op.2 (Munich, 1802; Mainz, n.d.); Romance de Koulouf varié, pf (Paris, n.d.); Grande valse, pf (Paris, n.d.); Marche de Kosciusko avec variations (Offenbach, n.d.); Variations, hpd, *A-Wgm*

Marchand, Daniel.

German cellist. *See* Marchand (ii), (3).

Marchand, Louis

(*b* Lyons, 2 Feb 1669; *d* Paris, 17 Feb 1732). French harpsichordist, organist and composer. According to Titon du Tillet, who gave his forename as Jean-Louis, his father Jean Marchand was 'un organiste mediocre'. Not so Louis: by the same authority, he was so gifted that he obtained the post of organist at Nevers Cathedral when he was 14 and at

Auxerre when he was 24; he later moved to Paris where he was offered almost all the posts then vacant. Titon exaggerated; and his assertion that Marchand was appointed to Auxerre at the age of 24 is disproved by documentary evidence showing that by the age of 20 he was in Paris – in 1689 he married a Parisian, Marie Angélique Denis, and by 1691 he was organist of the Jesuit church in rue St Jacques (from this early association with the Jesuits sprang Fontenay's colourful account of Marchand's being taken in, literally off the streets, by members of that order). Some years later the *Mercure de France* (August 1699) reveals that he had also acquired posts at St Benoît and the Cordeliers; the title-pages of his two harpsichord books, published in 1702, provide confirmation. In 1703 he occupied the tribune at St Honoré, only to retire from the position in 1707. About this time he entered royal service, replacing Nivers officially as one of the *organistes du roi* in 1708. Such was Marchand's reputation that he was not required to compete for the vacancy (or so d'Aquin de Château-Lyon stated). In 1713 he undertook an extensive tour of Germany, where he played before the emperor and various electors. In September 1717 the Dresden court was to have been the scene of a contest between Marchand and J.S. Bach. Only German sources describe this unflattering episode in Marchand's career (principally F.W. Marpurg, J.A. Birnbaum and Jacob Adlung); all agree that Marchand slipped away before the arrival of the celebrated Weimar organist. Titon, either through tact or ignorance, was of the opinion that Marchand's return to Paris shortly after the Dresden débâcle was due to homesickness. On his return he was taken in by the Cordeliers, whose organist he remained until the end of his days. During these final years he was much sought after in society as a teacher; d'Aquin was the most eminent of his pupils.

Marchand acquired a reputation in his lifetime that was not founded on his musical abilities alone. More than once he indulged in base intrigue to obtain preferment, the most notable instance being his attempt in 1691 to defame Pierre Dandrieu, organist of St Barthélemy. He also contested with François Couperin the authorship of *Les bergeries*; worst of all, he beat his wife. Marpurg said that Marchand was an unfaithful husband; from other accounts we have of his generally erratic, headstrong and dissipated behaviour, that is not improbable. But after separating from his wife in 1701, Marchand was the victim of her relentless demands for financial settlement; so implacably did she pursue him through the courts that he may eventually have left France in 1713 simply in order to escape from the whole sordid business. Marpurg reported this exile to have been imposed upon Marchand by Louis XIV for impertinence; Marchand himself may have put this story around in Germany to maintain his prestige, for it does not appear in French sources.

No source, however, fails either to praise Marchand's virtuosity at the keyboard or to mention his fame as a virtuoso. Admiring crowds followed him from church to church in Paris. Early in the century, Rameau could be counted among his admirers. Titon called him 'le plus grand Organiste qu'il y ait jamais eu pour le toucher'. He was undoubtedly possessed of a remarkable talent. D'Aquin de Château-Lyon, in an interesting but not altogether unbiased comparison, observed that, while François Couperin had more art and application, Marchand displayed a more naturally brilliant and spontaneous musicianship.

All too little of this natural talent has survived. When it came to publishing, Marchand did not exert himself. He managed to produce two books of harpsichord pieces, each containing only a single suite. Another piece, *La vénitienne*, appeared in Ballard's *Pièces choisies pour le clavecin* (1707). A small collection of organ pieces was published, but only posthumously. The rest of his extant organ pieces are in two manuscripts at Versailles. His extant vocal music includes the inevitable smattering of *airs* in the popular anthologies of the time, principally those published by Ballard, and a cantata, *Alcione*, which remains in manuscript. An opera mentioned by Titon, *Pyrame et Thisbé*, has not come to light, nor has the trunk full of manuscripts inherited by Marchand's only daughter, Françoise Angéline. Marchand was the author of a *Règles de la composition* (*F-Pn*), which de Brossard considered excellent, although short.

Marchand's importance as a composer rests on his extant keyboard music. All of it dates from early in his career. Of his organ music, the *Grand Dialogue* in C from the Versailles manuscripts is dated 1696; probably the collection as a whole was assembled in the last two or three years of the 17th century. It seems equally likely that the music in the posthumous collection was composed about 1700. Indeed, the *Mercure* of January 1700, which advertises the appearance of a suite of organ pieces by Marchand, may well refer to an earlier (but now lost) edition of the posthumous collection. Stylistically the organ music looks back rather than forward. There is little of Couperin's impeccably turned melodic lines, or of his *galant* sensibility. In some places one senses Marchand's evident impatience with notating music. Yet the large-scale *Dialogue* referred to above is a finished work, fully the match of the offertories of Couperin and de Grigny; and the extraordinary *Fond d'orgue* in E minor (in the same Versailles manuscript), with its mysteriously shifting tonality and rich dissolving harmonies, is both unique and beautiful. The Quatuor from the posthumous collection (for three manuals and pedals) is another type of composition of which there are few enough examples in the extant repertory; however, its degree of contrapuntal skill shows that Marchand would not have escaped a humiliating defeat at the hands of Bach had he remained to contest the palm.

In his two harpsichord suites, Marchand followed the pattern of dances established first in France by Lebègue: prelude, allemande, courante, sarabande, gigue and optional movements. The prelude to the second suite is unmeasured, in the French tradition. These works are characterized by melodic lines more sinuously graceful than those in the organ pieces, displaying in their engaging asymmetries and freshness all the charms of the French style at its best, though little of its potential depth. On this evidence, Marchand's lack of interest in publishing his music is to be regretted.

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[12] Pièces choisies pour l'orgue (Paris, after 1732)

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vocal

Alcione, cantata, *Pn*

3 cantiques spirituels, *Pn*

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EDWARD HIGGINBOTTOM

Marchand, Louis-Joseph

(*b* Troyes, 1 Jan 1692; *d* Troyes, 20 Nov 1774). French theorist and composer. A priest in the diocese of Troyes, he studied singing in Bourges and Auxerre, and was *maître de musique* in the *maîtrise* of Châlons-sur-Marne and then at the metropolitan church of Besançon (where he received 338 livres, 6 sols and 8 deniers for his services in 1735). In August 1735 he succeeded François Chomprez as head of the *maîtrise* of the collegiate church of St Maxe at Bar-le-Duc, a post he seems to have held until 1767. A document in his hand, dating from 1764–5, shows that he was still a canon of Notre Dame, Troyes; perhaps he held both posts simultaneously before retiring to the city of his birth. His *Traité du contrepoint simple, ou Chant sur le livre*, published in Bar-le-Duc by Richard Briflot in 1739, is the first work on counterpoint printed in France in the 18th century, and inspired Henri Madin's *Traité de contrepoint simple*

(Paris, 1742). Writing as a conservative who ignored Rameau's theories, he set out in this work the rules for improvising on plainchant. His only known composition is a *Missa quatuor vocibus, cui titulus, Quis, ut Deus?* (Paris, 1743), in which an old-fashioned style (exemplified in the Sanctus) co-exists with a more modern manner of writing ('et vitam venturi seculi' in the Credo).

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JEAN-PAUL MONTAGNIER

Marchant [Merchant]

(*fl* 1588–1611). English composer or composers. A 'John Marchant' was admitted Gentleman in Ordinary of the Chapel Royal on 14 April 1593, but is not mentioned in chapel records thereafter. A letter endorsed 8 December 1611 from William Frost to Robert Cecil, Earl of Salisbury, states that 'Mr Marchant is latelie deceased who taught the princes [Elizabeth] to play uppon the virginalles'.

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Lute ?fancy, *GB-Cu*; 12 Ways upon Walsingham, lute, *Cu*; fancy, 2 lutes (one pt lost), *Eu*; fancy, 2 lutes, *AB*, *Lbl*; almain, 2 lutes, ed. in R. Spencer, *Elizabethan Duets* (London, 1973), 18

Marchantes Galliard, cittern, *US-CAward*, see Ward, 1979–81

Pavan and galliard, pavan, almain, The Marchants Dreame, all kbd, sources in V. Brookes, *British Keyboard Music to c.1660* (Oxford, 1996), 345–6

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ROBERT SPENCER

Marchant, Sir Stanley (Robert)

(*b* London, 15 May 1883; *d* London, 28 Feb 1949). English church musician, teacher and composer. He won a Goss Scholarship to the RAM, where he took prizes in composition and organ playing. In 1899 he was appointed organist of Kemsing Parish Church. He moved to Christ Church, Newgate Street (1903), and then to St Peter's, Eaton Square (1913). He was made an FRCO (1902) and took the DMus at Oxford (1914). An association with St Paul's Cathedral had begun in 1903 with his appointment as second assistant, and in 1927 he was made organist at a time when the building was partially closed for restoration. He conducted the reopening ceremony (June 1930) and the thanksgiving service for the silver jubilee of King George V (6 May 1935), composing for each occasion a *Te Deum*. In 1914 he was appointed a professor at the RAM, where he became warden in 1934 and principal in 1936, relinquishing his post at St Paul's. He was then elected King Edward VII Professor of Music at London University (1937), knighted (1943) and made chairman of the council of the Royal School of Church Music (1947). In addition to anthems, canticles and other liturgical music he composed secular choral pieces, organ works and songs. Marchant's music, the finest of which was inspired by ceremonial occasions at St Paul's, is well crafted, though conservative in idiom, and shows the influence of Stanford and Parry. The choir library at St Paul's holds his complete choral works.

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H. C. COLLES/JOHN SCOTT

Marche

(Fr.).

See March.

Marche aux flambeaux.

See Fackeltanz.

Märchenoper

(Ger.: 'fairy-tale opera').

The origins of *Märchenoper* were traced by Schmidt back to such works as Baldassare Galuppi's *Il paese della Cuccagna* (1750), Laruette's *Cendrillon* (1759) and F.-A.D. Philidor's *Le soldat magicien* (1760). But the term, and variants such as 'Feenmärchen', 'Märchenspiel', 'Volksmärchen' and

'Feerie', more strictly refer to a genre which acquired considerable popularity among German composers of the 19th and early 20th centuries, typical examples being written by Drechsler, Schnyder von Wartensee, Riotte, August Conradi, Sommer, Humperdinck and Siegfried Wagner. Fairy-tale operas were written in other languages too (*see* Opéra féerie), though the appeal to the German Romantic imagination was uniquely powerful.

Fairies as such are not an obligatory feature of the *Märchenoper*: an element of the supernatural, the oriental or the irrational may suffice. Simplicity and naivety of treatment, in the manner of a children's story, are characteristic, though the works are not necessarily intended for a young audience; indeed, the content of the tales is often symbolic and bears a moral message. Occasionally the borderline between fairy-tale and myth or legend is blurred: a work such as Wagner's *Siegfried*, which contains fairy-tale elements, is clearly close to *Märchenoper*, as are Weber's *Oberon* and Marschner's *Hans Heiling*, though they are not so designated by their composers. There is also an affinity with such genres as *Zauberspiel* and Zauberoper.

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BARRY MILLINGTON

Marchesi.

Italian family of singers.

(1) Salvatore Marchesi, Cavaliere de Castrone, Marchese della Rajata
(2) Mathilde (de Castrone) Marchesi [née Graumann]
(3) Blanche Marchesi

ELIZABETH FORBES

Marchesi

(1) Salvatore Marchesi, Cavaliere de Castrone, Marchese della Rajata

(*b* Palermo, 15 Jan 1822; *d* Paris, 20 Feb 1908). Italian baritone and singing teacher. He studied in Palermo and in Milan with Lamperti. Forced to leave Italy because of his liberal political ideas, he made his début in New York in 1848 as Carlo in *Ernani*. On returning to Europe he studied

further with Manuel Garcia in London and sang there in concert in 1850, when he met the German mezzo-soprano Mathilde Graumann. After their marriage in 1852 he appeared at the Berlin Opera in *Ernani*, *Il barbiere di Siviglia* and Donizetti's *Lucrezia Borgia*. Further engagements in Germany followed, and in December 1853 he sang at Ferrara, again in *Ernani*. After a period spent teaching at the Vienna Conservatory, in 1863 he returned briefly to the stage. He sang Leporello and Gounod's Mephistopheles (in Italian) at Her Majesty's Theatre, where in 1864 he again sang Mephistopheles, this time in the first performance of *Faust* in English. He translated several French and German opera librettos into Italian, including those for Wagner's *Der fliegende Holländer*, *Tannhäuser* and *Lohengrin*. The composer of a number of songs, he also wrote a book on singing and vocal exercises.

Marchesi

(2) Mathilde (de Castrone) Marchesi [née Graumann]

(*b* Frankfurt, 24 March 1821; *d* London, 17 Nov 1913). German mezzo-soprano and singing teacher, wife of (1) Salvatore Marchesi. She studied with Felice Ronconi in Frankfurt and with Otto Nicolai in Vienna, making her concert début in 1844 at Frankfurt and taking part in the Lower Rhine Festival at Düsseldorf in May 1845. In October of that year she went to Paris for two years of study with Manuel Garcia. When he moved to London, she followed and sang very successfully in concerts there during 1849, and then sang in Germany and the Netherlands. In 1852 she married Salvatore Marchesi, with whom she had often appeared on the concert platform. She made her only stage appearance, as Rosina in *Il barbiere di Siviglia* in Bremen in 1853.

In 1854 Marchesi became professor of singing at the Vienna Conservatory, a post she held for seven years; during this period her pupils included Caroline Dory, Antoinetta Fricci, Gabrielle Krauss and Ilma di Murska. In 1861 she moved to Paris and gave lessons privately while continuing her concert and recital appearances. In 1864 she and her husband made a long tour of the British Isles; the following year she went to Cologne and remained there for three years. In 1868 she returned to the Vienna Conservatory and taught there for a decade; she resigned in 1878 but continued to teach privately in Vienna. Her pupils came from all over Europe and the USA, and included Anna d'Angeri, Etelka Gerster, Katherina Klafsky, Emma Nevada, Rosa Papier, Caroline Salla, Caroline Smeroschi, Amalia Stahl and Wilhelmina Tremelli.

In 1881 she opened her own school of singing in Paris, which continued to attract pupils from many parts of the world for over 25 years. She taught, among others, Suzanne Adams, Emma Calvé, Emma Eames, Mary Garden, Nellie Melba, Sybil Sanderson and Blanche Marchesi, her daughter. Her vocal method, based on that of her teacher Garcia, was published in Paris in 1886 and she also wrote a practical guide for students and a volume of autobiography.

Marchesi

(3) Blanche Marchesi

(*b* Paris, 4 April 1863; *d* London, 15 Dec 1940). French soprano, daughter of (1) Salvatore and (2) Mathilde Marchesi. She studied with her mother in Paris, singing at many private and charity concerts there, and made her professional concert début in London in 1896. Her first operatic appearance was in 1900 at Prague, as Brünnhilde in *Die Walküre*. She sang with the Moody-Manners Opera Company for several seasons, appearing at Covent Garden in 1902 as Elisabeth in *Tannhäuser*, Elsa in *Lohengrin*, Isolde, Leonora in *Il trovatore* and Santuzza in *Cavalleria rusticana*. She taught singing for many years in London and wrote her memoirs and a book on singing.

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Marchesi, Giulio

(*b* Verona; *fl* 1586–96). Italian composer. The title page of his *Cento, e dodeci falsi bordoni figurati* (Milan, 1596) identifies him as *maestro di cappella* at S Maria della Passione in Milan and a member of the canons regular of the Lateran. His only other surviving publication, the *Canzonette a tre voci … libro primo* (Venice, 1586), described in the preface as 'queste mie prime fatiche', comprises 15 short Italian songs for two active upper parts and an equally active bass line, with all parts texted. The texture is remarkably thin and mostly homophonic. His *Cento, e dodeci falsi bordoni* actually contains 110 *falsobordoni* for 4–8 parts. Some are scored for alternating choirs, and in a few the scoring changes in the middle. The publication concludes with a four-part canon ('a 7 si placet'), along with two brief comments on performing the *falsobordoni*.

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MURRAY C. BRADSHAW

Marchesi [Marchesini], Luigi

(*b* Milan, 8 Aug 1755; *d* Milan,14/15/18 Dec 1829). Italian castrato and composer. He studied with the tenor Albuzzi and the castrato Caironi, either in Modena (Schmidl) or in Milan (Gerber), where he had entered the cathedral choir in 1765 and later studied composition with its director Fioroni. He made his theatrical début in Rome's Teatro delle Dame, singing female roles in three comic operas (1773–4); he never again appeared in

either female or comic roles. During Carnival 1775 he took minor roles at the Regio Ducal Teatro, Milan, and later sang in Venice and Treviso; in Carnival 1776 he began a six-year contract with the Munich court, but sang there for two seasons only. On 31 January 1778 he was dismissed because of retrenchments following the death of the elector (30 December 1777).

Marchesi's emergence as one of the foremost singers in Italy dates from his engagement at the Teatro S Carlo, Naples (1778–9), where he appeared in five operas by Mysliveček, Platania and Martín y Soler. He sang other works by Mysliveček (1779, Venice; 1780, Milan) and in autumn 1779 at Florence began an important association with the composers Bianchi and Sarti. The *Gazzetta di Milano* reports his performance of a new solo motet by Cherubini at S Antonio Abate on 17 January 1780.

Marchesi appeared in works by Martín y Soler, Jommelli, Schuster and Bianchi at S Carlo, then, after appearances in Genoa and Florence (1781), made a triumphant return to Milan at Carnival 1782. Following a sensational performance of Bianchi's *Il trionfo della pace* in Turin, he was appointed singer to the court, remaining there until 1798. With leave to travel nine months of the year, he sang in premières in Turin, Rome, Lucca, Padua, Sinigaglia, Florence and Mantua between 1782–4. In August 1785 he appeared in Sarti's *Giulio Sabino* in Vienna and Warsaw, then went to St Petersburg, where he sang Sarti's *Armida e Rinaldo* to inaugurate the Hermitage Theatre (1786). After the autumn season he left Russia, appearing in Berlin on 9 March 1787 and reaching Milan before 11 July to give a benefit concert for the poor. In 1783 he founded the Pio Istituto Filarmonico in Milan, which sponsored four benefit concerts annually at La Scala for widows and orphans of musicians.

From 1788 to 1790 Marchesi divided his time between Italy and London (see illustration), where his greatest success was his début in Sarti's *Giulio Sabino* on 5 April 1788 (see Mount Edgcumbe). After his last London performance (17 July 1790) he returned to Italy, where he remained for the rest of his career apart from short trips to Vienna in 1798 and 1801 (for Mayr's *Ginevra di Scozia*). He spent four Carnival seasons in Venice between 1791 and 1798 and appeared at Carnivals in Turin and Milan, where he last sang publicly in Mayr's *Lodoiska* (May 1805). In 1816 Stendhal reported that he was still giving occasional private concerts in Milan.

Marchesi was indisputably one of the greatest castratos of his age. Medals with his image were struck on three occasions, and at his death the *Allgemeine musikalische Zeitung* estimated that he had earned over 1,500,000 francs during his career, much of which he had given to needy musicians. Burney found him 'not only elegant and refined to an uncommon degree, but often grand and full of dignity' though he later criticized his excessive embellishment of recitative. Pietro Verri's appraisal (19 February 1780) is illuminating:

> His voice is most beautiful, sonorous, the same in every part of his range … his intonation is faultless and he controls his voice as one would a violin. It can produce a clear trill rising up six or seven tones in succession without interruption. …

> He supports his voice and it fills the theatre … is passionate, tender …. He has everything except, I believe, that feeling which knows how to touch one's soul.

With his range of *g* to *d‴*, Marchesi was known as the most celebrated castrato of *opera seria*. Among his students, B.R. Pisaroni and G. Pacini gained the greatest fame. Marchesi also published three sets of airs, an arrangement of Sarti's 'Lungi dal caro bene' and several songs in anthologies, in addition to leaving arias and duets in manuscript (*B-Bc*, *CH-N*, *D-Bsb*, *HVs*, *I-Pca*).

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<div align="right">SVEN HANSELL</div>

Marchesi, Tommaso

(*b* Lisbon, 7 March 1773; *d* Bologna, 6 June 1852). Italian composer, conductor and organist. He studied with Stanislao Mattei at Bologna, where he became a member of the Accademia Filarmonica. In 1808 he founded the Accademia dei Concordi, which, in the first two years of its existence, performed Haydn's oratorios *The Creation* and *The Seasons*. Rossini became the society's harpsichordist and coach in 1811, when *The Seasons* was repeated. Marchesi's chief works are a symphony for wind instruments, concertos for piano and for organ and a great deal of sacred music: settings of the Kyrie (11), Gloria (18), Credo (12), 17 psalms, 20

hymns and four canticles. He also wrote cantatas and other choral works, many arias and songs. Most of his compositions remained unpublished, and many manuscripts are in the Archivio di S Petronio, Bologna. (*MGG1*; S. Paganelli [incl. complete list of works])

<div align="right">ELIZABETH FORBES</div>

Marchesini, Maria Antonia ['La Lucchesina']

(*fl* 1736–9). Italian mezzo-soprano. She sang in three operas at the Teatro Nuovo, Naples, in 1736 and was engaged for London by the Opera of the Nobility, making her début at the King's Theatre in the pasticcio *Sabrina* in 1737. She next appeared in Duni's *Demofoonte*, and Heidegger re-engaged her for the autumn season when she sang in the pasticcios *Arsace* and *Alessandro Severo*, Handel's *Faramondo* and *Serse*, Pescetti's *La conquista del vello d'oro* and Veracini's *Partenio*. Still in London in 1739, she sang in Pescetti's *Angelica e Medoro* at Covent Garden and may have appeared in Handel's *Il trionfo del tempo* and *Jupiter in Argo*. She probably created the Witch of Endor in Handel's oratorio *Saul*. In May 1738 she married the portrait and scene painter Jacopo Amiconi in London. Her parts in *Faramondo* (Rosimonda) and *Serse* (Arsamenes) suggest a singer of limited accomplishments; the compass is *a* to *g*", with a low tessitura. She took male roles in *Demofoonte*, *Serse* and several other operas.

<div align="right">WINTON DEAN</div>

Marchesini, Santa

(*b* Bologna, *fl*1706–39). Italian contralto. She was probably trained in Bologna, but nothing is known of her career before 1706, when she sang as an intermezzo performer – a genre in which she specialized – for the first time at the Teatro S Cassiano, Venice, in Lotti's *Grimora e Erbosco*, with the famous *buffo* Giovanni Battista Cavana. In 1709 she moved with Cavana to Naples, where she also worked with Gioacchino Corrado; between 1711 and 1716 she sang alternately with both of them, acting as an important intermediary between the expertise and repertories of the two principal *bassi buffi* in successive generations and contributing to the development of the independent intermezzo. In 1725 she and Corrado took to Venice Sarri's *L'impresario delle Canarie* which they had created in Naples in 1724. After Venice Marchesini began a new career as an itinerant performer with other basses including Antonio Lottini and Pellegrino Gaggiotti; she ended her career at the Spanish court.

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FRANCO PIPERNO

Marchetti, Filippo

(*b* Bolognola, Macerata, 26 Feb 1831; *d* Rome, 18 Jan 1902). Italian composer. At the age of 12 he began to study music privately with Bindi and in 1850 entered the Naples Conservatory, then directed by Mercadante. His teachers there included Lillo (figured bass and harmony) and Conti (counterpoint and composition). Returning in 1854 to his native region, he began to compose his first opera, *Gentile da Varano*, to a libretto by his brother Raffaele. Its highly successful performance in February 1856 at the Teatro Nazionale in Turin led the impresario of the theatre to secure the performing rights of his next opera, *La demente*. Staged at the Teatro Carignano in Turin on 27 November 1856 and repeated the following year at the Argentina in Rome and elsewhere, this opera was a failure. Marchetti was consequently unsuccessful in finding an impresario willing to accept his third opera, *Il paria*, which remained unpublished and unperformed. One cause of his difficulties was probably Verdi's growing domination of the Italian opera scene. Discouraged, he withdrew to Rome, where he taught singing and song composition.

In 1862, encouraged by his brother, Marchetti moved from Rome to Milan, which was then the centre of Italian musical life. There the young poet Marcelliano Marcello persuaded him to compose *Romeo e Giulietta*, which he had adapted from Shakespeare. Although extremely hesitant to confront the public with a subject which many Italian and foreign composers had already treated, he at last produced the opera at the Teatro Comunale in Trieste on 25 October 1865. In spite of the presence of Tiberini in the leading role, the reception was lukewarm, but two years later, when it was revived at the Teatro Carcano in Milan, the opera achieved complete success, despite competing with Gounod's *Roméo et Juliette*, given at La Scala in the same season.

With *Ruy Blas* Marchetti reached the apogee of his career. Having aroused little interest at La Scala (3 April 1869), where Verdi's *Forza del destino* had monopolized attention for the entire season, the opera was acquired by the publisher Lucca (the rival of Ricordi) and performed at the Teatro Pagliano in Florence with sensational result. Within a few years it had been staged in over 50 Italian theatres and many foreign ones (New York, 1874; London, 1877; Dresden, 1879; Zagreb, Lwów, Prague, Liverpool, 1878–86; Warsaw, 1901, with the baritone Battistini, one of its most celebrated interpreters). In 1915 it was performed at the Teatro Adriano in Rome and in 1921 in Monte Carlo. The love duet of Act 3 ('O dolce voluttà') long remained one of the favourite pieces in the Italian repertory. One of the few Italian operas to win real fame during the period of Verdi's domination, the work has points of merit, especially its melodic delicacy, exciting harmony

and orchestration, despite its lack of variety and the weakness of its dramaturgy.

By contrast, the next opera, *Gustavo Wasa* (La Scala, 1875), had a cold reception, and only token applause greeted *Don Giovanni d'Austria* (Turin, 1880) in spite of its return to the Spanish local colouring that had made the fortune of *Ruy Blas* and a certain effort towards updating in the light of Meyerbeer and Verdi. Because of its lack of characterization and dramatic tension, this work, which ended Marchetti's short operatic career, appears exiguous and nerveless. When it was repeated in Rome, Verdi pointed out the 'lungaggini' in a letter to Giorgio Arrivabene (11 December 1885).

Marchetti, who in 1873 had been nominated a corresponding member of the Accademia Cherubini in Florence, was president of the Accademia di S Cecilia in Rome from 1881 to 1886, and from 1886 to 1901 was director of the affiliated Liceo Musicale, whose educational organization made remarkable progress under his guidance. With Sgambati and others he was tutor to Margherita of Savoy, who entrusted him with the direction of the court quintet. In 1889 he was a member of the selection committee of the competition promoted by the publisher Sonzogno for a one-act opera and insisted on awarding the first prize to Mascagni's *Cavalleria rusticana*. A tumour on his tongue forced him to retire from the direction of the Liceo Musicale and quickly led to his death.

Marchetti is now virtually forgotten. His operas reflect an assimilation of the Verdian models (the subjects based on strong psychological and ethical oppositions, the complex structure of scenes and arias) but without Verdi's energetic sense of drama. In spite of his conservative style, his skill in creating atmosphere and local colour and his tendencies to the elegiac and melodic over-sweetness mark a point of transition on the line that was to lead to Catalani and the *verismo*.

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published in Milan unless otherwise stated

operas

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Il paria (Checchetelli), 1859, unperf.; unpubd

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songs

Quando la squilla (Naples, n.d.); La vita, 6 songs (before 1861); [4] Canti popolari (*c*1861); [12] Canti popolari romaneschi (*c*1862); Ad una bambina (Q. Leoni),

melodia (*c*1868); La sera (F. Dall'Ongaro), melodia (*c*1868); Ho sentito cantare una sirena (P.E. Castagnola), melodia (*c*1869); Era stanca!, cantilena (*c*1870); A Roma, 5 songs, 1 duet (before 1871); Ricordi di Roma, 4 songs, 1 duet, 1 qt (before 1871); Di che ti lagni (L. Capranica), melodia (*c*1871); Tu vaneggi (Capranica), canzone (*c*1871); Un bacio solo (Capranica), melodia (*c*1872)

Firenze lung'Arno (C. D'Ormeville), stornello-melodia (*c*1873); Alla sua fanciulla, in *Anacreonte: odi tradotte da Andrea Maffei* (1877); Forse mentr'io ti chiamo (G. Giusti: *All'amica lontana*), melodia (*c*1877); Morremo (Giusti: *All'amica lontana*), duettino (*c*1877); Torna la cara immagine celeste (Giusti: *All'amica lontana*), melodia (*c*1878); Il sai, d'uopo ho di te (Giusti: *All'amica lontana*), melodia (*c*1878); Già mesta (Capranica), melodia (*c*1879)

Rêverie (G. Carducci) (*c*1884); Canzone della mandriana (Gabor) (*c*1884); Poveretta (L. Marenco) (*c*1885); Invocazione al sonno (L. Rocca) (*c*1885); La filatrice (Capranica) (*c*1885); Nénuphars (Sogni d'oppio) (A. Renaud) (*c*1885); Partenza (Tuscan folksong), lamento (*c*1885)

Date pubd unknown: Attesa; Il mio canto; Invito; La pia; Lontananza; Mia figlia; Notte insonne; Quel dì che ti vedrò; Rimembranza, ballata; Schiava; Sempre uniti; Una rosa; Voga, barcarola

other works

Sacred: Ave Maria su te discende (F. Santini), terzettino, S, Mez, A, pf (*c*1861); Salve regina, solo Bar, 3 female vv, pf (*c*1881); Ave Maria gratia plena, 3 children's vv, org/pf (*c*1886); Angele Dei, vv, pf (n.d.); Le sette parole in agonia per il Venerdi Santo, unpubd; others

Choral: Coro di corsari, TTB, orch, 1852, *I-Nc*, unpubd; Io canto (Martinenghi), 3vv, pf (n.d.); Himno de inauguración de la Esposición Internacional de Chili, S, T, B, vv, ?orch (n.d.)

Inst: Sinfonia, D, 1853, *Nc*, unpubd; Fantasia sopra i motivi più favoriti dell'opera Attila di Verdi, pf (n.d.); Orientale, pf trio (Paris, n.d.)

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ANDREA LANZA

Marchetti, Tomasso

(*b* probably Rome; *fl* 1660). Italian composer and ?guitarist. He published two guitar books in the *battute* style. The first, *Il primo libro d'intavolatura della chitarra spagnola* (Rome, 1660; 1 ed. in Hudson), includes a preface on *alfabeto* which replicates prefaces found in Millioni's books of the 1620s. Marchetti's work is similar to Millioni's in style and content, with a wide variety of dances and grounds. The second book, which is missing almost all of its first eight pages in the only surviving copy (*I-Rsc*), is almost an exact replica of an earlier book by Millioni, which now survives only in its reprint of 1661. The contents of Millioni's book also appear to have been plagiarized by Foriano Pico (see Boye, 1995, appx).

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GARY R. BOYE

Marchetti Fantozzi [née Marchetti], Maria (?Vincenza)

(*b* ?1760; *d* ? after 1800). Italian soprano. She was one of the leading singers of *opera seria* during the 1780s and 90s. Around 1783 she married the tenor Angelo Fantozzi and thereafter usually identified herself as Maria Marchetti Fantozzi. She was praised throughout Italy for her acting as well as her singing, particularly in Naples, where she performed in at least nine different operas in 1785–6. Marchetti was a specialist in the portrayal of passionate, tragic heroines like Semiramide and Cleopatra; she was thus ideally suited to create the role of Vitellia in Mozart's *La clemenza di Tito*. Music written for her by Cherubini, Tritto and Zingarelli, as well as Mozart, shows her to have been an extraordinary virtuoso, with a large range and a capacity for difficult coloratura.

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JOHN A. RICE

Marchetto da Padova [Marchetus de Padua]

(*fl* 1305–19). Italian music theorist and composer. In his *Lucidarium in arte musice plane* he developed the theory of 'permutation' to account for the chromatic progressions common in music of his time, proposed a division of the whole tone into five equal parts that proved a milestone in the history of tuning, and developed a comprehensive theory of mode that accommodated melodies irregular in range or construction. His *Pomerium in arte musice mensurate*, the earliest major treatise dealing systematically with a mensural system that permitted a duple as well as a triple division of the breve, became the foundation of the mensural theory of the Italian Trecento.

1. Life.

There is documentary evidence that a 'Marchetus' was appointed teacher of the boys at Padua Cathedral early in 1305, held that office still in July 1306, and donated the income from a benefice to the cathedral in the summer of 1307. According to colophons of the treatises, he began the *Lucidarium* in Cesena and completed it in Verona; he completed the *Pomerium* in Cesena. On the basis of circumstances and persons mentioned in the dedications of the treatises, Strunk determined that Marchetto wrote the *Lucidarium* in 1317 or 1318 and the *Pomerium* shortly thereafter but no later than 1319; these dates stand despite alternate proposals by Vecchi and Gallo. The date of the *Brevis compilatio*, an abridgement of the *Pomerium*, is not known. Gallo attributed the motet *Ave regina celorum/Mater innocencie/[Ite missa est]* (ed. in PMFC, xii, 1976) to Marchetto on the basis of the acrostic MARCVM PADVANVM in its duplum; attributions of other compositions to him on the basis of stylistic similarity to this motet or correspondences with theories expounded in his treatises are conjectural.

2. The treatises.

The *Lucidarium* and the *Pomerium* are cast in a scholastic mould, with their statements qualified and elaborated through *dubitationes*, *responsiones*, *contradictiones*, *solutiones* and *dilatationes*. The *Lucidarium* surveys the theory of *musica plana* taken in the broadest sense of the term: the gamut and its registers, the fundamentals of non-mensural notation, mutation, permutation and chromatic signs, intervals and their ratios, counterpoint, tuning, the modes, and philosophy of music. Although conventional in many ways, it is boldly innovative in others. Marchetto was the first medieval theorist to discuss chromaticism, introducing the term 'permutation' to account for the chromatic progressions that flourished in Italian polyphony of the early Trecento and could not be accommodated by the conventional system of mutation between hexachords. Marchetto proposed dividing the Pythagorean whole tone (represented by the ratio

9:8) into five equal parts (comprising the *diesis*, 1/5 tone; *semitonium enarmonicum*, 2/5 tone; *semitonium diatonicum*, 3/5 tone; *semitonium cromaticum*, 4/5 tone). This procedure was impossible within the scope of Pythagorean arithmetic, which did not allow for the geometric division of any superparticular ratio. Marchetto's proposal avoided the complex ratios of the Pythagorean major and minor semitones and provided a conceptual representation of a pair of semitones more markedly different in size from these. Marchetto claimed his division could be used where *musica ficta* rules demanded the closest approach to a perfect consonance; he indicated its use by a special chromatic sign called *falsa musica*.

Marchetto developed a doctrine of mode flexible enough to encompass chant melodies irregular in range or construction. He regarded pentachord and tetrachord species, and their intermediations (*interruptiones*), as of greater importance in determining mode than final or range. A mode, he claimed, is either perfect, imperfect, pluperfect, or mixed depending on whether its range is respectively normal, narrow, wide in the direction away from the mode's authentic or plagal partner, or wide in the direction of that of the partner. A fifth category, 'mingled' (*commixtus*), applied where the mode in question showed qualities of a mode other than its authentic or plagal partner. Marchetto described a mode as either regular, irregular, or 'acquired' according to whether its pentachord and tetrachord species were orientated respectively towards the final, the cofinal (the note a 5th above the final), or some other note; the species could be orientated towards any note so long as they were constructed using the regular notes of the gamut (the naturals plus the B♭s below and above middle C). The occurrence of notes other than these rendered a mode artificial. Marchetto cited specific melodies to illustrate all these types.

The *Pomerium* is significant as the earliest major treatise dealing systematically with a mensural system which permitted a duple as well as a triple division of the breve. After discussing the qualities of downward and upward tails, rests, the dot, and the chromatic sign he called *falsa musica*, Marchetto showed how a breve could be divided into two to twelve semibreves in *tempus perfectum*, downward and upward tails being attached to the semibreves where necessary to differentiate them in length. In *tempus imperfectum* a breve could be divided into two to eight semibreves, their lengths again differentiated by tails where necessary. Though Marchetto cited Franco frequently throughout the treatise, the Franconian background of the *Pomerium* is especially evident in the closing discussions of discant, ligatures, the plica and the rhythmic modes. Marchetto, however, expanded on Franco by describing modes of imperfect time alongside those of perfect time (even allowing for the alternation of perfect and imperfect longs); his description of what has come to be called the 'same-pitch' ligature (see Long's emendation of Vecchi's *Pomerium* text; see also Nádas) demonstrated the possibility in Italian Trecento notation of syncopation not only within but across breve units. Marchetto's discussion in the *Pomerium* of the differences between French and Italian practice provides crucial information for deciphering the rhythm not only of Italian music of the early 14th century but of contemporaneous French music as well. The *Brevis compilatio* covers the same material as the *Pomerium*, but more succinctly and without its scholastic refinements.

3. Influence on later theory.

The *Pomerium* became the foundation of Italian Trecento mensural theory, which over the next 100 years developed along the lines set down by Marchetto. Although Italian mensuration was moribund by the early Quattrocento, at least four of the seven surviving copies of the *Pomerium* date from that century, one of them copied by Gaffurius as late as 1473, another owned by Giovanni Del Lago.

The *Lucidarium*, on the other hand, survives complete or nearly so in 15 manuscripts (truncated in three more), the latest dating from 1509. These include the manuscript copied by Gaffurius and that owned by Del Lago; the latter made corrections in his, and quoted from it in letters of the 1520s, 30s and 40s. The wider distribution of the *Lucidarium* was certainly due in part to theorists' interest in Marchetto's epochal division of the Pythagorean whole tone into five equal parts: the division showed that Marchetto had ceased to regard the whole tone as a ratio (and one impossible of geometric division) and had begun to regard it as a quantity, divisible in several ways. Had this departure from the strictures of Pythagorean arithmetic not been made, the manifold experiments in tuning and temperament that flourished over the next centuries would not have been possible. Indeed, the conservative Prosdocimus de Beldemandis (*Tractatus musice speculative*, 1425) complained that Marchetto's doctrine of tuning had spread throughout Italy and beyond its borders; Italian theory manuscripts of the 14th and 15th centuries include many references to *dieses* of 1/5 tone and enharmonic, diatonic and chromatic semitones; Tinctoris defined these intervals in his *Terminorum musicae diffinitorium*; 14th-, 15th- and 16th-century theorists followed Marchetto's lead, proposing other fractional divisions of the whole tone (e.g. the Berkeley Anonymous, Ciconia, Gaffurius, Burzio, Aaron, Vicentino). But by far the most influential of Marchetto's theories was that of mode. The *Lucidarium* had spawned two digests of its modal doctrine by the end of the 15th century, each of which developed its own manuscript tradition; Marchetto's complex of perfect, imperfect, pluperfect, mixed and mingled modes surfaced in dozens of later treatises (e.g. those of Prosdocimus, Ugolino, Tinctoris, Burzio, Gaffurius, Bonaventura da Brescia, Wollick and Lanfranco); the doctrine of mixed and mingled modes proved particularly useful to those theorists who attempted to explain polyphonic music in terms of mode. On the basis of his doctrines of tuning and especially of mode, Marchetto must be considered the most influential music theorist in Italy between Guido of Arezzo and Tinctoris.

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JAN HERLINGER

Marchi, Giovanni Francesco Maria

(*d* Milan, 10 Dec 1740). Italian composer. He was promoted from assistant organist to organist of Milan Cathedral in 1713, holding the post until his death. His Italian oratorios were performed in various Milanese churches between 1719 and 1731. After this date he turned to opera with some success, judging from the eminence of the theatres where these works were produced. 17 arias, recently discovered, demonstrate his sense of melodrama, modelled on the historical and mythological styles of Zeno and Metastasio.

WORKS

operas

all librettos in I-Mb

Catone in Utica (P. Metastasio), Milan, Ducale, 26 Dec 1733; 10 arias, *Mc*
La generosità politica (C. Goldoni, after D. Lalli: Pisistrato), Venice, S Samuele, spr. 1736; 3 arias, *Mc*
Emira, Milan, Ducale, 26 Dec 1736; 3 arias, *Mc*
La clemenza di Tito (Metastasio), Milan, Ducale, 26 Dec 1737
Aria: Cerva così ferita, *Mc*

sacred vocal

oratorios all lost, librettos in I-Mb

10 orats, all perf. in Milan: Il trionfo della Grazia, 1708; Oratorio per il SS Natale, 1719; La morte in spavento, 1720; L'angelo a pastori, 1721; I portenti del zelo eloquente, 1722; La colpa originale piangente alle culle del Redentore, 1723; La calunnia delusa, 1724, collab. others; Li elementi in gara nell'ossequio di Gesù Bambino, 1724; La probatica piscina, 1728; S Antonio da Padova, 1731;
11 motets, 1v, org, all in *Md*, see Sartori

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PIERO WEISS/MARIELLA BUSNELLI

Marchion de Civilibus.

See Prepositus Brixiensis.

Marchioni, Nicolò.

See Amati, nicolò.

Marchisio.

Family name of two Italian singers. Barbara Marchisio (*b* Turin, 6 Dec 1833; *d* Mira, 19 April 1919), contralto, studied with her brother Antonino and with Fabbrica in Turin, making her début in 1856 at Vicenza as Adalgisa and then appearing in Madrid as Rosina. Her sister Carlotta Marchisio (*b* Turin, 8 Dec 1835; *d* Turin, 28 June 1872), soprano, also studied with their brother and Fabbrica, and made her début in 1856 at Madrid as Norma. The sisters first sang together at Turin in 1858 in Rossini's *Matilde di Shabran* (Carlotta as Matilde, Barbara as Edoardo), *Guillaume Tell* (as Mathilde and Jemmy) and *Semiramide* (as Semiramide and Arsace); the same year they appeared at Trieste in Rossini's *Otello* (as Desdemona and Emilia) and in *Norma*, then made their début at La Scala, Milan, in *Semiramide*. They both took part in the première of Petrella's *Il duca di Scilla* (1859). The following season they sang in *Il trovatore* (as Leonora and Azucena), *La Cenerentola* (as Clorinda and Cenerentola) and *La sonnambula* (as Amina and Teresa).

In 1860 they sang in the first performance of their brother Antonino Marchisio's *Piccarda Donati* at Parma, then made their début at the Paris Opéra in *Semiramide* (in French) and also appeared in *Guillaume Tell*. Their London début was at Her Majesty's Theatre in 1862 in *Semiramide*, and Carlotta also sang Isabelle (*Robert le diable*). They appeared in *La forza del destino* (given as *Don Alvaro*) at Rome in 1863 as Leonora and Preziosilla. Other operas in which they both sang included *Le nozze di Figaro*, *I puritani*, *Mosè in Egitto*, *Lucrezia Borgia*, *Il matrimonio segreto*, *Lucia di Lammermoor* and *L'Italiana in Algeri*. The sisters appeared together for the last time in 1871 at Rome in *Otello* and *Il trovatore*. The following year Carlotta died at the age of 36. Barbara sang in Mercadante's *Il giuramento* at La Scala in 1872 and in *Il barbiere di Siviglia* at Venice in 1876, then retired to teach. Both sisters, with voices that were even throughout the scale and unusually flexible, excelled in the florid music of Rossini.

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ELIZABETH FORBES

Marchitelli, Pietro [Petrillo]

(*b* Villa Santa Maria, nr Chieti, ?1643; *d* Naples, 6 Feb 1729). Italian violinist and composer. He went to Naples in the mid-17th century, entering the Conservatorio di S Maria di Loreto. When his teacher, the violinist Carlo de Vincentiis, died in 1677, he took over as principal violinist of the royal chapel, Naples, remaining in the post for more than 50 years. From 1693 to

1706 he may also have been first violinist at the Teatro di S Bartolomeo (Prota-Giurleo). His confrontation with Arcangelo Corelli in 1702 is discussed by Burney. Marchitelli reached the pinnacle of his career in 1707, shortly after the arrival of the Austrian government in Naples, when he was appointed governor and treasurer of the Congregation of Musicians of the Royal Palace. A detailed inventory of his possessions shows that he had personal links with some of the major artists of the period, and was held in high esteem by certain noble families in the city. His pupils included his nephews Michele Mascitti and Giovanni Sebastiano Sabatino. The latter, perhaps because of Marchitelli's support, succeeded Francesco Scarlatti as a violinist of the royal chapel in 1691.

Marchitelli's sonatas closely follow the model established by Corelli in both form and pattern of movements. However, it is their irregular phrasing and marked contrapuntal style which are of particular interest.

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14 sonatas, 3 vn, bc, *I-Nc*; 11 sonatas, vn, bc, *US-BEm*; sonata, 2 vn, bc, *I-Mc*

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GUIDO OLIVIERI

Marcia

(It.).

See March.

Marciani, Giovanni

(*b c*1605; *d* ?in or before 1663). Italian composer, singer and organist. He lived for most, perhaps all, of his life in Rome, entering the Collegio Germanico there as a boy singer on 30 July 1616. From December 1634 to April 1646 he was a paid tenor at the college while the *maestro di cappella* was Carissimi. Simultaneously he was a musician to the Prince of Gallicano (1645–53), an organist at S Luigi dei Francesi (1649–53) and *maestro di cappella* of S Giovanni dei Fiorentini (?1645–1659). His music was included in anthologies published between 1645 and 1663 and in manuscript anthologies of the same period. In a collection of 1663 he is identified as 'formerly' the *maestro di cappella* of S Giovanni dei Fiorentini, probably meaning that he had died before or in that year.

Marciani's surviving music consists of motets, madrigals and cantatas (but not an opera, as stated in *MGG1*). He also wrote oratorios, but none of them seems to survive. In his output the cantatas are important both numerically and musically: they are often of high quality and were certainly influenced by Carissimi, under whom he worked directly for some years. They are varied in form and expressive in musical language. Ranging from short arias in strophic or rondo form to long composite works with recitatives, arias and arioso sections, they show the diversity of Italian cantatas in the mid-17th century. Marciani's style is a flexible and natural one, reflecting the art of fine singing that prevailed at the time.

WORKS

6 motets, 1, 3vv, bc, 1645[2], 1647[2], 1655[1], 1659[1], 1664[1], *I-Bc*

36 cants., 1–3vv, bc (1 with 2 vn; another, 2 vn, lute), *Bc, Rc, Rdp, Vc*, 1646[7]; Canzonette amorose (Rotterdam, 1656) [anon. in last anthology]

4 madrigals, 3vv, bc, 1652[3], 1653[4]

10 orats, 5, 6, 8, 10, 12vv, 2 sacred cants., 3vv, lost, listed in a late 17th-century inventory of music, Bologna

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GLORIA ROSE

Marcland, Patrick

(*b* Neuilly-sur-Seine, 6 May 1944). French composer. A guitarist by training, he studied at the École Normale de Musique and the Paris Conservatoire. His teachers included Yves-Marie Pasquet, Max Deutsch and Claude Ballif (analysis and composition) and Henrik Brunn (conducting). In 1984 he was awarded the SACEM George Enescu Prize. In addition to composing, he has been active in music publishing.

Closely aligned with French postwar serialism, Marcland's music constantly attests to the primary role he assigns to technique and style. The ways in which he develops material, organizes musical discourse and links colouristic effects, however, though highly rigorous, never suffer from the compositional constraints imposed upon them. His works have been featured internationally at festivals in Royan (1977), Metz (1979), Berlin (1979), New York (1980), Warsaw (1984) and Strasbourg (1996), and are often performed by the ensembles Itinéraire and Intercontemporain. He has also collaborated as both a composer and conductor with choreographers such as Sara Pardo (1974), Odile Duboc (1988) and Nadine Hernu (1996).

WORKS

Dramatic: Stretto (dance score, choreog. S. Pardo), hp, 1978; Peau d'ane (chbr op, after C. Perrault), 1980–81, Paris, 1981; L'angélus (film score, dir. G. Frot-Couraz, choreog. O. Dubuc), 1987–90; Elle venait du côté de la mer (dance score, choreog. B. Réal), Mez, cl, vc, 2 perc, 1988; Jaillissements (film score, dir. R. Sangla, choreog. E. Schwartz), 6 mixed vv, 1990; La porte est refermée la voilà sans lumière (dance score, choreog. L. Marthouret), accdn, 1991; Étude (spectacle musical et chorégraphique, choreog. N. Hernu), hn, tpt, trbn, va, vc, db, 1995

Inst: Mètres, fl, va, hp, 1972; Tresses, str, 1973; Variants, ww, hn, tpt, trbn, perc, hp, 2 vn, 2 va, 2 vc, db, 1974; Failles, fl, vn, hp, orch, 1975–7; Stretto, hp, 1978; Versets, ww, brass, 2 perc, org, str, 1979; Desairs, 2 ob, bn, hpd, 1980; Str Trio, 1987–90; De temps en temps, solo va, fl, cl, tpt, trbn, synth, elec gui, vn, va, vc, db, 1994–5

Vocal: Paroles (M. Marcland), 12 mixed vv, 1981–2; After Long Silence (W.B. Yeats), Mez, cl, vc, 2 perc, 1989; Maldoror (Le Comte de Lautréamont), nar, children's chorus, chorus, orch, 1996

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CORINNE SCHNEIDER

Marco, Eduardo López-Chavarri y.

See López-Chavarri Marco, Eduardo.

Marco, Guy A(nthony)

(*b* New York, 4 Oct 1927). American musicologist and librarian. He attended DePaul University and the American Conservatory of Music, Chicago (BM 1951), and received advanced training at the University of Chicago, in music (MA 1952, PhD 1956) and library science (MA 1955). He was librarian and instructor at the Chicago Musical College (1953–4) and librarian and instructor in music and humanities at Chicago City Junior College (1954–60). As dean of the Kent State University library school (1960–77) he developed training for music librarians. He was chief of the general reference and bibliography division, Library of Congress (1977–8), director of the library school, San Jose (California) State University (1981–3), chief of library activities, US Army, Fort Dix (1985–9) and senior fellow at Rosary College, River Forest, Illinois (1990–96), where he directed the music librarian course. He is internationally active as a consultant on library planning. He has written many articles and reviews, primarily on librarianship, but also on 17th- and 18th-century music and on opera.

WRITINGS

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ed., with C. Palisca: *Gioseffo Zarlino: le istitutioni harmoniche*, iii: *The Art of Counterpoint* (New Haven, CT, 1968/*R*)

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Encyclopedia of Recorded Sound in the United States (New York, 1993)

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SIEGMUND LEVARIE

Marco (Aragón), Tomás

(*b* Madrid, 12 Sept 1942). Spanish composer and writer on music. He studied law, and was self-taught in music, turning to composition in 1958 and attending courses in Darmstadt in 1962. His works were first performed publicly in 1963. In 1969 he was awarded the National Prize for Music, the first of a long series of honours. He has made a significant contribution in the field of music management, heading up the Spanish National Orchestra, the Alicante Contemporary Music Festival, the Centro para la Difusión de la Música Contemporánea and the General Board for Music and Theatre, among other organizations. He has been involved with some of the most innovative Spanish music groups, such as Zaj (1965), Sonda and the Studio Nueva Generación, which he helped to found in 1967. In the same year he became an editor of new music programmes for Spanish radio.

Before 1970 his music had already acquired features of the 'new simplicity' (Enrique Franco). His music constantly introduces reflections on history, the past, tradition and the mechanisms of memory, and addresses various scientific problems, particularly in the field of physics. Reflection on Spanish tradition, both historical and musical, has given rise to some of his most significant works. One such is *Autodafé*, winner of the Golden Harp and UNESCO Young Composers' prizes (1975 and 1976 respectively).

While his ample catalogue encompasses many genres, his symphonic works stand out. His Symphony no.3 demonstrates his virtuoso treatment of instruments and his ability to create an orchestral sound which recalls electronic music. He regards the genre of the symphony as presenting 'a world of ideas which contains great conceptions of human, philosophical, cosmological or some other order'. This is always accomplished in abstract terms through the musical language itself, without recourse to any naively programmatic elements. His mature period is summarized in his Symphony no.5. With its tragic sense of lost innocence, the work feeds on the past as much as the present, admitting quotation and parody as well as more reverential gestures of homage to times past. Its subtitle, 'Modelos de universo', alludes to the seven cosmological models which suggested the formal schemes of the work's seven parts.

The concertos are also noteworthy, for example his *Concierto Guadiana* (1973), one of a number of pieces he has written for the guitar. He has composed a large amount of incidental music for the theatre, radio and cinema.

Marco is also a prolific writer on Spanish contemporary music. Having worked as a magazine and newspaper critic from 1962, in 1967 he established the journal *Sonda* for articles on contemporary music, and he has contributed to several other journals.

WORKS

(selective list)

stage and vocal

Stage: Selene (Marco), 1965–73; Anna Blume (music-theatre piece, K. Schwitters), 1967; Cantos del pozo artesiano (music-theatre piece, E. de Vicente), 1967

Choral: La Pasión segun San Marcos, nar, 3 choruses, chbr ens, 1983; Ceremonia barrocca, chorus, chbr ens, 1991

Other vocal: Jabberwocky (L. Carroll), actress, t sax, pf, 4 perc, tape, slides, 1967; Küche-Kinder-Kirche (G. Grass), Mez, 3 spkrs, pf, perc, 1968; Tea-Party, 2 S, T, Bar, 4 insts, 1969; L'invitation au voyage, S, 5 insts, 1971

instrumental

Syms.: no.1 'Aralar', 1976; no.2, 1985; no.3, 1985; no.4, 1987; no.5 'Modelos de universo', 1989

Other orch: Los caprichos, 1967; Vitral, org, str, 1969; Anábasis, 1970; Mysteria, chbr orch, 1970; Angelus novus (Mahleriana), 1971; Vn Conc., 1971; Les mécanismes de la mémoire, vn, orch, 1973; Escorial, 1974; Triple Concierto, vn, vc, pf, orch, 1987; Espacio de espejo, 1990; Concierto Guadiana, gui, str, 1973

Chbr: Trivium, tuba, pf, perc, 1963; Roulis-Tangage, tpt, pf, vib, perc, gui + elec gui, vc, 1963; Car en effet, 3 cl, 3 sax, 1965; Schwan, tpt, trbn, 2 perc, va, vc, 1966; Aura, str qt, 1968; Maya, vc, pf, 1969; Albor, 5 insts, 1970; Miriada, gui, perc, 1970; Necronomicon, 6 perc, 1971; Hoquetus, 2 cl, 1973; Autodafé, concierto barrocco no.1, pf, org, 3 inst groups, 1975; Tauromaquia, concierto barrocco no.2, pf 4 hands, inst ens, 1976; Torner, clvd, vn, va, vc, 1977; Espejo de viento, 12 sax, 1988; Paraíso mecánico, 4 sax, 1988

Solo inst: Albayalde, gui, 1965; A Wandering, perc, 1966; Fétiches, pf, 1968; Floreal, perc, 1969; Evos, pf, 1970

WRITINGS

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Xavier Benguerel (Barcelona, 1991)

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<div align="right">ANGEL MEDINA</div>

Marco Antonio da Bologna [da Urbino].

See Cavazzoni, Marco Antonio.

Marco dell'Arpa.

See Marazzoli, Marco.

Marcolini [Marcolino] (da Forlì), Francesco

(*b* Forlì, *c*1510; *d* after 1558). Italian printer and publisher. He was active in Venice between 1535 and 1559 but seems to have printed music for only a few months in 1536. In May 1536 he published a book of lute tablature (RISM 1536[11]) containing works by Francesco Canova da Milano. In the preface he stated his intention to publish the music of Adrian Willaert in separate books of masses, motets and madrigals. In a document of July 1536 recording the granting of a printing privilege to Marcolini in Venice, he claimed to have rediscovered the printing technique of Ottaviano Petrucci, that of using movable type with multiple impressions. Marcolini used this method in his collection of five imitation masses by Willaert, published in September 1536 (a complete copy is in *D-Mu*). The publication was dedicated to Duke Alessandro de' Medici and it seems that Pietro Aretino was involved in the probable support of the project by Alessandro. No other music publications by Marcolini survive.

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A.J. Ness, ed.: *The Lute Music of Francesco Canova da Milano (1497–1543)*, HPM, iii–iv (1970)
D. Kidger: *The Masses of Adrian Willaert: A Critical Study of Sources, Style and Context* (diss., Harvard U., 1998)

<div align="right">DAVID KIDGER</div>

Marcolini, Marietta

(*b* Florence, *c*1780; *d* 1814 or later). Italian contralto. In 1800 she was singing at the Teatro S Benedetto, Venice; in 1803 she took part in the first

performance of P.C. Guglielmi's *La serva bizzarra* at the Teatro Nuovo, Naples. In 1806 she sang at Livorno and Pisa, then at the Teatro Argentina, Rome, in the premières of Tritto's *Andromaca e Pirro* and Nicolini's *Traiano in Cacia* (1807). Marcolini made her début at La Scala in the first performances of Bigatti's *L'amante prigioniero* and of Ercole Paganini's *Le rivali generose* (1809). She created roles in five operas by Rossini: Ernestina in *L'equivoco stravagante* (1811) at Bologna; the title role of Ciro in *Babilonia* (1812) at Ferrara; Clarice in *La pietra del paragone* (1812) at La Scala; Isabella in *L'italiana in Algeri* (1813) at the Teatro S Benedetto; and the title role of *Sigismondo* (1814) at La Fenice, Venice. She was also a renowned exponent of Rossini's Tancredi.

<div align="right">ELIZABETH FORBES</div>

Marcori [Marcuori], Adamo

(*b* Arezzo, 1763; *d* Montenero, nr Livorno, 25 April 1808). Italian composer. His comic opera *La dispettosa in amore* (Giuseppe Palomba) was performed at the Teatro dei Fiorentini, Naples, in autumn 1791. He was *maestro di cappella* at S Maria della Pieve, Arezzo, by 1796 (according to the often unreliable Masseangeli, he was elected to this post on 22 March 1786). On 19 December 1799 he became *maestro di cappella* at Pisa Cathedral and remained there until his death. According to his obituary in the *Magasin encyclopédique* (1809, i, 135), Marcori's works, mostly sacred, were distinguished by 'a natural and expressive beauty', but marred by a careless disregard of the rules of harmony. The Pisa Cathedral archives formerly possessed a large amount of his music, including many masses, motets, psalms, five Lamentations, four responsories, two *Salve regina*, a *Stabat mater* for two voices and instruments, a *Te Deum* and several complete vespers. There now remain only an introit (*Miserebitur*) and a tract (*Discite a me*), both for four voices and instruments. The autograph of five antiphons for four voices and organ is in the Masseangeli collection (*I-Baf*).

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<div align="right">FRANCO BAGGIANI</div>

Marcos y Navas, Francisco

(*fl* 1775–85). Spanish music theorist. He held the title of *psalmista* at the church of S Isidro in Madrid. His popular tutor *Arte, ó compendio general del canto-llano, figurado, y órgano*, appeared in several editions between 1777 and 1862. It was similar to the manuals of Montanos-Torres and Romero de Avila, covering both plainsong and mensural music, and containing instructional matter in dialogue form, the basic plainsong repertory and compositions by the author. The first two books are devoted

entirely to plainchant, the third to the *canto figurado* or metrical chant used in Spain for the Office hymns, and illustrated by a series of mass Propers by the author. Book 4 discusses mensural polyphony and contains original two-part exercises in modern style. The final book contains the most distinctive material in the treatise: the Lamentations of Jeremiah in *canto melódico*, a melismatic embellishment of plainsong used in Toledo Cathedral and purportedly based on the Mozarabic tradition. The author gave a definition of *canto melódico* in the volume's dedication to Cardinal Lorenzana, the sponsor of a *Misa gótica* and *Breviarium góticum* intended to record the Mozarabic practice.

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ALMONTE HOWELL

Marcoux, Jean Emile Diogène [Marcoux, Vanni].

See Vanni–marcoux.

Marcucci, Ferdinand

(*b* Florence, 6 May 1800; *d* Florence, 29 Dec 1871). Italian harpist and composer. He was the son of Curzio Marcucci (1775–1842), a harpist who taught Angelo Bovio, Tiberio Natalucci (1780–1835) and Filippo Scotti (1790–1865). After studying with his father he became solo harpist at the Pergola Theatre in Florence. He played in Paris in 1827 and through Rossini's influence accepted an appointment at the Théâtre Italien, but in 1835 returned to Florence and taught at the Accademia di Belle Arti. Marcucci is credited with founding the Florence school of the harp. Among his pupils were Maria V. Grossi, Giorgio Lorenzi, Rosalinda P. Sacconi and Creti de Rochis. He composed and transcribed works for the solo harp and in combination with other instruments.

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M.G. Scimeca: *L'arpa nella storia* (Bari, 1938), 156

ALICE LAWSON ABER-COUNT

Marcuori, Adamo.

See Marcori, Adamo.

Marcus

(*fl* ?1408). Composer, possibly active in Florence, who composed in French style. A textless three-voice rondeau is ascribed to him in *I-Fn* Pan. 26 (no.35), a piece added to the manuscript between 1400 and 1420. The next piece (no.36), headed by 'Do.', may also be by him: the three-voice *O lieta stella* in the form of a French ballade. He may be identifiable with a singer at S Reparata, Florence, in 1408.

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F.A. Gallo: Preface to *Il codice musicale Panciatichi 26 della Biblioteca Nazionale di Firenze* (Florence, 1981)

KURT VON FISCHER/GIANLUCA D'AGOSTINO

Marcus, Adele

(*b* Kansas City, MO, 22 Feb 1906; *d* New York, 3 May 1995). American pianist and teacher. After early training in Los Angeles, at the age of 15 she entered the Juilliard Graduate School, where she studied with Josef Lhévinne for four years. She made her début, as a winner of the Naumburg Prize, in New York in 1929; later she studied in Berlin with Schnabel. She taught at the Juilliard School for seven years as Lhévinne's assistant, and then as a faculty member from 1954 to 1990; among her outstanding pupils were Augustin Anievas, Horacio Gutiérrez and Byron Janis. Marcus performed both in recitals and as a soloist with orchestras throughout the USA and in Canada, Europe and Israel; she also gave masterclasses and lectures in the USA, and in 1980 established her own summer piano festival in Norway.

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ELLEN HIGHSTEIN

Marcuse, Sibyl

(*b* Frankfurt, 13 Feb 1911). American musicologist, of Swiss and English descent. She was educated at several European universities and from 1932 to 1935 lived in China. Following the outbreak of World War II, she emigrated to the USA, where she was naturalized in 1945. She studied at a school for piano technicians in New York and for several summers served as an apprentice to the harpsichord maker John Challis. In 1950 she established herself as a harpsichord and piano technician in New York. Although an autodidact in musicology, she soon gained a reputation as an organologist of encyclopedic knowledge. From 1953 to 1960 she served as curator of the Yale University Collection of Musical Instruments. After

retiring, Marcuse published two comprehensive and complementary reference books: *Musical Instruments: a Comprehensive Dictionary* (1964/*R*), which defines and describes individual instruments, and *A Survey of Musical Instruments* (1975), a historical survey that deals with instruments by groups according to the standard Hornbostel–Sachs classification.

HOWARD SCHOTT

Marcussen.

Danish firm of organ builders. It was founded in 1806 by Jürgen Marcussen (1781–1860); it operated under the name of Marcussen & Reuter from 1826 to 1848, when it became Marcussen & Søn. Johannes Lassen Zachariassen (1864–1922), a great grandson of the founder, was managing director from 1902 to 1922, and his son Sybrand (1900–60) from 1922 to 1960. Sybrand's son Sybrand Jürgen (*b* Flensburg, 22 Oct 1931) became director in 1960, and the latter's daughter Claudia Zachariassen (*b* Sønderborg, 26 May 1969) joined the firm in 1995. The firm is based in Åbenrå, southern Jutland, and has been active chiefly in Denmark, but it has also built in northern Germany, Sweden, Finland, the Netherlands, Great Britain, Japan and the USA. Among its important works are the organs in Christiansborg Slotskirche, Copenhagen (1829), the Nikolaikirche, Kiel (1842), Odense Domkirke (1862), St Nikolai Kirkesal, Copenhagen (1930), Oscars Kyrka, Stockholm (1949), Sibbo Kyrka (1951), Nicolaikerk, Utrecht (1957), Grundtvig Kirke, Copenhagen (1965), Viborg Domkirke (1966), Neuer Dom, Linz (1968), Lübeck Dom (1970), Grote of St Laurenskerk, Rotterdam (1973), St Jacobs Kyrka, Stockholm (1977), St Nicolai Kirke, Kolding (1977), Vestervig Kirke (1978), Wichita State University (1986), Vor Frue Kirke, Copenhagen (1995), Tonbridge School Chapel, Kent (1995), and the Bridgewater Hall, Manchester (1996). The firm was one of the first, following the 1925 organ conference in Hamburg and Lübeck, to recognize the superiority of the sonic, structural and technical principles of the Baroque organ, and to return to them in its work.

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N. Friis: *Marcussen & Søn, 1806–1956* (Åbenrå, 1956)
H. Nyholm: *Marcussen & Søn 1806–1981* (Åbenrå, 1981)

HANS KLOTZ/OLE OLESEN

Mardones, José

(*b* Fontecha, nr León, 14 Aug 1868; *d* Madrid, 4 May 1932). Spanish bass. He studied in Madrid, where he made his début in zarzuelas. In 1908 he joined the Lisbon S Carlos Opera and in 1909 made his North American début in *Aida* with the new Boston Opera. His best role in the most

flourishing years of his career was Boito's Mefistofele, which he repeated at the Metropolitan in 1920. He had become leading bass there in 1917, remaining until 1926 and singing in the first performances there of *La forza del destino*, *Luisa Miller*, *Le roi de Lahore* and Spontini's *La vestale*. Returning to Spain, he resumed singing after an illness and made some fine recordings when nearly 60. His reputation was that of an indifferent actor with one of the most magnificent voices of the age. The voice is mightily impressive on recordings, which are also by no means wooden or characterless as interpretations. (*GV*; R. Celletti)

J.B. STEANE

Mardusari [Jaikem], Nyai Tumenggung [Bu Bèi, Nyi Bèi]

(*b* Wonogiri, Java, 30 April 1909; *d* Surakarta, Java, 14 Sept 1993). Central Javanese Pesindhèn (female singer with gamelan), dancer, teacher and batik designer. Called Jaikem as a child, she was brought by Prince Mangkunegara VII to his palace in Surakarta in about 1920 to study vocal music with Mas Ajeng Retnaningsih and dance with Radèn Ngabèi Harjosasmoyo, Radèn Ngabèi Atmosutagnyo and Radèn Ngabèi Atmosakseno. She married Mangkunegara VII in 1926. As an employee of the palace, she was granted the name Mardusari and a series of court titles, including Ngabèi (hence her nickname, Bu Bèi) and in 1987, Tumenggung. She taught and recorded at the Konservatori Karawitan Indonesia from 1950–61. In 1957 she established a music and dance school called Penyuarga (Penyuara Gamelan) with the help of two prominent musicians in Surakarta, Sutarman and Prawotosaputro. The leading singer and dancer in the Mangkunegaran palace, she was particularly acclaimed in the genres of *langen driyan* (all-female dance-opera), *temembangan* (classical sung poetry) and *wayang kulit* (shadow puppet theatre); she also composed her own vocal *cèngkok* (melodic patterns) and *wangsalan* (two-line vocal texts). Her vocal style was marked by intelligence, deep feeling and elegant simplicity. She made frequent broadcasts, also recording for Columbia (1928–37), the Mangkunegaran palace, Indra Foux and Lokananta (1957–8, 1975), Radio Republik Indonesia Surakarta, Kusuma Recording, Irama Jakarta (1958), UCLA (1957), Akademi Seni Karawitan Indonesia in Surakarta and the American Society for Eastern Arts in Berkeley, California, where she taught in 1974. The Indonesian government awarded her a prize for artistic creation and service to the arts from the Department of Hankam Kowilhan II in 1976 and the highest award for art, Piagam Wijayakusuma, in 1961.

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P. Kitley: 'Portrait of an Artist: Nyai Tumenggung Mardusari', *Textile Museum Journal*, xxxi (1992), 97–108

SUSAN PRATT WALTON

Maréchal, Adolphe (Alphonse)

(*b* Liège, 26 Sept 1867; *d* Brussels, 1 Feb 1935). Belgian tenor. He studied at the Liège Conservatory and made his début at Dijon in 1891. After singing for some years in provincial French houses he was engaged by the Opéra-Comique in 1895, where he sang in several premières, most notably those of *Louise* in 1900 and *Grisélidis* in 1901. This led to another important Massenet première, at Monte Carlo, where in 1902 he created the title role in *Le jongleur de Notre Dame*, playing 'his difficult role with infinite address and virtuosity', according to the *Journal de Monaco*. He made his Covent Garden début in 1902 as Don José, acting with 'marked and picturesque power' (*Musical Times*). He also appeared in *Faust*, *Manon* and the première, under Messager, of Herbert Bunning's *The Princess Osra*, with Mary Garden in the title role and the English libretto translated into French. He retired after a crisis of voice and health in 1907. Among his few and rare recordings is a solo from *Le jongleur* which shows a finely tutored voice and an eloquent style.

J.B. STEANE

Maréchal, (Charles) Henri

(*b* Paris, 22 Jan 1842; *d* Paris, 12 May 1924). French composer. After first studying literature, he began his musical training in 1859 as a pupil of Chevé for solfège. Later he studied with Batiste (solfège), Laurent (harmony), Chollet (piano) and Massé (composition). Massé's appointment to the Paris Conservatoire in 1866 led Maréchal to enrol there; he continued with Massé and also studied counterpoint and fugue with Chauvet and the organ with Benoist. The following year he became chorus master of the Théâtre Lyrique and in 1870 shared the Prix de Rome (with Charles Edouard Lefebvre) for the cantata *Le jugement de Dieu*. He gained recognition with his *poème sacré La nativité* in 1875, and a year later established himself in the theatre, where his real ambitions lay, with *Les amoureux de Cathérine*. In the same year he wrote *La taverne des Trabans*, which was awarded the Monbinne prize but was not produced until 1881. His remaining works include six operas, a ballet (*Le lac des Aulnes*), incidental music, large-scale choral works, orchestral pieces (of which the symphonic poem *Antar* is best known), chamber music, several piano and organ works, and many songs. He published three volumes of reminiscences which cover the period until 1874: *Rome: souvenirs d'un musicien* (1904), *Paris: souvenirs d'un musicien* (1907) and *Lettres et*

souvenirs (1920), and wrote 'Souvenirs d'un musicien: Alexis Chauvet', published in *Le ménestrel* (12 Aug 1906), pp.245–6; repr. in *L'orgue: cahiers et mémoires*, no.46 (1991), 54–7).

WORKS

all printed works published in Paris

stage

Les amoureux de Cathérine (oc, 1, J. Barbier, after Erckmann-Chatrian), Paris, OC (Favart), 8 May 1876 (1876)

La taverne des Trabans (oc, 3, Erckmann-Chatrian and Barbier), 1876; Paris, OC (Favart), 31 Dec 1881 (1882)

L'étoile (idylle-opéra, 1, P. Collin), Paris, Societé Chorale d'Amateurs, 12 March 1881 (1881)

Déidamie (2, E. Noël), Paris, Opéra, 15 Sept 1893 (1893)

Calendel (4, P. Ferrier, after Mistral), Rouen, Arts, 21 Dec 1894 (1885)

Ping-Sin (drame lyrique, 2, L. Gallet), 1895; Paris, OC (Favart), 23 Jan 1918 (1917)

Daphnis et Chloé (3, J. and P. Barbier), Paris, Lyrique, 8 Nov 1899 (1895)

Le lac des Aulnes (ballet, 2, commentary in verse by J. Catulle Mendès), 1907 (1908)

Autour d'un tiare (drame lyrique, Melliet) (n.d.)

Incid music: L'ami Fritz (Erckmann-Chatrian, J. Barbier) (1877); Les Rantzau (Erckmann-Chatrian); Crime et châtiment (Dostoyevsky), unpubd; Smilis, unpubd

vocal

Le jugement de Dieu (cant., H. Dutheil), 1870

La nativité (poème sacré, 2, E. Cicile), 1875 (1898; vs, 1878)

Le miracle de Naïm (sacred drama, P. Collin), 1886 (1900; vs, 1886)

Les vivants et les morts, S, A, T, B, orch, 1886

Cantate de Valenciennes, 1902 (1902)

Les villes glorieuses (cant., A. Girard), 1910 (1910)

Many songs, choruses and motets

instrumental

Orch: Esquisses vénitiennes, 1894, pf red. (n.d.); Antar, sym. poem (1897); Feuillets d'album, pf, orch (n.d.); Introduction et valse (n.d.); suites

Chbr: Air de guet, wind qnt (1920); Pasquinade, pf trio (n.d.); Méditation religieuse, pf trio (n.d.); Elégie, vn/va, pf (n.d.); Fantaisie, hn, pf (1899); Sérénade joyeuse, vc, pf (n.d.)

Org: Airs d'église (1912); 124 pièces d'orgue d'auteurs français, italiens, allemandes … de XVe, XVIe, XVIIe et XVIIIe siècles, red. for single kbd, hmn or pf (1912)

Pf: En gondole (1892); Esquisses chorégraphiques (1904); Nocturne (1893); Pièces intimes (n.d.); 5 vieilles chansons (1922)

JOHN TREVITT

Maréchal, Maurice

(*b* Dijon, 3 Oct 1892; *d* Paris, 19 April 1964). French cellist. He studied at the Dijon Conservatoire and later with Jules Loeb at the Paris Conservatoire, graduating at 19 with a *premier prix*. In 1919, after his army

service in World War I, he made his début with the Lamoureux Orchestra, which launched his solo career. He subsequently toured internationally, and in 1926 made a memorable appearance with the Philadelphia Orchestra under Stokowski. Maréchal's superb playing, combined with his interest in contemporary composition, made him one of the major influences on French music of his time. Ravel dedicated his Sonata for violin and cello to Maréchal, who gave the first performance with the violinist Hélène Jourdan-Morhange in 1922; other premières include André Caplet's *Epiphanie* (1923), Ibert's Cello Concerto (1925), Robert Casadesus' Introduction and Polonaise for Cello and Orchestra (1927), Honegger's Cello Concerto (1930) and Jean Françaix' Fantaisie (1934). A keen chamber music player, Maréchal was a member of the Fauré and Franck quartets, with Alfred Cortot and Jacques Thibaud, and from 1922 to 1927 he was cellist of the Casadesus Trio with Robert and Marius Casadesus. Maréchal's playing was once described as possessing 'ineffably beautiful tone, artistic fantasy and poetic penetration'. In later years he developed a muscular disease which affected his right arm, but as a teacher at the Paris Conservatoire (from 1942) he continued to be active until his death.

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L. Ginsburg: *History of the Violoncello* (Neptune, NJ, 1983), 178–98

MARGARET CAMPBELL

Maregal.

See Madrigal, §I

Marek, Czesław

(*b* Przemyśl, 16 Sept 1891; *d* 17 July 1985). Swiss composer, teacher and pianist of Polish birth. He studied in Lemberg (now L'viv) at the Łysenko Music Institute with Loewenhoff (piano) and Niewiadomski (harmony), in Vienna with Leschetizky (piano), Weigl (composition) and Adler (musicology), and in Strasbourg with Pfitzner. After a period as a professor at the Łysenko Music Institute he moved to Zürich in 1915; he remained there until his death in 1985, except for a short appointment as director and professor of composition at the Poznań Conservatory (1929–30). He took Swiss citizenship in 1932. Despite resistance from Swiss colleagues, Marek, without having any official appointment, developed a very successful career as a teacher of music theory, composition and piano until the very last years of his life. His pupils came from all over the world. From 1916 to 1926 he travelled as a pianist, performing in the main musical centres of Europe. In 1972 he published his internationally acknowledged *Lehre des Klavierspiels* (a shorter version was published 1961). Marek considered himself primarily as a composer, and characterized his own compositions as 'classically orientated late Romanticism'. In 1928 he received the Vienna Schubert Prize for his Sinfonia op.28. Other well-known works are the orchestral Suite op.25 and two song cycles composed on Polish folksongs.

Orch: 4 méditations, op.14, 1911–13; Capriccio, op.15, 1914; Sinfonietta, op.16, 1915–16; Serenade, op.24, vn, orch, 1918; Suite, op.25, 1925, arr. pf, 1958; Sinfonia (Sinfonia brevis), op.28, 1928

Vocal: Ländliche Szenen, 7 polnische Volkslieder, op.30, S/T, chbr orch, 1929; Dorfgesänge, 7 polnische Bauernlieder, op.34, S/T, chbr orch, 1934; songs with pf, choruses

Pf: 12 Variations, op.3, 1911; Ballade, op.7, 1912; Echos de la jeunesse (Suite de 6 esquisses), op.9, 1913; 2 méditations, op.10, 1913; Sarabande, op.27, 1927; Fox-Trots, op.34, 1938–9; Suite, op.40, 1958

Other inst: Sonata, op.13, vn, pf, 1914; 2 pièces romantiques, hp, 1930; Petite suite, op.36, 3 wind/3 str, 1935

Principal publishers: Polskie Wydawnictwo Muzyczne, Universal

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K. von Fischer: *Czesław Marek (1891–1985)* (Zürich, 1987)

KURT VON FISCHER

Marek, George R(ichard)

(*b* Vienna, 13 July 1902; *d* New York, 7 Jan 1987). American writer on music, of Austrian birth. He studied at the University of Vienna from 1918 to 1920, when he emigrated to the USA. Beginning his career as an advertising executive, he was later a vice-president and general manager for the record division of RCA Victor (1950–65), and he was music editor of *Good Housekeeping* (1941–57). He was particularly interested in popularizing music: he was responsible for the series of recordings *Classical Music for People who Hate Classical Music*, and wrote a number of popular biographies of composers and books on opera.

WRITINGS

How to Listen to Music over the Radio (New York, 1937)
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Puccini: a Biography (New York, 1951)
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Richard Strauss: the Life of a Non-Hero (New York, 1967)
Beethoven: Biography of a Genius (New York, 1969)
Gentle Genius: the Story of Felix Mendelssohn (New York, 1972)
Toscanini (New York, 1975)
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Schubert (New York, 1985)

PAULA MORGAN

Marek z Płocka

(*b* ?Płock; *fl* 1st half of the 16th century). Polish music theorist. He was educated at the monastery of St Mikołaj, Danzig [now Gdańsk], and was probably taught music by the organist Stanisław Krawczyk. In 1514 he entered a Dominican monastery in Kraków, becoming cantor there in 1517. He was probably associated with the Dominican theatre, which in 1518 staged the mystery play *Ścięcie Św. Jana Chrzciciela* ('The beheading of St John the Baptist'), containing an important song, *Pieśń Herodiady pląsającej* ('The song of Herodias dancing'). He also preached, and took part in preparing evidence for the beatification of Jacek Odrowąż.

Marek's only extant work is his treatise *Hortulus musices*, written in 1518 (the extant manuscript of it, found in the Franciscan monastery at Wschowa, is probably a copy made in Silesia). The treatise is entirely about Gregorian chant, and is preceded by a lengthy introduction in which the author discussed the place of music in the system of *artes liberales*, as well as its definition and classification. The final chapter, 'De cantore', contains detailed instructions for cantors. In its content and treatment of material this treatise conforms with the usual 16th-century chant manuals.

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E. Witkowska-Zaremba: *Ars musica w krakowskich traktatach muzycznych XVI wieku* (Kraków, 1986)

ELŻBIETA WITKOWSKA-ZAREMBA

Marenco, Romualdo

(*b* Novi Ligure, 1 March 1841; *d* Milan, 9 Oct 1907). Italian composer, conductor and violinist. He was a violinist and second bassoonist at the Teatro Andrea Doria in Genoa and then started his career as a composer by writing the music for a ballet there, *Lo sbarco di Garibaldi a Marsala*, and two symphonies. Dissatisfied with these early works, he studied counterpoint and composition briefly with Emilio Taddei, but left him to study on his own, using the methods of Fenaroli and Stanislao Mattei. After a period as a first violinist in various orchestras he became in 1873 deputy concert leader and director of ballet music for seven seasons at La Scala. There he won special fame as the musical collaborator with the most distinguished choreographer of the period, Luigi Manzotti, and others such as Ferdinando and Giovanni Pratesi. Manzotti was the master of the *ballo grande*, which treated allegorical and historical subjects of profound significance with huge casts and overwhelming spectacle. Beginning with *Sieba* (1878), the two continued with the celebrated *Excelsior* (1881), *Amor*

(1886) and *Sport* (1897), in which Manzotti expressed clearly the yearning for progress and the humanitarian ideals of the age. These works were enthusiastically received at La Scala and throughout Europe; the most famous of them, *Excelsior*, a historical apotheosis of human civilization with a cast of 508, was given 103 times in its first year and in 1889 by the Scala company in Paris at the newly erected Eden-Théâtre. Marenco's music, if not of great originality, is well written, tuneful, inventive, dynamic in rhythm and carefully moulded to the choreographic action.

WORKS
(selective list)

stage

Ops: Lorenzino de' Medici (3, G. Perosio), Lodi, Piontelli, 1 Dec 1874; I Moncada (2, F. Fulgonio), Milan, Dal Verme, 16 Oct 1880; Federico Struensee (4, R. Marenco), Novi Ligure, 7 Oct 1908

Operettas: Le diable au corps (E. Blum, R. Toché), Paris, Bouffes-Parisiens, 19 Dec 1884, vs (Paris, 1886); Strategia d'amore, Milan, Eden, 20 July 1896

*c*15 ballets, incl. Tentazione (F. Pratesi), Milan, Scala, carn. 1874; Sieba (L. Manzotti), Turin, 1878; Excelsior (Manzotti), Milan, Scala, 11 Jan 1881, arr. pf (Milan, 1881); Amor (Manzotti), Milan, Scala, 17 Feb 1886, arr. pf (Milan, 1886); Sport (Manzotti), Milan, Scala, 10 Feb 1897; Luce (G. Pratesi), Milan, Scala, 25 Feb 1905

other works

Orch: 2 syms.
Pf: 4 ballabili (Milan, 1883); 4 danze (Milan, 1883); other pieces

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E. Haraszti: 'La musique de ballet au XIXe siècle', *Histoire de la musique*, ed. Roland-Manuel, ii (Paris, 1963), 738–65, esp. 759–60
G. Tintori: 'Il balletto', *La Scala, 1946–1966*, ed. F. Armani (Milan, 1966), 142

FRANCESCO BUSSI

Marenzio [Marentio], Luca

(*b* Coccaglio, nr Brescia, 1553 or 1554; *d* Rome, 22 Aug 1599). Italian composer. He was one of the most prolific and wide-ranging madrigalists of the later 16th century, particularly notable for the detailed word-painting of his early works and the advanced harmonic expressiveness of his later ones.

1. life.
2. Secular works.
3. Sacred works.

STEVEN LEDBETTER/JAMES CHATER (1, 2, 4), ROLAND JACKSON (3)

Marenzio, Luca

1. life.

The only evidence of Marenzio's date of birth is the statement made in 1588 by his father, a Brescian notary clerk, that his son Luca, a musician then in the service of the Grand Duke of Tuscany, was 35 years old. Guerrini has suggested that he was named after the saint whose feast falls on 18 October, which would give him a birthdate of 18 October 1553. Cozzando claimed that the family was 'of humble and poor condition', and that Marenzio was instructed in 'letters and the acquisition of skills' by a local priest, Andrea Masetto. This latter testimony is doubtful, given that the Andrea Masetto to whom the posthumous *Sacrae cantiones* were dedicated was about nine years younger than Marenzio (Guerrini). Guerrini's statement that Marenzio was a chorister in Brescia Cathedral, where Giovanni Contino was the *maestro di cappella*, is without foundation. But Rossi's claim that Marenzio studied with Contino may well be true; Rossi, himself a Brescian who may well have known Marenzio, appears to be a reliable witness (Bizarrini, 71–2). Assuming Rossi is correct it is possible to postulate an early career for Marenzio that fits the few documented details. From about 1568 until his death (1574) Contino was in the service of the Gonzaga family at Mantua; Marenzio may have accompanied him then, since in 1586 he was quoted by Scipione Gonzaga to the effect that 'he remembers having already spent some years in the same service' (i.e. the Gonzaga family at Mantua). Either before or shortly after Contino's death Marenzio entered the service of Cardinal Cristoforo Madruzzo, probably on the recommendation of Contino, who had been Madruzzo's *maestro di cappella* for 12 years in Trent. In the 1570s Madruzzo had resigned his see in Trent and was living in Rome, where he continued to cultivate music. Marenzio remained in the cardinal's service until the latter's death in July 1578, and then transferred to the household of Madruzzo's close friend, Cardinal Luigi d'Este, where he remained until d'Este's death in 1586.

At the beginning of his service with Luigi, Marenzio was 25 years old and known primarily as a singer, although he had already published one madrigal (in RISM 1577[7]). He was also a lutenist and a noted expert on the instrument, as is made clear by the bass Cesare Brancaccio in a letter to Cardinal Luigi d'Este dated 26 February 1581 (Bizarrini, 40). During the eight years that he served the cardinal he became internationally known as a composer, producing many volumes of madrigals that were often reprinted in Italy and published in the north. On the title-page of his first book of madrigals for six voices (1581) he called himself the cardinal's *maestro di cappella*; although Engel maintained that the cardinal had no *cappella* and that Marenzio was the only musician in his service, the cardinal's account books reveal that he employed several others, including the organist Giulio Eremita, a French lutenist, various singers and a musician 'to teach the pages to sing'. In 1579 the cardinal tried to obtain a

vacant position in the papal choir for Marenzio, but was prevented by Vatican politics.

Marenzio remained in Rome during his years with Luigi d'Este although he occasionally visited the cardinal's villa in Tivoli and once, from November 1580 to May 1581, visited Ferrara as part of the cardinal's suite. That was just after his first five-voice book had been published, and his next two volumes are dedicated to Duke Alfonso II d'Este and his sister Lucrezia, the Ferrarese relations of his patron. The pieces were probably composed at Ferrara and many were certainly sung during his visit there. Archival evidence suggests that during this visit he participated as a singer in the celebrations of the wedding of Vincenzo Gonzaga and Margherita Farnese (Bizarrini, 108–9). He returned to Rome in summer 1581 and remained there for the next five years. During this period he produced seven more books of madrigals, one of *madrigali spirituali*, one of motets and all five books of canzonets (the last two were not published until early 1587, immediately after the cardinal's death). He was also apparently in demand as a performer; when his services were sought for the Oratorio della SS Trinità for the Lenten season of 1583, the prothonotary requested him from the cardinal in the preceding December 'since so much time is necessary in order to forestall the diligence of others'. The confraternity's account books for 1583 are missing, but payments to Marenzio are recorded for the years 1584 and 1592. In 1595 he also provided the music for the Lenten services of the Arciconfraternita del SS Crocifisso (attached to the church of S Marcello).

Luigi d'Este's strong ties with France are reflected in the dedicatees of several of Marenzio's prints: the Cardinal of Guise (Luigi's nephew), Florimont de Hallwin, Marquis of Piennes and the French ambassador Jean de Vivonne. It was also Cardinal Luigi who encouraged Marenzio to dedicate his third book of madrigals for six voices to Bianca Cappello, the Grand Duchess of Tuscany (1585). At some time in 1583 the cardinal intended to send Marenzio as a gift to the King of France, a plan that seems to have been under consideration for some time, but that finally failed, much to Marenzio's relief. In the same year Duke Guglielmo Gonzaga of Mantua considered Marenzio for the post of his private *maestro di cappella* (not that of the church of S Barbara, as previously assumed) but because of Luigi's plans to send the composer to France he was deemed unavailable. Palestrina's remark at the time that Marenzio 'is no greater a man than Soriano' was designed to console the duke, and was not motivated by malice, bias or a low opinion of Marenzio's skills, as Einstein and Ledbetter have assumed (Bizarrini, 111–12).

Marenzio frequently had difficulty obtaining his salary and board payments from Luigi. On at least one occasion, in 1584, he wrote an intense and anguished letter to the cardinal begging to be paid, 'but in such a way that your order be effected, since other times also Your Lordship has ordered that I be satisfied, but (for what reason I do not know) nothing ever took place'. In 1586 and 1587 he was again considered for the post of *maestro di cappella* at the Mantuan court. There were lengthy negotiations, which broke down when the duke refused to meet Marenzio's demands over salary and other arrangements. By the time of the duke's death on 14 August 1587 these negotiations had been discontinued.

Meanwhile the death of Luigi d'Este on 30 December 1586 had left Marenzio without regular employment. His reluctance to accept the Duke of Mantua's offer, along with his reported remark that he was used to spending 200 scudi a year in Rome, suggests that he was much in demand as a freelance musician and that this informal employment provided an income that was more than adequate. In 1587 Marenzio visited Verona, where he attended sessions of the Accademia Filarmonica and became acquainted with Count Mario Bevilacqua, to whom he dedicated his *Madrigali a quattro, cinque e sei* (1588).

On 13 May 1587 Marenzio was still without a patron, but it is likely that he entered the service of Cardinal Ferdinando de Medici in Rome some time later that year. In a letter written some years later (1595), Ferdinando stated that Marenzio had been in his service 'for the duration of three years' (Kirkendale, 1993, p.245). Since we know that Marenzio was dismissed from the Florentine court on 30 October 1589, we may conclude that Marenzio entered Ferdinando's service in 1587 and followed him to Florence that same year, when he became grand duke. Before Marenzio moved to Florence, he was also in touch with a close ally of Cardinal Ferdinando, Cardinal Alessandro Montalto, the nephew of Pope Sixtus V and a generous music patron.

Ferdinando may have engaged Marenzio primarily for the preparations of the wedding festivities of May 1589; if so, Marenzio was one of several musicians he took with him to Florence. These celebrations included the six brilliant *intermedi* to *La pellegrina*, of which Marenzio composed the music for the second and third. In Florence he met the grand duke's nephew Virginio Orsini, the Duke of Bracciano, who in 1589 married Flavia Peretti, the sister of Cardinal Montalto. After Marenzio had left Florence at the end of October 1589 he took up residence in the Orsini palace in Rome, where he signed the dedication of his *Quinto libro de madrigali a sei voci* on 1 January 1591.

In this period, it seems that Marenzio was less close to any single patron than in his earlier career and that he moved freely in several musical circles connected with the nobility and cardinals resident in Rome. He maintained connections with Virginio Orsini at least until 1595, although he had left his residence by 1593. In 1592 he was recommended for a post or temporary assignment in Cardinal Montalto's household, but – although Marenzio participated in at least one gathering in Montalto's palace by 1593 – he seems never to have had fixed employment with the cardinal. At about this time Marenzio entered the service of Cardinal Cinzio Aldobrandini, nephew of Pope Clement VIII (who had ascended the throne in 1590) and papal secretary of state. Although Marenzio had an apartment in the Vatican in 1594 he does not seem to have been a member of the papal choir, as Adami suggested. This impression may have originated from the obituary notice in the *Liber mortuorum* of San Lorenzo in Lucina which identifies the composer as 'Luca Marentio Cantore di N[ostro] Sig[no]re'. Such a title might suggest that he had been a papal singer, yet his death is not recorded in the diary of the papal chapel as was the custom when a singer died in office. However, the notice does suggest that Marenzio may have had some private function at the papal court.

Marenzio's high standing at the papal court is confirmed by the commission he received (21 December 1594) from Pope Clement VIII to take over the work that Palestrina and Zoilo had begun on revising the chant books. At the same time he was commissioned to write sacred music, the words of which were audible in accordance with the stipulations of the Council of Trent (Bizarrini, 219–20). Evidence of his fame outside Rome comes from Vicenza, where his name appears in a list dating from 1596 of members *in absentia* of the Accademia Olimpica. Further afield, a remarkable tribute came in the form of collected editions of Marenzio's madrigals by the Antwerp publishers Phalèse and Bellère (five-voice madrigals, 1593; six-voice madrigals, 1594). By this time a few of his madrigals had been published with English texts (RISM 1588[29], 1590[29]), and in 1597 Dowland could add to the cachet of his *First Book of Airs* by reproducing one of several letters he had received from Marenzio. In the summer of 1595 Marenzio agreed to meet Dowland in Rome. A letter from the Jesuit priest John Scudamore dated 7 June 1595 addressed to Nicola Fitherbert in Rome states that Dowland, who had reached Florence, had undertaken the journey expressly for the purpose of meeting Marenzio. On 10 November 1595, in a letter to Sir Robert Cecil, he reiterated his desire to study with Marenzio (Bizarrini, 198), but it is not known if the two men met.

In the summer of 1595 Marenzio was ordered by the pope and Cardinal Cinzio Aldobrandini to take over as *maestro di cappella* of the court of the Polish King Sigismund III following the death of Annibale Stabile. Marenzio and other musicians eventually departed for Warsaw some time between 19 August and 14 October. Peacham's remark that Marenzio went to Poland 'being in displeasure with the pope for overmuch familiarity with a kinswoman of his' is not corroborated by any other source. By March 1596 Marenzio had arrived in Poland and was certainly still there in September when he directed a *Te Deum* to celebrate the birth of a princess. On 6 and 13 October Marenzio directed a mass he had written in the form of an echo. Although this does not survive, there is other evidence of performances of his double-choir music in the form of three pieces which survive in the collection *Melodiae sacrae* (RISM 1604[2]). In addition, banquets provided suitable occasions for the performance of secular music.

By 20 October 1598 Marenzio had returned to Italy. On this date he signed the dedication of his *Ottavo libro de madrigali a cinque voci* to Don Ferrante Gonzaga in Venice. It was the second of three Gonzaga dedications in his later years. (The other two were *Il sesto libro de madrigali a sei voci*, to Margherita Gonzaga d'Este, Duchess of Ferrara, on 30 March 1595 and *Il nono libro de madrigali a cinque voci*, to Duke Vincenzo Gonzaga on 10 May 1599.) Nothing certain is known about Marenzio's movements between 20 October 1598 and his death. In Venice he may have met Cardinal Cinzio Aldobrandini and travelled with him to Milan, where the cardinal resided until December (Macy; Bizarrini). He may also have returned to the Medici fold, for it was at the Villa Medici in Rome that Marenzio died in the care of his brother. Early biographers suggest that the Polish climate ruined his health, a more likely explanation than Peacham's claim that the pope's displeasure caused his final illness. The *avvisi di Roma* carried the news of his death, which suggests that, outwardly at least, he was still in good standing at the papal court. He was

buried in the church of S Lorenzo in Lucina 'not without grief from the musicians here [in Rome], who did him honour for his compositions'.

2. Secular works.

Marenzio's reputation as a composer is based mainly on his secular works, particularly the madrigals, which occupied much of his attention throughout the two decades of his career. He showed a marked preference for a five-voice texture and produced ten books in this medium, including one of *madrigali spirituali*. His style shows an extraordinary range and endless variety, embracing the seriousness of Rore and the lightness of Andrea Gabrieli, often within a few bars. He treated his chosen poems as a series of short phrases, each providing the material for a single musical idea, and wherever possible he translated verbal imagery into musical symbolism: *Due rose fresche* sung by a duet; physical objects described by a melody tracing the outline of the object (e.g. 'l'arco' in *Scaldava il sol*); words like 'darkness' or 'colour' represented by note coloration; 'eyes' peering from the page in semibreves (e.g. *Occhi lucenti*); directions or spatial concepts suggested by melodic direction (e.g. 'paradiso' in *Madonna mia gentil*); and solmization puns using syllables abstracted from the poem (e.g. *Mi fa lasso languire* and *Se la mia vita*). In a different type of symbolism, more expressive in intent, affective words such as 'fear' or 'shame' are heightened by an anguished chromatic alteration. Such word-painting is a common feature of his style and has been much discussed, but he rarely allowed it to destroy the unity of a composition.

Not only individual words, but the rhetorical structure of entire sentences and poems is reflected in the music. Analogous or antithetical elements in the texts are all assigned equivalent musical characteristics. For example, the Petrarchan strophe which begins 'Nessun visse già mai di me più lieto, / Nessun vive più tristo e giorni e notti' contains a parallel verse structure connecting two contrasting statements. In Marenzio's setting the two statements are connected by analogous cycles of 5ths starting on the chord of A major and at the same time contrasted by fast and simple declamation giving way to a slower rhythm and suspensions. Tonal structure can likewise have a rhetorical function. The pitch of cadences and their relative weight are carefully chosen to reflect the status of the words within the syntactical hierarchy of the sentence. Thus commas and phrases are more likely to cadence on modally uncharacteristic pitches than full stops; in this way a hierarchy of tonal and pitch relationships is set up. More than any of his contemporaries, Marenzio exploited the shift from one modality to another to depict the meaning of the words or to effect a shift in mood or simply to create a tonal arch.

The pieces in the earliest madrigal books are generally in a pastoral mood, but the tone often suddenly turns serious. There is, moreover, a growing tendency towards seriousness throughout Marenzio's career, reflected in more sombre and intense texts set with richer harmonies, and a greater use of dissonance and chromaticism that approaches audacious extremes. Even in the earliest pieces a delight in sensuous harmonic brightness, using parallel 3rds, 6ths and 10ths, occasionally gives way to harmonic experimentation, the most extreme example of which occurs in *O voi che*

sospirate, in which an enharmonic modulation depicts the words 'Muti una volta quel suo antico stil' ('once change [Death's] former style'; see ex.1). The vein of melancholy that runs through Marenzio's works from the beginning is typified by his occasional use of to indicate a steadier rhythmic pulse than the usual C. Many of the pieces affected are settings of stanzas from Petrarch's sestina *Mia benigna sorte e 'l viver lieto* or of Sannazaro, but a few are more modern madrigal texts (e.g. *Dolorosi martir*).

Both the melancholy tendency and the use of reach their climax in the *Madrigali a quattro, cinque e sei voci* (1588). In his dedicatory letter, addressed to the Veronese academician Count Mario Bevilacqua and dated 10 December 1587, Marenzio drew attention to the unusual nature of the collection: 'these madrigals which I recently composed in a manner very different from the past, having, both for the imitation of the words and the propriety of the style, arrived at a (so to say) sad gravity'. However, the collection represents not so much a shift in style as a concentration of one strand that was present in his music from the beginning. The collection was never reprinted, and Marenzio's style was to develop in a different direction.

In the later works, a more serious and passionate tone predominates. Engel argued that Marenzio must have been influenced by the Florentine Camerata, an idea that Einstein opposed on the grounds that so fully trained and professional a composer would have had little in common with such amateurs. But the stylistic currents that affected Florence – especially the Neapolitan singing style and monodic solo singing – would have been known to Marenzio in Rome, so the theory of Florentine influence is not so much wrong as unnecessary. From the time of his *Sesto libro de madrigali a cinque voci* (1594) Marenzio began to develop a declamatory style featuring a single soprano and two tenors as opposed to the dual soprano and single tenor found in many earlier works. This vocal line fluctuates in pitch and in speed in a way that captures the ebb and flow of impassioned speech, reminiscent of the delivery of an actor or solo singer. Dissonances are used with greater licence, in a manner resembling the *sprezzatura* of the first monodists.

Marenzio's stylistic change in the 1590s is paralleled by a change in literary sources. Whereas in his earlier works he preferred Petrarch, Sannazaro and the lyrical poems of Tasso and Guarini, in 1594 Marenzio started a vogue for setting passages from Guarini's controversial new *tragicomedia pastorale*, *Il pastor fido*. He also set several passages from an eclogue, possibly by Tasso, called *Il convito de' pastori*, whose plot resembles that of Guarini's drama. The third new favourite poet is Angelo Grillo, a monk who published sacred poetry in his own name and secular poetry under the pseudonym Livio Celiano. The overwrought, sentimental texts by 'Celiano' owe much to Tasso and Guarini and triggered some of Marenzio's most audacious harmonic experiments (e.g. *Care lagrime mie*).

The ninth and last book for five voices marks a return to a more contrapuntal style, while deliberately expanding on the harmonic asperities found in the immediately preceding books. Petrarch is back, and Dante is represented with the opening text, whose first line spells out Marenzio's intentions: 'Così nel mio parlar voglio esser aspro' ('And so in my diction I

mean to be harsh'). Both this and *Crudele acerba* (a stanza from Petrarch's *Mia benigna fortuna*) are showcases of Marenzio's most dissonant manner (ex.2), while *Solo e pensoso* represents his most audacious and extended essay in linear chromaticism. Another important trend in the late compositions is the growing interest in cyclic composition, his sixth book for six voices (1595) consisting almost entirely of two large cycles, the sestina *Giovane donna* and the capitolo *Se quel dolor*.
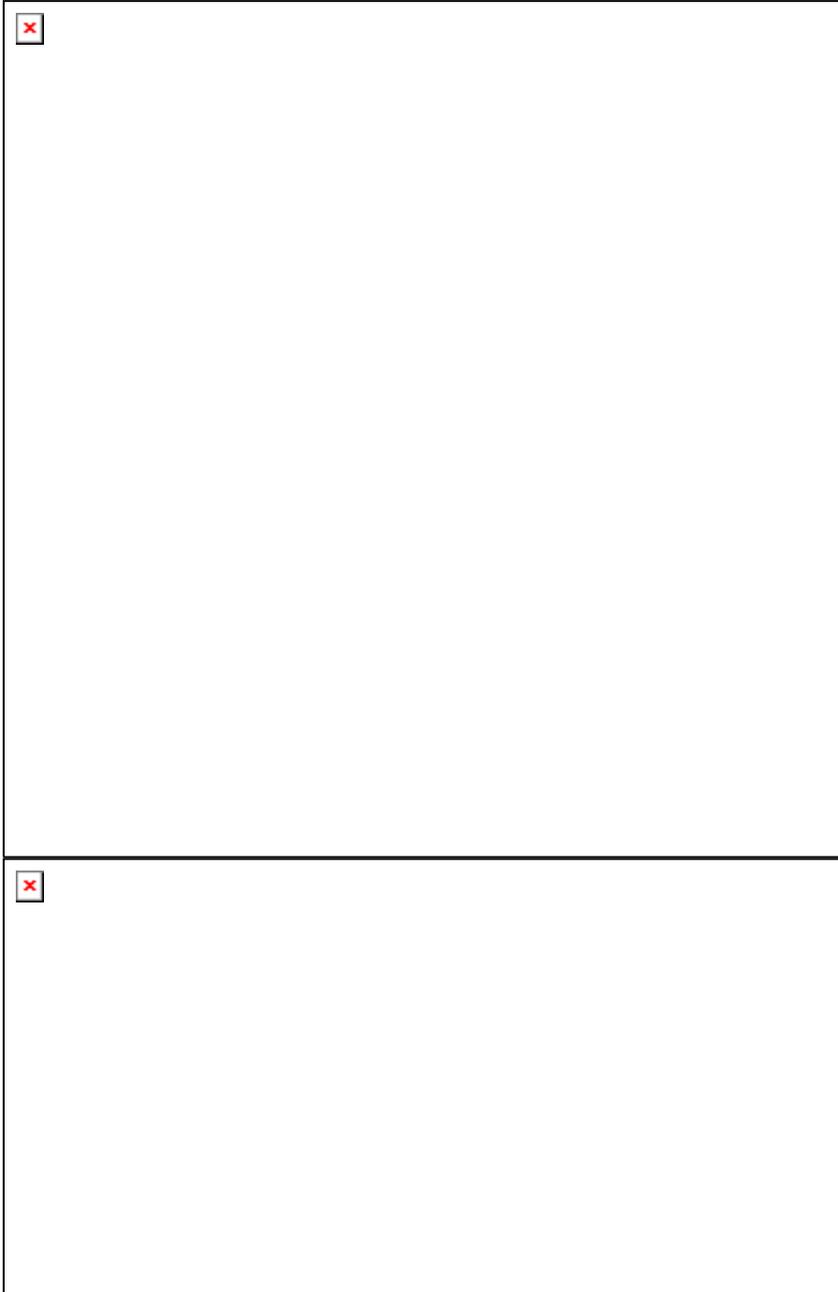
The *Madrigali spirituali* belong stylistically with the secular works and differ mainly in the nature of their texts. Some are quasi-dramatic depictions of such events as the Annunciation (*Qual mormorio soave*) and others involve the anguish of a tormented soul, not unlike many of Petrarch's sonnets; in the sestina *Non fu mai cervo si veloce al corso* the poet cries out to God for aid, but his torment has clearly been caused by Cupid. Marenzio's three-voice villanellas and canzonettas were published in rapid succession between 1585 and 1587. All five books were prepared for publication by someone other than Marenzio (serious composers affected lack of interest

in their productions of light music). They were evidently popular since they were frequently reprinted, and dedications of later volumes in the series refer to the speed with which the earlier ones had been taken up by musicians. In these works Marenzio cultivated a certain artistic primitiveness, with frequent parallel 5ths and other normally forbidden procedures. Virtually all the works are strophic with the musical pattern *AABCC* for each strophe. Apart from *Donne il celeste lume*, for Cristoforo Castelletti's comedy *Le stravaganze d'amore* (March 1585), his only known works for theatrical performance are the two *intermedi* composed for the 1589 wedding celebration in Florence. Even this music does not survive complete; the depiction of Apollo's fight with the dragon was not published with the rest of the music (in RISM 1591[7]) and is now lost.

Marenzio, Luca

3. Sacred works.

Marenzio's sacred works, fewer and less well known than his madrigals, comprise about 71 motets and four or five masses. The most outstanding quality of these works is their verbal imagery, often involving subtle religious symbolism; in this way they differ from the more restrained style of some composers in Roman circles, notably Palestrina and Victoria. Marenzio's choice of texts often reflects a preference for excerpts from psalms or vesper antiphons that afford opportunities for portraying a variety of moods and images.

The sacred music falls into three stylistic groups, which in general represent three stages of his career: the early collection of motets, published in 1616 but probably written between 1574 and 1580; the four-part motet book of 1585; and various motets and masses in manuscripts and in collections printed between 1592 and 1621. According to the preface, the early motets were composed 'in the flower of youth, during a return visit to [Marenzio's] homeland'. That may refer to a month's leave granted to him by Luigi d'Este in August 1580, but the word 'youth' suggests an earlier period, as does a certain prolixity in the formal design. There are lengthy points of imitation with repeated entries of voices and rather dense textures. The melodic lines are expansive, often melismatic and occasionally intensified by chromatically altered notes. Allusions to chant melodies occur most often in the motets with Marian texts. The pieces in the 1585 book, the only surviving volume of sacred music published during his lifetime, show a notable change in the conciseness of musical treatment accorded each line of text, and in the textural variety between successive sections. Here word-portrayal depends often on subtle rhythmic effects, such as the use of long repeated notes in the bass or rapid ascending melismas in the upper voices over sustained notes in the lower ones. Marenzio's other sacred works are almost entirely polychoral and can be divided into two categories. The first, settings of full liturgical texts (*Magnificat*, *Te Deum*, the masses etc.), are more broadly flowing, emphasizing segments of the text through contrasts of texture and (in many instances) the doubling of instruments. The second, settings of parts of psalms (*Deus venerunt gentes*, *Exsurgat Deus* etc.), afford an opportunity to represent images through madrigalesque rhythmic and melodic patterns or through the quick alternation of individual words and phrases between choirs.

4. Reputation.

Six months after the death of Palestrina the *avvisi di Roma* (12 August 1595) referred to Marenzio as the 'foremost musician in Rome', and Cardinal Cinzio Aldobrandini in a letter to the King of Poland wrote that Marenzio was 'second to none in Italy' (Bizarrini, 208–10). Marenzio's pre-eminence in Italy, which remained unchallenged until Monteverdi was thrust into the limelight as a result of his controversy with Artusi (1600), is reflected by frequent representation in anthologies and by the number of reprints of his early books. His popularity abroad is reflected by the wide diffusion of his earlier madrigals in collections printed as far afield as Antwerp, Nuremberg and London. It was the early works rather than the serious and difficult ones of his last years on which his reputation was mainly based, and which continued to provide the image of his style. Morley praised Marenzio for his 'good ayre and fine invention', implying that his music is more pleasing to the ear than Alfonso Ferrabosco's 'deepe skill' (*A Plaine and Easie Introduction to Practicall Musicke*, 1597/*R*). The word 'ayre' was taken up by Peacham, while the Italian equivalent, 'aria', appears in the writings of Vincenzo Giustiniani (*Discorso sopra la musica*, MS, *c*1628) and G.B. Doni (*Lyra Barberina*, compiled 1632–5). The madrigals of Giovannelli and Marenzio impressed Giustiniani for their 'new air [nuova aria] pleasing to the ear, with easy points of imitation without extraordinary artifice'. Pietro della Valle singled out the much admired and imitated *Liquide perle* as an example of Marenzio's 'grazie' (*Della musica dell'età nostra*, 1640). Alessandro Guarini (*Il farnetico savio, overo Il Tasso*, 1610) described him as 'that musician who goes dispersing delight with his sweetness and lightness, determined above all not to offend the ear, but enticing it with exquisite sweetness', unlike Luzzaschi who 'does not fear harshness, does not fear bitterness, nor does he even shun dissonance contrary to a well formed style'. Although it was the madrigals of the 1580s that were most popular, there was nevertheless a marked appreciation of the more extraordinary ninth book of madrigals for five voices (1599), to judge from the number of its reprints and manuscript scores. Among connoisseurs the achievements of his late style were also recognized. In his division of the musical history into three periods Severo Bonini assigned the madrigals before 1587 to his second period and those after 1587 to the third, for their 'double conceits, dissonances skilfully contrived and resolved, and divine sweetness, [Marenzio] having used affects appropriate to the words' (*Discorsi e regoli sopra la musica*, MS, *c*1650).

Marenzio's posthumous reputation never faded entirely: in England, 17th-century textless viol transcriptions attest to an appreciation of the purely musical properties of the madrigals, while a few madrigals were also sung by antiquarian and amateur groups in the 18th and 19th centuries. Marenzio studies received a boost at the time of the quatrocentenary of his birth, but only recently have printed scores of the later works become available, allowing a more balanced appraisal of his achievement.

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secular

sacred

Marenzio, Luca: Works

secular

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

Il primo libro de madrigali, 6vv (Venice, 1581) [1581a]

Il secondo libro de madrigali, 5vv (Venice, 1581) [1581b]

Il terzo libro de madrigali, 5vv (Venice, 1582) [1582]

Il secondo libro de madrigali, 6vv (Venice, 1584) [1584a]

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Il quarto libro de madrigali, 5vv (Venice, 1584) [1584c]

Il primo libro delle villanelle, 3vv (Venice, 1584) [1584d]

Il quinto libro de madrigali, 5vv (Venice, 1585) [1585a]

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Il quinto libro de madrigali, 6vv (Venice, 1591[21]) [1591]

Il sesto libro de madrigali, 5vv (Venice, 1594) [1594]

Il sesto libro de madrigali, 6vv (Venice, 1595) [1595a]

Il settimo libro de madrigali, 5vv (Venice, 1595[10]) [1595b]

L'ottavo libro de madrigali, 5vv (Venice, 1598) [1598]

Il nono libro de madrigali, 5vv (Venice, 1599) [1599]

[Il secondo libro de madrigali], 4vv, lost, see Kast

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compendiums: 5 voice madrigals: bks I–V (Antwerp, 1593); bks I–IX (Nuremberg, 1601); bks VI–IX (Antwerp); 6-voice madrigals: bks I–V, incl. 1 10-voice madrigal and other madrigals from anthologies (Antwerp, 1594); bks I–VI (Nuremberg, 1608);

villanellas: bks I–V (Antwerp, 1610)

A che tormi 'l ben mio, 5vv, 1584c; E ii, S ii

Ad una fresca riva, 3vv, 1585e; G iii

Affliger chi per voi la vita piagne (G. della Casa), 4vv, 1588; LM vii

Ah dolente partita (G. Guarini), 5vv, 1594; E ii, S iv

Ahi chi t'insidia al boscareccio nido (A. Grillo as L. Celiano), 5vv, 1598; LM xv, S v

Ahi dispietata morte, ahi crudel vita (F. Petrarch), 4vv, 1585d; I, SF

Ahime che col fuggire, 3vv, 1584d; G i

Ahime ch'io peno et ardo, 3vv, 1587c; G v

Ahime pur s'avicina (Ancina), 3vv, 1599[6]

Ahime qual empia sorte, 3vv, 1587c; G v

Ahime qual fu l'errore, 3vv, 1585c; G ii

Ahime tal fu d'Amore (V. Quirini), 6vv, 1581a; MJ iv

A la mia Clori avanti, 3vv, 1585e; G iii

A la strada o Dio, 3vv, 1585c; G ii

Al lume delle stelle (T. Tasso), 5vv, 1595b; LM xiv, S iv

Alma che fai, che pensi, 3vv, 1584d; G i

Al primo vostro sguardo, 3vv, 1584d; G i

Al suon de le dolcissime parole, 6vv, 1581a; MJ iv

Al vago del mio sole, 5vv, 1581b; E i, S i

Amanti voi, che Amore in preggio havete, 3vv, 1585e; G iii

Amatemi ben mio … che se d'amarmi, 3vv, 1587b; G iv

Amatemi ben mio … per che sdegn'il mio core (T. Tasso), 6vv, 1591; MJ vi

Ami Tirsi e me 'l neghi, 5vv, 1595b; LM xiv, S iv

Amor è ritornato, 3vv, 1585e; G iii

Amor fa quanto sai, 3vv, 1585c; G ii

Amor i ho molti e molt'anni pianto (Petrarch), 5vv, 1599, S v

Amor io non potrei (L. Ariosto), 5vv, 1581b; E i, S i

Amor, poiche non vuole (G. Parabosco), 5vv, 1581b; E i, S i

Amor sciolto è lo laccio, 3vv, 1585c; G v

Amor se giusto sei, 5vv, 1594; E ii, S iv

Amor tien il suo regno, 3vv, 1584d; G i

Amor tu voi ch'io segua chi mi fugge, 3vv, 1587b; G iv

Amor vuol far un gioco di ventura, 3vv, 1584d; G i

Andar vidi un fanciul ignudo e cieco, 3vv, 1585c; G ii

Anima cruda sì, ma però bella (B. Guarini), 5vv, 1594; E ii, S iv

Apollo s'ancor vive il bel desio (Petrarch), 4vv, 1585d; I, SF

Arda pur sempr'o mora (Guarini), 5vv, 1595b; LM xiv, S iv

Ard'ogn'hora il cor lasso e mai non more, 3vv, 1584d; G i

Ardono di Sicilia i monti altieri, 3vv, 1587b; G iv

Arsi gran tempo e del mio foco indegno (T. Tasso), 6vv, 3/1593, MJ v

Baci soavi e cari (Guarini), 6vv, 1591; MJ vi

Bascia e ribascia (M. Veniero), 5vv, 1593[3] (inc.), 1596[10], S vi

Basciami basciami mille mille volte, 5vv, 1585a; E ii, S iii

Basti fin qui le pen'e i duri affanni (J. Sannazaro), 10vv, 1588; LM vii

Belle ne fe natura (O. Rinuccini), 3vv, 1591[7]; W

Ben ho del caro oggetto i sensi privi (A. Caro), 5vv, 1594; E ii, S iv

Ben me credetti gia d'esser felice (Quirini), 6vv, 1581a; MJ iv

Ben me credeva, lasso (Sannazaro), 5vv, 1588; LM vii, S vi

Bianchi cigni, e canori (?T. Tasso), 6vv, 1583[10], ed. in *NewcombMF*, ii

Cadde già di Tarquinio al cieco errore, 5vv, 1584c; E ii, S ii

Cantai già lieto il mio libero stato, 6vv, 1584a; MJ iv

Cantate ninfe leggiadrette e belle, 6vv, 1581a; MJ iv

Cantava la più vaga pastorella, 5vv, 1580; E i, S i

Cantiam la bella Clori, 8vv, 1594; E ii, S iv

Care lagrime mie (Grillo as Celiano), 5vv, 1598; LM xv, S v

Care mie selve, a Dio (Guarini), 5vv, 1595b; LM xiv, S iv

Caro Aminta pur vuoi, 6vv, 1587a; MJ v

Caro dolce mio ben chi mi vi toglie, 5vv, 1582; E i, S ii

Caro e dolce conforto, 3vv, 1587c; G v

Cedan l'antiche tue chiare vittorie, 6vv, 1584a; MJ iv

Che fa hoggi il mio sole, 5vv, 1580; E i, S i

Chi dal delfino aita (Rinuccini), 6vv, 1591[7]; W

Chi vuol udir i miei sospiri in rime (Sannazaro), 4vv, 1585d; I, SF

Chi vuol veder amanti in terra il cielo, 3vv, 1585e; G iii

Chi vuol veder Amore, 5vv, 1585a; E ii, S iii

Chiaro segno Amor pose alle mie rime (Petrarch), 5vv, 1599; S v

Chiudete o Muse i limpidi ruscelli, 3vv, 1584d; G i

Clori che col bel volto, 3vv, 1587b; G iv

Clori mia, Clori dolce (G.B. Strozzi sr), 5vv, 1594; E ii, S iv

Clori nel mio partire (?B. Bevilacqua), 5vv, 1594; E ii, S iv

Com'è dolce il gioire o vago Tirsi (Guarini), 5vv, 1595b; LM xiv, S iv

Come fuggir per selv'ombrosa e folta (Della Casa), 6vv, 1591; MJ vi

Come inanti de l'alba ruggiadosa, 6vv, 1581a (acronym: 'Cleria Cesarini'); MJ iv

Come potrò giamai, 3vv, 1585c; G ii

Come vuoi ch'habbia 'n te più fed'Amore, 3vv, 1584d; G i

Com'ogni rio che d'acque dolci et chiare (on the name 'Mario Bevilacqua'), 6vv, 1588; LM vii

Con dolce sguardo alquant'acerb'in vista (F.M. Molza), 6vv, 1585b; MJ v

Con la fronte fiorita e i crin'ardenti, 3vv, 1584d; G i

Con la sua man la mia, 6vv, 1591; MJ vi

Consumando mi vo di piagg'in piaggia (Petrarch), 5vv, 1585a; E ii, S iii

Coppia di donne altera, 5vv, 1592[14]; S vi

Corran di puro latte, 5vv, 1584c (wedding canzona); E ii, S ii

Così nel mio parlar voglio esser aspro (Dante), 5vv, 1599; S v

Credete voi ch'i viva (Guarini), 5vv, 1599; S v

Credo crudel signora, 3vv, 1585e; G iii

Cruda Amarilli che co 'l nom'ancora (Guarini), 5vv, 1595b; LM xiv, S iv

Crudele acerba inesorabil' morte (Petrarch), 5vv, 1599; S v

Crudel perché mi fuggi, 6vv, 1587a; MJ v

Da i bei labri di rose aura tranquilla (Strozzi sr), 6vv, 1585b; MJ v

Danzava con maniere sopr'humane (B. Gottifredi), 6vv, 1585b; MJ v

Da voi mio ben mia vita, 3vv, 1587b; G iv

Deggio dunque partire, 5vv, 1581b; E i, S i

Degli occhi il dolce giro, 3vv, 1585e; G iii

Deh poi ch'era ne' fati (Guarini), 5vv, 1595b; LM xiv, S iv

Deh, rinforzate il vostro largo pianto, 6vv, 1581a; MJ iv

Deh Tirsi mio gentil non far più stratio (Guarini), 5vv, 1598; LM xv, S v

Deh Tirsi, Tirsi anima mia perdona (Guarini), 5vv, 1594; E ii, S iv

Deh vezzose del Tebro amate ninfe, 5vv, 1582; E i, S ii

De la speranza ond'io nudrisco il core, 3vv, 1585e; G iii

Del cibo, onde il signor mio sempr'abonda (Petrarch), 6vv, 1584a; MJ iv

Dice la mia bellissima Licori (Guarini), 6vv, 1587a; MJ v

Dicemi la mia stella, 3vv, 1584d; G i

Di nettare amoroso ebro la mente (T. Tasso), 6vv, 1587a; MJ v

Di pianti e di sospir nudrisco il core, 3vv, 1587c; G v

Disdegno e gelosia (T. Tasso), 5vv, 1584c; E ii, S ii

Dissi a l'amata mia lucida stella (G.B. Moscaglia), 4vv, 1585d; I, SF

Dolce mia pastorella, 3vv, 1585c; G ii

Dolce mia vita e amara morte mia, 3vv, 1585c; G ii

Dolce vaga pastorella, 3vv, 1585c; G ii

Dolci son le quadrella ond'Amor punge (Della Casa), 4vv, 1585d; I, SF

Dolorosi martir, fieri tormenti (L. Tansillo), 5vv, 1580; E i, S i

Dolor tant'è la gioia che mi dai, 5vv, 1585a; E ii, S iii

Donna bella e crudele, se sdegn' havete (R. Nannini), 5vv, 1577[7] (canto and alto only; the other 3vv added by J. Chater, 1999)

Donna che con l'ardent'acuto strale, 3vv, 1587c; G v

Donna co 'l sguardo tenti, 5vv, 1596[11]

Donna da vostri sguardi, 3vv, 1584d; G i

Donna de l'alma mia, de la mia vita (?T. Tasso), 5vv, 1594; E ii, S iv

Donna fuggir vorrei, 3vv, 1585e; G iii

Donna più d'altr'adorna di beltate, 6vv, 1585b; MJ v

Donna più vaghi mai, 3vv, 1585e; G iii

Donna se nel tuo volto, 3vv, 1589[11]

Donne il celeste lume (C. Castelletti), 9vv, 1587a, 3/1593; MJ v, SF

Donò Cinthia a Damone (Guarini), 6vv, 1585b; MJ v

Due rose fresche, e colte in Paradiso (Petrarch), 5vv, 1585a; E ii, S iii

Dunque romper la fè, dunque deggio io (?T. Tasso), 5vv, 1598; LM xv, S v

Dunque sol per amare, 3vv, 1587c; G v

Dura legge d'amor ma benché obliqua (Petrarch), 5vv, 1599; S v

Ecco che 'l ciel a noi chiar'et sereno (G. Troiano), 6vv, 1591; MJ vi

Ecco che un'altra volta o piagge apriche (Sannazaro), 5vv, 1588; LM vii, S vi

Ecco il dardo col qual mi punse Amore, 3vv, 1587c; G v

Ecco l'aurora con l'aurata fronte (Quirini), 5vv, 1584c; E ii, S ii

Ecco Maggio seren, chi l'ha vestito (Strozzi sr), 5vv, 1594; E ii, S iv

Ecco più che mai bella e vaga l'aura, 5vv, 1582; E i, S ii

E questo il legno che del sacro sangue (Sannazaro), 5vv, 1584b; LM xvii, S iii

Ero così dicea (M. Martinengo), 4vv, 1588[17]; ed. H.B. Lincoln, *The Madrigal Collection 'L'amorosa Ero'* (Albany, NY, 1968)

E s'io mi doglio Amore, 6vv, 1584a; MJ iv

Falsa credenza havete, 5vv, 1586[10]; S vi

Fan'aspra guerra in me sdegno et Amore, 3vv, 1587b; G iv

Fiere silvestre che per lati campi (Sannazaro), 5vv, 1588; LM vii, S vi

Filli ama Tirsi et arde e no 'l vol dire, 3vv, 1587b; G iv

Fillida mia più che i ligustri bianca (Sannazaro), 5vv, 1581b; E i, S i

Filli, l'acerbo caso, 5vv, 1584c; E ii, S ii

Filli mia bella a Dio (A. Spinola), 6vv, 1584a; MJ iv

Filli tu sei più bella (C. Pavesi), 5vv, 1585a; E ii, S iii

Filli volgendo i lumi al vago Aminta (?T. Tasso), 5vv, 1598; LM xv, S v

Fiume ch'a l'onde tue (A. Ongaro), 5vv, 1599; S v

Forz'è che sempre i grida, 3vv, 1585c; G ii

Fra le ninfe, e fra pastori, 3vv, 1587b; G iv

Fra questi sassi e luoghi aspri e selvaggi, 3vv, 1584d; G i

Fuggirò tant'Amore, 3vv, 1584d; G i

Fuggi, speme mia (?G.B. Cini), 6vv, 1584a; MJ iv

Fuggito è 'l sonno a le mie crude notti (Petrarch), 5vv, 1588; LM vii, S vi

Già Febo il tuo splendor rendeva chiaro, 5vv, 1581b; E i, S i

Già torna a rallegrar l'aria e la terra, 5vv, 1581b; E i, S i

Giesu più rilucente [risplendente], 3vv, 1591[13]

Giovane donna sott'un verde lauro (Petrarch), 6vv, 1595a; LM vi, MJ vi

Giovani incauti che seguite Amore, 3vv, 1585c; G ii

Giunt'a un bel font'io trasmutato in fiore, 6vv, 1591; MJ vi

Giunto a la tomba (T. Tasso), 5vv, 1584c; E ii, S ii

Gratie renda al signor meco la terra (B. Guidi), 5vv, 1584b; LM xvii, S iii

Grave dolor mi da l'aspra partita, 3vv, 1585c; G ii

Hor ch'esce fuor l'Aurora, 3vv, 1587b; G iv

Hor chi Clori beata (Strozzi sr), 5vv, 1594; E ii, S iv

Hor gitevi a fidare o lieti amanti, 3vv, 1587c; G v

Hor pien d'altro desio (L. Alamanni, after Horace), 5vv, 1582[4]; S vi (3rd stanza of 6-stanza cycle by G.M. Nanino, Moscaglia, Marenzio, Macque, Soriano, Zoilo; 1st stanza is Nanino's Mentre ti fui si grato)

Hor vedi Amor che giovinetta donna (Petrarch), 4vv, 1585d; I, SF

I begl'occhi sereni e il viso adorno, 3vv, 1587b; G iv

Il di che di pallor la faccia tinse (Castelletti), 5vv, 1584b; LM xvii, S iii

I lieti amanti e le fanciulle tenere (Sannazaro), 4vv, 1585d; I, SF

Il ladro ch'a la strada v'a rubare, 3vv, 1584d; G i

Il suo vago gioioso e lieto manto, 5vv, 1585a; E ii, S iii

Il vago e bello Armillo (Grillo as Celiano), 5vv, 1599; S v

Il vostro divo aspetto, 3vv, 1585c; G ii

In quel ben nato (Sannazaro), 5vv, 1582[4]; S vi

Interdette speranze e van desio (Sannazaro), 6vv, 1588; LM vii

In un bel bosco di leggiadre fronde (T. Tasso), 6vv, 1584a; MJ iv

In un boschetto de bei mirti e allori, 3vv, 1584d; G i

In un lucido rio (T. Tasso), 6vv, 1585b; MJ v

Io amo, e certo vivo, 3vv, 1585c; G ii

Io ardo, e se l'ardore, 3vv, 1585e; G iii

Io morirò d'amore, 6vv, 1585b; MJ v

Io son'Amore, 3vv, 1585c; G ii

Io son ferito e chi mi punse il core, 3vv, 1585e; G iii

Io son pur sciolto Amor da l'empio laccio, 3vv, 1587c; G v

Io son rimaso solo, 3vv, 1587c; G v

Io vidi già sotto l'ardente sole (T. Tasso), 6vv, 1584a; MJ iv

I' piango; ed ella il volto (Petrarch), 5vv, 1581b; E i, S i

Ite, amari sospiri (Guarini), 5vv, 1598; LM xv, S v

Itene a l'ombra de gli ameni faggi (Sannazaro), 5vv, 1581b; E i, S i

La bella donna mia anzi mia dea, 3vv, 1587c; G v

La bella man vi stringo (Guarini), 5vv, 1599; S v

La bella ninfa mia ch'al Tebro infiora (Molza), 5vv, 1581b; E i, S i

La dipartita è amara (G.B. Pigna), 6vv, 1587a; MJ v

La dove sono i pargoletti Amori (T. Tasso), 6vv, 1595a; LM vi, MJ vi

La farfalla sen' vol'al lume intorno, 3vv, 1587c; G v

La fiera vist'al venenoso sguardo, 3vv, 1592[22] (lute intabulation)

L'alto e nobil pensier che si sovente (Sannazaro), 5vv, 1585a; E ii, S iii

La mia Clori è brunetta (Grillo as Celiano), 5vv, 1598; LM xv, S v

La pastorella mia spietata e rigida (Sannazaro), 5vv, 1582; E i, S ii

La rete fu di queste fila d'oro (Ariosto), 5vv, 1585a; E ii, S iii

Lasso ch'io ardo e 'l mio bel sole ardente, 5vv, 1580; E i, S i (acronym: 'Livia B.')

Lasso dicea perche venisti Amore (T. Tasso), 4vv, 1585d; I, SF

Lasso non è cor mio ch'io ti rimiri, 3vv, 1584d; G i

Lasso, quand'havran fin tanti sospiri, 3vv, 1584d; G i

L'aura che 'l verde lauro e l'aureo crine (Petrarch), 5vv, 1599; S v

Laura se pur sei l'aura (Grillo as Celiano), 5vv, 1598; LM xv, S v

L'aura serena che fra verdi fronde (Petrarch), 6vv, 1581a; MJ iv

La ve l'Aurora appar', 5vv, *I-VEaf*; S vi

La dubbie speme, il pianto e 'l van dolore (Sannazaro), 5vv, 1584b; LM xvii, S iii

Leggiadre ninfe e pastorelli amanti (L. Guicciardi), 6vv, 1591, MJ vi

Leggiadrissima eterna primavera, 6vv, 1591 (for the wedding of Virginio Orsini and Flavia Peretti); MJ vi

Le rose, fronde e fiori, 3vv, 1584d; G i

Le vaghe chiome d'oro, 3vv, 1587b; G iv

Liete, verdi, fiorite e fresche valli (Sannazaro), 5vv, 1585a; E ii, S iii

Liquide perle Amor da gli occhi sparse (L. Pasqualino), 5vv, 1580; E i, S i

Lucida perla a cui fu conca il cielo (?Guarini or ?T. Tasso), 6vv, 1595a (for wedding of Alfonso II d'Este and Margherita Gonzaga); LM vi, MJ vi

Lunge da voi mia vita, 5vv, 1582; E i, S ii

Lungi dal mio bel sole, 3vv, 1587c; G v

Madonna mia gentil ringratio Amore, 5vv, 1580; E i, S i

Madonna, poich'uccider mi volete, 5vv, 1582; E i, S ii

Madonna sua merce per una sera (Sannazaro), 4vv, 1585d; I, SF

Menando un giorno gl'agni presso un fiume (Sannazaro), 4vv, 1585d; I, SF

Mentre fia caldo il sol, fredda la neve, 6vv, 1581a; MJ iv

Mentre fra perle frange e fra rubini, 3vv, 1585e; G iii

Mentre havrà stelle il ciel, le stelle lume, 3vv, 1587b; G iv

Mentre humil verginella, 3vv, 1585e; G iii

Mentre il ciel è sereno, 5vv, 1584c; E ii, S ii

Mentre l'aura spirò nel verde lauro, 5vv, 1582⁵; S vi

Mentre qual viva pietra, 5vv, 1594; E ii, S iv

Mentre sul far del giorno, 6vv, 1581a; MJ iv

Mia sorte empia e rubella, 3vv, 1585c; G ii

Mi fa lasso languire (L. Cassola), 5vv, 1581b; E i, S i

Mi parto, ahi sorte ria, 3vv, 1587b; G iv

Mi vorria lamentar le notte e 'l di, 3vv, 1587b; G iv

Molti animai selvaggi, 3vv, 1587c; G v

Ne fero sdegno mai donna mi mosse, 6vv, 1587a; MJ v

Nel dolce seno della bella Clori (T. Tasso), 6vv, 1591; MJ vi

Nel più fiorito aprile, 6vv, 1581a; MJ iv

Nessun visse giamai più di me lieto (Petrarch), 6vv, 1584a; MJ iv

Non al suo amante più Diana piacque (Petrarch), 4vv, 1585d; SF

Non è dolor nel mondo, 3vv, 1584d; G i

Non è questa la mano (T. Tasso), 6vv, 1581a; MJ iv

Non fu mai cervo si veloce al corso (Sannazaro), 5vv, 1584b; LM xvii; S iii

Non m'è grave il morire, 3vv, 1587b; G iv

Non più gl'Arabi fumi, 4vv, 1587c; G v, SF

Non porta ghiaccio aprile (A. Pocaterra), 6vv, 1587a; MJ v

Non posso più soffrire, 3vv, 1587c; G v

Non può tanto l'accesa alta facella, 3vv, 1585c; G ii

Non sò fuggir'io più ne più pensare, 3vv, 1587b; G iv

Non sol dissi tu poi, anima fera (?T. Tasso), 5vv, 1598; LM xv, S v

Non vidi mai dopo notturna pioggia (Petrarch), 4vv, 1585d; I, SF

Nova angeletta sovra l'ale accorta (Petrarch); 4vv, 1585d; I, SF

Novo Titio son io ch'in cibo il core, 3vv, 1587b; G iv

O bella man che mi distringi il core (Petrarch), 4vv, 1585d; I, SF

Occhi dolci e soavi, 3vv, 1587b; G iv

Occhi lucenti e belli (V. Gambara), 5vv, 1582; E i, S ii

Occhi miei che miraste si bel sole, 5vv, 1585a; E ii, S iii

Occhi sereni e chiari, 6vv, 1581a; MJ iv

O che soave e non inteso baccio (Guarini), 6vv, 3/1593; MJ v

O disaventurosa acerba sorte (P. Bembo), 5vv, 1595b; LM xiv, S iv

O dolce anima mia, dunque e pur vero (Guarini), 5vv, 1582; E i, S i

O dolcezze amarissime d'Amore (Guarini), 5vv, 1595b; LM xiv, S iv

O dolorosa sorte (Quirini), 6vv, 1581a; MJ iv

O fere stelle homai datemi pace (Sannazaro), 6vv, 1588; LM vii

O fido, o caro Aminta (Guarini), 5vv, 1595b; LM xiv, S iv

O figlie di Piero (Rinuccini), 18vv, 1591[7]; W

Ohime che novo, 3vv, in A. Borsaro: Il primo libro delle villanelle (Venice, 1587)

Ohime, dov'è 'l mio ben, dov'è 'l mio core (B. Tasso), 5vv, 1580; E i, S i

Ohime il bel viso, ohime il soave sguardo (Petrarch), 5vv, 1582; E i, S ii

Ohime, l'antica fiamma (Guarini), 5vv, 1585a; E ii, S iii

Ohime se tanto amate (Guarini), 5vv, 1582; E i, S ii

O liete piante, herbett'e bianchi fiori, 3vv, 1584d; G i

Ombrose e care selve (Guarini), 5vv, 1595b; LM xiv, S iv

O Messir'o Patrù, 9vv, 1590[31] (dialogue madrigal, 5vv by Marenzio, 4vv by Oratio Vecchi; see Kirkendale); ed. in Capolavori polifonici del secolo, xvi, 2 (Rome, 1940)

O mille volte mille (Rinuccini), 8vv, 1591[7]; W

O Mirtillo, Mirtillo anima mia (Guarini), 5vv, 1595b; LM xiv, S iv

O occhi del mio core e d'Amor lumi (?T. Tasso), 5vv, 1598; LM xv, S v

O quante volte in van cor mio ti chiamo (Guarini), 6vv, 1585b; MJ v

O sventurati amanti, 3vv, 1585c; G ii

O tu che fra le selve occulta vivi (?T. Tasso), 8vv, 1580; E i, S i

O tu che mi dai pene, 3vv, 1585c; G ii

O valoroso dio (Rinuccini), 4vv, 1591[7]; W, SF

Ov'è condotto il mio amoroso stile (Petrarch), 4vv, 1588; LM vii

O verdi selv'o dolci fonti o rivi (T. Tasso), 6vv, 1595a; LM vi, MJ vi

O voi che sospirate a miglior note (Petrarch), 5vv, 1581b; E i, S i

Padre del cielo, hor ch'atra nube il calle (T. Tasso), 5vv, 1584b; LM xvii, S iii

Partirò dunque, ohime mi manca il core, 5vv, 1580; E i, S i

Parto da voi mio sole, 6vv, 1585b; MJ v

Parto o non parto (Guarini), 5vv, 1599; S v

Passa Madonna come il vento gli anni, 3vv, 1585c; G ii

Passando con pensier per un boschetto (F. Sacchetti), 6vv, 1584a (14th-century caccia); MJ iv

Perche adoprar catene (M. Manfredi), 5vv, 1583[12]; S vi

Perche di pioggia 'l ciel non si distille, 5vv, 1581b; E i, S i

Per duo coralli ardenti, 6vv, 1581a; MJ iv

Piangea Filli e Amor seco piangea, 3vv, 1587b; G iv

Piangea Filli e rivolte ambe le luci (Strozzi sr), 6vv, 1585b; MJ v

Piango che Amor con disusato oltraggio, 4vv, 1588; LM vii

Poi che da voi, ben mio, 3vv, 1587c; G v

Poi che di si vil foco, 3vv, 1587c; G v

Poi ch'io non ho speranza Donna homai, 3vv, 1585e; G iii

Posso cor mio partire, 6vv, 1585b; MJ v

Potrò viver io più se senza luce, 6vv, 1581a; MJ iv

Primo che per Giesù spargesti il sangue, 3vv, 1585[7]

Provate la mia fiamma (Grillo as Celiano), 5vv, 1598; LM xv, S v

Pur venisti cor mio (Guarini), 5vv, 1598; LM xv, S v

Qual'hor del mio bel sol contemplo il lume, 3vv, 1587b; G iv

Qual mormorio soave, 5vv, 1584b; LM xvii, S iii

Qual paura, qual danno, qual tormento, 3vv, 1586[2]

Qual per ombrose et verdeggianti valli, 6vv, 1585b; MJ v

Qual vive salamandra in fiamm'ardente, 6vv, 1581a; MJ iv

Quand'io miro le rose (Grillo), 5vv, 1598; LM xv, S v

Quando i vostri begl'occhi un caro velo (Sannazaro), 5vv, 1580; E i, S i

Quando sorge l'aurora, 5vv, 1581b; E i, S i

Quando vostra beltà, vostro valore (Ariosto), 5vv, 1584c; E ii, S ii

Quasi vermiglia rosa (A. Orsi), 5vv, 1584b; LM xvii, S iii

Quella che lieta del mortal mio duolo (Della Casa), 5vv, 1585a; E ii, S iii

Quell'augellin che canta (Guarini), 5vv, 1595b; LM xiv, S iv

Quel lauro che fù in me già così verde, 10vv, 1582[5]; S vi

Quell'ombra esser vorrei (G. Casone), 6vv, 1585b; MJ v

Questa di verd'herbette, 5vv, 1580; E i, S i

Questa in cui pose Amore, 3vv, 1585e; G iii

Questa ordi il laccio (Strozzi sr), 6vv, 3/1593; MJ v

Questi leggiadri odorosetti fiori (Grillo as Celiano), 5vv, 1598; LM xv, S v

Questi vaghi concenti, 5vv, 1595b; LM xiv, S iv

Qui di carne si sfama (Rinuccini), 12vv, 1591[7]; W

Real natura, angelico intelletto (G.B. Zuccarini), 5vv, 1584c (wedding sonnet); E ii, S iii

Ridean già per le piagg'herbette e fiori, 5vv, 1582; E i, S ii

Rimanti in pace, a la dolente e bella (Grillo as Celiano), 5vv, 1594; E ii, S iv

Rivi fontane e fiumi a l'aur'al cielo, 5vv, 1589[7]; S vi

Rose bianche e vermiglie, 5vv, 1582; E i, S ii

Sapete amanti perche ignudo sia (V. Marcellini), 5vv, 1584c; E ii, S ii

Satiati Amor ch'a più doglioso amante, 6vv, 1584a; MJ iv

S'a veder voi non vengo alma mia luce, 6vv, 1591; MJ vi

Scaldava il sol di mezzo giorno l'arco (Alamanni), 5vv, 1582; E i, S ii

Scendi dal paradiso, 5vv, 1584c; E ii, S ii

Scherzando con diletto, 5vv, 1582; E i, S ii

Se bramate ch'io mora, 6vv, 1587a; MJ v

Se brami morto il core, 3vv, 1585e; G ii

Seguir una ch'odia e sprezza, 3vv, 1587c; G v

Se il dolce sguardo del divin tuo volto, 3vv, 1584d; G i

Se la mia fiamma ardente, 5vv, 1582; E i, S ii

Se la mia vita da l'aspro tormento (Petrarch), 4vv, 1588; LM vii

Se la speranza all'hor mi mantenea, 3vv, 1585e; G iii

Se la vostra partita, 3vv, 1587c; G v

Se legete nel viso i miei martiri, 3vv, 1585c; G ii

Se le pene ch'io sento, 3vv, 1585c; G ii

Se 'l pensier che mi strugge (Petrarch), 8vv, 1581b; E i, S i

Se 'l raggio de vostri occhi, 4vv, 1591[12]; SF

Se m'ami e se non m'ami, 3vv, 1585e; G iii

Se m'uccidi, crudele, 3vv, 1587c; G v

Se nelle voci nostre (Rinuccini), 12vv, 1591[7]; W

Sen gia fatto pittore, 3vv, 1585e; G iii

Sento squarciar del vecchio Tempio 'l velo (F. Coppetta), 5vv, 1584b; LM xvii, S iii

Senza cor, senza luce, 5vv, 1584c; E ii, S ii

Senza il mio sole in tenebre e martiri (Sannazaro), 5vv, 1588; LM vii, S vi

Senza il mio vago sol (Troiano), 5vv, 1588; LM vii, S vi

Se perche non uccida, 3vv, 1585c; G iii

Se per servirti ogn'hora, 3vv, 1587c; G v

Se quel dolor che va inanzi al morire (Tansillo), 6vv, 1595a; LM vi, MJ vi

Servirò il grande Iddio prima ch'io mora, 3vv, 1585[7]

Se sì alto pon gir mie stanche rime (Petrarch), 5vv, 1599; S v

Se tu, dolce mio ben, mi saettasti (Guarini), 5vv, 1598; LM xv, S v

Se tu mi lasci perfido tuo danno (T. Tasso), 5vv, 1583[11]; S vi

Se voi sete cor mio, 5vv, 1585a; E ii, S iii

Sì dolce son li strai, le fiamme e 'l laccio, 3vv, 1587c; G v

Signor, che già te stesso, 5vv, 1586[1]; S vi

Signor, cui già fu pocho, 5vv, 1584b; LM xvii, S iii

S'io parto, i' moro, e pur partir conviene, 5vv (R. Arlotti), 1594; E ii, S iv

S'io vissi cieco e grave fall'indegno (Della Casa), 5vv, 1585a; E ii, S iii

Sì presso a voi mio foco (Guarini), 5vv, 1582; E i, S ii

Sola angioletta starsi in treccie a l'ombra (Sannazaro), 5vv, 1585a; E ii, S iii

Solo e pensoso i più deserti campi (Petrarch), 5vv, 1599; S v

Sospir nato di fuoco, 5vv, 1595b; LM xiv, S iv

Sotto l'ombra de tuoi pregiati rami, 5vv, 1585a; E ii, S iii

Spiega mondo maligno, 3vv, 1586[2]

Spiri dolce Favonio Arabi odori (Troiano), 6vv, 1591 (wedding sonnet); MJ vi

Spirto a cui giova gli anni a buona fine, 5vv, 1584c; E ii, S ii

Spuntavan già per far il mondo adorno, 5vv, 1580; E i, S i

Stillò l'anima in pianto (A. Ongaro), 5vv, 1594; E ii, S iv

Stride il lauro nel foco il suo bel verde, 3vv, 1587b; G iv

Strider faceva le zampogne a l'aura, 5vv, 1581b; E i, S i

Stringeami Galatea, 6vv, 1585b; MJ v

Strinse Amarilli il vago suo Fileno (Strozzi jr), 6vv, 1581a; MJ iv

Su l'ampia fronte il cresp'oro lucente (T. Tasso), 6vv, 1585b; MJ v

Su 'l carro della mente auriga siedi (T. Tasso), 4vv, 1585d; I, SF

Tale è il mio stato o Clori, 3vv, 1585e; G iii

Tigre mia se ti pesa (L. Groto), 6vv, 1585b; MJ v

Tirsi mio, caro Tirsi (Guarini), 5vv, 1595b; LM xiv, S iv

Tirsi morir volea (Guarini), 5vv, 1580; E i, S i

Tirsi nel cor si sente, 3vv, 1587b; G iv

Togli dolce ben mio, 5vv, 1582; E i, S ii

Tra l'herbe a pie d'un mirto che 'l copriva, 6vv, 1587a (Gottifredi); MJ v

Tu m'uccidi, cor mio, 3vv, 1587c; G v

Tuoni lampi saette e terremoti, 3vv, 1587b; G iv

Tutte sue squadre di miserie e stenti, 6vv, 1584a; MJ iv

Tutto 'l di piango e poi la notte, quand. (Petrarch), 4vv, 1585d; I, SF

Udite, lagrimosi spirti d'Averno, udite (Guarini), 5vv, 1594; E ii, S iv

Uscite, uscite ninfe, 6vv, 1591[23]

Vaghi augelletti che per valli e monti, 5vv, 1584c; E ii, S ii

Vaghi capelli aurati, 6vv, 1584a; MJ iv

Vaghi e lieti fanciulli (P. Barbati), 6vv, 1584a; MJ iv

Valli riposte e sole (Sannazaro), 6vv, 1588; LM vii

Vaneggio od'è pur vero (P. Barignano), 6vv, 3/1593; MJ v

Vattene anima mia (Pigna), 6vv, 1587a; MJ v

Vedi le valle e i campi (Sannazaro), 4vv, 1585d, I, SF; 1589[12] (rev. version, 5vv, by

L. Balbi)

Veggo dolce mio bene, 4vv, 1585d; I, SF

Venite amanti a rimirar costei, 3 vv, 1584d; G i

Venuta era Madonna al mio languire (Sannazaro), 5vv, 1580; E i, S i

Vergine gloriosa e lieta, 5vv, 1584b; LM xvii, S iii

Vergine saggia e pura, 5vv, 1584b; LM xvii, S iii

Vezzosi augelli in fra le verdi fronde (T. Tasso), 4vv, 1585d; I, SF

Vieni, Clori gentil; boschetti e prati, 10vv, 1581a; MJ iv

Vienne Montan, mentre le nostre tormora (Sannazaro), 4vv, 1585d; I, SF

Vita de la mia vita (T. Tasso), 6vv, 1584a; MJ iv

Vita soave e di dolcezza piena (T. Tasso), 5vv, 1598; LM xv, S v

Viva fiamma d'amor e vivo foco, 3vv, 1587c; G v

Vivea da lacci sciolto, 3vv, 1587b; G iv

Vivo in guerra mendico e son dolente (Ongaro), 5vv, 1599 S; v

Vivrò dunque lontano, 6vv, 1591; LM vi, MJ vi

Voi bramate ch'io mora, 5vv, 1594; E ii, S iv

Voi mi tenesti un tempo, 3vv, 1587b; G iv

Voi sete la mia stella, 3vv, 1585e; G iii

Vorria parlare e dire, 3vv, 1584d; G i

Zefiro torna e 'l bel tempo rimena (Petrarch), 4vv, 1585d; I, SF

Sinfonia, a 5, 1591[7]; W

Marenzio, Luca: Works

sacred

Motectorum pro festis totius anni cum Communi Sanctorum, 4vv (Venice, 1585R) [1585]

Completorium et antiphonae, 6vv (Venice, 1595), lost, mentioned in *FétisB*

Motetti, 12vv (Venice, 1614), lost, mentioned in *FétisB*

Sacrae cantiones, 5, 6, 7vv (Venice, 1616) [1616]

Works in 1587[14], 1592[2], 1599[2], 1600[1], 1600[2], 1603[1], 1604[2], 1611[1], 1612[2], 1614[3], 1615[2], 1617[1], 1617[24], 1618[1], 1621[2]

Antequam comedam, 6vv, 1616; MJ i

A solis ortus cardine, ?8 or 12vv (inc.), 1604[2]; MJ i

Ave maris stella, 12vv, *D-MÜp, Rp*; MJ iii

Beatus Laurentius, 4vv, 1585; H 59, MJ ii

Caeciliam cantate, 5vv, 1616; MJ i

Cantantibus organis, 4vv, 1585; P i/2, 432, MJ ii

Cantate Domino, 8vv, *D-Kl*; MJ iii

Christe redemptor, 5vv, *I-Rvat*; MJ iii

Christus Jesus, 4vv, 1585; H 54, MJ ii

Conceptio tua, 4vv, 1585; P i/2, 277, MJ ii

Cum jucunditate, 4vv, 1585; H 37, MJ ii

Cum pervenisset, 4vv, 1585; H 82, MJ ii

Deus venerunt gentes, 8vv, 1611[1]; MJ iii

Domine ne in furore, 7vv, 1616; MJ i

Domine quando veneris, 5vv, 1616; MJ i

Dum aurora finem daret, 6vv, 1616; MJ i

Dum esset summus pontifex, 4vv, 1585; P i/2, 484, MJ ii

Egredimini filiae Sion, 8vv, *Rn* (inc.); MJ vii

Estote fortes, 4vv, 1585; H 97, MJ ii

Et respicientes, 4vv, 1585; P i/2, 151, MJ ii

Exaltabo te, 8vv, *D-Dlb* (inc.); MJ vii

Exsurgat Deus, 8vv, 1612[2], 1615[2], 1617[24]; MJ iii

Exsurgat Deus, 6vv, *Dlb* (inc.); MJ vii

Gabriel angelus locutus est Mariae, 4vv, 1585; MJ ii

Gaudent in coelis, 4vv, 1585; H 111, MJ ii

Hic est Martinus, 7vv, 1616; MJ i

Hodie beata virgo, 4vv, 1585; H 13, MJ ii

Hodie Christus natus est, 4vv, 1585; MJ ii

Hodie completi sunt, 4vv, 1585; H 12, MJ ii

Hodie Maria virgo, 4vv, 1585; H 65, MJ ii

Hodie Paulus, 4vv, 1585; P i/2, 331, MJ ii

Iniquos odio habui, 8vv, 1611^1, 1621^2; MJ iii

Innocentes pro Christo occisi sunt, 4vv, 1585; MJ ii

In tua patientia, 4vv, 1585; H 87, MJ ii

Iste est Joannes, 4vv, 1585; H 1, MJ ii

Iste sanctus, 4vv, 1585; H 106, MJ ii

Jubilate Deo (cant.), 8vv, 1614^3, 1617^1, *D-Dlb*, *WA* (inc.); MJ vii

Jubilate Deo (cant.), 12vv, 1604^2, (inc.) *I-Rn* (inc.), *PL-PE* (tablature); MJ vii

Jubilate Deo (servite), 8vv, 1600^2, 1603^1, 1617^{24}, 1618^1, 1621^2, *CH-Bu* (4vv), *D-BS*, *W*, MJ iii; rev. as Jubilate Deo (servite), 8vv, *MÜs*, *I-Rn*, *Rsc*; M

Lamentabatur Jacob, 12vv, *I-Bc*, *Rsc*; MJ iii [also attrib. Clinio, *I-TRca(d)*]

Laudate Deum, 4vv, *CH-Bu* (tablature)

Laudate Dominum, 8vv, 1617^{24}, *GB-T*, *I-Rvat*; MJ iii

Laudate Dominum, 8vv, *CH-Bu*, *D-Rp*, *W* (tablature); MJ iii [also attrib. Giovanelli, 1590^6, Giovanelli: *Sacrarum modulationum* (1593); Palestrina, 1617^6]

Laudate Dominum, 12vv, 1604^2 (inc.), *I-Rn* (inc.); MJ vii

Levavi oculos, 5vv, 1616; MJ i

Magnificat, 8vv, *D-Bsb*; MJ iii

Magnificat, 8vv, 1592^2, 1599^2, 1600^1, *I-Rvat*; MJ iii

Magnum haereditatis, 4vv, 1585; H 8, MJ ii

Misit rex, 4vv, 1585; H 68, MJ ii

Missa 'Ego sum panis', 8vv, *PL-GD*; MJ i

Missa 'Jubilate Deo' (servite), 8vv, Trent, Biblioteca provinciale d'arte; M

Missa 'Jubilate Deo' (servite), 8vv, *D-Dlb* (inc.); MJ vii

Missa 'Laudate Dominum', 12vv, *A-Wn* (inc.); MJ vii

Missa 'Iniquos odio habui', 8vv, *PL-GD*; MJ i [Vintz claimed it as his own composition in his *Missae ad praecipuos dies* (1630), copy in *A-Wgm*]

Mulier quae erat, 4vv, 1585; H 41, MJ ii

Nativitas gloriosae, 4vv, 1585; P i/2, 365, MJ ii

O beatum pontificem, 4vv, 1585; P i/2, 419, MJ ii

O quam gloriosum est, 4vv, 1585; P i/2, 410, MJ ii

O quam metuendus est, 4vv, 1585; H 120, P i/2, 410, MJ ii

O Rex gloriae, 4vv, 1585; P i/2, 169, MJ ii

O sacrum convivium, 4vv, 1585; H 7, MJ ii

Princeps gloriosissime, 4vv, 1585; H 77, MJ ii

Puer qui natus, 4vv, 1585; H 33, MJ ii

Quem dicunt, 4vv, 1585; P i/2, 327, MJ ii

Quia vidisti, 4vv, 1585; H 92, MJ ii

Quis revolvet, *PL-GD* (B only); MJ i

Salve regina, 5vv, 1616; MJ i

Sancta Maria, 4vv, 1585; H 49, MJ ii

Sepulierunt Stephanum, 4vv, 1585; P i/2, 54, MJ ii

Si filius honorabilis, 8vv, *D-Lp* (tablature, 'Ist nicht Ephriam'); MJ iii

Similabo eum, 4vv, 1585; P i/2, 494, MJ ii

Solve jubente, 4vv, 1585; H 46, MJ ii

Super flumina Babylonis, 12vv, *D-MÜp*, *Rp* [also attrib. Lucatello (7 part books to Lucatello, 5 to Marenzio)], MJ iii; 8vv, 1614[3] [attrib. Lucatello]

Super omnia ligna, 4vv, 1585; H 72, MJ ii

Te Deum, 13vv, *A-Wn* (inc.); MJ iii

Te Deum patrem ingenitum, 4vv, 1585; H 22, MJ ii

Tradent enim, 4vv, 1585; H 102, MJ ii

Tribus miraculis, 4vv, 1585; P i/2, 73, MJ ii

Veni sponsa, 4vv, 1585; MJ ii

Veni sponsa Christi, 5vv, 1616; H 115, MJ i

Contrafacta: Brevis et nimis fallax, 5vv, *CH-Bu* (tablature); MJ i [based on Questa di verd'herbette, bk 1 a 5 (1580)]; Nunc facta est salus, 10vv, 1602[10]; MJ iii [based on Basti fin qui le pene, bk 1 a 4, 5, 6, 10 (1588)]; Sacrum coelesti, 9vv, *D-Rp*; MJ iii [based on Donne, il celeste lume, *Le stravaganze d'amore* (1585)]

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Mareš, Jan Antonín [Maresch, Johann Anton]

(*b* Chotěboř, Bohemia, 1719; *d* St Petersburg, 30 May/10 June 1794). Czech horn player, cellist and musical director active in Russia. He learnt music first at Chotěboř, later in Prague and in Dresden where he studied the horn with A.J. Hampel and the cello with Josef Zyka. After working as a music teacher in Berlin he was appointed in 1748 to the orchestra of the Russian grand chancellor, Count A.P. Bestuzhev-Ryumin, at St Petersburg as a horn player. Prince S.K. Narishkin, the master of the hunt to the Empress Elizabeth, entrusted Mareš in 1751 with the reorganization of his hunting band, and in 1757 he was appointed director of the imperial hunting band which he also reorganized. In addition he was a member of the imperial court orchestra from 12 April 1752 (until 1774 as a horn player and later as second cellist). After suffering a stroke in 1789 he retired in 1792.

In 1751 Mareš's hunting band consisted of a central group (12 french horns, two trumpets, two posthorns and two percussion instruments of his own invention) and an accompanying group of hunting horns (first of 16 horns, each playing one note of a D major chord, later of 24 horns encompassing two octaves in semitones). For training the serfs who made up the band he dispensed with staff notation and developed his own.

In 1752 Mareš established an independent group of single-note hunting horns, for which he wrote simple three-part compositions. The following year this group had grown to 36 horns of five sizes (bass, tenor, alto and two discants) spanning three octaves; the players stood in four ranks with the discants at the front. For this group Mareš supplied more challenging four-part compositions and arrangements of symphonies, overtures and arias (Vertkov, 1948; none of Mareš's compositions survives). In 1777 he added a tuning mechanism, a movable copper coupling attached at the bell to lengthen the horn and lower the pitch as much as three semitones; he also added a key which raised the pitch of the instrument one semitone, and occasionally had his players use more than one instrument, or produce higher overtones by overblowing. According to Fitzpatrick (1970) he anticipated Charles Clagget 'in the idea of combining two horns of different pitch by means of a common mouthpiece in order to facilitate a scale of open notes'. Mareš's ensemble even accompanied operas, employing leather-covered wooden horns and special muting devices.

Mareš's horn bands were models for similar groups founded throughout Russia, and 'Russian horn music' ('rogovaya muzïka'), as it became known, remained popular until the 1830s, some horn bands encompassing more than four octaves with 40 musicians playing up to 91 horns.

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MILAN POŠTOLKA

Marescalchi, Luigi

(*b* Bologna, 1 Feb 1745; *d* Marseilles, 1812). Italian music publisher and composer. About 1770 he began publishing in Venice and, probably in mid-1773, took the violinist and composer Carlo Canobbio (1741–1822) into partnership. Although the enterprise was temporarily abandoned about 1775, the brief period of its duration marked the revival of music publishing in Italy after 70 years of almost total inactivity. In Venice Marescalchi issued some 70 engraved publications, most in oblong format, evenly distributed between vocal pieces (mainly full scores and orchestral parts of single numbers from operas performed in Venice) and instrumental works (ballet, dance, chamber music and opera overtures). Anfossi, Boccherini, Naumann, Paisiello and Marescalchi himself were the composers of more than half of this output. In his Venice publications Marescalchi worked closely with Alessandri & Scattaglia, who were probably responsible for all his music engraving as well as being named on most of the title-pages as his selling agents, at their premises on the Rialto; one title-page also describes them as his printers, and this may have been another of their regular responsibilities. This connection between the two firms has often led cataloguers and bibliographers to ascribe to Alessandri & Scattaglia publications which should properly be regarded as Marescalchi's, with the result that numerous entries in RISM, the *British Union Catalogue* and other works of reference are incorrect.

In 1775 Marescalchi probably visited Lisbon for the revival of his opera *Il tutore ingannato*; during the next ten years he was not engaged in publishing and became more active as a composer (he had studied composition with Padre Martini). Three further operas were written, for Venice, Piacenza and Rome, and more than 30 ballets, mainly for Venice and Rome (most to the choreography of Onorato Viganò). On 15 November 1785 he obtained an exclusive royal licence for the printing of music in Naples, and, in partnership with his brother Francesco, he began to publish there in 1786. He established himself first in the new Palazzo in the strada di Chiaia beside the convent of S Orsola; he was still there late in 1789 but between then and the closing of his business in 1799 he moved to 32 Vicola della Campana, Largo di Castello. For about his first year in Naples he used as retailers the booksellers Antonio Hermil and Giuseppe Maria Porcelli; thereafter he opened his own shop, where he sold music and instruments as well as running a hire library and a flourishing *copisteria*. His engraved publications of instrumental music included several works by Haydn and Pleyel and an early edition of Mozart's violin and viola duo k423, probably the first work by Mozart to be published in Italy. He published many operatic excerpts in full score, particularly of

Bianchi, Cimarosa, P.A. Guglielmi and Paisiello; he also reprinted (as separate numbers) most of Sarti's *Giulio Sabino* from the plates of the Vienna first edition of about 1782 and issued a second edition of Millico's *La pietà d'amore*, his largest publication.

From about 1793 Marescalchi's output of printed editions appears to have diminished, but his exclusive licence was evidently renewed and up to January 1799 the librettos of operas given at the S Carlo and del Fondo theatres still announced that the music could be obtained from him. In June 1799 political rioters destroyed his house and printing works, and he was arrested on a trumped-up charge, imprisoned and shortly afterwards exiled; he went to live in Marseilles. It is possible that the destruction of his business was incited by Neapolitan music copyists, whose livelihood had been badly affected by the licence given him and who had long since petitioned unsuccessfully against it.

Marescalchi had a reputation for unscrupulousness. In common with many contemporary publishers he was frequently guilty of piracy (e.g. his unauthorized publication in 1786 of music from Paisiello's *Olimpiade*) but his reputation for forgery is probably unfounded. It is based on the accusation, repeated in several reference books, that he published works of his own composition under Boccherini's name (six trios for two violins and cello op.7, Gérard, 125–30). Not only are these now thought likely to be authentic works of Boccherini, but Marescalchi never himself published them: they came out in Paris and London only.

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RA   Rome, Teatro Argentina

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Inst: 12 minuetti, 2 vn, 2 ob, 2 hn, b, op.10 (Venice, n.d.); 12 contraddanze, 2 vn, 2 hn, b, op.11 (Venice, n.d.); 12 contraddanze, 2 vn, b, for opening of Teatro degli Intrepidi, Florence, 1779, *Mc*; 7 minuets, orch, in Raccolta di 24 minuetti (Venice, n.d.); Vn Conc., D, *GB-Lbl*; 6 Trios, Serenata, 2 vn, vc (n.p., n.d.); 6 Trios, 2 vn, b, *I-Nc*; Trio no.4, 2 fl, va, *Gl*; 5 Trios, 2 vn, va, mentioned by Eitner

Other works: 6 duetti notturni, 2 S, 2 vn ad lib (Venice, n.d.); Scale semplici e doppie per piano-forte in tutti i tuoni maggiori e minori secondo il metodo antico (Naples, n.d.; Milan, 1819)

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Y. **Gérard**: *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, 1969), 140–41, 566–7
M. **López Serrano**: *Las parejas: juego hípico del siglo xviii. Manuscrito de Domenico Rossi* (Madrid, 1973, 2/1987)

RICHARD MACNUTT

Maresch, Johann Anton.

See Mareš, Jan Antonín.

Mareschall [Mareschal; Marescallus], Samuel

(*b* Tournai, May 1554; *d* Basle, ?Dec 1640). Swiss composer, writer on music, organist and teacher of Flemish birth. Due to the destruction of the Tournai archives his first appearance in documentary records is in Basle. He became organist at Basle Cathedral shortly after Gregor Meyer's death in November 1576, and in 1577 matriculated at Basle University. He was appointed the university's first *Professor musices* and also taught at the Gymnasium and Collegium Alumnorum, holding all four posts until his death at the age of 86. His marriage to the daughter of a Basle preacher, probably in 1578, produced 11 children, and numerous supplications to city authorities attest to his continual anxiety about income. In 1588/9 a curriculum for the re-founded Gymnasium was established, and in response Mareschall published his *Porta musices*, a short treatise and viol tutor. Mareschall's *musica practica* teaching included not only instruments and keyboards but also the singing of four-voice psalms in German and Latin. His *Melodiae Suaves et Concinnae Psalmorum* of 1622 offered a small selection of Latin psalms, to which he appended a brief *Musices rudimenta*.

Mareschall's harmonized German psalms, for which he is best known, appeared in two complete versions in small choirbook format, both published in Basle in 1606. The 'French' melodies of the Genevan Psalter, set entirely in the highest voice for the first time, as Mareschall advertised and defended, were taken from Lobwasser's psalter; *Der gantz Psalter* initiated a trend for Lobwasser in northern Switzerland that accounted for more than 60 publications over the course of the century. Mareschall also set 'German' Lutheran melodies in cantional style in his *Psalmen Davids* (the earlier existence of this psalter-hymnal in a Leipzig print of 1594, or its identity with the composer's 'lost' Lobwasser psalter, is disputed). The combined volumes were reprinted in the 17th century and enjoyed popularity well into the 18th (editions appeared in 1704, 1717 and 1743), although a revised version had been issued in 1660 by Mareschall's successor, Johann Jakob Wolleb.

At the age of 84 Mareschall began work on four volumes of didactic keyboard music (*CH-Bu* F IX 47–50), primarily intabulating ornamented versions of his French psalm settings and the opening sections of polyphonic vocal works, mostly chansons by Lassus. These appear to have been prepared as a legacy for his friends or students of limited talent. The two largest (*Bu* F IX 48, 49), which also included three short fugues and prelude-like intonations and their transpositions on the 12 tones, were written in the last year of the composer's life with dedications to the Basle law professor Remigius Faesch. An earlier large collection of French and German psalm intabulations, together with the spitirual chanson *Susanne un jour*, was dedicated in 1593 to the Bohemian aristocrat Ladislav Velen de Zerotin (Velké Losiny, Castle Zerotin). These tablatures may offer a distant reflection of Mareschall's own presumably improvised solo and *alternatim* performances on the cathedral's famous instrument, the only major organ intact and in use in Reformation Switzerland.

Mareschall's music, destined as it was for non-professional use (students and congregations) is competent, with curious exceptions (perhaps arising from a written-out improvisational style), but not without interest. That the composer was admired during his lifetime is documented by the contemporary pastor Jakob Menzinger, who commented on the beauty and perfection of the music at the cathedral.

WORKS

vocal

Der gantz Psalter von Herrn Ambrosio Lobwasser D. hiebevor auss der Frantzösischen Composition, mit gleicher Melodey und zahl der Syllaben in teutsche Reymen zierlich und lieblich gebracht, 4vv (Basle, 1606) [bound with Psalmen Davids]; ed. in Kendall (1940)

Psalmen Davids, Kirchen Gesänge und geistliche Lieder von D. Martin Luther und andern gottsgelehrten Männer gestellet, 4vv (Basle, 1606) [bound with Der gantz Psalter]; ed. in Kendall (1940)

Melodiae suaves et concinnae psalmorum, 4vv … adjectae sunt in calce hujus libelli brevissima Musices rudimenta (Basle, 1622); ed. J.-M. Bonhôte (Brooklyn, NY, 1971), also ed. in Kendall (1940)

2 canons, 4, 5vv, Basle, 1578, Stadtmuseum, Cologne, HM 97/50; ed. in Drux and Niemöller, 29–30

keyboard

158 intabulations: 124 French psalms, 33 German psalms and hymns, 1 chanson spirituelle, Basle, 1593, Velké Losiny, Castle Zerotin, ded. Ladislav Velen de Zerotin; see Kucerova (1984)

38 Psalmen Davids Lobwassers (37 Der gantz Psalter, 1606), Basle, 1638, *CH-Bu* F IX 47; ed. in Kendall (1940), some ed. in CEKM, xxvii (1967), some in R. Ischer, ed., *Samuel Mareschal: Les Psaumes ornementés pour clavier* (Fleurier, 1991–2)

89 intabulations (based on Der gantz Psalter, 1606), Basle, 1640, *Bu* F IX 48, ded. 'Remy Fesch'; ed. in Kendall (1940), some ed. in CEKM, xxvii (1967), some in R. Ischer, ed., *Samuel Mareschal Les Psaumes ornementés pour clavier* (Fleurier, 1991–2)

39 intabulations of opening sections of vocal works by Lassus, Hassler, Merulo and others, Basle, 1640, *Bu* F IX 49, ded. 'R. Faesch'; 22 also in *Bu* F IX 50, Basle, 1639; all ed. in Kendall, index and 4 works ed. in Merian (1927)

3 fugues, 2 dances, 12 intonations with transpositions (Die zwölff toni oder modi utraque scalae), Basle, 1640, *Bu* F IX 49; ed. in Kendall and in CEKM, xxvii (1967)

theoretical

Porta musices, das ist Eynführung zu der edlen Kunst Musica, mit einem kurtzen Bericht und Anleitung zu den Violen, auch wie ein jeder Gesang leichtlich anzustimmen seye (Basle, 1589)

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A. van der Linden: 'La légende d'un psautier perdu de Samuel Mareschall', *Hommage à Charles van den Borren*, ed. S. Clercx and A. vander Linden (Antwerp, 1945), 308–17

H. Drux and K.W. Niemöller: 'Musikalische Widmungen aus dem Jahre 1578 im Stammbuch des Kölners Gerhard Pilgrum', *Mitteilungen der Arbeitsgemeinschaft für rheinische Musikgeschichte*, no.12 (1958), 13–36

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M. Kucerova: 'Remarques sur la mise en tablature de la chanson de Lassus *Susanne un jour* par Mareschal (de la tablature d'épinette 1593)', *Sborník Prací Filozofické fakulty Brněnske univerzity, H: Rada hudebnevdna*, xxiii–xxiv (1988), 7–11

RAYMOND KENDALL/SARAH DAVIES

Marescotti, André-François

(*b* Carouge, Geneva, 30 April 1902; *d* Geneva, 18 May 1995). Swiss composer. After technical and mathematical studies at the Technikum in Geneva he attended the Geneva Conservatoire, where he studied the piano with Alexandre Mottu, instrumentation with Joseph Lauber and composition with Henry Chaix. Later he became a composition pupil of Roger-Ducasse in Paris. He became choirmaster at Sacré-Coeur, Geneva, in 1924, professor of piano at the conservatory in 1931, and choirmaster at St Joseph in 1940. He was also active in a number of Swiss musical organizations. At first Marescotti was strongly influenced by Debussy, Ravel and especially Roussel. Later he became fascinated by the lightness and opportunities for humour offered by neo-classicism. *Fantasque* (1939), written for the Geneva International Music Competition, made Marescotti's name internationally known. In 1942 an encounter with Berg's *Wozzeck* plunged Marescotti into a creative crisis lasting seven years, during which time he devoted himself to studying the music of the Viennese School. From 1948 onwards Marescotti composed with freely atonal, dodecaphonic and later with serial methods. The emotionality of Expressionism, and above all the example of Alban Berg, continued to leave a mark on his work. In 1963 he was awarded the Composer's Prize of the city of Geneva, and in 1964 the prize of the Swiss Musicians' Association. Marescotti also wrote a manual of instrumentation entitled *Les instruments d'orchestre* (Paris, 1950).

WORKS

(selective list)

Orch: Ouverture pour la comédie de celui qui épousa une femme muette, 1930; Aubade, ov., 1936; Concert carougeois I, 1941; III, 1966; Pf Conc., 1956; Concert

carougeois II, 1958; Festa, ov., 1961; Insomnies, Mez, orch, 1951–61; Hymnes, 1963; Concert carougeois III, 1966; Nuages sur la vigne, 1984; Amandine, 1986; Concert carougeois IV, 1986; Aphrodite, vn, orch, 1990

Stage: Où l'étoile s'arrêta (incid music, W. Timmermans), 1938; Les anges du Greco, ballet, 1947

Choral: La lampe d'Argile, orat, 1947; 3 Motets, chorus, org, 1967; Incantations, chorus, perc, 1969; Salve Regina, female chorus, 1990; many other pieces

Pf: Esquisses, 1922–5; Suites, G, 1928, C, 1932, B, 1944; Fantasque, 1939; Suite, B, 1944; Ittocsram, 1980–82

Principal publisher: Henn, Jobert

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Schweizer Komponisten (Bonn, 1955)
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A. Goléa: *A.-F. Marescotti* (Paris, 1963)
C. Tappolet: *André-François Marescotti* (Geneva, 1986)
Schweizer Komponisten unserer Zeit (Winterthur, 1993)

ROMAN BROTBECK

Marescotti [Mariscotti], Giorgio [Georges Marescot, Mareschot]

(*d* Florence, April 1602). French bookseller and printer, active in Italy. Resident in Florence from the mid-1550s, on 7 April 1558 he matriculated in the *Arte dei medici e speziali* and became associated with Lorenzo Torrentino, the 'stampatore ducale'. By 1563 he was commissioning the Torrentino firm to print books on his behalf, and some time later he acquired the firm's equipment and stock. His production contains nothing of musical interest until Francesco Bocchi's *Discorso sopra la musica* (1580–81). Soon after, he completed Vincenzo Galilei's epochal *Dialogo della musica antica et della moderna* (1581/R), and in 1582 he published an anthology of three-part madrigals (RISM 1582[8]), in 1584 a volume of two-part pieces by Vincenzo Galilei, in 1585 a reprint of Arcadelt's *Il primo libro di madrigali a quattro voci*, and in 1596/7 Stefano Venturi del Nibbio's *Il terzo libro de madrigali a cinque*.

Marescotti was the first, and during his lifetime the only, music printer in Florence. His entry into the field was perhaps spurred by the vigorous experimentation in music going on there, and he became the first printer of opera and the new monody. In 1600–01 he printed the first opera scores, Caccini's *Euridice* (*see* Italy, fig.6) and Peri's *Le musiche sopra l'Euridice*. In late 1601 or early 1602 the printing of Caccini's *Le nuove musiche* (for illustration *see* Caccini and Singing, fig.1) was begun 'appresso i Marescotti'; according to the colophon, it was completed in late June 1602 by 'the heirs of Giorgio Marescotti' who also issued Giovanni del Turco's *Il primo libro de madrigali a cinque* in July. Marescotti's music fount later

appears in Antonio Brunelli's *Regole utilissime* printed in 1606 by a German printer working in Florence, Volcmar Timan. Giorgio Marescotti printed music only sporadically (of almost 300 titles, fewer than a dozen are devoted to music or music theory), in part because of the economic difficulties facing the printing industry in Tuscany. But his fine editions are not without distinction and interest. His usual printer's mark is a ship amid the waves, with the motto 'Et vult et potest'.

His eldest son and principal heir, Cristofano Marescotti (*b c*1580; *d* Sept 1611), took over the firm only after extensive litigation between members of the family on Giorgio's death. He began to sign his own name to publications in 1604 and continued to issue Florentine monody and other music to 1610 (eight music editions bearing his imprint survive, including volumes by Severo Bonini, Marco da Gagliano, Jacopo Peri and Francesco Rasi). His music fount differs from that of his father. In December 1611 the last Marescotti music publication, Piero Benedetti's *Musiche* for solo voice, was published by 'the heirs of Cristofano Marescotti'. Cristofano's widow, Margherita Pugliani, then joined with a new partner, Zanobi di Francesco Pignoni, who later (apparently by mid-1614) bought out the firm.

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C. Sartori: *Dizionario degli editori musicali italiani* (Florence, 1958)

A.H. King: *Four Hundred Years of Music Printing* (London, 1964, 2/1968)

F.A. D'Accone: 'The Intavolatura di M. Alamanno Aiolli', *MD*, xx (1966), 151–74, esp. 158

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T. Carter: 'Music-Selling in Late Sixteenth-Century Florence: the Bookshop of Piero di Giuliano Morosi', *ML*, lxx (1989), 483–504

THOMAS W. BRIDGES/TIM CARTER

Maretzek, Max

(*b* Brno, 28 June 1821; *d* New York, 14 May 1897). American conductor, impresario and composer of Czech birth. After working as a conductor and composer in central Europe and Paris he became chorus master at Covent Garden in 1844. In 1848 Edward Fry invited him to conduct Italian opera at the Astor Place Opera House in New York. In 1849 Maretzek began a career as impresario, initially with the Astor Place company, conducting and managing companies in New York (principally at the Academy of

Music), and touring the USA, Cuba and Mexico. He managed to engage excellent singers and conducted the American premières of *La traviata* (1856) and *Don Carlos* (1877). His managerial policies helped to establish continuing popular support for opera in New York. In 1878 Maretzek retired from management, though he continued to conduct and teach. He composed an opera, *Sleepy Hollow, or The Headless Horseman* (1879), and wrote two volumes of reminiscences: *Crotchets and Quavers* (New York, 1855) and *Sharps and Flats* (New York, 1890), both reprinted in 1968 as *Revelations of an Opera Manager in 19th Century America*.

WILLIAM BROOKS

Marez Oyens, Tera de [née Wansink]

(*b* Velsen, 5 Aug 1932; *d* Hilversum, 29 Aug 1996). Dutch composer. She graduated from the Amsterdam Conservatory in 1953, where she studied piano with Jan Odé. After graduation she studied composition and orchestration privately for two years with Henkemans. Her earliest compositions included religious works, such as choral songs and psalm settings. Raising her four children stimulated her to write educational works and children's operas, such as *Partita for David* (1960) and *Adventures in Music* (1970), both for school orchestras, and the opera *Van de vos Reynaerde* (1966). She was firmly convinced that acquainting children at an early age with contemporary music would develop their appreciation for this type of music. In 1978 she wrote a manual for school teachers, *Werken met moderne klanken*, a progressive series of short vocal or instrumental, mainly graphically notated, études. Her own workshops on contemporary music, which she continued to present throughout her career, proved her to be a talented teacher. In the 1960s she became interested in electronic music and studied with Gottfried M. Koenig at the Institute for Sonology in Utrecht. Many of her works show that she was often inspired by text. She also explored the sounds of words, stripped of meaning. In the choral work *Bist du bist II* (1973), which uses both graphic and exact notation, only four German words are heard in dramatic, emotional eruptions: 'da', 'der', 'du' and 'bist'. A number of later compositions, such as *Litany of the Victims of War* (1985) and *Sinfonia testimonial* (1987), the latter based on texts by the Chilean writer Ariel Dorfman and the Mexican Rosario Castellanos, express her deep concern with human suffering. She also composed several large-scale dramatic works to texts by her second husband, the political scientist and philosopher Menachem Arnoni, including an oratorio, *The Odyssey of Mr Good-Evil* (1981). In most of her music the texture is spare. Short rapid motifs are repeated in ascending or descending direction in assymetrical patterns. This style effectively highlights the texts in *Vignettes* (1986), seven short haiku-like poems she wrote herself and set for soprano, flute, percussion and piano. From the early 1980s until her death she was involved in the women's movement in music, often representing Dutch women composers at international congresses. She also performed her own works for piano, and conducted amateur and professional choirs and orchestras on an incidental basis. Throughout her life she lectured internationally on music education, group improvisation

and the role of women in music, and wrote articles on these subjects. From 1978 to 1988 she taught at the Zwolle Conservatory. She was a prolific composer with an output of over 200 works. Many of her compositions were commissioned by the Dutch Ministry of Culture and various broadcasting networks. In 1995 she was commissioned to write *Unison* for the 50th anniversary of the United Nations. A few months before her death she married Marten Toonder, a renown Dutch writer and cartoonist.

WORKS

(selective list)

Children's op: Dorp zonder muziek, 1960; Anders dan Andersen, 1966; De kapitein is jarig, 1966; Van de vos Reynaerde, 1966

Orch: Partita for David, children's, orch, 1960; Adventures in Music, children's orch, 1970; Litany of the Victims of War, 1985; Symmetrical Memories, vc, orch, 1989; Confrontations, pf, orch, 1990; Linzer Concert, accdn, orch, 1991, rev. 1992; Concerto, a sax, orch, 1992; Squaw Sachem Symphony, 1993; Ceremonies, 1993; Unison, 1995

Chbr and solo inst: Deducties, ob, hpd, 1964; Conc., hn, tape, 1980; Ballerina on a Cliff, 1980; Str Qt Contrafactus, 1981; Octopus, b cl, perc, 1982; Charon's Gift, pf, tape, 1982; Möbius by Ear, va, pf, 1983; Valalan, gui, 1985; Parallels, perc, 1986; Gilgamesh Qt, 4 trbn, 1988; Str Qt no.3, 1988; Trajectory, sax qt, 1988; Dublin Qt, vn, va, vc, pf, 1989; Nam San, mar, 1992; Pražský Hrad, 2 gui, 1993, Ananse Duo, ob, accdn, 1993

Choral: Motet over Pss lxix, 1957; Pss cxv, SATB, tpt, org, 1961; Deposuit potentes de sede, SAB, 1970; Canto di parole (Marez Oyens), SAATTB, 1971; From Death to Birth (M.S. Aznoni), 1974; Black, 1981; The Odyssey of Mr Good-Evil (orat, M.S. Arnoni), 2 nar, 4 solo vv, 2 choruses, orch, 1981; Abschied, 1983

Other vocal: Der chinesische Spiegel, T, orch, 1962; Bist du bist I (F. Mons), solo vv, 1972–3; Bist du bist II (Mons), solo vv, 1973; Vignettes (Marez Oyens), S, fl, perc, pf, 1986; Sinfonia testimonial (A. Dorfman, R. Castellanos), SATB chorus, orch, tape, 1987; Recurring Thoughts of a Haunted Traveller (A. Welles), S, sax qt, 1991; Wiener Brot, 2 Ct, T, 2 Bar, B, 1991; A Wrinkle in Time, S, fl, perc, pf, 1994; The Narrow Path, S, fl, 2 gui, 1996; Towards an Unknown Goal (Marez Oyens), S, fl, cl, vn, vc, pf, perc, 1996

For amateurs: Bist du bist III, chorus, 1973; Snapshots, orch, 1979; Free for All, 5 insts, 1986; Music for a Small Planet, 1v, 8 insts, perc, 1988

Principal publishers: Annie Bank, Broekmans & Van Poppel, Donemus, Harmonia, Furore, Boosey & Hawkes

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T. de Marez Oyens: '"Wenn ich Musik höre, dann ist es, als ob ich die Klänge einatme"', *Annäherungen an sieben Komponistinnen*, v, ed. B. Sonntag and R. Matthei (Kassel, 1989), 53–60

E. Overweel: 'Tera de Marez Oyens', *Zes vrouwelijke componisten*, ed. H. Metzelaar (Zutphen, 1991), 199–232

H. Metzelaar: 'Death Came Too Soon', *IAWM Journal* (1997), 3–4

<div align="right">HELEN METZELAAR</div>

Margaret of Austria.

Patron of music, member of the Habsburg family.

Margiono, Charlotte

(*b* Amsterdam, 24 March 1955). Dutch soprano. After studying with Aafje Heynis at the Arnhem Conservatory, she sang a delightful Mařenka in Kupfer's staging of *The Bartered Bride* at the Komische Oper in 1985, then was admired as Susanna in Berne in 1988, Vitellia (*La clemenza di Tito*) at the Aix Festival the same year and Amelia (*Simon Boccanegra*) with the Netherlands Opera in 1989. She gained international recognition when she undertook Fiordiligi in Jürgen Flimm's arresting production of *Così fan tutte* at Amsterdam in 1990 with Harnoncourt conducting (also recorded), and the same year won plaudits for her Agathe at Amsterdam and her Vitellia with Gardiner at the Holland Festival; she was also praised in the latter role at the Salzburg Festival in 1991 with Colin Davis. Her other Mozart parts include Countess Almaviva (sung at Aix, 1991, and recorded with Harnoncourt), Donna Elvira (recorded with Gardiner) and Pamina. In 1995 she sang Agathe at the Maggio Musicale in Florence, conducted by Sawallisch, and the following year appeared as Desdemona in Amsterdam. In 1999 she added to her repertory Marguerite in a concert performance of *La damnation de Faust* with Haitink in Amsterdam. Margiono is a noted concert singer, especially in the *Missa solemnis*; her recording of the work with Gardiner discloses the lyrical warmth and refined style of her approach. She also gives recitals, often with the mezzo-soprano Birgit Remmert.

<div align="right">ALAN BLYTH</div>

Margola, Franco

(*b* Orzinuovi, Brescia, 30 Oct 1908; *d* Nave, nr Brescia, 9 March 1992). Italian composer. He studied the violin at the Brescia Istituto Musicale with Romano Romanini (diploma 1926), and composition at the Parma Conservatory with Guido Guerrini, Carlo Jachino and Achille Longo (diploma 1933). In 1930 he won the Camerata Musicale Napoletana prize with *Il campiello delle streghe*. He taught history of music at the Brescia Istituto Musicale (1936–9) and composition at the conservatories in Cagliari (1941–9), Bologna (1950–52), Milan (1952–7), Parma (1963–75) and at the Accademia di S Cecilia in Rome (1957–9). He was director of the Messina Liceo Musicale (1939–41) and the Cagliari Conservatory (1960–63).

From the Casella-influenced neo-classicism of his early works, with their linear idiom and calm, unproblematic sound world (e.g. the Trio in A and the String Quartets nos.4 and 5), Margola turned in the postwar years to a free use of 12-note technique. His music retained an unmistakable diatonic

imprint and an exemplary expressive simplicity, seen particularly in pieces like the two *Kinderkonzerte*.

WORKS

(selective list)

stage

Il mito di Caino (1, E. Ziletti), Bergamo, delle Novità, 29 Sept 1940
Il navigatore assurdo (ballet), *c*1949
Il segno sulla fronte (op), 1960–73

orchestral

Il campiello delle streghe, 1930; Espressioni eroiche, 1934; Trittico, str, 1937; Arioso, str, 1939; Notturno e fuga, 1940; Sinfonia in 4 tempi 'delle isole', str, 1940–42; Pf Conc., 1943; Conc., chbr orch, 1946; Vc Conc., 1949; Conc. di Oschiri, 2 pf, orch, 1950; Sym., 1950; Fantasia su un tema amarico, str, 2 tpt, pf, 1951; Kinderkonzert no.1, pf, orch, 1954; Mosaico, 1954; Kinderkonzert no.2, vn, orch, 1955; Partita, str, 1955; Fantasia, vc, str, 1957; Conc., str, 1958; Conc. 'per la candida pace', spkr, orch, 1960; Double Conc., vn, pf, str, 1960; Hn Conc., 1960; Sym. [no.2], 1961; Passacaglia, str, 1962; Piccolo Conc., ob, orch, 1964; Variazioni sopra un tema giocoso, str, 1965; Passacaglia, str, pf, perc, 1967; Pf Conc. no.3, 1968; 6 madrigali, str, 1971; Teorema armonico, 1971; Tpt Conc., str, perc, 1972–3; Conc. breve, gui, str, 1975; Sinfonia no.3, 1975; Suite, cl, str, 1975

vocal

Preghiera d'un Clefta (anon. Gk, N. Tommaseo), v, pf, 1933; Possa tu giungere (G. d'Egitto, E. Mariano), v, pf, 1951; 3 epigrammi greci, v, hn, pf, 1959

chamber

8 str qts: 1935, 1936–7, 1937, 1938, 1938–9, 1946; with fl, 1948; 1950
5 sonatas, vn, pf: 1931, 1935, 1936–7, 1944, 1959
4 sonatas, vc, pf: 1931, 1937, 1945, 1977
5 sonatas, fl, gui: 1974, 1975, 1975, 1975, 1976
Other: Pf Qnt, F♯, 1933; Pf Trio, a, 1935; Pf Qnt, 1946; Str Trio, 1947; Partita, 2 vn, 1951; Sonatina a 6, wind, pf, 1961–2; Partita a 3, vn, va, vc, 1963; Impressioni 1967, gui, vn, va, vc, 1967; 4 episodi, fl, gui, 1969; Partita, str qnt, 1972; 6 duetti, 2 fl, 1974; Fantasia, gui, pf, 1979

piano

6 sonatas: 1956, 1957, 1957, 1958, 1982
Other: Berceuse, 1938–9; Sonatina, op.26, 1942; La ginevrina, fantasia, 2 pf, 1951; 6 sonatine facili, 1954; 4 sonatine, 1956; 3 pezzi, pf 4 hands, 1966; Sonata pianistica per due mani destre, 1968

guitar

4 sonatas: 1972, 1977, 1978, 1979
2 fantasie: 1980, 1982
Other: 8 pezzi, 1967; 8 studi da concerto, 1969; Ommagio a De Falla, 1976; Sonata, 2 gui, 1978; Sonata, 3 gui, 1981

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VIRGILIO BERNARDONI

Margono bin Sitar

(*b* Mlilir, Mediun, East Java, 1920). Javanese gamelan and *kethoprak* (folk theatre) performer, *dalang* (shadow puppeteer) and gamelan maker, active in Malaysia. He came to Malaysia at the age of 22 during World War II. After the Japanese surrender in 1945, Margono was interned by the British and transferred to a Dutch army camp in Sungei Besi with other Javanese war detainees; here he was made to perform *kethoprak* (Javanese folk theatre), *wayang wong* (dance drama) and Javanese gamelan. He escaped from the detention camp and took refuge in Batu Pahat, Johor. Here Margono became well known for his ability as a *dalang* (shadow puppeteer) of *wayang kulit purwa* (Javanese shadow play) (particularly for his skills in *sabetan*, puppet manipulation), as a *kethoprak* performer, and as a gamelan musician. He made his first set of gamelan instruments from iron plates and steel drums in 1954 for a *ludruk* (East Javanese folk theatre) company in his village. Since then he has become the only person in Malaysia known for his skills in making gamelan idiophones from iron. Many of his iron gamelan are made for schools, colleges and cultural organizations. He has received several awards for his commitment to promoting gamelan music in Malaysia.

MOHD. ANIS MD NOR

Mari, Elvira.

See Casazza, Elvira.

Maria Antonia Walpurgis, Electress of Saxony

(*b* Munich, 18 July 1724; *d* Dresden, 23 April 1780). German princess, composer, singer and patron. The eldest daughter of the Elector Karl Albert of Bavaria (later Emperor Karl VII) and of Archduchess Maria Amalia of Austria, she received her first musical training in Munich from Giovanni Ferrandini and Giovanni Porta. After her marriage in 1747 to Friedrich Christian, later Elector of Saxony, she continued her studies in Dresden with Nicola Porpora and J.A. Hasse. With the Seven Years War and the death of the elector in 1763 the cultural life at the Dresden court declined. Her lively exchange of letters with Frederick the Great of Prussia from 1763 to 1779 bears witness to her increasing sense of personal and artistic

isolation; the musical ideals she had grown up with as a pupil and devotee of Hasse and a correspondent of Pietro Metastasio lost their validity, and new music, in particular the new Neapolitan operatic style, found no favour with her.

Maria Antonia Walpurgis was also a patron of the painter Raphael Mengs, the composers Hasse, Porpora and J.G. Naumann and the singers Regina Mingotti and Gertrud Mara (the latter making her début in Maria Antonia's *Talestri* in 1767), and was herself an active participant in the arts. She frequently performed at court as a singer or keyboard player; Burney warmly praised her singing. She took leading roles in court performances of her own operas – *Il trionfo della fedeltà* (summer 1754, Dresden) and *Talestri, regina delle amazzoni* (6 February 1760, Munich, Nymphenburg) – both to her own texts. They were published by Breitkopf, performed in other European capitals and translated into several languages. Their texts are clearly modelled on Metastasio (who made alterations to *Trionfo*), and their music on Hasse, who may have had a hand in the composition of *Trionfo*. The published score of *Trionfo* included her self-portrait, engraved by Giuseppe Canale, on the title-page. Many other compositions in manuscript in Dresden bear her name, but cannot be authenticated; in many cases her name merely indicates ownership. Among the compositions attributed to her are arias, a pastorale, intermezzos, meditations and motets. She wrote the texts of Hasse's oratorio *La conversione di Sant'Agostino* and several cantatas, and her poems were set to music by Hasse, Naumann, G.B. Ferrandini and Gennaro Manna, among others. Antonio Eximeno's *Dell'origine e delle regole della musica* (Rome, 1774) was dedicated to her and included her portrait. A manuscript thematic catalogue of her library (compiled *c*1750–90) is in the Bayerische Staatsbibliothek, Munich.

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Mariachi.

Ensemble of guitars, *guitarrón* (bass guitar), diatonic harp, violins and trumpet, originating in western Mexico. Few dispute that the ensemble originated in Jalisco, western Mexico; however the *Documento de Rosamorda* (1852) refers to a *mariachi* ensemble in Nayarit. The term is not derived (as has been suggested) from the French 'mariage'; rather it comes from native languages of western Mexico (Náhuatl and Coca language groups) where the term refers to a social event involving dancers performing on a wooden platform. An equivalent Spanish term is *fandango*.

Mariachi orchestration in western Mexico has changed as repertories have undergone modernization. This process has made clear the existence of two main types: traditional *mariachi* with string instruments, and modern *mariachi* with the inclusion of the trumpet. Along with this, there has been a history of substitution of instruments in the traditional ensemble. The older Jalisco *mariachi* was basically a string ensemble. Mendoza (1956) contains illustrations of this early orchestration, with one *guitarrón* (bass guitar with five or six strings and wide convex back) and two *jarana* (flat-back five-string guitar) in an ensemble from Cocula, Jalisco. Indeed, the *guitarrón* itself had replaced the diatonic harp of 28 to 36 strings. In Cocula and certain other neighbouring towns there was a *mariachi* ensemble featuring *arpon grande de la sierra* (harp with 40 strings), vihuela (five-string guitar with convex back), *guitarra de golpe* (flat-back five-string guitar, also called *jarana*) and two violins. The modern orchestration of the Jalisco ensemble includes one or two B♭ trumpets, one *guitarrón* and one or two guitars. Before the advent of the six-string guitar, a *guitarra quinta* (five-string guitar) was used with one or two vihuelas and three or more violins. Currently there are only a few *mariachi* groups that include the diatonic harp; in the few that do include it, the harp is for visual ornamentation rather than having an important musical role, as the sound is less audible owing to the inclusion of trumpets and the multiplication of the numbers of violins and strumming guitars. In the older orchestration, the harp was balanced by only one or two guitars and one or two violins.

There are several references to the presence of the trumpet in Jalisco *mariachi* ensembles, but no shared opinion regarding who was responsible for its inclusion. According to local history, the first *mariachi* ensembles that migrated to Mexico City in the 1930s were from Cocula, and these included both the trumpet and woodwind instruments. Rafael (1982, pp.124–5) mentions the cases of the Mariachi Reyes and Concho Andrade ensembles (the latter named after a well-known *guitarrón* player) both of which came from Cocula and included one cornet (*piston*) and one clarinet. Another version of events suggests that the Silvestre Vargas Mariachi from Tecalitlón was the first to include trumpet in the ensemble. However Juregui (1990) believes that the inclusion of trumpet was the idea of Amilio Azcraga, founder of XEW radio station in Mexico City. All versions agree that the instrument was included because of its powerful and higher pitch, which was ideal for radio broadcasts.

The trumpet gave the *mariachi* ensemble a new image, and it was subsequently hired for stage performances and spectaculars. Stanford (1984) mentions that his informants from Tuxpan, Jalisco, recall the presence of trumpets in *mariachi* ensembles from the 1930s, at the time when *mariachi* music began to be promoted in Mexican films and on radio. Stanford stresses the devastating effect the inclusion of the trumpet initially had on traditional ensembles, particularly in causing the role of the violin to atrophy. According to Stanford, the violin players in the first modern *mariachi* groups (after the inclusion of the trumpet) subsequently viewed their instrument as less important, and began to play out of tune and with less care. In small *mariachi* ensembles, the violin was retained only to complete the overall visual image. Stanford describes *mariachi* with trumpet and multiple violins (incorporated to balance the trumpet, but unfortunately obscuring other instruments) as *orquestra de mariachi*.

Stanford (1984) stresses the diatonic harp as the basic chordophone of old-style *mariachi*. Its presence is documented from the 16th century, although Bravo (1974) suggests that the harp came from a similar string ensemble known in the 17th century as 'Venetian orchestra', and comprising various types of vihuela, guitars, psaltery and chitarrone. The diatonic harp was not common in older *mariachi* ensembles from Los Altos or central Jalisco, but was the main instrument in *mariachi* ensembles from southern Jalisco. Indeed, the sound of the harp characterized music from coastal and lower lands in Jalisco, Colima and Michoacán; the best-known *arperos* (diatonic harp players) from western Mexico since the mid-20th century have come from Michoacán.

In the evolution of the *mariachi* ensemble, the diatonic harp was replaced by the *guitarrón*. Formerly, its strings were made of animal intestine, but are now made of plastic or metal. The most common form of *guitarrón* is tuned *a–d–g–c–e–a* and is descended from the archlute. Stanford has noted that it was formerly rare to find both *guitarrón* and diatonic harp playing in the same ensemble; where it was found, the *guitarrón* reinforced the weak sound of the lower strings of the harp. The large size of the diatonic harp and the difficulty of accommodating it in early vehicles may be one of the reasons for its replacement by the *guitarrón*. Before the arrival of the automobile, the harp was transported from village to village by rail, or by mules and horses following *caminos de arriera* (field tracks). Indeed, the *caminos de arriera* were the routes for 'walking mariachis', who followed in the steps of muleteers: Juregui (1990) cites the 1852 *Documento*, found in Nayarit, which refers to *fandangos* (dance and music gatherings) featuring walking *mariachi* ensembles.

The inclusion of the guitar in the ensemble is described by Stanford as a replacement for the vihuela, although this instrument has also remained in the ensemble. The Mexican vihuela bears some similarities to the Spanish *vihuela de mano*. The five-string Mexican version is tuned *a–d–g–b–e* and has a convex back. Older *mariachi* ensembles from southern Jalisco also included *guitarra de golpe* (*jarana*); however this instrument has disappeared from the modern ensemble.

Another type of characteristic *mariachi* from Los Altos and Zacatecas was the *mariachi con tambora* (with bass drum) or *tambora ranchera* (guitar,

violins, vihuela, *guitarrón*, snare drum and bass drum). In the opinion of several writers from Los Altos, the inclusion of the bass drum (an indigenous instrument) designates this ensemble as an indigenous *mariachi*. Currently there are few *mariachi* with *tambora*, although several exist in certain areas of Jalisco.

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ARTURO CHAMORRO

Maria Laach.

Benedictine abbey near Koblenz on the Laacher See, Germany. Its Romanesque church, built between 1092 and 1220, towers over the monastery. From the time it was founded by Count Palatine Heinrich II the monastery was inhabited by monks without a break until its dissolution in 1802, after which the church and the library were plundered for their treasures. The monastery then changed hands several times: from 1862 to 1873 it belonged to the Jesuits and from 1892 it was again inhabited by monks from the Benedictine community of Beuron. In the ensuing period the monastery became one of the first and most important centres for the revival of Gregorian chant in the Rhineland. In 1910 a double organ, divided between the west gallery and the west transept, was installed in the church. It contained 66 stops and was built by Stahlhut of Aachen; in 1956 it was enlarged to 78 stops and was one of the first organs with fully electric transmission to have sliderless wind-chests. There are plans to bring together the two parts of this organ in the west gallery, and to install a new choir organ (Klais/Bonn) on the west wall of the south transept. Since the time of Ildefons Herwegen (abbot 1913–46), Maria Laach has provided a great stimulus for liturgical revival and for the appreciation of Gregorian chant. The *Jahrbuch für Liturgiewissenschaft*, produced by the abbey and published from 1921 in Münster and from 1950 as *Archiv für Liturgiewissenschaft* (published in Regensburg), contains up-to-date information on Gregorian studies; Urbanus Bomm was appointed compiler in 1927. The abbey's chanting tends towards the Benedictine style as developed at Solesmes but with its own characteristic tone-quality and interpretation; the neumatic notation is taken as an indication for artistic shaping. The cantors of the abbey have been Gregor Böckeler (until 1922), Ambrosius Stock (until 1932), Urbanus Bomm (until 1968) and Willibrord

Heckenbach (1968–), who in 1972 also became the editor for German-speaking countries of the periodical *Musica sacra*, the journal of the Allgemeiner Deutscher Cäcilienverein, and in 1984 began to teach Gregorian chant at the Staatliche Hochschule für Musik in Cologne. The organist and monk Anselm Ross, who was active in Laach between 1931 and 1963, was well known as an organist and teacher. Regular concerts of church music in the abbey church attract visitors from all over the Rhineland.

Manuscripts of musicological interest from the abbey include a sacramentary (*c*1150, now *D-DS* LB891) containing 15 prefaces, two Sanctus incipits, two melodies for the Lord's Prayer and ten intonations for the Gloria in Lorraine notation on uncoloured lines; a 12th- and 13th-century manuscript in several parts (formerly Berlin lat.qu. 106, now *D-Tu* Rose 955), which was a guide for cantors and which contains information for the establishment of the calendar, the *Musica* of Wilhelm of Hirsau (*d* 1091) and that of his pupil Theogerus of Metz (*d* 1120); a tonary and formulae for the psalm tones, and a didactic poem with 12 strophes arranged in pairs and set to neumes; and a sacramentary (now *GB-Lbl* Harl.2835) belonging to Johann Augustin Machhausen (abbot 1552–68) containing, in Gothic notation, altar chants that include five intonations for the Gloria preceded by the ends of the corresponding Kyries, probably indicating performance without organ. Machhausen's *Rituale monasticae hyparchiae coenobii Lacensis* (*D-BNu* S354) lays down the orders of service.

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HEINZ ANTON HÖHNEN

Mariana, Juan de

(*b* Talavera, 1536; *d* Toledo, 16 Feb 1623). Spanish historian and social philosopher. He studied at the University of Alcalá de Henares, became a Jesuit at the age of 18 and taught in Rome, Sicily and Paris. In 1574 he returned to the Jesuit house at Toledo, remaining there for the rest of his

life in scholarly activity. He is best known for his history of Spain (*Historiae de rebus Hispaniae*), which he published in 1592 and subsequently enlarged and translated into Spanish. His writings concerning music occur in two lesser works, one dealing with rulers (*De rege et regis institutione*, Toledo, 1599; ed. L. Sánchez Agesta, Madrid, 1981), and the other condemning the popular entertainments of his time (originally published at Cologne in 1609 with the title 'De spectaculis' as the third section of his *Tractatus VII*; later translated by the author as 'Tratado contra los juegos publicos'). In the former work he elaborated on the classical concept of the moderating influence of music and discussed in detail the place it should occupy in the life of a prince. In the latter he condemned as lascivious the popular and theatrical music of his time; his description – among the first – of the saraband, which he stated to be a recent Spanish invention, is of particular interest.

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ALMONTE HOWELL

Mariana Islands.

See Micronesia, §IV, 1.

Marian antiphon.

See Antiphon, §5(v).

Mariani, Angelo (Maurizio Gaspare)

(*b* Ravenna, 11 Oct 1821; *d* Genoa, 13 June 1873). Italian conductor and composer. At the Accademia Filarmonica in Ravenna he studied the violin under Pietro Casalini and Giovanni Nostini, and counterpoint under the cathedral organist, Gerolamo Roberti. In 1842 he was appointed bandmaster at Sant'Agata Feltria and was soon playing the violin and viola in the orchestras of Rimini and Macerata, where he attracted the attention of Rossini with two of his own overtures and a concerto. In 1843 he was teacher and orchestral director to the Philharmonic Society of Faenza, and in June 1844 he directed a brief season of opera at Trent, interrupting a period of study in composition at Bologna undertaken on Rossini's advice. Over the next two years he was concert director and conductor at Messina, where, by his own account, his attempts to enforce discipline among the players were resented as coming from a 'too young foreigner'. After two visits to Naples, where he met with encouragement from Mercadante, Mariani moved in 1846 to Milan, where his performance on 1 July at the Teatro Re of *I due Foscari* so delighted Verdi that he hoped to engage

Mariani for *Macbeth* in Florence; but his financial terms proved too high. In August at the Teatro Carcano he was much applauded for his playing of the concertante violin solo in *I Lombardi alla prima crociata* (at the time operas in Italy were still directed by the orchestral leader working from a cued violin part). In 1847 Mariani was threatened with imprisonment by the Austrian authorities for having given too rebellious an expression to *Nabucco*. In November he left to conduct a season at Copenhagen, which was cut short by the death of Christian VIII, for whom he composed a Requiem. Offered the post of director of the royal chapel, Copenhagen, he chose instead to return to Italy to volunteer for military service during the uprising of 1848, though whether he took part in the fighting remains uncertain. In September of that year he accepted an engagement as musical director of the new Italian theatre at Constantinople. There he remained for two years, composing a number of salon pieces, two dramatic cantatas and a new Turkish national anthem, until ill-health drove him back to Italy. After further spells at Naples and Messina, by now fully appreciative of his gifts, in 1852 he obtained the post of resident conductor at the Teatro Carlo Fenice, Genoa on the recommendation of Saverio Mercadante, which he retained until his death, though with freedom to conduct elsewhere, notably Bologna, whose autumn season was entrusted to him regularly from 1860 onwards.

Mariani's association with Verdi began with the première of *Aroldo* at Rimini in 1857, after which a warm friendship developed between the two men. Over the next 12 years Mariani devoted himself to Verdi's service, whether in musical or domestic matters (he was responsible for procuring the composer's winter residence in Genoa). His performance of *Don Carlo* at Bologna in 1867 won golden opinions from critics and public alike. However, Mariani's failure to act on Ricordi's instruction urging the Bologna authorities to sanction the performance of the composite Mass (Verdi's own idea) designed to mark the anniversary of Rossini's death in 1868 marked the beginning of friction between the two men. The subsequent hostility of Verdi's agent Mauro Corticelli, and the singer Teresa Stolz, for a while Mariani's fiancée but by now an intimate of the Verdi household, aggravated the situation even further. In 1871 Mariani offered to conduct the première of *Aida* at Cairo, but Verdi decided to send someone else. When the chosen conductor proved unavailable, Verdi turned to Mariani, who, by now broken in health, dithered and finally declined. The two men never spoke again. Meanwhile, Mariani covered himself with glory with the Italian première of *Lohengrin* at Bologna (1 November 1871), the first Wagner opera to be heard south of the Alps. *Tannhäuser* followed (11 November 1872), after which Mariani returned to Genoa, where after prolonged suffering he died of intestinal cancer.

Alongside Michele Costa and Luigi Arditi, active only abroad, and Giovanni Bottesini and Carlo Pedrotti, Mariani was one of the first Italian conductors in the modern sense of the word, uniting the two functions of *maestro concertatore* (often the composer himself), who rehearsed the singers at the piano, and the *primo violino*, who set the tempo of each number with his bow arm before joining in the performance. In total command of every musical and stage aspect, he was able to present each work as a unified conception. Letters from Meyerbeer, Mercadante, Rossini and Wagner bear witness to his extraordinary skill in communication. Nor was his

activity confined to opera. In 1853 he gave Genoa its first taste of Beethoven's 'Eroica', dismissed by the local critic with the one word, 'difficult'. His numerous compositions are eclectic in style, occasionally experimental, but otherwise unremarkable.

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published in Milan unless otherwise stated

vocal

Cants.: Matilde, o La fidanzata del guerriero, S, vv, orch, *I-Mr**, vs (?1850); Gli esuli, unpubd; L'addio, S, vv, orch, Genoa, Carlo Felice, for marriage of Maria Pia of Savoy, 28 Sept 1862 (Turin, 1862)

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instrumental

Orch: Sym., B♭, unpubd, *FZc*; Sym., B♭, lost; Sym., c, unpubd, *Gl*; L'appassionata, waltz, arr. pf (?1863)

Chbr: Fantasia, bn, pf (?1846); Una notte sul Bosforo, vc, pf (?1850); Rimembranze di Arenzano, 4 pensieri romantici, vc, pf (?1857)

Pf: Baby-polka, 4 hands (?1850); Rimembranze del Bosforo: Ottavia, polka-mazurka, 4 hands (?1851); Rimembranze del Bosforo: Virginia, polka-mazurka, 4 hands (?1851); 4 pensieri a guisa di polka-mazurka (?1853); A lei, pensiero melancolico (?1856)

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<div align="right">MARY JANE PHILLIPS-MATZ/JULIAN BUDDEN</div>

Mariani, Enrico.

The name under which James Henry Mapleson sang at Lodi and Verona.

Mariani, Giovanni Lorenzo

(*b* Lucca, bap. 17 Oct 1722; *d* Genoa, 20 March 1793). Italian composer. He studied with Padre Martini in Bologna (1746–53) and became a member of the local Accademia Filarmonica in 1751. In December 1753 he started working for Franceso Maria della Rovere as *maestro di cappella* of Savona Cathedral. Unsatisfied with his position, in 1779 he applied for the post of *maestro di cappella* of Milan Cathedral, a position awarded to Giuseppe Sarti after a controversial competition. He remained at Savona until 1792, then moved to Genoa, where he died the following year. Erudite and also talented in poetry, he was admitted to the *Colonia degli Arcadi Sabazi* of Savona in 1754 under the name 'Mirtindo Acrejo'. Apart from composing cantatas for the annual Arcadian *accademie* (now lost), he wrote almost exclusively sacred music, especially for eight voices. His extant works (mostly preserved in *I-Bc*, *Rsc*, *SAa*, *Md*, *Baf* and the Archivio Chiesa N.S. del Rimedio, Genoa) include liturgical pieces, motets and masses (one a coronation Mass for doge M.A. Cambiaso, ed. G.E. Cortese, Genoa, 1997). Mariani corresponded with Padre Martini (letters in *I-Bc*, *Bsf*) and Giovenale Sacchi, and his pupils included Luigi Lamberti and Francesco Gnecco.

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<div align="right">MAURIZIO TARRINI</div>

Maribor.

Slovenian town, under Austrian rule until 1919. Records of church music go back to the 13th century. In the late 16th century, when many musicians left the Slovenian region, among them was the Maribor native Daniel Lagkhner. Music of the Baroque period and later is held in the archives of the Catholic diocese and of the main parish church, the latter including manuscripts of the composer Valentin Lechner, who worked in Maribor between 1800 and 1805. There is documentary evidence of professional musicians playing at social gatherings from the Baroque era onwards. Subsequent musical institutions included the Casinoverein (1823), the

Musikverein (1825), which had a music school, and the Männergesangverein, which branched off from the Musikverein in 1846 and continued to exist for another 90 years. Liszt played in the knights' hall of Count Brandis's castle on 16 June 1846, and Wolf was at the Gymnasium during the years 1873–5.

The Slovenksa Čitalnica (1861) provided a centre for Slovenian culture up to the outbreak of World War I, during which period the development of Slovenian music was fostered by the Ceciljansko Društvo (Cecilian Society), Slovensko Bralno in Pevsko Društvo (Slovenian Reading and Singing Society) and Katoliško Pevsko Društvo (Catholic Singing Society). The association Glasbena Matica (1919–41) presided over the golden years of Slovenian music in Maribor; it had a mixed choir, a symphony orchestra and a conservatory (later two), and provided a forum for some of the most highly regarded Slovenian composers in roles as conductors, teachers or critics. Slavko Osterc began his musical training in Maribor as a pupil of Emerik Beran, and composed his first pieces there.

In 1946 the Koncertna Poslovalnica (Concert Agency) took control. Demetrij Žebre, the first postwar conductor of the opera, formed his players into the Maribor PO (1952–65), which was refounded in 1993 to give about eight concerts a year. A junior conservatory (now the Srednja Glasbena Šola Maribor, or School of Music and Ballet) was founded in 1945, and in 1964 a department of music education was instituted at the Academy of Education; this department was transferred to the university in 1987.

MANICA ŠPENDAL

Marić, Ljubica

(*b* Kragujevac, 18 March 1909). Serbian composer. She studied composition with Slavenski at the Stanković Music School, Belgrade, and with Suk at the Prague Conservatory, where she also attended Alois Hába's classes in quarter-tone music and the conducting classes of Method Doležil and Nikolay Malko. She later returned to Belgrade as a professor at the Stanković School and as a teacher of theory at the Academy of Music; in 1963 she was elected a member of the Serbian Academy of Arts and Sciences.

Marić's early compositions boldly explored atonality, athematicism and quarter-tone music and were well received at festivals in Amsterdam and Strasbourg (1933). Her affinity with Serbian medieval culture, which she expressed in a personal and contemporary manner, enriched her mature style of the 1950s. The novel combination of old and new is best exemplified in her much-acclaimed cantata *Pesme prostora* ('Songs of Space', 1956), based on inscriptions from Bogumil tombstones. Many of her orchestral and chamber works were inspired by the melodic principles of the *oktōēchos*, the ancient cycle of Orthodox liturgical music that acted on her as a kind of 'ancestral memory' and provided a tonal basis for her music.

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Other orch and inst: Wind Qnt, 1932; 3 Preludes, pf, 1945; Vn Sonata, 1948; Passacaglia, orch, 1958; Invokacija, db, pf, 1983; Monodija oktoiha [Monody of the Octōēchos], vc, 1984; Asimptota, vn, str, 1986; Arhaja I, str trio, 1992; Arhaja II, wind trio, 1993; Torzo (Torso), pf trio, 1996

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MELITA MILIN

Marie, Jean-Etienne

(*b* Pont-l'Evêque, 22 Nov 1917; *d* Nice, 25 Dec 1989). French composer. After studying business and theology, he became a student of Messiaen and Milhaud at the Paris Conservatoire (1946–9). A radio producer with RTF (1949–75), he founded the Cercle Culturel du Conservatoire de Paris (1947), the Schola Cantorum experimental music course (1959–71), the Centre International de Recherche Musicales (1968), the Semaines de Musique Contemporaine d'Orléans (1968) and the Musiques Actuelles Nice Côte d'Azur (MANCA) festival (1979). From 1970 to 1975 he taught at the University of Paris, where he completed the doctorate in 1978. He was made an Officier des Arts et des Lettres in 1985. In his works he employed a multiplicity of autonomous, antagonistic and co-existing time structures, from the most advanced mathematical formalizations to the freest improvisations. His experimental compositions combine orchestral or solo instrumental forces and electronics (*Milieu divin*, 1969), link audiovisual research to spatialized performance (*BSN 240*, 1969) and associate the use of microtonal instruments with pre-recorded and mixed temperaments

(*Tombeau de Julian Carrillo*, 1966). His interest in microtones led him to develop synthesizers (Oberheim, EMS) with potentiometers allowing for regulation of the variability of microtones and the plurality of micro-temperaments.

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PASCALE CRITON

Marié de l'Isle, Célestine.

See Galli-Marié, Célestine.

Marien, Ambrosio

(*b* Artois; *d* in or after 1584). French composer active in Italy. An Italian madrigal by him was published in the second book of five-voice madrigals by Pietro Vinci (RISM 1567[24]), a Sicilian who he claimed was his teacher. His own books of madrigals, *Primo libro de madrigali* (Venice, 1580) and *Secondo libro de madrigali* (Venice, 1584[9]), both for four voices, are dedicated to members of the noble Gesualdo family, and the dedications suggest that he was employed by the family in Naples when the volumes were published. The madrigals are attractive and facile, with a hint of harmonic colouring in works such as *Anima bella* from the second book, but they lack the rhythmic interest, textural contrasts and chromatic movement traditionally associated with Neapolitan composers of the following decades.

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<div align="right">GLENN WATKINS/CLYTUS GOTTWALD</div>

Marienklage

(Ger.: 'Mary's lament'; Lat. *planctus Mariae*).

A unique form of medieval Passion play, in which the 'Complaint of Mary' at the foot of the cross was the central action. It was especially popular in Germany – hence the adoption of the modern German term in literature on the subject – and, in simpler forms, in Italy.

For further information and bibliography *see* Medieval drama, §III, 2(i); *see also* Planctus.

Marien Trompet

(Ger.).

See Trumpet marine.

Mariétan, Pierre

(*b* Monthey, 23 Sept 1935). Swiss composer and conductor. He studied with Marescotti and others at the Geneva Conservatory (1955–60) and,

from 1960 to 1963, with Zimmermann (composition) and Koenig (electronic music) in Cologne at the Staatliche Hochschule für Musik and the Hochschule für Musik der Stadt Köln. He also attended the Darmstadt summer courses (1960–61) and the classes given by Boulez and Stockhausen at the Basle Academy of Music (1961–3). In the mid-1960s he worked in the electronic music studios of WDR and held scholarships to the Cologne Courses for New Music (1963–6), directed by Stockhausen and Pousseur. During this period he appeared in most western European countries as a conductor of contemporary music. In Paris in 1966 he founded an instrumental ensemble the Groupe d'Etude et de Réalisation Musicales (GERM). From 1972 to 1977 he directed the Garges-lès-Gonesse Conservatory. He has also taught at the Universities of Paris I and VIII (1969–88), and has lectured on acoustics at the Ecole d'Architecture, La Villette.

The decisive influence on Mariétan's early work was serialism, the music of Boulez especially. In the 1960s he turned to composing sketch-scores and guidelines for improvisation, some of the former being intended for amateurs and children. Since the 1970s he has been principally concerned with combining composed music, what he calls 'music of the interior', with everyday environmental sounds, 'music of the exterior'. This preoccupation has led him to electronic and radiophonic composition – *Paysmusique* brings together the sounds of 96 voices speaking in different Swiss dialects – as well as to the creation, sometimes in collaboration with architects, of sound installations and sound environments. His acoustical studies of 'rumblings', low-frequency sounds in urban areas, have fed into a number of works, notably *Le bruit court*.

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Vocal: Récit suivi de légende, S, fl, eng hn, cl, hn, hp, pf, va, 1963–6; Initiales de Marsyas, S, fl, sax, trbn, hp, pf, va, vc, 1967; Scène I (sur-sis), female v, wind, hp, pf, 2 perc, vn, vc, 1970

Variable forces: Trait(s), 1–9 vn, 1961; Circulaire, 1–3 pf, 1–12 hands, 1966; Forte-piano, 1 wind, pf, elecs, 1966–8; 7 jours de Marsyas, spkr, 2 or more insts, 1967; Initiatives, programme d'action musicale, 1968–72: MF/MP, essai instrumental et radiophonique, 4/8/16 insts, 1970; Milieu et environnement, exécution simultanée de plusieurs pièces pour une 'musicalisation d'un espace déterminé', 1971; Anti-musiques, vv, stones, whistles, insts, 1972; Je donne à entendre, 6/8 insts, spkr, elecs, 1975; Son silence bruit, 1 musician, 1975; Rose des vents, 7-day musical happening in an urban environment, 1982

Radiophonic: Milieu–environnement–radiophonie, 1963–72; Lieu-dit Derborence

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FRITZ MUGGLER/R

Marigalis.

See Madrigal.

Mariinsky Theatre.

See St petersburg, §2, (ii).

Marimba.

Term for a group of idiophones, some of which are plucked (lamellophones) and some of which are struck (xylophones). In parts of eastern and southern Africa, it may denote either type of instrument. In Latin America, it is mostly used for the calabash-resonated xylophone introduced from Africa, but in 19th-century Brazil it also applied to calabash-resonated lamellophones of African origin, and in Colombia it is used generically to denote any melodic instruments other than aerophones (see List, 1968). The name is now almost universally applied to the commercially manufactured, fully resonated orchestral xylophone developed from Latin American models. For full classification details, *see* Idiophone; for marimba lamellophones, *see* Lamellophone, §2(i). *See also* Xylophone, §§3 and 5 and Vibraphone.

1. Africa and Latin America.

Trough-resonated xylophones are called *marimba* among the Zaramo on the Tanzanian coast near Dar es Salaam (Hyslop, 1974), as are similar instruments recorded by Hugh Tracey in Zanzibar. Lamellophones, which were a 19th-century import into central Tanzania from the Congo through

the Bagamoyo–Kijiji caravan trade route, came to be called *marimba madogo* ('small xylophone(s)') in Kiswahili.

The term *marimba* (fig.1) is composed of the word stem *-rimba* (or *-limba*) and the prefix *ma-*, expressing an accumulation of objects. Accordingly, the stem alone, *limba*, is used in southern Malawi, eastern Zambia and parts of central Mozambique to denote a single-note xylophone. In the Zambezi valley, large lamellophones with up to 36 notes, played by Phodzo (Podzo), Dzimba and other musicians, are often called *malimba* ('l' and 'r' are one phoneme in many Bantu languages and are therefore interchangeable). The geographical distribution of the word stems *-rimba* and *-limba* with a variety of prefixes covers most of South-east Africa, with extensions into southern Tanzania and northern Angola, where xylophones are called *madimba* among the Mbondo of Malanji province.

In the 16th and 17th centuries Portuguese travellers, traders and administrators adopted the term from Bantu language speakers in South-east Africa and introduced it in their territories, notably in Brazil, where slaves recruited from South-east and Central African areas began to reconstruct musical instruments from their home countries. On his journey to northern Brazil in 1783 to 1792, Alexandre Rodrigues Ferreira reported a 16-note lamellophone, found with a slave who most certainly came from south-western Angola, under the designation 'marimba, instrumento que tocão os Prétos'. The same term has survived until today for a gourd-resonated xylophone used at Bairro de São Francisco, Municipio de São Sebastião, in the State of São Paulo (Setti, 1994).

With the reconstruction of Central African and South-east African xylophone models by slaves in various New World places, the term *marimba* became a generic label for such instruments in New World countries, such as Colombia, Ecuador, Guatemala (fig.2) and Panama, continuing long after these instruments had migrated into Amerindian cultures, notably in Guatemala, Nicaragua and other countries of Central America. In Cuba, xylophones did not establish a foothold, but a large box-resonated lamellophone was developed, most probably from (smaller) eastern Nigerian and southern Cameroonian models. A new term, *marimbula*, emerged through addition of the (Spanish) suffix *-ula*, and these lamellophones rapidly spread across the Caribbean during the first decades of the 20th century.

With the original meanings of the word *marimba* now largely forgotten in New World places, the name came to be used in the 20th century for other New World instruments of African origin as well. In Colombia, George List (1966) reported the application of the name *marimba* in particular for a type of mouth-bow that clearly has roots in the Bight of Biafra (an area extending from eastern Nigeria to Gabon).

During the first half of the 20th century, European musicologists used the term *marimba* as a general name for African and New World gourd- or bamboo-tube resonated xylophones but never for lamellophones, which they incorrectly called '*sanza*'. Later research has clarified the term's etymology, its geographical distribution in Africa and the history of its introduction into Central and South America.

2. The modern orchestral marimba.

The manufacture of the modern marimba (fig.3) as used in the orchestra began in the USA in 1910, the earliest experiments being made by J.C. Deagan and U.G. Leedy. Stopped metal tubes graduated in length served as resonators, and for very deep notes were made U-shaped. A vibrating membrane (mirliton) feature, which is found on some African and Latin American instruments, was used in certain early models (e.g. the *nadimba*). Later experiments included the *octarimba* (obsolete) in which two narrow bars an octave apart in pitch were arranged side by side, the octaves being struck simultaneously by fork beaters. The marimba became a popular instrument in vaudeville and light ensembles. It was considerably enhanced by Clair Omar Musser, virtuoso and composer, who gave a memorable concert with his 100-piece marimba band in 1935 at Carnegie Hall in New York.

With the exception of Percy Grainger, who scored for the marimba and *nadimba* in the suite *In a Nutshell* (1916), serious composers neglected the marimba until after World War II. Milhaud's Concerto for marimba and vibraphone (1947), in which the technique of four-hammer playing was exploited, was one of the first postwar compositions to make extensive use of the marimba. The instrument is being increasingly used in the large orchestra. It occurs in Richard Rodney Bennett's First Symphony (1965), K.A. Hartmann's Eighth Symphony (1960–62; which includes cadenzas for two marimbas), Messiaen's *Chronochromie* (1959–60) and Carl Orff's *Antigonae* (1941–9). Concertos for marimba and orchestra have been written by several composers, including Robert Kurka, James Basta and Paul Creston. Composers who have written music for solo marimba include Mitchell Peters (*Yellow After the Sun*), Gordon Stout (*Two Mexican Dances*, 1977), Paul Smadbeck (*Rhythm Song*, 1991), Keiko Abe (*Michi*, 1979, *Variations on Japanese Childrens' Songs*) and Minoru Miki (*Marimba Supirichuaru*, 1989).

The last quarter of the 20th century saw the development of a vastly enlarged repertory involving the adoption of revolutionary new playing techniques and various improvements to the marimba including the adoption of a greater range. The original four-mallet technique for bar percussion instruments was designed to facilitate the playing of chords. The 'traditional grip', as it is known, has the shafts of the mallets crossed in the palm of the hand, with the outside shaft under the inside and between the first and second fingers, and the inside mallet under the thumb, and the thumb and first finger controlling the interval that is played. The 'traditional grip' has given way to: (1) the 'Burton grip' (after the jazz vibraphone virtuoso Gary Burton), in which the shafts are crossed in the palm of the hand with the outside shaft on top of the inside, and the grip has an axle pivot principal with the third and fourth fingers controlling the size of the interval; (2) the 'Musser' grip (named after Clair Omar Musser), in which the mallets are not crossed but the inside mallet is controlled by the first and second fingers, the outside by the third and fourth fingers; and (3) a variant of the latter developed by the marimba virtuoso Leigh Howard Stevens, which he describes as a 'child of Musser grip'.

Marimbas today are found in a variety of sizes. The standard 'concert grand' of four and a third octaves is still available, but new solo marimba repertory requires instruments of five octaves, *C–c''''*. Hard mallets should not be used, particularly on the lower register, as they will easily crack the bars and in any case rob the instrument of its characteristic mellow tone quality. Music for the instrument is written (at actual pitch) in treble or bass clef, or sometimes on a double staff. The so-called 'steel marimba', manufactured from 1916 by the Leedy Drum Co., is in fact a vibraphone. An instrument that combines characteristics of both xylophone and marimba is variously called xylo-marimba, marimba-xylophone and Xylorimba.

Harry Partch constructed five tuned idiophones, four of which form a family based on the traditional marimba principle: the Diamond Marimba (1946), the Quadrangularis Reversum (1965), the Bass Marimba (1950, revised 1960), and the Marimba Eroica (1951 and 1954). (For further details, see *GroveI*, 'Marimba', §3; R. Roberts.)

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GERHARD KUBIK (1), JAMES BLADES/JAMES HOLLAND (2)

Marimbaphone.

An obsolete metallophone in the form of a steel marimba introduced about 1920 by J.C. Deagan of Chicago. The term remains in use to signify a marimba. Deagan's instrument comprised a series of shallow metal bars arranged chromatically and individually tube-resonated. The tone of the instrument resembled that of the Celesta (marimba gongs are similarly constructed). The marimbaphone was used primarily in marimba bands and as a solo instrument by stage artists. Percy Grainger was one of the few composers to score for it.

JAMES BLADES

Marimba-xylophone.

See Xylorimba.

Marin, Constantin

(*b* Urleta, Buzău district, 27 Feb 1925). Romanian conductor. He studied at the Bucharest Conservatory and became conductor of various student

ensembles, including the Bucharest University Choir (1948), the Artistic Ensemble of the Union of Communist Youth (1953) and the Capella corala Gheorghe Cucu (1958–63). As musical director of Romanian Opera (1966–9) he fostered contemporary Romanian works, as he also did with the Madrigal Chamber Choir, which he formed at the Conservatory in 1963. The choir's main concern is with pre-Classical music, and especially early Romanian Byzantine music, which it has performed on tour in Europe and North America. He was a professor at the Academy of Music in Bucharest and has composed choral and vocal music.

His son Ion Marin (*b* Bucharest, 8 July 1960), also a conductor, studied in Bucharest and at the Mozarteum in Salzburg, and attended the Accademia Musicale Chigiana in Siena. In 1981 he became musical director of the Transylvania PO. He was resident conductor of the Vienna Staatsoper (1987–91) as Abbado's assistant, and in 1989 toured Japan with the company. In 1991 he made his London début, with the LSO, and his US début, conducting the Dallas Opera. The following year he made his Metropolitan début with *Semiramide*. He has appeared as a guest conductor with the BBC SO, the CBSO, the Philadelphia Orchestra, the Montreal SO and other orchestras. Among his recordings are vivid, idiomatic readings of *Lucia di Lammermoor* and several Rossini operas.

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VIOREL COSMA

Marín, José [Josef, Joseph, Juseppe]

(*b* ?1618/19; *d* Madrid, 8 March 1699). Spanish composer and singer. He sang tenor in the royal chapel of Felipe IV from December 1644 to June 1649, receiving a substantial salary increase in January 1648. After travels possibly to Rome for ordination and to the Indies, he had returned by 1654 when, according to the *Avisos* of Jerónimo Barrionuevo and other documents (in *E-Mah*), he was involved in criminal activities and later exiled. Marín was possibly a singer at the Convento de la Encarnación during this time, as his petition of 1692 mentions 14 years in royal service, but this is unconfirmed. He does not appear in official documents of 1663–91, but in 1674 Domingo Ortiz de Zárate, a tenor in the Mercedarian convent in Madrid, sent a vocal piece by Marín to a friend in Segovia.

Between 1686 and 1694 Martín García de Olague, organist at the Trinitarian convent in Madrid and from 1695 at Cuenca Cathedral, copied a manuscript (possibly commissioned by Miguel Martín, an adult treble singer in the royal chapel) of 51 secular vernacular *tonos*, composed or arranged by Marín in a version for voice and five-course guitar, known as the *Cancionero de Marín* (*GB-Cfm* 727). Marín's financial resources were probably limited, as he requested royal pensions on the basis of poverty in January 1649 and April 1692 and died intestate. The *Gazeta de Madrid* of

17 March 1699 reported his death 'at the age of 80', stating that he was 'known within and outside Spain for his rare ability in the composition and performance of music'.

In addition to the *Cancionero*, ten other secular and two sacred *tonos* survive (in *E-Bcd* and *GCA-Gc*). Marín's *tonos* exploit Spanish harmonic and rhythmic conventions, with their distinctive cadences and extended hemiolas, to the full. None is directly connected to specific events or performing contexts, but several are settings of *tono* texts from *teatro menor*. *Corazón que en prisión (Cancionero*, no.10; ed. E. Pujol, Paris, n.d.) appears in at least 12 musical and textual concordances. In the *Cancionero* the guitar part is similar in style to Francisco Guerau's *Poema harmónico* (Madrid, 1694/*R*), with discreet two- and three-voice continuo realizations without strummed chords. The collection is important, not only as a significant body of music but also as one of the few surviving examples of complete realizations of 17th-century Spanish continuo parts.

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At least 60 tonos, 1v, gui/bc; 2 tonos, 2vv, bc; 2 sacred tonos, 1v, bc

Principal sources: *E-Bc* Mus. 737/64; *Mn* M 3881, Ms. 13.622 no.36; *SE c* Ms. 3780;*Vc*; *GB-Cfm* Mus Ms. 727; *GCA-Gc*; *US-NYhsa* B2392; *SFs*

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M. JUNE YAKELEY

Marin, Marie-Martin Marcel, Vicomte de

(*b* Saint Jean-de-Luz, nr Bayonne, 8 Sept 1769; *d* Toulouse, after 1861). French harpist and composer of Italian descent. His precocious natural talent was fostered from an early age by his father, the violinist Guillaume Marcel de Marin (*b* Guadeloupe, 1737), who is known to have composed a *Stabat mater* (Paris, n.d.) and other sacred works. While still very young Marin studied the violin in Italy with Nardini, then the harp in Paris (probably with Christian Hochbrucker and Krumpholtz). At the age of 14 he was made a member of the Arcadian Academy in Rome. He was said to be without equal in skilful improvisations and full-score playing, as well as performing Bach fugues and other keyboard music on the harp. After a short period of military service in France he began to travel throughout Europe in 1786. When the Revolution broke out he went to England, where he was quite successful as a teacher and composer. Among his friends and benefactors was Muzio Clementi, who arranged some of his harp sonatas for piano (opp.6, 15). He retired to Toulouse, where he played only in salons or private circles.

Fétis described Marin's compositions as 'truly Classical'. He published many works for the harp in Paris and London, including sonatas (opp.6, 10, 15, 16), variations on popular airs (opp.11, 13), duets (opp.8, 12, 17; some with violin or piano), *romances* with harp accompaniment, a quintet for harp and string quartet (op.14), arrangements of works by Mozart and Beethoven and many small pieces; he also wrote a few chamber works for strings. His compositions show great variety of dynamics, rhythm and sound, and in some ways they presage the works of the 19th-century virtuoso Elias Parish Alvars.

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HANS J. ZINGEL

Marinelli, Gaetano

(*b* Naples, 3 June 1754; *d* after 1820). Italian composer. He was a pupil of Manna and P.A. Gallo at the Conservatorio di S Maria di Loreto, Naples, and then from 1772 at the Pietà dei Turchini, where he studied under Cafaro and Lorenzo Fago and became a *maestrino*. In 1776 his intermezzo *Il barone di Sardafritta*, perhaps a student work, was performed at a Naples convent. The autograph of a sacred cantata, *Tobia alle nozze con Sara*, is dated January 1781. His first known comic opera was *I tre rivali*, for the Teatro Pace, Rome, in Carnival 1784 (an earlier work for that theatre is considered doubtful). The next year he wrote *Gli uccellatori* for the Teatro della Pergola, Florence.

In 1786 he married in Naples and went to Madrid, where he lived until 1789, working as a singing teacher. In Carnival 1790 two comic operas were performed in Naples, *La contadina semplice* and *La bizzarra contadina*, in December another, *Gli accidenti inaspettati*, and on 30 May 1791 he achieved a performance at S Carlo with his first *opera seria*, *Lucio Papirio*. This led to a contract for the spectacle opera *La vendetta di Medea*, given in Venice in 1792, a year in which he wrote a total of four operas. Thereafter he wrote two or three a year, mainly for Naples and Venice, but after 1796, when Napoleon invaded Italy, his output dropped, with some apparently barren years. Marinelli is said to have been in the service of the Duke of Bavaria, so one or more visits to Munich may account for the apparent gaps in his output. However, there is no evidence that he was still working in Munich in 1811, as is sometimes stated. Marinelli had moved to Portugal by 1817, when he composed a wedding cantata for the crown prince, Dom Pedro. He was said to have been teaching singing at Oporto about 1820. Only one non-stage work by him is known today, a *Stabat mater* for two sopranos, bass and instruments. According to Gerber, several numbers from Marinelli's operas were popular with amateurs, and Gervasoni called him an 'excellent composer' who 'has a style that is very expressive and of a particular newness'.

While Marinelli's serious operas for Naples consist primarily of recitatives and arias with one or two duets, *La vendetta di Medea* exhibits the radical departures from traditional Italian practice then taking place in Venice. Elements formerly found only in French-inspired operas, such as choruses, here co-exist with multi-sectional ensemble finales hitherto the province of comic opera. Many scenes are realized entirely in obbligato recitative. The Act 1 solo scena for Medea (soprano) involves a chorus of Furies that acts as a second character. Marinelli explored the textural options of obbligato recitative, solo with chorus, a cavatina with interruptions by the Furies, and finally an aria with a tutti closing. Staged death, new to Italian opera, takes repugnant form at the end of the opera, when Medea, enraged at the treachery of Giasone [Jason] (soprano castrato), murders their children on stage and exits in a flying carriage, leaving the palace in ruins and calling

down a rain of fire. *Issipile* and *Germanico* are equally notable for their use of the chorus, ensembles and unusual constructions. Some of Marinelli's sinfonias (in one movement) have slow introductions. Wind instruments, including english horn, are used in recitatives as well as in arias and ensembles, and Marinelli exploits contrasts of key (as in the finale of *Medea*) and tempo as well as timbre for expressive purposes. Arias in either rounded ternary or rondò forms often have two tempos and even two metres. In the comic operas of the 1790s some of the larger ensembles incorporate extensive action in constructions similar to the finale.

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operas

Il barone di Sardafritta (int), Naples, Convento della Maddalena, 1776, *I-Nc**

I tre rivali, ossia Il matrimonio impensato (int, 2, C.A. Casini), Rome, Pace, carn. 1784

Gli uccellatori (dg, C. Goldoni), Florence, Pergola, 28 March 1785, *F-Pn* (Act 1)

Il triondo d'Arianna (*azione teatrale*, P. Tagliazucchi), Florence, Pergola, ?1785–6

La bizzarra contadina in amore [La villanella semplice] (ob, 2, G. Palomba), Naples, Nuovo, carn. 1790, *I-Nc**

La contadina semplice (ob, 2), Naples, Fondo, carn. 1790, *Nc**

Gli accidenti inaspettati (dg, 2, Palomba), Naples, Fiorentini, 4 Dec 1790, *Nc**

Lucio Papirio [Quinto Fabio] (os, 3, after A. Zeno), Naples, S Carlo, 30 May 1791, *Nc*

La vendetta di Medea (os, 2), Venice, S Samuele, carn. 1792, *B-Bc*

Amore aguzza l'ingegno (ob, 2), Naples, Fondo, carn. 1792

Arminio (os, 3, F. Moretti), Naples, S Carlo, 13 Aug 1792; as Germanico (2), Venice, S Benedetto, 4 Feb 1797

Lo sposo a forza (ob, 2, Palomba), Naples, Fiorentini, 1792, *I-Nc**

I vecchi delusi (ob, 2, Palomba), Naples, Fiorentini, July 1793

Attalo, re di Bitinia (os, 3, F. Casorri), Naples, S Carlo, 13 Aug 1793

L'interesse gabba tutti (dg, 2, C. Mazzini), Florence, Pergola, June 1795, *Fc*

I vecchi burlati (dg, 2, after Palomba), Venice, S Samuele, 12 Oct 1795

La finta principessa (dg, 2, F. Livigni), Venice, S Samuele, carn. 1796

Issipile (os, 3, P. Metastasio), Venice, Fenice, 12 Nov 1796

Li due vecchi amanti delusi (dg, Palomba), Corfu, S Giacomo, 1796

Le due fratelli Castracani (dg), Padua, Obizzi, 1798

Le quattro mogli (dg, 2, G. Rossi), Venice, S Benedetto, carn. 1799; as Il concorso delle spose, Milan, Carcano, spr. 1806

Bajazette (os, 2, A. Piovene), Venice, S Benedetto, May 1799

La morte di Cleopatra (os, S.A. Sografi), Venice, Fenice, May 1800

Rocchetta in equivoco (farsa giocosa, G. Foppa), Venice, S Moisè, carn. 1802

Il concorso delle spose, ovvero, Il letterato alla moda (dg), Milan, Carcano, spr. 1806

La sposo contrastato (melodrama giocoso), Milan, Novara, carn. 1808

Il trionfo d'amore, Cremona, Sociale, 1808, *Mr**

Alessandro in Efeso (os, F. Marconi), Milan, Carcano, 25 Oct 1810

I quattro rivali in amore (commedia), Milan, Carcano, Nov 1810

L'equivoco fortunato (azione comica, 2, L. Prividali), Milan, Scala, 21 June 1811, *Mc**

Music in: La disfatta di Dario, Naples, 1790

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other works

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DENNIS LIBBY, MARITA P. McCLYMONDS

Mariner, Francesc

(*b* Barcelona, Jan 1720; *d* Barcelona, Feb 1789). Catalan composer and organist. According to Rafel d'Amat i de Cortada (in a contemporary manuscript), he was organist at Barcelona Cathedral until 1786. His compositions (mostly in *E-MO* and other Catalan archives) include such traditional Spanish keyboard forms as the tiento, *obra lleno, partido* and *entrada*, as well as more recently imported Italian forms such as the toccata, sonata, rondo, pastoral and overture. (A number of his keyboard works have been edited by M. Voortman in *Francesc Mariner (1720–1789): obres per a clave*, Barcelona, 1997.) He also composed many sets of liturgical versets for psalms, canticles and masses, often based on plainsong cantus firmi. Like the forms, the style is transitional; some of his works show the close imitation and florid glosa figuration of earlier Spanish instrumental music, while others employ the lighter, more homophonic textures of the early Classical period.

ALMONTE HOWELL/JOSEP M. VILAR TORRENS

Marinera [chilena, cueca].

A social, recreational couple dance of Peru. It is directly related to the national dance of Chile (the *cueca* or *chilena*) and is named in honour of the seamen who died in the War of the Pacific against Chile, when as a result of Peru's defeat the dance had to be renamed to avoid its association with the 'enemy'. It is descended from the *zamacueca* or *zambacueca* found in Bolivia, Peru and Chile.

Using the Décima form, its octosyllabic verse is set strophically, while its *seguidilla* refrains alternate 6/8, 3/4 metre (*sesquiatera*). Subject matter is diverse, and includes historical narrative and socio-political commentary. In urban areas it has largely been replaced in popularity by the *vals criollo*. Among the mestizo population of the Peruvian Andes *marinera* melodies

are more obviously pentatonic than those of the Peruvian coast and are sung in high-pitched, nasal style. Its choreography is a courtship pantomime between man and woman, echoing the mating process of cock and hen in the farmyard. It has a fixed structure with a series of complex moves and footwork, both parties advancing and retreating with step footwork, circling each other, flirting with handkerchiefs held in the right hand, waved around shoulders. There are many regional variations and the relationship adopted by couples for the dance tends to indicate their marital or single status. The choreography is similar to that of the Colombian Bambuco.

The *marinera limeña* functions in two contexts, as a dance and also as a *jarana*. This takes the form of a *contrapunto* or *desafío* challenge between two or more singers improvising using the *décima* form, the ten lines divided into three verses (4 + 4 + 2). This is followed by the *resbalosa* and *fuga*, a quatrain in couplets, the competition continuing until one opponent wins by outwitting the other in verse. A popular tradition within oral Afro-Peruvian culture, there are various historic collections of texts.

WILLIAM GRADANTE/R

Marini, Biagio

(*b* Brescia, 5 Feb 1594; *d* Venice, 1663). Italian composer and instrumentalist. He seems to have come from an established Brescian family. An uncle, Giacinto Bondioli, was also a composer and may have been one of his teachers; there is no evidence to support the claim that he studied with G.B. Fontana, another Brescian. On 26 April 1615 Marini was appointed as a violinist at S Marco, Venice, and thus probably worked under Monteverdi. By 1620 he was back in Brescia, as *maestro di cappella* at S Eufemia and music director of the Accademia degli Erranti; on 30 January 1621 he was hired as an instrumentalist to the Farnese court at Parma. Between 1623 and 1649 he served, part of the time as Kapellmeister, at the Wittelsbach court at Neuburg an die Donau, but he was also away for extended periods, in Brussels (in 1624), Milan (1631–2), Bergamo (1632), Düsseldorf (in 1640 and 1644–5), Brescia and possibly Venice. He was again in Milan in 1649, as *maestro di cappella* at S Maria della Scala, and worked in Ferrara and Venice in 1651–3. By 1654 he was once again in Milan and then in Vicenza during 1655–6. Three marriages are documented; a document from 1641 mentions five children. The *atto di morte* recording his death cites his age as about 76 years (reproduced in Fano, 1973).

All of Marini's extant music is in printed form. At least seven volumes are lost, others are incomplete, and there is a curious time-lag of several years between the dedications and publication of opp.7–9. Marini's vocal music spans many of the vocal genres of the time, including the strophic air, monody, and large-scale concertato madrigal with instruments. Op.2 (1618) is notable for the first appearance in print of a *lettera amorosa* (Monteverdi's well-known examples appeared in 1619). The publication of opp.13 and 16, in the 1640s, marked the culmination of his work with the secular concertato madrigal: op.16 was especially indebted to Monteverdi's *Madrigali guerrieri ed amorosi*. In the 1650s, Marini seems to have

focussed his attention on sacred music, here too exploiting the concertato style. As in his final volume of instrumental music, tonal direction is strongest in these late works.

It is as a composer of instrumental music, however, that Marini is best known. His op.1 (1617) contains sinfonias, sonatas, canzonas and dances, all for one or two violins and continuo. Stylistic distinctions between sonatas and longer sinfonias are not always clear. The sinfonias *La Ponte* and *La Gardana*, and the sonata *La Orlandina*, all for one violin with continuo, are the first datable examples of an extended solo piece for violin (or cornett) in which the continuo part is truly accompanimental. Two sonatas, *La Foscarina* and *La Agguzzona*, both for two violins and continuo, are the most substantial works in the collection; they are divided into several broad sections. The term *tremolo con l'arco* in *La Foscarina* is the first specific request for this effect, and slurring indications appear in both sonatas; both features point to the establishment of a string idiom.

Passages requiring double stopping and the use of the improvisatory instruction 'affetti' both first appear in the solo instrumental pieces of op.2; another solo work, based on the romanesca, is found in op.3. Marini's largest and most innovatory collection of instrumental music is op.8, which contains examples of virtually all the instrumental genres of the time. The trio sonatas are longer than those in op.1, while the third and fourth sonatas for solo violin and continuo represent, along with those of G.B. Fontana, the first notable achievements in the genre. In these works Marini explored unusual instrumental effects such as triple stopping (in the *Capriccio in modo di un lira*) and scordatura, as well as unusual compositional procedures (the *Sonata senza cadenza*).

It is unfortunate that there is a gap of 29 years between op.8 and Marini's next and last completely instrumental print, op.22. Instrumental music from the intervening years is represented only by four sonatas in op.15 and two ballettos in op.16. Two kinds of sonata, *da camera* and *da chiesa*, are mentioned on the title-page of op.22, but individual sonatas are not labelled. Four of the six sonatas in the collection are clearly divided into separate contrasting sections, pointing towards the future multi-movement sonatas. Dances and sinfonias are also included, and the *Balletto secondo* is a true dance suite. Consistent with Marini's increased interest in the use of relatively large concerted forces, as exemplified in the vocal works of the 1640s, these pieces are on the whole more fully scored.

Marini's instrumental music is of a high level of craftsmanship, and he generally avoided merely mechanical solutions to compositional problems. His melodic writing has an individual lyricism. Over the course of his career, Marini's works show an increasing tendency toward tonally conceived writing: his last publication, op.22, includes sequences modulating by 5ths as well as his boldest forays into chromaticism, his most unusual chordal progressions, and his most extended use of fugal imitation.

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op.

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2	Madrigali e symfonie, a 1–5 (Venice, 1618), inc.
3	Arie, madrigali et corenti, a 1–3 (Venice, 1620); facs. in AntMI, *Monumenta brixiensa*, viii (1970)
5	Scherzi e canzonette, 1–2vv, chit, vn (Parma, 1622/*R* 1980 in Archivium musicum: La cantata barocca, vi)
6	Le lagrime d'Erminia in stile recitativo, 1v, chit/kbd (Parma, 1623)
7	Per le musiche di camera concerti, a 4–6 (Venice, 1634, ded. 1624)
8	Sonate, symphonie … e retornelli, a 1–6 (Venice, 1629, ded. 1626); 17 ed. in Collegium musicum, 2nd ser., x (1981)
9	Madrigaletti, 1–4vv, chit, bc (Venice, 1635, ded. 1625)
13	Compositioni varie per musica di camera, 2–5vv, 2 vn, bc (Venice, 1641), inc.
15	Corona melodica, a 2–6 and more, bc (Antwerp, 1644), inc.
16	Concerto terzo delle musiche da camera, a 3–6, bc (Milan, 1649)
18	Salmi per tutte le solennità dell'anno concertati nel moderno stile, 1–3vv, vn, bc (Venice, 1653), inc.
20	Vesperi per tutte le festività dell'anno, 4vv, org (Venice, 1654), inc.
21	Lagrime di Davide sparse nel miserere, 2–4 and more vv, 2 vn, org (Venice, 1655)
22	Per ogni sorte di strumento musicale diversi generi di sonate, da chiesa, e da camera, a 2–4, bc (Venice, 1655/*R* 1985 in Archivium musicum: Collana di testi vari, xviii); 2 ed. in HM, cxxix (1955), cxliii (1956)

2 motets, 1649[1]; 2, 1653[1]

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THOMAS D. DUNN

Marini, Carlo Antonio.

See Marino, Carlo Antonio.

Marini, Francesco Maria

(*fl* 1637). Italian composer. All that is known of his life is that he directed the music at the principal church in the republic of San Marino in 1637. His one surviving publication is *Concerti spirituali concertati a 2–7 et con instrumenti, libro 1* (Venice, 1637; 2 motets repr. in RISM 1646[4]). That so few works survive is a matter for regret, since they show a surprisingly competent talent for a comparative outpost such as San Marino, geographically far removed from the centres of composition in the 1630s. The motets are in the modern concertato style and demonstrate a feeling for imaginative word-setting; it is those that include obbligato instruments to which the greatest interest attaches. The setting of *Jesu dulcis memoria* is for the unusual (for northern Italy) scoring of solo alto and four *viole*. It is long, intense in mood and written in a low register for the voice; a falling 4th on the word 'Jesu' acts as a unifying idea throughout. The instruments engage in dialogue with the voice as well as providing contrasting interludes (not ritornellos). This can also be seen in the charming *Omnes gentes* for two sopranos, two violins and continuo, where the often quite extended sections for violins and voices respectively are closely integrated and there is a clear if simple scheme of modulations. A larger work, *Anima mea in aeterna*, is scored for two balanced groups of SSB and the instrumental equivalent – two violins and cello – and continuo: this is in effect a kind of updated double-choir medium. Here the violins have considerable polyphonic independence in the impressive tuttis that punctuate the other varied sections. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

JEROME ROCHE/ELIZABETH ROCHE

Marini [Marino], Gioseffo [Giuseppe]

(*b* Pesaro, 3 Oct 1610; *d* after 1638). Italian composer. In 1618 he was *maestro di cappella* to the town of Pordenone, Friuli, and in 1621 held a similar position at Gorizia. Three printed volumes of music by him are known: *Il primo libro de madrigali a cinque voci* (Venice, 1617); *Il secondo libro de madrigali a cinque voci*, with continuo (Venice, 1618); and *Messe e motetti a otto voci*, with organ continuo (Venice, 1621). There are seven pieces by him in the Pelplin organ tablatures (in *PL-PE*), probably from his 1621 volume (see A. Sutkowski and A. Osostowicz-Sutkowska, eds.: *The Pelpin Tablature: a Thematic Catalogue*, AMP, i, 1963; vols. ii–vii are facsimiles of the works).

Marinis [Marini], Giovanni de.

Italian composer, some of whose works were printed in a collection by Giovanni Pietro Gallo.

Marinković, Josif

(*b* Vranjevo, 15 Sept 1851; *d* Belgrade, 13 May 1931). Serbian composer and conductor. He studied composition with František Skuherský at the Organ School in Prague. From 1881 to 1924 he was active in Belgrade as a choral conductor, notably of the Belgrade Choral Society (1881–7) and the academic choir Obilić (1889–1900), and as music teacher in a number of schools. In 1907 he was elected to membership of the Serbian Royal Academy.

Marinković played an important role in Serbian musical life at the end of the 19th century. His output includes many unaccompanied choral works based on folktunes, such as the 11 suites of rhapsodies entitled *Kola* ('Ring Dances'), choral works on patriotic subjects, for example *Narodni zbor* ('National Meeting') and *Junački poklič* ('Call of the Hero'); and choral works with piano accompaniment approaching the scale of cantatas, including *Zadovoljna reka* ('The Contented River'), a pastorale in rondo form, and *Potočara* ('The Water-Mill'). The most significant part of his work consists of numerous songs, for which he may be called the founder of the Serbian Romantic lied. He also composed incidental music, sacred works and piano pieces.

WORKS

(selective list)

Stage: Sudjaje [The Witch Sisters] (incid music, L. Petrović), Belgrade, National, 12 Oct 1894

Mixed choir, pf: Zadovoljna reka [The Contented River], pastorale, 1881; Na veliki petak [On Good Friday], 1883; Jadna majka [The Poor Mother], 1884; Molitva [The

Prayer], 1889, rev. 1931; Dižimo škole, 1890; Proletnja zora [The Springtime Dawn], 1899; Potočara [The Water-Mill], 1910; Dositeju Obradoviću [Cantata to Dositej Obradović], 1911

Male choir (unacc.): Narodni zbor [National Meeting], 1876; 11 Kola [11 Ring Dances], 1881–97; Pesmom srcu [To the Heart with a Song], 1882; Radnička pesma [Song of Workmen], 1890; Slavija, *c*1907; Himma Balkana [The Balkan Anthem], *c*1908; Junački poklič [Call of the Hero], 1910

Songs: Stojanke [Oh, Stojanka], 1883; Molitva [The Prayer], 1889; Grm [The Bush], 1893; Kaži mi kaži [Tell me, oh, tell me], 1931; Iz grad u grad [From Town to Town], 1931; Ala je lep ovaj svet [How Beautiful this World is], 1931; Potok žubori [The Brook is Murmuring], 1931; Rastanak [The Separation], 1931; Čežnja [Yearning]

Other: Liturgy, mixed choir, *c*1889; Pomen [Requiem], *c*1929; Sonatine, pf, 4 hands

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K. Manojlović: 'Josif Marinković', *Zvuk*, no.7 (1935), 245–54

M. Milojević: 'Josif Marinković kao kompozitor solo-pesme' [Marinković as composer of solo songs], *Srpski književni glasnik*, new ser., xlviii (1936), 630–34

B. Dragutinović: 'Ličnost i delo Josifa Marinkovića' [Marinković's life and works], *Dvadeseti vek*, i/3 (1938)

V. Peričić: *Josif Marinković: život i dela* [Marinković's life and works] (Belgrade, 1967)

S. Đuric-Klajn: *A Survey of Serbian Music through the Ages* (Belgrade, 1972)

R. Pejović: *Kritike, članci i posebne publikacije u srpskoj muzićkoj prošlosti* [Critiques, articles and other publications in the Serbian musical past] (Belgrade, 1994)

STANA ĐURIC-KLAJN/ROKSANDA PEJOVIĆ

Marino, Alessandro

(*b* Venice, mid-16th century; *d* before 1605). Italian composer. He was an Augustinian monk and from 1570 to 1596 a canon of S Giovanni in Laterano. In 1584 he founded the Virtuosa Compagnia dei Musici di Roma, the ancestor of the Congregazione (later Accademia) di S Cecilia, which was approved by a bull of Sixtus V in 1585, but he did not contribute to the madrigal anthology produced by that group (RISM 1589[7]). His book of *madrigali spirituali* also includes a 12-part instrumental canzona, *La bella Roncinetta*.

WORKS

all published in Venice

sacred

Psalmi vesperarum, 4vv (1578)
Psalmi omnes qui ad vesperas decantantur, 6vv (1579)

Psalmi vesperarum … liber secundus, 4vv (1587)

Sacrarum cantionum … liber primus, 6vv (1588)

Completorium ad usum romanum, 12vv (1596)

secular

Il primo libro de madrigali, 5vv (1571)

Il primo libro de madrigali spirituali, 6vv (1597)

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R. Casimiri: 'L'antica Congregazione di S. Cecilia fra i musici di Roma nel secolo XVII', *NA*, i (1924), 116–29

R. Ruotolo: *Dall'antica Congregazione di S. Cecilia all'attuale Associazione italiana di S. Cecilia* (Rome, 1955)

RUTH I. DeFORD

Marino [Marini], Carlo Antonio

(*b* ?Albino, nr Bergamo, 1670–71; *d* ?Bergamo, in or after 1717). Italian violinist, cellist and composer. His family lived in Bergamo from 1673, many of them being musicians at S Maria Maggiore, which he served for most of his life: he was a boy soprano from 1681 to 1684, occasional violinist from 1683 to 1686, second violinist from 1686 to 1696 and first violinist from 1700 to 1705, when the string orchestra at the church was disbanded on account of war. He was much in demand for leading opera orchestras in other north Italian cities.

Marino's seven published volumes of instrumental music are characteristic of Italian sonatas and dances in the last decades of the 17th century. The op.1 *Sonate da camera* consist of ten dance pairs, all quite short and remaining in the tonic at the mid-point of the binary form. The op.2 suites are longer (balletto, corrente, *giga* and menuet) and usually have an internal cadence on the dominant. The four-movement sonatas of opp.3, 6 and 7 are remarkable for their elaborate cello parts. Ten of them include viola parts and were probably performed orchestrally at S Maria Maggiore. Marino's op.8 solo violin sonatas (similiar to those of Corelli but without double stopping) and the manuscript cello sonata are rather more virtuosic than the sonatas for two violins. The amorous solo cantatas (op.4) are long, adventurous and humorous. Marino's instrumental music was sufficiently popular to be reprinted in Amsterdam. (W. Apel: *Die Italienische Violinmusik im 17. Jahrhundert*, Wiesbaden, 1983; Eng. trans., 1990)

WORKS

[12] Sonate da camera, 2 vn, vle, hpd, op.1 (Bologna, 1687)

Balletti, correnti, gighe, e minuetti diversi, 2 vn, vc/hpd (12 suites), op.2 (Venice, 1692)

Suonate da chiesa, [8] 2 vn, vc, bc (org), [4] 3 vn, va, vc, bc (org), op.3 (?Venice, *c*1693)

[12] Cantate, 1v, bc, libro I, op.4 (Venice, 1695)

[12] Suonate alla francese, a 3, op.5 (Venice, 1699)

[12] Sonate [da chiese], [8] 2 vn, vc, bc (org), [4] 2 vn, va, vc, bc (org), op.6 (Venice,

1701)

[12] Suonate, 2 vn, vc obbl, bc (org), op.7 (Venice, 1704)

[12] Suonate, vn, bc, op.8 (Venice, 1705)

Accademia detta in lode del … F. Donada (Milan, 1709), music lost

Sonata per viola [actually vc, bc], and possibly other works, ?1708, *A-Wn*; sonata ed. in Diletto musicale, no.361

3 vn concs., D, E, B♭; *GB-Mp*

ROBIN BOWMAN/SANDRA MANGSEN

Marino, Giambattista [Giovan Battista]

(*b* Naples, 18 Oct 1569; *d* Naples, 25 March 1625). Italian poet. His peripatetic career was dogged by scandal, although he enjoyed the patronage of Cardinal Pietro Aldobrandini in Rome and Ravenna (1602–10), the Duke of Savoy (officially from 1610, although contacts date from 1608), Maria de' Medici in Paris (1616–23) and Cardinal Maurizio of Savoy in Rome. His extravagant poetic style – seen in his *Rime* (Venice, 1602; revised as *La lira* in 1608, with a third part published in 1614), *La galleria* (Milan, 1620), *La sampogna* (Paris, 1620) and the pseudo-epic *Adone* (Paris, 1623) – established important trends. He did not move widely in musical circles, although he dedicated poems to musicians (Tommaso Pecci) and patrons (Jacopo Corsi), and presumably knew Sigismondo d'India in Turin. But well over 800 musical settings of his poems (for a list see Simon and Gidrol) were published before 1650 in all the current scorings and styles. By this criterion, his popularity was second only to that of Battista Guarini.

His epigrammatic style, focussing on the compressed elaboration of witty, usually erotic conceits to invoke a sense of *meraviglia* at the poet's art, found numerous imitators among his friends (Angelo Grillo, Fulvio Testi) and even his enemies (Gaspare Murtola, Tommaso Stigliani). However, by the end of the 17th century Marino and the Marinists came under heavy criticism for their artifice-ridden mannerism, a critical stance enshrined in the 19th-century condemnation of 'secentismo' as marking a severe decline in the Italian literary tradition. Literary historians have begun to reassess Marino, but musicologists have been slow to follow suit: Einstein implicitly linked Marinism to the decline of the madrigal, and Tomlinson has seen Marinist *concettismo* as having a deadening effect on Monteverdi and others in the shift from the Renaissance to the Baroque era.

Marino was unusual for his time in producing few stage works. He wrote a number of laments, including one of Ariadne (following Rinuccini's famous model) set by Pellegrino Possenti in 1623, and Monteverdi reportedly planned to include his lament of Hero and Leander in his sixth book of madrigals (1614). Portions of his *Adone* also provided the basis for Domenico Mazzocchi's opera *La catena d'Adone* (1626). But Marino's art was essentially that of a lyric poet of style, wit and daring.

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A. Martini: 'Ritratto del madrigale poetico fra Cinque e Seicento', *Lettere italiane*, xxxiii (1981), 529–48

G. Tomlinson: 'Music and the Claims of Text: Monteverdi, Rinuccini, and Marino', *Critical Inquiry*, viii (1981–2), 565–89

L. Bianconi: 'Parole e musica: il Cinquecento e il Seicento', *Letteratura italiana*, vi: *Teatro, musica, tradizione dei classici*, ed. A. Asor Rosa (Turin, 1986), 319–63

G. Tomlinson: *Monteverdi and the End of the Renaissance* (Oxford, 1987)

A. Martini: 'Marino e il madrigale attorno al 1602', *Claudio Monteverdi: Mantua 1993*, 525–47

TIM CARTER

Marino, Gioseffo [Giuseppe].

See Marini, Gioseffo.

Marinoni.

Several Italian singers in the late 16th and early 17th centuries bore this name. The relationship between them is not known.

(1) Giovan Battista Marinoni (i)
(2) Giovan Battista Marinoni ['Giove'] (ii)
(3) Girolamo Marinoni

DENIS ARNOLD/TIM CARTER

Marinoni

(1) Giovan Battista Marinoni (i)

(*fl* 1580–1612). Singer (possibly bass) in service at the Gonzaga court, Mantua, from the early 1580s until about 1612. Duke Vincenzo Gonzaga granted him Mantuan citizenship on 9 January 1601 and used him in several official and unofficial capacities. He was one of four musicians (headed by Monteverdi) who accompanied the duke on his campaign in Hungary against the Turks in 1595. He may have left Mantua during the extensive restructuring of the court music in the spring and summer of 1612 after the accession of Francesco Gonzaga. Whether he (like Monteverdi) moved to S Marco, Venice, remains uncertain – the reference to a Marinoni in various Venetian records from 1613 may be one or more other singers – but Vio is clear that he was not the same musician as Giovan Battista Marinoni (ii), with whom he is generally confused.

Marinoni

(2) Giovan Battista Marinoni ['Giove'] (ii)

(*b* 1596; *d* ?Venice, 1657). Singer and editor. Whether he is one of the Marinonis who appear in various Venetian records from 1613 onwards

remains unclear, but he was certainly employed as a tenor in S Marco from 6 July 1623 until early 1642. In 1627 he took part in the annual celebrations of the Scuola di S Rocco and in 1632 was a candidate for a canonry at S Marco. He is recorded as a singer in Padua in the early 1640s, and was *maestro di cappella* at the cathedral there in 1646. This was the Marinoni who, according to Caberloti, directed the music at a memorial service for Monteverdi in S Maria Gloriosa dei Frari, Venice, in December 1643, a few days after Monteverdi's funeral: Caberloti styles him 'molto illustre e molto reverendo signor d. Gio. Battista Marinoni cognominato Giove'. Marinoni also edited a collection of poetry (*Fiori poetici*) commemorating the composer which appeared the next year. He seems to have returned to S Marco on 20 January 1647; he was still there in February 1652 and may have remained there until his death.

Marinoni

(3) Girolamo Marinoni

(*b* Fossombrone; *fl* 1612–14). Singer and composer. He sang at S Marco, Venice, from January 1612 and was given a rise in salary two years later for good service. A solo spiritual madrigal by him was published in RISM 1613[3], and there is music of some distinction in his *Primo libro de motetti*, 1v (Venice, 1614; one work, *Assumpta es Maria*, ed. in H. Goldschmidt: *Die italienische Gesangsmethode des XVII. Jahrhunderts*, Breslau, 1890, appx, 36ff). These solo motets are more modern than those of most Venetian composers of the time and perhaps show the influence of Monteverdi in their up-to-date *fioriture* and pleasant melody.

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G. Vio: 'Ultimi ragguagli monteverdiani', *Rassegna veneta di studi musicali*, ii–iii (1986–7), 347–64
S.H. Parisi: *Ducal Patronage of Music in Mantua, 1587–1627: an Archival Study* (diss., U. of Illinois, 1989)

Marinov, Ivan

(*b* Sofia, 17 Oct 1928). Bulgarian composer and conductor. A son of Tsvetana Dyakovich, an opera singer and professor of singing at the Sofia State Conservatory, he graduated from the Sofia State Academy in 1955 as a pupil of Veselin Stoyanov and Hadjiev in composition and of Goleminov in conducting. Subsequently he worked for some years under the auspices of the Ministry of Culture as an opera conductor and as music director of the Bulgarian film studios. He was appointed conductor of the National Opera in Plovdiv in 1962 and of that in Sofia in 1966. At the same time he was a secretary of the Bulgarian Composers' Union and of the UNESCO National Music Committee. During the period 1973–5 he was a vice-president of the committee for art and culture. He has appeared as a guest conductor throughout Europe and in Cuba. His works are richly and

broadly constructed, favouring programmatic development and a dramatic impulse.

WORKS

(selective list)

Dvuboy [Duel], sym. poem, T, orch, 1953; Suite on Four Popular Songs, orch, 1954; Ilinden [Elias Day], sym. poem, 1956; 6 Parafrazi, orch, 1957; Praznichna syuita [Festival Suite], orch, 1958; Phantastische Szenen, sym. variations, 1959; Pentagramma, B, pf, timp, str, 1966; Sym. (P. Penev), B, orch, 1967; Oda za svobodata [Ode for Freedom] (cant.), B, chorus, orch, 1969
Other inst pieces, *c*240 songs, entertainment music, film and theatre scores

Principal publisher: Nauka i izkustvo

LADA BRASHOVANOVA

Marinuzzi, Gino (i)

(*b* Palermo, 24 March 1882; *d* Milan, 17 Aug 1945). Italian conductor and composer, father of Gino Marinuzzi (ii). He studied composition with Zuelli at the Palermo Conservatory, where his requiem mass in memory of Umberto I was performed in 1900 at the Pantheon in Palermo. In 1901 he made his first appearance as conductor at the Teatro Massimo, Palermo, in Verdi's *Rigoletto*, the beginning of a career that brought him international renown, and critical acclaim for his excellent technique. He built up a wide repertory including contemporary music, especially that of Richard Strauss, whose music he was one of the first to make known in Italy, and of Puccini, conducting the première of *La rondine* at Monte Carlo in 1917. He succeeded Busoni as director of the Bologna Conservatory in 1916, but resigned in 1918. In 1920–21 he was artistic director of the Chicago Opera Association. From 1928 to 1934 he was permanent conductor and artistic director of the Rome Opera, then moving to La Scala, Milan; he remained at La Scala until 1945, acting also as sovrintendente during his last years.

Considered one of the foremost Italian interpreters of Wagner and an excellent exponent of the lesser-known operas of Donizetti and Bellini, he often appeared at the Maggio Musicale in Florence. His compositions include three operas: *Barberina* (1903, Palermo), *Jacquerie* (1918, Buenos Aires) and *Palla de' Mozzi* (1932, La Scala). In 1982 a study conference was organized at La Scala to mark the centenary of his birth.

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E. de la Guardia: 'Marinuzzi a Buenos Aires', *La Scala*, no.52 (1954), 55–6

LEONARDO PINZAUTI

Marinuzzi, Gino (ii)

(*b* New York, 7 April 1920). Italian composer and conductor, son of Gino Marinuzzi (i). He completed a diploma in piano performance with Vincenzo Calace (1941), and another in composition with Giulio Cesare Paribeni and Renzo Rossi at the Milan Conservatory (1942), but was active as a performer and conductor before finishing his studies. From 1946 to 1951 he held the post of assistant conductor at the Teatro dell'Opera da Camera, Rome. He made his début as a conductor in 1947 during a tour of Spain by the Opera's ballet company. Later he devoted himself primarily to composition, writing music for film and radio and becoming interested in electronic music. In 1956 he co-founded with Federico Savina what was to become the sound studio of the Accademia Filarmonica Romana. He also created, with Paolo Ketoff and Givliano Strini, the *Fonosynth 2 elettronico* (1958–62), an integrated system for electronic music composition comprising a series of oscillators, an impulse generator, a white-noise generator and several filters. In the 1960s he co-founded R7, an association for the development of experimental and electronic music in Italy.

WORKS

(selective list)

Dramatic: Edward (dramatic ballad), solo vv, chorus, 18 insts, 1947; Romanzo d'amore (film score, dir. D. Coletti), 1951; The Golden Coach (film score, dir. J. Renoir), 1952; Edipo Re (incid music, Sophocles), 1955; La Signora Paulatim (radio op), 1964

Orch: Conc. for Orch, 1939–40; Divertimento su un tema popolare, 1943; Piccolo concerto, vn, orch, 1949; Conc. for Orch, 1955; Pinocchio storia di un burattino, 1956 [rev. and extension of ballet by G. Marinuzzi (i)]; Fantasia quasi passacaglia, 1959; 2 Improvvisi, 1960

Chbr and solo inst: Concertino, ob, sax, str, pf, 1936; 12 Preludi, pf, 1937; Divertimento, pf 4 hands, 1938; Partita, 2 pf, 1938; 2 intermezzi, str, perc, 1941; Suite concertante, pf, 1945; Introduzione e allegro, pf 4 hands, 1946

Tape: Traiettorie, 1961

STEFANO A.E. LEONI

Mario, Giovanni Matteo, Cavaliere de Candia

(*b* Cagliari, 17 Oct 1810; *d* Rome, 11 Dec 1883). Italian tenor. He was an army officer but was forced to desert and go into exile because of his association with Mazzini's 'Young Italy' party. He studied in Paris with Ponchard and Bordogni and was coached by Meyerbeer himself for his Opéra début as Robert le diable (1838); he also sang the title role of *Le comte Ory*. His London début, as Gennaro in *Lucrezia Borgia*, was at Her Majesty's (1839); Lucrezia was sung by Giulia Grisi, his stage partner for the next 22 years and his lifelong companion. He also appeared as Nemorino and Pollione. He returned to Paris to make his début at the Théâtre Italien as Nemorino and sang in the first performance of Halévy's *Le drapier* at the Opéra.

Thereafter, Mario and Grisi divided their time between Paris and London. In winter 1840–41 Mario transferred to the Théâtre Italien. He sang Orombello in *Beatrice di Tenda*, the first of ten new roles, including Almaviva, that year. He began to take over parts written for Rubini or habitually sung by him, among them Arturo (*I puritani*) and Elvino (*La sonnambula*). He took on four Donizetti roles during the next two years, Edgardo, Percy (*Anna Bolena*), Carlo (*Linda di Chamounix*) and Ernesto in the première of *Don Pasquale*. In 1843 he sang four Rossini roles, Otello, Gianetto (*La gazza ladra*), Lindoro (*L'italiana in Algeri*) and Don Ramiro (*La Cenerentola*). During the next three seasons in London he created the title role of Costa's *Don Carlos* (1844) and sang Paolino in *Il matrimonio segreto*, Ferrando, and Oronte in *I Lombardi*. In Paris he took over Gualtiero, a favourite Rubini role, in *Il pirata* (1844) and sang Jacopo in *I due Foscari* (Verdi wrote a cabaletta especially for him).

In 1847 Mario and Grisi transferred from Her Majesty's Theatre to Covent Garden, where he sang with the Royal Italian Opera every season (except 1869) until his retirement in 1871. During the winters he appeared at St Petersburg (1849–53, 1868–70), Paris (1853–64), New York (1854) and Madrid (1859, 1864). He was able to return to Italy but never sang there professionally. At Covent Garden his roles included James (*La donna del lago)*, Fernand (*La favorite*), Raoul (*Les Huguenots*), Masaniello (*La muette de Portici*), John of Leyden (*Le prophète*), Raimbaut (*Robert le diable*), Eléazar (*La Juive*) and Tamino; he also sang the Duke in the London première of *Rigoletto* (1853).

In St Petersburg he sang in Alary's *Sardanapale* (1852) and in New York took the role of Idreno (*Semiramide*). At the Théâtre Italien he appeared as Manrico, Alfredo and Lyonel (*Martha*). On 15 May 1858 he sang in *Les Huguenots* at the reopening of Covent Garden after the 1856 fire. He attempted the title role of *Don Giovanni* but soon reverted to the part of Ottavio. He appeared in the Paris première of *Un ballo in maschera* (1861); his last new roles at Covent Garden were in Gounod's *Faust* (1864; see illustration) and *Roméo et Juliette* (1867).

Mario's voice was a lyric tenor of great sweetness and beauty, with a range from *c* to *c*''; for the roles he inherited from Rubini he added a falsetto extension up to *f*'. Nemorino, Ernesto and Gennaro were the successes of his earlier years, while the Duke of Mantua, Raoul and Faust were the most admired roles of his maturity. Almaviva, which he sang more than a hundred times in London alone, personified for 30 years his vocal charm and dramatic grace.

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ELIZABETH FORBES

Marionette opera, marionette theatre.

See Puppet opera, puppet theatre.

Mariotte, Antoine

(*b* Avignon, 22 Dec 1875; *d* Paris, 22 Dec 1944). French conductor, composer and administrator. He abandoned a naval career to study composition under d'Indy at the Schola Cantorum and held conducting posts as well as teaching the piano in the conservatories at Lyons and Orléans. From 1936 to 1939 he was director of the Opéra-Comique. His first opera, *Salomé*, was composed before that of Richard Strauss but was not performed until after the première of Strauss's opera. Disputes over the rights to Wilde's play, which Mariotte's opera sets in the original French, hindered productions of the opera, though it was well received. His works use the full range of operatic effects including imaginative choral writing, especially in *Esther*, which has oriental set pieces punctuating the unfolding of the drama, treated with striking rhythmic power. His work as a whole shows him to have been familiar with various contemporary styles. *Le vieux roi* tells a tale of Celtic honour and adultery, while the lighter *Gargantua* is set in four self-contained tableaux. Although he was primarily a vocal composer, his *Impressions urbaines*, adorned with a cover depicting modern-day town scenes, are an unusual example of instrumental realism.

WORKS

operas

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Nele Dooryn (3, C. Mauclair), Paris, OC (Favart), 17 Oct 1940

other works

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RICHARD LANGHAM SMITH

Mariscotti, Giorgio.

See Marescotti, Giorgio.

Marius, Jean

(*d* 6 April 1720). French inventor and builder of musical instruments. He had a degree in law, was considered a skilled mathematician, and, from 1718, served as adjunct mechanician at the Académie Royale des Sciences in Paris. In music, he is known principally for his *clavecin brisé*, a harpsichord built in three parts that folded by means of hinges so that it was portable, and his *clavecin à maillets*, a keyboard instrument with hammer-action, an action of which he was the inventor in France. He also designed a portable organ, adapted the monochord to serve the tuning of harpsichords, built a bowed keyboard instrument, and conducted acoustical experiments with Joseph Sauveur. Among his inventions in other fields are a folding umbrella, a collapsible tent, a machine to sow seeds, improvements to the pocket watch, a water pump and a novel type of candle. He sought approbation from the Académie for most of his inventions, which are described in archival documents (especially in the *dossier Marius*, held in the Archives of the Académie). Marius submitted four different sets of actions for the *clavecin à maillets* to the Académie: one had hammers (*maillets*) entirely replacing the jacks; another combined hammers and jacks so that they could be used separately or together; a third included means of activating strings from beneath as well as from

above; and the fourth was an upright model (these are described in Harding).

Approbation was granted by the Académie for the *clavecin brisé* (on 24 January 1700) and the *clavecin à maillets* (on 14 May and 23 June 1716), and line-drawings of both were published by the Académie in its *Machines et inventions* (1735). But in both cases, the granting of a royal privilege was contested through legal challenges brought by the guild of instrument builders in Paris, who argued that neither invention was new, and that each was modelled on an existing, earlier type. Marius, an independent builder, fought off the challenge to the *clavecin brisé* successfully, registered his letters patent from the king in the parliament of Paris (on 30 Sept 1702), and proceeded to refine and produce his instrument for the market (examples survive in the instrument collections at the Brussels Conservatory, the Staatliches Institut für Musikforschung in Berlin, the University of Leipzig, the Paris Conservatoire and the Thibault Collection in Paris). He lost the suit against his *clavecin à maillets*, however, and no complete hammer-action keyboard instrument is known to have been built by Marius.

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ALBERT COHEN

Mariz, Vasco

(*b* Rio de Janeiro, 22 Jan 1921). Brazilian musicologist, singer and diplomat. At the Conservatório Brasileiro de Música he studied composition with Oscar Lorenzo Fernândez, singing with Vera Janacopulos and chamber music with Francisco Mignone; concurrently he studied law at the University of Brazil (graduated 1943). After making his operatic début in Mozart's *Le nozze di Figaro* (1945), he embarked on a diplomatic career: he served in the Cultural Division of the Ministry of Foreign Affairs, organized the first collection of music records for distribution abroad, and acted as cultural attaché and ambassador to many countries, including Portugal, Yugoslavia, Argentina, Italy, the USA, Ecuador, Israel, Peru and Germany. He was chairman of the Inter-American Music Council in Washington (1967–9) and of the Second Inter-American Conference of

Music Education (Colombia, 1968); he was also the Brazilian delegate to the UNESCO General Conference (Paris, 1970). After his retirement from the diplomatic corps (1987), he became a member of the Federal Council of Culture, was president of the Brazilian Academy of Music (1991–3) and coordinated several music projects for FUNARTE (the National Arts Foundation). In his musicological studies he has dealt with 20th-century Brazilian music, especially the work of Villa-Lobos and other nationalist composers, with Brazilian art and popular song, and with experimental trends in Brazilian music.

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<div align="right">GERARD BÉHAGUE</div>

Marizápalos

(Sp.).

A Spanish dance-song and musical pattern used as a basis for variation in the 17th and 18th centuries. It belongs to the class of dances known as *bailes* (as opposed to the more restrictive and subdued *danzas*), and as such allowed movements of the hands, hips and upper body. Its origins may be traceable to Calderón de la Barca's *entremés Las jácaras*, in which the character Mari Zarpa strolls about forever singing the *jácara*; its melodic features resemble certain motivic cells that were virtually obligatory in *jácara* improvisations.

The *marizápalos* is nearly always written in A minor or D minor, an important exception being Santiago de Murcia's G minor setting of sweeping proportions found in his *Resumen de acompañar la parte con la guitarra* (engraved Antwerp, 1714; published Madrid, 1717), arguably the best composition in this publication. Unlike many of the Spanish *bailes* and *danzas*, which were based on prescribed chordal progressions with no obligatory 'tune', the *marizápalos* has a standardized melody too; this begins with a rest on the first beat, and then ascends stepwise from tonic to

dominant (a feature associated with the most prevalent *jácara* motivic cell; ex.1). The rest at the beginning of the melody allows for smooth connection between each variation, since the final cadence on the tonic inevitably falls on the rest at the beginning of the ensuing variation. A seamless, fluid texture thus results. Other distinguishing features include the progression through the circle of 5ths in the second phase and the hemiola that draws the piece to a close.

The couplets of the *marizápalos*, rich in scintillating word play and *double entendre*, were probably written by Jerónimo de Camargo y Zárate in the mid-17th century. The opening stanza, beginning: 'Marizápalos was a young girl, head over heels in love with Pedro Martín; she was the niece of the esteemed priest, the jewel of the village, the flower of Madrid', appears in nearly every extant version of the text. The remaining stanzas are not uniform between one source and another, but they generally tell the same story. The saucy Marizápalos sneaks off to a thicket without her uncle's knowledge and meets her beloved Pedro Martín in a clandestine rendezvous. Their passion is interrupted by the untimely sound of the curate's footsteps.

Not only did the *marizápalos* appear in numerous works by such dramatists as Antonio de Solís, Luis Quiñones de Benavente, Diego de Torres and Zamora, but most of the important 17th- and 18th-century instrumental music tutors and anthologies include variations based on its musical structure. It was clearly part of the standard repertory, as is evident from numerous anonymous manuscripts for guitar or harp and the Baroque guitar settings of Gaspar Sanz, Francisco Guerau, Sebastián de Aguirre, Murcia, Antonio de Santa Cruz, and Miguel Pérez de Závala. The large-scale settings of Murcia and Pérez de Závala reveal some of their most complex and ambitious architectural structures.

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CRAIG H. RUSSELL

Markevitch, Igor

(*b* Kiev, 27 July 1912; *d* Antibes, 7 March 1983). French composer and conductor of Ukrainian birth. When he was two years old he left Kiev with

his parents for Paris; the family settled in Switzerland two years later. His early musical education was initiated by his father, Boris Nikolayevich, a pianist, and continued by one of his father's pupils. At the age of 13 he played his piano suite *Noces* to Cortot, who arranged both his entry (after two years) to the Ecole Normale de Musique, and the publication of *Noces* by Senart. After three years' study with Cortot and Nadia Boulanger, the 16-year-old composer was introduced to Diaghilev, and played him part of his work-in-progress (the *Sinfonietta*). He was rewarded with commissions for a piano concerto and a ballet.

With the composer as soloist, the concerto was performed in the gala concert inaugurating the Diaghilev company's 1929 Covent Garden seasons. Diaghilev's death later that year ended the ballet project, but some of the music already written for it was incorporated in the *Cantate* whose première in Paris in June 1930 was a notable success, confirmed later that year by the equal success of the Concerto Grosso. With Milhaud, Cocteau and the conductor Roger Désormière now among his leading advocates, Markevitch was already attracting attention abroad, and reaping the rewards of an exclusive publishing contract with Schott. In June 1933 the sensational Paris première, under Désormière, of *L'envol d'Icare*, confirmed Markevitch's reputation in European modernist circles.

In the introduction to the second (1936) edition of *Music Ho!*, Constant Lambert noted the emergence of Markevitch 'as the leading figure of the Franco-Russian school'; and that reputation, though hotly contested, survived until the outbreak of World War II. Yet his links with Paris and its artistic salons had been loosened by his decision to set up home in Switzerland after his marriage to Nizhinsky's daughter Kyra in April 1935. The changed circumstances are reflected in the fact that the much sought-after world-première of his oratorio *Le paradis perdu* was in London (December 1935), and that his overtly post-Skryabinesque *Cantique d'amour*, addressed in the first place to Kyra, had its world première in Rome (1937), thus confirming a link with the Italian modernists that had been forged by the performance of *Psaume* at the 1934 ISCM festival in Florence.

It was to Florence that Markevitch repaired with his wife soon after the outbreak of World War II. He had never fulfilled the domiciliary conditions of Swiss citizenship and had been technically stateless since the 1917 Russian revolution. His removal to Florence at a time when Mussolini was still affirming Italy's neutrality may have seemed a matter of mere expediency. Six months later, when Italy entered the war, its implications were very different, but access to neutral Switzerland was now difficult.

Like other composers whose positions and livelihood had been increasingly endangered by the economic and political circumstances of the 1930s, Markevitch had for the past three years been seeking work as conductor and pianist. He had previously studied conducting privately with Pierre Monteux, and had scored notable successes conducting the Dutch première of *Rebus* and the London première of *Le paradis perdu* (replacing the indisposed Scherchen). As a pianist, meanwhile, he had formed a duo in Switzerland with Suzanne Wetzel. He now began intensive piano studies with Casella: pianistically rather than compositionally, Casella's influence is

evident in the work that turned out to be Markevitch's last, the *Variations, fugue et envoi sur un thème d'Handel*. Once recovered from a protracted and serious illness, he resumed his relationship with the orchestra of the Maggio Musicale, but allowed his creative plans to remain in abeyance. Although *Icare*, the 1943 revision of *L'envol d'Icare*, is markedly different in character from the original version and altogether more traditional, it represents less a re-composition than a profound self-assessment by a musician who had essentially abandoned composition.

Markevitch joined the Italian resistance in October 1943 and acquitted himself bravely. By 1947 he was already launched on his 'second life' as an internationally renowned conductor. He travelled widely as a guest conductor (making his American début with the Boston SO in 1955) and held resident principal appointments with many orchestras including the Stockholm SO (1952–5), the Montreal SO (1956–60), the Havana PO (1957–8), Concerts Lamoureux, Paris (1957–61) and the Spanish Radio and Television Orchestra (1965–9). He also gave classes at the Salzburg Mozarteum (1948–56), Mexico City (1957–8), the Moscow Conservatory (1963), Madrid (1965–9) and from 1969 at Monte Carlo. He had made the first recordings of works by Lili Boulanger, Dallapiccola, Halffter, Milhaud and Mompou, and recorded all Tchaikovsky's symphonies with the LSO during the 1960s. Markevitch combined a volatile personality with meticulous attention to the composer's instructions, and while his performances may sometimes betray a certain inflexibility of control, their musical character is never weakened by sentimental indulgence of expression. During his heyday as a conductor he studiously neglected his own music, declaring that for the time being there was no pressing need to perform it, and that it could safely be left to the tests and conclusions of later times. By the start of the 1970s, however, his hitherto phenomenally acute hearing had so deteriorated that his scope for conducting was much diminished. With more time for reflection and study, he began work on a new edition of the Beethoven symphonies, and wrote the first volume of what was to have been a two-part autobiography. A work of real literary and intellectual distinction, but often as cavalier with regard to the sensibilities of others as to the verifiable facts of his own career as a composer, it is tellingly entitled *Être et avoir été*, and stops short at the fateful transition from a composer's world to a conductor's.

It was in the same cause of self-examination and reappraisal that in 1978 Markevitch accepted an invitation from the Philharmonic Society of Brussels to conduct a concert performance of *Le paradis perdu*. Encouraged by the enthusiastic response of press and public alike, he now committed himself to the revival and re-publication of his works (excluding only the Piano Concerto). From his twin bases in the South of France and the Swiss canton of Vaud, he reanimated and reorganised his international career. Far advanced with his plans for establishing an international master-course and summer festival close to his home in St. Cézaire (Alpes-Maritimes), he acquired French citizenship by special dispensation from President Mitterand. His subsequent conducting tour in the Soviet Union ended with a personal triumph in his native city of Kiev. Returning, much elated, to St. Cézaire, he fell suddenly ill and died within a matter of days, leaving his plans and business affairs in disarray, and only a torso of the second volume of *Être et avoir été*.

In 1980, Markevitch's lifelong friend and admirer Nadia Boulanger had candidly expressed the view that his undoubted gifts as a conductor had been at the expense of his greater gifts and higher responsibility as a composer. By his twentieth year and the completion of *Rebus* he had already fulfilled the promise manifest ever since the *Sinfonietta* of 1928. At this stage his fierce determination to avoid the most readily available models, whether Stravinsky on the one hand or Satie and Les Six on the other, is as striking as the debt to Hindemith (unnoticed though it generally was at the time). But the prelude to *Rebus*, as Pierre Souvtchinsky remarked in his important essay of 1932, already hints at a quite new sound-world. It was, in fact, the world of *L'envol d'Icare*, with its quarter-tone tunings and its gamelan-like modalities and heterophonies. The gamelan and other non-Western influences remain prominent in the five major scores Markevitch composed between 1932 and 1937: *Hymnes*, *Psaume*, *Le paradis perdu*, *Cantique d'amour*, and the first sinfonia concertante, *Le nouvel âge*. Various synthetic non-tonal chord-structures punctuate *L'envol* and its successors and while the bass-free birdsong polyphonies of that work seem to anticipate Messiaen – not least in their polyrhythmic aspects – they share with the synthetic chords an ancestry in Skryabin that is only revealed in the subsequent works, where the bird-song references tend to be homophonic and the harmonic textures richer. Yet his true self-discovery was not achieved in the notoriously opium-induced sonic visions of *L'envol d'Icare*, but in the sober solitude of his collaboration with C.F. Ramuz. The idea of composing a full-length 'concert' for soprano and a chamber ensemble in variable dispositions from string quartet to tutti of 12 players was clearly indebted to Hindemith's concept of the *Plöner Musiktag* (1932), but was brought to life by the spirit and sense of his step-by-step collaboration with Ramuz on a 'concert' based on the seasons as a traditional metaphor for the life-cycle. The work survives as a 50-minute torso to which Markevitch gave the title *La taille de l'homme: concert inachevé*. Part one ends with a sonata whose flagrantly post-Beethovenian rondo-finale holds out the promise of the double fugue with which the entire concert was to have ended.

Although part two had not progressed beyond a few isolated sketches and modal experiments when the collaboration with Ramuz was interrupted, the 'concert inachevé' was in effect continued, philosophically and poetically, by the so-called 'Sinfonia Concertante', *Lorenzo il Magnifico* and concluded, musically, by the *Variations, Fugue et envoi surun thème d'Handel*. Together with *Cantique d'amour* and *La taille de l'homme*, the works composed in Italy clearly represent the beginnings of a mature synthesis between the promise of the early neo-classical pieces and the modernist vitalism of their successors. After Markevitch's untimely death, the notion that *Icare* (confused with *L'envol d'Icare*) had been the nearest he came to success as a composer, and also the final testament to his alleged failure, achieved wide journalistic currency, thanks to its obvious mythological associations. More recently, Richard Taruskin has reinforced that particular notion (1998) with a more general and scholarly observation to the effect that Markevitch's besetting fault was a certain four-squareness, especially with regard to harmonic rhythm. In truth, the precocious virtuosity of the early works, up to and including *Rebus*, had not been achieved without technical faults and limitations of various kinds, whether harmonic, melodic, or structural. Still present, though partly

concealed and partly solved or avoided, in the works from *L'envol d'Icare* to *Le paradis perdu*, they are at last being surmounted in the works of the late 1930s and early 40s. It is in these late works, rather than in either version of the Icarus myth, that Markevitch was beginning to reveal his true stature and a new promise that tragically was never fulfilled.

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(selective list)

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Orch: Sinfonietta, F, 1928–9; Pf Conc., 1929; Conc. grosso, 1930; Partita, pf, small orch, 1931; Rebus, ballet suite, 1931; Cinéma-ouverture, 1932; L'envol d'Icare, ballet, 1932, arr. 2 pf, 4 perc, rev. for orch as Icare, 1943; Hymnes, small orch, 1932–3, rev. for opt. C, small orch, 1980; Petite suite d'après Schumann, small orch, 1933; Cantique d'amour, 1936; Le nouvel âge, 1937, version for 2 pf; Le bleu Danube, 1944 [after J. Strauss]

Chbr: Noces, suite, pf, 1925; Sérénade, vn, cl, bn, 1931; Galop, opt. fl, ob, cl, bn, hn, pf trio, perc, 1932; Stefan le poète, pf, 1939–40; Variations, fugue et envoi sur un thème d'Handel, pf, 1941

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DAVID DREW with NOËL GOODWIN

Markham, Ricardus

(*fl c*1425–50). Composer, presumably English. His solitary Credo survives in an 'English' fascicle in the Trent manuscripts (2nd layer, *I-TRmp* 92). This is a fine setting after the late manner of Power and Dunstaple, with duets for each possible combination of the three voices; the chant is not used; in full sections the text is split between i and ii; the tonality hovers remarkably between G and F.

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BRIAN TROWELL

Markiert

(Ger.: 'marked').

See Marcato.

Markig

(Ger.: 'vigorous').

A direction found particularly on long violin lines by Bruckner: *markig, lang gezogen* ('energetic, with long bows') appears in the Adagio of his Sixth Symphony, and *sehr markig* in the finale of his Eighth.

Markl, Jaroslav

(*b* Dvůr Králové nad Labem, 14 June 1931; *d* Prague, 28 Dec 1985). Czech musicologist. He studied musicology, ethnography and folklore under Očadlík and Sychra at Prague University (1949–53), where he took the doctorate in 1953 with a dissertation on realism in Czech folksong. Subsequently he worked as a research assistant and then as assistant lecturer at the musicology department of Prague University, transferring in 1958 to the Institute for Ethnographical and Folklore Studies of the Czechoslovak Academy of Sciences in Prague, where he became head of the music department. He obtained the CSc in 1958 for his work on early folksong collection in Bohemia. In his research he systematically developed his particular interest in folk music, concentrating at first on Czech folklore, but later including Slavonic and Balkan studies. He also undertook extensive work as a popularizer, particularly on Czech radio, and worked in the organization of the Czech committee of the International Folk Music Council.

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'Mozart und das tschechische Volkslied', *Leben und Werk W.A. Mozarts: Prague 1956*, 127–34

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'Deutsche Volkslieder in Böhmen, gesammelt im Jahre 1819', *BMw*, i/2 (1959), 23–7

ed.: *Rozmarné písničky Jana Jeníka z Bratřic* [The humorous songs of Jan Jeník z Bratřic] (Prague, 1959)

Česká dudácká hudba [Czech bagpipe music] (Prague, 1962)

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'Die musikalische Folkloristik in Böhmen vom 19. Jahrhundertan', *Jb des österreichischen Volkliedwerkes*, xx (1971), 46–56

Dudy v české národní tradici [Bagpipes in the Czech national tradition] (Prague, 1974)

'Kesselmundstückinstrumente und das Hirtenblasen in Böhmen', *Festschrift to Ernst Emsheimer*, ed. G. Hilleström (Stockholm, 1974), 123–30

Lidové hudební nástroje v Československu [Folk music instruments in Czechoslovakia] (Prague, 1979)

Lidové písně a národní obrození v Čechách [Folksongs and the 19th-century national revival in the Czech lands] (Prague, 1980)

Nejstarší sbírky českých lidových písní [The earliest collections of Czech folksongs] (Prague, 1987)

JOSEF BEK

Markordt, Siegfried

(*b* Hanover, *c*1720; *d* Amsterdam, bur. 10 April 1781). Dutch music publisher and musician of German birth. On 27 August 1765 Markordt became a burgher of Amsterdam. He founded his music shop and publishing house 'à la Salle d'Estampes au haut de l'Escalier de la Bourse'. In the years 1766 to 1780 Markordt was active both as a double bass player and as a supplier of strings and repairer of instruments in the chapel of the Mozes- en Aäronkerk. After his death the firm was continued by his widow Johanna van Rhee and his son Daniel Jan, after 1785 'Sur le Rokkin, vis à vis la Barque de la Haye'. What happened to the firm after the death of his widow (bur. 12 March 1801) is unclear. On 2 January 1808 the firm of J.J. Hummel announced the purchase of Markordt's music business.

The firm of Markordt made an important contribution to music publishing in Amsterdam in the second half of the 18th century. Besides many instrumental works (symphonies, concertos, chamber music) by J.C. Bach, J. -J. Boutmy, Dittersdorf, Esser, Just, F.P. Ricci, Schwindl and others, Markordt published much French operatic music (e.g. more than 30 volumes of *Extrait d'airs choisies des operas nouveaux*) by, among others, Dalayrac, Dezède, Gaveaux, Grétry, Monsigny and F.-A. Philidor. An important Dutch psalm-book by C.G. Tubel (*c*1770) was published together with J. Wernink.

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PAUL VAN REIJEN

Markov, Albert

(*b* Kharkiv, 8 May 1933). American violinist of Ukranian birth. He studied with P. Stolyarsky and J. Meksin at the Music School, Sverdlovsk, A.

Lescinsky at the Music School, Kharkiv, and Y. Yankelevich and (for composition) Khachaturian at the Gnesin Music Institute, Moscow. He made his concerto début in 1958 with the Moscow PO, and won gold medals in the Queen Elisabeth Competition in Brussels (1959) and the Moscow Tchaikovsky Competition (1962). Markov subsequently appeared as a soloist throughout the USSR and Eastern Europe, and as a member of the Moscow State Philharmonic Soloists gave concerts with Rostropovich, Kogan, David Oistrakh and Richter. After Yankelevich's death in 1960 Markov succeeded him as professor at the Gnesin Music Institute. He emigrated to the USA in 1975 and the following year made his recital début in New York and his US orchestral début with the Houston SO. He became director of the Rondo Chamber Orchestra in 1981 and in 1995 founded the Albert Markov Music Festival in Nova Scotia. He was appointed a professor at the Manhattan School of Music in 1981, and has published *Violin Technique* (New York, 1984) and editions of violin repertory. Markov has composed a violin concerto (1988) and many works for solo violin and string ensemble, and has made numerous recordings, including his own violin concerto with the Russian National Orchestra. His playing displays an infallible technique, a sweet, rich tone and a profound musical intellect. He plays a Peresson violin dated 1976.

For bibliography, *see* Markov, Alexander.

<div align="right">MARGARET CAMPBELL</div>

Markov, Alexander

(*b* Moscow, 24 Jan 1963). American violinist of Russian birth. He studied at the Central Music School, Moscow, with Andrievsky and his father, Albert Markov, the Gnesin music school with Markov and the Manhattan School of Music, New York. He played at Carnegie Hall aged 16, won the gold medal in the Paganini International Competition in 1982 and made his recital début at Carnegie Hall in 1983. His recording of Paganini's 24 Caprices was issued on CD and video, and also televised in several European countries. He has also recorded Paganini's first and second concertos. Markov has established himself as an international soloist and plays throughout Europe and the USA: he made his British début in 1993 with the BBC PO, and his Wigmore Hall début playing all 24 Paganini Caprices in 1997. Possessed of a brilliant technique, he is an invariably stylish and unsentimental artist. He plays an exceptionally fine Peresson violin dated 1970.

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<div align="right">MARGARET CAMPBELL</div>

Markova, Dame Alicia [Marks, Lilian Alicia]

(*b* London, 1 Dec 1910). English dancer. *See* Ballet, §3(ii).

Markowski, Andrzej [Andrzejewski, Marek]

(*b* Lublin, 22 Aug 1924; *d* Warsaw, 30 Oct 1986). Polish conductor and composer. He studied theory and composition with A. Malawski in Lublin (1939–41) and composition with Alec Rowley at Trinity College of Music, London (1946–7); at the Warsaw State High School he studied composition with Piotr Rytel and Tadeusz Szeligowski and conducting with Witold Rowicki (1947–55). He began conducting at the Szczecin theatre (1949–50) and was conductor of the Poznań PO (1954–5) the Silesian PO at Katowice (1955–9) and the Kraków PO (1959–64). At Kraków he organized an annual festival, Kraków Spring for Young Musicians. From 1965 to 1969 he was conductor of the Wrocław State Philharmonia and in 1966 he initiated an oratorio and cantata festival, Wratislavia Cantans. From 1971 to 1978 he was conductor of the Warsaw National PO. He was a distinguished interpreter of contemporary music and often toured abroad, taking part in festivals of contemporary music and conducting works by Polish composers. As a composer he was active mainly in film music, on which he lectured at Darmstadt, and his compositions included instrumental and chamber music, *musique concrète* and electronic music, and music for the theatre. He received a State Prize in 1974.

MIECZYSŁAWA HANUSZEWSKA

Marks, Edward B(ennett)

(*b* Troy, NY, 28 Nov 1865; *d* Mineola, NY, 17 Dec 1945). American music publisher. In 1894 he and Joseph Stern established in New York the music publishing firm of Joseph W. Stern & Company. In 1920 Marks purchased Stern's interest and renamed the firm the Edward B. Marks Music Company; in 1932 it became the Edward B. Marks Music Corporation. The firm was a leading publisher of American and Latin American popular music. One of its earliest successes was *The Little Lost Child* (1894), written by Marks and Stern, which sold more than a million copies and was the first song to be introduced to singing audiences through illustrated slides. The firm also issued *Sweet Rosie O'Grady* (1896), *Take back your gold* (1897), *Under the Bamboo Tree* (1902), *Malagueña* (1928), *The Peanut Vendor* (1931), *Paper Doll* (1942) and *More* (1963). During the 1930s Marks began to publish much serious music; its composers include Beglarian, Bolcom, Chatman, Curtis-Smith, Davidovsky, Dello Joio, Michael Ellison, Robert Jager, Ernesto Lecuona, Moevs, Ptaszynska, Alfred Reed, Sessions, Alan Shulman, Hale Smith, Thorne, Gilbert Trythall and Ward-Steinman. After Marks's death his son Herbert Edward Marks served as president of the firm until 1971. In 1983 the firm was purchased

by Freddy Bienstock and the Hammerstein Music and Theatre Company. In 1984 Hal Leonard became the distributor of its printed publications and Theodore Presser the agent for its rental music. The complete Marks catalogue, which includes the music publishers Alameda, Bolcom, George M. Cohan and Piedmont, is administered by Bienstock's firm Carlin America.

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D. Ewen: *American Songwriters* (New York, 1987)

R. ALLEN LOTT

Mark tree.

A Wind chime-like instrument of thin brass tubes.

Markull, Friedrich Wilhelm

(*b* Reichenbach, nr Elbing, Prussia, 17 Feb 1816; *d* Danzig [now Gdansk], 30 April 1887). German organist, pianist and composer. He studied composition and organ under Friedrich Schneider at Dessau. In 1836 he was appointed principal organist at the Marienkirche in Danzig, and conductor of the Gesangverein there. He enjoyed a high reputation as a pianist and gave excellent concerts of chamber music, besides acting as critic for the *Danziger Zeitung*. His compositions, about 50 of which were published, include three operas, *Maja und Alpino, oder Die bezauberte Rose* (1843), *Der König von Zion* (1850) and *Das Walpurgisfest* (1855); two oratorios, *Johannes der Täufer* (1845) and *Das Gedächtniss der Entschlafenen* (a requiem using selected texts from the German Bible, produced by Spohr at Kassel in 1856), his most significant works; Psalm lxxxvi; several symphonies; numerous songs and characteristic piano pieces; several works for organ including a *Choralbuch* (1845) which shows the influence of the Bach revival; and keyboard arrangements of the symphonies of Haydn, Mozart, Beethoven and Schubert.

HERBERT S. OAKELEY

Marlboro Music School and Festival.

Chamber music programme founded in Marlboro, Vermont, in 1951 by Rudolf Serkin (former artistic director), Adolf and Hermann Busch, and Marcel and Louis Moyse. They conceived it as a workshop in which there

would be no students or teachers, only participants. Casals, Schneider, Galimir and Horszowski are among the artists who participated regularly. Public performances are given weekly at Marlboro College during a five-week summer season. The festival has reached a wide audience through its recording series, the many taped performances it makes available to broadcasting stations, and through Musicians from Marlboro, a touring programme created in 1965 which engages musicians from the summer school and festival to perform throughout the USA. The ensembles often combine veteran performers with less experienced players, consistent with the ideals of the festival.

JAMES CHUTE/R

Marle, Nicolas de

(*fl* 1544–68). French composer. The title-page of his parody mass on Mithou's *O gente brunette* printed by Du Chemin in 1568 describes him as choirmaster at Noyon Cathedral. Both his other masses are also parodies, on *Je suis desheritée* by Cadéac and on *Panis quem ego dabo* by Lupus. Marle's 12 chansons, printed mainly by Attaingnant and Du Chemin between 1544 and 1554, represent both types then current: predominantly homophonic settings of courtly *épigrammes* by François I, Marot and others, and light imitative and syllabic settings of rustic anecdotes, for example *Frere Jehan*, *Un gros lourdault* (both in RISM 1550[5]) and *Une bergiere* (1545[10]; ed. in SCC, xix, 1991).

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all for 4 voices

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Missa ad imitationem moduli (Panis quem ego dabo) (Paris, 1558)
Missa … ad imitationem cantionis 'O gente brunette' (Paris, 1568)
12 chansons, 1544[7], 1545[10], 1550[5], 1550[7], 1550[12], 1551[9], 1554[21]; 5 ed. in RRMR, xxxviii (1981); 1 ed. in SCC, xix (1991)

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FRANK DOBBINS

Marley, Bob [Robert Nesta]

(*b* Nine Mile, nr St Ann's Bay, Jamaica, 6 Feb 1945; *d* Miami, 11 May 1981). Jamaican reggae singer, songwriter, guitarist and bandleader. The son of a Jamaican farm girl and an Anglo-Jamaican agriculture inspector, he was raised in the rural parish of St Ann before moving to Kingston, aged seven, to be closer to his father. At 15 he was singing under the tutelage of established vocalists Joe Higgs and Desmond Dekker, and made his first

ska record, *Judge Not*, as Robert Marley in 1960. In 1963, with Peter Tosh and Bunny Livingston, he formed the Wailers, a harmony trio patterned after the Impressions, whose songs the Wailers covered before recording their own hits, *Simmer Down* (1964) and *Put it On* (1965) for the producer Clement Dodd. During the 1960s the Wailers evolved with Jamaican pop music through the rude boy, rock steady and early reggae styles, working with the producers Leslie Kong and especially Lee 'Scratch' Perry, whose rhythm section, Aston Barrett (bass guitar) and his brother Carlton Barrett (drums), was gradually absorbed into the Wailers. By 1972 the group had recorded their biggest Jamaican hit, *Trenchtown Rock* (1971), entered into an informal alliance with Prime Minister Michael Manley's political party and embraced the tenets of the Rastafarians, Jamaica's alternative spiritual nationality. In 1972 the group began to work with Chris Blackwell, whose Island Records label released the first Wailers album, *Catch a Fire*, that year. After *Burnin'* (1973), Tosh and Livingston left and the group became known as Bob Marley and the Wailers.

Emerging from Jamaica at the head of the burgeoning reggae movement of the 1970s, Marley rebuilt his group, adding a female vocal trio that included his wife, Rita, and electric guitars as Blackwell pushed Jamaican music towards a rock audience. Thus Marley built a worldwide following for reggae and his hypnotic performances and revolutionary anthems. His high voice conveyed an unshakable conviction in his lyrics of protest and spirituality, accented by his trademark arsenal of trills, yodels and scat vocalisms. Albums like *Rastaman Vibration* (1976), *Survival* (1979) and *Uprising* (1980) established Marley as an international champion of freedom and human rights. A hero of anti-colonial movements, his song *Zimbabwe* (1979) was so inspirational to the guerrilla army fighting for that country's independence that Marley was invited to perform at the ceremony marking the end of British rule in 1980. Diagnosed with cancer in 1977, he refused a recommended amputation and continued to tour until his illness forced the cancellation of a world tour in September 1980. On his deathbed he was awarded the Jamaican Order of Merit.

Since his death, Marley has become a secular saint and avatar of Third World culture, and his image lives on T-shirts around the world. His performances, with their incantatory power backed by the propulsive swing of the reggae bassline, have become legendary. Enormously significant as a singer and songwriter, his influence is indelibly imprinted on Jamaican music, rock and especially rap and areas of British dance music.

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STEPHEN DAVIS

Marliani, Count Marco Aurelio

(*b* Milan, Aug 1805; *d* Bologna, 8 May 1849). Italian composer. Born into a wealthy family, he studied philosophy at Siena, and at the same time studied music privately. He graduated in 1830 and moved to Paris the same year, partly for political reasons (he had given all his money to the Carbonarist cause). He was a singing teacher in Paris, where Giulia Grisi was among his pupils, he was also appointed consul-general of Spain. Meanwhile he made progress in composition, benefiting from Rossini's teaching, and made his début as an opera composer with *Il bravo* in 1834. He returned to Italy in 1847, and the following year joined the army as captain of the general staff in the first war of independence; for his acts of courage he was promoted to the rank of major. He died during a battle against the Austrians. Marliani's best known and most successful opera, *La xacarilla*, is musically clear, fluent and elegant, though it owes its success partly to Scribe's skilful libretto.(GroveO, F. Bussi)

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Other: La gipsy, ballet, 1839, collab. M. Benoist and A. Thomas; songs, 1v, pf; potpourris, pf, and pf 4 hands [on themes from La xacarilla]

FRANCESCO BUSSI

Marlowe [Sapira], Sylvia

(*b* New York, 26 Sept 1908; *d* New York, 10 Dec 1981). American harpsichordist. After learning the piano and organ at school and university, she continued her musical education at the Ecole Normale in Paris, studying the piano and organ, and composition with Nadia Boulanger. It was there that she first heard Landowska, whose harpsichord playing impressed her deeply, although she did not study with her until years later. On returning to the USA, Marlowe received a national music award to perform Bach's *Das wohltemperirte Clavier* on the piano in a series of radio broadcasts. Gradually she gave up the piano in favour of the harpsichord. For some years she specialized in radio broadcasting, presenting Renaissance and Baroque solo and chamber works as well as a wide range of contemporary music, including jazz. Although she never lost her interest in popular American music, and even performed in nightclubs, she became increasingly concerned with concert recitals, performances with

orchestra, and recordings. She made concert tours in North and South America, Europe and East Asia. In 1948 Marlowe was appointed to the faculty of the Mannes College of Music in New York and in 1957 she organized the Harpsichord Music Society, which aimed at fostering the creation of a contemporary repertory of solos and chamber works. She commissioned works by Carter, Haieff, Hovhaness, Reiti, Rorem and Sauguet. Her repertory was extensive and her sensitive playing was distinguished by a highly developed sense of style. She made many recordings and edited harpsichord works of Couperin.

HOWARD SCHOTT/R

Marmontel, Antoine-François

(*b* Clermont-Ferrand, 16 July 1816; *d* Paris, 16 Jan 1898). French pianist and teacher. He was a pupil of Zimmermann at the Paris Conservatoire where he won the *premier prix* in 1832, playing a concerto by Alkan. He then studied composition with Le Sueur and in 1835 won a *deuxième prix* in counterpoint and fugue with Halévy. He taught solfège at the Conservatoire from 1837 and piano as a temporary replacement for Herz in 1846. In 1848 he succeeded Zimmermann, and he retained this class until his retirement in 1887. His reputation as a teacher was outstanding; his pupils included Albéniz, Debussy, d'Indy, Diémer, MacDowell, Pierné and Planté. He also taught his son Antonin-Emile-Louis Corbaz (*b* Paris, 24 Nov 1850; *d* Paris, 23 July 1907), who won the *premier prix* in piano at the Conservatoire in 1867 and taught piano there from 1901 until his death.

Marmontel's many piano studies and other piano solo pieces including sonatas number about 200. He also edited more than 300 piano works for Heugel's series 'Ecole classique du piano'.

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(selective list)

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DAVID CHARLTON/CHARLES TIMBRELL

Marmontel, Jean François

(*b* Bort, Corrèze, 11 July 1723; *d* Abloville, Eure, 31 Dec 1799). French man of letters and librettist. Educated by Jesuits at Mauriac and Clermont-Ferrand, he was at first destined for the church. His success as *lauréat des jeux floraux* at Toulouse (1746, 1747) and the encouragement of Voltaire led him to Paris. Declaring himself too inexperienced in real life to follow Voltaire's advice to write comedies, he began his theatrical career by imitating the master in tragedy. *Denys le tyran* (1748), was exceptionally well received, but its successors failed and he abandoned the genre.

Marmontel was befriended by Mme de Pompadour, through whose patronage he became secrétaire des bâtiments du roi, and by La Pouplinière. Through him he met Rameau, for whom he wrote four librettos. He was, however, already in sympathy with Encyclopedist musical preferences, which were then turning towards Italy. As a friend of Diderot and d'Alembert he contributed literary and musical articles to the *Encyclopédie*, including one on declamation and another on criticism. He also contributed to the *Mercure de France*, of which he was editor from 1758 to 1760. He could usually count, in later years, on a friendly reception from the *Mercure* towards his collaborations with musicians. He was elected to the Académie Française in 1763 and succeeded d'Alembert as its permanent secretary in 1783. His literary works include the *Contes moraux*, some of which (*La bergère des alpes*, *Annette et Lubin*, *Les mariages samnites*, *L'amitié à l'épreuve*, for example) were made into operas by Marmontel and others, and novels, of which *Les Incas* provided the subject of Méhul's *Cora*. His philosophical novel *Bélisaire* (1767), in the tradition of Fénélon's *Télémaque*, was roundly condemned by authority and defended by Voltaire, and became his greatest literary triumph.

Marmontel's librettos for Rameau include the charming *La guirlande* and other pastoral pieces, or single acts for *opéras-ballets*. He wrote his first *tragédie lyrique* for Dauvergne as part of an attempt to regenerate French opera by a modest admixture of Italian music. His principal librettos, however, were for Grétry and Niccolò Piccinni. *Le Huron*, in 1768, established Grétry's reputation, and was followed by successful comedies and the ambitious magic opera *Zémire et Azor*. The basis in fairy-tale is characteristic of the author of the *Contes*, and the varied emotions of the Beauty and the Beast story stimulated Grétry to his most ambitious score to date. Even without the later setting by Spohr, this became Marmontel's most widely performed work. The poem of *Céphale et Procris* was blamed for the opera's comparative failure, which led to a falling-out with the composer.

Piccinni became Marmontel's pupil in French language and accentuation. Marmontel wrote the most abrasive of Piccinnist pamphlets, *Essai sur les révolutions de la musique en France*, in which he compared the melodic truth of the periodic style established by Vinci with the alleged barbarity of Gluck. The *Essai* was printed twice in 1777 and reprinted, with profuse criticisms, in Leblond's 1781 collection, *Mémoires pour servir à l'histoire de la révolution dans la musique* (it is also reprinted in Lesure). Marmontel

responded to the sallies of Arnaud with a satirical poem, *Polymnie*, which was widely circulated but not printed until 1820.

Marmontel wanted to reform French opera along Encyclopedist lines, keeping its design while using Italian music. The music he encouraged was 'reformed', paradoxically, on lines suggested by Gluck, being free of lengthy ritornellos and showy roulades. Following work on *Bellérophon* in 1773, he turned to the father of the *tragédie lyrique*, becoming known as 'le savetier de Quinault'. According to Ginguené he adapted *Thésée*, *Isis*, *Roland*, *Atys*, *Amadis* and *Persée*. He retained the choruses and *divertissements* and most of the recitative, but made space for arias and ensembles; he also condensed the action into three acts, with drastic results in *Persée*. Only three adaptations were used; Gossec's *Thésée* and J.C. Bach's *Amadis* were 'marmontelisés', as Grimm put it, by others. *Atys* is the most satisfactory adaptation, with nearly all the action retained, but it was spoilt on its revival by a contrived happy ending. Marmontel also adapted Metastasio's *Demofoonte* for Cherubini, again dangerously simplifying the plot.

Of Marmontel's original librettos, the comedies and pastorals are attractively written, while *Didon* and *Pénélope* are distinguished tragedies; the former, coming at the height of Piccinni's popularity, was Marmontel's second most enduring theatrical work. Out of sympathy with the Revolution, Marmontel retired to the country, where he enjoyed enough peace to write his memoirs (published in *Oeuvres posthumes*, i–iv, 1804). In these he gave a full, if naturally biassed, account of his theatrical career and his collaborations with composers. The accounts of his own youth and of French society make this book perhaps his most enduring achievement.

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librettos

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Le Huron (oc, after Voltaire: *L'ingénu*), Grétry, 1768; Lucile (comédie), Grétry, 1769; Silvain (comédie, after S. Gessner: *Erast*), Grétry, 1770 (Ger., Benda, 1776); L'ami de la maison (comédie), Grétry, 1771; Zémire et Azor (comédie-ballet, after J.M. Le Prince de Beaumont: *La belle et la bête*), Grétry, 1771 (Ger., Spohr, 1819); Bellérophon (op, after T. Corneille and B. le Bovier de Fontenelle), Lully, arr. P.-M. Berton and L. Granier, 1773; Céphale et Procris, ou L'amour conjugal (tragédie lyrique, after Ovid), Grétry, 1773

La fausse magie (oc), Grétry, 1775; Roland (tragédie lyrique, after P. Quinault), N. Piccinni, 1778; Atys (tragédie lyrique, after Quinault), N. Piccinni, 1780, rev. 1783; Persée (tragédie lyrique, after Quinault), Philidor, 1780; Le Sigisbée, ou Le fat corrigé, 1782 (comédie), L. Piccinni, 1804; Didon (tragédie lyrique), N. Piccinni, 1783; Le dormeur

éveillé (oc), N. Piccinni, 1783; Pénélope (tragédie lyrique), N. Piccinni, 1785; Démophoön (tragédie lyrique, after P. Metastasio), Cherubini, 1788; Antigone (opéra lyrique), Zingarelli, 1790; ? Armide, ou les Statues (op), L.-F. Boutmy (n.d.)

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JULIAN RUSHTON

Maronite church music.

See Syrian church music.

Maros, Miklós

(*b* Pécs, 14 Nov 1943). Swedish composer of Hungarian birth. The son of the composer Rudolf Maros, he studied composition with Ferenc Szabó at the Liszt Academy in Budapest. He then went to Sweden at the suggestion of Ligeti and continued his studies with Lidholm and Ligeti at the Royal College of Music in Stockholm (1968–72). He taught electro-acoustic music at the Electronic Music Studio (EMS) in Stockholm (1971–8) and at the Royal College of Music (1976–80). Together with his wife, the Hungarian-born singer Ilona Marós, he formed the Marós Ensemble in 1972, which focussed on contemporary music. In 1980–81 he spent a year in West Berlin as a DAAD scholar. He has received a lifetime's artist's award from the Swedish government.

Maros was one of a small number of composers in Sweden who worked, early on, with instrumental and electro-acoustic music in parallel. His five *Manipulations* are live electronic arrangements using the 'Svensson Box' of living sound sources such as voice, bassoon, cello, zither and trumpet. His list of works covers most instrumental combinations, often with vocal elements intended especially for his wife's high lyrical soprano voice. His music is often a multi-dimensional and oscillating musical fabric, built on solid traditional ground but open to new sound and harmony effects in an advanced approach to timbre; there are also elements of quarter-tones and microtonality.

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Orch: Concertino, db, tuba, wind, 1971; Sym. no.1, 1974; Hpd Conc., chbr orch, 1978; Sym. no.2, wind, perc, 1979; Conc., wind qnt, orch, 1980; Trbn Conc., 1983; Sinfonietta, chbr orch, 1985; Sym. no.3 'Sinfonia concertante', 1986; Conc. grosso, sax qt, orch, 1988; Cl Conc., 1989; Conc., a sax, orch, 1990; Konzertmusik, vn, va, chbr ens, 1992; Saxazione, 18 sax, 1994; Aurora, double wind qnt, wind band, 1995

Chbr: Kleinigkiet, org, 1967; Bicinium, vn, cimb, 1969, rev. 1975; Spel [Play], cl, trbn, vc, perc, 1969; HCAB–BACH, pf, 1971; Causerie, fl, pf, 1972; Sirens, 4 hp, 1972; Air, bn, 1973; Inventio, vn, bn, 1974; Monodie, cl, 1974; Divertimento, fl, ob, cl, bn, hn, vn, pf, 1976; Str Qt no.1, 1977; Dimensions, 6 perc, 1978; Relief, vn, 1978; Wind Qnt no.2, 1980; Bogen, hpd, 1980; Schattierungen, vc, 1980; Clusters for Cluster, fl, s sax, gui, perc, 1981; Praefatio, org, 1981; Speglingar [Reflections], 4 wind, 2 gui, 2 pf, 5 str, 1983; Sax Qt, 1984; Variazioni, pf, 1984; Capriccio, gui, 1985; Quincunx, org, 1985; Picciettato, 5 perc, 1986; Undulations, a sax, pf, 1986; Aulos Trio, ob, vc, hpd, 1987; Goboj, ob, gui, 1987; Kilskrift [Cuneiform], pf, 1987; Inventionen, hpd, 1988; Trifoglio, hp, 1988; Housekeeping Music, 3 perc, 1990; Res mobilis, brass qnt, 1990; Partite, va, pf, 1991; A passo a passo, 2 accdn, perc, 1992; Burattinata, a sax, pf, 1992; Complementation, 2 org/org, tape, 1993; Lyria, tpt, hp, 1993; Quaterno, 4 perc, 1993; Claris, cl, va, pf, 1994; Rondino: anhemitonische, pentatonische Musik – Omaggio a Gioacchino Rossini, va, vc, db, 1994; Cinguettio, 2 fl, 1995; Paraffa, vc, 1995; Tricinia, 3 vn, 1995; Ricamo, fl, org, 1996; Con fabulation, fl, va, gui, 1997

Vocal: Turba per coro e maestro (syllabic), 1968–9; Denique (textless), S, orch, 1969–70; Descort (textless), S, fl, db, 1971; Trio religioso (B. Setterlind), SATB, 1972; Xylographia (textless), S, bn, vn, hp, hpd, vib, 1972; 3 japanska värsänger (trans. P.E. Wahlund), A, pf, 1973; Passacaglia (E. Södergran), S, org, 1976; [2] Orpheus (Södergran, W. Shakespeare), SATB, 1978, rev. 1983; 4 sänger ur Gitanjali (R. Tagore), S, fl, cl, hn, plucked inst, perc, 1979; Network (textless), male v qnt, 1982; [6] Infinitiv (J. Pilinszky), S, hpd, 1983; Confessio (responsory), SATB, 1995; Ordalek [Word's Play] (Strindberg), T, pf, 1997

El-ac: Rege, 1970; In H, 1970; Izè, 1970; Pantomim, 1970; Vibrato, 1970; Violasonata, 1970; Rörelser [Movements], 1973; Oratio, 1973; Bewegungen II, 1974; Irànyok [Directions], 1975; Ostinato, 1975; Manipulations 1–5 (1976–84); Ps xcviii, 1978; Kuber (Kockàk) [Cubes], 1978; Etudes synthetics, 1988; Complementation, 1993

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ROLF HAGLUND

Maros, Rudolf

(*b* Stachy, Bohemia, 19 Jan 1917; *d* Budapest, 3 Aug 1982). Hungarian composer and teacher. He graduated from the teachers' training college, in Győr in 1937 and studied with Kodály (composition) and Temesváry (viola) at the Budapest Academy of Music (1939–42), playing the viola during this period in a Budapest orchestra. In 1942 he took a teaching appointment at the secondary music school in Pécs, and in summer 1949 he studied composition in Alois Hába's master class in Prague. That year he was appointed to the staff of the Budapest Academy, where he teaches wind chamber music, theory and orchestration. He attended several Darmstadt summer courses from 1959, and in 1971 he went to West Berlin on a fellowship.

The characteristic features of Maros's early music, which was strongly influenced by Kodály, are simple formal patterns, diatonic harmonized melody and a folkloristic style. In the second half of the 1950s his music underwent a gradual change until in the orchestral *Ricercare* (1959) he produced his first 12-note serial piece. He soon moved away from strict serialism, building such works as the *Cinque studi* for orchestra (1960) on the manipulation of small motivic units defined by interval. From this he moved on to the sensitive exploitation of shifting and opposed colours, notably in the *Eufonia* series for orchestra (1963–5), in which 12-note clusters undergo subtle changes of timbre and octave placement. Rhythm here is quite fluid and there is almost no isolated melody; these aspects became subjects of interest again in *Gemma* (1968) and *Monumentum* (1969), the latter a powerful impression of the year 1945, with hope emerging from turmoil. Subsequent works reveal some integration of traditional elements into the style developed in the compositions of the 1960s; many of Maros's works from all periods show a Bartókian delight in arch forms.

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(selective list)

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1968; Reflexionen, 1971; Dance Pictures, 1971; Metropolis, 1972; The Poltroon, 1972

Orch: Bábjáték nyitány [Ov. for a Puppet Show], 1944; Conc. grosso, 1948; Sinfonia, str, 1956; Ricercare, 1959; 5 studi, 1960; Eufonia 1, 1963, 2, 1964, 3, 1965; Gemma, 1968; Monumentum, 1969; Jegyzetek [Notices], str, 1972; Tájképek [Landscapes], str, 1974; Töredék [Fragment], 1977

Chbr and solo inst: 2 str qts, 1947, 1955; Divertimento, str trio, 1956; Musica leggiera, wind qnt, 1956; 6 Bagatelles, org, 1961; Musica da camera, 11 insts, 1966; Suite, harp, 1966; Trio, harp, vn, va, 1967; Consort, wind qnt, 1970; Albumblätter, db, 1973; Trio, vn, va, hpd, 1974; 4 tanulmány [4 Studies], 4 perc, 1975

Vocal: 2 sirató [2 Laments] (S. Weöres), S, ens, 1963; Sirató (Hung. folk texts), S, ens, 1969; Nyúlfark kantáta [A Tiny Cant.] (Weöres), S, A, SAB, pf, str, 1973; Messzesegek [Remoteness], SATB, 1974; Strófák (G. Futó), 1v, perc, hp, 1977

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F. ANDRÁS WILHEIM

Marot, Clément

(*b* Cahors, ?1496; *d* Turin, ?Sept 1544). French poet. After serving Nicolas de Neufville, Seigneur de Villeroy, as a page, and working as a clerk in the law courts of Paris, in 1519 he became secretary to Marguerite d'Angoulême, sister of François I and later Queen of Navarre. When in 1526 and again in 1527 he was imprisoned as a suspected Lutheran he petitioned the king, who interceded on his behalf and appointed him *valet de chambre*. The reaction to a Protestant poster campaign in October 1534 against the Mass ('L'affaire des placards') implicated Marot, who, fearing arrest, fled to Marguerite's court at Navarre and then to Ferrara, where he joined his fellow valet, the singer Jean de Bouchefort, in the retinue of the king's cousin Renée, wife of Duke Ercole II. After the edict of Coucy, which promised amnesty to repentant Protestants, Marot returned to Paris by way of Venice and Lyons in 1536, but he clearly remained an evangelical humanist and continued work (begun at the instigation of Marguerite d'Angoulême) on verse translations of the Psalms. 13 of them were published anonymously at Strasbourg in 1539, set to the tunes that have since been adopted by the Calvinist liturgy. In 1541, a collection of 30, without music, was published, with others, at Antwerp; other editions followed, eventually including translations of 53 psalms. A new threat of persecution induced the poet to seek refuge at Geneva late in 1542. In spite of Calvin's support for continued work on the Psalter, Marot continued to hope for a return to royal favour and at the end of 1543 he left for Savoy and Piedmont, where he died.

Marot was the first poet to achieve real fame throughout French-speaking lands: he was the doyen of the literary world, imitated by almost every poet of the second quarter of the 16th century. His lyric verse was published and reprinted at Paris, Lyons and smaller centres and is frequently found in anonymous anthologies. His psalms were issued outside France in Antwerp, Strasbourg and Geneva, and were immensely popular with both Huguenots and Catholics. His early works (mostly in the *formes fixes*) represent the end of the medieval *rhétoriqueur* tradition, yet even his rondeaux reveal Petrarchan and more recent Italian influences, and the 42 chansons reflect popular tradition refined and polished. Both rondeaux and chansons treat mainly amorous subjects in a brief and impersonal manner avoiding passion and sentimentality. During his first exile he evolved new genres and wrote some of the earliest French sonnets and *épigrammes*. Most of his psalms, like the chansons, are constructed in isometric strophes with alternating masculine and feminine rhyme, but they have infinite variety in structure, metre and versification.

Marot's excellence in short lyric forms, his subtle, witty and graceful style, his artful simplicity and spontaneous language, his brevity, rhythmic vivacity, prosodic precision and metrical sobriety combined to make him the favourite poet of the polyphonic chanson in France and the Low Countries. Of all French poets only Ronsard was set more frequently. More than 200 settings of over 100 texts survive, principally chansons and *épigrammes*. A number of poems appeared in musical settings copied in manuscript or printed collections before they were published in volumes of Marot's verse. The main contemporary composers were Sermisy and Janequin, but some 60 others include Conseil, Le Heurteur, Sandrin, Arcadelt, Gardano, Certon, Willaert and Gombert. After Marot's death most of the settings were by Netherlanders, such as Crecquillon, Canis, Manchicourt, Clemens non Papa, Waelrant, Castro, Turnhout, Faignient, Pevernage and Sweelinck, who were slower in their response to the latest literary fashions. Calvin adopted Marot's 30 psalms for liturgical and domestic use and augmented the small monophonic repertory of the Protestant community at Strasbourg, fitting them to tunes adapted from Catholic, Lutheran or secular models. They were published in 1539 as *Aulcuns pseaulmes et cantiques*, and in 1542 at Geneva, as *La forme des prieres et chantz ecclesiastiques*. An enlarged edition of 50 appeared in 1543, and with translations by Bèze, these became the basis of later Calvinist psalters. Polyphonic settings by Bourgeois, Mornable, Certon, Jambe de Fer, Colin, Janequin and Goudimel reflect their enormous popularity during the next three decades. Marot's elegant and humorous verse was admired during the 17th and 18th centuries but the 19th preferred that of Ronsard and the Pléiade. More recent composers who have used poems by Marot in songs for voice and piano include Ravel, Enescu, Warlock, Binet, Françaix and Rivier.

Although Rollin's thesis that Marot continued the troubadour tradition by composing and singing his own tunes is unsubstantiated, the poet's musical references are often in a more practical vein than the lyrical metaphors of the Pléiade. His references to singing and to many instruments (including the 'double chalumeau' made by Claude Raffi of Lyons) suggest some musicianship on his part. He composed a lament for 'Jean Chauvin Menestrier' who was drowned in the Seine in 1537 and

addressed an *épigramme* to the lutenist Alberto da Ripa. *Coq à l'âne*, an epistle addressed to another poet, Lyon Jamet, mentions 'Vermont bassecontre' and there are archival documents linking Marot with other musicians including the cornettist Antoine Poinsson and the flautist Michel Huet. According to Becker the poet fled from Paris in 1534 with Roger (?Pathie), one of François I's chamber musicians. The poet-musician Eustorg de Beaulieu wrote to Marot during his exile in Switzerland, expressing his hope that they would meet, but this wish was probably not fulfilled. Marot's works are edited by G. Defaux (*Oeuvres poétiques complètes*, Paris, 1990–93; *Cinquante pseaumes*, Paris, 1995).

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FRANK DOBBINS

Marot [Marotus] de Caserta, Antonellus.

See Antonello da Caserta.

Maróthy, János

(*b* Budapest, 23 Dec 1925). Hungarian musicologist. After World War II he studied aesthetics with Lukács at Budapest University, taking the doctorate in 1948, and composition with Viski at the Budapest Academy of Music (to 1951); he completed a postgraduate course in musicology with Szabolcsi (1951–4) and in 1959 took the *kandidátus* degree in musicology with a dissertation on the birth of European folksong in the social and musical transformations between antiquity and the Middle Ages. In 1966 he took the DSc with a dissertation on music, the bourgeoisie and the proletariat. Between 1949 and 1951 he edited the Hungarian music reviews *Éneklő nép* and *Új zenei szemle*, and was subsequently appointed assistant lecturer at the Budapest Academy of Music (1955–7). He was appointed

associate professor (1974), then professor (1980) of music aesthetics at Budapest University. In 1954 he became a research fellow at the Hungarian Academy of Sciences and from 1961 at its Institute for Musicology. He is a member of the editorial board of the periodicals *Magyar zene* and *Studia musicologica*, and corresponding editor of *Popular Music* (1982–7) and *Musica/Realtà* (1987–).

Maróthy has focussed mainly on the social determinants of music, folk music, workers' songs in Hungary, and the contemporary Hungarian composer Ferenc Szabó; since the late 1970s he has studied a branch of acoustics he has called 'ethomusicology'.

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VERA LAMPERT

Marotta, Cesare [Vito; Cesarello]

(*b* Sant'Agata, Puglia, *c*1580; *d* Rome, 28 July 1630). Italian composer. He
entered the service of Cardinal Montalto in Rome on 26 August 1604. He
provided music for numerous stage spectacles, including a set of *intermedi*
(1612 and 1616, texts by Guarini) and *Amor pudico* (1614), the first Roman
secular opera. All of his surviving works are for solo voice and continuo. *O
dell'ombrosa notte amati orrori* (*c*1612) alternates recitative and aria styles
stanza by stanza, providing an important precedent for the chamber
cantata.

Marotta's wife Ippolita (*b c*1577; *d* Rome, 10 June 1650) entered the
service of Cardinal Montalto with her husband. She attained wide fame as
a singer of monody and opera, and was favourably compared with
Andreana Basile and Francesca Caccini.

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JOHN WALTER HILL

Marotta, Erasmo

(*b* Randazzo, Sicily, 24 Feb 1576/1578; *d* Palermo, 6 Oct 1641). Italian
composer. His precious voice and great inclination for music meant that he
was sent to Rome while still an adolescent (see Aguilera). G.P. Flaccomio
included him among the nine composers who each set the double madrigal
Le risa a vicenda (RISM 1598[8]) in competition: the collection was
dedicated in Rome on 20 August 1598 to Cardinal Del Monte. Marotta was
in the service of Cardinal Mattei in Rome, when on 1 January 1600 he
dedicated to him his first book of madrigals for five voices, entitled *Aminta
musicale*, a setting of verses from Tasso’s *Aminta*. The one exception is
Mentre Madonna, ‘on the air of the passo e mezzo siciliano’.

Marotta was already a priest in the Roman Curia, when in 1610 he applied
to join the Society of Jesus. On 10 May 1612 he began to serve his
novitiate with the Jesuits in Palermo, transferring in March 1613 to the

novitiate in Messina. During Holy Week of that year, in S Nicolò dei Gentiluomini, Messina, he introduced to Sicily the practice of singing the Passion with solo voices and basso continuo accompaniment, taking the part of Christ himself. He returned to Palermo often, where in 1618 his *intermedi* for the sacred tragedy *Pelagius martyr*, by the Jesuit Fabrizio de Spuches, were performed by order of the Viceroy. His music and singing won overwhelming success, but as a Jesuit priest Marotta was no longer permitted to sing and play in public. Between 1620 and 1622 he was rector of the college at Mineo, a small city near Catania. He returned to Palermo in 1623 and remained there until his death, undertaking diplomatic missions to Rome and Naples (1627–8), and to his native town of Randazzo (1628–9) to supervise the construction of the local college.

A sense of caution may have led him to entrust to a relation, possibly his nephew, Agapito Marotta, the task of editing for three voices his *Raccolta di mottetti* in Palermo in 1635. It contains 36 motets for two to five voices, a psalm, and a Marian litany for five or six voices, all with basso continuo, 'nel grave et affettuoso stile'. The 'well concerted harmony … equally gentle and devout' is always dense, full, varied, and filled with bold dissonances and chromaticisms. The composer shows an extraordinary imagination which continually surprises in the effective way the sense of the words is conveyed. Marotta's refined music, particularly advanced in the context of Italian music of the period, has its roots in Sicilian folklore. In contrast with Pietro Vinci, who concealed them, Marotta loved to declare his folkloric subjects in the titles of his compositions: the motet *Sancta Maria a due canti o tenori sopra un'aria siciliana* is based on the traditional song for decanting the must of wine; and the madrigal *Mentre Madonna* contains the oldest written version of the *furnarisca*, the dominant air or tune of Sicilian folklore.

The second tenor's manuscript part of Marotta's Miserere and motets for Fridays in Lent, for eight voices and organ basso continuo, has recently been discovered in the Jesuits' Casa professa in Palermo (see Calagna). A volume in the possession of the Graz court in 1672, described as 'Musica cum quatuor vocibus', is lost (see Federhofer, who misread the composer's name as 'Mazeta'); it was probably a book of madrigals.

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Aminta musicale … il primo libro de' madrigali, 5vv, con un dialogo, 8vv (Venice, 1600); 1 ed. in MRS, vi (1991)

Intermedi for Fabrizio de Spuches, Pelagius martyr (sacra tragedia), Palermo, 1618 (lost)

Raccolta di mottetti, libro primo, 2–5vv, with a psalm, 3vv, and litany, 5 or 6vv, all with bc (Palermo, 1635); ed. in Calagna

Miserere e mottetti per li venerdì di quaresima, 8vv, bc, Palermo, Casa professa, inc.; ed. in Calagna

1 madrigal, 1603[1] (lost), in *VogelB*

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LORENZO BIANCONI/PAOLO EMILIO CARAPEZZA

Marpurg, Friedrich Wilhelm

(*b* Seehof, nr Wendemark, Brandenburg, 21 Nov 1718; *d* Berlin, 22 May 1795). German critic, journalist, theorist and composer. Gerber claimed that Marpurg had told him that he lived in Paris around 1746; Carl Spazier confirmed this, adding that Marpurg was friendly with Voltaire, D'Alembert and others when he was secretary to a 'General Bodenburg'. This is generally assumed to refer to Generallieutenant Friedrich Rudolph Graf von Rothenburg, a favourite of Frederick the Great and Prussian emissary to Paris in 1744–5, and the dedicatee of Marpurg's *Der critische Musicus an der Spree* (1749–50).

From 1749 to 1763 Marpurg devoted himself almost exclusively to writing and editing books and periodicals about music and to composing and editing lieder and works for keyboard. In 1752, at the request of the heirs of J.S. Bach, he wrote a notable preface for a new edition of *Die Kunst der Fuge*. In 1755 J.G.I. Breitkopf asked him to review the first work printed with Breitkopf's improved system of movable type, and subsequently published many of his works. Their correspondence shows that this was a period of severe financial difficulties for Marpurg, as do various letters from Kirnberger to Forkel. Through Kirnberger's efforts Marpurg obtained a position in the Prussian state lottery in 1763; in 1766 he was appointed director, a post he held until the end of his life. Though there is evidence that he continued to review music and engage in other musical activities after 1763, very little appeared with his signature in his later years.

Marpurg's three periodicals, *Der critische Musicus an der Spree* (1749–50), *Historisch-kritische Beyträge zur Aufnahme der Musik* (1754–62, 1778) and *Kritische Briefe über die Tonkunst* (1760–64), were not only edited but also largely written by him. The intention of the first was to present discussions of the important musical topics of the day, such as the relative merits of French, Italian and German music and performance. Most of these were directed at the middle-class amateur and included several delightful satires on bourgeois musical attitudes. Marpurg also gave his readers a course in elementary music theory and translations of French essays in musical aesthetics such as Grandval's *Essai sur le bon goust en musique* (1732). The *Historisch-kritische Beyträge* were more professional in style and content than the *Critischer Musicus*, including reviews of books about music, short biographies of important musicians, reports on musical

inventions and discussions of theoretical questions; an entire issue was devoted to tuning and temperament (1778). The last periodical, the *Kritische Briefe*, employed the format of a collection of letters composed on behalf of an imaginary society very much like that devised by Addison and Steele for their *Spectator*. The letters were addressed to various musicians and most were signed with pseudonyms, all of which seem to have represented Marpurg. The contents are similar to those of the *Historisch-kritische Beyträge* but also include extended polemics with Kirnberger about fugue and with Georg Andreas Sorge over the merits of Rameau's theories, a lengthy series of articles about the composition of recitative, and 59 short musical compositions by contemporaries. In 1786 Marpurg published his *Legende einiger Musikheiligen* consisting mainly of anecdotes about music and musicians including such contemporaries as Joseph Haydn and the Abbé Vogler. The collection is an imitation of the popular musical almanacs of Forkel and Junker.

At the beginning of his career as a music journalist Marpurg advocated the conventional view that the proper function of art was to move the audience (affective aesthetics) through the imitation of nature. Like most of his German contemporaries he derived his ideas from the works of the early 18th-century French writers on music, including Du Bos, Batteux and Bollioud-Mermet. For example, he doubted the value of purely instrumental music. In time his attitude changed; he accepted and praised modern instrumental music and the focus of his critical concern shifted from the audience to the work itself and even to the composer's relation to the work in question. This change in critical approach is representative of a general change in the 1760s and 1770s in Germany.

Marpurg's didactic works cover keyboard performance, thoroughbass and composition. They are well organized and well written, but neither forward-looking nor original (in certain cases he admitted his debt to others). Of his theoretical treatises, the *Abhandlung von der Fuge* (1753–4) is the encyclopedic and authoritative discussion of fugal practice in late Baroque music. It is systematic in the tradition of Fux, though at the same time up to date in describing and discussing the tonal counterpoint of J.S. Bach, and gathers examples from works by composers from Frescobaldi to Telemann. The many quotations from Bach's music and the numerous references to him as the supreme master of counterpoint and fugue in the preface contribute to the work's historical significance. Marpurg's descriptions of small- and large-scale contrapuntal and fugal procedures, based largely on Bach's works, are forerunners of modern textbook descriptions of the classical fugue. Yet in its own day the subject of the *Abhandlung* was considered old-fashioned: in the preface Marpurg adopted a defensive tone, pleading that fugal technique was as necessary to the *galant* style as it had been to the strict, and the book underwent only one German edition and one in French (his own translation) in his lifetime. The re-publication of the work several times during the first half of the 19th century coincided with the introduction of the music of J.S. Bach to the general public by Zelter, Mendelssohn and their followers.

Marpurg's translation (1757) of D'Alembert's *Elémens de musique* was largely responsible for the propagation of Rameau's theories in Germany. Yet his knowledge of these ideas was defective, leaving him at a

disadvantage in his controversies over them with Kirnberger and Sorge. Similarly, Marpurg's knowledge of music history was little better than that of most of his contemporaries, making his efforts in that area of little interest. But his recognition of the importance of original sources is demonstrated by his plea to the readers of his periodicals to assist Martin Gerbert in locating and describing extant medieval manuscripts.

Marpurg's compositions consist largely of strophic songs of the kind composed in north Germany in the mid-18th century. He was very active as a compiler and editor of such songs and of keyboard works suited to amateur performers. Most of his surviving compositions appear in these collections; they are competent but not outstanding. In addition he published a set of six sonatas for keyboard (*c*1755), a collection of fugues (1777) and two collections of chorale preludes. The sonatas are similar to those composed by C.P.E. Bach in the 1740s, the fugues are correct in detail and plan but uninteresting, and the chorale preludes are mostly routine cantus firmus treatments.

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Kbd: 6 sonate, hpd (Nuremberg, *c*1755); Fughe e capricci, hpd/org, op.1 (Berlin, 1777); Versuch in figurirten Chorälen, org/hpd (Berlin and Amsterdam, *c*1789), Zweyter Versuch (Berlin and Amsterdam, *c*1792); sonata, in Collection recreative, hpd (Nuremberg, *c*1760); rondeau, minuet, in Nebenstunden der Berlinischen Musen, i (Berlin, 1762); 3 canons, in *Berlinische musikalische Zeitung* (4 Jan 1794), 201; variations on Ich schlieff, da träumte mir, *c*1761–3, *D-Bsb* [? intended for Musikalisches Allerley (Berlin, 1761–3)]; Allemande, *Bsb*

Vocal: 11 songs, Ps xxxix, in Musikalisches Allerley (Berlin, 1761–3); song in Nebenstunden der Berlinischen Musen, i (Berlin, 1762); Die schlauen Mädchen, listed in Breitkopf catalogue (1765); at least 4 songs in F.W. Marpurg: *Kritische Briefe über die Tonkunst* (Berlin, 1760–64/*R*); Recueil des [24] chansons (Berlin, 1762), attrib. Marpurg

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HOWARD SERWER

Marqué

(Fr.: 'marked').

See Marcato.

Marques, José.

See Silva, José de Santa Rita Marques e.

Marquesas Islands.

See Polynesia, §I, 1; I, 2(ii); I, 3; II, 3.

Marques Lésbio, António.

See Lésbio, António Marques.

Marqués y García, Pedro Miguel

(*b* Palma de Mallorca, 23 May 1843; *d* Palma de Mallorca, 25 Feb 1918). Spanish composer. He studied the violin in Paris with Alard (Sarasate's teacher) and at the Conservatoire; he also became a friend of Berlioz, who gave him lessons in instrumentation. Upon his return to Madrid in 1867 he continued his studies at the Madrid Conservatory with Jesús Monasterio; later he taught as the master's assistant. He was appointed professor of music at the Colegio de la Inclusa and as inspector of music schools.

Marqués was the first Spanish composer to write five symphonies in the standard four-movement form. His First Symphony betrays the influence of Berlioz; its music, subtitled 'historia de una día', is loosely based on a literary plot, and the last movement recapitulates material from the previous movements. He also wrote a popular *Pequeño método de violin* and many zarzuelas, including the very successful *El anillo de hierro*, performed in 1878, and *El monaguillo*, performed in 1891.

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ANTONIO IGLESIAS/ANTONI PIZÀ

Márquez (Navarro), (Jesús) Arturo

(*b* Álamos, Sonora, 20 Dec 1950). Mexican composer. He studied the piano, the violin and the trombone (1965–8) and then the piano and theory at the Conservatorio Nacional (1970–75). Following composition lessons with Gutiérrez Heras, Quintanar and Ibarra (1976–9), he went to Paris to study with Jacques Castérède (1980–82) and later, on a Fulbright fellowship, took the MA in composition at the California Institute of the Arts

(1990). Márquez has been, among other appointments, leader of the Navojoa Municipal Band (1969–70) and teacher of composition at the Escuela Nacional de Música (1986–8, 1990–96).

His work has been characterized by a steady exploration of medium and language. This is particularly evident from his numerous interdisciplinary works (theatre, dance, cinema, photography – *Música de cámara*), as well as in his search for new sounds (*Son a Tamayo*, *Ollesta* and others). Nevertheless, Márquez has not solely followed the mixed-media and electro-acoustic route: indeed in the 1990s such works as *Homenaje a Gismonti* and above all his series of *Danzones* employ an accessible idiom in which 20th-century popular urban music, its rhythms and its melodic phrases are incorporated into conventional musical argument. The use of this style – also heard in Márquez's film scores – signals an abandonment of the avant-garde elements of his earlier works.

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Ballet: Passages, 1990; Tierra, 1991; La nao, 1992; Los cuatro narcisos, 1993; Cristal del tiempo, 1994

Orch: Gestación, 1983; Son, 1986; Persecución, str orch, 1992; Sehuailo, 2 fl, orch, 1992; Paisajes sobre el signo de cosmos, 1993; Vals au meninos da rua, 1993; Danzón 2, 1994; Danzón 3, fl, gui, chbr orch, 1994; Danzón 4, chbr orch, 1996; Concierto-son, fl, orch, 1996–8; Máscaras, hp, orch, 1998; Danza silvestre, 1999

Vocal: Ciudad rota (F. Serrano), 1v, pf, perc, str orch, 1987; Noche de luna, SATB, orch, 1991

Chbr: Enigma, fl, hp, 1982; Viraje, hp, str, 1983; Ron-do, str qt, 1985; Asa-nchez-uri-e, perc, 1985; De pronto, fl, vc, hp, 1987; 3 piezas, fl, cl, vc, perc; Variaciones, perc, 1990; Homenaje a Gismonti, str qt, 1993; Zarabandeo, cl, pf, 1995; Malandro, fl, sax, eng hn, bn, va, pf, perc, db, 1996; Danza de meliodía, wind qnt, 1997; Danzón no.5 (Portales de Madrugada), sax qt, 1997

El–ac: Mutismo, 2 pf, tape, 1983; Di-Verso (A. Cosmos), perc, tape, 1984; Música de cámara, music and photographic cameras, 1985, collab. A. Cosmos, J.J. Díaz; Appassionata, tape, 1986, collab. V. Rojo; Con complementos, midi pf, computer, 1989; Canon, WX7 (Interactor), cptr, 1990; Reencuentros, 2 hp, tape, 1991; A Mao, mar, tape, 1992; Ollesta, clay pots, tape, 1992, collab. I. Guardado, A. Cosmos; Son a Tamayo, hp, perc, tape, vido, 1992; Vox urbis, 1v, tape, actors, 1991, collab. M. Bermejo, F. de Ita, G. Macotela

Solo inst: Moyolhuica, fl, 1981; Manifiesto, vn, 1983; Postludio, vc, 1984; Peiwoh, hp, 1984; En clave, pf, 1988; Sonata Mayo, hp, 1989; Zacamandú en la yierba, pf, 1993

Film scores: Días difíciles (dir. A. Pelayo), 1987; Dos crímenes (A. Schneider), 1994

RICARDO MIRANDA-PÉREZ

Márquez Lacasa, Juan Antonio

(*b* Havana, 8 Feb 1945). Cuban composer and conductor. At the age of 18 he worked as an accompanist and composer for stagings at the Guiñol Nacional de Cuba and Teatro Estudio. He went on to graduate in composition at the Instituto Superior de Arte, Havana, in 1981, where his teachers included Ardévol, Fernández Barroso, Duchezne Cuzán, Fariñas and Valera. As a conductor he worked with the orchestra of the Teatro

Nacional de Opera y Ballet and the Teatro Lírico Nacional. In 1971 he started working as musical adviser to the Instituto Cubano del Arte e Industria Cinematográficos (ICAIC), and he devoted himself to composition and conducting for the cinema. His name is associated with a large number of films, including animation and documentary (e.g. *El enemigo principal*, *Tupac Amaru*, *Técnicas de duelo* and *Barroco*). With Brouwer, he was artistic director of the Grupo de Experimentación Sonora del ICAIC, responsible for many concerts and for the first recording produced by the group in 1972 on the EGREM label. In 1987 he taught film music editing at the Escuela Internacional de Cine y TV, in Cuba. His music uses many of the technical procedures associated with the vanguard of the 1960s and 70s, though with a tonal harmonic language. The cinema was a significant factor in the stylistic diversity of his music.

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(selective list)

Berceuse, pf, 1968; Str Trio, 1968; Danzón, orch, 1974; Trío para metales, perc, 1974; Wind Qnt, 1975; Sexta primera, str orch, 1976; Una para once, 10 perc, kbd, 1976; Suite al amor, 1v, orch, 1991

Film scores: El enemigo principal (dir. J. Sanfinés), 1972; Tupac Amaru (dir. F. García), 1986; Técnicas de duelo (dir. S. Cabrera), 1987; Barroco (dir. P. Leduc), 1988

VICTORIA ELI RODRÍGUEZ

Marraco, José Sancho.

See Sancho Marraco, José.

Marraco y Ferrer, José

(*b* Barcelona, 6 April 1835; *d* Barcelona, 7 April 1913). Spanish composer. He was a pupil of Ramón Villanova, and became a violin teacher at the Teatro Principal and choirmaster at the Gran Teatro del Liceo. In 1863 he was appointed *maestro de capilla* at Barcelona Cathedral, where he remained until his death. His most important compositions are a Requiem, performed in 1860, a *Te Deum* for the 25th year of the papacy of Pius IX, a *Sequencia de Pascua* and a symphony for large orchestra.

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ANTONIO IGLESIAS

Marri, Ascanio

(*b* Siena, *c*1530; *d* Montefiascone, 1575). Italian composer and instrumentalist. In 1546, while still a choirboy at Siena Cathedral (1542–8), he became a supernumerary in the wind band at the Palazzo Pubblico. He

gained a permanent post there as trombonist in 1551. By 1570 he was leader of the group and was serving in that capacity in 1575 when he assumed additional duties as *maestro di cappella* of Siena Cathedral, just a few months before his early death. The 15 madrigals of his *Primo libro de madrigali a sei voci* (Venice, 1574), decidedly conservative for the time, demonstrate a solid polyphonic technique and a sure command of the harmonic practices of an earlier generation. His next publication, *Il primo libro de madrigali a cinque voci* (now incomplete), appeared in the year of his death, as did two other five-part madrigals in *Il quinto libro delle Muse* (RISM 1575[12]). For his patrons among the Sienese nobility, several of whom are mentioned in his works, he composed various entertainments, among them a 'cantata pastorale' for May Day. The scenario and texts, though not the music, were later published (Siena, 1589) along with detailed descriptions of the costumes worn by the singers, instrumentalists and others who took part in the performance.

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FRANK A. D'ACCONE

Marriner, Sir Neville

(*b* Lincoln, 15 April 1924). English conductor and violinist. His studies at the RCM were interrupted by wartime military service, after which he returned there and also spent a year at the Paris Conservatoire studying with René Benedetti. A year of teaching at Eton College (1947–8) was followed by practical experience as second violin in the Martin String Quartet, and he also joined Thurston Dart in forming the Jacobean Ensemble, specializing in 17th- and 18th-century music. He taught the violin at the RCM (1949–59), then took lessons in conducting with Pierre Monteux at his summer school at Hancock, Maine. From 1952 he was a violinist with the Philharmonia Orchestra, and for 12 years (1956–68) principal second violin of the LSO.

During this period Marriner formed first the Virtuoso String Trio, and in 1959 the Academy of St Martin-in-the-Fields, which under his longstanding direction has gained many international recording awards. In 1969 he also became musical director of the Los Angeles Chamber Orchestra (a post occupying him for about three months annually), which he introduced to Britain at the 1974 Bath Festival, and afterwards in London. In addition to these appointments he was associate conductor of the Northern Sinfonia (1971–3), and he succeeded André Previn as artistic collaborator with the Greater London Council for the South Bank Summer Music concert series at the Queen Elizabeth Hall, 1975–7. From 1978 to 1986 he was music director and conductor of the Minnesota Orchestra; this appointment brought him frequent guest engagements in the USA, where he was also artistic director of the Meadowbrook Festival, Michigan (1979–84). He

returned to Europe in 1986 as music director of the Stuttgart RSO, a post he held until 1989. Throughout this period he continued to work with the Academy of St Martin-in-the-Fields.

Marriner's experience as an ensemble violinist of sensitive style and responsive skill is reflected in performances distinguished by clarity, buoyant vitality, crisp ensemble and technical polish. He has made numerous recordings, mainly with the Academy of St Martin-in-the-Fields, of music ranging from Corelli, Bach and Handel to Tippett and Maw. His complete Mozart symphonies have been admired for their elegance and athleticism, although some critics have found the later works, and his complete cycle of Schubert symphonies, too preoccupied with surface brightness. Marriner's direction is at its most consistently vital and penetrating in recordings such as his first set of Handel's *Concerti grossi* op.6, Mozart's Requiem, Haydn's *The Creation*, *Il barbiere di Siviglia* and Stravinsky's *Pulcinella* suite. He was made a CBE in 1979 and knighted in 1985.

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NOËL GOODWIN

Marrocco, W(illiam) Thomas

(*b* West New York, NJ, 5 Dec 1909; *d* Eugene, OR, 1 Jan 1999).American musicologist. He trained as a violinist at the Conservatorio di Musica S Pietro a Majella in Naples and performed for several years with the Roth String Quartet. He attended the Eastman School of Music, where he took the BM in 1934 and, after teaching at Elmira College (1936–9), the MM in 1940. He was a visiting instructor at Iowa State University from 1945 to 1946. From 1946 to 1949 he taught violin and music history at the University of Kansas. From 1950 to 1980 he was professor of music at the University of California at Los Angeles, where in 1952 he completed his doctorate with a dissertation on Jacopo da Bologna. In 1976 he spent a period at the Chinese University of Hong Kong as associate director of the University of California Study Centre there, and as visiting professor of music (1969–70).

Marrocco specialized in the music of 14th-century Italy. He edited the entire body of Italian secular music of the Ars Nova for L'Oiseau-Lyre and published separate editions of Italian cacce and the works of Jacopo da Bologna. He was also interested in early American music; his *Music in America*, edited with H. Gleason, was one of the first such anthologies and provides particularly valuable examples of the New England and Southern folk traditions.

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with N. Sandon: *Medieval Music* (London, 1977)

PAULA MORGAN

Mars, Jean Odéo de.

See Demars, Jean Odéo.

Marsalis, Branford (Iweanya)

(*b* Breaux Bridge, LA, 1960). American jazz and popular saxophonist, brother of Wynton Marsalis. After studying at Southern University,

Louisiana, and Berklee College of Music, he played alto and baritone saxophone with Art Blakey's Jazz Messengers for five months and then toured with Clark Terry. He spent three years playing tenor in his brother Wynton's quintet during which time he also recorded with such musicians as Dizzy Gillespie and Miles Davis (he appears on Davis's album *Decoy*; 1983–4, Col.), and in 1983 he toured with Wynton, Ron Carter, Herbie Hancock and Tony Williams as the quintet V.S.O.P. II. In 1985 he joined a group led by the English rock singer Sting, which included other jazz musicians but played in a combination of styles including funk, rock and soul, as can be heard on the live album *Bring on the Night* (A&M, 1985). Marsalis then worked with his own quintet and achieved popular acclaim in 1987 with a video of his bop version of *Royal Garden Blues* on which he played soprano. Later he renewed his associations with Sting for further recordings (1987 and 1989) and an international tour (1988). In 1994 Marsalis recorded an album for Columbia entitled *Buckshot LeFonque* (a pseudonym used by Cannonball Adderley), which incorporated a combination of styles including blues, funk, heavy metal, hip-hop, jazz, rap and reggae and used samples from the work of John Coltrane, Duke Ellington and James Brown. Although he began his career in the shadow of his brother, as part of a movement which aimed at reviving jazz styles of the 1930s to 60s (as on his album *Trio Jeepy*; 1988, Col.), Branford is a skilful performer whose versatility and broadminded approach has resulted in some of the more innovatory uses of jazz as a contemporary medium.

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DAVID WILD/R

Marsalis, Wynton (Learson)

(*b* New Orleans, 18 Oct 1961). American trumpeter, composer, bandleader and educationist, brother of Branford Marsalis. From an early age he studied both jazz and classical music. When he was 14 he performed Haydn's Trumpet Concerto with the New Orleans PO and while a student at the Juilliard School he joined Art Blakey's Jazz Messengers (1980). He toured in a quartet with Herbie Hancock, Ron Carter and Tony Williams and recorded his first album as leader (1981), then in early 1982 left Blakey to form a quintet (1982–5) with his brother Branford; he also toured with Hancock in 1983 as a member of the quintet V.S.O.P. II. In 1984 he

became the first musician to win Grammy awards for both a jazz recording and a classical recording. Marsalis completed his first large-scale suite, *Soul Gestures in Southern Blues*, in 1988.

His virtuosity and ability to articulate his thoughts on music brought him respect from powerful musical circles that had never before been willing to take jazz seriously. Thus in 1987 at Lincoln Center he established a jazz programme, of which he is the artistic director and which in 1995 was redefined as an autonomous jazz division. While performing and organizing Lincoln Center jazz concerts and the Lincoln Center Jazz Orchestra, Marsalis established a septet (1988), whose members played in many of his major works, including suites, film music, his first two ballets and his oratorio *Blood on the Fields* (1994). He disbanded the septet in 1994 to devote more time to his activities at Lincoln Center. The following year his first string quartet, written in a hybrid jazz and classical style, was performed. In 1996 Marsalis completed his third ballet and during the next year he toured the USA and Europe. Since 1994 he has hosted a number of educational series on television and radio, including 'Marsalis on Music' (1994) for PBS TV. In 1997 he received the Pulitzer prize for *Blood on the Fields*.

Though not an innovator, Marsalis is an extraordinarily gifted trumpeter with a dazzling technique and a feeling for jazz, and his first albums made an enormous impression. Initially influenced by Clifford Brown and Freddie Hubbard, during the latter half of the 1980s he set aside his activities in Classical and Baroque music to focus on emulating the style of Miles Davis's mid-1960s quintet and then to investigate swing trumpet playing, in which setting he showed a special interest in the growl and plunger techniques developed by Bubber Miley and others of Ellington's orchestra. In this capacity he is the leading exponent of the bop revival and of a broader-ranging neo-conservatism in jazz style of the 1980s onwards. If Marsalis has found a strong musical identity, it is not as a trumpeter, but as a composer of large-scale works that take in aspects of bop, swing, New Orleans jazz, blues and gospel, while also ranging into areas of dissonant avant-garde art music. Perhaps the most successful of these ambitious works are *In this House, on this Morning* (1992) and *Blood on the Fields*, in which his programmatic conception helps to unify a compositional approach that relies far more on pastiche than on large-scale architecture.

As a highly visible advocate for jazz, Marsalis has become a controversial figure whose policies have been much criticized. His steadfast stylistic narrowmindedness has prompted strong reactions from both jazz writers and distinguished musicians including Keith Jarrett, Herbie Hancock, Lester Bowie and Cecil Taylor. Intolerant of avant-garde and jazz-fusion styles, he has taken his position at Lincoln Center as an opportunity to shut out those musics of which he disapproves. However he has also worked tirelessly to bring huge new (especially young) audiences to jazz. As a champion of African-American achievements, he has done much to correct the lopsided emphasis on white big bands that has characterized American jazz education for decades; for many years he has endeavoured to make Ellington's big band music available to all college and school jazz ensembles. He has also taken the time to identify and to meet hundreds of promising young jazz players whose musical education he has helped to

organize and support. Marsalis's greatest achievements may ultimately be as an educator rather than as a musician.

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(selective list)

for jazz orch unless otherwise stated

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Vocal: In this House, on this Morning, 1v, jazz combo, 1992; Blood on the Fields (orat), vv, jazz orch, 1994

Inst: Soul Gestures in Southern Blues, jazz combo, 1987–8; Majesty of the Blues, jazz combo, 1988; (At the) Octoroon Ball, str qt, 1995

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T. Sancton: 'A Conversation with Wynton Marsalis', *JT*, xxvii/2 (1997), 28–31, 34–5, 118 only

BARRY KERNFELD

Marsand, Anselmo (Luigi)

(*b* Venice, 1769; *d* Venice, 4 Jan 1841). Italian composer and organist. He studied with Bonaventura Furlanetto, the *maestro di cappella* of S Marco, and became first a Benedictine monk, later a Franciscan friar. He was the most remarkable of the last Classical composers in Venice, and in his 600 compositions showed a richness of inspiration which set him apart from others of his time. Working first at a Benedictine monastery in Murano, then at the monastery of S Giorgio Maggiore and the church of SS Giovanni e

Paolo, Marsand became *maestro di cappella* at S Antonio in Padua, succeeding Antonio Calegari (1829). On 1 July 1832 Marsand left that post to return to Venice, where he lived in straitened circumstances, helped by friends, until his death.

High-spirited and restless, often careless about his affairs, he was largely misunderstood by his contemporaries. He wrote on the cover of a requiem mass: 'Once I was in the Order of the Benedictines, now I am in the Franciscan Order; from now on, I do not know where I will be, but very likely in the Order of the Dead'. Of exceptional merit are a *Missa exacordalis* (1816) dedicated to the memory of Guido of Arezzo and the responses for Holy Week, written for the choir of S Marco.

Marsand's autograph scores are in Venice (in *I-Vnm*, *Vs*, *Vlevi*, *Vmc* and *Vqs*).

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MARY JANE PHILLIPS-MATZ

Marsch

(Ger.).

See March.

Marschner, Adolf Eduard

(*b* Grüneberg, Silesia [now Źielona Góra, Poland], 5 March 1810; *d* Leipzig, 9 Sept 1853). German composer. He was the nephew of Heinrich August Marschner. Required to support himself completely by the age of 15, he paid his own way through the Gymnasium in Görlitz by giving piano lessons and concerts. In 1831 he entered the University of Leipzig to study law but was more fitted to be a musician. He therefore resumed teaching the piano and took up composing but was never able to eke out more than a miserable existence. This caused his health to fail early on, and he died having published only about 30 compositions. These were however well received. Reviews of his solo songs and piano character-pieces (mostly in *Allgemeine musikalische Zeitung*) describe his music as pleasantly simple and unpretentious. He is best known, however, for his four-part *Männerchöre*. Their rigidly tonal, folklike chordal texture is typical of the genre, and he devoted special care to using melody to reinforce the theme of the text. For example, vocal lines in *Schiffers Abschied* mimic the bustle of the wind and the billowing of sails, and *Reiterlied* evokes an image of galloping horses and bugle calls. Due to their easy accessibility, about a dozen have been published several times in well-known *Männerchor* anthologies, including the *Regensburger Liedercranz*, H. Pfeil's *Liederschatz für Männerchor* and J. Schwarz's *Männerchor-Album*. The serenade *Warum bist du so ferne?*, published in at least nine editions,

remains the most popular. A few have been translated into English and published in Great Britain and the USA. The anthology *200 alte und neue Studenten-, Soldaten-, und Volks-Lieder* (Leipzig, *c*1840), edited by Marschner and E.H.L. Richter, survived numerous reprintings over 40 years.

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A.DEAN PALMER

Marschner, Heinrich August

(*b* Zittau, 16 Aug 1795; *d* Hanover, 14 Dec 1861). German composer. He was the most important exponent of German Romantic opera in the generation between Weber and Wagner.

1. Life and works.
2. Style.
WORKS
BIBLIOGRAPHY

A. DEAN PALMER

Marschner, Heinrich August

1. Life and works.

Marschner's father was a master craftsman, working with horn and ivory. Although both parents possessed musical talent, Marschner's father encouraged him to pursue music only as an amateur and to choose a more stable career. From 1804 to 1813, therefore, the boy undertook courses in liberal studies at the gymnasium in Zittau and in nearby Bautzen. Some musical instruction was permitted, however, and his teachers included Karl Gottlieb Hering, August Bergt and Friedrich Schneider. His first stage work, *Die stolze Bäuerin*, was a ballet performed successfully in Zittau in 1810.

In spring 1813 Marschner left Zittau for Prague, where he met Tomášek. From there he went on to Leipzig to study law, but his interests seemed to centre less on legal studies than on his evening association with such men as the publisher Friedrich Hofmeister, the music critic J.A. Wendt and Friedrich Rochlitz, founder of the *Allgemeine musikalische Zeitung*. It was at this time that he began to develop an interest in opera and tried his hand at setting Caterino Mazzolà's adaptation of Metastasio's *La clemenza di Tito*, which he obtained from a copy of Mozart's version. Although he completed the work, it was never staged and apart from a few bars of one aria it is lost. In 1815 Marschner visited Karlsbad (now Karlovy Vary), where he spent much time in the company of the pianist Count Thaddeus

Amadé de Varkony of Vienna (later a patron of Liszt). Varkony took him to Vienna, where he secured him an audience with Beethoven, and then to Hungary; there he met Count Johann Nepomuk Zichy, who employed him as domestic music teacher.

Soon after settling at Zichy's estate in Pressburg (now Bratislava), Marschner composed *Der Kiffhaeuser Berg* (1816). Based on Thuringian legends set in the Harz Mountains, near Goslar, this work, really a typical Viennese Singspiel, is a bourgeois comedy that centres on the efforts of two young peasants to obtain permission to marry, the girl's father having disappeared 20 years before as the victim of a dwarf's potion. Although the work is engaging and contains a clever sextet for pipe smokers ('Krik! krik! krik!'), it suffers from many supernatural digressions that contribute nothing to the plot. For this reason, it never caught on. The same can be said of Marschner's next Singspiel, *Saidar und Zulima* (1818), now lost. In his autobiography of 1818, Marschner mentions beginning work on *Das stille Volk*, a Zauberspiel by August Gottlieb Hornbostel, a physician and not insignificant amateur playwright, but no sketches have survived. After these disappointments, Marschner abandoned the Singspiel in favour of the historically based 'rescue opera', then popular in Vienna. *Heinrich IV und D'Aubigné*, whose libretto Hornbostel based rather loosely on the exploits of Henry IV of France (a Catholic) and his Huguenot equerry, Théodore-Agrippa d'Aubigné, at least gave Marschner some exposure in the musical mainstream, for Weber had the work performed in Dresden in 1820. Yet it lacked significant dramatic events and bored its audiences. Marschner was married twice during this period, first to Emilie von Cerva (1817), who died only six months later, then to Eugenie Franziska Jaeggi (1820). This marriage produced one son, Alfred, who emigrated to America in 1848.

Dissatisfied with the anonymity that cultural life in Pressburg appeared to promise him, Marschner moved in 1821 to Dresden, where Heinrich von Könneritz, director of the Saxon Hoftheater, introduced him to court circles and secured him a commission to compose incidental music to Heinrich von Kleist's *Prinz Friedrich von Homburg*, a historical drama surrounding the Battle of Fehrbellin (1675) with characters motivated by emotion rather than the rationalism popularized by the German dramatist Gotthold Lessing. The première with Marschner's music (1821, Dresden) was reviewed favourably by Ludwig Tieck and the play was given with limited success in other cities. Late in 1822 Marschner began a collaboration with Friedrich Kind, a leading literary figure in Dresden after the Berlin success of Weber's *Der Freischütz*, for which Kind had provided the libretto. First Marschner wrote incidental music for Kind's *Schön Ella* (1823, Dresden), a romantic tragedy based on G.A. Bürger's ballad *Lenore*, which, like *Der Freischütz*, makes use of supernatural intervention to drive home a moral. Unlike *Der Freischütz*, however, *Schön Ella* is severely flawed in its drama. An even greater fiasco was Carl Gottfried Theodor Winkler's play *Ali Baba, oder Die 40 Räuber*, for which Marschner also provided incidental music (1823, Dresden).

Towards the end of 1823 Weber began to suffer from tuberculosis, and both of his assistants had been ill as well, so he petitioned the court for additional help. Through the machinations of Könneritz, Marschner was appointed over Weber's objections, and he ended up directing both the

Italian and the German companies. During the next two years he was so busy that he had time to compose only one opera and incidental music for two plays. To a libretto by Kind, he wrote *Der Holzdieb* (1823), a rustic, countrified Singspiel in one act, devoid of supernatural elements and conceived in a style reminiscent of Schenk's *Der Dorfbarbier* and Weigl's *Die Schweizerfamilie*. Its well-integrated action demands that most of the six characters be on stage throughout the work, providing Marschner with an opportunity to develop the techniques of ensemble writing that were to characterize his mature works. Considerable mystery, however, surrounds the incidental music that Marschner wrote at this time. Fresh from successes in Berlin, Carl Eduard von Holtei, a distinguished journalist and actor, brought to the Dresden stage in 1825 his Liederspiel *Die Wiener in Berlin*, a dialogue farce (*Mundartsoper*) in the Viennese style of Adolf Bäuerle and Meyer von Schauensee. Much of the music derives from pre-existing sources, but additional songs were provided by Marschner and others. In 1826 Dresden audiences also saw *Alexander und Darius* by Friedrich von Uechtritz, a five-act historical drama in the style of Schiller. *Alexander's Feast*, which Handel wrote for Dryden's *Ode for St Cecilia's Day*, accompanied the first three acts, and since the narrative of Dryden's poem overlapped approximately the same portion of Uechtritz's drama, it was necessary for Marschner to write additional music only for the remaining two acts. Notable is the melodrama in which Alexander and the slave girl Thaïs use firebrands to burn the palace of Darius at Persepolis (Act 5 scene viii).

The year 1826 saw the death of Weber, and since Könneritz's successor, Wolf von Lüttichau, had no interest in hiring Marschner to replace him, Marschner was forced to travel, hoping to make a living by freelance appearances with his third wife, the singer Marianne Wohlbrück, whom he had married (1826) shortly after the death of Eugenie in 1825. After stops in Berlin and Breslau (now Wrocław) the couple arrived in Danzig (now Gdańsk), where they obtained a six-month contract with Marschner as music director and Marianne as leading soprano. Here Marschner completed and produced his first through-composed opera, *Lucretia* (1820–26), based on Sextus Tarquinius's supposed rape in 509 bce of Lucretia Collatinus and her subsequent suicide. A weak attempt to emulate Spontini, *Lucretia* slipped into oblivion after only three performances.

When their contract expired in Danzig, the couple travelled to Magdeburg, where Marschner became acquainted with his brother-in-law Wilhelm August Wohlbrück, a popular actor. The two seized upon the idea of collaborating on an opera involving vampires. Such a topic fitted into the short-lived literary movement in Germany called the 'Schauerromantik', then at its peak of popularity. The first of Marschner's three famous operas, *Der Vampyr* (composed in 1827) focusses on the efforts of the vampire to secure another year of life on earth in exchange for the murder of three virgins (see fig.2). Wohlbrück constructed an effective libretto from multiple literary sources and the work has held the interest of the opera-going public ever since the resounding success of its Leipzig première in 1828. Called a romantic opera, it is in many respects similar in musical construction to Weber's *Der Freischütz*.

Wohlbrück and Marschner decided next to write an opera based on a novel by Sir Walter Scott after Marschner attended a performance in Leipzig of Joseph von Auffenberg's *Löwe von Kurdistan*, based on Scott's *The Talisman*. The result was a setting of the Ivanhoe story, *Der Templer und die Jüdin* (1829). Wohlbrück adapted his libretto from Johann Reinhold Lenz's *Das Gericht der Templer*, which in turn was based on one or more of the many plays that appeared in England after the publication of Scott's novel. The original story seemed to be eminently stageworthy, and Wohlbrück's libretto follows it rather closely. This time Marschner's model was Weber's *Euryanthe*, and many numbers from *Der Templer*, notably 'Wer ist der Ritter hochgeehrt', were later sung as concert pieces. Following phenomenal success in Leipzig, the opera was performed throughout Europe but is rarely revived owing to the cost of the sets and properties.

By 1830 Marschner was in demand throughout Europe, but his interests centred on the Königstädtisches Theater in Berlin, whose director, Karl Friedrich Cerf, had invited him to write a comic opera. The result, *Des Falkners Braut* (1832), an italianate piece in the style of Rossini, failed, mainly because Wohlbrück had tried to create a comic libretto from a tragic model (A.J.K. Spindler's short story of the same name). Worse, there is clearly not enough material for three acts and the plot, lacking any compelling humour, is sterile; when the work was revived in England in 1838, the libretto was replaced by one about Robin Hood.

Despite international recognition, the Marschners were forced to support themselves in Leipzig through Marianne's singing engagements and his occasional conducting contracts and royalties. At the end of 1830, however, Marschner obtained the permanent position of Hofkapellmeister in Hanover and moved his family there the following year. Shortly thereafter, he received a libretto entitled *Hans Heiling* from the famous actor, playwright and theatre historian Eduard Devrient, who had developed it from several legends surrounding the Hans Heiling Cliffs. Hewn from the mountains by the River Eger (now Ohře) in Bohemia, these formations were popularly thought to have been created when Hans Heiling, king of the earth spirits, turned an entire wedding procession to stone. For the first time, Marschner was dealing with a librettist who really understood the exigencies of drama. Though they were separated geographically, an exchange of letters between the two indicates a constant flow of adjustments between music and text until both were satisfied that a theatrically functional work had been constructed. The resulting romantic opera was an overwhelming success.

Although Marschner lived for nearly 30 years after the première of *Hans Heiling* (1833), it represented the zenith of his creative powers, and not one stage work that he produced after it enjoyed any popularity. The first of these, a romantic opera entitled *Das Schloss am Aetna* (1836) and set to a libretto by August von Klingemann, Generaldirektor of the Brunswick Hoftheater, was a confused rehash of the dramatic themes present in *Der Freischütz*. It was followed by the comic opera *Der Bäbu* (1838, *bäbu* means 'nobleman' in parts of India). An oriental spoof reminiscent of Mozart's *Die Entführung aus dem Serail*, Wohlbrück's rambling libretto is cluttered with disparate elements that simply fail to hang together.

Nonetheless, the opera contains some beautiful melodies, and parts of it have been broadcast by German radio. In *Kaiser Adolph von Nassau* (1845) and *Austin* (1852), Marschner returned to the realm of the historical narrative in an apparent attempt to emulate French grand opera. Heribert Rau based his libretto for *Kaiser Adolph* on the life of Adolph of Nassau (?1250–1298), King of Frankfurt, who amassed so many territories through conquest, purchase and political intrigue that the Electors deposed him in favour of Albert I, who killed him in battle and defeated his armies. With the exception of some memorable choruses, the music is banal, and Wagner, who conducted the première in Dresden, claimed to have brought a stillborn child into the world. Marianne Wohlbrück-Marschner's libretto to *Austin* concerns the events surrounding Ferdinand the Catholic's annexation in 1512 of Navarre, a strategically important buffer state between France and Spain. To acquire the territory, Ferdinand poisoned the young Navarrese king, Francisco I (nicknamed 'Austin'), bringing to the throne Francisco's sister and, through marriage to her, his own son.

In 1854 Marianne died, but Marschner soon fell in love with a singer 31 years his junior, Theresa Janda. After their marriage (1855), he turned again to dramatic composition. Considerably more successful than his previous few operas was his incidental music for Julius Rodenberg's rustic comedy *Waldmüllers Margret* (1855, Hanover) and for Salomon Hermann von Mosenthal's *Der Goldschmied von Ulm* (1856, Dresden), a folk legend with supernatural overtones similar to those he had treated so successfully in *Hans Heiling*. His last opera, *Sangeskönig Hiarne, oder Das Tyrsingschwert* (composed in 1857–8), was not a success. It is based on a libretto which Wilhelm Grothe adapted from Esaias Tegnér's poetical version of the medieval saga of Fridthjof, a Viking who longs to marry Ingeborg but fails to do so because he is a mere vassal to her father, Bele, while Bele's ancestry derives from the god Odin. In this final effort, Marschner attempted to emulate Wagner, but the libretto suffers for want of a well-defined hero. Attempts to have the work performed in Germany during Marschner's lifetime were unsuccessful, and although he interpolated ballets to 'qualify' it for production at the Paris Opéra during the time *Tannhäuser* was being performed there, nothing came of this either. Thanks, however, to the invention of an electrical sword for special effects, several performances took place towards the end of the century. In 1859 the Hanoverian court chose to retire Marschner, rather against his wishes, and he died two years later.

In addition to operas and incidental music, Marschner wrote three operatic *Gelegenheitgedichte* (pageants) entitled *Festspiel zur Feier der Vermählung des Kronprinzen von Hannover und der Prinzessin Marie von Altenburg* (1843), *Natur und Kunst* (1852) and *Der Zauberspiegel* (1854). All were intended for private performance at the Hanoverian court. Outside opera, he is best known for his choral music particularly the *Männergesänge* he wrote in the 1820s.

Marschner, Heinrich August

2. Style.

Marschner was a great eclectic, for he systematically worked through all major genres of opera from Mozart onwards. Much of the time the result

was an unequivocal failure, but this was not the case with his German Romantic operas. With the Singspiel and Weber as points of departure, he broke new ground that was eventually exploited by Wagner, first evident in *Der fliegende Holländer*. His most important contribution was formal expansion. In the 18th century the typical Singspiel had been a series of fairly short, numbered songs in predictable forms connected by spoken dialogue. This changed little in the early 19th century, even when the Singspiel developed into Romantic opera on the one hand and the post-Mozartian comic opera of the Biedermeier group on the other, despite some through-composed exceptions. Marschner enlarged the individual forms of Singspiel and combined them into what may be termed 'ensemble complexes', containing multiple numbered subsections and nearly always one or more ensembles. Weber had done this in a few places (such as the Wolf's Glen Scene in *Der Freischütz*), but with Marschner it became the rule. The ensemble complex helped to organize the action through musical and formal means into dramatically complete and self-contained subsections – which could be described as through-composed 'sub-operas'. Some became so large that one might reasonably ask why Marschner did not simply write out his operas entirely in through-composed form. Certainly there were precedents for this, not only in Spohr's *Faust* and Hoffmann's *Undine* (both landmarks of 1816) but also in his own *Lucretia*. The reason is that structurally these works were based on Italian and French models, and Marschner, having inveighed vehemently and frequently against the encroachment of foreign styles upon German opera, was attempting to retain the essentially German formal character of serious Romantic opera, which required spoken dialogue to connect musical sections. Consequently, when in *Der fliegende Holländer* Wagner eliminated the last vestiges of speech, he created a work that was transitional between Romantic opera and his later music dramas, rather than a pure example of the former. Of course, Wagner's efforts to impose a second level of organization on *Der fliegende Holländer* by creating a symmetrical formal scheme around Senta's ballad, in order to frame it as the psychological apex of the drama, exceeded any of Marschner's attempts at formal innovation, but Marschner's ensemble complexes had provided Wagner with the building blocks.

Marschner developed the psychological aspects of Romantic opera and thus added a new dimension to its dramatic organization. Whenever the supernatural was present in Singspiel, its function was typically to facilitate plot development: divine intervention could be invoked to make almost anything happen without need of explanation. Supernatural characters in Zauberspiel might even approach mortal characters in number and possess similar foibles and weaknesses. In *Der Freischütz*, this changed. Here both good and bad supernatural characters had power transcending that of mortals, and they used it to try to swing the tide of the drama towards their own objectives. Except for Max, whose moral weakness made him vulnerable to manipulation, each main character, mortal or supernatural, statically represented either good or evil. But Marschner placed the attributes of Weber's separate good and evil personages inside a single, centrally significant character. This device allowed Marschner's dramas to become all the more complex, since the psychological conflict within one character could be worked out in the larger dimensions and external action of the drama as a whole. Because this kind of character is

closely related to the title role in Mozart's *Don Giovanni*, it is not surprising that Marschner made him invariably a dramatic baritone, but it is notable that he can be either supernatural or mortal. Cast as the vampire Ruthven in *Der Vampyr*, the Templar Bois-Guilbert in *Der Templer und die Jüdin* and Heiling himself in *Hans Heiling*, this complex figure with built-in foil migrated through Marschner's operas directly into the title role in Wagner's *Der fliegende Holländer*.

Marschner employed additional dramatic techniques to support the generally sombre ambience of his romantic operas. One was melodrama. Ever since the experimental days of Rousseau and Benda, speaking or acting against orchestral accompaniment had proved an effective means of heightening dramatic tension. Mozart, Beethoven and Weber had all used it, and in Marschner it became particularly important. Instances include the passage in which the light of the moon revives the murdered vampire in *Der Vampyr* and the scene in *Hans Heiling* where Gertrude must weather a summer storm in her hut. On the other hand, comic relief is necessary to keep operas of this sort from becoming oppressive. Particularly successful examples of this in *Der Vampyr* are the drinking-song and the antics of Suse Blunt, who jumps on to a table to castigate her husband and his cronies for drunkenness.

In general, Marschner worked within the common-practice musical style of his contemporaries, but he excelled in some techniques that were advanced for his day. First, he increased the scope of the opera orchestra, adding particularly to the low brass. Where Weber would have favoured horns, Marschner preferred the texture of three trombones, whose effect, perhaps indebted to the temple scene in *Die Zauberflöte*, can be considerably more sombre than that which horns would have provided. Second, while Weber stuck primarily to the conventional harmonies of German folksong, Marschner extended the bounds of tonality with chromatic lines in both melody and bass – sometimes to accomplish a rapid modulation to a remote key, sometimes (like Wagner) to avoid a cadence altogether, and occasionally to convey a mood of foreboding. Marschner's prime consideration was to write music that would bind intimately with the drama; as a result, he is accused of being a poor melodist, and the closed forms in his operas do not possess the accessible, folklike charm of Weber's. In consequence, there will probably never be a thoroughgoing resurgence of interest in Marschner's operas, although several revivals of *Hans Heiling* and *Der Vampyr* have taken place from the 1970s onwards in Germany, Great Britain and America.

Even in his least successful operas, such as *Kaiser Adolf* and *Austin*, Marschner consistently earned praise from reviewers for his beautiful choruses. It is not surprising, then, that outside music for the stage, he was most successful with his choral works. Chief among them were his *Männerchöre*, conceived in the spirit of 'Im Herbst da muss man trinken' from *Der Vampyr*. During the Leipzig years (1827–9), Marschner became a charter member of *Der Tunnel über der Pleisse*, one of several *Tunnelgesellschaften* (literary societies) that grew up in the 1820s and were modelled after M.G. Saphir's *Tunnel über der Spree* in Berlin. Marschner's group, which included G.W. Fink, editor of the *Allgemeine musikalische Zeitung*, and the composer Heinrich Dorn, met on Sunday evenings to

promote humorous nonsense and sing men's choruses. For this group and others like it Marschner provided several outstanding cycles, including opp.46, 52, 93 and 172. Folklike in harmony and homophonic in texture, with occasional instances of a single voice striking out to lead the others, these works are designed to show off the beauty produced by the close harmony of unaccompanied men's voices. When the heyday of the *Tunnelgesellschaften* waned in the 1880s, Marschner's choruses passed to the singing societies that have kept choral music alive in German cities to the present day.

Marschner published over 60 volumes of solo songs – some 300 individual pieces. As long as he remained close to the German folk idiom he understood and propagated in his Romantic operas, as he did in opp.51, 61, 73, 173, 184 and 187, as well as in his *Balladen* and *Romanzen*,such as *Die Monduhr* (op.102 no.2), he reached the heart of his audience. His exotic works, such as the four volumes of quasi-programmatic songs entitled *Bilder des Orients* (op.90) and the *Klänge aus Osten* (op.109), an effort to create a new genre of dramatic cantata, also excited interest. Many of the solo lieder, though, were simply a means of putting food on the table. Lippert notes that, preoccupied with efforts to stage his operas, Marschner never mentions his lieder in his letters. Many seem to float along with an 'unmotivated tedium' (Lippert) in the melody supported by mechanical accompanimental devices, such as unrelenting semiquavers and a *colla parte* bass.

Marschner was least successful in the realm of instrumental music. Significantly, major works, such as symphonies and piano concertos, appear to exist only as unpublished relics in archives. In a review of perhaps his best-known instrumental piece, the Trio no.2 (op.111), Schumann is guarded in his evaluation. While the total impression is favourable, he says, the deficiencies of the work emerge upon closer examination. Themes tend to be melodically weak, and development sections do not get past the initial ideas presented. The upper voice predominates, and there is little polyphonic interest, as if the composer could simply not break away from the more familiar environment of supporting a soloist in opera with a subordinate accompaniment. Movements pursue modulations to unrelated keys and lack stylistic unity; in fact, they sometimes appear to have been conceived during different periods of the composer's artistic development. Such problems occur frequently in Marschner's instrumental works, particularly those in sonata form, although he is universally praised for his piano parts in chamber music, a fact that has caused his piano trios (the second of which has been recorded) and the op.158 Piano Quartet to retain lasting interest among specialists.

Marschner became acquainted with the guitar during his student days in Leipzig. Some of his earliest works, including the Bagatelles (op.4) and the Lieder (op.5), are for this instrument, and he continued to write creatively for the guitar throughout his life. His early guitar works, especially the Bagatelles, remained among his most popular non-operatic compositions in the 20th century.

Marschner, Heinrich August

WORKS

Many MSS were destroyed in World War II; the primary repositories include *A-Wn*, *D-Bsb*, *F-Pn* and *US-Wc*. Opp.9, 51, 108, 123 and 154 are each assigned to two works; and opp.124, 153 are not assigned.

Almost all Marschner's works were published without date, but most can be dated approximately from publishers' plate numbers and by their appearance in successive editions and supplements of trade catalogues such as the Whistling-Hofmeister *Handbuch der musikalischen Literatur* (Leipzig, 1817–1943).

stage

grosse romantische Opern unless otherwise stated

Die stolze Bäuerin (ballet), 1810, Zittau, lost

La clemenza di Tito (os, 3, C. Mazzolà, after P. Metastasio), 1816, unperf., lost

Der Kiffhaeuser Berg (romantische Oper, 1, A. von Kotzebue), 1816, Zittau, 2 Jan 1822, *D-Bsb**, vs as op.89 (Hamburg, ?1834)

Heinrich IV und D'Aubigné (grosse Oper, 3, Alberti [A.G. Hornbostel]), 1817–18, Dresden, Hof, 19 July 1820, *Dlb**

Saidar und Zulima, oder Liebe und Grossmut (3, Hornbostel), Pressburg, Schauspielhaus, 26 Nov 1818, lost

Das stille Volk (Zauberspiel, Hornbostel), planned 1818 but abandoned

Lucretia (Oper, 2, J.A. Eckschlager), 1820–26, Danzig, Danziger, 17 Jan 1827, *Bsb** (Act 1 only), ov. as op.67 (Leipzig, ?1834), excerpts (Hanover, n.d.), ballet as op.51[a] (Halberstadt, n.d.) and in Mühling's *Museum*, iii/9, no.36

Prince Friedrich von Homburg (incid music, 5, H. von Kleist), Dresden, Hof, 6 Dec 1821, *Dlb**, ov. as op.56 (Leipzig, *c*1832)

Schön Ella (incid music, 5, J.F. Kind), Dresden, Hof, May/June 1823, vs as op.27 (Leipzig, 1823)

Ali Baba, oder Die vierzig Räuber (incid music, 3, T. Hell [K.G.T. Winkler]), Dresden, 22 Sept 1823, *Bsb**, ov as op.26 (Leipzig, ?1828); Kadi's aria (Act 1) pubd in op.44 (no.2) and in op.73 (no.4); Zetulbe's lied (Act 1) pubd in op.30 (no.7, no.8 with chorus); Massus's Zigeunerlied (Act 2) pubd in op.73 (no.5)

Der Holzdieb, 1823 (Spl, 1, Kind), Dresden, Hof, 22 Feb 1825, *US-Wc*, vs in *Polyhymia*, *ein Taschenbuch* (Dresden, 1825) and separately (Berlin, 1849); rev. as Geborgt, Berlin, 21 April 1853, vs (Berlin, 1853)

Die Wiener in Berlin (Liederspiel, 1, C.E. von Holtei), Dresden, Linckeschen Bade, 24 Aug 1825, pasticcio, items by Marschner in *D-Zl**

Alexander und Darius (incid music, 5, F. von Uechtritz), Dresden, Hof, 22 Feb 1826, *A-Wn** (Acts 4–5 only)

Der Vampyr (2, W.A. Wohlbrück, after C. Nodier, P.F.A. Carmouche and A. de Jouffroy; J.R. Planché; and H.L. Ritter), 1827, Leipzig, Stadt, 29 March 1828, *B-Bc*, *D-Dlb*, *LEm*, *DK-Kk*, *US-Wc*, vs as op.42 (Leipzig, 1828); rev. H. Pfitzner, Stuttgart, 28 May 1924, vs (Berlin, 1925)

Der Templer und die Jüdin (3, Wohlbrück, after W. Scott: *Ivanhoe*, via J.R. Lenz and others), Leipzig, Stadt, 22 Dec 1829, *B-Bc*, *D-Dlb*, *HVs** (Act 2 only), *LEm*, *DK-Kk*, *F-Pc*, *S-St*, *US-Wc*, vs as op.60 (Leipzig, ?1830); rev. R. Kleinmichel, vs (Leipzig, 1896); rev. H. Pfitzner, Strasbourg, 20 April 1912, vs (Leipzig, 1912)

Das Schloss am Aetna (3, E.A.F. Klingemann), 1830–35, Leipzig, Stadt, 29 Jan

1836, *DK-Kk*, *US-Bp*, vs as op.95 (Leipzig, 1836)

Des Falkners Braut (komische Oper, 3, Wohlbrück, after A.J.K. Spindler), Leipzig, Stadt, 10 March 1832, *D-Ds*, *Mbs*, vs as op.65 (Leipzig, ?1832); also pubd as La sposa promessa del falconiere

Festspiel zur Feier der Vermählung des Kronprinzen von Hannover und der Prinzessin Marie von Altenburg (pageant, 1, A.C. von Waterford-Perglass), Hanover, Hof, 20 Feb 1843, *A-Wn**, vs as op.122 (Hannover, 1845)

Hans Heiling (prol., 3, E. Devrient), Berlin, Hofoper, 24 May 1833, *HVs*, *DK-Kk*, *S-St*, vs as op.80 (Leipzig, ?1833); rev. G. Kogel, *D-HVs*, fs (Leipzig, 1892)

Der Bäbu (komische Oper, 3, Wohlbrück), Hanover, Hof, 19 Feb 1838, *Bsb**, vs as op.98 (Leipzig, 1837)

Kaiser Adolph von Nassau (grosse Oper, 4, K. Golmick [H. Rau]), Dresden, Kgl Sächsisches Hof, 5 Jan 1845, *Dlb**, vs as op.130 (Hanover, 1845)

Austin (4, M. Wohlbrück-Marschner), Hanover, Hof, 25 Jan 1852, *Dlb**, *F-Pc*, Krönungsmarsch (Hanover, 1891)

Natur und Kunst, allegorisches Festspiel zur Einweihung des neuen hannoverschen Hoftheaters 1852 (pageant, 1, Waterford-Perglass), Hanover, Hof, 1 Sept 1852, lost

Der Zauberspiegel, allegorisches Festspiel in beweglichen Bildern zur Nachfeir des Geburtsfestes der Königin Marie von Hannover (pageant, 1, Waterford-Perglass), Hanover, Hof, 1854

Waldmüllers Margret (incid music, 2, J. Rodenberg), Hanover, Hof, 13 Nov 1855, *D-Bsb**, *A-Wn*, vs *Wn**

Der Goldschmeid von Ulm (incid music, 3, S.H. von Mosenthal), Dresden, Kgl Sächsisches Hof, 1 Jan 1856, *D-Bsb** (vs, fs Acts 1–2)

[Der] Sangeskönig [Sängerkönig] Hiarne, oder Das Tyrsingschwert (4, W. Grothe, after E. Tegnér), 1857–8, Frankfurt, National, 13 Sept 1863, *D-Mbs**, *LEm*, *US-Wc**

partsongs and choruses

published in Leipzig unless otherwise stated

3 Gesänge, 6vv, op.55 (*c*1830)

Klänge aus Osten, solo vv, 4vv, orch, ov. and vs, op.109 (1842)

Madelon! (Bauernlied) (Wohlbrück), T, 4vv, pf acc., op.161 (*c*1855)

Notturno, no.4 in Lieder und Gesänge aus dem Roman 'Familie Schaller' (A. Glaser), T, 4 male vv, pf, op.187 (Hannover, 1860)

for 4 male vv: 6 Gesänge, op.41 (Bonn and Cologne, 1828), 3 Tunnellieder, op.46 (1829); 6 Gesänge, op.52 (Halberstadt, *c*1830); 6 Lieder, op.66 (*c*1831); 4 Gesänge, op.75 (*c*1834); 6 Tafelgesänge, op.85 (1835); Trinklieder (C. Herlossohn), op.93 (1837); Bundeslied der vereinigten norddeutschen Liedertafeln (Schnabel), op.97 (*c*1839); 6 vierstimmige Lieder, op.104 (*c*1840); [6] Unpolitische Lieder (Hoffmann von Fallersleben), op.108 (*c*1841); Der deutsche Rhein (Becker), op.108 [a] (*c*1841); Psalm xi, op.110 (*c*1841); [6] Humoresken, komische Lieder im Volkston (F. Rückert), op.112 (1842); 6 partsongs pubd in collections by Göpel, op.117 (Stuttgart, *c*1842); 6 Lieder, op.131 (Schleusingen, *c*1846), 6 vierstimmige Lieder und Gesänge, op.139 (*c*1849); 6 vierstimmige Gesänge, op.152 (*c*1852); Liebe, Wein und Krieg, 6 heitere Gesänge, op.172 (*c*1859); 6 Lieder (J. von Rodenberg), op.175 (*c*1859); 3 Gesänge, op.194 (*c*1862); 6 Gesänge, op.195 (Mainz, *c*1862)

*c*17 other partsongs without op. nos., 4 male vv, pubd separately and in collections

songs

with pf acc. and published in Leipzig unless otherwise stated

Das Burgfräulein (scena, J. von Rodenberg), A, orch, op.171 (Hamburg, *c*1859)

Epiphaniefest (J.W. von Goethe), T, Bar, B, pf acc. ad lib, op.166 (*c*1853); 5 Gesänge, 3 female vv, op.188 (*c*1860)

3 Duetten, 2 S, op.145 (*c*1851); 3 Duetten (M. Marschner), S, Bar, op.154 (Hamburg, *c*1852); 4 Duettinen (M. Marschner, H. Göring), S, A, op.157 (*c*1852)

Solo songs (to 1838): Lieder (Matthison), op.1 (Prague), lost; Die Kindesmörderin, Ballade (F. von Schiller), op.3 (Prague); Lieder, gui acc., op.5; Der Sänger, Romanze (F. Gleich), op.7; Lyra, ein Liederkranz (T. Körner, T. Held, J. Voss, J. Brachmann), op.8; Die verfehlte Stunde, Romanza (A. Schlegel), op.9 [a], *A-Wn** (not pubd); 3 Lieder (F. Kind: Märthchen), op.12; [8] Deutsche Lieder, op.30 (Halberstadt); 6 Wanderlieder (W. Marsano), op.35; [4] Lieder der Liebe (Körner, T. Hell, O. Wolff), op.44 (Brunswick); 6 deutsche Lieder (F. Förster, Loeben, Wolfgang Müller, L. Halirsch, Goethe), B/Bar, op.47; Ernst und Scherz, B, op.51 (Brunswick); 3 Lieder (W. Gerhard), op.54; 6 Lieder (Wilhelm Müller, Gerhard), op.61 (Halberstadt); Ernst und Scherz (Wilhelm Müller, A. von Kotzebue), 3 songs and 1 aria, B, op.63; 6 Gesänge (Wilhelm Müller), Bar, op.68; 3 ariette italiane, A, op.70 (Hamburg); 3 ariette italiane e tedesche, S, op.72 (Berlin); 6 Lieder (L. Rellstab, Deuern, Hell, Wilhelm Müller), op.73 (Dresden); 4 Gesänge (Rellstab, V. Huber), op.76; 4 Lieder (Körner, Heine, Gerhardt), op.82 (Hanover); [6] Osterlieder eines Musikanten im schlesischen Gebirge (Hoffmann von Fallersleben), op.86 (Elberfeld); 4 Gesänge (Rückert, A. Zeller, Hoffmann von Fallersleben, E. Bulwer-Lytton), op.87 (Hanover); Bilder des Orients (H. Stieglitz), i–ii, op.90 (Berlin); 6 Lieder (I. von Hahn-Hahn, F. Dingelstedt, M. Witte), op.92 (Hanover); 6 Gesänge (K. Klatke, Dingelstedt, L. Uhland), B, op.94 (Hanover)

Solo songs (1839–43): [6] Lieder (A. Glasbrenner), op.96 (Berlin); 6 Lieder (E. Wohlbrück, R. Reinick), Bar/A, op.99; [6] Israelitische [Hebräische] Gesänge (Byron), S/T, op.100 (Berlin); 5 Lieder (Reinick), op.101 (Hanover); 4 Lieder (Reinick), op.102; [7] Lieder (F. Freiligrath, after R. Burns), S/T, op.103 (Mainz); Frühlingsliebe (F. Rückert), i, 6 songs, S/T, op.106 (Hanover); [6] Robert Burns Lieder, T/S, op.107; Frühlingsliebe (F. Rückert), ii, 6 songs, S/T, op.113 (Hanover); 6 Lieder (Reinick), op.114 (Stuttgart); 7 Lieder (Rückert, K. Tenner), T/S, op.115 (Dresden); 3 Gesänge, Bar/A, op.116; [6] Junge Lieder (Wolfgang Müller), S/T, op.118; Geschiedene Liebe (Wolfgang Müller), op.119 (Karlsruhe); 2 Vigilien (F. D.), S/T, op.120; 3 Gedichte (Müller), low v, op.123 (Dresden); Sehnsucht der Liebe, 2 songs, op.123 [a] (Hanover); Caledon (N. Motherwell, trans. H.J. Heinze), 5 songs, S/T, op.125 (Hanover); [6] Junge Lieder (Wolfgang Müller), S/T, op.126 (Hanover); [6] Lieder (O. von Comberg, Wolfgang Müller, Carlopago), Bar/A, op.127 (Hanover)

Solo songs (1844–51): [7] Lieder und Gesänge (L. Wihl, Sallet, Freiligrath, Rückert, J. Mosen), B, op.128 (Hanover); [6] Junge Lieder (Wolfgang Müller), S/T, op.129 (Dresden); [4] Lieder (C. Brentano), op.132; 6 Lieder (E. Geibel), T/S, op.133 (Dresden); 6 Gedichte (Geibel), T/S, op.134; [6] Gedichte (Geibel, A. Tellkampf), T/S, op.136 (Hanover); 6 songs pubd in Täglichsbeck's Orpheon, op.137 (Stuttgart); Bilder des Orients (Stieglitz), iii–iv, op.140; Der Gefangene (after Shukowsky), op.141; 3 Gesänge, op.142 (Hanover); 3 Gedichte (J.N. Vogl), op.143 (Hanover); 4 deutsche Lieder (J. Eichendorff, O. Calenberg, A. Eckermann), S/T, op.144; 4 Juniuslieder (Geibel), op.146 (Offenbach); 4 Lieder (F. Halm), Bar/A, op.150; 5 Lieder, low v, op.151 (Offenbach); 6 deutsche Gesänge und Lieder, Bar, op.154 [a] (Magdeburg); 6 Liebeslieder (Hoffmann von Fallersleben), A/Bar, op.155 (Offenbach)

Solo songs (1852–61): 4 Gesänge (A. Chamisso, M. Marschner, Reinick), S/T, op.156 (Hamburg); 4 Gesänge und Balladen (Goethe, Uhland, Kopisch), Bar,

op.160; 6 Lieder (Hoffmann von Fallersleben), low v, op.162 (Offenbach); Friedrich Bodenstedts [14] Lieder, S/T, op.163 (Berlin); Marie vom Oberlande (Rodenberg), op.164; 2 Frühlingslieder (M. Hartmann), Bar/A, op.165 (Offenbach); Der fahrende Schüler (from Rodenberg: Wanderbuche), 6 songs, low v, op.168 (Hamburg); Orientalischer Liederschatz (F. Bodenstedt), 12 songs, op.169 (Hamburg); [6] Melodien zu C.O. Sternaus Liedern, A/Bar, op.170 (Hanover); 6 Lieder (Rodenberg), Bar/A, op.173 (Offenbach); 7 songs pubd in 3 collections by Payne (Heine, Rodenberg, N. Lenau, M. Marschner), op.176; 3 Lieder (Geibel), op.177; Der Schmetterling (Geibel), op.178 (Vienna); 3 Gesänge (Geibel, Eichendorff), op.179 (Hamburg); 3 humoristische Gesänge (Geibel), S/T, op.180 (Vienna); 2 Lieder (Lenau, Pfarrius), T/S, also Mez/Bar, op.182; 6 Lieder (Scheuerlein, Pfarrius, Pfau, A. Marschner, Geibel), middle v, op.184 (Hamburg), 4 Lieder (Pfarrius, Weisser), op.185 (Offenbach), Ein Liederheft vom Rhein (K. Siebel), 6 songs, op.186; Lieder und Gesänge aus dem Roman 'Familie Schaller' (A. Glaser), op.187 (Hanover); 6 Lieder (Siebel), op.189; 3 komische Gesänge, low v, op.190; 6 Lieder (Siebel, Hoffmann von Fallersleben), op.191 (Offenbach); Melodien zu Ludwig Pfaus, [12] Liedern, i (1–6), ii (7–12), *A-Wn** (complete), *F-Pn** (ii/2 only), op.192, not pubd

*c*17 other songs without op. nos. pubd separately and in collections, incl. the Deutsche Natianalhymne (C.O. Sternau), *A-Wn**, ed. with new text by C. Wachter as Deutsches Kaiserlied, *D-Bsb** (Berlin, n.d.); Mailied (Goethe) (Mainz, *c*1834–8); [4] Wallisische Melodien (Rodenberg: Ein Herbst in Wales) op.192 (Hanover, 1858)

orchestral

2 syms., c, E♭; Pf Conc., B♭: all inc., *D-Bsb*

Ouvertüre über ungarische Nationalweisen, perf. Stuhlweissenburg, 11 Oct 1818, lost

Grande Ouverture solennelle [on 'God Save the King'], op.78 (Leipzig, 1834)

chamber

2 pf qts: B♭, op.36 (Leipzig, 1827); G, op.158 (Offenbach, 1853)

7 pf trios (Leipzig): a, op.29 (1823); g, op.111 (1841); f, op.121, (1843); D, op.135 (1847); d, op.138 (1848); c, op.148 (1851); F, op.167 (1855)

3 scherzi, pf, vn, vc, op.50 (Leipzig, *c*1830): F, A, f

3 duos, pf, vn: E♭, op.147 (Offenbach, 1851); A, op.174 (Leipzig, 1859); b, op.193 (Leipzig, 1862)

3 Impromptus, pf, vn, op.159 (Offenbach, 1855): Elegie, Lied, Scherzo

other instrumental

for piano and published in Leipzig unless otherwise stated

8 works, pf 4 hands: Sonata, 1815, lost; 4 polonaises, op.13 (1822); 3 grandes marches, op.16 (1822); 3 scherzi, op.28 (1824); Grand divertissement, op.17 (1825); Pièces fugitives, faciles et brillantes, op.62 (*c*1830); Rondo scherzando, op.81 (1835); Sonatine no.1, C, op.91 (Hanover, *c*1835)

7 sonatas: Grande sonate, F, op.6 (1816); Sonate, op.9 (*c*1820); 3me grande sonate, g, op.24 (1825); 3 sonatines, C, G, a, op.33 (1825); 5me grande sonate, E♭, op.38 (1828); 6me grande sonate, A♭, op.39 (1828); 2da sonata quasi fantasia, e, op.40 (1828)

*c*20 character-pieces: Le papillon, op.18 (1824); La belle prude, op.57 (1829); Esquisses caracteristiques, op.49 (1830); Capriccio scherzando, op.59 (*c*1830); 3 pièces faciles et agréables, op.77 (1834); 3 amusements, op.88 (Hamburg, *c*1835); 2 pièces characteristiques, op.105; 'Denkst du daran?', eine Ballerinerung, op.149

(Magdeburg, 1851); 3 Charakterstücke, op.181: Die Keifende, Die unschuldige Coquette, Plaudereien einer Grossmutter (1859)

3 fantasias: Fantaisie no.1 … sur … Euryanthe, op.31 (*c*1825); Fantaisie no.2 … sur … Euryanthe, op.32 (Bonn and Cologne, *c*1825); Grande fantaisie, a, op.84 (*c*1835)

4 variation sets: Variationen, gui, op.2 (Prague), lost; Introduction et variations brillantes sur un thème favori de … Le vampyr, op.48 (*c*1830); Introduction et variations sur un thème favori, B♭, op.69 (Hamburg, *c*1830); Variations sur un thème favor de … Hans Heiling, F, op.83 (1834)

12 bagatelles, gui, op.4 (1814); Impromptus, opp.22–3; Grande polonaise brillante, D, op.25 (1826)

14 rondos: Rondeau, F, op.10 (*c*1820); Rondeau pastoral, G, op.11 (Vienna, *c*1820); Rondeau brillant, op.15 (Vienna, 1822); 3 rondeaux agréables et progressifs, opp.19–21 (1824); Les charmes de Magdeburg, op.37 (Magdeburg, 1828); Les charmes de Bronsvic, C, op.43 (Brunswick, 1828); Introduction et rondeau brillant, A♭, op.45 (Brunswick, 1828); Rondo scherzando, G, op.71 (Halle, 1830); Introduction et rondeau brillant alla polacca, C, op.74; Introduction et rondeau brillant, B♭, op.64 (1831); Rondino, D, op.58 (1832); Rondo brillant, D, op.79

30 dances: 12 danses, op.14 (Pressburg, *c*1822); 6 Tänze für die elegante Welt, op.34 (*c*1828); 12 danses, op.53 (*c*1830)

Marschner, Heinrich August

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Marschner, Lydia.

See Lipkowska, Lydia.

Marseilles

(Fr. Marseille).

City on the Mediterranean in France. It was founded in the 6th century bce by a Phocaean colony.

1. Churches and early secular music.

In the 5th century a monastery dedicated to St Peter and St Paul was built by Cassian and became the centre of religious music in Provence; the Gallican rite was celebrated there. In the 8th century the monastery church became a cathedral dedicated to St Victor. It was rebuilt in the 10th century, when it came under the rule of the Benedictines, and again in the 14th. Acoustic vessels in the vault, probably from the late 13th century, suggest that chant rather than modern polyphony was performed there. A manuscript breviary of St Victor (1498) was printed in 1508, making it among the earliest printed editions of music. During the 16th century all

religious festivals and state visits were marked by open-air morality and Passion plays and secular festivities.

From the mid-12th century Marseilles was a centre for secular art music. Foreign troubadours stayed or lived there; Folquet de Marseille was one of the first Provençal troubadours, and his 13th-century successors in Marseilles included Raimond de las Salas, Barral, Paulet de Marseille, Bertan Carbonel de Marseille and Rostan Béranguier de Marseille. Their presence, and visits from such troubadours as Elias de Barjols and Peire Vidal and foreigners including Sordel, is evidence of the importance of artistic activity among the powerful in *langue d'oc* society. During the 14th century an important guild of minstrels (*ménétriers*) flourished in the service of the rich bourgeoisie, performing new polyphonic pieces for voices and instruments and providing musical accompaniment for secular and mystery plays. The town itself maintained tower musicians during the 14th and 15th centuries.

In 1481 Marseilles, like Provence, was annexed by the King of France, and the Marseilles bourgeoisie increasingly adopted court tastes. Court influence was particularly evident in the music for festivities honouring royal visits, such as those of François I in 1517 and (with Pope Clement VII) in 1533, and in the musical divertissements organized by the governors of Provence – in 1548 there were so many carnival balls that instrumentalists had to be brought in from outside. Gradually viol players, encouraged by the school (1546) of Barthélémy de la Crous, replaced the minstrels, who moved into the villages where they cultivated the art of *tambourin* (pipe and tabor). The arrival of violinists is documented from the end of the 16th century: some are mentioned among the musicians who played at balls given by the Duke of Guise, governor and lieutenant-general of Provence.

In the 17th century musical activity remained intense and Marseilles kept pace with Paris musical fashions. It had become a cultural centre whose influence spread to Toulon, Nice, Aix-en-Provence, Arles, Montepellier and Sète, Avignon and Nîmes, and even to Genoa. Two violin bands were needed for secular musical festivities. During this period the main churches replaced their Italianate organs with instruments of Nordic design: St Victor (1630), La Major (1657, replacing an organ of 1615), Les Accoules (1663), St Laurent (1684) and St Martin (1688). In St Victor and La Major, which had become a cathedral, up to 60 musicians gathered for important religious and state occasions. The Desmazures, *maîtres de chapelle*, organists, composers and teachers, played a significant part in musical life. During the 17th century property-owning, intellectual society gave up its role in street festivities in favour of indoor performances, away from the lower classes.

2. Opera.

The Phocaeans in Gaul introduced the Hellenic taste for theatrical performances; the people of Marseilles have been known ever since for their love of song and spectacle. When the Phocaean republic became a municipality of the Roman province (*c*146 bc) a theatre in Greek style, the oldest in Gaul, was built there for plays and concerts.

On 28 January 1685, having obtained a licence, Pierre Gautier put on the first performance at the Marseilles Académie de Musique, the first provincial opera house. A new building was erected in 1694; it collapsed in 1707. Performances were given in the former Jeu de Paume until it was destroyed in 1739. Meanwhile a new opera house had come into use in 1733. The aesthetic disputes of Paris were taken up in Marseilles, for instance between the adherents of Lully and those of Rameau. The Académie de Musique had varying locations and financial fortunes but its repertory was always exemplary, including works by Lully, Rameau and Gluck, comic operas from Grétry to Boieldieu, and dramatic works inspired by the Revolution. First performances in Marseilles often followed Paris premières within a year. According to contemporary accounts the company was excellent; the public was demanding and often noisy. The present opera house was inaugurated on 31 October 1787 with a revival of Gluck's *Armide*; in the early 19th century, as the Grand Théâtre, it gave ballets and operas, notably by Meyerbeer and Halévy. The Grand Théâtre was almost completely destroyed by fire in 1919. It was rebuilt, and reopened in 1924 with Reyer's *Sigurd*, conducted by the composer.

The 20th century saw the development of Marseilles operetta, chiefly by Vincent Scotto and performed at the Théâtre Alcazar. Its many successes included *Au son des guitares* (1913) with the song 'Tant qu'il y aura des étoiles'; *Zou, le Midi bouge*, with the foxtrot 'Adieu Venise provençale'; and *Un de la Canebière* (1936), with its slow foxtrot 'Vous avez l'éclat de la rose'. The post-war opera repertory included works by Halévy (still well received) and occasionally modern works (Berg's *Lulu*, 1969; Penderecki's *The Devils of Loudun*, 1972). This last production was created for the Festival d'Opéra Contemporain, which existed from 1971 to 1975 on the initiative of Louis Ducreux and was conducted by Reynald Giovaninetti. The festival had been preceded by the première in 1970 of Louis Saguer's *Mariana Pineda*. Opera programming then became more traditional, with revivals of works dating from the 17th century to 1920. Exceptions have been Henri Tomasi's *Don Juan de Manara* in 1988, Britten's *Peter Grimes* in 1991 and Landowski's *Montségur* in 1993.

3. Concert life.

In 1717 an Académie de Concerts was founded; through its organization and the skill of its musicians it became one of the most famous in the country. Until 1793 it functioned two evenings each week; programmes included motets, dramatic arias and ariettas as well as instrumental works (with symphonies by Haydn among them in its later years). During the 18th century Marseilles was the birthplace of the writers on music J.B. Jourdan, P.-J. Roussier and J.J.F. Bastide; the organist, composer and teacher Laurent Demazures; and the composers Alexandre Loüet, Saint-Amans, Della-Maria and Stanislas Champein.

In the early 19th century a society of chansonniers (satirical songwriters) modelled on the Parisian Caveau was formed (1810). The success of the *romance* reached ordinary people, and fashionable opera airs were sung in the street until industrialization segregated the artisan working class. In 1844 Antoine Maurel first put on his Christmas *Pastorale*, a tradition which still persists. Charles V of Spain, exiled in Marseilles, encouraged lively and

erudite musical activity, particularly chamber music. String quartet groups were formed among the high society of Marseilles. A chamber music society presented works by Beethoven and Mendelssohn, and several male choral societies were conducted by the *maîtres de chapelle*. The Choeurs Trotebas (1832) of about 50 male voices achieved high technical and artistic standards and played an important role in the town's main musical events, both religious and secular. After the Restoration weekly open-air singing gatherings (known as *l'assaou de cant*) became popular. In 1806 the Concerts Thubaneau was formed. Its members, most of them amateurs, assiduously attended rehearsals and clubbed together to pay their conductor and chorus master. Considered unrivalled in the provinces, it performed symphonic music, soon adding Romantic works to its Classical repertory. It was succeeded by the more popular Société Philharmonique (1840), the Cercle Musical and then the Cercle Lyrique. A Cercle des Beaux-Arts gave rise to a Union des Arts and then a Cercle Artistique. The Concerts Populaires were founded in 1871, followed by the Société des Concerts Populaires de Musique Classique in 1880, and the present Concerts Classiques in 1886. In 1845 a Berlioz Festival was organized.

In the second half of the century many amateur musical societies were founded, some a mixture of social groups, others consisting mostly of Italian immigrants. They performed both indoors and in the open air, always to large audiences. Art music continued to flourish in the salons of the rich bourgeoisie. Théodore Thurner (1833–1907), piano teacher, organist and composer, was an outstanding personality of the period. In 1940 Countess Lily Pastré founded a society called *Pour que l'esprit vive* to provide material aid for exiled musicians of Marseilles. She organized events at her estate at Montredon; notable in 1942 were Jacques Ibert's *Le songe d'une nuit d'été*, and an all-Mozart event, *Mozart dans un parc enchanté* with Clara Haskil.

Current Marseilles musical life includes public symphony concerts, Concerts Classiques and concerts given by the Société de Musique de Chambre (open only to members), the Goethe Institute and the Italian Institute (specializing in early and 20th-century music) and the Choeur Gabriel Fauré. The vocal ensemble Musicatreize, directed by Roland Hayrabedian, concentrates on contemporary repertory. The Cité de la Musique, inaugurated in 1991 and maintained by the municipality, comprises the Laboratoire Musique et Informatique de Marseille, the Groupe de Musique Expérimentale de Marseille and the Groupe de Recherche en Improvisations Musicales. Contemporary music is heard there, and medieval and Baroque music at the Bastide de La Magalone.

4. Education.

In 1546 Barthélémy de la Crous opened a secular school for 'viols, lutes and other instruments' which was subsidized by the town. A music school was set up in 1817 and supported by the Bureau de Bienfaisance, to teach singing to needy children who would then be taken into concert organizations or would sing for religious ceremonies. In 1821 the Ecole Spéciale Gratuite de Musique was founded, with financial support from the town under the direction of the Florentine Barsotti; Ernest Reyer studied there. In 1841 it became a branch of the Paris Conservatoire. In 1852 the

Ecole Communale de Musique et de Déclamation was reorganized, with a concert hall in which Vieuxtemps and Joachim appeared. In 1872 it moved to new premises; these now house the Marseilles Conservatoire, where Pierre Barbizet (director from 1963) initiated the Lundis du Conservatoire (a series of concerts featuring young artists). He established three new classes, the first of their kind in a French conservatory: jazz under Guy Longnon, guitar under René Bartoli and electronic music under Marcel Frémiot. The latter gave rise to the Groupe de Musique Expérimentale de Marseille and then, in 1984, to the Laboratoire Musique et Informatique de Marseille.

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I. Bonnot, ed.: *Divines Divas, et vivat l'opéra!: Marseille 1787–1987*, Archives de la Ville de Marseille, Oct–Dec 1987 (Marseilles, 1987) [exhibition catalogue]

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A. Ségond: *L'Opéra de Marseille 1787–1987* (Marseilles, 1987)

MARCEL FRÉMIOT

Marsh, Alfonso (i)

(*b* London, bap. 28 Jan 1627; *d* London, 9 April 1681). English composer, lutenist and bass. He was the son of Robert Marsh, one of King Charles I's musicians for the lutes and voices. He sang the part of Pirrhus in Davenant's *The Siege of Rhodes* (1656). On 9 November 1660 he was admitted to the King's Private Musick in Ordinary as a lutenist and singer at £40 a year with livery allowance of £16 2s. 6d (with effect from the previous midsummer), and he is listed among the Gentlemen of the Chapel Royal at the coronation of Charles II on 23 April 1661. Anthony Wood called him 'a great songster & Lutinist', but Pepys, who met him on 19 August 1661, said

'his voice is quite lost'. Marsh was one of the wardens of the 'Corporacon for regulateing the Art and Science of Musique' (1676–7), and his signature is in the minute book from 1672 to 1679 (*GB-Lbl* Harl.1911). He wrote songs for the following plays: Davenant's *Law against Lovers* (1662) and *The Unfortunate Lovers* (?1664), Dryden's *An Evening's Love* (1668) and *The Conquest of Granada*, part 1 (1670), and Thomas Duffet's *The Spanish Rogue* (1673). About 30 songs were printed by John Playford in such collections as *The Treasury of Musick* (RISM 1669[5]) and various books in the *Choice Ayres, Songs & Dialogues* series (1673[3]–1679[7]; in MLE, A5 repr. 1989). The majority are strophic, tuneful triple-time songs. One of the characters in *An Evening's Love* describes *After the pangs of a desperate lover* (published in 1673, 1675 and 1676) as 'a Song a l'*Angloise*', and it is indeed typical of the lighter English ayre of the period. A few longer songs are more declamatory. In addition to the printed songs there are two in manuscript (*Lbl* Harl.7549, voice part only, and *Llp* 1041).

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AshbeeR, i, v, viii
BDA
BDECM
SpinkES

IAN SPINK

Marsh, Alfonso (ii)

(*b* London; *d* London, 5 April 1692). English composer, lutenist and tenor. He was the son of Alfonso Marsh (i). He sang the part of Africa in the prologue of Crowne's *Calisto*, given at court in February 1675. He was sworn in as a Gentleman of the Chapel Royal on 25 April 1676, and as such sang at the coronations of James II (1685) and William and Mary (1689). His appointment to the King's Private Musick does not seem to have occurred until 20 July 1689. He is listed as one of the lay clerks at Westminster Abbey in 1691. John Playford published four songs by him in *Choice Ayres, Songs & Dialogues* (RISM 1673[3], 1676[3]; repr. 1989 in MLE, A5); the three that were published by Henry Playford in *The Theater of Music* (1687[5]; repr. 1983 in MLE, A1) and *The Banquet of Musick* (1688[6], 1688[7]) are probably by him rather than his father. (See *AshbeeR*, *BDA* and *BDECM*.)

IAN SPINK

Marsh, Howard (Warren)

(*b* Bluffton, IN; *d* Long Branch, NJ, 7 Aug 1969). American singer and actor. One of Broadway's most popular leading men of the 1920s, Marsh is best remembered for creating the roles of Prince Karl Franz in *The Student Prince* (1924) and Gaylord Ravenal in *Show Boat* (1927). After studying law and finance he became a banker in Indianapolis, but eschewed his career to study music in New York. He made his New York début as Count de Cluny in *The Grass Widow* (1917). Subsequent Broadway credits included *Greenwich Village Follies* (1920), Baron Schober in *Blossom Time*

(1921), Ned Hamilton in *Cherry Blossoms* (1927), the poet in *The Well of Romance* (1930), and leading roles in Gilbert and Sullivan revivals in 1931 and 1935. Although regarded as a quintessential operetta singer, he later sang in nightclubs and hotels in New York and Miami.

WILLIAM A. EVERETT

Marsh, John

(*b* Dorking, 31 May 1752; *d* Chichester, 31 Oct 1828). English composer and writer. Despite his showing an early interest in music, his father, a Royal Naval captain, denied him a musical education during his school years at Greenwich Academy, intending that he too should follow a naval career. In 1768, however, he persuaded his father to allow him to undertake legal training and he was articled to a solicitor in Romsey. During the two years before leaving home in Gosport, then his father's station, Marsh took up the violin, studying with Wafer, the organist of Gosport Chapel. This was his only formal musical training, but enabled him to become sufficiently proficient to join in the subscription concerts in Portsmouth and Gosport. In Romsey he applied himself as assiduously to music as to law, teaching himself to play the spinet, viola (which became a particular favourite), cello, oboe and organ. These were also the years of his first retained compositions, works written specifically for a series of subscription concerts he founded in the town. Following the completion of his clerkship in 1773, Marsh set up practice in Romsey and the following year married Elizabeth Brown, the daughter of a Salisbury doctor. In 1776 he moved to a partnership in Salisbury, where he took up residence in a house near Close Gate. During the seven years that he lived in Salisbury, Marsh played an active role in the city's thriving musical life: he was a violinist at the subscription concert series, of which he became leader in 1780, a member of the Catch Club and an occasional substitute organist at cathedral services. He had by now become a prolific composer; a number of his symphonies had been introduced both at the subscription concerts and at the annual Salisbury Festival.

In 1783, having inherited an estate in Kent, Marsh abandoned his career as a practising lawyer and moved with his family to Nethersole House, some ten miles from Canterbury. He was immediately offered the directorship of the ailing Canterbury Concert, which he set about reorganizing with characteristic energy, soon transforming the Concert into a successful organization. Marsh recognised that he could ill-afford the upkeep of a large estate and within two years was again making plans to move. Following a short period at a prebendial house in the precincts of Canterbury Cathedral, the family moved to Chichester in the spring of 1787. The house in North Pallant (no longer standing) that Marsh bought from the poet William Hayley was to remain his home for the remaining 40 years of his life. As at Canterbury, his arrival coincided with a period when local concert life was at a low ebb and Marsh was again given the challenge of reviving the subscription concerts as manager and leader. His success ensured that Chichester enjoyed a thriving concert life until 1813, when he retired from concert leadership. Although he never lost interest in music, the last 15 years of his life were mainly devoted to his family and

extensive travels, during which he frequently managed to take in one or more of the provincial music festivals. Active and in good health until the final months of his life, Marsh died at his home after a short illness and was buried a week later at All Saints, West Pallant.

Although Marsh took a lively and active interest in music throughout his long life, it was, as he pointed out in the autobiographical sketch he provided for John Sainsbury, 'not his only pursuit'. The journal that he kept for most of his life reveals a man of extraordinarily diversified interests, ranging from astronomy (on which he wrote two published books) and campanology to a part-time military career as an officer in the sometimes unruly Chichester Volunteers during the Napoleonic Wars. In addition to Marsh's extensive writings on music, his published articles address such topics as religious philosophy and geometry. His writings on musical topics cover a wide range of subjects, and reveal an unusually balanced and sensible approach to arguments such as the relative merits of 'ancient' and 'modern' compositions. Marsh was also occupied with the prevailing low standards of cathedral music: in the preface to his *Cathedral Chant Book* (1808) he laid the foundations for the reform of Anglican psalm chanting.

The most important of Marsh's extant compositions, the *Eight Favorite Symphonies* published between 1784 and 1800, reveal a composer well-versed in the requirements of the mixed professional and amateur provincial orchestras he encountered. Concertante parts for more able players are judiciously juxtaposed with easier tutti writing, and in a work like the *Conversation Sinfonie*, for two orchestras, composed in 1778, Marsh also shows a keen awareness of orchestral colour, disposing his two groups so as to pit high instruments against low. He was one of the first musicians in England to appreciate Haydn's stature, and his finest surviving symphony, *A Favorite Symphony*, no.6 in D major (1796), pays particular homage in a four-movement work scored for full Classical orchestra including trumpets and timpani. In general terms the symphonies are characterised by an open, direct freshness and strong melodic appeal, qualities also in evidence in the five-movement string quartet of 1785. The anthems are confident and effective examples of the later Georgian verse anthem. Marsh's special concern for affective word setting is articulated in his criticism of certain aspects of William Boyce's setting of *By the waters of Babylon* (Ps cxxxvii) in the preface to his *Six Anthems*, op.18.

WORKS

all published in London

orchestral and chamber

A Conversation Sinfonie for 2 Orchestras, 2 vn, 2 va, 3 b, 2 ob, 2 hn, timp (1784)

A Favorite Symphony, no.1, B♭ (1784)

A Favorite Symphony, no.2, B♭ (1784)

A Favorite Symphony, no.3, D (1784)

A Quartetto composed in imitation of the stile of Haydn's Opera Prima, 2 vn, va, vc (1785)

A Favorite Symphony, no.4, F (1789)

An Overture and 8 Sonatinas, pf, vn, vc (1794)

A Favorite Symphony, no.5, E♭ (1797)

A Favorite Symphony, no.6, D (1797)

A Favorite Symphony, 'La Chasse', no.7, E♭ (1800)

A Favorite Symphony, no.8, G (1800)

Three Finales or Short Concluding Pieces for Concerts (1801)

3 Overtures (in 5 parts) for small concerts or private musical parties, op.37 (1803)

3 Overtures in several parts … composed after the manner of the Ancient Masters (1825)

Arrs.: Haydn: Symphony no.74, vn, pf (1789)

Lost (many are arrs. of other works by Marsh): Concertante, D (1781); 30 syms.; 15 orch concs.; Conc., 2 hn; Org Conc.; Vn Conc.; Air with Variations, org, orch; 2 rondeaux, vn, orch; military music and marches; 4 Fugues; Witches Dance for Locke's Macbeth; 2 double trios, fl, vn, 2 va, 2 b; Qnt, fl, 2 vn, va, vc; Qnt, 2 vn, 2 va, vc; 9 str qts; 2 divertimentos; 6 str trios; 3 vn duets; Vn Solo; arr. of Dettingen TeD, sextet (1812)

keyboard

Fugue, org duet (1783) [pubd with 2 arrs. of works by Handel]

18 Voluntaries, org (1791)

20 Voluntaries, org, second sett (1792)

An Overture and 6 Pieces, org (1799)

A Third Set of Voluntaries … to which are prefixed 23 preludes or short introductions for verse anthems, org (1806)

Works by Corelli, Handel, Geminiani, Haydn, Mozart and others arr. as voluntaries, org, 6 vols (1806–14); arr. of T. Carter: Ov. to The Rival Candidates, pf/hpd 4 hands (1783)

A Fourth Set of Voluntaries, org (1815)

A Fifth Set of Voluntaries, org (1822)

Lost: 3 Marches, pf (1791), arr. of military music; Chichester Volunteers, pf (1802), arr. of sym. no.26; Voluntaries, org (1806); over 160 other org voluntaries; Tpt Piece, org duet; Sonata, C, pf; Sonatina, G, pf; arrs. of ovs. by Giardini and T. Arne, hpd duet (1782)

sacred vocal

A Verse Anthem in 4 parts, from the 150th Psalm … to which are added 10 new psalm tunes … also 5 chants and 3 hymns (1785)

14 New Psalm Tunes in 4 parts and Different Stiles (1790), also incl. 2 hymns and some chants

6 Anthems in 4 parts with a verse Sanctus & Kyrie, op.18 (1797)

24 New Chants in 4 Parts, op.42 (1804)

Te Deum and Jubilate, D, org acc. (c1880)

ed.: The Cathedral Chant Book, 3 vols (1808) [c200 chants]

Lost: Collection of Psalms, Hymns & Anthems for the Use of Country Choirs (1811); 10 Original Sacred Melodies with New Zealander's Welcome to English Missionaries (1823); 7 anthems, chants, 11 hymns, ps settings, service settings, TeD, other works

secular vocal

Lucy's Call from Colin's Tomb (song), 1v, orch (1786)

2 Serious & 2 Cheerful Glees, op.10 (1787)

The City Feast, or Man of True Taste (glee), vv, insts (1789)

The Dying Christian to his Soul (The Christian's Glorious Triumph)(ode, Pope), 1v, pf (1797)

Happy are we met, 5vv, op.30 (1801)

Cowper's Stanzas to Mary (song) (1804)

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The Rudiments of Thorough Bass, op.47 (London, 1805)

A Short Introduction to the Theory of Harmonics, or The Philosophy of Musical Sounds (Chichester, 1809)

Instructions and Progressive Lessons in all the Principal Keys of the Tenor (London, *c*1880); excerpt in *GSJ*, xix (1966), 133–4

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4 articles in *Monthly Magazine* (1806–7), 2 signed 'xyz'; 1 article in *New Monthly Magazine* (1815); 7 articles signed 'Senex' in *Quarterly Musical Review* (1821–6)

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BRIAN ROBINS

Marsh, Robert C(harles)

(*b* Columbus, OH, 5 Aug 1924). American music critic. He studied journalism (BS 1945) and philosophy (MA 1946) at Northwestern University, and music and philosophy at Cornell, the University of Chicago, Harvard (with Hindemith, 1948–51), Oxford and Cambridge (with Thurston Dart, 1953–6). He taught at various colleges from 1947 to 1968. He was music critic for the Chicago *Sun-Times* (1956–93) and wrote approximately 200 articles each year for that newspaper. He wrote the only biography of Toscanini to appear during the conductor's lifetime, *Toscanini and the Art of Orchestral Performance*, and he contributed regularly to *High Fidelity* (1954–72) and *Saturday Review*. He shared the Peabody Award for music broadcasting in 1976 and in 1983 won a Deems Taylor Award from ASCAP for music criticism. Marsh was one of the most important music critics in the Midwest, by virtue of his association for so many years with the musical centre of the area. Through his books and other writings, he has established his reputation as an authority on the history of opera in the USA, and the style and technique of orchestral conducting.

WRITINGS

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Dialogues and Discoveries: James Levine, his Life and Music (New York, 1998)

PATRICK J. SMITH/MAUREEN BUJA

Marsh, Roger

(*b* Bournemouth, 10 Dec 1949). English composer. He studied composition privately with Ian Kellam (1966–8) and then with Rands at the University of York (1968–75), gaining his DPhil (composition) in 1975. From 1976 to 1978 he was Harkness Fellow at the University of California, San Diego, subsequently becoming lecturer at the University of Keele (1978–88), before moving to the University of York in 1988 where he was appointed

senior lecturer in 1991 and professor in 1999. During 1993 he was visiting professor of composition at Harvard University. In 1987 he became associated with Midland Music Theatre as a director and performer, and he is also conductor and director of the contemporary music ensemble Black Hair.

The principal influences on Marsh's music are Stravinsky and Berio. The voice is a primary element and works frequently derive from mythological or literary sources, in particular Joyce, as in *Not a soul but ourselves …* (1977) with a text from *Finnegans Wake*. This piece, commissioned and performed widely by the Extended Vocal Techniques Ensemble, San Diego, established Marsh's name; it was subsequently received by Electric Phoenix (Wergo 60094, 1977). A major preoccupation has been music theatre: several works arise from a re-examination of stories and concepts from the Old Testament in terms of late 20th-century sensibilities. They are characterized by humour and irony, for example in the dramatic oratorio *Samson* (1983) and the melodrama *The Song of Abigail* (1985). A number of these pieces have come to form an extended drama, *The Big Bang* (1989). Marsh has also explored unconventional spatial possibilities in instrumental composition, for instance in *Kagura* (1991) for chamber ensemble, inspired by the formation of a gagaku orchestra in Kurosawa's film *Dreams*. His BBC Proms commission, *Stepping Out* (1990) for piano and orchestra, and the orchestral *Espace* (1993–4) show him exploiting similar antiphonal interplay on a larger scale.

WORKS

(selective list)

Music theatre: Dum, male vocalist-actor, 1972, rev. 1977; Samson, vv, 1983; The Song of Abigail, S, chbr ens, 1986, The Big Bang, vv, chbr ens, 1989; Love on the Rocks, vv, elec fl qt, 1989; Sozu Baba, S, 1996

Orch: Still, 1980; Stepping Out, pf, orch, 1990; Espace, large orch, 1993–4

Vocal: Three Hale Maries, 3 S, fl, cl, tpt, hp, pf, perc, va, vc, 1976; Not a soul but ourselves … , amp vv, 1977; A Psalm and a Silly Love Song, S, Mez, fl, cl, tpt, hp, va, vc, 1979; The Wormwood and the Gall, Mez, a fl, fl, cl, perc, hp, va, vc, 1981; Delilah, S, a sax, 1982; The Bodhi Tree, S, trbn, 1992; A Little Snow, S, 1994

Other inst: Variations for Trbns, 4 trbn, 1977; Music for Pf and Wind Insts, pf, wind ens, perc, 1986; Easy Steps, pf, 1987; Ferry Music, cl, vc, pf, 1988; Kagura, chbr ens, 1991; Holz und Hitze, 2 b cl, 1992; Hoichi, a fl, live elecs, 1992; Waiting for Charlie, chbr ens, 1995; Chaconne, Baroque vn, db, 1995; Heathcote's Inferno, sym. wind orch, 1996; Slow Right Arm, vn, db, 1997; Spin, pf, ob, cl, bn, hn, tpt, trbn, 2 perc; Canto 1, 11 str, 1999; Chaconne, vn, 1999; Sukoroku, 4 perc, 2000

Principal publishers: Novello, Mycaenas

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'Heroic Motives', *MT*, cxxxv (1994), 83–6 [on Ferneyhough]
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ANDREW BURN

Marsh, Stephan Hale Alonzo

(*b* London, 4 Jan 1805; *d* San Francisco, 21 Jan 1888). Australian composer and harpist of British birth. He was a pupil of Bochsa, and as a harpist in English and continental centres his early career was sponsored by the Duchess of Kent. He emigrated to Australia and settled in Sydney in March 1842, where he became an active recitalist, concert promoter, teacher of the harp and piano and an associate of Wallace and Nathan. His early Australian compositions were mainly of an ephemeral patriotic nature and include the *Australian Valse* (1843), *Hail to Thee, O Mighty One* for orchestra, chorus and military band (1845), *Advance, Australia* (1846) and *Dr Leichhardt's March*, which was published in London in 1846. He also wrote sacred works, polkas, waltzes and quadrilles. He lived from 1852 to 1872 in Melbourne, where his most notable work was the three-act opera *The Gentleman in Black* (E. Searle, 1861), the first original production by W.S. Lyster's professional opera company. He was chiefly engaged in teaching and assisting his brother Henry Marsh in establishing a Melbourne branch of their successful Sydney music publishing and warehouse business. He left for Japan in 1872 and lived in California from 1874 until his death.

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ELIZABETH WOOD

Marshall.

British amplifier manufacturer. After requests from British rock guitarists and bass players who needed an affordable amplifier capable of high sound levels, the drum teacher and music shop owner Jim Marshall teamed up with his service engineer Ken Bran in 1962 to produce a British-made musical instrument amplifier based on the Californian-made Fender Bassman. Marshall and Bran's amplifiers were soon developed into the famous 'Marshall stack', consisting of an amplifier head containing the valves, circuitry and controls sitting on top of two 'four-by-twelve' cabinets, each containing four Celestion 12-inch (30·48 cm) loudspeakers. Delivering 50 watts RMS and frequently more, the 'stacks' provided exactly the sort of high power demanded by emerging players such as Pete Townshend of The Who and Jimi Hendrix. Players such as these were playing electric guitars through Marshall amplifiers at increasingly extreme volume levels in the late 1960s as venues became larger and outdoor festivals more popular. Marshall also produced 'combo' amplifiers which combined the amplifier and loudspeakers within one cabinet. Building on the fame of their early innovations, Marshall has become a leading supplier of equipment wherever high quality and high volume amplification is required.

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TONY BACON

Marshall, Frank

(*b* Mataron, 28 Nov 1883; *d* Barcelona, 29 May 1959). Catalan pianist and teacher of English origin. After graduating from the conservatory in Barcelona he came under the influence of Granados, who asked to oversee his training. Although Granados insisted that he would need to make radical changes to every aspect of his playing, Marshall eventually became teaching assistant to Granados at his academy, where he was later appointed associate director. While the main emphasis of Marshall's career lay in teaching, he did not entirely abandon the concert platform, and his performances of his friend Falla's *Noches en los jardines de España* under the composer's baton were particularly admired. He also made a number of commercial recordings with Conchita Supervia. On the death of Granados in 1916, Marshall took his place as director of the academy, which later changed its name to the Académia Frank Marshall. Under his directorship, which continued until his death, the academy maintained the ideals of its founder, with a focus on the development of a distinctive approach to voicing, sonority and subtle inflections of pedalling. These ideals are exemplified at their most refined in the playing of his protégéé Alicia de Larŕocha, whom Marshall nominated in his will as his successor. Marshall played an important role in the consolidation of a distinctive Catalan tradition of pianism, and followed the example of Granados in publishing a pragmatic *Estudio práctico sobre los pedales del piano* (Madrid, 1919), in which he attempted a precise system of notation for pedalling, along with a companion volume, *La sonoridad del piano* (Barcelona, n.d.).

CHARLES HOPKINS

Marshall, Ingram D(ouglass)

(*b* Mount Vernon, NY, 10 May 1942). American composer, performer and critic. Marshall received the BA in 1964 from Lake Forest College, and then studied musicology with Paul Henry Lang and electronic music with Ussachevsky at Columbia (1965–7). He continued to work on electronic composition with Subotnick at the New York University Composers Workshop and the California Institute of the Arts (MFA 1971), as well as studying in Bali with K.A.T. Wasitodipura in 1971. He taught at the California Institute (1971–4) and at Evergreen State College (1985–9) and has been guest professor at San Francisco Conservatory, Brooklyn College and Yale University. On a Fulbright research award in Sweden in 1975, he explored 'text-sound' poetry, which was cogently adapted in his first major composition, *The Fragility Cycles* (1976). This work, performed widely by the composer both in the USA and Europe, marked the

culmination of Marshall's early electronic experimentation, distinctive for its humane use of technology and the grave, self-abnegating lyricism that still marks much of his output.

Marshall lived until 1985 in San Francisco, where he composed his best-known piece, *Fog Tropes*, combining brass and the *musique concrète* of foghorns recorded on the bay. During this period he also wrote programme notes for the San Francisco SO and music criticism for local journals. He subsequently moved to Washington and then, in 1989, to Connecticut, where he composed and wrote programme notes for Carnegie Hall, sleeve notes for Nonesuch and New Albion Records, and contributed to *Opus* magazine.

The programmatic element in Marshall's work is most pronounced in his collaborations with photographer Jim Bengston, whose slides accompanied the music of *Eberbach* and *Alcatraz*. Otherwise, his pieces not only incorporate taped sounds of nature but also fragments of classical music, often so recontextualized as to be unrecognizable, e.g. Beethoven's Waldstein Sonata in *Woodstone*. He has also included fragments of folk music and hymnody, the latter of which has become pre-eminent in his work of the 1990s, especially in *Evensongs* and *Hymnodic Delays*. Until 1985 Marshall was the principal performer of his music – supplementing the tape parts as a keyboard player, a *gambuh* player and a bass reciter-chanter. However, more recently he has wedded electronics to traditional chamber and orchestral idioms, most masterfully in the sinfonia *Kingdom Come*. Nevertheless his music has remained the same in its dream-like sense of time, evoked by notes of long duration and repetition that ally him to minimalism, and an elegiac, occasionally neo-Romantic, expressiveness, most notably in *Gradual Requiem*, commemorating his father. Marshall has recorded for Ibu, New Albion, Nonesuch and New World. He has been honoured with a Guggenheim Fellowship and the Award in Music from the American Academy.

WORKS

(selective list)

Multimedia: Fillmore, tape, slides, tape delay, 1978; Alcatraz, kbds, tapes, elecs, slides, 1984 [slides by J. Bengston]; Eberbach, 1v, tape, slides, 1986 [slides by Bengston]; Farewell, S, brass qnt, 1998

Tape (alone): Transmogrification (W. Blake), 1966; The East is Red, 1971–2; A Boy and a Bird (E. Williams), 1972; Cortez (text-sound piece, D. McCaig), 1973; The Emperor's Birthday, text-sound piece, 1974; Weather Report (text from Danish radio broadcast), 1974; Valentine, 1975; Tourist Songs, 1975; Fog, 1980; Three Penitential Visions, 1987; The Yellow Wallpaper, dance score, 1993; Raving in the Wind, dance score, 1996

Other el-ac: Gambuh jang listrik, gambuh [Balinese fl], Buchla synth, 1972; Gambuh, gambuh, Serge synth, tape delay, 1975; The Fragility Cycles, 1v, gambuh, pf, Serge synth, tape, tape delay, 1976; IKON (Ayiasma) (text-sound piece, G. Ekelöf), reciter, tape, live elecs, 1976; Non confundar, str sextet, fl, cl, live elecs, 1977; Gradual Requiem, 1v, gambuh, Serge synth, mand, pf, tape, live elecs, 1980; Magnificat Strophes, synclavier, 1981; Fog Tropes, 2 tpt, 2 hn, 2 trbn, tape, elecs, 1982; Voces resonae, str qt, digital delay, 1984; De profundis, synclavier, 1987; Hidden Voices (Voces Occultes), 1989; A Peaceable Kingdom, str, wind, kbd,

tape, 1989–90; Savage Altars, choir, vn, va, tape, 1991; Evensongs, str qt, tape, 1993; Fog Tropes II, str qt, tape, 1993; Hymn of Two Embraces, dance score, str qt, tape, 1993; Sierran Songs, B, perc, elecs, 1994; Dark Waters, eng hn, tape, elecs, 1995; RAVE, vn, vc, pf, tape, 1996; Hymnodic Delays, S, A, T, B, digital delay, 1997; Sinfonia 'Kingdom Come', orch, tape, 1997; SOE-PA, classical gui with digital delay, 1999

Inst: RICEBOWLTHUNDERSOCK, prep pf with brass rice bowls (2 players), 1972–3; VIBROSUPERBALL, 4 amp perc, 1975; Addendum: in aeternum, str sextet, fl, cl, 1978–9; Spiritus, 6 str, 4 fl, hpd, perc, amp, 1981, rev. 1983; Woodstone, gamelan, 1982; Sinfonia 'Dolce far niente', orch, 1988; Trio (Roccia d'archi), pf trio, 1988; Qt (In My Beginning Is My End), pf qt, 1995

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EDWARD STRICKLAND

Marshall, Julian

(*b* nr Leeds, 24 June 1836; *d* London, 21 Nov 1903). English collector andwriter on music. From a Yorkshire industrial family, he sang in the choir of Leeds Parish Church under S.S. Wesley. He went to London in 1861 to pursue his interest in art, racket games and music, about all of which he wrote. One of the principal contributors to the first edition of Grove's *Dictionary*, Marshall was also secretary to the Mendelssohn Scholarship Foundation from 1871. His first collection, of prints and engravings, was sold at Sotheby's in 1864. Thereafter he concentrated on printed and manuscript music. His printed Handel scores and librettos were sold to Arthur J. Balfour (later 1st Earl) in 1876 and are now in the National Library of Scotland. Between 1878 and 1881, while the Musical Association was campaigning for greater emphasis on music in the national library, Marshall sold over 400 volumes of music manuscripts to the British Museum (*GB-Lbl* Add. MSS 30930–34, 31384–823), among them Beethoven's Pastoral Symphony sketchbook and autograph scores by Purcell, Haydn and Mozart. Most of his collection of printed music was dispersed in sales between 1884 and 1922. Marshall's wife (née Ashton, *b* 1843; *d* 1922) composed, conducted the South Hampstead Orchestra and also wrote for the first edition of Grove's *Dictionary*.

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<div align="right">ARTHUR SEARLE</div>

Marshall, Robert L(ewis)

(*b* New York, 12 Oct 1939). American musicologist. He went to Columbia University, and took the BA there in 1960. The same year, he began graduate studies at Princeton University, working with Arthur Mendel and Oliver Strunk. He studied with Georg von Dadelsen at the University of Hamburg (1962–5), then returned to Princeton, taking the PhD in 1968. In 1966 he was appointed to the faculty at the University of Chicago and was chairman of the department of music from 1972 to 1978. In 1983 he joined the faculty of Brandeis University; he was named Louis, Frances and Jeffrey Sachar Professor in 1985, and chaired the department from 1985 to 1993. Marshall's special interest is 18th-century music, particularly the works of J.S. Bach. He is also interested in the history of German church music to 1750, Lutheran chorale settings and 17th-century keyboard music. His two-volume monograph on Bach's compositional process was the first detailed study of the autograph scores of the vocal works and the first attempt to find in these scores manifestations of Bach's creative process.

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<div align="right">PAULA MORGAN</div>

Marshall, William

(*b* Fochabers, Banff, 27 Dec 1748; *d* Craigellachie, Banff, 29 May 1833). Scottish fiddle-composer and violinist. He was one of the outstanding fiddle-composers of his time; Burns called him 'the first composer of strathspeys of the age', and many of his 250 dance tunes and airs have firm places in today's fiddle repertory. His best-known pieces are *Miss Admiral Gordon's Strathspey* (to which Burns wrote words in 1788) and *Craigellachie Bridge* (composed in 1815 to celebrate a new suspension bridge over the River Spey).

Of working-class background, Marshall entered domestic service at the age of 12 with the Duke of Gordon at Gordon Castle, Fochabers, and was soon promoted to butler, a post involving travelling with the family to Edinburgh and London. In middle age he was further promoted, becoming estates factor. He remained, in the strictest sense, an amateur musician. He was a talented mathematician, which led him to a range of demanding hobbies (surveying, astronomy, clock making). It also affected his compositions, which have a steely precision of effect, both technical and emotional, unlike any Scots-fiddle writing before or since.

Two collections of Marshall's tunes were published during his lifetime (Edinburgh, 1781 and 1822) and one posthumously (Edinburgh, 1845). A favourite form of his was the 'slow strathspey' (a piece in strathspey time but too slow for dancing), which he did much to develop, even if he did not actually invent it. Some of his correspondence survives (*GB-En*).

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<div align="right">DAVID JOHNSON</div>

Marshall-Hall, George W(illiam) L(ouis)

(*b* London, 28 March 1862; *d* Melbourne, 18 July 1915). Australian composer of English birth. In 1880 he was appointed organist at Oxford Military College, having studied privately in Berlin under Carl August Haupt. In 1883 he attended the RCM, studying organ with Walter Parratt, composition with Hubert Parry and counterpoint with Frederick Bridge. He was organist and choirmaster at Newton College, Newton Abbot (1884–6), and then assistant to Alan Gray, music master at Wellington College. In 1888 he became director of the orchestra and choral society at the London Organ School and College of Music, where he also taught composition and singing.

In 1891 Marshall-Hall emigrated to Australia to become the first Ormond Professor of Music at the University of Melbourne. He founded the Marshall-Hall Orchestra (1892), which inherited the standards, scores and some of the personnel of its lapsed predecessors, the 1888 Centennial Exhibition Orchestra formed under Sir Frederick Hymen Cowen and its successor, the Victorian Orchestra. The orchestra gave first performances of many of Marshall-Hall's instrumental and vocal compositions, and over the next 20 years he established a body of prayers recognized by visiting musicians as equal to the general order of those in Europe. He also introduced orchestral music new to the colony and gained a reputation as a conductor of the first rank.

However, from the time that he arrived in Melbourne, the views he expressed in articles and lectures were considered outrageous, and his temper, his wild public behaviour and loud speech made him enemies. In 1894–5 with W.A. Laver, he established the Melbourne University Conservatorium, introducing a course unfashionably centred on interpretative sensibility built on technical efficiency. Following the publication of his collection of poems, *Hymns Ancient and Modern*, in 1898, he was accused in the press of lewdness, animalism, lasciviousness and anti-clericalism. The public debate that ensued brought the question of freedom of speech to the fore, creating national interest but destroying Marshall-Hall's reputation in the process. When his tenure was not renewed in 1900, he set up his own Conservatorium as a rival to that of the university, dividing the music community's loyalties for a generation.

The Marshall-Hall Orchestra failed in 1912. Disillusioned, the composer returned to Europe in 1913 to promote his own music. The full-length opera *Romeo and Juliet* was scheduled for production at the Stadttheater, Nuremberg, but was cancelled. *Stella*, a one-act opera, was produced at the London Palladium on 8 June 1914. War put an end to further negotiations. In 1915 Marshall-Hall was reinstated as Ormond Professor and returned to Australia in triumph. Six months later he died of peritonitis.

Marshall-Hall's earlier works are strongly influenced by Wagner, with the later period passing into the shadow of Puccini. Much of his output is in an ultra-romantic style little understood in the period following his death, and the music fell into near-total neglect. In the 1930s Percy Grainger bought

the manuscripts, which were the first Australian work to be preserved for his Musuem at the University of Melbourne in 1935.

WORKS

(selective list)

stage

Dido and Aeneas (op, A.S. Marshall-Hall), 1877, partly reworked 1899; extracts, Melbourne, 11 Oct 1899

Leonard (op, ?A.S. Marshall-Hall), *c*1883, lost (1 vocal extract survives)

Harold (op, 4, Marshall-Hall), extracts, 2 Feb 1888

Alcestis (after Euripides), Melbourne, 22 June 1898

Aristodemus (op in 25 scenes, Marshall-Hall), extracts, Melbourne, 1901 (1902)

Stella (op, 1, Marshall-Hall), Melbourne, 4 May 1912

Romeo and Juliet (op, 4, W. Shakespeare), extracts, 14 Dec 1912

other works

Orch: 'Harold' Ov., 1888; Ov., g, 1893 [also called Ov. to Giordano Bruno or Dramatic Study]; 2 syms., c, 1893, E♭, 1904; Phantasy, hn, orch, 1906; Caprice, vn, orch, 1910

Also vocal and chbr works, incl. 3 str qts, hn qt

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THÉRÈSE RADIC

Marshall Islands.

See Micronesia, §V.

Marsick, Armand (Louis Joseph)

(*b* Liège, 20 Sept 1877; *d* Haine-St Paul, Hainaut, 30 April 1959). Belgian composer and conductor, nephew of Martin Marsick. He performed at the conservatory concerts in Nancy, and there he studied composition with Ropartz. Moving to Paris as leader of the Colonne concerts, he completed his studies under d'Indy. In 1908 he was appointed conductor and professor of composition at the Athens Conservatory; from 1922 to 1927 he directed the Bilbao Conservatory. He returned to Belgium as professor of harmony at the Liège Conservatory (1927–42), where he initiated the Association des Concerts Populaires Liégeois (1927–39). His orchestral music, often inspired by trips abroad, has a descriptive character. His orchestration is powerfully suggestive; the operas, notably *Lara*, are in the *verismo* tradition.

WORKS

Dramatic: Cybelia (incid music, P. Gusman, P. Géraldy), 1908, Paris, private perf., 1908; La Jane (op, 1, F. Beissier), 1903, Rome, Adriano, 9 Nov 1912; Lara (op, 3, C. Kloster, after Byron), 1913, Antwerp, Koninklijke Vlaamsche Opera, 3 Dec 1929; L'anneau nuptial (op, 3, U. Fleres), 1920, Brussels, Monnaie, 3 March 1928; Le visage de la Wallonie (radio score, A. Guéry), 1937

Orch: Adagio pathétique, vn, pf/orch, 1895; Stèle (In memoriam), 1902; Improvisation et final, vc, orch, 1904; La source, 1908; Scènes de montagnes (1910); Tableaux grecs (1912); Cadence et danse orientales, vn/fl, pf/orch (1930); Songe d'amour (1930); Loustics en fête (1939); Tableaux de voyage (1939)

Kbd pieces, chbr music, songs

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HENRI VANHULST

Marsick, Martin Pierre (Joseph)

(*b* Jupille-sur-Meuse, nr Liège, 9 March 1847; *d* Paris, 21 Oct 1924). Belgian violinist and composer. He entered the Liège Conservatory at the age of seven and won first prize in solfège two years later. He studied the violin with Dupont, Rodolphe Massart and Désiré Heynberg, winning a gold medal with the highest distinction in 1864. From 1865 to 1867 he studied the violin with Léonard at the Brussels Conservatory, and from 1868 to 1869 he studied with Lambert Massart at the Paris Conservatoire, winning a *premier prix* in violin in the latter year; simultaneously he played in the Opéra orchestra. A scholarship from the Belgian government enabled him to go to Berlin in 1870 to study with Joachim. From 1875 onwards, he was heard at the Concerts Populaires (J. Pasdeloup), the Concerts Colonne (Ed. Colonne), the Nouveaux Concerts (Ch. Lamoureux) and at the Concerts du Conservatoire, and from 1877 he toured Europe. With Rémy, Van Waefelghem and Delsart he formed the Quatour Marsick, a string quartet which soon ranked among the best in Paris. In 1892 he replaced Eugène Sauzay as violin teacher at the Paris Conservatoire, an appointment which he held until 1900. His students included Carl Flesch, Jacques Thibaud and Georges Enesco. He made concert tours of Russia (1885) and the United States (1895–6). His playing was praised for its big sound and facile bow technique and he was particularly well known for his interpretations of Vieuxtemps (who supported him enthusiastically) and Wieniawski. Marsick owned several violins among which a very fine

Stradivarius dating fom 1705, known today as the Marsick. It was later owned by David Oistrakh.

WORKS

printed works published in Paris unless otherwise indicated

Stage: Le puits (lyric drama, 2, A. Dorchain), *c*1906, *MS* in *B-Br*

Chbr: Rêverie, vn, pf, op.4 (Mayence, *c*1879); 2 morceaux, vn, pf, op.6 (*c*1879); 3 pièces, vn/vc, pf, op.8 (*c*1882); 2me rêverie, vn, pf/qt, op.15 (1885); Songe, vn, pf/orch, op.16 (*c*1891); Tarentelle, vn, pf, op.19 (1897); Nocturne, vn, pf, op.20 (1897); Poème de mai, vn, pf: 1 Rêve, op.21, 2 Espoirs, op.22, 3 Tendre aveu, op.23 (1898); Poème d'été, vn, pf, op.24 (*c*1900); Quatuor, pf, vn, va, vc, op.43 (1913); Souvenir de Naples, 2 vn, va, vc, db, fl, cl, op.33 (1913); many other works, vn, pf, some pubd in Brussels

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C. Tardif: 'Martin Pierre Marsick, violiniste liégeois',*Revue de la Société liégeoise de musicologie*, 11 (1998), 37–57

PATRICK PEIRE/CÉCILE TARDIF

Marsili, Carlo

(*b* Lucca, 9 June 1828; *d* Lucca, 27 May 1878). Italian composer. He studied harmony, counterpoint and composition in Lucca under Michele Puccini and in 1848 became *maestro di cappella* at the Seminario Decanale there. On 19 June 1851, after a brilliant showing in the public competition, he was named *maestro di cappella* at the church of the Cavalieri di S Stefano, Pisa. On 27 June 1865 he was made director of the conservatory in Lucca, the Istituto Musicale Pacini, a post he held, together with that in Pisa, until his death. He was a member of many academies, including that of Bologna from 1865, and a *consigliere* of musical societies.

Marsili's compositions are mainly sacred, written for churches in Lucca and Pisa, although he composed one stage work, a *melodramma buffo* entitled *Il casino di campagna* (Lucca, 1851). His only published work, a mass for three voices, organ and bass, won a contest sponsored by the Duke of S Clemente at Florence in 1862. A grandiose requiem for Rossini, first performed at Pisa, was especially admired.

WORKS

Masses: 1 for 3vv, org, b (Florence, 1862); 5, *I-Ls*; 4, *PIst*; 3, *Li*; 1, *PIp*; Ky, Cr, San–

Ag, all *Ls*

6 psalms, 3 hymns, TeD, all *Ls*; hymns, lits, versets, grads, *Plst*; Domine ad adjuvandum, *Li*

Aria, T, b, *Li*

Syms.: 1, *Li*, 1, *Ls*

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Provincia di Pisa (May–June 1878)

FRANCO BAGGIANI

Marsolier, Louis de.

See Mollier louis de.

Marsolo [Marsoli], Pietro Maria

(*b* Messina, Sicily, *c*1580; *d* after 1614). Italian composer. He was active in Ferrara between 1604 and 1614; in 1615 he was *maestro di cappella* of the city of Piacenza. An earlier period that he spent in the choir of the cathedral at Rieti, near Rome, is confirmed only by documents relating to his position as *maestro di cappella* of the cathedral at Fano, near Pesaro, from December 1608 to May 1610. After his return to Ferrara (where he had been ordained priest by 1608) he was employed until 1614 as *maestro di cappella* of the cathedral and *maestro di musica* of the Accademia degli Intrepidi. In 1612 he sought unsuccessfully to succeed Monteverdi at the Mantuan court. It appears from his four letters to Duke Francesco Gonzaga II of 2, 23, 26 and 30 September 1612 (*I-MAa*) that Monteverdi's successor must have been chosen by competition; the vocal and instrumental music that Marsolo sent to Mantua is lost, as are the canzonettas to texts of Bernardo Morando written for the birth of Maria Farnese (Piacenza, 1615).

The roots of Marsolo's style lie in the 16th century, and he was praised by Artusi and Romano Micheli. His sacred music shows the poise (*decor*) and restraint (*mediocritas*) characteristic of north Italian sacred music after the Council of Trent. In the preface to the *Madrigali boscarecci* he stated that he had written them 'for four voices on purpose to distinguish them from the common run of compositions, since pieces for so few voices are becoming rare in the modern style of composing'. Marsolo's most significant volume is his second set of four-part madrigals of 1614, which contains reworkings of monodic madrigals (for the most part hitherto unknown) by Caccini (ten), Giuseppino (three), Achille Falcone, Rasi, Bartolomeo Roy, Sebastiáno Raval, Lelio Bertani, Gioseffo Guami, Capovia and Angelo da Napoli (the last two of whom have not been identified). In endeavouring to refashion these monodies as polyphonic madrigals for four voices and continuo and in the choice of his models (dating from about 1590 to 1600) Marsolo reveals the retrospective nature of his musical personality, even if the results often approach the concertato style.

WORKS

all published in Venice

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Il primo libro de' madrigali, 5vv (1604), lost
Il secondo libro de' madrigali, 5vv (1604); 1 ed. in B
Missa motecta vesperarumque psalmi, 8vv (1606)
Il terzo libro de' madrigali, 5vv (1607)
Madrigali boscarecci, 4vv, op.6 (1607)
Mottecta, 5vv, op.7 (1608)
Il quarto libro de' madrigali, 5vv, op.8 (1609)
Il quinto libro de' madrigali, 5vv, op.9 (1609)
Secondo libro de' madrigali, 4vv, op.10 (1614), B
Motecta, 5vv, liber secundus, op.11 (1614)
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4 works, B

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O. Tiby: *I polifonisti siciliani del XVI e XVII secolo* (Palermo, 1969) [see review by L. Bianconi, *RIM*, vii (1972), 3–38, esp. 28–9]

LORENZO BIANCONI

Marson, George

(*b* Worcester, *c*1573; *d* Canterbury, 3 Feb 1632). English composer. He was admitted to Trinity College, Cambridge, in 1595, and he graduated with a MusB in 1598. Soon after this he succeeded George Juxon as organist and Master of the Choristers at Canterbury Cathedral, though his post was not confirmed by the chapter acts until 25 November 1603. On 10 May 1604 he was ordained priest and deacon in London and became a minor canon soon after. On 27 February 1607 he was inducted as rector of St Mary Magdalene, Canterbury, holding this office concurrently with his cathedral posts and also serving the nearby hamlet of Nackington. The cathedral records show that he helped to teach the choristers the viol and bandora. Towards the end of his life he delegated some of his responsibilities, his son John succeeding him as rector of St Mary Magdalene on his resignation on 24 October 1631. The inventory taken at his death notes four virginals, two viols and a lute among his possessions. Marson's music suffers from a limited and repetitive harmonic vocabulary, but there is much that is attractive and it is unfortunate that a true

appreciation of his work is hampered by incomplete sources. Most of his music is in manuscripts connected with John Barnard – perhaps the same John Barnard who was lay clerk at Canterbury under Marson's direction from 1618 to 1622. Three short services survive incomplete, including the 'Creed made for Dr Hunt', presumably the Canterbury prebendary Richard Hunt, who was resident there from 1614. Some psalm settings incorporate a refrain for full choir set between solo verses. *O gracious God of heaven*, a five-part full anthem, is a sombre and expressive piece; the strange text of *O Lord who still doth guide our land*, a five-part verse anthem, suggests that the work was written for some royal visit or celebration. Marson also contributed a lively madrigal to Morley's *The Triumphes of Oriana* (RISM 1601[16]).

WORKS

MSS incomplete; in GB-Lcm unless otherwise stated

Service, D, ?4vv, org, *GB-DRc*; Second Service, a, 4vv; Third Service, d ('Creed made for Dr Hunt'), 4/4vv; Cantate Domino, 5vv; Preces, 4/4vv; 3 psalms, 4, 5vv (2 attrib. 'Marson'); 3 full anthems, 5, 6vv (1 lost, listed in *Lcm* catalogue; 1 attrib. 'Marson'); Verse anthem, ?/5vv (attrib. 'Marson'); Madrigal, 5vv, 1601[16]

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ANDREW ASHBEE

Marsyas.

A Phrygian satyr or Silenus in classical myth. He probably originated as a water spirit native to Asia Minor and Syria; the myths of many peoples concerning the origins of music also concern water. From an early period, however, he was associated with the double Aulos, introduced into Greece from the Near East, and with the composition of aulos music for the Asiatic mother-goddess Cybele.

Various Greek mythographers, followed by Ovid (*Metamorphoses*, vi.383–7; *Fasti*, vi.695–710), told the story of his contest with Apollo. Athena invented the double aulos but threw it away because it distorted her features (Plutarch, *On the Control of Anger*, 456b; Athenaeus, xiv, 616e–f, quoting Melanippides, *Marsyas*; cf Pausanias, *Description of Greece*, i.24.1). Marsyas found the pipes and mastered them, then challenged Apollo to a musical competition judged by the Muses. Apollo, victorious, had the satyr flayed (Diodorus Siculus, iii.59; Apollodorus, i.4.2). From the blood that ran down (as the more common version has it) came the river Marsyas; other aetiological connections were known to antiquity. Many recent scholars have interpreted the myth as reflecting the victory of Hellenic song, accompanied by the kithara, over Asiatic aulos music; this perhaps exaggerates the degree of actual rivalry.

Various late classical writers made Marsyas the inventor of the double aulos, or the son of its inventor Hyagnis. Marsyas in turn is supposed to

have taught Olympus (*see* Olympus the Mysian), a legendary figure from the beginning of Greek music history (Plato, *Symposium*, 215c; Pseudo-Plutarch, *On Music*, 1132e–f; Apuleius, *Florida*, i.3.11), although in some sources (e.g. Apollodorus, i.4.2), Marsyas is the son of Olympus. According to a fragment preserved in Plutarch's *On the Control of Anger* (456b–c), perhaps by Simonides, Marsyas invented the Phorbeia, which is commonly though by no means universally worn by performers playing the aulos. A striking feature of the myth is the ambivalent attitude displayed towards the instrument itself, at once claimed and disowned by native Greek tradition.

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For further bibliography *see* Aulos; Greece, §I; and Phorbeia.

WARREN ANDERSON/THOMAS J. MATHIESEN

Márta, István

(*b* Budapest, 14 June 1952). Hungarian composer. He studied composition at the Liszt Academy of Music under Rezső Sugár (1972–81). Between 1975 and 1982 he managed the Young Composers' Group, and from 1980 to 1983 was a member of '180', an ensemble which specialized in the performance of minimalist works and repetitive music; in 1980 he co-founded the broader-based Mandel Quartet, performing on the harpsichord, synthesizer and percussion. He has lectured on classical music history and 20th-century musical analysis at the jazz faculty of the Béla Bartók Musical Training College, and has organized 'happenings' and directed arts festivals since 1985. He became musical director of the Petőfi Theatre in Veszprém and the New Theatre in Budapest in 1988 and 1994, respectively; from 1990 to 1992 he was musical director of the National Theatre. An experimental composer, his works employ technical procedures associated with repetitive music (Babaházi történet, for percussion), and contain references to folk music as well as elements of the classical and light music traditions. He has composed scores for over 150 stage and film productions.

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Operetta] (musical, J. Ács), 1985; Slips and Streams (ballet), tape, 1989; Egy sikoly anatómiája [Anatomy of a Scream] (ballet), tape, 1990; Kapolcsi opera (performance piece, E. Srkhárosi and S. Beruát), tape, 1991; Szent Antal megísértése [The Temptation of St Anthony] (ballet), tape, 1992; Don't Look Back (ballet), tape, 1995; Liliomfi (musical play), 1997; incid music, film scores

Choral: A halottak királya [King of the Dead] (cant., F. Juhász), chorus, chbr orch, 1979; Szíveink [Our Hearts] (Hung. requiem text), chbr chorus, chbr orch, 1983

Inst: Karácsony napja – 24. Lecke [Christmas Day – 24th Lesson], chbr ens, 1980; 100 könnyű kis zongoradarab négy kézre [100 Easy Little Pieces], pf 4 hands, 1982; J.M. WYX különös találkozása Rómeóval és Júliával [J.M. WYX's Strange Encounter with Romeo and Juliet], tpt, chbr ens, 1984; Babaházi történet [Story from a Doll's House], perc, 1985; … per 4 tromboni … , 1986; Doom. A Sigh., str qt, 1989; The Glassblower's Dream, str qt, 1990; Nyitány [Overture], hp, vc, 2 pf, 1991; Film-zene, str orch, 1993

Tape: A Múzeum hangjai [Voices of the Museum], 1982; Támad a szél [The Wind Attacks], 1987; Blasting in the Bird Cage, 1990: see also Stage

Principal publisher: Musica (Budapest)

Principal recording companies: Elektra Nonesuch, Hungaroton

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ANNA DALOS

Marteau, Henri

(*b* Reims, 31 March 1874; *d* Lichtenberg, 3 Oct 1934). Swedish violinist, composer and conductor of French birth. He started lessons at the age of five, and his principal teacher until he was 17 was Léonard. He made many appearances as a child, including those in Vienna in 1884 and in London in 1888, both under Richter. In 1891 he entered Garcin's class at the Paris Conservatoire and won a *premier prix* within a year. From 1893 to 1899 Marteau toured in the USA, Sweden and Russia. In 1900 he became a professor of the violin at the Geneva Conservatoire and in 1908 succeeded Joachim at the Hochschule für Musik, Berlin. As a Frenchman living in Germany, Marteau had difficulties during World War I but he was permitted to continue teaching until 1915. He went to Sweden (he had been elected to the Swedish Royal Academy of Music in 1900), took Swedish nationality and became conductor of the orchestra at Göteborg until 1920. He did much to promote the works of Berwald, then almost forgotten, and instituted a fund to encourage the performance of Swedish music. After the

war he joined the Prague Conservatory, took up concert tours again and played in Stockholm for the last time in April 1934.

In his earlier years Marteau was regarded as one of the greatest violinists of his time. He was particularly celebrated as an interpreter of Mozart, whose complete violin works he played at a time when they were rarely performed. He also played the works of Bach and of his own contemporaries, among them Max Reger, of whose Violin Concerto he gave the first performance. Marteau composed a great deal. His works include a cantata *La voix de Jeanne d'Arc*, two violin concertos, a cello concerto, a *Sinfonia gloria naturae* for large orchestra, many instrumental and choral works, much chamber music, cadenzas to violin concertos and an opera, *Meister Schwalbe* (Plauen, 1921); he published a translation of Joachim's and Moser's *Violinschule* (as *Traité du violon*, Paris, 1905).

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RONALD KINLOCH ANDERSON

Martelé

(Fr.).

A type of bowstroke. *See* Bow, §II, 3(v).

Martelius, Elias.

See Mertel, Elias.

Martellato, Ioanne.

See Matelart, Ioanne.

Martellement (i)

(Fr.).

A kind of ornament. *See* Ornaments, §7.

Martellement (ii)

(Fr.).

A type of staccato bow stroke. *See* Bow, §II, 2(iv).

Martello [Martelli], Pier Jacopo

(*b* Bologna, 28 April 1665; *d* Bologna, 10 May 1727). Italian librettist, dramatist and essayist. A student of medicine, law and philosophy, he was employed from 1697 as an assistant in the chancellery of the Bolognese senate, from 1708 to 1718 as secretary of the Bolognese Embassy in Rome, and from 1718 as secretary of the senate in Bologna. In 1698 he helped found 'Renia', Bologna's colony of the Arcadian Academy, where he assumed the pseudonym Mirtillo Dianidio. He wrote a number of librettos for operas performed at Bologna in the 1690s, among them *Perseo* and *Tisbe* (both Malvezzi, 1697), set by various composers, *L'Apollo geloso* (Perti, Formagliari, 1698) and a pastorale *Gli amici* (Albergati, Malvezzi, 1699). He then turned to spoken tragedy, using 14-syllable rhyming lines imitative of alexandrines and later known as *versi martelliani*, which were little admired, though occasionally used by Goldoni and others. During 1713 he travelled with other Italian literati to Paris, where he wrote *L'impostore: dialogo sopra la tragedia antica e moderna* (Paris, 1714), revised as *Della tragedia antica e moderna* (Rome, 1715, 2/1735) with a dialogue on opera. The dialogue, with 'Aristotle' as the mentor, shows Martello on the side of reform, pressing the claims of the mythological plot above the historical and satirizing opera-house abuses.

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Martenot, Maurice

(*b* Paris, 14 Oct 1898; *d* Clichy, nr Paris, 8 Oct 1980). French musician and inventor. He is best known for his electronic musical instrument, the Ondes martenot, which he first demonstrated on 20 April 1928 at the Paris Opéra. He was also a conductor and professor at the Ecole Normale de Musique in Paris, and director of the Ecole d'Art Martenot at Neuilly-sur-Seine, near Paris. He wrote several pedagogical works, of which the most important is *Méthode Martenot* (Paris, 1952).

HUBERT S. HOWE JR/R

Martha and the Vandellas.

American soul vocal group. Martha Reeves (*b* Alabama, 18 July 1941) worked as a secretary for the Motown Record Corporation; she came to the

attention of Berry Gordy, the company's president, when she formed a backing group, with Rosalind Ashford (*b* Alabama, 2 Sept 1949) and Annette Sterling that sang backing vocals on Marvin Gaye's *Stubborn Kind of Fellow* (1962). Taking the name Martha and the Vandellas the group began to record for the Motown subsidiary, Gordy Records on their own account, and their single, *Come and get these memories* (1963), reached no.30 in the pop chart; this was followed by *Heat Wave* a few months later. Reeves's aggressive, flamboyant style and the sympathetic writing and production of the Holland-Dozier-Holland team helped the Vandellas avoid being categorized simply as a girl group; in fact they recorded some of the toughest music produced by Motown, including Marvin Gaye and Mickey Stevenson's *Dancing in the street* (1964), a good example of the obsessive, sophisticated offbeat style typical of the Motown sound. A succession of infectious hit singles followed, culminating with the delightful *Jimmy Mack* (1967); the group made no further hit recordings and disbanded in 1972, after which Reeves pursued a solo career with slight success.

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JOSEPH McEWEN

Mar Thoma Church, music of the.

See Syrian church music.

Marti, Heinz

(*b* Berne, 7 May 1934). Swiss composer. At the Berne Conservatory he studied the viola with Marton and theory and composition with Veress; then from 1965 to 1968 he was a pupil of Klaus Huber at the Basle Musik-Akademie. He played the viola in various orchestras including the Beromünster RO, the Zürich Tonhalle and the orchestra of the Zürich Opera. From 1970 his reputation as a composer spread, leading to commissions from the Montreux Festival, the Zürich Tonhalle Gesellschaft and the canton of Zürich. Marti's music was strongly influenced by Huber, particularly in its revolving around tonal axes and its use of small intervals. From 1975 he began to move away from his hitherto extensive use of serial techniques.

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tape, 1971; Madrigali, wind qnt, 1971; Mask, 3 orch groups, 1972; Aube, ob, hpd, 1972; Traum-Bezirke, inst theatre, fl, 3 perc, 4-track tape, 1973; Correspondance, vn, pf, 1973–4; Echos de détresse II, vn, tape, slides, 1977; Passacaglia, orch, 1980; Passacaglia, str, 1980; Conc., org, str, tpt, perc, 1982–3; Wachsende Bedrohung, orch, 1984–5; Str Qt, 1985–6; Pluie de la peur, gui, 1987; Conc., vn, str, perc, 1987–8; Triptychon, db, vib, 1989; Ritual, a sax, pf, 1990; Nuit d'insomnie, str, perc, 1991; Appel de la nuit, hn, orch, 1992–3; Dance of Death, chorus, insts, 1994

Principal publisher: Hug

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'Lieber Herr Prof. Veress', *SMz*, cxxii (1982), 241–2

FRITZ MUGGLER/CHRIS WALTON

Martí [Martinez], Samuel

(*b* El Paso, TX, 18 May 1906; *d* Tepoztlán, 29 March 1975). Mexican ethnomusicologist, conductor and violinist. He studied first in El Paso at the Manuel Gil Academy of Music, then at the Conservatory of Music in Chicago, where he was also active as a violinist. On moving to Mérida (1935) he founded and directed the Orquesta Sinfónica de Yucatán and the Conciertos Martí, which remained active for over 20 years. Subsequently he settled in Mexico City and devoted himself to ethnomusicological research, concentrating on pre-Columbian music, instruments and dances of Mexican cultures, a subject he pioneered. In 1968 he discovered a new Mixtec archaeological site in the heart of the Sierra Madre of Oaxaca, which proved to be one of the richest areas of pre-Columbian culture.

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GERARD BÉHAGUE

Martianus (Minneus Felix) Capella

(*fl* Carthage, ?early 5th century). Latin writer. His only known work, *De nuptiis Philologiae et Mercurii* (formerly often called *Satyricon* because of its affinity to Menippean satire) in nine books, is a fantasy in which seven bridesmaids, one for each of the *artes*, decribe the arts they personify. From his own remarks it seems that he was a resident of Carthage and perhaps a lawyer by vocation, to judge from some idiosyncrasies of vocabulary and statements made in two separate places in his book. He is generally assumed to have lived before 439 ce, when Carthage was sacked by the Vandals.

Martianus's main interest was to compile information on each of the liberal arts, couched in terms of an elaborate allegory. The direct sources for his discussions of grammar, dialectic and rhetoric are not known, but those for the quadrivial sciences are less obscure. His treatment of geometry is a geographic exercise drawn from Pliny and Solinus; that of arithmetic relies on Nicomachus and Euclid, although it is unlikely he consulted these sources directly; for astronomy, he is thought to have transmitted Posidonius through a Latin intermediary; as for music, the greater part of book 9 (Willis, §§936–95) is, with some rearrangements, deliberate or accidental omissions, and insertions of passages from other Greek or Latin sources, virtually a translation of *On Music*, i.4–19, of Aristides Quintilianus. The possibility remains that Martianus relied on a single encyclopedic source no longer extant for the entire corpus of his information.

Like all late classical music theorists, Martianus avoids giving details of contemporary musical practice, preferring instead to concentrate on music as a fundamentally mathematical phenomenon. It is not possible to say whether his decision was based on a lack of knowledge about such practice, or whether he considered that a discussion of contemporary performance was inappropriate in a manual on the verbal and mathematical arts. The opening allegory of book 9 gives way to Harmonia reciting common stories about the ethical powers of music, followed by a proposal to discuss melodic composition. The resulting discussion, which is not based on Aristides, is simply a description of the Greek musical system (complete with Greek pitch names) and a mention of 15 'tropi' – five principal, each with two subsidiaries. The focus then shifts to Aristides, whom Martianus follows in his division and subdivision of the discipline 'harmonia' into descending triads. The subject of harmonics receives a sevenfold subdivision, including pitches, intervals, systems, genera, tonoi, change of systems, and melodic construction. As a natural result of

discrepancies in detail between his sources, Martianus ennumerates 28 separate pitches here where earlier he had listed only 18. Finally, a similar division and subdivision of rhythm, continuing the transmission of Aristides, concludes book 9 and consists of substantive remarks on rhythm from the point of view of Greco-Latin metrics.

Perhaps the most important thing about *De nuptiis Philologiae et Mercurii* as a whole is that it was widely read from the 9th century onwards. Not only was it the object of four Carolingian commentaries (by Johannes Scottus Eriugena, Martin of Laon – the latter formerly attributed to Dunchad – Remigius of Auxerre and an anonymous author) and a 10th-century German translation of books 1 and 2 by Notker Labeo, but its allegory, images and vocabulary were adopted by many later writers, such as John of Salisbury, Alain de Lille and Thierry of Chartres. It is not, however, much drawn on by medieval specialist writers on music, perhaps because its merit is primarily literary, not informative or philosophical. There are at least three literary points of interest: the fundamental allegory with its rich cast of characters and baroque imagery; the mixing of verse (often metrically abstruse) and prose throughout the nine books, except in the encyclopedic or technical sections of books 3 to 9; and the bizarre style and vocabulary, with startlingly many *hapax legomena*. None of these points applies to the core of book 9, which is straightforward in its reliance on Aristides. The popularity of the work in the medieval schools may have rested on its usefulness as a handbook of the liberal arts intermediate in scope and difficulty between Cassiodorus's compilation and the more elaborate monographs, such as Boethius's on music and arithmetic.

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T.J. Mathiesen: *Aristides Quintilianus on Music in Three Books* (New Haven, CT,1983)

LAWRENCE GUSHEE/BRADLEY JON TUCKER

Martin, C.F.

American firm of guitar manufacturers. It was founded in New York by Christian Friedrich Martin (*b* Markneukirchen, Germany, 31 Jan 1796; *d* Nazareth, PA, 16 Feb 1873). Martin and his father, Johann Georg Martin, were members of the cabinet makers' guild in Markneukirchen, and were described as guitar makers during a legal dispute. Martin is mentioned as

having made guitars since before 1826 and as having been foreman in the factory of the Viennese maker of guitars and violins, Johann Georg Stauffer. In September 1833 Martin emigrated to the USA, setting up a shop and workshop at 196 Hudson Street, New York. A fellow guitar maker from Markneukirchen, Heinrich Schatz, bought land near Nazareth, Pennsylvania, in 1835, and by 1837 was making guitars and selling them through Martin's New York shop, some guitars bearing the label 'Martin and Schatz'. In 1839 Martin moved to the Nazareth area and sold his inventory to Ludecus & Wolter. Towards the end of this period Martin also had an association with Charles Bruno, founder of the musical merchandise house C. Bruno & Son, some guitars being labelled 'Martin and Bruno'. By 1850 Martin had a New York sales outlet at 385 Broadway, and some guitars of this period are labelled 'Martin and Coupa'. In 1850 the Martin factory was enlarged and in 1859 was moved to Main and North Street, Nazareth. The firm C.A. Zoebisch & Sons, at 46 Maiden Lane, New York, became Martin's distribution centre, maintaining this role until 1898.

In 1867 the founder and his son, Christian Frederick jr (1825–88), formed a partnership with the founder's nephew C.F. Hartman under the name C.F. Martin & Co.; in 1921 the company was incorporated. A new workshop and factory were built in 1964 close to the original family home. Until 1982, when C. Hugh Bloom became president, the business was headed by further members of the Martin family: Frank Henry (1866–1948), Christian Frederick III (1894–1986) and Frank Herbert (*b* 1933). Christian Frederick IV (*b* 1955) became chief executive officer in 1986.

Martin's earliest guitars were influenced by the German maker Stauffer, but as the 19th century progressed the Martin brand came to be associated with more distinctive instruments. Martin's designs for the shape and construction of acoustic steel-strung flat-top guitars have influenced virtually every other manufacturer, and include the perfecting of 'X'-bracing (*c*1850) and the 14th-fret neck-to-body join (1929). One of the best and most popular Martin innovations is the Dreadnought (introduced in 1931), a large, flat-top acoustic guitar with a distinctive wide-waisted shape that has been much copied. Martin guitars are given model numbers based on a system of coding that can indicate size, shape and other design features. The firm has also, at various times, produced electric guitars, carved-top guitars, mandolins, ukuleles and tiples, but the principal part of their production is now devoted to flat-top guitars, in which they have few rivals. Since 1970 guitars based on Martin designs have been built in Japan and marketed under the name Sigma.

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JAY SCOTT ODELL, TONY BACON

Martin, Claude

(*b* Couches; *fl* 1549–57). French theorist and composer. Together with Loys Bourgeois, he was one of the first to satisfy a growing demand among the French nobility and bourgeoisie by publishing treatises explaining musical techniques. The first version of his *Elementorum musices practicae pars prior* (Paris, 1550/*R*) was dedicated to the humanist parliamentarian Jean de Brinon. Its two parts explain melodic and rhythmic notation, following the mainstream of earlier theoretical writings. It ends with two four-voice 'exercises' on Virgil's *Dulces exuviae*. In 1556 he provided an abbreviated, simplified version in French which could compete with the similar vernacular treatises by Guilliaud, Jambe de Fer and Menehou printed by N. Du Chemin between 1554 and 1558. A *Magnificat* and nine chansons by him were published in collections printed by Du Chemin. The chansons are typical of the Parisian genre of the mid-16th century. Most of the texts are *épigrammes* by poets of Marot's generation. These are set essentially homophonically but with occasional imitative counterpoint and pre-cadential melismas; duple metre predominates and the rhyme scheme of the poem is often reflected in the musical structure, not only in the careful correspondence of musical and textual rhythm but in clear forms involving repetition.

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Elementorum musices practicae pars prior (Paris, 1550/*R*; Fr. trans., abridged, *Institution musicale … extraicte de la première partie des Elemens de musique practique*, 1554) (contains 2 Dulces exuviae dum fata, 4vv)

Magnificat quinti toni, 4vv, 1553[4]

9 chansons, 4vv, 1549[25], 1549[26], 1549[27], 1550[9], 1550[11], 1550[12], 1554[21], 1557[11]; all *R* in *Nicolas Du Chemin: Second [Tiers, Quart, etc.] livre de chansons* (Tours, 1993–8)

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FRANK DOBBINS

Martin, Désiré.

See Beaulieu, Désiré.

Martín, Edgardo

(*b* Cienfuegos, 6 Oct 1915). Cuban composer, musicologist, teacher and administrator. One of the most important, senior figures in Cuban music, he began his musical studies at the age of seven with his aunt, Aurea Suárez (a native of Madrid). He went on to study with Jascha Fischermann in Havana (1936–7) and with Ardévol at the Havana Conservatory (1939–46), whose example in particular led him to become part of Cuba's outward-looking artistic avant garde. As a teacher of history and aesthetics he worked at the Havana Conservatory (1945–68), the National School of Arts (1968–9) and the university summer courses (1945–70). He also worked as a music critic for various newspapers between 1943 and 1967. He

belonged to the progressive associations Grupo de Renovación Musical (1942–48) and Nuestro Tiempo (1950–59). He served on numerous committees set up to reform music teaching in the country, worked in aid of various provincial music societies and in 1968 he founded the National Composers' Collective. His music embraces many different genres and styles and was influenced by personal acquaintance with Villa-Lobos, Copland, Dessau, Guarnieri, Galindo, de Pablo and others. As a musicologist he contributed hundreds of articles on historical and technical subjects, as well as programme notes and newspaper articles.

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(selective list)

Ballet: El caballo de coral (after O. Jorge Cardoso, choreog. J. Parés), 1960

Orch: Fugues, str, 1947; Concertante, hp, chbr orch, 1949; Soneras no.1, 1951 [arr. of pf work]; Cuadros de Ismaelillo, 1970; Soneras no.2, 1973 [arr. of pf work]; Soneras no.3, 1977 [arr. of pf work]; Danzones no.2, 1979; Para Niños, 1983; Compañeros, sym. march, 1991

Choral: ¡Ay, rostro y vista …! (F. Petrarch), 3-part chorus, 1942; Los dos abuelos (N. Guillén), chorus, orch, 1949; 6 villancicos cubanos (D. Carvajal), chorus, 1953; Cant. no.3 'La carta del soldado' (letter by US soldier on departing for Vietnam war), nar, spoken chorus, chorus, orch, 1970; Cant. no.4 'Canto de Septiembre' (article on popular uprising in Cienfuegos 5 Sept 1957), spoken chorus, chorus, orch, 1975; Cant. no.5 'Granma' (Guillén), chorus, orch, 1976; Cantar cuentos (R. López del Amo), children's chorus/female chorus, 1978; Balada por Gagarin (N. Guillén), mixed chorus, 1981

Solo vocal: 4 cantos de la revolución (Guillén, P.A. Fernández), S/T, pf, 1962; 7 cantos de amor imposible (Martín), S/T, pf, 1964; Así Guevara (Guillén), S/T, pf, 1967; Cant. no.2 'Cantos de héroes' (Fernández), S, Bar, orch, 1967; 5 cantos de Ho (Hồ Chí Minh), S, fl, va, pf, 1969; 3 cantos liricos (S. Ramos), 1v, pf, 1971; Antiguas comuniones (R. López del Amo), 1v, pf, 1972; Himno nacional, 1v, pf, 1972, also version for pf, orchd 1980; Cantos de Martí (J. Martí), 1v, pf, 1976; 3 sonetos por Marinello (J. René Cabrera, J. Marinello, Guillén), 1v, fl, cl, va, vc, 1978; El muchacho de Nancy (N. Morejón), 1v, ob, vn, va, pf, 1987

Chbr and solo inst: Sonata, pf, 4 hands, 1942; Pf Sonata no.2, 1943; Conc., 9 wind, 1944; La conga de Jagua, 2 pf, 1944; Variaciones en rondó, hp, 1944; 6 Preludes, pf, 1949; 2 Preludes, pf, 1950; Soneras no.1, pf, 1950; Trio jagüense, ww, 1963; Variaciones, gui, 1964; Str Qt no.1, 1967; Str Qt no.2, 1968; Soneras no.2 (Variaciones jagüenses), 1971; Soneras no.3, 1975

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Panorama histórico de la música en Cuba (Havana, 1971)
Catálogo biográfico de compositores de Cuba (Havana, ?1972)
Articles in *El mundo*, *Granma*, *Nuestro tiempo*, *Pro-arte musical* etc.

VICTORIA ELI RODRÍGUEZ

Martin, François (i)

(*fl* 2nd half of the 17th century). French composer. He lived in Paris. By 1658 he was working as *ordinaire de la musique* to the Duke of Orléans and by 1680 had also been appointed *secrétaire de la chambre du Roi*. *Airs* and chansons by him appear in printed and manuscript collections of his time, but the volume of *airs* he was hitherto said to have published in 1688 is now known to be by J. Martin.

WORKS

Airs in 1658[2], 1659[4], Nouveau mercure galant (April 1678), 38, and Brunetes ou petit airs tendres, ii (Paris, 1704)

Airs in MS in Airs de cour et airs à boire, 1v, bc, between 1645 and 1680; Recueil de chansons, trios et duos, early 18th century: both *F-Pn*

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<div align="right">DAVID TUNLEY</div>

Martin, François (ii)

(*b c*1727; *d* Paris, 1757). French composer and cellist. His date of birth is deduced from a reference in the obituary for Jean-Marie Leclair *l'aîné* in the *Mercure de France* of November 1764; the March 1757 issue referred to him as 'Feu M. Martin'. The August 1745 issue of the *Mercure* describes the young Martin as a 'très excellent violoncelle'; he may have been a pupil of Berteau. The following year a *privilège générale* enabled him to publish six sonatas for the cello, op.2 (op.1 was not published until 1748) and six trios, op.3; the latter were dedicated to his patron, the Duke of Gramont, and are remarkable for the absence of a continuo part and the prominence of the cello, which assumes a role equal to those of the two violins.

When in April 1747 Martin performed a cello sonata of his own at the Concert Spirituel he was already an *ordinaire de l'Académie royale de musique* (1746–8). He acquired two additional royal privileges, on 21 April 1752 for sonatas, trios and other instrumental works, and on 9 March 1753 for a collection of 'foreign' instrumental works (perhaps the *Douze recueils de nouveautés ou Aventures de Cythère*, the *Six recueils des étrennes d'Apollon, ou L'élite des nouveaux airs*, the *Quatre recueils de menuets* and the *Quatre recueils de contredanses*, published posthumously, resulted from these privileges).

Between 1747 and 1754 Martin composed *petits* and *grands* motets for the Concert Spirituel calling for soloists, chorus and orchestra. The *petits motets* were more italianate, with angular melodies and unusual combinations of instruments and voices; they were never published. His *Cantate Domino* and *inclina Domine* were especially popular and much praised. Also at this time he composed chamber cantatas for amateur performance at the estate of the Duke of Gramont at Puteaux. *Domino* was

much praised. However, his most significant contribution was in the realm of symphonic music. In 1750 he provided the third entrée to *Amusements lyriques*, a ballet for Puteaux; Levasseur composed the first entrée and Leclair the second. A year later he published *Six symphonies et ouvertures* op.4 and an unprecedented *Symphonie à cors de chasse*. Between 1751 and 1755, his symphonies and overtures were often performed at the Concert Spirituel according to the *Mercure*. While many of his French contemporaries were still composing large ensemble pieces in the older suite form, Martin was writing modern three-movement, richly harmonic pre-Classical symphonies, with two-part themes, thematic development and recapitulations. La Laurencie and Saint-Foix noted Martin's sensitive handling of instrumental timbres in his symphonies. By grading the dynamic indications, Martin created crescendos and decrescendos. Brook remarked on Martin's audacious use of chromaticism and his feeling for minor keys. The *Mercure* (May 1752) said that while Martin was gifted, he was held back by his timidity and modesty.

WORKS

secular vocal

Le bouquet de Thémire (cantatille), S, fl, vns, bc, La Planchette, 28 July 1745 (Paris, 1748)

Le soupçon amoureux (cantatille), S, treble inst, bc (Paris, 1747)

Le Suisse amoureux (cantatille), Bar, 2 viola da gamba, bc (Paris, 1747)

2 cantatilles, S, 1 cantatille, B, bc (1757): all lost

Le bal militaire (P.C. Roy), 3rd entrée of Amusements lyriques, Puteaux, Feb 1750

sacred vocal

Edition:*François Martin: Motets*, ed. M. Cyr (Madison, WI, 1988) [M]

Grands motets, chorus, insts; perf. Concert Spirituel: Laetatus sum, 3 April 1747, lost; In exitu, 19 April 1748, pts only; Cantate Domino, 7 May 1750; Jubilate Deo, 24 April 1753, lost: all *F-Pn*

Petits motets, perf. Concert Spirituel: Laetentur coeli, 2 Feb 1751, M; Inclina Domine, 1 Nov 1751, M

Motets, no perf. known: Notum fecit Dominus, S, S/T, T insts, 1752, M; Super flumina Babilonis, chorus, insts: both *Pn*

instrumental

all published in Paris

Sonate da camera, vc, bc, op.1 (1748)

6 sonates, vc; with Duo, vn, vc, op.2 (1746)

6 trios ou Conversations à 3, 2 vn/fl, vc, op.3 (1746)

[61] Symphonies et ouvertures, 2 vn, va, b, op.4 (1751); 1 ed. in Brook

Symphonie à cors de chasse, perf. Concert Spirituel, 10 June 1751, lost

12 recueils de nouveautés ou Aventures de Cythère; 6 recueils des étrennes d'Apollon, ou L'élite des nouveaux airs; 4 recueils de menuets, en duo sur la seconde ligne; 4 recueils de contredanses sur la seconde ligne: all pubd (1757); all lost

Concerto, vc, orch, perf. Concert Spirituel, April 1747, lost

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JULIE ANNE SADIE

Martin, Frank

(*b* Geneva, 15 Sept 1890; *d* Naarden, 21 Nov 1974). Swiss composer. He was the tenth and youngest child of a Calvinist minister. His ancestors were of French descent, and as Huguenots fled to Geneva in the 18th century. Martin began to compose when he was eight years old. He had only one music teacher, Joseph Lauber, who had studied in Zürich and Munich, and who taught Martin the piano, harmony and composition, but not counterpoint. Martin never went to a conservatory: although he knew at the age of 16 that he wanted to be a musician, and already had something to offer as a composer, he began to study mathematics and physics at his parents' wish, but did not complete the course. After World War I he lived in Zürich, Rome and Paris. In 1926, having returned to Geneva, he participated in the congress on rhythmic musical education convened by Emile Jaques-Dalcroze. First as a pupil and, after a period of two years, as a teacher of rhythmic theory at the Institut Jaques-Dalcroze, he worked closely with its founder and director. At the same time he was active as a pianist and harpsichordist; he lectured on chamber music at the conservatory and was director of the private music school Technicum Moderne de Musique. From 1943 to 1946 he was president of the Swiss Musicians' Union. In 1946 he moved to the Netherlands, in the first instance to Amsterdam and then to his own house in Naarden. From there he held a composition class at the Cologne Hochschule für Musik (1950–57). To an increasing extent he travelled all over the world performing his works. The growing regard for him at home and abroad was reflected in many prizes and honours, and his works came to enjoy a firm place in the repertories of orchestras and choirs. He was survived by his third wife, Maria (née Boeke), whom he had married in 1940.

The extremely prolonged development of his characteristic style makes it impossible to place Martin in any particular school or to compare him with any other composer. A great deal of German music was played in his family, and this was true of Geneva's musical life in general before the effect of Ansermet's work was felt (from 1917). A performance of the *St Matthew Passion* made a very deep impression on the 12-year-old boy. For a long time he was unable to detach himself from Bach's harmony; its influence is apparent until the Piano Quintet (1919) and reminiscences of it remain even in *Golgotha* (1945–8). From an early age his favourite

instrument was the piano, and all his life he considered harmony to be the most important musical element. Besides Bach, he was influenced by Schumann and Chopin; in the First Violin Sonata (1913) the influence of Franck also becomes evident. This resulted in a complicated point of departure: a composer who was French in outlook was entrenched in a style essentially determined by German antecedents, and in a harmonic style to be conquered only by a radical upheaval.

The earliest works bear witness to this conflict: the *Trois poèmes païens*, performed in Vevey in 1911 at the Swiss Composers' Festival, and the oratorio-like *Les dithyrambes*, performed by Ansermet in 1918. As a result of meeting this conductor, who was to give the first performances of most of his works, Martin came to terms with Ravel and Debussy. In the *Quatre sonnets à Cassandre*, composed to poems by Ronsard in 1921, and the earliest work which Martin acknowledged in later life, he moved to a linear, consciously archaic style, restricted to modal melody and perfect triads and evading the tonal gravitation of Classical and Romantic harmony. Experiments with ancient, Indian and Bulgarian rhythms and with folk music filled the next decade (e.g. the *Trio sur des mélodies populaires irlandaises*, 1925, and *Rythmes* for orchestra, 1926). But this new harmonic freedom was paid for by the renunciation of chromaticism and dissonant chords. After 1933 Martin found what he required in the 12-note technique of Schoenberg, which he adopted in the *Quatre pièces brèves* for guitar (1933), the First Piano Concerto (1933–4), the *Rhapsodie* for five strings (1935), his most uncompromising work, the equally stringent but less dissonant String Trio (1936) and the Symphony (1937), which uses jazz instruments. His application of 12-note technique is unorthodox, and Martin rejected Schoenberg's aesthetics. For in the future too, harmony remained the determining factor for Martin: harmony within an extended tonality, with a strong personal stamp.

The first work in his mature style is the secular oratorio *Le vin herbé* for 12 solo voices with the accompaniment of seven strings and piano. The text is taken from Joseph Bédier's novel *Tristan et Iseut* and includes the prologue, three chapters and the epilogue without any alteration. The choir relates, and comments on, the action, and individual members detach themselves for passages of dialogue. Melodic inflection and a subtle rhythmic treatment match normal dramatic speech. 12-note themes generally appear in only one voice, frequently with equal note values, sometimes as an ostinato, but seldom using octave transpositions. In the accompaniment, perfect triads are deployed in unusual progressions. Dissonant chords are developed in smooth part-writing, often over a static bass which indicates the momentary tonal centre. As a result of Martin's 'gliding tonality', a movement rarely ends in its initial key (see Billeter, 1969, 1970).

These features remained in Martin's music after *Le vin herbé*. He had produced the Ballade for alto saxophone just before the first part of the oratorio, and three further ballades, for flute, for piano and for trombone, came immediately after. He wrote two more later in his career, for cello (1949) and for viola (1972). The ballades are one-movement works in several sections for a solo instrument accompanied by a piano or chamber orchestra. They are full of dramatic tension and dynamism: even ostinato

elements are repeated seldom more than twice without alteration or development. Phrases are never merely juxtaposed: he rarely used a static or simple element, even when he chose a static form, as in the *Passacaille* (1944).

Composition did not come easily to Martin. He repeatedly spoke of the anxiety he felt when starting work on a composition, because his ideas were still unformed. In vocal works the text provides a scaffolding; in instrumental works he allowed himself to be directed by a specific task, such as an unusual combination of instruments. The *Petite symphonie concertante*, by far the most widely known of Martin's works, was commissioned by Sacher. It was to utilize all the common string instruments: bowed strings in the double string orchestra, plucked and struck instruments with the solo group of harp, harpsichord and piano. The combination of greatly differing intensities and the reconciliation of different timbres yield fascinating musical effects. Effective ideas are never employed in a manner that is merely evocative. The two-movement work is of an ingenious, original form, and yet readily comprehensible in broad outline.

Martin's understanding of the tone-colours of instruments and their potential for virtuoso performance offered him an inexhaustible source of ideas, and has helped ensure his continued popularity with performers. As well as in the Ballades, and in his only major solo piano work, the Preludes (1948), Martin's feeling for instruments is particularly evident in the concertos. There the orchestral as much as the solo writing proves ideally suited to the medium: the *Concerto pour 7 instruments à vent* (1949) illustrates both to striking effect.

Martin had not set any religious texts, apart from two attempts at liturgical music in the 1920s, which long remained unpublished. Then in 1944 Radio Geneva commissioned him to write a choral work to be broadcast on armistice day. Martin regarded this as a most exacting task: only biblical words seemed adequate to the purpose, and thus originated the short oratorio *In terra pax*, the first part of which expresses the gloom of wartime, the second the joys of earthly peace, the third forgiveness among human beings, while the last refers to divine peace. Shortly after the completion of *In terra pax*, in the spring of 1945, Martin was profoundly impressed by Rembrandt's etching *The Three Crosses*, and it was then that his idea of the great Passion work *Golgotha* began to take shape. He resisted the idea of a liturgical work on the Bach model, preferring to present the events of the Passion and let the hearer draw his own conclusions. There are contemplative settings of meditations of St Augustine between the seven 'pictures', giving a formal unity to the whole. The Gospel recitatives are distributed between various soloists and, at particularly dramatic junctures, entrusted to the chorus, which, much as in *Le vin herbé*, chants homophonically.

In the two operas *Der Sturm* and *Monsieur de Pourceaugnac*, Martin's sense of the poetic, the atmospheric and the humorous are displayed. The Gospel Nativity narrative is used in what is not really an opera, but a 'scenic oratorio', *Le mystère de la Nativité*, based on part of the vast 15th-century mystery play by Arnoul Greban, *Le mystère de la Passion*. The

short oratorio *Pilate* (1964) originates from the same source. The three levels of action on the stage (at the very bottom hell with the devils, in the middle the earthly scenes, at the top the heavenly world) have three corresponding musical sounds: the grotesque apparition of hell is illustrated by almost atonal music, the angels sing in a completely simple style, while the music for the action on earth mediates between the two.

While Martin proved adept at moving between such stylistic extremes, his music always retained a recognizable sound, a personal style. But this does not mean that the style did not develop. Indeed his creative powers remained undiminished, his expressive range seemingly inexhaustible. The first new stylistic step is recognizable in his Cello Concerto (1965–6), which successfully integrates pentatonicism within an otherwise chromatic harmonic language, through an extension of his notion of 'gliding tonality'. Two other new elements were brought to him by his two youngest children: the sounds of electric guitars and flamenco rhythms. Martin used the first in the *Ballade des pendus* (1969), and again two years later in the two other songs of *Poèmes de la mort* for three male voices and three electric guitars, in which the stylistic allusions to pop music help to express in grotesque manner the black humour of Villon's text. In the complex rhythmic superpositions of flamenco dances, Martin found a counterpart to the rhythmic experiments that had preoccupied him for much of his career, and also the inspiration for the *Trois dances* (1970), written for Sacher, Heinz and Ursula Holliger, and the *Fantaisie sur des rythmes flamenco* (1973), written for Paul Badura-Skoda, works which also show him experimenting with incomplete chromatic clusters.

Sacred works dominate the last years of Martin's life. Even the instrumental works – such as Polyptyque for violin and two string orchestras (1973), a set of six pictures of the Passion of Christ – are religious in inspiration. Most important among these late works is the *Requiem* (1971–2). Martin had intended to write a Requiem for decades, but the final stimulus came only in January 1971 during a journey which took in the sacred architecture of Venice, Paestum and Monreale. As with the French and German verses he had used in earlier works, he mastered here the natural prosody of the Latin language. His last work, the cantata *Et la vie l'emporta*, written during his last illness, reflects the struggle between life and death and the ultimate victory of life. The orchestration of the last part was completed, following the composer's indications, by his friend Bernard Reichel.

Martin frequently wrote about his own work and about music in general; in his last years, he was exercised particularly by the question of the responsibility of the composer. His beliefs are, perhaps, best summarized in this statement (1966):

> Whatever the movements of the soul, the spirit, the sensibility that are manifested in one's work, and whether the state is one of anguish or even despair, one's art inevitably bears the sign of … this liberation, this sublimation which evokes in us a finished form, and which is, I think, what is called 'beauty'.

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Martin, Frank

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stage

Oedipe-Roi (incid music, J. Lacroix, after Sophocles), chorus, inst ens, 1922, cond. Martin, Geneva, Comédie, 21 Nov 1922

Oedipe à Colone (incid music, A. Secretan, after Sophocles), S, Bar, small chorus, small orch, 1923, cond. Martin, Geneva, Comédie, 1923

Le divorce (incid music, J.-F. Regnard), fl, sax (or cl and basset-hn), perc, pf, str, 1928; Geneva, Studio d'art dramatique, April 1928; unpubd

La nique à Satan (spectacle populaire, A. Rudhardt), Bar, children's chorus, female chorus, male chorus, wind insts, 2 pf, perc, db, 1930–31, cond. Martin, Geneva, 25 Feb 1933

Roméo et Juliette (incid music, R. Morax, after W. Shakespeare), A, chorus, fl, basset-hn, vn, b viol, db, perc, 1929, cond. Martin, Mézières, 1 June 1929

Die blaue Blume, ballet, 1935, unorchd, unpubd

Das Märchen vom Aschenbrödel (ballet, M.-E. Kreis, after Grimm), S, Mez, A, T, small orch, 1941; cond. P. Sacher, Basle, Stadttheater, 12 March 1942

La voix des siècles (incid music), chorus, military or wind band, 1942; cond. R. Vuataz, Geneva, 4 July 1942; unpubd

Ein Totentanz zu Basel im Jahre 1943 (spectacle dansé en plein air, M. de Meyenbourg), boys' chorus, str orch, jazz ens, Basle drums, 1943; cond. Sacher, Basle, Münsterplatz, 27 May 1943; unpubd

Athalie (incid music, J. Racine), A, 2 female chorus, small orch, 1946; cond. A. Paychère, Ecole supérieure de jeunes filles, 7 May 1947; unpubd

Der Sturm (op, 3, after W. Shakespeare, Ger. trans. A.W. von Schlegel), 1952–5; cond. E. Ansermet, Vienna, Staatsoper, 17 June 1956

Le mystère de la Nativité (oratorio/spectacle, after A. Greban: *Le mystère de la Passion*), 1957–9; concert perf., cond. Ansermet, Geneva, 23 Dec 1959; staged, cond. H. Wallberg, Salzburg, 15 Aug 1960

Monsieur de Pourceaugnac (op, 3, Molière), 1960–2; cond. Ansermet, Geneva, Grand Théâtre, 23 April 1963

choral

Motet (? Pauline Martin), chorus, orch, *c*1907, unpubd

Pourquoi voient-ils le jour? (motet, Bible: *Job* iii.20–23), chorus, orch, 1909, in short score only

Ode et sonnet (P. de Ronsard), 3 female vv, vc ad lib, 1912

Les dithyrambes (orat, Pierre Martin), 4 solo vv, chorus, children's chorus, orch, 1915–18; cond. Ansermet, Lausanne, 16 June 1918

Chantons, je vous en prie (Greban: *Le mystère de la Passion*), chorus, 1920, unpubd

Mass, double chorus, 1922/1926; cond. F.W. Brunnert, Hamburg, 2 Nov 1963

Jeux du Rhône (R.-L. Piachaud), chorus, wind band, 1929; cond. Martin, Geneva, 6 July 1929; unpubd

Cantate pour le temps de Noël (Bible), 8vv, chorus, boy's chorus, str, 2 b viol, hpd, org, 1929–30; cond. A. Koch, Lucerne, St Franz Xaver, 4 Dec 1994

Le coucou (canon, P.J. Toulet), 7 female vv, 1930

Chanson (C.F. Ramuz: *Le petit village*), 4 female vv, 1930

Chanson en canon (Ramuz: *Le petit village*), mixed chorus, 1930

Est ist ein Schnitter, heisst der Tod (popular), chorus, 1935, unpubd

Le vin herbé (orat, J. Bédier: *Le roman de Tristan et Iseut*), 12 solo vv, 2 vn, 2 va, 2 vc, db, pf, 1938–41; Part 1, 'Le philtre', concert perf., cond. R. Blum, Zürich, 16 April 1940; complete, concert perf., cond. R. Blum, Zürich, 28 March 1942; staged, cond. F. Fricsay, Salzburg, 15 Aug 1948

Cantate pour le 1er août (C. Clerc), 4vv/chorus, org/pf, 1941, Radio Geneva, 1 Aug 1941

3 choral works, 1943–4: Janeton (R. Stähli), male chorus; Si Charlotte avait voulu (Stähli), male chorus; Petite église (H. Devain), male/female chorus

Canon pour Werner Reinhart (Ronsard), 8vv, 1944, unpubd

In terra pax (orat, Bible), S, A, T, Bar, B, 2 chorus, orch, 1944; cond. Ansermet, Radio Geneva, 7 May 1945

A la foire d'amour (F. Bourquin), male chorus, 1945, unpubd

Chanson des jours de pluie (R. Stähli), male chorus, 1945, unpubd, adapted to text by Bourquin as A la fontaine, male chorus, 1945, unpubd

Golgotha (orat, Bible, St Augustine), S, A, T, Bar, B, chorus, orch, org, 1945–8; cond. S. Baud-Bovy, Geneva, 29 April 1949

Ariel (Shakespeare: *The Tempest*), 5 songs, 4S, 4A, 4T, 4B, 1950; cond. F. de Nobel, Amsterdam, 17 March 1953

Pseaumes de Genève (C. Marot, T. de Bèze), chorus, boys' chorus, orch, org, 1958, cond. Ansermet, Geneva, 4 June 1959

Ode à la musique (G. de Machaut), chorus, tpt, 2 hn, 3 trbn, db, pf, 1961; cond. Martin, Bienne, 23 June 1962

Verse à boire (popular), chorus, 1961; cond. de Nobel, Amsterdam, 26 June 1963

Pilate (orat, after Greban: *Le mystère de la Passion*), Mez, T, Bar, B, chorus, orch, 1964; cond. A. La Rosa Parodi, Rome, 14 Nov 1964

Requiem, S, A, T, B, chorus, orch, org, 1971–2; cond. Martin, Lausanne, 4 May 1973

Et la vie l'emporta (cant., M. Zundel, M. Luther etc), A, Bar, chorus, 2 fl, ob, ob d'amore, hpd, hp, org, str, 1974, C. Perret, P. Huttenlocher; cond. M. Corboz, Nyon, 13 June 1975

solo vocal

Tête de linotte, 1v, pf, 1899, unpubd

An * (N. Lenau), 1v, pf, 1909, unpubd

3 poèmes païens (Leconte de Lisle), Bar, orch, 1910; L. de la Cruz-Froelich; cond. J. Lauber, Vevey, 20 May 1911

Le roy a fait battre tambour (popular), A, small orch, 1916

4 sonnets à Cassandre (Ronsard), Mez, fl, va, vc, 1921; C. Wyss, cond. Martin, Geneva, 7 April 1923

Chanson de Mezzetin (P. Verlaine), S, ob/mand, vn, vc, 1923, unpubd

Malborough (M. Achard), 1v, fl, wind, perc, pf/hpd, *c*1928, unpubd

Der Cornet (Die Weise von Liebe und Tod des Cornets Christoph Rilke) (R.M. Rilke), A, small orch, 1942–3; E. Cavelti, cond. Sacher, Basle, 9 Feb 1945

6 Monologe aus Jedermann (H. von Hofmannsthal), Bar, pf, 1943–4; M. Christmann, Martin, Gstaad, 5 Aug 1944; orchd 1949, Cavelti, cond. R. Kubelik, Venice, 9 Sept 1949

Dédicace (Ronsard), T, pf, 1945; H. Cuénod, Martin, Geneva, 6 July 1945

Quant n'ont assez fait do-do (C. d'Orléans), T, gui, pf duet, 1947; Cuénod, H. Leeb, M. Lipatti, Martin, Laren, 9 Oct 1947; unpubd

3 chants de Noël (A. Rudhardt), S, fl, pf, 1947; Françoise, Maria and Frank Martin, Naarden, Christmas 1947

Suite from 'Der Sturm', Bar, orch, 1952–5; D. Fischer-Dieskau, cond. Ansermet, Lausanne/Geneva, 6/8 March 1961

Drey Minnelieder (anon., D. von Eist, W. von der Vogelweide), S, pf or S, fl, va, vc; 1960, Berlin, RIAS, 1960

Maria-Triptychon, S, vn, orch: Ave Maria, 1968, Magnificat, 1967, Stabat mater, 1968; Magnificat, I. Seefried, W. Schneiderhahn, cond. B. Haitink, Lucerne, 14 Aug 1968; complete, cond. J. Fournet, Rotterdam, 13 Nov 1969

Poèmes de la mort (F. Villon), T, Bar, B, 3 elec gui, 1969–71; G. Hirst, J. Reardon, H. Beattie, M. Best, E. Flower, S. Silverman, New York, 12 Dec 1971

Agnus Dei, A, org, 1971–2 [from Requiem]

orchestral

3 chansons du XVIII siècle, ?1911, unpubd

Suite, 1913; cond. Martin, St Gallen, 14 June 1913

Symphonie burlesque sur des mélodies populaires savoyardes, 1915; cond. P. Secretan, Geneva, Feb 1916

Esquisse, orch, 1920; cond. Ansermet, Geneva, 1920

Entr'acte, 1924, unpubd [orch of Ouverture et foxtrot, 2 pf, 1924]

Rythmes, 3 movts, 1926; cond. Ansermet, Geneva, 12 March 1927

Piano Concerto no.1, 1933–4; W. Gieseking, cond. Ansermet, Geneva, 22 Jan 1936

Guitare, 1934; cond. Ansermet, Geneva, 21 Nov 1934 [arr. of 4 pièces brèves, gui, 1933]

Danse de la peur, 2 pf, small orch, 1935; M. and D. Lipatti, cond. E. Appia, Geneva, 28 June 1944 [from ballet Die blaue Blume]

Symphony, 1936–7, cond. Ansermet, Lausanne/Geneva, 7/9 March 1938

Ballade, a sax, str, perc, pf, 1938; S. Rascher, Sidney, summer 1938

Ballade, pf, orch, 1939, W. Frey, cond. Ansermet, Zürich, 1 Feb 1944

Du Rhône au Rhin, band/orch, 1939, festival march for Swiss National Exhibition, cond. V. Andreae, Zürich, 6 May 1939

Ballade, fl, str, pf, 1941; J. Bopp, cond. Sacher, Basle, 28 Nov 1941; arr. fl, orch, Ansermet, 1939; A. Pepin, cond. Ansermet, Lausanne/Geneva, 27/29 Nov 1939 [from Ballade, fl, pf, 1939]

Ballade, trbn/t sax, small orch, 1941; T. Morley, cond. Ansermet, Geneva, 26 Jan 1942 [from Ballade, trbn/t sax, pf, 1940]

Marche des 22 cantons and Marche de Genava, wind or military band, 1942 [from La voix des siècles]

Petite symphonie concertante, hp, hpd, pf, 2 str orch, 1944–5; C. Blaser, H. Andreae, R. am Bach, cond. Sacher, Zürich, 17 May 1946; arr. as Symphonie concertante, orch, 1946, cond. Ansermet, Lucerne, 16 Aug 1947

Ouverture pour Athalie, 1946 [from Athalie (incid music)]

Ballade, vc, small orch, 1949; A. Wenzinger, cond. Sacher, Zürich, 17 Nov 1950 [from Ballade, vc, pf, 1949]

Concerto for 7 Wind Instruments, wind qnt, tpt, trbn, perc, str, 1949; cond. L. Balmer, Berne, 25 Oct 1949

Violin Concerto, 1950–51; H. Schneeberger, cond. Sacher, Basle, 24 Jan 1952

Harpsichord Concerto, small orch, 1951–2; I. Nef, cond. F. Previtali, Venice, 14 Sept 1952

Passacaille, str, 1952, cond. K. Münchinger, Frankfurt, 16 Oct 1953; orchd 1962, cond. Martin, Berlin, 30 May 1963 [from Passacaille, org, 1944]

Sonata da chiesa, va d'amore, str, 1952; A. Arcidiacono, cond. V. Brun, Turin, 29 April 1953 [from Sonata da chiesa, va d'amore, org, 1938]; arr. fl, str by V. Desarzens, 1958; M. Clement, cond. V. Desarzens, Lausanne, 15 Sept 1959

Pavane couleur du temps, small orch, 1954 [from chbr work, 1920]

Etudes, str, 1955–6; cond. Sacher, Basle, 23 Nov 1956

Ouverture en hommage à Mozart, 1956, cond. Ansermet, Radio Geneva, 10 Dec 1956

Ouverture en rondeau, 1958; cond. Ansermet, Lucerne, 13 Aug 1958

Inter arma caritas, 1 movt, 1963; cond. Ansermet, Geneva, 1 Sept 1963

Les quatre éléments, 1963–4; cond. Ansermet, Lausanne/Geneva, 5/7 Oct 1964

Cello Concerto, 1965–6; P. Fournier, cond. Sacher, Basle, 26 Jan 1967

Piano Concerto no.2, 1968–9; P. Badura-Skoda, cond. Desarzens, Paris/ORTF, 24 June 1970

Erasmi monumentum, orch, org, 1969, cond. J. Fournet, Rotterdam, 27 Oct 1969 [3rd movt from Inter arma caritas]

3 danses, ob, hp, str qnt, str orch, 1970; H. and U. Holliger, cond. Sacher, Zürich, 9 Oct 1970

Ballade, va, wind, hp, hpd, timp, 1972; R. Golan, cond. H. Eder, Salzburg, 20 Jan 1973

Polyptyque: 6 images de la Passion du Christ, vn, 2 str orch, 1973, Y. Menuhin, cond. E. de Stoutz, Lausanne, 9 Sept 1973

chamber and instrumental

Pour papa, 2 ocarinas, pf, 1900, unpubd

Piano Piece, c, ?1902, unpubd [fragment]

Sonata no.1, op.1, pf, vn, 1913; M. Breitmeyer, J. Lauber, Thun, 10 July 1915

Piano Quintet, 1919, Martin, De Boer Qt, Zürich, 1919

Pavane couleur du temps, str qnt/pf duet, 1920, orchd 1954

Ouverture et foxtrot, 2 pf, 1924, arr. as Concert, wind, pf, 1924, unpubd; orchd as Entr'acte, 1924

Trio sur des mélodies populaires irlandaises, pf trio, 1925; Martin, Paris, April 1926

Sonata no.2, vn, pf, 1931–2; J. Goering, Martin, Geneva, 7 Oct 1932; 2nd movt arr. as Chaconne, vc, pf, 1957

4 pièces brèves, gui, 1933, rev. 1955; arr. pf as Guitare, 1933; orchd 1934

Rhapsodie, 2 vn, 2 va, db, 1935; S. Bornand, L. Cherechewski, W. Kunz-Aubert, J. Goering, H. Fryba, Geneva, 30 March 1936

Trio, vn, va, vc, 1936, Trio Röntgen, Brussels, 2 May 1936

Les grenouilles, le rossignol et la pluie, 2 pf, 1937, unpubd

Petite marche blanche et trio noir, 2 pf, 1937, unpubd

Sonata da chiesa, va d'amore, org, 1938; G. Flügel, H. Balmer, Basle, 8 Dec 1939; arr. fl, org, 1941; M. Martin, C. Faller, Lausanne, 11 June 1942; orchd, 1952

Ballade, fl, pf, 1939; Geneva, Sept 1939; orchd 1941

Ballade, trbn/t sax, pf, 1940; Geneva, Sept 1940; orchd 1941

Danse grave, pf, 1941, unpubd [from ballet Das Märchen vom Aschenbrödel]

Petite complainte, ob, pf, 1941 [from Das Märchen vom Aschenbrödel]

Passacaille, org, 1944; K.W. Senn, Berne, 26 Sept 1944; arr., str 1952, orchd 1962

Petite fanfare, 2 tpt, 2 hn, 2 trbn, 1945, cond. Desarzens, Lausanne, summer 1945; unpubd

8 Preludes, pf, 1947–8; D. Bidal, Radio Lausanne, 22 March 1950

Ballade, vc, pf, 1949; A. Wenzinger, P. Baumgartner, Basle, Feb 1950; orchd 1949

Clair de lune, pf, 1952

Au clair de lune, 3 variations, pf duet 1955, unpubd

Etudes, 2 pf, 1957, Martin, A. Meyer von Bremen, Cologne, 28 Oct 1957 [from Etudes, str, 1955–6]

Pièce brève, fl, ob, hp, 1957; E. Defrancesco, M. Fankhauser, A. Redditi, Lausanne, 10 May 1957 [from orat Le Mystère de la Nativité]

Etude rythmique en hommage à Jaques-Dalcroze, pf, 1965, A. Stadelmann, Geneva, 22 Feb 1965

Esquisse 'Etude de lecture', pf, 1965, Munich, Sept 1965

Agnus Dei, org, 1966 [from Mass, 1922–6]

String Quartet, 1966–7; Tonhalle Qt, Zürich, 20 June 1968

Fantaisie sur des rythmes flamenco, pf, dance ad lib, 1973, Badura-Skoda, T. Martin, Lucerne, 18 Aug 1974

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Principal publishers: Universal, Bärenreiter, Henn, Hug, G. Schirmer

Martin, Frank

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Frank Martin: écrits sur la rythmique et pour les rythmiciens, les pedagogues, les musiciens, ed. Institut Jacques-Dalcroze (Geneva, 1995)

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E. Ansermet, P. Meylan and W. Schuh: 'Frank Martin', *Feuilles musicales*, vi/Nov (1953)

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R. Klein: *Frank Martin: sein Leben und Werk* (Vienna, 1960)

Cérémonie de collation du grade de docteur honoris causa à M. Frank Martin (Lausanne, 1961) [incl. lecture by G. Guisan, C. Regamey and Martin]

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J.A. Tupper: *Stylistic Analysis of Selected Works by Frank Martin* (diss., Indiana U., 1964)

R. Klein: 'Frank Martins jüngste Werke', *ÖMz*, xx (1965), 483–6

J.-C. Piguet and F. Martin: *Entretiens sur la musique* (Neuchâtel, 1967)

E. Ansermet: 'Frank Martins historische Stellung', *ÖMz*, xxiv (1969), 137–41

B. Billeter: *Frank Martin: ein Aussenseiter der neuen Musik* (Frauenfeld, 1970)

B. Billeter: *Die Harmonik bei Frank Martin: Untersuchungen zur Analyse neuerer Musik* (Berne, 1971)

B. Martin: *Frank Martin ou la réalité du rêve* (Neuchâtel, 1973)

Zodiaque, no.103 (1975) [Frank Martin issue]

J.-C. Piguet and J. Burdet, eds.: *Correspondance 1934–1968* (Neuchâtel, 1976) [correspondence with Ansermet]

SMz, cxvi/5 (1976) [Martin issue; incl. B. Billeter: 'Die letzten Vokalwerke von Frank Martin', 344–51; C. Regamey: 'Les éléments flamenco dans les dernières oeuvres de Frank Martin', 351–9; work-list, writings and bibliography, 378–86]

Société Frank Martin: Bulletin, nos.1–21 (Lausanne, 1980–99) [incl. correspondence with E. Ansermet, V. Desarzens, R. Looser, P. Mieg, B. Reichel, A. Schibler and writings by Martin]

B. Billeter: 'Frank Martins Bühenwerke', *Musiktheater: zum Schaffen von schweizer Komponisten des 20. Jahrhunderts/Théâtre musical: l'oeuvre de compositeurs suisses du 20e siècle*, ed. D. Baumann (Bonstetten, 1983), 92–108

Frank Martin: die Welt eines Komponisten (Zürich, 1984) [exhibition catalogue]

P. Sulzer, ed.: *Lettres à Victor Desarzens* (Lausanne, 1988)

B. Billeter: 'Die geistlichen Werke von Frank Martin: zum hundertsten Geburtstag', *Musik und Kirche*, lx/5 (1990), 233–44

D. Kämper, ed.: *Frank-Martin-Symposium: Cologne 1990*

C.W. King: *Frank Martin: a Bio-Bibliography* (Westport, 1990)

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M. Martin: *Souvenirs de ma vie avec Frank Martin* (Lausanne, 1990) [Engl. trans. in preparation]

A. Baltensperger: 'Fragen des Métiers bei Frank Martin', *Quellenstudien I: Gustav Mahler, Igor Strawinsky, Anton Webern, Frank Martin*, ed. H. Oesch (Winterthur, 1991), 157–234

B. Billeter: 'Die Harmonik in den Werken von Frank Martin', *Harmonik im 20. Jahrhundert: Vienna 1991*, 9–17

T. Seedorf: 'Porträt der literarischen Form: Rilkes "Cornet" in der Vertonung von Frank Martin', *Mf*, xlvi (1993), 254–67

S. Hanheide: 'Zum friedensutopischen Gehalt von Frank Martins Oratorium "In terra pax"', *Osnabrücker Jahrbuch Frieden und Wissenschaft*, iii (1996), 105–16

B. Billeter: *Frank Martin: Werdegang und Musiksprache seiner Werke* (Mainz, 1999) [incl. list of works 224–42]

Martin, Sir George (Clement) (i)

(*b* Lambourn, Berks., 11 Sept 1844; *d* London, 23 Feb 1916). English organist and composer. He studied locally, and later, when he was organist at Lambourn, with Stainer at Oxford. He was appointed private organist to the Duke of Buccleuch at Dalkeith in 1871. At St Paul's Cathedral he became choirmaster in 1874, deputy organist in 1876 and organist, following Stainer's resignation, in 1888. His academic distinctions included BMus (Oxford, 1868), FCO (1875), the Lambeth MusD (1883) and DMus (Oxford, 1912). He was appointed teacher of the organ at the Royal College of Music in 1883.

Apart from a few secular songs, Martin was a profuse composer of anthems and settings of the services of the Anglican church. His most important composition is a *Te Deum* setting which was performed on the steps of St Paul's at Queen Victoria's Diamond Jubilee (1897); it is scored for military band and 'Great Paul' (the cathedral's bell pitched in F); shortly after its performance Martin received a knighthood. He also made organ arrangements and performing editions of sacred vocal music.

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'Sir George Clement Martin', *MT*, xxxviii (1897), 441–3
'Memorial to the Late Sir George Martin', *MT*, lviii (1917), 553–4
D. Scott: *The Music of St Paul's Cathedral* (London and New York, 1972)

G.B. SHARP/CHRISTOPHER KENT

Martin, Sir George (ii)

(*b* London, 3 Jan 1926). English record producer and composer. He studied oboe and composition at the GSM from 1946 to 1948 before joining Parlophone Records. There he supervised recordings of comedy material, jazz and Scottish dance music before signing the Beatles to a recording contract in 1962. Over the next eight years he played a key role as producer, arranger and performer in the group's recording career, notably in providing string arrangements for *Eleanor Rigby*, *Yesterday* and other songs. Martin also produced hit records by other Liverpool musicians such as Cilla Black and Gerry and the Pacemakers. In 1965 he left Parlophone to become one of the first freelance record producers. Martin subsequently worked with Sir Paul McCartney, Ella Fitzgerald, Neil Sedaka, America and many other recording artists. He organized a new recording of Dylan Thomas' verse drama *Under Milk Wood* in 1988. His AIR company built a studio on Montserrat which was destroyed in the hurricane of 1989. Martin also arranged and conducted two albums of instrumental versions of Beatles' songs. He was knighted in 1996. (G. Martin and J. Hornsby: *All You Need is Ears*, New York, 1979)

DAVE LAING

Martin, George William

(*b* London, 8 March 1825; *d* London, 16 April 1881). English teacher, conductor and composer. Trained as a chorister at St Paul's Cathedral under William Hawes, Martin taught music at the Normal College for Army Schoolmasters, Chelsea, and St John's Training College, Battersea, from 1845, and was appointed organist of Christ Church, Battersea, in 1849. He became noted for his skill in training choirs of schoolchildren; and he conducted the Metropolitan Schools Choral Society, the National Choral Society and other similar massed choirs in public performances for some years. Martin composed many prizewinning glees, partsongs and other choral pieces, edited various oratorios by Handel and Haydn, and was the editor of several minor musical periodicals. He died in extreme poverty.

BERNARR RAINBOW

Martin, György

(*b* Budapest, 5 Feb 1932; *d* Budapest, 31 Oct 1983). Hungarian ethnochoreologist and ethnomusicologist. He studied anthropology, history and literature at Budapest University (1950–54), where his teachers included Gyula Ortutay, István Tálasi and Lajos Vargyas, and in 1963 took his doctorate at Budapest University with a dissertation on dance motifs in the Sárköz-Danubian region. Concurrently he was a professional solo

dancer in a folklore group and worked in the folkdance section of the Institute of Folk Arts (1955–65). After fieldwork in Ethiopia (1965) he became a research assistant in the folk music research group of the Hungarian Academy of Sciences (1965–74); when this became part of the Musicological Institute (1974) he was appointed head of the folkdance department. He took the CSc in 1969 with a dissertation on the round-dance of Hungarian girls. In 1950 he began extensive fieldwork, collecting, recording and filming in about 500 Hungarian villages, and in Romania, Slovakia and Yugoslavia. He also undertook comparative research on the Carpathian basin and the Balkan countries, and was interested in the relations between the historical sources and existing folkdance practice. He devoted numerous writings to the connection between the dance and its music, and the structural analysis of dance types according to motif; his observations on the function of musical tempo, rhythm and metre in the dance are a valuable contribution to ethnomusicological research.

WRITINGS

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'Considérations sur l'analyse des relations entre la danse et la musique de danse populaire', *SM*, vii (1965), 315–38

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'Der ungarische Mädchenreigen', *Volkskunde und Volkskultur: Festschrift für Richard Wolfram*, ed. H. Fielhauer (Vienna, 1968), 325–42

A magyar leánykörtánc: régi táncaink keleteurópai kapcsolataihoz [Hungarian girls' round-dance: East European relations of old Hungarian dances] (diss., Hungarian Academy of Sciences, 1969)

'Der siebenbürgische Haiduckentanz', *SM*, xi (1969), 301–21

with Z. Kallós: 'A gyimesi csángók táncélete és táncai' [Dancing and dances of the Csángó ethnic group of Gyimes], *Tánctudományi tanulmányok* (1969–70), 195–252

Magyar tánctípusok és táncdialektusok [Hungarian dance types and dance dialects] (Budapest, 1970, 2/1995)

'The Relationship between Melodies and Dance Types in Volume VI of Corpus Musicae Popularis Hungaricae', *SM*, xiv (1972), 93–145

'Die Branles von Arbeau und die osteuropäischen Kettentänze', *SM*, xv (1973), 101–27

'Legényes, verbunk, lassú magyar' [Young men's dance, recruiting dance, slow Hungarian dance], *Népi kultúra-népi társadalom*, vii (1973), 251–90

A magyar nép táncai [Hungarian folkdances] (Budapest, 1974; Fr., trans., 1974; Eng and Ger. trans., 2/1988)

'A táncos és a zene' [The dancer and the music], *Népi kultúra-népi társadalom*, ix (1977), 357–89

A magyar körtánc és európai rokonsága [The Hungarian round-dance and its European relations] (Budapest, 1979)

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'A Survey of the Hungarian Folk Dance Research', *Dance Studies*, vi (1982), 9–45

'Peasant Dance Traditions and National Dance Types in East-Central Europe in the 16th–19th Centuries', *ethnologia Europea*, xv (1985), 117–28

'Charakteristik und Typen der äthiopischen Tänze', *Musikkulturen in Afrika*, ed. E. Stockmann (Berlin, 1987), 252–81

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MARIA DOMOKOS

Martin, Hugh

(*b* Birmingham, AL, 11 Aug 1914). American composer, lyricist, vocal arranger and pianist. He began his professional career as a rehearsal pianist and vocal arranger for such productions as *Hooray for What?* (1937), *One for the Money* (1939) and *Streets of Paris* (1939); he has subsequently been the vocal arranger for many leading Broadway shows by composers including Kern, Porter and Rodgers, and a coach to singers including Lena Horne and Judy Garland. He met Ralph Blane (*b* Broken Arrow, OK, 26 July 1914; *d* Broken Arrow, OK, 13 Nov 1995) when they both performed with the singing quartet the Martins, and subsequently they collaborated on the successful stage musical *Best Foot Forward* (1941; film, 1943). They went on to contribute songs to films, including the classic MGM musical *Meet Me in St Louis* (1944), in which Judy Garland introduced their most famous numbers, 'The Boy Next Door', 'Have yourself a merry little Christmas' and 'The Trolley Song'. Martin was invited to write a musical for London, and the resulting *Love from Judy* (1952) with the lyricist Jack (later Timothy) Gray, was a West End success. An expanded version of *Meet Me in St Louis* for the stage in 1960 contained many fine additional numbers, including the ballad 'You are for loving'. The score of Martin's 1964 show with Gray, an adaptation of Noël Coward's *Blithe Spirit* as *High Spirits*, exemplifies the characteristics of Martin's style: his frequent use of jazz-inflected harmonies, whose chromaticism often leads to strong contrapuntal accompaniment lines and counter melodies,

is used to effect in the duet 'I know your heart', while his lyrical style encompasses the strong sweep of 'Forever and a Day' and the touching simplicity of 'If I Gave You'.

WORKS

(selective list)

Stage musicals: Best Foot Forward, 1941, collab. R. Blane [film, 1943]; Look Ma, I'm Dancin', 1948; Make a Wish!, 1951; Love from Judy, 1952; Meet Me in St Louis, 1960, rev. 1989 [after film, 1944]; High Spirits, 1964

Revues: Airs on a Shoestring, 1953; They Don't Make 'em like That Anymore, 1972

Vocal arrs. for stage shows (composer in parentheses): Hooray for What? (H. Arlen), 1937; The Boys from Syracuse (R. Rodgers), 1938; Du Barry was a Lady (C. Porter), 1939; Stars in your Eyes (S. Schwartz), 1939; Too Many Girls (Rodgers), 1939; Very Warm for May (J. Kern), 1939; Cabin in the Sky (V. Duke), 1940; Louisiana Purchase (I. Berlin), 1940; Lorelei (Schwartz), 1974

Songs for films, incl. The joint is really jumping in Carnegie Hall (in Thousands Cheer, 1943); What do you think I am? (Broadway Rhythm, 1944); The Boy Next Door, Have yourself a merry little Christmas, The Trolley Song (Meet Me in St Louis, 1944); Love (Ziegfeld Follies, 1946); Pass that Peace Pipe (Good News, 1947); The Girl Next Door [reworked from The Boy Next Door], I never felt better (Athena, 1954); My Hill-Billy Heart, An Occasional Man (The Girl Rush, 1955); All the Colours of the Rainbow, I don't know what I want (The Girl Most Likely, 1958)

Other contribs. to film scores, incl. One Sunday Afternoon, 1948; Summer Holiday, 1948; My Dream is Yours, 1949; My Blue Heaven, 1950; The West Point Story, 1950; Skirts Ahoy!, 1952; The French Line, 1953

JOHN SNELSON

Martin, J.

(*fl* late 17th century). French composer. He can perhaps be identified with Jean Martin, 'ordinaire de la musique' to the Duke of Orléans. A volume by J. Martin entitled *Premier livre d'airs sérieux et à boire à deux, trois ou quatre parties, entremelez de symphonies en trio pour les violons et les flûtes, avec des accompagnements dans les récits* was published in Paris in 1688. It has on occasion been incorrectly ascribed to François Martin (i). Its contents are interesting precursors of the French cantatas of the following century. (F. Gaussen: 'Actes d'état-civil de musiciens français 1651–1681', *RMFC*, i (1960), 153–65)

DAVID TUNLEY

Martin, (Nicolas-)Jean-Blaise [Blès]

(*b* Paris, 24 Feb 1768; *d* Ronzières, nr Lyons, 28 Oct 1837). French baritone. He studied music at an early age and auditioned unsuccessfully for the Opéra as both a violinist and a singer. He made his début at the Théâtre de Monsieur in 1789 in *Le marquis de Tulipano*, a French version of Paisiello's opera *Il matrimonio inaspettato*. Lessons with Mme Dugazon

and Talma helped him to overcome his deficiencies as an actor and in 1794 he moved to the Théâtre Favart, remaining there until it merged with the Feydeau to form the Opéra-Comique in 1801. Martin specialized in comic servant roles in new operas by Dalayrac, Boieldieu, Méhul, Isouard and others. He retired from the Opéra-Comique in 1823 but returned briefly in 1826 and 1833, when he appeared in Halévy's *Les souvenirs de Lafleur*, a pasticcio incorporating songs from his most successful roles. He was also a member of the imperial chapel (later the royal chapel) from its foundation until July 1830, and taught singing at the Paris Conservatoire from 1816 to 1818 and 1832 to 1837.

Martin's voice combined the range and quality of a tenor and a baritone, spanning two and a half octaves from E♭ to *a'*, with an additional octave in falsetto. His exceptional range influenced vocal characterization in *opéras comiques* for over a century, and high-lying 'baryton Martin' roles can be found in operas by Hérold (*Zampa*), Gounod (Valentin in *Faust*), Bizet (Escamillo in *Carmen*, Ernesto in *Don Procopio*, the Duke of Rothsay in *La jolie fille de Perth* and Splendiano in *Djamileh*), Debussy (Pelléas) and Ravel (Ramiro in *L'heure espagnole*). Martin was also noted for his facility in rapid vocalization, sometimes inappropriately applied. He composed a one-act *opéra comique*, *Les oiseaux de mer*, produced at the Théâtre Feydeau in 1796.

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PHILIP ROBINSON

Martin, Jonathan

(*b c*1715; *d* Westminster, 4 April 1737). English organist. He was a chorister in the Chapel Royal under Croft, after whose death he had lessons from Thomas Roseingrave. He had benefit concerts in May 1735 and April 1736: in the second, at Stationers' Hall, he played an organ solo. On 21 June 1736 he was admitted one of the organists of the Chapel Royal, having already deputized there. It was agreed that he should occasionally compose for the chapel, on the understanding that Boyce (one of the composers) would sometimes undertake his duty at the organ; however, Martin's only surviving composition is 'To thee, O gentle sleep', a song in Nicholas Rowe's play *Tamerlane*.

WATKINS SHAW/DONALD BURROWS

Martin, Laurent

(*b* Toulon, 6 June 1959). French composer. At first a jazz pianist, he discovered contemporary classical music only when settling in Paris in 1987. He studied at the Paris Conservatoire with Jolas and Bancquart, and has been in residence at the Villa Medici in Rome (1993–4) and the Casa de Velasquez in Madrid (1997–8). In a relatively short period Martin has established a sizable and coherent output. Writing mainly for small instrumental groups, he creates a dynamic of fluidly evolving microtonal textures from the interweaving strands of his material. In *Leucade* he demonstrates effective writing for the orchestra and a burgeoning sense of dramatic rhetoric.

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Narcisse, cl, tape, 1990; Nonet, 1990; Littoral, orch, 1991; Trapèze, 14 insts, 1991; Ecailles, 7 insts, 1992; Fil à fil, vn, vc, 1992; Italiques I–IV, b fl, cl, 1992–4; Tranquillo barbaro, 10 insts, 1993; Paysages habitables, str qt, 1994; Iguales, wind qnt, 2 perc, 1995; Leucade, Mez, vib, orch, 1996; Sax Qt, 1996; Stentor, hn, ens, 1996; Cantigas, 2 gui, 1997; Duo, vn, hn, 1997; Ecarts, 2 vn, 1997; Qnt, fl, cl, vn, vc, pf, 1997; Séraî, 8 insts, 1997; Trio, vib/glock, hn, vn, 1997

Principal publisher: Européennes

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JEREMY DRAKE

Martin, Mary (Virginia)

(*b* Weatherford, TX, 1 Dec 1913; *d* Rancho Mirage, CA, 3 Nov 1990). American actress, singer and dancer. Her mother was a violinist. Martin taught social and stage dance, sang on radio and in films, and achieved fame in 1938 performing 'My heart belongs to daddy' in Cole Porter's *Leave it to me*, a song with which she remained associated throughout her career. Her first film role was in *The Great Victor Herbert* (1939) and her later films included *Birth of the Blues* (1941) and *Night and Day* (1946). She performed in Broadway musicals, beginning with Weill's *One Touch of Venus* (1943, including the song 'That's him'). Richard Rodgers and Oscar Hammerstein II wrote *South Pacific* (1949) for her and the bass Ezio Pinza; Rodgers recalled (in his autobiography, *Musical Stages*, 1975) that Martin, concerned about their unequal voices, was promised no duets: moreover, 'her songs were colloquial, direct, sunny and youthful, whereas his were sophisticated, romantic, even philosophical' in lyrics and music. She recreated her stage success as Nellie Forbush in the film of the show (1958), and later suggested adapting the film *The Trapp Family Singers*, which Rodgers and Hammerstein accomplished as their final work together, *The Sound of Music* (1959). Rodgers praised Martin's extraordinary diligence in vocal preparation and interpretation of his songs.

Until the late 1960s Martin continued to star in Broadway shows, including *I Do! I Do!* (1966), in films, and in children's musicals for television, most notably versions of the stage musical *Peter Pan* in the 1950s. One of the

best-loved American musical performers, she created several vibrant roles with her clear soprano and her warmth, vigour, control and agility. She wrote the autobiography *My Heart Belongs* (New York, 1976) and made many recordings.

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DEANE L. ROOT

Martin, Nicolas

(*b* ?Saint Jean-de-Maurienne, 1498; *d* ?Saint Jean-de-Maurienne, 1566). French composer and poet. His first known position was at the cathedral of Saint Jean-de-Maurienne. When he was dismissed from there, by Archbishop Jerôme Ricevali who disapproved of his 'chansons follettes', he moved first to Chambéry and then, by 1555, to Lyons. He evidently returned to Saint Jean-de-Maurienne, for in March 1565 he organized a mystery play on the Passion to divert the townspeople during an epidemic. Although mid-16th-century accounts referred to performances of his motets, his only surviving music is a collection of monophonic noëls and chansons, 12 in French and 21 in Savoyard dialect, entitled *Noëlz et chansons nouvellement composez tant en vulgaire françoys que savoysien dict patoys* (Lyons, 1555; ed. J. Orsier, Paris, 1879). Macé Bonhomme, who reprinted the collection a year later, explained that Martin had written both words and music.

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FRANK DOBBINS

Martinček, Dušan

(*b* Prešov, 19 June 1936). Slovak composer. He studied composition with Anna Kafendová at the Bratislava Conservatory, and from 1951 took private lessons with Albrecht, Zimmer and Cikker. From 1956 to 1962 he attended the Bratislava Academy of Music and Dramatic Art, studying the piano with Rudolf Macudzińsky and composition with Cikker. From 1973 to 1986 he was lecturer in theory at the academy; in 1992 he was appointed professor of composition.

His music draws from the 19th and early 20th century tradition, in particular the music of Skryabin, Rachmaninoff and Prokofiev. A further source of inspiration has been the music of the Balkans. At the start of his career he employed a conventional musical language based on motivic development.

His musical forms are established models such as the fugue, theme and variations and sonata form. The typical features of his piano pieces include exuberance, technical virtuosity and a concerto-like style of writing. In the late 1970s he combined serial technique with sonata form, reducing thematic subjects to short, few-note cells, as in the fourth and sixth piano sonatas. In the early 1980s he created a new musical language from his existing technique: the primary motivic-thematic material is reduced to intervals which are heard both horizontally and vertically. This led to a more dissonant harmony, poly-metric experiments and sudden pitch clusters, as in *Animation* (1983–6), the String Quartet (1982–5) and *Prerušené ticho* ('Interrupted Silence', 1989).

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(selective list)

Orch: Balkánský tanec [Balkan Dance], small orch, 1956; Rapsódia, pf, orch, 1956; Dialógy ve forme variácií, pf, orch, 1961; Simple Ov., small orch, 1961; Valse impromptu, small orch, 1961; Neéra, sym. poem, after A. Chénier, 1966; Passacaglia, str, 1967; Symfónia na pariäť J. Haydna [Sym. in memoriam], 1981; Animation, 35 str, 1983–6; Kontinuity, 1988; Prerušené ticho [Interrupted Silence], 1989

Chbr: Hudba (passionato) [Music], va/cl, pf, 1959; Elégia, va, 1975; Concertino, fl, pf, 1980; Str Qt, 1982; Bonjour, Monssieur Picasso, elegy, fl, chit, 1983; Komunikácie [Communications], vn, pf, 1988; Coexistences, str qt, db, 1993–4; Momentka, cl, str qt, 1995

Pf: 8 sonatas, 1955–83; 7 koncertných etud, 1954–60; Rumunská rapsódia – Negrea, 1957; 12 prelúdií a fúg, 1959–75; 2 tance v bulharskom rytme [2 Dances in Bulgarian rhythm], 1960; 3 sonatinas, 1966; Hommage à Corelli, variations, 1970; 12 preludes, 1979; Skice [Sketches], 8 characteristic pieces, 1986; 10 mouvements, 1992–3; Nové nokturno [New Nocturne], no.1, 1993–4

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YVETTA LÁBSKA-KAJANOVÁ

Martin Codax [Codaz].

See Codax, Martin.

Martineau, Malcolm

(*b* Edinburgh, 3 Feb 1960). Scottish pianist. He studied at St Catharine's College, Cambridge, and at the RCM, his teachers including Geoffrey Parsons, Kendall Taylor and Joyce Rathbone. In his early years he worked as accompanist for the Walter Grüner International Lieder Competition (where he won a prize as best accompanist) and at the Britten-Pears School at Aldeburgh, when he worked in masterclasses given by many well-known artists. He has partnered noted singers, among them Thomas Allen, Janet Baker, Barbara Bonney, Felicity Lott, Simon Keenlyside and Bryn Terfel, and recorded with the last two. In London he has presented all the songs of Debussy and a major Britten series. At the 1998 Edinburgh Festival he presented an extensive series of Wolf lieder. A prolific recording artist, he has committed to disc all Fauré's songs with Sarah Walker and the complete folksong settings of Beethoven and Britten. Martineau is both an accomplished technician and a searching, versatile interpreter of the whole genre of song.

ALAN BLYTH

Martinelli, Caterina

(*b* Rome, 1589 or 1590; *d* Mantua, 7 March 1608). Italian singer. She was brought into the service of the Gonzagas at Mantua in August 1603, where she lodged for three years with Monteverdi, whose wife may have been her teacher. She may also have studied with Francesco Rasi, but her musical training was probably overseen by Monteverdi himself, and she was soon part of a female vocal ensemble which he directed. Her singing clearly pleased Duke Vincenzo, and in 1606 he presented her with a house. She sang the role of Venus in Marco da Gagliano's *La Dafne*, given at Mantua in February 1608. A few weeks later, when about to create the title role in Monteverdi's *Arianna*, she died of smallpox. Monteverdi wrote the part with her in mind, and at the duke's request he composed in her memory his fine madrigal cycle *Lagrime d'amante al sepolcro dell'amata*. The duke, deeply affected by her death, made arrangements for the celebration in perpetuity of masses for her soul by the Carmelite fathers. The order was suppressed, and the church and her tomb razed in 1773.

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DENIS ARNOLD/EDMOND STRAINCHAMPS

Martinelli, Giovanni

(*b* Montagnana, 22 Oct 1885; *d* New York, 2 Feb 1969). Italian tenor. After study in Milan, he made his stage début there at the Teatro Dal Verme in Verdi's *Ernani* in 1910. In the following year he sang Dick Johnson in *La fanciulla del West* at Rome under Toscanini, later his 'passport role' to many theatres. He appeared at Covent Garden during five seasons between 1912 and 1937, singing over 90 performances in 15 operas, among which the *Otello* and *Turandot* of his last season were particularly memorable. The Metropolitan Opera, however, became the centre of his career for 31 consecutive seasons from 1913, with a few still later appearances in 1945. He sang with the company in 926 performances in a total of 38 operas.

Over the years Martinelli developed an unimpeachable technique and scrupulous style, and after the death of Caruso became the leading exponent of such dramatic and heroic roles as Verdi's Manrico, Radames, Don Alvaro and, eventually, Otello. He displayed his skills as a singing actor in the roles of Samson and Eléazar (*La Juive*). The clarion ring of his upper register, the distinctness and purity of his declamation and the sustained legato phrasing made possible by remarkable breath control were the outstanding features of his mature style; he retained his vocal powers to an advanced age, making his final appearances as Emperor Altoum (*Turandot*) as late as 1967. His many recordings, especially those made by the Victor company between 1914 and 1939, well display his splendid tone and style. Even more compelling are his off-the-air recordings from the Metropolitan, of which *Otello* is the most important.

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DESMOND SHAWE-TAYLOR/ALAN BLYTH

Martinenghi, Antonio Francesco

(*fl* 1677–1705). Italian composer. He held the rank of Cavaliere and worked in Milan and Pavia. Only the librettos of his three known operas survive: *La fedeltà mascherata* (Pavia, 1677, by G.B. Novarese), *L'Arsiade* (Milan, 1700, P. d'Averara) and *Il Meleagro* (Pavia, 1705). The music for *Il Meleagro* was written in collaboration with Paolo Magni and Bernardo Sabadino. Likewise only the librettos of three oratorios by him are extant: *La fuga trionfale* (Pavia, 1690), *La vittoria de trionfanti, o sia Il trionfo della grazia* (Pavia, 1691) and *La morte delusa* (Milan, 1703). His only surviving music is a solo motet (in RISM 1679[1], =1681[1]). A Francesco Martinenghi of Pavia, who together with Perti and Vannarelli reset Minato's *La prosperità di Elio Seiano* (Milan, 1699), is probably identical with this composer.

SERGIO LATTES

Martinengo, Gabriele

(*b c*1527; *d* Verona, 17 Dec 1584). Italian composer. He attended the Scuola degli Accoliti, Verona, between 1536 and 1539; having finished his studies, he decided not to become a priest. In 1547 he entered the competition for the post of *maestro di cappella* at the Accademia Filarmonica in Verona, but was unsuccessful. Thereafter nothing is known about him until 1560 when he was in charge of the music at Zara Cathedral in Dalmatia. In that year he was invited to a similar post at Udine Cathedral on the recommendation of Willaert and after some negotiations he went there in 1561 at the annual salary of 70 ducats. He was also paid a smaller sum by the municipality for his services on civic occasions. He remained in Udine until 1566 when he was appointed *maestro di cappella* at Verona Cathedral, where he served until his death. A registry document for 1583 bears witness to the presence 'in the house of the Accoliti', Verona, of 'the singer Gabriele Martinengo', aged 56, his wife Eufemia and their 15-year-old son Giulio Cesare. Martinengo was a minor composer of madrigals. From the poems which he chose to set to music it seems likely that he belonged to the Willaert school of composers rather than to those associated with the Accademia in Verona.

WORKS

Madrigali, 4vv (Venice, 1544)

Il secondo libro di madrigali, 4vv (Venice, 1548)

Madrigali, 5vv (Venice, 1580)

4 madrigals, 1548^9, 1570^{15}, 1577^7

6 motets in MSS

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E. Paganuzzi: 'Documenti veronesi su musicisti del XVI e XVII secolo', *Scritti in onore di Mons. Giuseppe Turrini* (Verona, 1973), 543–75, esp. 561–3

E. Paguazzi: 'I maestri di cappella della cattedrale di Verona dal 1520 as 1562 (correzioni e aggiunte)', *Civiltà veronese*, iv (1991), 27–41

DENIS ARNOLD/TIZIANA MORSANUTO

Martinengo, Giulio Cesare

(*b* ?Verona, 1564 or *c*1568; *d* Venice, 10 July 1613). Italian composer, son of Gabriele Martinengo. A Veronese document of 1583 registers the presence of the purportedly 15-year-old Giulio Cesare in the 'house of the Accoliti' Verona, together with his parents (in another document, however, his mother declares that he was born in 1564). He most likely studied at the Scuola degli Accoliti, Verona, where his father was a teacher. In the last decade of the 16th century he was a priest, chaplain and tenor in the choir of Verona Cathedral. On 17 May 1596 he obtained a chaplaincy in the church of S Stefano, Verona. In November 1600 he was appointed *maestro di cappella* at Udine Cathedral where he was awarded a chaplaincy in

1601. He was noted as a teacher in the singing school for young priests. It was primarily on the strength of his good service that he was appointed successor to Giovanni Croce as *maestro di cappella* of S Marco, Venice, after the usual test, on Ascension Day in 1609, although according to a French observer 'la musique fut fort bonne'. His period of office was not distinguished. It seems he acquired debts which the authorities of S Marco were still paying off nearly two years after his death, and the music establishment was left in disarray. Martinengo died after a period of illness and was succeeded by Monteverdi. Little of his music survives, but his solo motet *Regnum mundi*, printed in Simonetti's *Ghirlanda sacra* (RISM 1625[2]; ed. in Moser, 52), shows considerable mastery of the concertato style developed by Viadana. The three madrigal books mentioned by Fétis are almost certainly by Gabriele Martinengo.

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DENIS ARNOLD/TIZIANA MORSANUTO

Martines, Maria Anna.

See Martínez, Marianne von.

Martinet, Jean-Louis

(*b* Sainte Bazeille, Lot et Garonne, 8 Nov 1912). French composer. He studied at the Schola Cantorum (fugue with Koechlin) and the Paris Conservatoire (composition with Roger-Ducasse, conducting with Münch and Désormière), taking a *premier prix* for composition in 1943. At the Conservatoire he was also a member of Messiaen's analysis class in the group around Boulez; and, like Boulez, he studied 12-note serialism with Leibowitz in 1945. Also in that year he completed his first large-scale composition, the sumptuous symphonic poem *Orphée*, whose style derives from Messiaen, Debussy and Stravinsky. In adopting serialism he moved to a harder, drier, more contrapuntal manner, now indebted to Bartók and Webern. Again like Boulez, he found stimulus in the poetry of Char at this time, but a work such as *Prométhée* shows how distant he was from his colleague: Martinet's style is more 'classical' in its serialism, considerably less richly elaborated in rhythm and colour. Density of idea appears the aim, rather than tumultuous invention. In 1952 Martinet was awarded the Grand Prix Musical of the city of Paris, and at about the same time he decided that a stylistic simplification was necessary if he was to reach a large audience. Among the works that followed this change of direction, the *Mouvement symphonique no.1* for strings is an accomplished, tonal piece,

somewhat Bartókian in its frenetic opening rondo, somewhat Messiaen-like in the modal lyricism of the slow section that completes the work. Martinet was appointed professor at the Montreal Conservatory in 1971.

WORKS

Vocal orch: 6 chants (R. Char), chorus, orch, 1948; Episodes (W. Whitman, V.V. Mayakovsky), B, chorus, orch, 1949–50; 7 poèmes de René Char, 4 solo vv, orch, 1951–2; Les douze (A.A. Blok), spkr, chorus, orch, 1961

Orch: Orphée, sym. poem, 1944–5; La trilogie des Prométhées, esquisses pour un mimodrame, 1947; Prométhée, sym. fragments, 1947; 2 images: Plein air, Joies, 1953–4; Divertissement pastoral, pf, orch, 1955; Mouvement symphonique no.1, str, 1957; Luttes (Mouvement symphonique no.2), 1958–9; Sym. 'In memoriam', 1962–3; La triomphe de la mort, dramatic sym., 1967–73; Musique funèbre, str, perc, 1973–4; Patrie (Mouvement symphonique no.3), 1977

Choral: 3 textes du XVIème siècle, 1952; 2 Pieces, 1952; Chants de France, 1955–6; Elsa (cant., L. Aragon), 1959; Les amours (P. de Ronsard), cant., 1959–60; France fleurie, reviens! (P. Neruda), female chorus, orch, 1978

Songs: 3 mélodies, female v, pf, 1943; 3 poèmes de René Char, female v, pf, 1950

Inst: Prelude and Fugue, C, 2 pf, 1942; Variations, str qt, 1946; Pf Piece, 1950; Piece, cl, pf, 1954

Principal publisher: Heugel

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PAUL GRIFFITHS/R

Martínez, Anna Katharina von.

See Martínez, Marianne von.

Martínez (Izquierdo), Ernest

(*b* Barcelona, 11 June 1962). Spanish composer and conductor. He studied at the Barcelona Conservatory, where he was much influenced by the Catalan conductor Antoni Ros-Marbà. In 1985 he founded and began directing the ensemble Barcelona 216, specializing in modern music. He was appointed assistant conductor of the National Youth Orchestra (1985) and obtained the same post in the National Orchestra of Spain (1988). After an invitation by Boulez, he moved to Paris (1989), where he worked for some time as assistant conductor of the Ensemble InterContemporain.

Martínez is undoubtedly one of the most talented composers of the Spanish younger generation, possessing a personal language free from any recognizable influence. His best works exploit the possibilities of opposing forces (*Música* for 10 cellos and orchestra, *Norte-Sur*), and the heartfelt, subtle musical references lend a strong sense of unity to them.

His music flows with spontaneity and conciseness, but it is solidly constructed and skilfully written for every instrument.

He has devoted much time to his conducting career, being very active both at home and abroad, especially in Finland and France. He has given premières in Helsinki, and performed in several major concert halls in Europe and America. Among the works he has performed is Martin Matalon's new soundtrack for Fritz Lang's film *Metropolis*. He was appointed music director of the Pablo Sarasate Orchestra in Pamplona and has appeared regularly as a guest conductor with the most important Spanish orchestras.

WORKS

Orch: 2 peces, orch, 1984; Música per a orquesta de cordes, 1985; Música para un grupo de 10 violonchelos y orquesta, 1990; Música per a un festival, 1991

Chbr and solo inst: Str Qt no.1, 1983; Dúo, va, pf, 1984; Fagot solo, bn, 1984; Str Qt no.2, 1984; Trio, cl, bn, pf, 1984; Clarinete solo, cl, 1985; Dúo, fl, hp, 1985; 2 peces, ens, 1985; Qnt, fl, pf, perc, va, vc, 1986; Música per a un festival, chbr ens, 1991; Norte-Sur, chbr ens, 1992; Fanfare, chbr ens, 1997

LUIS CARLOS GAGO

Martínez, Juan

(*fl* early 16th century). Spanish music theorist. He was a priest and *maestro de los moços de coro* (altar boys) at Seville Cathedral from 1525 until at least 1536. His *Arte de canto llano* (Alcalá de Henares, 1532) was popular enough to go through several editions (including a Portuguese translation printed in Coimbra in 1603, 1612 and 1625), and offers a good introduction to a number of aspects of plainchant. Martínez allowed a compass of 20 notes in solmization, and three types of melodic movement that he called *deduccional* (following the *deduciones*, certain of the hexachords), *igual* (equal) and *disjuntivo*(disjunct). His rules concerning alteration, hexachords and word-setting correspond to the usual practice of the time. He defined the intervals empirically and included a brief exposition of the classical theory behind the different types; he analysed the different octaves, distinguishing the authentic from the plagal, and divided the modes into perfect, imperfect, *plusquamperfectos*, *mixtos* and *comixtos*, and irregular. His most controversial view was in the use of accidentals in chant, where he was prepared to use up to ten different added sharps and flats. He was highly respected, and cited by authorities as late as Cerone and Thalesio.

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F.J. LEÓN TELLO

Martínez, Marianne [Anna Katharina] von

(*b* Vienna, 4 May 1744; *d* Vienna, 13 Dec 1812). Austrian composer of Spanish descent. She was the daughter of a Neapolitan who had come to Vienna as 'gentiluomo' to the papal nuncio. She spent her childhood under the educational guidance of Metastasio, a friend of the family who lived in the same house; she was taught singing, the piano and composition by Porpora and Haydn, who were also living there, by Giuseppe Bonno and possibly by J.A. Hasse. As a child she had attracted attention at court with her beautiful voice and her keyboard playing, and in 1761 a mass by her was performed in the court church.

She acknowledged in 1773, when she became an honorary member of the Bologna Accademia Filarmonica, that as a composer she took as her principal models Hasse, Jommelli and Galuppi. Not only did she possess a thorough understanding of imitation and fugue, but she also knew how to set words in the Baroque manner. Her predilection for coloratura passages, leaps over wide intervals and trills indicate that she herself must have been an excellent singer. In 1772 Burney praised her singing for all the typical virtues of the Italian school as well as for 'touching expression'.

Burney's remark that her vocal works were 'neither common, nor unnaturally new' applies to her instrumental works as well. A typical composer of the early Classical period in Vienna, she wrote in the Italian style. As a harpsichordist she was influenced by C.P.E. Bach. Sometimes she created a composition of several movements from a single idea (e.g. the Harpsichord Concerto in G, 1772). Her frequent development of motifs, decoration techniques and rapid runs show that she was concerned to impress her public with virtuosity, suiting the taste of the Viennese salons.

After Metastasio's death in 1782, the Martínez family, as heirs of his large estate (Marianne was bequeathed 20,000 florins, Metastasio's harpsichord and his music library), were able to maintain a substantial household. Many notable personalities, including Haydn and Mozart, attended her musical soirées there; Michael Kelly heard her playing one of Mozart's four-hand sonatas with the composer and described her as still 'possessing the gaiety and vivacity of a girl'. In the 1790s she started a singing school in her house, which produced several outstanding singers.

WORKS

Orats: Isacco, figura del Redentore (P. Metastasio), Vienna, 1782, *A-Wgm**, *I-Baf*; Santa Elena al Calvario, *Wgm**

Other sacred vocal: 4 masses, *c*1760–65, *Wgm**; 6 motets, S, orch, 1760–68, *Wgm**; Dixit Dominus (Ps cix), 5vv, orch, 1774, *D-Bsb**, *I-Bc*, ed. in RRMCE, xlviii (1997); Et vitam venturi, frag., 4vv, *Bc*; In exitu Israel (Ps cxiii), 4vv, orch, *A-Wn*, *I-Fc*; Kyrie, frag., 4vv, orch, *Bc**; Laudate pueri (PS cxii), 4vv, orch, *A-Wgm*, *I-Fc*; 2 Litanie della BVM, 1762, 1775, *A-Wgm**; Miserere (Ps 1), 4vv, orch, 1769, *Wgm**, *D-Bsb* (inc.), *I-Bc*, *BGc*, *Nc*, *Ps*, *Vlevi*; Miserere mei Deus (Ps cxii), 4vv, bc, 1768, *A-Wn*; Quemadmodum desiderat cervus (Ps xli), 4vv, orch, 1770, *A-Wn*, *D-MÜd*, *I-Baf* (inc.), *Bc*, *BGc*, *Fc*, *Nc* (inc.); Regina coeli, 8vv, orch, 1767, *A-Wgm**; 2 other psalms, 4vv, orch, 1769, 1770, *D-Bsb*

Secular vocal: Perchè compagna amata (cant.), S, orch, *c*1760, *I-Bc*; Per pietà bell-idol mio (cant.), S, insts, 1769, *D-Dlb*; Se per tutti ordisce amore (cant.), S, insts, 1769, *Dlb*; Il primo amore (cant.), S, orch, 1778, *Bsb**; Il consiglio (cant.), S, insts, 1778, *D-Bsb**; La tempestà (cant.), S, orch, 1778, *A-Wn*; Amor timido (cant.), S,

orch, 1779, *Wgm**; Il nido degli amori (cant.), S, insts, 1783, lost; Orgoglioso fiumicello (cant.), S, orch, 1786, *Wst*; La primavera (cant.), S, insts, lost; Occhietto furbetto (cant.), 24 arias, S, orch, 1767, *I-Nc*; 2 other arias, S, orch, 1769, *D-Dlb*; Deh dammi un altro core, 1v, bc, *Bsb*; Dell'amore i bei momenti, 1v, bc, *I-Mc*; Tu vittim non vuoi, 1v, orch, *D-Bsb*

Orch: Ov. (Sinfonie), C, 1770, *A-Wgm**; 3 kbd concs., A, *Wgm*, C, *Wgm*, G, 1771/2, *Wgm**

Kbd sonatas: E, 1762, *D-LEm*, in Raccolta musicale, op.4 (1763); A, 1765, *LEm*, op.5 (1765); G, 1769, *Dlb*; all 3 ed. S. Bean (Bryn Mawr, PA, 1994)

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HELENE WESSELY (work-list with IRVING GODT)

Martinez (Mijares), Odaline de la (Caridad) ['Chachi']

(*b* Matanzas, 31 Oct 1949). American conductor and composer of Cuban birth. She emigrated to the USA in 1961 and became an American citizen in 1971. After attending Tulane University (BFA 1972), she studied composition with Paul Patterson at the RAM, London (1972–6), and with Reginald Smith Brindle (1975–7) at the University of Surrey (MM 1977). She has received numerous awards, including a Marshall Scholarship (1972–5), a Watson Fellowship (1975–6), a Danforth Fellowship (1975–80) and a Guggenheim Fellowship (1980–81). In 1987 she won the Brazilian Villa-Lobos Medal for outstanding performances of his work. Martinez

moved to London in 1972. She is best known in Europe as the conductor of Lontano, a professional chamber ensemble she helped found in 1976 to perform and record contemporary music; the group is based in London but tours widely. In 1982 she founded the Contemporary Chamber Orchestra (later renamed London Chamber Symphony), of which she is principal conductor, and in 1987 became the first woman to conduct a full programme at the Proms. The following year she conducted the première of Berthold Goldschmidt's opera *Beatrice Cenci* and the European stage première of Villa-Lobos's opera *Yerma*, and in 1994 conducted Ethel Smyth's *The Wreckers* at the Proms. In 1990 she organized an all-women orchestra (now called European Women's Orchestra) for the first Chard Festival of Women in Music (UK) and in 1992 established the record company LORELT (Lontano Records Ltd) to record Latin-American composers as well as women composers from all periods. Martinez's own works are eclectic, influenced by George Crumb, by electronic music, and by her Latin-American heritage. Much of her music possesses a simple and direct 'minimalist' quality. The opera *Sister Aimee* (1978–83), based on the life of the American evangelist Aimee Semple McPherson, makes use of a host of styles and techniques, including gospel music and aleatory procedures. Martinez's recordings with Lontano include two collections of works by British women composers (with works by herself, Eleanor Alberga, Lindsay Cooper, Nicola LeFanu, Elizabeth Maconchy, Melinda Maxwell, Hilary Tann, Errollyn Wallen and Judith Weir), three operas by Weir and chamber and choral music by Villa-Lobos.

WORKS

Stage: Sister Aimee (op, 2, J. Whiting), 1978–83, New Orleans, Newcomb College Theatre, 12 April 1984

Inst: Little Piece, fl, 1975; Phasing, chbr orch, 1975; Eos, org, 1976; A Moment's Madness, fl, pf, 1977; Improvisations, vn, 1977; Colour Studies, pf, 1978; A Mind of its Own, eng hn, 1981; Litanies, fls, harp, str trio, 1981; Asonancias, vn, 1982; Suite, eng hn, vc, 1982; Str Qt, 1984–5

Vocal: 5 Imagist Songs (D.H. Lawrence, W.C. Williams, R. Aldington, H.D.), S, cl, pf, 1974; After Sylvia (S. Plath), S, pf, 1976; Absalom (2 Samuel xviii.33), Ct, T, T, Bar, B, 1977; Psalmos, chorus, brass qnt, timp, org, 1977; 2 American Madrigals (E. Dickinson), unacc. chorus, 1979; Canciones (F. García Lorca), S, perc, pf, 1983; Cantos de amor, S, pf, str trio, 1985; 5 Russ. songs, S, chbr orch, 1986

Elec: Hallucination, tape, 1975; Visions and Dreams, tape, 1977–8; Lamento, S, A, T, B (all amp), unacc. chorus, tape, 1978; 3 Studies, perc, elec (all amp), 1980

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<div align="right">STEPHEN MONTAGUE</div>

Martínez, Samuel.

See Martí, Samuel.

Martínez, Vicente

(*b* ?1740; *d* Albarracín, 1801). Spanish composer. He became *maestro de capilla* of Albarracín Cathedral in June 1764, replacing Juan Montón y Mallén, who had moved to the same position in Segovia. He remained in this post until his retirement in 1792. Of his liturgical compositions 95 survive in the archives of Albarracín Cathedral, many scored for four or more voices, accompanied by violins, trumpets and continuo (bassoon, double bass or organ). These works include 47 villancicos, 44 cantatas, vespers settings and two masses (one for five voices, dated 1764, and a four-voice setting, dated 1790). One motet for Holy Week also survives (*E-SEG*). His works are in an Italian style, and while the villancicos show popular influences, the Latin works are more serious.

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A. Martín Moreno: *Historia de la música española, iv: Siglo XVIII* (Madrid, 1985), 145

<div align="right">JESUS M. MUNETA MARTÍNEZ</div>

Martínez de Bizcargui, Gonzalo

(*b* Azcoitia; *d* ?after 1538). Spanish theorist and *maestro de capilla* at Burgos Cathedral. His principal work, *Arte de canto llano et de contrapunto et canto de órgano con proporciones et modos* (Zaragoza, 1508; 3/1511/*R*; enlarged 5/1515; 12/1538, ed. A. Seay, Colorado Springs, 1979; 15/1550), is the most successful Spanish plainchant tutor of the 16th century. Martínez was indebted to Guillermo de Podio (*Ars musicorum*, Valencia, 1495), but disagreed with the earlier theorist on several points. Like Ramis de Pareia, he considered the diatonic semitone (e.g. A–B♭) larger than the chromatic (e.g. B♭–B♮) in opposition to the Pythagorean tradition as transmitted by Boethius. This position brought him into conflict with Juan de Espinosa who accused him of 'teaching and writing formal heresies in music'. In other matters Martínez was conservative, and his treatise is useful for its full and clear explanations with numerous examples. He also edited *Intonationes según uso de los modernos que hoy cantan et intonan en la yglesia romana* (Burgos, 1515/*R*) and according to Donostia composed a *Salve* for four voices.

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F.J. LEÓN TELLO

Martínez de la Roca (y Bolea), Joaquín

(*b* Saragossa, *c*1676; *d* Toledo, *c*1756). Spanish composer and organist. He studied with Nassarre and was organist of El Pilar Cathedral at Saragossa from 10 March 1695 to 13 October 1699; he returned as both *maestro de capilla* and organist, 1709–15. Next he was chief organist at Palencia Cathedral and, from 1723, of Toledo Cathedral. He composed Epiphany villancicos for 1710 and 1713 (known through imprints). His extensive music for the three-act historical play produced at Saragossa to celebrate the birth of the crown prince Philip, *Los desagravios de Troya*, was published at Madrid in 1712 and is the earliest Spanish theatrical printed score; the opening symphonia, scored for oboes, trumpet, violins, string bass and continuo, and the music for a ballet between Acts 1 and 2, owe much to French models. In the long interlude between Acts 2 and 3 four women sing successively in French, Portuguese, Italian and Spanish to show the distinctions then prevalent in national styles. Martínez while at Palencia published two pamphlets condemning Francesc Valls for harmonic licences, but Valls countered by citing examples from a ten-voice *Miserere* and a seven-voice villancico by Martínez with dissonances more daring than those in Valls's own works.

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Elucidacion de la verdad, con que Don Joaquin Martinez, organista principal de la S. Iglesia Cat. de Palencia, intenta desvanecer las sombras (Valladolid, *c*1715)

Juicio y dictamen sobre un papel impresso su autor Don Francisco Valls (Valladolid, *c*1717)

Suplicatorio sobre el memorial dirigido a V.S.I. por D. Pedro Paris y Royo, músico en la real capilla de S.M. cuyo assumpto es quexarse del estilo en que se practica hoy la música figurada, o canto de organo (Barcelona, *c*1720)

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Martínez de Oxinaga, Joaquín.

See Oxinaga, Joaquín de.

Martínez Palacios, Antonio José.

See José antonio.

Martínez Torner, Eduardo.

See Torner, eduardo m(artínez).

Martínez Verdugo, Sebastián

(*b* Madrid, *c*1575; *d* Madrid, 12 May 1654). Spanish organist and composer. He was the son of Sebastián Martínez, organist of the Descalzas Reales convent, Madrid, in 1594 while Victoria was *maestro de capilla*. On 17 and 18 December 1594 he competed unsuccessfully against Jerónimo Peraza (ii) for the post of organist of Palencia Cathedral. On 5 April 1596 Philip II appointed him one of the two Spanish-born keyboard players in the royal chapel at Lisbon, with an annual salary of 60,000 réis, beginning retroactively on 30 November 1595. Uncomfortable in Portuguese surroundings, he returned about 1598 to Spain, first as organist of Cuenca Cathedral and from 3 June 1600 until no later than 16 February 1607 as organist of Málaga Cathedral. He then went to Madrid, where he followed Bernardo Clavijo del Castillo as organist of the Spanish royal chapel, continuing in that post until his death. He wrote a Christmas villancico, *Canta missa de gallo un niño*, for three and five voices, which was in the library of King João IV of Portugal.

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ROBERT STEVENSON

Martini, Francesco

(*b* At [now Ath] in the diocese of Cambrai, ?*c*1560; *d* Rome, 14 Oct 1626). Flemish composer and instrumentalist, mainly active in Italy. He was a priest. According to Cametti he was born in 1568. Pitoni, however, identified him as the successor of Victoria as *maestro di cappella* at the Collegio Germanico in 1577–8. The documents there refer only to a 'Maestro Francesco'; Casimiri believed this was Francesco Soriano while Culley opted for Martini, but the question must remain open. According to Aringhi, Martini served as *maestro di cappella* at the Seminario Romano; Casimiri postulated the dates 1594–1602 but again there is no archival evidence. The first unambiguous Roman reference is his acceptance into the Congregazione dell'Oratorio on 5 October 1602. From August 1603, after the expulsion of Prospero Santini, Martini assumed responsibility for the congregation's music and in May 1605 he was named *perfetto della musica*, a post he occupied until his death (apart from the three years, April 1623–April 1626, when he was replaced by Girolamo Rosini). These were the years in which both the Chiesa Nuova and the attached oratory consolidated their musical reputations.

Martini was well thought of by his colleagues and was highly commended by G.F. Anerio who called him one of the best composers of the time. Only two volumes of printed music survive; the dedication of the *Motecta festorum* suggests that it was his first ('has veluti primitias frugum mearum'). The 1617 Marian motets and litanies show a composer in good command of the standard four- and eight-voice idioms of the time, with a somewhat conservative slant. At the same time he was very much at home in the sectionalised 'concertato all romana' as shown by *Magnificat* settings for eight and 16 voices, which survive in manuscript. Both have virtuoso reduced-voice sections which alternate with the tutti. The eight-voice setting provides two alternative settings of the even verses for (mainly) two solo voices which, according to a rubric in the manuscript, could be placed on separate platforms with their own organs. Four surviving non-concertato pieces for four choirs must have been written for Vespers of S Filippo Neri; they include a setting of *Serve bone et fidelis*, for the liturgy of a Confessor, as well as a *Magnificat* and *Dixit Dominus* and produce a good sonorous effect. Two three-voice *laude* appeared in Ancina's *Tempio armonico* (RISM 1599[6]) and one for eight voices is found in *I-Rv*.

WORKS

Motecta festorum, totius anni, cum communi sanctorum, 4vv, quibus addita sunt duo, 5, 7vv, liber primus (Rome, 1607)

Sacrae laudes de B. Maria Virg., 4–8vv, et ejusdem litaniae, 8vv, bc (org), liber secundus (Rome, 1617)

3 works, 3, 8vv, 1599[6], 1620[1]

Mag settings, motets, laude, 8, 16vv, *D-Rp*, *I-Rv*

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NOEL O'REGAN

Martini, Georgius.

See Georgius a Brugis.

Martini, [Padre] Giovanni Battista

(*b* Bologna, 24 April 1706; *d* Bologna, 3 Aug 1784). Italian writer on music, teacher and composer. Referred to at his death as 'Dio della musica de' nostri tempi', he is one of the most famous figures in 18th-century music. He had his first music lessons from his father Antonio Maria, a violinist and cellist; subsequent teachers were Angelo Predieri, Giovanni Antonio Ricieri, Francesco Antonio Pistocchi (singing) and Giacomo Antonio Perti (composition). In 1721, after indicating his wish to become a monk, Martini was sent to the Franciscan Conventual monastery in Lugo di Romagna. He returned to Bologna towards the end of 1722 and played the organ at S Francesco. In 1725 he succeeded Padre Ferdinando Gridi as *maestro di cappella* of S Francesco. He occupied that post until the last years of his life, and lived in the convent attached to the church. Martini received minor orders in 1725, and four years later was ordained a priest. His first extant works date from 1724 and the first publication of his music appeared in 1734, *Litaniae atque antiphonae finales Beatae Virginis Mariae*; only three other collections of his music, all secular, were published during his lifetime.

In 1758, at the age of 52, Martini was made a member of the Accademia dell'Istituto delle Scienze di Bologna, after presenting the 'Dissertatio de usu progressionis geometricae in musica'. In the same year he was also admitted to the Accademia Filarmonica – belated recognition in this case,

because the rules prohibiting the admission of monks had to be waived. Martini's relationship with the Accademia is a matter of controversy. He was certainly not the author of the *Catalogo degli aggregati della Accademia filarmonica di Bologna*, an important manuscript long attributed to him but actually by O. Penna (*c*1736), though he was involved in the reworking of part of the *Catalogo* which resulted in the anonymous publication 'Serie cronologica de' principi dell'Accademia de' filarmonici' (in the *Diario bolognese*, 1776). In any case, Martini seems to have remained somewhat independent of the Accademia and its members. In 1776 he was elected a member of the Arcadian Academy in Rome, with the name Aristosseno Anfioneo.

Martini devoted himself assiduously to composing, writing and teaching, and he seldom left Bologna. He visited Florence, Siena and Pisa in 1759, and Rome on several occasions. He was offered positions in the Vatican, and possibly in Padua, but he chose to remain in the city of his birth. Although he lived to the age of 78, he apparently suffered from poor health, which may account for the fact that he travelled so little. According to contemporary accounts, Martini's pupil and successor at S Francesco, Padre Stanislao Mattei, was alone with him when he died; Martini's last words to Mattei were reported to have been: 'Muoio contento; so in che mani lascio il mio posto ed i miei scritti'

Despite the lack of biographical detail, there are many descriptions of Martini's extremely active creative life in different areas. He was a most unusual man: an indefatigable worker with wide interests and tremendous energy, and at the same time a warm and vital person. Burney wrote of him:

> Upon so short an acquaintance I never liked any man more; and I felt as little reserve with him after a few hours conversation, as with an old friend or beloved brother; it was impossible for confidence to be more cordial, especially between two persons whose pursuits were the same.

The 20-year-old Mozart wrote to him: 'I never cease to grieve that I am far away from that one person in the world whom I love, revere and esteem most of all'.

Martini refrained as much as possible from polemics and personal conflicts, but he was firm in his opinions. His relationship with Giordano Riccati in his later years and his refusal in 1776 to collaborate on a proposed *Nuova enciclopedia* on account of its 'French' orientation in music theory show a less attractive side to his character. Earlier on he had exhibited a kind of passive resistance to Rameau's request to the Istituto dell'Accademia for an official opinion on the latter's *Nouvelles réflexions sur le principe sonore* (1758–9), and had been consistently suspicious – albeit without strong scientific objections – of Tartini's theories about the *terzo suono*. He maintained, however, good relationships with colleagues whose views he did not share (e.g. F.A. Vallotti and Tartini himself). His character, as revealed in the portrait by Angelo Crescimbeni (see illustration), has been described as a mixture of affability and underlying arrogance (Morelli). A degree of self-assurance derived from his vast knowledge and an undoubted generosity served as the basis of Martini's success and fame as

a teacher. Although the extent of his teaching activities with individual students is not always clear (it ranged from many years to a few lessons), at least 69 composers learnt substantially from him and 35 others received some less clearly defined instruction. Among the former were J.C. Bach, Bertoni, Grétry, Jommelli, Mozart and Naumann; Martini taught them primarily counterpoint, often preparing advanced students for admission to the Accademia Filarmonica. He also devoted some time to singing instruction, as witness a number of surviving *solfeggi*. Martini's network of students was important for his activity as a collector of music and music-related documents; he probably used income from teaching to increase his music library, which was estimated by Burney at about 17,000 volumes in 1770. Personal contacts with the most famous musicians, scholars and rulers in Europe were valuable for the same purpose. Some items, including the important library of Ercole Bottrigari, came into Martini's possession by bequest (1751); others were either purchased or exchanged for copies of his own greatly valued printed works.

One of Martini's most important legacies is his extensive correspondence (about 6000 letters), only a small part of which has been published. Some letters were probably dispersed (or exchanged for other documents) during the 19th century. As well as including letters from such well-known figures as J.F. Agricola, Burney, Gerbert, Locatelli, Marpurg, Metastasio, Quantz, Rameau, Soler and Tartini, the collection forms one of the most important sources for the study of 18th-century musical life and thought in Italy; especially so in this respect is the correspondence with Girolamo Chiti. Martini's library includes also collections of letters by three earlier musicians, P.F. Tosi, G.P. Colonna and G.A. Perti.

Martini assembled also a unique collection of portraits, including both contemporary and earlier musicians. In 1773 he claimed to own 80 such portraits and at the time of his death the collection numbered 300; it seems, then, that in the later years of his life a composer's inclusion had become a much sought-after status symbol. Martini concentrated on those he considered the most celebrated ancient and modern 'scienziati di musica' and specifically on those who had gained renown through printed editions. Living musicians were directly requested to contribute a portrait, and substantial attention was given to the *maestri di cappella* of the most notable Italian churches as well as to the most important theatre composers. Foreign musicians were also included, some of whom, such as Antonio Eximeno, had been Martini's opponents. The collection suffered some losses after Martini's death but it was also added to during the 19th and early 20th centuries. Together with most of Martini's library it served as the basis of the present Civico Museo Bibliografico Musicale in Bologna.

Martini's position as a music historian rests on his *Storia della musica*, of which he was able to complete only three large volumes which do not go beyond Greek music. His view of medieval music is revealed in the preparatory work he did in manuscript (dated *c*1774–84) for the fourth of the projected five volumes, which is sufficiently complete to indicate that Martini did not go beyond the traditional 16th-century schematization based on the three figures of Pope Gregory, Guido of Arezzo and Johannes de Muris. While Martini applied new standards of scholarship to previous writings (his reading of the sources, for instance, allowed him to refute the

proposition that Johannes de Muris was the 'inventor' of musical figures), he was unable to form as comprehensive a picture as that presented by the less erudite but more forward-looking Charles Burney in the second volume of his *General History* (1782). Although somewhat disappointing from a modern historiographical perspective, the *Storia della musica* contains valuable observations on the intimate nature of plainchant (*canto fermo*) as opposed to *canto figurato*. Perhaps better than any other 18th-century writer on music, Martini expressed an awareness of the different sensibilities that regulate monodic and polyphonic, tonally orientated music, and he also propagated the conviction that, through a deep understanding of the features proper to modal music, the ancient sensibility could be perpetuated in a modern musical language adapted to the original nature of *canto fermo*.

Martini's didactic approach is best represented in the two volumes of his *Esemplare, o sia Saggio fondamentale pratico di contrappunto* (1774–6). This is a compendium of extracts from musical works intended for advanced students and is based 'on the example rather than on the rule, on judgment rather than precept' (Reich); Knud Jeppesen, however, argued that it is rather 'a collection of intelligently commented examples of vocal polyphony than a real counterpoint handbook' (quoted in E. Darbellay: 'L'*Esemplare* du Padre Martini: une exégèse musicologique du "stile asservato"'; see *Padre Martini: Bologna 1984*, 137–71). Despite the apparent modernity of the approach through examples, the organization is traditional and perhaps conceptually indebted in its analytical purpose to the broader but incomplete *Guida armonica* of G.O. Pitoni (of which Martini was certainly aware). The whole work, but especially the first volume, represents a passionate defence of the aesthetic specificities of church styles. Martini supported the idea of multiple styles inherited from the 17th century, comparing it to the potential levelling implied by modern theories (specifically that of Rameau). The assumption that 'the whole art of composition consists in uniting the nature of *canto fermo* with that of the *canto figurato*' led Martini, on the one hand, to support a comparatively archaic language in sacred music and, on the other, to attribute to plainchant an 'expressive' character:

> The *canto fermo*, through melody alone, through the varied
> distribution of intervals, arranged by step or by leap, and most
> of all through the different disposition [in the various modes]
> of the diatonic semitone, has the power to excite in the souls
> of listeners earnest affections and thereby to move them to
> piety.

Paradoxically then, Martini reveals a modern attitude in his application to plainchant of the 17th-century 'expressive' paradigm while at the same time cherishing an outmoded desire to perpetuate the individual character of the various modes in chant-based modern settings. Any judgment on sacred music by Martini should then keep into account his aesthetic ideals and could only be based on the retrieval of a sensibility for a *canto fermo*-based musical language which was already evidently fading out in his time. Martini's compositions not based on plainchant present a considerable variety of styles, and it is not yet clear whether this diversity should be attributed to his stylistic development over the years or to the multi-stylistic

approach supported in his theoretical works. His *Sonate d'intavolatura* (1742), possibly reflecting acquaintance with J.S. Bach's *Clavier-Übung I* (Martini being one of the few non-German composers to have come into contact with Bach's music) as well as with some of his choral works and organ pieces, are written in a luxuriant counterpoint. Martini however wrote more often in the current homophonic style based on thin textures and the supremacy of the treble. He was not interested in re-introducing polyphony (as G.B. Sammartini was, for example) or in the possibilities of sonata style. He might well be seen as a conservative composer, but in fact a simple opposition of progressiveness versus conservativeness does not account for the complexity of his relationship with tradition or of his views on the social and moral function of music (particularly that for the Catholic liturgy). Martini's lasting heritage is perhaps best represented by the breadth of his interests (especially evident in the manuscript *Miscellanee*) and by the historical awareness of his (unaccomplished) projects, rather than by any individual production.

WORKS
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Martini, Giovanni Battista

WORKS

*c*1500 compositions are extant, and *c*1000 canons, mostly in *I-Bc*; other sources include *A-Wn*, *B-Bc*, *D-Bsb*, *Dlb*, *MÜp*, *Rp*, *I-Ac*, *Baf*, *Bsf*, *Bsp*, *BGc*, *Fc*, *LT*, *MOe*, *Nc*, *PAc*, *Plst*, *Ps*, *Rsc*, *Vc*, *GB-Cfm*, *Lbl*. No definitive catalogue exists; Busi and Zaccaria have incomplete lists, Wiechens has an extensive list of the sacred music, Brofsky (1963) a thematic catalogue of the instrumental music.

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See Sammartini, Giuseppe.

Martini, Jean-Paul-Gilles [Martin, Johann Paul Aegidius; Schwarzendorf; Martini il Tedesco]

(*b* Freystadt, Bavaria, 31 Aug 1741; *d* Paris, 10 Feb 1816). French composer of German birth.

1. Life.
2. Works.
WORKS
WRITINGS
BIBLIOGRAPHY

M. ELIZABETH C. BARTLET

1. Life.

A son of the organist Andreas Martin, he was trained first by his father and later at the Jesuit seminary in Neuburg. In 1758 he began studies in philosophy at the University of Fribourg, supporting himself by playing the organ at the local Franciscan convent. During this period he was known as Schwarzendorf. In 1760 he arrived destitute in Nancy, where his musical gifts soon brought him to the attention of two influential patrons: in Fléville the Marchioness of Desarmoises, who held what was reputed to be the most aristocratic and witty salon in the provinces, and in Lunéville Stanislas I, the exiled King of Poland, Duke of Lorraine and father-in-law of Louis XV. Shortly after Stanislas's death in 1764 Martini went to Paris, where his instrumental works began to appear under the name 'Martini il Tedesco' to distinguish him from G.B. Martini.

Thanks probably to his Lorraine patrons, Martini had introductions to important courtiers. After winning a contest for march composition, he received the recommendation of the Duke of Choiseul and was consequently appointed to the Marquis of Chamborant's regiment (with responsibility for composing military music, now apparently lost) and, more importantly, to a post in the service of the Prince of Condé. In 1773 the prince promoted him to the position of *intendant de la musique*, in which he wrote chamber music, *romances* and chansons, and composed and arranged theatre music. The Duchess of Bourbon lent her support to the première of *Le fermier cru sourd*, but to no avail. Martini's celebration of Louis XVI's accession, *Henri IV*, met with better success, though the king reportedly found it boring and sycophantic. Court performances of many of Martini's works followed. His resetting of Favart's *Annette et Lubin* brought him to the attention of the Count of Artois (the future Charles X), who then appointed him his *directeur de la musique* and had the opera presented at Fontainebleu (6 February 1789).

In 1787 Martini became the unofficial director of the *concerts de la reine*, and two years later he was appointed general director of the Théâtre de Monsieur (later the Théâtre Feydeau). However, with the fall of the monarchy (1792) the latter position disappeared, and his principal patrons emigrated. One of his collaborators, the Chevalier de Curt, published in London a collection of Martini's songs (many of them connected to members of the royal family) and his *Prière pour le roi*, which by 1793 would have been considered subversive in France. His involvement with the court was well known, and he risked arrest as a supporter of the *ancien régime*; he left the capital for Lyons and returned only with the end of the Terror (late 1794). With the Thermidorian Reaction he again benefited from official support; although his proposal for the reform of music education was not adopted, he received a special government grant in 1795 and an appointment as *inspecteur* to the new Conservatoire (he assumed duties in 1798 and retired, unwillingly, in 1802). He also participated in government-sponsored *fêtes*.

Martini adapted skilfully to the changing regimes. After the signing of the concordat re-establishing Roman Catholicism in France (1802) and the failure of his most recent operas to stay in the repertory, he turned

increasingly to church music. He also served the imperial regime, and his *Messe solemnelle* and *Te Deum* were performed on official state occasions. His *scène héroïque* in honour of Napoleon's marriage in 1810 to Marie-Louise of Austria includes representations of classical Greece (Sappho), the French heritage (Corneille) and the emperor's favourite bard ('Ossian'). Yet with the Restoration of the Bourbons he insisted on – and received – his appointment as *surintendant de la musique du roi* (to which in 1788 he had been named *en survivance*, next in line after the death of the current holder). His last compositions were written for the royal chapel; for some he reworked compositons of the previous decade.

Martini, Jean-Paul-Gilles

2. Works.

Late in life Martini stressed his accomplishments in five areas: opera, *romances* and chansons, band music, church music, and theory and music education. He claimed, perhaps exaggeratedly, to have introduced to the French the German practice of scoring military music for six parts (two clarinets, two horns, two bassoons) instead of the traditional oboe and bassoon or fife and drum. His approach is evident from the music for the entr'acte between acts 2 and 3 of *Henri IV*, which includes straightforward harmonizations of military calls, and a newly composed orchestral march, basically in a six-part texture with doublings and written in a bright and rousing style that had a wide appeal, as numerous arrangements attest.

Martini also took pride in being the first to replace basso continuo in French song with obbligato keyboard. Whatever the merits of this claim, his collections of *romances* and chansons were important models in the 1780s and later. The *Romance du chevrier*, or *Plaisir d'amour* (from his first collection), remains in the repertory; its gentle melancholy and sentimentality are matched by a suave vocal line and discreet, but effective accompaniment. Martini's other songs encompass the pastoral, the narrative, the satirical and the comic. He also set verses by leading lyric poets of his time, and his choices illustrate several contemporary concerns (Shakespeare's arrival on the Continent, maternal devotion, political persecution).

Fétis painted an unflattering portrait of Martini as a pedagogue. Still, his writings, while offering little that was new, represent another link between German and French practices. His sacred music, highly regarded in his day, combines old-fashioned procedures, such as fugue and cantus firmus, with more modern theatrical and dramatic effects for soloists, chorus and full orchestra which are in part the legacy of the Revolutionary *fête*.

Martini's enduring reputation is due mainly to his operas, of which *L'amoureux de quinze ans* is the best. It achieved a long-lived popularity unusual for a work that began as a *pièce de circonstance*. The sentimental libretto lent itself well to brief *airs*, duets, marches and dances, allowing his gift for melodies in a gracious and simple style to come to the fore. *Le droit du seigneur* was also successful, but *Annette et Lubin* could not compete with the popularity of the original vaudeville work, and *Le rendez-vous bien employé*, failed because it was too 'noble'.

The première of *Henri IV* marked an important innovation in the repertory of the Comédie-Italienne in that the plot centres on historical events and has a king as a central figure; although the libretto was justly condemned, the opera was a precedent for later works. Fanfares, marches and heroic vocal pieces dominate the score; Martini also made effective use of a pseudo-traditional *air*, 'Charmante Gabrielle'. The emphasis on spectacle coupled with the military music added to the work's impact. In *Sapho* Martini maintained a generally Classical *tragédie lyrique* style, but, learning from more recent developments, he also used details in orchestration and harmony to establish moods and to illustrate dramatic moments.

Martini's friend and collaborator, the Princess von Salm, ranked him among the innovators of French opera. This is perhaps an exaggeration; nonetheless, in *Henri IV* and *Sapho* he contributed to the broadening of subjects and styles thought suitable for secondary theatres, and in *L'amoureux de quinze ans* and *Le droit du seigneur* he proved himself a worthy contemporary of Grétry and Dalayrac. His contribution to solo song was significant, and his output as a whole is a fine example of that of a successful court musician at a time when court patronage was on the wane.

Martini, Jean-Paul-Gilles

WORKS

operas

La convalescence de Thémire (divertissement, 1, Gaultier), Fléville, Marchioness of Desarmoises, 20 Feb 1765, *F-Pn* [to celebrate her recovery from illness; probably fully staged]

L'amoureux de quinze ans, ou La double fête (cmda, 3, P. Laujon), Paris, Comédie-Italienne (Bourgogne), 18 April 1771 (Paris, 1771) [for the marriage of the Duke of Bourbon]

Le nouveau-né (cmda, 3, Laujon), Chantilly, Duke of Bourbon's, late sum. or early aut. 1772 [for the birth of the Duke of Enghien]

Le fermier cru sourd, ou Les méfiances (cmda, 3, Laujon), Paris, Comédie-Italienne (Bourgogne), 7 Dec 1772

Le rendez-vous bien employé (comédie-parade, 1, L. Anseaume), Paris, Comédie-Italienne (Bourgogne), 10 Feb 1774

Henri IV [Henri IV, ou La bataille d'Ivry] (drame lyrique, 3, B.F. de Rosoi), Paris, Comédie-Italienne (Bourgogne), 14 Nov 1774 (Paris, 1775/*R* in FO, lxiv [forthcoming]) [for the accession of Louis XVI]

Le droit du seigneur (cmda, 3, F.G. Desfontaines and Laval), Fontainebleau, 17 Oct 1783 (Paris, 1784)

L'amant sylphe, ou La féerie de l'amour (cmda, 3, A.-F. Quétant), Fontainebleau, 24 Oct 1783 (Paris, 1783)

Annette et Lubin (oc, 1, M.-J.-B. Favart, J.F. Marmontel, J.B. Lourdet de Santerre and C.-S. Favart), Gennevilliers, Count of Vaudreuil's, 1785 (Paris, 1789)

Sapho (tragédie lyrique, 3, C.M. Pipelet de Leury [later the Princess von Salm-Reifferscheid-Dyck], Paris, Amis de la Patrie [Louvois], 12 Dec 1794 (Paris, 1795), rev. *c*1805 (?1805), unperf.

[Sophie de Pierrefeu, ou] Le désastre de Messine (drame lyrique/fait historique, 3, J.-A. de Révéroni Saint-Cyr), intended for 1797–8, unperf., lib (Paris, 1804) [cited as Sophie, ou Le tremblement de terre de Messine in Salm-Reifferscheid-Dyck, iv, 1841–2]

Ziméo (opéra, 3, Lourdet de Santerre), Paris, Feydeau, 16 Oct 1800 (Paris, 1800)

La maison louée, ou La maison à deux maîtres (cmda, 3, Desfontaines), Paris, OC (Feydeau), 30 Aug 1806, lib in *F-Pan*

Chanson in L.-A. Beffroy de Reigny and L.-C.-A. Chardiny: L'histoire universelle, Paris, Monsieur, 16 Dec 1790

Choruses in: Le couvent, ou Le bienfait de la loi [Amélie, ou Le couvent] (drame, 2, J.B. Pujoulx), Paris, Monsieur, 3 March 1791

Spurious: Camille, ou Le souterrain, 1796, *F-Pn*, *S-St*, attrib. 'Martini', probably by Martín y Soler; Le poëte supposé, ou Les préparatifs de la fête [lib. of Le nouveau né, rev. Laujon, set by S. Champein, 1782]; La partie de campagne, by L.-E. Jadin, 1810; Les rendezvous nocturnes [Fr. trans. of title of play, in It., in repertory of Comédie-Italienne 1740–79, sometimes confused with Le rendez-vous bien employé]

sacred vocal

for vv, orch unless otherwise stated

Messe solemnelle (Ky, Gl, Cr, Laudabo nomen Dei, Cantate Domino, O salutaris hostia, Ag, Domine salvum fac Imperatorem Napoleonem/regem/principem) (Paris, 1808), rev. version, by *c*1815, *F-Pn*

Messe des morts à grand orchestre (Paris, *c*1815)

8 other masses: no.1 (Exultate Dominum Deum, Cantate Domino, Deus judex justus), no.2 (A solis ortu, Laudate Dominum), no.3 (Ky, Dilexi quoniam exaudiet Dominus), no.4 (Super flumina Babylonis), no.5 (Inclina Domine aurem tuam), no.6 (Ky, Laudabo nomen Dei), no.7 (Ky, ?Les dernières paroles de Jesus Christ, lost: see Lefebvre), no.8 (Ky, In te Domine speravi): all by *c*1815, *Pn*

Te Deum, perf. Paris, Concert Spirituel, 1790, lost

Te Deum (Paris, 1809) [?based on Te Deum, 1790]

Domine salvum fac Imperatorem Napoleonem, vv, bc (Paris, 1809), rev. as Domine salvum fac regem, by *c*1815, *Pn*

Other sacred: 6 pss, S, Mez, pf/org, vc ad lib (Paris, *c*1805); 2 O salutaris hostia, vv, bc, both (Paris, 1809); 6 other O salutaris hostia, most with orch, by *c*1815, *Pn*; Deus Deus meus respice in me, Domine in virtute tua, Domine salvum fac regem, Ecce sacerdos magnus, unacc. vv, Laudate Dominum, Laudate pueri Dominum, S, orch, all by *c*1815, *Pn*

secular vocal

Political chansons and hymnes: Prière pour le roi (London, 1793); Chant funèbre (C.M. Pipelet, later von Salm-Reifferscheid-Dyck), *c*1794, text in Salm-Reifferscheid-Dyck 1841–2, ii; Hymne à l'agriculture (Pipelet), vv, band *F-Pn* (inc.), arr. with bc (Paris, 1796); Anniversaire de la fondation de la République (M.J. Chénier), vv, band (Paris, 1798); Chant triomphal (Leclerc), vv, band, 1798, *Pn* (inc.); Chant d'allégresse, 1801

Other chansons and romances: Airs du Droit du seigneur et 3 romances nouvelles (Paris, 1784): 7 pieces from Le droit du seigneur, 1–2vv, hp/pf, 3 romances, 1v, hp/pf, str and bc ad lib; 2e recueil de petits airs de chant, 1v, pf/hp (Paris, 1785); 3e recueil de petits airs de chant, 1v, pf/hp (Paris, ?1790); Rondes, ariettes & romances, 1v, pf (London, 1792); 4e recueil de petits airs de chant, 1v, pf/hp (Paris, 1794); [5e recueil: arrs. of music from Sapho] 6e recueil d'airs de chant (Chénier), 1v, pf/hp (Paris, *c*1798); other songs, most in collections

Other vocal: Solfège, S, bc, in Solfèges pour servir à l'étude dans le Conservatoire de Musique (Paris, 1802), 26–7; Arcabone, magicienne (scène lyrique, P. Quinault: *Amadis*) (Paris, *c*1805), S, orch/pf; Airs, 3vv, [pf], lost, in possession of Baronne de

Franck, *c*1805; Scène héroïque, ou Cantate sur le mariage de Sa Majesté l'Empereur Napoléon avec S.A. Impériale et Royale Marie-Louise (Salm-Reifferscheid-Dyck), 1810, vv, orch/pf, *Pn*; Hymne à Apollon, chorus, orch, 1811; Cantate, vv, orch, by *c*1815 *Pn*; Italian rondo and airs, perf. 1783–4 (see Pierre, 1974, pp.322–3, 327), by Martín y Soler

instrumental

Chbr: 6 quartetti, fl, vn, va, vc, op.1 (Paris, 1766), nos.5 and 6 for ob/fl, vn, vc; 6 trios, vn, vc, hpd, op.2 (Paris, 1766); 4 divertimenti, hpd, 2 vn, vc, op.3 (Paris, 1767); 6 notturni, hp/hpd, 2 vn, vc, op.4 (Paris, 1768); Trio, cl/fl/vn, cl, b, *F-Pn*; other chbr works, 1770–89, lost

Orch: Sinfonia, 2 ob, 2 hn, str (Paris, 1768); 6 simphonie, 2 vn, va, b, op.5 (Paris, 1768); 6 trio à grand' orchestre, 2 vn, bc, op.6 (Paris, 1770); Suite d'airs, perf. 1773, and Symphonie, perf. 1775 (see Pierre, 1974, pp.302, 304), perhaps drawn from pubd works; Conc., F, 1st movt, *D-Hs*; *c*100 marches and other wind music, entr'actes, 1770–89, lost; Allegretto, in F.C. Lefebvre: Héro et Léandre (ballet), Paris, 1799m *F-Po*; Danse militaire et villageoise in A.-E.–M. Grétry: Richard Coeur-de-lion, Paris, 1807, *Po*

Martini, Jean-Paul-Gilles

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Mélopée moderne, ou L'art du chant réduit en principes (Lyons and Paris, 1792)
Plan d'institution d'une musique et education nationale (MS, 1794, *F-Pan*)
Ecole d'orgue, divisée en trois parties (Paris, *c*1805) [based on J.H. Knecht: *Vollständige Orgelschule* (Leipzig, 1795)]
Traité élémentaire d'harmonie et de composition, trans. of several Ger. theoretical works (MS), cited in *FétisB*

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F.C. Lefebvre: 'Etat de la Bibliothèque du Roi' (MS, *c*1815, *F-Po* Rés. 919)
C.M. von Salm-Reifferscheid-Dyck: *Mes soixante ans, ou mes souvenirs politiques et littéraires* (Paris, 1833)
C. von Salm-Reifferscheid-Dyck: *Oeuvres complètes* (Paris, 1841–2), esp. 'Eloge de Martini' iv, 113–28
A. Pougin: 'Martini', *RGMP*, xxx (1863), 387–8, 394–5, 401–03, xxxi (1864), 12–13, 19–20, 27–8, 35–6, 67–8; pubd separately (Paris, 1864)
M. Cauchie: 'La version authentique de la romance "Plaisir d'amour"', *RdM*, xviii (1937), 12–14
M. Pincherle, ed.: *Musiciens peints par eux-mêmes: lettres de compositeurs écrites en français (1771–1910)* (Paris, 1939)
S. Burkard, ed.: *Mémoires de la baronne d'Oberkirch sur la cour de Louis XVI et la societé française* (Paris, 1970)
J.B. Kopp: *The 'drame lyrique': a Study in the Esthetics of opéra-comique, 1762–1791* (diss., U. of Pennsylvania, 1982)
D. Charlton: 'The Tragic Seascape: *Sapho* and its 12-Note Chord', *JbO*, i (1985), 46–72; enlarged as 'Storms, Sacrifices: the "Melodrama

Model" in Opera', *French Opera 1730–1830: Meaning and Media* (forthcoming), 1–61

C. Palisca: 'French Revolutionary Models for Beethoven's *Eroica* Funeral March', *Music and Context: Essays for John M. Ward*, ed. A. D. Shapiro and P. Benjamin (Cambridge, MA, 1985), 198–209

F. Claudon: 'Schwarzendorff-Martini en séjour à la cour de Stanislas (1760–1764)', *Musique en Lorraine: Nancy 1992*, 163–8

F. Sabatier: 'L'*Ecole d'orgue de Martini*: son influence sur la technique des maîtres français du XIXe siècle', *L'orgue: histoire – technique – esthétique – musique*, no.237 (1996), 9–21

Martini, Johannes

(*b* Leuze, *c*1430–40; *d* Ferrara, between late Oct and late Dec 1497). South Netherlandish composer. He is thought by some biographers to be the 'Ioannes Martinus' mentioned by the 16th-century writer Jacques de Meyere as having two brothers named Thomas and Petrus, all *cantores* who came originally from Armentières. A document (see Starr) specifies his place of origin as 'Luce'; whether this refers to Leuze near Tournai or Lueze near Namur is uncertain. In a letter of 10 December 1471 written by Duke Ercole I d'Este of Ferrara to the Bishop of Konstanz, the newly installed duke announced his intention to create a musical chapel at his court and to hire a 'D. Martinus de Alemania', who though then visiting Ferrara was in service at Konstanz. It is not clear whether this singer was the 'Johannes Martini cantor capelle' who was later at Ferrara. On the other hand, a document of 27 January 1473 states that a 'Giovanni d'Alemagna' was installed in the ducal chapel at Ferrara, and this undoubtedly refers to the composer, so it can be accepted that Martini's long association with the ducal chapel began no later than January 1473 and, apart from a brief interruption in 1474, lasted until his death. In 1474 he spent a brief period in the rival chapel of Duke Galeazzo Maria Sforza in Milan and visited Mantua (according to a travel permit of 28 February 1474 issued by Galeazzo Maria Sforza). A list of singers in the Sforza chapel dated 15 July 1474 includes Martini together with Compère and 'Josquin'; all three received the relatively low stipend of five ducats a month. An earlier list of Milanese court singers compiled some time between 1472 and 1474 does not contain his name, and court records show that he returned to Ferrara in November 1474. The account books of the ducal musical establishment at Ferrara list him in these years as 'Zohane Martini de Barbante' (Brabant) and also as 'Zohane Martino todescho cantadore compositore', recognizing him as a composer holding a position of leadership in the chapel. He received not only an above-average salary but also a house in Ferrara and income from benefices procured for him with the duke's help. Correspondence between Duke Ercole I and his ambassadors in Rome shows that Martini himself travelled to Rome in February 1487 and again in November 1488 to negotiate his claims to benefices.

In 1487 Martini was a member of the Ferrarese retinue that accompanied the eight-year-old Ippolito d'Este (the second son of Ercole) to Hungary for his installation as Archbishop of Esztergom. He returned to Ferrara by the autumn of that year. In 1489 he is mentioned in letters between Duke

Ercole and Queen Beatrice of Hungary as a friend of the organist Paul Hofhaimer, whom she was anxious to bring into her own service. In 1479 there is a record of payment for a *Libro da canto da vespero per la capella … composto per Giovan Martin componitore*; this is undoubtedly the large, two-volume manuscript *I-MOe* α.M.1.11–12. The two volumes contain vesper psalms, hymns and *Magnificat* settings attributed to Johannes Martini and Giovanni Brebis, another member of the Ferrara chapel. This is one of the earliest known manuscripts containing sacred music, particularly psalms, for double chorus and it reflects the division of the court chapel into a double choir from the early years of Ercole's reign to 1482, pointed out by the contemporary writer Sabadino degli Arienti. In 1491 and 1492 Martini corresponded with Ercole's daughter Isabella d'Este Gonzaga (he may have been her music tutor before she went to Mantua to marry Francesco Gonzaga on 15 February 1490). Martini is also the leading figure in an important chanson collection compiled in honour of the marriage (*I-Rc* 2856), which bears the arms of both the Este and Gonzaga families. A portrait often thought to represent Martini is found in an illuminated initial on folio 2*v* of *I-Fn* B.R.229 (printed in Reese, pl.III), but Brown has cast doubt on this in his edition of the manuscript.

Martini composed both sacred and secular music. The preponderance of masses over motets is more nearly characteristic of the generation of the later Du Fay and of Ockeghem than of Josquin's. Compared with Josquin, Martini gives the impression of being a more conservative musician whose work is still more concerned with structural devices than with text expression. His secular music includes principally three-voice settings of French texts as well as some settings of Italian texts for three or four voices. His music contains skilful imitative devices, and an elaborate contrapuntal style where this is appropriate to the genre (as in his masses and motets): it makes extensive use of small-scale repetition of motifs and of sequential writing at times not unlike Obrecht's. On the other hand, his vesper psalms written with Brebis are in a simple homophonic style fitting to their liturgical functions.

WORKS
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Martini, Johannes

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masses

Edition:*Johannes Martini: The Masses*, ed. E. Moohan and M. Steib, RRMMA, xxxiv–xxxv (1999), 34–5 [incl. all masses and full source information]

Missa 'Cela sans plus', 4vv (on Lannoy's chanson)
Missa 'Coda di pavon', 4vv (on Barbingant's Der Pfoben Scwancz)
Missa 'Cucu', 4vv, ed. in DTÖ, cxx (1970)

Missa 'Dio te salvi Gotterello', 4vv

Missa dominicalis, 4vv

Missa ferialis, 4vv (Ky, San, Ag only)

Missa ['In Feuers Hitz'], 3vv

Missa 'Io ne tengo quanto a te', 4vv, D

Missa 'La martinella', 4vv (on his own chanson)

Missa 'Ma bouche rit', 4vv, 2 versions, 1 ed. in D (on Ockeghem's chanson)

Missa 'Or sus, or sus', 4vv (on anon. chanson)

psalms

all in I-MOe α.M1.11–12

Ad Dominum cum tribularer (Ps cxix), 2vv; Ad te levavi (Ps cxxii), 2vv; Beati omnes (Ps cxxvii), 2vv; Beatus vir (Ps cxi), 2vv; Benedictus Dominus Deus Israel (*Luke* i.68–79), 3vv; Benedictus Dominus Deus meus (Ps cxliii), 2vv; Cantemus Domino (*Exodus* xv.1–18), 3vv; Confitebimur tibi, Deus (Ps lxxiv), 3vv; Confitebor tibi … in consilio (Ps cx), 3vv; Confitebor tibi … quoniam audisti (Ps cxxxvii), 2vv; Confitemini Domino (Ps cxxxv), 2vv; Conserva me Domine (Ps xv), 3vv; Credidi (Ps cxv), 2vv; Cum invocarem (Ps iv), 3vv

De profundis clamavi (Ps cxxix), 2vv; Deus, Deus meus, ad te (Ps lxii), 3vv; Deus, Deus meus, respice (Ps xxi), 2vv; Deus in adiutorium (Ps lxix), 3vv; Deus in nomine tuo (Ps liii), 3vv; Deus, iudicium tuum (Ps lxxi), 3vv; Deus ultionum Dominus (Ps xciii), 3vv; Dilexi quoniam (Ps cxiv), 2vv; Dixit Dominus (Ps cix), 2vv; Domine, audivi (*Habbakuk* iii.2–19), 3vv; Domine, clamavi ad te (Ps cxl), 2vv; Domine Deus, salutis meae (Ps lxxxvii), 3vv; Domine, exaudi orationem meam (Ps cxlii), 3vv; Domine, ne in furore tuo (Ps xxxvii), 3vv; Domine non est exaltatum (Ps cxxx), 2vv; Domine, probasti me (Ps cxxxviii), 2vv; Domine, quis habitabit (Ps xiv), 3vv; Domine, refugium tu factus es (Ps lxxxix), 3vv (inc.); Domini est terra (Ps xxiii), 3vv; Dominus, illuminatio mea (Ps xxvi), 3vv

Ecce quam bonum (Ps cxxxii), 2vv; Ego dixi in dimidio (*Isaiah* xxxviii.10–20), 3vv; Eripe me de inimicus (Ps lviii), 3vv; Eripe me Domine (Ps cxxxix), 2vv; Exaltabo te Deus meus (Ps clxiv), 2vv; Exaltabo te Domine (Ps xxix), 3vv; Expectans expectavi (Ps xxxix), 3vv; In convertendo (Ps cxxv), 2vv; In exitu Israel (Ps cxiii), 3vv; In te, Domine, speravi (Ps lxx), 3vv; Judica me, Deus (Ps xlii), 2vv; Laetatus sum (Ps cxxi), 2vv; Lauda, anima mea (Ps cxlv), 2vv; Lauda, Jerusalem (Ps cxlvii), 2vv; Laudate Dominum de caelis (Pss clxviii–cl), 3vv; Laudate Dominum, omnes gentes (Ps cxvi), 2vv; Laudate Dominum, quoniam bonus est (Ps cxlvi), 2vv; Laudate nomen Domini (Ps cxxxiv), 2vv; Laudate pueri (Ps cxii), 2vv; Levavi oculos meos (Ps cxx), 2vv

Memento, Domine, David (Ps cxxxi), 2vv; Miserere mei, Deus (Ps l), 3vv; Nisi Dominus (Ps cxxvi), 2vv; Nisi quia Dominus (Ps cxxiii), 2vv; Notus in Judaea Deus (Ps lxxv), 2vv; Quam bonus Israel (Ps lxxii), 3vv; Quare fremuerunt gentes (Ps ii), 3vv; Qui confidunt (Ps cxxiv), 2vv; Saepe expugnaverunt me (Ps cxxviii), 2vv; Salvum me fac, Deus (Ps lxviii), 3vv; Super flumina Babylonis (Ps cxxxvi), 2vv; Ut quid, Deus (Ps lxxiii), 3vv; Voce mea ad Dominum … deprecatus sum (Ps cxli), 2vv; Voce mea ad Dominum … et intendit mihi (Ps lxxvi), 3vv

hymns by martini and johannes brebis

all in I-MOe α.M.1.11–12; all for 3 voices

Audi benigne conditor (even-numbered verses by Martini); Aures ad nostras (even); Deus tuorum militum (even); Exultet celum laudibus (odd, even); Iste confessor

(odd; even verses missing); Jesu corona virginum (odd; even verses missing);
Sanctorum meritis (even); Vexilla regis prodeunt (even)

other sacred

Magnificat tertii toni, 4vv, *D-Mbs* 3154, *I-Md* 1 [2269], *VEcap* DCCLIX, ed. in Cw,
xlvi (1937); Magnificat tertii toni faulx bourdon, 4vv, *MOe* α.M.1.11–12, *Rvat* C.S.15;
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octavi toni (ii), 4vv, *D-Mbs* 3154 (inc.)

Jesum Nazarenum (St John Passion), 1–4vv, *I-MOe* α.M.1.11–12; Ut quid perditio
(St Matthew Passion), 1–8vv, *MOe* α.M.1.11–12

Ave decus virginale, 4vv, 1503[1]; Ave maris stella, 4vv, *D-Mbs* 3154 (2 copies), ed.
in Cw, xlvi (1937); Da pacem, Domine, 4vv, *Dl* 1/D/505; Domine, non secundum
peccata nostra, 3vv, *I-MOe* α.M.1.11–12; Festum nunc celebre, 4vv, *D-Mbs* 3154;
Levate capita vestra, 4vv, 1505[2]; O beate Sebastiane, 4vv, 1505[2]; O intemerata [=
Der newe Pawir Schwanz], 3vv, Glogauer Liederbuch (formerly Berlin, Preussische
Staatsbibliothek, MS 40098; now in *PL-Kj*), *E-SE* s.s., *I-Fn* B.R.229, B; Salve
regina, 4vv, *D-Dl* 1/D/505, *Mbs* 3154, *I-Rvat* C.S.15, ed. in Cw, xlvi (1937)

Hymnorum liber I (Venice, 1507), lost

secular

Edition:*Johannes Martini: Secular Pieces*, ed. E. Evans, RRMMA, i (1975) [incl. all secular
works and full source information]

Biaulx parle tousjours, 3vv, *I-Rc* 2856; De la bonne chiere, 3vv, *Rc* 2856, ed. in
Karp; Des biens d'Amours [= Ave amator; Omnis habet finem], 3vv, 2 versions, *Rc*
2856, 11 other sources, B; Fault il que heur soy, 4vv; Fortuna disperata, 4vv, *Rc*
2856; Fortuna d'un gran tempo, 4vv, B; Fuga a 4, *Rc* 2856 (textless); Fuge la morie
[= Groen (?Scoen) vint], 3vv, *Rc* 2856, B; Helas coment aves, 3vv, 2 versions, B; Il
est tel, 3vv, *Rc* 2856, B; Il est tousjours, 3vv, *Rc* 2856, B

J'ay pris Amours, 3vv, 2 versions, B; Je remerchie Dieu [= Se mai il cielo], *Rc* 2856,
B; La fleur de biaulté, 4vv; La martinella, 3vv, *Rc* 2856, 13 other sources, B
(textless; also attrib. Isaac); La martinella pittzulo, 3vv, *Rc* 2856, B (textless); Le
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Martini, (Giovanni) Marco

(*b* Venice, *c*1650; *d* Venice, 6 March 1730). Italian composer and instrumentalist. About 1680–81 he was active at Milan under the protection of Count Vitaliano Borromeo and from 2 April 1686 to 31 July 1693 he served the Duke of Modena. He collaborated closely with the Accademia de' Dissonanti, adapting the Roman concerto grosso style to the academic cantata. On 10 November 1689 he was elected honorary member of the Accademia Filarmonica, Bologna. Between 31 May 1699 and 3 February 1700 he was *maestro di coro* of the Venetian Ospedale dei Mendicanti; on 7 September 1704 he was narrowly defeated for the post of second organist at S Marco, where he was employed as a violinist in 1684 and 1693, but no longer in 1708. His will (*I-Vas*) lists the books on music theory in his possession.

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LORENZO BIANCONI/JENNIFER WILLIAMS BROWN

Martinique and Guadeloupe.

The islands of Martinique and Guadeloupe, with French Guiana the South American mainland are former French colonies incorporated into the French nation in 1946 as overseas *départements*. Colonized in the early 1600s, Martinique and Guadeloupe quickly became two of France's most lucrative possessions. Slavery ended in the 1840s, but until the end of World War II the islands retained a primarily agricultural economy based on the labour of a largely African-descended population. Since becoming *départements* in 1946, the islands have seen rapid urbanization plus large-scale migration to metropolitan France.

In each department a full range of internationally circulating music exists, from Western classical to rock, jazz, rap and Caribbean popular styles such as salsa and reggae. This article discusses only the major indigenous genres; musical terms are in Creole, the language of the majority of people (French is the official language).

1. Martinique.
2. Guadeloupe.
3. Commercial music.

JULIAN GERSTIN

Martinique and Guadaloupe

1. Martinique.

(i) Rural traditions.

In Martinique (as elsewhere in the Caribbean) slaves were allowed their own dances outdoors on Saturday afternoons and nights, after Mass on Sundays and on holidays. Music also accompanied *koud'min* (Fr. *coups de main*) work parties, typically for farming and house-building. Early slave dances of the French Antilles and other islands were frequently (and perhaps indiscriminately) labelled *kalenda*, *bamboula*, *djouba* or *chica* in colonial literature. Descriptions of each of these varied; one common theme involved drums laid on the ground with the drummer straddling the drum and using one heel to change the pitch, often with a second percussionist striking the side of the drum with a pair of sticks. These practices suggest a Central African (Congolese) derivation. Choreography included solo dances and group circle dances; however, slaves soon adapted slaveowners' choreography. In the early 1700s French contredanse, with the basic pattern of two facing lines, became popular; a 1722 account by Labat of a dance he saw in Martinique and called *kalenda* (but which closely resembles today's *mabelo*) described this choreography. Quadrille (*kwadril*) became popular in France about 1780 and spread through the New World in the early 1800s. In Martinique at least two adaptations of quarille developed: *bèlè* (Fr. *belair*) from the North Atlantic region and *haute taille* (or *réjane*) from the mid-Atlantic.

After Abolition the most frequent rural dance events were secular entertainments known as *swaré* and held on weekend nights in large

outdoor sheds (*paillasse*). Admission was charged and food and drink were sold. Until the 1980s, various dance styles remained strongly regional. Those of the North Atlantic region, around the town of Sainte-Marie, have enjoyed the greatest prestige due to the influence of roughly a dozen large families that for several generations have specialized in performance at a virtuoso level. North Atlantic dance genres include *bèlè*, *lalin klé* and *kalenda*. *Bèlè* includes *bidjin bèlè*, *bèlia*, *gran bèlè*, *bèlè pitché* and *bèlè marin*; all use *kwadril* format, but with their own movements, songs and drum patterns. The main type of performance is *swaré bèlè* and is held on weekend nights; theoretically, it is open to all, but participation as a dancer, drummer or lead singer is limited to knowledgeable performers who perform sets of five or six dances and then yield the floor to others. In contrast, *lalin klé* ('full moon') dances are loosely choreographed, with the lead singer acting as *konmandé* (caller), and are open to all. Formerly held on nights of a full moon, *lalin klé* are now danced at *swaré bèlè* as opportunities for everyone to participate. They include *ting bang* and *woulé mango*, both circle dances, and *bènèzwél*, *kanigwé* and *mabelo*, line dances derived from contredanse. *Swaré bèlè* are also the setting for *kalenda*, a dance for successive soloists (formerly male, but now also female).

After World War II, modernization temporarily disrupted rural performance. The specialist performing families of Sainte-Marie found work in the folkloric troupes that emerged in the 1950s, but were largely ignored by urban audiences. In the 1980s, younger urban dwellers began reviving interest in traditional music; many were nationalists and viewed *bèlè* as an emblem of their ethnic heritage. They turned mainly to the Sainte-Marie performers for knowledge and inspiration, so that the Sainte-Marie dances are now the best known of Martinique's regional traditions, danced at *swaré bèlè* sponsored by non-profit cultural organizations, cultural centres, towns or *quartiers* on the occasion of their annual *fête patronale* and by restaurant or cockfighting pit owners. Tourist shows at hotels provide non-participatory contexts.

Other regional traditions include the above-mentioned *haute taille* (*réjane*) and *bèlè du sud*, a complex of dances from the south with movements and music similar to Sainte-Marie *bèlè* but danced by an unspecified number of couples. Certain regional work musics are still remembered but no longer used for work: the North Atlantic *fouyté* and the Northern caribbean *lasoté*, both of which probably accompanied communal planting; and *lavwa bèf*, songs encouraging oxen to work.

Danmyé (or *ladjia*), traditionally performed throughout the island (including the cities) and recently revived along with *bèlè*, is similar to the Brazilian *capoiera* in its combination of dance and combat.

(ii) Instruments and performance.

Sainte-Marie *bèlè*, *kalenda* and *danmyé* are all accompanied on the *tanbou bèlè* drum (also called *ka* by older musicians). The lone drummer plays both steady rhythmic patterns and improvisations marking choreographic changes. The drum is single-headed, open at one end and about 65 cm high with a goatskin head about 30 cm in diameter. The transverse playing style allows not only heel control, which is found on several other

Caribbean islands (e.g. Jamaican *kumina* and Haitian *djouba*), but also a lateral twisting of the left forearm and wrist that creates a continuous roll with the left fingers and sustains the stronger notes struck by the right hand. This technique is similar to that of many frame drums (e.g. Brazilian *pandeiro* and Puerto Rican *pandereta*).

A second musician plays a steady ostinato on the side of the drum with *tibwa* (Fr. *petit bois*), a pair of sticks about 40 cm long and 1·5 cm thick. Sometimes *tibwa* are played on a length of bamboo mounted on a stand. Often a *chacha* (single-cylinder metal rattle) or two are added to the ensemble, but are considered extra. In practice more than one drummer may accompany a dance, but taking turns. Two *tibwa* players often play simultaneously. In *lalin klé* and *bèlè du sud*, however, two or three drummers play in near-unison.

The *tibwa* patterns are considered the basic rhythm of the dance; ex.1 illustrates the two most frequent patterns. Call-and-response singing completes the ensemble, with the lead singers choosing the sequence of dances through their selection of songs. All songs are in Creole and concern relations between the sexes, local gossip and current politics.

The mid-Atlantic quadrille dances are usually accompanied by accordion, violin, *chacha* and *tanbou di bas*, a frame drum played by both striking and rubbing. One player acts as *konmandé*, directing the dancers. In common with other quadrille adaptations throughout the Caribbean, quadrilles from Martinique involve a 'set' of dances, each with its own choreography and music. In the mid-1990s only one quadrille group was active.

(iii) Urban traditions.

Carnival is found in both urban centres and towns. It has had a complex history, waxing and waning with economic and demographic changes. During the 20th century (until World War II) *musique Créole* bands (see §3) riding on carts or trucks played a fast style of *biguine* known as *biguine vidé*, or simply *vidé*. Carnival declined during the war and did not fully resurge until the 1980s, when *groups à pied*, marching bands of 50 or more percussionists and brass players, plus costumed dancers, became popular. In most *vidé* songs the band acts as the song leader while onlookers shout the responses. Percussion consists of drumkit components, homemade drums built from plastic plumbing and food containers, *tanbou débonda*, *gwoka*, *chacha*, *tibwa* and various struck bells.

Groups à pied are organized mainly as cultural associations, identified with specific neighbourhoods. In Carnival they perform alongside other forms of music and display, including theme-costumed groups, traditional individual masqueraders, spontaneous *vidés* of friends and hangers-on, *biguine* song contests, costume contests, decorated cars and floats, and paid-admission parties (*zouks*).

Chanté Noël is a fairly recent tradition, consisting of lively *biguines* and *mazouks* (mazurkas) on Christmas themes, sung informally at Christmas parties. *Chouval bwa* ('wooden horse') was originally played for hand-pushed carousels, of which only one remains. The repertory consists of *musique Créole*; instrumentation includes accordion, clarinet, saxophone, bamboo flute, *tibwa* (played on bamboo), *tanbou débonda* ('two-buttocks drum', a two-headed cylindrical drum played horizontally with sticks) and assorted percussion.

Guadeloupean *gwoka* drumming (§2) became popular with urban youth in the 1960s and has been indigenized; in fact, *gwoka* is better known in Martinique than *bèlè*. Although the initial interest in *gwoka* arose from the nationalist-ethnic movement *retour aux sources* (inspired by the *négritude* of political leader Aimé Césaire), this specific meaning has largely been lost.

Martinique and Guadaloupe

2. Guadeloupe.

Documentation of slave music is better for Guadeloupe than for Martinique. In the 1600s and 1700s rural slaves' free-time musical dances were known as *bamboula* or *gwotambou* (Fr. *gros tanbou*); there were also *koud'min*. In towns, *sociétés* (mutual aid societies) developed in order to raise funds to purchase slaves' freedom, to pay for funerals and for entertainment. Their organization was often elaborate, with hierarchical 'royal courts'. They sponsored regularly occurring music and dance events, with entrance fees and, in some cases, written invitations. This form of organization spread into the countryside, so that after Abolition (if not sooner) these societies existed for both *balakadri* (quadrille balls) and *bamboulas*.

Guadeloupean *balakadri* persisted into the 20th century and, despite disruption after World War II, made a comeback in the 1980s. The Guadeloupean-administered island of Marie-Galante has also had a vital and well-documented *balakadri* tradition. As in Martinique (and the Creole-speaking island of St Lucia), *kwadril* dances are in sets consisting of proper quadrilles, plus creolized versions of 19th-century couple dances: *biguines*, *mazouks* and *valses Créoles*. Instrumentation consists of variable combinations of accordion, guitar, violin, *tanbou dibas*, *chacha* (either a single metal cylinder as in Martinique, or a spherical calabash without a handle, held in both hands), *malakach* (maracas), triangle, *bwa* (*tibwa*) and *syak*, a bamboo rasp one metre long, grooved on both top and bottom, held with one end on the belly and the other on a door or wall and scraped with both hands. A *konmandé* completes the ensemble.

By the 20th century *bamboula* dances became known as *swaréléwòz* (Fr. *soirées la rose*) or simply *léwòz*, after the La Rose *société* (various La Rose associations with differing purposes, but usually incorporating music,

are found in St Lucia, French Guiana and elsewhere). After 1946 formal drum *sociétés* lapsed, but the drumming tradition was revitalized by urban youth during the 1960s; as in Martinique, the revival incorporated nationalist politics. The revitalized tradition is often termed *gwoka* after the drums used, while dance events are *swaréléwòz*, *kout tanbou* ('drum stroke') or *kout mizik* ('music stroke').

The term *gwoka* may derive from *gros ka* ('big drum'), or from Bantu *ngoma* (drum). A *gwoka* ensemble consists of from two to five *boula*, drums built very much like the *tanbou bèlè* of Martinique and played transversely (occasionally with heel technique) plus one *makyé* (Fr. *marqueur*), a smaller, higher-pitched drum held upright between the legs. The *boula* play in near-unison while the *makyé* matches the rhythm and energy of the dancers. One or more calabash *chacha* may be added, as well as *tibwa* played on bamboo (some musicians state that *tibwa* has only recently been adopted from Martinique).

The seven traditional rhythms are *léwòz*, *graj*, *woulé*, *toumblak*, *padjanbèl*, *menndé* and *kaladja*. Dancing is largely improvised (though some defined steps exist) by successive soloists (male and female). Songs are in call-and-response form, in Creole, and concern relations between the sexes and topical matters.

Funeral wakes have two contrasting traditions. Outside the house, men perform *bouladjèl* ('mouth drum'), a call-and-response, competitive percussive vocalization. Song leaders change frequently as singers challenge one another. Inside, women sing *kantikamò* (Fr. *cantiques à la mort*), also in call-and-response form. The men arrive on their own to support the mourners while the women are invited and their songs dedicated to the dead and the spiritual world.

Martial arts dance forms also exist, known as *mayolé*, *sovéyan* and *bènaden*. Each is accompanied by *gwoka* ensemble and call-and-response singing.

Carnival music in Guadeloupe, *mizik vidé*, took a new turn in the 1980s, led by the group Akiyo, a large percussion-and-vocals ensemble featuring songs and costumes on strongly nationalist, anti-colonial themes. Percussion includes *boula*, *makyé*, *tanbou bas* (bass drums) with one and two heads, *tanbou chan* (a small high-pitched drum) and *chacha*.

Martinique and Guadaloupe

3. Commercial music.

Musique Créole (also *musique traditionelle* or *patrimoine*) refers to three song types dating from the 18th and 19th centuries: *biguine*, *mazouk* (mazurka) and *valse Créole*. Instrumentation varies, but typically includes some combination of clarinet, saxophone, trombone, accordion, bamboo flute, *chacha*, *tibwa*, drumkit, piano, bass and banjo. *Biguine* is the best-known of these styles outside the French Antilles, having been performed in Paris by emigrant musicians as early as the 1920s. *Biguine* is somewhat more associated with Guadeloupe and *mazouk* with Martinique. The ostinato patterns of *tibwa* form the rhythmic bass of both these styles.

Musique Créole continued to be popular through the 1950s and 60s in jazz big-band format, but by the late 60s audiences turned to foreign styles, first Haitian *konpa dirèk* (*see* Haiti, §II, 3(iii)) and then Dominican *cadence*. Not until the late 1970s did a new indigenous style, *zouk*, recapture the public. An invention of the group Kassav', *zouk* featured singing in Creole, a rhythm section composed of musicians from both Guadeloupe and Martinique, a French horn section, multiple catchy melodies per song, *tibwa*-, *gwoka*- and *vidé*-based rhythms (laid over a base of *konpa dirèk*) and state-of-the-art production values. It appealed to Antilleans' sense of both local identity and cosmopolitan modernity. *Zouk* has also had success in France, Francophone Africa and other Caribbean islands.

Certain more esoteric styles have also made an impact. During the 1970s and 80s singer and bamboo flautist Eugene Mona from Martinique recorded a series of intense, politically-charged songs based on an eclectic combination of *biguine*, *gwoka*, rock and reggae. The 1970s groups Falfrett, Difé and Pakatak mixed *musique Créole* and jazz with *gwoka* and other Afro-Caribbean percussion. Malavoi, an acoustic group led by pianist-composer Paul Rosine, boasted a four-violin front line and blended Martinican quadrille with jazz, adding *zouk* touches in the late 1980s. In Guadeloupe, guitarist-composer Gérard Lockel developed a jazz style based on the rhythms and modes of *gwoka*; although his experimental sound has been admired by musicians, it has not been widely popular, and the only Martinican bands to attempt a similar transformation (of *bèlè*) have been Bèlènou and Creativ' Sim.

In the early 1990s Jamaican dancehall (a genre combining reggae with rapping) became popular among French Antillean youth, who responded with Ragga. While similar to dancehall, *ragga* is marked as French Antillean by rapping in Creole and the addition of a standard *tibwa* rhythm.

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Martin le Franc

(*b* county of Aumale, *c*1410; *d* 1461). French poet, churchman and diplomat. He studied at the University of Paris, obtaining the degree of Master of Arts, and entered the service of Duke Amadeus VIII of Savoy (later antipope Felix V), probably in the mid-1430s. Most of his numerous ecclesiastical positions stemmed from his connections with the court of Savoy. Named an apostolic protonotary by Felix in 1439, he later became provost of Lausanne Cathedral (from 1443), abbot of the monastery of Novalesa, near Turin (sometime before 1459), and held canonries at Turin (from 1444) and Geneva (from 1447). In March 1447 Felix sent him as papal legate to the court of Philip 'the Good', Duke of Burgundy, to whom Martin dedicated his two long allegorical poems, *Le champion des dames* (1440–42; partly ed. A. Piaget, Lausanne, 1968) and *L'estrif de Fortune et*

de Vertu (1447–8). Even after Felix's abdication in 1449 Martin remained a protonotary under Pope Nicholas V, and from 1450 served Duke Louis I of Savoy as *maître des requêtes*. His other extant works include a *Complainte du livre du champion des dames a maistre Martin le Franc son acteur* (written in response to the poor reception the *Champion* had received at the Burgundian court; ed. in Paris), a Latin dialogue (Dole, Bibliothèque municipale, 55–7), a rondeau (*Le jour m'est nuit*, ed. in Raynaud) and a French translation of the Prologue to the book of Jeremiah in the so-called 'Bible Servion'. The composer Guillaume Du Fay (who also served at the court of Savoy at various times during the 1430s and 1450s) owned a manuscript containing 'eglogas magistri Martini le Franc'; however, no such eclogues are known to have survived. A poem of 48 verses included at the end of the dedication copy of *Le champion des dames* may be by him (*B-Br* 9466, f.180; ed. in Brooks).

Martin le Franc is important to the history of music because of information he provided concerning music and musicians in France during the second quarter of the 15th century, in particular several references he made to Du Fay and Binchois. The earliest of these, dating probably from the mid-1430s, appeared in a letter to the secretaries of the chancellery of Savoy, the primary topic of which is the nature of rhetorical eloquence. In his discussion of the importance of *imitatio* (the emulation of models) for the art of speaking well, he drew one of his examples from music, noting that a musician was deemed excellent if in his compositions he imitated ('similfacit') the 'celestial concords' of Du Fay and the 'most agreeable songs' of Binchois. Beyond being the earliest written acknowledgment of the two composers' pre-eminence, the passage is significant as well for its use of rhetorical terminology in referring to music, anticipating a practice that would become more common later in the century.

In the fourth book of his *Champion* Martin mentioned that the composers Tapissier, Carmen and Cesaris had not long before astonished all Paris with their music. Yet these composers, he said, had been surpassed in excellence by Du Fay and Binchois:

> For theirs is a new practice of making elegant concord
> [*frisque concordance*] in loud and soft music with *ficta*, with
> rests and with mutation [*en fainte, en pause et en muance*],
> and they have taken of the English manner [*contenance
> angloise*] and followed Dunstable, whereby wondrous
> pleasure makes their music joyous and famous.

The meaning of these frequently cited lines continues to be a matter of debate among scholars, the scarcity of comparable passages from the period making their precise significance difficult to determine. They have often been interpreted as referring to the putative influence of English music on continental composers of the generation of Du Fay and Binchois, with 'contenance angloise' understood as an allusion to certain distinctively English style features. Though Martin employed terms that have specifically musical meanings ('fainte'; 'pause'; 'muance'), how these may relate either to the 'contenance angloise' (which he in no way defined) or to a 'new practice' of composition is left unclear, as might be expected in a long poetic work that makes only passing reference to music.

In a subsequent stanza of *Champion*, Martin reported that he had seen Du Fay and Binchois listening with astonishment and envy to two blind musicians of the Burgundian court (most probably the minstrels Jehan de Cordoval and Jehan Ferrendes). This account almost certainly refers to the court's visit to Chambéry in February 1434 for the wedding of Louis of Savoy and Anne de Lusignan. A miniature in a copy of *Champion* (*F-Pn* fr.12476, f.98) depicts Du Fay and Binchois together; Du Fay stands next to a portative organ while Binchois holds a small harp.

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CRAIG WRIGHT/SEAN GALLAGHER

Martín-Moreno, Antonio

(*b* Granada, 19 Sept 1948). Spanish musicologist and music administrator. He studied music at the Madrid Royal Conservatory and philosophy at the Comillas-Madrid and Complutense Universities. He took the doctorate at the Autonomous University of Barcelona, with a dissertation on the musical ideas of Feijóo. He has taught at the Italian Institute in Barcelona, the Autonomous University of Barcelona and the University of Málaga; in 1988 he became professor at the University of Granada. Martín-Moreno's research centres on 18th-century Spanish music, especially music theory and stage music. He has been an active participant in the reconstruction of Spanish musical life since the end of the dictatorship, introducing musicology as a field of specialization to Spanish universities, and developing various research projects. He was co-founder of the Autonomous University of Barcelona's Centre for Musical Documentation and Ricart Matas Institute of Musical Research (1974–5), and a founding partner and member of the governing board of the Spanish Musicological Society (1977–82). He was the first director of the Rafael Mitjana School of Further Musical Education at the University of Málaga.

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XOÁN M. CARREIRA

Martinn, Jacob-Joseph-Balthasar

(*b* Antwerp, 1 May 1775; *d* Paris, 10 Oct 1836). Flemish violinist and composer. Son of a Bohemian bandmaster, he was a choirboy at St Jacobskerk, Antwerp, where a mass by him was performed in 1793. Soon afterwards he went to Paris and played in the orchestra first at the Théâtre du Vaudeville and then at the Opéra Italien. After the foundation of the Imperial schools he taught the violin at the Lycée Charlemagne. His works include two symphonies concertantes, six string quartets, trios, duos and other chamber works. He also wrote pedagogical works, including the *Méthode élémentaire de violon* (Paris, *c*1810), *Grande méthode de violon* (Paris, n.d.) and *Méthode élémentaire d'alto* (ed. J. Frey, Paris, 1841).

JOHN LADE/R

Martino, Donald (James)

(*b* Plainfield, NJ, 16 May 1931). American composer. He attended Syracuse (BM 1952) and Princeton (MFA 1954) universities and studied composition with Bacon, Sessions, and Babbitt; on a Fulbright scholarship (1954–6) he studied with Dallapiccola in Florence. Martino taught at the Third Street Settlement in New York (1956–7), Princeton University (1957–9), and Yale University (1959–69), and from 1969 to 1981 was chairman of the composition department at the New England Conservatory; he also taught at Harvard University in 1971. After serving as Irving Fine Professor of Music at Brandeis University from 1980 to 1983, he joined the faculty of Harvard in 1983; he retired as Walter Bigelow Rosen Professor Emeritus in 1992. He spent several summers lecturing on contemporary music at the Berkshire Music Center, where he was composer-in-residence in 1973. In 1978 he founded a publishing company, Dantalian, Inc., for the promotion of his own music. Martino's honours include awards from BMI (1953, 1954), the National Institute of Arts and Letters (1967), and the NEA (1977, 1987, 1989), a Brandeis University Creative Arts Award (1964), three

Guggenheim fellowships (1967–8, 1973–4, 1982–3), the Classical Critics Citation (1976), a Kennedy Center Friedham Award (1985) and commissions from such organizations as the Boston SO, the Koussevitzky Foundation, and the Coolidge Foundation. A Naumburg Award in 1973 resulted in the composition of *Notturno*, for which he won a Pulitzer Prize in 1974. In 1981 he became a member of the Institute of the American Academy and Institute of Arts and Letters, and in 1987 a fellow of the American Academy of Arts and Sciences.

Martino's imagination and devotion to craft are evident both in his ensemble and solo works. The latter contain numerous detailed and distinctive notations for fingerings, bowings, attacks, releases, etc., to ensure that all sounds are produced in as integral and precise a manner as that in which they were conceived; yet the many *espressivo* and tempo indications allow the performer considerable flexibility within a rigorous framework. Martino not only employs the attributes unique to a particular instrument but seems to enlarge them: it is as if a new instrument has been invented, and by the end of a work the listener's preconceptions and experience of the instrument and of music itself may be enriched, even radically transformed.

Martino deploys this original understanding of instrumental sonority and technique to project refined structural ideas with great force and drama. Register, dynamics and specific modes of tone production are used to mark structurally significant pitch sets, as well as to provide opportunities for imposing instrumental virtuosity. For example, in the first section of his work for solo cello, *Parisonatina al'dodecafonia* (1964), each mode of performance (harmonics, *presso il ponticello*, pizzicato, *sul tasto*, and *col legno battuto*) is associated with a particular 12-tone pitch-class set, thus articulating an intricate polyphonic structure. The note-to-note pitch progression is also significant; it consists of six presentations of different hexachords from the polyphonically projected sets discussed above. Overall the music possesses an effect of textual intricacy, virtuosity, intense lyricism, colouristic variety and high drama. A polyphonic effect is also created in solo instrumental works for violin, flute, clarinet and piano. For example, in the opening of the *Fantasy-Variations* for violin (1962) and *Pianississimo* for piano (1970) the 'simultaneously progressing total-set forms' are delineated by registral stratification and differentiated dynamics and articulation; in subsequent passages, set forms are presented consecutively in relatively homogeneous contexts.

Martino's chamber ensemble pieces are characterized by interplays between densely textured blocks of sound and solo passages; elegantly contoured lines reminiscent of cadenzas emerge out of the denser patches only to be subsumed within the next polyphonic block. The solos in the Concerto for Wind Quintet (1964) and the woodwind tunes in *Notturno* (1973) are memorable in this regard. In form, much of his music can be described as rondo-like. Individual sections contain harmonic progressions (often aggregate-forming partitions of linear 12-tone sets) which are derived from the set that opens the work. The order of the set is often most clearly presented in solo passages, while constituent 'set-motif members' may be distributed in a variety of ways among various instruments in the densely textured sections. In ex.1, from *Notturno*, a segment immediately

following a vibraphone solo presents six set forms, one in each instrument. Segments of the set forms are variously partitioned, forming six vertical aggregates. The latter three aggregates are each partitioned into six dyads (each instrument presenting one dyad), and the same interval class is presented in each instrument during the unfolding of aggregates four, five and six.

Martino's exploration of colour, polyphony and virtuosic potential has been further brought to bear on concertos for piano (1965), cello (1972), alto saxophone (1987), violin (1996) and three clarinets (1977), which he has referred to as a 'superclarinet'. He has been especially resourceful in realizing the dialectic of the individual and the group implicit in the concerto genre, especially pushing the solo part to equal or even supersede the orchestra in its capacity to contain structural and timbral richness. In both the concertos for string instruments the relationship between solo instrument and a *divisi* group of strings becomes crucial in affecting an eventual rapprochement between soloist and orchestra.

In works of the 1970s Martino was concerned particularly with longer-range linear connections between pitches. He extended the technique of presenting structurally significant sets as timbrally and/or registrally connected non-consecutive pitches within a single instrumental line. In conceiving means to connect non-consecutive pitches over long musical spans, Martino developed a concept of 'outer-voice structure' related to Schenker's notion of *Ausensatz* in tonal music (see Rothstein, 1980).

More recently, Martino has further extended his technical and expressive range, for example integrating tonal and post-tonal harmony (*The White Island* for chorus and orchestra, 1985), and combining jazz harmony, diverse stylistic and literal quotation, self-parody and satire (*From the Other Side*, 1988). In the Concerto for violin and orchestra (1966), he adapts longstanding techniques to spin out extended, voluptuous foreground melodies while combining a characteristic contrapuntal and expressive volatility with new methods for controlling harmonic rhythm and set structure.

Martino's music has been aptly described as expressive, dense, lucid, dramatic and romantic. But it is his ability to conjure up a world of palpable musical presences and conceptions, which persevere in intensity from the beginning to the end of one piece and from one piece to another, that seems most remarkable.

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vn + va, vc, pf, perc, 1973; Str Qt [no.4], 1983; Canzone e tarantella sul nome Petrassi, cl, vc, 1984; From the Other Side, fl, vc, pf, perc, 1988; 3 Sad Songs, va, pf, 1991; Octet, fl, cl, flugelhorn, tbn, perc, pf, vn, vc, 1998

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Many popular songs and jazz arrs., all unpubd

Other works: Augenmusik, a Mixed Mediocritique, actress/danseuse/uninhibited female percussionist, tape, 1972; many popular songs and jazz arrs., all unpubd
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ELAINE BARKIN, MARTIN BRODY

Martino, Giovanni Battista.

See Sammartini, Giovanni Battista.

Martino, Giuseppe.

See Sammartini, Giuseppe.

Martinon, Jean

(*b* Lyons, 10 Jan 1910; *d* Paris, 1 March 1976). French conductor and composer. The violin was his principal study at the Lyons and Paris conservatoires, and he won a *premier prix* on his graduation at Paris in 1928. Further studies followed, in composition with Roussel and in conducting with Munch and Desormière. On the outbreak of war, he was conscripted into the French army and taken prisoner in 1940. While a prisoner he composed jazz and choral works, including *Chant des captifs*, and was awarded a composition prize by the city of Paris in 1946.

On his release Martinon took a leading part in the reorganization of French musical life, becoming conductor of the Concerts du Conservatoire in Paris, and of the Bordeaux PO from 1946. He also started to tour widely as a guest conductor, making his London début in 1947 with the LPO, of which he became a regular associate conductor during the next two seasons. His North American début was in 1957 as guest conductor with the Boston SO, and he held resident principal appointments with the Radio Éireann orchestra, Dublin (1947–50), the Concerts Lamoureux, Paris (1951–7), Israel PO (1957–9), City of Düsseldorf (1959–63), Chicago SO (1963–9), French National Radio Orchestra (from 1968) and The Hague Residentie-Orkest (from 1974).

As a conductor Martinon successfully imparted virtuoso qualities to an orchestra without cultivating a virtuoso personality; his performances were distinguished by a concern for translucent orchestral textures. His repertory showed a special concern for French composers, and for Prokofiev and Bartók, whose music he acknowledged as a strong influence on his own compositions. His recordings included a cycle of Prokofiev symphonies, and notable sets of Debussy and Ravel orchestral works.

He devoted part of each year to composing. His Symphony no.3 *Irlandaise* was composed after a guest visit to the orchestra of Radio Éireann. His Violin Concerto no.2 was written for Szeryng, and his Cello Concerto for Fournier, who gave the first performances. An opera, *Hécube*, with a libretto by Serge Moreux after Euripides, was first staged at Strasbourg in 1956, and among the works Martinon introduced during his Chicago appointment was his Symphony no.4, *Altitudes*, commissioned to celebrate the 75th anniversary of the Chicago SO (1966).

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(selective list)

Stage: Ambohimanga ou La cité bleue (opéra-ballet, 2, Ralaimananisata, J. Martinon), Paris, 1947; Hécube (tragédie musicale, 2, S. Moreux, after Euripides), 1949, Strasbourg, 1956, vs (*c*1955)

Orch: Symphoniette, pf, perc, str, 1935; Sym. no.1, 1936; Conc. giocoso, vn, orch, 1937; Stalag IX (Musique d'exil), jazz orch, 1941; Conc. lyrique, str qt, small orch, 1944; Sym. no.2 'Hymne à la vie', 1944; Sym. no.3 'Irlandaise', 1948; Vn Conc. no.2, 1960; Vc Conc., 1964; Sym. no.4 'Altitudes', 1965; Introduzione, adagio e passacaglia, 13 str, 1967; Vigentuor, 20 insts, 1969; Fl Conc., 1970–71; Va Conc. Conc. for 4 sax, 1974

Choral: Absolve Domine, male chorus, orch, 1940; Chant des captifs (Ps cxxxvi), T,

speaker, chorus, orch, 1943; Le lis de Saron (Song of Songs, trans. A. Chouraqui), S, Bar, chorus, orch, 1961

Chbr: Domenon wind qnt, 1938; Str Trio, 1943; Pf Trio, 1945; 2 str qts, 1946, 1967; several other pieces

Piano music, songs

Principal publishers: Billaudot Choudens, Costallat, Eschig, Salabert

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A. Machabey: *Portraits de trente musiciens français* (Paris, 1949), 121
A. Blyth: 'Jean Martinon Talks', *Gramophone*, l (1972–3), 176–7
J.L. Holmes: *Conductors: a Record Collector's Guide* (London, 1988), 182–4

NOËL GOODWIN

Martïnov, Ivan Ivanovich

(*b* Karachyov, 2/15 Jan 1908). Russian musicologist. In 1936 he graduated from the Moscow Conservatory, where he studied music history with Al'shvang and the piano with Vasily Argamakov. He taught music history at the conservatories of Tashkent (1936–7) and Khar'kiv (1938–9), and then until 1942 at the Moscow Conservatory. From 1948 until 1952 he was in charge of the folklore section of the journal *Sovetskaya muzïka*. He was secretary of the RSFSR Composers' Union (1960–68), and in 1969 became president of the musicology committee of the Moscow Composers' Union. He wrote chiefly about 20th-century music, and his studies of eastern and central European music, together with those of Spanish music, are widely used in musical history courses in Russian conservatories.

WRITINGS

Narodnïy khor [The folk choir] (Leningrad, 1944, enlarged 3/1950 as *Gosudarstvennïy russkiy narodnïy khor imeni Pyatnitskogo* [The Russian State Pyatnitsky Folk Choir], 4/1953)
D.D. Shostakovich: ocherk zhizni i tvorchestva [Life and works] (Moscow, 1946; Eng. trans., 1947)
Aram Khachaturyan (Moscow, 1947, 2/1956)
'Muzïkal'naya zhizn' Moskvï 1890–1917' [The Musical life of Moscow 1890–1917], *Istoriya Moskvï*, v (Moscow, 1955), 590–608
Stevan Mokran'yats i serbskaya muzïka [Mokranjac and Serbian music] (Moscow, 1958)
'Rumïnskaya narodnaya pesnya' [Romanian folksong], *Voprosï muzïkoznaniya*, iii (1960), 621–51
Bedrzhikh Smetana (Moscow, 1963)
Istoriya zarubezhnoy muzïki pervoy polovinï XX veka: ocherki [History of foreign music in the first half of the 20th century: essays] (Moscow, 1963, 2/1970)
'Soviet Chamber Music', *Cobbett's Cyclopedic Survey of Chamber Music*, iii, ed. C. Mason (London, 2/1963/*R*), 130–51
Klod Debyussi (Moscow, 1964)
Yury Shaporin (Moscow, 1966)

Bela Bartok (Moscow, 1968)

'"Don Carlos" de Verdi et le théâtre russe: Chaliapine et Verdi', *Studi verdiani II: Verona, Parma and Busseto 1969*, 546–9

'Glinka and Beethoven', *GfMKB: Bonn 1970*, 140–44

Zoltan Koday [Kodaly] (Moscow, 1970)

Sergey Prokof'yev (Moscow, 1974)

Muzïka Ispanii [The music of Spain] (Moscow, 1977)

Moris Ravel' (Moscow, 1979)

O muzïke i yeyo tvortsakh: sbornik statey [On music and its creators: collected articles] (Moscow, 1980)

Manuėl' de Fal'ya (Moscow, 1986)

Tikhon Nikolayevich Khrennikov (Moscow, 1987)

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G.B. Bernandt and I.M. Yampol'sky: *Kto pisal o muzïke* [Writers on music], ii (Moscow, 1974) [incl. list of writings]

LEV GINZBURG/LYUDMILA KORABEL'NIKOVA

Martïnov, Nikolay Avksent'yevich

(*b* Leningrad, 20 June 1938). Russian composer. He attended the choral school of the Academic Cappella (1944–55) and then studied musicology at the Leningrad Conservatory with Druskin, graduating in 1960. After holding posts as a lecturer at the Novosibirsk Filarmoniya (1960–62) and as senior lecturer at the Novosibirsk Conservatory (1962–3), he returned to the Leningrad Conservatory to pursue postgraduate study with Druskin (1963–6), concurrently attending Shostakovich's composition class as an occasional student. He wrote his thesis on the work of Davidenko and was awarded a *Kandidatura* in 1975. In 1966 he joined the orchestration department at the Leningrad Conservatory, where he became a senior lecturer in 1977, a professor in 1985, and head of department in 1985.

Among Martïnov's compositions are four symphonies, numerous vocal works to texts by Russian poets and ballet scores written in collaboration with the ballet-master Nikolay Boyarchikov including *Gerakl* ('Heracles') and *Peterburgskiye videniya* ('Visions of St Petersburg'). He has also made arrangements for television ballet productions of music by Shostakovich (*Gamlet*) and Prokofiev (*Tsar' Boris*, *Pikovaya dama*), and has composed numerous film scores and incidental music for the theatre and for television serializations of classic literary works. Martïnov's work follows the traditions of Russian music. Martïnov is also the author of a monograph on Aleksandr Davidenko, and a number of articles including one on Shostakovich, based on his notebooks and Shostakovich's letters to him.

WORKS

(selective list)

Op: Galiley [Galileo] (B. Brecht), 1985–90

Ballets: Gerakl [Heracles] (after Homer), 1980; Peterburgskiye snovideniya [St Petersburg dreams] (after F. Dostoyevsky: *Crime and Punishment*), 1986–93

Orch: Sym. no.1, 1964; Sym. no.2, str, 1968; Sym. no.3, 1969; Monolog, chbr orch, 1973

Vocal: Smert' poèta [Death of a Poet] (A.S. Pushkin, M.Yu. Lermontov), suite, pf, B, spkr, orch, 1970, rev. 1977; Sym. no.4, B, chbr orch, 1970; Pesni o lyubvi k sebe [Songs about Love to Oneself] (Tokuboku), 1v, pf, 1974, arr. 1v, chbr ens, 1976; 3 khora [3 Choruses] (Pushkin), 1980; Devyatoye maya [The Ninth of May] (A. Tvardovsky), conc., chorus, spkr, org (ad lib), perc (ad lib), 1984; Pamyati Rakhmaninova [In Memory of Rachmaninoff], conc., chorus, 1984; many popular songs for 1v, pf

Chbr: Str Qt, 1990; Sonata, vn, pf, 1996

Incid music, arrs. of works by Prokofiev and Shostakovich

Principal publishers: Muzïka, Sovetskiy Kompozitor

WRITINGS

Aleksandr Davidenko (Moscow, 1965)

'Na rodine Musorgskogo' [In the country of Musorgsky], *SovM* (1965), *SovM*, no.10, p.8 only

ed.: *Aleksandr Davidenko: vospominaniya, stat'i, materialï* [Aleksandr Davidenko: reminiscences, articles, materials] (Leningrad, 1968)

A.A. Davidenko: tvorcheskiy put', chertï stilya, monografiya [A.A. Davidenko: creative path, features of his style, monograph] (Leningrad and Moscow, 1977)

'Stunden von Schostakowitsch', *Kölner Beiträge zur Musikforschung, cl: Bericht über das Internationale Dmitri-Schostakowitsch-Symposion. Köln 1985*, ed. K.W. Niemoeller and V. Zadertskyj (Regensburg, 1986), 96–106

'Pis'ma Shostakovicha: stranitsï iz zapisnoy knizhki' [The letters of Shostakovich: pages from a notebook], *D.D. Shostakovich: k 90-letiyu so dnya rozhdeniya* [Shostakovich: the 90th anniversary of his birth], ed. L. Kovnatskaya (St Petersburg, 1996), 276–305

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G. Polyanovsky: 'Na putyakh k bol'shomy iskusstvu: simfonicheskiy kontsert Shestoy leningradskoy "Muzïkal'noy vesnï"' [In the steps of great art: symphonic concert of the Sixth Leningrad 'Musical Spring'], *Vecherniy Leningrad* (8 April 1970) [on the Third Symphony]

G. Kremshevskaya: 'Mif o Gerakle' [The myth of Heracles], *Leningradskaya pravda* (24 March 1981)

LYUDMILA KOVNATSKAYA

Martïnov, Vladimir Ivanovich

(*b* Moscow, 20 Feb 1946). Russian composer. A graduate of the Moscow Conservatory (he studied composition with Sidel'nikov and the piano with M.L. Mezhlumov there until 1970), since 1971 he has been a member of the Union of Composers and from 1979 he taught at the Moscow Sacred Academy.

Martïnov's work as a creative artist is varied and productive, testifying to the range of his artistic interests which include folklore, the avant garde (especially minimalism), jazz, rock music and old Russian church music.

He took part in ethnographic expeditions to the north of Russia, the Caucasus and Pamir (1968–74); the direct influence of the folk traditions he encountered can be found in early works such as the overture for symphony orchestra and also in *Noch' v Galitsii* ('A Night in Galicia') of 1996. A participant in avant-garde festivals and activities (in Moscow, Leningrad, Tallinn and Riga, 1972–6), he organized the first musical event in the USSR in the House of Scholars in 1973. He later worked in the experimental studio for electronic music (1973–8), and in 1975 he became involved with the rock group *Boomerang*, forming his own group *Forpost* in 1976. He has taken part in jazz and rock festivals in Moscow and Novosibirsk. In 1976 he became the composer of the first minimalist works in Russia (*Listok iz al'boma* ('Album Leaf') and the Partita for unaccompanied violin).

Martïnov has compiled and edited collections of Flemish, Italian, English and French masters of the polyphonic schools and in 1979 he focussed his attention on Russian sacred music: in particular, he studied and deciphered old Russian musical texts from collections of singers' manuscripts. This amounted to a reconstruction of the 16th- and 17th-century services of the Cathedral of the Assumption, Moscow, the monastery of the Trinity and St Sargius, Sergiyev Posad, and the Cathedral of the Honoured Resurrection on Uspenskiy vrazhok (Moscow). An active scholar in this field, he is the author of *Istoriya Bogosluzhebnogo peniya* [The history of singing in the divine service] in addition to numerous choral works on religious texts, in particular a Liturgy and an All-Night Vigil. His works are frequently large-scale and stylistically synthetic (*Apokalipsis*, *Plach proroka Iyeremii* ('The Lament of the Prophet Jeremiah')) and several have been written in collaboration with exceptional Russian performers (Gridenko, Kremer, Bashmet and Rozhdestvensky). The author of over 50 film scores, he has worked with directors such as Gerasimov, Abdrashidov, Viktyuk and Vasil'yev. His music has been played in both Russian and European festivals, ranging from the Moscow Autumn to the Almeida.

WORKS

(selective list)

Stage: Seraficheskiye videniya Frantsiska Assizskogo [The Seraphic Visions of St Francis of Assisi] (rock op), 1978; Uprazhneniya i tantsï Guido [Guido's exercises and dances] (op), 1997

Orch: Fl Conc., 1968; Ob Conc., 1968; Uvertyura v chest' Sapel'kina [Ov., in Honour of Sapel'kin], 1970; Voidite! [Come In!], vn, str, celeste, 1985

Choral: 4 stikhotvoreniya [4 Poems] (V. Khlebnikov), chorus, chbr orch, 1963; Rozhdestvenskaya muzïka [Christmas Music], children's chorus, ens, 1976; Lik Rossii [The Face of Russia] (M. Lomonosov), 1986; Plach proroka Iyeremii [Lament of the Prophet Jeremiah], 1992; Stabat mater, chorus, str, 1994; Requiem, solo vv, chorus, str, 1995

Vocal: 5 russkikh narodnïkh pesen [5 Russ. Folk Songs], 1v, chbr ens, 1964; Passionlieder (Ger. poets), S, chbr orch, 1977; Opus post I (N. Zabolotsky), S, pf, perc, 1984; Magnificat quinti toni, Ct, vn, str, 1993; Opus post II (Zabolotsky), S, pf, perc, 1993; Noch' v Galitsii [A Night in Galicia] (Khlebnikov, I. Sakharov), folk insts and singers, str ens, 1996; Canticum fratris Solis octo tonorum (St Francis of Assisi), inst ens, solo vv, 1997

Chbr: Str Qt, 1966; Seranadï [Serenades], ens, 1968; Epistole amorose, ens, 1970;

Kanzonï, 2 vn, 1972; Variantï, vn, pf, 1972; Okhrannaya ot kometui kogouteka [Safeguard Against the Comet Kogoutek], 2 pf, 8 hands, 1973; Sonata, vn, pf, 1973; Music for pf, db, perc, 1974; Music for pf, 2 vn, perc, 1974; Listok iz al'boma [Album Leaf], vn, pf, chbr, ens, rock group, 1976; Iyerarkhiya razumnïkh tsennostey [The Hierarchy of Various Values] after Khlebnikov, perc ens, 1977; Dvenadtsat' pobed korolya Artura [The Twelve Victories of King Arthur], 7 pf, 1990; Triumf aėrobiki [The Triumph of Aerobics], perc ens, 1990; Predmetï i figurï (D. Kharms), perc ens, vn, 1998

Solo inst: Geksagramma [Hexagram], pf, 1971; Asana, db, 1974, Partita, vn, 1976; Osennyaya pesnya [Autumnal Song], hpd, tape, 1978; Tantsï Kali-Yugi ėzotericheskiye [The Kali-yugi Esoteric Dances], pf/inst ens, 1995; Muzïka dlya Tat'yanï i Ameriki [Music for Tat'yana and America], vn, 1995

WRITINGS

'Vremya i prostranstvo kak faktorï muzïkal'nogo formoobrazovaniya' [Time and space as factors of musical form shaping], *Ritm, prostranstvo i vremya v literature i iskusstve* [Rhythm, space and time in literature and art] (Leningrad, 1974)

'Problemï ser'yoznïye, nereshonnïye (iskusstvo khorovogo peniya)' [Serious and unresolved problems (the art of choral singing)], *SovM* (1979), no.2, pp.84–5

'Bogosluzhebnoye peniye v Rossii XII–XVII vekov' [Singing in the divine service in Russia from the 12th to 17th centuries], *Zhurnal Moskovskoy Partriarkhii* (1987), no.7

'Bog povelevayet, chtobï tvoya zhizn' bïla psalom' [God commands that your life should be a psalm], *SovM* (1991), no.6, pp.37–44

Istoriya Bogosluzhebnogo peniya [The history of singing in the divine service] (Moscow, 1994)

'Neskol'ko zamechaniy o kul'ture v kontse XX veka' [A few observations about culture in the late 20th century], *Sezonï* (Moscow, 1995)

Konets vremeni kompozitorov (Moscow, 1996)

Penie, igra i molitva v russkoy bogosluzhebno-pevcheskoy sisteme (Moscow, 1997)

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N. Grozova: 'Simfoniya sud'bï: final. Vladimir Martïnov: "substantsiya tvorchestva istoshchilas'. Iskusstvo zakonchilos"' [The symphony of fate: finale. Vladimir Martïnov: 'The substance of creation has withered away. It is the end of art'], *Sovetskiy Soyuz* (1992), no.2

A. Petrov: 'Tri imeni' [Three names], *MAk* (1992), no.1, pp.27–30, esp.29

M. Katunian: 'Parallel'noye vremya Vladimira Martïnova' [The parallel time of Vladimir Martïnov], *Muzïka iz bïvshego SSSR* [Music from the former USSR], ii, ed. V. Tsenova (Moscow, 1996)

ALLA VLADIMIROVNA GRIGOR'YEVA

Martin Peu d'Argent.

See Peudargent, Martin.

Martín Pompey, Angel

(*b* Montejo de la Sierra, Madrid, 1 Oct 1902). Spanish composer. He studied at the Real Conservatorio de Música, Madrid, where his teachers included del Campo. His first major compositional success came in 1921 with the première of his *Quereres primeros* at the Teatro Luminoso in Madrid. From 1934 to 1947 he was Bartolomé Pérez Casas's assistant at the Madrid Conservatory. He was appointed music director of the Madrid Teatro Español in 1939. He later taught at the Colegio de Nuestra Señora del Pilar, a post he held for 40 years. During the 1960s and 70s he was a music critic for the daily papers *Ya* and *ABC*. His honours include a stipend from the Real Academia de Bellas Artes de S Fernando, a bursary from the Fundación Juan March, the Madrid Composition Prize (1990) and the National Prize (1999).

Martín Pompey's oeuvre is notable for its diversity; conservative tonal works permeated by the local colour of Madrid stand beside polyphonic compositions influenced by the Second Viennese School. His deep religious faith and his unmistakable sense of humour are also reflected in his extensive catalogue. Although he has described himself as a 'theatrical composer', his most interesting compositions are his chamber works. Del Campo is said to have referred to him as 'the Spanish Brahms'.

WORKS

(selective list)

Stage: Quereres primeros (sainete lírico, 1, J. Muñoz Román and D. Serrano), 1921, Madrid, 1921; El rayo de sol (sainete lírico, 2, Muñoz Román and A. López Monís), 1925, Madrid, 1925; La tarasca (comic op, 1, P. Salas), 1956, Madrid, 1998; La exaltación de la Santa Cruz, anto sacramental, solo vv, 2 SATB, children's chorus, actors, orch, 1971–2; 4 aventuras de Don Juan (op, 4, after T. de Molina), 1990–92

Vocal: Missa, solo vv, TTBB, org, 1926–32; Tantum ergo, solo vv, TTBB, orch, 1926–42; Salve regina, T, TTBB, orch, 1934–42; Missae pro defunctis, solo vv, TTBB, orch, 1939; Missae en honor de Nuestra Señora de las Mercedes, solo vv, TTBB, orch, 1941; Poema lírico sobre la oda sáfica de Manuel Villegas, S, SATB, orch, 1945; Cant. de navidad (Salas), solo vv, children's chorus, SATB, orch, 1949; Misa en honor de la virgen de Montserrat, SATB, org, 1953; Passio domine nostri Jesu Christi secundum Joannem, solo vv, children's chorus, SATB, orch, 1959–65; Misa en honor de San Antonio de Padua, 2 TTBB, org, 1965; Serenata nocturna, S, A, T, B, SATB, str qnt, 1969–70; Variaciones sobre un tema original, S, SATB, solo insts, orch, 1975–6; ¿Qué buscaís en noche helada?, S, SATB, 2 ob, hn, 2 bn, 1984; many other vocal works, incl. unacc. choral pieces, solo works (1v, orch), songs (1v, pf)

Orch: Castilla (Pequeño poema de ambiente popular), 1927; Suite estilo antiguo, chbr orch, 1932; Conc., 2 pf, orch, 1935–9; Sym. no.1, 1938; Sym. no.2, 1939–40; Conc., str trio, orch, 1940; 3 danzas españolas, 1940; Obertura optimista, 1941; Variaciones sobre un tema del primer modo del canto gregoriano, 1941; Va Conc., 1942; Vc Conc., 1944; Vn Conc., 1948–54; Db Conc., 1949; Serenata madrileña, chbr orch, 1949; Obertura Madrid 1900, 1955; Suite divertimento, str, 1959; Gui Conc., 1963–6; Sym. no.3, 1967–8; Sym. no.4, 1980–83

Chbr and solo inst: Sonata, vc, pf, 1937; Sonata, vn, pf, 1937; Sonatina, va, pf, 1937; Pf Qt, 1953; Serenata 'Homenaje a Luigi Boccherini', str qt, 1956; Divertimento, wind, 1959; Sextet, str, pf, org, 1960; Sonatina, gui, 1968; Sonata, hp, 1969; Sonatina, fl, kbd, 1973; Variaciones sobre un tema original, gui, 1973;

Serenata de primavera, lute ens, 1980; Capricho, vc, pf, 1983; 9 str qts; 3 str trios; 3 pf qnt; solo kbd works

Principal publisher: Unión Musical Española

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T. Garrido and J. Martín de Sagarmínaga: 'El buen paño sin arca: diálogo con Angel Martín Pompey', *Scherzo*, no.79 (1993), 43–6

C. Heine: 'Angel Martín Pompey: Cuarteto no.6 en re mayor para instrumentos de arco (1960)', *Cambio de Tercio*, ed. J.A. Gómez Rodríguez (Oviedo, 1995), 125–41

CHRISTIANE HEINE

Martins (Freire), Francisco

(*b* Évora, *c*1620 or *c*1625; *d* Elvas, 20 March 1680). Portuguese composer. On 20 June 1629 (Barbosa Machado) or 16 August 1634 (Alegria, *História*) he became a choirboy at Évora Cathedral, where his uncle Domingos Martins de Almeida had been master of the choirboys from 1608 to about 1618, and where he studied with either Manuel Rebello or António Rodrigues Vilalva, depending on his date of entry. By 27 December 1650 he had entered the priesthood and was *mestre de capela* of Elvas Cathedral, a post that he held for the rest of his life at an annual salary of 37,500 réis. His expressive, chromatically inflected works demonstrate the high quality of musical practice even at the lesser Portuguese cathedrals in the 17th century.

WORKS

Adiuva nos, 4vv, ed. in PM, ser.A, xxxvii (1982)

Sentado ao pé de um rochedo, villancico, 2vv, bc, ed. in PM, ser.A, xxix (1976)

4 Passion narratives, 3vv, *P-Em*

Domine, tu mihi lavas pedes, motet, 5vv, *EVc*

Several works for Holy Week in Livro da quaresma, 4vv, copied 1655, *Em*; 8 responsories ed. in Cadernos de repertório coral polyphonia, *Série azul*, i (Lisbon, 1954)

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D. Barbosa Machado: *Bibliotheca lusitana*, iv (Lisbon, 1759/*R*), 138; music entries ed. R.V. Nery as *A música no ciclo da Bibliotheca lusitana* (Lisbon, 1984)

F. de P. Santa Clara: 'Cantores e musicos da capela da Sé de Elvas', *Arquivo transtagano*, i (1933), 79–80, 99–101

J. Mazza: 'Dicionário biográfico de músicos portugueses', *Ocidente*, xxiii (1944), 193–200, 249–56, 361–8; xxv (1945), 25–32, 153–60, 241–8, 353–68

R. Stevenson: 'Francisco Martins', *Notes*, xiii (1955–6), 321–4

M. de Sampayo Ribeiro: *Do Padre Francisco Martins e do seu precioso espólio musical* (Évora, 1959)

J.A. Alegria: *História da escola de música da Sé de Évora* (Lisbon, 1973), 65, 84

Martins, Maria de Lurdes (Clara da Silva)

(*b* Lisbon, 26 May 1926). Portuguese composer. She studied at the Lisbon Conservatory with her mother Maria Helena Martins. There she finished the higher degree in piano and composition in 1949, having worked with Artur Santos, Jorge Croner de Vasconcelos, Marcos Garin and Santiago Kastner. Between 1959 and 1960 she obtained a grant from the Calouste Gulbenkian Foundation to study composition at the Munich Hochschule für Musik with Genzmer and also attended courses with Stockhausen in Darmstadt. She attended seminars with Maderna and obtained a diploma in Orff-Schulwerk at the Salzburg Mozarteum (1965). She also attended many courses abroad dedicated to methods of music learning by children (Kodály, Orff). She served as the founder-president of the Portuguese Musical Education Association (1972) and founder-director of the Torres Vedras Music School (1978–83). She taught at the Lisbon Conservatory (1983–96) and is now retired.

Martins's music contains neo-classical characteristics based on Hindemith and also a modern nationalism inspired by Bartók. From the 1960s her music developed slowly towards serial technique and harmonies based on clusters. In recent years her work shows a tendency to fuse various musical universes, resulting in a multi-faceted aesthetic perspective, as best exemplified by the opera *Três máscaras* (1986) and the Piano Concerto (1990).

WORKS

(selective list)

Stage: 3 máscaras (op, J. Régio), 1986, Teatro de S Carlos, Lisbon, 27 July 1986

Orch: Pezzo grotesco, 1959, arr. of pf work; Pf Conc., 1990

Vocal: Cantata de Natal (J. de Miranda), S, A, female vv, rec, pf, vn, 1951; 4 poemas (Miranda), A, pf, 1955; 3 cantigas de amigo d'el Rei Dom Dinis (D. Dinis), A, str qt, 1960; O Encoberto (F. Pessoa), S, Bar, spkr, SATB, orch, 1965; Litoral (A. Negreiros); Liberdade (F. Pessoa), Bar, pf, 1985; Acorde final (Ps cl), SATB, 1990; Voi che piangete (D. Frescobaldi), SATB, 1992

Chbr: Sonata, vn, pf, 1947–8; Str Qt no.1, 1952–3; Suite, hpd, 1957; Sonatina, wind qnt, 1959; Divertimento, wind qnt, 1967; 2 esbocetos, vc, pf, 1976; Simetria, cl, 1985; Str Qt no.2, 1989; Divertimento on Mozart Themes, fl, gui, perc, pf, 1991

Pf: Invenção a 2 vozes, 1946; Invenção a 3 vozes, 1946; Sonatina no.1, 1946–7; Dança, 2 pf, 1949; Grotesca, pf, 1950, orchd 1959; Sonatina no.2, 1957; Ritmite, 1983

Principal publishers: Pizzicato, Valentim de Carvalho

SÉRGIO AZEVEDO

Martinstrompete [Martintrompete, Schalmei].

A type of mouth-blown free-reed instrument. It is worked with piston valves, and is named after its inventor Max Bernhardt Martin of Markneukirchen who originally conceived such instruments (1911) for car horns. The instrument consists of a number of conical brass horns, each containing a free-reed which sounds at a certain pitch and which may be selected by a piston valve placed between the horns and the mouthpiece. In the 1920s models able to play melodies were played in ensembles (*Schalmei-Kapellen*) and spread quickly, especially in working-class *Turn und Arbeitersportvereine*, and were adopted by the German Communist Party (KPD) and cultivated in East Germany until the 1960s. For further information see C. Ahrens, E. Honecker and U. Lindenberg: 'Vor 60 Jahren patentiert: die Martintrompete', *IZ*, xli (1987), 743–5.

MARTIN KIRNBAUER

Martinů, Bohuslav (Jan)

(*b* Polička, Bohemia, 8 Dec 1890; *d* Liestal, Switzerland, 28 Aug 1959). Czech composer. Although he spent most of his creative life away from his native Czechoslovakia, he is widely regarded, after Janáček, as the most substantial Czech composer of the 20th century.

1. Life.
2. Music.
WORKS
BIBLIOGRAPHY

JAN SMACZNY

Martinů, Bohuslav

1. Life.

Martinů was born in the small market town of Polička just on the Bohemian side of the Bohemian-Moravian border. Until 1902, when they moved to a house in the centre of the town, his family lived at the top of the church tower, where his father combined his cobbler's trade with fire-watching and ringing bells for services. Martinů started school in 1897 followed by violin lessons twice a week. He developed fast as a violinist, leading the Polička string quartet and in 1905 giving his first performance as a soloist. Another successful recital the next year encouraged high hopes of a career as a virtuoso leading to the key event of his early life: the local community raised funds to send him to the Prague Conservatory, the entrance exam for which he passed in September 1906.

His studies in Prague were a desultory record of poor attendance and suspension; after the near complete failure of his studies at the conservatory, a year (1909–10) in its organ department resulted in expulsion for 'incorrigible negligence'. More positively, he found Prague's cultural life captivating, found a firm and later influential friend in the

violinist Stanislav Novák and was profoundly stirred by the Prague première (in German) of Debussy's *Pelléas et Mélisande* (1908). In order to acquire a professional qualification, Martinů took the state teaching examination, failing in 1911 but passing the next year. Although he had begun to compose *Tři jezdci* ('The Three Riders') for string quartet as early as 1900, his first major outpouring of works came in 1910, when he wrote, along with piano music and some 14 songs, Smrt Tintagilova ('La mort de Tintagiles') and *Anděl smrti* ('The Angel of Death') for orchestra.

During the First World War Martinů lived with his family in Polička and eluded conscription by a combination of simulated and real ill-health while sustaining himself by teaching the violin. These years allowed him to concentrate on composition, resulting in formative works such as the orchestral Nocturne and *Koleda* ('Carol') and culminating in the nationalist *Česká rapsódie*, of which the second performance on 24 January 1919, in the presence of President Masaryk, did much for his reputation in Prague. After 1913 he often deputized as a second violinist with the Czech Philharmonic; in the spring of 1919 he travelled with the orchstra on a tour which included Geneva, London and Paris, and between 1920 and 1923 he became a full member. He produced important works in this period, including the ballets *Istar* and *Kdo je na světě nejmocnější* ('Who is the Most Powerful in the World?'), and studied briefly in Suk's composition class at the Prague Conservatory.

Having been much attracted by Paris, Martinů, with the aid of a small scholarship from the ministry of education, returned there in October 1923 to study with Roussel. Although he often visited Prague and took frequent summer holidays in Polička, Martinů never again lived in Czechoslovakia. In Paris his range of musical experiences vastly increased: apart from lessons with Roussel he heard the music of Stravinsky and Les Six and jazz. Impressed by *La bagarre*, Koussevitzky took an interest in Martinů and in 1927 gave its hugely successful première in Boston with the Boston SO. Late in 1926 Martinů began to live with Charlotte Quennehen, whose activities as a dressmaker did much to alleviate his near poverty. Martinů became increasingly prolific towards the end of the 1920s, completing his first opera, *Voják a tanečnice* ('The Soldier and the Dancer'), much chamber music, inlcuding his important Second String Quartet and a number of jazz-inspired works including the orchestral *Le jazz*, the chamber Jazz Suite and the operas *Les larmes du couteau* and *Les trois souhaits*.

By the 1930s many aspects of Martinů's style were established and his reputation was growing. His works were given, though not very frequently, in Prague and Brno; performances included the premières of the Second Piano Concerto (1935) and the opera *Julietta* (1938), both conducted by Václav Talich. Other important premières included those of the First Cello Concerto in Berlin (1931), the Concerto for string quartet and orchestra under Malcolm Sargent in London (1932) followed rapidly in Boston by Koussevitzky, and the orchestral *Inventions* at the ISCM Festival during the 1934 Venice Biennale. While the compositions of the 1930s reveal a penchant for Baroque forms and procedures, Martinů was also showing an interest in the folk music and culture of Czechoslovakia in such works as

the opera-ballet *Špalíček* ('The Chap-Book'), the *Staročeská říkadla* ('Old Czech Nursery Rhymes') and *Kytice* ('Garland').

Despite his mother's lack of enthusiasm for Charlotte, Martinů married her in 1931. During preparations for the première of *Julietta* in 1937, Martinů met the promising young composer and conductor, Vítězslava Kaprálová. Encouraging her to come to work with him in Paris in the autumn of 1937, he began an affair which developed strongly over the next year. In June 1938 he went with her to London where she conducted her *Vojenská sinfonie* ('Military Symphony'). Later that summer Martinů spent his last holiday in Czechoslovakia and in September went to Schönenberg in Switzerland, where he completed the Double Concerto for two string orchestras, piano and timpani for Paul Sacher and the Basle Chamber Orchestra.

With the completion of the Nazi invasion of Czechoslovakia in March 1939, Martinů, named as cultural attaché by the Czechoslovak opposition, assisted the large number of Czech artists coming to Paris as refugees. Kaprálová began an affair with the writer Jiří Mucha and married him two months before her death from tuberculosis in 1940. Too old for military service at the start of the war, Martinů composed the nationally-coloured *Polní mše* ('Field Mass'), dedicated to the Free Czechoslovak Army Band. His personal situation worsened when his music was blacklisted by the Nazis in the protectorate of Bohemia and Moravia, and as the Germans approached Paris in the spring of 1940 he fled with Charlotte to the south of France, provisionally settling in Aix-en-Provence at the beginning of September. In the last three months of the year he continued to compose, including the Sinfonietta giocosa for piano and small orchestra. Early in 1941 they went via Marseilles to Lisbon seeking passage to the United States, eventually leaving Portugal on the SS Exeter on 21 March.

Although Martinů spent a considerable time in or near New York during the war years, in the summers he would leave the city. His excursions included stays at Middlebury (Vermont), Darien and Ridgefield (Connecticut) and Cape Cod and South Orleans (Massachusetts) as well as composition teaching at Tanglewood in 1942. Depression and homesickness compounded by a poor knowledge of English made for a difficult start in America, but Martinů soon began composing again. Koussevitzky provided an important stimulus with a commission for an orchestral work, resulting in Martinů's first symphony (1942). This was followed in yearly succession by four more, the last of which was dedicated to the Czech Philharmonic and first performed under Kubelík at the first Prague Spring Festival in 1947.

At the end of the war in Europe, Martinů accepted the offer of a composition professorship at the newly-founded Prague Conservatory, but remained resident in America for the next seven years. In part this lack of a return to Europe was explained by a serious fall Martinů incurred while teaching at Tanglewood in the summer of 1946. Recovery was slow and he suffered from tinnitus, headaches and depression for a number of years. His indecisiveness about taking up his post in Prague was reinforced by the loss of his close friend Stanislav Novák, the deteriorating political situation in Czechoslovakia and the pursuit of an affair with the young composer Roe Barstow. Composition, not least the important *Toccata e*

due canzoni, was also severely disrupted by the accident and it was only by 1948 that Martinů was producing work again in quantity. After spending the summer of 1948 in France and Switzerland, Martinů returned to New York to take up teaching appointments at Princeton and the Mannes School of Music. Over the next three years he composed steadily including the Sinfonia Concertante (1949) and a second Piano Trio (1950); in 1952 he completed two operas for television, *What Men Live By* and *The Marriage*. He also began work on his Sixth Symphony (*Fantaisies symphoniques*) which he completed in 1953.

With the help of a Guggenheim scholarship Martinů returned to Europe in May 1953, living at first in Paris then in September moving to Nice where he spent much of the next two years. This contented phase resulted in major compositions such as the opera *Mirandolina*, the oratorio *Gilgameš* and, inspired by an encounter with the artist's work during a summer trip to Italy in 1954, *Les fresques de Piero della Francesca*. A return to New York in October 1955, though marked by considerable productivity, including a sonata for viola, sonatinas for clarinet and trumpet and the completion of the Fourth Piano Concerto, depressed Martinů and in May 1956 he returned to Europe and a teaching post at the American Academy of Music in Rome, which he held until the summer of 1957.

While staying in New York, Martinů began work on the greatest project of his final years, the opera *The Greek Passion* based on *Christ Recrucified* by the novelist Nikos Kazantzakis, whom he had met in Antibes in 1954. Another important strand in his last years was a nostalgic interest in his native Polička, and this resulted in four remarkably beautiful and dramatically complex cantatas setting folk-inspired verse by Miloslav Bureš. Martinů moved to Switzerland in November 1957 and was based there until his death. Towards the end of 1958 he became ill with stomach problems and his health deteriorated over the next year. Despite illness, this final year was richly productive: Martinů completed *The Greek Passion*, composed the second nonet, the cantata *Mikeš z hor* ('Mikeš from the Mountains'), *Madrigaly* ('Part-Song Book'), the cantata *The Prophecy of Isaiah* and much chamber music. On 8 August 1959 he entered the hospital at Liestal suffering from stomach cancer and died there on 28 August. In 1979 his body was reinterred in the family grave in Polička.

On his own admission, Martinů's boyhood in the tower affected him in later life. Compositionally, he stated that he strove to embody in his work the space constantly before his eyes as a child; as a man, the isolation may well have contributed to the elusive quality of his personality and a tendency to disorientation when first encountering new places. This disorientation and the narrow provincialism of his background undoubtedly compounded his inability to handle the academic side of life in Prague; on the other hand, he soon adapted to metropolitan cultural life in both Prague and Paris. The monolithic architecture and hectic pace of New York proved far less congenial and resulted in bouts of depression increased by worries about his home, first under the Nazis and then under the Communists, a psychological state certainly exacerbated by his accident. He could sometimes appear withdrawn and abstracted in later years. His relationship with Charlotte, despite her loyalty at crucial stages, was fragmented by his infidelity, but although they were not soul-mates, Martinů retained a

sentimental affection for her and they remained man and wife until his death. Compulsive aspects of his personality surfaced in his chain-smoking, voracious reading and a frequently workaholic approach to composition. As a teacher he was mercurial and unmethodical, but although his manner with students reflected his own lack of ease with academic discipline, his ability to maximize the potential he saw in embryonic work was highly valued.

Martinů, Bohuslav

2. Music.

Although Martinů did not produce work in quantity until his late 20s, he was, by 20th-century standards, very prolific, possessing a facility that allowed him to write in virtually every instrumental and vocal genre. The music of his main composition teachers had a certain impact on him: Suk in the use of Impressionist orchestration and Roussel in his discrimination concerning orchestral timbre; among his Czech predecessors he admired Dvořák, and the influence of Janáček on his setting of the Czech language is clear. The two non-Czech modern composers who were most decisively influential were Debussy and Stravinsky. The presence of the former can be felt at its most undiluted in the First String Quartet and of the latter in *Half-Time*. Although these mainly harmonic and timbral influences were quickly absorbed, they could surface as late as works such as the Sixth Symphony and the 1959 nonet. Jazz became a major force in Martinů's music between the mid-1920s and the early 1930s. Elements of the style are strong in the operas *The Soldier and the Dancer*, *Les larmes du couteau* and *Les trois souhaits*, in the ballet *La revue de cuisine* and in the Sextet for wind and piano, while in the orchestral *Le jazz* he emulates Paul Whiteman's big-band sound.

Martinů was profoundly receptive to earlier musics as inspiration and as a means of extending his style. An encounter with English madrigals in 1922 prompted a study of Renaissance polyphony. In the 1930s he was much taken by the concerto grossi of Bach, Corelli and Vivaldi, and when engaged on symphonic compositions in the 1940s he cited Beethoven as an exemplar. Notre Dame polyphony also exerted an influence in the late 1940s as did the music of Monteverdi in the 1950s. Many of these early influences fuelled inspiration rather than prompting pastiche: the ritornelli and coloratura in the opera *Ariane* have a neo-classical rather than a Monteverdian air, and Martinů's works which are routinely seen as owing something to the concerto grosso tradition, such as the Double Concerto of 1938, have a typically symphonic motivic intensity.

Despite this range of influences, the description of Martinů as an eclectic is misleading. He had developed a personal voice by the late 1920s and for the rest of his career Martinů's style remained one of the most distinctive of the mid-20th century. To some extent the sense of isolation which characterized his personal life guaranteed his musical individuality: while he was responsive to new ideas he was never part of any identifiable school. Syncopated, sprung rhythms and the superimposition of closely spaced harmonies against a fundamentally tonal background are features apparent in his music as early as the orchestral Nocturne in F♯ minor of 1915, and they remained fundamental aspects of his mature style.

Although Martinů spoke with enthusiasm about his leaning towards the concerto grosso principle, his approach to the development of ideas, many of them extremely short, amounting to little more than three- or four-note figures rotating around a central pitch, can certainly be construed as symphonic. This naturally symphonic bent emerged strongly in his major orchestral works of the 1940s and 50s enhanced by orchestration which on the page can look thick, but in performance is invariably luminous.

Martinů's modernist tendencies emerging in the late 1920s did much to strengthen the musical language of the Fifth String Quartet and the Double Concerto, both from 1938, in which the fast movements are energized by powerful motor rhythms. Though Martinů's harmonies could be extremely dissonant, especially in the late 1920s and the 1930s, they were founded on a fundamentally tonal harmonic framework. Strengthening throughout the 1930s, this tonal basis was particularly prominent in works with a national accent, such as the opera-ballet *The Chap-Book*, the opera *Hry o Marii* ('The Plays of Mary') and the cantata *Garland*. This tendency crystallized even more strongly in the symphonic works of the 1940s, notably in the Second Cello Concerto, and reached an apotheosis in the 1950s in the cantatas on texts by Bureš and in his five completed operas from this decade. Martinů's harmonic language was founded on a range of progressions, some of which were surprisingly conventional, and strong cadence patterns, the most characteristic being a modified plagal cadence formed by a chord of the dominant thirteenth (e.g. with its bass on G) resolving on to the major chord a 4th lower (bass on D), sometimes known as the Moravian cadence. He also showed a predilection for harmonizing themes in 6ths and 3rds, and his pervasive use of second-inversion chords often seems to ascribe to them the tonic function.

In a large output some works will inevitably fall below par. These usually contain poorly assimilated elements, such as the Brahmsian figurations in the Third Piano Concerto. In general, however, Martinů's music from the late 1920s onwards displays a high degree of quality and consistency: his six symphonies are among the most successful of the 20th century and his extensive corpus of chamber music provides a range of performers with a large repertory of high quality. His vocal works reflect his particular genius at its most penetrating. In musical-theatrical terms he was often at the forefront of experiment, composing pioneering film, radio and television operas. His strong literary instincts gave him a remarkable sensitivity to words and dramatic situation benefiting not only his operas but small ensemble works, such as the exquisite *Part-Song Book* of 1959, and larger-scale choral compositions, notably *Field Mass* and *Gilgameš*. Hitherto, commentary on Martinů has been limited, but, with the establishment of the Martinů Foundation in Prague (1995), studies of the composer have acquired new impetus. In terms of influence, Martinů does not loom large in the 20th century, but the range of his work and fresh approach to tonality mean that his music remains an extensive and increasingly durable resource for performers and audiences.

Martinů, Bohuslav

WORKS

(complete list apart from early works)

H

dramatic

operas

162	Voják a tanečnice [The Soldier and the Dancer] (3, J.L. Budín [J. Löwenbach], after Plautus: *Pseudolus*), 1926–7; Brno, 5 May 1928
169	Les larmes du couteau (1, G. Ribemont-Dessaignes), 1928; Brno, 22 Oct 1969
175	Les trois souhaits, ou Les vicissitudes de la vie (film op, 3, Ribemont-Dessaignes), 1929; Brno, 16 June 1971
194	Le jour de bonté (3, Ribemont-Dessaignes, after I. Ehrenburg), 1933–4, inc.
236	Hry o Marii [The Plays of Mary] (4 pts: V. Nezval, after 12th-century Fr.; V. Závada, after 15th-century Flem., trans. H. Ghéon; Moravian folk poetry; Martinů, after J. Zeyer and folk poetry). 1933–4; Brno, 23 Feb 1935
243	Hlas lesa [The Voice of the Forest] (radio op, 1, Nezval), 1935; Czechoslovak Radio, Prague, 6 Oct 1935
251	Veselohra na mostě [The Comedy on the Bridge] (radio op, 1, Martinů, after V.K. Klicpera), 1935; Czechoslovak Radio, Prague, 18 March 1937
252	Divadlo za bránou [The Suburban Theatre] (3, Martinů, after folk poetry, Molière and J.-G. Debureau), 1936; Brno, 20 Sept 1936
253	Julietta (3, Martinů, after G. Neveux: *Juliette, ou La clé des songes*), 1937; Prague, 16 March 1938
255	Alexandre bis (1, A. Wurmser), 1937; Mannheim, 10 Feb 1964
336	What Men Live By (TV op, 1, Martinů, after L. Tolstoy), 1951–2; televised New York, May 1953
341	The Marriage (TV op, 2, Martinů, after N. Gogol), 1952; NBC TV, New York, 7 Feb 1953
344	Plainte contre inconnu (3, Martinů, after Neveux), 1953, inc.
346	Mirandolina (3, Martinů, after C. Goldoni: *La locandiera*), 1953–4; Prague, 17 May 1959
370	Ariane (1, Martinů, after Neveux: *Le voyage de Thésée*), 1958; Gelsenkirchen, 2 March 1961
372	The Greek Passion (4, Martinů, after N. Kazantzakis: *Christ Recrucified*), 1954–7; Bregenz, 20 July 1999; rev. as h372b, 1957–9; Zürich, 9 June 1961

ballets

89	Noc [Night], 1913–14, unperf.
93	Tance se závojí [Dances with a Veil], 1912–14, lost
102	Stín [The Shadow], 1916, unperf.
112	Koleda [Carol], 1917, only lib survives
130	Istar (Zeyer, after Babylonian texts), 1918–21; Prague, 11 Sept 1924
133	Kdo je na světě nejmocnější? [Who is the Most Powerful in the World?] (Martinů, after Eng. fairy tales), 1922; Brno, 31 Jan 1925
151	Vzpoura [The Revolt] (Martinů), 1925; Brno, 11 Feb 1928
153	Motýl, který dupal [The Butterfly that Stamped] (R. Kipling), 1926, unperf.
159	Le raid merveilleux (Martinů), 1927; TV perf., Prague, 1999 unperf.
161	La revue de cuisine (J. Kröschlová), 1927; Prague, Nov 1927
163	On tourne, 1927, unperf.
186	Echec au roi (A. Coeuroy), 1930, unperf.
214	Špalíček [The Chap-Book] (op-ballet, 3, Martinů, after Cz. fairy tales, songs, nursery rhymes), 1931–2, rev. 1940; Prague, 19 Sept 1933

245 Le jugement de Paris (B. Kochno), 1935, unperf., lost

317 The Strangler (R. Fitzgerald), 1948; New London, CT, 15 Aug 1948

film and incidental music

134 Slovácké tance a obyčeje [Moravian-Slovakian Dances and Customs] (documentary), 1922

179 Six Actors in Search of an Author, pf (improvised incid music, L. Pirandello), 1929

223 Melo (incid film music), 1932

233 Marijka nevěrnice [Unfaithful Marijka] (incid film music), 1933

239 Střevíček [The Slipper] (documentary), 1935

240 Město živé vody: Mariánské lázně [City of the Water of Life: Mariánské lázně] (documentary), 1935

248 Oedipe (incid music, A. Gide), 1936

melodrama

82 Le soir (A. Samain), reciter, hp, 1913

83 La libellule (H. d'Orange), reciter, vn, hp, pf, 1913

84 Danseuses de Java (A. Symonds), va, hp, pf, 1913

orchestral

11 Dělníci moře (Les travailleurs de la mer), 1910, sketch

15 Smrt Tintagilova (La mort de Tintagiles), ov. after M. Maeterlinck, 1910

17 Anděl smrti [The Angel of Death], 1910

90 Composition, large orch, 1913–14, inc.

91 Nocturne, fl, 1914–15

96 Nocturne 'Růže noci' [The Roses of the Night], 1915

97 Balade 'Vila na moři' [The Villa by the Sea], 1915

123 Malá taneční suita [Little Dance Suite], 1919

124 Sen u minulosti [Dream of the Past], 1920, inc.

131 Modrá hodina [The Blue Hour], 1922 [pt of inc. cycle of 3 sym. pieces: Míjející půlnoc (The Passing of Midnight)]

142 Half-Time, 1924

143 Concertino, vc, chbr orch, 1924

149 Piano Concerto no.1, pf, chbr orch, 1925

155 La bagarre, 1926

168 Le jazz, 1928

171 La rhapsodie (Allegro symphonique), 1928

173 Concertino, pf left hand, chbr orch, 1926

181a Prélude en forme de scherzo, 1930 [orchestration of pf Préludes, no.2, h181]

196 Cello Concerto no.1, 1930

199 Serenade, chbr orch, 1930, rev. 1955

202a 3 études rhythmiques, str, 1958 [version of 7 études rhythmiques, pf, nos. 1, 2, 6, h202]

207 Concerto, str qt, orch, 1931

211 Slavnostní ouvertura k sokolskému sletu [Festival Ov. for a Sokol Rally], 1931

212 Partita (Suite no.1), str, 1931

215 Divertimento (Serenade no.4), chbr orch, 1932

219 Sinfonia concertante no.1, 2 orch, 1932

231 [Concertino], pf trio, str, 1933

232 Concertino, pf trio, str, 1933

232 Violin Concerto no.1, 1933

bis	
234	Inventions, 1934
237	Piano Concerto no.2, 1934
246	Concerto, hpd, chbr orch, 1935
252	Concerto, fl, vn, chbr orch, 1936
263	Concerto grosso, chbr orch, 1937
264	Concerto no.1, 2 vn, orch, 1937
267	3 ricercari, chbr orch, 1938
269	Concertino, pf, orch, 1938
271	Double Concerto, 2 str orch, pf, timp, 1938
276	Suite concertante, vn, orch, 1938–45
276 a	Suite concertante, vn, orch, 1939-?1941 [version of h276]
280	Vojenský pochod [Military March], 1940
282	Sinfonietta giocosa, pf, small orch, 1940, rev. 1941
283	Sonata de camera, vc, chbr orch, 1940
285	Concerto de camera, vn, pf, perc, str, 1941
289	Symphony no.1, 1942
292	Concerto, 2 pf, orch, 1943
293	Violin Concerto no.2, 1943
295	Symphony no.2, 1943
296	Památník Lidicím [Memorial to Lidice], 1943
299	Symphony no.3, 1944
304	Cello Concerto no.2, 1945
305	Symphony no.4, 1945
309	Thunderbolt P-47, 1945
310	Symphony no.5, 1946
311	Toccata e due canzoni, chbr orch, 1946
316	Piano Concerto no.3, 1948
320	Fanfáry, 1948
322	Sinfonia concertante no.2, vn, vc, ob, bn, chbr orch, 1949
328	Sinfonietta La Jolla, pf, small orch, 1950
329	Concerto no.2, 2 vn, orch, 1950
330	Intermezzo, 1950
337	Rhapsody-Concerto, va, orch, 1952
342	Concerto, vn, pf, orch, 1953
343	Symphony no.6 'Fantaisies symphoniques', 1953
345	Overture, 1953
346 a	Saltarello, 1954 [from Mirandolina]
352	Les fresques de Piero della Francesca, 1955
353	Concerto, ob, small orch, 1955
358	Piano Concerto no.4 'Incantation', 1956
363	The Rock, 1957
366	Piano Concerto no.5 'Fantasia concertante', 1958
367	The Parables, 1958
369	Estampes, 1958

choral

with orchestra

118	Česká rapsódie (cant., A. Jirásek), Bar, chorus, orch, org, 1918
253	3 Fragments from the Opera *Julietta*, solo vv, chorus, orch, 1939

a	
260	Kytice [Garland] (cant., trad. Cz. texts), solo vv, chorus, orch, 1937
279	Polní mše [Field Mass] (cant., J. Mucha, Cz. trans. of liturgical texts and pss), Bar, male vv, wind, pf, hmn, perc, 1939
347	Hymnus k sv. Jakubu [Hymn to St James] (J. Daněk), solo vv, chorus, cl, hn, str, org, 1954
351	Gilgameš (orat, Martinů, after *Epic of Gilgamesh*, trans. R. Campbell Thompson), spkr, solo vv, chorus, orch, 1955

with other accompaniment

—	České hádanky [Czech Riddles], children's vv, pf, 1939
339	Trojhlasé písně posvátné [A Trio of Sacred Songs] (trad.), female vv, vn, 1952
348	Petrklíč [The Primrose] (Moravian trad.), female vv, vn, pf, 1954
349	Mount of Three Lights (cant., W.E. Morton, Moravian trad., Bible: *Matthew*), spkr, solo vv, male vv, org, 1954
354	Otvírání studánek [The Opening of the Wells] (chbr cant., M. Bureš), spkr, solo vv, female and children's vv, 2 vn, va, pf, 1955
360	Legenda z dýmu bramborové [Legend of the Smoke from Potato Tops] (chbr cant., Bureš), solo vv, chorus, fl, cl, hn, accdn, pf, 1956
375	Mikeš z hor [Mikeš from the Mountains] (chbr cant., Bureš), solo vv, chorus, 2 vn, va, pf, 1959
379	Ptačí hody [Festival of Birds] (Třebiň MS), children's vv, tpt, 1959
383	The Prophecy of Isaiah (cant., Bible), solo vv, male vv, tpt, va, pf, timp, 1959
383 a	The Burden of Moab (cant., Bible), male vv, pf, 1959, inc.

unaccompanied

121	2 Male-Voice Choruses (Lithuanian trad.), 1919
209	Staročeská říkadla [Old Cz. Nursery Rhymes] (K.J. Erben), female vv, 1931
235	4 písně o Marii [4 Songs of Mary] (Cz. trad.), mixed vv, 1934
278	[8] České madrigaly (Moravian trad.), mixed vv, 1939
321	5 českých madrigalů (Cz. trad.), mixed vv, 1948
338	Trojhlasé písně [A Trio of Songs] (trad.), female vv, 1952
361	Zbojnické písně [Brigand Songs] (Slovak trad.), male vv, 1957
364	Romance z pampelišek [Romance of the Dandelions] (Bureš), S, mixed vv, 1957
373	[3] Písničky pro dětský sbor [Songs for Children's Choir] (F. Halas, Cz. trad.), 1959
380	Madrigaly (Part-Song Book) (Moravian trad.), mixed vv, 1959
—	Znělka [Sonnet], children's, vv, 1959
—	Zdravice [A Toast], children's vv, 1959, inc.

solo vocal

with piano accompaniment

104	unpubd songs for 1v, pf, 1910–32: h6–10, 14, 18–19, 21–3, 26–7, 29–31, 34, 37–41, 43–4, 48–55, 57, 66–7, 69–81, 87–8, 94, 106, 110–11, 114–15, 126, 135, 146–7, 184bis, 188, 197, 210, 225–6, 228
129	3 písně pro červenou sedmu [3 Songs for 'Red Seven'] (J. Herold, J. Dreman, F. Gellner), cabaret songs, 1921
188	Vocalise-Etude, 1930
230	Velikonoční [Easter] (Erben), 1933
259	Koleda milostná [Love Carol] (Cz. trad.), 1937

273 V'm hajíček [I know a little wood] (Moravian trad.), 1939, unpubd

– 4 písně [4 Songs] (Cz. trad.), 1940

288 Nový špalíček [New Chap-Book] (Moravian trad.), 8 songs, 1942

294 Písničky na jednu stránku [Songs on One Page] (Moravian trad.), 7 songs, 1943

302 Písničky na dvě stránky [Songs on Two Pages] (Cz. trad.), 7 songs, 1944

with organ accompaniment

58 offertorium, S, org, 1912

59 Ave Maria, S, org, 1912

with orchestral accompaniment

68 Niponari (Jap. poems), S, orch, 1912

119 Kouzelné noci [Magical Nights] (Li Bai [Li Tai Po], Tschang Jo Su), 3 songs, S, orch, 1918 [3 songs]

chamber

7–12 instruments

2 Posvícení [Church Festival], fl, 3 vn, va, 2vc, dv, 1907

144 Nonet, wind qnt, vn, va, vc, pf, 1925, inc.

172 Jazz Suite, 12 insts, 1928

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5–6 instruments

35 Piano Quintet, 1911

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60 String Quartet, 1912, lost

63 2 Nocturnes, str qt, 1912

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315	Quartet, ob, vn, vc, pf, 1947
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198	Sonatina, 2 vn, pf, 1930
213	Sonata, 2 vn, pf, 1932
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238	String Trio no.2, 1934
254	Sonata, fl, vn, pf, 1937
265	Trio, fl, vn, bn, 1937
266	Les madrigaux, ob, cl, bn, 1937
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275	Bergerettes, pf trio, 1939
291	Madrigal-sonata, fl, vn, pf, 1942
300	Trio, fl, vc, pf, 1944
327	Piano Trio no.2, 1950
332	Piano Trio no.3, 1951

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3	Elégie, 1909
12	Romance, 1910
13	Concerto, 1910
32	Berceuse, 1911
33	Adagio, 1911
62	Phantasie, 1912
120	Sonata, C, 1919
152	Sonata, d, 1926
166	Impromptu, 1927
182	Sonata no.1, 1929
184	5 pièces brèves, 1929
188a	Ariette, 1930 [version of Vocalise-Etude, h188, 1v, pf]
201a	7 arabesques, 1931 [version of h201, vc, pf]
202	7 études rhythmiques, 1931
208	Sonata no.2, 1931
261	4 Intermezzos, 1937
262	Sonatina, 1937
297	5 Madrigal Stanzas, 1943
303	Sonata no.3, 1944
307	Rhapsodie Tchéque, 1945

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189	4 Nocturnes, vc, pf, 1930
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306	Sonata, fl, pf, 1945
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keyboard

piano solo

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116	Loutky, 5 pieces, 1914–18
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148	Film en miniature, 1925
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318	The Fifth Day of the Fifth Moon, 1948
319	Les bouquinistes du quai Malaquais, 1948
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362	Adagio 'In memoriam', 1957

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Martín y Coll, Antonio

(*d* ?Madrid, after 1733). Spanish composer, theorist and organist. Of Castilian origin, he lived from an early age at the monastery of S Diego, Alcalá. He studied the rudiments of music and later learnt the organ with Andrés Lorente. He entered the Franciscan order and remained at S Diego for several more years as organist. Some time after 1707 he became first organist of the monastery of S Francisco el Grande, Madrid, where he remained until his death.

Martín y Coll wrote two treatises about liturgical practices: *Arte de canto llano* (Madrid, 1714; 2/1719 and 3/1728, both with the addition of *Arte de canto de órgano*); and *Breve suma de todas las reglas de canto llano y su explicación* (Madrid, 1734). He also compiled, between 1706 and 1709, four large, important manuscripts of organ music (*E-Mn* 1357–60) under the general title *Flores de música*. Nearly every piece is anonymous: Corelli, Denis Gaultier and Hardel are the only composers named, although works by Aguilera de Heredia, Cabanilles, Antonio de Cabezón and Frescobaldi have been identified. It has been suggested that some of the music may have been taken from the *Melodías músicas* of his teacher Lorente, which was announced for publication but of which no trace has been found. The collection covers mass movements, hymns, settings of the *Magnificat*, versets and almost every possible type of secular composition. Martín y Coll devoted a fifth manuscript, *Ramillete oloroso: suabes flores de música para órgano* (1709, *Mn* 2267), to his own works – the only music definitely known to be by him. It contains 225 versets, 17 *canciónes*, one *sinfonía al clarín*, one *Pange lingua* and one other item; they are mostly of a pedestrian nature (selected works ed. J. Sagasta Galdos, *Tonos de palacio y canciones comunes*, Madrid, 1984–6).

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BARTON HUDSON

Martín y Soler, (Atanasio Martín Ignacio) Vicente (Tadeo Francisco Pellegrin) [Martini, Vincenzo, lo Spagnuolo (il Valenziano); Martini, Ignaz]

(*b* Valencia, 2 May 1754; *d* St Petersburg, 30 Jan/10 Feb 1806. Spanish composer.

1. Life.
2. Works.
WORKS
BIBLIOGRAPHY

DOROTHEA LINK

Martín y Soler, Vicente

1. Life.

Born and raised in Valencia, he composed his first opera in 1775 for the court of Madrid, but he may not have entered the service of the Prince of Asturias, the future Charles IV of Spain, until 1780. By November 1777 he was working in Naples, where he wrote ballets and then serious operas for Ferdinand I of the Two Sicilies, brother of the Prince of Asturias, and Maria Carolina, sister of Emperor Joseph II; among them was the festive opera on the state visit in 1782 of Pavel Petrovich, the future Paul I of Russia.

Martín moved to Venice in 1782 and henceforth, with a single exception, he wrote only comic operas. He may have become acquainted with Nancy Storace in Venice, but she did not sing in either of his Venetian operas (as Kelly reports). In 1783 the court theatre in Turin chose Martín's *In amor ci vuol destrezza* (retitled *L'accorta cameriera*) for the state visit of Archduke Ferdinand, Joseph II's brother. Another court commission came from the Duke of Parma, cousin of the Prince of Asturias, and his consort Maria Amalia, sister of Joseph II. In 1785 Martín moved to Vienna, where he received three commissions for comic operas from the court theatre. Contrary to what is often stated, the wife of the Spanish ambassador played no part in his coming to Vienna, as she herself only arrived there in August 1786, although she supported him then. Martín's Viennese period represents the peak of his career, as well as the high point in the Italian opera established by Joseph II; *Il burbero di buon cuore* (1786), *Una cosa rara* (1786) and *L'arbore di Diana* (1787) are artistic triumphs associated with Joseph's regime (seefig.1). The second and third were immensely popular, and *L'arbore di Diana* was the most performed Italian opera of the

70 given at the Burgtheater between 1783 and 1792. Da Ponte credited the launching of his career as a librettist to his first collaboration with Martín.

Before the première of *L'arbore di Diana*, Martín had been appointed Kapellmeister to the Russian court, a position apparently created for him by Catherine the Great. Felicitous though the appointment was in terms of prestige and financial security, it spelt the end of his artistic growth; except for his brief excursion to London, he composed nothing further of any consequence. Cimarosa was the court opera composer, so when Martín took up his position in 1788 he had no association with the Italian opera company but provided music for the royal residence. This included productions of *Una cosa rara* and *L'arbore di Diana* in Russian, and also commissions for comic operas in Russian. In 1789 Martín wrote a comic opera in Russian, to a libretto by Catherine herself (a satire on her enemy, the Swedish king Gustavus III), and another the following year. His apparent success in setting the Russian language led to a four-year contract in October 1790 as director and composer of the Russian opera, but in the event he wrote only ballets. In 1793 Sarti replaced Cimarosa as the principal Italian opera composer, and Martín left St Petersburg in August 1794.

His destination was London, where he resumed collaboration with Da Ponte, now librettist at the King's Theatre. Martín composed two operas for the 1795 season. The first, *La scuola dei maritati*, was one of the most frequently performed operas that season. The second, *L'isola del piacere*, fared less well; Da Ponte recounted that during composition their collaboration broke down, and it received only four performances. For its second performance, a benefit concert for himself, Martín assembled an intermezzo, *Le nozze de' contadini spagnuoli*, performed only once and consisting of nine numbers, including the overture of *L'arbore di Diana* and five pieces from *Una cosa rara*. By early 1796 Martín was back in St Petersburg. He wrote his last opera for Paul I, who had succeeded Catherine, and thereafter Martín supported himself with teaching and administrative work until his death.

Martín y Soler, Vicente

2. Works.

Martín's contemporaries perceived a distinctive quality in his music. The term 'song style' perhaps captures the essence of his personal manner: its main features are melody-dominated, three-voice texture, periodicity in rhythm, phrasing and form, and above all a non-dramatic or lyrical nature. Within the limitations of this style, he showed a much-admired skill for variety and unexpected charm, devising endless patterns of textual and musical repetition, particularly in combination with underlying dance rhythms. Here his music departs from what has been described as the 'pretty 6/8 tunes of the "Here we go round the mulberry bush" type'. Perhaps most striking was his blending of styles, his ability to impart varying degrees of lyricism to the *buffo* and *seria* numbers while staying within their conventions. His contemporaries consistently used the words 'sweet' and 'graceful' to describe his music. The melodies take the shape of an arch or a turn, remain solidly diatonic and often rely on the structural interval of a 3rd (ex.1) or a recurring pitch that functions as a brief internal

pedal point (ex.2). This, and elsewhere the use of drones, suggests a pastoral quality in the music. Many of his melodies are in the 'rustic' metres of the contredanse or in 6/8 time, as in Mozart's allusion to Martín's style in the dinner music of *Don Giovanni*. Martín's fondness for delicate orchestral colouring finds gratification in the characteristic *amoroso* winds of the pastoral.

Martín's operatic style developed in collaboration with Da Ponte, who provided him with librettos suitable to his lyrical genius, but this was not as yet the case in their first joint effort, *Il burbero di buon cuore*. For this libretto, after a Goldoni comedy of character (revolving around an elderly bachelor who suddenly finds himself at the head of a family), Martín provided a conventional musical setting with a mixture of *buffo* and *seria* numbers and two arias in song style. However, with their second opera, *Una cosa rara*, a tale of faithfulness in love, they found their formula for success. Da Ponte promoted the use of song style by expanding on the pastoral tendencies of his literary model, and Martín experimented with the blending of styles in addition to traditional *buffo* and *seria* numbers. Encouraged by the opera's overwhelming success (fig.2), Da Ponte constructed *L'arbore di Diana* as a typical pastoral, and Martín composed almost all the numbers in song style and blended style. Along with the increasing use of song style, the proportion of ensembles to solo numbers increased over the course of the three operas. As the number of ensembles increases, so does the number of single-tempo ensembles. Many of them are in song style, in the manner of an aria *a* 3 for example, or a chorus of voices in the same range. In *L'arbore di Diana* like-voice grouping is built into the libretto; the characters are presented in sets of three nymphs and three youths, which recombine to form other sets. Such groupings form the basis of the ensemble writing in the opera, either as trios or as the nucleus of larger ensembles. A quartet, for example, is conceived as a three-voice chorus to which an independent fourth voice is added.

For their London opera *La scuola dei maritati*, Da Ponte wrote a Goldoniesque comedy of character about the marriage of an older man to a young, second wife. Martín composed half the numbers in a lyrically modified *buffo* style and half in song style. For *L'isola del piacere*, Martín and Da Ponte produced a pastoral opera modelled on *L'arbore di Diana*. This time Arcadia is located on a Turkish island, giving rise to some 'Turkish' music. As in *L'arbore*, the like-voice groupings again account for

the nature of the ensemble writing as well as the large number of ensembles.

Martín's contemporaries uniformly identified him as a composer for the amateur, usually approvingly. That he catered to the taste of the public, whose approbation in turn encouraged him to develop his lyrical style, is borne out by the publication of favourite numbers which were uniformly in song style. These included the vocal canons, the presence of which in *Una cosa rara*, *Il sogno*, *L'arbore di Diana* and *La scuola dei maritati* can be understood in this context.

Martín y Soler, Vicente

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Music in other operas and pasticcios: Anacreontica, carn. 1778; L'Olimpiade, Vienna, 1786, unperf.; Jefte, Bologna, 1788; L'ape musicale, Vienna, 27 Feb 1789 (rev. as L'ape musicale, ossia Il poeta impresario, Trieste, 1792; L'ape musicale rinnovata, Vienna, 23 March 1791); Il regno della moda, Desenzano, carn. 1790; Alzayda o sia La fata de' prodigi, Naples, 1790; Il castello d'Atlante, Desenzano, carn. 1791; Il pasticcio, Udine, sum. 1791

Ballets: La sposa persiana [Li novelli sposi persiani] (C. Lepicq), Naples, 10 Jan 1778; Griselda (Lepicq), Caserta, 12 Jan 1779; La bella Arsene (Lepicq), Naples, 1779; I ratti Sabini (Lepicq), Naples, 1780; Il barbiere di Siviglia, Naples, 1780/1; Tamas Kouli-Kan (Lepicq), Naples, 13 Aug 1781; La regina di Golconda, Lucca, carn. 1782; Cristiano il re di Danimarca (D. Ricciardi), Venice, carn. 1783; Piuttosto la morte che la schiavità (D. Rossi), Casalmaggiore, aut. 1783; Aci e Galatea, Parma, 1784; Didon abandonée (Lepicq), St Petersburg, 1792, arr. pf (St Petersburg, 1792); L'oracle (Lepicq), St Petersburg, 1793, arr. pf (St Petersburg, 1793); Amour et Psyché (Lepicq), St Petersburg, 1793; Tancrède (Lepicq), St Petersburg, 1799; La retour de Poliorcète (Lepicq), St Petersburg, 1800

other works

Vocal: Cantata a tre voci, Naples, 12 Jan 1779; Philistaei a Jonatha Dispersi (actio sacra, 2), Venice, 15 Aug 1784, *GB-Ob*; Il sogno (cant., Da Ponte), S, S, S, orch, Vienna, 17 March 1787, *GB-Ge* (2 copies), *I-Fc*, vs (Leipzig, 1790); La Deità benefica (cant., Moretti), St Petersburg, after 3/14 Aug 1790; Strofe (cant., Moretti), S, orch, 1791–6; Cantata for consecration of Maltese church, St Petersburg, 1800; Agni amica euge pudica, *D-EB, HR-Zha*; Prosperate adoremus Dominus, *H-VEs*; Salve regina; Surrexit Christus tumulo, *CH-E, D-TEGha*; numerous ariettas, canons, canzonettas, duets (pubd Brunswick, London, Vienna and elsewhere), canzonettas, ed. J. Domènech i Part (Valencia, 1981)

Inst: Vn conc., London, King's Theatre, 1 May 1795

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D. Link: 'The Viennese Operatic Canon and Mozart's "Così fan tutte"', *Mitteilungen der Internationalen Stiftung Mozarteum*, xxxviii (1990), 111–21

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Martirano, Salvatore

(*b* Yonkers, NY, 12 Jan 1927; *d* Urbana, IL, 17 Nov 1995). American composer. He studied with Elwell at the Oberlin College Conservatory (1947–51), with Rogers at the Eastman School (1952) and with Dallapiccola in Florence (1952–4). From 1956 to 1959 he was in Rome as a Fellow of the American Academy, and in 1960 he received a Guggenheim Fellowship and an award from the American Academy of Arts and Letters. At this time he had works commissioned by the Koussevitzky and Fromm foundations. He was a professor of composition at the University of Illinois at Urbana-Champaign from 1963 until his retirement in 1995. During these years he was also in residence at the NSW

Conservatorium of Music in Sydney (1979), IRCAM in Paris (1982) and the California Institute of the Arts (1993). He was the recipient of numerous grants and awards for composition.

Until the late 1950s Martirano followed dodecaphonic principles in his compositions, a style represented by the Mass for double chorus (1952–5). By 1958 he had begun to incorporate elements of jazz and popular music, as in the choral work *O, O, O, O, that Shakespeherian Rag*. At the University of Illinois he became one of the first to work with computers in composition. His first computer-generated piece, *123–456* (1964), was followed by the computer-aided work *Underworld* (1964–5). This led to the political and theatrical mixed-media work *L.'s G. A.* (Lincoln's Gettysburg Address), which was Martirano's most famous and controversial work of the 1960s and which received many performances during the 1960s and 70s.

From 1968 he concentrated on developing hybrid sound systems consisting of analogue modules driven by digital circuits, notably the Sal-Mar Construction, completed in 1971, and its successor, the yahaSALmaMAC. These instruments permit the simultaneous creation and performance of improvisatory compositions. In 1983 Martirano received a grant from IRCAM to complete a program for computer-aided composition to simulate algorithms utilized in the Sal-Mar Construction. Throughout the latter half of his professional career Martirano toured extensively in the US and abroad demonstrating his electronic composing/performing systems.

Martirano's compositions from the 1970s onwards are characterized by the use of a wide variety of styles and media. The electronic tape works *Fifty One* (1978) and *In memoriam Luigi Dallapiccola* (1978) were developed using the Sal-Mar Construction; among other works, *Sampler* (1985), *Three Not Two* (1987), *Four Not Two* (1988), *PHLEU* (1988), *undisNONcon* (1990) and *MEAND'ER* (1995) utilized the yahaSALmaMAC. *Fantasy* (1980) employs the techniques of *musique concrète*. Unlike many of his works after *Underworld*, *Stuck on Stella* (1979), *THROWN* (1984), *LON/dons* (1989) and his last major work, *Isabela* for orchestra (1993), use standard notation.

WORKS

Stage: The Cherry Orchard (incid music, A. Chekhov), 1949; Richard III (incid music, W. Shakespeare), 1950; The Magic Stone (chbr op, after G. Boccaccio), 1951

Vocal: Mass, double chorus, 1952–5; Chansons innocentes (e.e. cummings), S, pf, 1957; O, O, O, O, that Shakespeherian Rag (T.S. Eliot), chorus, ens, 1958; Ballad (popular songs, 1930–50), amp 1v, ens, 1965

Inst: Wind Sextet, 1949; Prelude, orch, 1950; Variations, fl, pf, 1950; Str Qt, 1951; Piece, orch, 1952; Sonata, vn, pf, 1952; Contrasto, orch, 1954; Cocktail Music, pf, 1962; Octet, fl, a cl, b cl, mar, cel, vn, vc, db, 1963; Selections, a fl, b cl, vn, vc, 1969; Stuck on Stella, pf, 1979; THROWN, 5 wind, perc, 1984; LON/dons, chbr orch, 1989; Isabela, orch, 1993; short pf pieces; other inst works

El-ac: 3 Elec Dances, tape, 1963; 123–456, cptr, tape, 1964; Buffet, tape, 1965; Sal-Mar Construction I-VII, 4-track tape, 1971–5; Shop Talk, tape, 1974; Fast Forward, 2-track tape, 1977; Fifty One, 4-track tape, 1978; In memoriam Luigi Dallapiccola, 2-track tape, 1978; She Spoke (after Shakespeare: *Titus Andronicus*),

nar, 2-track tape, 1979; Fantasy, vn, 4-track tape, 1980; Sampler: Everything Goes When The Whistle Blows, vn, yahaSALmaMAC, 1985; Three Not Two, synth, yahaSALmaMAC, 1987; Four Not Two, vn, synth, yahaSALmaMAC, 1988; PHLEU, amp fl, synth orch, 1988; undisNONcon, reciter, yahaSALmaMAC, 1990; UIUS & Jest Fa'laffs, fl, cl, d bass, synth orch, 1991; Improvs, vn, tape, 1992; MEAND'ER, yahaSALmaMAC, 1995; other tape works

Mixed-media: Underworld (Martirano), 4 actors, t sax, perc, 2 db, 2-track tape, cptr, 1964–5, arr. video, 1982; L.'s G. A. (A. Lincoln), pfmrs, helium bomb, 2-track tape, film, 1967–8; Action Analysis (Martirano), 12 pfmrs, bunny, controller, 1968; The Proposal, tape, slides, 1968; Omaggio à Sally Rand, video, 1982; Look at the Back of my Head for Awhile, video, 1985; L.'s G. A. Update, video, 1985; Dance/Player I, 1986, Dance/Player II, 1986

Juvenilia and student works, educational pieces

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GILBERT CHASE, JEAN GEIL

Martland, Steve

(*b* Liverpool, 10 Oct 1959). English composer. He studied at Liverpool University (1978–81) and then with Andriessen at the Hague Conservatory (1982–5). On his return to Britain he gained notoriety through his outspoken political views which lambasted current Thatcherite tendencies; he proposed a confrontational music which could serve 'as a weapon against despair'. These concerns are reflected in his commitment to music education. Like his politics, his music is deeply influenced by that of his teacher whose vital fusion of American minimalism and vernacular styles provided Martland with an obvious model. Although Martland later followed Andriessen in rejecting the orchestra on social grounds, the large-scale orchestral work *Babi Yar* (1983) remains a potent example of his early manner. More typical of his later style are *Principia* (1989) and *Dance Works* (1993), both of which demonstrate his penchant for amplified, wind-dominated ensembles consisting of performers steeped in the mix of

traditions favoured by the composer himself. The Steve Martland Band became the major exponent of his work from 1992 onwards; the ensemble's willingness to rework facets of jazz and rock languages mirrors the composer's own stylistic journey. Martland has worked in many genres including song, purely instrumental work, tape, film and video, while the more openly popular dimensions of his approach found an outlet in the late 1980s and early 90s with his work with the jazz group Loose Tubes. Many of his works have been used by choreographers. Despite his self-stated aversion to classical models, he has turned to the Western tradition with works such as the string quartet *Patrol* (1992) in which the energies of popular models are combined with a sophisticated formal approach.

WORKS

Orch: Lotta continua, jazz band, orch, 1981, rev. 1984; Babi Yar, large orch in 3 groups, 1983; Orc, solo hn, chbr orch, 1984; Dividing the Lines, brass band, 1986, rev. 1999; Crossing the Border, str, 1991, arr. str qt, tape, 1992

1–8 insts: Remembering Lennon, fl, cl + wine glasses, perc, pf + wine glasses + woodblock, vn + wine glasses, vc, 1981, rev. 1985; Duo, tpt, pf, 1982; Kgakala, pf, 1982; Big Mac II, a sax, t sax, flugelhn, trbn, synth, vib, elec vn, db, 1987; Drill, 2 pf, 1987; Birthday Hocket, 2 pf, 1989; Principia, a sax, t sax, tpt/flugelhn, trbn, drums ad lib, kbd, elec vn, db, 1989, arr. vocals, a sax, trbn, drums, kbd, elec vn, db, elec gui, 1989; Patrol, str qt, 1992; Full Fathom Five, brass qnt, 1993; Horses of Instruction, t sax, mar, pf, vc, elec gui, b gui, 1994, arr. 10 insts, 1995, arr. 11 insts, 1995; Mr Anderson's Pavane, b rec, b cl, trbn, perc, pf, vn, db, elec gui, 1994, arr. 10 insts, 1995, arr. 2 pf, 1998, arr. wind octet, 1999; One Note Fantasy … brass qnt, 1994; Terminal, sax, mar, opt. cowbell, drum kit, elec gui, b gui, 1998; Step by Step, ob, eng hn, cl, b cl/basset hn, 2 bn, 2 hn, 1999

9 or more insts: American Invention, 3 groups (fl, b cl, pf, vn, va) (fl, b cl, pf, vn, vc) (hn, drums, b gui), 1986; Remix, a sax, t sax/b cl, bar sax, flugelhn, trbn, perc ad lib, synth/elec hpd, vn, db, 1986, arr. 10 insts, 1992; Shoulder to Shoulder, fl + pic, a sax, t sax, bar sax, hn, 3 tpt, 2 trbn, b trbn, kbd, b gui, 1986; Dance Works, a sax, t sax, bar sax, flugelhn, trbn, kbd, vn, elec gui, b gui, 1993, arr. 2 pf, 1993; Beat the Retreat, s sax, s sax + a sax, bar sax, tpt, trbn, drums, mar, pf, vn, elec gui, b gui, 1995; Kick, s sax, a sax, bar sax, tpt, trbn, pf, mar, drum kit, vn, elec gui, b gui, 1996; The Thistle of Scotland, s sax, a sax, bar sax, tpt, trbn, pf, mar, drum kit, vn, elec gui, b gui, 1996; Eternal Delight, a sax, t sax, bar sax, tpt, trbn, pf, mar, drum kit, vn, elec gui, b gui, 1997

Vocal: Canto a la esperanza (H. Diaz), S, elec gui, chbr orch, 1982; Glad Day (3 songs, S. Keane), 1v, a sax, t sax, bar sax, tpt/flugel hn, trbn, drums, synth, b gui, 2 vn, va, vc, 1988; Terra Firma (Keane, dir. R. Katz), 5 amp vv, video, 1989; The Perfect Act (Keane), 1v, t sax, trbn, b rec, drums, elec hpd, amp vn, elec gui, db/b gui, 1991; Skywalk (Keane), 5 vv/SSATB, 1989; 3 Carols (Medieval text), SATB, 1997; Shepherd's Song (W. Blake), SATB/SSAATTBB, 1997; Street Songs (trad.), AATBBB, mar, 1997; Summer Rounds (trad., Blake), SSAATTBB, 1997

Tape: Divisions, 1987; Albion (Keane, dir. P. West), tape, film, 1998

Arrs.: S. Ortega: El pueblo unido jamas sera vencido, vv, fl, a sax, t sax, bar sax, hn, 3 tpt, 2 trbn, b trbn, kbd, db, 1987; Wolf-gang, ob, ob + eng hn, cl + s sax, cl + b cl, 2 bn, 2 hn, 1991 [6 Mozart op arias]; Bach: Toccata and Fugue BWV 565, str qt, 1992; As Time Goes By, a fl, eng hn, b cl, bn, hn, 1998; Purcell: Fantazia 6, sax qt, 1998; Purcell: Fantazia 7, trbn qt, 1998; Purcell: Fairest Isle (6 songs), Ct, ob, eng hn, cl, b cl/basset hn, 2 bn, 2 hn, 1999

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S. Martland: 'An Affirmation of our Humanity', *Sunday Times* (16 Jan 1994)

KEITH POTTER

Marton [née Heinrich], Eva

(*b* Budapest, 18 June 1943). Hungarian soprano. She studied in Budapest, making her début there in 1967 as Kate Pinkerton at the Margaret Island Festival. With the Hungarian State Opera (1968–72), she sang the Queen of Shemakha (*The Golden Cockerel*), Rodelinda, Countess Almaviva and Tatyana. From 1972 to 1977 she was engaged at Frankfurt; she made her Metropolitan début in 1976 as Eva, returning as Chrysothemis, La Gioconda, the Empress (*Die Frau ohne Schatten*), Elsa, Ortrud, Tosca, Salome and Turandot, and at Bayreuth sang Elisabeth and Venus (1977–8). Marton's repertory also includes Donna Anna, Aida, Elisabeth de Valois, Leonora (in both *Il trovatore* and *La forza del destino*), Maddalena (*Andrea Chénier*), Fedora, Brünnhilde, Ariadne and Beethoven's Leonore, which she sang at Salzburg in 1982; she returned to Salzburg in 1992 as the Dyer's Wife (*Die Frau ohne Schatten*). Having made a notable Covent Garden début as Turandot in 1987, she sang Strauss's Electra there in 1994. She has recorded many of her most successful roles, including Turandot, Electra, Salome, Minnie (*La fanciulla del West*), Leonora (*Il trovatore*), Ortrud, Brünnhilde, Maddalena and Fedora. Although at times prone to stridency, her powerful, incisive voice, with its gleaming top register, is equally impressive in the Italian spinto repertory and the heavier Wagner and Strauss roles.

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ELIZABETH FORBES

Martopangrawit, Radèn Ngabéi [Radèn Lurah]

(*b* Surakarta, Java, 4 April 1914; *d* Surakarta, 17 April 1986). Javanese gamelan musician, composer, writer on music and teacher. Born to a family of court musicians, he studied the gamelan with his father and grandfather and was accepted as a court musician at the Surakarta court at the age of only 13. In 1951 he became a teacher and researcher at the Konservatori Karawitan Indonesia, Surakarta, the first academy for performing arts in Indonesia. From 1964 until his death he was a lecturer at the Akademi Seni Karawitan Indonesia (later Sekolah Tinggi Seni Indonesia) in Surakarta. In addition to his writings on theory and notation, he was a prolific composer of gamelan music for listening pleasure ('*klenèngan*') and dance; his output also included some experimental works. In recognition of his accomplishments, he was named Warga Teladan ('Exemplary Citizen') of Surakarta in 1973, and he received the prestigious Anugerah Seni ('Arts

Award') of Indonesia in 1977. In 1984 he was awarded the rank of Bupati Anom Anon-anon at the Surakarta court, along with the name and title Radèn Tumenggung Martodipura. For at least the three decades before his death he was widely recognized as the supreme authority on the gamelan music of Surakarta. He was also considered an important and inventive composer; his works, which number over 100, include *Ladrang Biwadhapraja* (1939), *Ladrang Cikar Bobrok* (1943), *Ketawang ASKI, Ladrang Asri* (1946), *Ladrang Gandasuli* (1946), *Ladrang Lo Kowe Nang* (1954), *Lancaran Kebat* (1961), *Lancaran Uyal-uyel* (1962), *Ketawang Pamegatsih* (1966), *Nglara Ati* (1970), *Mijil Anglir Medung* (1981), *Gending Parisuka* (1982) and *Ra Ngandel* (1986).

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collections of notation and instructional manuals

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Titilaras cengkok-cengkok genderan dengan wiletannya [Notation of the *gendèr cengkok* with variations] (Surakarta, 1973–6)

Titilaras gendhing dan sindenan bedaya-srimpi Kraton Surakarta [Notation of pieces and vocal parts for *bedhaya* and *srimpi* dances of the court of Surakarta] (Surakarta, 1975)

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'Notes on Knowledge of Gamelan Music', *Karawitan: Source Readings in Javanese Gamelan and Vocal Music*, i, ed. J. Becker and A. Feinstein (Ann Arbor, MI, 1984), 1–244 [Javanese orig. pubd Surakarta, 1975]

Dibuang sayang: lagu dan cakepan gerongan gending-gending gaya Surakarta [Vocal melodies and texts for gamelan pieces in Surakarta style] (Surakarta, 1988)

R. ANDERSON SUTTON

Martoretta, Giandominico.

See La Martoretta, Giandominico.

Marttinen, Tauno

(*b* Helsinki, 27 Sept 1912). Finnish composer. He attended the Viipuri Music College from 1920 to 1937, and also in the 1930s studied the piano at the Helsinki Conservatory and composition with Palmgren privately. He was director of the Hämeenlinna City Orchestra (1949–58) and of the music college there (1950–75). In 1969 he was awarded the Kalevala Jubilee Prize and in 1972 an honorary professorship. He rejected his early Romantic works, changed his style and started his opus catalogue again from no.1, beginning with his award-winning *Kokko, ilman lintu* ('Eagle, Bird of the Air', 1956) for mezzo-soprano and orchestra. This work shows Marttinen at his most typical: colourful, illustrative scoring, fantasia-like, loose, episodic form, static repetitions and ostinatos. Studies with Wladimir Vogel in Switzerland (1958) heralded a five-year commitment to

dodecaphony that yielded the first three symphonies, an expressive Violin Concerto, the strong orchestral variations *Linnunrata* ('The Milky Way') and the opera *Päällysviitta* ('The Mantle').

Although his prolific output of nearly 300 compositions does contain works of a symphonic nature, Marttinen is more familiar and at ease with orchestral fantasies and operas. The national epic, the Kalevala, is the main source of motifs for his descriptive orchestral works combining freely tonal melodies with aleatory techniques (*Kalevala Trilogy*, 1981–4). Most of his operas are concise, in both length and scoring; the smaller-scale operas are mainly comic, the larger serious. All of his operas have been staged in the provinces, with the exception of *Poltettu oranssi* ('Burnt Orange'), the performances of which on television (1971) and at the Finnish National Opera (1976) were Marttinen's greatest successes. Another of Marttinen's main works is the ballet *Päivänpäästö* ('The Release of the Sun', 1975–7, revised 1983), which displays his neo-classical and Slavic inclinations.

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(selective list)

Operas: Päällysviitta [The Mantle] (Marttinen, after N. Gogol), 1962–3; Kihlaus [The Betrothal] (Marttinen, after A. Kivi), 1964; Tulitikkuja lainaamassa [Borrowing Matches] (Marttinen, after M. Lassila), 1965; Lea (Marttinen, after Kivi), 1966; Poltettu oranssi [Burnt Orange] (Marttinen, after E.-L. Manner), 1968; Mestari Patelin [Monsieur Patelin] (Marttinen, after old Fr. play), 1972; Psykiatri [The Psychiatrist] (Marttinen), 1974; Laestadiuksen saarna [Laestadius's Sermon] (N. Outakoski), 1974; Noitarumpu [Shaman's Drum] (Outakoski), 1974–6; Meedio [The Medium] (Marttinen), 1976; Faaraon kirje [Pharaoh's Letter] (E. Mutru), 1978–80; Häät [The Wedding] (Marttinen, after A. Chekhov), 1985; Seitsemän veljestä [The Seven Brothers] (Marttinen, after Kivi), 1989; Mooses-ooppera [Moses], 1990

Ballets: Takkaat [The Stepladder], 1955; Dorian Grayn muotokuva [The Picture of Dorian Gray], 1969; Lumikuningatar [The Snow Queen], 1970; Beatrice, 1970; Päivänpäästö [The Release of the Sun], 1975–7, rev. 1983; Ruma ankanpoikanen [The Ugly Duckling], 1976, rev. 1982–3; Satukirjan lehtiä [Pages from a Story Book], 1988

Syms.: 1958, 1959, 1960–62, 1964, 1967–72, 1974–5, 1977, 1983, 1986

Other orch: Rembrandt, vc, orch, 1962; Vn Conc., 1962; Pf Conc., 1964; Vc Conc. 'Dalai Lama', 1966, rev. 1979; Bn Conc., 1971, rev. 1983–4; Fl Conc., 1972; Pf Conc., 1972; Hirvenhiihto [The Hunting of Devil's Elk], cl conc., 1974; Fl Conc. (Concerto espagnole), 1978; Pf Conc., 1981; Kalevala Trilogy: Väinämöisen synty [The Birth of Väinämöinen], 1981; Väinämöisen lähtö Pohjolaan [Väinämöinen Departs for the North], 1982; Pohjolan neiti [The Maiden of Pohjola], 1984; Matka aamun maahan [Journey to the Orient], str, 1984; Pf Conc., 1984; Kantele Conc., 1988

4 nonets, wind qt, str trio, db, 1963, 1968, 1973, 1985

Other chbr: Str Qt, 1969; Str Qt, 1971; Septemalia, 7 db, 1975; Str Qt, 1983

Solo inst: Notre Dame, org, 1970; Ilmatar, ilman impi [Ilmatar, Maid of the Air], pic, 1974; Kimalluksia [Glitters], pf, 1977

Vocal: Kokko, ilman lintu [Eagle, Bird of the Air] (Kalevala), Mez, orch, 1956; Elisabethin lauluja I–IV [Elizabeth's Songs I–IV] (E. Laurila), 1v, pf, 1981; Juudaksen suudelma [The Judas Kiss], B, 2 Bar, T, mixed and male chorus, org, 1981; Missa choralis, mixed chorus, 1981; Veljesten paluu Jukolaan [The Brothers'

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MIKKO HEINIÖ

Martucci, Giuseppe

(*b* Capua, 6 Jan 1856; *d* Naples, 1 June 1909). Italian composer, pianist and conductor. He was the most important non-operatic composer in late 19th-century Italy and played a versatile, highly influential part in the resurgence of Italian concert life after a period when it had been at a low ebb.

1. Life.
2. Works.
WORKS
BIBLIOGRAPHY

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Martucci, Giuseppe

1. Life.

He had his first music lessons from his father Gaetano Martucci, a trumpeter and bandmaster in the Neapolitan army who in 1860 turned to teaching, after Garibaldi's conquest of southern Italy. When the boy and his younger sister Teresa showed precocious promise as pianists, Gaetano brought them before the public in a series of local concerts, starting with one in Pozzuoli in December 1864. They played in Naples for the first time in 1866, and in April of the following year the young Giuseppe gave the first known performance of a piece of his own – a polka entitled *Il genio* which his father immediately had published (along with three other juvenile compositions) by the small Neapolitan firm Del Monaco. By this time the boy's extraordinary gifts had come to the notice of the eminent pianist and teacher Beniamino Cesi, a pupil of Thalberg. Cesi persuaded Gaetano to let his son become an external and, from 1868, an internal student at the Reale Collegio (later Conservatorio) di S Pietro a Majella, Naples, even though college rules prevented him from playing in public again until 1871.

At the Reale Collegio his main teachers were Cesi for piano and Paolo Serrao for composition. Cesi, who was a great champion of Beethoven and Schumann, had a particularly beneficial effect on his increasingly serious tastes and outlook: the seeds of his lifelong – though far from exclusive –

devotion to 19th-century Austro-German traditions were sown at this early stage. However, in 1872 his father, whose financial position remained precarious, insisted on prematurely curtailing the boy's formal studies and launching him without delay as a concert virtuoso. Prudent and useful links had been established with the local aristocracy, who were to do much to further Martucci's career during the next few years. Soon his fame began to spread to other Italian cities, and in 1874 he gave at least one public concert in Rome, where he won praise from Liszt and was invited to the Quirinale by the highly musical Princess (later Queen) Margherita, who was to remain one of his fervent admirers. His first Milan concert, in April 1875, won (according to the influential Filippo Filippi, writing in *La perseveranza*) 'a success surpassing any we can remember since Rubinstein'; it also induced Tito Ricordi the elder to acquire the right to publish all Martucci's music, though the exclusiveness of that agreement was to last only a few years. In June 1875 Martucci gave at least two concerts in London and one in Dublin.

The years 1877–8 were crucial in a number of respects. They saw the completion (in the summer of 1877) of Martucci's first unquestionably major work, the Piano Quintet op.45, which he entered for competitions in both Milan and St Petersburg. In February 1878 he was awarded the Milan prize, and evidently would also have won in St Petersburg if he had not felt bound to withdraw from that competition after his victory in the other (Perrino, 1992, pp.148–9). Meanwhile the most munificent of his Neapolitan patrons, Francesco Milano, Prince of Ardore, had founded (in 1877) an orchestra for Martucci to conduct and develop, which from small beginnings gradually grew into the widely admired Orchestra Napoletana. In 1878 Martucci also spent four months in Paris, where he was again much praised both as pianist and as composer, widened his musical horizons considerably, and made personal contact with several leading French musicians, including Gounod, Saint-Saëns and Massenet.

After long, painstaking preparations in private, the Orchestra Napoletana – which shared many players with the S Carlo opera house – gave its first fully public concert on 23 January 1881. By that time Martucci had become a piano teacher at the Reale Collegio, despite the interruption of his studies when he had been a student there, and from then his travels as pianist were curtailed (though not wholly discontinued) because of his growing local commitments as conductor and teacher. From the start his orchestral repertory was wide-ranging and idealistic by Italian standards: even his preference for playing Beethoven symphonies in their entireties reached out beyond what was then normal for orchestras south of the Alps, and he was also soon conducting music by Berlioz, Wagner and (from December 1882) the Second Symphony of Brahms, then wholly new to Italy. Meanwhile his repertory, both as conductor and as pianist, also stretched backwards in time to include music by composers such as J.S. Bach, Rameau and Domenico Scarlatti. By the time Martucci's orchestra contributed three to a total of 34 concerts given by various Italian orchestras at the Esposizione Generale Italiana at Turin in 1884, it was possible for several critics, including Ippolito Valetta in the *Gazzetta piemontese*, to declare it decisively the best in Italy.

A natural consequence of Martucci's conducting activities was a growing urge to write major works for orchestral forces: the first important result was the Second Piano Concerto (the only one he himself saw fit to publish) which had its première, with the composer as pianist, in Naples on 31 January 1886. This powerfully conceived, rather Brahmsian work, which he subsequently played in various other cities, added further to his prestige, although some Italians were puzzled by its size and complexity. Another crucial event in 1886 was his appointment, almost simultaneously, to three major posts in Bologna, following Luigi Mancinelli's sudden desertion of all of them to settle in England. Martucci left Naples reluctantly, and not, as things turned out, finally; but his appointment, as director of the Bologna Liceo Musicale was obviously a big step forward in his public career. He was also put in charge of music for the *cappella musicale* at S Petronio and of Bologna's so-called Società del Quartetto, which (like its counterparts in other Italian cities) by then also ran orchestral concerts.

Martucci's Bologna period was in many ways the culmination of his public career. On 2 June 1888 he brought his championing of Wagner to a climax with the Italian première of *Tristan und Isolde*: this was the first time he ever conducted an opera performance. Another notable pioneering venture was his introduction to Italy in 1895 of Schumann's *Szenen aus Goethes Faust*. In 1898 he conducted in London and Brussels, and his programmes explored an ever-wider foreign repertory. On 24 April 1898 he even introduced the Bologna public to music by Sullivan, Stanford, Parry, Mackenzie and Cowen: Stanford (whose *Irish Symphony* he performed repeatedly) became a personal friend, and reciprocated by twice conducting the Italian composer's First Symphony in London. By now Martucci's French repertory included music by Franck and d'Indy, and in 1888 his fervent interest in the music of Brahms was rewarded by a meeting with the great German, who was passing through Bologna: it is said that since neither of them knew the other's language, they communicated by singing to each other (Fano, 1950, p.30).

Though Martucci's interest in opera (other than Wagner) remained limited, he was willing to commemorate Verdi in 1901 with a one-composer concert. Meanwhile his teaching activities had a beneficial influence on a new generation of composers: his pupils at Bologna included Respighi, who undoubtedly learnt much from his example. More broadly, the entire range of his activities helped to create a climate in which it became easier for young Italian musicians to win success outside the opera house. The young Alfredo Casella, though never his pupil, benefited considerably from the older composer's well-established friendship with his parents; yet it was Martucci who, knowing too well the continuing limitations of the Italian musical environment, first advised them to send their son to study abroad. In 1902, having never completely lost touch with Neapolitan musical life (although it had languished somewhat during his absence), Martucci was invited to become director of the Conservatorio (formerly Reale Collegio) where he had previously studied and taught: he accepted, and remained in the post for the rest of his life. Though his health was already declining and his period of maximum impact on the Italian musical world had passed, in 1904 he completed his most original large-scale orchestral work, the Second Symphony. As a conductor he continued to explore: at one of his last Naples concerts (May 1908) he performed the *Prélude à l'après-midi*

d'un faune at a time when Debussy's very name was unfamiliar to most Italians. He also introduced *Tristan und Isolde* and *Götterdämmerung* to the Neapolitan public: the strain of conducting the latter in December 1908 may have accelerated his death. Though his senior by two years, his musically gifted widow Maria (whom he had married in 1879) survived him by 36 years and remained a tireless defender of his achievement. Their son Paolo (1883–1980) became a pianist and piano teacher, and emigrated to the USA in 1911 after several years in England.

Martucci, Giuseppe

2. Works.

Although as a student Martucci composed a few works for larger forces (including a so-called *Messa a grande orchestra*), his early published output consists mainly of short piano pieces, which at first reflected the tastes of the salon audiences of the time. Yet even such juvenilia as the *Pensieri* op.8 (on themes from *Un ballo in maschera*) show that at the age of 17 Martucci could use fashionable idioms with real verve and technical skill. By the time he wrote the compact Violin Sonata op.22 he had absorbed important lessons from Mendelssohn, without losing a recognizably Italian melodiousness seen at its best in the charming central movement. The Piano Sonata op.34 is more ambitious and perhaps less convincing, whereas the Scherzino op.29 (originally entitled *La caccia*) is a good example of the neat, terse vivacity of which he was capable by 1876 in smaller pieces: one can already hear signs of his lasting fondness for Domenico Scarlatti. His most substantial work of that year, however, is the D minor Fantasia op.32, which makes skilful use of the two-piano medium and won high praise from some of the major critics of the time, especially for its impressive final fugue.

In 1877 Martucci wrote almost nothing apart from the Piano Quintet op.45, whose importance as a major step towards maturity was immediately recognized. However, despite its aforesaid success in winning a prestigious prize, the work was not published until 1893, by which time the composer had revised it to an extent which may never be known: the unmodified first version seems not to have survived. Yet even if the available version's originality may have been enhanced in the light of later experience, Martucci's vivid personal response to the examples of Mendelssohn and especially Schumann must surely have been there from the start, and the rhythmic and textural subtlety of the more contemplative sections is too pervasive to have been purely an afterthought. By comparison the First Piano Concerto, his first attempt at orchestral writing since his student days, seems cautious and unenterprising, and his decision to withdraw rather than revise it is understandable: the work was to remain unpublished for over a century.

In the best of Martucci's numerous piano pieces of the early 1880s his continuing responsiveness to the examples of Mendelssohn, Schumann, Chopin and others did not prevent an increasingly persuasive individual voice from emerging. His southern Italian sensibility and experience found justly popular expression in the exuberant yet shapely Tarantella op.44 no.6 – one of the first of the several piano compositions that he later orchestrated. A different but no less widely played product of the

'Mediterranean' side of his character is the Giga op.61 no.3, which again reflects his predilection for Scarlatti, even if the subsequent orchestral arrangement has a more Mendelssohnian colouring. The nimble-textured Scherzos op.53, though they too have recognizable non-Italian precursors, evoke a quintessentially Martuccian atmosphere particularly in the mellow, lyrical imagery of their trio sections. Finest of all, perhaps, is the Barcarola op.64 no.3, whose rapt, meditative outer sections (flanking a more turbulent centre) epitomize a characteristic mood that recurs in much of Martucci's best music.

His largest piano work of these years, the Theme and Variations op.58, may not be quite so unfailingly individual, yet it provides a balanced compendium of his various ways of writing for the piano, and its importance for him is confirmed by his decision to adapt it later, both (abortively) for piano and orchestra and (effectively) for two pianos. The early 1880s also saw the births of three of his very best chamber compositions. The continuing Schumannesque background, now combined with growing awareness of Brahms, does not prevent the Cello Sonata and the two piano trios from speaking with an authority of their own, especially in passages of sustained lyricism or caprice. Nor do these works lack distinctive Italian characteristics: there are suggestions of Neapolitan bagpipes in the middle sections of the scherzos of the Cello Sonata and the First Trio, and Scarlatti's example, though less obvious here than in certain piano pieces, may again have had a clarifying and vivifying effect on some of the textures.

However, the most ambitious work that Martucci completed before moving to Bologna is the Second Piano Concerto, which is incomparably richer and more intense than the repudiated First. The influences of Brahms and Schumann are strong but by no means all-pervading: the huge first movement includes substantial lyrical sections where the composer's own voice is very clearly audible, as it is (still more) in the beautiful central movement. Though it is less original than at least one of the symphonies, the concerto has attracted wider attention, over the years, than any of Martucci's other large-scale instrumental works.

During his Bologna period, when his public career was at its height, Martucci had only limited time for composition. Even in the field of piano music his productivity was drastically reduced, though there is absolutely no falling off of quality. The Notturno op.70 no.1 has rightly become one of his most frequently played compositions, in its piano and, still more, in its subsequent orchestral version: the latter in due course became linked to the later Novelletta op.82 no.2, to form a diptych of exquisitely scored short pieces that remained familiar to Italian music lovers even when most of the rest of Martucci's output was neglected. These pieces may suggest an unexpected kinship with Elgar, though in the Notturno this is likely to be coincidental except perhaps where its 1901 orchestration is concerned. The Notturno op.70 no.2 is less well known, but it too deserves attention despite a continuing debt to Chopin; whereas Brahmsian harmonic and pianistic refinements have had a beneficial effect, for example, on the Capriccio and Toccata op.77. Some piano pieces composed around 1900, such as the substantial, highly pianistic Caprices op.80, make further advances into a subtle chromaticism in which kinships with French music

too – Franck, Fauré, even perhaps an occasional touch of Debussy – can at times be detected. Yet these changing stylistic associations rarely if ever degenerate into mere imitation, such is the skill with which Martucci adapts them to his own expressive purposes.

The chamber compositions of the Bologna years are few and relatively unassuming in structure, though lyrically expansive: the second piece from op.69 was later converted into an eloquently sustained Andante for cello and orchestra. However, the supreme manifestation of Martucci's more purely lyrical side is the song cycle *La canzone dei ricordi* (originally for voice and piano but in due course admirably orchestrated), whose outstandingly successful blend of italianate cantabile with delicate harmonic and textural richness, in which Brahmsian and Wagnerian associations freely mingle, has won special attention in the Martucci revival that has recently transformed his reputation. By comparison the First Symphony may, as a whole, seem selfconscious, perhaps reflecting the unusually long time that he took to write it. Yet it contains much that is persuasive, and here too the composer's individuality is seldom wholly submerged. For example, the inner movements may in some ways recall a Brahms slow movement and intermezzo (though the slow movement's rich chromaticism at times comes closer to Wagner); but they also have affinities with the much less Brahmsian Notturno and Novelletta.

The Second Symphony – the only large-scale piece that Martucci completed after his return to Naples in 1902 – is more truly personal. Here Brahmsian symphonic models are no more than a frame of reference, and the music (whose rhythmic and textural subtleties need careful coordination, not least in the reticent yet crucial opening bars) keeps reaching out in quietly unconventional directions. The work's relationship to Brahms may in some ways be compared to that seen in certain works by Dvořák or the young Nielsen, or indeed in the comparably long-neglected and recently revived symphonies of Parry. By 1904 this last-mentioned kinship with a British composer was no longer purely coincidental, and the Elgar-like qualities in the 1907 orchestral version of the Novelletta, too, may well reflect Martucci's known interest in presenting British music to continental audiences. The Second Symphony never became as popular as the Notturno and Novelletta or even the Second Piano Concerto: for many years it remained 'a treasure that most Italians do not know they possess' (Fano, 1979, p.11). However, its claim to be Martucci's greatest work has been recognized by many discerning musicians: G.F. Malipiero, staunch rebel though he was against the 19th-century symphonic tradition, nevertheless as late as 1956 described Martucci as 'a genius in the fullest sense' and the Second Symphony as 'the starting-point of the renaissance of non-operatic Italian music' (*The Score*, no.15, p.7).

Martucci, Giuseppe

WORKS

published in Milan unless otherwise stated

Fuller details, including list of unpublished juvenilia, in Perrino (1992) and (1996)

orchestral

op.	
—	Polka, band, before 1871, unpubd [MS in Centro Studi Martucciani]
40	Piano Concerto, d, 1878 (1979)
44/3	Colore orientale, 1880 (1938) [arr. of pf piece of same name, 1880]
44/6	Danza, 1908 (1908) [arr. of Tarantella, pf, 1880]
55/2	Gavotta, 1901 (1901) [arr. of Tempo di gavotta, pf, 1888]
57/2	Serenata, str, 1893, unpubd [MS in *I-Nc*; arr. of pf piece of same name, 1886]
58	Tema con variazioni, pf, orch, n.d., unpubd, inc. [MS in *I-Nc*; arr. of pf piece of same name, 1882]
61/3	Giga, 1901 (1901) [arr. of pf piece of same name, 1883]
65/2	Canzonetta, 1901 (1901) [arr. of pf piece of same name, 1884]
66	Piano Concerto, b♭, 1884–5 (Leipzig, 1886)
69/2	Andante, vc, orch, 1907 (Leipzig, 1907) [arr. of vc, pf piece of same name, 1888]
70/1	Notturno, 1901 (1901) [arr. of pf piece of same name, 1891]
75	First Symphony, d, 1889–95 (Leipzig, 1896)
81	Second Symphony, F, 1899–1904 (1907)
82/2	Novelletta, 1907 (1908) [arr. of pf piece of same name, 1905]

vocal

—	Unpubd juvenilia, before 1872 [MSS in Centro Studi Martucciani and private collns], incl. Messa a grande orchestra [with solo vv, chorus], 1870–71, and several smaller items
—	Alma gentil (S. Pellico), S/T, pf, 1872 (1875)
—	Samuel (F. Persico), orat, solo vv, chorus, orch, 1881; unperf., apart from 3 pts rev. 1905–6; music unpubd [MSS in *I-Nc*, Centro Studi Martucciani and private colln], but words in Perrino (1996), pp.221–33
[68]	La canzone dei ricordi (R. Pagliara), song cycle, Mez/Bar, pf, 1887 (1888); arr. Mez/Bar, orch, 1898 (1899)
[68]	Sogni (C. Ricci), 1v, pf, 1888 (1888)
68	Pagine sparse (Ricci), 1v, pf, 1888 (Leipzig, 1888)
—	Ballando! (Ricci), 1v, pf, 1889, unpubd (MS in *I-Nc*; pf arr. in op.74)
[68]	Due canti (Pagliara), boys' vv, org, 1889 (Naples, 1889)

84	Tre pezzi (G. Carducci), 1v, pf, 1906 (1907)

(Although only the *Pagine sparse* were published as op.68,
Martucci's own list makes it clear that he wanted that number also
to cover three other vocal compositions, as indicated above.)

chamber

—	Divertimento [after Verdi: La forza del destino], fl, pf, 1869, unpubd [MS in Centro Studi Martucciani]
—	Trio [after Offenbach: La belle Hélène], vn, vc, pf, 1869, unpubd [MS in Centro Studi Martucciani]
22	Sonata, vn, pf, 1874 (1876)
45	Piano Quintet, 1877, rev. 1892 (Leipzig, 1893) [orig. planned as op.36]
52	Sonata, vc, pf, 1880 (Leipzig, 1888)
55/1	Minuetto, str qt, 1893 (1893) [arr. of pf piece of same name, 1880]
59	First Piano Trio, C, 1882 (1883)
62	Second Piano Trio, E♭, 1883 (Leipzig, 1888)
64/1	Momento musicale, str qt, 1893 (1893) [arr. of pf piece of same name, 1884]
67	Tre pezzi, vn, pf, 1887 (Leipzig, 1888)
69	Tre pezzi, vc, pf, 1888 (Leipzig, 1889) [no.2 also arr. vc, orch]
—	Melodia, vn, pf, 1890 (Naples, 1890)
72	Deux romances, vc, pf, 1891 (Leipzig, 1891)

keyboard

for pf solo unless otherwise stated

—	Various juvenilia, before 1871, mostly unpubd [MSS in Centro Studi Martucciani and private colln] but incl. 3 polkas and a mazurka (Naples, 1867)
1	Fantasia sull'opera La forza del destino, 1871 (Naples, 1872)
—	Polka improvvisata, 1872, unpubd [MS in Centro Studi Martucciani]
2	Primo capriccio, 1872 (Naples, 1872)
3	Secondo capriccio, 1872 (Naples, 1872)
4	Mazurka di concerto, 1872 (1875)
5	Andante e polka, 1873 (1875)
6	Tarantella, 1873 (1875)
7	Agitato, 1873 (1875)
8	Pensieri sull'opera Un ballo in maschera, pf duet, 1873 (1876)
9	Studio di concerto, 1873 (1875)
10	Pensiero musicale, 1873 (1875)
11	Tempo di mazurka, 1873 or 1874 (1875)
12	Terzo capriccio, 1874 (1876)
13	Allegro appassionato, 1874 (1875)
14	Fuga, 1874 (1876)
15	Quarto capriccio, 1874 (1876)
16	Prima melodia, 1874 (1875)
17	Improvviso, 1874 (1875)
18	Fuga a due parti, 1874 (1876)
19	Polacca, 1874 (1875)
20	Prima barcarola, 1874 [unpubd cadenza added 1876] (1875)
21	Seconda melodia, 1874 (1875)
23	Scherzo, 1875 (1875)

24	Capriccio di concerto, 1875 (1875)
25	Nocturne: Souvenir de Milan, 1875 (1875)
26	Caprice en forme d'étude, 1875 (1875)
27	Tre romanze: Tristezza; Ritorno; Passione, 1875 (1875–6)
28	(1) Fughetta a due parti (2) Fuga a tre parti, both 1875 (1878)
29	La caccia [repubd as Scherzino], 1876 (1877)
30	Seconda barcarola, 1876 (1877)
31	(1) Notturno [Secondo notturno] (2) Terza barcarola (3) Quarta romanza, (4) Dolce ricordo [Terzo notturno], 1876 (1877)
32	Fantasia, d, 2 pf, 1876 (1877)
33	(1) Voce del cuore (2) Al cader delle foglie (3) Canto religioso, 1876 (1877)
34	Sonata, E, 1876 (1877)
35	Mazurka, 1876 (1877)
36	Sonata, d, org, 1879 (Ancona, 1973) [op.45 in autograph]
37	Racconto, 1877 (1884) [in memory of Bellini]
38	(1) Flatterie (2) Souvenir d'un bois (3) Chant d'amour (4) La chasse (5) Sérénade (6) Moment de joie, all 1878 (1878)
39	Souvenir de Paris, 1878 (1878)
41	Sonata facile, 1878 (1878)
42	(1) Notturnino (2) Secondo notturnino (3) Terzo notturnino, all 1880 (1880–81)
[43]	12 preludi facili, 1877, unpubd [MS in *I-Nc*] though numbered as op.43 in autograph
43	(1) Pensiero musicale (2) Dolore (3) L'arcolaio, all 1878; (4) Pensiero fantastico (5) Fiorellino (6) Verso sera, all 1879; (7) Presso il ruscello, 1882 (1878–84)
44	(1) Momento d'ozio (2) Pezzo fantastico (3) Colore orientale (4) Barcarola (5) Notturno (6) Tarantella, 1879–80 (1880–81) [Colore orientale and Tarantella also orchd (the latter with title Danza)]
46	(1) Valzer, a (2) Valzer, g (3) Valzer, B, all 1879 (1880)
47	Studio, 1879 (Stuttgart, 1879)
48	Seconda polacca, 1879 (1880)
49	3 romanze: Desio, Quante memorie, both 1880, Ansia, 1882 (1880–84)
50	Novella, 1880 (1881)
51	Fantasia, g, 1880 (1881)
53	(1) Scherzo, A (2) Scherzo, E, both 1880, (3) Scherzo, D♭, 1882 (1881–2)
54	Studio caratteristico, 1880 (1881)
55	(1) Minuetto, 1880, (2) Tempo di gavotta, 1888 (1881–8) [Minuetto also arr. str qt; Tempo di gavotta also orchd with title Gavotta]
56	Improvviso-fantasia, 1880 (1881)
57	(1) Capriccio (2) Serenata, both 1886 (1886) [Serenata also arr. str orch]
58	Tema con variazioni, 1882 (1882) [with two alternative finales]; new version as Variazioni, 2 pf [using only second finale], 1900 (1901); 2nd version, 1 pf [incl. new material from version for 2 pf] (1905) [also arr. pf, orch, unpubd, inc.]
60	Foglie sparse: album di sei pezzi, 1883 (1884)
61	(1) Preludio (2) Toccata (3) Giga, all 1883 (1884) [Giga also orchd]
63	Moto perpetuo, 1884 (1884)
64	(1) Momento musicale (2) Scherzo (3) Barcarola, all 1884 (1884) [Momento musicale also arr. str qt]
65	(1) Preludio (2) Canzonetta (3) Serenata, all 1884 (1885) [Canzonetta also orchd]
—	Romanza, E (1889)
70	(1) Notturno, G♭ (2) Notturno, f♯, both 1891 (1891) [no.1 also orchd]

73	Deux pièces: Serenata, Gavotta, both 1893 (Leipzig, 1894)
74	Trèfles à 4 feuilles, 1895 (Leipzig, 1895)
76	Trois morceaux: Novelette, Nocturne, Scherzo, 1896 (Leipzig, 1897)
77	(1) Capriccio (2) Toccata, 1896 (1896)
78	Tre piccoli pezzi: Serenata, Minuetto, Capriccio, 1900 (1900)
79	Tre piccoli pezzi: Preludio, Canzonetta, Saltarello, all 1901 (1901)
80	2 caprices: b♭, g♯, both 1902 (Boston, 1903)
—	Terza melodia, 1902 (1902)
82	(1) Intermezzo (2) Novelletta (3) Scherzo, all 1905 (1906) [Novelletta also orchd]
83	(1) Improvviso (2) Capriccio (3) Tempo di valzer, all 1905 (1908)

transcriptions

(detailed list in Fano (1950), pp.161–3)

Orchd: G. Sammartini: Pastorale, g, 1884, unpubd, ?lost; Pastorale, G [orig. 2 vn, bc], 1906 (1907)

Arr. for vc, pf: pieces by J.S. Bach, Beethoven, Chopin, Clementi, Galuppi, Haydn, G.B. Martini, Mendelssohn, Mozart, Rameau, D. Scarlatti, Schubert, Schumann

Arr. for pf: pieces by J.S. Bach, Boccherini, Corelli, Gluck, Handel, Lully, G.B. Martini, Mozart, Piccinni, Rameau, Sacchini, G. Sammartini

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Martucci, Giuseppe

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Marturet, Eduardo

(*b* Caracas, 19 Sept 1953). Venezuelan conductor and composer. He began private studies in percussion, conducting and composition in 1971 in Cambridge. He took a postgraduate music degree at the Anglia Polytechnic College of Cambridge (1977–8). He also studied conducting with John Carewe (1978–9) and Franco Ferrara (1981, 1983). Since his return to Venezuela he has held several artistic and administrative posts, including those of associate conductor of the Caracas PO (1979–83), music director of the Teatro Teresa Carreño (1984–7) and conductor of the Venezuela SO (1987–95). In 1986 he founded the Caracas Sinfonietta, for which he commissioned works by Ricardo Lorenz, Izarra and others. His impact on the Venezuelan musical establishment was allied to his charismatic ability to secure reliable private support for the organizations under his leadership. This endeavour changed irreversibly the dynamics of artistic patronage in Venezuela, which previously had lain exclusively with the state institutions, and guaranteed the survival of musical programmes during the government financial crisis of the late 1980s and the 90s. His

compositions explore a variety of conceptual and experimental schemes, employing aleatory, minimalist and environmental elements in a sparse but suggestive language.

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(selective list)

Dramatic: Oriana (film score), 1984; Secretos (ballet), 1986

Inst: Notturno, orch, 1981; Sol por occidente, orch, 1982; Nocturno, orch, 1986 [from Oriana]; Variaciones sobre un tema alemán, orch, 1989; Carrillón 'for all the bells of the world', 1992; Música para 6 y saxo, t sax, 6 insts ad lib, 1992; Las tres casas de la marioneta, pf, 1992; Siglos de luz, solo insts, orch, 1995; Unicornios, hp, 1995; Capricho criollo, orch, 1996; Tres tiempos, pf/2 gui, 1996; Mantra, orch, 1997; Estudio doce, perc ens; 8 miniaturas, str

Other: Piezas cinéticas, pf, mobile objects, 1975; Casa bonita, 24-hour sound installation, tape, 1988; Canto llano, SATB/(1v, electronic delay)/2 gui/mixed ens, 1991

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CARMEN HELENA TÉLLEZ

Martyn

(*fl* 15th century). ?English composer. The name appears by Kyrie square 14 (*see* Square) in *GB-Lbl* Lansdowne 462. G. Martini, possibly the same man, is named as a composer in the motet *Sub Arturo plebs* (*see* Alanus, Johannes).

MARGARET BENT

Martyn, Bendall

(*b* London, 8 Jan 1700; *d* Highgate, 19 Dec 1761). English composer and violinist or cellist. His father was Henry Martyn, essayist and inspector general of exports and imports. Martyn entered King's College, Cambridge, in 1719, graduating as BA in 1722 and MA in 1726. In December 1732 he obtained a place in the customs-house, and in 1738 was appointed, under the patronage of the Walpole family, secretary to the Commissioners of Excise, a post he retained until his retirement on 8 October 1761, due to 'great Infirmity'. Hawkins called him a 'gentleman musician' and described

him as a violinist, but Eitner stated that he was an outstanding cellist, a suggestion that may be borne out by the role he gives to that instrument in his only known work, the posthumously published *Fourteen Sonatas* (2 vn, vc, hpd; London, 1763). Each sonata includes a fugue and one has a ground-bass movement. The general style seems conservative for 1763; we have no idea of when the pieces were actually composed. They show an adventurous treatment of texture, with the cello part unusually independent of the continuo. There are several cello solos, and passages where the cello alone accompanies the violins.

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RICHARD PLATT

Martyn, Edward

(*b c*1472; *d* 1545). English composer. His five-part setting of the lengthy text *Totius mundi domina*, honouring the Blessed Virgin Mary, survives incomplete in *GB-Cu* Peterhouse 471–4. A plausible candidate for identification with the composer is the Edward Martyn who was successively chorister (until 1486), demy, and finally Fellow (1496–1504) of Magdalen College, Oxford, and who presented the college with 'cantica' (i.e. vocal compositions of some kind) in 1506–7.

ROGER BOWERS

Martyn, John [Geachy, Iain]

(*b* Glasgow, 11 Sept 1948). Scottish folksinger and guitarist. He moved to London from Glasgow and was signed by Island Records while still a teenager. His first album *London Conversation* (Isl., 1967) showed jazz and blues influences, and was followed a year later by *The Tumbler*, in which he mixed his guitar playing with the flute and saxophone. During 1970 he released two albums with his wife Beverley – *Stormbringer* (recorded in the USA with a group that included Levon Helm of the Band) and *The Road to Ruin* (both Isl). His best-received albums *Bless the Weather* (1971) and *Solid Air* (which included the song 'May You Never', later recorded by Eric Clapton) followed (both Isl.). In 1975, Martyn released the self-produced *Live at Leeds*, after which he went to Jamaica to work with reggae artists. This led to the album *One World* (Isl., 1977), in which he was once again joined by Steve Winwood who had previously played on the 1973 album *Inside Out*. Three years later after his marriage had collapsed, he was

joined on the highly personal and pained *Grace and Danger* (Isl., 1980) by Phil Collins. By the mid-1980s Martyn had begun wearing smart suits on stage and playing electric guitar, more like a rock star than a folk-jazz artist, but his work was still experimental – as shown by his hit version of 'Somewhere Over the Rainbow', from *The Wizard of Oz*. He continues to be a highly-respected, original musician despite having never enjoyed huge commercial success.

<div align="right">ROBIN DENSELOW</div>

Martyria.

A Byzantine modal signature identifying the mode and the melodic formulae required to perform a hymn (*see* Byzantine chant, §3(ii)). If a new mode is required during the course of the melody, a medial *martyria* is inserted. (J. Raasted: *Intonation Formulas and Modal Signatures in Byzantine Musical Manuscripts*, MMB, *Subsidia*, vii, 1966)

<div align="right">FRANZ WIERING</div>

Martyrology.

(Lat. martyrologium, legendarius, passionarius etc; Gk. synaxarion, menologion)

A Christian liturgical book in the Latin, Greek and other Eastern rites, containing the lives of the saints (not only martyrs) set out for public reading according to the order of their commemoration days in the church year; essentially, thus, it is an enlarged liturgical calendar of the Proper of the Saints. In the primitive church, such readings occurred at the annual commemorations of the deaths of the martyrs, Proper Offices developing from the 4th and 5th centuries, possibly first in the East (e.g. Jerusalem). Martyrologies varied according to locality; in the Latin West, however, the most popular medieval martyrology was that of Usuardus (*PL*, cxxiii, 503), of *c*875; the Roman martyrology compiled by Cardinal Baronius and others, issued under Gregory XIII in 1583 (with an immediate successor in 1584), became official in the Roman Catholic Church, and formed the basis of all subsequent revisions.

The readings from the martyrology were part of the Divine Office from the Middle Ages. In the Byzantine rite they occur during Orthros after the 6th ode of the KANŌN; in the medieval Latin rite, they were read in choir at Prime. The martyrology varies considerably in size: medieval Latin chant books sometimes contain it as a supplementary fascicle, sometimes including chants from the Proper of the Saints, but it sometimes assumes considerable proportions (*see* Liturgy and liturgical books, §§ii, 4, iii, 3; Sources, MS, §II).

Martzy, Johanna (Emilia Maria)

(*b* Temesvár [now Timişoara, Romania], 26 Oct 1924; *d* Zürich, 13 Aug 1979). Swiss violinist of Hungarian birth. She began playing the violin at six under the tutelage of Josef Brandeisz, a pupil of Flesch, and at seven went to Jenö Hubay in Budapest for lessons, although she was more often taught by Nándor Zsolt. In 1932 she entered the Liszt Academy, where Hubay was principal, and until his death in 1937 she was his nominal pupil. Again she was supervised by Zsolt; and after he died in 1936 her tutor was Ferenc Gabriel. At 13 she toured the Hungarian provinces and Romania, at 16 she won the Reményi Prize and at 17 the Hubay Prize. In 1943 she appeared with the Budapest PO under Mengelberg. After the German invasion in 1944, she and her first husband joined the French forces as resident musicians; and in 1946 they moved to Switzerland, where in 1947 Martzy won the violin prize at the Concours International d'Exécution Musicale in Geneva. A year later she made her Amsterdam début and established a duo with the pianist Jean Antonietti. During the 1950s she appeared regularly throughout Western Europe, making her Berlin début in 1952 and her British début the following year. A Swiss publisher who became her second husband gave her the 1733 'Tarisio' Carlo Bergonzi violin – her favourite instrument–and a 1733 Stradivarius. In 1957–8 and 1958–9 she played in the USA; in 1959 she was the subject of controversy when the Czech PO refused to appear with her at the Edinburgh Festival; and in 1960 she toured South America. During the 1960s her career waned, although she still performed to a high standard, and she was dogged by ill-health in the 1970s. She taught and went on playing in public until 1976, forming another duo with István Hajdu–they were joined in trios by Paul Szabo of the Végh Quartet. After her death Martzy became a cult figure among record collectors; and as her relatively few recordings were reissued during the 1990s, her posthumous reputation grew. Many of her concert and radio performances have also been published, to acclaim, and she is now acknowledged as one of the finest violinists of her time. Her repertory was not large and focussed on Bach and the Viennese classics, as well as Mendelssohn, Brahms, Tchaikovsky, Franck, Dvořák and such 20th-century composers as Ravel and Bartók. Her interpretations, always in impeccable taste, were unobtrusively virtuosic and stylistically aware.

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TULLY POTTER

Marusin, Yury

(*b* Perm', 8 Dec 1947). Russian tenor. He studied in Leningrad, where he made his début at the Malïy Theatre in 1972. After further study in Milan (1977–8) he joined the Kirov Opera, making his British début in 1987 with that company at Covent Garden as Lensky, also singing Hermann and Grigory. He has sung the Tsarevich (*The Tale of Tsar Saltan*) at La Scala and Reggio nell'Emilia (1988), Golitsïn (*Khovanshchina*) at the Vienna Staatsoper (1989), Anatol' Kuragin (*War and Peace*) at the Kirov and in San Francisco, and Prince Andrey Khovansky at Edinburgh (1991). His

roles also include Faust, Rodolfo, Pinkerton, the Duke, Alfredo, Don Carlos, Don Alvaro, Vaudémont (*Iolanta*) and Bayan (*Ruslan and Lyudmila*), which he has sung in San Francisco and in Palermo (1995). Although the strong beat in his voice is not to all tastes he is a powerful singing actor, specially effective as Hermann, a role he has sung in St Petersburg, Paris, Toronto, Madrid and at Glyndebourne (1992 and 1995).

ELIZABETH FORBES

Marx, (Friedrich Heinrich) Adolf Bernhard [Samuel Moses]

(*b* Halle, 15 May 1795; *d* Berlin, 17 May 1866). German music theorist, critic and pedagogue. One of the most influential theorists of the 19th century, Marx named and codified sonata form. As a critic he awakened and cultivated early appreciation for the symphonies of Beethoven; as a pedagogue he worked to make music an integral part of the education of the individual and of the development of the German nation.

Marx was the son of a Jewish doctor in Halle. He entered the university there in 1812, studying law, and together with Carl Loewe also studied composition with Türk. He practised law in Naumberg from 1815 to 1821, and in 1819 converted to Protestantism, changing his forenames from Samuel Moses to Friedrich Heinrich Adolf Bernhard. In 1821 he moved to Berlin, where he increasingly gave himself over to music and studied for a short period with C.F. Zelter. The music publisher A.M. Schlesinger made him editor of the *Berliner allgemeine musikalische Zeitung* in 1824, a position Marx maintained for seven years. During this time he promoted orchestral concerts as opportunities to learn and appreciate the spiritual qualities of the symphonies of Haydn, Mozart and, above all, Beethoven. Marx had become friends with the Mendelssohn family in 1826, and in 1829 he assisted Felix Mendelssohn with the important performance of Bach's *St Matthew Passion*. During this period he also published a book on vocal technique, a treatise on tone-painting and his first musical compositions. In 1830 he was appointed to the university in Berlin. (There is no evidence that Mendelssohn recommended his friend after being offered the position first himself.) This made him the first supernumerary professor of musicology at a German university. Marx had applied for the doctorate (necessary for his appointment) from the University of Marburg in 1828, and it was 'conferred in philosophy and particularly music' in 1831. In 1832, after the deaths of Zelter and Bernard Klein, he was additionally named director of music at Berlin University. In his first year he lectured on the theory of musical composition and the 'purpose and method of musical education for the people and for artists'.

In 1837–8 Marx published the first two volumes of his most famous and influential text, *Die Lehre von der musikalischen Komposition* (the remaining two volumes appeared in 1845 and 1847). He became recognized as the leading authority in music theory and was much sought after as a private teacher of composition. He married in 1838 Marie Therese Cohn, the daughter of a Jewish merchant from Dessau; their marriage produced a son and three daughters. Two important events took

place in 1841: first, Marx's oratorio *Moses*, an ambitious work for which he had great hopes, was performed in Breslau. He had counted on Mendelssohn's giving the work its first performance in Leipzig, and his refusal made Marx bitter and malicious towards his past friend to the end of his life. The performance received a great deal of attention, but the critical response was mixed. Meanwhile, Marx started a controversy over the purpose and method of teaching composition by publishing *Die alte Musiklehre im Streit mit unserer Zeit*, a critique of the theorist S.W. Dehn's thoroughbass method. He rejected the idea of music theory as specialized knowledge for professional musicians, arguing instead that it was an opportunity for any human being to grow and develop as a whole person as he or she progressed through an organically constructed course of music instruction. Marx always tried to put his pedagogical theories into practice, and submitted several proposals to the Prussian government for a comprehensive national system of music education, getting so far as to meet King Friedrich Wilhelm IV in 1845. When revolution broke out in 1848 Marx plunged wholeheartedly into discussions of reform, writing as a liberal and a nationalist about elections, parliament and the reorganization of musical life. He proclaimed that, with the revolution, music had come into its own as a means for building and strengthening the nation. His plans failed, however, with the failure of the revolution. In 1850 he founded with Stern and Kullak the Berliner Musikschule, later called the Sternsches or Städtisches Konservatorium, but withdrew from that institution in 1856. In his book *Die Musik des neunzehnten Jahrhunderts* (1855), he tried to demonstrate his comprehensive approach to music by addressing everything from the smallest pedagogical detail to the broadest philosophical speculation. His study of the life and works of Beethoven (1859) and a book on Gluck and opera (1863) expanded on previously published material. His memoirs were published 1865, one year before he died. *Das Ideal und die Gegenwart* was published posthumously, but the work that was intended to situate his theory of composition within an overall theory of music, his *System der Musikwissenschaft,* never appeared.

Marx expounded over the course of his whole life ideas formulated in his writings in the 1820s. His approach remained thoroughly Hegelian in that he always began with the notion of the rational, progressive self-realization of the spirit through history as the basis for understanding all aspects of music. Marx traced a genetic development of form from the four-bar phrase to the *ABA Liedform*, through five rondo forms to its culmination in Beethovenian sonata form. He identified the basic dynamic impulse underlying all forms as the three-part movement from rest to motion to rest. Like Hegel, he proposed a speculative, three-stage history of music, with ideal forms for each stage. Music began as a play of the senses, progressed to the inchoate feelings of the soul, and finally achieved the definition and specificity of thoughts. For Marx, the third and final phase of music was embodied by the music of Beethoven, above all by his symphonies, and by the 'Eroica' in particular. Marx believed that the most fully developed music was not merely a play of forms or expression of a general mood (since this was music at an earlier stage), but rather that composers tried 'to reveal, not only the internal emotions and mental conditions of their characters but also the accompanying external circumstances, actions, and events' (*Die Musik des neunzehnten Jahrhunderts*). There is strong evidence that the young Felix Mendelssohn

was influenced by Marx's viewpoint regarding what music could and should represent, and that he accepted Marx's help in 1826 in representing external actions and circumstances in his Overture to *A Midsummer Night's Dream*. Marx's analyses of Beethoven's symphonies and piano sonatas were much admired by adherents of both absolute and programme music in the 19th century. In his later years, Marx's insistence on the importance of extra-musical representation and of drama for opera made him appear sympathetic to the New German School. In fact, Liszt had *Moses* performed at Weimar in 1853 and published an enthusiastic review of *Die Musik des neunzehnten Jahrhunderts* in the *Neue Zeitschrift für Musik*. However, Marx found himself, like Hegel, unable to envision any 'Music of the Future'. Although he never stopped preaching the importance of teaching music and music composition for the future, he reserved all his energy and enthusiasm for composers of the past.

See also Analysis, §II, 3.

WORKS

for an extensive list, including projected, incomplete and lost works, see Hirschberg

sacred choral

Orch acc.: Der 137. Psalm, 1827; 2 lateinische Kirchenlieder, 1840; Mose, orat, op.10, 1841 (Leipzig, 1844); Zur Zeit der Auferstehung, 1842–3; Festkantate zur Jubelfeier der Universität, 1860

Pf/org acc.: Evangelisches Choral- und Orgelbuch, op.3 (Berlin, 1832); Am Tage Johannes des Täufers, orat, 1834; Psalm 1, op.5 (Berlin, 1837); Meine Seele ist stille zu Gott (from Ps lxii), op.17 (Minden, 1846); In banger Zeit, op.19 (Minden, 1846); Gebet um Kirchenfrieden (Marx), op.21 (Berlin, 1847)

A cappella: De profundis, 1823; 2 Motetten, op.4 (Berlin, 1834); Gebet für die Verstorbenen (Requiem int), op.7 (Leipzig, 1841); [3] Festgesänge, op.27 (Leipzig, 1858)

secular choral

Das Siegesmahl (H. Stieglitz), male chorus, orch, 1826; 3 Chorgesänge, chorus, pf, op.1 (Leipzig, 1830); 3 Gesänge gedichtet von Goethe (J.W. von Goethe), 4 male vv, pf, op.6 (Leipzig, 1841); Morgenruf (G. Herwegh), 8 male vv, op.23 (Minden, 1848); [62] Gesänge aus der Chorschule (Leipzig, 1860) [incl. 51 orig. works; others arr. Marx]

Partsongs: Ruhe, süss Liebchen (L. Tieck), 4vv, op.15 (Leipzig, 1846); Wanderlied (W. Müller), 4vv, op.18 (Leipzig, 1846); In der Frühe (Goethe), 6vv, op.20 (Leipzig, 1846); 6 Gesänge, 4 male vv, op.25 (Minden, 1848); 6 Gesänge, 4vv, op.26 (Minden, 1848)

songs

all with piano accompaniment

12 Gesänge, op.2 (Leipzig, 1830); Nahid und Omar, cycle of 9 songs, op.9 (Berlin, 1844); Die Zigeunerinnen (Mühlbach), S, A, op.13 (Leipzig, 1845); Ein Frühlingsspiel (H. Heine), op.14 (Leipzig, 1845); [12] Spanische Lieder (trans. Giebel), op.22 (Berlin, 1847); Hinaus mein Lied (W. Witte), Bar, op.24 (Minden,

1848); Meiden und Finden (K. Martell), with vc, 1860

piano

Am Nordgestade, fantasia, pf 4 hands, op.11 (Leipzig, 1845); Um Mitternacht, fantasia, pf 4 hands, op.12 (Leipzig, 1845); Grosse Sonate, A, pf solo, op.16 (Leipzig, 1846)

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SANNA PEDERSON

Marx, Hans Joachim

(*b* Leipzig, 16 Dec 1935). German musicologist. He studied at the Musikhochschule in Leipzig and with Edith Picht-Axenfeld in Freiburg (1954–9); from 1956 he also studied musicology at Freiburg University with Hammerstein and continued his studies with Schrade at Basle University (1960–64). He took the doctorate in Basle in 1966 with a dissertation on the organ tablature of Clemens Hör. From 1967 to 1968 he taught at the University of Zürich and, after holding a two-year scholarship from the Deutsche Forschungsgemeinschaft, became assistant lecturer in 1969 at the University of Bonn, where he completed his *Habilitation* in musicology in 1972 with a study of Corelli sources. In 1973 he was appointed research fellow and professor at the University of Hamburg. His main areas of research are Baroque choral music, instrumental music from the 16th to the 18th centuries and the works of Handel and Corelli (particularly Corelli's compositions for Cardinal Ottoboni). Marx's writings include articles for numerous music dictionaries (*MGG1*, *MGG2*, *NOHM*, *OG*, *Grove6*) and he is editor of the *Hamburger Jahrbuch für Musikwissenschaft* and the series Beiträge zur Geschichte der Kirchenmusik and Veröffentlichungen der

Internationalen Händel-Akademie Karlsruhe; he is also general editor of the new collected edition of Corelli's works.

His wife, Magda Marx-Weber (née Weber, *b* Graz, 17 Nov 1941), is also a German musicologist. She took doctorate at Bonn University with a dissertation on Alexander Stadtfeld (1969) and worked there as an assistant lecturer (1968–72). Her work focusses on Italian and German church music of the 18th and 19th century.

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HANS HEINRICH EGGEBRECHT/KONRAD KÜSTER

Marx, Joseph (i)

(*b* Graz, 11 May 1882; *d* Graz, 3 Sept 1964). Austrian composer, teacher and critic. He first studied music with members of his family. After attending courses at Graz University in philosophy, art history and German studies, he took the doctorate in 1909. For a time there was a complete break between the young Marx and his family, who wanted him to read law. He began composing in earnest at the age of 26 and within four years (1908–12) wrote around 120 songs. His name became known in Vienna, where in 1914 he was offered the post of professor of theory at the music academy. In 1922 he succeeded Löwe as director of the academy, and he was rector (1924–7) when the institution was reorganized as a Hochschule für Musik. He then acted as adviser to the Turkish government in laying the foundations of a conservatory in Ankara (1932–3). From 1931 to 1938 he was music critic for the *Neues Wiener Journal* and after World War II worked in the same capacity for the *Wiener Zeitung*. A collection of his criticisms and essays was published as *Betrachtungen eines romantischen Realisten* (Vienna, 1947), and later he brought out the valuable *Weltsprache Musik* (Vienna, 1964), which deals with acoustics, tonality, aesthetics and musical philosophy. It was typical of his extreme conservatism that the index contained no mention of Schoenberg, Berg or Hindemith. His many pupils included Johann Nepomuk David.

Like his south Styrian compatriot Wolf, Marx was a born song composer, and it is on his songs that his international fame rests. Giving the text its true value, he embedded the vocal line in an impressionist kind of lyricism supported by a symphonic accompaniment (several of his songs are orchestral). He possessed the spontaneity and brevity of the vocal miniaturist, but lacked Wolf's wit, panache and élan. His style is

characterized by Slavonic and Italian elements; his mother was of Italian origin, and he set those of Heyse's *Italienisches Liederbuch* which Wolf had omitted. He also set verses used by his coeval Berg (Rilke, Storm, Mombert) and produced songs from Giraud's *Pierrot lunaire*, which strongly contrast with Schoenberg's settings. The 1920s and early 30s saw him as an orchestral composer, and this period was followed by an almost exclusive concentration on chamber music. But the perfect style synthesis Marx achieved in his songs is missing from his late instrumental works, where the influences of Bruckner, Brahms and Reger are patent. He started his career in a promising and rewarding way but ended as a composer of purely local importance.

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(selective list)

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Chbr and solo inst: Rhapsodie, Ballade, Scherzo, pf qt (1912); Pastorale, vc, pf (1914); Sonata, A, vn, pf (1914); Suite, F, vc, pf (1915); 6 Pf Pieces (1916); Trio-Phantasie, pf trio (1916); Quartetto in modo cromatico, 1937, rev. (1948); Quartetto in modo antico, 1940; Quartetto in modo classico, 1942

Choral: Herbstchor an Pan, vv, boys' vv, orch, org (1912); Ein Neujahrshymnus, male vv, org (1914)

Songs: Lieder und Gesänge, 3 vols. (1910–17); Italienisches Liederbuch (P. Heyse), 3 vols. (1912); 5 Lieder, 1v, orch (1921); Verklärtes Jahr, cycle, Mez/Bar, orch (1935–6)

Principal publisher: Universal

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Harmonielehre (Vienna, 1934, 3/1948)
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MOSCO CARNER/SIGRID WIESMANN

Marx, Joseph (ii)

(*b* 9 Sept 1913; *d* New York, 21 Dec 1978). American oboist, researcher and publisher. As well as being active as a performer of contemporary music for oboe, Marx's reputation is based on his pioneering contributions to the revival of the Baroque oboe. After studying with the principal oboist of the Cincinnati SO, he established a lasting friendship with the composer Stefan Wolpe, with whom he studied composition. He played in the Jerusalem SO under Toscanini (1936–7), and during leave travelled to England for lessons with Leon Goossens. Illness prevented him from being drafted in World War II, enabling him to develop a career as an oboist in the USA, where he played with the Ballet Theatre of New York (1940–42), the Pittsburgh SO (1942–3), the Metropolitan Opera (1943–50), and as an adjunct member of the New York PO (1948–78). In 1946, in partnership with his wife, Marx founded the music publishing company McGinnis and Marx to provide editions of new and obscure works for wind instruments. For many years he played with the Columbia University Group for Contemporary Music and was closely associated with the creation of a number of new works involving oboe, including *Octandre* by Varèse, Elliott Carter's Sonata, Gunther Schuller's Oboe Sonata and a trio by Charles Wuorinen. In addition, he ran the Joseph Marx Baroque Ensemble with Bernard Krainis, while his seminal article 'The Tone of the Baroque Oboe', which arose from experiments with historical instruments, has been a touchstone for the revival of the 18th-century oboe.

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GEOFFREY BURGESS

Marx, Karl

(*b* Munich, 12 Nov 1897; *d* Stuttgart, 8 May 1985). German composer. He began serious music studies only after military service and imprisonment (1917–19), when he had some lessons with Orff. From 1920 to 1924 he studied with Beer-Wallbrunn, Hausegger and Schwickerath at the Munich Academy of Music, where he was appointed to teach vocal rehearsing (1924) and theory (1929); he also took over the direction of the Munich Bachverein chorus in 1928. During World War II he taught composition at the Staatliche Hochschule für Musikerziehung in Graz, where he was made professor in 1944. In 1946 he moved to the Staatliche Hochschule für Musik in Stuttgart to teach composition and theory; in 1955 he was made head of the school music department there. Awards made to him include the Munich Music Prize (1932).

Marx was above all a composer for the voice, particularly choral voices. His works display a strong feeling for poetic sense, formal solidity and linear polyphony, a polyphony having its origins in pre-Classical music. He did not stretch the technical capacities of the chorus, and he made some notable contributions to the youth music movement in Germany.

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Solo vocal: Gebete der Mädchen sur Maria (Rilke), op.2, S, str orch, 1930; Rilke-Kreis, op.8, 1v, pf (1928); Die unendliche Woge (Klabund), op.14, T, cl, vc, 1930; Neuer Rilke-Kreis, Mez, op.17, 6 insts (1942); 3 Gesänge (S. George), op.22, Bar, chamber orch, 1934; 3 Duette (E. Krauss), op.23, S, A, pf (1942); 4 Gesänge von Tage (M. Barthel and others), op.25, B, str qt (1936); 14 Lieder, op.26, 1v, pf (1936); Neue Lieder (H. Claudius), op.29, 1v, pf (1937); Frühlingstau in deinen Augen (L. Derleth), op.38, A, rec, pf (1939); Botschaft (F.G. Jünger), op.41, S, (2 rec, pf)/str orch, 1940; Liebeslieder, op.42, 1v, pf (1941); 5 Rilke-Lieder, op.45, 1v, pf (1949); Lieder und Sprüche (J.W. von Goethe), op.49, 1v, pf (1949); Der Panther, Das Karussell und andere Lieder (Rilke), op.50, 1v, pf (1951); 4 Lieder (R. Habetin), op.63, S, fl, pf, 1964; 3 Lieder (Goethe), op.65, 1v, pf, 1966; Fragment aus 'Mnemosyne' (Hölderlin), op.70 no.1, S, str orch, 1973

Orch: Conc., a, op.5, 2 vn, orch, 1927; Pf Conc., e, op.9 (1930), rev. (1959); Va Conc., c, op.10 (1930); Passacaglia, op.19, 1932, rev. c1965; Divertimento, op.21, 16 wind, 1934; Vn Conc., C, op.24, 1936; Conc., E♭, op.32, fl, str (1938); Variationen über ein deutsches Volkslied, op.34, 1938; Conc., str orch 1964; Fantasia sinfonica, op.67, 1967, rev. 1969; Fantasia concertante, op.68, vn, vc, orch, 1972

Chbr and inst: Fantasie und Fuge, g, op.7, str qt (1929); Variationen, op.20, org (1934); Divertimento, op.21a, fl, pf, str trio, 1943; 18 Variationen über ein altes englisches Volkslied, op.30, 2 rec, ob, str trio (1938); Toccata, op.31, org (1938); Turmmusik, op.37, 3 tpt, 3 trbn, 1938; Klaviermusik über Volkslieder, op.40, 1940; 6 Sonatinen, various combinations, op.48, 1949–51; 3 Hausmusiken, various combinations, op.53, 1953–6; Kammermusik, op.56, 7 insts, 1957; Klaviermusik nach Volkslieder, 2nd ser., op.59, 1960; Trio, op.61, fl, pf, vc, 1962; Sonata, op.62 no.1, vc, pf, 1964; Bläserquintett über Gesänge aus der Südsee, 1973

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Marx, Walter Burle.

See Burle Marx, Walter.

Marxism.

An extensive body of thought in economics, political theory, sociology, philosophy, aesthetics and other disciplines deriving from the work of Karl Marx (1818–83). What chiefly distinguishes the Marxist approach is its concern with the material factors – the economic 'forces and relations of production' – that have given rise to different forms of social existence in the passage from antiquity to feudalism and thence to the various stages of bourgeois-capitalist development. Such analysis usually goes along with a critique of the existing socio-economic order and a strong commitment to alternative (i.e. socialist or revolutionary) programmes of political change.

To the extent that they have differed, often very sharply, on these and related issues commentators have also given different accounts of the implications of Marxist thought for cultural criticism and theory. Neither Marx nor his collaborator Friedrich Engels left anything like a full-scale, detailed or systematic treatment of the topic. Still, there are sufficient indications in their work as to what such a treatment might have looked like and what would most likely have been its central areas of concern. In the case of musical aesthetics this problem is yet more acute since there are even fewer passages from which to start out in the process of critical reconstruction. Marx and Engels, in fact, show little interest in music, despite their impressive range of reference to sources in the literary and visual arts.

Nevertheless, there are several good reasons why music critics and theorists – not to mention composers and performers – have attempted to build on these somewhat shaky foundations. First, there is the fact that Marxist aesthetics grew out of a rich and complex tradition of German post-Kantian philosophical thought, in which music played an important and at times a central role. Of course, it was Marx's claim to have stood such thinking back on its materialist feet by insisting that developments in the cultural, intellectual or ideological sphere could be explained only through prior reference to economic forces and relations of production. Even so, he clearly allowed that the relationship between material 'base' and cultural 'superstructure' might take a more complex or 'mediated' form, as for instance when artists, philosophers or critical intellectuals opened the way

for an advance in social consciousness which in turn brought about some decisive transformation in the economic sphere. Second, there is the rich legacy of Marxist-inspired theoretical work in literary and cultural criticism, work that very often has a pointed (albeit a fiercely contested) relevance to debates about the socio-historical dimension of musical forms, genres, meanings and values. Moreover (third) those debates have at times affected the course of musical history, as they did during the period of Soviet hegemony in central Eastern Europe when composers were subject to intense pressures of ideological recruitment, and as they have for Western composers (among them Bush, Henze, Nono, Stevens and Stevenson) with a strong allegiance to communist ideals of social and political justice.

Marx and Engels address these questions most explicitly in the preface to their 1857 *Contribution to a Critique of Political Economy*. Their chief aim here is to criticize those forms of classical economics that took for granted the existence of capitalist social relations and of bourgeois 'human nature' (acquisitive, self-seeking, private-individualist). Such ideas merely serve to conceal the underlying reality of a class-divided society, where the capitalists own the means of production and are thereby enabled to extract surplus value from those who have only their labour to sell. Thus the function of ideology, as Marx and Engels conceive it, has been to legitimize this grossly unjust state of affairs by representing it as a timeless truth of the human condition. Works of art may be seen as complicit in this process of ideological mystification to the extent that they offer a false – a partial or distorted – view of reality. That is to say, they obscure the various class-related conflicts of interest or 'objective' contradictions that characterize a given stage of economic development, as for instance by projecting an idealized (escapist) world view or by tacitly endorsing the current self-images of the age. However, there is also the possibility that works of art may both express those tensions and point towards a realm of human fulfilment beyond present conditions of social and political injustice. Such works would be progressive, not utopian, in the sense of preserving a critical awareness of the various factors that conspire to prevent social change. Nor would they always, or necessarily, represent the conscious intentions of the artist concerned. In some cases (Balzac is a favourite example) his overt professions of class-allegiance might well be thrown into doubt by various sorts of contrary or complicating evidence drawn from the work itself.

These debates have found numerous echoes in the history of Marxist musicology and music criticism. A central question is whether music offers any grounds for comparison with those aspects of the visual and literary arts that arguably offer a hold for the distinction between 'form' and 'content'. This issue became especially urgent during the period of imposed party-line orthodoxy in Soviet aesthetics, when the term 'formalist' was routinely applied to any work that exhibited an over-concern with matters of style or technique, and that was therefore open to the charge of Western bourgeois-decadent influence. Such was the doctrine of 'socialist realism' propagated – largely at Stalin's behest – through a series of now infamous decrees, notably those of 1936 and 1947, issued by the cultural commissar Zhdanov. This hardening of attitude went along with the entrenchment of Stalinist dictatorial rule and the adoption of a programme ('socialism in one

country') which sought to exclude all elements of cosmopolitan thought and culture. It thus marked the end of that earlier period when Lenin had promoted his New Economic Policy, adopted chiefly with a view to normalizing trade and diplomatic relations with the West, and hence characterized by a much greater openness in the cultural, intellectual and artistic spheres. Among the chief victims of this policy-shift was Shostakovich, whose music – especially his Fourth Symphony and the opera *Lady Macbeth of the Mtsensk District* – had up to then shown distinct modernist leanings.

Shostakovich thus found himself caught between the two main currents of Marxist aesthetic theory whose conflicts of aim and priority were especially marked at this time. One was the Hegelian-Marxist conception, developed most fully by Lukács, that great works of art were those encompassing the widest range of human experience during periods of world-historical change, along with the clash between opposing ideologies or forms of residual and emergent class-consciousness. Thus the classic texts of bourgeois literary realism (e.g. the novels of Balzac or Sir Walter Scott) could be read as manifesting the socio-economic and political truths of their time despite and against their authors' overt allegiance to a 'reactionary' (backward-looking) ideological perspective. What made this possible was the range and multiplicity of internal perspectives, along with the presence of a focal consciousness – that of the fictive protagonist – wherein they achieved both adequate expression and universal significance.

Against that view, some critics have rejected those elements of Hegelian thinking that are still to be found in the early Marx, and which are taken as evidence that he had not yet thought these issues through to a properly Marxist (dialectical-materialist) conclusion. On their account art is the more truthful, and politically progressive, for its refusal to offer the kind of comprehensive (or 'totalizing') world view that Lukács so valued in the tradition of high bourgeois realism. Thus the role of art is to sharpen our perception of the various conflicts that result from some particular stage in the process of socio-economic development. This can best be achieved through genres and art forms that incorporate certain refractory elements, as for instance by drawing attention to their own compositional or formal devices, or again, by holding out against the false ideal of a seamlessly unified ('organic') mode of artistic representation. Most influential here was Brecht, whose plays and theoretical writings argued the case for a deliberate 'alienation-effect', a dramatic device that would break the theatrical illusion and so require the audience to think critically about what was happening on stage, rather than taking refuge in that realm of vicarious cathartic experience which Aristotle viewed as the chief purpose of tragedy, but which Brecht denounced as a form of mass-induced ideological complicity.

It is not hard to see how these debates can be translated into musical (or music-historical) terms. Thus there exists a close analogy between Lukács's Hegelian conception of literary realism and the idea of certain musical genres, the symphony especially, as containing or projecting whole worlds of representative human experience. On the other hand, the Brechtian approach finds a parallel in varieties of (mostly Western) Marxist musicological thought that challenge both the continuing validity of those

once hegemonic genres and the very idea that music should aspire to such universal or world-historical significance. To this way of thinking, what is truly dialectical is music's resistance to forms of premature ideological closure by its emphasis on conflicts or discrepancies of style that reflect the real conditions of life in an unjust, exploitative or class-divided society.

Such techniques might be adopted with conscious intent, as for instance by composers of a Marxist persuasion such as Weill and Eisler, both of whom worked closely with Brecht and carried his precepts into musical practice. In Eisler's case this activist commitment went along with a strongly marked modernist impulse that derived in part from his early apprenticeship to Schoenberg. That his music has suffered such undeserved neglect during the postwar period is no doubt a consequence of its forthright political stance, coupled with its use of deliberately incongruous expressive and formal resources. Similar techniques were deployed by some composers of the 1920s Soviet avant garde, Shostakovich among them, whose music very often implies an equation between formal or stylistic heterogeneity and the desire to subvert conventional, i.e. 'bourgeois', canons of disinterested judgment and musical taste. They assume a more overt (at times didactic) form in the music of such otherwise very different composers as Nono, Cardew and Rzewski, those who have sought to revolutionize social awareness by incorporating elements of agit-prop or direct social protest. However, the Brechtian-Marxist approach can also be applied to genres that would otherwise be thought of as belonging very squarely within the mainstream musical tradition. Thus a critic might point to certain moments of unresolved tension in a work, moments that witness the pressure of conflicting ideologies or a failure to achieve the kind of long-range structural integrity – the ultimate reconciliation of diverse elements – held out as an ideal by classical conceptions of form.

Again there is a parallel to be drawn between 'symptomatic' readings of this sort as applied to literary texts and developments within Marxist (or Marxist-influenced) musical criticism. Most influential here has been the work of Adorno. To call that work 'Marxist' is to beg some large and much debated questions. Certainly Adorno rejected any version of the argument that treated works of art as mere components of the ideological 'superstructure', along with philosophy, religion, ethics and everything bar the economic forces and relations of production. (But then it is doubtful that any Marxist thinker of consequence, least of all Marx himself, has ever espoused so crudely reductive a doctrine.) It was also Adorno's contention, as against Hegel, that dialectical thinking should not aspire to some ultimate truth or moment of transcendence beyond all the vexing antinomies of content and form, intuition and idea, particular and universal. Rather it should practise a vigilant critique of all such totalizing claims, a 'negative dialectic' constantly alert to the non-coincidence between thought and its object, or the impossibility of transcending that state under late-capitalist conditions of social existence.

These arguments were laid out programmatically in *Dialectic of Enlightenment* by Adorno and his Frankfurt School colleague Max Horkheimer. Here they offered a powerful, deeply pessimistic account of how 'enlightened' reason had betrayed its original *promesse de bonheur*, its self-proclaimed role as an emancipatory project that would bring about

the transformation of society in accordance with ideals of truth, justice, autonomy and freedom. So far had this project miscarried, in their diagnosis, that it now stood exposed as a form of oppressive instrumental reason that had subjugated nature and culture alike to an order of exploitative technological mastery and ubiquitous mass-media control. Hence Adorno's constant injunction: that critical reason must always be deployed against itself in a negative dialectic that steadfastly refused to identify truth, in Hegelian fashion, with some existing (or soon to be achieved) standpoint of Absolute Knowledge.

Thus Adorno denounces any premature appeal to ideas of fulfilment, reconciliation or imaginative transcendence through art. Those ideas had once found authentic expression in works (for instance the 'Eroica' Symphony and other compositions of Beethoven's middle period) conceived at a time of revolutionary hope when it was still possible to write such affirmative music without falling into bad faith, naivety or emotional self-indulgence. But already in Beethoven's late style – the subject of a classic essay by Adorno – this prospect had receded to the point where truth could only take the form of a negative, intensely critical relation to those same expressive resources. It is on this account also that he finds much to admire in the music and literature of European modernism, unlike Lukács who notoriously viewed it as a terminal phase in the bourgeois-decadent flight from reality and reason. For Adorno, on the contrary, modernism is the last refuge of that critical spirit which refuses to make terms with a bad (inhuman and distorted) reality. Thus he mounts a strong case in defence of those works, especially the music of Schoenberg and Berg and the plays of Samuel Beckett, that hold out against the lure of a false utopia by expressing without compromise the harshness and alienation of contemporary life. Only in this way, Adorno maintains, can art and philosophy live up to their jointly inherited role as purveyors of a truth that has been distorted almost beyond recognition by the blandishments of mass-culture. It is an outlook epitomized in his withering attack upon Hegel's (positive-dialectical) claim that ultimately 'the rational is the real', as also by Adorno's famous question as to how lyric poetry could continue to be written after Auschwitz. Hence his practice of a rigorously self-critical style which pits its resources against all forms of delusory substitute gratification.

Other members or associates of the Frankfurt School – Ernst Bloch, Walter Benjamin and Herbert Marcuse among them – can perhaps best be seen, in contrast to Adorno, as espousing a somewhat more affirmative view of the prospects for social change. With Bloch this took the form of a sustained meditation on hope as the ultimate horizon of human existence, a transcendent – and potentially transformative – dimension that is implicit (though often concealed or obscured) in our every act and thought. Bloch's writings range widely over music, literature, philosophy, political theory and history. His aim is always to draw out those intimations of a future utopian state whose advent is prefigured – so he seeks to show – in even the most apparently debased or commodified forms of cultural production. These ideas placed considerable strain on his relationship with Adorno, though the two came to achieve some degree of reconciliation as each acknowledged the other's work as in some sense a necessary counterpart to his own. In the case of Walter Benjamin, a Brecht-inspired Marxist

commitment to dialectics and historical materialism went along with a marked (and some have felt a strongly countervailing) strain of Jewish mystical or messianic thought. This produced a tensile configuration of images, metaphors and analogies in texts which often contain passages of extraordinary cryptic power.

Marcuse was, by comparison, an exoteric thinker whose ideas had great influence on the New Left movement and student revolts of the late 1960s. The sources of his thinking were mainly in psychoanalysis (as interpreted by his Frankfurt colleague, Erich Fromm) and in those writings of the early, Hegelian Marx that envisaged an end to the alienating forces of capitalist social order and a consequent liberation of our human powers of expressive and productive self-fulfilment. Unlike Adorno, he also took heart from that line of affirmative aesthetic speculation – descending chiefly from Kant by way of Schiller – which treated art as the promise of a harmony between reason and imagination beyond their present (fractured or discordant) condition. Various factors have conspired against serious assessment of Marcuse's work, but his thinking has exerted considerable influence, not least because it pointed an alternative way forward for composers and cultural theorists averse to what they saw as the self-denying rigours of Adorno's negative-dialectical approach. Hence the emergent polarization of attitudes between those in the broadly Darmstadt camp who equated progress with formal complexity (e.g. through the extension of serial techniques to every compositional parameter) and those who reacted against that idea in the name of a 'new tonality' or a return to more intuitive (less stringent) criteria of musical worth. It is not hard to guess what Adorno might have said about recent minimalist or neo-Romantic trends given his analysis of 'regressive listening', the culture-industry and the fetishized character of musical perception in an age of commodity capitalism.

Musicology was not immune to the kinds of 'free-world' or 'liberal' triumphalist rhetoric that greeted the end of communist rule in central Eastern Europe. Very often such claims went along with the idea that nothing distinguishes the heritage of Marxist political, social and philosophic thought from communism as it existed and developed in the Soviet Union and satellite states. In which case, so it is argued, Marxism now stands exposed as an utterly bankrupt and discredited doctrine whose various more specialized manifestations – in economics, sociology, historiography, ethics or literary and music criticism – must likewise be viewed as mere relics of a false and pernicious political creed. Against that reductive simplification one may point to the depth, range and diversity of Marxist criticism and the continuing relevance of such classic debates as those between Lukács and Brecht or Adorno and Bloch. Fortunately this lesson has not been lost upon a younger generation of musicologists and theorists. Nor has it failed to leave a significant mark upon disciplines such as musical anthropology and the study of popular musics in their broader socio-political context. For here also the insights of Marxist criticism are such as to provide a strong counter-argument to other, less historically (and ethically) informed varieties of cultural theory.

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Marxism

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Marxsen, Eduard

(*b* Nienstädten, nr Altona, 23 July 1806; *d* Altona, 18 Nov 1887). German pianist, teacher and composer. He studied music with his father, organist in Altona, and with Johann Heinrich Clasing in Hamburg. After returning home to assist his father (until his death in 1830), he went to Vienna to study counterpoint with Ignaz Seyfried and the piano with Carl Maria von Bocklet. He lived in Hamburg as a much sought-after teacher and was awarded the title of royal music director in 1875. His compositions include the operetta *Das Forsthaus*, symphonies and overtures, male choruses on patriotic texts, lieder and chamber music with piano. Among his numerous piano compositions is a *Fantasie 'alla moda' über den Kaffee*, its theme based on the notes C–A–F–F–E–E, which appeared in the same year as Schumann's 'Abegg' Variations op.1 (1831).

It is as Brahms's teacher that Marxsen is now remembered. His pupil Otto Cossel, who had given Brahms his first musical instruction, declared in 1844 that he 'could take his pupil no further'. At first Marxsen agreed to teach the boy only the piano, but in the course of the lessons he discovered Brahms's talent for composition and instructed him in strict counterpoint and the works of Bach and Beethoven. Brahms acknowledged his master's instruction with the dedication of the B♭ Piano Concerto, but found in him an uninspiring teacher and claimed privately to have learnt nothing from him; still, he must have profited greatly from knowing Marxsen, who placed his library of scores and theoretical works at his disposal and who was indirectly responsible for his pupil's acquaintance with the Schumanns.

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WILLIAM DRABKIN

Marylebone Gardens.

London pleasure gardens. *See* London (i), §V, 3.

Mary Rose shawm.

Instrument recovered from Henry VIII's flagship, possibly a Dolzaina.

Mary's lament.

See Marienklage.

Mascagni, Pietro

(*b* Livorno, 7 Dec 1863; *d* Rome, 2 Aug 1945). Italian composer and conductor.

1. Life.
2. Works.
WORKS
BIBLIOGRAPHY

MICHELE GIRARDI

Mascagni, Pietro

1. Life.

His precocious musical talent was identified by Alfredo Soffredini, his first teacher, who encouraged him in a musical career against the wishes of Mascagni's father. His first compositions, a four-part mass and the cantata *In filanda* (1881), from which he extracted the dramatic idyll *Pinotta* in 1883, won him financial support from Count Florestano de Larderel and enabled him to go to the Milan Conservatory, where he studied with

Ponchielli and Saladino, and shared a room with Puccini. However, he left in April 1885, finding work at once with the company of Dario Acconci, who had already staged his operetta *Il re a Napoli* that year. He toured Italy as a conductor with various companies until he arrived at Cerignola, in Apulia, for Carnival 1886, where he settled as teacher to the local philharmonic society, partly because his wife, Lina, was expecting their first child. In 1888 he abandoned the first version of *Guglielmo Ratcliff*, on which he had been working since 1882, in order to enter the Sonzogno competition. *Cavalleria rusticana* greatly impressed the jury, which included Giovanni Sgambati and Amintore Galli, and he was awarded the prize over 72 rivals, among them Bossi and Giordano. The opera was enormously successful from its first performance at the Costanzi in Rome in 1890. From then on Mascagni spent the rest of his long career treating a wide variety of subjects. His next opera, *L'amico Fritz* (1891), consolidated his success with Roman audiences, and revealed his lyrical vein. This fluent rustic comedy was successful particularly because melodic vitality – the outstanding merit of *Cavalleria* – was combined with a more elegant harmonic idiom.

Concerned to make his music widely known, Mascagni soon acquired a reputation as a conductor outside Italy. In 1892 he had a great personal success in Vienna and Paris and in the following year in London, where he conducted his operas in Covent Garden's Italian season. These included *I Rantzau*, a bitter story of love between cousins but with a happy ending, which had been well received in Florence in 1892. The critics hailed it as 'a real music drama', and the Germans particularly praised its orchestration. Meanwhile Mascagni had succeeded in finishing *Ratcliff*, and it was performed at La Scala in 1895 with moderate success. To satisfy Sonzogno Mascagni also had to write *Silvano* in a great hurry for the same season, and this was savaged by audience and critics alike.

In 1895 Mascagni was appointed director of the Liceo Musicale of Pesaro, where his one-act opera *Zanetto* (1896) was performed, but his commitments to the operatic seasons prevented him from fulfilling his academic duties adequately, and he had to resign after he went on a long tour of the USA and Canada in 1902–3. *Iris*, which had its première in Rome (1898) with considerable success, inaugurated the vogue for *fin-de-siècle* exotic opera. At the height of his popularity, Mascagni produced a resounding failure in *Le maschere* (1901), which opened simultaneously at seven Italian theatres and was a fiasco at all of them except in Rome, where it was saved by the composer's presence as conductor. Its failure was due largely to the impossibility of reconciling Illica's wish to revive the *commedia dell'arte* with Mascagni's reluctance – and unsuitability – to do so.

He was more successful at Monte Carlo in 1905 with *Amica*, to a French libretto by the publisher Paul de Choudens, which signalled a return to *verismo* and a renewed attention to orchestral models. Real success returned with *Isabeau* (1911), to a libretto by Illica, written as a South American answer to Puccini's recent début at the New York Metropolitan with *La fanciulla del West*. Enthusiastically welcomed by the Italian community in Buenos Aires, its triumph was repeated in Milan and Venice, where it received its European première. But this voluntary return to a

romantic atmosphere made it evident that Mascagni's inventiveness was exhausted and that he was acquiring a mannered style which could be reinvigorated only by his constantly seeking new subjects for treatment. His momentous collaboration with D'Annunzio resulted in *Parisina* (1913), a 'cultured' opera which the critics unhesitatingly condemned. The following year Mascagni continued to experiment by writing for the cinema – a *Rapsodia satanica* for the film of the same name by Nino Oxilia (1915).

With *Lodoletta*, by Ouida (1917), he returned to the sentimental lyrical genre in close rivalry with Puccini's *La rondine*, and with *Sì* he made another foray into the world of operetta. These operas confirmed Mascagni's propensity for a balance of lyricism and drama, but feeling he had won his way back into public favour he returned to *verismo* with *Il piccolo Marat* (1921). Probably realizing at this juncture that his career was leading him inexorably to regress, he shut himself away, in spite of the work's success, in almost total seclusion, interrupted only by a revival of his youthful *Pinotta* in 1932, the 'symphonic vision' *Guardando la Santa Teresa del Bernini* and finally *Nerone* (1935), no more than a rhetorical political allegory, though musically subdued and backward-looking. Mascagni hoped that this last work, refused by every publisher, represented a new direction in which he created a new relationship with reality through the metaphor of history. His fame was briefly revived, largely through the Fascist regime which was responsible for the work's elaborate première at La Scala in which Aureliano Pertile shone in the leading role. It was Mascagni's last battle against the modernism of his times, and the regime was probably grateful to him for it. Celebrating the 50th anniversary of *Cavalleria*, the priest and musician Licinio Refice defined him as 'the musical lymph of pure Italianity; flame of the intact Italian tradition of melodrama; a vigilant sword to protect the artistic strength of the Italian race'. He died in 1945, in a Rome now free from totalitarianism and full of the ghosts of his triumphs.

Mascagni, Pietro

2. Works.

Mascagni's one-act masterpiece, *Cavalleria rusticana*, was a resounding success at the première in Rome (1890) and within a few months had been rapturously received in all the principal cities of Europe and America. For over a century it has enjoyed a place in the repertory of leading singers and conductors, and today it is usually paired with Leoncavallo's *Pagliacci*, a work of similar concision from which it has become virtually inseparable. It has often been said that Giovanni Verga's *Cavalleria*, the play on which the opera is based, inaugurated the *verismo* period in Italian theatre. Mascagni stressed his adherence to the play as his source and rejected the idea of a close affinity between his opera and Bizet's *Carmen*, but *Carmen* was in reality a decisive model for the dramatic composition of *Cavalleria*. All the tragic elements of the story are concentrated in a musical framework calculated to convey maximum immediacy. In this Mascagni adhered to the traditional plan of 19th-century opera, returning to the closed numbers already abandoned by Verdi. But he treated his material with an originality evident from the opening prelude: although this appears at first to be typical in its exposition of the principal melodies of the work, the way in which they are later recalled re-evokes its entire structure in the listener's memory.

Mascagni created an opera realistically dominated by sentiment by using formal means more effective in their subtlety than openly veristic. *Cavalleria* achieved a perfect balance between all its components; even such possible defects as the conventional orchestration and academic harmony have their place in the dramatic characterization, combined with felicitous melodic invention and an original handling of standard situations which pleased both traditional Italian and nostalgic foreign audiences. Mascagni's masterpiece hastened the end of an epoch by exhausting its possibilities; it was soon evident that this national path led nowhere, and the spirit of his unrepeatable masterpiece haunted Mascagni for the rest of his life.

In his second opera, *L'amico Fritz*, Mascagni seemed to reject the urgent *verismo* manner. This was due partly to the subject, a sentimental comedy, and partly to his wish to counter accusations that his technique was that of an 'amateur'. The slight plot, based on the novel by Erckmann and Chatrian, did not inspire him dramatically or (apart from the 'Cherry Duet') melodically. There are notable passages for soprano and tenor, and some interesting orchestration, but the opera as a whole lacks dramatic continuity.

Although Mascagni had composed *Guglielmo Ratcliff* before *Cavalleria* it was not performed until 1895. The libretto was adapted from a translation of Heinrich Heine's novel *William Ratcliff*; this is accordingly one of the earliest Italian examples of the *Literaturoper* genre. The opera offers several inspired and original melodies, but in a musical context that is often exaggerated and supported by an over-complicated dramatic structure. It was rather dated, using mannerisms from Verdi and melodies reminiscent of Ponchielli which jarred after the novelties of *Manon Lescaut* and *Falstaff*.

The Japanese setting of *Iris*, first performed more than five years before *Madama Butterfly*, indicates another shift in Mascagni's varied stylistic career as an opera composer. Mascagni said of *Iris* that he did not want the music to be only 'arid comment' on the drama but that it should 'develop it with its own inexorable force'. This declaration fails to conceal the true problem with the subject, the thinness of the action. The consequence is the introduction of an excessive number of character-pieces, among which is the grandiloquent 'Hymn to the Sun', a sort of orchestral-choral prologue with dances, arias and serenades. In the search for realistic orchestral sounds Mascagni made use of the *shamisen*, a long-necked Japanese lute with a piercing tone, and enriched the percussion with several Japanese instruments. The dominant features of the writing are the dynamic nuances, lyrical vocal texture and harmonic blends of unusual delicacy and originality, although Mascagni could not match what Puccini's greater skill and shrewdness were later to accomplish.

Despite Mascagni's reported return to the romanticism of earlier Italian opera, in the crucial moments of *Isabeau*, his version of the medieval English legend of Lady Godiva, he was not deterred from using a strenuous vocal line and heightened dynamics. Mascagni tried to concentrate interest on the orchestra, but *Isabeau's* survival for 15 years was thanks to tenors such as Hipolito Lazaro and Bernardo De Muro. Despite the effectiveness of such passages as the flowing Intermezzo

which accompanies Isabeau's ride, characterized by an incessant use of bells, the opera depends too much on 19th-century devices whose forced rhetoric is often evident; similarly, the attempts at musical sophistication in the work fail to conceal its essential conservatism.

Offered first to Puccini and then to Franchetti, D'Annunzio's *Parisina* was intended as the successor to *Francesca da Rimini* in a trilogy on the Malatesta family, and it became Mascagni's second *Literaturoper*. Mascagni's music follows closely the precise 'musical' directions given by D'Annunzio, creating more than usually complex structures without entirely mastering them. The effort of making himself equal to D'Annunzio's decadent aestheticism results in an impressive work, especially the second act; but his use of musical declamation, though marking his point of closest contact with European theatre, often becomes monotonous, while in the most highly charged moments his *verismo* and generally agitated tone still predominate.

With *Il piccolo Marat* Mascagni turned his attention to the French Revolution, perhaps in the hope of rediscovering the roots of his own poetics, with the example of Giordano's *Andrea Chénier* (written 25 years earlier) before him. The librettist Giovacchino Forzano was one of the foremost literary figures in Mussolini's circle, and he skilfully devised a functional plot with guaranteed dramatic appeal. The chief weakness of *Marat* is the superficiality of the sharp tension between orchestra and voice that characterizes the music. The happy ending has a fairy tale air, whereas the premises of the drama call for a very different conclusion. The condemnation of the French Revolution as a metaphor for the violent and blind rebellion of the masses, as in *Andrea Chénier*, is in line with the ideology of the time and, together with the numerous opportunities the work offers for well-equipped singers to shine, explains the opera's ephemeral success.

Mascagni, Pietro

WORKS

printed works published in Milan unless otherwise stated

operas

title	genre, acts	librettist	first performance	publication; remarks
Il re a Napoli	operetta, 3		Cremona, Municipale, 18 March 1885	
Cavalleria rusticana	melodramma, 1	G. Targioni-Tozzetti and G. Menasci,	Rome, Costanzi, 17 May 1890	1890

		after G. Verga		
L'amico Fritz	commedia lirica, 3	P. Suardon [N. Daspuro] after E. Erckmann and L. Chatrian	Rome, Costanzi, 31 Oct 1891	vs, 1891
I Rantzau	4	Targioni-Tozzetti and Menasci	Florence, Pergola, 10 Nov 1892	vs, 1893
Guglielmo Ratcliff	tragedia, 4	after H. Heine: *William Ratcliff*, trans. A. Maffei	Milan, Scala, 16 Feb 1895	vs, 1895; comp. 1883–8, rev. and orchd 1894
Silvano	dramma marinaresco, 2	Targioni-Tozzetti, after A. Karr: *Romano*	Milan, Scala, 25 March 1895	vs, 1895
Zanetto	1	Targioni-Tozzetti and Menasci, after F. Coppée: *Le passant*	Pesaro, Liceo Rossini, 2 March 1896	vs, 1896
Iris	melodramma, 3	L. Illica	Rome, Costanzi, 22 Nov 1898; rev. Milan, Scala, 19 Jan 1899	vs, 1898; fs, 1911
Le maschere	commedia lirica e giocosa, parabasi, 3	Illica	Rome, Costanzi; Milan, Scala; Venice, Fenice; Turin, Regio; Genoa, Carlo Felice; Verona, Filarmonico: 17 Jan 1901; Naples, S Carlo, 19 Jan 1901	vs, 1901
Amica	dramma, 2	P. Bérel [de Choudens], trans. Targioni-	Monte Carlo, Casino, 16 March 1905	vs, Paris, 1905

		Tozzetti		
Isabeau	leggenda drammatica, 3	Illica, after Lady Godiva legend	Buenos Aires, Coliseo, 2 June 1911	vs, 1910
Parisina	tragedia lirica, 4	G. D'Annunzio	Milan, Scala, 15 Dec 1913	vs, 1914; reduced to 3 acts after 1st perf.
Lodoletta	3	G. Forzano, after Ouida: *Two Little Wooden Shoes*	Rome, Costanzi, 30 April 1917	vs, 1917
Sì	operetta, 3	C. Lombardo and A. Franci	Rome, Quirino, 13 Dec 1919	vs, 1919
Il piccolo Marat	dramma lirico, 3	Forzano	Rome, Costanzi, 2 May 1921	1921
Pinotta	idillio, 3	Targioni-Tozzetti	San Remo, Casinò, 23 March 1932	?1975; comp. 1882–3; based on cantata In filanda, 1881
Nerone	3	Targioni-Tozzetti, after P. Cossa	Milan, Scala, 16 Jan 1935	vs, Rome, 1934

songs

Duolo eterno!, 1878, unpubd; Elegia, S, vn, pf, 1879, unpubd; Ave Maria, 1880; Leggenda, 1880, unpubd; Romanza, T, vn, hmn, pf, perf. 1881; Canzone militare, 1v, fl, str, pf, perf. 1882, incl. in Pinotta; Canzone popolare, 1v, fl, str, pf, 1882, unpubd; Canzone amorosa, 1v, fl, str, pf, 1882, unpubd; La tua stella, 1882; La stella di Garibaldi, 1882, unpubd, also orchd; Alla luna, 1882, unpubd; Pena d'amore, 1883; Serenta, 1883; Sulla riva, 1883; unpubd; M'ama … non m'ama, 1884; Ballata, 1v, orch, 1884

Il re a Napoli, T, orch, 1884, unpubd; Romanzina francesina, 1885, incl. in Act 4 of Guglielmo Ratcliff; Son le gioie d'amore, 1886, unpubd; Va', mio povero sospir, 1886, unpubd; Una croce in Camposanto, 1886, unpubd; Sorriso di fanciulla, 1889, unpubd; Messaggio d'amore, 1890; Scherzo, 1890, unpubd; Rosa, 1890; Risveglio, 1890; Allora ed ora, 1891; Sintomi d'amore, 1891; L'addio di Palamadine, 1894; Serenata, 1894; Sera d'ottobre, 1894; A Giacomo Leopardi, S, orch, 1898, unpubd; Ascoltiamo, 1906; Spes ultima, 1906

Stornelli marini, 1906; La luna, 1913; La ballata di maggio, 1v, orch, 1917, incl. with new text in film La canzone del sole, 1933; O Roma felix, 1v, orch, 1943

other vocal

Sacred: 2 Kyries, male v, org, 1880, unpubd; Mass, vv, orch, 1880, unpubd; Pater noster, 1v, str, 1880, unpubd; In nativitate Dominum, vv, 1881, unpubd; Salve regina, STBar, 1881, unpubd; In Epiphania Domini, 1882, unpubd; Motetto in modo

dorico, 1v, org, 1882, unpubd; Mass, 1883, unpubd; Requiem Mass, 1887, unpubd; Messa di gloria, F, 1888

Secular choral: In filanda, cant., perf. 1881, unpubd; Strofe, unacc., perf. 1881, unpubd; La pensosa, vv, orch, perf. 1882, unpubd; Alla gioia (F. von Schiller, trans. Maffei), solo vv, vv, orch, *c*1882, unpubd; Coro nuziale, 2vv, 1882, unpubd; Canzonetta, vv, pf, 1883, unpubd; Inno per l'esposizione di Palermo, T, vv, orch, 1890, unpubd; Inno ad Adelaide Cairoli, 1v, vv, 1899, unpubd; Il coro dei fanti, vv, orch, 1915; Visione lirica, vv, orch, 1923; Il canto del lavoro, vv, orch, 1928; Invocazione alla madonna, vv, orch, 1932

instrumental

Orch: Sym., F, 1881, unpubd; Elegia [for Wagner], 1883, unpubd; Marcia militare, 1889, unpubd; Danza boema, 1889, unpubd; Pifferata di Natale, 1890; Danza esotica, 1891; Savoia, band, 1891, unpubd; Gavotta delle bambole, 1990; The Eternal City (incidental music, H. Caine), London, 2 Oct 1902; New World Processional, 1904; Rapsodia satanica, sym. poem for film Alfa, 1915; Danza dei Gianduiotti e Giacomette, 1930, for ballet Fiori del Brabante, collab. Zandonai, Casella, Malipiero, Pizzetti, Respighi, others

Chbr (all unpubd): Minuetto, C, str, 1880; Melodia, vn, pf, 1880; Melodia, vc, 1882; Valzer, str trio, 1887

Pf (all unpubd): Sym., c, 1879; Sym., F, 4 hands, 1880; Novellina, 1881; Il canto dell'agricoltore, 1882; Sulle rive di Chiaia, 1883; Polka di Titania, 1888

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Mascardi.

Italian family of music printers. They were active at Rome from about 1620 to at least 1719. The biography of the family is difficult to unravel, partly because many editions carry the impress 'Il Mascardi' or merely 'Mascardi'. At least three members were involved: Giacomo Mascardi, who ceased printing in 1640; Vitale Mascardi (*b c*1594; *d* 10 April 1666), who succeeded him and printed until 1666; and Giovanni Mascardi, who appears to have printed between 1667 and 1675, after which most editions carry the inscription 'successor to the Mascardi', or 'Il Mascardi'. Vitale Mascardi seems to have been the first to print music, beginning in 1650 with editions by leading Roman composers, Foggia, Graziani and Sabbatini among them. He printed much music between 1650 and 1654, including a number of volumes of villanellas and several of music by Valentini. A number of his books were edited by Floridus de Silvestris. Giovanni printed little music (although he produced several volumes devoted to Graziani), and his successors averaged no more than one or two books of music a year. At this time the firm had a successful collaboration with the promoter G.B. Caifabri: he had employed a number of printers, but from 1673

published all his musical ventures (including some anthologies edited by himself) from the Mascardi printing shop. This represented one of the more flourishing periods of the firm. There were several other periods when little appears to have been published. As would be expected of a Roman printer, the bulk of the repertory is sacred music, supported by volumes of instrumental music. A volume of Palestrina and G.F. Anerio was published in 1689; several volumes of Corelli, the *Sacri concerti musicali* of Carissimi (1675) and sonatas by Benedetto Leoni (1652) are among the most distinguished titles.

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STANLEY BOORMAN

Maschek.

See Mašek family.

Maschera, Florentio [Florenzo]

(*b* ?Brescia, *c*1540; *d* Brescia, *c*1584). Italian composer, organist and string player. He first studied with his father, Bartolomeo, who was teacher of Latin grammar to the choirboys at Brescia Cathedral, and then became an organ pupil of Claudio Merulo. After serving as organist at Santo Spirito, Venice, he succeeded Merulo as organist of Brescia Cathedral on 22 August 1557. In 1562 he received a salary of between 180 and 210 lire, which was increased in 1567 to 240 lire. He was succeeded at Brescia in 1584 by Costanzo Antegnati, according to whom he inherited from Merulo 'la dolcezza del suonare'. He was also noted by Cozzando (in Valentini) and by Walther as an excellent performer on the viola da braccio and violin and is known to have played frequently in many cities of northern Italy.

His 23 surviving compositions are all four-part instrumental canzonas. His *Libro primo de canzoni da sonare a quattro voci* (Brescia, ?2/1584/*R*; ed. in *IIM*, ix, 1995, and in McKee) containing 21 of these pieces appeared in at least six editions between about 1582 and 1621; the earliest extant print, dated 1584, is a reprint; its dedication and a manuscript keyboard transcription (in *B-Bc*) are dated 1582 which may be the date of the first edition. Two further canzonas were published in a collection of 1608 (RISM 1608[24]); arrangements of some of the pieces appeared in collections of organ pieces (1607[29], 1617[24] and *D-Bsb* 40115 f.24*v*) and as intabulations for the lute (1593[11]). Maschera's canzonas are sectional and fairly repetitive. All the pieces use lively rhythms and are highly contrapuntal; dialogues between two pairs of voices are a common feature of the works, and there is very little homophonic writing. After Vicentino's ensemble canzonas of 1572 Maschera's pieces appear to be the first original instrumental canzonas as distinct from pieces designated as suitable for either vocal or instrumental performance. One manuscript copy of the 1590

edition of the *Libro primo* (in *US-Wc*) specifies performance on the organ, but the pieces are equally suitable for viol ensembles and for the lute. Their popularity, as indicated by their commercial success, was undoubtedly due to their charm, ease of execution and suitability for many varied ensembles.

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W.E. McKEE

Mascherata [mascarata, mascherada]

(It.: 'masked', 'masquerade').

(1) A type of Renaissance entertainment, particularly popular in Florence, involving pantomimed action based on allegory or myth and musical performance (instrumental and vocal) often given from parade and carnival floats. Although the term was sometimes used for a work properly called Intermedio, mascheratas generally had little dramatic content, thus resembling the masque.

(2) A type of Villanella probably intended to be sung and played during Carnival (e.g. Giovanni Croce's *Mascarate piacevoli et ridicolose per il carnevale*, 1590), or by street players. Michael Praetorius (*Syntagma musicum*, iii, 1618, p.26) said that they were 'performed in mummer's clothes and in masks'. They often have some element of caricature of a person or type, such as a foreigner. The greatest master of the genre was Lassus.

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DENIS ARNOLD

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Italian conductor and composer, brother of Edoardo Mascheroni.

Mascheroni, Edoardo

(*b* Milan, 4 Sept 1859; *d* Ghirla, 4 March 1941). Italian conductor and composer. As a young man he helped to found the periodical *La vita nuova* which brought him into contact with musical figures like Boito and Faccio, and he studied privately with Boucheron. In 1880 he made his début at Brescia with *Macbeth* and *Un ballo in maschera*, and after further conducting in the Italian provinces he worked in Rome from 1884, mainly at the Teatro Apollo, becoming president of the Società Musicale Romana. He gave the Italian première of *Fidelio* at the Apollo in 1886, and the first performances in Rome of *Tannhäuser* and *Der fliegende Holländer* in successive seasons (1886–7) and of *Manon Lescaut* (1893), and *La bohème* (1896). In 1891 and 1893 he also introduced the two Wagner operas at La Scala, where, with the support of Verdi and Boito, he was engaged as chief conductor (1891–4). There he conducted the premières of Catalani's *La Wally* (1892) and, at Verdi's request, *Falstaff* (1893). Verdi called him the 'third author' of *Falstaff* and entrusted him with productions elsewhere in Italy and in Austria and Germany. Mascheroni also toured abroad to Spain and South America, and in 1898 inaugurated the Teatro Adriano, Rome. Between 1887 and 1922 he conducted several other premières of operas by Catalani (the revised *Loreley*, 1890), Bustini, Donaudy, Falchi, Alberto Franchetti and Vallini. Although he was generally held in high esteem, and participated in the 1913 Verdi centenary celebrations at Busseto, he did not receive the support of younger composers such as Puccini and Mascagni. Mascheroni retired about 1925, having composed two requiems, chamber music and two operas, both with librettos by Luigi Illica: *Lorenza*, staged at the Teatro Costanzi, Rome, on 13 April 1901, and revised for a performance in Brescia on 3 September 1901, and *La Perugina*, favourably received at the S Carlo, Naples, on 24 April 1909.

Mascheroni's brother Angelo Mascheroni (1855–1905) was a conductor, active in Paris and London, who worked with Patti and who composed a number of songs, including a popular salon piece *For all Eternity*.

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CLAUDIO CASINI

Mascitti, Michele [Michel, Miquel]

(*b* Chieti, nr Naples, 1663 or 1664; *d* Paris, 24 April 1760). Italian composer and violinist. He was taught by his uncle, Pietro Marchitelli, who was attached to the royal chapel of Naples and to the church of S Bartolomeo

as a violinist. Marchitelli procured for his young nephew the post of a 'supernumerary violinist' in the royal chapel with the prospect of a permanency later, but Mascitti preferred to seek his fortune abroad. Having travelled through Italy, Germany and the Netherlands, he settled in Paris in 1704. He soon attracted the attention of the Duke of Orléans and through him gained the opportunity to play before the king, the dauphin and the whole court. Mascitti became a figurehead of Italian instrumental music in France and was regarded as the peer of Corelli and Albinoni. Possessing the advantage over his fellow-nationals of residence in Paris, where all nine of his published collections were first issued between 1704 and 1738, Mascitti enjoyed enormous popularity with the French public, to whom he was affectionately known by his first name Michele in various gallicized forms. In the Low Countries and England, where his music was extensively reprinted, his reputation was less exceptional, though still considerable. He entered the service of the Duke of Orléans and in later years enjoyed the patronage of the influential Crozat family, lodging at the house of Pierre Crozat. In 1739 Mascitti became a French citizen by naturalization. He married in the following year. His last 20 years seem to have been spent in retirement.

All of Mascitti's 116 printed works are for strings; 100 are solo sonatas (overwhelmingly of the *da camera* variety, and showing a judicious admixture of French elements); 12 are trio sonatas; and four (op.7 nos.9–12) are concertos of rather Corellian design, which on their appearance in 1727 became the first string concertos by a composer resident in France to be published there. Mascitti's published works offer a competent reproduction of Corelli's style lightly retouched to conform to French taste; however, it is likely that the music he wrote in Paris for special occasions (e.g. the chaconne in the third act of the intermezzo *Baïocco*) would, if recovered, show that he could use a more truly French style when required.

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all printed sets published in Paris

op.

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2	[15] Sonate da camera, vn, vle/hpd (1706)
3	[12] Sonate da camera, vn, vle/hpd (1707)
4	[8] Sonate, vn, bc, [6] Sonate, 2 vn, bc (1711)
5	[12] Sonate, vn, bc (1714)
6	[15] Sonate, vn, bc (1722)
7	[8] Sonate, vn, bc, 4 Concerti a 6 (1727)
8	[12] Sonate, vn, bc (1731)
9	[12] Sonate, vn, bc (1738)

The opus numbering of the English edns differs in several cases from that of the original French edns cited above.

8 keyboard sonatas, *D-Bsb*

Trios, 2 viols, b, according to *FétisB*

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MICHAEL TALBOT

Mašek [Maschek, Machek].

Czech family of musicians.

(1) (Václav) Vincenc Mašek
(2) Pavel Lambert Mašek
(3) Kašpar Mašek
(4) Albín Mašek

ADRIENNE SIMPSON/JIŘRENKA PEŠKOVÁ

Mašek

(1) (Václav) Vincenc Mašek

(*b* Zvíkovec, nr Rokycany, 5 April 1755; *d* Prague, 15 Nov 1831). Composer and conductor, the most celebrated member of the family. He came from a family of village cantors and received his early musical training from his father, Tomáš Mašek. He then went to Prague, where he studied the piano with F.X. Dušek and composition with Josef Seger. He entered the service of Count Vrtba and travelled widely, giving concerts in Berlin, Hamburg, Leipzig and Dresden. He settled in Prague in 1791 and became a well-known piano teacher. He was also chorus master of the German Opera and from 1794 music director at the church of St Mikuláš in the Old Town of Prague, and in the latter capacity he organized memorial celebrations for Mozart, Dušek, Paul Wranitzky and other notable musicians. In 1802 he opened a music store where he sold copies and prints of his and other composers' music.

A prolific composer in the Classical style, Mašek wrote a great number of dances and variation sets for the piano, the most famous being the variations on a pas de deux from *Alceste* (1802). Some of his compositions are unusual in their instrumentation, for instance the Concertino for Piano and Wind (1803), a work that shows Mašek's affinity with the Czech village music tradition which he brought to the attention of Prague's fashionable society. His best-known works, the partitas, serenades and nocturnes for wind ensemble, also belong to this tradition; they often contrast two choirs of wind instruments and generally have a structure of four movements, at least one of which is in sonata form. He wrote extensively for the glass

harmonica, and it seems he contributed to the popularity and development of this instrument. Mašek also excelled in the Christmas pastorella, a typically Czech genre of sacred music.

WORKS

Stage: Der Ostindienfahrer, op; Der Spiegelritter, op, Prague, Nostitzsches Nationaltheater, 9 March 1784; ballet music

Vocal: 30 masses, *c*40 grads, *c*70 offs, motets, litanies, cants., pastorellas; children's songs; solo songs, some ed. M. Poštolka and O. Pulkert (Prague, 1962)

Orch and chbr: Concertino, pf 4 hands, 2 fl, 2 ob, 2 hn, 2 bn (Leipzig, 1803); pf concs.; syms.; over 15 str qts; pf trios; duos and sonatas, vn, pf; numerous partitas, nocturnes and serenades, wind ens, 1 ed. in MAB, xxxv (1952)

Pf: sonatas; numerous dances; variation sets, incl. 10 Variationen über ein Pas de deux aus Alceste (Prague, 1802); other works

Works for 1 or 2 glass harmonicas

Mašek

(2) Pavel Lambert Mašek

(*b* Zvíkovec, 14 Sept 1761; *d* Vienna, 22 Nov 1826). Composer and teacher, brother of (1) Vincenc Mašek. He learnt music from his father and began composing at an early age. He taught music from the age of 15 and moved to Vienna in 1792 as a piano and composition teacher. His works, published extensively in Vienna and Bonn, include two operas, *Waldegraf der Wanderer* and *Der Riesenkampf*, six symphonies, six string quartets, cantatas, songs and much piano music.

Mašek

(3) Kašpar Mašek

(*b* Prague, 6 Jan 1794; *d* Ljubljana, 13 May 1873). Composer, son of (1) Vincenc Mašek. After studying in Prague he made a career abroad as a theatre composer in Graz and later in Slovenia. Several of his compositions, including the Slovenian Overture (*c*1870), echo Slovenian patriotism. His son Kamilio (*b* Ljubljana, 10 July 1831; *d* Steinz [now Stainz], nr Graz, 29 June 1859), a composer, is best remembered for his song collection *Venec slovenskih pesem Dr. Fr. Preširn-a* (Ljubljana, 1859).

Mašek

(4) Albín Mašek

(*b* Prague, 10 Oct 1804; *d* Prague, 24 March 1878). Choirmaster, organist and composer, son of (1) Vincenc Mašek. He studied music with his father and later at the Prague Conservatory, where he specialized in the cello. He taught the piano, the organ and singing but made his career chiefly as organist and choirmaster of a number of leading churches in Prague. His output consists almost entirely of sacred choral music, ranging in scale from about ten masses and over 45 offertories to a number of simple hymns.

Masekela, Hugh (Ramopolo)

(*b* Witbank, South Africa, 4 April 1939). Jazz trumpeter, flugelhorn player, singer, composer and spokesperson for the anti-apartheid movement. His style is characterized by an extensive use of melodies exploiting the upper registers of his instruments, 'half-valve' effects and repeated figures; his music brings together elements of jazz, rhythm and blues, South African jive, Afropop and the township styles of the late 20th century.

At the age of 14 he played in the Father Huddleston Jazz Band, and in 1959 he co-founded the Jazz Epistles with the trombonist Jonas Gwangwa, the clarinettist and saxophonist Kippie Moeketsi and the pianist Dollar Brand. Masekela first travelled overseas in a touring production of the musical *King Kong*; he emigrated to the USA in 1961, where he remained in exile for three decades. During the 1960s he played a form of African cool jazz and his career flourished; *Grazing in the Grass* topped the charts in 1968. In the 1970s he developed a more African-centred sound, recording with Fela Anikulapo-Kuti, Dudu Pukwana, Makaya Ntshoko, Hedzollah Zoundz and Herb Alpert. He recorded with South African musicians in Botswana in 1982 and performed in Zimbabwe during Paul Simon's *Graceland* tour in 1987. His second major hit *Bring Him Back Home* (1987) became the anthem of Nelson Mandela's international tour in 1992. In 1992 Masekela returned to Johannesburg, where he continued his musical career; he has acted as a mentor to young musicians, opened a jazz club and supported the development of music education in South Africa.

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Grazing in the Grass, perf. H. Masekela, Uni 73028 (1968)
I Am Not Afraid, perf. H. Masekela and H. Zoundz, Chisa 6015 (1974)
Tomorrow, perf. H. Masekela and Kalahari, WEA 25472-2 (1987)

LOUISE MEINTJES

Masenelli, Paolo.

See Masnelli, Paolo.

Masetti, Enzo

(*b* Bologna, 19 Aug 1893; *d* Rome, 11 Feb 1961). Italian composer. He studied under Franco Alfano and graduated in 1920. He was a remarkable and untypical figure among those composers who specialized in film music, for the critical and analytical attention he paid to the work of others, as well as for his predisposition to theoretical and teaching work; this led him to

lecture in film music at the Conservatorio di Musica S Cecilia and at the Centro Sperimentale di Cinematografia in Rome from 1942 to 1960. On the creative side, after a prolific early period devoted to opera and concert pieces, Masetti dedicated himself to film with a below-average output for the period (around 60 films in 25 years, including some documentaries), but achieving, in general, superior results. His first film score was for Goffredo Alessandrini's *Cavalleria* in 1936, followed by some of the most representative films of the period: *La fossa degli angeli* (1937), *Addio giovinezza!* (1940), *Piccolo mondo antico* (1941) and *Fari nella nebbia* (1941). His dramatic vein, almost always subject to taut control of expressive means, also appeared in the postwar years in his work with Duilio Coletti, Mario Camerini, Luigi Zampa and Alessandro Blasetti, but it is likely that cinema did not exploit his talent to the full. He won the first Nastro d'argento in 1946.

WORKS

(selective list)

Ops: La fola delle tre ochette (fiaba teatrale, A. Testoni), Bologna, 1928; La mosca mora (G. Gherardi), Bologna, 1930; La bella non può dormire (M. Sartarelli), Bologna, 1957

Orch: Sagra; Il gioco del cucù, 1928; Contrasti, 1932; Idillio e ditirambo, 1938; Leggende italiche, vn, orch, 1941; Notturno e vendemmiale, 1947

Chbr: Divertimento, 4 sax; Pf Trio, 1933

Film scores: Cavallieria (dir. G. Alessandrini), 1936; La fossa degli angeli (dir. C.L. Bragaglia), 1937; Addio giovinezza! (dir. F.M. Poggioli), 1940; Fari nella nebbia (dir. G. Franciolini), 1941; Piccolo mondo antico (dir. M. Soldati), 1941; Le sorelle Materassi (dir. Poggioli), 1942; Malìa (dir. G. Amato), 1945; L'onorevole Angelina (dir. L. Zampa), 1947; Fabiola (dir. A. Blasetti), 1948; Il lupo della Sila (dir., D. Coletti), 1949; Vulcano (dir. W. Dieterle), 1949; Il brigante Musolino (dir. M. Camerini), 1950; Camice rosse (dir. Alessandri), 1951; Processo alla città (dir. Zampa), 1952; La romana (dir. Zampa), 1954

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SERGIO MICELI

Ma Shizeng

(*b* Shunde, Guangdong province, 1900; *d* Beijing, 21 April 1964). Chinese actor, a specialist in *chou* (clown roles). Ma came from an educated family and spent much of his early career abroad, including periods in Singapore, Malaya, Vietnam, California and the Philippines, acting and making films. Apart from the last four years of World War II, he lived from 1933 until 1955 in Hong Kong, his main troupe being the Taiping. In 1955 he returned to

Guangdong, where he headed the Guangdong Cantonese Opera Troupe and joined the Guangdong Provincial People's Congress. The last of his three marriages was to the famous Cantonese opera actress Hongxiannü, his partner for ten years in leading the Taiping troupe.

Ma was versatile and innovative as an actor and musician and was the foremost exponent of *yueju* (Cantonese opera). After returning from America he introduced many Western instruments into the Taiping troupe including the saxophone, which remained part of the orchestra.

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COLIN MACKERRAS

Mashroqita.

(Heb.).

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

Ma Shuilong [Ma Shui-Long]

(*b* Jilong, 17 July 1939). Taiwanese composer and music educator. He studied composition with Xiao Erhua at the National Institute of the Arts (1959–64). As a member of the Sunflower Group (1967–71) he was active in the early promotion of contemporary music in Taiwan. He took up graduate studies in composition with Oskar Sigmund at the Regensburg Kirchenmusikschule (1972–5). In 1981 Ma became head of the music department at the newly founded National Academy of the Arts in Taibei, creating there a much-emulated programme which offers students a grounding both in Western and East Asian music.

The combination of traditional Asian idioms and materials with Western techniques is the most distinctive trademark of his creative output, which has developed from a more conservative idiom to a distinctly experimental and contemporary one. In *Yugang sumiao* (1969) he translates the techniques of several Chinese instruments for the piano. The striking use of pizzicato, especially in the first movement of his String Quartet no.2 (1982–3), echoes the plucked instruments in China's traditional ensembles. *Pan* (1976) for Chinese ensemble powerfully synthesizes traditional sonorities and modern musical techniques. In *Dou E Yuan* (1980) and *Wo shi* (1985) he incorporates Chinese vocal techniques into atonal sound environments.

WORKS

(selective list)

Stage: Liao Tianding (ballet), 1979

Orch: Fantasia, fl, orch, 1974–5; Kongque dongnan fei [The Peacock Flies South-

East], 1977; Wan Deng [Playing with Lights], 1977; Chenxi [Aurora], sym. band, 1979; Bamboo Fl Conc., 1981

Chbr and solo inst: Classical Suite, pf, 1962; Sonata, pf, 1963; Sonata, vn, pf, 1964; Taiwan Suite, pf, 1967; Trio, fl, vc, pf, 1967; Yugang sumiao [A Sketch of the Rainy Harbour], pf, 1969; Str Qt no.1, 1970; Fantasia, fl, 1973; Sonata, pf, 1973; Duihua [Dialogue], vn, pf, 1974; Toccata and Fugue, org, 1974–5; Pan [Expectation], Chin. insts, 1976; Capriccio, vc, pf, 1978; Shuilong yin [Water Dragon's Song], pipa, 1979; 32 Pf Pieces from Chin. Folk Songs, 1979–80; Str Qt no.2, 1982–3; Image and Idea, (xiao/shakuhachi), 4 vc, 1988

Vocal: Ximu [Dusk], S, B, pf, 1963; 5 Poems from the Tang Dynasty, 1v, pf, 1964; Huaixiang qu [Nostalgic Melody], S, pf, 1970; Suona yu rensheng [Suona and Voice], 1v, suona, pf, 1976; Collection of Chinese Folk Songs, chorus, 1976–8; Lanse de xishui [The Blue Brook], chorus, 1978; Qing Ming [Festival] Chorus, bamboo fl, gong, 1979; 4 Songs, 1v, pf, 1979; Dou E Yuan [Lament of Dou E], 1v, suona, perc, 1980, rev. 1987; Wo shi [I Am], S, xiao, 9 perc, 1985

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Principal publishers: Asian Composers' League, Republic of China Committee

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BARBARA MITTLER

Ma Sicong [Ma Szu-Ts'ung, Ma Sitson]

(*b* Haifeng, Guangdong province, 7 May 1912; *d* Philadelphia, 20 May 1987). Chinese composer. He studied the violin at conservatories in Nancy and possibly Paris before returning to China in 1929, briefly travelling back to France in 1930 for composition lessons. After a series of teaching and administrative appointments at Chinese conservatories, he was appointed head of the Central Conservatory (1950). Persecuted at the outbreak of the Cultural Revolution (1966), he fled to the USA, where he remained until his death. Though initially better known as a violinist than a composer, Ma wrote patriotic songs for use during the 1930s and 40s. Most of his large-scale pieces date from the central phase of his career in China. He was particularly active as an organizer in later years, working to develop the infrastructure for the development of Western-style composition and performance in China. In exile in America, he resumed his earlier concentration on composition.

Ma's larger-scale music reflects his cosmopolitan training and interests. The opening of his Symphony no.2, for instance, combines modal melodic work with a rhythmic texture reminiscent of that employed by Saint-Saëns in the opening movement of his Symphony no.3. Ma's harmonic language varies from moments of polytonality, superimposed 4th chords and pentatonic note sets to conventional tonal writing. Shorter works, for instance many of his songs and recital pieces for the violin, are simpler in design.

WORKS

(selective list)

Stage: Wan shuang [Late Frost] (ballet), 1971; Rebia (op), 1987

Inst: Neimeng zuqu [Inner Mongolia Suite], op.9, vn, 1937; Str Qt no.1, F, op.10, 1938; Tibet, tone poem, orch, 1940–41; Sym. no.1, E♭, op.12, 1941; Vn Conc., F, 1944; Pf Qnt, 1945; 3 Cantonese Pieces, pf, 1951; Shanlin zhi ge [Song of the Mountain Forest], suite, 1954; Sym. no.2, 1959

Vocal: Fatherland (cant.), 1947; Huai River (cant.), 1956; revolutionary choruses; art songs, some published in Zhong and Jin, eds. (1995)

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JONATHAN P.J. STOCK

Masii, Laurentius.

See Lorenzo da Firenze.

Masini, Angelo

(*b* Terra del Sole, Forlì, 28 Nov 1844; *d* Forlì, 26 Sept 1926). Italian tenor. He studied with Gilda Minguzzi and made his début in 1867 at Finale Emilia as Pollione (*Norma*), a role he repeated at Mantua in 1869. The following year he appeared at La Fenice, Venice, in Donizetti's *Lucrezia Borgia* and Pacini's *Saffo*. In 1871 he sang *Faust* in Rome and Donizetti's *Dom Sebastien* at Bologna. He was heard as Radamès (*Aida*) at Florence (1874) and Don Alvaro (*La forza del destino*) at the Teatro Apollo, Rome (1875). In 1875 he sang the tenor part in Verdi's Requiem on a tour of Paris (Opéra-Comique), London (Albert Hall) and Vienna (Hofoper), conducted by the composer. He spent the winter of 1875–6 in Cairo, singing in Donizetti's *Maria di Rohan* and *La favorite*, *I puritani* and *Aida*. On 22 April 1876 he sang in the first Paris performance of *Aida* at the Théâtre Italien. He also appeared in Moscow, St Petersburg, Madrid, Lisbon and Buenos Aires. His repertory ranged from Mozart (Don Ottavio) to Wagner (Lohengrin), from Rossini (Almaviva) to Meyerbeer (Raoul in *Les Huguenots* and Vasco da Gama in *L'Africaine*), and his vocal technique was considered outstanding. His last appearance was in 1905 in a performance of *Il barbiere de Siviglia* at the Théâtre Sarah Bernhardt, Paris. Details of his life can be found in C. Rivalta's *Il tenore Angelo Masini e Faenza* (Faenza, 1927).

ELIZABETH FORBES

Masini, Antonio

(*b* ?Rome, 1639; *d* Rome, 20 Sept 1678). Italian composer and musician. He worked in Rome and was employed there as a chamber musician in the service of Queen Christina of Sweden. On 1 May 1674 he was named *maestro di cappella* of S Pietro, a position he held until his death. In Holy Year 1675 a series of eight oratorios by him was performed at the Oratorio della Pietà in S Giovanni dei Fiorentini: *La morte di Saul*, *Sommersione di Faraone*, lett, *S Eustachio*, *S Dorotea*, *Sposalizio di Salomone*, *Sacrifizio d'Abram* and *Tobia*; only the first survives (in *I-Nf*). Along with Stradella he was among the first composers to apply the technique of the concerto grosso to his oratorio accompaniments. His other works included the lost opera *L'Eumene* (Ferrara, 1666), and some dozen cantatas and a few

sacred pieces survive (in *I-Bc*, *MOe*, *Nc* and elsewhere; one cantata in F. Vatielli, ed.: *Antiche cantate d'amore*, ii, Bologna, 1912).

<div align="right">JULIA ANN GRIFFIN</div>

Masini, Laurentius.

See Lorenzo da Firenze.

Maskanda.

Urban performance style from South Africa. The term derives from the Afrikaans word *musikant*, meaning musician. *Maskanda* describes a musical genre typically performed by young Zulu men, many of whom have been involved in the migrant labour system, mixing indigenous, rural musical practices with urban styles. The practice clearly dates back to the early 20th century, but it possibly has earlier roots in the introduction of the guitar by Portuguese sailors in the 1880s. The acoustic guitar remains the central instrument in *maskanda*, but the concertina, violin, mouth organ and piano accordion are also commonly used, that is, instruments that can be played unaccompanied or to accompany singing while walking. Under direct and indirect pressure from radio and record producers, musicians have been encouraged to form bands with electric guitar, bass guitar and drums.

Maskanda songs, called *izingoma* (sing. *ingoma*), a generic term for Zulu dance-songs, can be either adaptations of existing songs or new compositions. A common theme is nostalgic longing for rural homelands and loved ones, or commentary on the urban situation. Songs generally open with a fast guitar flourish establishing the key, allowing the musician to check his tuning and to identify himself musically. The song proper begins with an instrumental section that presents a multi-part structure with at least two overlapping parts (fundamental to virtually all Nguni musical performance). Once this is established, the voice enters and may sing through several verses interspersed with instrumental interludes. Roughly two-thirds through the song the singer frequently bursts forth with a string of self praises in speech-mode, serving to identify the musician further.

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N. Davies: 'From Bows to Bands', *On Ethnomusicology X: Grahamstown 1991*, 12–15

<div align="right">JANET TOPP FARGION</div>

Maslanka, David (Henry)

(*b* New Bedford, MA, 30 Aug 1943). American composer. After attending the New England Conservatory (1959–61), he studied composition with Joseph Wood at Oberlin College Conservatory (BM 1965) and conducting with Gerhard Wimberger at the Salzburg Mozarteum (1963–4); at Michigan

State University (1965–70, MM, PhD), he studied composition with H. Owen Reed and theory with Paul Harder. He has taught at Geneseo College, SUNY (1970–74), Sarah Lawrence College (1974–80), New York University (1980–81) and Kingsborough College, CUNY (1981–90). His awards for composition include four MacDowell Colony fellowships and grants from the Martha Baird Rockefeller Fund for Music (1978), ASCAP and the National SO (1997). Among his many commissions are those from the Northwestern University Wind Ensemble for *A Child's Garden of Dreams* (1981), the University of Arizona Wind Ensemble and Symphonic Choir for the Mass, and Robert and Mary Sue Lawman for *In Lonely Fields* (1997). His music is characterized by Romantic gestures, tonal language and clearly articulated large-scale structures.

WORKS

Op: Death and the Maiden (chbr op, J. Wiles, after R. Bradbury), 1974

Orch: Sym. no.1, 1970; Conc., pf, wind, perc, 1974–6; Intermezzo, chbr orch, 1979; A Child's Garden of Dreams, Bk I, wind ens, 1981; Arcadia II, conc., mar, perc ens, 1982; Sym. no.2, concert band, 1985; A Child's Garden of Dreams, Bk II, 1989; In Memoriam, wind ens, 1989; Sym. no.3, wind ens, 1991; Sym. no.4, wind ens, 1993; Tears, wind ens, 1994; In Lonely Fields, perc, chbr orch, 1997; Sea Dreams, conc., 2 hn, wind, 1997

Chbr and solo inst: Str Qt, 1968; Trio, vn, cl, pf, 1971; Duo, fl, pf, 1972; Trio no.2, va, cl, pf, 1973; Variations on Lost Love, mar, 1977; Orpheus, 2 bn, mar, 1977; Arcadia, 4 vc, 1982; Qnt no.1, 1984; Wind Qnt no.2, 1986; Images from The Old Gringo, vn, cl, pf, 1987; Sonata, a sax, a pf, 1988; Crown of Thorns, kbd, perc ens, 1991; Montana Music, 3 dances, perc, 1992; Sonata, hn, pf, 1996; Mountain Roads, sax qt, 1997

Vocal: Anne Sexton Songs, S, pf, 1975; Mass, S, Bar, boys' choir, SATB, wind, org, 1992–6; Black Dog Songs (R. Beale), T, pf, 1996; 11 works for female or mixed chorus

Principal publisher: Carl Fischer

PAUL C. PHILLIPS

Masnelli [Masenelli], Paolo

(*b* Verona; *fl* 1578–1609; *d* Verona, 10 Feb 1613). Italian composer. His earliest known pieces were published in the *Primo libro de madrigali a cinque voci* (RISM 1578[21]) of his fellow Veronese Paolo Bellasio. According to the title-page of his book of four-voice madrigals (1582), Masnelli was then organist of the famous *ridotto* in Verona, which met under the patronage of Count Mario Bevilacqua. He is recorded as an organist at Mantua between 6 February 1585 and 24 March 1592, and his first book of five-voice madrigals is dedicated to Duke Guglielmo Gonzaga; but he was evidently unhappy there, since on 16 December he applied, unsuccessfully, for the post of organist at Padua Cathedral. In 1593 he returned to Verona as organist of the cathedral, and in the same year he became the organist of the Accademia Filarmonica. These circumstances are reflected in the dedication of his second book of five-voice madrigals, to Count Alessandro Bevilacqua, Mario's nephew, who contributed two pieces

to Masnelli's book of four-voice madrigals and composed the opening item of the second book for five voices. Masnelli was still organist of the Accademia in 1604.

Masnelli's craftsmanlike but generally conservative music was apparently suitable material for anthologies, for during the 1580s and 90s a number of important Italian and German secular collections included works by him; all these were specially composed and only later were three of them reprinted in his own publication of 1596. He is represented in all three volumes of the popular anthology *De' floridi virtuosi d'Italia* (RISM 1583[11], 1585[16] and 1586[9]), for the first volume of which he wrote the light pastoral *Clori vezzosi*, the most often reprinted of all his works.

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all published in Venice

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Il primo libro de madrigali, 5vv (1586)
Madrigali, libro secondo, 5vv (1596[14]) [incl. 3 madrigals previously pubd in 1585[16], 1585[17], 1586[9]]
9 madrigals, 4, 5vv, 1578[21], 1583[11], 1585[16], 1585[17], 1586[9], 1588[18], 1595[5], 1596[10]

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IAIN FENLON

Mason (i) [first name unknown]

(*d* June–Sept 1614). English composer. On 20 May 1612 the senior fellows of Trinity College, Cambridge, ordered 'that the place of Organist for the Chapple is conferred uppon [blank] Mason, servant lately of the L[ord] Compton [Earl of Northampton]'. By December 1613 Mason was receiving money 'for his keeping in his sicknesse' and by Michaelmas the following year he was dead: the College accounts record a payment of 28s. 4d. for 'Mr Mason's buriall and other charges about the same'. Although nothing further is known of his life, it is certain that he is not the George Mason, musician to the Earl of Cumberland, who was still active in 1617.

Mason's short career at Trinity College occurred at a time of great musical activity there, particularly as regards instrumental music. Together with his predecessor, [Thomas] Wilkinson, he composed some music for viols which is preserved in manuscript (*GB-Lbl* Add.20826–8; ed. I. Payne: *Cambridge Consorts: Pavans and Galliards … in five parts from London, British Library Add MSS 30826–8*, St Albans, 1991). These eight fragmentary five-part pavans, his only extant works, are less conservative than Wilkinson's, featuring some chromaticism and unusual keys.

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IAN PAYNE

Mason (ii).

American family of composers, musicians, music publishers and instrument
builders. Members of the family were important in American musical life
throughout most of the 19th century and the early 20th; no other family
contributed so much to American music during this period.

(1) Lowell Mason (i)
(2) Daniel Gregory Mason (i)
(3) Lowell Mason (ii)
(4) William Mason
(5) Henry Mason
(6) Daniel Gregory Mason (ii)

   HARRY ESKEW/CAROL A. PEMBERTON (1), CAROL A. PEMBERTON
        (2), WILLIAM E. BOSWELL (4), BORIS SCHWARZ/N.E. TAWA (6)

Mason

(1) Lowell Mason (i)

(*b* Medfield, MA, 8 Jan 1792; *d* Orange, NJ, 11 Aug 1872). Music educator,
church musician, composer and anthologist. An advocate of congregational
participation in church music, he is best known for establishing curricular
music in American public schools. In addition to compiling tune books with
instructional materials for schools and churches, he composed and
arranged hundreds of hymn tunes, some of which are still used. Through
the success of his books, Mason's preference for European styles spread
across the USA.

His parents, Johnson and Caty Mason, sang in their church choir, and his
father played the bass viol. He attended a singing school taught by Amos
Albee, compiler of *The Norfolk Collection of Sacred Harmony* (1805), and
studied music with Oliver Shaw, a blind composer of hymn tunes and
ballads. He also learnt to play several instruments. At the age of 16 he
became choir director of his church and two years later led the Medfield
band.

In 1812 Mason moved to Savannah, Georgia, where he worked in a dry-
goods store, eventually becoming a partner in the firm. After his partner's
death in 1817 Mason worked at the Planters' Bank, becoming a leader in
the community. From 1815 to 1827 he was superintendent of the Sunday
school of the Independent Presbyterian Church. Through his initiative the
church in 1826 opened the first Sunday school for black children in North

America. Mason was a founder and active member of the Savannah Missionary Society, established in 1818.

Mason led singing schools and concerts in Savannah from 1813 to 1824. In 1815 he became choir director and five years later organist of the Independent Presbyterian Church. He studied harmony and composition with the German-born musician Frederick L. Abel, who emigrated to Savannah in 1817, and it was under Abel's direction that he began composing hymn tunes and anthems. During this time Mason compiled a collection based on the Englishman William Gardiner's *Sacred Melodies*, consisting of hymns set to tunes arranged from Mozart, Haydn and other European composers. In 1822 this collection, *The Boston Handel and Haydn Society Collection of Church Music*, was published by the society in Boston. The book appeared without Mason's name because he did not wish to be known as a professional musician, but he was identified as editor in later editions.

His successful tune book and growing reputation as a choirmaster and church music reformer brought Mason to the attention of church leaders in Boston. After negotiating a contract to supervise music in three Congregational churches there, he moved to Boston in 1827. He served as choirmaster of Lyman Beecher's Bowdoin Street Church (1831–45) and, from 1844 until his retirement in 1851, as organist and choirmaster of Central Church. Both choirs built national reputations. He revitalized the Boston Handel and Haydn Society as its president and music director from 1827 to 1832, when he resigned in order to devote himself to teaching.

In 1829 Mason compiled what he believed to be the first Sunday school collection with music, *The Juvenile Psalmist*, followed in 1831 by *The Juvenile Lyre*, a school music collection. In 1832–3 he led a children's vocal music class at Bowdoin Street Church and gave children's concerts. He also began teaching music in private schools. In 1833 Mason and George James Webb established the Boston Academy of Music to promote music education among the masses and raise standards of church music. Immediately successful, the academy enrolled 3000 students by the second year. It offered vocal and instrumental instruction, developed choirs and instrumental groups, and presented public concerts, among them the first American performances of Beethoven symphonies, in 1841–2. In 1834 Mason published *The Manual of the Boston Academy of Music*, an edited translation of G.F. Kuebler's *Anleitung zum Gesang-Unterrichte in Schulen* (Stuttgart, 1826). This book, which Mason claimed was based on Pestalozzian principles, was used extensively by music teachers.

Beginning in 1834, Mason and his associates pioneered teacher training by holding annual conventions lasting a week to ten days. They continued after the academy closed in 1847, later developing into institutes and choral festivals involving thousands of participants from many states. In the 1830s the academy initiated the experimental teaching of music in the Boston public schools. Mason taught at one grammar school as a volunteer and was instrumental in securing acceptance of music into the curriculum. From 1837 to 1845 he served as superintendent of music in the Boston schools, where he continued to teach until 1851. For a decade beginning in 1845, Mason was a staff member of the teachers' institutes of the

Massachusetts State Board of Education. Through those sessions, the musical conventions of the Boston Academy of Music, and other music institutes, he trained or influenced a large proportion of the music teachers of his day. In this way, his ideas were assured an enduring place in the music education movement.

In 1837 Mason travelled to England, Germany, Switzerland and France, where he met many European musicians and educators, purchased music and observed music teaching in schools. On a second visit, which lasted from December 1851 until April 1853, he lectured in the British Isles on congregational singing and the Pestalozzian method of teaching. He reported on this trip in *Musical Letters from Abroad* (1854). After returning from Europe, Mason made New York his business headquarters and a 28-hectare estate nearby in Orange, New Jersey, his home. His later years were occupied with occasional teaching and continued publishing of articles and books. In 1855 he was awarded an honorary doctorate in music by New York University, the second such degree given by an American institution. Mason's personal library grew to 10,300 items, which the family later donated to Yale University.

Mason's influence on American music is generally regarded as a mixed blessing. Although he established music as an integral part of public school education, he replaced the indigenous fuging tunes and anthems of 18th-century America with hymn tunes and anthems arranged from European music or imitations based on 'scientific' principles producing 'correct' harmonies. Among his lasting hymn tunes, composed or arranged, are 'Antioch' (*Joy to the World*), 'Bethany' (*Nearer my God to thee*), 'Hamburg' (*When I survey the wondrous cross*), and 'Olivet' (*My faith looks up to thee*). Mason and Thomas Hastings, both of whom opposed the more folklike musical idioms of revivalism, jointly compiled *Spiritual Songs for Social Worship* (1832) to counteract the influence of the revivalist Joshua Leavitt's popular *Christian Lyre* (1830). Through the publication of his books, most of them for schools or churches, Mason attained an extraordinary influence over American tastes.

WORKS

(selective list)

Works published individually or without attribution, occasional works and are not included; for a fuller list see Rich (1946) and Pemberton (1985). Unless otherwise stated, items before 1850 were published in Boston, those from 1850 in New York

church music collections

The Boston Handel and Haydn Society Collection of Church Music (1822/*R*); Select Chants, Doxologies &c. Adapted to the Use of the Protestant Episcopal Church in the United States of America (1824); Choral Harmony (1828); Church Psalmody (with D. Greene) (1831); Spiritual Songs for Social Worship (with T. Hastings) (Utica, NY, 1832); The Choir, or Union Collection of Church Music (1832); Lyra sacra (1832); Manual of Christian Psalmody (with Greene) (1832); Sacred Melodies (with G.J. Webb) (1833) The Boston Collection of Anthems, Choruses, &c. (1834); Sentences, or Short Anthems, Hymn Tunes and Chants (1834); Union Hymns (with Greene, R. Babcock

jr) (1834); The Boston Academy's Collection of Church Music (1835); The Sacred Harp or Eclectic Harmony (with Timothy Mason) (Cincinnati and Boston, 1834); Select Pieces of Sacred Music (1835); The Boston Academy's Collection of Choruses (1836); Occasional Psalm and Hymn Tunes, Selected and Original (1836); Collection of Anthems and Hymns (?1836)

The Boston Anthem Book (Boston and New York, 1839); The Modern Psalmist (1839); Carmina sacra (Boston and New York, 1841); The Harp (with Timothy Mason) (Cincinnati, 1841); The Sacred Harp (with T.B. Mason) (1841–55); Book of Chants (Boston and New York, 1842); Chapel Hymns (1842); Sacred Songs for Family and Social Worship (with Hastings) (New York, 1855); Musical Service of the Protestant Episcopal Church (1843); Songs of Asaph (1843); Songs of Chenaniah, no.1 (1844); The Psaltery (with Webb) (Boston and New York, 1845)

The Cherokee Singing Book (with G. Guess) (1846); The Choralist (1847); The Congregational Tune-Book (with Webb) (Boston and New York, 1848); The National Psalmist (with Webb) (1848); 59 Select Psalm and Hymn Tunes (1848); Cantica laudis, or The American Book of Church Music (with Webb) (1850); The Hymnist (Boston, 1850); The New Carmina sacra, or Boston Collection of Church Music (Boston and New York, 1850); Mason's Hand-Book of Psalmody (London and New York, 1852); Congregational Church Music (London, 1852)

The Hallelujah (Boston and New York, 1854); The Sabbath Hymn and Tune Book (with E.A. Park, A. Phelps) (New York and Hartford, CT, 1859); The People's Tune Book (1860); The New Sabbath Hymn and Tune Book (with Park, Phelps) (Boston, 1866); The Temple Choir (with W.B. Bradbury and T.F. Seward) (1867); Carmina sacra Enlarged (Boston, 1869); Congregational Church Music (with J. Goss, W.H. Havergal and others) (London, 1869); The Coronation (with Seward, C.G. Allen) (New York and Chicago, 1872)

secular (or secular and sacred) collections

Selections for the Choir of the Boston Academy of Music, i (1836); The Odeon (with Webb) (1837); The Boston Glee Book (with Webb) (1838/R); The Lyrist (with Webb) (1838); The Gentlemen's Glee Book (1841); 21 Madrigals, Glees and Part Songs (with Webb) (1843); The Vocalist (with Webb) (1844); The Boston Chorus Book (Boston and New York, 1846); The Glee Hive (with Webb) (1851, 2/1853); School Songs and Hymns (1854); The Singing School (New York and Boston, 1854); The New Odeon (with Webb) (1855); The Young Men's Singing Book (with G.F. Root) (1855); Mason's Normal Singer (1856); Asaph, or The Choir Book (with W. Mason) (1861)

children's collections and musical exercises

Juvenile Psalmist (1829); Juvenile Lyre (with E. Ives jr) (1831); Sabbath School Songs (1833); The Sabbath School Harp (1836); The Juvenile Singing School (with Webb) (1837); The Juvenile Songster (Boston and London, 1837–8); Musical Exercises for Singing Schools (Boston and New York, 1838); Juvenile Music (1839); Little Songs for Little Singers (1840); The Boston School Song Book (1841); Vocal Exercises and Solfeggios (1842); The American Sabbath School Singing Book (Philadelphia, 1843); The Primary School Song Book (with Webb) (1846)

The Song-Book of the School-Room (with Webb) (Boston and New York, 1847); Large Musical Exercises (Boston and New York, 1851); A Complete Course of Elementary Instruction, Vocal Exercises and Solfeggios, in G.F. Root: The Academy Vocalist (Boston and New York, 1852); Mason's Mammoth Exercises (1856); The Song-Garden (New York and Boston, 1864)

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Address on Church Music (Boston, 1826, 2/1827)

Manual of the Boston Academy of Music (Boston, 1834, 5/1844)

An Address on Church Music, Delivered July 8, 1851, in Boston (New York, 1851)

The Elements of Music (n.p., 1854)

Musical Letters from Abroad (New York, 1854/*R*)

Musical Notation in a Nutshell (New York and Boston, 1854)

Guide to Musical Notation (New York, 1855)

How Shall I Teach? (New York and Boston, 1860)

'Music and its Notation', *The Diapason*, ed. G.F. Root (New York, 1860)

A Glance at Pestalozzianism (New York, 1863)

with T.F. Seward: *The Pestalozzian Music Teacher* (New York, 1871)

music periodicals

The Musical Library (with Webb), monthly, 1835–6; *The Seraph*, monthly, 1838–40; *Periodical Psalmody*, April 1842; *The Hymnist: a Collection of Sacred Music, Original and Selected* (with W. Mason), 1849

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Mason

(2) Daniel Gregory Mason (i)

(*b* Savannah, GA, 24 June 1820; *d* Schwalbach, Germany, 8 May 1869). Music publisher, son of (1) Lowell Mason (i). He was educated in Boston and attended Yale College for one year. In 1851 he and his brother (3) Lowell Mason (ii) joined Henry W. Law of Brooklyn, New York, as partners in the new publishing firm of Mason and Law. Two years later Daniel Gregory and Lowell established their own firm. Mason Brothers became well known as publishers of secular and religious music, school textbooks, histories, English and French dictionaries, and music periodicals, including *The New York Musical Gazette*. In 1868 the partners were joined by another brother, (5) Henry Mason. The business continued until a few months after the unexpected death of Daniel Gregory Mason. Lowell and Henry Mason, deeply involved with the instrument-manufacturing company Mason & Hamlin, sold the holdings of the publishing house to the Oliver Ditson Company.

Mason

(3) Lowell Mason (ii)

(*b* Westborough, MA, 17 June 1823; *d* 1885). Music publisher, son of (1) Lowell Mason (i). See (2) Daniel Gregory Mason (i).

Mason

(4) William Mason

(*b* Boston, MA, 24 Jan 1829; *d* New York, 14 July 1908). Pianist, teacher and composer, son of (1) Lowell Mason (i). He studied with his father and with Henry Schmidt before making his début at the Boston Academy of Music on 7 March 1846. In 1849 he was sent to Europe, where he studied in Leipzig with Moscheles, Hauptmann and Richter, in Prague with Dreyschock and in Weimar with Liszt (1853 and 1854). His *Memories of a Musical Life* are valuable for an anecdotal account of Liszt's Weimar circle. While in Europe he travelled and performed in many countries, playing in London in 1853 with the Harmonic Union and enjoying the prestige accorded a virtuoso protégé of Liszt. He returned to the USA in July 1854.

Mason was possibly the first pianist to give concerts in the USA without assisting artists, but he found touring distasteful and settled in New York to teach. He wrote several important teaching manuals for the piano and propounded a pulling-finger motion known in the USA as 'the Mason touch'. In 1855, with Theodore Thomas and others, he established the Mason and Thomas Chamber Music Soirées, which for 13 years introduced Romantic works to American audiences. His compositions include more than 50 virtuoso piano pieces in an accepted, genteel and often over-refined style. In 1872 he received the DMus from Yale College. He wrote over 50 piano works, and numerous choruses are found in his collections.

COLLECTIONS

with S.A. Bancroft: *The Social Glee Book* (Boston, 1847)
Fireside Harmony (Boston, 1848)
with G.J. Webb: *The Melodist* (New York, 1850)
with L. Mason: *Asaph, or The Choir Book* (New York, 1861)

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with E.S. Hoadley: *A Method for the Piano-Forte* (New York, 1867)

with E.S. Hoadley: *A System for Beginners* (Boston, 1871)

A System of Technical Exercises for the Piano-Forte (Boston, 1878)

Touch and Technique, op.44 (Philadelphia, 1889)

'Radical Types of Pianoforte Touch', *Music*, i (1891–2), 413

with W.S.B. Mathews: *A Primer of Music* (New York, 1894)

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W. Mason: *Memories of a Musical Life* (New York, 1901/*R*)

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K. Graber: *William Mason (1829–1908): an Annotated Bibliography and Catalog of Works* (Warren, MI, 1989)

Mason

(5) Henry Mason

(*b* Boston, 10 Oct 1831; *d* 1890). Instrument builder, son of (1) Lowell Mason (i). *See* Mason & Hamlin.

Mason

(6) Daniel Gregory Mason (ii)

(*b* Brookline, MA, 20 Nov 1873; *d* Greenwich, CT, 4 Dec 1953). Composer, writer on music and teacher, son of (5) Henry Mason. He studied with Paine at Harvard (1891–5) and continued his composition training under Chadwick and Goetschius. In 1894 he composed his op.1, but he soon turned temporarily to the career of a writer on music, and in 1902 published his first book, *From Grieg to Brahms*. His long association with Columbia University began in 1905 with his appointment as lecturer in music; he later became assistant professor (1910) and MacDowell Professor (1929), serving as head of the music department until 1940 and retiring in 1942. From 1907 he concentrated increasingly on composition, and in 1913 he went to Paris for further studies with d'Indy, who influenced him strongly without erasing his affinity with Brahms. He received honorary doctorates from Tufts College (1929), Oberlin College (1931) and the Eastman School (1932); he was a member of the National Institute of Arts and Letters (elected 1938); and he gained publication prizes from the Society for the Publication of American Music and the Juilliard Foundation.

In style and outlook Mason was conservative. His models were the great Austro-German masters and, though he admired Franck and d'Indy, he had little sympathy with the French Impressionists and totally opposed 20th-century modernism. He is often regarded as one of the 'Boston classicists' and he considered himself a 'musical humanist'. He fought for the recognition of American music and tried occasionally to colour his scores with indigenous material; later he became convinced that 'for better or for worse American music is necessarily eclectic and cosmopolitan, and that

the kind of distinctiveness to be looked for in it is individual rather than national' (letter to J.T. Howard, 1930).

Mason believed in creative self-discipline and expression that avoided excessive emotionality. He was a meticulous technician and a perpetual reviser. His untypical *Russians* (1915–17), a cycle of five songs to texts by W. Bynner, is one of his finest and most unusual works. Realistic scenes are portrayed through bold, uninhibited musical passages containing strong feeling. Also unusual for Mason is the fine String Quartet on Negro Themes (1918–19), which employs spirituals and, at times, a Debussian impressionistic style. His writing for instruments is idiomatic and his textures are opulent, at times Brahmsian, though his orchestration reveals occasional touches of French colouring. Randall Thompson remarked that 'A certain sinister and foreboding pessimism, a dour and bitter irony in Mason's music has not been fully appreciated. His exuberant *Chanticleer*, so widely played, refutes the characterization but the paradox is all to his credit'. This beautifully realized concert overture is based on a text by Thoreau, a writer Mason greatly admired. Of his symphonies, the last, subtitled 'A Lincoln Symphony', tries to capture the personality of the great emancipator. The movements have the titles 'The Candidate from Springfield', 'Massa Linkum', 'Old Abe's Yarns' and '1865 – marcia funebre', and the music is evocative of time and place although only one popular tune of the 1860s, *Quaboug Quickstep*, is used. Mason, however, preferred his 'music without program'. For all his musical intelligence and sensitive idealism he was unable to develop a strong creative profile, and his conservatism proved alien to the post-triadic tendencies that dominated American music during much of the 20th century.

Mason's books, particularly his analyses of chamber music by Beethoven and Brahms, are written with elegance and insight. He was a pioneer in the sphere of music appreciation and could 'explain' music to the layman without condescension. *Artistic Ideals*, which he considered his best book, contains his credo as a creative artist. Other essays are polemical and controversial: in *The Dilemma of American Music* he referred to American composers as 'polyglot parrots' and urged them to find their own voice through elastic eclecticism; and in *Tune in, America*, subtitled 'a study of our coming musical independence', he criticized Toscanini and other 'imported' conductors for neglecting American music. Yet he himself received the strongest encouragement from such 'imported' musicians as Gabrilowitsch and Bruno Walter. His autobiographical *Music in my Time* paints a vivid picture of musical and intellectual life in New York and New England.

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(selective list)

Orch: Sym. no.1, c, op.11, 1913–14; Prelude and Fugue, op.12, pf, orch, 1914; Chanticleer, festival ov., 1926; Sym. no.2, A, op.30, 1928–9; Suite after English Folksongs, op.32, 1933–4; Sym. no.3 'A Lincoln Symphony', op.35, 1935–6; Prelude and Fugue, c, op.37, str, 1939; incid music, transcrs.

Vocal: 4 Songs (M. Lord), op.4, 1v, pf, 1906; 6 Love Songs (M.L. Mason), op.15, 1v, pf, 1914–15, arr. S, orch, 1935; Russians (W. Bynner), song cycle, op.18, 1v, pf, 1915–17, arr. Bar, orch, 1915–17; Songs of the Countryside (A.E. Housman),

op.23, chorus, orch, 1923; 5 Songs of Love and Life, op.36, 1v, pf, 1895–1922; 3 (Nautical) Songs (W. Irwin), op.38, 1v, pf, 1941; 2 Songs, op.41, Bar, pf, 1946–7; Soldiers, song cycle, op.42, Bar, pf, 1948–9; *c*50 songs without op. nos.; unacc. choral pieces, opp.25, 29

Chbr: Sonata, op.5, vn, pf, 1907–8; Pf Qt, op.7, 1909–11; Pastorale, op.8, vn, cl/va, pf, 1909–12; 3 Pieces, op.13, fl, hp, str qt, 1911–12; Sonata, op.14, cl/vn, pf, 1912–15; Intermezzo, op.17, str qt, 1916; Str Qt on Negro Themes, op.19, 1918–19; Variations on a Theme of John Powell, str qt, 1924–5; Divertimento, op.26b, wind qnt, 1926; Fanny Blair, folksong fantasy, op.28, str qt, 1927; Serenade, op.31, str qt, 1931; Sentimental Sketches, pf trio, op.34; Variations on a Quiet Theme, op.40, str qt, 1939

Kbd: Birthday Waltzes, op.1, pf, 1894; Yankee Doodle, op.6, pf, *c*1911; Passacaglia and Fugue, op.10, org, 1912; 2 Choral Preludes on Lowell Mason's Tunes, op.39, org, 1941; other pf pieces, opp.2, 3, 9, 16, 21, 33

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Contemporary Composers (New York, 1918)
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Artistic Ideals (New York, 1925)
The Chamber Music of Brahms (New York, 1928/*R*)
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Mason, Benedict

(*b* London, 21 June 1955). English composer. He studied at Kings College, Cambridge (1971–5) and took a degree in film making at the Royal College of Art (1975–8). He turned to composition relatively late, after the age of 30, but immediately attracted attention with his first acknowledged work, *Hinterstoisser Traverse* (1986). He subsequently won the Guido d'Arezzo International Composers' Competition with *Oil and Petrol Marks on a Wet Road are Sometimes Held to be Spots Where a Rainbow Stood* (1988) while his first orchestral piece, *Lighthouses of England and Wales*, was awarded first prize in the Benjamin Britten Composers' Competition in 1988.

Mason's early works display a characteristically postmodern stylistic diversity, which arises in part from their 'investigative' intentions: the String Quartet no.1 examines various modes of travelling, *Lighthouses of England and Wales* analyses the phenomenon of 'sea music', while *Oil and Petrol Marks* collates and classifies children's games. Works around 1990 show an increasing interest in polyrhythm which culminated in two highly virtuosic ensemble pieces: the glittering Double Concerto (a virtual 'homage to Ligeti') and, above all, the typically whimsically entitled *Animals and the Origins of Dance*, a set of '12 90-second polymetric dances' which at some points calls for as many as eleven separate click-tracks.

A particular feature of Mason's later music is its spatial dimension, which goes far beyond the 'multi-ensemble' approach pioneered by Henry Brant and Stockhausen. In 1993, Mason began to write works intended for particular halls, which then act as highly diverse resonators for the sounds produced by the musicians (who in turn also articulate the acoustic and architectural properties of the halls). The main outcome of this preoccupation has been a series of 11 pieces – most of which are much more austere than Mason's preceding works – generically entitled 'Music for Concert Halls'. In many cases, the musicians participating in the 'Concert Hall' pieces are located outside the main auditorium – in the Trumpet Concerto, for example, only the solo trumpeter is inside the auditorium – and perform at the verge of audience audibility. Thus the pieces not only break with the ceremonial aspects of the traditional concert – they could be regarded as 'concert installations' (many of them including video and slide projections) – but also become an invitation to acute listening. Such pieces are, by their nature, virtually unrecordable, reflecting the composer's complementary insistence on music as something to be produced by live musicians in authentic acoustic environments, as opposed to the artificiality of music conveyed via domestic loudspeakers.

WORKS

(selective list)

Op: Playing Away (comic op, 2, H. Brenton), 1989–93, Leeds, Grand, 13 May 1994

Orch: Lighthouses of England and Wales, 1988; Conc. for the Va Section, 1991; Ohne Missbrauch der Aufmerksamkeit (Music for Concert Halls no.1), actor, hn, orch, 1993; Second Music for a European Concert Hall: Ensemble Modern/Freiburg Barockorchester/Benoît Régent/Mozartsaal, actor, chbr orch, baroque orch, slide projections, 1994; third music for a european concert hall (espro; eic: i love my life), 1994; Cl Conc. (Music for Concert Halls no.4), 1994; Tpt Conc. (Music for Concert Halls no.10), 1997

Vocal: Oil and Petrol Marks on a Wet Road are Sometimes Held to be Spots Where a Rainbow Stood (children's rhymes), 16 vv, 1988; Self-Referential Songs and Realistic Virelais (Mason), S, 17 players, 1990; Sapere aude (cant., scientific texts), S, orch (18th-century insts), perc, 2 DX7 synths, 1991; Carré, Nederlands Kammerkoor, Schoenberg Ensemble, Eighth Music for a European Concert Hall (First Music for a Theatre), 20vv, small orch, 1996; Szene, 3 female vv, 3 'mirror' vv, orch, sampler, film, 1998

Chbr: Hinterstoisser Traverse, 12 players, 1986; Hn Trio, hn, vn, pf, 1987, rev. 1989; Str Qt no.1, 1987; Double Conc., hn, trbn, 15 players, 1989; !, 14 players, 1992; Animals and the Origins of Dance, 21 players (incl. 4 synth), 1992; Str Qt no.2, 1993; ASKO/PARADISO: the Fifth Music. Résumé with C.P.E. Bach, actress, fl, ob, cl, a sax, tpt, hn, trbn, 2 vn, 2 perc, 8-track tape, 6 assistants, 1995 [Music for Concert Halls no.5]; Schumann-Auftrag: Live Hörspiel ohre Worte, cl, vc, pf, tape, video, 1995; 6 Pf Studies, 1989; SEVENTH (for David Alberman and Rolf Hind) PIANO.WITH.VIOLIN.TO.TOUR.ALL.HALLS.MUSIC (Music for Concert Halls no.7), vn, pf, accessories, 1996; The Four Slopes of Twice among Gliders of her Gravity, 2 pf, 2 player-pf (1 pianist), 1997

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RICHARD TOOP

Mason, Edith (Barnes)

(*b* St Louis, 22 March 1893; *d* San Diego, 26 Nov 1973). American soprano. She studied in Cincinnati, and in Paris with Enrico Bertran and Edmond Clément, making her début in Marseilles in 1911. She sang with the Boston Opera Company, with which she first appeared as Nedda (*Pagliacci*) in 1912, in Montreal (1912) and Nice (1914), and with the Century Company, New York (1914–15), before making her Metropolitan Opera début in 1915 as Strauss's Sophie; she performed at the Metropolitan until 1917, and again in the 1935–6 season. She was heard in Paris at the Théâtre du Vaudeville (1919–20) and later at the Opéra and Opéra-Comique, and also at La Scala as Mimì under Toscanini (1923) and at Salzburg in 1935 as Nannetta (*Falstaff*). A long, important career at Chicago, where she was first engaged by Mary Garden, began in 1921; she was the first Chicago Sophie (1925) and Snow Maiden in Rimsky-Korsakov's opera, and also the principal interpreter there of Gilda,

Gounod's Marguerite and Boito's Margherita. She also played Massenet's Thaïs, Elsa (*Lohengrin*), Fiora (in Italo Montemezzi's *L'amore dei tre re*), and, notably, Butterfly. Her stage appearances were marked by the natural beauty and easy production of her voice (amply confirmed in her recordings), her meticulous attention to the musical text, and the graceful restraint of her acting. She retired in 1939, after playing Desdemona to Martinelli and Tibbett, but in 1941 made a single reappearance in Chicago as Mimì. She was twice married to the conductor Giorgio Polacco.

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RICHARD D. FLETCHER/R

Mason, George

(*fl* 1610–17). English composer. He was in the service of the Earl of Cumberland for some years. The household accounts for Londsborough show that he was paid £3 6s. 8d. on 23 June 1611 for the first half-year, and it is likely that he remained in the earl's employment at least until 1617 when, on 6 August, a masque was given at Brougham Castle, Westmorland, for the entertainment of James I; for this he collaborated with John Earsden. A letter from the earl to his son suggests that Thomas Campion was in some way involved in devising the masque, and it is generally assumed that he wrote the words of the ayres. It is possible that Mason was dominant in the musical partnership with Earsden for, when the ayres came to be printed, his name was given pride of place and was set in larger type on the title-page; since one song was placed out of sequence at the end of the book, it may well be that this song alone was Earsden's contribution. It is not known whether the George Mason who was appointed master of the choristers at York Minster in August 1613 is identical with him, but it is not impossible. The former served at York for only one year, and the household musician disappears from the Earl of Cumberland's accounts between December 1611 and August 1614.

The ayres, written towards the end of the period in which the form enjoyed great popularity in England, show a complete change from the earlier style. The vocal line is declamatory, and the contrapuntal character of the lute accompaniment has given place to a supporting chordal structure. Perhaps because of the nature of the entertainment for which they were written, groupings of different voices are used.

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The Ayres that were sung and played at Brougham Castle in Westmerland, in the King's Entertainment, ¹v, lute (London, 1618/*R*); ed. in EL, 2nd ser., xviii (1962)

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DIANA POULTON/IAN PAYNE

Mason, John

(*b c*1480; *d* ?Hereford, by 2 Feb 1548). English church musician and composer. He may have been a lay clerk of the choir of Eton College from June 1501 to Christmas 1506 and in February 1509 was awarded the BMus at Oxford, having resided in the University for one year. At about the same time he took orders as a priest. From March 1509 until June 1510 he was a chaplain and Instructor of the Choristers of the chapel of Magdalen College, Oxford. Mason enjoyed influential friends and patrons; from 1517 onwards he was gaining rectories in the dioceses of Salisbury and Worcester. He may also be identifiable with the John Mason who in 1521 was a chaplain of the household chapel of Cardinal Thomas Wolsey. In February 1523 he was collated to a canonry and prebend of Salisbury Cathedral.

The 'dom. John Mason B.Mus.' who occupied one of the two Mortimer chantries in Chichester Cathedral from October 1523 until some time before June 1527 appears certain, by virtue of the particular nature of his degree, to be identifiable with the composer. While Mason could enjoy his rectories and canonry *in absentia*, the Mortimer chantry required residence; by 1523, therefore, he had left Wolsey's service. It seems unlikely that a man with elevated musical qualifications was employed at Chichester as a mere chantry priest; in the 1520s the Bishop of Chichester, Robert Sherburn, was making strenuous efforts to enlarge and improve the cathedral choir, and it may be conjectured that the chantry (an unusually valuable benefice, presentation to which lay with the sovereign) was a convenient sinecure for Mason while his principal duties were as a musician with the choir. In the manuscript *GB-Cu* Peterhouse 471–4, which preserves all four of Mason's surviving works, the composer is described as 'of Chichester' presumably to distinguish him from some other prominent church musician of the same name. In July 1525 Mason was collated to a canonry and prebend of Hereford Cathedral and it is likely that the close at Hereford soon became his principal home since he was admitted to residence in August 1526 and was appointed Treasurer in 1545. He had died by 2 February 1548.

The John Mason who was still a chorister-boy of the household chapel of Margaret, Countess of Richmond and Derby, in August 1503 and who

spent the years from 1504 to 1507 at Tattershall College under her patronage appears too young to be identifiable with the composer, who possessed his degree in music by 1510. This John Mason is known to have entered Orders and may be the musician whose adult career needed to be distinguished from that of the composer. Either man may be identifiable with the 'dom. Mason' who, in the emergency caused by the fall of Wolsey and the departure of John Taverner, served briefly as chaplain of the choir and Master of the Choristers at Cardinal College, Oxford in 1530. However, given his likely earlier career with Wolsey, it is probable that the known composer (taking leave from Hereford) offers the better identification.

Of Mason's surviving compositions, *O rex gloriose* (ed. N. Sandon, Moretonhampstead, 1994) is a setting of the ritual antiphon sung during part of Holy Week to Nunc dimittis, the canticle at Compline. *Vae nobis miseris* is a Jesus antiphon, while *Quales sumus* (ed. N. Sandon, Moretonhampstead, 1994) and *Ave Maria* are Marian antiphons. Each of the latter three works is of considerable length, sustaining its duration in the standard manner by the alternation of sections for chorus with sections for reduced solo ensemble. Mason's style is typical for the period, except perhaps for the sombreness of texture arising from the dense scoring for five men's voices which is common to all four pieces.

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ROGER BOWERS

Mason, Luther Whiting

(*b* Turner, nr Lewiston, ME, 2 or 3 April 1818; *d* Buckfield, nr Auburn, ME, 14 July 1896). American music educator and editor of school songbooks. He was a pupil of Lowell Mason at the Boston Academy of Music (he is purported to have been a distant relative of Mason). His early career was as a leader of singing classes and church choirs. In 1853 he went to Louisville as a music teacher in the public schools, where he gained recognition for his pioneering efforts at instructing the primary grades. He moved to Cincinnati in 1856 and in 1864 went to Boston, where he set up a plan for primary schools whereby general classroom teachers taught their pupils singing under his supervision. This plan was widely emulated.

In 1880 Mason was invited to go to Japan, where he spent two years setting up a national training programme for school music teachers. He imported Western instruments, taught Western notation and harmony to the imperial court musicians, and retuned their ancient instruments to the Western scale. School music in Japan became known as 'Mason song'

because of the widespread use of his songbooks, which contained Western songs in translation and other East/West hybrids. He also travelled extensively in Europe.

Mason was best known in the USA for the immensely successful National Music Course, which originally comprised three student books (the *First, Second, and Third Music Readers*, 1870, rev. 2/1885), a teacher's guide (*The National Music Teacher*, 1870), and three sets of charts. Based on the work of the German pedagogue Christian Heinrich Hohmann, Mason's method was to teach young children to sing by rote, and then introduce musical elements in song, principally translations of German folksongs. *Mason's Hymn and Tune Book* and *The Mason School Music Course* were published in 1882 and 1898 respectively.

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BONLYN HALL/R

Mason, Marilyn (May)

(*b* Alva, OK, 29 June 1925). American organist. She studied at Oklahoma State University, and the University of Michigan, where her teacher was Palmer Christian. She also worked with Nadia Boulanger and Maurice Duruflé, and studied Schoenberg's Variations on a Recitative op.40 with the composer in 1950. In 1954 she received the DSM degree from Union Theological Seminary in New York. She joined the staff of the University of Michigan in Ann Arbor in 1946, becoming chairman of the organ department in 1962 and professor in 1965. She has also taught for brief periods at Columbia University, at Union Seminary and in Parana, Brazil. Mason has appeared all over the USA and Canada, in Europe, Africa, Australia and South America, and has played with the Philadelphia and Detroit orchestras. She has recorded music by Satie, Sessions, Virgil Thomson, and Schoenberg's Variations, has edited organ pieces, published articles, and commissioned works by William Albright, Henry Cowell, Ross Lee Finney, Ulysses Kay, Ernst Krenek, Leo Sowerby and Alec Wyton, among others.

VERNON GOTWALS

Mason, Mark.

Pseudonym of Septimus Winner.

Mason, Mathias [Mathathias]

(*d* after 25 Dec 1609). English lutenist and composer. He was appointed 'one of her majesty's musicians upon the 3 luts' backdated to September 1579; his initial salary of £20 was doubled in September 1589. The 'Mathias Mason, gent.' paid riding charges before October 1578 was almost certainly the lutenist, who signed his name 'Mathathias Mason' in an acquittance book of 1581–2 (*GB-Lbl*, Harley 1644, f.21*v*). At the funeral of Queen Elizabeth in 1603, he was given pre-eminence over all other royal musicians, as 'lute of the Privy Chamber', a distinction he retained in the reign of King James. He was paid his salary until 25 December 1609. On 6 April 1610 he was described as 'deceased' and was replaced as lutenist by Simon Merson who received back pay from 25 December 1609.

In Robert Dowland's *Varietie of Lute-lessons* (RISM 1610[23]) John Dowland referred to Mason's addition of wooden frets above the eight tied round the neck of the lute. These high notes on the first string of the lute had been written for and played since at least the beginning of the 16th century (see J.A. Dalza, *Intabulatura de Lauto*, Venice, 1508/*R*, f.40) but without frets, as Ganassi confirmed by his *Regola Rubertina Liber II* (1542–3; ed. and trans. D. Silvester and S. Silvester, Berlin, 1977). Mason's three surviving works, a pavan and two corantos, were written for a lute with between seven and nine courses in 'old' tuning. The galliard attributed to 'Master Mathias' in the Ballet Lutebook (*EIRE-Dtc*) is found in four other sources with attributions to Holborne.

<div align="right">DIANA POULTON/ROBERT SPENCER</div>

Mason, William

(*b* Hull, 12 Feb 1725; *d* Aston, Yorks., 5 April 1797). English poet and amateur musician. He studied at Cambridge (BA 1746, MA 1749), was ordained in 1754 and became chaplain to Lord Holdernesse and Rector of Aston (1754), prebendary at York Minster from 1757, canon and precentor from 1762 and a royal chaplain from 1757 to 1772. He was a friend of Thomas Gray, Horace Walpole and William Wilberforce, and also of Arne, Avison and Burney; a minor poet, dramatist and polemicist; an inventor and amateur scientist, a painter and a landscape gardener, as well as an accomplished musician.

As precentor Mason had charge of music at the minster, and he took this duty more seriously than the average cathedral precentor of his day: indeed, he was almost the only precentor with any musical qualifications. He published a book of words of anthems sung in the services. At Aston he became well known not only as a preacher but for his musical innovations. He 'taught the village blacksmith to sing Marcello's Psalms like an angel'; he installed a barrel organ – one of the first in an English church – in 1782; visitors discovered 'the almost adored parish priest in the organ loft teaching the children some music for next Sunday'. His views on both cathedral and parochial church music are eloquently expressed in four essays, published in 1795. He also wrote several hymn tunes, an anthem and a set of responses. With Matthew Camidge, organist at York, he

prepared a curious edition of Henry Lawes's setting of Sandys's metrical psalms, entitled *Psalmody for a Single Voice* (1789).

Mason was one of the first Englishmen to appreciate the value of the piano. He brought one from the Continent in 1755 or earlier, and has been credited with inventing the action adopted by Zumpe in his square pianos. He was himself no mean performer on harpsichord, piano and organ. He invented his own keyboard instrument, the 'celestinette'. He also enters musical history as the author of two dramatic poems which were popular with the composers of the period: *Elfrida* was set by Arne (performed 1772) and Giardini (1779), *Caractacus* by Arne (1776), Shaw (1777), Mornington and Charles Wesley.

Another William Mason 'of Cambridge' compiled *Congregational Singing*, a book of church music for dissenters (London, 1789).

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NICHOLAS TEMPERLEY

Mason & Hamlin.

American firm of piano and reed organ makers. It was founded in Boston in 1854 by Henry Mason (1831–90), son of the composer Lowell Mason, and Emmons Hamlin (1821–85). Hamlin had previously been employed by the George A. Prince melodeon factory as superintendent of tuning, in which capacity he had developed the art of voicing free reeds to produce imitative effects; this system ultimately led to the development of the modern theatre organ. The firm's first instruments were of the traditional melodeon type; it soon began making larger models with a greater variety of stops, and in 1861 changed the name of these products to 'cabinet organ' (sometimes referred to as the 'flat top' melodeon). By 1867, when it was awarded a first prize at the Paris Exposition, the firm was manufacturing about a quarter of the reed organs produced in the USA. In the 1890s its models ranged from the tiny 'Baby' organ (introduced 1881), popular for Sunday schools and summer cottages, to the two-manual-and-pedal 'Church' organ, complete with a superstructure of dummy organ pipes. Around 1900 the firm produced a few pipe organs.

Henry Mason retired as president of the firm in 1869; he was succeeded by Lowell Mason jr (1823–85), who remained until his death. Subsequent presidents included Henry Mason's sons Edward Palmer Mason and Henry Lowell Mason (1864–1957). The latter entered the firm in 1888 and became its president in 1906; he also wrote several books on music, including a history of the cabinet organ, published in 1901.

In 1883 Mason & Hamlin began making pianos. Like Brinsmead they developed a machine-screw threaded into a flange on the frame instead of using the usual wrest plank and tuning-pins, in order to eradicate loose pins. This costly process was discontinued in 1905. Richard Gertz, who joined the firm in 1895, developed the 'tension resonator' and the 'duplex scale'. The tension resonator, patented in 1900, consists of radial arms of rigid steel joined under the white spruce soundboard and fixed to the inner, thicker, solid maple rim of grands and the frame of uprights. It safeguards the vital ⅛" per foot crown that the soundboard needs for full resonance, and can, if necessary, be adjusted to restore this curvature. The duplex scale is a system of Aliquot scaling designed to provide sympathetic resonance to enrich the treble of the piano. From about the turn of the century to the 1920s Mason & Hamlin was one of the important American piano makers, producing a relatively small number of high quality grands and uprights. An unusual feature of the firm's grand pianos is that their spines are angled slightly to the left to permit a larger soundboard. In 1911 the reed organ business was sold to the Aeolian Co, but no futher reed organs were built. The piano business passed to other companies and in 1932 the Boston plant was moved to East Rochester, New York. The firm subsequently became part of the Aeolian American Corporation in East Rochester, but their factory closed on 22 July 1982.

In 1989 the firm was taken over by the Falcone Piano Co. of Haverhill, Massachusetts, and the company was renamed Mason & Hamlin Piano Companies. In 1994 the production of pianos was suspended and the company declared bankrupt. The owners of Premier Pianos, Peter Murphy and John Flippen jr, then took control of the company; they completed unfinished instruments and also built some new pianos. At the same time, they were fighting creditors' attempts to enforce liquidation or sale of the company. On 5 April 1996 the firm was sold to the brothers Kirk and Gary Burgett, owners of Music Systems Research and manufacturers of the PianoDisc player piano system. Production was resumed at the Haverhill factory and at the end of the 20th century Mason & Hamlin continued to produce a limited number of hand-built premium pianos. There are two models of grand piano (1·74 m and 2·13 in length) and an upright (1·27 m high), built to what are essentially the original company specifications, with the tension resonator and duplex scale included on all models. A new concert grand (2·84 m) was designed to be introduced in 1999.

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MARGARET CRANMER, BARBARA OWEN

Masonic music.

Music used in connection with the ritual and social functions of freemasonry. A number of well-known composers ranging from William

Boyce to late 20th-century figures have been freemasons, most notably Mozart, who made significant contributions to the repertory.

<div align="right">CECIL HILL/ROGER J.V. COTTE</div>

Masonic music

1. Introduction.

Freemasonry is an allegory of morality in which men are taught the virtues of an upright life through the symbolism of stonemasonry. It seems to have derived from the late medieval practice of admitting 'speculative masons' to the lodges of working masons, a practice that became widespread in the late 17th century and gained great popularity in the 18th that has continued ever since. Adherents of freemasonry are said to 'work' at the construction of a 'temple of humanity', an intellectual analogue to Solomon's temple supported by the three pillars of Nature, Reason and Wisdom. Although the ritual and the symbolic vocabulary of freemasonry derive ultimately from the myths surrounding the figure of Hiram, Solomon's chief mason (*1 Kings* vii.35–45, *2 Kings* xiii.4–6), the cult as it developed in the 18th century was characterized by a remarkably rich syncretism, accepting the equivalent validity of all religious and mystic revelation and building an elaborate imagery drawn from sources as disparate as the Egyptian Tarot, traditional astrology, numerology, the Koran, Talmudic writings and the Bible. 18th-century freemasonry proved an ideal form of expression for the political and social liberalism of the middle classes, guided by its most eminent members, who included Goethe, Lessing, Herder, Klopstock, Pope, Swift, Voltaire, Stendhal, Frederick the Great, Don Pedro I (Emperor of Brazil), George Washington and Benjamin Franklin, as well as a great number of musicians and composers.

Because of the secrecy that has surrounded freemasonry since the 18th century, specific evidence as to whether a piece of music is 'masonic' is often lacking. Purely instrumental music cannot be said to have 'masonic' content unless it embodies masonic symbolism, even though the music may have masonic intent in having been written for use in a masonic ceremony. Music with a literary text is even more problematic, as supposed masonic content must be combined with masonic intent for a work to merit the description 'masonic' by a freemason. Thus, for example, while Mozart's *Die Zauberflöte* unquestionably embodies much masonic symbolism, its masonic intent is unproven, so that it might not be considered 'masonic music' by certain members of the Craft. To the uninitiated, however, music having masonic symbolism or implications, as well as music actually used in rituals, may be considered 'masonic'.

Masonic music

2. Ritual music.

Music has always been used to ornament or enhance masonic rituals, both in lodge 'workings' and in the so-called 'white table' or 'harmony' that

occurs after lodge work has been concluded. Hymns are somtimes sung and are considered (in deistic lodges) an extension of prayer, as are 'masonic canticles' such as those composed by the clergymen Anderson and Desagulier for publication in their Constitution of the Craft, known as the *Book of Constitutions* (1723). Neither, however, forms an integral part of masonic rituals. A rite of initiation into the higher degrees of the Craft (N.C. des Etangs, *Oeuvres maçonniques*, Paris, 1848, p.155, initiation into the degree of Grand Elect Knight K-H, 30th degree) specifies 15 musical interludes in the course of the ceremony, most notably extracts from the *Mystères d'Isis*, translated and musically arranged from *Die Zauberflöte*. A description of the consecration of the Royal Arch Chapter in St Andrews (1821) included a typical reference to the use of music in the lodge: 'During these ceremonies several hymns and an anthem was sung'. Occasional references in lodge minutes and account books to the hiring of instrumentalists suggest that the music of such lodges was usually restricted to unaccompanied singing. In the 19th century, however, several organs are known to have been installed in lodges in England (though not in France), and a particularly fine instrument built in 1818 has survived among the furniture of the Bath lodge. According to Northcott, many English lodges included an organist among their officers; the post seems to have been the only one with no stated duties, probably because of the relative scarcity of organs.

Much of the music actually used in masonic lodges seems to have taken the form of strophic songs in the style of the French 'Caveau' (such as street songs, songs from popular or comic opera, dances and hymns; *see* Vaudeville, §3) as well as hymns specially composed for masonic use. Many anthologies were published in various countries in the 18th and early 19th centuries. It seems from the evidence of published masonic hymnals that many of the texts were designed to be adapted to specific popular hymns. In England and Scotland, for example, a common metre for masonic texts was 6:6:4:6:6:6:4, and the tunes most often indicated in published hymnals were 'God Save Great George our King' and Felice Giardini's 'Moscow', both in that metre; in France the popular song *La béquille du père Barnabas* and *airs* from Rameau's operas were widely used. Such adaptations were fairly common on the Continent, especially during the 18th century. The earliest known masonic song appeared in Sperontes's *Singende Muse an der Pleisse* (1736), a collection of street songs including a text about 'our Order' later printed in explicitly masonic collections. Such anthologies as *Freimaurerlieder im Musik* (Leipzig, 1785) and *Freymaurerlieder mit Melodien* (Berlin, 1793) largely comprised such adaptations of pre-existing music by Georg Benda, J.A. André, Antonio Cartelliari, Philipp Enslin, J.G. Naumann and Ignace Pleyel, as did the popular Franco-Dutch *La lire maçonne* (The Hague, 1766; reprinted four times in 30 years) by Vignoles and Dubois, which contained many contrafacta of *airs* from operas by Campra and Rousseau, as well as the first version of *God Save the King* to be printed on the Continent. Other important collections of masonic hymns include J.-C. Naudot's *Chansons notées de la très vénérable confrérie des maçons libre* (1737), J.A. Scheibe's *Neue Freymäurer-Lieder mit bequemen Melodien* (1749), Thomas Hale's *Social Harmony* (1763), C.G. Neefe's *Freimaurerlieder zum Gebrauche der gerechten und vollkommenen Loge* (1774), Naumann's *40 Freymäurerlieder* (1782, containing some purely instrumental processional

music) and Richard Gaudry's *A Collection of Masonic Songs* (1795). Such works and anthologies continued to be produced into the 20th century, for use in lodge rituals or as demonstrations of masonic propaganda, and include Lortzing's celebratory cantata (1841) for the centenary of the Leipzig lodge 'Minerva zu den drei Palmen' and Sibelius's *Rituaalimusiikki* op.113 (1927), as well as several of Mozart's shorter works.

Masonic music

3. Mozart's masonic music.

Like many of his contemporaries in the Austria of the Enlightenment, Mozart found the ideals of freemasonry enormously attractive. Though a Catholic, he was initiated into the first degree of the Craft, that of Apprentice (*Lehrling*), on 11 December 1784 in the lodge 'Zur Wohltätigkeit' in Vienna. His contact with freemasonry antedated his initiation, however: as early as 1773 he had written incidental music (k345/336*a*) for T.P. Gebler's masonic play *Thamos, König in Ägypten*, and in 1778 he at least considered writing a melodrama on Otto von Gemmingen's 'masonic' libretto *Semiramis* (von Gemmingen was later to be the Venerable of Mozart's first lodge). Mozart's progress through the early stages of freemasonry was fairly rapid: he reached the third degree, that of Master, by April 1785, and it seems that part of his contribution to his lodge included musical performance. For example, Mozart and his friend and lodge brother Anton Stadler, the clarinettist, organized a concert at their lodge for 20 October 1787 (see Nettl, 1932) with a programme including specifically masonic works (hymns, Mozart's cantata *Die Maurerfreude* k471, and two symphonies by the freemason Paul Wranitzky) as well as apparently non-masonic ones, notably a concerto for basset-horn and another for clarinet – both instruments, however, being held in high regard in masonic circles. Besides such performing activities Mozart composed a number of works for special occasions at Viennese lodges, especially during his first two years of membership. The cantata *Dir, Seele des Weltalls* k429/468*a* is thought to have been composed for a masonic celebration to which non-members were invited, and the song *Gesellenreise* k468, on a text by Joseph von Ratschky, was composed as a welcome to new Journeymen (*Gesellen*) entering the second degree of the Craft. *Die Maurerfreude* was composed in 1785 to honour Ignaz von Born, secretary of the Austrian Grand Lodge and a leading moral and intellectual figure in Vienna. The brief *Maurerische Trauermusik* k477/479*a* is now thought to have been written for the installation of a Master, as that ritual includes funerary imagery, not, as has been suggested, for the memorial service of two of Mozart's lodge brothers (it was performed on the latter occasion, but was composed in July 1785, several months before the brothers' death). These works, along with the much later cantatas *Die ihr des unermesslichen Weltalls Schöpfer ehrt* k619 and *Laut verkünde unsre Freude* k623, are properly considered masonic music, because they were explicitly intended for use in various aspects of the ritual, and they incorporate typically masonic musical symbols. Such is not the case, curiously, with a number of Mozart's works that have been adopted by the Craft for ceremonial use, including the *Lobegesang auf die feierliche Johannisloge* k148/125*h*, the Marian gradual *Sancta Maria* k273, the Adagio and Fugue in C minor k546, the Adagio and Rondo in C k617 and the motet *Ave verum corpus* k618.

Musical reflections of masonic imagery in Mozart's works are seen most clearly in his best-known masonic work, *Die Zauberflöte* (1791). The symbolism of the libretto (written by a freemason, Emanuel Schikaneder) merits close attention. The trials to which the two couples are subjected are thought to replicate those of the different stages of masonic initiation, and the relative success of worldly and spiritual attitudes in entering the mysteries of the Craft is reflected in the denial of initiation to Papageno and Papagena. Tamino and Pamina, by virtue of their strength of character and willingness to seek higher wisdom, are welcomed into the brotherhood, which is represented by a chorus of priests led by Sarastro, a character said to have been modelled on Ignaz von Born. The Queen of Night and her Ladies represent the unenlightened state, as does, ultimately, the dark Monostatos (for a detailed literary and musical analysis of the opera as a masonic parable see Chailley, 1968).

Musical symbolism directly related to masonic rites and images has been found in Mozart's score. Chailley argued that the tonal scheme of the opera reflected the changing attitudes of the characters and emphasized their worldly or spiritual ambitions. Thus the key of E♭ serves as the perfect masonic tonality, the three flats of its signature reflecting both the threefold initiation rite and the three pillars of the 'temple of humanity'; the relative minor (C) symbolizes an incomplete grasp of masonic ideals, while sharp keys are thought to represent worldly interests, and the neutral key of C major, according to Chailley, serves as the context for oracular statements. This thesis remains speculative, but may be supported by the fact that most of Mozart's explicitly masonic music, such as the cantatas k429/468*a* and 471, is in the 'masonic' tonality of E♭. Another aspect of masonic symbolism, reflected in rhythmic motifs, may be found in *Die Zauberflöte*. The number three has various ritual meanings in the Craft, the most common ones being an association with the third degree or Masters of the lodge and the representation of the three pillars of the temple. This is represented by various rhythmic ideas, of which the threefold repetition of chords is the most obvious (Chailley has further pointed out that the number five, associated with women's lodges, is also used).

Masonic music

4. Masonic influence on other composers.

The use of the three-chord motif to represent the Masters of a lodge appeared in a number of other works intended to symbolize masonic rituals, such as Naumann's processional 'L'entrée dans la loge' (*40 Freymäurerlieder*, 1782) and Philidor's cantata *Carmen saeculare* (1779). The latter piece, a cantata based on texts from Horace deliberately chosen for their masonic implications and first performed at the Grand Lodge of London, was one of many 18th-century compositions inspired by masonic ideals. Such large-scale works were rare, however. An early masonic opera, W.R. Chetwood's *The Generous Freemason*, was first performed in 1730 during the Bartholomew Fair and published the next year as a 'tragi-comi-farcical ballad opera'; the music consisted of songs by Henry Carey, Richard Charke and John Sheeles. Chetwood subsequently arranged the comic scenes, which dealt with the 'humours of Squire Noodle and his man Doodle', into an operetta entitled *The Mock Mason*, first performed in 1733 at the Goodman's Fields Theatre. On the Continent at least two other

masonic operas are known: Naumann's *Osiride*, first performed at Dresden in 1781 and based on a libretto adapted from the masonic novel *Sethos* by Caterino Mazzolà (who later adapted *La clemenza di Tito* for Mozart), and *L'initiation d'Arlequin* (composer unknown), performed by the Opéra-Comique at the Théâtre de Nicolet.

In France, works with masonic connections included, besides Philidor's *Carmen saeculare*, learned cantatas by Clérambault and Louis Lemaire, as well as such operas as *Zoroastre* (1749) by Rameau, who clearly explained the initiatory purposes of the overture. Mention should be made too of the 'little masonic operas' for the use of lodges in Versailles, Paris and the provinces to texts by Félix Nogaret set by various composers including François Giroust, who also wrote a masonic funeral cantata entitled *Le déluge* (1784), and of the collection of masonic works by Henri-Joseph Taskin (1779–1852) now in the music department of the Bibliothèque Nationale. There were also a number of works written in the Revolutionary period (*see* Revolutionary hymn) and then under the Empire of Napoleon.

Haydn became a freemason in February 1785, receiving his initiation in the lodge 'Zur wahren Eintracht' (whose Venerable was Ignaz von Born). It has been suggested that he joined at Mozart's instigation, but it seems more likely that his interest had received greater stimulus from his close friend Paul Wranitzky, musical director to the court of Count Johann Esterházy. (Wranitzky wrote two symphonies for a concert at the amalgamated Viennese lodge 'Zur gekrönten Hoffnung', formed by a merging of three lodges as ordered by Joseph II in December 1785.) Haydn's membership lapsed in 1787 and he seems not to have taken part in any masonic activities after his initiation; nor does he appear to have composed any music for the Craft, although Chailley (1970) claimed to have found evidence of masonic symbolism in *The Creation*.

Beethoven's knowledge of masonic ritual was much deeper than that of the layman acquainted with currently fashionable ideas. There seems little doubt that he was initiated; in October 1852 Karl Holz, the second violinist in Schuppanzigh's quartet and a close friend of Beethoven, told the musicologist Otto Jahn that the composer 'had been a freemason, but was no longer active in the Craft during his latter years'. He left several works certainly inspired by freemasonry, notably the Adagio of the String Quartet op.59 no.1, which has a clear indication on the manuscript; certain passages in *Fidelio*; melodies for which F.G. Wegeler substituted masonic texts; and finally the Choral Fantasia op.80 and the Ninth Symphony with its choral movement, both settings of masonic texts. Certain phrases in Beethoven's correspondence suggest masonic membership, and it is known that his teacher C.G. Neefe was an enthusiastic freemason.

Other 19th-century composers who were masons include Franz Abt, Leopold Damrosch, Carl Loewe, Ferdinand Ries, Wilhelm Speyer, Spohr, Puccini, Boito, Ole Bull, Józef Elsner and Sousa. Don Pedro I, Emperor of Brazil (1798–1834), was a keen bassoonist and clarinettist who also composed many patriotic choruses and a fine *Hino maçonico* that is still in the repertory of the Brazilian lodges.

Liszt had been introduced into the lodge 'Zur Einigkeit' in Frankfurt in 1841, and was promoted to Journeyman in 1842 at the lodge 'Royal York' in

Berlin, then to Master in 1870 at the lodge 'Zur Einigkeit' in Budapest. It has been suggested that his interest in freemasonry may have been influenced by some aspects of Wagner's *Parsifal*, which Wagner is thought to have composed deliberately from an initiatory and alchemical angle. On his arrival in Berlin around 1872 he asked to be initiated into one of the city's lodges, but discreet pressure caused him to abandon the idea. Gounod, although a practising Catholic, was sufficiently interested in masonic sumbolism to compose a 'quasi-masonic' opera, *La reine de Saba*, to a libretto inspired by a story from *Le voyage en Orient* by Gérard de Nerval (an aleatory mason). The score of this work contains rhythmic elements and features of orchestration very close to those of *Die Zauberflöte*. The musicologist Hugo Riemann was a prominent mason; it was for his own 'Phoenix' lodge in Leipzig that he first wrote his 'work' subsequently published in *Latomia* ('Les tailleurs de pierre', 1897).

In the 20th century the Dutch composer Willem Pijper produced a fine work entitled *Zes adagios* for an initiation in 1940. Several of P.M. Dubois' works were inspired by freemasonry: *Le concert des éléments*, *Musique maçonnique contemporaine* (for an initiation) and the opera *Le serpent vert*, on a subject taken from Goethe, himself a mason. Julien Falk left some noteworthy scores for use in masonic ceremonies including a cantata on a text from St John's Gospel, *Les trois voyages* (initiation), *La lumière* and a number of marches. The Belgian composer Vic Legley wrote some highly regarded masonic pieces: *La cathédrale d'acier*, *Dyptique* (for initiation into the 18th degree), and Music for Brass and Percussion (initiation into the 30th degree). Another Belgian, Arsène Souffriau, composed a great deal of ritual music including some for the 33 degrees of the Scottish rite. Finally, the Swiss Jacques Cerf, a member of the Swiss grand lodge 'Alpina', wrote not only a considerable body of highly acclaimed secular work but also much masonic music, including most notably *Petit livre pour un rituel* (initiation into the 18th degree) and *La légende d'Hiram* for soloists, male-voice choir and large orchestra.

Masonic music

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(*b* Castrocaro, nr Forlì; *fl* 1583). Italian composer. It is clear from the dedication to Ippolito dalla Rovere da Monte Feltre of his only known work, *Il primo libro de* [22] *madrigali a cinque voci* (Venice, 1583), that he was then associated with Ippolito's court where 'so many musicians of supreme perfection' received patronage. The book includes texts by Sannazzaro, Ariosto and Petrarch. The style is contrapuntally developed and restrained in expressive language.

PIER PAOLO SCATTOLIN

Masque.

A genre of entertainment that developed in England during the 16th and 17th centuries around a masked dance. Based on allegorical or mythological themes and involving poetry, music and elaborate sets, its finest achievement was in the court masques of the poet laureate Ben Jonson and stage architect Inigo Jones from 1605 to 1631. A lesser-noted but nonetheless important type was the theatre masque of the same period, which survived the demise of the court masque and reached its

highest development in the dramas and semi-operas of the Restoration (1660–*c*1700), especially in the works of Dryden and Purcell.

MURRAY LEFKOWITZ

Masque

1. Origins to *c*1600.

The origins of the masque are to be found in the festivals, pageants and revels of the Renaissance, particularly the English disguising and its Italian counterparts, the *veglia* and *masquerie*. From the Italian *trionfo* came the processions and elaborate pageant carts which presented symbolic figures and allegorical themes from classical mythology. The French *ballet de cour* and *masquerade* strongly influenced the dances and choreography of the masque and contributed to the growth of some loose dramatic continuity. The former, like the Italian *intermedio*, added significant advances in stage and scenic design. From the older tradition of mummings derived the element of dance pantomime, and additional prototypes for the comic dances of the antimasques existed in the *ballet à entrées* (*see* Ballet de cour), morescos, farces, jigs and various country dances of the period. The instrumental music of the masque was derived from popular and court dances of the 15th and 16th centuries (basses danses, measures, pavans, galliards, branles, voltas and others), and the vocal music was strongly influenced by popular as well as more sophisticated genres (choirboy songs, ayres, ballads, canzonets, madrigals, and the dramatic monodies, *récits* and continuo songs of the Italian, French and English courts).

The immediate prototype of the masque, the disguising, was known as such in England from the early 15th century. It developed from the native pastime of mumming, which had itself descended from the art of the troubadours. Based on allegorical or mythological themes and using elaborate stage machinery, the disguising was performed at night on special or festive seasonal occasions by both speaking and singing actors, with dance as the culminating event. Disguisings were popular at the court of Henry VII, especially during the Christmas season, when a Lord of Misrule was chosen to preside over the festivities (for a contemporary account of a lavish disguising performed for the wedding in 1501 of Prince Arthur and Catherine of Aragon see Wickham, 1959–81, i, pp.208–9).

According to an account in Hall's *Chronicle*, Henry VIII introduced the Italian *masquerie* to the English court in 1512:

> On the daie of the Epiphanie at night, the kyng with xi other wer disguised, after the manner of Italie, called a maske, a thyng not seen afore in Englande, thei were appareled in garmentes long and brode, wrought all with gold, with visers

and cappes of gold, and after the banket doen, these Maskers came in, with six gentlemen disguised in silke bearynge staffe torches, and desired the ladies to daunce, some were content, and some that knewe the fashion of it refused, because it was not a thyng commonly seen. And after thei daunced and commoned together, as the fashion of the Maskes is, thei toke their leave and departed, and so did the Quene, and all the ladies.

Most likely the basic difference between the disguising and this form of 'maske' was that in the latter the masquers revelled with ladies of the audience in dancing, gallantry and intrigue. These revels became an essential feature of the English court masque.

In the course of the 16th century the masque merged with the disguising, assuming its scenic décor and other theatrical elements. Scenes like those of a castle, a ship, a mountain or a bower were either fixed or mounted on floats that carried the masquers in and out of the hall. From these stationary or movable tableaux the dancers made their entry and descent to the floor, often preceded by the presenter's prologue, an encomium to the king and queen, which was followed by a song or a chorus, or both. After the formal dance and the revels the masquers were called back to the set by another speech or song (sometimes both) and then made their exit. Allegory and symbolism were an important part of the poetry, the scenery, the costumes, the dances and the music. A masque of this kind was given by Henry VIII in 1527 for the French ambassador on the signing of an alliance between Henry and François I.

The increasing popularity of masques and other entertainments at court is reflected in the creation of the post of Master of the Revels in 1545, and in the selection of the poet George Ferrars as Lord of Misrule. Ferrars was responsible for works with such bizarre titles as *The Masque of Covetous Men with Long Noses*, *The Masque of Cats* and *The Drunken Masque*, written to amuse the boy King Edward VI. Activity decreased during the reign of Mary Tudor, but Elizabeth I, although frugal in her habits, was a devotee of music and dancing and participated in and supported a number of masque productions. Several of these depicted tradesmen: fishermen, swartrutters, foresters, mariners etc. For Elizabeth's projected meeting with Mary Stuart at Nottingham in 1562 a *Masque of Peace* was prepared, and, although the meeting never took place, a description has survived indicating that there were actually three masques to be presented on successive nights, each with its own theme. The last of these was to end with a chorus 'as full of armony as may be devised'. A later production, *The Masque of Gods* (1578), was a processional masque to welcome Elizabeth to Norwich, and more closely resembled the 'entertainment' that had as its principal feature the offering of gifts.

During Elizabeth's reign masques were also presented by the four legal societies of the Inns of Court, each of which chose a Lord of Misrule to preside over its seasonal festivities. At Shrovetide 1595 the barristers of Gray's Inn performed a masque for the queen entitled *The Masque of Proteus and the Adamantine Rock* which, with the exception of the

antimasque, contained all the elements of the Jacobean masques, and became the prototype for those of Ben Jonson.

The music for Tudor masques was composed by the leading musical figures at court: the Master of the Chapel Royal, members of the King's Musick or the organist of St Paul's. Under Henry VII Gilbert Banester and later William Newmark were in charge of such festivities; under Henry VIII, John Redford and William Cornyshe; during Elizabeth's reign, Richard Farrant and Richard Edwards. The musical performers were the instrumental consorts, choirboys and 'singing-men' of the King's Musick and the Chapel Royal, and on occasion the musicians and boys of St Paul's and Westminster Abbey. The vocal music consisted of consort songs to viols, lute-songs, partsongs for two to six voices and other more popular forms. The dances included a variety of measures, pavans, galliards, corantos, voltas, branles and country dances. Undoubtedly some of this music survives in manuscript and printed collections of the period, but specific identifications are difficult, perhaps even impossible.

Masque

2. Jacobean (1603–25).

The early Stuarts were sophisticated patrons of the arts, and the royal household included large numbers of artists, poets, musicians and savants who collaborated in producing some of the most lavish court diversions ever seen in England. Masques were increasingly exploited for political purposes, and foreign ambassadors intrigued for prominent places at performances. In addition to the traditional representations at Twelfth Night and Shrovetide, masques were staged for marriages, births, progresses, treaties, alliances and other occasions at court. Aping these elaborate productions, the prominent nobility, as well as the gentlemen of the Inns of Court, mounted their own less pretentious private masques for special occasions. Poets took advantage of public admiration of such spectacles by including masque-like episodes in their plays at the Bankside and in the new theatres in London.

The high literary quality of the Jacobean masque is largely due to Ben Jonson, who combined a sensitive feeling for lyric and dramatic poetry with depth and accuracy of classical scholarship. Familiarity with classical mythology is necessary for an understanding of the allegorical and symbolistic associations that are the essence of masque themes (also referred to as the 'meaning', 'conceit', 'emblem' or 'soul' of the masque). It was the task of the various poets, artists, musicians, actors and artisans of the court to personify the classical gods of antiquity and their godly virtues in the bodies of the English royal family. The courtiers were usually sufficiently educated to recognize these allusions; for his more obscure references Jonson engaged in more subtle didactic rhetoric.

Other fine poets, including George Chapman, Francis Beaumont, Thomas Middleton, John Marston, Thomas Campion and Samuel Daniel, also wrote masque texts. At the same time, under the gifted Inigo Jones, who borrowed heavily from foreign spectacles, the visual aspects of the masque – scenery, costumes, stage machinery including the *deus ex machina*, and even the hall itself – became increasingly elaborate, impressive and costly. More than 400 of Jones's sketches of the costumes and scenery for

Jacobean and Caroline masques are in the Duke of Devonshire's Chatsworth collection (see figs.2–4, 6 and 7; a good selection is included in Simpson and Bell, 1924).

The court masques had no rigid structural formula but certain elements are common to most of them, and their general organization is as follows: (1) procession, (2) allegorical speech or dialogue, (3) antimasque songs and dances, (4) discovery of the scene of the masque, (5) song I, (6) entry dance of the masquers and descent to the floor, (7) song II, (8) main dance of the masquers, (9) song III, (10) revels with the audience, (11) song IV, (12) return to the stage and final dance of the masquers or a grand chorus. Variants of this plan sometimes omit the main dance, include an additional one, or place the revels at the end, as in the *ballet de cour*. A special dance for the torchbearers could also precede the entry dance, and often the masque was followed by a sumptuous banquet. An entire production lasted as long as four or five hours.

Jacobean masques were presented either in the Great Hall at Whitehall or in the Banqueting House, which was rebuilt by James I in 1606 and again in 1622 after the disastrous fire of 1619 (Inigo Jones was the architect). Scaffolding was erected for the spectators on three sides, and a raised dais of state was placed on the floor about two thirds of the way back from the stage. The central clearing was left open for the dancing and singing.

No complete score for a court masque has survived, for several reasons. The loose arrangement and collective nature of the composition of the music involved composers from various consorts of the King's Musick (e.g. the consort of violins for the dances, the lutenist-singers for the songs, the 'loud' music or wind band for processions and scene changes); indeed a division of labour even existed between the composer of the dances and the composer who orchestrated the dances for the king's violin band (Holman, 1993). Each leader composed the music and provided the parts for his own consort. Antimasques frequently used anonymous popular ballads, catches and dance-tunes as well as newly composed and choreographed dances, and were performed (danced) by professional actors from dramatic companies such as the King's Men. The songs in the published texts of the masques were usually printed in italics, and these show that the vocal music consisted mainly of individual numbers. The masquing and antimasque dances are indicated in the printed stage directions, but with a few exceptions none of the music was printed with the librettos, and scores and parts were rarely kept after a performance.

The earliest masque for which specific music survives is Jonson's *Masque of Blackness* (1605); only one song is extant, 'Come away' by Alfonso Ferrabosco (ii) (*Ayres*, 1609). This was the first masque to do away with dispersed scenery in favour of a stage and curtain, and was the first product of the collaboration between Ben Jonson and Inigo Jones, who, until their quarrel in 1631, produced about 30 works together. Ferrabosco seems to have been a third member of this partnership, especially for the earlier masques, of which he supplied seven with music. Later he contributed to Jonson's *Masque of Augurs* (1622); Jonson lauded him in his librettos, his *Epigrams* (cxxx and cxxxi) and elsewhere. Five of Ferrabosco's songs are extant from the *Masque of Beauty* (1608), more

than have survived from any other Jacobean masque. One of them, 'So Beauty on the waters stood', is among his finest songs and illustrates his ability to create a flexible, expressive melody out of the simplest devices, in this case a long anacrusis held over the bar-line, followed by a leap of a 7th (ex.1). Three of the songs from the *Masque of Beauty* are linked as a continuous musical scene between the main dance and the revels, and are tonally organized in G minor. With its long sequential descent moving out of phase over ponderous harmonies, the final return from G major by way of F major is a forward-looking piece of dramatic-harmonic writing (ex.2). This continuous musical organization is seen again in Ferrabosco's music for Jonson's *Love freed from Ignorance and Folly* (1611), where it is almost the same; these may be the earliest instances of such dramatic writing in the masque tradition. Ferrabosco's music is strongly individual, and his masque songs are in a rudimentary declamatory style, easily recognized by the broad sweep of angular, triadic melody – almost instrumental in character; the setting of text is sometimes crude. 6ths and even 7ths are frequent in the vocal lines, some of which have a range of up to two octaves (ex.3). The opening held gesture is a hallmark of his songs.
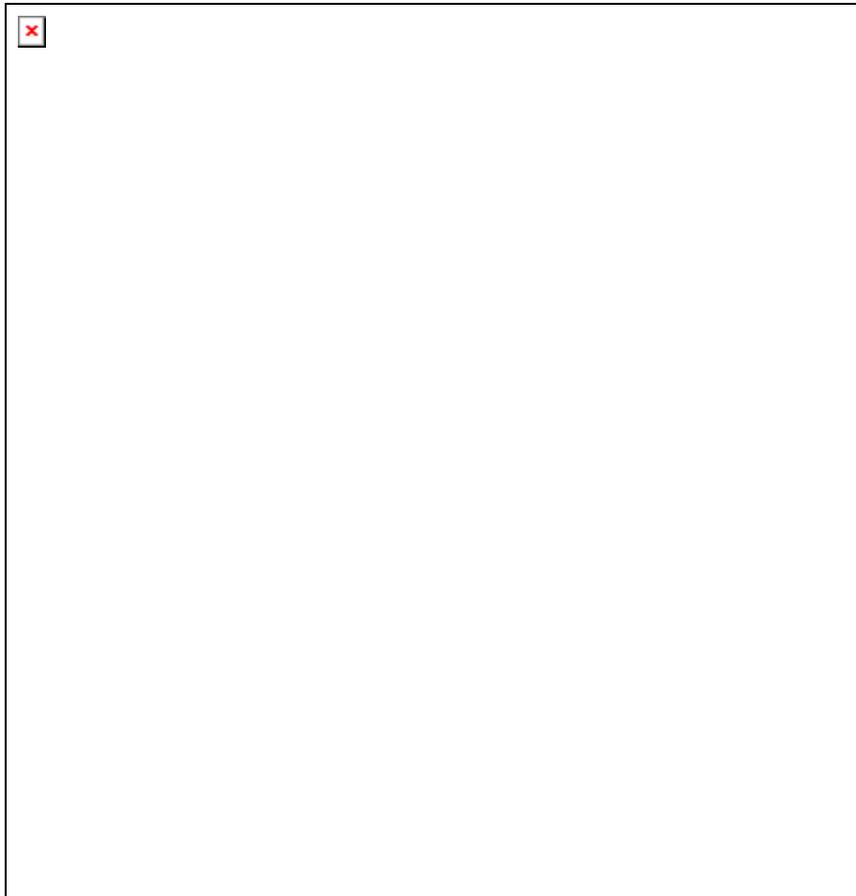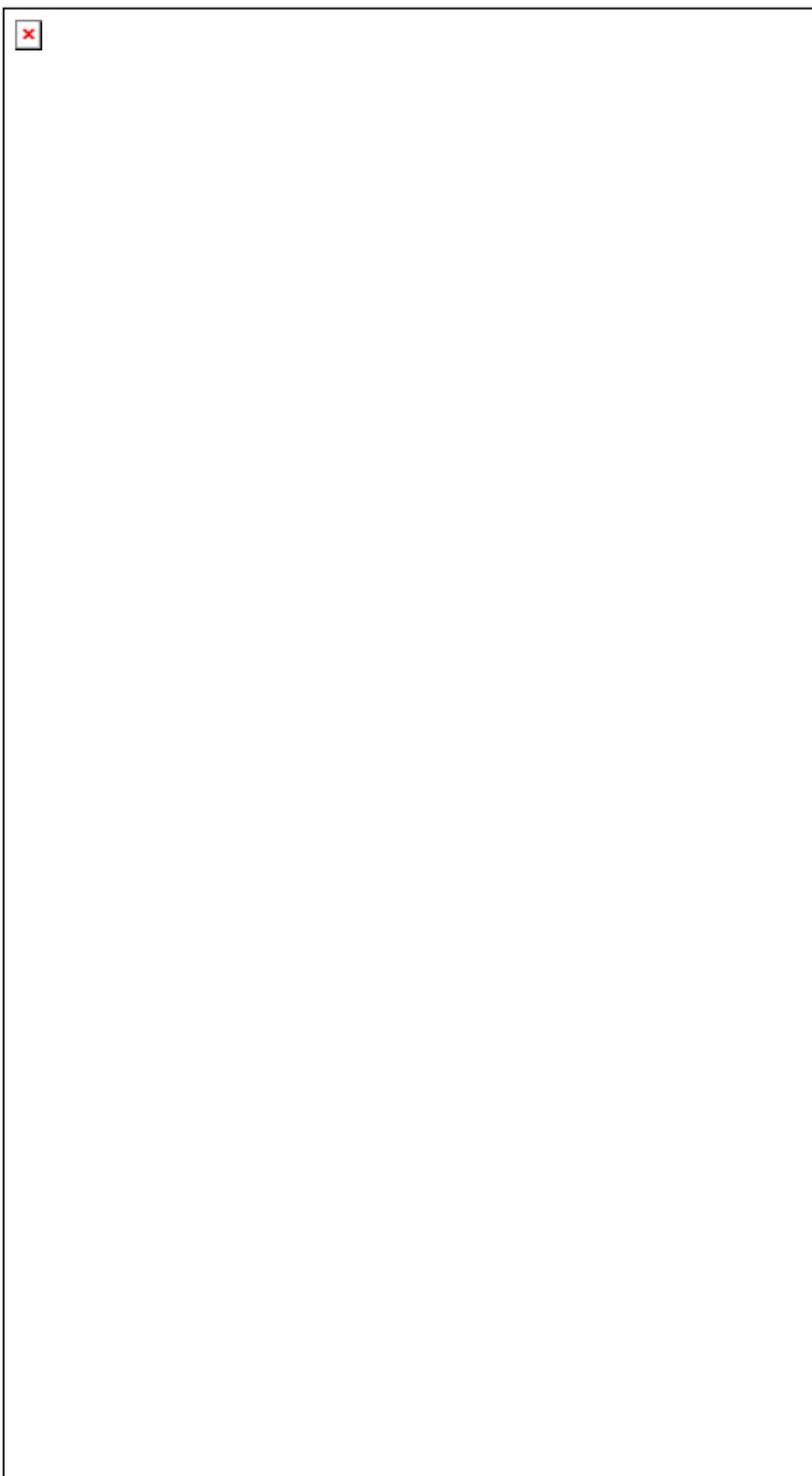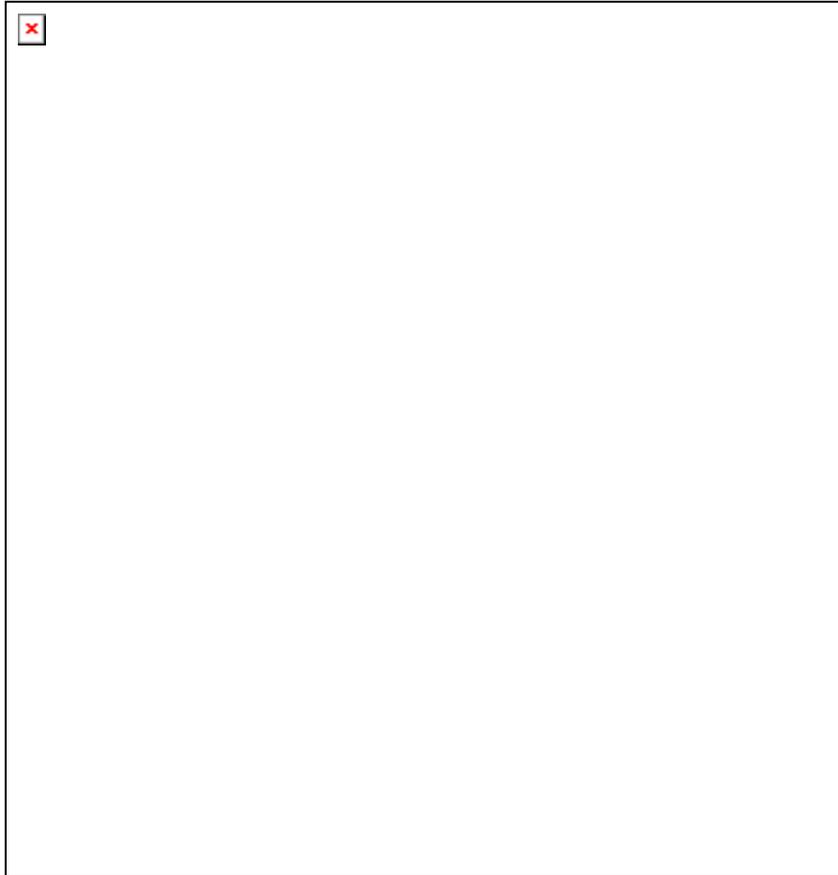
Ferrabosco also wrote the music for Jonson's *Masque of Hymenai* (1606), a 'double masque' (one of men, another of women) for the marriage of the Earl of Essex and the Lady Frances Howard. Here the episode of the presenter's speech is a rudimentary dramatic situation in which extra characters are added and remain as participants in the ensuing action. The 'device' (theme) thus became a more dramatic and unifying factor in Jonson's masques. Allegorical and symbolic meanings were also deepened, and applied not only in the spoken lines but also in the décor and the choreography, the point of it all being the glorification of the king. In the *Masque of Hymenai* Jonson drew attention to the dancing-master and violinist Thomas Giles, who introduced the main (third) grand masquing dance; an 'Essex Antick Masque' and the three masquing dances are extant (*GB-Lbl* Add.10444, nos.92–5). Giles's choreography also included a processional paired entry, a circle, a chain of linked hands and the initials of the bridegroom.

In two of Jonson's masques of 1611, the *Masque of Oberon* and *Love Freed*, Ferrabosco was assisted by Robert Johnson, who composed music for the dances only. In *Oberon*, a masque for Prince Henry, Jonson confronted the problem of corruption posed by the antimasque to the theme of the masque proper, an overriding consideration in all his masques. He attempted to create a measure of unity and balance among the main masque, the antimasques and the revels, not only in the dramatic symbolism of the text but also in the dramatic function of the music which was dispersed throughout the masque and which now furthered the development of the theme. To achieve this goal he and Jones also introduced movable sliding flats to allow quick changes of scene. Ferrabosco's music for two of the songs for the main masque are extant:

'Nay, nay, you must not stay' and 'Gentle knights' (*GB-Ob* Tenbury 1018); the latter is one of his finest songs. Some music for the antimasque dances of satyrs and fairies has survived (Sabol, 1978; Chan, 1980), and a substantial number of documents are also available for this masque (Walls, 1996).

Two songs by Ferrabosco also exist for *Love freed*: 'O what a fault' and 'How near to good' (*GB-Ob* Tenbury 1018; ex.3). Here Jonson continued to develop the masque into a cohesive structure in which the audience itself became an integral part. Ferrabosco's music, even more than in *Oberon*, perfected his new declamatory style intermixed with tuneful melody. No music survives by him for any of the later masques, and, in fact, very little identifiable vocal music exists for any of the later Jacobean masques. Even among the considerable number of extant masque and antimasque dances few can definitely be associated with their masques, although attempts to do so have not been wanting (e.g. Cutts, 1954; Sabol, 1978; Walls, 1996).

When after 1612 Ferrabosco (for some unexplained reason) ceased writing music for Jonson's masques, Robert Johnson was one of the composers, with Coprario, Campion and Nicholas Lanier, who wrote both songs and dances. Johnson was also active as a composer and musician for the King's Men and seems to have transferred some of his dance-tunes from the masquing hall to the theatre stage. He wrote music for Shakespeare's *Tempest* (1611) – the most important play of the period to incorporate masque – and for several other dramatic works. He also provided music for two of the three masques presented in 1613 for the marriage of Princess Elizabeth and the Count Palatine of the Rhine: Campion's *The Lord's Masque* and Chapman's *The Middle Temple and Lincoln's Inn Masque*. For the latter he composed both the songs and the dances and supervised the musicians, for which he received £45. He also wrote music for Jonson's *The Gypsies Metamorphosed* (1621).

One of the most significant masque poets, Thomas Campion, was also a musician. In 1607 he wrote both the text and the music for the *Masque in Honour of the Marriage of Lord Hayes*. Thomas Giles set the dances with the assistance of Thomas Lupo the younger, the king's composer for the violins. The libretto describes the disposition of the vocal and instrumental groups:

> on the right hand … were consorted ten Musitions, with Basse and Meane lutes, a Bandora, double Sackbott, and an Harpsichord, with two treble Violins; on the other side somewhat neerer the skreene were plac't 9 Violins and three Lutes; and to answere both the Consorts (as it were in a triangle) six Cornets, and six Chappell voyces.

Campion's description of the musical part of the performance for the chorus of the transformation scene for the appearance of the grand masquers adds valuable details of performing practice:

> This Chorus was in manner of an Eccho seconded by the Cornets, then by the consort of ten, then by the consort of twelve, and by a double Chorus of voices standing on either side, the one against the other, bearing five voices a peece,

and sometime every Chorus was heard severally, sometime
mixt, but in the end altogether . . . (their number in all
amounting to fortie two voyces and instruments).

Of the seven vocal numbers in the masque, Campion printed only two:
'Now hath Flora rob'd her bowers' and 'Move now with measured sound'.
Three dances by Lupo and Giles, presumably the grand masquing dances,
were also included, but with words added later. Campion's music is
somewhat conservative, quite unlike Ferrabosco's modern dramatic writing.

Coprario's masque songs are also conservative; in 1613 he wrote music for
Beaumont's *Masque of the Inner Temple and Gray's Inn* and for Campion's
The Masque of Squires. Coprario may also have contributed to the *Masque
of Flowers* (1614), which was completely financed by Sir Francis Bacon.
He reputedly participated in some of the earliest Italian operas during a
sojourn in Italy, but Italian influence is not evident in his three extant songs
from the *Masque of Squires*. However, he was the teacher of William
Lawes, whose music does show Italian influences and who dominated the
masque music during the Caroline period. Foreign influence on the masque
increased during the second decade of the 17th century. The French and
Italian borrowings of Inigo Jones, who had learnt his craft in those
countries, are well known and documented.

By 1617 Ben Jonson also capitulated to continental literary ideas: his
Twelfth Night masque of that year, *The Vision of Delight*, incorporated an
antimasque of Burratines and Pantalones in direct imitation of the French
Ballet de la Foire St Germain (1606), which employed the stock figures of
the *commedia dell'arte*. He also borrowed extensively for the same masque
from the spectacular *intermedi* and *veglia* presented at the Palazzo
Vecchio in Florence in 1608, the *Notte d'amore*. The *Masque of Queens*
(1609) had already shown the influence of the pastoral comedy *Giudizio di
Paridi* (1608) by the Italian poet Michelangelo Buonarotti the younger and
the stage architect Giulio Parigi. The first *intermedio* (the 'Palace of Fame')
was the prototype not only for a similar scene in the *Masque of Queens*,
but also for another 30 years later in *Britannia triumphans* by Jones and
Davenant.

The music was similarly subject to foreign influence, particularly that of the
Italian *stile recitativo*. Monodies by Caccini, Notari and others were printed
in England at this time and Ferrabosco himself wrote recitatives in Italian
(ESLS, 2nd ser., xix), although there is a marked difference between these
and his declamatory writing for masques. In the preface to his famous
Lovers Made Men (1617), Jonson wrote that 'the whole masque was sung
after the Italian manner, *stilo recitativo*, by Master Nicholas Lanier, who
ordered and made both the Scene and the music', and the text shows that
it was completely set to music. Jonson used the phrase 'stylo recitativo'
again in *The Vision of Delight*, but the music to both masques is lost.

The extent of Italian recitative influence on English declamatory song has
been questioned in favour of an indigenous development resulting from the
need for a more dramatic style (see Spink, 1959–60), and it has also been
pointed out that Jonson's reference to *stilo recitativo* did not appear in the
1617 librettos of his masques, but only in the 1640 editions (Emslie, 1960).
There are in fact basic differences of style between the declamatory song

and Italian monody, differences inherent in the languages themselves: the former, in observing English rules of declamation in speech rhythm, accent and inflection, is more melodic with frequent end-stopped lines. For these and other reasons it has been suggested that *Lovers Made Men* was probably set not as a continuous recitative but as a series of declamatory songs, dialogues and choruses, but without the music this cannot be proved. However, Lanier's early declamatory style may be examined in his one surviving song from the *Masque of Squires* (1613), 'Bring away this sacred tree', which contains both recitative and declamatory elements. Lanier visited Italy in 1625 to buy paintings for the king, and on his return in 1628 he wrote his famous dialogue *Hero's Complaint to Leander* in the recitative style; thus in either 1617 or 1628 he played a leading role in introducing continuous recitative – or declamation – into England (Walls, 1996). But the masque was certainly the principal vehicle for the development of the heightened speech of the English declamatory style. This development can be traced clearly from the masquing songs of Ferrabosco to those of William Lawes, Locke and Purcell, the four most prominent composers of music for the masque.

The songs in the masques have musical and dramatic significance to the spectacle as a whole, but they, like the text and the décor, play a secondary role to the dances. Indeed, one function of the songs was to allow the dancers to rest between numbers. The dances – both the formal dances of the three grand masquing dances and the social dances of the revels – were the raison d'être of the genre; in fact many of the songs are dancing-songs, not only in the antimasques, but during and in between the grand masquing dances and the revels. The main masquing dances were performed by cultivated aristocratic amateurs coached and accompanied by professional musicians and dancing-masters. The grand masquers themselves were lords or ladies currently in high favour at court; their number varied from six to 16 and they assumed some symbolic disguise, such as knights, heroes or other virtuous champions of the crown. At times the king or queen themselves took part. The masquers were taught their steps and rehearsed by dancing-masters like Giles, Jeremy Herne and the Frenchmen Bochan and Confesse, who also devised the ballets. The value attached to these dancing-masters can be seen in the fact that their pay often exceeded that of the poet or the composers. Especially important to these activities was the courts's band of violins, which accompanied the dancers in their rehearsals and in the performances (Holman, 1993).

The three grand masquing dances – entry, main dance and going-off – were always newly composed and newly choreographed. These set dances were often referred to as 'measures' (i.e. each dance was a newly choreographed unit), as were choreographed antimasque dances. The term was also used to refer to the more stately choreographed pavans that often led off the dance entries (Cunningham, 1965; Ward, 1988). The climax of the grand masquing dances was the main dance, a ballet involving symbolic figures, letters and geometrical patterns related to the theme of the masque. The dance types employed were measures, almans, ayres, pavans and corantos. Often a special dance of torchbearers preceded the entry of the masquers to illuminate the way for their descent to the floor: the torchbearers were chosen from among the young gentlemen of the nobility, and their dances were of the same type as those

of the masquers but more simply patterned, befitting their youth and inexperience. They also took part in the figures of the grand masquers, their torches articulating the designs. Often, when the choreography required it, a third strain in triple time was added to the grand masquing dances; they were usually in duple time and numbered '1st', '2nd' or '3rd'. They reflect the majesty of the occasion, as can briefly be seen in the opening tune from the main dance, 'The 2nd of the Temple', which may be from Chapman's *Masque of the Middle Temple and Lincoln's Inn* (1613; ex.4).

The social dances of the revels, in which the masquers took partners of the opposite sex from the audience, included measures, almans, corantos, galliards, branles, voltas and various country dances, but these were not specially composed or choreographed for the occasion: they were mostly bipartite in form, and it is possible that in the improvised, paired and varied repeats of the strains, the music and the dance steps themselves were varied according to the prowess of the participants.

Burlesque dances – 'anticks' or 'antemasques' – were not innovations of the Jacobean masque. The commonly held belief that comic relief was introduced by Ben Jonson at the request of Queen Anne in the *Masque of Queens* results from a misinterpretation of Jonson's statement that the queen 'commanded me to think on some dance or shew, that might precede hers, and have the place of a foil, or false masque'. Jonson introduced the term 'antimasque' in the next sentence in referring to the 'antimasque of boys' that he had included in his masque of the previous year, *The Haddington Masque*. In the *Masque of Queens* Jonson fulfilled Anne's request (she was one of the masquers) by contrasting the 12 noble queens with an antimasque of 12 disreputable hags. He used the term 'antimasque' to emphasize this dramatic contrast and to prevent the element of the bizarre from degenerating into low comedy. According to Welsford (1927) 'the *Masque of Queens* fixed the norm of the masque for some years. From 1609 to 1617 Ben Jonson wrote masque after masque, all showing the same careful structure and unity of design, the antimasque being kept strictly in its place and serving as a foil to the main action'. As the antimasque became established as a permanent feature it borrowed heavily from the French *ballet masquerade* and the *ballet à entrées*.

For the antimasques composers used anonymous popular ballads, catches and dance-tunes, and also wrote new dances in fast duple or triple metre: jigs, country dances, morescos, voltas, galliards, corantos, almans etc. The choreographed measures of these often differ from the terminal dances in that they consist of a greater number of strains which are contrasted in tempo, mood and length; sections in fast jig time indicated by are common. Sometimes pauses over notes indicate certain held gestures. Frequently the titles of these dances refer to the characters of the antimasque, e.g. 'The Satyrs Masque', 'The Ape's Dance at the Temple', 'The Cuckolds

Masque'. A good example is 'The Second Witches Dance' from the *Masque of Queens*: a prankish tune (ex.5*a*) is succeeded by two sudden gestures, which are in turn followed by a series of short, metrically contrasted sections (ex.5*b*).
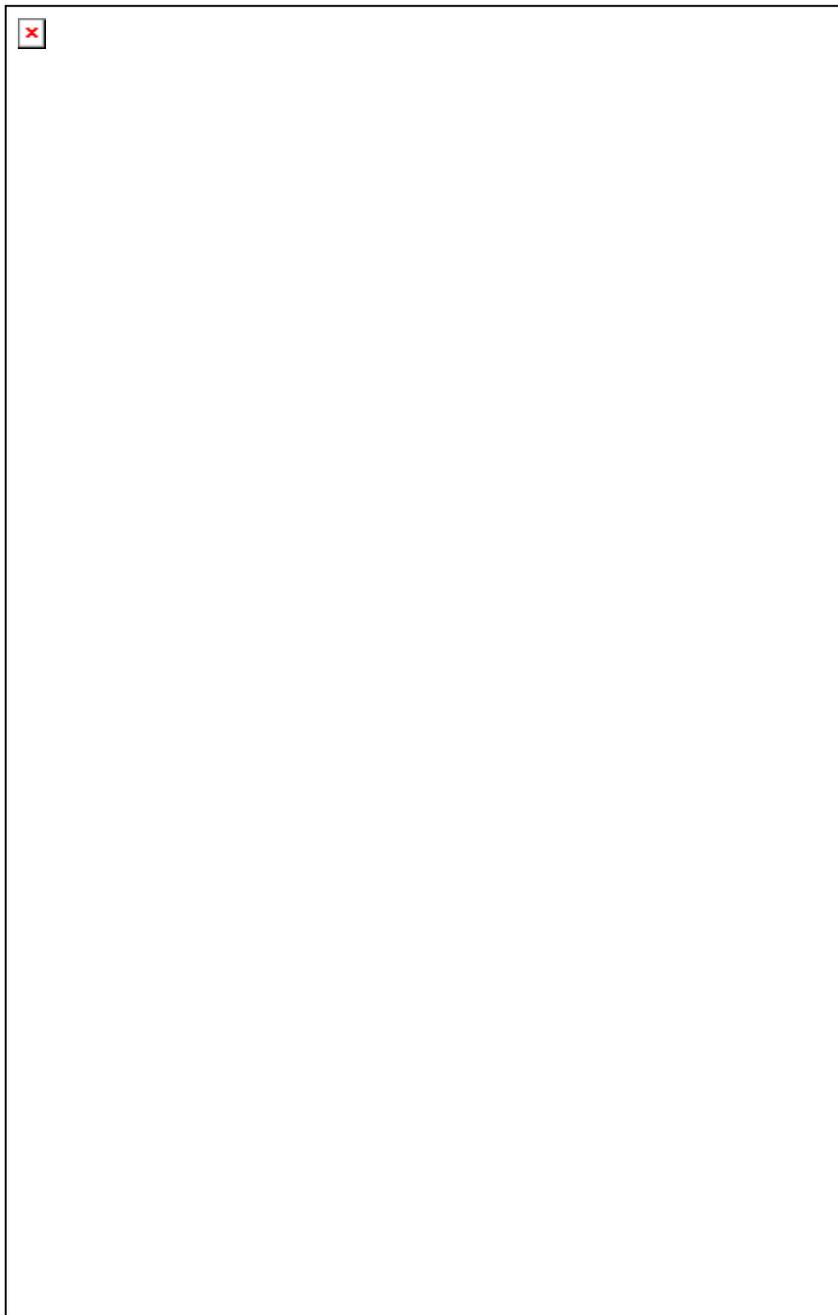
The reconstruction of the dances for the court masques can be only partly successful, not for want of the music, much of which is retrievable, but for want of the choreography for the antimasques and masquing dances. Many of the masque librettos do include descriptions of the patterns formed by the dancers, but specific details of the dances or 'measures' themselves are lacking. The major source for the music of Jacobean masque dances (*GB-Lbl* Add.10444) has been the subject of much research and controversy (cf Lawrence, 1922; Cutts, 1954; Willetts, 1965; Knowlton, 1966, 1967–8; Sabol, 1978). The manuscript includes 138 dances under such vague and fanciful titles as 'The Old Anticke Masque', 'Gray's Inn Masque', 'The humming batchelor', and 'My Lord Essex', but the association of these tunes with their proper masques is problematic, since

the titles are ambiguous in many cases and can be ascribed to two or more works. Many of the dances are to be found with additional parts in William Brade's *Newe ausserlesene liebliche Branden … a 5* (Hamburg, 1617), Thomas Simpson's *Taffel-Consort* (Hamburg, 1621) and, most extensively, in John Adson's *Courtly Masquing Ayres* (London, 1621); many are edited in Sabol (1978).

Masque

3. Caroline (1625–49).

During the reign of Charles I and his consort Queen Henrietta Maria it became customary for the king and his lords to present a masque to the queen at Twelfth Night, and for the queen and her ladies to reciprocate at Shrovetide. The productions of this period became increasingly costly and more directly intended as political propaganda. The queen had brought her own musicians with her from France, and the several minor productions recorded between 1625 and 1631 are thought to have been heavily influenced by the *ballet à entrées*, but neither the text nor the music to any of them is extant.

In 1631 Ben Jonson produced his last two masques, *Love's Triumph through Callipolis* and *Chloridia* (no music has survived). In the latter the long and fruitful association between Jonson and Inigo Jones ended; deeply rooted jealousies and a basic conflict of artistic ideals made the break inevitable, though the immediate cause was the quarrel over who was to be in charge of their productions. Jonson's ideal was a scholarly, dramatic form that would have enduring value as literature, but Jones saw each masque as an occasional visual and aural entertainment, lingering only in the memories of those who were present. When Jonson printed his own name ahead of Jones's in the libretto of *Chloridia* and viciously attacked the architect in writing, he placed Jones in a position of defensive advantage and found himself ostracized from all future masque productions. Jonson's jibes in his famous *Expostulation with Inigo Jones* were cruel, but not without some foundation, since without significant literary content the masque did subsequently degenerate into mere spectacle. Jonson's irony was prophetic in the *Expostulation* when he cried:

> O shows, shows, mighty shows
> The eloquence of masques! what need of prose,
> Or verse or prose, t'express immortal you?
> You are the spectacles of state, 'tis true . . .
> Or to make boards to speak! there is a task!
> Painting and carpentry are the soul of the masque.

Inigo Jones, now in complete charge, turned to lesser and manageable poets like Aurelian Townshend, who wrote the verses for both *Albion's Triumph* and *Tempe Restored* (1632).

Almost all the surviving vocal music for the Caroline court masque is in the autograph manuscript of William Lawes (*GB-Ob* Mus.Sch.B.2), which contains part of the music for James Shirley's *Triumph of Peace* (1634) and Sir William Davenant's *The Triumphs of the Prince d'Amour* (1636) and *Britannia triumphans* (1638) (ed. in Lefkowitz, 1970). Many of the dance-

tunes for the Caroline masques are in John Playford's *Court-ayres* (1655) and *Courtly Masquing Ayres* (1662) (ed. in Sabol, 1978). As dramatic and lyric poetry the masques of this period are inferior to Jonson's, but as musically organized dramatic presentations they are far more developed and prepared the way for the later masques, semi-operas and operas of Locke, Blow and Purcell. They show William Lawes, best known for his string music, as the most important English dramatic composer of the first half of the 17th century.

The *Triumph of Peace* was probably the most elaborate of all court masques. It was presented to the king by the four Inns of Court at a cost of more than £21,000, and had distinct political overtones. In his *Histriomastix*, William Prynne, a Puritan barrister of Lincoln's Inn, had attacked participation by the aristocracy in stage plays and masques as licentious and ungodly. Taking this as an affront, the king requested a masque from the Inns of Court as a public testament to their love and affection for the crown. The masque was preceded by a magnificent pageant that paraded through the streets of London for hours before the performance. The original plans for this masque, made by the parliamentarian Bulstrode Whitelocke, who was in charge of organizing the music, contain much information about this masque and its musicians (over 100) and about performing practice in general (see Lefkowitz, 1965, and Sabol, 1966). Diagrams show the exact position of the singers and instruments for specific musical numbers, which indicate that the larger musical scenes were performed on the floor in geometric figures with the voices and instruments integrated (fig.5). There is also a list of the instrumentation of the 'symphony', a consort of six lutes, a bass lute, a harp, a violin and three viols, which performed the 'symphonies' and accompanied the singers in the ceremonial part of the masque.

Most of the symphonies, songs and choruses for the *Triumph of Peace* have survived in Lawes's autograph. The missing music was probably composed by Simon Ives, who like Lawes received £100 for his efforts. The symphonies are two-part (treble and bass) bipartite instrumental dance forms of the alman variety, and serve the dual purpose of introducing the songs and covering the movement of the musicians from the stage to the dance floor. The songs are declamatory continuo songs in the tradition of those of Ferrabosco and Lanier: the third song is a declamatory dialogue between Eunomia (Law) and Irene (Peace). The choruses are homophonic or in madrigal style. The formal structure, symphony–song–chorus, is repeated as a series of musical scenes, and is a marked advance from the loose arrangement of individual songs in the Jacobean masque and Ferrabosco's earlier attempts at musical unity.

In *The Triumphs of the Prince d'Amour* William Lawes collaborated with his brother Henry, from whom we have only one surviving song, 'Whither so gladly and so fast'. The masque was produced by the Middle Temple of the Inns of Court to honour the arrival in England of the king's nephews, the Palatine Princes Charles and Rupert. The title was taken from the name of the Christmas Lord of Misrule at Middle Temple. From the text of the first printed edition it is clear that the entire work (except the prologue) was set to continuous music, but it is not completely in recitative (declamatory) style. The careful structural plan of Jonson's masques has been

abandoned for a freer mixture of antimasques, songs, formal dances and a banquet; it was prepared in haste and is short, has no spoken dialogue, only two antimasques, no revels and no exit dance. It shows strong French influence and closes with a grand chorus. William Lawes's music for the concluding two scenes is more unified than any previous English dramatic music: not only does the musical design symphony–song–chorus govern them individually, but in the last Song of Valediction they are linked together by a ritornello based on the second strain of the opening symphony (a device later used by Locke). The musical organization is conceived operatically; a continuous and varied musical and dramatic structure builds up to the final grand chorus. Symmetry of design, a unified sense of tonality (C minor with its related keys was Lawes's favourite), varieties of rhythms and textures, some expressive pictorialisms and a frequent use of the chorus are synchronized with the movements of the priests of Mars, Venus and Apollo from the stage to the dance floor and up to the dais to pay homage to the princes.

The music for *Britannia triumphans* is the most extensive surviving partial score for any of the court masques. It is also the last court masque for which music is known to be extant and has by far the best surviving iconography. Davenant's preface speaks of 'Masques with shewes and intermedii', and indeed there is much borrowing from the French and the Italian in the entries and in the scenic designs. The theme is both political and religious, seeking to justify the king's use of ship money tax and to ridicule the Puritans. It was acted on a Sunday, which infuriated Puritan leaders for more than half a century afterwards. It was for this masque that Charles I built a special masquing hall so as not to ruin the newly painted Rubens ceiling of the old Banqueting Hall with the smoke of many torches.

Dramatically and musically *Britannia triumphans* is the most advanced of all surviving court masques. E.J. Dent (1928) called attention to William Lawes's advanced tonal organization in his other masques, but here it is even more striking. The 'royal' key of C is the tonal centre for a variety of related keys, including A minor, D major, C minor and E♭ major. Of particular interest is the composer's handling of major–minor tonal relationships and their close association with textual expression. The clear distinction between declamatory airs and tuneful ballads approaches a recitative-aria design, and three-part instrumental symphonies and five-part choruses replace the two-part and four-part ones respectively. This masque also contains one of the earliest instances of the use of the dramatic ostinato in England, in the song and chorus of Fame, which Lawes entitled 'Ciacona'. Some of the symphonies and dances for this masque appear in Playford's *Court-ayres*, but none of the music for the antimasques has been identified with certainty.

Davenant's last two court masques, *Luminalia* (1638) and *Salmacida spolia* (1640; fig.7), are completely dominated by foreign influence. The former is an adaptation of Francesco Cini's *Notte d'amore* and Parigi's *Triumph of Peace*. The latter is a *ballet à entrées*, with no fewer than 20 comic entries. The decline of the Jonsonian masque was complete, and the ensuing civil war provided the *coup de grâce*.

The court masques of this period are augmented by a number of works prepared for the lesser nobility, for the theatre and for the private schools. The most famous in the first category is Milton's *Comus*, performed at Ludlow Castle in 1634 for the investiture of the Earl of Bridgwater. It is far shorter than the conventional masque, having only one antimasque, one formal dance and no revels; five songs for it by Henry Lawes are extant (*GB-Lbl* Add.53723). Many short masque insertions are extant from contemporary plays, but one of the earliest full theatre masques was *The World Tost at Tennis* by Thomas Middleton and William Rowley (1638), which omits the terminal dances and the revels as well. These are also absent from most of the masques inserted into plays performed at the public schools.

Masque

4. Commonwealth (1649–60).

The influence of the court masque during the interregnum continued in the school masques and in new stage performances called 'moral representations' or 'private entertainments', which incorporated music and the dance, and 'scenes and machines', which Davenant and others used to circumvent the Puritan ban on stage plays. The popularity of school masques is affirmed by Pepys's diary entry for 26 April 1663, when during a family walk into the country his wife's maid entertained them with stories of a masque at her school in Chelsea some six or seven years earlier. Some poets became schoolmasters and turned their dramatic talents to school productions, like James Shirley whose *The Triumph of Beauty* was presented before about 1645 'by some young Gentlemen, for whom it was intended, at a private Recreation'. Its subject was the judgment of Paris, but it includes comic scenes (antimasques) for Shepherds, songs for Hymen and Delight, a chorus of Graces and Hours, and a final allusion to the legal nymphs, Irene, Eunomia and Diche, who were the central figures in Shirley's *Triumph of Peace*. One song, the three-part 'Cease warring thoughts' by William Lawes, is extant (excerpt in Lefkowitz, 1960). Another setting of this, and two songs by the theatre musician John Gamble, were printed in his *Ayres and Dialogues* (1659).

The interdiction of stage plays by the Puritans during the Commonwealth did not include a prohibition on concerts or on private musical dramatic productions, which were presented under such titles as masques, operas and 'moral representations', even though they were really plays with musical interludes. Instead of 'acts' the masque term 'entries' was used. Davenant's *Siege of Rhodes* (1656), for example, which was set to continuous music (now lost) and is often referred to as the first English opera, contained five entries in lieu of acts. As in the masques the composition of the music was a collective affair, including in this instance works by Henry Lawes, Captain Henry Cook, Locke, Charles Coleman and George Hudson. A similar but less pretentious work, Davenant's *First Day's Entertainment at Rutland House by Declamations and Musick* (a kind of lecture concert), was produced earlier in the same year. Davenant continued his musical dramatic productions with *The Cruelty of the Spaniards in Peru* (1658) and *The History of Sir Francis Drake* (1659). Both are described in their titles as operas (music for both was written by Locke), yet neither work is actually an opera. They too are divided into

entries and they contain important elements of the masque, including both comic and serious dance scenes and instrumental and vocal music recitatives, songs, dialogues, choruses and a variety of dances. In 1663 Davenant revived the two works as Acts 3 and 4 of *The Playhouse to be Let*.

The true masque tradition survived during the Commonwealth only in Shirley's *Cupid and Death*, performed in honour of the Portuguese ambassador on 26 March 1653, but possibly written for an earlier school performance. It was revised by Locke in 1659 for a presentation at the military grounds in Leicester Fields, with music by Locke and Christopher Gibbons (the music for the 1659 version is in Locke's autograph in *GB-Lbl* Add.17799, published in MB, ii, 1951, 2/1965). Locke himself described it in his autograph as a 'Morall Representation', although the printed 1653 text refers to it as a 'Masque' (the printed 1659 text calls it a 'Private Entertainment'). Some of Gibbons's music is known to have been included in the 1653 version. Locke probably added substantial sections of recitative in the last two entries in the revision. The dances were arranged by the English 'hop-merchant' (dancing-master) Luke Channel, who was master of a boarding-school in Broad Street (Pepys, 24 September 1660). It is not known for what occasion or by whom the 1659 version was performed, though it was presumably for the Military Company in the Meeting House of the Military Grounds (Harris, *MB*, ii).

Cupid and Death is in fact the only complete extant score of a 17th-century English masque. It is not a court masque, but musically it is close to the form as it is known from William Lawes's partial scores. It is thus reasonable to assume that we have here almost the full musical schema of the earlier genre – without, of course, the participation of royalty in the grand masquing dances or the social dances of the revels. Unlike the court masques, *Cupid and Death* has a substantial plot which is based on Aesop's fable of the unknowing exchange of arrows between Cupid and Death. Shirley's source for this was undoubtedly John Ogilby's paraphrases of 1651. The masque is divided into five entries, each consisting of a suite of dances – alman, courant, saraband or jig or galliard – and a sequence of solo song, dialogue, recitative or duet (or a combination of these), followed by or interspersed with (or both) one or several short choruses. Substantial dialogue occurs in each of the first three entries but thereafter music or dance (or both) are almost continuous to the end of the final chorus. As in the court masque the action builds up to the Grand Dance of the principal characters, but by contrast with the court masque there is no clear delineation between the comical first half and the ceremonial second half of the masque. The antimasques occupy a prominent position in each of the entries and are directly related to the plot itself; they are the central focus of the entertainment.

Dent (1928) pointed out that the key scheme of Locke and Gibbons's score is not entirely congruous, and suggested that Locke alone was probably in charge of the 1659 production and that he was probably obliged to include some of Gibbons's music from the 1653 version, even though it did not fit into his own scheme of tonalities. The masque begins in G and ends in A, which is regressive by comparison with Lawes's well-balanced key schemes, or even with Locke's own later dramatic productions. In other

ways, too, Locke did not make advances beyond Lawes; he used a five-part chorus only once and then only in the eight-bar finale. The use of four-part writing, however, can be viewed as a progressive feature of Locke's style. Like Lawes he wrote some scene changes for two trebles and a bass and did not specify the instruments; but he did supply an independent violin part for the final grand chorus. A comparison with *The Triumph of Peace* shows strong parallels with Lawes's score and suggests that Locke was well acquainted with Lawes's music.

Locke's most original contribution lay in his recitatives for the fourth and fifth entries, which are the earliest extended English dramatic recitatives extant. They not only further the action of the plot, they also contain dramatic movement. While the first three entries include songs as well as spoken dialogue, the longer and more dramatic recitatives are reserved for the fourth and fifth entries, which for the most part are performed by the allegorical and mythical beings; the mortals speak mainly in dialogue. Significantly, both the dialogues and the recitatives are in free, unrhymed blank verse. Locke's declamation combines a strict attention to the natural rhythm of the spoken word with the normal inflections of speech, as well as a subtle use of agogic accent and more obvious pictorialisms. He also managed to combine the angular English declamatory style with the more emotional Italian idiom. The intensified parlando contrasts sharply with widely ranging, disjunct, almost erratic lines, which sometimes traverse an 11th in little more than a bar: the effect is intensely dramatic, as at the beginning of the fourth entry, when Nature attempts to warn some of the lovers of the approach of Cupid bearing his deadly darts (ex.6).
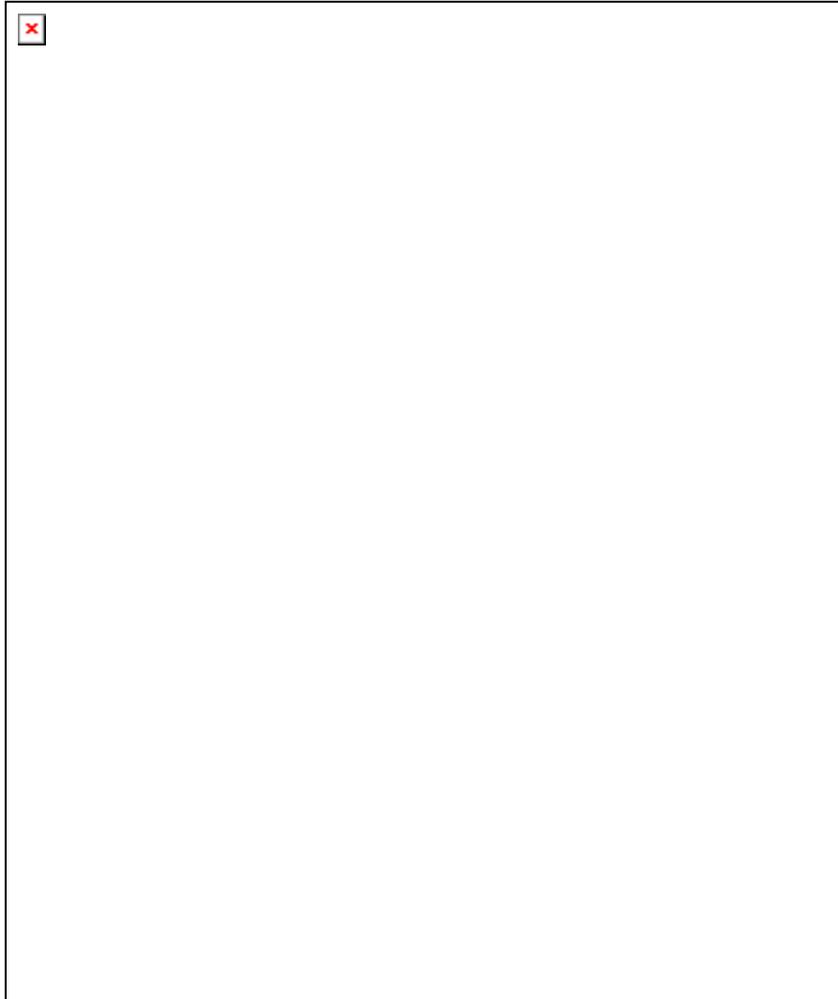
It was in these extended recitatives that Locke confronted and managed to solve the problem of successfully setting the English language to music in a dramatic context. Indeed, this was a salient feature of his legacy to Purcell.

One important reason for the success of *Cupid and Death* is the fact that the major dramatic roles in the fourth and fifth entries were specified and had to be performed by musicians, whereas the spoken dialogues of the first three entries were probably performed by actors who could not manage the difficult recitatives. Indeed, the songs in the first part of the masque are blank songs sung by unspecified soloists and chorus, whereas the dramatic action of the finale is carried forward in music performed by the main characters of the masque rather than by faceless commentators on the periphery of the action, as was the case in earlier masques and plays presented by actor's companies (and in many later ones as well). Locke's recitatives especially benefited from this, and enabled him to produce what is probably his finest dramatic writing for the stage and certainly the most successful dramatic score leading from the earlier court masques to the semi-operas of the Restoration.

Masque

5. Restoration (1660–*c*1700).

During the Restoration influences from the earlier masques were manifested in two distinct groups of entertainment: plays with musical

interludes (which proliferated after the reopening of the theatres), and the more substantial theatre and court masques. Of the two groups the first were the more numerous.

Davenant's 'operas' of the 1650s were the immediate models for the musical plays of the 1660s, a number of which therefore included theatre masque entries. The tradition of musical interludes had been popular with the English theatre public since the 16th century (Reyher, 1909, pp.497–8 lists some 80 plays written between 1588 and 1700 that contain masque scenes). Shakespeare's *A Midsummer Night's Dream* and *The Tempest* contain two of the most extensive examples from the earlier period. Sometimes their use in plays was functional, as in the case of *Henry VIII* (Act 1 scene iv), where the king meets Anne Boleyn when he selects her as his dancing-partner in the revels of a masque. In the Restoration theatre, however, these short insertions were generally placed at the end of acts and were not usually related to the plot. Each resembles a single entry of the court masque type, including a dance or a suite of dances, a song or a recitative (or both), a dialogue or chorus (or both) and a closing dance or suite. Differences do however exist between entries used in tragedies and those found in comedies (Price, 1979). Thus entries might be comic in the nature of the antimasque, ceremonial in the nature of the main masque, or, as in some of the tragedies, dramatically integrated into the plot. Often allegory and the *deus ex machina* were retained.

The increasing popularity of the theatres was encouraged by both Charles II and James II. The former granted licences to two major theatre companies: the Duke of York's Company, led by the dramatist William Davenant and the great Shakespearean actor Thomas Betterton, which performed first at Lincoln's Inn Fields and later at the new Duke's Theatre in Dorset Gardens; and the King's Men Players, led by Thomas Killigrew at the Theatre Royal, Drury Lane. Composers such as Locke and Banister wrote almost exclusively for the Duke of York's Company, while Nicholas Staggins was the chief composer for the King's Men Players. These composers like the other court musicians, came from a musical tradition in which plays and masques were the main entertainments at court, and it is not surprising that they carried over the musical practices of their earlier plays and courtly masques into their music for the new theatres.

But the musicians, poets and artists of the English court were forever ruled by the tastes of their royal patrons. Charles II, his brother James, Duke of York (later James II), and Charles's illigitimate son James Scott, Duke of Monmouth, were all in France at various times during the Interregnum. They greatly admired the French musical establishment of Louis XIV and in particular the poetry, music and dancing of the *ballet de cour*, and the *comédie-ballets* and *tragédie-ballets* of Lully. Monmouth himself was an accomplished dancer, and a patron and possibly a former student of the famous French ballet-master St Andrée. During the 1670s Charles II sent Betterton to France to recruit musicians and dancers and to find dramatic material for his own court entertainments. Thus Restoration English plays and masques took on French characteristics, notably in the choreography, poetry and scenic design. The attempt by a French faction at court, supported by Charles II, to replace the masque tradition with French opera was abandoned after the unsuccessful production, in French, of Pierre

Perrin's *Arianne* (1674) with music (now lost) by Louis Grabu and Robert Cambert. Neither the English court nor English theatre audiences could accept a play set continuously to music, let alone one in French; besides, the English theatre companies were too firmly entrenched to allow foreign opera a foothold in England.

Nevertheless, Restoration theatre audiences did demand musical interludes in their fare; well over 40 of the plays written and produced between 1663 and 1703 contain masques (see Price, 1979). Sir Robert Stapylton's *The Slighted Maid* (1663) with music by Banister had no fewer than three masques, and his *The Step-mother* (also 1663) with music by Locke had two. The pastoral drama offered other notable examples, such as Richard Fleckno's *Love's Kingdom* (1664) and Thomas Shadwell's *The Royal Shepherdess* (1669), which has, in addition to much other music, a 'masque of Shepherds and Shepherdesses' that includes a song in *stilo recitavito*.

Restoration musical theatre productions were variously called masques (Crowne), plays with musical interludes and elaborate scenery (Davenant), operas (Locke), semi-operas (Roger North), or dramatic operas (Dryden). (To Pepys 'the opera' was a nickname for the Duke's Theatre at Dorset Gardens.) The terms semi-opera and dramatic opera are now used interchangeably for a small number of 17th-century heroic dramas which include spoken dialogue as well as substantial masques or masque-like scenes, which may or may not relate to the drama, and which normally occur at the end of the acts.

The more substantial of these Restoration theatre or court masque productions are few indeed. Each is a work *sui generis*; together they do not represent a significant repertory or a distinguishable genre of entertainment; rather, they are the result of a mixture of traditional English masque elements and incidental theatre music with French ballet and dramatc poetry. A 'grand ballet' was performed at court in 1671 which, from several contemporary accounts, was in fact a court masque of considerable importance; some of the songs and dances have survived (see Holman, 1993), but unfortunately many details about this work are unknown. Equally obscure is information regarding four masque-like entertainments given at court between 1664 and 1668 and mentioned by John Evelyn in his *Diary*.

In 1673 Elkanah Settle's *The Empress of Morocco* included in Act 4 scene 3 a substantial masque of the story of Orpheus and Eurydice (fig.8). The music by Locke (in *GB-Occ* 692; ed. in MB, li, 1986) contains an extensive recitative that, more than in any other Restoration play, ingeniously furthers the action of the plot. In the play a young queen is tricked into murdering her own husband by her mother-in-law (the empress) during the presentation of a masque. Since this 'plot within a plot' is itself a tragedy continuously set to music, it is in fact a true opera in miniature and may well have served as the model for Blow's *Venus and Adonis* and Purcell's *Dido and Aeneas* (Lewis, 1947–8); it is a significant departure from both the thematic symbolism of the court masque and the dramatically unrelated entries of the theatre masque. Locke's musical characterization and his flexible recitative-arioso enhance Settle's text considerably. The music

vacillates between melodious recitative in duple metre and lighter triple-metre airs. Locke's declamation is sometimes quite effective, as in Orpheus's opening recitative 'The groanes of Ghosts'. Notable also is Orpheus's last song, 'For this signal Grace', in 4/4, which is repeated in triple time in the final four-part chorus. The play initiated a pamphlet war between Settle and Dryden and was later burlesqued by Thomas Duffet.

The many Restoration revivals and adaptations of Shakespeare also borrowed the trappings of the masque. Davenant and Dryden's version of *The Tempest* (1667) included masque music; in 1674 it was again adapted, with enormous success, by Shadwell, and it included spectacular scenic effects and additional music by Pelham Humfrey for a new concluding masque of Neptune and Amphitrite. The music for both versions was a collaborative undertaking that included vocal music by Humfrey, Banister, Pietro Reggio and James Hart, instrumental music by Locke and dances by G.B. Draghi. The exact association of composers and music for the two productions poses a problem that continues to vex musical scholars (a score for the 1674 version was reconstructed by Tilmouth in MB, li, 1986). This 'operatic' revival of *The Tempest* proved an outstanding financial and popular success. The Duke's Company, and Betterton in particular, were convinced that the future lay in the inclusion of more music, more dancing and more 'scenes and machines'; indeed, the more spectacle, the more the audience liked it. In 1673 there seems to have been an elaborate revival of *Macbeth* set as an 'opera' with music by Locke that contained a very popular antimasque for the witches. Masque music from this production was included in all the many popular revivals throughout the 17th and 18th centuries (although the famous score by William Boyce is probably not by Locke but very possibly by Richard Leveridge). In 1678 Shadwell also adapted *Timon of Athens* with music by Grabu, a theatre masque that was to be reset, more successfully, by Purcell in 1694. Both the 1673 *Macbeth* and the 1674 *Tempest* pointed the way towards the later semi-operas.

French influence was specially strong in Shadwell's *Psyche*, which was published in 1675 but probably staged in 1674 (see Arundell, 1957; Lefkowitz, 1979-80; Holman, 1993) and was the first dramatic musical score to be printed in English. This work was modelled on the *tragédie-ballet Psyché* (1671) by Molière, Corneille, Quinault and Lully, and set to music by Locke (entries and vocal music) and Draghi (dances). The French dancing-master St Andrée choreographed and danced in both the English and the French versions (see Lefkowitz, 1979-80), but although the dancing, poetry and choreography were heavily influenced by French practices, the music itself remained thoroughly English and closely related to masque traditions, and not all the text was set to music. Locke entitled his score 'The English Opera' and justified it as follows:

> … it may justly wear the title (i.e. opera) though all the
> Tragedy be not in musik: for the Author prudently considere'd
> that though Italy was, and is the great Academy of the World
> for that Science and way of entertainment, England is not:
> and therefore mixt it with interlocutions, as more proper to our
> Genius.

Psyche became a subject of controversy between the English and French factions at court over the failed attempt by Grabu to establish a French-style academy for opera. Locke and Shadwell had the support of Batterton and of the Duke of Monmouth. The latter was the dedicatee and it was he who brought St. Andrée over from Paris: he also rehearsed the dancers and danced in the performances.

Psyche is the most extensive English dramatic score written before Purcell. It was produced at enormous expense and involved the complete artistic resources of the royal court and the Duke of York's Company. When Locke's vocal score is collated with Shadwell's text, which includes many additional indications for the music, instrumentation and dancing, a more complete view emerges: the production involved more than 100 actors, singers, instrumentalists and dancers; 15 musical scenes (symphony-recitative-air-chorus type), seven dance entries, nine complete scene changes, six antimasques, extensive use of *deus ex machina* and a large variety of musical instruments and consorts (see MB, li, 1986). Locke's original and forward-looking score may indeed be called a short score: its mainly four-part texture includes directions for various instruments and a rudimentary orchestration previously unknown in England. The music itself is thoroughly integrated into the plot, and the musical scenes expand the symphony-recitative-song-chorus formal design developed by Lawes. Importantly, these scenes are unified by a variety of ritornellos, used with impressive originality.

When compared to *Cupid and Death* or *The Masque of Orpheus*, Locke's music for *Psyche* is, however, disappointing. The recitatives are stiff and for the most part dramatically uninteresting, partly because Shadwell's detailed directions to Locke for composing the music were restrictive (Shadwell stated, in his preface, that he did not like to write tragedy, and he did not like recitative or writing in rhymed couplets), and partly because most of the major roles except Venus were not sung but spoken, having been written for actors of the Duke's Company, most of whom did not sing. There are some fine pieces in *Psyche*, however: the chant-recitative of the Chief Priest, 'By sacred hyacinth', in the Song of the Priests of Apollo in Act 2 is excellent dramatic writing, and as Westrup pointed out (*NOHM*, v), the scene of the Despairing Lovers is one that Purcell himself would have been proud to have written. The grand finale, a particularly forward-looking and extended musical scene knit together by a series of ritornellos and symphonies, is certainly the highest point yet reached in the development of musical drama in England. Together with his scores for *Cupid and Death* and the 'Masque of Orpheus' in *The Empress of Morocco*, Locke's *Psyche* represents the most important link between the earlier court masques of Lawes and the later semi-operas of Purcell. Locke must indeed be given credit both for transforming the court masque into theatre masque and semi-opera and for charting the course towards English opera.

The influence of the French ballets is again evident in John Crowne's *Calisto* (1675), produced at the Hall Theatre at enormous expense. Much of the music for this major court production is extant, all of it by Staggins (*GB-Lbl* Add.19759; *EIRE-Dtc* 413; and possibly *US-NYp* Drexel 3849; see Holman, 1993). Though entitled a masque, *Calisto* bears little resemblance to pre-Restoration court masques except in so far as the royal princesses,

the Duke of Monmouth and several other members of the court – all costumed as symbolic figures – took part in the dancing. The prologue is actually an allegorical masque, and the rest of the singing and dancing consists of masque entries between the acts and at the end. A large number of documents for *Calisto* have survived (see Boswell, 1932, Holman, 1993 and Walkling, 1996), revealing much about the musicians and the expenditure on personnel, costumes, scenery and the like, including the fact that a sizeable instrumental group occupied the enclosed pit in front of the stage, with another placed behind the scenes; at least 21 of the musicians were French. The influence of French court ballets is seen in the use of a French overture, an allegorical prologue, the formal design of the acts, the musical *intermedi* and the style of the costumes and scenery. Most of the music, however, holds firmly to the musical traditions of the English masque and is easily recognizable as such.

Elements of the masquing tradition can also be found in the three short through-composed real operas of this period. Blow's *Venus and Adonis* (*c*1683), entitled a 'masque for the entertainment of the King', is a miniature opera despite its lack of dramatic conflict; and it includes short masque-like dance movements (e.g. the spelling lesson of Venus and the cupids). In 1685 Dryden wrote the opera *Albion and Albanius*, which he originally conceived as the prologue to his epic dramatic opera *King Arthur*; Grabu's uninspired score caused Dryden to select Purcell as the composer for *King Arthur*. *Albion and Albanius* is a political allegory, with dance, *deus ex machina* and other features of the masque. The third opera, Tate and Purcell's *Dido and Aeneas* (1689), unifies the recitatives, choruses and dances of the masque tradition with the choral ballet plan of Lullian opera and with the clearly differentiated styles of aria and recitative of contemporary Venetian opera (see Moore, 1961, pp.43f). *Dido and Aeneas* itself was subsequently introduced as a masque interpolation in Gildon's arrangement of *Measure for Measure* (1700) and in other early 18th-century plays.

The most successful dramatic form of the Restoration was the heroic drama, which contained both spoken and musical scenes. It was also the most significant in perpetuating the masque interludes demanded by the growing audiences that frequented the new theatres (Lincoln's Inn Fields, Dorset Garden, Drury Lane and the Duke's Theatre). The interpolation of these masque episodes into the heroic plays greatly influenced English dramatic opera, especially the outstanding works of Dryden and Purcell. Masque and antimasque scenes are indispensable ingredients of Purcell's semi-operas, where they are exploited not only for their popular appeal but also as structural links between the acts of the play. Purcell's most extensive masque is that celebrating the triumph of love in the last act of *Dioclesian* (1690). In *King Arthur* (1691) he incorporated three masque episodes, including the comic Frost Scene and the more ceremonial tableau in which Merlin (as in *Britannia triumphans*) waves his magic wand and brings forth the Fairest Isle. *The Fairy-Queen* (1692), an adaptation of *A Midsummer Night's Dream*, is in fact more masque than opera or drama. Its construction resembles that of the French *comédie-ballet* with detachable masques added at the end of each of the five acts, including the humorous scene of the Drunken Poet, a direct descendant of the antimasque. Purcell's other masques include those for the 1695 revival of

The Tempest, which remained popular throughout the 18th century, and for *The Indian Queen* (by Dryden and his brother-in-law Sir Robert Howard). The final masque in this production, *The Masque of Hymen*, was set by Purcell's brother Daniel, which suggests that Henry may have died before finishing the score.

Masque

6. 18th century.

Newspaper advertisements of the early 1700s testify to the continued popularity of English dramatic opera and the use of music in the theatre, and include special notices of the masques and musical interludes to be performed (M. Tilmouth: 'A Calendar of References to Music in Newspapers', *RMARC*, no.1, 1961); but the theatre masque tradition was threatened by the imported Italian opera. A group of artists, including the musicians J.C. Pepusch, John Eccles and J.E. Galliard, and poets led by John Hughes, Colley Cibber and William Congreve, refused to accept the immigrant genre and continued to write short semi-operas which they called masques. The affinity of these pieces with earlier masques lies in the classical or pastoral context of their plots, their comic sub-plots (antimasques), the use of recitative, songs and choral finales, and the careful attention paid to scenery and dancing.

These early 18th-century masques were ordinarily divided into two 'interludes' or 'entertainments' and were sometimes performed between the acts of larger dramatic works; they were as popular as the numerous Shakespeare revivals and Purcell's dramatic operas. One of the most notable during the first decade was Eccles's *Acis and Galatea* (1701) to a libretto by P.A. Motteux. In the same year a contest was held for the best musical score for Congreve's masque *The Judgment of Paris*, and prizes were awarded to Eccles, Daniel Purcell, John Weldon and Gottfried Finger. During the second decade Pepusch was specially productive in this field; he furnished the music for Cibber's *Venus and Adonis* (1715), Barton Booth's *The Death of Dido* and Hughes's *Apollo and Daphne* (1716). Even closer to the earlier masque was Lewis Theobald's *Decius and Paulina* (1718), with music by Galliard.

Handel, no less than his English contemporaries, was influenced by the masque tradition: he studied Purcell's semi-operas and was well acquainted with Thomas Britton's library of earlier English music. *Acis and Galatea* (1718) was called a masque in more than one edition, and it was Handel's early version of *The Masque of Esther* that was later to become his first English oratorio. In his setting of Congreve's *Semele* (1743) Handel showed a new mastery of styles, synthesizing the best musical features of English masque and semi-opera with those of Italian opera. Further influences from the masque are evident in his music drama *Hercules*, the oratorio *Solomon*, the opera *Alcina* and elsewhere.

The newer 18th-century genres, such as John Rich's pantomime operas and the immensely popular ballad operas, were partly indebted to the masque tradition, and the tenacity of the tradition is clearly observable in the stage works of Thomas Arne, who had a particular interest in early masque librettos and wrote new music for revivals of *Dido and Aeneas* (1733), *Comus* (1738; ed. in MB, iii, 1951), *The Tempest* (1746), *Dioclesian*

(1758), *The Judgment of Paris* (1740) and *Alfred* (1740, with the final chorus 'Rule, Britannia'). Masques are also included in Sheridan's burlesque *The Critic* (1779), and in William Pearce's *Windsor Castle or The Fair Maid of Kent* and *Peleus and Thetis* (1795). The last, with music by J.P. Salomon, was performed for the marriage of the Prince of Wales.

Masque

7. 19th and 20th centuries.

Occasional masques were written during the 19th and 20th centuries for specific celebrations such as the marriage of the Prince of Wales in 1863, for which John Oxenford wrote *Freya's Gift*, with music by G.A. Macfarren. There have also been some 19th-century revivals, notably of the *Masque of Flowers* for the jubilee at Gray's Inn (1887) and again for the diamond jubilee of Queen Victoria (1897). 20th-century revivals include several in both England and the USA of Campion's *Masque in Honour of the Marriage of Lord Hayes*, Shirley's *Cupid and Death* and a reconstruction of Davenant's *Britannia triumphans* produced by the Juilliard School of Music in 1953 in honour of the coronation of Queen Elizabeth II. The influence of the masque tradition in the 20th century is strongest in the works of Vaughan Williams, especially in his *Job, a Masque for Dancing*, *The Bridal Day: Masque for Dancing* and *On Christmas Night*. Other masque-like works are Constant Lambert's *Summer's Last Will and Testament*, a masque for orchestra, chorus and baritone solo (1937), 'words taken from the pleasant comedy in that name' by Thomas Nashe (1593); Menotti's *The Unicorn, the Gorgon and the Manticore*, a madrigal for chorus, ten dancers and nine instruments (1956); and Malcolm Arnold's *Song of Simeon*, a nativity masque for mimers, soloists, mixed chorus and orchestra, to words by Christopher Hassall (1960). These few sophisticated 20th-century analogues and historical revivals do not, however, constitute the continuation of a viable tradition.

Masque

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Mass

(Lat. *missa*; Fr. *messe*; Ger. *Messe*; It. *messa*; Sp. *misa*).

The term most commonly used to describe the early Christian and medieval Latin eucharistic service. It has been retained within Catholicism during modern times. The plainchant of the medieval Mass, and the polyphonic music of the Mass between the 12th and 16th centuries, are central to the history of Western music. The polyphonic Mass Ordinary of the Renaissance is one of the more important genres of European art music.

This article focusses on the musical development of the Mass, dealing with liturgical history to the extent necessary to create a context for this emphasis. It thus concentrates on the 'High' or 'Solemn' Mass, in which virtually all the texts are sung, as opposed to the 'Low Mass', in which they are simply read. Subspecies of the Mass include the Chorale mass, which uses German hymns as cantus firmi; Missa brevis, a type of 'short Mass'; Missa dominicalis, in which polyphonic settings are based on chants 'in dominicis infra annum'; Organ mass, in which settings for organ replace portions of the text; Plenary mass, which contains polyphonic settings of both Proper and Ordinary chants; and Requiem Mass, or Mass for the Dead. (*See also* Roman Catholic church music.)

For non-Roman eucharistic services and their music *see* Ambrosian chant, Beneventan chant, Gallican chant, Mozarabic chant and Ravenna chant;

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Mass

I. Liturgy and chant

Mass, §I: Liturgy and chant

1. Early history.

It can be said that there was singing at the very first Mass. Matthew and Mark conclude their descriptions of the Last Supper with the same words: 'While singing a hymn they went out to the Mount of Olives'. If, as the three Synoptic Gospels indicate, the Last Supper took place on the eve of Passover, this 'hymn' might have been the Hallel (Psalms cxiii–cxviii). It is significant that the Mass had its origins in a Jewish ceremonial meal; such meals were frequently accompanied by religious song, a characteristic that was maintained in early Christian communal suppers, whether eucharistic or not.

The earliest full description of a Christian Eucharist is that of Justin Martyr (*d c*165; *First Apology*, 67). It comes from a time when the Eucharist was no longer celebrated at an evening meal, possibly because of abuses such as those cited by Paul (*1 Corinthians* xi.17–34), but early on Sunday morning. The language of the document creates the impression of great precision:

> And on the day named for the sun there is an assembly in one place for all who live in the towns and in the country; and the memoirs of the Apostles and the writings of the Prophets are read as long as time permits. Then, when the reader has finished, he who presides speaks, giving admonishment and exhortation to imitate those noble deeds. Then we all stand together and offer prayers. And when, as we said above, we are finished with the prayers, bread is brought and wine and water, and he who presides likewise offers prayers and thanksgiving according to his ability, and the people give their assent by exclaiming Amen. And there takes place the distribution to each and the partaking of that over which thanksgiving has been said.

The overall shape of the 4th-century Eucharist, and indeed of all later Christian eucharistic services, is already present here: an initial period of scripture reading, instruction and prayer – the so-called Service of the Word or Fore-Mass – followed by the eucharistic service proper, consisting of bringing in the sacred elements, saying the eucharistic prayer over them and distributing them to the people. The only essential event not mentioned, because it had yet to be introduced, is the dismissal of the non-baptized after the conclusion of the Fore-Mass, an action that would bring about the division into a 'Mass of the Catechumens' and 'Mass of the Faithful'.

Justin's description of the Fore-Mass has caused some disquiet among music historians because of its failure to mention psalmody. Liturgical scholars and musicologists once broadly assumed that the Fore-Mass was an adoption *en bloc* of the Synagogue liturgy, a standardized service consisting of the four essential elements of reading, discourse, prayer and psalmody. It now appears, however, that the truth is not so simple: the Synagogue services were not nearly so formalized at the time of the first Christians, nor indeed were the services of the Christians themselves (see Bradshaw, 1992). The characteristic custom of the Synagogue was the reading of Scripture with attendant commentary, and it was this in particular that early Christians continued to include in many of their gatherings and that became an integral part of the pre-eucharistic service. The singing of psalms and hymns, as a discrete ritual act, is more obviously appropriate to communal evening meals than to early morning instructional services, and the practice of obligatory psalmody established itself in both the Synagogue service and the Christian Fore-Mass only in subsequent centuries as the two developed independently of each other (Smith, 1984; McKinnon, 1986).

This is not to say that psalms were never chanted in the Fore-Mass of Justin's time, but only that psalmody had not yet been recognized as a discrete and independent element of that service as it would be by the later 4th century. It must be assumed that psalms would occasionally have figured among the biblical readings of the Fore-Mass, where their lyric character might very well have called for a more melodious cantillation than that accorded to the other readings. This assumption is supported by the patristic evidence of the later 4th century, relatively abundant at that time as opposed to the meagre and scattered references of previous centuries. A psalm in the Fore-Mass was still spoken of as a reading; Augustine, for example, commented in Sermon 165: 'We heard the Apostle, we heard the Psalm, we heard the Gospel; all the divine readings sound together'. But while still referred to as a reading, the psalm had come to be recognized at the same time as a discrete liturgical act, one appreciated, moreover, for its essentially musical character. As Augustine remarked of the congregational response 'Ecce quam bonum': 'So sweet is that sound, that even they who know not the Psalter sing the verse' (*Ennarratio in psalmum cxxxii*). Why the psalmody of the Fore-Mass came to achieve its later 4th-century status is a matter for speculation. No doubt one of the factors involved is the increasingly public and ceremonial character of the liturgy during the period after the emancipation of Christianity under Constantine in 313; it was a liturgy, moreover, conducted within the acoustical ambience of great stone basilicas as opposed to the house churches of earlier centuries. The

Eucharist, too, must have felt the influence of that general, later 4th-century enthusiasm for psalmody that was more obviously manifested in the development of the sung Office and the rise of the popular psalmodic vigil (McKinnon, 1993).

In any event the 4th-century literature shows psalmody firmly established at two points in the Eucharist: in the Fore-Mass, and also during the distribution of Communion. The latter development occasions no surprise: the distribution of Communion is a joyous event, one not occupied by the reading of any texts or prayers and one that might well retain associations of the evening eucharistic meal. The psalm sung during Communion was usually Psalm xxxiii (Revised Standard Version: xxxiv) with its highly appropriate verse 8, 'Taste and see that the Lord is good'.

The psalmody of the Fore-Mass is more problematic, largely because of a set of commonly held assumptions about its relationship to the readings. It was once widely believed that in all Christian liturgies there were two readings before the Gospel, one each from the Old and New Testaments. This in turn required the singing of two psalms, because a psalm in the Fore-Mass necessarily functioned as a response to a reading. The 4th- and 5th-century patristic evidence, however, demonstrates that each of these assumptions lacks a basis in fact: one reading only before the Gospel was at least as common at the time as more than one reading; a single psalm was considerably more common than more than one, particularly in the West; and the psalm was never described as a response to a reading but rather, as seen above in the quotation from Augustine, as an independent liturgical act on a par with the readings (Martimort, 1970, 1984, 1992; McKinnon, 1996).

This single psalm of the Fore-Mass was typically described in the patristic literature as a responsorial psalm and can therefore be viewed as the ancestor of the gradual. But it was not always so described; it is possible that it might have been sung on occasion – during penitential seasons perhaps – without response, and that such a psalm could be thought of as the ancestor of the tract. On other occasions, especially during Paschal Time, the response of the psalm was the acclamation 'Alleluia', so it might be said that the ancient gradual psalm sometimes took on the form of an alleluia. A genuine proto-alleluia, however, would seem to require the regular singing of two psalms in the Fore-Mass. Such a situation is in fact documented for the first time in early 5th-century Jerusalem. The Armenian Lectionary (see Renoux, 1969–71), which appears to reflect the liturgy of Jerusalem at that time, gives the incipits of two psalms in its pre-eucharistic synaxis, the second of which is regularly provided with an alleluia response. It is probable that this Hagiopolite alleluia exercised its influence on the liturgical centres of the East at a far earlier date than on those of the West, which were already becoming isolated in the 5th century by the barbarian incursions attendant upon the collapse of the Roman Empire.

Broadly speaking, by the turn of the 5th century, as Christian antiquity was drawing to a close, the Western Mass (or at least its African-Italian manifestation) had the following general aspect. The service opened abruptly with a greeting from the celebrant and the readings followed on immediately (the introductory items of introit psalm, Kyrie, Gloria and

collect were not yet present). There was generally only one reading before the Gospel, the so-called Apostle (our Epistle), taken frequently from the epistles of Paul and less often from the *Acts of the Apostles* or the Old Testament. A psalm was chanted either before or after the Epistle by a lector; this psalm was frequently responded to by the congregation with melodious refrains, including alleluia refrains during Paschaltide, and it may also have been declaimed without refrains, particularly on penitential occasions.

The Gospel, the recitation of which would eventually come to be surrounded with great ceremony, was already preceded by a procession with lighted tapers. After the Gospel the celebrant preached a homily based on one of the readings (including sometimes the psalm), and there followed then the prayers of the catechumens and the catechumens' dismissal. The prayers of the faithful ensued and the bringing in of the eucharistic elements, not yet accompanied, apparently, by an offertory psalm. The celebrant began the Eucharistic Prayer over the elements by exchanging a series of greetings with the congregation. This prayer, which was chanted aloud, and the exchange of greetings was already very close to its early medieval form. The prefatory portion of the prayer concluded with the singing by all of the Sanctus, and the entire prayer ended with a solemn congregational 'Amen'. Levy (1958–62) has argued persuasively that the melody of the Sanctus, and indeed of the entire eucharistic dialogue between clergy and faithful, is closely related to that of the early medieval Western sources (the Sanctus is the familiar one of the Requiem Mass). After the Eucharistic Prayer there followed the 'Pax', the Fraction of the consecrated bread, the *Pater noster*, and finally the distribution of the sacred elements to all in attendance, during which a psalm – usually Psalm xxxiii (Revised Standard Version: xxxiv) – was sung responsorially with 'Taste and see' as refrain.

See also Christian Church, music of the early.

Mass, §I: Liturgy and chant

2. The early medieval Roman-Frankish Mass.

(i) The Mass of 'Ordo romanus I'.
(ii) The Mass Ordinary.
(iii) The Mass Proper.
Mass, §I, 2: Liturgy and chant: The early medieval Roman-Frankish Mass

(i) The Mass of 'Ordo romanus I'.

Augustine died in 430 as the Vandals held the city of Hippo under siege. His passing is emblematic of the closing of the era of abundant patristic literature and the beginning of a centuries-long period of comparative silence during the barbarian ascendency. There is very little information about the development of the Roman Mass until the appearance of the celebrated *Ordo romanus I*, which describes in detail the Pontifical Mass of about 700. This service is of great importance because it became the

model for the manner in which Mass was celebrated over much of Latin Christendom; moreover, virtually all the principal prayers, readings and chants of the mature medieval Mass (see Table 1) are already present in it.

table 1: The Mass

Proper	*Chants*	Ordinary	*Prayers and readings*
fore-mass			
Introit			
		Kyrie	
		Gloria	
			Collect
			Epistle
Gradual			
Alleluia/tract			
(Sequence)			
			Gospel
		Credo	
mass of the faithful			
Offertory			
			Preface
		Sanctus	
			Eucharistic prayer
			Pater noster
		Agnus Dei	
Communion			
			Post-communion
		(Ite missa est)	

The pope celebrated Mass each day at a different one of the so-called stational churches, of which there were about 30 at the turn of the 8th century. He arrived at the church with his retinue and vested in the secretarium, a sort of sacristy near the entrance. During his procession through the nave of the church to the altar, the introit psalm was chanted by the Schola Cantorum, preceded by the singing of the Proper introit antiphon. On arrival at the altar the pope bowed before it in prayer, extended a greeting of peace to the clergy and then nodded to the Schola to curtail the chanting of the psalm and to go to the concluding *Gloria Patri* and repetition of the antiphon. There followed the singing of the Kyrie eleison by the Schola, and the Gloria in excelsis, intoned by the pope, and finally the declamation by the pope of the collect, a Proper oration that brought the introductory rites of the Mass to a close.

After the pope and clergy seated themselves in the apse behind the altar, a subdeacon mounted the steps of the ambo to recite the Epistle. Next a cantor, with 'cantorium' in hand, mounted the ambo and chanted the 'responsum' or gradual, no longer the complete responsorial psalm of patristic times, but rather an elaborate response followed by an equally elaborate verse and a repetition of the response. A second cantor followed with either the alleluia or tract, depending on the liturgical occasion. The

alleluia, sung on most feast days of the Church year, consisted of a rhapsodic rendering of the response 'Alleluia', followed by a moderately florid verse and repetition of 'Alleluia'. The tract, performed on a limited number of penitential occasions, lacked a response and was rather a psalm, or several verses thereof, sung to a limited number of elaborate formulaic tones. This portion of the service came to a climax with the chanting of the Gospel by the deacon; the deacon, holding the Gospel book, was led to the ambo by two acolytes with candles and two subdeacons with censers.

There is no mention of a homily in *Ordo romanus I*, nor indeed in the other *ordines romani*, an omission that occasions some surprise. A number of other omissions at this point in the Pontifical Mass are, by contrast, altogether expected. There was no Credo, because this chant of the Ordinary made its way into the Roman Mass only in the 11th century. Neither were there prayers of the catechumens, dismissal of the catechumens nor prayers of the faithful. These rites were no longer observed in the Roman Mass; the non-baptized were now admitted to the eucharistic portion of the Mass, while the prayers of the Fore-Mass had been moved to the introductory portion of the service, where they took the form of the Kyrie eleison, still a litany at the end of the 7th century. The absence of prayers from their traditional place in the Mass was marked by the vestigial 'Oremus', uttered by the celebrant at the beginning of the offertory.

The Proper chant called the offertory, which consisted of an initial chant of moderate melodic elaboration (referred to neither as a response nor as an antiphon in the sources) followed by two or three verses, was sung while a complex series of ritual acts were performed; among these were the reception by the pope of the gifts (including wine and leavened bread), the washing of the pope's hands, the preparation of the gifts by the clergy, and prayers said by the pope over the gifts. At the conclusion of these ceremonies the pope nodded to the Schola to complete the singing of the offertory, and he began his own chanting of the Preface with a series of greetings beginning 'Dominus vobiscum'. The Preface concluded with the clergy singing the Sanctus, presumably in the simple ancient tone mentioned above. After the Sanctus, which now included its second portion, 'Benedictus qui venit' (*Matthew* xxi.9), the pope began the Canon with the words 'Te igitur'. The Canon, which by the end of the 8th century would be read in silence, was at the time of *Ordo romanus I* recited in a subdued tone rather than being chanted aloud as it had been in the early Church. And it was not interrupted by the elevation of the host or chalice, acts of eucharistic adoration that would not be introduced until the 13th century. The Canon concluded with the words 'per omnia saecula saeculorum' and the response 'Amen'.

The introductory communion rites of the early 8th century followed a different order from those of the early Church; the *Pater noster* came first, followed by the 'Pax' and finally the Fraction. During the Fraction the Agnus Dei was sung; it had been introduced under Pope Sergius I (687–701). Communion was distributed to the clergy in hierarchical order and then to the laity, first to the men and then the women, who occupied different sides of the church (in the following centuries there would be a sharp decline in

the frequency of lay Communion). During the distribution the Schola sang the communion chant, which was much like the introit in external aspect, consisting of a psalm with Proper antiphon. And as with the introit the pope nodded to the Schola to cease the singing of the psalm and to conclude with the Gloria Patri and antiphon when the distribution was completed. After the communion the celebrant recited the oration called the post-communion, then announced 'Ite missa est' (to which the response was 'Deo gratias') and returned in procession with attendant clergy to the secretarium.

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(ii) The Mass Ordinary.

The term 'Ordinary', as opposed to 'Proper', refers to any part of the Mass, sung or spoken, that has the same text at every enactment of the service. The sung Ordinary is usually said to consist of five items: Kyrie, Gloria, Credo, Sanctus and Agnus Dei. All but the Credo were in place in the Roman Mass of the early 8th century. The celebrant's announcement at the end of Mass, 'Ite missa est' ('Benedicamus Domino' when the Gloria is not sung), and its response 'Deo gratias', achieved something of the status of a sung Ordinary item in later centuries when it came to be chanted to the same melodies as the Kyrie. In the later Middle Ages and Renaissance the centrally important musical form of the polyphonic Mass Ordinary was created. Some liturgical historians consider this development to be unfortunate because they believe that the unified musical character of the five items belies their widely differing liturgical functions, and that the prominence afforded to the Ordinary serves to denigrate the importance of other parts of the Mass such as the Proper chants.

The early history of the Kyrie eleison remains controversial. It was once thought to have originated when the *Deprecatio Gelasii*, a litany purportedly adopted from the East by Pope Gelasius (492–6), was moved from its place at the end of the Fore-Mass to the present position of the Kyrie. This view is doubted now, however, not least because the response to the *Deprecatio Gelasii* was 'Domine exaudi et misere' rather than 'Kyrie eleison'. The only certainty is that the Kyrie was originally a litany of some sort. It is frequently said to have lost its supplications under Gregory I (590–604), who wrote in his letter to John of Syracuse: 'In daily masses we omit the rest that is usually said, and say only "Kyrie eleison" and "Christe eleison"'. But *Ordo romanus I* still refers to the Kyrie as a litany that was concluded only when the pope signalled to the Schola to do so. In any event the late 8th-century Frankish-Roman Ordo of St Amand (*Ordo romanus IV*) described the Kyrie in its classic medieval form, that is, a threefold Kyrie, threefold Christe and threefold Kyrie.

The Gloria in excelsis Deo had its remote origins in the Christmas story of Luke's gospel (chap.ii), where the angels sing 'Glory to God in the highest, and on earth peace to men'. It was expanded during the first centuries of Christianity into a prose-like hymn that had a prominent place in the morning Office of the principal Eastern ecclesiastical centres. It made its way into the Roman Mass only gradually, being restricted at first to Christmas Day and later to episcopal services. By the 11th century it was sung at most masses other than those of penitential occasions.

The Credo is a Latin translation of a creed or 'symbolum', which was recorded first in Greek at the Council of Chalcedon in 451. The Chalcedon text was an attempt to summarize the doctrine of the councils of Nicea (325) and Constantinople (381), hence its title the 'Nicene' or 'Niceno-Constantinopolitan' Creed. Like the earlier Apostles' Creed, its original liturgical function was to serve as a profession of faith for the newly baptized. It found a place in the eucharistic services of several Eastern rites of the earlier 6th century, and made its first appearance in a Latin liturgy later that century in Spain, where it was recited before the *Pater noster*. Charlemagne (*d* 814) introduced it into the Frankish-Roman Mass, but it was not included in the Roman Mass itself until the period of German liturgical influence during the 11th century.

The Sanctus, which occupies a prominent place in the Eucharistic Prayer as a sort of concluding doxology to the Preface, has a complex and controversial early history. Its original portion, the 'tersanctus', derived from *Isaiah* vi.3 (and *Revelation* iv.8), would appear to have been adopted from Jewish liturgical practice, but it does not figure in every preserved version of the early Christian Eucharistic Prayer. It had become almost universal, however, by the later 4th century. Its second portion, 'Benedictus qui venit' (*Matthew* xxi.9), from the narration of Jesus's triumphal entry into Jerusalem, is first attested by Caesarius of Arles (*d* 542). The Benedictus closes with the exclamation 'Hosanna in excelsis'; eventually this was added to the Sanctus portion of the chant as well. In performances of the polyphonic Sanctus, the two portions were separated, with the Benedictus being sung after the Elevation.

The introduction of the Agnus Dei ('Lamb of God') into the Roman Mass by Pope Sergius (687–701) appears to have been an act of theological defiance against Byzantium. The chant was sung in Syria (Sergius himself was Syrian) but was not allowed in Constantinople because of a ban on depicting Christ in animal form. The Agnus may originally have been a litany; it was in any event at first repeated as often as necessary to cover the actions of the Fraction, always with the response 'Miserere nobis'. By the 11th century the chant was limited to three repetitions of the Agnus, and the final response was changed to 'Dona nobis pacem' ('Dona eis requiem' in the Mass for the Dead), a reference to the just completed Pax.

Ordinary chants were probably originally sung to fairly simple tones: the Sanctus, for example, to the tone known from the Requiem Mass, and the Agnus, perhaps, to the similar tone given in the Vatican Edition under 'Mass XVIII'. In the 9th century among the Franks, however, the process of providing a variety of new and more elaborate melodies had already begun; such melodies would eventually be organized into musically compatible chant 'ordinaries' after the manner of the polyphonic mass. The beginnings of this development were closely tied to the creation of tropes. Kyrie tropes for a particular feast, for example, might inspire the composition of a new Kyrie melody, which would in turn be associated with the festival in question. These melodies, with or without their tropes, came to be organized in portions of manuscripts referred to later as 'kyriales'. The Kyrie melodies would be grouped together, followed by those of the Gloria, Sanctus, Agnus and sometimes *Ite missa est*; Credo melodies, of lesser number, would appear last. There was a departure from this practice

in the reform liturgy of the 13th-century Papal Curia; here the kyriale consisted of about ten chant 'ordinaries' without tropes, arranged in Kyrie to Agnus order, with each set of chants assigned to a different class of festival. The chant Ordinary was much cultivated in the 15th and 16th centuries – after the model, apparently, of its polyphonic counterpart.

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(iii) The Mass Proper.

The Proper consists of the introit (*see* Introit (i)); the gradual (*see* Gradual (i)); the alleluia (*see* Alleluia, §I), sung on festive days and replaced by the Tract on certain penitential occasions; the Offertory; and the Communion; the sequence (*see* Sequence (i)) was added by the 9th-century Franks as a poetic extension of the alleluia.

The gradual and communion were already in place in the Western Mass as the patristic period drew to a close towards the mid-5th century; but the first unequivocal testimony to the existence of the other items is to be found in *Ordo romanus I*, dating from approximately two and a half centuries later. As a general observation, it may be said that variable psalmody appears to characterize the Roman Proper more radically than the Propers of most other Christian liturgies, and this trait may shed light on the origins of certain chants. (For further discussion of origins see the individual articles mentioned above.) The entrance and offertory chants to the Byzantine Eucharist, for example, are Ordinary chants rather than psalmic Propers: the Trisagion was the original entrance chant and the Cheroubikon the offertory chant. These hymns were introduced in turn into Latin eucharistic liturgies such as the Mozarabic and Gallican, but not the Roman, which consistently manifested a preference for variable psalmody.

This preference may be explained by the influence on the Roman Mass of the Office psalmody of the Roman basilicas, the responsibility since the 5th century of monastic communities attached to them. Thus the introit psalm, for example, whatever the time of its introduction, would take on the general aspect of Office antiphonal psalmody, with a different psalm and antiphon sung at each service. The communion, perhaps, was transformed under the influence of Office psalmody into something different from its original state; it very likely began as virtually an Ordinary item, consisting of the singing of the same Psalm xxxiii on most days, but by the mid-8th century had achieved a repertory of nearly 150 Proper antiphons, far more than any other Christian communion chant, Eastern or Western. Its weekday Lenten series of numerically ordered psalmic texts, moreover, may betray the influence of the numerically ordered psalms of the Office.

In any event the core repertory of the Roman Mass Proper was in place by the time of its transmission to the Carolingian realm in the second half of the 8th century. That is to say there existed chants with the same texts as those of the so-called Old Roman (11th-century Roman) and Gregorian (9th-century Frankish-Roman) repertories; the precise nature of the 8th-century Roman melodies is not known, but it must be assumed that they share a basic relationship with the derivative Old Roman and Gregorian melodies, which are themselves obviously related. The number of introits and communions transmitted from Rome to the Frankish territories was slightly less than 150 for each genre, more than 100 for graduals, less than

100 for offertories, about 50 for alleluias and just 16 for tracts. The 9th-century Franks contributed relatively small numbers of chants to each genre, except for some 12 offertories and more than 40 alleluias.

While the repertory of the Mass Proper was substantially complete by the mid-8th century, very little is known about how it developed. At one time it was thought that Gregory I (590–604) supervised its completion; indeed according to medieval legend he personally composed the chants under the inspiration of the Holy Spirit. Many chant scholars now incline towards the view that much of the final composition, revision and organization of the Proper took place somewhat later than Gregory's time, perhaps during the second half of the 7th century and the early 8th. Aiding speculation on this point is the fact that considerably more is known about the development of the annual cycles of Proper prayers and readings than of the chants, and both prayers and readings, which may be at least as ancient as chants, became fixed at Rome only towards the mid-7th century. On the other hand, much of the chant repertory was certainly completed by the time of Gregory II (715–31), who added the Thursdays of Lent to the liturgical year. An analysis of the texts of the weekday Lenten chants shows them to have been organized before the addition of the Thursday chants.

The most fundamental consideration to be kept in mind when speculating on the development of any Proper is that all Christian liturgies observe a broad movement from the ad hoc selection of prayers, readings and chants each day by the celebrant to the permanent assignment of these items, and the recording of them in writing, for the entire year. An analysis of the patristic evidence makes it clear that the psalms sung in the Eucharist, except for rare exceptions such as the Easter gradual response 'Haec dies' (Vulgate Psalm cxvii.24), were not yet fixed in the 4th and 5th centuries. The same consideration also has chronological implications for the later stages of a Proper's development. There is reason to suspect that chants lacking stable assignments in the sources, that is, chants that vary from manuscript to manuscript (as does a large portion of the alleluia repertory), are later creations than chants with uniformly stable assignments.

Another factor to be taken into account when speculating on the time of a chant Proper's creation is the existence of a group of ecclesiastical singers capable of creating and maintaining it. The Roman Mass Proper comprises some 550 chants of considerable elaboration; the texts were recorded in writing but the melodies were not. The body responsible for their performance from year to year was the Schola Cantorum (*see* Schola Cantorum (i)), a clerical group that resided at the pope's Lateran palace. It was formerly thought that Gregory I (590–604) founded the Schola, but the evidence suggests a later date, perhaps the mid-7th century.

The examination of the Proper as a whole in the hope of discovering layers of compositional planning has proved to be a fruitful area of study. Peter Wagner was engaged in this kind of research in the early 1900s, revealing, among other things, patterns in the way that psalmic and non-psalmic texts were assigned over stretches of the liturgical year. One interesting result of his analysis is the conclusion that the final revision of the Mass Proper was carried out more genre by genre than festival by festival. This particular insight has received a measure of corroboration in later liturgical

investigation, which shows that the Roman Gospel and Epistle cycles were developed independently of each other. A far more thorough employment of Wagner's method is needed, one that begins with an examination of the texts, where compositional planning is more easily discerned, and then moves on to an extensive analysis of the music.

3. Later medieval developments.

The Mass had achieved its classic medieval shape by the time of its transmission from Rome to Francia in the mid-8th century. Its subsequent history might be described as an initial phase of accumulation in which the basic structure was heavily elaborated, and a subsequent phase of reform in which there was an attempt to undo the elaboration and return to earlier forms of the service.

Liturgical additions to the Mass in the 9th century and thereafter were particularly prominent at the beginning and end of the service; musical additions were more pervasive, consisting especially of the accretion of tropes to most chants of the Ordinary and Proper (*see* Trope (i)). All the items of the Ordinary, except for the Credo, were subject to regular troping, while among the items of the Proper the introit was most often troped and the gradual least often. The alleluia came in for special treatment, tending to accumulate various additions after the verse; these include tropes, *sequentiae* (long melismatic extensions of the original jubilus) and, of course, the poetic genre known as the sequence. Independent chants were also added to the Mass: antiphons, for example, before the Gospel and after the Agnus Dei, and the chant that accompanied the sprinkling of the congregation before Sunday Mass with an aspergillum – the antiphon *Asperges me* with Psalm l throughout most of the year, and *Vidi aquam* with Psalm cxvii during Paschal Time.

These additions reached their climax during the 11th and 12th centuries. The Mass of the time, and the Office for that matter, must have been splendid spectacles. Conducted in great Romanesque monastic churches and cathedrals, the liturgy benefited from the literary contributions of the most talented citizens of Europe and was performed by these same individuals, monks and canons who had sung chant daily from early childhood. It could be said, however, that this form of liturgy was doomed to collapse under its own weight, sapping the energy of its executants and leaving them little time to keep abreast of other developments in the rapidly changing society of the High Middle Ages.

4. Reform.

Among the first to react against this liturgical grandeur, particularly in its Benedictine manifestations, were the 12th-century Cistercians; purporting to return to the pristine monasticism of St Benedict's time, they took aim at what they saw as liturgical excess, excising many of the Benedictine additions and even applying surgery to the melismas of the core chant repertory (Maître, 1995). But a reform of greater long-term significance was that undertaken in the Papal Curia of the 13th century. Motivated less, perhaps, by the sort of spiritual concerns that impelled the Cistercians than

by the practical need to save time for harried bureaucrats, the Curial reform sought to pare down the liturgy to a form not far removed from that of the earlier 9th century. The Curial liturgy was embraced in turn by the Franciscan friars who – themselves active and itinerant in their efforts to bring religion to the laity – helped to propagate it throughout Europe (Van Dijk and Walker, 1960). The later medieval Mass, then, was less burdened in many localities by an excess of subsidiary chants than it had been in earlier centuries, but it came to labour under the abuses of a different nature. It differed so widely from diocese to diocese, not least from the proliferation of local saints' days, that it lost a good measure of its universality. And still worse, it degenerated in the minds of some into a sort of spiritual coinage: paying a stipend to have a Mass said or sung could save a soul or secure some temporal favour, and such masses were thought to be all the more efficacious if they took the form of a votive Mass or that of some favoured saint, rather than that called for by the liturgical calendar.

The Council of Trent (1545–63) addressed the problem of the late medieval Mass in general terms in its *Decretum de observandis et evitandis in celebratione missarum* of 1562, leaving matters of detail to be covered by the preparation of a reform missal, which appeared in 1570. The missal called for a lean Roman Order of the Mass to be observed precisely throughout the entire Church. A scaled-down version of the introductory prayers was retained, including the 'Introibo' (Vulgate Psalm xlii) and 'Confiteor', as was the 'In principio erat verbum' (*John* i) at the end of Mass. All tropes were eliminated, however, and also all sequences except for the highly favoured *Victimae paschali laudes* of Easter, *Veni Sancte Spiritus* of Pentecost, *Lauda Sion* of Corpus Christi and *Dies irae* of the Requiem Mass. As for the calendar, the celebration of sanctoral feasts and the use of votive masses was sharply curtailed. The general spirit of the reforms was to secure central Roman control and to prevent change. A point of considerable musical significance was the decision to retain the polyphonic Ordinary. The chant Propers did not fare so well: under the direction of Pope Paul V (1605–21), the composers Felice Anerio and Francesco Soriano prepared a reform gradual in which the medieval melodies were revised according to humanistic standards, a process that required, among other things, the excision of many melismas or their transferal from unaccented to accented syllables.

The mid-19th century saw the birth of the modern Liturgical Movement. Prominent among its early proponents were the French Benedictines of Solesmes, who made it one of their principal aims to restore the medieval chant. They achieved an undeniable success with the chant melodies, and while the rhythmic system they devised for the performance of the chant was historically questionable, it resulted nonetheless in the development of a practical church music of great beauty and refinement. At the same time groups such as the German Caecilians attacked the orchestral Mass Ordinary of the Baroque and Classical periods and called for a return to the *a cappella* Mass of the late 16th-century Roman school. By the early 20th century the ultimate liturgical ideal of Mass celebration was the scrupulous observance of the Tridentine rubrics by the presiding priest and the dignified chanting of his prayers in Latin, while an expert choir, preferably

with boy trebles, sang a chant Proper and an Ordinary by Palestrina or some contemporary.

This was to change drastically as the Liturgical Movement entered into a new, more populist phase, which culminated in the reforms of the Second Vatican Council (1962–5). While it is not always easy to distinguish between the intentions of the Council and their realization at the local level, the central aim of the reforms may be characterized as an attempt to involve the lay congregation more actively in the Mass; in spirit and style there is a movement away from ritual to informality, and, historically, an abandonment of the medieval ideal in favour of the early Christian. The introit is generally replaced by a hymn of the chorale type (in the vernacular, of course, as is the entire ceremony); the introductory prayers such as the 'Introibo' and 'Confiteor' are omitted. The reading cycle on Sundays and festivals includes an Old Testament pericope, a psalm sung responsorially to a simple contemporary setting, a New Testament reading, a tuneful Alleluia with a few psalm verses and finally the Gospel. A homily is preached with due attention to the readings, followed by a period of variable prayer in the form of a litany. Members of the congregation bring in the gifts of bread and wine to the accompaniment of a hymn. The Eucharistic Prayer, now variable, is recited aloud; a simple congregational 'Holy, holy, holy' occupies its accustomed place, while the Elevation passes almost unnoticed without its medieval bells and genuflections. The congregational 'Amen' at the end of the prayer is given considerable emphasis, as is the Pax, an occasion for much informal greeting by those in attendance. A simple setting of 'Lamb of God' accompanies the Fraction, and a hymn the distribution of communion. After the final blessing (the 'In principio' is no longer read) the celebrant processes out to the accompaniment of a hymn.

A few Benedictine communities, not always with the blessing of the local bishop, have sought to work out compromises between the reforms and their medieval musical heritage. They might combine, for example, vernacular readings, prayers and Ordinary chants with a Gregorian Mass Proper sung in Latin. In 1974 the monks of Solesmes published a new *Graduale romanum* that retained the Latin Proper chants while integrating them with the changes wrought to the liturgical year. Chief among these changes is the abandonment of the named Sundays of the year, that is, the Sundays after the Epiphany, the pre-Lenten Sundays beginning with Septuagesima and the Sundays after Pentecost; in their place is a series of 34 'Ordinary Sundays'. The majority of the Proper chants occupy their medieval positions in the new gradual, but there are a substantial number of changes; alternative chants are frequently given to provide choice, and a number of chants have been reassigned to accommodate changes in the lectionary – the celebrated five Lenten Gospel communions, for example, have been transferred from Lenten weekdays to Sundays along with their corresponding Gospels.

Most find little to defend in the latest reforms from a strictly musical standpoint. It is true that the changes are well intentioned from a pastoral point of view and that the ideal of chant Propers combined with 'Palestrina' Ordinaries was not so frequently realized. But even less often realized are the opportunities for significant new musical composition that have been

opened up within the reform Mass. Perhaps the single unqualified gain is the introduction of many fine Protestant hymns, while the most absolute failure is the so-called Folk Mass. (*See also* Roman Catholic church music.

Mass, §I: Liturgy and chant

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Mass

II. The polyphonic mass to 1600

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1. Early organum to the school of Notre Dame.

The beginnings of polyphony are closely associated with the chants of the Mass, particularly those of the Proper, which served as melodic material for early organum. Music examples and instructions in the *Musica enchiriadis* (*c*900) indicate that the sequence was performed polyphonically at a very early date; its syllabic pattern and clearcut melodic phrasing doubtless facilitated the improvisation of parallel or oblique organum in note-against-note style (*see* Organum, ex.1). Polyphony may thus have entered the Mass at a point traditionally reserved for the most elaborate musical performance, the sequence with organum forming a final link in the succession of soloistic chants (gradual and alleluia) that served as musical interludes between the scripture readings.

The earliest fragments of mass polyphony outside the treatises date from the 11th century and include two-voice settings of alleluias (12), responsories (three) and graduals (three) in manuscripts from Chartres (*F-CHRm* 4, 109 and 130; facs. in PalMus, i, pl.xxiii), which were destroyed by fire in 1944, and Fleury (now *I-Rvat* Reg.lat.586; facs. in H.M. Bannister, *Monumenti Vaticani*, ii, pl.43*a*). From these beginnings polyphony appears

to have spread to other parts of the Mass, particularly to those chants or sections of chants that were originally performed by a soloist. The earliest extensive repertory of polyphonic (two-voice) Mass chants is that of the 11th-century Winchester Troper, which shows a strong preference for the alleluia (53 examples in its main corpus). Second in number among the Proper chants in this source are the liturgically closely related tracts (19), representing the only known instance of polyphony for this chant in medieval sources. Apart from a large number of Office responsories (54), seven sequences and some introit tropes (four) that were added later, the Winchester Troper also contains the first polyphonic examples from the Ordinary with seven troped Glorias, four troped and eight untroped Kyries. Significantly, the emphasis is on the troped sections, which were performed by soloists, and it is through these that polyphony became part of the otherwise chorally performed Ordinary. The cheironomic notation of the two-voice organa in the Winchester Troper and the 11th-century fragments from Chartres and Fleury cannot be transcribed precisely, but the neumes indicate a polyphonic practice with simultaneous voice movement (note against note), frequent voice-crossing because of the equal range of both parts, and the melodically dominating role of the plainchant.

This first stage of polyphony connected with chants from the Mass is still partly represented in 12th-century sources from St Martial in Limoges and from the famous pilgrimage centre of Santiago de Compostela (Codex Calixtinus). Liturgically the St Martial pieces are almost exclusively associated with new textual additions, the tropes and sequence. Only the latter count as Mass items, however, since the large number of *Benedicamus* tropes belong to the Office. Mass chants in two-voice organum settings are found again in the Codex Calixtinus with the troped Kyries *Rex immense* and *Cunctipotens genitor*, the *prosa Portum in ultimo* and the *Alleluia, Vocavit Jesus Jacobum*. Unlike the *prosa* and the Kyrie *Rex immense*, which continue an earlier practice of simultaneous voice movement with frequent crossing of the voices, the *Alleluia, Vocavit* and the Kyrie *Cunctipotens* represent a new stage of polyphony in which the added voice stays principally above the plainchant and introduces melismatic formulae. The borrowed Mass chant thus loses its melodic profile and becomes a structural basis of single sustained notes supporting a dominating ornamental voice; the once-lively liturgical melody stagnates and assumes the role of a given dogma. The basic techniques involved in this new polyphonic art are outlined in contemporary treatises, especially the Milan treatise *Ad organum faciendum* and, more exhaustively, the Vatican organum treatise (*I-Rvat* Ottob.3025), both from the late 12th century. The music examples in the Milan treatise are Mass chants (Kyrie, alleluia) which give the structural consonance only, leaving the possible inclusion of melismas up to the performer. Closer to the performance level are the richly melismatic organa at the end of the Vatican organum treatise (ed. Zaminer), the *Alleluia, Hic Martinus* from the Mass for St Martin's Day and two similarly structured responsories, which foreshadow the elaborate *organa dupla* of the school of Notre Dame in Paris.

In the newly built Notre Dame Cathedral polyphonic music for the Mass was associated primarily with responsorial psalmody, specifically the solo sections of the gradual and alleluia. Leoninus provided a cycle of two-voice organa for these chants in his *Magnus liber organi*, and three- and four-

voice settings were also composed by Perotinus, Leoninus's successor at Notre Dame. In these compositions polyphony assumed such proportions that not only its artistic quality but also its length made it the main feature of the liturgical ceremony, particularly for the high feasts of the church year. Significantly, this achievement coincided with concentration on only a few specific liturgical items, whereas the earlier and less elaborate polyphonic settings were distributed among a wider variety of Mass chants, including items of both the Proper and Ordinary.

The development at Notre Dame of a notational system capable of fixing durational values made possible a fairly rapid evolution and diversification of polyphonic styles and forms in the mass (i.e. organum versus discant; *see* Discant, §I, 2–3). By Perotinus's time (late 12th century) a rhythmically more sophisticated form of Clausula was being composed as a substitute for sections in the older discant or original organum style; by the beginning of the 13th century the addition of text to the upper voices of these newer discant sections resulted in the Motet. Like the clausula, the early motet had its place within the polyphonic gradual and alleluia, for which it furnished a kind of contemporary textual commentary to be performed simultaneously with the corresponding section of the cantus firmus in the tenor (for example, clausulas and motets with an 'In seculum' tenor were originally a part of the Easter gradual *Haec dies*). Once established as an individual form, however, the motet quickly developed into a separate composition and was no longer placed within a given gradual or alleluia. Some documentary evidence calls for the performance of motets later in the Mass, after the Benedictus.

The polyphonic Conductus was also somewhat loosely connected to the Mass ceremony. In its original function as a processional piece, accompanying the movements of the clergy, the conductus was generally sung immediately before and sometimes also after the readings of Epistle and Gospel while the reader or celebrant proceeded to or from the lectern. Examples of this kind occur in the 13th-century mass repertory for the feast of Circumcision in manuscripts from Sens and Beauvais, as well as in the 14th-century Magi play from Besançon.

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2. Organa for the Mass in England, Spain, Germany and Italy.

Outside Paris, in provincial France as well as in other parts of Europe, two-voice organa of a less elaborate kind covered a wider range of Mass chants. This is apparent in a special collection of two-voice settings originating in England and attached to the Notre Dame manuscript W[1]. The 11th fascicle of this source contains, in addition to various chants from the Proper (alleluia, tract, sequence, offertory), several troped chants of the Ordinary (Kyrie, Gloria, Sanctus, Agnus Dei), all belonging to Marian feasts. The distribution of polyphony among various parts of the Proper and Ordinary is not only reminiscent of the earlier Winchester Troper but is also typical of such later English sources as the Worcester Fragments from the 13th and 14th centuries, which contain polyphonic settings of the Kyrie, Gloria, Sanctus and Agnus Dei, as well as of introit, gradual, alleluia and offertory (*see* Worcester polyphony). A similar distribution of polyphony among Mass chants is found in Spanish sources of the same period (*E-TO*

C.135; *BUhu*, without signum; *Mn* 20324; *Boc* 1), especially in the famous 'Codex Las Huelgas' with its numerous organa for mostly troped Kyries (five), Gloria (one), Sanctus (eight) and Agnus Dei (nine). An even greater variety of organa for the Mass occurs in a large number of sources from Germanic countries and northern Italy, originating mostly in the 14th and 15th centuries but preserving the musical characteristics of an earlier period (i.e. voice-crossing as practised in the 12th century with simultaneous motion in the voice-parts based on the consonances of 5th, octave and unison). The Mass chants treated in this way include all parts of the Ordinary except the Gloria; the Proper is represented by tropes to the introit, verses of the gradual and alleluia, sequences, and tropes to the offertory. A unique feature in this group of sources is the inclusion of scripture readings (Epistle and Gospel) among the polyphonic items of the Mass.

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3. The rise of the polyphonic Mass Ordinary in the 14th century.

In 1309 the French pope Clement V moved the papacy from Rome to Avignon, which became the home of his successors until 1376. After a move back to Rome under Gregory XI, the papacy of the Neapolitan Urban VI (1378–89) led to the schism, as a result of which there were popes in Avignon until the Council of Konstanz in 1417 secured the succession of Martin V alone, who finally returned the papacy to Rome.

Most mass polyphony in the 14th century is generally related to the papal residence in Avignon, which turned the city into one of the main musical centres of the time. The earliest known settings coincide with the move. These were officially denounced by Pope John XXII in the decree 'Docta sanctorum patrum'of 1324–5, which censured those who composed polyphonic chants for divine services using *minime*, hockets, texts in the vernacular, upper voices (*triplis et motetis*) and other features. Such music was forbidden; in its place the decree recommended polyphony that doubled the plainchant with simple consonances.

The decree's immediate effect, if any, is not known. But by the middle of the century there existed a remarkable repertory of polyphony in Ars Nova notation for the Ordinary; and the repertory grew in succeeding years. Although it never matched the rhythmic and harmonic complexity of the secular Ars Subtilior works, it did include short note values and hockets (especially in the Amen sections of Gloria and Credo movements) in music mainly in three or four voices. Stäblein-Harder (1962) has classified the surviving movements in various groups: some reflect motet style, with two upper texted voices that have the mass text unless they are troped; others are in the discant style of secular song, with only the upper voice texted; and some reflect the earlier conductus in having homophonic polyphony with all voices texted. These groups are not exclusive: some pieces have other defining features; and some survive in different versions that would put them into different categories – as in the case of the 'Sortes' Credo, which appears both in three-voice discant style and in four-voice homophonic style.

There are three main sources for the French repertory (ed. in PMFC, xxiii). The Apt choirbook (*F-APT* 16*bis*) of around 1400 contains ten Kyries, nine

Glorias, ten Credos, four Sanctus and one Agnus, of which 21 have text only in the upper voices. The slightly earlier manuscript *I-IVc* 115 has four Kyries, nine Glorias, ten Credos, two Sanctus and two motets on *Ite missa est*; 15 of these are in motet style. The manuscript *E-Bc* 853*c-d*, containing five Kyries, one Gloria, three Credos and one Sanctus, is one of 12 Ars Nova manuscript fragments known from the old Kingdom of Aragon, which bordered on Avignon: between them they contain some 40 Mass Ordinary movements, of which 23 are in discant style. Small though the French Mass repertory may be, it is very widely disseminated, with several works appearing in ten or more sources, often in substantially different versions. Composers can be named for less than a third of the repertory, but at least five of them can be associated with the Avignon curia: Perrinet, Tailhandier, Tapissier, Sortes and Peliso.

Of the mass music by Italian composers (mainly Glorias, Credos and Sanctus settings, ed. in PMFC, xii) only about a quarter shows pure Italian style: the rest is heavily influenced by the French tradition. The main named composers are Philippus de Caserta, who worked in Avignon, and Antonio Zacara da Teramo and Matteo da Perugia, both connected with the papal curia in Bologna. In the entirely anonymous English repertory from the early 14th century (ed. in PMFC, xvi) Credo settings are particularly rare. Most of the music is in simple homophonic style and perhaps derives from the growing custom of singing Marian votive masses. Special to the English repertory is the survival of Mass Proper settings.

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4. 14th-century mass cycles.

While the manuscripts normally grouped settings of a particular text together, there are some examples of apparent cyclic grouping, though never more than one such group in any single manuscript. The Tournai Mass (*B-Tc* 476, ed. in PMFC, i; also ed. J. Dumoulin and others, Tournai 1988), considered the earliest, has six Ordinary movements, of which the last is a motet in Ars Nova style, *Se grasse/Ite, missa est/Cum venerint* (known also from *I-IV* 115 and from the index of *F-Pn* n.a.fr.23190; the Credo has three further sources, two of them in earlier notation and of Spanish origin, and the Gloria has a further source in *F-CA* 1328 (n), no.2). Only the Kyrie, Sanctus and Agnus are unique, all in Franconian notation. There is no apparent musical connection between the six movements apart from their being all in three voices and all in simultaneous style apart from the concluding motet (which shares its tenor with a motet by Marchetto da Padova).

The four-voice *Messe de Nostre Dame* of Guillaume de Machaut, composed perhaps in the early 1360s for Reims Cathedral, is more unified and is important as the earliest such cycle conceived as a unit by a single composer. Machaut may have known some of the Tournai cycle, since his Gloria and Credo have similar textless musical interludes and share other features; they are in simultaneous style and end with a long melismatic Amen. The other four movements of Machaut's mass are in the manner of motets, but all voices carry the same mass text. The tenor of the Kyrie is based on Vatican Kyrie IV; the Sanctus and Agnus correspond to Vatican

Mass XVII; and the *Ite* is on Sanctus VIII. The Gloria and Credo have no apparent chant basis, though they are stylistically related to one another.

The masses of Barcelona and Toulouse (*E-Bc* 971 and *F-TLm* 94; ed. in PMFC, i) share the same Credo, ascribed in Apt and Barcelona to Sortes. The Toulouse Mass, copied on the blank pages of a monophonic missal, is in three voices and lacks a Gloria; Kyrie and Sanctus are in motet style and seem motivically related. The Credo likewise seems related to the *Ite*, which opens with a phrase similar to one in the Credo. These two and the Agnus are in discant style. The Barcelona Mass has no *Ite* and is in three voices, except for a four-voice Agnus. Only the (unique) Kyrie and the Agnus are in any way related musically. The remaining movements are strongly contrasted and seem arbitrarily selected.

Other four-movement cycles are just as disparate in style. That in the second fascicle of *F-APT* 16 *bis* (ed. in PMFC, xxiii, nos.7–10) unites a Kyrie by De Fronciaco, a Gloria by Depansis (ascribed to Sortes in Solsona, Archivio diocesano, MS 109), a Sanctus by Fleurie and an anonymous Agnus, all quite unrelated. A group in *E-Boc* 2 comprises a Kyrie by Johannes Graneti, the Gloria that also appears in the Barcelona Mass, a Credo ascribed elsewhere to Tailhandier, and a unique anonymous Agnus; these are unified only by a broad stylistic uniformity between Kyrie, Gloria and Credo. The only known Italian cycle (in the Florentine manuscript *F-Pn* it.568; ed. in PMFC, xii, nos.3, 12, 15, 20 and 27) has a Gloria and Agnus by Gherardello (loosely related in style and conceivably intended as part of a cycle), a Credo by Bartholus, a Sanctus by Lorenzo and a *Benedicamus* by Don Paolo. Apart from the three-voice *Benedicamus*, it is entirely in two voices but give no further hint of cyclic unification.

Only the Mass of Besançon (or of the Sorbonne: *F-Pim*; reconstructed in PMFC, xxiii, nos.1–6), with an inscription to Johannes Lambuleti, has unifying elements. Its one surviving bifolium lacks the intervening leaves: there is a single-section Kyrie followed by the opening of the Gloria, then fragments of the Sanctus, Agnus and *Benedicamus*. Kyrie and Agnus are musically related; the missing Credo may well be that in *I-IVc* 115, no.48, which shares its opening with the Besançon Gloria. In that context it may be relevant to note that certain other scattered movements among the surviving sources have musical relationships that could suggest their origin in matched pairs or even fuller cycles.

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5. The first half of the 15th century.

Johannes Ciconia may be an important link between these dispersed movements of the 14th century and the mass cycle of the Renaissance. While no full cycle by him is known, there are several apparently unified Gloria-Credo pairs in a style that sometimes reflects the Avignon music (ed. in PMFC, xxiv); pairs also appear in the music of Antonio Zacara da Teramo (ed. in CMM, xi/6). Ciconia's works include movements in a responsorial style that alternates the full choir with a duo of two equal high voices, a technique adopted by other composers and perhaps reflecting the divisions of some choirs, including the chapel of Pope Martin V.

(Another example is the Gloria *Iubilacio* of Hymbert de Salinis, celebrating the election of Pope Alexander V in 1409).

Seven Gloria-Credo pairs appear in the early 15th-century manuscript *I-Tn* 9, from the Lusignan court in Cyprus (ed. in CMM, xxi); they are paired not on the basis of shared material but only in their scoring. Whereas this repertory is entirely anonymous, composers are named for some two-thirds of the music in the contemporary English Old Hall Manuscript, probably written for the chapel of Henry V's brother, the Duke of Clarence (ed. in CMM, xlvii). 121 of its 147 pieces are Mass Ordinary movements, grouped by type: 40 Glorias, 35 Credos, 27 Sanctus and 19 Agnus settings. (An opening section containing Kyries may have been lost.) Among its wide variety of musical types, some written in pseudo-score, some in separate parts, both Gloria-Credo and Sanctus-Agnus pairs have been identified on the basis of layout, structure and musical material. The influence of continental music can be identified in many of these works; but, apart from Pycard and Antonio Zacara da Teramo, the composers all appear to be English, including Roy Henry (perhaps Henry V) and the major composer in the collection, Leonel Power.

Power and Dunstaple are the first known composers to have unified a mass by using a single cantus firmus tenor in all movements. This can be seen in Power's Mass *Alma Redemptoris mater*, in Dunstaple's Mass *Da gaudiorum premia* and Gloria-Credo pair *Jesu Christe Fili Dei*, and in other works of conflicting authorship: the masses *Rex seculorum* and *Sine nomine* (the latter probably in fact by John Benet). None of these cantus firmus melodies comes from the Mass Ordinary; and in that respect these works may point to the widespread use of non-liturgical melodies in the cantus firmus masses of the Renaissance. But the technique of unification by a single cantus firmus does not appear in non-English music before the late 1440s.

In the continental sources, particularly the Trent Codices, there are several examples of apparently paired mass movements – by Dunstaple, Binchois and others – that would hardly be considered pairs if they had not appeared together in a manuscript; many such pairs continue to be disputed, with the relatively large mass output of Binchois posing some of the severest problems.

At about the same time as the earliest English cantus firmus cycles, there seem to have been two other kinds of solution to the same problem. One kind survives only in the mass cycle (without Agnus) that is a later addition to the previously mentioned manuscript from Cyprus (*I-Tn* 9): it has consistent style but with each movement based on a different tenor, presented in the manner of a cantus firmus. The other kind is known mainly from works in northern Italian sources of the years 1420–35, including cycles by Arnold de Lantins, Johannes Reson, Guillaume Du Fay (two), Estienne Grossin, Johannes de Lymburgia and Reginaldus Libert. While all are loosely organized, they show enough unity to confirm that they were planned as cycles. But the idea seems not to have taken hold: among the 190 works in the Aosta Codex (1430s), no fewer than 129 are Mass Ordinary movements, though without showing any sense of cyclic organization. And it looks as though the composers of Du Fay's circle

devoted their efforts in the early 1440s to cycles of the Mass Proper, with the chants paraphrased in the top line – perhaps those in *I-TRmp* 88 (ed. in Monumenta Polyphoniae Liturgicae Sanctae Ecclesiae Romanae, 2nd ser., i, Rome, 1947). Quite suddenly, however, various English masses became available in northern Italy, prime among them the anonymous Mass *Caput*; their impact was perhaps decisive in launching the fully unified mass cycle of the next 150 years.

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6. The cyclic mass in the later 15th century.

By 1450 the polyphonic Mass Ordinary had become the largest and most serious of contemporary musical forms. Owing to the length and central liturgical function of its texts it was suited to musical setting on the broadest scale, while the fixed yet contrasting content of these texts rendered it equally open to the most flexible methods of composition. Tinctoris, the great representative theorist of the later 15th century, distinguished the mass as *cantus magnus* from the smaller forms of motet and chanson, and from the period of the maturity of Du Fay to the maturity of Josquin (roughly from 1450 to 1500) settings of the Mass covered a wide range of compositional techniques while nevertheless maintaining a similar approach to structure and dimensions.

The earliest masses involving repetition of musical material from section to section have been divided by historians into two broad classes: the so-called 'motto' mass, in which the movements have closely similar or identical opening motifs but no further recurring features apart from their common mode and number of voices; and the 'cantus firmus' or 'tenor' mass, in which all movements are based on the same borrowed melody (taken from outside the mass itself), which is used as the structural basis for the entire work (*see also* Borrowing, §5). Of these the second category far outdistanced the first in importance and degree of cultivation. It became the basic mass type of the late 15th century, drawing on an increasingly broad range of sources for its antecedent melodies and subjecting these melodies to diverse types of elaboration. Within the repertory of the tenor mass of the late 15th century, two broad types can be distinguished whose origins can be traced back to the inception of the genre. In the first of these, descended from such early cycles as Power's Mass *Alma Redemptoris mater* (*c*1440 or earlier), the borrowed melody, normally in the tenor in a three- or four-voice texture, is stated in every movement of the mass in the same rhythmic and intervallic form or in schematically altered forms. In the second type, whose lineage extends back to such works as the Mass *Rex seculorum* attributed variously to Dunstaple and Power, the complete melody is elaborated in a different form in each major movement. But while pre-1450 models are almost invariably drawn from plainchant, the years after mid-century saw the rise and wide proliferation of cycles based on polyphonic antecedents, usually secular songs. While these masses are based on the tenors of their models, deployed, as in masses based on plainchant, in the tenors of the new works, many also make some reference to one or both of the other voices of their antecedents. Frequently cursory and seldom systematic at first, such borrowing would in time have a transformative effect on mass construction.

The development of the mass after 1450 took place primarily on the Continent in the work of Du Fay and his major successors, but it may have been given its first impetus by English musicians. Among English masses, surely the most influential was the widely distributed 'Caput' Mass formerly thought to be by Du Fay. Besides its direct emulations in 'Caput' masses by Ockeghem and Obrecht, its style, structure and texture – in four voices with low contratenor – is mirrored in a large number of continental masses of the 1450s and 60s, for example Domarto's Mass *Spiritus almus* and the anonymous German Mass *Gross Sehnen* (Wegman, 1991).

Of the seven complete extant masses by Du Fay, two (the *Missa 'Resvelliés vous'*, formerly known as the *Missa sine nomine*, and *Missa Sancti Jacobi*, the latter a so-called 'plenary' mass including settings of mass Propers alongside the usual Ordinary settings) are certainly early works, written not later than 1430. Du Fay's other extant plenary cycle, his stylistically diverse mass for St Anthony of Padua, was probably composed some 20 years later. The *Missa 'Se la face ay pale'*, which may date from the early 1450s, is among the earliest surviving masses based on a secular model (in this case a ballade by Du Fay himself probably dating from the 1430s). His *Missa 'L'homme armé'* is surely among the first of more than two dozen masses based on this famous melody and written over more than 150 years. Du Fay's later works include two tenor masses based on Marian antiphons – the *Missa 'Ave regina celorum'* and the *Missa 'Ecce ancilla Domini'*, which is actually based on two antiphons. Even the few masses securely attributed to Du Fay show a wide variety of cantus firmus techniques, and in this respect are representative of the range of styles deployed in mass composition in the late 15th century. The cantus firmus is almost always in the next-to-lowest voice, whatever the clef and range of this voice; it is often divided according to a systematic proportional scheme and is frequently differentiated from the prevailing rhythmic motion of the other voices, typically through the use of longer note values. At times this systematic differentiation is achieved through complex mensural schemes that change in the course of the setting. The tenor may be written out once complete, and a verbal canon, at times obscure, may be used to indicate its successive temporal and intervallic modifications (for a description of the treatment of the tenor in Du Fay's *Missa 'Se la face ay pale'* see *ReeseMR*, 70–71, or Brown, 1976, pp.45ff). Important in Du Fay's masses, as in those of other composers of his and the next generation, is the use of contrasting mensurations for the subdivisions of the five primary movements of the Ordinary; each movement normally begins in perfect time and shifts to imperfect at a natural textual division; thus a familiar Kyrie plan is: Kyrie I , Christe CC, Kyrie II . Contrast through use of reduced number of voices and change in vocal register is normally achieved in subordinate divisions of the major movements, which often omit segments of the tenor; typical for these interludes are the Christe, Benedictus, Pleni and Agnus Dei II. This use of contrasting interludes lasted until the late 16th century.

In the main period of Ockeghem and his contemporaries (roughly 1460–90) the chanson came to the fore as a source of melodies for the tenor of the mass. Of 14 masses attributed to Ockeghem five are based on voices derived from contemporary three-part chansons, and at times the superius rather than the tenor of the model is used as tenor in the mass; sometimes parts of both voices are used, but not simultaneously. Ockeghem's sources

include a number of his own chansons (e.g. the *Missa 'Fors seulement'*) and one by Binchois (*Missa 'De plus en plus'*). A broadening of style in his masses goes together with his remarkable control of flowing, largely non-imitative counterpoint in many works. Particularly noteworthy is the *Missa prolationum*, perhaps the first of all masses based completely on the principle of progressive canon through all movements (later used by Palestrina in his *Missa ad fugam* and in the canonic movements of Bach's Goldberg Variations). Another famous experiment that lacked imitators was Ockeghem's *Missa cuiusvis toni*, which can apparently be sung in any one of the four authentic-plagal pairs of modes in use at that time.

Of great significance for the development of the mass in this period was the rise of competitive settings of the same melody. Of these the most famous group is the series of masses based on the tune *L'homme armé*. Whatever the veracity of a later claim that the melody was actually written by Antoine Busnoys there can be no doubt of the importance of Busnoys' *Missa 'L'homme armé'*, which, in addition to its clear influence on a number of other masses, has been shown to be the particular model for the *L'homme armé* Mass by Obrecht and of an anonymous *Missa de Sancto Johanne Baptista* (for the latter see Wegman, 1989). Other composers of Ockeghem's generation who wrote masses on *L'homme armé* include (besides Du Fay, Ockeghem himself and Busnoys) Firminus Caron, Guillaume Faugues, Johannes Regis, Philippe Basiron, Tinctoris, Bertrandus Vaqueras and thec anonymous composer (although both Busnoys and Caron have been put forward as candidates) of six consecutive mass settings on the tune in a Naples manuscript of this time (*I-Nn* VI.E.40). Slightly later is the group of *L'homme armé* settings by Josquin (two), Compère, Brumel, Pierre de La Rue, Matthaeus Pipelare, Marbrianus de Orto, Mouton and Vitalis Venedier. In the 16th century the tradition was maintained by Mouton, Senfl, Festa, Robert Carvor, De Silva, Morales (two) and Palestrina (two). A lesser parallel to the great *L'homme armé* tradition is the large group of elaborations of Ockeghem's rondeau *Fors seulement*, which was used in numerous chanson settings but also for masses by Ockeghem, Obrecht, La Rue and others. In the 16th century similar groups of settings of familiar models are found, among them the series of masses on Richafort's motet *Quem dicunt homines* (*c*1515), on which masses were composed by Mouton, Antonius Divitis, Lupus Hellinck, de Raedt, Charles d'Argentilly, Morales, Ruffo and Palestrina.

The greatest flowering of the late 15th-century mass is in the works of Obrecht and Josquin. Obrecht's surviving mass oeuvre (see R. Wegman: *Born for the Muses: The Life and Masses of Jacob Obrecht*, Oxford, 1994) encompasses 27 securely attributed works, while at least four more have been reasonably ascribed to him on the basis of style. Covering a period of some 30 years beginning in the late 1470s, they span the gulf between the 15th-century mass styles of Busnoys and Ockeghem and that of the mature Josquin. The earliest masses, apparently dating from the decade beginning in the mid-1470s, are each based on a plainchant cantus firmus, presented in elaborated forms. *Missa 'Petrus apostolus'*, which may be Obrecht's earliest mass, is stylistically related to the masses of Busnoys, while *'Sicut spina rosam'* betrays the influence of Ockeghem, even quoting the head-motif of his *Missa -Mi mi'*. This was not Obrecht's only musical tribute to Ockeghem: his *Missa de Sancto Donatiano*, which shares with

'Sicut spina rosam' something of the unpredictable contrapuntal diversity of the older composer, also quotes from his *Missa 'Ecce ancilla Domini'*.

The considerable demand for new masses at St Donatian, Bruges, where Obrecht worked as succentor from late 1488 and early 1491, seems to have engendered a spate of remarkable productivity. Wegman (1994) has plausibly suggested that this period was his most prolific as a mass composer, accounting for 15 or more of his surviving cycles. Copying records and paper dating for specific pieces also led him to surmise that these years, and those immediately adjacent to them, also constitute the period of Obrecht's greatest stylistic development. Techniques characteristic of the Busnoys generation – for example the strict cantus firmus procedures of the *Missa de Sancto Martino* of 1486–7 – seem to have given way in a very short space of time to the types of idioms which now appear quintessentially Obrechtian. In masses such as *'Fortuna desperata'* and *'Rose playsante'*, rigid, formulaic cantus firmus layouts become the frames for endlessly inventive and aurally compelling musical canvases which entirely belie their rigidity of background structure. Tenor layouts include the use of such procedures as retrograde motion (for example *'Fortuna desperata'*) and the composer's well-known 'segmentation' technique. In the latter the cantus firmus is divided into a number of segments, each of which, repeated according to various mensural and proportional formulae, is used as the basis for one mass section before the complete melody is laid out in the Agnus Dei (for example *'Rose playsante'*). While such segments, sometimes spun out in the tenor by means of very long notes, from time to time lend the music an ostensibly archaic appearance, they give rise to an infinite and highly distinctive range of textures in sound.

While many of Obrecht's masses embody structural complexity, only one, the *Missa 'Sub tuum presidium'*, seems to have given that complexity the status of raison d'être. The main cantus firmus, stated in the superius, takes the same form in each section. In the last three movements it is accompanied by other Marian chants, increasing in number by one chant each movement and culminating in the simultaneous quotation in the Agnus Dei of four chants. The number of voices similarly increases movement by movement, from three in the Kyrie to seven in the Agnus Dei. The mass also embodies a complex numerical scheme, and it has been claimed that the *Missa 'Sub tuum presidium'* is a large-scale example of numerical symbolism traceable to late medieval speculative thinking.

In Josquin's masses traditional melodic sources are found side by side with new and highly original ones. Although the chronology of his masses is still largely in doubt, his first two volumes of published masses, issued at Venice by Petrucci in 1502 and 1505, are not only the first by any single composer but probably represent a generally earlier phase of his work, written between about 1470 and about 1500. His third book (1514) may well intermingle older works with one or two that could have been written after the second (e.g. the *Missa de Beata Virgine*, which Glarean especially praised). Josquin's masses represent a summa of contemporary approaches to mass composition. Of his two *L'homme armé* settings the one entitled *super voces musicales* is a strict tenor mass which successively presents the melody on ascending steps of the hexachord

while maintaining the modal integrity of the whole texture; the *Missa 'L'homme armé' sexti toni*, in utter contrast, is a free elaboration of the given melody, presenting it in every voice of the complex, at times in embellished form. Several of his masses brilliantly exploit cantus firmi from polyphonic chansons, and it may be biographically significant that two of these are taken from chansons used also by Obrecht (*Fortuna desperata* and *Malheur me bat*); in method these works continue the tradition established by Ockeghem, to whom Josquin seems to have been indebted. Others break new ground in choice of material. For example, the *Missa 'La sol fa re mi'* is based on a short and freely invented subject, identified only by its solmization syllables, on which Josquin erected a brilliant series of contrapuntal elaborations.

Even more original is the subject of the *Missa Hercules dux Ferrariae*, the first known mass based on what Zarlino later called a *soggetto cavato delle parole* (a 'subject carved out of the words'); the tenor of the mass is drawn from the name 'Hercules dux Ferrariae' (referring to Duke Ercole I d'Este of Ferrara) by substituting the proper solmization syllable for each vowel of his official name and title (*re ut re ut re fa mi re*). Unlike the *Missa 'La sol fa re mi'* the *Missa Hercules dux Ferrariae* has a rigid tenor construction in which the subject is normally presented in a threefold form, rising through the final and confinal of the mode onD (1st mode) and always in equal note values. The tradition of the canonic mass was cultivated by Josquin in his *Missa ad fugam* and *Missa sine nomine* of the third book, while the masses on *Ave maris stella* and *Pange lingua* (the latter probably a very late work) exemplify the imitative paraphrase mass developed from a single well-known plainchant; this was an important mass type about 1500 and a new departure from the older tenor mass on a plainchant. Similar to these is Josquin's widely copied *Missa de Beata Virgine*, which elaborates the complete plainchant Ordinary for festivals of the Virgin and begins a great tradition of works of this type.

Although older structural principles are still plainly visible in Josquin's masses they are perfectly blended with a freer, more expressive, declamatory approach to text that is conveyed in beautifully articulated polyphonic structures. A major development in the mass literature of Josquin's later years, visible in incipient form in such works as Obrecht's *Missa 'Rose playsante'* and Josquin's *Missa 'Mater Patris'* (whose authorship has been questioned by a number of scholars at the end of the 20th century), was the tendency to base a mass on the entire polyphonic substance of its antecedent.

This procedure was not in itself new: as noted above, it was as old as the practice of basing masses on polyphonic models. Even some of the earliest such masses include lengthy simultaneous paraphrases of two, sometimes even all three, voices of their models. These include Bedyngham's Mass *Dueil angoisseux*, Le Rouge's Mass *Soys emprentid* and Barbingant's *Missa 'Terriblement'*, all composed by the early 1450s (Kirkman, 1996). Block quotation of polyphonic models can be found in cycles dating back at least to the early 1460s (e.g. the anonymous *Missa 'Quand ce viendra'* in *I-TRmp* 89). Four (apparently related) anonymous, probably Austrian, cycles composed most likely in the late 1460s even include lengthy contrafacta of their antecedent German Tenorlieder (Peck Leverett, 1995). However, it

was not until the early 16th century that such borrowing became systematic, developing in time into the standard practice for setting the mass in western Europe.

This wholesale borrowing from a pre-existing polyphonic piece has gained the widely used but misleading terms 'parody technique' and 'parody mass' in modern musicological terminology, owing in part to a misunderstanding of 16th-century usage. The term 'missa parodia' was used in one mass of 1587, by the little-known German composer Jakob Paix, published at Lauingen on the Danube. The actual title of the work is *Missa: parodia mottetae Domine da nobis auxilium Th. Crequilonis*, that is, a mass based on the motet *Domine da nobis auxilium* by Crecquillon. The word 'missa' is buried in the upper decorative border of the title-page and the word 'parodia' is clearly an elegant Greek substitute for the Latin *ad imitationem*. So the one known instance of the term is actually an obscure variant of a different terminological tradition. Historically the more correct term for the practice of large-scale borrowing is therefore 'imitation' and 'imitation mass', reflecting the 16th-century use of the term 'missa ad imitationem' in numerous titles of mass publications, especially in France. Whatever terminology is applied to it, this approach became the primary means of mass composition in the 16th century, and the gradual shift from the typical 15th-century practice of using a single pre-existing voice as cantus firmus to the typical 16th-century derivation of material from all voices of the complex is one of the decisive developments of the period.

Essential to this development was not only a change in the nature of the mass but a change in its models. In the works that best exemplify the change a shift can be seen from three-voice chanson models to four-voice motet models, with emphasis on motets by Josquin or his immediate successors. In these models the pervasive use of contrapuntal imitation, the uniform motivic content of all voices, and the consequent open texture make it virtually impossible to detach a single voice as cantus firmus of a new work, for in these models no single voice is any longer a self-contained linear unit. It follows that the use of contrapuntal imitation makes the rise of total borrowing in the mass not only possible but inevitable. The first realization of this principle in major works is seen in masses by French court composers of the period 1500–25, especially Mouton, Antoince de Févin, Divitis, Richafort, Claudin de Sermisy and the young Willaert. Pioneering works in this genre are Josquin's *Missa 'Mater Patris'* (based on a three-voice song motet by Brumel), Mouton's masses on *Sancta Trinitas* and *Quem dicunt homines*, and Févin's on *Mente tota* and *Ave Maria*, both of which are based on four-voice motets by Josquin. It may have been these that Glarean had in mind when he referred to Févin as 'felix Jodoci aemulator' ('the felicitous imitator of Josquin').

Mass, §II: The polyphonic mass to 1600

7. The mass in the earlier 16th century.

By Josquin's death in 1521 certain primary trends had been established that dominated the genre to the period of Palestrina and Lassus. During the era from 1520 to about 1560 the two basic mass types built on single melodies (both the older tenor mass and the newer polyphonic paraphrase) receded into the background while the contrapuntal imitation mass (the

type frequently called the 'parody mass', as noted above) came strongly to the fore. The imitation mass indeed became the fundamental prototype for the rest of the century, reaching down to Monteverdi's *Missa da cappella* of 1610 (based on Gombert's motet *In illo tempore*). The vitality of the tradition depended on that of the polyphonic style of the 16th century, and with the rise of monody and polychoral writing in the early 17th century it lost its basis for further development and became an outmoded genre.

Alongside the imitation mass, in which the source composition was the essential basis for inner continuity and structure, certain secondary types continued to be cultivated and attained a definable role in 16th-century mass literature. One is the mass set in canon throughout; inherited from the late 15th century, and exemplified in Josquin's works of this type (see above) along with those of La Rue, the canonic mass is represented in the earlier 16th century by the *Missa 'L'homme armé'* by Mouton or Forestier, and later by Palestrina's *Missa ad fugam*. A subclass of the canonic mass is formed by those works that are based on canonic motets or chansons and thus combine canon with polyphonic imitation: for example La Rue's *Missa 'Ave sanctissima Maria'* and Palestrina's *Missa 'Repleatur os meum'*. Another distinctive type is the mass based not on a pre-existing subject but on a freely invented one. At times this is designated *Missa sine nomine*, a term that existed long before the Council of Trent and thus, contrary to myths long perpetuated, had nothing to do with the alleged disguising of secular models during the Counter-Reformation. An example is Vincenzo Ruffo's *Missa sine nomine* of 1557, mentioned by the theorist Pietro Pontio (in 1588; see below) as an example of a mass based on a freely invented subject. The Palestrina *Missa Papae Marcelli* is by far the most famous example of this type (see Jeppesen, 1945).

Another type of mass that survived in this period was the *missa brevis*. In the 16th century this did not mean (as it came to mean in the 18th), a setting of only the Kyrie and Gloria; rather it denoted the shortest possible setting of the full Ordinary consistent with conveying the entire text. It was normally set for four voices even after this had become a less common practice, and usually entailed considerable overlapping of textual phrases in Gloria and Credo, with very short Kyrie, Sanctus and Agnus sections. A defining feature of the genre would also appear to be absence of borrowed material, though a number of masses on borrowed melodies, significantly Josquin's *Missa 'D'ung aultre amer'* and Martini's *Missa 'In Feuers Hitz'*, reveal similar dimensions and construction. The term itself dates back in surviving usage to around 1490, and the compilation, under the aegis of Franchinus Gaffurius, of four large volumes of polyphony for Milan Cathedral. One of these volumes (*I-Mcap* 2268) contains four very short masses, all probably by Gaffurius himself, which are so designated in the contemporary list of contents. These masses involve little or no mensural contrast and, in the Gloria and Credo, considerable omission of text and syllabic setting with many repeated notes. The genre, however, can be traced back at least another 15 years: the same characteristics appear in portions of an apparently composite mass in *I-TRmp* 91 (Peck Leverett, 1994), perhaps itself composed for Milan in imitation of a style already current in that city or a survival of similar practices elsewhere. The period from about 1560 to 1600 saw much cultivation of a similar idiom: exponents included Vincenzo Ruffo and Andrea Gabrieli in northern Italy, while

Palestrina's *Missa brevis* is a masterpiece of the genre as practised further south. The latter was published in his third book (1570) and characteristically has no traceable pre-existing material. Interest in the *missa brevis* in the late 16th century arose amid a general tendency to shorten mass settings of all kinds and to lessen their contrapuntal complexity as a result.

For the major composers of the period between Josquin and Palestrina the mass was a basic form and the imitation mass the paramount category. Of some 17 masses reasonably attributed to Jean Mouton, 13 of them securely, only two are imitation masses while the majority are based on cantus firmi (see P. Kast: *Studien zu den Messen von Jean Mouton*, Frankfurt, 1955). But of Willaert's eight or nine masses only one is not an imitation mass and four of his masses are based on motets by Mouton, his teacher. Of the ten masses by Nicolas Gombert none is based on a cantus firmus in the true sense, and only two are paraphrase compositions (the masses on *Da pacem* and *Tempore paschali*) while eight are imitation masses. With Clemens non Papa all 14 masses are based on polyphonic models – four on motets or chansons of his own composition and ten on works by others. Perhaps the most prolific mass composer of this period was Cristóbal de Morales, of whose 20 masses at least eight are imitation masses based on models by Josquin, Mouton, Richafort, Verdelot, Gombert and possibly Févin. From about 1520 to the end of the century the choice of models for imitation masses is often a revealing clue to the background and stylistic leanings of the mass composer, at times forming part of the cult of competitive composition that flourished in the mass as well as in other genres, in part showing individual predilections for models of a certain type, length and complexity of elaboration.

The rise of the principle of polyphonic derivation conferred on the mass a high degree of stability in the means of integrating the five movements of the Ordinary through borrowed material. 'Rules' for the broad distribution of the material were later drawn up by Pietro Pontio (1588) and by Pietro Cerone (1613); those of Cerone are in part dependent on Pontio. These include the observation that the principal mass movements should begin with varied treatments of the opening subject of the model and close with its final cadence; if there is a second section in the model this should be used for subordinate mass sections (e.g. 'Qui tollis', 'Et in spiritum' etc.). These points accurately describe the main outlines of the imitation mass from about 1520 to the end of the century, but they leave unaddressed the intricate and complex problem of the internal distribution of the borrowed material. Although a great deal of research is still to be done, it is clear that in many masses based on motets, chansons or madrigals the choice of distribution of motifs is in part cyclic and follows the order of motifs in the model; at the same time the contrapuntal fabric in the model is drastically altered, but still to some degree recognizable. Whether or not the sequence of motifs roughly follows the order of the model, the location of certain motifs is often changed in order to use elements of the model that best fit the declamation and meaning of particular phrases of the Mass text. In works of certain composers, notably Palestrina, one finds some tendency to choose motifs that have special meaning in the model, such as those mentioning the name of Jesus; frequently the text of the motif in the model may have a bearing, symbolic or structural, on its use in the mass. Thus, in

Palestrina's *Missa 'Aspice Domine'* (published 1567) based on the motet *Aspice Domine quia facta est* by Jacquet of Mantua (published 1532), Jacquet's original motif on the text 'sedet in tristitia' is used by Palestrina for the phrase 'sedet ad dexteram Patris' in the Credo. The careful alteration and refashioning of borrowed polyphonic material in the mass became one of the most refined of 16th-century composition procedures, and it must have been motivated both by a sense of competitive skill among composers and by a desire to challenge the musical imaginations of auditors and fellow musicians. A sense of what this art could mean to a contemporary listener is given in a letter written from Vienna in 1559 to the Bavarian Archduke Albrecht V in Munich; the letter was written by the Bavarian vice-chancellor, Dr Seld, who reported having heard a mass sung that pleased him very much and added: 'the subject on which it was based rang in my ears but I could not immediately identify it. Afterwards, as I was singing it over, I found that the master of the imperial chapel [Jacobus Vaet] had based it on the motet *Tityre tu patulae* composed by Orlando [Lassus]'.

In the first half of the 16th century several fairly consistent regional schools of mass composition can be distinguished that adhere in some measure to stylistic tendencies associated with national traditions, particularly English, German and French. The most important source for English masses from the later 15th century is the Burgundian court manuscript *B-Br* 5557, and the best-represented composer is Walter Frye. The Brussels manuscript contains three masses by Frye and another that may be his (Kirkman, 1992), while the fragmentary Lucca Codex (*I-La* 238) contains the upper voice of a Kyrie by Frye apparently from another cycle which, as Brian Trowell has shown, reworks his own song *So ys emprentid*. All three of the complete ascribed cycles are based on plainchant cantus firmi, either strictly repeated or rhythmically varied on each statement. The Mass *Nobilis et pulcra*, which belongs to a sound world similar to that of the two cycles by Bedyngham, probably dates from the early 1450s, and suggests the work of a composer not yet entirely at ease with composing a large-scale work. On the other hand, the elegance, consistency and carefully judged pacing of the masses *Flos regalis* and *Summe Trinitati*, which reveal the hand of a master in full control of his craft, support dating in the mid- to late 1460s. The mass by John Plummer in the Brussels manuscript displays something of that peculiarly insular floridity which was to reach its apogee at the end of the 15th century in the repertory of the Eton Choirbook.

Something of the grandeur of Eton is perceptible in the sumptuous and contrapuntally dense festal masses in five and six parts composed in the early 16th century by Ludford and Fayrfax. By this stage insular developments were progressing on lines distinct from those on the Continent. The masses *Gloria tibi Trinitas* and *Western Wynde* by their near contemporary John Taverner are among the most memorable of the period, the latter for its extraordinary variation treatment of a popular melody, the former for its musical splendour and by reason of historical accident. In the Benedictus of the Mass *Gloria tibi Trinitas* Taverner set the words 'in nomine Domini' to the plainchant on which the whole mass is based, and when this section of the Benedictus was later used independently as an instrumental piece its plainchant basis became the

antecedent for the whole tradition of English instrumental compositions called 'In Nomine' which persisted into the 17th century. On the whole the English mass tradition of the earlier 16th century, which was of course exposed to changing liturgical conditions with the establishment of the Church of England, maintained an emphasis on the cantus firmus and on florid counterpoint in a five- and six-voice texture that strongly reflects its detachment from contemporary trends on the Continent in the age of Josquin and his followers.

The German traditions of the mass are naturally divided, even more sharply than the English, between orthodox settings and the liturgical forms that arose from the upheavals of the Reformation. German and Austrian mass style of the later 15th century has been notoriously difficult to define, largely because most of its examples are apparently hidden anonymously in the large codices (chiefly in Trent) on which much knowledge of the repertory of this period is based. In such circumstances German repertory has to be identified on the basis of derivation from German antecedents and considerations of style. The latter presents major problems, chiefly on account of the widespread stylistic overlap between German works and more familiar cycles from the Low Countries and England. This is apparent in the cases of a number of masses based on German models, and thus clearly of German origin, for example the masses *Gross Sehnen* and *Christus surrexit*, both closely related to the English mass style represented by the anonymous 'Caput' Mass. Others, such as the four brief cycles embodying song contrafacta mentioned above, testify to the existence also of distinct local trends, probably fostered to at least some degree by local composers.

Perhaps the most influential figure for the German mass is the great international master Henricus Isaac, who was born in the Low Countries, lived for years in Italy, and in later life was court composer to the Emperor Maximilian. Isaac's *Missa carminum* illustrates a quodlibet-like procedure long cultivated by German composers, and is based on popular German songs. His numerous other masses include a set published in 1506 that contains four masses based on chansons; but the greater number of his masses have liturgical melodies as their sources. By far his most important single contribution to the whole field of the mass was not to the Ordinary but to the Proper; his *Choralis constantinus*, a gigantic series of polyphonic settings of Proper texts for the liturgical year, was the first such collection of its kind by a single composer, and in the entire period is rivalled only by Byrd's *Gradualia*. Other German mass composers of this time reveal a preference for simple cantus firmus settings, along with an emphasis on *alternatim* settings using plainchant and polyphony in alternate segments throughout the mass, perhaps implying the use of the organ for many sections (*see* Organ mass). On the Lutheran side the official liturgical transformation came in 1526 with the issuing of Luther's *Deutsche Messe*. The complex musical and liturgical developments of the mass in Lutheran centres require a separate discussion (*see* Luther, Martin) but they did not preclude the continued printing and use of masses by such Catholic composers as Josquin and Isaac, as is clear from the publication of their masses in the great collections produced in 1539 by Petreius and in 1541 by Georg Rhau, the official publisher of Lutheran music at Wittenberg.

In brief perspective, the French traditions of the period can be said to entail a reduction in complexity from the style of the French court circle that had surrounded Mouton and Févin in the first 20 years of the century. The later phase is best exemplified in the masses of Sermisy, Certon and, to a lesser extent, Janequin. In these works the predilection of the chanson composers for lightness of texture, brevity and homophonic writing leavened by simple polyphony is taken over as nearly as possible into the four-voice mass. This is seen most directly when the masses are based on chansons that can readily be adapted to the Mass text (e.g. Certon's *Missa 'Sus le pont d'Avignon'*) but often too when a motet or other basis is used.

Mass, §II: The polyphonic mass to 1600

8. The Counter-Reformation; Palestrina.

Although Italy had been the seat of the origins of music printing and of the first published mass collections, the printed repertory was wholly dominated by non-Italians from its beginnings in 1502 (Josquin's first book) to 1542, when a mass by Vincenzo Ruffo broke the northern monopoly. In1549 the first published book of masses appeared by an individual Italian composer, Gasparo Alberti of Bergamo; in 1554 Palestrina's first book of masses opened a new era, and after 1560 a vast outpouring of mass settings by Italians turned the tide towards Italian leadership. During the first half of the century the dominating figures for the mass in northern Italy had been the leading musicians at the major princely and cathedral chapels, chiefly Willaert at Venice and Jacquet at Mantua. In Rome the major figures in the papal choir after the international period of Leo X (1513–21) were the main contributors to the mass, especially Costanzo Festa and Morales. The latter, although Spanish by birth, is really the most important Roman composer of masses before Palestrina (he spent the decade 1535–45 in Rome) and probably exerted a substantial influence on Palestrina's development.

The two decisive factors for the mass in the Palestrina period, especially after 1560, were the gradual absorption by Italian musicians of the complex polyphonic art of the northern composers (in itself a major historical development from about 1470 to about 1560) and the Counter-Reformation. The rise of powerful Catholic militance in the papal dominated areas of Europe was in direct proportion to the huge losses of political and spiritual control suffered by the Church in Germany, England and elsewhere in Europe. In sacred music this militance was particularly evident in the mass; in 1562 the Council of Trent issued a canon prohibiting all 'seductive and impure' melodies from church use, and the primary goal of the reformers was to see that the Mass text was made as intelligible as possible to congregations. With this in view the most powerful papal leader of the 1560s, Cardinal Carlo Borromeo, called for the writing of 'la musica intelligibile', and actually tested certain commissioned masses at Rome to see if they were satisfactory. Such high-minded sentiments notwithstanding, however, the extent of their effect in practice, and particularly beyond Rome, is highly debatable. Yet such remarks as the following in a letter accompanying a mass by Palestrina sent by the composer to the Duke of Mantua would seem to reveal something of this spirit: in this letter, dated 1568, the composer requested that the duke let him know, should the mass prove unsatisfactory, if and in what ways he

would like it reworked, 'whether short, or long, or composed so that the words may be understood'.

Certain works reveal the influence of the Counter-Reformation directly. These include the later masses by Ruffo (published from 1570 to 1592), some by Giovanni Animuccia (1567), Costanzo Porta (1578) and certain works by Palestrina, particularly his famous *Missa Papae Marcelli*, published in his second book of 1567. But the 'intelligible style' is only one facet of Palestrina's immense breadth of style and knowledge as a mass composer. His 104 masses make him the most prolific as well as the most consistently resourceful mass composer of the century. Fewer than half his masses were published within his lifetime (he died in 1594), and a large number were published after his death by his sons. This circumstance, with other evidence of the early composition but delayed publication of many masses, makes their true chronology an unsolved problem.

The scope of his achievement as a mass composer is clear from the stylistic variety of the works alone. Six are based on freely invented subjects (including the *Missa Papae Marcelli*); five are canonic throughout; seven are old-fashioned tenor masses, while 35 are paraphrase masses of different kinds. The largest group (53 masses) comprises polyphonic imitation masses, of which 31 are based on works by others, 22 on works by Palestrina himself. Those on models by his predecessors are strongly indicative of Palestrina's stylistic orientation and of other influences in his career. In his imitation masses, Palestrina's main leaning was towards the French, Flemish and Spanish composers who had been assimilated into Roman and especially papal musical circles during the first half of the century, among them De Silva, Lhéritier, Penet and Morales. He avoided models by Willaert or any members of the Venetian circle except Rore (whose connections with the Este of Ferrara may be the source of Palestrina's interest in him) as well as models by Gombert, Clemens or others associated with the imperial chapel of Charles V. A distinctive group of his masses is based on motets published in the *Motteti del fiore* collections issued by Jacques Moderne. Perhaps somewhat later than the masses on works by others is the large series based on his own models, especially motets. Palestrina's imitation masses constitute the largest group of such works by any composer of the period, combining remarkable formal and technical perfection with the stylistic discipline for which Palestrina's works are justly famous. His subtle art of transformation of models by others has yet to be fully explored, although a beginning has been made by such authors as Klassen and Quereau.

Among other important compositional methods within Palestrina's mass output is the paraphrasing of a short plainchant melody (as especially in the masses based on hymns; see Marshall, 1963). This genre was revived in the Counter-Reformation as part of a reawakened interest in the polyphonic adaptation of plainchant and a tendency to transform plainchant traditions into polyphonic repertories wherever possible. This tendency is also reflected in the setting of Proper texts by Palestrina (*Offertoria totius anni*, 1593) and numerous other composers. Another important group comprises the special masses written for the ducal chapel at Mantua; these have *alternatim* Gloria and Credo settings and use plainchants supplied by Palestrina's distant patron Duke Guglielmo Gonzaga; after being lost for

many years these masses were rediscovered by Jeppesen. Important too is the group of four polychoral masses published posthumously in 1600 but probably composed in the 1570s or1580s. Among these, the *Missa 'Confitebor tibi'*, copied into a Cappella Sistina manuscript in about 1577, is the first polychoral work copied for use by the papal chapel. These masses were widely imitated, inspiring similar works by Marenzio, the Anerios and others, and, not least, the *Missa 'Cantantibus organis Cecilia'* for double and triple choir composed collaboratively by members of the Compagnia dei Musici di Roma.

Mass, §II: The polyphonic mass to 1600

9. The late 16th century.

While Palestrina's settings established an ideal fusion of structure and expression for the late 16th-century mass, they were only a part of its historical development and essentially a conservative part. A glimpse at the masses of three great rival composers of the late 16th century – Victoria, Lassus, and Byrd – may provide a wider view. Victoria was both the greatest Spanish composer of the period and, like Morales, one whose career unfolded essentially at Rome. Affinities with Palestrina are therefore to be expected in his masses, of which there are 20. 11 are based on his own motets while others have plainchant models or are derived from other composers' motets, significantly including the Spanish masters Morales and Guerrero and also Palestrina. The style is one of richly developed polyphony of great seriousness, lacking almost every trace of secular influence. The only exception is his double-chorus *Missa pro victoria*, based on Janequin's programme chanson *La guerre* – but it is likely to be a celebration piece for a special occasion. The Victoria masses show on the whole that Palestrina's highly disciplined polyphonic style was an individual idiom within the range of contrapuntal styles encompassed by Roman composers of the late 16th century, and it was these composers, notably Francesco Soriano, Ruggiero Giovanelli and others, who kept the mass a living form in Rome after its traditions elsewhere had succumbed to the drastic stylistic changes of the time.

A much broader outlook is of course to be expected in Lassus's 60 or so masses, which use a wide array of antecedent models ranging from German lieder to motets by Lassus himself and others, to madrigals by Arcadelt, Palestrina, Rore and others, and to chansons by French and Netherlandish masters such as Sandrin, Gombert and Clemens. His masses reflect Lassus's wide-ranging acquaintance with current styles and genres but above all reveal an extraordinary fecundity and variety of approach to the reworking of antecedent works of the greatest diversity. While stylistically removed from the masses of Palestrina, a number of his shorter masses display a frequent combination of clear text declamation with terse and uncomplicated counterpoint, perhaps in some – albeit rather different – way reflecting Counter-Reformation concerns. A further significant difference between the mass outputs of the two composers may be seen in their choice of models: Lassus's masses show a much greater emphasis on secular models, sometimes of a highly *risqué* nature: see for example his masses based on chansons such as *La, la, maistre Pierre* and *Je ne mange poinct de porcq*.

Byrd's three masses, probably dating from the 1590s, rank with the greatest of the period. There is no evidence in them of contact with the continental technique of the imitation mass or even the paraphrase mass; there are similarities between the openings of some movements but little more by way of musical consistency within individual cycles. The three works are written for three, four and five voices respectively, and thus seem to form almost didactic examples of mass settings for various combinations of voices, increasing in complexity with greater fullness of sonority. Clear influences are difficult to substantiate, and it seems that the style of the masses was to a very large extent of Byrd's own devising; however, if antecedents were to be sought, reasonable candidates would probably include such brief settings as were popular in England in the second quarter of the century. Masses in question include Taverner's Mean mass, the clear inspiration for Byrd's four-voice mass, and whose Sanctus formed the direct model for the same movement of Byrd's cycle. Structural modelling notwithstanding, the musical language of the two masses, separated by half a century or more, is radically different. Such grandiose festal works as Tallis's seven-voice Mass *Puer natus est nobis*, possibly written for the combined English and Spanish royal chapels during the reign of Mary I (1553–8), belong to a quite distinct tradition.

Returning to a more central terrain for the development of the mass, it can be said that in northern Italy a division is fairly clear between Venice and the territories dominated by Milan and the northern courts. In the latter the influence of the Counter-Reformation is perhaps at its clearest, and it coincides with a musical trend towards relative brevity, clarity of text-declamation in varying degrees, and a continued emphasis on the imitation mass, in which composers of good but not first-rank quality contributed to the literature as part of a sense of musical tradition and no doubt as part of their obligations as local *maestri di cappella*. At Venice the mass was less important than the motet and symphonia sacra as a vehicle for the increasing emphasis on dramatic contrast and antiphonal choirs. Less suited to dramatization than works on freely chosen texts, the mass at the turn of the century took only a small part in the trend towards the concertato style. With the drastic change in style that attended the rise of the basso continuo and the recession of interest in balanced contrapuntal writing as a form of expression, the polyphonic mass receded into the background. While some composers developed it towards larger choral forces and the stark contrasts of polychoral writing, the basic reliance of the 16th-century mass traditions on derivation from polyphonic antecedents was now at a virtual end, and with it the traditional basis for mass composition had ended too.

Mass, §II: The polyphonic mass to 1600

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Mass

III. 1600–2000

The form and texts of the Latin Mass were largely stable between the publication of the revised Missal (1570) and the revisions initiated by the Second Vatican Council in the documents of 1693–4. However, there were minor regional variations: even in early 17th-century Rome Frescobaldi omitted the Benedictus from his two masses. The primary concerns until the 1960s are compositional rather than liturgical, but there is a persistent duality of approach. On the one hand composers have adopted contemporary musical styles and formal principles in setting the disparate texts of the Mass and in addressing problems of large-scale musical structure; on the other hand they have sustained the polyphonic idiom of the 16th century, especially in the four-part *missa brevis* in *stile antico*. The tension between liturgical propriety and musical imagination, evident since the 16th century, has been superseded worldwide since the 1960s by the requirements of a pastorally orientated liturgy, perhaps marking the end, for the time being, of significant mass composition.

1. Italy 1600–*c*1680.

The duality of style is made explicit in the distinction of *prima pratica* and *seconda pratica* in early 17th-century Italy, but the contrast is less extreme in mass composition than in secular vocal music, motets or psalm settings. In part this is due to the restrained and familiar nature of the unchanging Mass texts, and in part because fewer works were written for fewer than four voices. In some instances the use of *prima pratica* principles was a selfconscious imitation of an older style, the *stile antico*. This is the case in Monteverdi's six-voice *Missa da cappella* (1610), based on Gombert's motet *In illo tempore*, and reported to have been an undertaking of 'great study and fatigue'. Deliberate archaism is also evident in Carissimi's *L'homme armé* Mass, both in the choice of a melody popular in the 15th and 16th centuries, and in the use of cantus firmus.

The *prima pratica* or *stile antico* masses were particularly prevalent in Rome, where the influence of Palestrina was strongest on his colleagues and pupils, and include works by the Anerios, G.M. Nanino and Soriano. These works continue Palestrina's restrained and careful treatment of melodic contours, rhythm and dissonance which is confined to suspensions, and they often use the longer note values typical of the 16th century. The texture is polyphonic and generally imitative, and some masses include deliberate learnedness in their use of devices such as canon. Nevertheless the harmonic language is increasingly tonal, shaped by regular harmonic rhythm and cadence. Although they are frequently designated 'da cappella' this does not imply unaccompanied performance: the organ frequently supported the voices, further emphasizing the harmonic elements of the composition. One surprising trait is the consistent

use of all the voices and the avoidance of contrasting textures. Continuous, even relentless use of all six voices is a feature of Monteverdi's *In illo tempore* Mass. More commonly it is found in the use of the four-part SATB texture, which removes much potential for the contrast of varied groups. It is symptomatic that Palestrina's originally six-voice *Missa Papae Marcelli* was arranged for four voices by G.F. Anerio in 1619.

The advantages to the composer of the *stile antico* mass lay in its natural unity, preserved by such 16th-century techniques as parody or the use of head-motifs for different sections. The advantages to the performer were its natural simplicity, which made it suitable for small churches or for ferial days in larger ones. Its disadvantages lay in its inexpressiveness and divorce from contemporary idioms, and it is noticeable that these were alleviated in some works by the use of madrigalian turns of phrase, as in Monteverdi's four-part mass (published in 1650), a usage which was to lead to two distinct styles within the *stile antico.*

The survival of the polyphonic style in this simple form probably accounts partly for the paucity of few-voice concertante masses. Viadana was the first to essay the style in his *Missa dominicalis* (1607) for solo voice, a functional work that added a continuo accompaniment to the plainchant. This concept was not followed up, both chant and the single voice being too restrictive for an extended form, but masses for three to five voices proved more suitable. Those for three voices, such as that by Alessandro Grandi (i) (1630), naturally used a trio texture (two equal upper voices and bass), with little polyphonic development of themes. Later examples, notably Carissimi's *Missa a tre* (1665–6), often have more melodious solo phrases. Those for more voices use a quasi-contrapuntal manner, in which themes are passed from voice to voice, but as there is no necessity to continue with individual lines because of the harmonic function of the continuo, the effect is often diffuse with little working towards a climax as in true polyphony. The melody of few-voice concertante masses is governed by the highly syllabic setting of the words, although the influence of the triple-time aria of the 1630s and 40s is felt in works of the mid-Baroque period. The methods of organization are usually projections of those of the 16th century: Grandi used head-motifs; others, such as Banchieri in his mass (1628) on Monteverdi's continuo madrigal *T'amo mia vita*, used parody. The ostinato bass technique, during its vogue around 1630, was also applied to the mass, the severest example being Merula's mass on the Ruggiero (1639) in which the bass figure is used throughout the mass.

The practice of writing masses for two or more choirs, begun in the later 16th century, continued and developed in two ways: the use of several choirs with identical scoring separated spatially, and the combination of voices and instruments. The first of these methods was highly favoured in Rome, where polychoral music continued to follow the procedure and style established in the time of Palestrina and Victoria, with two or more choirs of similar scoring, most often C(antus)ATB. The choirs were often separated spatially in galleries or on specially built platforms, each with their own organ. Although the majority of these polychoral masses are set for two CATB choirs, there was a predilection in 17th-century Rome for the 'colossal' in the use of four or more choirs. According to the diarist Gigli, G.F. Anerio's first mass in the Gesù in 1616 was sung by eight choirs

located in eight of the 14 galleries, and from the list of payments to organists it appears that in S Pietro the patronal feast was celebrated with 12 choirs in 1629. None of the surviving mass music is for more than four choirs. (Hintermaier established that Benevoli did not write the legendary 53-part *Missa salisburgensis* in 1628.) There are extant Roman masses for three choirs by Ugolini (1622), and parts of a mass for four choirs by Abbatini (1627). G.F. Anerio wrote the *Missa Costantini* for three choirs while serving the Polish court in Warsaw in the later 1620s. In Ugolini's *Missa 'Quae est ista'* most of the writing is for all 12 voices, but some sections are scored for three cantus and three altos or three tenors and three basses; the 'Osanna' of the Sanctus is a canon for 12 voices. The use of head-motifs and the stylistic idiom belong to the 16th century, but their deployment in the spatial context of three choirs places such a *prima pratica* work firmly within a 17th-century aesthetic. From mid-century and later come the better-known Roman polychoral masses for up to four choirs by Orazio Benevoli, Francesco Beretta and Carissimi. These massive works are far more extended (the concluding 'Amen' of the Credo may be as long as the complete Sanctus). They remain stylistically conservative with their reliance on the idioms of *stile antico*.

Archival evidence establishes that instruments were used with voices on occasion in Roman churches from at least the early 17th century, but their independent role in masses for two or more choirs was exploited more systematically and idiomatically in northern Italy. The mass in the second volume of Giovanni Gabrieli's *Symphoniae sacrae* (1615) requires trombones and solo voices in addition to a ripieno chorus. Although the motets of this collection make more imaginative use of such disparate forces, the mass is significant as one of the first to show idiomatic writing for instruments, virtuoso soloists and a less skilled choir. The tendency in all 17th-century music to reduce instrumental colours to comparatively few, based on string tone, is found almost at the outset in G.F. Capello's *Missa ad votum* (1615), parodying an instrumental canzona by Antonio Mortaro, which adds a quintet of strings to three voices and continuo. Although the nature of the thematic material is similar for both voices and instruments, the function of the instruments to provide interludes between vocal sections is clearly defined. Ercole Porta's Mass in G (1620) for two violins, three trombones, continuo and five-voice choir (or solo group), goes further in giving the voices expressively ornamented lines while the instruments double them at climactic, less flamboyant moments (the first violin often plays the second soprano part at the octave, a practice that became tradition in choral works of the later Baroque period). Porta's mass also shows the tendency towards division of movements into shorter sections, which is even more marked in Grandi's mass (1630) for soloists with ripieno chorus and orchestra, where the 'Crucifixus' is written as a miniature aria for solo tenor. In Monteverdi's mass written for the cessation of the Venetian plague of 1630, the Gloria is similarly divided into a series of duets, grouped together with strophic variation techniques, and massive contrapuntal choruses.

In the Venetian tradition it became common to omit one or more sections of the Ordinary as the scale of individual movements increased (missing sections might be replaced by instrumental music; *see* Organ mass and Sonata, §I). That there were problems of form in the grander settings of the

mid-Baroque period is clear from the surviving examples. Cavalli's *Messa concertata* (1656) is typical of works by Orazio Tarditi (1648), Cazzati (1668) and others in that the extended triple-time arioso of the period often seems overlong when developed in concertante open work as in earlier few-voice concertante settings. Equally, the muted sonorities of the reduced *cori spezzati* forces allow insufficient variety, and the lack of tonal direction and coherence is restrictive. Cavalli's choral passages often employ counterpoint, just as the Bologna composers of the 1660s to 80s used the *stile antico*, a sign of the integration of the two styles of church music within the mass.

Mass, §III: 1600–2000

2. 17th century outside Italy.

Developments in Italy were generally followed elsewhere with varying degrees of promptness. In France during the first half of the century a generally conservative attitude prevailed. There was little novelty in church music during the wars between Catholics and Protestants which ended in 1628: Lassus rather than Palestrina was the principal influence, and the main composers of masses were provincial choirmasters, who wrote in the *stile antico*. The most interesting of these was Guillaume Bouzignac, whose works include one mass in traditional polyphony, another larger-scale piece for seven voices and a remarkable concertante work for two sopranos and organ.

Towards the middle of the century, Parisian composers turned more to setting the Mass but remained old-fashioned, although works attributed to Boësset (probably Jean-Baptiste) in a manuscript copied in the 1650s show more progressive attitudes. The advent of Louis XIV, which had a great effect on the motet, resulted in little progress in the royal chapel, since he preferred to hear Low Mass, as did his successors. The only French composer to make a considerable contribution was Charpentier, who remained outside the royal establishment and whose studies with Carissimi had a marked effect. One of his probably early works is a mass for four choirs after the manner of the Roman school, while a mass for four voices with instruments is written in a kind of modernized *stile antico*, with richly dissonant, and at times chromatic, harmony derived from the late madrigal rather than from Palestrina. His best-known work, the *Messe de minuit pour Noël*, breaks away from Italian models and is purely French in its adaptation of popular noëls, with square rhythms and alternations of orchestral, choral and solo sonorities after the manner of operatic and ballet music.

North of the Alps, Italian methods spread faster, owing both to German musicians studying in Venice and to the employment of Italian musicians in such important posts as that of Kapellmeister at Salzburg Cathedral. These links continued and strengthened through the century as students attended the Collegio Germanico in Rome, where a healthy musical tradition was fostered by such masters as Cifra, Agazzari and Carissimi. Thus the *stile antico* was much practised in both southern Germany and Austria, and to an extent in the Protestant states where the Lutheran liturgy retained the Kyrie and Gloria. Although some composers followed Italian fashion in making the style selfconsciously learned, most, including Buxtehude and

Rosenmüller, used chromaticism and dissonance expressively, and were not afraid to use contrasts of texture, thus being more faithful to Palestrina. As in Italy, tonality as expressed by the tendency of figures to outline chords, and regularity of accent and harmonic rhythm, helped to modernize the style. The few-voice concertante style, though known in Germany as early as Johann Stadlmayr's mass collection (1610), was found more useful for motets and resulted in no considerable mass repertory.

However, the most distinctive contribution to the mass was in the development of *cori spezzati* ideas; unlike the Roman school, German composers found the mixture of instruments and voices of the late Venetians capable of further exploitation. Retaining many of the families of instruments (particularly wind and brass) of the late Renaissance orchestra, they eschewed the Italian tendency towards the monochrome, and thus preserved and at times increased the resources of the Venetians, especially in their use of clarino trumpets and the obsolescent cornetts. They were also conscious of the division between the 'coro favorito' (solo voices) and ripieno. The resulting music often has very simple harmonies, to accommodate the clarinos, and melodies that are less attractively fluent than those of contemporary Italians. Nonetheless, its brilliant sonorities and exploitation of choral dialogue made it the most exciting festive music of the 17th century. The works of Schmelzer, Kerll and Biber bring the style to its highpoint in the later part of the century and it is most probably to a composer of their epoch that the famous *Missa salisburgensis* in 53 parts belongs (not to Benevoli, as in DTÖ).

Elsewhere in Europe Italian domination was almost complete. The Polish court had Italian *maestri di cappella* until 1648, and such native composers as Marcin Mielczewski wrote in the *stile antico*. Succeeding generations were more enterprising: Bartłomiej Pękiel also wrote in the old style, but his *Missa 'La Lombardesca'* is a large-scale mass in a style similar to that of the mid-century Italians. Where Polish influences are to be found, as in his *Missa paschalis* (1662), which uses a Polish Easter hymn, the working out is in the motet manner developed by Germans such as Michael Praetorius for hymn settings. Bohemia shows a similar situation. At the beginning of the century Kryštof Harant z Polžic a Bezdružic significantly used Marenzio's madrigal *Dolorosi martir* for a parody mass (1602); and Adam Václav Michnaz Otradovic used the concertato style, writing a mass (in *Sacra et litaniae*, 1654) on an ostinato bass. The strict Roman Catholicism of Spain, Portugal and their uncultivated colonies may account in part for the musical conservatism of the church music, where the *stile antico* persisted well into the 18th century. Composers such as Bernardo Clavijo del Castillo, Mateo Romero, Joan Pau Pujol and Sebastián López de Velasco wrote masses in the *stile antico*, using *cori spezzati* in larger-scale works in a manner employed by their predecessors, Victoria and Alonso Lobo, close to that of Rome, but demonstrating an aesthetic and contrapuntal fluency far closer to the late 16th century than to their Italian contemporaries.

Mass, §III: 1600–2000

3. 18th century.

(i) Neapolitan.

The main influence on church music throughout much of the 18th century was the so-called Neapolitan school of composition. Its exponents were largely trained in the conservatories (originally foundling homes), where they learnt the art of church music first, only later turning to the more profitable opera; and they then often travelled abroad, spreading their style throughout Europe. Although the source of the style was thus homogenous, the resulting music is extremely varied, the more so since Neapolitan-trained composers flourished throughout the century and followed the period's main developments. There is, therefore, no 'Neapolitan' mass or even 'cantata mass' style, but rather a general attitude that infected the whole century. Virtually all composers studied the *stile antico*, though not all wrote complete masses in it. Alessandro Scarlatti, eight of whose ten masses are in the *stile antico*, took a strict approach that allowed little expressiveness; others, notably Francesco Durante, used chromaticism and irregular harmonies even in works marked 'in Palestrina' (e.g. the four-voice mass in *I-Nc* 470).

But the *stile antico* also pervades many masses in the more common 'stilus mixtus'. The mixture is drawn from three main elements: choruses in *stile antico* with orchestral doubling of the voices; choruses where the orchestra plays a prominent part in the formal organization; and music for solo voices. To accommodate these, the text of the Mass was sectionalized, as in certain 17th-century settings, except that for the Neapolitans the individual items were more or less independent of each other and much important mass music consists of settings of only the Kyrie and Gloria. Some items served a structural purpose, such as the fugues that became customary for the 'Amen' settings that end the Gloria and Credo, while others used the expressive manner for solemn moments such as the 'Crucifixus' (e.g. Leo's mass for ten voices, *I-Nc* 1039). The choruses with independent accompaniment reflect the rise of orchestral forms. In these the chorus is mostly homophonic, with a syllabic declamation of the words, often in stereotyped regular rhythms, fulfilling the functions of recitative and of strengthening the continuo harmonies; the orchestra is given the main thematic material. In the early part of the century, themes were generally worked out as though in a concerto, as in Alessandro Scarlatti's 'St Cecilia' Mass (where, however, the treatment of the voices is more thematic than usual). There are sometimes echoes of the French overture (e.g. Durante's Mass in B♭; *I-Nc* 469; Sabatino's mass, *I-Nc* 3044). Later, incipient symphonic forms appeared, as in Jommelli's fine *Missa nsolemnis* (1766), whose Credo opens in the manner of an operatic overture and develops material in a manner similar to a concerto, even though it involves bringing back the word 'Credo' in an unliturgical way. Sections for solo voice do not always occur, and they are usually most extended in works by opera composers. Porpora's Mass in D (*I-Nc* 1630) has a Gloria with a florid aria for 'Laudamus te', and a scarcely less elaborate duet for 'Domine Deus' dominates the whole movement.

The Neapolitan formula is found with different regional and personal emphases in virtually all Europe. A few examples, such as the rather eccentric masses of the antiquarian Padre Martini in Bologna, resulted in large-scale contrapuntal essays using canon and other learned devices. In Venice, the most important church music also came out of the conservatories, and in general style followed that of Naples; the

divergences were caused by the nearly exclusive use of girls in the choirs, which caused difficulties in writing in the *stile antico*. There was therefore an even stronger preference for the orchestrally orientated mass, and for the use of the solo voice. Vivaldi's well-known Gloria in D is a typical example, for even though men's voices are brought in for the choruses, the opening section is virtually a concerto allegro with 'vocal continuo' and the solo sections are for women. Remarkable and by no means typical is his Kyrie in which there is a florid concertante part for soprano, setting words outside the Mass text almost in the manner of a trope. Galuppi's church music similarly recalls his symphonic works, while Jommelli's Mass in F for the Incurabili (*I-Nc* 977) offsets the limitations of using SSAA chorus and strings by including elaborate parts for no fewer than five soloists.

Outside Italy the Neapolitan style was especially influential in Germany and Austria, having little effect in France, where there was still little demand for sung Ordinaries. Surprisingly, the greatest work in the style was by a northern Protestant, J.S. Bach, whose Mass in B minor shows the mixture of styles at its most diverse. As with many Italian as well as Lutheran works, it was designed as a setting of the Kyrie and Gloria alone, the other sections being conceived as separate entities and in some cases drawn from existing works. This helps to explain the disparities of style and resources. Local traditions determined that the choruses played a larger role than in many Neapolitan works. In these choruses the *stile antico* is used extensively but in an idiom adapted to an 18th-century style, using freer harmonies and a more natural command of device. The choruses with orchestral continuity improved equally on the Neapolitan principles, especially those in ritornello form, which are much tighter than most of their Italian equivalents. The solo music is less operatic than that of the Italians, its elaborate ornamentations unlike the relative musical simplicity of their traditional treatment of da capos; the use of obbligato instruments shows that Bach preferred trio texture to pure aria. The orchestration is equally German, in both the wide range of wind instruments and their groupings, as for example in the 'Quoniam', scored for horn, bassoons, continuo and solo voice. His other masses are all of the Lutheran Kyrie–Gloria form.

The Roman Catholic composers of southern Germany and Austria were more thoroughly indoctrinated in the Italian style, especially since the principal composers at the leading court of Dresden, Lotti and Hasse, were distinguished in opera. Lotti wrote a great deal in the *stile antico*, both in a severe style and in the richer vein displayed by the well-known 'Crucifixus' from his Credo for eight voices (*F-Pc*), which shows how much dissonance and chromaticism can be encompassed within the rules of suspension and resolution. Fux, at Vienna, preferred the strict manner, although his music is completely tonal and rhythmically quite rigid compared with the 16th-century models he undoubtedly knew. In addition to strict *a cappella* masses, he wrote settings in a grander vein that are both backward-looking and Baroque. His instrumental resources include trumpets, trombones and occasionally a cornett, together with strings. The trumpets sometimes play fanfare-like material (as in the symphonies in the *Missa corporis Christi*), the trombones usually doubling the voices in the traditional manner. There is solo music for the voices, although the development of a section for single voice is rarely on a large scale. The chorus sings either in homophony, often in an expressive harmonic idiom far from that of the

Neapolitans, or in the *stile antico*, although this is not so severely old-fashioned as in the *a cappella* masses. Hasse's 14 masses tend much more towards a *galant* interpretation of Neapolitan principles; the most attractive element occurs in the solo music, where an ability to write operatic arias for soprano clearly stood him in good stead. Here the straightforwardness of ornament (although the writing is still exceedingly florid) and the use of vocal colour more nearly approach operatic style than do his Italian models. His choral writing uses both the *stile antico* and the orchestral style, the latter less purposeful in its development of material, giving rise to pleasant rather than taut music. This is the feeling of much church music of the mid-18th century, as for example that of Haydn's teacher in Vienna, the younger Georg Reutter, whose solo writing cannot compare with Hasse's and whose choral movements often consist of purely routine homophony for the choir, accompanied by constant movement with little thematic significance in the violins ('rauschende Violinen'). It was nevertheless the Viennese who pointed the way from the strictly sectional nature of the Neapolitan mass to something more integrated, by making the separate sections of Gloria and Credo join more satisfactorily, and by taking more trouble to make the vocal parts tuneful.

(ii) Viennese.

Even in Austria the *stile antico* persisted in the mid- and late 18th century, with examples by Reutter (3), Werner (5), Wagenseil, Albrechtsberger (4), Michael Haydn, Leopold Hofmann and Salieri, and the *Missa 'Sunt bona mixta malis'* by Joseph Haydn. Neverthless, the mainstream of the Viennese tradition derives largely from the work at the Viennese court, early in the century, of the highly influential Kapellmeister J.J. Fux and his Venetian colleague Antonio Caldara. Of the three important composers of masses in the Austrian tradition in the later 18th century, both Joseph and Michael Haydn were pupils of Reutter, also a Viennese court Kapellmeister, whose work their early essays in the genre resemble. Michael's *Missa in honorem sanctissimae Trinitatis* has the same busy violin figuration for solos and rather dull choral parts, while Joseph's *Missa 'Rorate coeli desuper'* and *Missa brevis* in F show the same technique, though occasionally investing such words as 'incarnatus' with deeper feeling. His *Missa in honorem BVM* (hXXII:4, by 1774) has a concertante part for organ, and uses the solo quartet as a concertino to be set against orchestra and tutti, which, together with some modern (as opposed to *stile antico*) counterpoint, puts more emphasis on the voice without being operatic. Mozart, whose complete masses all date from the period 1768–80, showed his operatic leanings in his earliest works (k139/47*a* and k66) by following the Neapolitan model closely, in the former even using the brass to give a theatrical atmosphere in the 'Crucifixus'. A similar influence may be seen in his treatment of the 'Et incarnatus', usually with a hushed tone, chromaticism and often a move to the minor mode. Mozart's main preoccupation in the early 1770s, however, was with the *missa brevis*, forced on him by the reforming taste of the Salzburg archbishop, sometimes resulting in polytextual word setting and in less fugal writing (most of his longer mass settings, in the Salzburg tradition of Eberlin and Michael Haydn, have extended fugues on 'Cum Sancto Spiritu' to end the Gloria and 'Et vitam venturi' to end the Credo). From this period come his 'Credo' masses (k192/186*f* and 257), in which he used the Austrian

tradition of having a figure set to the word 'Credo' recur throughout an entire section. He also introduced symphonic devices, especially in the 'Coronation' Mass (k317), which has virtually a complete thematic recapitulation in the Gloria and music from the Kyrie returning in faster tempo at 'Dona nobis pacem'; however, the solo Agnus Dei, with its strong suggestion of 'Dove sono' (*Le nozze di Figaro*), serves to recall that his ecclesiastical and operatic idioms were close. Both Haydn and Mozart produced fine masses in the year before the abolition of elaborate church music by the Emperor Joseph II in 1783. Haydn's *Missa Cellensis* ('Mariazeller', hXXII:8) is notable for its imaginative treatment of sonata principles in the context of choral music and for its concertante interplay of solo quartet and chorus. Mozart's unfinished C minor Mass k427/417*a* is a 'Neapolitan' mass, but with the *stile antico* element now interpreted as the Handelian manner of choral writing, with Baroque dotted rhythms, ground bass techniques and the use of double choir.

Haydn resumed writing masses in 1796 as a direct result of new duties for the Esterházy household on the assumption of Prince Nicolaus II, and the six works he wrote, finishing in 1802, are among the greatest settings ever made. All are 'solemn masses' scored for medium or large orchestra and show an expansion of scale over previous masses in the Viennese tradition. Although there are operatic-style sections, notably at times in the 'Benedictus', the predominant manner is that of the symphony. Three of the Kyries have slow introductions which lead into Allegro movements, that of the 'Theresienmesse' being specially close to those of Haydn's London symphonies; and it is usual for the Sanctus to be similarly constructed, the Allegro arriving at the words 'Pleni sunt coeli' or 'Osanna'. The Kyrie is also often in a variant of sonata form, as in the *Missa in tempore belli*, where, after the slow introduction, the Allegro exploits the customary key structure. In both the *Missa Sancti Bernardi von Offida* and the 'Theresienmesse' a similar pattern is combined with fugal textures; and in the 'Nelsonmesse' (hXXII:11) the form is close to the concerto, with a ritornello section preceding the 'exposition'. In this work the concertante nature is emphasized by a florid part for solo soprano; but normally the soloists are used in the early Baroque manner as a quartet contrasting with the ripieno, rather than with individual roles. Other reminiscences of Baroque practice occur in the fugues that end both Gloria and Credo, although the counterpoint derives not from Palestrina as much as from the Fuxian fugal style of the op.20 string quartets. The orchestra is used in the longer movements to provide continuity, and there are still relics both of trio textures and of the rapid violin figurations of Reutter. There are also dramatic moments, in the 'Nelsonmesse' as in the *Missa in tempore belli*, where trumpets and drums play fanfares at the climax of the Benedictus and Agnus Dei, a tradition dating to at least the Fux era in Austria.

Mass, §III: 1600–2000

4. 19th century.

Haydn' 'Nelsonmesse' and the *Missa in tempere belli* may have been written with knowledge of French church music of the Revolutionary period. This was mainly the work of Italians living in Paris, and was an offshoot of Neapolitan traditions, though with some distinctive stylistic features, notably in the use of wind instruments encouraged by the nature of the new

Conservatoire. Of Paisiello's masses, one (*I-Nc* 1268–9) for double choir uses a large orchestra divided so that the strings support the first choir and a full wind band the second choir. The Gloria is especially expansive, with horn and trumpet fanfares at solemn moments. Another for similar forces (*I-Nc* rari senza numero) puts more emphasis on the solo voices, especially the soprano who has several highly decorated arias, one with a pause for a cadenza, a feature that approaches the later style of Rossini. A *Messa in pastorale per il Natale per la cappella del Primo Consolo* (1802) uses the wind instruments for concertante solos; its siciliana rhythms reflect a tradition, deriving from Charpentier's *Messe de minuit*, of pastoral Christmas masses (*see* Pastoral, §5), of which there were several other 18th-century examples, notably by Durante, G.O. Pitoni, Zelenka, Abbé Vogler, Vanhal and the Czech J.J. Ryba (to a vernacular paraphrase). Cherubini's eight surviving masses also show an individually French approach. His earliest settings (now lost) were probably student works, and a Credo for eight voices in double choir, completed in 1806, shows his intensive practice in the *stile antico*. His first complete mass of importance, in F, dates from 1808–9; although in general it approaches the forms used by Haydn, whose works he admired, it is more consistently contrapuntal, with a fugal passage in the 'Christe eleison' and extended fugues in the usual places. The solo writing is much less florid than that of 18th-century composers. These features reappear in his first really mature setting, in D minor (1811); the soloists are used entirely in ensemble with the writing a little more decorated than that for the chorus. The chorus itself is the protagonist: sometimes it is used in a quasi-dramatic manner, as in the 'Et resurrexit', accompanied by trumpet fanfares, following a 'Crucifixus' in which funeral march rhythms are prominent in the orchestra; at other times the choruses are in a heightened *stile antico*, with specially extensive treatment of the second Kyrie and the 'Cum Sancto Spiritu'. In scale the mass as a whole is comparable to Beethoven's *Missa solemnis*, while Cherubini's later setting, in C major (1816), may well have been influenced by Beethoven's mass in the same key. In his last mass (1825), written for the coronation of Charles X in Reims, Cherubini's attitude is distinctly more theatrical, including a 'Marcia religiosa' for the communion. It is significant that Spohr, visiting Paris in 1820, found church music more completely operatic there than anywhere else.

In southern Germany and Austria the symphonic manner was more influential, perhaps because (with the main exception of Weber) the composers were less often involved in the theatre. Two types of setting are discernible, both using choir, orchestra and soloists, and symphonic procedures. The first is modest in scale (though not so short as to be a true *missa brevis*), derived from the early style of Haydn and Mozart. It is characterized by comparatively simple melodic lines for the soloists, who are treated as a concertante group rather than as individuals, and homophonic treatment of the choir (except in traditionally fugal sections, which are usually brief). The orchestra provides unifying material, though rarely in the intense way of Haydn. The masses of Hummel are typical: his Gloria openings are often recapitulated at the 'Osanna' of the Sanctus; similarly, the opening of the Credo often recurs at 'Et resurrexit', without any close thematic development during the remainder of the movement. The choral writing in such masses also differs from Haydn's in being more obviously melodious, as in Schubert's G major Mass (d167), which has a

distinct pastoral flavour, its tunes close to folksong or the simple songs of Singspiele; folksong influence is even stronger in Weber's G major Mass. The 'pastoral' mass as a recognizable type continued to be developed, as in Diabelli's mass of 1830 and in the work of such minor composers as Ludwig Rotter, Schiedermayr, Lidl, F.M. Kníže and Kempter. The work that pushes this short mass technique and style to its limits is Beethoven's C major setting, with the melodious opening of the Kyrie recapitulated at the final 'Dona nobis pacem'. The quasi-sonata form of the Kyrie is, significantly, worked out in the vocal parts rather than in the orchestra, in contradistinction to the usual 18th-century practice as exemplified by the Neapolitans; the contrapuntal textures of the Gloria approach Cherubini's style, especially the extensive concluding fugue.

Larger settings also develop the forms through the vocal rather than the orchestral material. Schubert's last two masses, in A♭ and E♭, both recapitulate material in the symphonic manner in the Kyrie and Gloria sections, but the structure is contained in the choral writing, even though there are relics of 18th-century procedures, as in the Gloria of the A♭ Mass, which has the rushing violinistic accompaniment of the kind used by Reutter. The most notable features of these works are the sophisticated chromatic harmonies which infect even the *stile antico* fugues, and Schubert's penchant for interesting orchestral effects, now distinctly non-thematic and Romantic. The writing for solo voices owes little to opera: the quartet is used as an entity rather than as individuals, with songlike melody for soprano predominating. The largest setting of this period is Beethoven's conventionally named *Missa solemnis*, intended for the enthronement of Archduke Rudolph of Austria as Archbishop of Olmütz in 1820, though completed only in 1823. Though the scale is considerably greater than even the largest mass of Cherubini, and the manner of writing, especially for the voice, goes beyond the potential of normal church circumstances, in many respects it is a continuation of the symphonic settings of the Viennese school. The formal patterns are extensions of Haydn's procedures, as in the Kyrie which, in the light of Beethoven's late style, may be interpreted as being in sonata form. The vocal writing contains both choral recitative and fugues, the soloists again used mostly as a group, although the way the 'Benedictus' grows out of a bass solo adding voices until the quartet are all involved is slightly more elaborate. The contrapuntal style is an individual interpretation of the *stile antico*, with dissonance largely confined to suspensions and passing notes, and the arrangement of note values for individual melodic lines is derived from the species of Fux's *Gradus ad Parnassum*. The orchestration is typical of Beethoven's later years; the 'Preludium' (so entitled by the composer) between the Sanctus and Benedictus, an interesting traditional feature, fulfils essentially the function of the Baroque *sonata da chiesa*. The occasional military calls for brass and drums derive from Haydn's late masses. Thus the *Missa solemnis* can in no sense be considered unliturgical by the light of its own time. Its difficulties lie in the treatment of the performers, especially the high tessitura of the vocal parts.

In the post-Beethoven era there came to be an essential divorce between sacred music conceived for the concert hall and that conceived for the church, a division accentuated by the growth of amateur choral societies in both Great Britain and Germany. The trend towards antiquarianism,

particularly in the Cecilian movement (which although officially begun in the 1860s had much earlier roots), stressed the revival of older church music but did not provide incentives for composers to write new masses in a contemporary idiom. Furthermore, the decline of royal chapels after the French Revolution meant that few composers of significance had to compose church music as a major duty. Thus masses tend to be isolated, either student works or occasional music. In Italy the 'cantata mass' was dominated by the operatic idiom, the most distinguished example being Rossini's *Petite messe solennelle* (1864), written after his retirement from opera and scored for piano and harmonium accompaniment. The chorus sings either in a freely contrapuntal *stile antico* or as the background to operatic scenas, while the solo music is in an operatic style somewhat less florid than usual. This tradition is also found in the many mass movements by Donizetti and in Puccini's one mass. In France, the style of Cherubini and the study of counterpoint at the Paris Conservatoire helped to preserve church music from this domination. This is to be seen in the 'orchestral' masses of Gounod, who used orchestral effects freely in a quasi-dramatic manner but gave the greater part of the material to the chorus rather than to soloists, using traditional choral homophony in the Gloria and Credo and maintaining a remarkably pure harmonic style. It was in that ambience, under the tutelage of Le Sueur, that Berlioz composed his very early, rejected *Messe solennelle* in 1824 (presumed destroyed by the composer until its rediscovery in 1991), a setting in 14 movements for three soloists, choir and orchestra, from which he later quarried material for re-use in the *Symphonie fantastique*, *Benvenuto Cellini*, the Requiem and the *Te Deum*.

In Germany and Austria the most interesting large-scale settings are those by Liszt and Bruckner. Liszt's mass for the coronation of Emperor Franz Josef as King of Hungary in 1867 uses a large orchestra, to which much of the thematic material is given; the choral homophony, in which soloists and tutti are frequently contrasted, is used imaginatively to gain additional effects of colour, even though it is based, in the Credo, on the plainchant style. The two smaller works for chorus and organ revert to the manner of the *missa brevis*, where simple counterpoint and often richly harmonized homophony alternate. The obvious attempt to make this music suitable for liturgical use, both in the use of limited forces and in the retrospective style, does not preclude strong emotional effects, such as the breaking up of the melodic line in the Kyrie or the anguished harmonies of the 'Crucifixus' of the *Missa choralis* (1865). Bruckner's masses were also conceived as an attempt at combining traditional means of expression with novel ones. In the masses with full orchestra he used symphonic patterns, even though this could involve the repetition of words in an unliturgical manner (as in the Credo of the F minor Mass). The choral writing, both in homophonic and in fugal sections, has at times a chant-like quality, at others a resemblance to the 'old' polyphony, although the latter contains much dramatic and angular melody. The E minor Mass is even nearer Austrian tradition in its use of wind band mainly to support a choir of up to eight parts (although significant material is occasionally given to the instruments rather than the voices). In none of these works is there any resemblance to a purely secular style, and yet they are far from being classifiable as *stile antico*.

The solutions to the liturgical problem offered by Liszt and Bruckner did not lead to any substantial developments, and by the end of the 19th century

settings were of two kinds: the 'concert' mass for soloists, full choir and orchestra, with virtually no attempt to provide suitable music for use in church, and the small-scale setting, often in a completely retrospective style and of little musical ambition. Examples of the first may be found among British composers' works such as the settings by Stanford (1893), which follow the style of Brahms's *Ein deutsches Requiem* in their conception for amateur choral societies or *Singvereine*, and particularly Ethel Smyth's Mass in D (1891), in which the order of movements places the Gloria at the end (as in the Book of Common Prayer), making a more obviously effective concert conclusion. Masses of the second kind were widespread in origin, assisted by not only the Cecilian movement in Germany but also the work of the Ecole Niedermeyer and Schola Cantorum in Paris. The decline of this type was assisted by the new printed editions of the original models, mainly from the 16th century, which became universally known by the beginning of the 20th century.

Mass, §III: 1600–2000

5. 20th century.

The reluctance of major 20th-century Christian composers to set the Mass texts is best exemplified in Messiaen, whose only setting, a Mass for eight sopranos and four violins (1933), remains unpublished. The outstanding modernist setting is Stravinsky's Latin Mass for soloists, choir and ten wind and brass instruments (1944–8). The writing is uncompromising, and the aesthetic is closer to the Russian Orthodox than the Roman Catholic Church, but its scale is entirely appropriate to the liturgy even if it is more often performed in the concert hall. This work was composed in the USA, as was Hindemith's only Latin mass (1963), which harks back to the polyphony of Bach. By contrast, the unaccompanied Mass in G by Poulenc (1937) adapts the lyricism and harmonic colour of French *mélodie* to unaccompanied sacred music. Chromatic colour is also a feature of the Mass for double choir by Frank Martin (1922–6, first performed 1963).

Settings of the Mass text with orchestra continued in Janáček's large-scale *Glagolitic Mass* (1926) with Slavonic text, and Kodály's more modest *Missa brevis* (1948). In the aftermath of World War II, Alfredo Casella set the Mass Ordinary in his *Missa solemnis 'Pro pace'* for soloists, chorus and orchestra (1944), but Britten chose to combine the Requiem text with poems by Wilfred Owen for the comparable *War Requiem* (1961–2). This collage technique was taken a step further by the American-Jewish composer Leonard Bernstein in his Mass, a theatre piece for singers, players and dancers (1971). Peter Maxwell Davies's *L'homme armé* (1968) represents a more radical transformation of a 15th-century mass with superimposed narrative of the Last Supper into an ironic secular music-theatre piece. Much earlier Delius took texts from Nietzsche for the work he entitled provocatively *A Mass of Life* (1904–8).

The revival of choral celebration of Holy Communion in the Anglican Church in the late 19th century marked the beginning of a steady stream of liturgical settings of Mass texts in English, mostly for choir and organ. Those of Stanford belong to complete cycles of service music, with linked themes and elements of sonata principle in their construction. Similar choral settings have been composed by English organist-composers,

including Harold Darke, Francis Jackson, Herbert Sumsion and Arthur Wills, as well as by Herbert Howells, Kenneth Leighton and William Mathias, together with Roman Catholic Latin masses by Edmund Rubbra, Egon Wellesz and Lennox Berkeley. In the first quarter of the century Charles Wood's unaccompanied setting in the Phrygian mode (1919) attempted to match the modal language of the 16th century vernacular parish worship, while Martin Shaw's *An Anglican Folk Mass* (1918) for unison voices drew on native hymn melodies. These last two works reflect the worthy but self-conscious stance adopted by some composers in writing for the liturgy. Far more important and successful are the unaccompanied double-choir Mass in G minor by Vaughan Williams (1920–21), which draws heavily on 16th-century polyphonic and modal idioms, and the striking *Missa brevis* in D for boys' voices and organ by Britten (1959) written for Westminster Cathedral.

The move to reinvigorate Lutheran church music during the 1930s can be observed in the mass settings of Hindemith's contemporaries and pupils Hugo Distler, J.N. David and Ernst Pepping. European organist-composers have also made regular contributions to the repertory, among them Maurice Duruflé, Jean Langlais (notably the *Mass 'Salve regina'* for choir, congregation, organ and brass, 1954), Hendrik Andriessen, Flor Peeters and also Anton Heiller, whose masses break away from the modally derived, chromatically coloured idioms typical of these composers by employing 12-note methods in the *Missa super modos duodecimales* (1960) and the *Kleine Messe über Zwölftonmodelle* (1961). In Canada the organist-composer Healey Willan wrote 14 settings of the *missa brevis* (1928–63).

The movement for liturgical reform which had been gaining ground during the 20th century began to take effect especially from the 1960s, when most Christian churches with formal patterns of worship reviewed and revised their orders of service. This radical and continuing process has resulted in revised forms of the Mass, comprehensible modern texts (especially in the Roman Catholic Church, where the local vernacular has largely displaced Latin) and new pastoral theology which emphasizes the active participation of all present. This has stimulated a plethora of functional mass music using a variety of accessible styles, some popular and some genuinely ethnic, generally local in production and use, some with new procedures of refrain and response to encourage congregational involvement, often led by a solo cantor rather than a choir. Some of the most striking results come from Africa and South America. At the same time the availability of new editions of early music and the freer migration of sacred music across denominational boundaries have allowed professional and able amateur church choirs to sing the mass repertory of the 16th to early 19th centuries. Since the 1970s much significant music based on Christian spirituality has been written (in Europe, for instance, by Messiaen, Penderecki and Pärt, in Britain by John Tavener, Jonathan Harvey and James MacMillan) but not settings of the texts of the Mass. At the end of the 20th century the requirements of a pastoral liturgy offered little opportunity for musical creativity. The tension between the liturgical purpose and creative treatment of the texts of the Mass Ordinary, apparent since the 16th century, may have fractured permanently.

Mass, §III: 1600–2000

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Massa, Nicolò

(*b* Calice Ligure, 26 Oct 1854; *d* Genoa, 24 Jan 1894). Italian composer. He studied with Giovanni Papa, Giovanni Rinaldi, Martin Roedel and, from 1875, with Antonio Bazzini, the teacher of Catalani and Puccini, distinguishing himself as one of the best students at the Milan Conservatory. His test pieces included the nautical fantasy *Maria e Taide* (1876) and the medieval scena *Aldo e Clarenza* (1878). He composed various songs, published by Lucca and Sonzogno, and some chamber music which has not been published. After taking his diploma in 1877, he played a part in Milanese musical life for the next decade, and was on friendly terms with the composers and librettists involved in the renewal of opera: Puccini, Catalani, Boito, Franchetti, Fontana and Ghislanzoni. His first opera, *Il conte di Chatillon*, was a success in Reggio nell'Emilia in 1882, but the score was destroyed in a fire. His second opera, *Salammbò*, given at La Scala, Milan, in 1886 (with Gemma Bellincioni in the title role and Franco Faccio conducting), reduced Flaubert's novel to a love story whose exotic location allowed for some colourful effects. It was considered favourably for its melodies and orchestration, and was revived in Turin (1887) and Genoa (1889). Two other operas followed in quick succession: *Eros*, which won the approval of Eduard Hanslick when it was performed in Vienna in 1893, and *Onesta*. The former was performed in 1895 in Florence (with Bellincioni, and Leopoldo Mugnone conducting), while the latter was not seen until 1929 in Genoa, on the initiative of the composer's daughter. Massa died of pneumonia while working on *Taide*, a grand opera on a Greek subject, just when he was about to be appointed professor of

composition at the Milan Conservatory. Giuseppe Verdi wrote a letter to the family, dated 31 January 1894, expressing his admiration for Massa's work.

A composer with a strong dramatic sense, Massa was notable for the elegance and spontaneity of his melodic language. Critics of the day noted the influence of Wagner on his use of the orchestra, and drew an interesting parallel with Catalani for his melancholy, tone, misty atmospheres and detailed instrumentation.

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Aldo e Clarenza (scena medioevale, Fontana), 1878, *I-Mcom*

Il Conte di Chatillon (op, 4, R. Paravicini), 1880, Reggio Emilia, Municipale, 11 Feb 1882, lost

Salammbò (op, 4, A. Zanardini), Milan, Scala, 15 April 1886

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Vocal (v, pf unless otherwise stated): 5 pezzi da camera (L. Marenco, Fontana, Massa, E. Panzacchi) (1878); Vieni al mar (A. Maffei), 1879; La Vergine di Sunam, serenata orientale (A. Boito), S, A, T, B, 1879; La cieca (Fontana) (1882); Dormi, bimbo, Ninna-nanna (from Aldo e Clarenza, Fontana) (1883); 4 pezzi da Salammbò (Zanardini) (1886); Lieto mattino (D. Morchio) (1888); Il canto del marinaio italiano (P.E. Guarnerio), 4 male vv, 1892; Al lavoro, inno popolare (S. Caligo), chorus with pf, 1892; 2 melodie (Fontana); Lamento - Elegia; The Land of Sunshine Fruit and Flowers; Il Tramonto

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FLAVIO MENARDI NOGUERA

Massaino [Massaini], Tiburzio [Tiburtio]

(*b* Cremona, before 1550; *d* Piacenza or Lodi, after 1608). Italian composer. He was a member of the Augustinian order, and lived at the Piacenza convent until he became *maestro di cappella* at the church of S Maria del Popolo, Rome, in 1571. In about 1578 he was in the service of the Rangoni family of Modena. In 1580 he was in Lodi and, by 1587, at Salò Cathedral. After two years (1589–90) as chaplin and singer in the court chapel of Archduke Ferdinand II at Innsbruck he moved to Salzburg to the household of the Archbishop Wolf Dietrich von Raitenau. He was forced to leave Salzburg in 1591 after a criminal conviction for homosexuality. He probably went to the court of Rudolf II at Prague, where he met Philip de Monte. In 1594 he was at Piacenza and then Cremona; in 1598 he was back at Piacenza, and between 1600 and 1608 he was at Lodi where, according to Antegnati, he was *maestro di cappella* in 1608. In 1609 Banchieri referred to him as *maestro di cappella* of Piacenza Cathedral.

Massaino's earliest publication (1569) contains some youthful madrigal exercises, probably associated with circles close to the Farnese court of Parma. In addition to many books of madrigals, masses and motets for five and six voices, he published solo motets and sacred polychoral music. The latter show the influence of Giovanni Gabrieli; the grandiose sonorities of Gabrieli's instrumental music also permeate Massaino's canzonas for eight or sixteen trombones.

WORKS

published in Venice unless otherwise stated

sacred vocal

Concentus in universos psalmos … in vesperis omnium festorum per totum annum frequentatos, cum 3 Magnificat, 5, 9vv (1576, 2/1588 with only 2 Magnificat)
Motectorum liber primus, 5, 6vv (1576)
Missae … liber primus: Missa 'Rorate coeli', Missa 'Nuncium vobis', Missa 'Omnes gentes', 5, 6vv (1578)
Sacri cantus … liber secundus, 5vv (1580)
Psalmi omnes ad vesperas per totum annum decantandi, una cum Magnificat, 8vv (1587)
Secundus liber missarum, 5vv (1587)
Motectorum … liber tertius, 5vv (1950)
Liber primus cantionum ecclesiasticarum, 4vv (Prague, 1592; 1580 edn cited in *FétisB*); ed. In DTÖ, cx (1964)
Sacrae cantiones … liber primus, 6vv (1592)
Sacri modulorum concentus, 6–10, 12vv (1592)
Primus liber missarum, 6vv (1595)
Sacrae cantiones … liber secundus, 6vv (1596)

Tertius liber missarum, 5vv (1598)

Motectorum liber quartus, 5vv (1599)

Musica super Threnos Ieremiae prophete in maiori hebdomada decantandas, 5vv (1599)

Missarum liber primus, 8vv (1600)

Sacrae cantiones … liber tertius, 6vv (1601)

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Musica per cantare con l'organo, 1–3vv, org, op.32 (1607[19])

Sacrarum cantionum liber primus, 7vv, bc (org), op.33 (1607)

Quaerimoniae cum responsoriis infra hebdomadam sanctam concinendae, et passiones pro Dominica Palmarum, & feria sexta, 5vv, op. 34 (1609)

2 masses, vesper ps, 5vv, lit, 3 Mag, 21 motets, 20 other sacred vocal works: 1585[1], 1590[4], 1591[27], 1593[4], 1596[1], 1596[2], 1598[2], 1599[1], 1600[1], 1600[2], 1603[1], 1605[1], 1609[1], 1611[1], 1612[1], 1612[3], 1613[1], 1615[2], 1618[1]

secular vocal

Il primo libro de madrigali, 4vv (1569)

Il primo libro de madrigali, 5vv (1571)

Il secondo libro de madrigali, 4vv (1573)

Il secondo libro de madrigali, 5vv (1578)

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Il secondo libro de madrigali, 6vv (1604)

4 madrigals, 5, 6vv, 1582[5], 1585[16], 1591[10], 1592[11]

instrumental

3 canzonas, 4 madrigals transcr. lute, 1601[18], 1607[29], 1608[24], 1612[18]; 3 canzonas ed. in DTÖ, cx (1964)

For MS works, mostly copied from above printed vols., see *EitnerQ*

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DAVID BRYANT

Massana (Bertrán), Antonio

(*b* Barcelona, 24 Feb 1890; *d* Raimat, Lérida, 9 Sept 1966). Catalan composer and organist. He began his musical education in Barcelona with Domènec Mas i Serracant, studying piano (with Frank Marshall and Enrique Granados), organ (with Vicenç Maria de Gibert), and harmony and composition (with Enrique Morera and Cristòfor Taltabull). In 1911 he joined the Jesuits, becoming a priest in 1922. A year later, at the Scuola Superiore di Musica Sacra (Rome), he studied with Raffaele Casimiri and Eduardo Danigno, obtaining a degree in Gregorian chant and a doctorate in composition. He completed his education in Munich and Solesmes. From 1925 to 1936 he lived in Spain, composing, teaching and performing. He later lived in Italy (1936–9) and in several Latin American countries including Uruguay, Argentina and Brazil (1949–53), where his music was performed with great success. He settled permanently in Spain in 1953.

Massana's output is enormous and includes pieces in all the major genres and forms. His compositions tend to be on a grand scale and are often characterized by an epic tone. A good example is his opera *Canigó* (1953), a work that draws on medieval heroic legends and on a world of fairies, knights and monks. *Canigó* uses a musical language rooted in late Romanticism – large vocal and instrumental resources, complex formal design, a wide range of dynamics and overall grandiosity. Generally speaking, Massana's music shows the direct influence of Wagner (in its epic themes and grandiose musical language) and to a lesser extent that of Strauss and Debussy. Equipped with a solid compositional technique and a broad musical education, Massana's music avoids the main currents of his time (nationalism and the avant garde), withdrawing into *fin-de-siècle* aesthetics. With acute perception, Massana defined himself as a 'moderately modern' composer.

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Orat: Montserrat, 1925; Xavier, 1932; La Creació; Miles Christi, 1949; Ignis flagrans charitatis

Orch: Suite, hpd, str/small orch; Fantasia simfònica, 1929; Elegia a Debussy, pf. orch, 1930; Vc Conc., 1945; Sym., C, 1952; Pf Conc., 1953

Sacred: Cantos de pietad; 7 palabras; TeD, 4 mixed vv, org; TeD, 4vv; masses; motets; org works; 8 children's plays

Chbr: Suite, chbr orch; Berceuse, vn, pf; Melodía, vc, pf; Sonata, vn, pf Songs, v, pf

Pf: Danza selvática; Suite no.1

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ANOTI PIZÀ

Massarani, Renzo

(*b* Mantua, 26 March 1898; *d* Rio de Janeiro, 28 March 1975). Italian composer and critic. He studied in Rome with Respighi, and in the early 1920s was associated with Labroca and Rieti in the group I Tre (named in imitation of Les Six). For a time he was music director of Vittorio Podrecca's famous puppet theatre the Teatro dei Piccoli, with which he travelled widely during the mid-1920s. Between the wars he also wrote occasionally for the newspaper *L'impero*. When Mussolini adopted Hitler's race policies, however, his works were banned, and much material was destroyed during World War II. He emigrated to Brazil, where he took citizenship in 1945 and wrote music criticism for the newspapers *Jornal do Brasil* and *A manhã*. But after his traumatic experiences, he preferred to forget about his own music, forbidding its republication and performance, and refusing access to the manuscripts even of his best compositions. Only since his death have his many unpublished pieces (which include the successful puppet ballet *Guerin detto il meschino* as well as several operas) again become available, at least for inspection; and some of them were not brought back to Italy until 1991.

In the 1920s and 30s Massarani was highly regarded by some of the most intelligent Italian critics. For instance, Rossi-Doria (1924) wrote of 'compositions saturated with life and with warm, red, very Italian blood like that of our rough Lombard craftsmen'. He especially praised the *Due canzoni corali*, the Sinfonietta and the Pastorale, while having serious reservations about the composer's sense of form. Among the long-concealed operas, *Il pozzo* and *La donna nel pozzo* are indeed full of explicitly Lombard local colour; but probably the most interesting (and

certainly the most widely performed) part of Massarani's output consists of the works that he wrote specifically for Podrecca's puppets. The brief 'intermezzo grottesco' *Bianco e nero* (also described as an 'operina') is an amusing early example; but it was with *Guerin detto il meschino* that he came to international notice. Though not strictly speaking an opera the work contains extensive vocal narrations (alternately lyrical and rapidly declamatory) which introduce the danced action and owe something to Falla's *El retablo de maese Pedro*. The freshness of the melodic invention, and the well-judged excursions into irregular barring and polytonality as foils to the simple ostinatos of other passages, suggest a composer of real, if unassuming, individuality. The few other works available for study confirm the impression that Massarani was potentially the most original of I Tre, though not always the best at giving his ideas coherent shape. The improvisatory piano pieces *Dal lago di Mantova* reveal an interest in unusual sonorities and textures, while *Il vero segretario galante*, with its neat rhythmic asymmetries, shows a bright and pungent sense of humour. Massarani's neo-classical pieces of the 1930s, such as the Cello Sonatina, are less personal and convincing; but *Boè*, whose success was tragically cut short by anti-Semitic persecution, shares many of the best qualities of *Guerin* while being much more complex and sophisticated. Massarani's critical writings include booklets on Verdi, *Lohengrin*, *Tristan*, *Don Pasquale* and *L'elisir d'amore.*

WORKS

(selective list)

many works unpublished, some apparently lost

stage

some for puppet theatre

Op: La vittoria, perf. 1921, ?lost; Noi due (3, Massarini), 1922, ?unperf.; Bianco e nero (int grottesco, 1, A. Pagan), 1923, Rome, Palazzo Odescalchi, 1923; Le nozze di Takiù (operina), Rome, 1927; Il pozzo (op contadina, 1), 1928, ?unperf.; Gibetto e Gherminella (operina, 3, R. Bartolozzi), 1928–9, Rome, 1929; I dolori della principessa Susina (operina, 3, C. Pavolini), Rome, Circola delle Arti, via Margutta, 1929; La donna nel pozzo (notturno paesano, 1, A. Rossato), perf. 19 Dec 1930; Eliduc (C. Meano), 1938, inc.

Ballet: Guerin detto il meschino (puppet ballet with sung narrative), Paris and Darmstadt, 1928; È nata una bambina, Bari, 1933; Boè (after C.F. Wolff), Bergamo, 1937

Other: 18BL (music for mass spectacle), Florence, 1934; L'annonce faite à Marie (incid music, P. Claudel) Rio da Janeiro, 1941

other works

Orch: Sinfonietta, 1924; Introduzione, tema e 7 variazioni, small orch, 1934; Il molinaro, vn, orch, 1935; Squilli e danze pier il 18BL, 1937; several other pieces, small orch

Choral: 2 canzoni corali, 1924 or earlier

Chbr: Pastorale, ob, bn, va, vc, 1924 or earlier; Sonatina, vc, pf (1937); Str Qt

Songs: 3 acquarelli notturni, 1921; 2 coplas, 1925; Besciagnàd Annegnilà (1930); Il

vero segretario galante (1930); 4 canti veronesi (1934); 2 madrigali (1937)

Pf: Dal lago di Mantova (1922); 3 preludi (1936)

Publishers: Carisch, De Sanctis (Rome), Euterpe, Forlivesi, Mangione (Rio de Janeiro, Mirafior (Trieste), Pizzi, Ricordi, Saporetti e Capelli, Sonzogno, Stamperia Musicale (Rome), Théo Muccy (Rome), Venturini Vitale (Rio de Janeiro)

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G. Rossi-Doria: 'Lettera da Roma', *RaM*, ii (1929), 330–32 [on *Guerin detto il meschino*]

L. Colacicchi: 'Lettera da Bergamo', *RaM*, x (1937), 383–4 [on *Boè*]

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JOHN C.G. WATERHOUSE/R

Massarano [Isaaco], Isacchino

(*fl* Mantua, 1580–1608). Italian singer, lutenist, dancer and choreographer. He appears in court records from Mantua from about 1580. For the wedding of Duke Vincenzo I and Margherita Farnese, he arranged the dances for Bernardo Pino da Cagli's *Ingiusti sdegni*, presented in Parma in 1584 by the Jewish theatrical company of Mantua. In 1591–2 he was commissioned to provide the dances for the performance in Mantua of Battista Guarini's *Pastor fido*, which was postponed until 1598; Massarano planned the dance scheme for the 'Gioco della cieca'. Other productions on which he collaborated were Leone de' Sommi's *Le tre sorelle* (1598) and Torquato Tasso's *Delli intrighi de amor* (1606). In 1608 Massarano appeared, together with Salamone Rossi, in an entertainment at the home of the Paduan nobleman Pietro Priuli.

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E. Birnbaum: *Jüdische Musiker am Hofe von Mantua von 1542–1628* (Vienna, 1893; It. trans., rev., in *Civiltà mantovana*, ii, 1967, 186–216, esp. 191; Eng. trans., enlarged, 1978)

S. Simonsohn: *History of the Jews in the Duchy of Mantua* (Jerusalem, 1977)

DON HARRÁN

Massard, Robert

(*b* Pau, 15 Aug 1925). French baritone. After studying in Pau and Bayonne, he made his début on 8 June 1952 as the High Priest in *Samson et Dalila* at the Paris Opéra, remaining with the company until 1976. In 1952 he also scored a success as Thoas (*Iphigénie en Tauride*) at the Aix-en-Provence Festival, an interpretation preserved on disc. His big, easy baritone established him from the outset as a favourite for repertory parts

throughout France. He sang in many leading houses, his roles including Thoas, Enrico Ashton, Ramiro (*L'heure espagnole*), Valentin and Escamillo. But it was in the important revivals of Gluck and Berlioz that he proved indispensable: his Orestes with the Covent Garden Opera at the 1961 Edinburgh Festival was praised as stylish, vigorous and impassioned; by contrast, his slow-witted Fieramosca (*Benvenuto Cellini*), which he sang in Paris and London, was a clever character study. Massard created the Harpist in Barraud's *Numance* in 1955 and sang the Count in the first Opéra-Comique production of *Capriccio* (1957), as well as Orpheus in Milhaud's *Les malheurs d'Orphée* and Nero in *L'incoronazione di Poppea* at Aix. Successes outside France included Rigoletto (1962, Bol'shoy) and Valentin (1967, La Scala). Among his recordings, his Orestes, Escamillo (to Callas's Carmen), Fieramosca and Athanaël (*Thaïs*) stand out for the compact vigour of his singing.

ANDRÉ TUBEUF/ALAN BLYTH

Massarenghi [Mazarenghi], Paola

(*b* Parma, 5 Aug 1565; *fl* 1585). Italian composer. Her parents were probably well-to-do bourgeois, perhaps civil servants, as they were able to obtain the aid of Duke Ranuccio Farnese in the education of her younger brother, Giovanni Battista (*b* 3 April 1569), also a composer. One madrigal by Massarenghi was published in Arcangelo Gherardini's *Primo libro de madrigali a cinque voci* (RISM 1585[24]).

THOMAS W. BRIDGES/R

Massarengo, Giovanni Battista

(*b* Parma, 3 April 1569; *d* after 1595). Italian composer and poet. He was known as 'Accademico Innominato'. His extant musical works are a collection of 19 *canzonette alla napolitana* (RISM 1591[22]) and an eight-part motet, *Altitonans cunctasque* (*D-Rp* Butsch 205; inc.). Typically for the period Massarengo's canzonettas are short strophic pieces on amorous, often pastoral, texts. In binary form with each half repeated, they are generally homophonic and syllabic, with brief passages of imitation and word-painting, showing the influence of the madrigal on this lighter genre. A number of madrigal texts by Massarengo were printed in a volume of poems by Angelo Peregrino (Pavia, 1592); they were republished in Massarengo's *Rime* (Pavia, 1594). His annotations of Jacopo Sannazaro's *Arcadia* appeared in at least three editions of the work (Pavia, 1596, 3/1723).

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N. Pelicelli: 'Musicisti in Parma nei secoli XV–XVI', *NA*, ix (1932), 41–52, 112–29, esp. 126

PATRICIA B. BRAUNER

Massart, (Joseph) Lambert

(*b* Liège, 19 July 1811; *d* Paris, 13 Feb 1892). Belgian violinist and teacher. He was taught music first by his father and his brother Jean-Joseph, then studied the violin with Ambroise Delaveux. After his début at the Théâtre Royal de Liège on 26 March 1822, he was given financial help by the king and the local authorities to study in Paris. Cherubini blocked his admission to the Conservatoire on the grounds that he was a foreigner, but Kreutzer made him his pupil and protégé. In 1829 he was finally admitted to the Conservatoire as a composition student and studied theory there with P.J. Zimmermann and counterpoint and fugue with Fétis. In the 1830s, after early successes in the *concerts spirituels* at the Opéra, he won recognition as an outstanding violinist. In 1837 he played in concerts with Liszt, Thalberg and Labarre, as well as at the Conservatoire, all within a two-week period, 'thereby doubling his reputation', according to a critic for the *Revue musicale*; his association with Liszt continued for several years. After being named violin professor at the Conservatoire in 1843, Massart confined his playing to chamber music. He performed quartets with his prize-winning pupils and with the pianist Louise Agiaé Masson (1827–87) whom he married. The Massarts, their pupils and relatives, and distinguished artists performed frequently at musical soirées held at their home; but after 1850 Massart's public appearances were rare. He continued to teach until his retirement in 1890; his pupils came from all over Europe as the administration of the Conservatoire no longer barred admission to foreigners.

Massart was shy and modest; he had the equipment, but not the temperament, of a violin virtuoso. He preferred playing chamber music to solo performance. Unlike his colleagues, Allard and Dancla, or his compatriot Léonard, he wrote no original didactic works and had little interest in composition. He nonetheless had a remarkable number of outstanding pupils, of whom Wieniawski and Kreisler were the most illustrious. His success as a teacher may be attributed to his intelligence, his command and knowledge of the violin, and the high standards of performance he demanded.

ALBERT MELL

Massé, Denis.

See Macé, Denis.

Massé, Victor [Félix Marie]

(*b* Lorient, 7 March 1822; *d* Paris, 5 July 1884). French composer. He moved to Paris as a child and entered the Conservatoire in October 1834, where he gained the second solfège prize (1837), and first prizes for piano (1839), harmony (1840) and fugue (1843). Finally, after some years of study with Halévy, he won the Prix de Rome in 1844 for his cantata *Le rénégat de Tanger* which was given three times at the Opéra in February 1845. During his two years in Rome he composed a mass performed at the

church of S Luigi dei Francesi in May 1846, as well as an opera, *La favorita e la schiava*; before returning to Paris he travelled through Italy and Germany. He composed songs and romances, including some to words by Victor Hugo, but found little success in opera until his one-act *La chanteuse voilée* was produced at the Opéra-Comique in 1850, to be followed by the more ambitious *Galathée* (1852), in which Jean-Baptiste Faure made his début. The following year he achieved a major success with the one-act *Les noces de Jeannette*, the title role being sung by Marie Miolan (later known as Caroline Carvalho). The work was mounted at Covent Garden in the 1860s. His subsequent works generally were received less well, apart from *La reine Topaze* (1856) which incorporated into the second act some variations on *The Carnival of Venice* for Carvalho, who again had the title role.

In 1860 Massé replaced Dietsch as chorus master at the Opéra, and his own opera *La mule de Pedro* was produced there in 1863. He was appointed professor of advanced composition at the Conservatoire in 1866, and six years later he was elected to the Institut in place of Auber. In 1877 he was appointed an Officier of the Légion d'Honneur, having been made a Chevalier in 1856. His opera *Paul et Virginie* was given at the Opéra National Lyrique in 1876 and was produced at Covent Garden in 1878, though with no lasting success. It was written, however, when Massé was already suffering from a nervous disease which forced him to give up his position at the Conservatoire in 1876 and which increasingly restricted his movements before eventually confining him to his home. He retained his mental powers and worked on an opera *Une nuit de Cléopâtre*, which was in the preliminary stages of preparation for production at the Opéra-Comique when he died. As with *Paul et Virginie*, however, it served to demonstrate that Massé was inclined to aim above his talents. As early as *Galathée* he had tended to adopt too heavy an approach and in *Paul et Virginie* it is the simpler numbers that are the most effective. His talents are better represented by three collections of romances, some drawing-room operettas published during the 1870s (apparently written for private performance) and, above all, by the unassuming *Les noces de Jeannette*, among the most delightful of one-act *opéras comiques* and his only work to retain its popularity.

WORKS

(selective list)

stage

first performed in Paris unless otherwise stated; for full list see GroveO

Op: La favorita e la schiava, *c*1845; La mule de Pedro, 1863; Paul et Virgine, 1876

Oc: La chambre gothique, 1849; La chanteuse violée, 1850; Galathée, 1852; Les noces de Jeannette, 1853; La fiancée du diable, 1854; Miss Fauvette, 1855; Les saisons, 1855; La reine Topaze, 1856; Le cousin de Marivaux, Baden-Baden, 1857; Les chaises à porteurs, 1858; La fée Carabosse, 1859; Mariette la promise, St Petersburg, 1862; Fior d'Aliza, 1866; Le fils du brigadier, 1867; Une nuit de Cléopâtre, 1885

other works

2 cants., ?unpubd: Le rénégat de Tanger, 1844, Paris, Opéra, Feb 1845; La France sauvée, Paris, Opéra, 28 Oct 1852

Messe solennelle, Rome, 1846, ?unpubd

Over 100 songs and romances, incl. Les chants d'autrefois (Paris, 1849), Les chants du soir (Paris, 1850), Les chants bretons (Paris, 1853), 3 collections of 20 romances each (Paris, 1868, 1874, 1877)

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L. Gallet: *Notes d'un librettiste* (Paris, 1891)
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ANDREW LAMB

Masselos, William

(*b* Niagara Falls, NY, 11 Aug 1920; *d* New York, 23 Oct 1992). American pianist. He studied at the Juilliard School, New York, where his principal teacher was Carl Friedberg, and also worked for a time with David Saperton. He made his début in New York in 1939 and quickly became known for his sympathies with contemporary music. He gave the belated first performance, 17 February 1949, of Ives's First Piano Sonata (the work was finished ten years before Masselos was born), and of Copland's Piano Fantasy in 1957, both of which are among his recordings. Through a Ford Foundation grant he commissioned a piano concerto from the American serialist Ben Weber, and played it in 1961. Satie interested him particularly, but he also played Schumann and Brahms with rare penetration. A strong technician, Masselos was one of the most individual and interesting American performers of his generation. He experimented with changing the customary concert format, particularly by playing programmes of unusual length and diversity. He taught at several American music schools, colleges and universities, including the Juilliard School (from 1976). His honours included the Elizabeth Sprague Coolidge Memorial Medal, the Harriet Cohen International Prize, the Award of Merit of the National Association of American Composers and Conductors and a doctorate from Hamilton College.

MICHAEL STEINBERG/R

Massenet, Jules (Emile Frédéric)

(*b* Montaud, St Etienne, 12 May 1842; *d* Paris, 13 Aug 1912). French composer. He was the most prolific and successful composer of opera in France at the end of the 19th century and into the beginning of the 20th.

1. Life.
2. The operas.
3. Other stage works.
4. Instrumental music.
5. Choral music and songs.
6. Style and standing.

HUGH MACDONALD (text and bibliography), ANNEGRET FAUSER with PATRICK GILLIS (work-list)

Massenet, Jules

1. Life.

Born into a commercial family in the provinces, Massenet followed the archetypal course for a French composer by moving to Paris, studying at the Conservatoire and pursuing a career based firmly in Paris for the rest of his life. His father was director of an engineering company making agricultural implements. Jules was the youngest of four children of his father's second marriage, and their mother, born Eléonore-Adelaïde Royer de Marancour, 'the very model of a wife and mother', as Massenet described her, took care of his moral and musical upbringing. She was a gifted pianist who composed a little and gave piano lessons, especially after her husband retired from the business in 1847 and the family moved to Paris.

At the age of ten Massenet was admitted to the Conservatoire for piano and solfège studies while still attending school on the left bank. For ten years, with an interruption when his parents moved to Chambéry in 1854, he expanded his musical studies with a sure ambition to pursue a musical career. He won a *premier prix* for piano in 1859 and a *second prix* for counterpoint and fugue in 1862. In 1861 he entered the composition class of Ambroise Thomas, whose teaching he always held in grateful respect. He supported himself giving piano lessons and, importantly for the development of his theatrical instincts, playing timpani at the Théâtre Lyrique. This position, which he held for almost four years, gave him a close familiarity with the works of Gounod (especially *Faust*), Reyer and other contemporary French composers, as well as operas by Gluck, Mozart, Beethoven and Weber. He had been deeply impressed by hearing Berlioz conduct *L'enfance du Christ* in 1855 and he responded eagerly to Pasdeloup's performances of Berlioz and Wagner at the Cirque Napoléon and also to Wagner's own concerts in Paris in February 1860.

Massenet's impulse to compose was relatively late in manifesting itself, especially in view of his later fluency. In 1861 he published a bravura fantasy for piano on themes by Meyerbeer, and in 1862 he felt ready to enter for the Prix de Rome. This attempt was not successful, but the following year he won the *premier grand prix* with his cantata *David Rizzio*. During his two years in Italy, like many other laureates before and since, he travelled widely and composed little. He met Liszt and, through Liszt, a young French woman, Mlle de Sainte-Marie, who played the piano and was to become his devoted wife Ninon. The main fruits of his stay were a Requiem, some songs and a suite for orchestra, originally designated a symphony. This was to be the first of a series of orchestral suites which flowed from his pen in the next 15 years.

On his return to Paris in 1866, while making a living by teaching the piano, he sought to publish songs and piano pieces of a fashionable cut. He and Ninon were married in October 1866 and their only child, Juliette, was born

in 1868. Two factors propelled his career forward at this point: one was his meeting with the enterprising Georges Hartmann, who was to be his publisher and mentor for 25 years; the other was the commission of a one-act stage work by the Opéra-Comique, offered to some (but not all) Prix de Rome winners. The support of Thomas was certainly an important factor in the theatre's decision to approach Massenet, and whatever progress he may have made with the opera *Esmeralda* in Italy (it has not survived), *La grand' tante*, first played at the Opéra-Comique on 3 April 1867, was a first step towards an illustrious career in opera that was to continue for the next 35 years.

Massenet quickly became a member of a group of gifted young composers making their name in the capital and seeking to emulate the success of Gounod and Thomas: these were Saint-Saëns, Bizet, Delibes, Lalo, Fauré, Lacombe, Castillon, Duparc and others, with all of whom Massenet was on friendly terms at this stage. Nearly all of them aspired to write operas, songs, piano music, orchestral music and chamber music, although Massenet contributed very little in this last domain. Many of them competed in the opera competitions that both the Opéra-Comique and the Théâtre Lyrique organized. Pasdeloup continued to play his suites, the song-cycle *Poème d'avril* did well, and his cantata *Paix et liberté* was performed on the Emperor's birthday in 1867. Girod, Flaxland and Hartmann published his music. Only in the field of opera did Massenet find progress difficult. One critic, after seeing *La grand' tante*, declared Massenet to be a symphonist, not a theatre composer, a stigma also borne by Saint-Saëns and Lalo. His competition operas won no prizes; *Manfred*, after Byron, was unfinished, and *Méduse,* to a libretto by Barbier and Carré, was cut short by the outbreak of the Franco-Prussian war in 1870 and by the siege of Paris in which Massenet served in the national guard.

In the vigorous mood of reconstruction that characterized French culture after the war, Massenet's career moved forward with a sense of purpose, though not exclusively towards opera. A series of successful premières climaxed with the grand opera *Le roi de Lahore*, one of the first new works to be heard in the Palais Garnier in 1877, and with his appointment as professor of composition at the Conservatoire the following year. The four-act *opéra-comique Don César de Bazan*, staged thirteen times at the Opéra-Comique in 1872, can hardly be considered a success, but the incidental music for Leconte de Lisle's *Les Erinnyes* and the *drame sacré Marie-Magdeleine* both made a deep impression in 1873. The *Scènes hongroises* (1871) were followed by several more suites, notably the *Scènes pittoresques* in 1874, the *Scènes dramatiques* in 1875 and the *Scènes napolitaines* in 1876. Throughout this period Massenet was refining the regular work-habits and supreme technical skill on which his most productive years were based. Not all works were composed easily or to his own satisfaction, however. A number of pieces have disappeared, either destroyed or absorbed into later works, and *Le roi de Lahore*, his most ambitious work to date, cost him many years of labour.

The spectacular production of this work at the Opéra and its lasting success ensured Massenet's prominence among young French composers and led to considerable international fame, especially in Italy. Ricordi was much taken by it, and a grand opera based on Flaubert's recently

published *Hérodias* was planned. Zanardini, Ricordi's agent, and Hartmann called in the librettist Paul Milliet. Massenet began work on it in the autumn of 1878, just when his appointment to a professorship at the Conservatoire in succession to Thomas (now the director) and his election to the Institut enormously enhanced his prestige at home (this election seems to have permanently soured his relations with Saint-Saëns, who was also a candidate). Massenet retained his composition class for 18 years, earning a reputation as a kindly and scrupulous teacher. Among his pupils were Pierné, Charpentier, Schmitt, Bruneau, Ropartz, Hahn, Koechlin and Enesco. He now consolidated a working routine which kept him in Paris during the winter months and took him every summer to various country retreats to compose. Performances of his operas abroad, which he liked to attend whenever possible, sometimes interrupted this pattern.

Hérodiade was completed in vocal score in 1879, but Vaucourbeil, director of the Opéra, turned it down on account of its biblical-amorous subject (the same objection that kept Saint-Saëns's *Samson et Delila* from that stage for many years). Massenet gladly accepted an offer from the Théâtre de la Monnaie, Brussels, a much more enterprising stage for young French composers in those years, and its première was given there in December 1881, followed by performances in several other countries. After two more suites, the *Scènes de féerie* and the *Scènes alsaciennes*, his next operatic project was very different from the previous two: a libretto by Henri Meilhac (one of Offenbach's regular partners) and Philippe Gille drawn from Prévost's novel *Manon Lescaut*. Begun in March 1882, *Manon* was conceived as an opéra-comique with some speech over music and a more continuous and integrated structure than usual. It called for some 18th-century pastiche and a more intimate manner. It was completed later that year, and although Massenet visited Prévost's own rooms in The Hague as a spur to inspiration, not much was actually written there. Its première at the Opéra-Comique in January 1884 launched the opera on a dazzling international career and confirmed Massenet's now unchallenged position as the leading opera composer of his generation in France. Its popularity has never dimmed. Wealth and honours now flowed, so that Massenet was able to handle his career henceforth with something of the detachment, if not quite the fastidiousness, that we associate with Verdi, picking his librettists, his theatres and his singers with care. He composed a further 20 operas in the next 28 years, along with a number of other works for the stage (ballet and incidental music), while his contributions to other genres declined, without ever dwindling altogether. The chronicle of his life is essentially the cycle of composition, orchestration, publication and production that each opera demanded, with the regular migration between Paris and his country home, and with quite frequent trips to foreign capitals to see his works staged.

The next opera in fact came to nothing. *Montalte*, on a libretto by d'Ennery and Gallet, was aborted, with much of the music finding a place instead in *Le Cid*, based on Corneille's drama, composed in 1884 and performed in 1885 at the Opéra. It reverted to the spectacular manner of *Hérodiade*. After *Le Cid* came a second opera in the more intimate style of *Manon*, and another masterpiece: *Werther*. The idea went back to 1880 but no work was done until 1885. When inspiration faltered, Hartmann, knowing Massenet's need for appropriate stimuli, acquired an 18th-century

apartment in Versailles for him to work in, and then on a trip to Bayreuth in August 1886 suggested that they visit Wetzlar, north of Frankfurt, where Goethe had conceived the epistolary novel on which the opera is based. This visit, though not the original inspiration for the work as Massenet's autobiography claims, provided a tremendous spur to the completion of the opera. In 1887 it was turned down by the Opéra-Comique, a theatre still less than comfortable with tragedy, as too depressing. Thus *Werther* did not appear in Paris until 1893; its première took place in Vienna in February 1892, following the great success there of *Manon* two years before. It soon conquered every stage and has been a repertory work ever since.

In 1887 Massenet met the 22-year-old American soprano Sybil Sanderson, a strikingly beautiful singer endowed with a voice of remarkable range and quality. For her he modified the role of Manon and went on to compose his next opera expressly as a vehicle for her voice. *Esclarmonde* is an 'opéra romanesque', full of enchantment and spectacular effects evoking the world of medieval chivalry with a splendid scene set in the Byzantine court. Perhaps the most Wagnerian of his works, it was an appropriately colourful display-piece to be heard within the framework of the 1889 Exposition Universelle.

Amadis, on which he next embarked, has a similar setting, but it had a troubled history and was not heard until ten years after Massenet's death. *Le mage* was another grand opera with crowd scenes and ballet with some resemblance to *Aida* in its plot, but although it was played at the Opéra in 1891 it was one of the least successful operas of his career and has never been revived. Massenet was considerably affected by the collapse of Hartmann's fortunes in 1891 and the sale of his catalogue to Heugel, henceforth Massenet's publishers, although his income from the performance of his works was not threatened.

In 1892 he travelled to Vienna for the opening of *Werther* and of a new ballet, *Le carillon*. He then selected as his next work for Sybil Sanderson Anatole France's sensational novel *Thaïs*, with its remarkable description of the Thebaid and the story of Paphnutius the desert monk who converts the Egyptian harlot Thaïs to the faith but falls himself a victim to the very carnality he professes to reject. The interlocking claims of religion and love were now established as his special dramatic domain. His output was astonishing at this time, for within a few months of the opening of *Thaïs* at the Opéra in March 1894 two more operas saw their premières: *Le portrait de Manon* at the Opéra-Comique in May and *La Navarraise* at Covent Garden in June. In addition he completed and orchestrated Delibes's *Kassya*, left unfinished at his death. *Grisélidis* and *Cendrillon* were complete by the end of 1895.

He was still teaching at the Conservatoire, moreover. But with Thomas's death in February 1896 his situation there changed. When offered the post of Director he had little difficulty in refusing, but with the appointment of Dubois to that post Massenet took the opportunity to resign his composition class, having already found that his own work often forced him to send a deputy, usually Gédalge, to take his class in his absence.

With *Grisélidis* and *Cendrillon* still awaiting performance, his next undertaking was *Sapho*, based on a novel by Daudet. It was played at the Opéra-Comique in November 1897, and the bitter-sweet story of the love of a naive young man from Provence for a wordly-wise Parisienne contains much charm and passion. Although it was successful in Massenet's lifetime it has been seriously neglected since. *Cendrillon* finally appeared in the rebuilt Opéra-Comique in May 1899, and at this time Massenet established his permanent country residence in an imposing chateau at Egreville, 20 miles south of Fontainebleau. Here he finished the last in the series of sacred concert works, *La terre promise*, describing the fall of Jericho and the arrival of the Hebrews in Canaan, performed the following year in the church of St Eustache, in Paris.

As the century turned Massenet found himself in the enviable position of seeing his works almost permanently on the *affiches* of both the Opéra and the Opéra-Comique. They were regularly performed in London, Milan, Vienna and other capitals of the operatic world. His scores were handsomely published by Heugel. Although he had absorbed the Wagnerian ethos as far as he felt it to be useful, he was untouched by new trends emerging in the 1890s from Russia, Vienna and on his very doorstep in Paris. Few would have expected him to change direction as he approached the age of 60, nor did he. He had perfected his craft, which left little room for manoeuvre in any new direction that might have seemed appropriate for the new century. He thus had little need to react with hostility or envy, as did Saint-Saëns, to Debussy's startling novelties, nor had he any wish to emulate the supercharged scores of Strauss.

His music for Racine's *Phèdre* was heard at the Théâtre de l'Odéon in December 1900 and *Grisélidis*, a story based on Boccaccio, reached the Opéra-Comique a year later. His next opera, *Le jongleur de Notre-Dame*, a humorous piece about piety and monastic life for an all-male cast, was first performed at Monte Carlo, which was to be a favourite venue for enterprising operatic productions in the years before World War I. Four more operas would first appear there in his lifetime and three more after his death.

He next embarked on a piano concerto, one of his few essays in the larger instrumental forms, and it was performed by Louis Diémer at the Conservatoire early in 1903. It has never won many admirers or exponents and has remained on the fringe of the piano concerto repertory. Massenet passed it over without a mention in his autobiography. He was never short of operatic projects, so he was soon at work on the next in the series, *Chérubin*, a touching fantasy about the later career of Cherubino from Mozart's, or rather Beaumarchais's, *Les noces de Figaro*. As in Mozart's opera, Cherubino is a *travesti* role, played in the first performance (Monte Carlo, 1905) by Mary Garden. He then composed a ballet, *Cigale*, for the Opéra-Comique and began two more operas, *Ariane*, on the Theseus myth, and *Thérèse*, a compact and compelling drama set during the French Revolution. He was now writing for another favourite singer, Lucy Arbell, who appeared in many of his later operas. *Ariane*'s success at the Opéra in 1906 called for a sequel, *Bacchus*, though this enjoyed no success at all, and with the exception of *Don Quichotte* (Monte Carlo, 1910), Massenet's remaining operas have all suffered from at least a perception that his muse

was running dry. He showed little sign of slackening, however, for in the last five years of his life despite failing health he composed five full-length operas – *Bacchus*, *Don Quichotte*, *Roma*, *Panurge* and *Cléopâtre* – as well as some smaller works. *Panurge*, *Cléopâtre* and *Amadis* were not performed until after the composer's death.

Unlike Berlioz or Reyer or Saint-Saëns, Massenet never regarded himself as a writer and never held any journal's *feuilleton*. He had always been reluctant to give interviews or discuss his own work in public. In February 1911, nevertheless, the *Echo de Paris* published five articles by Massenet under the title 'Souvenirs de théâtre'. The following November the same journal began publishing more reminiscences with 29 chapters appearing almost weekly, concluding with 'Pensées posthumes' on 11 July 1912, a month before Massenet's death. It appeared in book form, as *Mes souvenirs*, the same year. Despite many omissions, inversions and errors of detail, the book is a convincingly true record of his thoughts and memories, generous to a fault, touchingly grateful for the kindness of fate, yet conscious of the inexorability of death.

In his personal character Massenet lacked all trace of the abrasiveness or aggression that we have come to expect from great composers. He was not dishonest, nor scheming nor grasping, and although he was envied, sometimes bitterly, by less successful musicians and scorned by the younger generation, he seems to have harboured little of the malice that bedevilled some of his contemporaries. This was in part due to the fact that he did not have to wrestle with his creativity to write his music nor fight with impresarios and publishers to get it heard. It may well be that a more arduous career might have engendered more searching or experimental music, but it was not in his nature to leave such things to chance and he preferred to enjoy the fruits of success and maintain a regularity in his working routine that protected him from external or internal shocks. Like Tchaikovsky, whose prodigious fertility was similar, he rose early. In his *Souvenirs* he reports:

> I have long been in the habit of rising early. My work occupied me [in the 1870s] from four o'clock in the morning to noon, and my teaching filled the six afternoon hours. In the evening I would visit my pupils' parents where there was some music and we were so spoiled and pampered! I will have known that early-morning work all my life, since I still keep it up today.

Later this routine start settled at five o'clock in the summer and six o'clock in the winter. 'Save your mornings for composing or orchestration without waiting for inspiration,' was his advice to Busser, 'which otherwise never comes.' He preferred to work at a 'table-piano' constructed for him which offered a leather-covered table surface to write on, while containing a Pleyel piano beneath. His addiction to work is echoed in the title of chapter 22 of the *Souvenirs*: 'Du travail! Toujours du travail!'. As an example of the prodigious amount of work he could accomplish, the orchestration of 257 pages of *La Navarraise* was completed in just nine days.

When he had selected a subject and a librettist, and when he had a libretto to work from, he studied it intently, learning it almost by heart:

> When I have reached the heart of my characters' world, when they are thoroughly alive in my imagination, I let about two years go by without writing a thing. I wait for inspiration which comes very freely and I make up the music in my head …
> When the score is written in my head, that's to say usually in about two years, I copy it out from memory, a task that takes me about six months.

For his later operas he would draft a complete vocal score to be sent to the printers before rehearsals began, sometimes even before the orchestration (which was always speedily completed) was under way. His manuscript full scores, mostly now housed at the Bibliothèque de l'Opéra, are marvellously neat, written on rectos only, and showing little sign of agony or doubt (see fig.2). Often, as on the pages of *Hérodiade*, *Manon*, *Le Cid*, *Werther* and *Esclamonde*, he used his scores like a diary, making notes on the weather, on daily events in his life and other jottings. Those composition drafts in vocal score that have survived reveal, however, even to the end of his career, that composition was never as facile a process as many have believed and that he could change his mind many times in quest of the simplicity that so many critics have regarded as jejune.

Massenet was not unsociable but he had little taste for Parisian café life and he avoided larger functions and banquets, especially if he might have to make a speech. He developed the habit of not attending his own first nights, not because he was nervous about a work's reception, but because he shunned the attention those occasions always showered upon him. He loved the tranquillity of country life. In Paris he would rather spend his evenings at home than go to the theatre. 'I am a fireside man, a bourgeois artist,' he said in a rare interview, 'That's my way of working. Whether that's good or bad I have no idea, and I don't have the courage or the ability to change it.'

He was unquestionably a devoted admirer of the female sex, but evidently not a womaniser. Eyebrows were raised when he became so involved with his leading sopranos, especially Sybil Sanderson and Lucy Arbell, and modern prurience tends to encourage winking and leering at such friendships. But his bourgeois principles had no difficulty in accommodating this kind of personal admiration, even intimacy, within the bounds of social correctness. He was, after all, equally admiring of his male singers, especially Lucien Fugère, the brilliant comic baritone who featured in many of his later operas.

He was devoted to his family and generous-hearted towards colleagues and friends, especially his pupils, and he was morbidly distressed by ill-health and death. His reluctance to make speeches was always overcome when called to deliver funeral eulogies for those he admired and loved.

Massenet, Jules

2. The operas.

Massenet was first and foremost a man of the theatre. The Paris Conservatoire's training in the 19th century was primarily directed towards the lyric stage, with more emphasis on vocal writing than on principles of construction. Massenet was the ideal product of this training, and one

should not underestimate the comprehensiveness of this musical education. In matters of vocal style and orchestration he was a thorough professional, quickly mastering all problems of operatic timing and balance. He also had a gift for matching his aural imagination to the stage picture, for he liked to evoke time, place, mood and character with a few deft orchestral strokes.

No one librettist served him for very long. Of some 30 collaborators Louis Gallet and Henri Cain were the most enduring, with six or more librettos to both their names, while many other authors worked with him only once. Cain also wrote ballet scenarios for Massenet, and Gallet wrote two of the oratorios. In matters of genre he naturally, with such a large output, came back to well-tried operatic genres from time to time, but he also sought to break away from the conventional frameworks of grand opera and *opéra-comique*, loose though these patterns had become by the 1870s. His operas are thus variously identified by such terms as 'saynète', 'opéra romanesque', 'épisode lyrique', 'opéra féerique', 'miracle', 'haute farce musicale', 'comédie chantée', and so on. Elements of grand opera, which contributed much to the impact of *Le roi de Lahore*, are found throughout his work, up to and including *Cléopâtre*, for he liked to write for large choral masses, with offstage brass, ballet and complex ensembles. But except perhaps in *Esclarmonde*, his spectacular scenes often lack individuality. He enjoyed comedy, although again the purest comedies, such as *Don César de Bazan* and *Panurge*, are less to be admired than the more delicately tuned operas such as *Manon*, *Le portrait de Manon* and *Le jongleur de Notre-Dame*, where comedy serves a more complex purpose. *Cendrillon* and *Don Quichotte* are truly effective comic operas.

La grand' tante, being a one-act *opéra-comique*, contains only six numbers with a cast of three. Two features of the score deserve notice: first Massenet's palpable gift for a beautifully shaped vocal line for Alice's Romance (no.2), and, second, the 'mélodie bretonne' for the maid, an exercise in local colour (Breton folk style) illustrated better at that time by the orchestral suites. *Don César de Bazan* is a much more sophisticated comedy based on a successful play by d'Ennery and Dumanoir. Vincent Wallace's *Maritana* is derived from the same story, and both ultimately go back to Hugo's *Ruy Blas* (1838). The local colour here is Spanish, with a 'Ballade aragonnaise' and an 'Entr'acte sevillana'. The first-act quartet is a true comic ensemble, fugal in places, in which Don César, much like Don Quichotte in a later opera, betrays a headlong folly that prevents him from saving a tricky situation and instead makes it worse. In the roles of Charles VI and the boy Lazarille the opera brought together Lhérie and Galli-Marié, who were to sing the leading roles in Bizet's *Carmen* two years later.

Le roi de Lahore displayed for the first time Massenet's capabilities on a large canvas and also his taste for religious themes intertwined with traditional romantic love. The combination, already explored in depth by Spontini, Bellini, Meyerbeer, Gounod, Bizet and others, was much to the public's taste in a period of religious revival, although here the cult is Hindu and the local colour Indian (fig.3). The alternation of scenes on earth and in paradise, where the dead are given a second incarnation, is cleverly effective, and although the heroine, Sita, kills herself, she and her lover, Alim, have a glorious apotheosis in heaven. Here on display for the first

time is the pre-eminent role of vocal melody, against an abundance of scenic colour and a clear control of scene structure. The libretto is full of Meyerbeerian conventions but it aptly served the needs of the grand new Palais Garnier and of its fashionable patrons.

Hérodiade is conceived on an even grander scale. Salome is imagined as being in love with John the Baptist (a tenor) and also to be the long-lost daughter of Herodias, producing a typical grand opera climax at the end when Salome learns who she is and kills herself, depriving the executioner of his obligation. Originally in three acts, Massenet expanded it for its Paris première to four, but it is exuberantly overlong in this version with a weighty chorus of Roman soldiers and some ballets in the last act preceding the dénouement. The opera prefigures *Thaïs* in some ways, particularly in Salome's power over John the Baptist and the contrast between sensuality and asceticism. There is much exotic local colour. Until the advent of Strauss's more sensational version of the story, the opera enjoyed considerable success, and has occasionally been revived in modern times.

In *Manon* Massenet found a subject entirely to his taste which brought out his true gifts. The tension here is between Manon's adolescent craving for pleasure and the single-minded devotion which her love for Des Grieux draws out of her. It is hard perhaps to believe in her attachment to him once she has strayed into other company, but the crucial scene at St Sulpice is superbly handled and the lovers' devotion in the final scene never fails to be affecting. Massenet obviously relished the opportunity for 18th-century pastiche in the Cours-la-Reine scene and elsewhere; this serves to heighten the impact of truly passionate music when that is needed. He also displays his mastery of scenic management, both in the sense of controlling groups of people on stage and keeping them musically distinct, but also in formal terms. His timing and theatrical sense was never surpassed, and the shaping of melodies and motifs to give a scene an individual character was to become a hallmark of his operatic style and a touchstone of his skill. The opera contains a well developed set of leitmotifs, two for Lescaut, one each for De Brétigny and Guillot, for example. Manon's earlier motifs pass out of sight as she grows up with great rapidity. In *Manon* Massenet used speech over music, an adaptation of traditional *mélodrame*, as a telling dramatic device (although in a New York performance he allowed these passages to be sung).

Le Cid reverted to the grand style for the benefit of the Paris Opéra. Corneille's drama had served many earlier composers, including Bizet, whose *Don Rodrigue* remains a very substantial fragment, and Debussy, with a similarly unfinished *Rodrigue et Chimène*. The libretto provided ample opportunities for Spanish and Moorish colour, which Massenet exploited with his customary flair, particularly in the still popular ballet movements. There is a clear kinship with the Meyerbeer/Verdi principle of casting the heroic passions of individuals against a backdrop of larger conflicts, and the vision of Don Rodrigue in which St Jacques of Compostella promises him victory in the war with the Moors contributes a devotional flavour to the mix.

Few would challenge the claim of *Werther* to be Massenet's masterpiece, a work in which intense personal feeling is expressed in a modern chromatic

language, touching on the sentimental at times, and crafted with immense skill. The power of Goethe's epistolary novel was a mighty challenge, yet Massenet's librettists supplied a living drama in which the predicament of Charlotte and Werther leads to the inevitable catastrophe while the ordinary life of the Bailli and his family continues, an irony encapsulated in the sound of children's voices singing 'Noël' at the end. As in *Manon*, Massenet's command of an intimate style, without the paraphernalia of chorus and ballet, is complete. The smaller characters, such as Charlotte's young sister Sophie and the two semi-comic figures Schmidt and Johann, are touchingly depicted, yet the intensity of feeling suffered by both Charlotte and Werther is never out of sight. Two scenes stand out: the opening of Act 3 when Charlotte confesses that her thoughts are all with Werther and that his letters stir her deeply (a neat echo of the novel's literary form), and the tableau entitled 'Christmas Night' at the opening of the last act in which the orchestra alone provides a desolate setting for Werther's despair. The orchestration is masterly, especially the use of english horn and saxophone, and the harmonic style is intensely powerful, borrowing to some extent from Wagner but never stepping beyond the boundaries of advanced tonal practice as understood in 19th-century France.

Esclarmonde is a magic opera that might be linked to a similar strain in baroque opera, depending on dazzling stage transformations and a highly coloured stage setting, as well as great vocal riches for both soloists and chorus. The title role is especially elaborate, with a range up to g''' and much coloratura, but the part of Roland is scarcely less impressive. Massenet often spoke of this as his favourite opera. It enjoyed little success beyond its earliest years, although it was revived as a vehicle for Joan Sutherland in 1974. The style is deliberately and effectively seductive with wonderfully delicate and elaborate orchestration and it demands scenic magic to match that of the music, depicting in turn the Byzantine court, a magic island and King Cléomer's court near Blois. There are echoes of Wagnerian dramaturgy without the obligatory sacrifice or renunciation of music-drama so that the lovers can be happily united at the end. It was after all at the Opéra-Comique, not the Opéra, that it was first played.

Le mage followed, and although it was played 31 times in 1891, its disappearance from the stage and Massenet's apparently little regard for it seem to reflect the demise of unalloyed grand opera at this period. It has crowd scenes, ballet, big ensembles, large-scale conflicts of peoples, and requires large vocal and orchestral resources. Zarâstra, the Persian general, is secretly in love with Anahita, a Turanian captive, who, unknown to him, is queen of Turan. Priestly and religious scenes mingle with scenes of jealousy and amorous passion. Massenet admitted that he used some earlier compositions, notably *Apollo's Invocation*, an ode in English written for a London performance in 1884, for *Le mage*. The best music is found in the big ensemble at the end of Act 2.

After *Le mage* Massenet seemed intent on fashioning each opera according to its individual character, as he had already successfully done in *Manon*, *Werther* and *Esclarmonde*. *Thaïs* was an important departure from normal practice in using a prose libretto, with rhyme and metre replaced by

what Gallet, the librettist, termed 'poésie mélique', relying on assonance and evocative language to give the text poetic resonance. Massenet had evidently discussed this topic with his pupil Charpentier, whose *Louise*, also on a prose libretto, was already well advanced. *Thaïs* had the advantage of a well-known novel by Anatole France as its basis, with an unusual but exotic setting, Coptic Egypt, and a plot that intertwined religious fervour and erotic passion to an extreme degree. Massenet certainly relished the singing of Sybil Sanderson in the title role, and the baritone part of Athanaël, who is converted from asceticism to carnal passion, is a great test for a singing actor. The famous Méditation, an entr'acte between Acts 2 and 3, symbolising Thaïs's awakening conscience, is one of the most famous of all violin solos. This is truly an intimate opera, centrally concerned with conflicts within the hearts of the leading figures, but dependent too on a remote and exotic background. Some of Massenet's most lyrical and subtle vocal writing is to be found in *Thaïs*.

Two short operas followed, Massenet's first since *La grand' tante*. They could could hardly be more dissimilar in style or story. *Le portrait de Manon*, in one act, imagines an older Des Grieux treasuring a portrait of his beloved Manon and given over to a life of sorrow. His heart is warmed by Manon's niece, Aurore, and her lover, his nephew, the young Vicomte de Montcerf (sung by a soprano). There is more 18th-century pastiche (as in *Manon* itself), some mystical touches and much humour and sentiment. The opera is not ashamed of its manifest charm, not a grain of which is to be found in the next opera, *La Navarraise*, a bloodthirsty piece of stage realism in two short acts. The score is full of strong effects of local and scenic colour: deep bells, trumpet fanfares from the trenches, the click of castanets, the clapping of hands. The immediacy of war called for a wild manner not previously found in Massenet's music which may be compared with Mascagni or Puccini. Each act is preceded by an orchestral symphony depicting in turn the clamour of battle and the tranquillity of night.

Grisélidis has a medieval setting and a leading part for the Devil, treated as a comic figure. While her husband the marquis is away on a crusade, Grisélidis is wooed by a young shepherd, Alain, whose ardour brings her almost to the point of infidelity, urged on by the Devil. She is reunited with her husband when their son is abducted by the Devil but regains him through prayer to St Agnes. Humour, religiosity and sentimental passion mingle in a characteristic blend, not much valued by operatic connoisseurs since the 1890s. The best pages of the score are the evocations of nature painted with Massenet's consummate orchestral craft.

Cendrillon, entirely lacking any religious overtones, is much more successful. Perrault's well-known story allows some sharp comic characterization in Pandolfe and his awful family. Mme de Haltière's snobbery and her two daughters' selfishness are deftly painted, while Cendrillon is disarmingly attractive. Her suitor, Prince Charming, is sung by a 'soprano falcon ou soprano de sentiment', and the love music for the two sopranos is some of the finest Massenet ever wrote. There is some Handelian pastiche and much witty music somewhat reminiscent of Verdi's *Falstaff*. There seem also to be parodies of Meyerbeer and Wagner, and

even hints of Debussy's manner. This is an opera that cannot fail to bring a smile to the lips, a truly effective and satisfying operatic comedy.

In *Sapho* Massenet made his first attempt at an opera in a modern setting. Dramatically too, with its basis in Daudet's novel, it recalls *La traviata*. Without an opportunity for historical scene-setting, Massenet inserted some Provençal flavour in his depiction of the young man, Jean Gaussin, whose provincial ways conflict so sharply with modish Parisian life. Jean's impossible passion for the wordly Fanny, known as Sapho, leads only to psychological conflict and ultimate despair. Massenet handles the vicissitudes of love with enormous skill and imagination, and the solo scene for Fanny in the last act may be compared with Charlotte's great monologue in *Werther*, both scenes use the device of reading a letter. *Sapho* is certainly one of Massenet's finest works, but it has been unaccountably neglected. It exists in both an original and a revised version.

Le jongleur de Notre-dame is also little known, considering its unusual appeal. Religious practice is here at the centre of a little drama that combines humour and piety. The only female voices are those of invisible angels as the Virgin Mary appears at the end enthroned in glory. The central figure is the juggler, acrobat and minstrel, Jean, who finds himself a member of the Benedictine order but has only his street entertainment skills to offer to the Almighty, while around him the monks are poets, artists and musicians. It is the monastery's corpulent cook, Boniface, who persuades Jean that all skills are equal *sub specie aeternitatis*, even cooking, even dancing. The musical pastiche is here imprecisely medieval/Renaissance, with a charming parody of a choral rehearsal and a lively street scene in the first act. At the New York première the tenor role of Jean was sung by the soprano Mary Garden, by which Massenet confessed he was 'somewhat bewildered'.

In *Chérubin* Massenet and Cain developed an idea from Francis de Croisset's play, advancing Beaumarchais's adolescent to the age of 17 and providing him with new ladies to pursue – a Spanish singer named L'Ensoleillad and Count Almaviva's ward Nina. The opera offers some music in 18th-century style and ends appropriately with a reference to the serenade from *Don Giovanni*. This 'comédie chantée' has three fine female roles and a fluent conversational manner appropriate to its intimate theatrical style. The lure of Mozartian classicism is never far from view in Massenet's work, and here the subject obviously allowed more than a suggestion of such nostalgia.

Ariane was designed on a grand scale and grandly staged at the Opera in 1906. Catulle Mendès's libretto treats Theseus's flight from Crete with Ariadne as well as her sister Phaedra, with whom he falls in love. Its success was largely built on the fourth act, in which Ariadne descends to the underworld to plead with Persephone to restore her dead sister. Lucy Arbell, from then on to be closely associated with Massenet's operas, made a great impression in the role of Persephone, especially with her aria 'Des roses, des roses', a late addition to the score. The third act, in which Ariadne pleads with Phaedra to intercede with Theseus on her behalf, is scarcely less touching. Of all the many operas on the Theseus myth, this is one of the few to include Phaedra and to dramatize the rivalry of the two

sisters for Theseus's love. The sequel, *Bacchus*, in four acts with a prologue, was a resounding failure at the Opéra in 1909. Mendès imagined Bacchus, after his rescue of the abandoned Ariadne, to be the reincanation of Theseus in a Buddhist afterlife. Massenet's treatment of scenes of Bacchic frenzy could no longer compete in a world where Strauss and Schmitt were the latest fads, although his representation of the battle with the monkeys in the forest, for which he sought inspiration in the Jardin des Plantes, is certainly clever and effective.

Between these two grand operas Massenet composed *Thérèse*, a 'drame musical' in two acts on a libretto by Jules Claretie who was also the librettist of *La Navarraise*. *Thérèse* is not quite so blatantly violent as that opera, but nonetheless abrupt and forceful. Set during the French Revolution, the dramatic story is deepened by Massenet's skill in including placid scenes of nature (autumn in Act 1 and summer in Act 2) to heighten the effect of urban terror. Part of the love music is a minuet in 1790s style, accompanied by an offstage harpsichord.

The last of Massenet's operas to achieve enduring success was *Don Quichotte*, indirectly based on Cervantes via Jacques Le Lorrain's 1906 play *Le chevalier de la longue figure*. It has often been observed that the Don is an eccentric old man with a fondness for beautiful women, not unlike Massenet himself, although in truth the wordly, successful composer had nothing in common with the great non-achiever of Cervantes's novel. The title role was written for Chaliapin, and that of Dulcinée for Lucy Arbell. Sentiment, for which Massenet is often chided, contributes much to the charm and effectiveness of the work; comedy, mostly in the person of Sancho Panza, draws a frequent smile; and local colour, of a traditional Spanish kind, provides a recognizably stagey backdrop. The scene of the Don's death is especially touching. The boisterous music of Act 1 recalls both *Cendrillon* and *Falstaff*. Nowhere, perhaps, in all of Massenet's operas is his skilful and instinctive handling of stagecraft so refined or so effective. Timing, character and *ton* are judged to perfection.

After *Don Quichotte* only *Roma* of the four remaining operas reached the stage during Massenet's lifetime, and none of them drew much response from a public now accustomed to more startling Parisian novelties. Massenet's creative fertility never waned, but his dependence on antique subjects in *Roma* and *Cléopâtre* drew from him a broad, dignified style that belonged unmistakably to the 19th century. He could now barely escape the echoes of earlier works in everything he did. *Roma* has scenes of great nobility and solemn breadth, and the opening choral dirge 'O tristes jours' may be compared to a similar opening scene in Saint-Saëns's *Samson et Dalila*. It has never been revived. *Cléopâtre*, Massenet's last opera, is also broad-ranging with scenes of tenderness and intimacy contrasted with the noisy and spectacular scenes which cry out for extravagant staging. Cléopâtre's death, like Quichotte's, is very affecting, and the title role (to which Lucy Arbell laid claim in the courts) is one of Massenet's most demanding. *Amadis*, which, like *Cléopâtre*, is set to a prose libretto, echoes the world of *Esclarmonde* with tournaments, minstrels and horn-calls in the forest. The lament for Floriane in Act 4 is as fine as anything Massenet ever wrote, and the sustained *mélodrame* of Act 1 is a remarkable achievement. But there is no real dramatic tension over the two brothers'

failure to recognize one another, and although much of the score was composed in 1889–90, there is a certain slackness in the score which suggests a lack of engagement or inspiration.

Panurge, which should have been a popular farce in the lineage of *Cendrillon* and *Don Quichotte*, never achieved any success despite the usual masterly timing which Massenet deploys. The adventures and misunderstandings of Panurge and his wife Colombe make excellent operatic comedy. But perhaps the *grossièreté* of Rabelais is more literary than theatrical. In truth this final endearing comedy, which had to compete for attention with such novelties as *Le sacre du printemps* when it was first performed, has never been put to a fair test on the stage.

Massenet, Jules

3. Other stage works.

There is much additional music for the stage, incidental music for plays and a handful of ballets, although these scores have been rarely revived and are little known. Massenet never objected to inserting ballet into his larger operas and relished his prodigious orchestral skill and his ability to capture an atmosphere or a mood with simple orchestral gestures. His style, like that of Delibes, with its graceful movement and bewitching colour, was very sympathetic to classical French ballet. The one-act ballet *Le carillon* was composed for performance at the Vienna Hofoper in 1892; its scenario, by the Wagnerian tenor Ernest Van Dyck and Camille de Roddaz, treats a colourful story about a clock-tower in Courtrai, with a climax in which the great bronze bells of the town's belfry ring out. It was performed in Paris in 1899. *Cigale* has a cast of animals and a typical Massenet ending with Cigale dying of cold in the snow while distant angels sing a blessing. *Espada* is wholly Spanish in character, and *Les rosati* has a Flemish background appropriate for inclusion in the Fête du Nord given in Paris on 9 December 1901.

Of the many plays for which Massenet provided music, the most striking was *Les Erinnyes* (The Furies), a 'tragédie antique' by Leconte de Lisle, whose success brought Massenet's name to prominence before he was known as a composer of opera. The original version was scored for strings only, with trombones and timpani to represent the Furies. The desolate melody for muted cello that accompanies Electra's lament at her father's grave became a solo piece entitled Mélodie-Elégie that rivalled the Méditation in popularity, arranged for every instrument and even adapted to words as 'O doux printemps d'autrefois'. *Les Erinnyes* was expanded in a second version with some 'antique' Greek choruses and ballets.

Little of the incidental music was published and some of it is lost; no doubt Massenet was often able to do little more than send some divertissements or entr'actes without involving himself too closely in the play or the production. But his collaboration with Sardou on *Théodora* (1884) and *Le crocodile* (1886), for example, or his incidental music for Racine's *Phèdre* would certainly repay disinterment.

Massenet, Jules

4. Instrumental music.

There is no doubt that Massenet's rare attempts to embark on the larger symphonic forms left a bitter taste in his mouth and that he preferred the format of the suite, with its more diverse array of movement types. His formal genius is best displayed in the operas, where control of individual scenes gives him much flexibility within the demands of key and motive. He attempted a symphony during his stay in Rome. He also wrote one during the siege of Paris:

> I asked M. Pasdeloup to try it over with his orchestra, and I saw that I had taken a completely wrong path … I do not believe I have the temperament of a symphonist: to write a good symphony it is not a question of having lots of ideas, but of developing them artfully, to stretch them out, to play with them as you might say, to draw out of them everything they can give. That is not my nature. On the contrary, it bores me to spin out my thought, to chop it up, to pursue it incessantly, and even to keep coming back to it. What I have to say, musically, I have to say rapidly, forcefully, concisely; my discourse is tight and nervous, and if I wanted to express myself otherwise I would not be myself.

It is not true that his discourse is always 'tight and nervous', but he felt musical motifs in a thoroughly French tradition to be expressive gestures, not structural materials. When a passage or a scene had said what it had to say, he was ready to move on to the next. The Piano Concerto of 1903, with its three movements in different keys, illustrates Massenet's predicament well, since the first movement seems too long for the interest and variety of its material, while the colourful boot-stamping finale, 'Airs slovaques', belongs to the genre of suite or opera movement that he had long mastered. The *Fantaisie* for cello and orchestra (1897), with the concerto's traditional three movements compressed into a single continuous sequence, is much more successful in the vein of Lalo and Saint-Saëns. He never much cherished his symphonic poem *Visions*, which remains unpublished, and his piano music consists largely of short pieces grouped in sets, the best of which is the series of 12 pieces for four hands written in 1897 and entitled *Année passée*, comparable to Alkan's and Tchaikovsky's similar sets of 12 pieces intended to illustrate the months of the year.

The orchestral suites have a much more serious claim to attention. They are vigorous, colourful, evocative and picturesque, though never deep or disturbing, and they are surprisingly neglected considering how well they fit into the orchestral repertory and how warmly audiences, and not just French audiences, respond to them. The first suite, as we have seen, was originally designated as a symphony, with a particularly beautiful Nocturne as the slow movement. The *Scènes hongroises*, which followed, were orchestral arrangements of some pieces for four hands, which Massenet described as 'not the kind of music I would want to see esteemed. I do not value this suite of little pieces very highly.'

The *Scènes dramatiques* are really short symphonic poems on Shakespearean subjects, in turn Ariel, Desdemona and Macbeth, and whereas the first two are character studies, the third has a strong narrative

structure. The *Scènes pittoresques*, the *Scènes napolitaines* and the *Scènes de féerie* all typify Massenet's easy command of the musical vignette, each characterized by a dance rhythm or a special combination of instruments or a touch of local colour. This kind of music came to him very easily, but it is never extended to the point where its facility becomes banal, his sense of an apt shape of such a piece being always alert. The *Scènes alsaciennes* were constructed slightly differently, for instead of being four disconnected pieces the movements have a suggestive narrative continuity, written by Daudet and obviously related in spirit to *Werther*: 'Sunday morning', 'In the cabaret', 'Beneath the Lindens' and 'Sunday morning'.

Massenet, Jules

5. Choral music and songs.

Massenet's principal choral works are four biblical oratorios, all of which are designed somewhat like his operas with solo arias, choruses, dramatic tableaux, stage directions, local Middle-Eastern colour and an act-and-scene structure. Their tone ranges from the devotional to the erotic, and the solo parts are comparable to some of his operatic roles in range and expression. Méryem, for example, in *Marie-Magdeleine*, one of his first successes when sung on Good Friday 1873 with Pauline Viardot in the main role, has an impassioned C-minor solo aria in Act 3. Gallet's libretto develops the story of Méryem, with Judas Iscariot cast as a scheming seducer. Its realism, derived from Renan's *La vie de Jésus*, displayed a marked contrast with the traditional reflective oratorio, and the work was staged several times in Massenet's lifetime. The closing scene is a full-blooded Resurrection Hymn.

Eve (1875), a 'mystère', whose text is also by Gallet, is less stagey, and the style is simpler, as if the Creation demanded a certain lack of sophistication. With principal parts for Adam and Eve, the chorus remains present throughout as agents for both good and evil, even though the sense of sin is hardly persuasive. Those who suspected the veracity of Massenet's religious convictions were troubled by his apparent sympathy for the sinners.

La Vierge (completed in 1878) is a 'légende sacrée' with a text by Grandmougin and a considerable cast. Its four scenes are 'The Annunciation', 'The Wedding at Cana', 'Good Friday', and 'The Assumption'; there is a Galilean Dance during the wedding scene. The single movement that makes up the Good Friday scene is one of Massenet's best creations, broad in conception and strongly dramatic in character, but the work has never found favour, with the exception of the prelude to the last scene, 'Le dernier sommeil de la Vierge', featuring a solo cello and muted strings.

Massenet came back to this genre 20 years later with *La terre promise*, using Vulgate texts. The three parts are 'Moab (The Alliance)', 'Jericho (The Victory)' and 'Canaan (The Promised Land)', and the most spectacular section is the thrilling sounds of Jubel's seven trumpets giving their sevenfold call, with a huge shout of 'Jahvé' as the walls of Jericho fall. There is a strong flavour of Old Testament fanaticism in this work, tempered by the pastoral tone of the promised land itself at the end.

As in his operas, Massenet largely avoids counterpoint in his choral writing, preferring the clarity and realism of a chorus that acts rather than reflects. His scene structures are, as always, very precisely organized, and the motivic principle is more usually applied to the unification of a single scene than to the work as a whole.

Massenet composed many other choral works, sacred and secular, many pieces for two or three solo voices, and over 200 solo songs. The salon culture of his day absorbed songs in great numbers, and most of them were published for an avid market, usually as individual songs, sometimes in collections or cycles. The series of 'Poèmes' contributed much to his early fame, especially the *Poème d'avril* (1866), a series of eight settings of Armand Silvestre, whose gentle lyricism appealed much to Massenet as it did also to Lalo and Delibes. The *Poème du souvenir* followed in 1868, the *Poème pastoral* in 1872, the *Poème d'hiver* in 1882, almost all to texts by Silvestre. As might be expected, Massenet always writes carefully and sympathetically for the voice, sets French with impeccable taste and devises idiomatic and evocative piano parts. His songs are faultlessly crafted and never fail to please, but they have been neglected as a body probably because Bizet's songs are more inventive, Duparc's and Fauré's more distinctive, and Debussy's more audacious. In truth they have never been subjected to careful or comprehensive scrutiny and survive in anthologies more by chance than by choice.

Massenet, Jules

6. Style and standing.

Massenet's style was built primarily on those of Gounod and Thomas. There are also many reminiscences of Meyerbeer and of Berlioz's later music, especially *L'enfance du Christ* and *Les Troyens*. He shared this background with Bizet and Delibes, and he showed less awareness of German classical traditions than Saint-Saëns. Although he learned much from Verdi's dramaturgy and a little from Mascagni's, his music rarely sounds like that of any Italian composer. The impact of Wagner was of course profound, and it accounts for the great enrichment of his orchestration in his middle years and perhaps also for his fluent handling of motifs. But he never lost sight of the formal scale of 'number' opera and preferred to think in units of ten or 15 minutes, not on the continuously unfolding scale that Wagner made his own. His Conservatoire training was thorough, especially in the areas of counterpoint and vocal writing, and he was aided by his fluency as a pianist and his experience as an orchestral timpanist.

Tonal melody, as with Gounod, is paramount and seemingly limitless. Supporting harmony can be simple, even naive; sometimes an orchestral instrument, such as a solo cello, supports the voice as if to exaggerate the function of melody. His harmony is fluid and expressive, as with Berlioz and Bizet. At its most advanced his harmony included dominant 9ths and whole-tone scales, either to suggest savagery or as a Debussyan evocation of sensuality; both are well illustrated in the second act of *Cléopâtre*. Rather than the brutal application of dissonance he preferred noisy ensembles and heavy orchestration for processions, hymns and the like, which throw into relief the softness and delicacy of his quieter scenes.

The pervasiveness of simplicity, softness and sentiment has given rise to the charge of weakness, or a perceived femininity in his music, and there is no doubt that tender sentiment was very dear to his muse. Few of his operas are without it; in the best of them it is balanced by strong dramatic tension (as in *Werther*), theatrical action (as in *Thérèse*), scenic diversion (as in *Esclarmonde*), or humour (as in *Le portrait de Manon*).

Religious sentiment is also frequently present, an inheritance from Gounod. But whereas Gounod was certainly devout, Massenet's religious convictions were scanty. He was not ashamed of this, and is said to have told d'Indy that he was responding purely to the public's delight in such scenes. While the Catholic revival that grew in strength during Massenet's lifetime turned such men as d'Indy into zealots, it provided Massenet with an audience that responded warmly to prayer scenes and incantations in the theatre. The sound of offstage angels in *L'enfance du Christ* remained in Massenet's ears throughout his life.

The writing of exotic music, for which Parisian audiences had an unlimited appetite in the 19th century, had been shown to be an essential part of the composer's armoury by David, Halévy and others. Like Bizet, Massenet had a sharp ear for orchestral colour and always relished a chance to create a remote geographical or historical setting. The illusion of the theatre was well served by such skill. Coptic Egypt, mythical Greece, biblical Galilee, Byzantium, the crusades, imperial Rome, Renaissance Spain, modern Spain, India, Florence, Naples, 18th-century Wetzlar, Benedictine Cluny, Revolutionary Paris – all these and many more are evoked with remarkable suggestiveness in his scores. Massenet drew on folksong for this purpose too, never with any ethnological interest. His basic orchestra scarcely ever varied from the standard, although he liked offstage extras, especially brass and organ, and he used the saxophone and the viola d'amore for special purposes, like many of his French contemporaries. He included a part for an electrophone in *Visions*.

As for his vocal writing, he was unusual in indicating every slightest nuance in solo roles, rather than leaving such things to the singer's discretion, as had been customary before. In his scores he coaches his singers line by line, taking the greatest pains to match the music to the words, to bear the singer's voice-type in mind at all times, and to see that the vocal line is always audibly and correctly declaimed. Like Mozart he preferred to know his singers before he composed, although that was not often possible. He did not especially favour the female voice, as often charged, for he devoted equal care and craft to his male roles, such as Des Grieux, Werther, Athanaël and Don Quichotte. Many singers attested to his skill and patience as a vocal coach, but he only played the piano in private. His appearances as a conductor were likewise rather rare, usually as a special guest, even though, according to Bruneau, he had 'an enchanting, persuasive and irresistible talent as a conductor'.

Massenet's place in the history of French music is secure, for although he is not to be bracketed with Berlioz or Debussy or even Bizet, he generously satisfied the tastes of the *belle époque* and retained his standing as a master of the lyric stage for well over a generation. His pupils all revealed their debt to Massenet in their works, especially Charpentier, Bruneau and

Hahn. For all his scorn of Massenet, Debussy was unmistakably susceptible to the style in his early works. If Bizet had lived beyond 1875, Massenet's road to success might have been more rugged, but from *Le roi de Lahore* in 1877 to *Don Quichotte* in 1910 he faced little challenge as an opera composer; despite individual works of great character, even genius, by Charpentier, Bruneau, Reyer, Debussy, Dukas and others, no one else sustained the flow of production or ranged so widely among operatic genres as Massenet, who always offered beautifully shaped music of exquisite craftsmanship and vital theatricality. In his prolonged exploration of the art of opera and in his sustained achievement he should be compared to Handel, Verdi or Strauss. *Manon* and *Werther* are recognized as his principal masterpieces, but a good case can be made for a number of others, always bearing in mind that each work needs to be matched to its singers and its audience, and that a full understanding of his music requires an equal sympathy for his personality, his musical frames of reference and the attitudes and tastes of his era.

The understanding of Massenet's life remained for a long time dependent upon the biography of Louis Schneider, first published in 1908 and revised in 1926, and on Massenet's own *Souvenirs*. Bruneau published a useful memoir in 1935. In the long decline of his operas from favour little new knowledge was added, but in recent years Massenet studies have moved decisively forward thanks to the researches of Patrick Gillis and Gérard Condé, much of whose work has been published in the periodical *L'avant-scène opéra*. Demar Irvine's biography, completed in 1971 but not published until 1994, has contributed a fuller biographical narrative than any other work to date. In recent years the city of Massenet's birth, St Etienne, has mounted festivals in order to promote the revival and scholarly study of his music.

Massenet, Jules

WORKS

printed works are full scores published in Paris unless otherwise stated; principal manuscript collections at F-Pc and Po

MCO	Monte Carlo, Opéra
PO	Paris, Opéra
POC	Paris, Opéra-Comique
POD	Paris, Théâtre de l'Odéon
PPM	Paris, Théâtre de la Porte Saint Martin

operas

ballets

incidental music

oratorios

sacred

secular vocal

songs

operas

title	genre, acts	libretto	première	publication	remarks
Les deux boursiers	opérette				comp. *c*1859, *Pc*
Noureddin	oc				comp. *c*1865, *Pc*
Valeria	It. op.				comp. *c*1865, lost
Esméralda	opéra	after V. Hugo: *Notre-Dame de Paris*			comp. *c*1865, unperf., lost
Le Florentin	oc	V. de Saint-Georges			comp. 1867–8, lost
La coupe du roi de Thulé	opéra, 3	E. Blau and L. Gallet			comp. *c*1866, unperf., lost
La grand'tante	oc, 1	J. Adenis and C. Granvallet	POC (Favart), 3 April 1867	vs, 1867	comp. spring 1866
Manfred	opéra	J.-E. Ruelle, after Byron			comp. *c*1869, inc.
Méduse	3	M. Carré			comp. 1870, inc.
Don César de Bazan	oc, 3	A. d'Ennery [A. Philipp], P.P. Dumanoir and J. Chantepie, after Hugo: *Ruy*	POC (Favart), 30 Nov 1872; Geneva, 20 Jan 1888	vs, 1872 [2nd version 1888]	2 versions: 1st destroyed by fire, rev. and reorchd 1888

L'adorable Bel'-Boul	opérette, 1	*Blas* Gallet	Paris, Cercle des Mirlitons, 17 April 1873		destroyed
Les templiers					comp. *c*1875, inc., lost
Bérangère et Anatole	saynète	H. Meilhac and P. Poirson	Paris, Cercle de l'Union Artistique, Feb 1876		lost
Le roi de Lahore	opéra, 5	Gallet	PO, 27 April 1877	n.d., inc.; vs 1877	Act 3 based on Act 2 of La coupe du roi de Thulé; 3 versions
Robert de France	drame lyrique				comp. *c*1880, unperf., lost
Les Girondins	opéra				comp. 1881, lost
Hérodiade	opéra, 4	P. Milliet and H. Grémont [G. Hartmann], after G. Flaubert: *Hérodias*	Brussels, Monnaie, 19 Dec 1881 [in 3 acts]; rev. in 4 acts, Paris, Italien, 1 Feb 1884 [in It.]	1900 [4-act version]; vs 1882 [3-act], 1884 [4-act]	It. trans. by A. Zanardini
Montalte, ou Sixte-quint	opéra				comp. 1882–3
Manon	oc, 5	Meilhac and P. Gille, after A.-F. Prévost: *L'histoire du chevalier des Grieux et de Manon Lescaut*	POC (Favart), 19 Jan 1884	Leipzig, 1930; vs, 1884	
Le Cid	opéra, 4	D'Enner	PO, 30	*c*1895;	

		y, E. Blau and Gallet, after P. Corneille	Nov 1885	vs, 1885	
Esclarmonde	opéra romanesque, 4	A. Blau and L. de Gramont	POC (Lyrique), 15 May 1889	?1889	
Le mage	opéra, 5	J. Richepin	PO, 16 March 1891	?1891	2 versions
Werther	drame lyrique, 4	E. Blau, Milliet and Hartmann, after J.W. von Goethe: *Die Leiden des jungen Werther*	Vienna, Hofoper, 16 Feb 1892, in Ger.; Fr., POC (Lyrique), 16 Jan 1893	1892	comp. 1887
Thaïs	comédie lyrique, 3	Gallet, after A. France	PO, 16 March 1894; rev., PO, 13 April 1898	1894 [2nd version, 1898]	
Le portrait de Manon	oc, 1	G. Boyer	POC (Lyrique), 8 May 1894	?1894	
La Navarraise	épisode lyrique, 2	J. Claretie and H. Cain, after Claretie: *La cigarette*	London, Covent Garden, 20 June 1894	1894	
Amadis	opéra légendaire, 4	Claretie	MCO, 1 April 1922	vs, 1913; fs, 1921	comp. 1891–1910
Sapho	pièce lyrique, 5	Cain and A. Bernède, after A. Daudet	POC (Lyrique), 27 Nov 1897; rev., POC, 22 Jan 1909	?1909; vs, 1898 [2nd version, 1909]	2 versions
Cendrillon	conte de fées, 4	Cain, after C. Perrault	POC (Favart), 24 May 1899	1898	
Grisélidis	conte	A.	POC	1901	

Title	Genre	Librettist	Premiere	Date	Notes
	lyrique, prol., 3	Silvestre and E. Morand	(Favart), 20 Nov 1901		
Le jongleur de Notre-Dame	miracle, 3	M. Léna, after France: *L'étui de nacre*	MCO, 18 Feb 1902	1901	
Chérubin	comédie chantée, 3	F. de Croisset and Cain	MCO, 14 Feb 1905	1904	
Ariane	opéra, 5	C. Mendès	PO, 31 Oct 1906	1906	
Thérèse	drame musical, 2	Claretie	MCO, 7 Feb 1907	1906/7	
Bacchus	opéra, 4	Mendès	PO, 5 May 1909	vs, 1909	
Don Quichotte	comédie-héroïque, 5	Cain, after J. Le Lorrain, *Le chevalier de la longue figure*	MCO, 19 Feb 1910	1909/10	
Roma	opéra tragique, 5	Cain, after A. Parodi: *Roma vaincue*	MCO, 17 Feb 1912	1912	
Panurge	haulte farce musicale, 3	M. Boukay [L. Coyba] and G. Spitzmüller, after Rabelais: *La vie inestimable de Gargantua* and *Faits et dits héroïques du grand Pantagruel*	Paris, Gaîté, 25 April 1913	vs, 1912	
Cléopâtre	drame passionnel, 4	L. Payen [A. Liénard]	MCO, 23 Feb 1914	1915	
L'écureuil du déshonneur	opérette burlesque				n.d. [early], unperf., lost

ballets

Le carillon (légende mimée et dansée, 1, C. de Roddaz and E. van Dyck), ?1891, Vienna, Burgtheater, 21 Feb 1892 as 'Das Glockenspiel', pf score (1892)

Les rosati, divertissement des roses (ballet, 1, Mme Mariquita), POC (Favart), 9 Dec 1901, *Po*, pubd as Les rosati, divertissement pour orchestre (1902)

Cigale (divertissement–ballet, 2, H. Cain), ?1903, POC (Favart), 4 Feb 1904, pf score (1903), fs (1904)

Espada (ballet, 1, R. Maugars [H. de Rothschild]), MCO, 13 Feb 1908 (1908)

incidental music

Les Erinnyes, musique de scène (tragédie antique, 2, Leconte de Lisle), 1872, POD, 8 Jan 1873, vs (*c*1872), rev. 1875–6, Opéra National Lyrique (Gaîté), 15 May 1876, vs (1876)

Un drame sous Philippe II (drama, 4, G. de Porto-Riche), POD, 14 April 1875, lost except Sarabande espagnole du XVIe siècle, pf score and fs (1875)

La vie de bohème (drama [1849], 5, T. Barrière and H. Mürger), POD, 19 Nov 1875; La chanson de musette (H. Meilhac), solo v, orch, *Pc*

L'Hetman (drama, 5, P. Deroulède), POD, 2 Feb 1877; lost except Fanfare, *Pc*

Notre-Dame de Paris (drama, 5, V. Hugo and P. Foucher), Paris, Nations, 4 June 1879; 'Mon père est un oiseau', Chanson a cappella; private collection

Michel Strogoff (pièce à grand spectacle, 5, A.-P. d'Ennery and J. Verne), Paris, Châtelet, 17 Nov 1880, lost

Nana Sahib (drama, J. Richepin), PPM, 20 Dec 1883, *Pc*

Théodora (drama, 5, V. Sardou), PPM, 26 Dec 1884; fs, *Pc*; Chanson de Théodora, SATB (1884)

Le crocodile (drama, 5, V. Sardou), PPM, 21 Dec 1886, vs by X. Leroux (1887)

Phèdre (tragédie [1677], 5, Racine), POD, 8 Dec 1900, pf score and fs (1900) [incl. Ouverture de Phèdre, 1873]

Le manteau du roi (drama, 4, J. Aicard), PPM, 22 Oct 1907, lost

Le grillon du foyer (comédie, 3, L. de Francmesnil after Dickens), POD, 1 Oct 1904, 1904, vs (1923)

Perce-Neige et les sept gnomes (conte en vers, 4, J. Dortzal), Paris, Femina, 2 Feb 1909, lost

Jérusalem (drama, 5, G. Rivollet), 1911, MCO, 14 Jan 1914, vs (1912)

oratorios

Marie-Magdeleine (drame sacré, 3, L. Gallet), 1871–2, POD, 11 April 1873, vs (1873)

Eve (mystère, 3, L. Gallet), 1874, Paris, Cirque d'Eté, 18 March 1875, vs (n.d.)

La vierge (légende sacrée, 4, C. Grandmougin), 1877–8, PO, 22 May 1880, vs (n.d.)

La terre promise (orat., 3, after the Vulgate), 1897–9, Paris, St Eustache, 15 March 1900 (1900)

sacred

Messe, 1864, lost

Messe de Requiem, 4–8 vv, vc, db, org, 1865, lost

Ave maris stella, motet, 2 vv, vc ad lib, 1880 (1886)

Souvenez-vous, Vierge Marie! Prière de Saint Bernard (G. Boyer), T, SATB, org, orch, 1880, vs (1881)

Biblis, scène religieuse (G. Boyer), Mez, T, Bar, SATB, orch, ?1886, vs (1887)

Pie Jesu, 1v, vc ad lib, org, 1884 (1893)

O salutaris, S, SATB, hp, org (1894)

Panis angelicus, 1v, org (1910)

Elévation, org (1911)

Massenet, Jules: Works

secular vocal

Cant. and orch songs: Louise de Mézières (E. Monnais), 1862, lost; David Rizzio (G. Chouquet), 1863, lost except air de Marie Stuart pubd 1864; Les noces de Promethée (R. Cornut), 1867, lost; Paix et liberté, 1867, lost; Cantate en l'honneur du Bienheureux Jean-Gabriel Perboyre, missionnaire Lazariste, Bar, male vv, org ad lib, ?1889 (1890); Apollon aux muses (P. Collin), T, orch, 1884–5

Choral: Alleluia (G. Chouquet), SATB (1866); Narcisse, idylle antique (P. Collin), T, SATB, orch, ?1877, vs (1879); La fédérale (G. Boyer), unison chorus (1890); Epithalame (A. Silvestre), 2 vv, unison chorus, hpd, pubd under pseud. Eurotas in P.A. Silvestre, *Floréal* (1891); Les bluets (J. Chaffotte), female vv, pf 4 hands (1899); A la jeunesse (J. Combarieu), 2 female vv a cappella (1904); La nef triomphale (J. Aicard), nar, SATB, orch, 1910, lost

4–part male chorus a cappella: 1812 (E. Moreau), 1860 (1886); Le Moulin (G. Chouquet) (?1866); La caravane perdue (Noilan-Lamontier), ?1867, *Pc*; Villanelle (J. Ruelle) (1872); Moines et forbans (G. Chouquet) (?1877); Le sylphe (E. Bernier), 1879; Amour (P. Milliet), 1880; Alerte!… (J. Maissiat), ?1880 or 1886 (n.d.); Donnons (G. Boyer) (?1886); Chant de concorde (S. Salmona) (1893); Mort à Néron! (M. Galerne), ? (1913)

Massenet, Jules: Works

songs

song collections and cycles

3 mélodies, deux duoset un trio (C. Distel), op.2, ?1868 (?1872): Bonne nuit; Le bois de pins, souvenirs de Douarnenez; Le verger, ancienne chansonnette; Marine (S, Bar, pf); Joie (2S, pf); Matinée d'été (3 female vv, pf)

Chants intimes (G. Chouquet) (1869): Déclaration, 1866; A Mignonne (n.d.); Berceuse (rev. 1870)

4 mélodies, op.12 (1868): L'esclave (T. Gautier); Sérénade aux mariés (J. Ruelle); La vie d'une rose (J. Ruelle); Le portrait d'une enfant (P. de Ronsard)

Poëme d'avril (A. Silvestre), op.14, cycle with songs, declaimed poems and pf solos, ?1866 (1868): Prélude; Sonnet matinal; Voici les grands lys; Riez-vous; Vous aimerez demain; Que l'heure est donc brève!; Sur la source elle se pencha; Complainte

Poëme du souvenir (A. Silvestre), ?1868 (before 1878): [A la trépassée]: Lève-toi; L'air du soir emportait; Un souffle de parfums; Dans l'air plein de fils de soie; Pour qu'à l'espérance il ne cède; [Epitaphe]: Souvenir éternel

Poëme pastoral (Florian and A. Silvestre), Bar, 3 female vv, pf, 1870–72 (1872): Pastorale avec chœur (2 S, A, pf); Musette; Aurore; Paysage; Crépuscule; Adieu à la prairie (Bar, 2 S, A, pf) [Musette, Aurore and Crépuscule orch, 1880 or 1885; Crépuscule also arr. fl, vn, vc, str qt, 1885]

Poëme d'octobre (P. Collin), ?1876 (1877): Prélude; [Automne] Profitons bien des jours d'automne; Hélas! Les marronniers qui bordent les allées; Qu'importe que l'hiver éteigne les clartés; [Roses d'octobre]: Belles frileuses qui sont nées; Pareils

à des oiseaux que leur aile meurtrie

Poëme d'amour (P. Robiquet), S, Bar, pf unless otherwise stated, 1878–80 (1880): Je me suis plaint aux tourterelles (Bar, pf); La nuit sans doute était trop belle (Bar, pf); Ouvre tes yeux bleus, ma mignonne (? also orchd); Puisqu'elle a pris ma vie (Bar, pf); Pourquoi pleures-tu? (Bar, pf); Oh! Ne finis jamais, nuit clémente et divine

Poëme d'hiver (A. Silvestre) (1882): C'est au temps de la chrysanthème; Mon cœur est plein de toi comme une coupe d'or; Noël! En voyant dans ses langes l'enfant radieux; Tu l'as bien dit: je ne sais pas t'aimer; Ah! Du moins, pour toi je veux être l'ami

Lui et elle (T. Maquet), 2 duets (1890): Du mal secret qui le tourmente; Pourquoi cette amère pensée

Poème d'un soir (G. Vanor) (1895): Antienne; Fleuramye; Defuncta nascuntur

Chansons des bois d'Amaranthe (M. Legrand, after Redwitz), S, A, T, Bar, pf or orch unless other stated, 1900 (1901): O bon printemps (S, A, Bar, pf); Oiseau des bois (S, A, pf); Chères fleurs; O ruisseau (S, A, T, pf); Chantez!

Quelques chansons mauves (A. Lebey) (1902): En même temps que ton amour; Quand nous nous sommes vus pour la première fois; Jamais un tel bonheur ne m'a rempli le cœur

Expressions lyriques, mélodies avec déclamation rythmée, ?1902–12 (1913): Dialogue (M. Varenne); Les nuages (comtesse M. Roch de Louvencourt); En voyage (T. Maurer); Battement d'ailes (J. Dortzal); La dernière lettre de Werther à Charlotte (comte R. de Gontaut Biron); Comme autrefois (J. Dortzal); Nocturne (J. Dortzal); Mélancholie (anon.); Rose de mai (S. Poirson); Feux-follets d'amour (M. Grain) [Dialogue, Les nuages, Battements d'ailes and Mélancholie orch, 1909]

3 poèmes chastes (1903): Le pauv'petit (G. Boyer); Vers Bethléem (P. Le Moyne); La légende du baiser (J. de Villeurs)

Poèmes des fleurs, suite pour voix de femmes et pf (B. Allievo, trans. A. Gasquy), 2 S, A, pf unless otherwise stated, ?1907 (1908): Prélude; L'hymne des fleurs (A, pf); La danse des rameaux (2 S, pf); Chanson de mai

La vision de Loti, cycle pour quatuor vocal avec déclamation (E. Noël, after P. Loti), S, A, T, Bar, pf (1912)

partsongs first published individually or as part of an anthology

Le soir (L. Baillet), 2 female vv, pf, 1870 (1872); Dialogue nocturne (A. Silvestre), S, T, pf, 1871 (1872); Au large (L. Sieffert), Mez, Bar, pf, 1871; Rêvons, c'est l'heure (P. Verlaine), S, Bar, pf, 1871 (1872); A la Zuecca: souvenir de Venise (A. de Musset), 1872 (c1872), also arr. v, pf (c1872); Salut, Printemps! (L. Baillet), 2 vv, pf, ?1872 (1879); Horace et Lydie (A. de Musset, after Horace), Mez, Bar, pf, 1886 (1892); Aux étoiles (T. Maquet), 2 female vv, pf (1891); Les fleurs (J. Normand), S, Bar, pf (1894), ?also orch; La chevrière: petit conte rustique (E. Noël), 2 female vv, pf (1895), orchd 1901; Noël, 2 female vv, pf (1895); Chant de nourrice, mélodie avec déclamation (J. Alcard), A, Bar, pf (1905); Le temps et l'amour (Ludana [L. Landau]), T, Bar, pf (1907); L'heure solitaire (J. Ader), S, A, pf (1908); La gavotte de Puyjoli (E. Noël), S, Bar, pf (1909); Immortalité, canon à 2 voix (J. Combarieu) (1909); La chanson du ruisseau (A. Lugnier), 2 female vv, pf (1912)

songs first published individually or as part of an anthology

L'improvvisatore: rimembranza del Trastevere (G. Zàffira), 1864 (1870), orchd 1872; Elégie (L. Gallet), c1872 (1875); arr. 1 v, vc, pf (1881); Madrigal (A. Silvestre), ?1869 (c1872); Sonnet païen (A. Silvestre), c1869 (c1872); Un adieu (A. Silvestre), c1869 (c1872); Stances: adieux (L. Gilbert), c1869 (c1872); Sous les branches (A. Silvestre), 1868 (1869); Sérénade de Zanetto [Sérénade du passant] (F. Coppée) (1869); Sonnet (G. Pradel) (1869); Sérénade d'automne (A.-M. Blanchecotte), 1871

(*c*1872); Il pleuvait (A. Silvestre), 1871 (*c*1872); Chant provençal (M. Carré), 1871 (*c*1872); Les femmes de Magdala (L. Gallet), (*c*1872), arr. of first chorus from Marie-Magdeleine; A Colombine: sérénade d'Arlequin (L. Gallet), 1872 (*c*1872); Nuit d'Espagne (L. Gallet), ?1872 (1874), arr. of no.2 (air de ballet) from suite no.4, Scènes pittoresques; Dors, ami (J. Chantepie) (*c*1872); Chanson de Capri (L. Gallet), ?1872 (*c*1872); Sévillana (J. Ruelle), ?1872 (1895), adaptation of the Entr'acte – Sévillana from *Don César de Bazan*; Néère (M. Carré), ?1872 (1881), adaptation of 'La Troyenne regrettant la patrie perdue' from *Les erinnyes*; Si tu veux, Mignonne (G. Boyer) (?1876), orchd 1887; La veillée du petit Jésus (A. Theuriet), ?1876 (1881); Les oiselets (J. Normand) (1877); Aubade (G. Prévost) (1877); Le sentier perdu: idylle (P. de Choudens) (1877); Narcisse à la fontaine (P. Collin), ?1877 (1881), adaptation from *Narcisse*; Come into the garden, Maude (A. Tennyson), ?1880 (London, 1880); Anniversaire: devant la maison de Th. Gautier (A. Silvestre), ?1880 (1881); Souhait (J. Normand) (1880); Le sais-tu? (S. Bordèse) (1880); Sérénade de Molière: musique du temps (1880), adapted as Gavotte for *Manon*, 1884; Loin de moi ta lèvre qui ment (J. Aicard) (1881); Les Alcyons (J. Autran) (1881); Les enfants (G. Boyer), 1881 (1882), orchd 1883; Chant en l'honneur de Rouher, 1v, org, 1884, lost; Printemps dernier (P. Gille), 1884 (1885); Où que s'envole (P. Bourguignat), 1884; Noël païen (A. Silvestre) (1886); Jour de noces (S. Bordèse) (1886); Guitare (V. Hugo) (1886); Séparation (P. Mariéton), 1886 (1892); Chant de guerre cosaque (H. Vacaresco), 1886 (1893); Plus vite (H. Vacaresco), 1886 (1892); Quand on aime!… sérénade (E. Manuel), 1886–7 (*c*1888); Les belles de nuit (T. Maquet) 1887 (1892); Marquise! menuet pour chant (A. Silvestre) (1888), ?also orchd; Pensée d'automne (A. Silvestre), 1887 (1888), orchd 1888; Fleurs cueillies (L. Bricourt) (1888); Je cours après le bonheur! (G. de Maupassant) ?1888 (1891); Le poète est roi! (G. Boyer), 1889 (1891); Enchantement (J. Ruelle) (1889), on an air de ballet 'Les Phéniciennes' from *Hérodiade*; Chanson andalouse (J. Ruelle) (1891), on an air de ballet from *Le Cid*; Beaux yeux que j'aime (T. Maquet) (1891); Rien n'est que la France (A. Silvestre), 1v, hp/hpd (1891); L'âme des fleurs (P. Delair) (1891); Les mères (G. Boyer) 1891 (1892), rev. 1901; La neige (S. Bordèse) (1891); Septembre (H. Vacaresco) (1891); Dans le sentier, parmi les roses … (J. Bertheroy) (1891); L'éventail, vieille chanson française (Stop [Morel-Retz]), 1891 (1892); Le poète et le fantôme (anon.) (1891), ?also orchd; Devant l'infini (E. Trolliet), ?1892 (1895); Ne donne pas ton cœur (P. Mariéton) (1892); Ave Maria: composé sur la Méditation de Thaïs, ?1892–3 (1894); Larmes maternelles (M.C. Delines, after Nekrassoff) (1893), also orchd; Je t'aime (S. Bozzani) (1893), also orchd; Fourvières (M. Léna) (1893); Mienne! (E. Laroche), 1893 (1894); Pensée de printemps (A. Silvestre) (1893), orchd 1893; Etre aimé (V. Hugo) (1893); Soir de printemps, déclamatorium (G. Martin), 1893 (1894); Tristesse (P. Carrier) (1894); Départ (Guérin-Catelin), 1893 (1894), orchd 1893; L'âme des oiseaux (H. Vacaresco) (1895); Hymne d'amour (P. Desachy) (1895), ?also orchd; Elle s'en est allée (L. Solvay) (1895); Berceuse (H. Gibout) (1896); Premiers fils d'argent (M. de Valandré) (1897); Pitchounette: Farandole pour chant (J. Normand) (1897), ?also orchd; Chanson pour elle (H. Maigrot) (1897); Souvenance (P. Mariéton) (1897); Si tu l'oses (D.G. Mansilla) (1897); La chanson des lèvres (J. Lahor) (1897); Amoureuse (Stop [Morel-Retz]) (1898), orchd 1901; Le nid (P. Demouth) (1898); Les âmes (P. Demouth) (1898); Regard d'enfant (L.G. Pélissier) (1898); Vieilles lettres (J. Normand) (1898); La dernière chanson (L. Lefebvre) (1898); Le petit Jésus [Chanson pour bercer la misère humaine] (G. Boyer) (1899), ?also orchd; Petite Mireille (F. Beissier) (1899); A deux pleurer! (J.L. Croze) (1899); Première danse (J. Normand) (1899), also orchd; Vous qui passez (P. de Chabaleyret) (1899); Pour Antoinette (P. de Chabaleyret) (1899); Coupe d'ivresse

(H.E. Simoni) (1899); Les mains (N. Bazan) (1899); Ce sont les petits que je veux chanter (E. Grieumard) (1899); Amours bénis (A. Alexandre) (1899), also arr. 1v, vc, pf (1899); Avril est là! (F. Ferrand) (1899); L'ange et l'enfant (M. Barbier) (1899); Passionnément (Ch. Fuster) (1899); Eternité (M. Girard) (Béziers, 1899); Ce que disent les cloches (J. de la Vingtrie) (1900); Rondel de la belle au bois (J. Gruaz) (1900); Sœur d'élection (E. Trolliet) (1900), arr. as 'Cantique', *Pièces pour petit orchestre*, for 2 fl and str orch, 1901; Mon page (M. de Théus) (1900); Amoureux appel (G. de Dubor) (1900); La rivière (C. Bruno) (1900); Au très aimé (C. Duer) (1900); Avril est amoureux (J. d'Halmont) (1900), ?also orchd; Voix de femmes (P. d'Amor) (1901); Mousmé! (A. Alexandre) (1901); On dit! (J. Roux), 1v, vc, pf (1901), v, pf (1901), arr. as 'Simple phrase', *Pièces pour petit orchestre*, for vc and str orch, 1901; Printemps visite la terre (J. Chaffotte) (1901); Je m'en suis allé vers l'amour (T. Maurer) (1902); Avec toi! (J. Gruaz) (1902); L'heureuse souffrance, chanson de cour Henri IV (G. de Dubor) (1902); Extase printanière (A. Alexandre) (1902); Sur une poèsie de Van Hasselt [L'Attente] (Van Hasselt) (1902); Ave Margarita! Prière d'amour (E. Noël) (1902); Sainte Thérèse prie … (P. Sylvestre) (1902), also orchd; L'heure volée (C. Mendès) (1902); Les amoureuses sont des folles … (Duc de Tarente) (1902); Poésie de Mytis (anon.) (1902); Ma petite mère a pleuré (P. Gravollet) (1902); Au delà du rêve (G. Hirsch) (1903); Oh! Si les fleurs avait des yeux (G. Buchillot) (1903); Avant la bataille (J. de Villeurs) (1904); Les yeux clos (G. Buchillot) (1905); Chanson désespérée (E Teulet), ?1905 (1910); La marchande de rêves (A. Silvestre) (1905); Dors, Magda (A. Silvestre) (1905); Chanson juanesque (F. Champsaur) (1905); Et puis … (M. Chassang) (1905); Tes cheveux (C. Bruno) (1905); Je mourrai plus que toi! (P. Verlaine) (1905); Orphelines (Ludana [L. Landau]) (1906), also orchd; Eveil (A. Gassier) (1906); Ivre d'amour (after G. d'Akhtamar) (1906); C'est le printemps (A. Gillouin) (1906); La mélodie des baisers (A. Alexandre) ?1906 (1907); En chantant (G. Boyer) (1906); La lettre (Mme C. Mendès) (1907); Si vous vouliez bien me le dire (Ludana [L. Landau]) (1907); L'heure douce (E. Chabroux) (1907); C'est l'amour (V. Hugo) (1908); Le noël de humbles (J. Aicard) (1908); Dormons parmi les lys (H. Picard) (1908); Tout passe! (C. Bruno) (1909); Ton souvenir (E. Feillet) (1909); Parfums (J. Dortzal), ?1909 (1914); Toujours (P. Max) (1910); Dieu créa le désert (M. Grain) (1910); Rêverie sentimentale (M. Peyre) (1910); Dites-lui que je l'aime (G. Fleury-Daunizeau) (1910); La mort de la cigale (M. Faure) (1911), ?also orchd; Rien ne passe! (L. Monrousseau) (1911); Retour d'oiseau (P. Stuart) (1911); Ames obscures (A. France) (1912); Heure vécue (Mme M. Jacquet) (1912); Menteuse chérie! (Ludana [L. Landau]) (1912); Les extases (A. Dessirier [J. du Clos]) (1912); L'amour pleure, romance de jadis (M. Postel) (1912); Soleil couchant (V. Hugo) (1912); Jamais plus! (O. de Sarmento) (1912); Voix suprême (A. Lafaix-Gontié) (1912); Si tu m'aimes … (A. Girard-Duverne) (1912); Noël de fleurs (L. Schneider) (1912); Effusion (H. Allorge) (1912); Soir de rêve (A. Lugnier), ?1912 (1913); La nuit (V. Hugo), ?1912 (1913); L'oiseau de paradis (J. Princet), ?1912 (1913); Aubade païenne (L. Rocha) ?1912 (1914); Le coffret d'ébène (V. Jannet), ?1912 (1914); La verdadera vida, coplas (G. de Saix), ? (1933)

unpublished songs

La fleur et le papillon (V. Hugo), 1862, MS in private collection.
Le crucifix (A. de Lamartine), 1862, MS in private collection.
Souvenirs d'enfance (H. Moreau), 1863, MS in private collection.
Ecoute-moi Madeleine! (V. Hugo), MS in private collection.
Nouvelle chanson sur un vieil air (V. Hugo), 1869, *Pc*

Massenet, Jules: Works

orchestral

Marche religieuse, *c*1859, lost; Ouverture en sol, op.1, 1863 *Pc* (transcr. and pubd as Ouverture de concert, pf 4 hand, 1869); Scènes napolitaines, suite no.5, ?1864–75 (n.d.); 1ère suite d'orchestre, op.13, 1865 (n.d.); Pompéia, suite symphonique, 1865, lost; Symphony, 1865, lost; Le retour d'une caravane, fantaisie pour orchestre, 1866, *Pc*; Une noce flamande, scène pour orchestre et chœur (G. Chouquet), SATB, orch, 1866, *Pc*; Scènes hongroises, suite no.2, *c*1870 (1880), arr. of 'Pièces pour piano à quatre mains', 1869–70; Symphony, 1870, lost; Scènes pittoresques, suite no.4, ?1872 (1874); Concert tzigane, 1873; Ouverture de Phèdre, 1873 (n.d.); Scènes dramatiques, suite no.3, 1874, *Pc*; Ronde nocturne dans le jardin de Juliette, 1874, *Pc*, reworked as *Improvisations*, no.7, pf (1875); Lamento pour orchestre, suite à l'occasion de la mort de G. Bizet, 1875, lost; Divertissement des Erinnyes (1877); Marche héroïque de Szabady, 1879, *Po*, pf score (1879); Scènes de féerie, suite no.6, 1880–81 (1882); Scènes alsaciennes, suite no.7 (1882); Parade militaire, morceau de genre pour orchestre, 1887, *Pn*, pf score (1887); Esclarmonde, suite pour orchestre (1889); Visions, sym. poem, S, vn, hp, orch, 1891; Fantaisie, vc, orch, 1896–7 (1897); Devant la Madone, souvenir de la campagne de Rome (Nuit de Noël 1864), fl, ob, cl, str (1897); Marche solennelle (1897), also pf 4 hands (1897); Fantaisie pour violoncelle et orchestre (1897); Suite de Cendrillon, 1900; Suite de Phèdre, based on the incid. music, 1901; Pièces pour petit orchestre (1901); Brumaire, ouverture pour le drame d'Ed. Noël, 1900 (1901); Suite parnassienne, fresque musical (M. Léna) v, nar, orch, ?1902–12 (1913); Suite théâtrale (M. Léna), v, nar, orch, ?1902–12 (1913); Piano conc., E♭, pf, orch (1903); Suite de Cigale, 1904; Suite d'Espada, 1908

Massenet, Jules: Works

chamber and piano music

String quintet, 1864, lost; Piano trio, 1865, lost; 2 pièces, vc, pf, ?1866 (1877); Adagio religioso, vn, org, 1867, *Pc*; Introduction et variations, str qt, db, fl, ob, cl, hn, bn, ?1871, lost; Duo, vc, db, 1883 (London, 1974); Elégie-mélodie, vc, pf (1885); String quartet, ?before 1897, lost; Les grands violons du roi Louis XV (1740), 2 vn or str orch (1899)

Pf 4 hands: 1ère suite, op.11 (1867), nos.1 and 2 are adaptations of 2 pièces for vc, pf; Scènes de bal, op.17, ?1866 (*c*1870); 6 danses, 1869–70, *Pc*; 3 marches, 1870, *Pc*; 2 berceuses, 1870, *Pc*; Simplicité, valse à ne pas danser, collab. Bizet (Prima by Massenet, Seconda by Bizet), Nov 1871, MS O. Neighbour's private collection; Année passée, suite de [12] pièces en 4 livres (1897)

Pf solo: Grande fantaisie de concert sur le Pardon de Ploërmel de G. Meyerbeer (1861); 10 pièces de genre, op.10 (1866); Le roman d'Arlequin, pantomimes enfantines pour piano, 1871 (1872), orchd *c*1880 as Le roman d'Arlequin, pantomime pour orchestre (*c*1880); Ma cousine, pantomime, *c*1872, *Pc*; Improvisations, 1874 (1875); Toccata (1892); 2 impromptus: Eau dormante; Eau courante (1896); Un memento musicale (Milan, ?1897); Valse folle (1898); Valse très lente (1901); Musique pour bercer les petits enfants (1902); Deux pièces pour piano (1907)

Massenet, Jules: Works

arrangements

C. Baldi: Marche napolitaine, 1v, pf (P. Barbier) (1903)

L. Boccherini: Sicilienne de Boccherini, pf (n.d.)

L. Delibes: Les nymphes du bois (C. Nuitter), orchd, *Pc*

L. Delibes: Kassya (drame lyrique, 4, H. Meilhac and P. Gille), completed and

orchd, POC (Lyrique) 24 March 1893, vs (1893)

E. Lalo: Divertissement pour orchestre, pf (1872)

F. Schubert: La mer [Am Meer], hn, orch (1891)

Massenet, Jules

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A. Jullien: *Musiciens d'aujourd'hui* (Paris, 1892–4)

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C. Debussy: 'Massenet n'est plus', *Le matin* (14 Aug 1912); repr. in *Monsieur Croche et autres écrits*, ed. F. Lesure (Paris, 1971; Eng. trans., 1976), 203–4

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H. Heugel: 'Les dernières heures', *Le ménestrel* (17 Aug 1912) and *Musica*, no.120 (1912) [Massenet issue]

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Massenkeil, Günther

(*b* Wiesbaden, 11 March 1926). German musicologist. He studied musicology (from 1950) at the universities of Mainz, under Arnold Schmitz, and Paris, under P.-M. Masson; he took the doctorate at Mainz in 1952 with a dissertation on early Latin oratorios and obtained a teacher's certificate in 1953. He then became a research assistant at the musicology

institute at Mainz University (1954–62), completing his *Habilitation* there in 1961 with a study of symmetry in Mozart's instrumental music. He was appointed successively to a lectureship in musicology at Mainz (1962) and to the chair of musicology at Bonn (1966–91); he was also provisional director of the Bonn Beethoven Archive (1972–4) and director of the Max Reger Institute (1972–97). He also studied voice privately (1973–6) and worked as a bass-baritone singer in radio and the recording industry (1974–94). He has been editor of the *Kirchenjahrbuch* since 1977 and he retired as professor emeritus from Bonn University in 1991. The Festschrift *Beiträge zur Geschichte des Oratoriums seit Händel: Festschrift Günther Massenkeil* (ed. R. Cadenbach and H. Loos, Bonn, 1986) was published to mark his 60th birthday. His special field of research is Catholic church music, religious music from the 16th to the 19th centuries, the vocal music of Beethoven and the music history of the Rhineland.

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HANS HEINRICH EGGEBRECHT/WOLFRAM STEINBECK

Massenus Moderatus, Petrus.

See Maessens, Pieter.

Massenzio, Domenico

(*b* Ronciglione, nr Rome; *d* Rome, 1650). Italian composer. Along with other figures who were to become important in Roman music, he was a boy singer at S Luigi dei Francesi, Rome, where he studied with G.B. Nanino. His voice broke in 1601, and his name reappears in the records as a tenor in 1604–5. In 1606 he entered the Seminario Romano for four years' study under Agazzari and possibly G.F. Anerio. He applied unsuccessfully for the post of singer in the papal chapel in December 1608, and again in 1616. From September 1610 to April 1611 he sang tenor in the Cappella Giulia under Soriano and in 1612 succeeded Anerio as *maestro di cappella* at the Seminario Romano. He was a canon of Ronciglione Cathedral from 1612 to 1614 and *maestro* to the Jesuit Congregazione dei Nobili in 1616–18. His talents were required by various institutions: at the Gesù from 1621 to 1623 (as *maestro* in 1623), at the Collegio Inglese in 1624–6 and in the 1620s to beat time for polychoral performances by the Cappella Giulia. In 1643 he was a beneficed canon at S Maria in Via Lata, Rome.

Massenzio's published volumes include five of motets, mostly from his earlier years, eight of psalms (unusually, one for Compline, the rest for Vespers) and one of secular works. Most of them were published in quick succession in the early 1630s (together with two lost volumes). His style is typical of the concertato idiom that typifies church music in Rome after 1600. Massenzio preferred a through-composed approach, increasingly free of *stile antico* conventions. Some of his psalms change scoring from verse to verse, the style known as 'concertato alla romana'. His 1631 motet collection displays some imaginative touches, such as echo effects, and uses individual voices to assume particular roles.

sacred

Sacrae cantiones, liber I, 1–5vv, bc (org) (1612)

Motecta … una cum litaniis BVM, liber II, 2–5vv, bc (org) (1614)

Sacrorum cantuum … una cum litaniis BVM, liber III, 3–6vv, bc (org) (Ronciglione, 1616[5])

Sacrarum modulationum, liber IV, 1–5vv, bc (org) (1618)

Psalmi qui in vesperis … liber I, 4, 5vv, bc (org) (1618)

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8 motets, 1616[1], 1618[3], 1642[1], 1643[1], 1646[2]; 1 psalm, 1620[1]; 1 work, 1640[2]

secular

Scelta di madrigali, canzonette, villanelle, romanesche, ruggieri et una canzone sopra la follia, 1, 4vv, da cantarsi sopra qualsivoglia instrumento (1629)

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JEROME ROCHE/GRAHAM DIXON

Massey, Roy (Cyril)

(*b* Birmingham, 9 May 1934). English organist and choral conductor. He studied music at Birmingham University under Sir Anthony Lewis and Peter Wishart, and embarked on a career as organist and master of the choristers within the Anglican church. He became warden of the Royal School of Church Music in 1965, then moved to Birmingham Cathedral in 1968 and to Hereford Cathedral in 1974, where he stayed until his retirement. Massey made his début with the CBSO in 1953, and is widely respected among organists as a recitalist. He has a preference for 19th- and 20th-century English music, but is equally at home with the works of Bach or Messiaen. In 1974 he became conductor of the Three Choirs Festival, and gave premières of a number of choral works including the

Requiem by Geoffrey Burgon, *Lux aeternam* and *Veni Sancte Spiritus* by William Mathias, and the *Te Deum* by Paul Patterson. He made a number of recordings with Hereford Cathedral Choir, including a collection of settings of the *Magnificat* and *Nunc dimittis*.

IAN CARSON

Massi, Luigi.

See Mazzi, Luigi.

Mässig

(Ger.: 'moderate').

As a tempo indication it is the equivalent of the Italian Moderato, used either alone or as a qualification of some other term such as Bewegt; the Prelude to Act One of Wagner's *Die Meistersinger* is *sehr mässig bewegt*. In his C major Fantasia op.17 Schumann translated *mässig, durchaus energisch* as *moderato con energia*. Elsewhere he used *im mässigen Tempo* and *sehr mässig*.

Massima

(It.).

See Large. *See also* Note values.

Massin, Brigitte

(*b* Roubaix, 21 July 1927). French musicologist. After a career as a comedienne she became a producer with ORTF and RTB; she was responsible for broadcasts of Mozart, Schubert, Berlioz and contemporary music and (with Georges Léon) the programme 'La tribune internationale des compositeurs'. She has also been music critic for the newspaper *Matin de Paris* (1977–87) and editor-in-chief of the journal *Panorama-Musique* (1980–83). Her major interests are contemporary music and Beethoven, and she has written numerous articles for the *Encyclopedia universalis* and *Universalia*; for recording companies she has written on the Beethoven piano concertos (Col., 1962), Schumann's complete piano works (RCA, 1974) and Beethoven's complete quartets (Valois, 1973–4). She also produced two series of programmes in 1970 (50 for radio and 46 for television) for the bicentenary of Beethoven's birth and was responsible for organizing a number of publications and projects in 1991 for the bicentenary of Mozart's death. With her husband, the literary historian Jean Massin (*b* Paris, 5 Nov 1917), she has written two books on Beethoven, one on Mozart and one on the history of music. These publications combine aspects of the romanticized essay and the scholarly study, and have the dual merit of being accessible to the general public while maintaining a high level of originality and musicological precision.

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CHRISTIANE SPIETH-WEISSENBACHER/R

Massine [Massin], Leonid [Miassin, Leonid Fyodorovich]

(*b* Moscow, 28 July/9 Aug 1896; *d* Weseke, nr Borken, 15 March 1979). American choreographer of Russian birth. *See* Ballet, §3(i).

Massini, Angelo de.

See Olivieri, Angelo.

Massip, Catherine

(*b* Paris, 12 May 1946). French musicologist. After studying at the Ecole Normale de Musique, she was taught by Norbert Dufourcq at the Paris Conservatoire (1964–71), winning first prizes in music history (1967) and musicology (1971). She studied at the Ecole Nationale des Chartes (1969–73), qualifying as an archivist-palaeographer in 1973, and concurrently studied history at the University of Paris IV, obtaining the degree in 1970 and the doctorat ès lettres in 1985. She joined the manuscripts department of the Bibliothèque Nationale in 1974, and in 1976 moved to the music department, where she became director in 1988 and in 1992 gained the title *conservateur général des bibliothèques*.

Massip has held many posts in both French and international musicological organizations. She has been secretary-general of the Société Française de Musicologie (1981–7), and vice-president (1986–9), then president (1989–92), of IAML; she was also president of the French division of IAML (1990–95). In 1996 she was appointed chairman of the editorial committee of the series Musica gallica, for which she prepared an edition of Campra's *De profundis* (Paris, 1997). She became a member of the joint committee of RISM in 1993 and was appointed vice-president in 1995, and after becoming a member of the Commission Internationale Mixte for RILM in 1996, she was appointed its vice-president in 1997. She is a member of the scientific council and board of management of the Centre de Musique Baroque of Versailles, and also a member of the editorial committee for the publication of the complete works of Lully and editor-in-chief of the thematic catalogue of the works of Rameau.

Massip's research activities are concentrated in four main areas. The first of these is 17th-century French music, particularly the works of Michel Lambert, the subject of her doctoral dissertation, and Lully. Her other fields of research are French music of the 18th century, the study of musical sources by analysis and interpretation, and the history of music collections.

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Marc-Antoine Charptentier: Motets à 4, 5 ou 6 parties (Paris, 1998)

JEAN GRIBENSKI

Massive Attack.

British experimental dance music group. It comprises the former local graffiti star '3D' (Robert Del Naja) along with 'Daddy G' Marshall and 'Mushroom' Vowles, formerly of the influential Bristol collective, the Wild Bunch. They achieved instant acclaim with 'Unfinished Sympathy', a seminal combination of house rhythms mixed with a soaring orchestral score and the lead vocals of the soul singer Shara Nelson. This and the dub hit 'Safe from Harm' were part of the band's first album, *Blue Lines* (Wild Bunch, 1990). By the time of the release of their second album, *Protection* (Wild Bunch, 1994), Nelson had been replaced by Tricky and Nicolette, and the Trip hop sound they had pioneered was being developed by many other Bristol bands, notably Portishead. Typical of trip hop, *Protection* combined stripped-down instrumentation, both analogue and digital production and darkly atmospheric songwriting. Massive Attack also included experimental film and live jams in their performances. Despite the relative disappearance (or transformation) of trip hop, their third album *Mezzanine* (Virgin, 1998) received equal acclaim as its predecessors.

IAN PEEL

Massol, Jean-Etienne August [Eugène Etienne Auguste]

(*b* Lodève, 23 Aug 1802; *d* Paris, 30 Oct 1887). French baritone. He made his Opéra début as a tenor, singing Licinius in *La vestale* (17 November 1825), but Nourrit's pre-eminence restricted him to secondary roles until the mid-1830s, when he began to appear, with increasing success, in baritone roles such as William Tell. In 1840 he created Sévère in Donizetti's *Les martyrs*. In 1845 he left the Opéra for Brussels, where he returned in 1848–9 as director of La Monnaie. He made his London début in 1846 as Nevers (*Les Huguenots*) at Drury Lane, and appeared with the

Royal Italian Opera at Covent Garden, 1848–50, most impressively as Alphonse (*La favorite*), Pietro (*La muette de Portici*) and Nevers. In 1850 he returned to the Opéra as principal baritone and created Reuben in Auber's *L'enfant prodigue*, repeating the role at Her Majesty's Theatre in the following season. Massol's imposing physique and voice made him a most effective 'heavy' baritone. His last notable creation at the Opéra was Ahasuerus in Halévy's *Le Juif errant* (1852). (B. Lumley: *Reminiscences of the Opera*, London, 1864/*R*, 303)

PHILIP ROBINSON

Másson, Áskell

(*b* Reykjavík, 21 Nov 1953). Icelandic composer. He studied the clarinet at the Reykjavík College of Music (1968–9), and later continued his studies in London (1975–7), taking private lessons in composition with Patrick Savill and in percussion with James Blades. He was employed as composer and percussionist for the National Theatre Ballet in Reykjavík from 1973 to 1975. He also worked as a producer at the Icelandic State Radio (1978–83); since 1983 he has devoted himself entirely to composition. He served as secretary of the Society of Icelandic Composers (1983–5) and alternately as president and vice-president of STEF, the Icelandic performing rights society (1989–99). He has also been a prolific composer of theatre and film scores.

Másson's output consists almost exclusively of instrumental works, and his style combines a refined, impressionistic musical language with a high degree of virtuosity. His Clarinet Concerto (1980) explores a compendium of modern performance techniques set against an introspective orchestral backdrop, itself coloured by a large percussion section. Among his best-known works are those featuring solo percussion (with or without orchestra); his works for snare drum – *Konsertthháttur* ('Konzertstück', 1982) and *Prím* ('Prime', 1984) – are more consistently extrovert and rhythmically driven than many of his other works. The three-movement Violin Sonata (1993), on the other hand, is notable for its broad, lyrical qualities.

WORKS
(selective list)

Orch: Cl Conc., 1980; Konsertthháttur [Konzertstück], snare drum and orchestra, 1982; Októ Nóvember, str, 1982; Va Conc., 1983; Impromtu, 1986; Mar Conc., 1987; Pf Conc., 1987; Trbn Conc., 1987; Sinfonia trilogia, 1992; Elja, chbr orch, 1994; Rún, 1994; Chbr Sym., 1997

Chbr: Trio, cl, vn, va, 1983; Partita (Nocturne), gui, perc, 1984; Fantasia, ob/cl, hpd, 1991; Snjór [Snow], vn, vc, perc, pf, 1992; Sonata, vn, pf, 1993; Sonatina, cl, pf, 1998; Trio, cl, vc, pf, 1999

Other inst: Hrím [Hoar-Frost], vc, 1978; Itys, fl, 1978; Blik [Scintillations], cl, 1979; Teikn [Portent], vn, 1982, Cadenza, va, 1984; Prím [Prime], snare drum, 1984; Sonata, org, 1986; Cadenza, trbn, 1987; Sonata, perc, 1987; Cadenza, mar, 1987; Frum, perc, 1995; Boreas, tuba, 1999

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ÁRNI HEIMIR INGÓLFSSON

Masson, Charles

(*fl* 1680–1700). French theorist and church musician. According to the title page of his *Nouveau traité* he was director of music at Châlons-sur-Marne Cathedral, Champagne, around 1680, and later at the Maison Professe of the Jesuits in Paris. His *Nouveau traité des règles pour la composition de la musique* (Paris, 1697) was the main theory book used in France before Rameau. A second, heavily revised edition was brought out in 1699 (facs. (New York, 1967)) and had several reprintings (Paris, 1700, 1701, 1705/*R*; Amsterdam, *c*1708; Paris 1738, 1755). Masson also published *Divers traitez sur la composition de musique* (Paris, 1705).

In his *Nouveau traité*, Masson followed Jean Rousseau and M.-A. Charpentier by giving rules for composing in the major and minor modes, and for using the figured bass for writing tasteful vocal counterpoint as well as for improvising accompaniments. He insists on the importance of tempo and metre to move the soul, and justifies the use of intervals such as the augmented second, and the use of chromaticism in several voices. The work ends with a short theory of fugue and canon. His rules are close to the practice of his day, and he often cites specific compositions by Lully as examples. Rameau refers to Masson several times in his *Traité de l'harmonie* (1722). The treatise is a valuable tool for understanding French music of the late 17th century as well as a source book in the history of music theory.

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IMOGENE HORSLEY/HERBERT SCHNEIDER

Masson, Diego

(*b* Tossa de Mar, Spain, 21 June 1935). French conductor. He studied piano and composition at the Paris Conservatoire and conducting with Pierre Boulez. During the 1960s he worked as a percussionist in Paris, notably with the Domaine Musical, and in 1966 he founded his own ensemble, Musique Vivante. Under Masson's direction this group introduced compositions by French and foreign composers and worked

closely with Stockhausen and Boulez. Masson conducted the première of Stockhausen's *Stop* (1969), which is dedicated to him, and the ensemble took part in the premières of *Setz die Segel zur Sonne* (1969) and the Bonn version of *Momente* (1972). Masson became music director of Ballet-Théâtre Contemporain, formed at Amiens in 1968 and from 1972 based at Angers, where it was combined with the opera company as the Théâtre Musical d'Angers under Masson's direction (1973–5); he brought it to London in 1971 and 1973. He was music director at the Marseilles Opera, 1975–81 (where he conducted a *Ring* cycle), and has appeared often in Britain, both in association with the London Sinfonietta and conducting *La damnation de Faust* and other works for the ENO, and the premières of Edward Harper's *Hedda Gabler* for Scottish Opera (1985) and of Saxton's *Caritas* for Opera North (1991). He has also worked frequently with the Xenakis Ensemble in the Netherlands and with Musik Fabrik in Germany. Masson's recordings include *Caritas* and several works by Berio, Boulez, Globokar and Stockhausen.

PAUL GRIFFITHS, NOËL GOODWIN

Masson, Elizabeth

(*b* Scotland, 1806; *d* London, 9 Jan 1865). British composer, contralto and teacher. She was taught singing by Mrs Henry Smart senior, and by Giuditta Pasta in Italy. She made her début at John Ella's second subscription concert in the Argyll Rooms, London, on 11 March 1831, and sang afterwards at the Ancient Concerts, the Philharmonic Society and in oratorios of Handel. She helped to found the Royal Society of Female Musicians in 1839 and remained its honorary treasurer until her death. After her retirement from singing she devoted herself to teaching and composition.

Masson's Scottish origins are seen to advantage in her compositions. The *Original Jacobite Songs* (1839) were deservedly popular in their day; their authentic folk melodies are set to highly apposite accompaniments, written with a sparseness that is unusual for the period. In her settings of Byron she responded to his irregular metres with rhythmic flexibility, breaking up the music's phrase patterns with considerable subtlety. Her songs in the Italian vein demonstrate an intimate knowledge of contemporary opera, and her vocal experience is reflected in their beautifully shaped melodic contours. Her sense of quasi-symphonic development results in some remarkable experiments with binary form in songs such as *Mary, adieu* (1837) and *The lark now leaves his wat'ry nest* (1840).

WORKS

all printed works published in London

Songs, 1v, pf: Ah! love was never yet without the pang (Byron) (1837); Mary, adieu (Byron) (1837); An Italian Sunset (Byron) (?1840); The lark now leaves his wat'ry nest (W. Davenant) (1840); 12 Songs (E. Bulwer-Lytton, Byron and others) (1843); Wishes (B. Cornwall) (1845), also in Vocal Sketches (1848); O thou art the lad of my heart (W. Smyth) (1846); [10] Vocal Sketches (Byron, W. Scott and others) (1848); Is my lover on the sea? (Cornwall) (1852); Come off to the moors (Masson) (1853); The Parting Song (F. Hemans) (1853); Scotland (J. Sheerer) (1857);

Welcome, welcome (Masson) (1857); A Woman's Question (A. Procter) (1863); J'aime un artilleur; ?2 other songs

Duets: Hope's Requiem ('a lady of rank') (1851); All yesterday I was spinning (Byron) (1859); A Doubting Heart (Procter) (1859)

Pedagogical: Vocal Exercises (1855)

Song arrs.: [5] Original Jacobite Songs (1839): The Atholl Gathering, Bonnie Charlie, The Blackbird, The Hill of Lochiel, The Piper o' Dundee; 12 Songs for the Classical Vocalist, 2 ser. (1845, 1860); 13 others pubd separately (1840–*c*1880)

Edns incl. 6 songs by C. Krebs (1847); 4 Songs by L. Weyrauch (1849); Pezzi scelti di bel canto (1851)

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NIGEL BURTON

Masson, Paul-Marie

(*b* Sète, Hérault, 19 Sept 1882; *d* Paris, 27 Jan 1954). French musicologist and composer. After completing his secondary education at the Collège de Sète, he attended the lycée and the arts faculty in Montpellier and then went to Paris, where he was first a pupil at the Lycée Henri IV (in the highest class) and then at the Ecole Normale Supérieure (Lettres), at the same time attending Rolland's courses at the Sorbonne and Abel Lefranc's at the Ecole des Haute Etudes. After obtaining the agrégation (1907) he was for two years a boarder at the Fondation Thiers. While pursuing postgraduate studies he attended d'Indy's and Koechlin's courses in counterpoint, fugue and composition at the Schola Cantorum.

He was appointed chargé de conférences at the University of Grenoble in 1910, and in the same year was seconded to the Institut Français in Florence to teach the history of French literature and French music. After World War I he resumed his duties in Florence before being sent to Naples (1919) to establish and direct a new Institut Français there. He achieved the doctorat ès lettres in 1930, and in 1931 joined the staff of the Sorbonne; he succeeded Pirro there in 1943 and in 1951 established the Institut de Musicologie at the University of Paris before his retirement in 1952.

Although Masson's early university research was concerned with *musique mesurée* during the 16th century (diplôme d'Etudes Supérieures) and musical humanism in France (diploma of the Ecole Normale), his preferred sphere was the 18th century and, in particular, opera and its related forms; this is the subject of his doctoral dissertation, a major work on Rameau's operas. Masson's compositions 'bear the imprint of sensitive and refined simplicity' (*Mélanges … offerts à Paul-Marie Masson*, p.8). His work combines the erudition of an Ecole Normale student trained in Rolland's

school and a musician's capacity for feeling and imagination. Masson was father-figure to a generation of French musicologists, including Verchaly, Favre, Ferchault, Launay, Gardien, Gergely, Hardouin and Honegger.

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CHRISTIANE SPIETH-WEISSENBACHER

Massonneau, Louis

(*b* Kassel, 10 Jan 1766; *d* Ludwigslust, 4 Oct 1848). German violinist, composer and conductor of French descent. He was a son of a French *chef cuisinier* at the Kassel court; there he studied the violin with the Kapellmeister Jacques Heuzé and composition with the violinist Joseph-Karl Rodewald. In 1783 he became a violinist and viola d'amore player in the Hofkapelle of Landgrave Frederick II. After the death of the landgrave in 1785 Massonneau moved to Göttingen to become first violinist at the Academic Concerts, under the direction of Forkel. In 1795 he was appointed conductor at Frankfurt. Two years later he occupied the same post at the new theatre in Altona and in 1799 he was conductor of the prince's chapel at Dessau. In April 1803, after a trial year as a soloist, he settled in Ludwigslust, as assistant to the Kapellmeister Eligio Celestino. When Celestino died on 24 January 1812, Massonneau assumed the roles of orchestral conductor and Kapellmeister until his retirement in 1837. In these roles, and as a soloist, he was often invited to Schwerin. The 'Ludwigslust' diary that he kept from 1803 to 1837, in which he noted all his concert activities, is a valuable historical source.

Massonneau's output may be divided into two principal categories: his published works, opp.1–12, which are almost exclusively instrumental and date from before 1800, and the mainly vocal works after 1800, preserved in autographs in the Schwerin Landesbibliothek. The early instrumental works, which show Massonneau to have been a capable, solidly trained musician, are in the tradition of the high Classical instrumental music of Germany, closely resembling the efforts of such contemporaries as Rosetti, Pleyel and Gyrowetz. The music also shows his thorough familiarity with the violinistic idiom, fine feeling for orchestral sonority and gift for lyricism.

Especially noteworthy among Massonneau's instrumental works are his three published symphonies, op.3 (books 1 and 2) and op.5. The first two have slow introductions and four movements. Although written for only oboes, bassoons, horns and strings, rich orchestral sonorities are achieved through the use of two violas (in Symphony no.2) and careful spacing and separations of the paired wind instruments. The first movement of the First Symphony presents an unstereotyped approach to sonata form: for example, the first theme undergoes many subtle transformations and appears in the dominant in place of a second theme; after an extensive development section, the Grave introduction reappears in abbreviated form before the recapitulation, and towards the end of the recapitulation, a motif from the introduction is used instead of a second theme. In both symphonies, the slow movements are elaborate theme-and-variation structures in the style of late Haydn. The sweet and unassuming minuets and sprightly finales are rather conventional. The Third Symphony op.5 in C minor and major, *La tempête et le calme*, is especially significant: it belongs with Justin Heinrich Knecht's symphony *Le portrait musical de la nature* (1784) as a direct forerunner of Beethoven's Pastoral Symphony. Resemblances to Beethoven's work go beyond the programmatic title: the movements of Massonneau's symphony are connected, birdcalls are featured in the second movement, and the harmonic language and wide dynamic range given to violent contrasts suggests Beethoven. Massonneau's work has three movements: the 'tempest' occurs in the first Largo-Allegro con fuoco, a dramatically powerful movement which dwindles to a *pianissimo calme* in the final bars, and is followed by a contrasting

Andantino *sempre sotto voce*. The concluding rondo, however, is anticlimactic. *La tempête* is one of several 18th-century musical tempests, alongside Knecht's five-movement work and Filippo Ruge's symphony *La nova tempesta ou La tempête suivie du calme*, which caused great excitement in Paris in the 1760s.

WORKS

Sacred (all MSS, *D-SWl*): 22 offertories, chorus, orch, 1810–21; Missa brevis, 1812–20; TeD, 1813; Requiem, 1825; 2 Credos, 1827; 3 Benedictio ante sacrum and post sacrum; 4 masses

Other vocal: 12 Lieder, op.7 (Paris, 1790); Nach Trennung Wiedersehn (Lindheimer), 1v, kbd (Hamburg, n.d.); Frühlingsfeier (F.G. Klopstock), S, orch, *SWl*; 4 Lieder, chorus, orch, 1807–23, *SWl*; 3 works, 1v, orch, 1807–32, *SWl*

Orch: [2] Sinfonie, E♭, D, op.3, bks 1, 2 (Paris, *c*1792); La tempête et le calme, sym., c, op.5 (Paris, 1794); Concerto … tiré d'un quatuor de … Pleyel, C, vn solo, op.6 (Paris, ?1794); Concerto … composé par Freyhold, arr. Massonneau, 2 solo fl, op.12 (?1802); Overture, D, 1804, 6 vn concs., 6 syms. (frags.), Polonaise, all *SWl*

Chbr: 6 duos, 2 vn, op.1 (Amsterdam, ?1791); 3 duos, 2 vn, op.1, bks 1, 2 (Göttingen, n.d.); 3 trios concertants, 2 vn, vc, op.2 (Göttingen, n.d.); 3 quatuors, str qt, op.4 (Paris, ?1793); 6 quatuors concertants, str qt, op.8 (Amsterdam, ?1797); 3 duos concertants, vn, vc, op.9 (Hamburg, ?1798); 3 quatuors, ob, vn, va, vc (Hamburg, ?1798); 1re recueil des airs variés, vn, va, op.10 (Brunswick, n.d.) [? = op.11]; 1re recueil des airs variés, vn, va, op.11 (Brunswick, n.d.); 3 quatuors, str qt, op.11 (Hamburg, *c*1800) [not op.12 as listed by Kade]; 6 trios, 2 vn, vc, *SWl*

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<div style="text-align:right">BARRY S. BROOK/MALCOLM MILLER</div>

Massoudieh, Mohammad-Taghi

(*b* Mashhad, 9 April 1927; *d* Tehran, 2 Feb 1999). Iranian ethnomusicologist and composer. He was educated at the Tehran Superior Conservatory of Music and the University of Tehran, where he took the BA in law in 1950. Then he moved to Paris, where he studied with Line Taluel,

Georges Dandelot and Noel Gallant at the Paris Conservatoire and the Ecole Normale de Musique. In 1954 he moved to Leipzig to continue his studies in composition with Ottmar Gerster and Johannes Weyrauch at the Hochschule für Musik, where he received the Superior Diploma in composition in 1963. Afterwards he studied musicology with Karl Gustav Fellerer and ethnomusicology with Marius Schneider at the University of Cologne and took the PhD in 1968. Upon finishing his postgraduate studies he returned to Iran and began teaching in the music department of the Faculty of Fine Arts, University of Tehran, where he held the position of professor of music.

He may be regarded as the first Iranian scholar to introduce and teach ethnomusicology in Iran. His approach was influenced by the Berlin school of comparative musicology and was mainly based on careful documentation of musical information, especially through detailed transcriptions and analyses. He was generally concerned with research on Iranian traditional and classical music, and his many publications on the subject marked him as a principal figure among Iranian ethnomusicologists and among scholars of Persian music internationally. He was also a revered composer whose work was usually inspired by Iranian traditional tunes. He served as a visiting professor and lectured widely in Germany, also making frequent presentations at international musicological and ethnomusicological conferences and symposia.

HOOMAN ASADI

Massucci, Teodoro

(*b* Montelupone, nr Macerata; *fl* 1648). Italian composer. The title-page of his only known work, *Dialoghi spirituali* (Rome, 1648), states that he was then *maestro di cappella* of S Francesco, Roccacontrada (now called Arcevia), near Ancona, and was also guardian at the convent connected with the church. The five dialogues in his collection are for two and three voices and continuo and consist of recitatives alternating with ariettas. There is some conventional harmonic and melodic word-painting. The ariettas are generally syllabic with occasional melismas, not necessarily on important words. At the end there are texts for three additional ariettas on the penitence of Mary Magdalene, but it is not known whether Massucci ever set them to music.

JULIA ANN GRIFFIN

Massumoto, Kikuko.

See Masumoto, Kikuko.

Masterson, (Margaret) Valerie

(*b* Birkenhead, 3 June 1937). English soprano. She studied at the RCM and with Adelaide Saraceni in Milan. In 1963–4 she made her début at the Landestheater, Salzburg, singing Frasquita, Nannetta, Fiorilla (*Il turco in Italia*) and in *Der Schauspieldirektor*. She then joined the D'Oyly Carte

company, taking most principal Gilbert and Sullivan soprano roles (1966–70). After singing Konstanze at the Coliseum in 1971, she joined the Sadler's Wells Opera, later ENO; her roles have included Adèle (*Le comte Ory*), the Countess, Cleopatra (*Giulio Cesare*), Romilda (*Xerxes*), Violetta, Oscar, Manon, Sophie, the Marschallin, Louise, Mireille, Juliet, Pamina and Adele (*Die Fledermaus*). At Aix-en-Provence (1975–9) she sang Matilde (Rossini's *Elisabetta, regina d'Inghilterra*), Fiordiligi, Morgana (*Alcina*) and Countess Almaviva. At Covent Garden she appeared as Marguerite, Semele, Micaëla and The Anne who Steals in the British première of Sallinen's *The King Goes Forth to France* (1987), and she created the Wife of the Second Soldier in Henze's *We Come to the River* (1976). She made her début at the Opéra in 1978 as Marguerite, followed by Drusilla (*L'incoronazione di Poppea*) and Cleopatra (1987). In 1980 she made her American début, in San Francisco, as Violetta and appeared at Glyndebourne as Konstanze. Her clear voice, fluent technique and vital use of the text can be heard in her recordings of Gilbert and Sullivan, and in her Violetta from the ENO. (H. Rosenthal: 'Valerie Masterson', *Opera*, xxx (1979), 1128–34)

HAROLD ROSENTHAL/ALAN BLYTH

Mastini, Giovanni Battista

(*b* Pennabilli, nr Urbino, or Rimini, *c*1700; *d* Fermo, 20 Feb 1771). Italian organist, composer and impresario. He was *maestro di cappella* of S Venanzo, Fabriano, where he was recorded as a priest from Rimini, from 12 April 1719 to 22 September 1722. On 14 August of that year he was appointed to a similar position at Fermo Cathedral, and on 1 August 1733 he became organist of the basilica at Loreto, where he remained until his death (from 20 February 1749 he had an assistant, Antonio Mencarelli). Mastini died in Fermo at the house of the Congregazione dell'Oratorio, where he had served as prefect of music. He composed many operas and oratorios, including *Li tre fanciulli resuscitati in Lima per miracolo di S Francesco di Paola* (D. Giupponi; Rimini, house of the Minim fathers, 28 September 1723, and Fermo, Palazzo Priorale, 1723), *Cartoccio speziale* (Perugia, Teatro dei Nobili, carn. 1725), *La benedizione di Isacco a Giacobbe* (Ancona, house of the Minim fathers, 29 September 1726) and *L'Amor fra gl'impossibili* (Perugia, ?Teatro dei Nobili, after 16 February 1726, and Ancona, La Fenice, 1727).

Mastini also worked as a director and impresario in theatres in Perugia, Ancona, Ascoli Piceno and Macerata. For the 1746 August fair in Ascoli Piceno he was in charge of the inaugural season at the new theatre, staging *Astianatte* by Niccolò Jommelli and *Tito Manlio* by Gennaro Manna, for which he composed the intermezzos. His extant works comprise 18 psalms for eight voices and double choir (SATB) with organ basso continuo, two offertories for two voices and basso continuo (all in *I-LT*); the motets *Terrae flores*, for soprano and strings, and *Sum ferita*, for soprano and organ, and a sacred cantata for two sopranos and strings (all in *Af*); and some sonatas for harpsichord or organ (in *AP*).

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S. Campolucci: *La cappella musicale di S Venanzo a Fabriano dal 1578 al 1728* (Rome, 1995), 75, 120, 151

UGO GIRONACCI

Mastrogiovanni, Antonio

(*b* Montevideo, 26 July 1936). Uruguayan composer. He began his music education with Nieves Varacchi, continued with Tosar and studied composition with Carlos Estrada at the National Conservatory, Montevideo (1963–8). The first of his works to be performed were chamber pieces (some were given at the Second Latin American Music Festival at Montevideo in 1966). During this period he also composed two works on a larger scale, the *Sinfonía de camara* (1966) and the Piano Concerto (1967), which won a Uruguayan radio composition prize. *Contraritmos* for two string orchestras and percussion (1967) shows him moving towards new techniques, a development that was encouraged by his studies at the Di Tella Institute, Buenos Aires (1969–70), with Gandini (analysis), Kroepfl (composition) and von Reichenbach (electronic music). Subsequent study trips took him to Mexico and Rome under scholarships from the Organization of American States.

His *Reflejos* and *Sequencial I* won the Netherlands Gaudeamus Foundation Prize (1970 and 1971) and were first in a series of international awards in composition. From 1974 to 1988 he lived in Caracas with his wife, the composer Beatriz Lockhart (*b* 1944). He travelled to Mexico, Italy, the United States, France, Puerto Rico, Spain, Argentina and Chile to participate in music festivals and conferences. In Caracas he was professor of composition (1979–88) at the Conservatorio Nacional Juan José Landaeta and he taught at the National Conservatory, Montevideo (1972–3) and at the Escuela Universitaria de Música (1986–93), where he has served as director since 1988. In the earlier years he focussed on electronic music, but during his Venezuelan period his attention shifted towards works for ensemble, voice, chorus and orchestra, some of them influenced by indigenous themes.

WORKS

(selective list)

Ballet: Auki Paukar, 1959

Orch.: Introducción, passacaglia y danza, 1963; Sinfonía da camara, chbr orch, 1966; Contraritmos, 2 str orch, perc, 1967; Pf Conc, 1967; Sequencial I, 1971; Opera nove, 1974; La leyenda de la kena, 1980 (adapted from *Auki Paukar*); Sol de América, cant for narrator, chorus, orch, 1982; Omaggio, 1987

Chamber: Divertimento, 1970; Reflejos, ens, 1970; Cuauhtémoc, elec, vv, 1973; Balada del Güije, 1979; Milonguerita, 1984; Trigono suonarino, 1985; Dos esquemas para cuatro contrabajos, 1989; 27 more works

Several pieces for elec, pf, vn and pf, organ, chorus

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M. Ficher, M. Furman Schleifer, J.M. Furman: *Latin American Classical Composers: a Biographical Dictionary* (Lanham, MD, and London, 1996)

SUSANA SALGADO

Masumoto [Massumoto], Kikuko

(*b* Tokyo, 2 Feb 1937). Japanese composer and ethnomusicologist. Her musical studies began with piano lessons from her mother. In 1963 she graduated from Tōhō Gakuen College of Music, having studied with composers from various stylistic backgrounds: Minao Shibata and Yoshirō Irino (serialism) and Sadao Bekku and Akio Yashiro (French school). She went on to study ethnomusicology at the Tokyo National University of Fine Arts and Music with Fumio Koizumi and Shigeo Kishibe, and pursued private study of *gagaku* with Masataro Tōgi and Sukehiro Shiba. She became assistant professor (1982), professor (1992) and guest professor (1997) at Tōhō Gakuen College of Music.

Influences of *gagaku*, *nō* and *shōmyō* (Buddhist chanting), stemming from Masumoto's work in ethnomusicology, became apparent in her compositions in about 1976; these include microtones, proportional and free rhythm and, in *Ranjoh*, a meditative atmosphere. In general her works favour linear writing and gradual unfolding of themes rather than thematic contrasts. Her vocal music employs the range of timbres between singing and speaking, drawing on narration styles from *nō* (*sashi*) and *bunraku* (*jiai*) in, for example, *Three Songs from Medieval Japan*. In addition to composing for a variety of Japanese traditional instruments, her compositions for Western flutes utilise *shakuhachi* performance techniques such as multiphonics, pitch bending and breath accents. In ensemble works for Japanese and European instruments she combines related instruments, such as the three reeds in *Kawa* and the end-blown flutes in *Kaikō*. Her writings include articles on *gagaku*.

WORKS

(selective list)

Chbr and solo inst: Chiisa-na-kaze (A Short Piece), 2 koto, 2 shakuhachi, 1972; 12 Tableaux, 2 pf (6 hands), 1972; Bokka [Pastorale], descant + t rec, 1973; Kaikō [Encounter], sopranino + descant + t rec, sopranino + tr + t rec, 2 shakuhachi, 1974; Chaos, kotos, gagaku ens, perc, str ens, 1975; Rōei (Ancient Court Song in the Heian Era), va d'amore, 1976; Ranjoh, fl, 1983; Kawa (An Image of the Great River), ob, shō, hichiriki, ōtsuzumi/woodblock, 1984; Lamentation, pf (1984); Arabesque à la Japonaise, hpd, 1988; Kage [Reflections], pf, jūshichigen/koto (1994); Fragments, 2 rec, b viol, 1998

Vocal: 3 Songs from Medieval Japan, Mez, pf + handclapping + perc, 1980; Asaji-ga-yado [A Ruined Mansion in the Field] (chbr op, Masumoto, after kabuki lib by F. Enchi from A. Ueda: *U-getsu-monogatari*), 1984–6; Un: the Tale about a Young Woman (after R. Akutagawa), S, 17-str koto, Jap. perc, 1986; Scenes, chorus,

kotos, 1990; Ha-Goromo Tale (op, after Okinawan fable), 1992

Principal publishers: Japan Federation of Composers, Ongaku no Tomo Sha, Zen-on Gakufu

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Discussion [K. Masumoto, N. Funayama, E. Rieger, A. Hölzky, H. Miyake, R. Matthei], *Komponistinnen in Japan und Deutschland: eine Dokumentation*, ed. R. Matthei (Kassel, 1991), 45–56

'Frauengipfel: deutsche und japanische Komponistinnen', *Stuttgarter Zeitung* (7 Oct 1991)

K. Masumoto: '… nehme ich beim komponieren eine natürliche, oder dem Verlauf der Sache angepasste Haltung ein', *Komponistinnen in Japan und Deutschland: eine Dokumentation*, ed. R. Matthei (Kassel, 1991), 25–31

K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the 20th century] (Tokyo, 1999), 227–8

J. MICHELE EDWARDS

Masur, Kurt

(*b* Brieg, Silesia [now Brzeg, Poland], 18 July 1927).German conductor. He studied the piano and the cello at the Landesmusikschule, Breslau (1942–4), and conducting at the Leipzig Conservatory (1946–8). He was appointed répétiteur and staff conductor at the Halle Landestheater in 1948, and was subsequently first Kapellmeister at the city theatres of Erfurt (1951–3) and Leipzig (1953–5). Masur served as conductor of the Dresden PO (1955–8 and 1967–72) and became Generalmusikdirektor of the Mecklenburg Staatstheater, Schwerin, in 1958. In 1960 he moved to the Komische Oper in Berlin; there, he collaborated with the producer Walter Felsenstein on several brilliant new productions. From 1964 he worked as a guest conductor before resuming his duties in Dresden. In 1970 he received the crowning appointment of his early career: music director of the Leipzig Gewandhaus Orchestra, a position he would hold for 26 years before being named the orchestra's first conductor laureate. While in Leipzig he was credited with restoring a vanished glory to that ensemble and city's musical life, and made recordings of Beethoven (including a complete cycle of the symphonies), Mendelssohn, Bruckner and Brahms, praised for their clarity, unforced expressiveness and warm, cultivated sonorities. On 9 October 1981 he conducted the inaugural concert of the new Leipzig Gewandhaus.

Masur made his British début with the New Philharmonia Orchestra in 1973 and his US début the following year in Cleveland. In 1976 he became principal guest conductor of the Dallas SO and in 1988 took the same position at the LPO. In October 1989, as the government of East Germany began a series of threatening military manoeuvres, Masur joined a group of leading citizens and before a Leipzig audience of 70,000 made a speech exhorting calm negotiation. Masur quickly gained heroic stature at home

and an enhanced reputation around the world. In 1991 he became music director of the New York PO, with which he has recorded works ranging from Beethoven's *Egmont* incidental music to Janáček's Sinfonietta and Berg's *Lulu-Symphonie*. His appointment as musical director of the LPO from 2000 was announced in 1998.

Masur's conducting has been criticized in some quarters as prosaic and predictable, but more often praised for its discipline, integrity and commitment. In both Leipzig and New York he has worked impressively to build new audiences and restore old values. He received the German Grosses Verdienstkreuz in 1995 and was made a Commander of the Légion d'Honneur in 1996.

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U. Ackner and K.Zumpe: *Kurt Masur: Gewandhauskapellmeister in Leipzig* (Frankfurt, 1990)

K. Masur and U. Schäfer: *Briefe an Kurt Masur, 9 Oktober 1989 bis 18 März 1990* (Frankfurt, 1990)

CHARLES BARBER

Maszkowski, Rafał

(*b* Lemberg, 11 July 1838; *d* Wrocław, 14 March 1901). Polish conductor, violinist and viola player. The son of Jan Kanty Maszkowski (1794–1865), a painter and teacher of drawing in Lemberg, he graduated from the High School of Engineering in Vienna in about 1859, having undertaken parallel studies of violin playing with Joseph Hellmesberger at the Vienna Conservatory. He continued his studies at the Leipzig Conservatory (1859–62) with Ferdinand David (violin), Maurice Hauptmann, Julius Rietz and Karl Reinecke (theory and composition). During his studies he was already making an active contribution to the musical life of Leipzig and Lemberg, respectively, including a period of two years (1858–60) as violinist in chamber music concerts of the Lemberg Music Society. In about 1862 he worked as leader and conductor of the symphony orchestra at Colmar in Alsace, and in 1863–4 as second conductor of the Singakademie in Hamburg. From 1865 to 1868 he was director of the music school and conductor at Schaffhausen in Switzerland. In 1869 he settled in Koblenz, where, until 1890, he was active as conductor and transformed the military orchestra into an excellent symphonic ensemble, and also helped to establish a conservatory. This 20-year period of his fruitful work in Koblenz later came to be known as the 'Maszkowski era'. He frequently visited Poland (staying longer in 1879–80), where his son and his pianist wife lived. In 1883 he initiated a recurrent music festival in Koblenz, at which Brahms and Joachim, among others, appeared. On their recommendation he became director of the orchestra at Wrocław succeeding Max Bruch; his début there, on 8 October 1890, was greeted with critical acclaim. He remained in this position until his death, and was held in the highest esteem by critics and public alike, and more highly regarded than even Mahler, Nikisch and Furtwängler. He declined several lucrative propositions

to take up other conducting positions, for example, at Frankfurt and with the Berlin Philharmonic (immediately after the death of Hans von Bülow in 1894), although he accepted the position in Berlin for a short time in 1899. He advanced the cause of young composers, performing, among others, works by Richard Strauss, Bruckner, Grieg and Debussy; but above all he promoted the music of Brahms. He gave assistance to Polish musicians performing in Wrocław, and promoted the young Ignacy Paderewski in one of his concerts (9 February 1891). On 13 February 1901 he dedicated his last concert to the benefit of the musicians of the Worcław orchestra.

Maszkowski gave concerts as both violinist and viola player until 1889 when illness afflicted his left hand. As a conductor he performed, often from memory, in many European cities including Cologne (1877), Vienna, Moscow and St Petersburg, where he received great acclaim in 1899. He was the most significant Polish conductor of the 19th century, and his performances were characterized by his commanding temperament, excellent memory, deep understanding of works and precise manual technique.

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J. Kleczyński: 'Rafał Maszkowski', *Echo muzyczne, teatralne i artystyczne* [Musical, theatrical and artistic echo], ix (1892), 345–6
A.R.: Obituary, *Echo muzyczne, teatralne i artystyczne*, xi (1901), 128
H. Opieński: 'Ze wspomnień osobistych o słynnych i mniej słynnych kapelmistrzach' [Personal recollections about famous and less famous Kapellmeisters], *Orkiestra*, ii (1933), 24–5
M. Inglot: 'Rafał Maszkowski', *Ludzie dawnego Wrocławia* [People of old Wrocław], ed. R. Heck (Wrocław, 1958), 115–18
L.T. Błaszczyk: *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku* [Polish and foreign conductors working in Poland during the 19th and 20th centuries] (Kraków, 1964)
D. Conrad: 'Trzy pokolenia muzyki płene' [Three generations full of music], *RM*, xxv/12 (1981), 5–7; and xxv/18 (1981), 18

<div align="right">BARBARA CHMARA-ŻACZKIEWICZ</div>

Ma Szu-Ts'ung.

See Ma Sicong.

Maszyński, Piotr

(*b* Warsaw, 3 July 1855; *d* Warsaw, 1 Aug 1934). Polish conductor, composer and teacher. He studied at the Warsaw Music Institute under Aleksander Michałowski (piano), Gustaw Roguski (harmony and counterpoint) and Zygmunt Noskowski (composition). In 1886 he established the Lutnia Music Society in Warsaw and directed its choir for nearly 50 years, developing it into one of the finest Polish ensembles and

giving concerts in Polish towns and in Prague (1911). He conducted the choirs of Warsaw Cathedral and the Polish Theatre, as well as a student choir; he was also principal conductor of the Mazovian Choral Society. In 1884 he turned to teaching, and for some years was in charge of the choral class in the Warsaw Music Society school; from 1893 he was responsible for the choir school of the Warsaw theatres and became professor of choral singing at the Warsaw Music Institute in 1902. He published choral works (and choral transcriptions) by various composers in such collections as *Lirnik*, *Lutnia* and *Rybałt*, providing a wider repertory for the growing number of choirs in Poland. Maszyński's compositions are mainly choral: he adhered to the style of the German *Liedertafel*, but the harmony and structure of some of his works are more elaborate and marked by a fine sense of choral sonorities. He also composed some symphonic and chamber works, piano miniatures, songs, three cantatas and other choral works. His vocal pieces were particularly popular in Poland, where most of his works were published.

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ZOFIA CHECHLIŃSKA

Mata, (Jaime) Eduardo (Vladimiro)

(*b* Mexico City, 5 Sept 1942; *d* Xochitepec, Morelos, 4 Jan 1995). Mexican conductor and composer. He studied with Carlos Chávez, Rodolfo Halffter, Orbón and Moncayo at the National Conservatory. After some youthful compositions (*Trío a Vaughan Williams*, *Cantata fúnebre*), he produced several pieces based on Classical and Romantic models as part of his training with Chávez (*Sinfonía clásica*, *Sinfonía romántica*, songs). Mature compositions include a 12-note piano sonata, the three *Improvisaciones*, the Cello Sonata and the Symphony no.3, all written in an atonal, partly aleatory style that made use of extended instrumental techniques. From 1965 he directed the music department of the University of Mexico (whose orchestra he founded and conducted, 1966–7); he also conducted the Guadalajara SO (1965–6), the Phoenix SO, Arizona (1975–8), and the Dallas SO (1977–93) and was guest conductor for numerous orchestras throughout the world. He made over 70 recordings with the Dallas SO, the LSO, the New Philharmonia Orchestra, the Solistas de México and Venezuela's Orquesta Sinfónica 'Simón Bolívar', winning two Grammy nominations. As a conductor he focussed on 20th-century music from

Russia, France, Spain, Latin America and the USA, and, after 1982, also on opera and early music. His conducting was praised for its transparency, clarity and precision. In 1974 he received the Elias Sourasky Prize from the Mexican government and in 1984 became a member of Mexico's Colegio Nacional.

WORKS

(selective list)

Inst: 2 piezas fantásticas, vn, pf, 1957; Trío a Ralph Vaughan Williams, cl, vc, perc, 1957; Sexteto, 2 cl, b cl, 2 vn, perc, 1959; Sonata no.1, pf, 1960–61; Sinfonía clásica, orch, 1961–2, rev. 1964; Sinfonía romántica, orch, 1963; Improvisaciones no.1, str qt, pf 4 hands, 1964; Improvisaciones no.2, 2 pf, str orch, 1965; Improvisaciones no.3, vl, pf, 1965; Sonata, vc, pf, 1966; Sinfonía no.3 con corno obligado, orch, 1967

Vocal: Cant. fúnebre a Manuel M. Ponce (C. Monsiváis), 1v, nar, male chorus, perc, 1959; Una canción olvidada, Mez, pf, 1960; Silencio, Mez, pf, 1961; Aires sobre un tema del siglo XVI, T, 2 fl, ob, bn, 2 va, vc, db, 1964

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‘El compositor libra una lucha permanente con el medio’, *El día* (28 June 1975)

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L. Saavedra: ‘Variación contra sinfonía: Eduardo Mata y la historia de la música en México’, *Pauta*, xvi/66 (1998), 38–45

G. Carmona: *Eduardo Mata 1942–1995: fuentes documentales* (Mexico City, forthcoming)

LEONORA SAAVEDRA

Mata (Oreamuno), Julio

(*b* Cartago, 9 Dec 1899; *d* San José, 4 March 1969). Costa Rican composer and conductor. He was born into a large family of musicians. He began his musical studies in Cartago then, 1927–32, studied cello, composition and harmony at the Brooklyn Academy of Music, New York. On his return to Costa Rica in 1932 he was appointed secretary of the Banda Militar de San José and theory and solfège teacher at its music school. He became the band's conductor in 1941 and from 1947 was director-general of the military bands of Costa Rica.

He was a founder member of the National Music Conservatory and taught there (1942–53). He was also a founder member of the National SO, playing principal cello and conducting his own works. In 1952 he represented Costa Rica at the Pan-American Music Congress in Miami. From 1953 to 1954 he was inspector-general of government schools in Honduras. During his stay in that country he was invited to conduct his own pieces in Guatemala (1954).

Mata Oreamuno composed numerous chamber pieces and formed part of the most important chamber groups of the time, including the Ars Nova String Quartet. He wrote orchestral pieces for the National SO, band pieces and didactic material for schools and colleges, including anthems, songs and children's plays. He is the author of *Música Lablada* (Tegucigalpa, 1954).

WORKS

(selective list)

Stage: Rosas de Nolgaria (operetta, 3, C. Orozco), 1937; Toyupán (zar, 3, Mata Oreamuno), 1938; Fantasía navideña (children's music-theatre piece, M. Agurcia Membreño, after S. Lagerloff: *La noche santa*), 1951; Aladino y la lámpara maravillosa (children's music-theatre piece, M. Agurcia Membreño); Ballet folclórico; El tesoro de Barba Azul (children's ballet, C.L. Sáenz); Zapatillas rojas (children's tale)

Orch: Fantasía guaria morada, 1937; Marcha heroica a Bolívar, 1937; Piedras preciosas, suite, 1945; Suite latina estampas, 1945; Marcha para el centenario 1856, 1956; El libertador, sym. poem, 1966; Suite abstracta

Sacred works: Ave María no.1, 1941; Ave María no.2; Ave María no.3 [based on J.S. Bach: Prelude from bwv846]; Himno eucarístico

Dance music, marches, song cycles, many school and college hymns

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JORGE LUIS ACEVEDO VARGAS

Matachin [Les bouffons]

(Fr. *matassins*; It. *mattaccino*, *mattaccinata*; Sp. *mattachino*; Sp. Amer. *matachines*).

A figured battle dance for a team of men. The term may derive from the Spanish *matar* ('to kill') or the Italian *matta* ('buffoon'); another, less plausible theory suggests Moorish origins and a relation to the Arabic *mutawajjihin* ('maskers' or 'masks'). The dance reached the height of its popularity in Europe from the 16th century to the 18th and from there spread to Mexico and Spanish-speaking America; it is still performed there and in southern Europe. There seem to have been two distinct types, both usually involving a mock combat and both performed for show rather than as social dances. In one case it was a grotesque dance of 'fools' and in the

other a skilfully simulated sword fight danced by young noblemen before an aristocratic audience; in parts of Europe it also became a ritual dance, either as a Dance of death or to celebrate church feasts.

References to the grotesque aspects of the *matachin* abound. Alcocer (in J. Corominas, *Diccionario … de la lengua castellana*, 1599) referred to ridiculous disguises and grimaces associated with it, and Negri (*Le gratie d'amore*, 1602) mentioned his *mattaccinata* of 1572 performed by dwarfs with cudgels and shields. Juan de Esquivel Navarro (*Discursos sobre el arte del dançado*, 1642/*R*) referred to the awkward bent knees of a *mattachino*, The Real Academia Española (*Diccionario de la lengua castellana*, iv, 1734) included in its definition of the dance a mention of the traditional bladders used by clowns, and Molière, in his *comédie-ballet Monsieur de Pourceaugnac* (1669), called for six 'matachins, with syringes', and two grotesque doctors to attack the comic hero in a wild ballet and chase. According to John Florio (*A Worlde of Wordes*, 1598), who called it 'a kind of antique [i.e. antic] moresca', the dance was synonymous with some other battle dances, whereas Randle Cotgrave (*Dictionarie of the French and English Tongues*, 1611) defined it as a 'morris' (both the Moresca and morris also had multiple meanings, not all of which implied grotesquery or combat).

The 'noble' type of *matachin* was described fully only by Arbeau (see illustration), who assumed a direct lineage (which has not been proved) from the ancient Greek Pyrrhic dance. His is the only extant choreography with music giving precise instructions for costume, steps, rapidly moving 'passages' in which four dancers pass and twirl from one fencing partner to another in square formations, and for virtuoso sword-play clearly intended for young noblemen. Negri cited one *mattaccino* danced by eight of his noble students with swords and daggers and another danced with spears. He distinguishes between *combattimenti* and *mattaccini* but does not explain them. These showy martial exercises were apparently taught and choreographed by dancing-masters who may also have been fencing-masters.

The ritual type of *matachin*, and related sword dances, were popular in Spain and Portugal, from where they spread to the New World. The dance is still performed in Mexico and in Spanish-speaking communities in the south-west USA (*see* Mexico, §II, 3(ii)) by teams of masked men who, dedicated to serving the Virgin Mary or their patron saint, sometimes re-enact the Aztec conversion to Christianity. It is multi-sectional and does not always involve mock combat but is invariably connected with religious events. Costumes are based on European models (e.g. the Christian bishop's mitre), and although the rhythms are beaten with gourd rattles the melodies are played on the violin and guitar. Stock characters such as a bull, clown or Montezuma's bride appear with the dancers; their resemblance to characters often connected with English and European sword dances like the morris (the hobby-horse, fool and maid) is unmistakable.

The short melody given by Arbeau appears in other European sources from the mid-16th century to the mid-18th, called variously *matassins*, *bouffons*, *antycke* or *Todentanz*; it is closely related to *John come kiss me*

now, and is usually accompanied by the *passamezzo moderno* bass (e.g. *Matassin oder Toden Tantz* in Nörmiger's tablature of 1598; *matachins* in a French gittern tablature, RISM 1570[35], ed. in Tappert). In Arbeau the simple tune becomes powerful and highly percussive with the rhythmically clashing swords, jingling bells on the dancers' legs, and strong footwork (ex.1). Other *matachin* music, however, indicates that this particular bass and melody were not universal. Sometimes the music is only distantly related and is virtually a recitation (ex.2) (see also Ward, 1994, for extensive lists of continental and English concordances and for the names and sources of about 300 related tunes); a version given by Pedrell is even more distant (ex.3). Musical distinctions among the different types of danced *matachins* may once have been made for which no documentation is available as yet. Later *matachin* music by, for example, Lully (for *Monsieur de Pourceaugnac*) appears to be unrelated to Arbeau's version. There is no extant music for the American *matachines* from the colonial period, but none of the current tunes appears to be related to the European melody (see Robb).
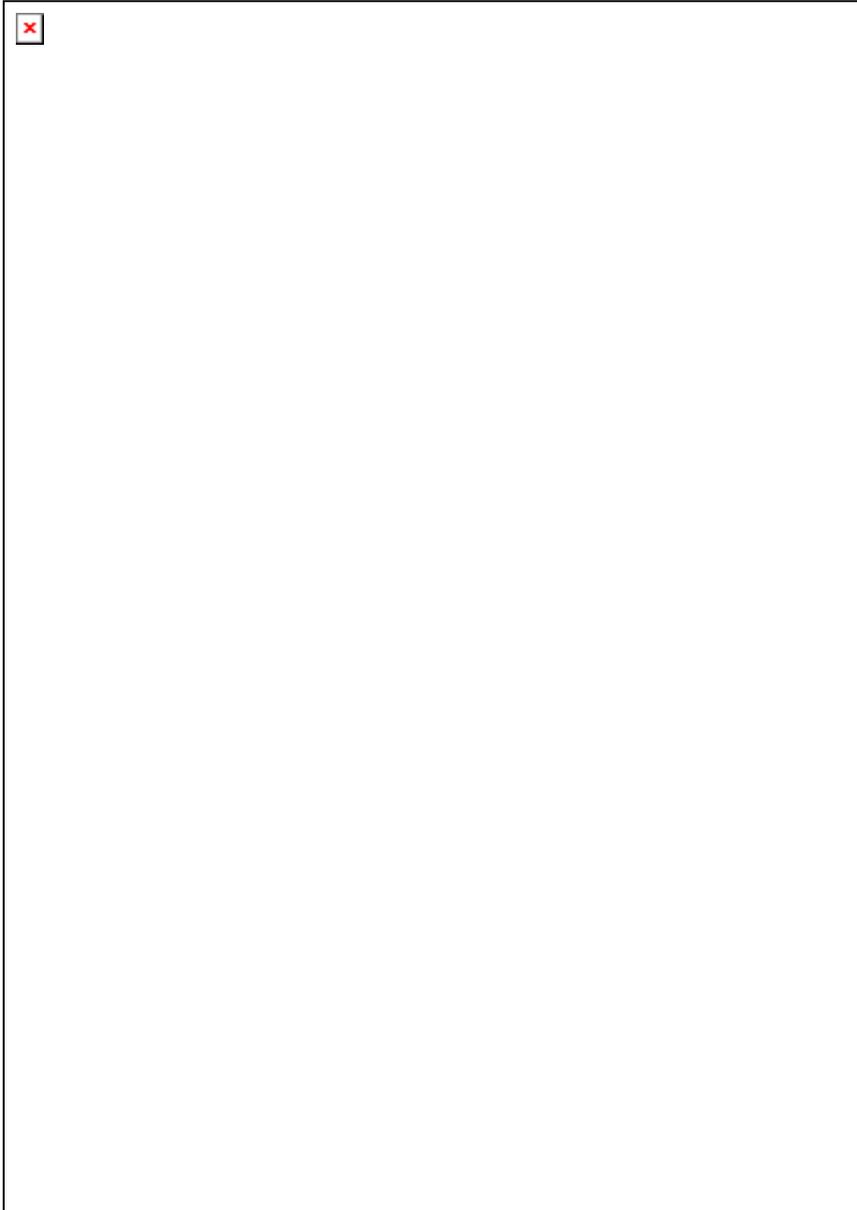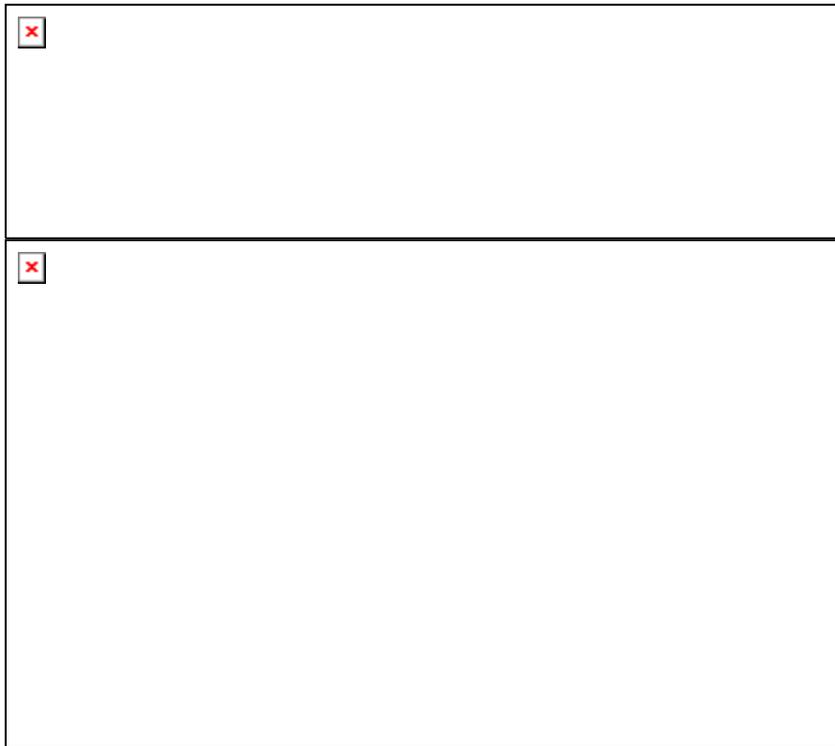
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For further bibliography *see* Dance.

Matačić, Lovro von

(*b* Sušak, 14 Feb 1899; *d* Zagreb, 4 Jan 1985). Slovenian conductor. A member of the Vienna Boys' Choir, he later studied at the Vienna Hochschule für Musik. After a period as chorus master of the Cologne Opera, where he made his conducting début in 1919, and work on the music staff of the Salzburg Festival, he returned to Yugoslavia, appearing at Ljubljana and Zagreb and, from 1938 to 1942, was Generalmusikdirektor of the Belgrade Opera and conductor of the Belgrade PO. From 1942 to 1945 he conducted at the Vienna Staatsoper, and after World War II helped to establish the festivals of Dubrovnik and Split. He was Generalmusikdirektor at Dresden, 1956–8, and, jointly with Konwitschny, at Berlin during the same period. In 1961 he succeeded Solti as Generalmusikdirektor at Frankfurt remaining until 1966 and from 1970 to 1980 was music director of the Zagreb PO and (from 1973 to 1979) of the Monte Carlo Opera Orchestra. He made guest appearances at the Lyric Opera of Chicago (1959), La Scala, Milan and the Vienna Staatsoper and conducted the Frankfurt company at Sadler's Wells (1963) in *Salome* and *Entführung*. Matačić's programmes suggested a preference for large-scale Romantic scores like the symphonies of Bruckner and Tchaikovsky, but his sparkling recording of Lehár's *Die lustige Witwe* with Schwarzkopf also demonstrated an ability to set off sumptuousness with lighter qualities.

BERNARD JACOBSON

Matamoros, Gustavo

(*b* Caracas, 8 April 1957). Venezuelan composer and sound installation artist. He experimented with short-wave radios and tape recorders before earning a Bachelor of Music in theory and composition from the University of Miami (1979–83). He has collaborated with several important arists in the United States and Latin America, including Anthony de Mare, Turetzky, Lucier and Eduardo Kusnir, and has participated in seminars with Earle Brown (1987, 1990) and Cage (1991). He has won the Juan Bautista Plaza and Caro de Boesi composition awards in Venezuela and several grants in the United States. His music has been performed in New York, Miami, Caracas, Bourges, Toronto, Chicago, Mexico City, Los Angeles and several other American and European cities. Matamoros is the founding director of the South Florida Composers' Alliance and has run the Subtropics New Music Festival in Florida since 1989.

Matamoros's creative processes are guided by sound properties. Sounds may have diametrically opposed sources, as in *RCA Victor's True Story* (1999) for piano, electronics and a dog. He prefers indeterminate forms in which composed or improvised performances, live electronics, stage action, video, radio broadcasting, collages and sound installations all interact and emulate the fluidity of unfocussed consciousness. These aims are well represented in his *Fishtank* series of 1996 and 1998, which have earned critical and audience praise.

WORKS

electro-acoustic

Elecs: Patoiz, poet, live elecs, 1989; Retrato: Ricardo Dal Farra, tape, real-time processing, 1992; Una guitarra … Toca sola, live elecs, spkr, 1993; 142857, tape; In a Fishtank

Inst with elecs: Truly Yours, xyl, tape, 1987; In Memory of Gentle Giant I and II, any inst, tape, 1989–91; Retrato: Flores Chaviano, gui, tape, 1990; To the Victims … , snare drum, tape, 1991; Water, Garbage Everywhere, cptr, player pf, objects, 1995; Piano ma non tango, pf, gate, tape, 1996; RCA Victor's True Story, pf, live elecs, dog, 1999

Vocal with elecs: Sing and Follow the Lieder, 1v, musical saw, tape, 1998; Enclosures with Dreams and Spirits, 1v, amp object, gates, tape; TdM(are), 1v, pf, gates, tape; Fishtank; Music Borderline

Multimedia: Fishtank: Bonk West

Many installations, videos and performance events (1988–99)

other works

Acoustic: El circo, fl, ob, cl, b cl, bn, a sax, hn, 1981; Threnody and Passacaglia, prep pf, orch, 1982; 3 Pieces, str qt, 1983; Entropy, pf, 1986; Points of Reference, fl, cl, tpt, pf, vn, va, vc, db, 1988; Elipsoidal a Soto, gui, 1989; William Tell of Rights, amp snare drum, 1994; Too much of a good thing is fabulous, pf 8 hands, 1997

Radio scores: La pieza, 1988; Sound Piece, 1997; Preparing the air to let the rhythm be heard and help the city with its dancing, 1992; Tracing the Radio Landscape 1992

MSS in Latin American Music Center, Indiana University, Bloomington, and at South Florida Composers' Alliance

Principal publisher: South Florida Composers' Alliance

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CARMEN HELENA TÉLLEZ

Matanga.

A sage (*muni*) in ancient Indian legend. Matanga was the putative author of the *Brhaddeśī*, a Sanskrit verse and prose work on music composed, or compiled from earlier sources (including many now lost), probably before 900 ce. Its stated aim is to bring a comprehensive account of *deśī* ('regional' or 'provincial') music into line with the theoretical norms of what was already an established system as seen in Bharata's *Nātyaśāstra*. It is thus an interesting early example of musical and musicological documentation. Nothing is known for certain about the circumstances of its composition. Recent scholarly examination of the text, which has attempted

to restore some of the missing passages from quotations in other early Sanskrit treatises, suggests some textual corruption and contamination in the form in which we have it. Thus the Delhi edition and translation, while representing an improvement on the earlier Trivandrum text, must still be read with caution. The work is nonetheless highly important in the history of Indian music-theoretical texts principally because it is the first extant source describing a detailed system of rāga, which it classifies according to scalar and melodic type; some limited information is given about the stylistic and functional aspects of some of these basic melodic structures. Some sections of the original work are now lost, including parts of the chapter on compositional forms and the information on musical instruments. The *Brhaddeśī*, however, preserves a considerable number of important notated musical examples (Widdess, 1995, 125–42) and the first detailed listing and typology of secular song forms (Rowell, 1992). A volume of new critical essays on the text and its contents was due to be published in Delhi, at the beginning of the 21st century.

See also India, §II, 2(i)(a).

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JONATHAN KATZ

Matant [Matau], Jean-Baptiste.

See Matho, jean–baptiste.

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(*GB-En* Panmure 9). *See* Sources of keyboard music to 1660, §2(vi).

Matej, Daniel

(*b* Bratislava, 6 March 1963). Slovak composer. From 1983 to 1992 he studied theory and composition (with Parík) at the Bratislava College of Performing Arts. Additionally, he studied with Jolas at the Paris Conservatoire (1988–9) and with Andriessen at the Royal Conservatory, The Hague (1990–91). In 1995 he was awarded a one-year Deutscher Akademischer Austauschdienst residency in Berlin, and after his return to

Bratislava was appointed lecturer in 20th-century music history at the College of Performing Arts.

Matej's composition is inseparably linked with his activities as a performer and music administrator. In 1987 he founded the contemporary music ensemble Veni, a group specializing in the performance of postmodernist composition. Most of his works have arisen from his close cooperation with Veni and with groups such as Vapori del cuore, Appendix Consort and the Hilliard Ensemble. At the start of his career he shared the ideals of leading postmodernists, but has since rejected defined traditions in favour of more synthetic forms that are unidentifiable within contemporary trends. His search for individual expression is inspired by singular figures of 20th-century music such as Satie, Ives and Cage.

Many of his works start from a fixed idea such as a Baroque motif, rock riff, or gospel phrase. This becomes transformed or recycled as a new shape, often through variation (several works exist in different versions, while others are completed only in the course of performance). Novelty is a condition he applies to all parameters of his composition, including articulation and temporal structure.

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vocal

Lament, S, ob, cl, b cl, pf, tape, 1988; 383 – Music for 2 (In the Mondschein), 1v, fl, ob, b cl, perc, pf, elec gui, str trio, db, 1990, rev. 1995; Gloria, S, Ct, T, B, fl, cl, tpt, trbn, 2 perc, pf, prep pf, elec pf, accdn, elec gui, b gui, str qnt, 1992; Possible Stories (… and Other Stories), 1v, 7 insts, synth, tape, 1992, rev. 1994; Video (Billboards), 1v, fl, b cl, pf, 2 vn, vc, db, 1992; Memories of you 1 (14 variations for J.C.), Mez, fl, accdn, cimb, 1993, arr. Mez, cl, accdn, prep pf, 1995; [3] Songs and Refrains (Memories of you 2), TTBB, 1995; (Another Two) Lullabies, Mez, cl/b cl, tuned bottles, vib/mar, pf, toy gui, va, db, tape, 1997, arr. pf; Ha-lu-je-la (Lullaby), 1v, pf, toy gui, tape, 1997; (When I'm) Fifty (Lullaby), 1v, pf, 1997

instrumental and tape

A tak ti dávam všetok svoj smútok, lebo viem, že mu porozumieš [And so I give you all my sorrow, for I know that you will understand], 2 pf, 1988; Good Night, my sweet Dreams!, db, vib, 2 b drum, 1989; In the End … , (fl, vn)/(cl, vc)/(b cl, db), 1989; Musica aeterna, fl, cl, tpt, trbn, timp, cymbal, prep pf, 4 vn, va, vc, db, 1989; Nikabrik, or Trumpkin, fl, pf, 1991, arr. cl, pf, 1992; 2 Lullabies: Toto [This], Točivadlo [Twister], cl/b cl, 2 vc, pf, accdn, 1995, arr. 2 pf; I tried them and they were all rotten (from … morceaux en forme de poire), pf, 1995; Make Love not Art (Lucy's Diamonds are Forever), 2 inst groups/(solo insts, opt. 1v and perc), 1995; Rock me, Baby! no.2, toy gui, tape, 1995; Accompaniment 2, ens ad lib, 1996; MIKA, pic, 1996; Schneller, weiter, höher, prep pf, ens, 1996; Jaune, bleue, rouge, vc, cl, accdn, tape, 1997
SATIollagE, tape, 1995; Accompaniment 1, tape, 1996; Lumina, tape, 1996

Principal publisher: Slovak Music Fund, Musica Wien

VLADIMÍR GODÁR

Matěj, Josef

(*b* Brušperk, Moravia, 19 Feb 1922; *d* Frýdlant nad Ostravicí, Moravia, 28 March 1992). Czech composer. His first studies were with František Míťa Hradil at the Masaryk Institute of Music and Singing in Ostrava. He studied composition (with Hlobil) and organ at the Prague Conservatory (1942–7) and then spent four years at the Academy of Musical Arts with Řídký and Janeček. In 1952–4 he was lecturer in music theory and composition teacher in the drama faculty of the academy; thereafter he gave all of his attention to composition. His music draws on Moravian folk melody. The orchestral works demonstrate a marked predilection for wind instruments, particularly for the brass.

WORKS

(selective list)

Stage: Čtyřicet dnů hory Musa Dagh [Forty Days on Mount Musa Dagh] (op, F. Kafka and J. Krulišová after F. Werfel), 1979–82; Otec a syn [Father and Son] (ballet), 1979–83

Orch: Trbn Conc. no.1, 1951; Trbn Conc. no.2, 1952; Sonata da camera, ob, orch, 1955; Sym. no.1, 1956; Sym. no.2, 1960, Vn Conc, 1961; Va Conc., 1962; Tpt Conc. no.1, 1963; Tpt Conc. no.2, 1964; Sonata, trbn, str, 1965; Conc., fl, str, hpf, 1967; Conc., cl, str, pf, 1970; Vc Conc., 1970; Sym. no.3, 1970; Triple Conc., tpt, hn, trbn, chbr orch, 1973; Sym. no.4, 1974; Sym. no.5, 1977

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Vocal: Ostnaté nebe [The Barbed Sky] (D. Hilarová, I. Weber], S, chbr orch, 1967; Iniciály [Initials], 3vv, spkr, chorus, orch, 1968; Ofélie (A. Rimbaud), 1v, pf, 1974; Tvůrci (cant., F. Hrubín), solo vv, chorus, orch, 1986

Educational: Informatorium, 38 short pieces, trbn, pf, 1967; 10 2-part and 10 3-part inventions, 2–3 trbn, 1967

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OLDŘICH PUKL/KAREL STEINMETZ

Matějka, Václav.

See Matiegka, Wenzel Thomas.

Matelart [Martellato, Matalarte, Matelarte, Matelartus, Mathalart, Mattlart], Ioanne [Giovanni, Ioannes, Johannes]

(*b* before 1538; *d* Rome, 7 June 1607). Flemish composer. He may have come from the province of West Flanders, where his name is frequently found. From about 1558 to 1562 he is likely to have been in Italy, and about 1565 he was appointed *maestro di cappella* at the Roman church of S Lorenzo in Damaso (the note in the Rome archives of his death records his service there as over 40 years). His book of lute music (in Italian tablature) contains arrangements of music by Francesco Canova da Milano and Morales as well as 15 fantasias by Matelart himself. The book of *Responsoria* includes 21 of his own chants and music by Clemens non Papa, Festa, Lassus and Palestrina. To account for the early and late dates of his published works it has been suggested that there were two composers of his name, but since in his preface to the *Responsoria* Matelart wrote that he was then quite old, these theories can be discounted.

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1 madrigal, 1558^{13}; 1 in 1562^8

7 pieces in *D-Bsb* (see *EitnerQ*)

doubtful works

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Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor (Lisbon, 1649/R1967); ed. J. de Vasconcellos (Oporto, 1874–6)
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G. Spiessens: 'Matelart, Jan', *Nationaal biographisch woordenboek*, ii (Brussels, 1966)

GODELIEVE SPIESSENS

Matern, [Mattern], A.W.F.

(*d* Brunswick, 1789). German cellist and composer. A self-taught cellist, he was a chamber musician at the ducal court of Brunswick and made many concert tours throughout Germany. He retired from solo performing in 1770 because of age, but continued playing in the orchestra at Brunswick until 1784. Schilling called him one of the best cellists of the 18th century. Matern composed several concertos and solos for the cello, now lost; his only surviving symphonies are two sinfonie concertanti, one with solo violin and cello, the other with solo flute, violin and cello, presented to the Musikgesellschaft at Wolfenbüttel (*D-W*) in 1787. According to Gerber he had two sons who studied with him.

The cellist Ludwig Anton Wilhelm Mattern (*b* Brunswick, 27 Jan 1756; *d* Brunswick, 29 Aug 1802), son of the court string player Johann Gottlob Matern(e), was a chamber musician at Brunswick by 1775, and 'an excellent accompanist of recitative' (*AMZ*, v/3, 13 Oct 1802). He is not known to have been related to Matern.

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A.D. McCredie: 'Investigations into the Symphony of the Haydn-Mozart Era: the North German Manuscripts, an Interim Survey', *MMA*, ii (1967), 75–158, esp. 115–21

ANDREW D. McCREDIE

Materna(-Friedrich), Amalie

(*b* St Georgen, 10 July 1844; *d* Vienna, 18 Jan 1918). Austrian soprano. She made her début in 1865 at Graz and then appeared in operetta at the Karlstheater, Vienna. In 1869 she first sang at the Vienna Court Opera, as Selika in *L'africaine*, and was engaged there for 25 years. She sang Amneris in the first Vienna performance of *Aida* (29 April 1874) and the title role at the première of Goldmark's *Die Königin von Saba* (10 March 1875). Her voice grew to be immensely powerful, but never lost its youthful bright timbre and was ideal for the role of Brünnhilde, which she sang in the first complete *Ring* cycle at Bayreuth (1876), in the first Vienna performances of *Die Walküre* (1877) and *Siegfried* (1878), and in the first Berlin *Ring* at the Victoria Theatre (1881). In 1882 she sang Kundry at Bayreuth in the first

performance of *Parsifal*, repeating the role there at every festival until 1891. After a concert tour of the USA with Winkelmann and Scaria, she made her début at the Metropolitan, New York, on 5 January 1885 as Elisabeth in *Tannhäuser*, and also sang Valentine in *Les Huguenots*, Rachel in *La juive* and Brünnhilde in *Die Walküre*. Her final performance in Vienna was as Elisabeth on 31 December 1894. After her retirement she taught in Vienna, where she made one last public appearance in 1913, singing Kundry at a concert commemorating the centenary of Wagner's birth.

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ELIZABETH FORBES

Mateuet, Mateo.

See Ferrer, Mateo.

Mathalart, Ioanne.

See Matelart, Ioanne.

Mathau, Jean-Baptiste.

See Matho, Jean-Baptiste.

Matheis, Nicholas.

See Matteis, Nicola (ii).

Mather, Bruce

(*b* Toronto, 9 May 1939). Canadian composer and pianist. He studied the piano with Alberto Guerrero and composition with Oskar Morawetz, Godfrey Ridout and John Weinzweig. During the summers of 1957 and 1958 he attended the Aspen Festival, where his *Venice* (1957) and Piano Concerto (1958) were premiered. At the Festival he studied the piano with Alexander Uninsky and also met Milhaud. After taking the BMus at the University of Toronto (1959) he was awarded a grant from the Canada Council to study at the Paris Conservatoire (1959–62). His teachers there included Milhaud and Messiaen. In 1964 he completed the MA at Stanford University, studying with Leland Smith and Roy Harris. He joined the McGill University faculty in 1966 as a teacher of composition, analysis and harmony. In 1967 he was awarded the DMus from the University of Toronto.

An admirer of French poetry, Mather shows a great sensitivity in his songs to the nuances of the French language and the inner meanings of the poems. *Musigny* (1980), a work for orchestra, displays an interest in complex orchestral textures. In the piece individual parts repeat at unique time-intervals determined by the length of the characteristic phrase associated with each instrument. Relationships among the parts, therefore, are constantly changing. Mather has compared the aural effect of this type of textural manipulation to the visual effect of a blinding Canadian snowstorm. In 1974 Mather became acquainted with the Russian microtonal composer Ivan Wyschnegradsky and subsequently wrote a number of works involving microtonal tuning. These include *Poème du délire* (1982), *Vouvray* (1986), *Saumur* (1990) and *Yquem* (1991).

As a pianist Mather has performed many premières of contemporary works, including piano duos which he plays with his wife Pierette LePage. In 1981 he became the director of the McGill Contemporary Music Ensemble. He is also active with Ten Centuries Concerts (Toronto) and the Société de Musique Contemporaine du Québec (Montreal). A four-record set of his compositions was released by RCI in the *Anthology of Canadian Music* series in 1981.

WORKS

(selective list)

Dramatic: Smaragdin (film score, dir. J. Letarte), pf, 1960; La Princesse Blanche (op, R. Tremblay after R.M. Rilke), 1993; Montreal, 2 Feb 1994

Orch: Pf Conc., pf, chbr orch, 1958; Elegy, a sax, str/pf, 1959; Sym. Ode, 1964; Ombres, 1967; Orch Piece, 1967; Music for Vancouver, 1969; Musique pour Rouen, str, 1970; Musigny, 1980; Scherzo, orch, 1987, rev. for 18 insts, 1988; Dialogue, va, vc, db, orch, 1988; Tallbrem Variations, 5 perc, orch, 1995

Vocal: 2 Songs (T. Hardy), Bar, orch, 1956; Venice (Byron), S, cl, vc, pf, 1957; Cycle Rilke (Rilke), T, gui, 1959; Lament for Pasiphaë (R. Graves), SATB, chbr orch, 1962; Orphée (P. Valéry), S, pf, perc, 1963; La lune mince (Valéry), SATB, 1965; Madrigal I (St D. Garneau), S, C, fl, mand, hp, vn, vc, 1967; Madrigal II (Garneau), S, C, fl, hp vn, va, vc, 1968; Madrigal III (Garneau), C, mar, hp, pf, 1971; Madrigal IV (Garneau), S, fl, pf, tape, 1972; Madrigal V, S, C, chbr orch, 1973, rev. 1980; Au château de Pompairain, Mez, orch, 1976; Les grandes fontaines (A. Hébert), S, pf, 1981; Un cri qui durerait la mer (M.F. Rose), Mez, pf, 1985; 2 Stanford Songs, SSATBB, 1988; Travaux de nuit (Rose), Bar, chbr, orch, 1989, arr. Bar, pf, 1990

Chbr: Sonata, 2 Pf, 1970; Mandola, mand, pf, 1971; Music, hn, org, gongs, 1973; Eine kleine Bläsermusik, ww qnt, 1975; Clos de Vougeot, 4 perc, 1977; Barolo, vc, tape, 1978–85; Régime Onze, Type A, 2 pf, 1978; Ausone, (fl, 2 hp)/(fl, 2 hp, 2 gui, 2 vn, 2 va, 2 vc), 1979; Coulée de Serrant, hp, pf, 1980; Sassicaia, cl, pf, 1981; Gattinara, va, mar, 1982; Poème du délire, 3 pf, 1982; Elegy, fl, vc, pf, perc, 1983; Barbaresco, va, vc, db, 1984; Clos d'Audignac, mar, 3 perc, 1984; Señorio de Sarria, 2 gui, 1985; Vouvray, ob, hp, 1986; Viola Duet, 1987; Vega Sicilia, gui, va, vc, hp, mar, 1989; Aux victimes de la guerre de Vendée, hn, 2 pf, tape, 1990; Yquem, 4 ondes martenot, 4 pf, 1991; Romance, bn, syth, 1992; Standing Wave, cl, vc, pf, perc, 1994

Solo inst: Like Snow, pf, 1960; Etude, cl, 1962; Mystras, pf, 1962; Fantasy, pf, 1964; In Memoriam Alexandre Uninsky, pf, 1974; Ausone, fl, 1979; 6 Etudes, org, 1982; Saumur, hpd, 1990

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ELAINE KEILLOR

Matheus de Brixia [Betini, Matteo; Matteo da Brescia]

(*d* Vicenza, 1419). Italian composer. He is assumed to be the canon of Vicenza whose will was made on 5 April 1419 and proved on 3 October. This document yields his paternal name: 'Dominus presbiter Matheus quondam ser Betini de Brixia canonicus Vincentine'. No document is now available to support the older claim that he was already a canon in 1412, though long service is likely. He bequeathed a '*Musica*' (probably a copy of Boethius's treatise) and a 'liber de cantu' (probably a book of polyphony) to the Vicenza chapter, and endowed a position for a singer-priest 'because it is hard to find good singers'. His sole surviving composition is a four-part motet, *Jesus postquam monstraverat*, in *I-Bc* Q15. It is in the post-Ciconia equal-discantus style, with the same octosyllabic text in hymn metre, paraphrasing the Transfiguration story, in both upper parts.

He is not to be confused with his fellow citizen, Prepositus Brixiensis.

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MARGARET BENT

Matheus de Perusio.

See Matteo da Perugia.

Matheus de Sancto Johanne [Mahuetus, Mayshuet (de Joan)]

(*d* by 10 June 1391). French composer. He came from the diocese of Noyon (not Thérouanne as once thought), and is one of the best-documented examples of a musician whose career straddled the English and French courts in the mid-14th century. A native of France, by 1366 he was in England as a clerk in the service of Edward III's son-in-law, Enguerran de Coucy, Earl of Bedford and Count of Soissons. He also appears to have worked in the chapel of Philippa of Hainault, Queen of England, whose employ he left in May 1368 to return to France. In November 1378 he was described as a clerk in the chapel of Louis I, Duke of Anjou; by then he had also already served Robert of Geneva, who was crowned Pope Clement VII in 1378, and for whom (as pope) Matheus had written the Latin ballade *Inclite flos orti Gebenensis*. Matheus is recorded as a chaplain in the papal chapel at Avignon from 1382 to 1387. He held preferments at the collegiate churches of St Jean, Laon, and St Piat, Seclin, and in parish churches at Beaurevoir, Routier and Saint Quentin. Other individuals formerly, but implausibly, identified with Matheus include 'Mathieu de Monastère Saint-Jean', an Italian Cistercian, and a Mathieu once thought to be a singer in the service of Louis I, Duke of Orléans, but in fact employed by his son Charles in 1455.

Three ballades, two rondeaux and a motet by Matheus survive, and he may also be the composer of an unattributed ballade on Louis I of Anjou, *Los prijs honeur*. He is one of a group of composers in the generation after Machaut, close to or within the circles of the Avignon papacy, who have been credited with the 'Ars Subtilior'. Matheus's three-voice songs (in *F-CH* 564 and *I-MOe* α.M.5.24) display much of the notational and rhythmic complexity found in the work of his contemporary Solage; his four-voice songs are simpler in style though not necessarily much earlier. The rondeau *Je chante* is isorhythmic, as is the five-voice motet *Are post libamina*/*Nunc surgunt*, whose text relates how 'the active, distinguished Frenchman composed the song on French melodies but after he had revised it with the Latin language it more often became sweet to the English, replacing *Deo gratias*'. Closely related to the motet *Post missarum solennia*/*Post misse modulamina*, this work was still being copied in England in the 1430s and may be the most telling legacy of Matheus's early career at the English court.

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motet

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ballades

Inclite flos orti Gebenensis, 3vv; G

Sans vous ne puis, 3vv; G

Science n'a nul annemi, 4vv; G

rondeaux

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doubtful works

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ANDREW WATHEY

Mathew, Richard

(*d* ?London, ?*c*1660). English amateur lutenist and author. The British Library holds the one surviving copy of his book *The Lutes Apology for her Excellency* (London, 1652), the only tablature publication for solo lute between Robert Dowland's *Varietie of Lute Lessons* (London, 1610) and Mace's *Musick's Monument* (Cambridge, 1676). It contains 32 pieces for 12-course lute in what Mace called 'the Flat French Tuning'. Mathew prefaced the book with addresses to the 'Masters in Musick' and 'The Industrious Practitioner', stating that he had served 'two apprenticeships unto my lute', meaning he first learnt to play in the old 'Renaissance' tuning and had then taught himself on the French lute. His book consists of arrangements of three types of music: popular tunes, many borrowed from Playford's prints; English masque or court music by Charles Coleman, William Lawes and Simon Ives (i); and pieces that had circulated as solo lute music before 1630, including works by Robert Johnson (ii), Charles de Lespine (*fl* 1610–27), ?Jacques Edinthon and Charles Bocquet. Mathew stated that he had found 'nothing in print to the French Lute', suggesting that he did not have access to the more fashionable music of Mesangeau, Dufaut or any of the Gaultiers. His arrangements are often so simplified as to make them unsatisfactory except for beginners' use.

Richard Mathew the amateur lutenist is almost certainly the author of a quack medical pamphlet *The Unlearned Alchymist* (London, 1659), sold by Chapman, the publisher of *The Lutes Apology*. If this is so, Mathew lived near the Tower of London and died in 1660. The family connections between Chapman and John Playford (Playford married Chapman's step-daughter) may account for the musical borrowings of Mathew from Playford, as Chapman would have been in a good position to draw attention to Playford's first books and their success. The single surviving

uncut copy of Mathew's book suggests that *The Lutes Apology* was not a success; this may well have discouraged Playford himself from producing a book of tablature for solo lute.

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MATTHEW SPRING

Mathews, Max V(ernon)

(*b* Columbus, NE, 1926). American engineer, inventor and composer. One of the pioneers of computer music, he was a member of the Bell Telephone Laboratories group that included John Pierce and Newman Guttman. He studied electrical engineering at the California Institute of Technology (BS 1950) and MIT (MS 1952, ScD 1954) before working in acoustic research at Bell Labs (1955–87). In 1987 he was appointed to a professorship at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). His many honours include the SEAMUS Award from the Society for Electro-Acoustic Music (1989) and the French Legion of Honour (1994).

Mathews' best-known composition, his rendition of *Bicycle Built for Two* using instrumental and vocal sounds synthesized by the computer (1961), became a cultural icon when it was used as the basis of the final scene of Stanley Kubrick's film *2001: a Space Odyssey* (1968). His other creations include computer composition languages (Music I–V, GROOVE: Generated Real-Time Output Operations on Voltage-Controlled Equipment), musical instruments (radio drum, radio baton) and a performance language (Conductor Program). His radio instruments, played like the theremin, use low frequency radio signals that enable the computer to track the movement of drum sticks or conductor's batons in three-dimensional space. In early 1960 he and Guttman assisted Varèse in the revision of the tape portion of *Déserts* at the Columbia-Princeton Electronic Music Center. He has also worked with James Tenney and Jean-Claude Risset, and influenced younger composers such as David Jaffe, Andrew Schloss and Ami Radunskaya, all of whom have composed for radio instruments.

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all for computer

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OLIVIA MATTIS

Mathías, Juan

(*b* Zaapache [now San Bártolo Coyotepec], Oaxaca, 1618; *d* Oaxaca, *c*1667). Mexican composer. A Zapotec, he was the first indigenous musician to reach the position of *maestro de capilla*. He joined the *capilla* of Oaxaca Cathedral at an early age under the *maestro* Juan de Ribera. A remarkable singer and organist, he was adept at many instruments, including the clavichord, lute, viola and flute. In 1638 he was scheduled to travel to Spain to be shown off as a curiosity at court, but when his ship failed to appear in Veracruz he returned to Oaxaca. On Ribera's death in 1655, and after competing against renowned musicians from Puebla and Mexico City, Mathías was appointed *maestro de capilla*, a position he held until his death. His works include an eight-voice villancico, *Quien sale aqueste dia disfraçado* (ed. R. Stevenson, *Inter-American Music Review*, vii/1 (1985), 69–73), and a *Stabat mater* (excerpt in R. Stevenson: *Music in Mexico: a Historical Survey*, New York, 1952, p.136) which is still performed in Oaxaca on Good Friday. His compositions reflect a preference for a homophonic style with instrumental accompaniment rather than the contrapuntal style popular in his day. He should not be confused with Juan Mathías de los Reyes y Mapamundi, who was *maestro de capilla* at Oaxaca more than a century later. Many works by Mathías de los Reyes have been misattributed to the Zapotec composer.

MARK BRILL

Mathias, William (James)

(*b* Whitland, Carmarthenshire, 1 Nov 1934; *d* Menai Bridge, Anglesey, 29 July 1992). Welsh composer and pianist. He studied at the University College of Wales, Aberystwyth (BMus 1956) with Ian Parrott, among others, and at the RAM (scholarship winner, 1956), where his teachers

included Lennox Berkeley (composition) and Katin (piano). From 1959 to 1968 he was a lecturer at the University College of North Wales, Bangor. He was elected a Fellow of the RAM in 1965 and the following year received the DMus from the University of Wales. Appointed to a senior lectureship at Edinburgh University in 1968, he returned to Wales on the death of his father in 1969. The following year he was appointed to a professorship at Bangor, a post he held until his retirement in 1987. He founded the North Wales Music Festival at St Asaph Cathedral in 1972 and continued to serve as its director until his death. His honours include the Bax Society composition prize (1968), appointment as CBE (1985) and an honorary doctorate from Westminster Choir College (1987). From 1990 to 1991 he served as president of the ISM.

Mathias is regarded as one of the most significant Welsh composers of the 20th century and one of the few to establish an international reputation. He enjoyed early success with instrumental and orchestral music, but eventually composed in virtually all musical genres. His later popularity in the fields of choral and particularly church music gave him a high profile. He often stressed that he did not regard his church music as peripheral in any way to his main output, observing no distinction between the sacred and the secular and viewing his vocation very much in line with the medieval Welsh 'praise' poets. At the outset he felt the need to establish a fully professional compositional technique in order to advance from the predominantly amateur vocal culture which surrounded him in rural south Wales, and which had dominated Welsh musical life for generations. The result was a wide-ranging and eclectic style which nevertheless exhibited its own distinctive voice.

An early work such as the *Divertimento* for strings (1958) reveals Mathias's fondness for syncopated jazz-inflected rhythms, tonally-based but modally-coloured harmonies and taut neo-classical structures articulated by contrapuntally-developed lyrical lines. As these elements can be traced to much of the juvenilia he rigorously withdrew (but which are evident in the Flute Sonatina of 1953, published in 1986), they clearly represent his instinctive musical impulses. A brief period of serial experimentation while a student in London convinced him that he should remain true to his instincts. Success quickly followed with a series of major commissions. With the chamber and orchestral works of the early 1960s he continued to develop his personal idiom. These works also show the influences of Bartók and Hindemith on the one hand, and Walton and Tippett on the other, particularly in rhythmic and harmonic domains. Mathias was never concerned with originality for its own sake and was happy to view his eclecticism as part of a search for a modern lingua franca which could communicate readily. Choral commissions for church performance at this time, such as the colourful masque *St Teilo* (1962), confirmed the validity of his idiom for such a purpose. The culmination of this early style in orchestral terms came in the vibrant First Symphony (1966), which suggests a Celtic kinship with the sound world of Tippett's *The Midsummer Marriage*.

An important feature of Mathias's early music is a sense of ritual, manifested in musical terms as a tendency to unfold an argument through sequential figuration and repetition within a developmental framework. By

the late 1960s he radically transformed the surface of his music by highlighting sequential repetition without the presence of transitional material. Such a move, precedented in works by Stravinsky and Tippett, is evident in *Invocations* for organ (1967) which is also the first work in which Messiaen's influence becomes apparent, both harmonically and colouristically. The most impressive of Mathias's works in this idiom is the First String Quartet (1967), in which the music possesses a new astringency of tone within an integrated single movement. Characteristically, however, Mathias's next concern was to integrate this approach within a more traditional framework. Diverse elements rub shoulders bracingly in the jazzy Third Piano Concerto (1968), featuring a virtuoso solo part that Mathias performed at the première himself, while the Harp Concerto (1970) for Osian Ellis achieves a richer blend alongside an articulation of the ritualistic archetype from a specifically Welsh perspective. The Harpsichord Concerto (1971) sharpens the neo-classical framework of Mathias's style together with melodic, intervallic and rhythmic elements which introduce a neo-medieval flavour into the language.

During the 1970s Mathias composed a series of single-movement orchestral scores which he described as 'landscapes of the mind', each exploring a specific theme suggested by the respective titles: *Laudi* (1973), *Vistas* (1975), *Helios* (1977) and *Requiescat* (1977). The cantata *This Worlde's Joie* (1974) crystallized his popular vocal and choral style on a large scale; its dramatic character led to his only full-scale opera *The Servants*, a collaboration with Iris Murdoch. Set in a remote and claustrophobic country mansion, notionally in a snow-bound eastern Europe at the turn of the last century, the scenario blends philosophy with melodrama in a typical Murdochian brew about freedom and servitude. Mathias's score achieves a glowering immediacy which brings the varied characters vividly to life against a striking choral backdrop.

Mathias's next large choral work *Lux aeterna* (1982) is an imaginative requiem with interpolations from St John of the Cross. Elements of this work resound through the Second Symphony 'Summer Music' (a meditation on the Celtic concept of time) and the Organ Concerto (a *via crucis* based on the stations of the cross) for Gilian Weir which quickly followed. In a sequence of late chamber works (Second and Third Quartets, Violin Sonata) Mathias introduced a darker, introspective element in which the influence of Shostakovich is apparent. This tendency reached its culmination in the powerful Third Symphony (1991). At the same time much of his later music is suffused with light. The summation of his output in the choral sphere *World's Fire* (1989), on poems of Gerard Manley Hopkins, inhabits both extremes.

Illness in 1990 curtailed Mathias's career and his last major works have a valedictory air, most notable in the Violin Concerto for Pauk (1991) and the orchestral *In Arcadia* (1991), based on a carol written during his student days. His reputation as a composer of church music received both acknowledgement and stimulus when he was invited to compose an anthem for the wedding of the Prince of Wales and Lady Diana Spencer in 1981. The popular success of the setting of Psalm lxvii led to numerous commissions from churches in America, and regular visits to the USA for festivals and performances followed. Remaining unfinished, his final project

was a Fourth Symphony for the Santa Fe SO; his last completed work was a setting of *Ad majorem Dei gloriam*.

Acutely conscious of the way in which the general musical climate was becoming more pluralistic during the last decade of his life, Mathias felt that his own work contributed to this broader view. His contribution to a Welsh context lay in his ability to channel wider musical trends into an accessible and communicative language without losing personal identity.

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GERAINT LEWIS

Mathias, William

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dramatic

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orchestral

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choral

With orch: Cantata in Praise of Love (Fletcher, Greene, W. Shakespeare, Skelton, Spenser), op.11, S, A, T, chorus, orch, 1959 [withdrawn]; St Teilo (dramatic cant., G. James), op.21, nar, A, T, chorus, boys' chorus, org, chbr orch, 1962; Veni creator spiritus, op.47, spkr, chorus, boys' chorus, orch, 1969 [withdrawn]; This Worlde's Joie (medieval), op.67, S, T, Bar, chorus, boys' chorus, org, orch, 1974; Te Deum, op.85, S, A, T, chorus, orch, 1981; Lux aeterna (liturgical texts, St John of the Cross, trans. R. Campbell), op.88, S, Mez, A, boys' chorus, chorus, org, orch, 1982; Salvator mundi (medieval), op.89, female vv, pf duet, perc, str, 1982; Let us now praise famous men, op.91/2, chorus, orch/org, 1983; Jonah (musical morality play, C. Causley), T, B, boys' chorus, chorus, org, orch, 1988; World's Fire (G.M. Hopkins), S, B, chorus, orch, 1989

With kbd: 3 Partsongs (E. Wyn, anon.), op.12, male vv, pf, 1959; All Thy Works Shall Praise Thee (Ps cxlv), op.17b, chorus, org, 1961; Festival Te Deum, op.28, chorus, org, 1964; Make a Joyful Noise (Ps c), op.26/2, chorus, org, 1964; Wassail Carol (16th century), op.26/1, chorus, org, 1964; O Sing unto the Lord (Pss xcvi, xcviii), op.29, chorus, org, 1965; Culhwch ac Olwen [Culhwch and Olwen] (G.

Thomas), op.32, nar, chorus, pf duet, perc, 1966; 3 Medieval Lyrics (trans. Waddell), op.33, chorus, 2 tpt, perc, org, 1966; Communion Service (Eng./Welsh), C, op.36/1, unison vv, org, 1967; An Admonition to Rulers (Apocrypha), op.43, chorus, org, 1969; Ave rex, op.45, carol sequence, chorus, org/orch, 1969; Ps cl, op.44/1, chorus org/orch, 1969; Bless the Lord, O my Soul (Ps civ), op.51, chorus, org, 1970; Gloria, op.52, male vv, org, 1970; Mag and Nunc 'Jesus Service', op.53, chorus, org, 1970; A Babe is Born (15th century), op.53, chorus, org, 1971; Alleluya psallat, op.58, chorus, org, 1972; Ceremony after a Fire Raid (D. Thomas), op.63, chorus, perc, pf, 1973; Missa brevis, op.64, chorus, org, 1973; Communion Service, op.71, unison vv, org, opt. chorus, 1976; Arise, shine, for your light has come, op.77/2, chorus, org, 1978; Nativity Carol, op.77/3, chorus, org, 1978; 8 Shakespeare Songs, op.80, chorus, pf, 1978; Let the people praise thee, O God (Royal Wedding Anthem) (Ps lxvii), op.87, chorus, org, 1981; Praise Ye the Lord, op.87/2, chorus, org, 1981; All wisdom is from the Lord, op.88/3, chorus, org, 1982; Except the Lord Build the House, op.89/2, chorus, brass, org, perc, 1982; Hear, O Thou Shepherd of Israel, op.89/4, chorus, org, 1982; Alleluia! Christ is risen! (C. Wordsworth), op.91/3, chorus, brass, org, 1983; Angelus, op.90/5, female vv, pf, 1983; Jubilate Deo, op.90/2, chorus, org, 1983; Missa aedis Christi, op.92, chorus, org, 1983; O how amiable (Ps lxxxiv), op.90/3, chorus, org, 1983; Tantum ergo, op.90/4, chorus, org, 1983; The Echoing Green (W. Blake), op.95/2, female vv, pf, 1985; Gogoneddawg Arglwydd (medieval), op.95/5, chorus, brass, org, 1985; Let All the World in Every Corner Sing, op.96/2, chorus, 3 tpt, 3 trbn, perc, org, 1985; O aula nobilis, op.95/4, female vv, brass, pf, perc, 1985; O Clap your Hands, op.96/3, chorus, org, 1985; Veni sancte spiritus, op.96, chorus, 2 tpt, perc, org, 1985; I will lift up mine eyes unto the Lord, op.99/2, chorus, org, 1986; Rejoice in the Lord (Ps xxxiii), op.99/1, chorus, org, 1986; As Truly as God is our Father (Julian of Norwich), chorus, org, 1987; Cantate domino, chorus, org, 1987; O Lord our Lord, chorus, brass, perc, org, 1987; Riddles (medieval), 6 solo vv, chorus, bells, pf, 1987; Thus saith God the Lord (An Orkney Anthem), chorus, org, 1987; I will Celebrate, chorus, org, 1988; Learsongs (E. Lear), female vv, pf duet/(cl, tpt, db, pf, perc), 1988; Sweet with the Song (W. Balet), chorus, org, 1988; Y Nefoedd sydd yn datga Gogoniant Duw [The Heavens Declare the Glory of God] (Ps xix), chorus, org, 1988; Bell Carol (Mathias), chorus, 2 tpt, 3 trbn, perc, org, 1989; The Doctrine of Wisdom, chorus, org, 1989; Praise is due to you, O God in Zion, chorus, org/(brass, perc), 1989; Yr Arglwydd yw fy mugail [The Lord is My Shepherd] (Ps xxiii) (male vv, pf)/(chorus, org), 1989; In the Time Appointed, chorus, org, 1990; Lord, Thou hast been our dwelling place in all generations, chorus, org, 1990; Mag and Nunc 'St David's Service', chorus, org, 1991; Ad majorem Dei gloriam, chorus, org, 1992; Ave verum corpus, chorus, org, 1992; Come, Holy Ghost, chorus, 3 tpt, timp, org, 1992; Gweddi'r Arglwydd [The Lord's Prayer], male vv/chorus, org, 1992

A cappella: In excelsis gloria, 1954, rev. 1991; A Refusal to Mourn the Death, by Fire, of a Child in London (D. Thomas), op.41, 1968; 4 Welsh Folksongs, op.39, 1968; Lift up your Heads, op.44/2, 1969; O salutaris hostia, op.48, male vv, 1969; The Law of the Lord (Ps xix), op.61/2, 1972; Carmen paschale, 1976; A Royal Garland, op.77, 1977; Rex gloriae, 4 motets, op.83, 1980; A Grace, op.89/3, 1982; Salve regina, op.96/5, male vv, 1986; Hodie, Christus natus est, 1990; Alleluia, 1991

Other choral works: The Nightingale (G. Thomas), chorus, insts, 1968; 4 Songs for Children (G. Thomas), unison vv, insts, 1971; A May Magnificat (G.M. Hopkins), op.79/2, chorus, perc, 1978; hymn tunes, arrs.

other vocal

7 Poems (R.S. Thomas), op.6, T, hp, chbr orch, 1957; 4 Welsh Folksongs (Ton y

Melinydd, Y Gwydd, Suo-gan, Dafydd y Garreg Wen), 1v, pf, 1962; Pan Oeddwn Fachgen (A. Llywelyn-Williams), T, pf, 1970; A Vision of Time and Eternity (H. Vaughan), op.61, A, pf, 1972; Elegy for a Prince (G. ab yr Ynad coch, trans. A. Conran), op.59, Bar, orch, 1972; The Fields of Praise (D. Thomas), op.74, T, pf, 1976; Songs of William Blake, op.82, Mez, cel, hp, pf, str, 1979

chamber and solo instrumental

Sonatina, op.98, fl, pf, 1953, rev. 1986; Divertimento, op.1, vn, va, 1954; Sonatina, op.3, cl, pf, 1956; Sextet, op.8, cl, pf qnt, 1958 [withdrawn]; Improvisations, op.10, hp, 1958; Sonata, op.15, vn, pf, 1961; Wind Qnt, op.22, 1963; Divertimento, op.24, fl, ob, pf, 1964; Pf Trio, op.30, 1965; Musette and Dance, 2 vn, 1966; Str Qt no.1, 1967; Capriccio, op.46/2, fl, pf, 1969; Concertino, op.65, rec/fl, ob, bn, hpd, 1973; Sonata, op.66, hp, 1974, rev. 1992; Zodiac Trio, op.70, fl, va, hp, 1975; Ceremonial Fanfare, 2 tpt, 1979; Str Qt no.2, op.84, 1981; Sonata no.2, op.94, vn, pf, 1984; Str Qt no.3, op.97, 1986; Santa Fe Suite, hp, 1988; Soundings, brass qnt, 1988; Summer Dances, brass qnt, 1990

keyboard

Suite parisienne, 2 pf, 1953, rev. 1992; Little Suite, pf, 1955; rev. 1987; Toccata alla danza, pf, 1961; Partita, op.19, org, 1962; Postlude, org, 1962; Variations on a Hymn Tune, op.20, org, 1962; Sonata no.1, op.23, pf, 1963; Processional, org, 1964; Chorale, org, 1966; Invocations, op.35, org, 1967; Toccata giocosa, op.36/2, org, 1967; Sonata no.2, op.46, pf, 1969; Jubilate, op.67/2, org, 1974; Canzonetta, op.78/2, org, 1978; Fantasy, op.78, org, 1978; Antiphonies, op.88/2, org, 1982; Berceuse, op.95/3, org, 1985; Recessional, op.96/4, org, 1986; Fanfare, org, 1987; Carillon, org, 1989; Fermata, org, 1989

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Mathias, William

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G. Lewis: 'Mathias's Organ Concerto', *MT*, cxxvii (1986), 107–8

G. Lewis: 'Eloge and Elegy: Two New Works by William Mathias', *MT*, cxxxiii (1992), 18–20 [on Violin Concerto and Symphony no.3]

J.E. Andrews: 'The Vocal Works of William Mathias', *The Diapason*, lxxxiv/9 (1993), 16–17

B.L. Leach: 'The Organ Works of William Mathias', *The Diapason*, lxxiv/10 (1993), 14–15

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Mathías de los Reyes, Juan.

See Los reyes (y mapamundi), juan mathías de.

Mathias Fiamengo.

See Werrecore, mathias hermann.

Mathiesen, Thomas J(ames)

(*b* Roslyn Heights, NY, 30 March 1947). American musicologist. He earned the BA in 1968 from Willamette University, Oregon and completed his graduate studies at the University of Southern California, where his professors included Pierre Tagmann, Halsey Stevens, Ingolf Dahl and Arthur Ness (MM 1970; DMA 1971). He taught at the University of Southern California (1971–72), then joined the faculty of Brigham Young University, where he was professor of music (1972–88) and associate dean (1986–8). He was made professor of music at Indiana University in 1988 and named Distinguished Professor of Music in 1996.

Mathiesen's academic interests include textual criticism, editorial technique, bibliography and codicology. He has done much work on the music and music theory of ancient Greece and other ancient cultures, and he has written on the history of music theory, particularly Latin theory of the Middle Ages and Renaissance. Mathiesen is project director of Thesaurus musicarum latinarum, a full-text database of Latin music theory from the Augustine era up to the 16th century. In 1982 he founded Greek and Latin Music Theory, a series of critical editions of ancient texts with translations and annotations.

WRITINGS

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'Problems of Terminology in Ancient Greek Music Theory: APMONIA', *Festival Essays for Pauline Alderman*, ed. B.L. Karson (Provo, UT, 1976), 3–17

'Towards a Corpus of Ancient Greek Music Theory: a New *Catalogue raisonné* Planned for RISM', *FAM*, xxv (1978), 119–34

'New Fragments of Ancient Greek Music', *AcM*, liii (1981), 14–32

'The Office of the New Feast of Corpus Christi in the *Regimen animarum* at Brigham Young University', *JM*, ii (1982), 13–44

'Aristides Quintilianus and the Harmonics of Manuel Bryennius: a Study in Byzantine Music Theory', *JMT*, xxvii (1983), 31–47

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'Music, Aesthetics, and Cosmology in Early Neo-Platonism', *Paradigms in Medieval Thought Applications in Medieval Disciplines: Northridge, CA, 1987*, ed. N. van Deusen and A.E. Ford (Lewiston, NY, 1990), 37–64

'Silent Film Music and the Theatre Organ', *Indiana Theory Review*, xi (1990), 81–118

'Hermes or Clio? The Transmission of Ancient Greek Music Theory', *Musical Humanism and its Legacy: Essays in Honor of Claude V. Palisca*, ed. N.K. Baker and B.R. Hanning (Stuyvesant, NY, 1992), 3–35

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Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Early Middle Ages (Lincoln, NE, forthcoming)

PAULA MORGAN

Mathieson, Muir

(*b* Stirling, 24 Jan 1911; *d* Oxford, 2 Aug 1975). Scottish conductor. He studied conducting with Sargent at the RCM and made his début conducting the Royal Choral Society in Coleridge-Taylor's *Hiawatha* in 1932. He became musical director of London Films in 1934. Thenceforward his career was mainly identified with the cinema, and, more than anyone else, he was responsible for the British practice of engaging independent composers for films, instead of maintaining (as did Hollywood) a localized core of 'film composers'. His first major capture was Bliss (*Things to Come*, 1935), to be followed by many others. He persuaded Vaughan Williams, at the age of 69, to write his first film score (*Forty-Ninth Parallel*, 1941), while from Walton, who had already begun to write for films, he commissioned such notable scores as those for *The First of the Few* (1942) and *Henry V* (1944). In more than 500 British films Mathieson's role was that of music director; but he acted as film director for *Instruments of the Orchestra* (1946; Sargent was the conductor and commentator for Britten's original score, which became known as *The Young Person's Guide to the Orchestra*), and also for *Steps of the Ballet* (1948; original score by Arthur Benjamin). After ceasing to be salaried, Mathieson worked as a freelance music director; he commissioned the score of *Interpol* (1956) from the 19-year-old Richard Rodney Bennett. During the war he conducted some performances for Sadler's Wells Opera and was also active in broadcast concerts and as conductor-commentator in children's concerts. He was awarded the OBE in 1957.

WRITINGS

'Aspects of Film Music', *Tempo*, no.9 (1944), 7–9
'Contemporary Trends in Film Music', *Winchester's Screen Encyclopedia*
    (London, 1948), 325

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R. Manvell and J. Huntley: *The Technique of Film Music* (London, 1957,
    enlarged 2/1975 by R. Arnell and P. Day)

ARTHUR JACOBS

Mathieu.

French family of musicians.

(1) Michel Mathieu
(2) Julien-Amable Mathieu
(3) Michel-Julien Mathieu [Lépidor]

Relationships between this family and the numerous other musical Mathieus of the 17th and 18th centuries have not been discovered. An elder Mathieu (first name unknown), a clergyman at St André-des-Arts in Paris in the late 17th century, organized concerts at which music of contemporary Italian masters (Corelli, Carissimi etc.) was performed, and he owned a significant music library. A Jean-Baptiste Mathieu (*b* Billone, Auvergne, 2 Jan 1762; *d* Versailles, 1847) taught solfège and later the serpent at the Paris Conservatoire (from its establishment in 1795 until 1802), taught singing at the Institut des Jeunes Aveugles, and was *maître de musique* at Versailles Cathedral from 1809; he composed sacred works and a *Méthode de plain-chant* (Paris and Versailles, 1838).

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C.D. Brenner: *A Bibliographical List of Plays in the French Language 1700–1789* (Berkeley, 1947, 2/1979)

JEFFREY COOPER

Mathieu

(1) Michel Mathieu

(*b* Paris, 28 Oct 1689; *d* Versailles, 7 or 9 April 1768). Composer, violinist, viola player and possibly oboist. A musician of some reputation, he is first known as a violinist or viola player working in the Opéra orchestra in 1718. He joined the Musiciens du Roi in 1728 and remained in the service of French royalty throughout his professional career. At an unknown date he apparently became music master of St Louis Cathedral at Versailles. Divertissements by him were performed at Versailles in 1739. In 1743 he published numerous compositions, both instrumental and vocal. The 1761 merger of the Musique de la Chapelle and the Musique de la Chambre seemingly prompted his retirement. His wife Jacqueline-Francoise Barbier (1708–73) was a renowned soprano soloist at the Versailles court.

WORKS

Divertissement sur la paix (?ballet), 1737
4 cantatilles françoises avec simphonies (Paris, 1743)
Junon et la douce vengeance (?cant.) (Paris, 1743), lost
Concs., trios, sonatas, other inst. pieces (Paris, 1743), lost
3 motets, inst pieces, 2 divertissements, cited by La Borde
Mathieu

(2) Julien-Amable Mathieu

(*b* Versailles, 31 Jan 1734; *d* Paris, 6 or 9 Sept 1811). Composer and violinist, son of (1) Michel Mathieu. He probably first studied the violin with his father. At the age of 14 he received the reversion of a position in the '24 Violons du Roi'. By 1754 he was giving concerts at Versailles and in 1756 he published several instrumental compositions. He was given a pension when the Musique de la Chambre disbanded in 1761. Although he continued in the early 1760s to write collections of instrumental chamber music (dedicated to his patron, Mme Victoire, and the dauphine, Marie-Josèphé de Saxe), his apparent goal of becoming music master of the royal chapel probably inspired his motets for large chorus that were performed at the Concert Spirituel. This goal was attained in 1765; he held the appointment until the end of Louis XVI's reign in 1792. Numerous motets appeared after 1770, including a *Te Deum* for the birth of the dauphin in 1781. The high esteem with which he was regarded is demonstrated by the numerous honours and monetary gifts which the royal family awarded him.

Mathieu's best-known compositions are his sonatas and duets for violins (1756–64), all of which have three movements. His earliest works are highly virtuoso pieces, but the later ones are simpler. Many of his compositions suggest a knowledge of both Tartini and the Mannheim school.

WORKS

Inst: 6 sonates, vn, bc, op.1 (Paris, 1756); 6 trios, 2 vn, bc, op.2 (Paris, 1756); 6 sonates, 2 vn, op.3 (Paris, 1764); 6 sonates, vn, bc, op.4 (Paris, 1764); 3 duos à violon seul ou exercice pour la double corde, vn (Paris, *c*1800); 6 duos à violon seul ou études pour la double corde, vn (Paris, *c*1800); 6 sonates … faciles et a l'usage des jeunes élèves, 2 vn (Paris, n.d.); trios (n.d.), qts (?pubd), syms., concs., cited in La Borde
Choral motets: Notus in Judea, 1762; Quemadmodum, 1763; Qui confidunt, 1773; De profundis, 1774; Te Deum, 1781; 45 others cited in La Borde
Mass, acc. orch, cited in La Borde

Doubtful: 12 petits airs, arr. 2 fl (Paris, 1788); 10 petits airs, 2 fl (Paris, 1789); Nouveau recueil de petits airs tirés des opéras et autres, ii (Paris, n.d.): ? by Julien-Amable or Michel-Julien Mathieu
Mathieu

(3) Michel-Julien Mathieu [Lépidor]

(*b* Fontainebleau, 8 Oct 1740; *d* after 1777). Composer, violinist and writer, son of (1) Michel Mathieu. Apparently he spent much of his life in Paris. His wide-ranging works include numerous literary translations (from English),

texts to several plays, music for plays, musical additions to an opera, his own operas (some never performed), and considerable instrumental and vocal music. He used the name Lépidor for what little music of his was published.

WORKS

Stage: additional and rev. music for C.-H. Gervais: Les amours de Protée (op, J. de la Font), Paris, 1778; ?ops, *F-Po*, cited in *MGG1*; incid music for the plays Marthésie, 1777, Le départ des matelots (J. Rutledge), 1778, L'école des filles, ?1787, La brune et la blonde (M.-J. Favart), Le renversement du Dagon (F.-F. Nogaret) and Le sacrifice d'Abraham (Nogaret), *Po* [the last two attrib. Michel Mathieu by Brenner]

Other vocal (all ?lost, cited by La Borde): 2 collections of airs and chansons, acc. vn, bc (Paris, 1765); 2 collections of airs and chansons (Paris, 1766); 2 ariettes, acc. 2 vn, va, b (Paris, 1766); Les cieux instruisent la terre (J.-B. Rousseau), motet, chorus, 1778; other ariettes, motets, 1v, inst

Inst (all ?lost, cited by La Borde): 9 vn sonatas; 6 hpd pieces; 6 trios, 2 vn, vc; 3 str qts

Mathieu, Emile (Louis Victor)

(*b* Lille, 18 Oct 1844; *d* Ghent, 20 Aug 1932). Belgian composer and teacher. His father was a singer and director of the theatre at Antwerp; his mother was a singing teacher at the Académie des Beaux-Arts in Leuven. Mathieu was to have studied medicine, but after the death of his parents devoted himself to music. He studied the piano with Pierre-Auguste Dupont, harmony with Bosselet and counterpoint with Fétis at the Brussels Conservatory. In 1867 he became a teacher of the piano and harmony at the music school in Leuven. In 1869 he won the second Belgian Prix de Rome with the cantata *Torquato Tasso's dood*, which was performed four years later in Brussels; he won that prize in 1871 and again in 1873. He went to Paris, where he conducted the orchestra of the Théâtre du Châtelet from 1873 to 1875. Returning to Brussels, he became an accompanist at the Théâtre Royal de la Monnaie. In 1881 he became director of the music school in Leuven, and in 1898 succeeded Adolphe Samuel as director of the Ghent Conservatory, a post he held until 1924. He was a member of the Académie Royale de Belgique. Most of Mathieu's operas were composed to his own librettos; though possessing a certain elegance and charm, they are also somewhat academic in nature and have seldom been revived.

WORKS

stage

BRM   Brussels, Théâtre de la Monnaie

L'échange (oc, 1, Mathieu), Liège, Royal, 25 April 1863

Fumeurs de Kiff (ballet), Ghent, 1876, pf score (Ghent, 1876)

Georges Dandin (oc, 2, F. Coveliers, after Molière), BRM, Dec 1877

La bernoise (oc, 1, L. Solvay), BRM, 1 April 1880

Richilde (tragédie lyrique, 4, Mathieu), BRM, 12 Dec 1888

L'enfance de Roland (légende lyrique, 3, Mathieu, after Uhland), BRM, 16 Jan 1895, vs (Leipzig, 1895)

La reine Vasthi (biblical op), Brussels, 1905, vs (Mainz, 1905)

vocal

Cants.: Torquato Tasso's dood, 1869; La dernière nuit de Faust, 1870; Le songe de Colomb, 1872; Debout, peuple!, 1876; Les Bois, children's chorus, 1894

Poems, solo vv, chorus, orch: Le hoyoux, 1882; Freyhir, 1884; Le sorbier, 1890

Te Deum, solo vv, chorus, orch, 1872

Songs, 1v, pf (incl. numerous settings of Goethe)

instrumental

Sym. poems: Noces féodales, 1873; Le lac, 1874; Sous bois, 1875; Le cygne (n.d.)

Vn Conc. (Leipzig, 1899); Koncertstuk, pf, orch, 1905

Str qt, D, 1873

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J. Toussaint de Sutter: 'Notice sur Emile Mathieu', *Annuaire de l'Académie royale de Belgique*, cxxv (1959), 3–24

B. Huys: 'Emile Mathieu (1844–1932): chronologie, betekenis, en volledige lijst van zijn composities', *Mededelingen van de geschied- en oudheidkundige kring voor Leuven en omgeving*, xxv (1985), 49–82

ANNE-MARIE RIESSAUW

Mathieu, Abbé Nicolas

(*b c*1650; *d* Paris, 30 March 1706). French musical amateur. The son of a Parisian doctor, Mathieu was inducted into the living of Saint-André-des-Arts, Paris, in 1678. In 1685 he commissioned Alexandre Thierry to improve the church organ; the organist was Claude Rachel de Montalan, Molière's son-in-law. For several years Mathieu presided over weekly concerts which took place in his presbytry in rue du Cimetière-Saint-André (now rue Suger) and were attended by his parishioners, many of whom belonged to the famous families of the *parlement*. The spacious room on the first floor contained a chamber organ, a harpsichord by Philippe Denis, viols and violins. According to Jean de Serre de Rieux the only vocal music at the concerts was 'Latin music composed in Italy by the greatest masters since 1650' (*Les dons des enfans de Latone*, 1734). Italian composers represented in Mathieu's 200-item library were G.B. Bassani, Melani, Lorenzani, G.P. Colonna and Foggia. French vocal music included works by Lully, Du Mont, Robert, M.-A. Charpentier, Nicolas Bernier, André Campra and J.-B. Morin. The library also contained instrumental music by Rebel and 'Italian symphonies' which may have included sonatas by Corelli. (M. Le Moël: 'Un foyer d'italianisme à la fin du XVIIe siècle', *RMFC*, iii (1963), 43–8)

MICHEL LE MOËL

Mathieu, Rodolphe (Joseph)

(*b* Grondines, PQ, 10 July 1890; *d* Montreal, 29 June 1962). French-Canadian composer. He first became interested in composition in Montreal under Alexis Constant. He went on to study in Paris (1920–25) with Vincent d'Indy (composition) and Louis Aubert (orchestration). On returning to Montreal, he founded the Canadian Institute of Music (1930–62) and devoted himself to the career of his son André (1929–68).

His early works, in particular the *Trios préludes* (1911–15), show the influence of both Debussy and Wagner. The last *prélude*, a fantasia in sound, is one of Mathieu's best works. After 1920, however, he sought to organize his use of chromaticism more systematically, a concern exemplified by the Quartet of that year. The Trio of 1921, is a major work, exploits a process of resolution through complementation, animating the variation technique to a state of high dynamic potential. Performances of the Piano Sonata (1927) and Quintet (1942) by the Société Radio-Canada in 1956, led to the rediscovery of Mathieu's music. The Sonata, a spontaneous manifestation of a Romantic sensibility, recalls his particular interest in the music of Scriabin.

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JULIETTE BOURASSA

Mathieux, Johanna.

See Kinkel, Johanna.

Mathis, Edith

(*b* Lucerne, 11 Feb 1938). Swiss soprano. After studying at Lucerne she made her début there in 1956 as the Second Boy (*Die Zauberflöte*). She appeared in 1959 at the Cologne Opera, then, in 1963, at the Deutsche Oper, Berlin. She first sang at Salzburg in 1960 as Ninetta (*La finta semplice*), returning regularly. She took part in the première of von Einem's *Der Zerrissene* (1964, Hamburg) and created Luise in Henze's *Der junge Lord* (1965, Berlin), later recording the part. At Glyndebourne she sang Cherubino (1962–3) and Sophie (1965). She made her Covent Garden début in 1970 as Susanna, a role she recorded for Böhm, later singing Sophie and Despina. At the Metropolitan (1970–76) her roles included Pamina (which she recorded with Karajan), Marzelline, Aennchen and Zerlina. She sang in Vienna and Munich, where she created Queen Mary in Sutermeister's *Le roi Bérenger* (1985). Mathis's repertory also included Nannetta, Zdenka, Mélisande, Agathe and the Marschallin. Her fresh, pure-toned voice, instinctive sense of style and attractive stage manner made her one of the outstanding Mozart sopranos of her day. She has also been a distinguished concert singer and recitalist, as can be heard in her recordings of Bach cantatas, Haydn's *The Creation* and *The Seasons* and lieder by Schubert and Brahms. She was married to the conductor Bernhard Klee.

ALAN BLYTH

Mathis, Johnny [Mathis, John Royce]

(*b* San Francisco, 30 Sept 1935). American popular singer. He was trained as a singer and performed in a jazz sextet while a student at San Francisco State University. He won a recording contract with Columbia Records and engagements at prestigious New York clubs in the summer of 1955 after an audition in a San Francisco night club. He formed a smooth style of ballad singing that was tinged with black-American nuances and achieved great success despite the ascendancy at the time of rock and roll as the dominating form of popular musical expression. Mathis excelled in the performance of sentimental love songs in the Tin Pan Alley tradition, such as *Wonderful, Wonderful* (1956), *Chances are* (1957), *The Twelfth of Never* (1957) and *Misty* (1959). He remains a popular night club artist and has enjoyed considerable chart success, particularly in Britain. Two duets, one with Deniece Williams (*Too much, Too little, Too late*, 1978) and one with Dionne Warwick (*Friends in Love*, 1982), are among his best-known recordings.

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MICHAEL J. BUDDS

Matho [Matau, Mataut, Mathaut, Matos, Matot, Mattau], Jean-Baptiste

(*b* Brittany, *c*1660; *d* Versailles, 16 March 1746). French composer. His name is first mentioned in the *Mercure galant* of August 1687, but the *Mercure* of May 1688 is more informative:

> Mme la Dauphine has chosen M Matho, of the *musique du roy*, to have the honour of teaching her. He had already acquired great fame for his voice … and his knowledge of music …. Last year he gave a divertissement, or pastorale, entitled *Tircis et Célimène*, performed at Marly before the king and in the apartments at Versailles to great applause. M Morel, who is a member of the *musique du roy* and *valet de chambre* to Mme la Dauphine, wrote the words, which were thought very pleasing on account of the author's natural style.

In October 1699 the *Mercure* mentioned a performance in the royal apartments at Fontainebleau of the opera *Coronis*, though 'neither the king nor their British Majesties heard the music which was judged to be most beautiful'. *Coronis* was performed again three days later on 21 October 1699.

According to the *Journal du marquis de Dangeau* (24 April 1700) the Duke of Burgundy provided Matho, who was teaching him to sing, with a pension. *Coronis* was revived before the duke on 22 October 1702, and was the only operatic work performed during the court's entire stay at Fontainebleau. Matho can next be traced to Clagny in 1703. In August that year *Philémon et Baucis* was put on by Nicolas de Malezieu for the festivities at Châtenay in honour of the Duke and Duchess of Maine. The *Mercure* printed the entire text along with a laudatory commentary. Matho is also known to have composed a motet for the offertory of the mass for the same occasion. He continued to write musical divertissements for comedies at Chatenay with *Le Prince de Catay* (1704), *La Tarentole* (1705) and *L'hôte de Lemnos* (1707).

An article in the *Journal du marquis de Dangeau* (September 1714) implies that Matho acted as Lalande's deputy in the royal chapel: 'When he [Lalande] is unwell and cannot carry out his duties, Matho beats time in his place, and for this reason, and because he is always in attendance at the *musiques du roy* in the evenings, the king is increasing Matho's pension'.

Le ballet de la jeunesse was performed on 16 February 1718 to celebrate Louis XV's eighth birthday the previous day. In August 1720 Matho was appointed *maître de musique du roi* as well as *maître de musique des enfants de France*. In 1734 he went into semi-retirement and J.-N.-P. Royer was appointed as joint *maître de musique des enfants de France*. The following year Matho resigned and Royer obtained the reversion of the post. Matho does, however, seem to have retained his position in the royal

chapel until his death. His daughter Andrée Denise was granted a pension of 400 livres in consideration of his work in the king's service.

Contemporaneous accounts of Matho's works are unanimously positive, sometimes overflowing with praise. The *Mercure galant* wrote of *Tircis et Célimène*: 'Its music is extremely graceful and in good taste, with excellent workmanship and articulation: the singing is moving, the symphony harmonious, and the choruses pleasing and appropriately filled'. The same journal wrote of *Philémon et Baucis*: 'all agreed that M Mataut had surpassed himself both in the expression of the words and the excellence of the vocal music, and in the admirable violin airs which alternated with the singing'. The one unhappy event was the failure of *Arion*, Matho's only *tragédie en musique*, but as it came during a period of general crisis at the Opéra it is not of any great significance. It is unfortunate that a large proportion of Matho's output is lost. Neither his religious works nor his *comédies-ballets* (an extremely rare genre at this period) have survived. *Philémon et Baucis* and its airs for violin are lost as is the *Ballet de la jeunesse*. His few surviving works show that he wrote in the purely French tradition, resisting any Italian influence but paying great attention to dramatic expression and to the quality of his orchestral writing. The tempest in *Arion*, which unlike other 'tempests' of the period is entirely orchestral and without choral passages, is remarkable for the quadrupling of the bass part: bass viol, 1st and 2nd bass violin and bassoon. The orchestral writing thus occupies eight staves, something unique at that time, with subtle doubling and exchanging of melodic patterns between the parts. From *Coronis* onwards the sophisticated contrapuntal writing of some of Matho's choruses breaks with the tradition of Lully, and, with its concern for dramatic expression, his chromaticism is very much in advance of its time.

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Philémon et Baucis (petit opéra, Malézieu), Château de Châtenay, Aug 1703, music lost, text in *Mercure galant* (Aug 1703)

Le Prince de Catay (comédie-ballet, Malézieu), Château de Châtenay, Aug 1704, music lost, text in Malézieu

La Tarentole (comédie-ballet, Malézieu), Château de Châtenay, Aug 1705, music lost, résumé in Malézieu

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Idylle sur Mme de Maintenon (J.-B. Rousseau), *c*1714, *Pc*

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1 air, Nouvelles poésies spirituelles et morales sur les plus beaux airs de la musique françoise et italienne (Paris, 1737)

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ROBERT FAJON

Matičič, Janez

(*b* Ljubljana, 3 June 1926). Slovenian composer. He completed his studies in composition with Škerjanc (1950) and in conducting with Švara (1951), both at the Ljubljana Academy of Music. Having taught theory and the piano at the intermediate music school and at the academy in Ljubljana, he moved to Paris in 1959. At first he took composition lessons with Boulanger, and he was active in the Groupe de Recherches Musicales with Schaeffer (1962–80). He lectured on music at Ljubljana University (1983–6), then at various conservatories in Paris. His early work had elements of late Romanticism and Impressionism, then after drawing on neo-classicism, he moved in the 1960s towards a more radical modernism. The emphasis of his output has moved from electro-acoustic to orchestral, chamber and piano music.

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1960; Suite, 1961; Résonances, 1963; Intermittences, 1968; Utripi [Palpitations], 1971; Sonata, 2 pf, 1972; Sonata no.2, 1988; Sonata no.3, 1994

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ANDREJ RIJAVEC/IVAN KLEMENČIČ

Matiegka [Matějka], Wenzel [Václav] Thomas

(*b* Choceň, Bohemia, bap. 6 July 1773; *d* Vienna, 19 Jan 1830). Austrian composer, guitarist and Kapellmeister of Czech descent. His earliest musical training was as a chorister in Kroměříž. In the late 1780s he studied law in Prague, where he developed into a promising keyboard performer under the Abbé Gelinek. After a short tenure as a legal functionary for Count Kinsky, Matiegka moved to Vienna to make a living in music. Shortly after 1800 he was active in Viennese amateur music circles. The guitar being as popular as the piano at that time, Matiegka perfected himself on both instruments, but the guitar became his favourite. By 1809 he was publishing sonatas for solo guitar with the best printers in Vienna and was billed as a 'piano and guitar master' on these editions. He married and settled in the suburb of Leopoldstadt, where he became the Kapellmeister at St Leopold's parish church. Here he composed sacred vocal music 'in the strictest style'. His only published works were those involving the guitar, an instrument which he handled expertly. He arranged Beethoven's Serenade op.8 (for violin, viola and cello) and *Adelaide* op.46, in versions with guitar (replacing cello and piano respectively), and similarly transcribed works by Zumsteeg and Mozart. In turn, Schubert arranged Matiegka's Nocturne op.21 for flute, violin and guitar as a quartet (daII/2) by adding a cello part.

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32 published opp. include 23 works (sonatas, variations, etc.) for solo guitar; duets, trios and chamber music with guitar; also a number of trios, quartets, graduals, offertories, motets and masses in MS (sacred works in *CZ-KRa*).

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THOMAS F. HECK

Matins

(Lat., from *matutinus*: 'early in the morning').

A service in the Divine Office of the Roman Catholic Church, traditionally performed during the night, often at about 3 a.m. Originally called Vigils, Matins now consists of an introduction and one, two or three nocturns.

1. History.

Many patristic writings from the beginning of the 3rd century onwards distinguish between prayer at night and prayer in the early morning. By the early 4th century these two hours of prayer, which were originally private, had developed into forms of public worship corresponding to the later Matins and Lauds. (The Latin names for these services, respectively *vigiliae* and *matutinae laudes*, are a potential source of confusion in the secondary literature; for this reason it has become usual in liturgical scholarship to use the term Vigils for the early service.) A famous and instructive description of this dual pattern appears in the pilgrimage diary (381–4) of the Spanish nun Egeria, from which it is evident that the earlier service held in 4th-century Jerusalem was largely a monastic affair, whereas the service held after daybreak was celebrated by the bishop and his clergy. This would seem to confirm the existence of separate monastic and cathedral traditions for morning prayer, although the distinction is not entirely clearcut. A central difference between the two, and a source of some controversy, lies in the use of psalmody: in the earlier service the psalmody was variable, whereas in the later one fixed psalms such as the *laudate* psalms (cxlviii–cl) were included. It seems that urban monasticism took over the practice of extensive psalmody at Vigils from contemporary monastic communities in the deserts of Syria, Palestine and Egypt; the leaders of these communities, among them St Anthony (*c*356) and St Pachomius (*c*346), encouraged extensive psalmody not only within the liturgy but also on other occasions. Vigils was held only once a week during the later 4th century – on Fridays in Jerusalem and Saturdays in Bethlehem, often lasting the entire night. In addition to the Vigils of

monastic origin, the cathedral tradition had its own types of Vigils services, many of them equally long, to be held on special occasions, for example, vigils for wakes, vigils at the tombs of martyrs, the baptismal vigil, and an extended form of Vespers. In time, Vigils, or the 'Great Vigil' as it was later called, became too burdensome for the monastic tradition and eventually died out in the West, but some aspects of an earlier form, the Sunday resurrection vigil, have survived in Eastern Churches.

The psalmody of the Great Vigil consisted in singing (or perhaps reciting) a portion of the Psalter divided into 'stations', a precursor of the later nocturns of Western Matins. Besides psalmody, readings and prayer, the Great Vigil also included hymns, as is attested in the later 4th century for Antioch (in the writings of John Chrysostom) and Milan (during the time of Ambrose). In the 6th century Western monastic Rules began to require a new type of Great Vigil service consisting of a prologue followed by antiphonal and responsorial psalms, lessons, collects and prayers organized in groups (nocturns). An early monastic form of this service, known also as nocturns (but without the prologue), was adopted at Rome and elsewhere for daily use among secular clergy; it too was often given the name Vigils. The extended nocturns for Sunday, first described in the anonymous Rule of the Master (first quarter of the 6th century), was further reduced in the Rule of St Benedict (*c*530), thus effectively abolishing the Great Vigil and setting the lead for further developments in the Middle Ages.

See also Christian Church, music of the early, §I, 4.

2. Structure.

As early as the Rule of St Benedict, the introduction to Matins in the monastic cursus is made up of the versicles *Deus in adjutorium* and *Domine labia mea* with their responses; Psalm iii (Vulgate numbering: *Domine quid multiplicati*); Psalm xciv (*Venite exsultemus Domino*), known as the invitatory, with its antiphon; and a hymn. In the monastic ferial Office there is a different invitatory antiphon and hymn for each day of the week, and Proper ones for feasts. In the Roman cursus there was at first no introduction to Matins. The invitatory seems to have been adopted in the Roman cursus at the time of the reform of the liturgy under Pope Gregory I (590–604); at certain times, such as the last three days of Holy Week, it is not sung.

Each nocturn consists of psalms with antiphons, and one, three or four lessons followed by responsories. The number of nocturns varies: in the Roman cursus there are three on Sundays and one on ordinary weekdays. In the monastic cursus there are two on weekdays. On most feasts in both cursus there are three nocturns. The number of psalms in each nocturn also varies: in the Roman cursus, as it is presented in the 11th-century antiphoner *I-IVc* CVI, f.I*v* (CAO, i, 1963, no.1), there are 14 psalms in the first nocturn of Sunday, divided into groups of six, four and four, with one antiphon for each group. The second and third nocturns have three psalms, each with its own antiphon; this is the usual pattern for all the nocturns of

feast days. On weekdays, when there is only one nocturn, there are 12 psalms divided into six groups of two psalms each, with an antiphon for each group.

In the monastic cursus there are on Sundays and feasts six psalms in each of the first two nocturns; three Old Testament canticles replace the psalms in the third nocturn. Usually only one antiphon is given for all three canticles. On feasts, separate antiphons are given for each of the six psalms in both nocturns. On Sundays, the psalms are grouped in pairs, with one antiphon for each pair. On weekdays, in each of the two nocturns, there are six psalms. In general, the procedure seems to have been to group them in pairs, as on Sunday, with one antiphon for each pair. However, the testimony of the most important antiphoner of the period, *CH-SGs* 390–391 (*c*1000; facs. in PalMus, 2nd ser., i, 1900, 2/1970) is not consistent. On many saints' days the ferial psalms of Matins are replaced by specially chosen ones; the manuscripts often disagree concerning the precise choice of psalms for a particular day.

A versicle with response follows the psalms. Next come, in the monastic cursus, four lessons, each of them followed by a greater responsory sung in a rather elaborate musical style, the last of them incorporating the doxology. The lessons are reduced in number and in length on weekdays. In each nocturn in the Roman cursus there are three lessons and responsories. The lessons are most often from the Bible; an old tradition required the reading of the entire Bible once a year. One method of organizing this is described in the *Ordo romanus XIII* (second half of the 8th century; outlined by M. Righetti, *Manuale di storia liturgica*, ii, Milan, 3/1969, 754–5). Other sources for lessons are the writings of the Church Fathers and the Lives of the Saints. From the 10th century it became the practice to include all the elements of the Office in a single book, the breviary; practical considerations required the shortening of the lessons, and thus the proportions of the Office changed considerably.

The texts of the responsories are often taken from the Bible. There is a cycle of them, beginning with the respond *Domine ne in ira*, which is assigned to the first Sunday after Epiphany. Most or all of these responsories (depending on the manuscript) take their texts from the Book of *Psalms*, in particular from Psalms i–xxv in order, though not consecutively. This series seems originally to have been created for use on ordinary Sundays as a complement to the ferial Office before the liturgical reform of Pope Gregory I. Later it was replaced, on the Sundays after Pentecost, by various series of responsories from the books of the Bible scheduled for reading at that time of the year. Amalarius of Metz (*c*830) reported a state of transition between the two practices. (*See also* Responsory, §§1–2.)

After the last responsory on Sundays and some feasts the *Te Deum* is sung; in the Roman cursus this often replaces the last responsory. On rare occasions the *Te Deum* is preceded by an introductory trope: the St Gallen manuscript has one on the feast day of the patron of the monastery (p.324, no.131), *Gaudeat his festis*.

See also Service, §1.

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RUTH STEINER/KEITH FALCONER

Matos, Jean-Baptiste.

See Matho, Jean-Baptiste.

Matoušek, Lukáš

(*b* Prague, 29 May 1943). Czech composer. At the Prague Conservatory (1961–7) he studied the clarinet, composition and conducting. He then completed a two-year course in electronic music (at Czechoslovak Radio), took private lessons in composition with Kabeláč and from 1976 attended Kohoutek's class at the Brno Academy. In 1981 he won a scholarship to study at the Early Music Centre, London. After returning to Prague he worked as a producer for Czechoslovak Radio before becoming musical director of an independent recording company. In 1963 he co-founded Ars cameralis, an ensemble dedicated to performing medieval and contemporary music.

Since the early 1960s Matoušek has tended towards modernism and 12-note composition. For a period in the 1970s he was also influenced by aleatorism and studies in timbre. The purpose of his work has been to demonstrate links between principles of contemporary music and those of earlier styles. This draws on his extensive knowledge of medieval music and on many years' experience of leading Ars cameralis. These strands come together to form an original and accessible style; the music is marked by rigorous, formal and expressive means.

In the 1970s and 80s few of Matoušek's works were performed in his native Czechoslovakia after a ban was placed on the Cantata no.3 for its criticism of the Soviet occupation of 1968. The pressure increased when the work

received first prize at the international competition Musica sacra held in Nuremberg.

Orch: Pčí běhy [Stories], after poems by V. Holan, 1975; Proměny ticha [Metamorphoses of Silence], str, 1977; Kořeny času [Roots of the Times] (Radices temporis), 1981

Chbr and solo inst: Letokruhy [Annual Circles] (J. Hruby), reciter, fl, 1962; 5 Kánonů [5 Canons], cl, 1962; Garden Music, 12 wind, 1962; In memoriam J.F. Kennedy, 12 solo insts, 1964, arr. nonet, 1974; Hudba pro Bayreuth [Music for Bayreuth], wind, 1966; Conc., perc, wind, 1967; Preludium and fuga, pf, 1967–8; Intimní hudba [Intimate Music], va, 1968, arr. vc (1984); 7 hříchů Hieronyma Bosche [7 Sins of Hieronymus Bosch], fl, b cl, pf, perc, 1971; Afekty [Affects], dulcimer, 1972; Ohlédnutí Orfeovo [Orpheus Overwhelmed], fl, va, hp/pf, 1973; Aztékové [Aztecs], 1 perc, 1978; Sonata, db, chbr ens, 1980; Sonata, vn, pf, 1980; Sonatina (Czech Sonatina), cl, pf, 1983; Qnt, wind, 1987; Fanfára 17. listopadu [Fanfare of the 17th November], 12 brass, 1990; Miniatura, ob, pf, 1990; Věnec sonetů [Sonnet Sequence], vc, pf, 1997; Viderunt omnes fines millenii, wind qnt, str, 1999; Stíny a adlesky [Shadows and Reflections], fl, cl, 3 str, pf, 1999

Vocal: Tartuffův frest [The Punishment of Tartuffe] (A. Rimbaud), S, Mez, fl, b cl, 1964; Cant. no.2 (Ps xciii), S, b cl, bn, trbn, 1966; Cant. no.3 (Bible: *Lamentations*), chorus, 4 brass, 1969; Pečeť mlčení [The Seal of Silence] (Sigillum silentii) (Bible), Mez, cl, va, pf, 1970, rev. 1998; Klárčina říkadla [Klárka's Nursery Rhymes], children's chorus, 1974, arr. mixed chorus, str qt/pf, 1982; Barvy a myšlenky [Colours and Thoughts] (P. Klee, V. Kandinsky and others), Mez, fl, cl, va, hpd, 1976; Vodička, voda [Water, Little Water] (J. Čarek), children's chorus, 1977; Květ z ráje [Flower of Paradise] (J. Seifert), children's/girls' chorus, 1982; Ani bolest nedožijem [We will not see the end of this sorrow] (V. Holan), 1v, 1997

WRITINGS

'The Bohemian Wing', *FoMRHI*, no.40 (1985), 59–64

'Regional Signs of Medieval Musical Instruments', *HJbMw*, xii (1994), 207–12

PETR POKORNÝ

Matoušek, Vlastislav

(*b* Trutnov, Czechoslovakia, 8 Nov 1948). Czech composer. He studied in Prague at the Charles University (musicology, 1977–8) and at the Academy of Performing Arts (1978–89) with Václav Riedlbauch (composition) and Karel Riesinger (music theory). For six months in 1996 he studied Japanese traditional music and shakuhachi playing at the University of Osaka. In 1991 he was appointed to teach ethnomusicology and music theory at the Academy of Performing Arts in Prague. His compositions are strongly influenced by his research in ethnomusicology, using rhythmic and modal structures as well as instruments from non-European cultures. His activities also include electro-acoustic music and collaborations with rock musicians.

WORKS

Orch: Seeding of the Pear, sym. fantasy, 1986; Sym., 1987

Chbr and solo inst: Suite, gui, 1976; Illuminatio, solo vc, 1979; 3 Rondos, pf, 1979; Aleatorica, pf, 1983; Sansara, str qt, 1984; Symetrio, va, vc, pf, 1985; Rattyfication, prep pf 4 hands, 1989; Return without Return, 3 gongs, perc, 1992; Inside the Circle, shakuhachi, 1996; The Way of Bells, 3 shakuhachi, 1996

Vocal: Above Landscape (P. Dostál), 5 songs, 1v, pf, 1976; Songs for My Little Animals and others (J. Havel, V. Matoušek), 9 songs, children's vv, kbd, 1983; Musicologica viva (J.A. Komenský, Matoušek), mixed chorus, Renaissance insts, musicologist ad lib, 1985; The Adventures of the Good Cat Meecash (J. Burian, Matoušek), 5 songs, children's vv, kbd, 1988

El-ac: Monologue of Kitty, va, tape, 1983; Voices of Six Walls, tape, 1990; The Wide Path, Tibetan singing bowls, shepherd's pipe, elec, 1991; The return, vv, elec, 1991; Praga 93, tape, 1993; Trigrams, fl, hp, tape, 1993; Shapes of Silence, elec, 1994

MIROSLAV PUDLÁK

Mátray, Gábor

(*b* Nagykáta, 23 Nov 1797; *d* Budapest, 17 July 1875). Hungarian musicologist, composer and teacher. His family name was originally Róthkrepf. He first studied the piano with his father József Róthkrepf, an elementary school teacher in Nagykáta and from 1804 teacher and choirmaster in Pest. Mátray studied law and had piano, singing and theory lessons in Pest. From 1816 to 1817 he worked there as a tutor in the services of Baron Simon Prónay, and from 1817 until 1830 he was similarly employed by Count Lajos Széchényi in Vienna. There his first compositions were published, as were editions of collections of Hungarian dances for piano. He returned to Pest in 1830 to complete his law studies. In 1833 he founded the associated periodicals *Regélő* and *Honművész*, which he edited for eight years. He was made a corresponding member of the Hungarian Academy of Science in 1833, and in 1837, the inaugural year of the Hungarian National Theatre, was made its music director and composed the choral work *Rémalakok karéneke* for its opening performance. In 1837 he was elected notary of the music society in Pest-Buda, and in 1840 director of the music school of the society (from 1867, the National Conservatory). He was appointed curator of the Hungarian National Museum in 1846.

As a composer Mátray was influenced by the Viennese Classical composers, but also by the *verbunkos*, and by Hungarian, Serbian and Turkish folk and popular music. His music for István Balog's historical play *Csernyi György* (1812) is the earliest surviving musical document in the history of Hungarian opera. A versatile and energetic initiator as a musicologist, he was the first to record the music history of his country. His activity as an informed professional music critic was epoch making. By organizing the orchestra and the singers for the newly opened Hungarian National Theatre in Pest, he also made a significant contribution to opera in Hungary, and as director of the National Conservatory he introduced historical concerts of early Hungarian music.

Mátray's 'complete' collection of folk music is in fact incomplete, and his musicological publications bear the mark of the nationalistic, Romantic spirit of the time; his activities, however, prepared the way for modern research in early Hungarian music, and have earned him the title 'father of Hungarian musicology'.

WRITINGS

'Magyar nóták Csermáktól' [*Verbunkos* dances by Csermák]; 'Magyar nóták' [*Verbunkos* dances]; 'Magyar muzsikának új példái' [New examples of Hungarian music], *Hasznos mulatságok*, i (Pest,1824), 163, 191, 380

'Magyar nóták' [*Verbunkos* dances]; 'Nemzeti muzsika' [National music], *Hasznos mulatságok*, ii (Pest, 1825), 21, 289

'A' muzsikának közönséges története' [General history of music], *Tudományos Gyűjtemény*, xii–xvi (Pest, 1828–32)

'A magyar népdalok kitűnőbb sajátságairól' [On important characteristics of Hungarian folksongs], *Akadémiai értesitő*, xii (1852)

'Bihari János magyar népzenész életrajza' [Biography of Bihari, Hungarian folk musician], *Magyarország és Erdély képekben*, ii (Pest, 1853)

'A magyar zene és a magyar cigányok zenéje' [Hungarian music and music of Hungarian gypsies], *Magyarország és Erdély képekben*, iv (Pest, 1854)

EDITIONS

Pannónia vagy válogatott magyar nóták gyűjteménye [Pannonia or a collection of selected Hungarian tunes] (Vienna, 1825–7)

Flóra vagy honnyi nóták a régi s mostani korból [Flora or home tunes from the old and present times] (Vienna, 1829)

Hunnia vagy válogatott magyar nóták gyűjteménye [Hunnia or a collection of selected Hungarian tunes] (Vienna, 1829–30)

Magyar népdalok egyetemes gyűjteménye [Complete collection of Hungarian folksongs] (Pest, 1852–8)

Történeti, bibliai és gúnyoros magyar énekek dallamai a XVI. századból [Melodies of Hungarian historical, biblical and satirical songs from the 16th century] (Pest,1859)

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I. Bartalus: *Emlékbeszéd Mátray Gábor l. tag felett* [Memorial address on the corresponding member Mátray] (Budapest, 1877)

E. Vajdafy: *A Nemzeti Zenede története* [History of the National Conservatory] (Budapest, 1890)

P. Várnai: 'Egy magyar muzsikus a reformkorban: Mátray Gábor élete és munkássága a szabadságharcig' [A Hungarian musician in the Reform era: the life and work of Mátray until the War of Independence], *Zenetudományi tanulmányok*, ii (1954), 231–321 [with Eng. summary]

P. Várnai: 'Mátray Gábor élete és munkássága a szabadságharctól haláláig' [Life and work of Mátray from the War of Independence to his death], *Zenetudományi tanulmányok*, iv (1955), 163–209 [with Eng. and Ger. summaries]

I. Molnér: 'Mátray Gábor újonnan előkerült népdal-gyűjtési anyaga' [Newly discovered material from Mátray's folksong collection], *Oj zenei szemle*,vii/6 (Budapest, 1956), 12–15

J. Berlósz: *Az Országos Széchényi Könyvtár története 1802–67* [History of the Széchényi National Library 1802–67] (Budapest, 1981)

G. Gábry, ed.: *Mátray Gábor: a muzsikának közönséges története és egyéb írások* [Mátray: general history of music and other writings] (Budapest, 1984)

I. Mona: *Magyar zeneműkiadók és tevékenységük 1774–1867* [Hungarian music publishers and their activity 1774–1867] (Budapest, 1989)

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Matricale.

See Madrigal.

Matsiyevs'ky, Ihor' (Vladimirovich)

(*b* Khar'kiv, 28 June 1941). Ukrainian ethnomusicologist and composer. He studied composition with Adam Soltys at the L'viv Conservatory, graduating in 1965, and undertook postgraduate studies in composition with Orest Yevlakhov at the St Petersburg Conservatory, where after graduating in 1968 he became an assistant lecturer. He later studied ethnomusicology with Izaly Zemtsovsky at the Russian Institute for the History of the Arts, St Petersburg, gaining the doctorate in 1970 with a dissertation entitled *Hutsulskiye skrypychnïye kompozytsyi* ('Hutsul Violin Compositions'). He was a scientific officer at the institute (1971–90) and in 1991 became head of the section for the study of musical instruments. He was professor at the music schools of L'viv, St Petersburg and Petrozavodsk between 1972 and 1997, and in 1992 was appointed prorector of the Finno-Ugric Musical Academy in Petrozavodsk. In 1990 he gained the *Habilitation* with a dissertation on traditional instrumental music as a phenomenon of traditional culture. Matsiyevs'ky has made expeditions to the Trans-Urals region, Kirghizia, Uzbekistan, Poland, Lithuania, Romania and the Carpathian mountains. He has written on the traditional music and instruments of the Ukrainian, Russian and Belorussian peoples and has also edited collections of essays on the music of the Balts, Komis, Mordvins, Maris and Tuvan peoples. His areas of interest include the study of traditional instruments and instrumental music, musical form in the orally transmitted music of the eastern Slavs and the continuation of traditions in urban areas and among diasporas. His compositions include an opera, an oratorio, two violin concertos, two string quartets, six solo violin and cello sonatas, 12 song cycles and a number of film scores, including the award winning *Nebïval'shchina* ('Fantastic Events'), *Levasha* ('Left-Handed') and *Danchïk*.

WRITINGS

'O podvizhnosti i ustoychivosti strukturï' [On mobility and stability of structure], *Slavyanskiy muzïkal'nïy folklor*, ed. I.I. Zemtsovsky (Moscow, 1972)

'Zum Programmcharakter in instrumentaler Volksmusik', *Beiträge zur Musikwissenschaft*, iv (1972), 63–76

'Issledovatel'skiye problemï transkriptsii instrumental'noy narodnoy muzïki' [Problems of research in transcribing instrumental folk music],

Traditsionnoye i sovremennoye narodnoye muzïkal'noye iskusstvo, ed. B.B. Yefimenkova (Moscow, 1976)

with V.Ye. Gusev and I.I. Zemtsovsky: *Metodï izucheniya folklora* (Leningrad, 1983)

'Troyista muzïka: k voprosu o traditsionnïkh instrumental'nïkh ansamblyakh' [Music trios: the question of traditional instrumental ensembles], *Artes populares*, xiv (1985), 95–120

ed., with Yu. Boiko and V.A. Lapin: *Problemï traditsionnoy instrumental'noy muzïki narodov SSSR* (Leningrad, 1986) [incl. 'Otrazheniye spetsifiki instrumentariya v muzïkal'noy forme narodnïkh instrumental'nïkh kompozitsiy', 1–29]

with Ye.V Gippius: *Narodnïye muzïkal'nïye instrumentï i instrumental'naya muzïka* [Traditional musical instruments and instrumental music] (Moscow, 1987–8) [incl. 'Osnovnïye problemï i aspektï izucheniya narodnïch muzïkal'nïkh instrumentov i instrumental'noy muzïki']

Narodnaya instrumental'naya muzïka kak fenomen traditsionnoy kul'turï [Traditional instrumental music as a phenomenon of traditional culture] (Kiev, 1990)

VIKTOR ARKAD'YEVICH LAPIN

Matsudaira, Yori-aki

(*b* Tokyo, 27 March 1931). Japanese composer. A son of Yoritsune Matsudaira, he studied science at Tokyo Metropolitan University and, after completing his graduate study in 1958, he was appointed to teach physics and biology at Rikkyō University (known also as St Paul's), Tokyo. Self-taught in composition and on the piano, he experimented with serialism (1957–60), later expanding his style to include indeterminacy, combination techniques, new modalism and pitch-interval procedures. His compositions were selected nine times for the ISCM World Music Days in and after 1958; he produced a concert series of his work in Tokyo (1982–92). The majority of his work is experimental, and he is best known for his creative use of modern and popular music techniques, technology and the arts as a means of composition. He has written and translated several books on music and is an active music critic for the magazine *Ongaku geijutsu*.

WORKS

(selective list)

Orch: Oscillation, mar, 3 orch, 1977; Sendo I [Kurtosis I], 1982; Recollection, pf, chbr orch, 1989; Revolution, pf, orch, 1991; Coexistence, pf, gamelan orch, 1993; Rasen [Helices], 1995

Chbr and solo inst: Hensō kyoku [Variations], pf trio, 1957; Gazerōni no tame no in [Rhymes for Gazzelloni], fl, opt. perc, 1965–6; Allotrophy, pf, 1970; Transient '74, gui, org, hp, perc, 1974; Coherency for Ark, fl, cl, perc, hp, kbd, 1976; Hadō [Undulation], gui, 1986; Convolution, pf, 3 hichiriki, 1994; Shudai to hensō kyoku [Theme and Variations], cl, vn, va, vc, gui, mand, 1997

Other: Transient '64, tape, 1964; What's Next?, S, 2 noise makers, cond., tape, 1967–71; Assemblage, tape, 1968; Substitution, S, pf, 1972; Where Now?, actress, male dancer, insts, 1973; Accumulation, vn, elec equipment, 1976; Monuments, S, fl, tb, vc, elec equipment, 1977; Sōseiki [The Genesis], S, fl, cl, vc, pf, 1981; Mukyūdō [Perpetual Movement], child chorus, 1986; Symposium, chorus, 1990;

Semiology for John Dowland, S, tape, 1991; Card Game, S, 1995; Cores, pf, computer, 1997

Principal publishers: Suvini Zerboni, Tokyo Art Service, Sonic Art, Moeck Verlag

WRITINGS

Conpyūtā to ongaku [Computers and music] (Tokyo, 1972)
Ongaku = shindō suru kenchiku [Music = oscillating architecture] (Tokyo, 1984)
20.5 seiki no ongaku [Music of the mid-20th century] (Tokyo, 1984)
Gendai ongaku no pasāju [The passage of contemporary music] (Tokyo, 1994)

MASAKATA KANAZAWA/JUDITH ANN HERD

Matsudaira, Yoritsune

(*b* Tokyo, 5 May 1907). Japanese composer. The father of Yori-aki Matsudaira, he studied French literature at Keiō University, Tokyo, and at the same time took private composition lessons with Kōsuke Komatsu; his first published work was *Yōnen jidai no omoide* for piano (1928). At first he was influenced by French music from Impressionism to Les Six, and in 1930, on joining the Shinkō Sakkyokuka Renmei, he became an advocate of neo-classicism. He gave his first piano recital in 1931, performing Debussy, Ravel, Poulenc and Honegger. In 1935 he met Alexander Tcherepnin, who was impressed by his talent and arranged for the publication of his Prelude in D for piano. In 1937 the Pastorale for orchestra was performed by the San Francisco SO, and the Sonatine for flute and piano was presented in concerts throughout France, making Matsudaira one of the first pre-war Japanese composers to gain international recognition. He began to take a serious interest in gagaku at this time, and has since been inspired by its modes, rhythms and structure. The Flute Sonatine (1936) is an early example of a work showing this influence.

When the Nihon Gendai Sakkyokuka Renmei (subsequently the Japanese Society for Contemporary Music) was founded in 1935, Matsudaira became one of its directors. After World War II he grew more prominent and prolific, taking a deep interest in 12-note techniques. He combined these in sections of the Theme and Variations for piano and orchestra (introduced by Karajan in 1951), which is based on the medieval gagaku piece *Etenraku*; it won an ISCM prize in Salzburg in 1952. He again combined elements of gagaku style with 12-note methods in the *Metamorphosis on Saibara*, which won the Zerboni Prize in 1954. 15 of his compositions were featured at ISCM festivals (1957–92) and he has composed several pieces to commission: *Umai* ('Right Dance', for Darmstadt, 1957), *Bugaku kumikyoku* ('Dance Suite', for the Grosses Orchester des SWF, 1960), *Somakusha* (for Gazzelloni, 1961), Suite for ten performers (for the Koussevitzky Foundation, 1963) and the Rhapsody for 10 instruments (for the National Public Library in Washington, 1983), among others. He was secretary to the Japanese Society for Contemporary Music (1953–5) and its chairman (1956–60).

A pioneer in Japanese contemporary music, Matsudaira has influenced generations of Japanese musicians. Among his prizes are the Purple Ribbon Medal (1972), the Order of the Rising Sun (1979), the first prize at the Petrassi Concours (for *Shun-no-den*, 1993) and Bunka kōrōshō (Citation of Cultural Merit, 1996). His mono-opera *Genji monogatari* (1990–3) was presented at the Festival d'Automne (1997); *Kyrie* (1995), a movement of the Peace Mass jointly composed with Penderecki, Schnittke and others, was commissioned by and performed at the Nobel Prize ceremony.

In all of his instrumental and vocal works, the principal stimulus has remained gagaku, throughout his progression from French-inflected neo-classicism to 12-note techniques, total serialism and aleatory music. His preference for scoring for woodwinds (particularly flutes and oboes), a characteristic harmony based on clustered 4ths, the elaborate and improvisatory quality of melody, the diversity of rhythmic figures, the free-floating tempo and the frequent provision of optional parts are all derived from this source. Often the principal movement of a composition has a brief prelude or finale in an improvisatory style, and at times a leading soloist is required to choose from a variety of ornamental variants of essentially the same melody. These devices are also clearly derived from ancient Japanese court music. His writings include *Kindai waseigaku* ('Modern harmony', Tokyo, 1955, 2/1970).

WORKS

(selective list)

orchestral

Pastorale, 1934; Theme and Variations on a Folksong from the Nambu District, pf, orch, 1939; Theme and Variations, pf, orch, 1951; Figure sonores, 1956; Umai [Right Dance], 1957; Sa-mai [Left Dance], 1958; Danse sacrée et Danse finale, 1959; Bugaku kumikyoku [Dance Suite], 3 orch, 1960; Bugaku, chbr orch, 1961; 3 Movts, pf, orch, 1962; Pf Conc. no.1, 1964; Music for 17 Performers, fl, ob, cl, hp, pf, vib, xyl, 10 perc, 1967–9; Junkan suru gakushō (Mouvements circulatoires), 2 chbr orch, 1971; Pf Conc. no.2, 1979–80; Shun-nō-den, 1993

vocal

Choral: Kashin, a rōei, female vv, orch, 1969; Kyrie, 1995 [from Peace Mass]; Uji jūjō [The 10 Volumes of Uji], S, T, B, orch, 1998

Solo vocal: Nambu min'yō-shū [Folksongs from Nambu District], S, pf, no.1, 1928–36, no.2, 1938; Kokin-shū (Recueil de Kokinshū), S, pf, 1939–45, rev. S, orch, 1950; Metamorphosis on Saibara, S, chbr orch, 1953; Katsura, S, fl, gui, hp, hpd, perc, 1959; 3 Arias from The Tale of Genji, S, fl, shō, koto, 1990; Genji monogratari [The Tale of Genji] (mono-op), 1992; 3 ordres, S, fl, koto, 1994; 2 episodes dans le cours du temp, S, orch, 1992–6; Karyō-bin, S, orch, 1994

chamber and instrumental

For 3–10 insts: Pf Trio, 1948; Str Qt no.1, 1949; Suite, fl, bn, pf, 1950; Str Qt no.2, 1951; Serenade, fl, ob, str, perc, 1962; Suite, 10 insts, 1963; Dialogue chorégraphique, wind qnt, hp, 2 pf, perc, 1967; Portrait (Beta), 2 pf, 2 perc, 1967–8; Portrait (C), chbr orch, 1977; Shinrei 3-setsu ni yoru hensō (Variations d'après 3 mouvements de al danse sacrée), 2 pf, 2 cl, perc, 1978–9

For 1–2 insts: Sonatine, fl, pf, 1936; Sonatine, fl, cl, 1940; Vc Sonata, 1942, rev. 1947; Vn Sonata, 1948; Somakusha, fl, 1961, rev. fl, ob, hp, pf, str, perc, 1970; Chbr Conc., hpd, hp, 1964

For pf: Yōnen jidai no omoide [Memories of Infancy], 1928; Komoriuta to orugōru [Lullaby and Music Box], 1928–31; Prelude, D, 1934; Mittsu no den-en bukyoku [6 Rustic Dances], 1939–45; Prelude, G, 1940; Concertante, 2 pf, 1946; Sonatine, 1948; Sonata, 1949; Portrait (Alpha), 2 pf, 1967; Pieces for Children, 1968; Lullabies, 1969; Pieces for Children on Children's Songs and Folksongs, 1969–70; Etudes on Japanese Melodies, 1970

Principal publishers: Suvini Zerboni, Ongaku-no-Tomo Sha, Zen-on Gakufu, Ricordi, Durand

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K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the 20th century] (Tokyo, 1999), 234–6

MASAKATA KANAZAWA/JUDITH ANN HERD

Matsumura, Teizō

(*b* Kyoto, 15 Jan 1929). Japanese composer. He studied composition with Ikenouchi (1949–55) then with Ifukube. In early works, such as the winning entry in the 1955 Japan Music Competition, *Josō to kyōsōteki areguro* (1955), and *Achime* (1957), Matsumura used Stravinsky-influenced ostinato techniques. Ostinatos continue to characterize Matsumura's later works. In *Prelude* (1968), which won the Otaka Prize, the increasingly chromatic and rhythmically intricate ostinatos pile up to create cluster-like sonorities, a texture inspired by Indian and Balinese music and by such Asian historic sites as Angkor Wat in Cambodia. In the two piano concertos (1972, 1978), which move away from such influences, Matsumura applies ostinato techniques to both the piano solo and to each section of the orchestra. In the opera *Silence* (1993), based on the novel by Shūsaku Endō, he uses imaginative text-setting to enhance dramatic continuity. While Matsumura was not a member of the culturally dominant avant garde in the 1960s, he has achieved a unique modern style through elaborately overlaid orchestral textures and vital melodic writing. A collection of his haiku has been published.

WORKS

(selective list)

Orch: Josō to kyōsōteki areguro [Introduction and Allegro concertante], 1955; Sym., 1965; Prelude, 1968; Pf Conc. no.1, 1973; Pf Conc. no.2, 1978; Vc Conc., 1984; Pneuma, str, 1987; Hommage à Akira Ifukube, 1988; Offrande orchestrale, 1989; Sym. no.2, pf, orch, 1998

Chbr and solo inst: Cryptogame, ens, 1958; Music for Str Qt and Pf, 1962; Poem I, shakuhachi, koto, 1969; 2 berceuses à la Grèce, pf, 1969; Apsaras no niwa [Court of Apsaras], fl, vn, pf, 1971; Poem II, shakuhachi, 1972; Poem, shinobue, biwa, 1979; Fantasy, koto, 1980; Poem, a sax, biwa, 1980; Air of Prayer, 17-str koto/vc, 1984–5; Spelmatica, vc, 1985; Pf Trio, 1987; Str Qt, 1996

Stage: Bonnō no fue [Flute of the Devil's Passion] (mono-op), 1966; Silence (op, S. Endō), 1993

Vocal: Achime, S, perc, 11 pfmrs, 1957; Apsaras, female vv, chbr orch, 1969; Sorei kitō [Totem Ritual], S, chorus, orch, 1969; 2 poems by the Prince of Karu, S, pf, 1973; Akatsuki no Sanka [Hymn to Aurora], chorus, ens, 1978; Pauble fidele, 1v, pf, 1996

Principal publishers: Ongaku-no-Tomo Sha, Zen-on Music Co. Ltd

YOKO NARAZAKI

Matsushita, Shin'ichi

(*b* Osaka, 1 Oct 1922; *d* Osaka, 25 Dec 1990). Japanese composer and physicist. He studied composition with his father from an early age and began to compose in his teens; he also pursued scientific studies to postgraduate level at Kyushu University. In 1956 Matsushita won third prize in the Japan Music Competition with Toccata and Fuga, and subsequently gained many awards; *Correlazioni* (1958) and *Succezioni* (1962) were selected for the International Composition Competition in Rome; his *Canzona da sonare* (1960–61) and *Fresque sonore* (1965) were selected for the ISCM World Music Days; and in 1965 he represented Japan at the ISCM conference. In 1963 he founded the contemporary music festival Osaka Autumn. While a guest professor at the institute of theoretical physics at Hamburg University (1964–80), he undertook research at the electronic music studio of the Swedish National Broadcasting Corporation. In his music Matsushita employed avant-garde techniques such as serialism, clusters and indeterminacy, and also applied mathematical devices including group theory. In 1971 he began to concentrate on works with a Buddhist orientation, such as *Sinfonia Samgha* (1974) and the late cantatas (1975–7). Further information is given in K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the 20th century] (Tokyo, 1999), 230–31.

WORKS

(selective list)

Orch: Sym. no.1, 1935; Toccata and Fuga, 1956; Sym. Piece, pf, orch, 1957; Correlazioni, 3 chbr orch, 1958, rev. 1962; Isomorfisms, chbr orch, 1959; Canzona da sonare no.1, pf, 2 perc, str, 1960; Sym. no.3 'Le dimensioni', 1962; Succezioni, chbr orch, 1962; Uro, chbr orch, 1962; Sym. no.4 'Vita', 1963; Sym. no.5 'Pol', 1968; Vn Conc. 'Idyl', 1972; Sym. no.6 'Sinfonia Samgha', S, Bar, chorus, shakuhachi, shō, elec org, pf, orch, 1974; Sym. fantasy 'Yodo-gawa', 1975; Sym. no.7 'Ein neues Lied', 1982–4, rev. 1987; Ethos of Japan, 1985

Chbr: Composizione de camera, fl, cl, tpt, trbn, vn, vc, pf, perc, 1958; Faisceaux, fl, pf, vc, 1959; Canzona da sonare no.2, pf, perc ens, 1961; Métamusik no.1, hn, pf, perc, tape, 1962; Hexahedra (A), fl, ob, cl, trbn, hp, pf qt, 1964; Fresque sonore, fl, ob, cl, hn, hp, va, vc, 1965; Hexahedra (B), va, vc, pf, 1965; Konzentrazion – Goh, Kyo, Ritsu, solo inst/ens, 1969; Evocation, 3 shō, wagon, 3 hichiriki, 17-str koto, 3 ryuteki, perc, 1970; Koronen, 20 perc, 1973; Spectra no.3, pf, perc, 1973; Parabolic Metaphor or Metaphorical Parabola of Birds, fl, org, bells, perc, 1976

Pf: 5 Haiku, 1963; Spectra no.1, 1964, no.2, 1967, no.4, 1971; 12 Bagatellen, 1983

Elec: Le croître noir, nar, chorus, insts, elecs, 1959; Piece, chorus, elecs, 1960; Le pole, musique concrète, 1962; Torso in Westering Sun, musique concrète, 1963; Hill in Ruins, musique concrète, 1964; Music of Stone Implement, Music of Love, Morning Song, elecs, 1970

Dramatic: Shina-Sadame in the Rainy Night (TV op), 1960; A Team to Search for Wages (TV musical), 1962

Vocal: Invention on Osaka District Children's Song, chorus, 1959; Ps cv, chorus, orch, perc, 1960; Buddhist Memorial Service no.1, chorus, 1961, no.2, chorus, 1962, no.3, chorus, orch, 1972; Shinran (orat), nar, S, A, T, B, chorus, orch, 1973; Cant. on Hoke-Kyo 'Buddha' no.1, 1v, chorus, orch, 1975, no.2, 1v, chorus, orch, 1976, no.3, nar, T, Bar, chorus, conch, gagaku ens, orch, 1977, rev. 1978

Solo vocal; Enfant fini, 1v, pf, 1958; Musique, S, pf, perc, chbr orch, 1964

YOKO NARAZAKI

Mattaccino

(It.).

See Matachin.

Mattan, Jean-Baptiste.

See Matho, Jean-Baptiste.

Mattei, Filippo.

See Amadei, Filippo.

Mattei, Stanislao

(*b* Bologna, 10 Feb 1750; *d* Bologna, 12 May 1825). Italian teacher and composer. He studied with Martini and became his disciple and closest friend, as well as the confessor and companion of his last years. Like his teacher he entered the Franciscan order of Friars Minor Conventual. From 1770 he worked closely with Martini at S Francesco in Bologna and in 1776 was officially chosen as his substitute and successor, taking up the post on Martini's death in 1784. In 1789 he became *maestro di cappella* at S Petronio. He was admitted to membership in the Ducal Accademia Filarmonica of Modena in 1780, and the Accademia Filarmonica of Bologna in 1799 which he served as *principe* in 1803, 1808 and 1818. On the founding of the Liceo Filarmonico in 1804, he became professor of counterpoint and composition; among his more famous students there were Donizetti and Rossini. For a brief period in 1809 he was *maestro di cappella* at S Antonio in Padua. In 1824 he was elected an associate member of the Académie des Beaux-Arts de l'Institut Royal de France.

Mattei was a very conservative composer in the tradition of the late 18th-century Bolognese school derived from Martini. He was particularly celebrated as a teacher, though according to Fétis Rossini said of him:

I would have had greater interest in cultivating stricter, more serious types of music if my counterpoint teacher had been someone who explained the purpose of the rules to me; but when I asked Mattei for explanations, he always replied: 'This is the way it has been done'.

However, Mattei's one published theoretical work, *Pratica d'accompagnamento sopra bassi numerati* (Bologna, *c*1824–5), was translated into French and widely used during the 19th century. His music, which has yet to be studied thoroughly, encompasses more than 300 sacred works, as well as several secular vocal pieces and 16 symphonies, in the Bologna Conservatory library, and more than 200, together with 12 symphonies and other instrumental pieces, in the library of S Francesco in Bologna (other works in *A-Wn*; *D-Bsb*, *Dlb*, *Mbs*; *GB-Ge*; *I-Af*, *BGi*, *Bsp*, *CORc*, *Fc*, *Ls*, *Mc*, *Mcap*, *Nc*, *PAc*, *Vnm*, *Vld*). Five of his symphonies are edited in The Symphony 1720–1840, ser. A, viii (New York, 1980). His younger brother, Padre Clemente Mattei (1760–83), was a composer at S Francesco in Assisi and also a student of Martini.

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HOWARD BROFSKY

Matteis, Nicola (i)

(*b* Naples; *d* Colkirk, Norfolk, after 1713). Italian violinist, guitarist and composer. He was resident in England; it seems that he arrived there in about 1670. According to Roger North (on whom we are dependent for details of Matteis's life) 'his circumstances were low, and it was say'd that he travelled thro' Germany on foot with his violin under a full coat at his back'. He must have been living virtually unnoticed in London for some years by the time John Evelyn first heard him play at a private music meeting in November 1674. Evelyn's reaction was one of amazement:

> I heard that stupendious Violin Signor *Nicholao* (with other rare Musitians) whom certainly never mortal man Exceeded on that instrument: he had a stroak so sweete, & made it speake like the Voice of a man; & when he pleased, like a Consort of severall Instruments: he did wonders upon a Note: was an excellent composer also … nothing approch'd the *Violin* in *Nicholas* hand: he seem'd to be *spirtato'd* & plaied such ravishing things on a ground as astonish'd us all.

Matteis seems quickly to have consolidated this reputation for virtuosity – though, according to North, his progress in society was impeded at first by his arrogant manner ('no person must whisper while he played, which sort of attention had not bin the fashion at court'). He engaged in a contest with

Michel Farinel, who, when he heard Matteis, simply stood stock still and stared at him.

An advertisement in the *London Gazette* announcing the publication of Matteis's *Arie diverse per il violino* (1676) also indicated his willingness to teach 'such as desire to learn Composition, or to Play upon the Violin' and mentioned the availability in manuscript of second treble and viola (tenor) parts. According to North, the compositions delighted the aged John Jenkins, who played through the G major suite at the beginning of the second part, and 'pulling off his spectacles, clapt his hand on the book and declared he had never heard so good a peice of musick, in all his life'.

In November 1678 a pass was issued for Matteis to go to France. He was back in London within 12 months when Evelyn again heard him play. Apart from being a first-rate violinist, Matteis was also (according to North) 'a consummate master' on the five-course guitar and 'had the force upon it to stand in consort against an harpsichord'. About 1680, he published *Le false consonanse della musica* followed in 1682 by an English-language edition, *The False Consonances of Music*. This is an important ground-breaking treatise on thorough-bass realization for the guitar (though Matteis several times stressed the applicability of his instructions to other continuo instruments and included some general advice on performance and composition).

The third and fourth parts of the *Ayres for the Violin* appeared in 1685 and ran to a second edition two years later (this time with the addition of a supplementary volume of optional second violin parts). The pedagogical strain evident in the earlier volumes is even more pronounced here. Matteis has two tables of contents, the first for 'the most easy Ayres in ye Book that may be play'd with the Flute as well as the Violin' and the second for 'ye Passages & Ayres a little harder to practice upon the Violin, wth double stops and divisions'. The double stops and a few flourishes are marked in hollow dotted notation indicating that they may be left out by less advanced players. The 1685 edition includes a piece for solo violin in imitation of a trumpet (*Arie è passaggi ad immatione [sic] della trombetta*); in the 1687 edition this reappeared as a trio actually for trumpets, with new titles: *Concerto di trombe a tre trombette con violini e flauti* in the first treble part and *Arie è passaggi per trè trombette* in the second treble part. It has been suggested that this piece may originate from a lost manuscript concerto for three trumpets with recorders, strings and continuo.

Matteis was active as a teacher and, according to North, had 'many scollars'. He was to have joined Purcell, Draghi, Keller and Finger on the staff of the proposed Royal Academy (1695). In 1696 John Walsh (i) advertised 'A Collection of new Songs set by Mr Nicola Matteis made purposely for the use of his Scholars'. Again, the compositions were being recommended as studies. Matteis is named in advertisements in the *London Gazette* (and on a broadsheet copy of the poem) as the composer of the now-lost 1696 St Cecilia Day Ode *Assist, assist! You mighty sons of art*. This ode was repeated a few days after its London première at a St Cecilia Day celebration in Oxford (for which Matteis was named as a steward) and again at a public concert in the York Buildings in January 1697. From about 1698 Matteis seems to have been less active as a

violinist and composer and it was his son, Nicola Matteis (ii), who came into prominence. Nothing reliable is heard of Matteis after this date and he may, in fact, have died about 1700. He features as one of the imagined writers in Thomas Brown's *Letters from the Dead to the Living* (1702). Roger North claimed that Matteis lived with a woman 'as one that was marryed' and that they had a child and moved to a great house where the violinist dissipated his by-now considerable wealth and undermined his health in extravagant living. This has led to some misunderstanding since it has been assumed that North was alluding to a marriage in 1700 to the widow, Susanna Timperley. But the recent discovery (by Simon Jones) of her will in Vienna proves that it was the younger Nicola Matteis (ii) who became her husband. The confusion must have arisen very early since *The London Post* reported in January 1700 that 'Signor Nicolao, the famous Italian Musician, is married to one Madam Timperley …' (Despite the younger Matteis's growing reputation, it seems unlikely that he would be described in quite these terms at this time.) Matteis's works were still very much in demand. Roger published five books of *Les Solos de Nicolas Mathys* (Amsterdam, 1702) and in the following year, Walsh brought out a new edition of the first two parts of the *Ayrs* together with a second treble parts (presumably those mentioned in the advertisement for the original publication) to complement those published earlier for volumes 3 and 4. According to North, Matteis may have died about 1700.

Matteis was clearly an extraordinary violinist and a key figure in the development of violin playing in England. North informs us that he held his violin very low on his chest ('against his short ribs' or 'almost against his girdle'), used a long bow and 'touched his devision with the very point'. He added 'I have found very few that will beleeve it possible he could performe as he did in that posture'. He introduced the thumb-on-stick bow grip to England. The extent of his influence can be inferred from John Lenton's *Gentleman's Diversion* (1693), in which players are warned off placing the violin 'as low as the Girdle, which is a mongrel sort of way used by some in imitation of the *Italians*'.

North praised Matteis both for his eloquent cantabile (his 'arcata') and for the range of staccato bowings in his vocabulary. The four volumes of solo violin music reveal a great deal about the aspects of his performance that so impressed the English. Matteis claimed to have 'tried to accommodate the musical tastes of the inhabitants of this country, though not to so great an extent as to separate myself too much from the Italian school'. As Tilmouth has demonstrated (in what remains the most substantial study of Matteis), there is stylistically a new wind blowing through his works. The division mentality is displaced by the sweep and sponaneity of the Italian school and the variety of bowings far exceeds anything else in English sources. His harmonic language is spiced with dissonance and the music ranges from buoyant dance-based compositions to a more learned style. The 'Passagio rotto' and 'Fantasia' in A minor (both 'senza basso') from book two (a prelude and fugue) demonstrate both an advanced violin technique and a truly impressive command of well-structured contrapuntal writing. The added second violin parts for the *Ayres* are not, on the whole, of very great interest. But a few genuine ensemble pieces survive in manuscript (*GB-Ob*), including a splendid D minor ground for three violins

which, with its robust rhythms and dissonances, seem like the work of an Italian who has assimilated something of English taste.

WORKS

instrumental

Arie diverse … preludy, alemande, sarabande, correnti, gighe, fantasie, minuite ed altre toccate a due corde, libro primo, libro secondo, vn, b (London, 1676); as Ayrs … Preludes, Allmands, Sarabands, Courantes, Gigues, Divisions and Double Compositions, 1st Part, and Other Ayrs, 2nd Part (London, 2/*c*1679); MS 2nd tr pt, *GB-Lbl*; as Senr Nicola's 1st and 2nd Book's of Aire's in 3 Parts … the 2nd Treble Part Never Being Printed Before (London, 2/1703)

Ayres … Preludes, Fuges, Allmands, Sarabands, Courants, Gigues, Fancies, Divisions, and Likewise Other Passages, Introductions and Fuges for Single and Double Stops, with Divisions Somewhat More Artificial, 3rd and 4th Parts, vn, b (London, 1685); as Other Ayrs and Pieces, 4th Part, and The 2nd Treble of the 3rd and 4th Parts (London, 2/1687) [incl. trio, 3 tpt, ed. P. Holman (London, 1982)]

Songs arr. fl, bc (1699), see vocal

Solo, A, vn secundo, bc (London, 1704)

Other inst music, *F-Pn*, *GB-En*, *Lbl*, *Ob*

vocal

When e'er I gaze on Sylvia's face (P. Motteux), 1v, bc (London, 1692)

Assist, assist! You mighty sons of art (ode), St Cecilia's Day, London and Oxford, 1696, lost

A Collection of New Songs, bk 1, 1v, bc (1696); with airs, vn, bc

A Collection of New Songs, bk 2, 1v, hpd/theorbo/b viol (London, 1699); most also arr. fl, bc

Songs in 1699[4], 1699[5], and numerous 18th-century anthologies

theoretical works

Le false consonanse della musica per poter apprendere a toccar da se medesimo la chitarra sopra la parte (London, *c*1680; Eng. trans., 1682/*R*)

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PETER WALLS

Matteis [Matheis], Nicola (ii) [Nicholas]

(*b* ?late 1670s; *d* Vienna, 23 Oct 1737). English violinist and composer, son of nicola Matteis (i). That he was probably born in the late 1670s is suggested by a 'Balleto for Young Nicola' in a manuscript volume by his father that can be dated to about 1682. He received instruction in violin playing from his father, though Roger North, who had seen him 'in coats play to his father's Guittarre', found his playing effeminate compared with his father's virile manner. Towards the close of the century he was very successful as a performer in London but soon left for Vienna, where he became a violinist at the Habsburg court on 1 July 1700. He married the widow, Susanna Timperley, in the same year. In 1712 he became director of instrumental music there and for much of his life in Vienna he was also principal violinist of the Hofkapelle and musical director for court balls. From 1714 one of his principal duties was to compose music for the ballets in the court operas, following the tradition of Wolfgang Ebner, J.H. Schmelzer and others. This he continued to do after his retirement in 1730 from active service as a violinist.

The slow movements of Matteis's violin sonata published in 1704 suggest a mastery of Corelli's cantabile style. Some of his other instrumental music was known at Dresden; a violin concerto was performed there in 1710 by a distinguished group including Antonio Lotti. The bulk of his surviving work, however, consists of ballet music written for insertion into the *opere serie* of the Vienna court composers, most notably Fux, Conti, Ziani, Caldara and Predieri. The ballets generally provide conclusions for each act but occasionally have a dramatic function within an act. Music of a lighter character is written in short score for treble and bass only, but on occasions, such as in *Costanza e Fortezza*, written in collaboration with Fux for the coronation of Charles VI at Prague, a fuller ensemble is required, including antiphonal brass or chorus with a four-part string ensemble. French forms and styles predominate among the dances, but exotic or programmatic elements are conspicuous too. About 20 of the dances are designated 'aria grotesca', a type of dance that involved unusual leaps, movements and gestures, with a predomination of syncopation. The unity of tonality in Matteis's ballets is on occasion tempered by the introduction of related or even alien tonal centres, distinguishing these works from his violin sonatas. As regards

instrumentation, he drew upon the diverse resources of the Habsburg Hofkapelle, sometimes incorporating instruments such as the cornett and chalumeau; e.g. the ballet music for Caldara's *Ormisda* includes a passecaille with a trio for two flutes and chalumeau. Extravagant figuration in Matteis's string writing points to the possible influence of Matteis the elder's compositions and style of performance.

WORKS

Music for 59 ballets written between 1714 and 1737 for insertion into ops by Conti, Ziani, Caldara, Lotti, Fux, Bononcini, etc. (listed in McCredie, 1967); edn of Costanza e Fortezza (op by Fux with ballet music by Matteis), in DTÖ, xxxiv–xxxv, Jg.xvii (1910/*R*)

Lo sciocco deluso (ballet), 1729, *A-Wn, D-W*

Sonata, vn, bc (London, 1704)

Sonata, vn, bc, *GB-Lbl*

Sonata da camera, 2 vn, bc, *D-Dlb*

Conc., vn, *Dlb*

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MICHAEL TILMOUTH/ANDREW D. McCREDIE (with NEAL ZASLAW)

Matteo [Betini] da Brescia.

See Matheus de Brixia.

Matteo da Perugia [Matheus de Perusio, de Perusiis, Perusinis]

(*fl* 1400–16). Italian composer. He was presumably from Perugia. He was the first *magister capellae* and the only cantor at the as yet unfinished Milan Cathedral from 1402 to 1407. His duties as described in the cathedral records were to 'biscantare' during solemn feasts as well as to teach music in a school connected with the cathedral, and to offer free instruction to three boys chosen by the cathedral deputies.

Matteo's appointment to Milan Cathedral coincided with the ordination of the theologian Pietro Filargo da Candia (1340–1410) as Archbishop of

Milan. This may not have been a coincidence, for it appears that by 1406 Matteo was at least intermittently in the service of Filargo, who had by that time been made a Cardinal and papal legate in Lombardy by the Roman Pope Innocent VII; in that year the cathedral deputies agreed to pay Matteo's salary even though he was absent from the cathedral and in Pavia at the wish of the cardinal. From July 1407 Matteo's monthly payments from Milan Cathedral ceased, presumably because he became a permanent member of Filargo's household. Filargo was an important figure in both church and secular politics of his day. He studied at Oxford and Padua and received the doctorate in theology at Paris in 1381. Described by a contemporary as 'luxury-loving', Filargo established a household in Pavia, the seat of the Milanese territories, where he lectured at the university and served as advisor to and ambassador for the Milanese ruler Giangaleazzo Visconti (*d* 1402). Filargo's activities in these years to end the papal Schism led to his being elected Pope Alexander V by the church council at Pisa on 26 June 1409 (making him the third simultaneous pope), but he died only ten months later. Matteo may have accompanied Filargo to Pisa, but he did not remain long in the antipapal court after Filargo's death, for he is not listed as a member of the chapel of his successor, John XXIII (1410–15). Matteo's name reappears in the records of Milan Cathedral in 1414, and he continued to receive a monthly salary there until October 1416. The last record of him in Milan Cathedral dates to January 1418, which, contrary to Nava, does not contain a notice of Matteo's death, but merely records a complaint by Matteo's successor, Ambrosino da Pessano, that his salary was not as high as Matteo's had been. The date of his death is unknown; that he wrote contratenors to works of Grenon and Fontaine suggested to Pirrotta that he was active in the 1420s, when those composers are known to have been in Italy, but their works could have been circulating in Italy before they worked there, perhaps in the previous decade. The recent discovery that the fragment *I-PAas* Armadio B 75 (the remains of a sizable manuscript, whose five surviving works contain three contratenors by Matteo) was recovered from the binding of a convent account book in Piacenza might suggest an as yet unexplored chapter of his career in that city.

The manuscript *I-MOe* α.M.5.24, probably compiled in the first two decades of the 15th century (*see* Sources, MS, §VII, 3), includes among its total of 103 pieces 30 works and two single parts ascribed to Matteo as well as seven works and three substitute contratenors that can be attributed to him with great probability. Except for the contratenor to *Tu me solevi donna*, these *opera dubia* all appear together in the first fascicle, which begins and ends with works by him and contains the names of no other composers. Most of these compositions show clear signs of his style and there is little doubt that they are his. The fragment *I-PAas* contains three further contratenors by Matteo to works by Antonello da Caserta, Ciconia and Pierre Fontaine. Apart from these, one song in a recently discovered fragment (*CH-BEb*, Fragm.827) and a single voice in the Boorman fragment, all Matteo's works survive in *I-MOe* 5.24 alone (the suggestion in PMFC, xx, 1989, that the extremely abbreviated ascription to two untexted works in *I-Fn 26* reads 'Matheus' is unconvincing).

His surviving compositions include mass movements, two isorhythmic motets and both Italian and French secular songs. Willi Apel regarded

Matteo as the principal composer of his generation, in whose compositions one could trace the stylistic transition between the mannerism of the 1380s to the 'modern style' of the early 15th century. This viewpoint was challenged by Besseler; since then Matteo's position in history has remained an open question, and his music awaits a thorough stylistic study. Some preliminary observations can be made, however. His cantus lines contain quirky leaps (the diminished 4th is a favourite interval), often from unstable sonorities that precede expected cadential arrivals. He often surrounds structural pitches with appogiaturas and auxiliary notes and embellishes his melodies with detailed, fast-moving ornamental figurations, notated in *I-MOe* α.M.5.24 with an expanded arsenal of italianate figures. A favourite device in the songs is to construct a melodic sequence upon a complex or syncopated rhythmic pattern (for example in *Le greygnour bien* and *Le grant desir*). He often begins phrases with imitation in all three voices. Several of his works explore a more adventurous chromaticism than is typical of this period. The ballade *Le greygnour bien*, with a moralizing text in the form of a sonnet, is one of the most complex of his works in its rhythm and notation, containing reverse coloration and elaborate syncopation. *Se je me plaing de Fortune* quotes the opening texts of Machaut's *Se je me plaing* and *De Fortune me doit plaindre*, as well as the cantus and tenor of the opening eight bars of the latter. In addition, the texts of both Matteo's *Se je me plaing* and Machaut's *De Fortune* complain about the vagaries of fortune, using the female voice. The female voice is also found in *Par vous m'estuet/Soyes par moy*, a rondeau scored for two equal cantus lines whose double text contains a dialogue between a man and a woman. Several works, including the ballade *Pres du soloil* and the virelai *Belle sans per*, have the simplified texture and slower harmonic movement associated with a slightly younger generation.

Sera quel zorno may displays an italiante sensibility in the long ornaments using both duplet and triplet semiminims; the work is notable for its phrase endings on unresolved triads and a sequential motif of a scalic descent through a tritone, significantly setting the word 'guai' ('troubles'). His one other Italian song, *Già da rete d'amor*, is composed in a strikingly low tessitura and has a three-flat signature.

The isorhythmic motet *Laurea martirii/Conlaudanda est/Proba me Domine*, shown by Maiani to be based on an Ambrosian Vespers antiphon for the Feast of St Laurence, was probably written for the Ambrosian Rite at Milan or Pavia. As in his isorhythmic Agnus Dei motet, the tenor is stated three times with a canon explaining that it is diminished in each of his repetitions. His mass movements explore various techniques of construction. One Gloria (FG 11), a beautiful cantilena setting, has a pan-isorhythmic Amen; another (FG 12) is scored for tenor and two canonic cantus parts, indicated with the rubric 'fuga'. The four-voice Gloria (FG 14) and three-voice Gloria (FG 15) are based on the same isorhythmic tenor and share many structural features, discussed by Layton and Maiani; one is clearly a reworking of the other. The latter work (FG 15) has a particularly virtuosic cantus part, whose notational subtleties include semiminims with half-drawn note heads that signify diminution (a device found in several works in the later layer of *I-MOe* 5.24).

While many works of this period are transmitted with different contratenors, it is an unusual feature of his output that some of Matteo's contratenors to works by other composers are actually ascribed to him (those for songs by Grenon, Ciconia, Antonello da Caserta and Fontaine). Grenon's *Je ne requier* is transmitted with Matteo's contratenor in a fragment in Stanley Boorman's private collection, New York, making this single voice-part among the best-travelled of Matteo's works.

WORKS

for 3 voices unless otherwise stated

Editions: *La cappella musicale del duomo di Milano*, i: *Le origini e il primomaestro di cappella: Matteo da Perugia*, ed. F. Fano, IMi, new ser, i (1956) [F]*French Secular Compositions of the Fourteenth Century*, ed. W. Apel, CMM, liii/1–3 (1970–72) [A]*French Secular Music*, ed. G.K. Greene, iii–v, PMFC, xx–xxii (1982–9) [G i–iii]*Italian Sacred and Ceremonial Music*, ed. K. von Fischer and F.A. Gallo, PMFC, xiii (1987) [FG]

sacred

Gloria, F 2, FG 11
Gloria, F 3, FG 12 [canon in upper voices indicated with 'Fuga']
Gloria, F 4, FG 13
Gloria, 4vv, F 5, FG 14 [facs. in F, facing p.272]
Gloria, F 6, FG 15 [facs. in F, facing p.480]
Ave sancta mundi salus/Ave sancta mundi salus/Agnus Dei qui tollis, motet, 4 or 3vv with solus T, F 1, FG 46 [facs. in F, facing p.240]

ballades

Le grant desir, A 50, G i, 17
Le greygnour bien, A 51, G i, 18
Pres du soloil, A 52, F 19, G i, 19
Se je me plaing, A 53, G i, 21

virelais

Belle sans per, A 54, F 22, G ii, 7
Dame que j'aym, A 55, G ii, 8
Dame souverayne, A 56, F 20, G ii, 9 [facs. in F, facing p.368]
Helas Avril, A 57, G ii, 10
Heylas que feray, A 58, G ii, 11
Ne me chaut, 2vv, A 59, F 18, G ii, 12
Puisque je sui, A 60, G ii, 14

rondeaux

A qui fortune, A 61, F 23, G iii, 8
Dame d'honour, A 62, F 26, G iii, 9
Helas merci, 2vv, A 63, F 17, G iii, 10
Jusques a tant, A 64, F 25, G iii, 11
Par vous m'estuet, 2vv, A 65, F 15, G iii, 12
Plus liés des liés, 2vv, A 66, F 16, G iii, 13
Pour bel acueil, A 67, F 24, G iii, 14
Pour Dieu vous pri, A 68, F 21, G iii, 15
Se pour loyaulment servir, A 69, G iii, 16

Trover ne puis, A 70, G iii, 17

canon

Andray soulet, A 71, F 27, G i, 63

ballatas

Già da rete d'amor, F 13, PMFC, x (1977), p.95 [facs. in F, facing p.416]
Sera quel zorno may, F 14, PMFC, x (1977), p.98

single voices

Je ne requier de ma dame, contratenor to ballade by Grenon, F 28
Lizadra donna, substitute contratenor to ballata by Ciconia, F 29, PMFC, xxiv (1985), 33b [facs. in F, facing p.288]
Più chiar che'l sole, substitute contratenor to ballata by Antonello da Caserta, ed. in Korth, p.94 and in Memelsdorff (1992)
Pour vous tenir en la grace, substitute contratenor to rondeau by Pierre Fontaine
Textless discantus with initial 'D'

anonymous works probably by matteo

Gloria, troped 'Spiritus et alme', 4vv, F 7, FG 17
Gloria/Tenor: Agnus Dei qui tollis, 4 or 3vv with solus T, F 8, FG 16
Credo, F 9, FG 24
Credo, F 10, FG 25
Laurea martirii/Conlaudanda est/Tenor: Proba me Domine, motet, 4 or 3vv with solus T, F 11, FG 47; see also CMM, xxxix (1965), no.13
Puisque la mort, ballade, A 170, F 30, G i, 20
Plus onques dame, virelai, A 215, G ii, 13

anonymous single voices

El non me zova, substitute contratenor to ballata by Bartolino da Padova, ed. in Korth, p.104
Se vous n'estes par mon guerredon, substitute contratenor to rondeau by Machaut
Tu me solevi donna, contratenor to anonymous ballata (in *I-Tn* III.2, the Boverio Codex)

doubtful works

Textless rondeau, *I-Fn* 26, f.16*v*, G iii, 18

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URSULA GÜNTHER/ANNE STONE

Mattern, A.W.F.

See Matern, a.w.f.

Mattern, Ludwig Anton Wilhelm.

German cellist, possibly related to a.w.f. Matern.

Matters, Arnold

(*b* Adelaide, 11 April 1904; *d* Adelaide, 21 Sept 1990). Australian bass-baritone. After winning the Sun Aria Competition at Ballarat, he was invited by Melba to sing with her in Melbourne and encouraged by her to seek

training and a career abroad. He studied in Adelaide with Frederick Bevan and Clive Carey and in London with W. Johnstone Douglas. From 1932 he sang with Sadler's Wells Opera, combining a fine voice with admirable theatrical gifts; his Falstaff, in particular, was a ripe and humorous study. His repertory included Don Giovanni, Hans Sachs and Wotan. He also sang small roles during international seasons at Covent Garden and produced opera for Sadler's Wells and elsewhere. Matters returned to Australia in 1941 for war service with an entertainment unit. He again joined Sadler's Wells in 1944 and sang the title role in the first performance in England (1948) of *Simon Boccanegra*. He was the original Pilgrim in Vaughan Williams's *The Pilgrim's Progress* (1951) at Covent Garden, and created Cecil in Britten's *Gloriana* (1953). In 1954 he returned to Adelaide to teach at the Elder Conservatorium (1954–66), producing *Tosca* and *Otello* for the Elizabethan Trust Opera (now Opera Australia) 1957 touring season. His recordings include the role of Mícha in *The Bartered Bride*, conducted by Beecham.

HAROLD ROSENTHAL/ROGER COVELL

Matteuccio.

See Fornari, Matteo.

Matthaei, Conrad

(*b* Brunswick, 1619; *d* ?Königsberg [now Kaliningrad], 1667). German composer and theorist. He was a pupil of Heinrich Grimm at Brunswick. He apparently spent the major part of his life at Königsberg. He studied law and philosophy at its university about 1650 and seems to have continued his association with that institution on receiving the degree of doctor of law; he acknowledged the support of its faculty in the preface to his treatise *Kurtzer, doch ausführlicher Bericht von den Modis Musicis*, which was published in Königsberg in 1652 (reprinted 1658). In 1654 he became Kantor of the Old Town church. It is generally believed that he remained in that appointment until his death, though according to Walther he returned to Brunswick and practised law. No evidence supports this statement, and the fact that all his known compositions were published at Königsberg seems to contradict it. All Matthaei's compositions are occasional sacred pieces. They display features similar to those found in the music of Johannes Eccard and his pupil Johann Stobaeus, particularly those in cantional style. This led Winterfeld to suggest that he studied with Stobaeus; he also believed that he may have been influenced by the *Arien* for several voices of Heinrich Albert. Matthaei's mentors as a theorist are more easily determined. In addition to the treatises of his teacher Grimm it is apparent that he relied on those of Seth Calvisius and Johannes Lippius.

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all published in Königsberg, many lost since 1945

Neue Hertzens-Freude (1650), *GB-Lbl*
Der CXXXI Psalm, 8vv (1653)
Der LXVII Psalm, 4, 8vv (1654)

Hochzeit-Lied aus dem 95. Psalm, wedding song, 8vv (1654)

Psalm CXVI, wedding song, 8vv, bc (1655), *PL-Wn*, inc.

Hochzeit-Lied … aus dem 30. Psalm, wedding song, 4vv, 2 vn (1655)

Psalm CXXXI, 12vv (1655)

Tanz, du suchest deine Lust, bridal dance, 4vv (1657)

Hochzeit-Lied aus dem … XVIII Psalm, wedding song, 10vv (1657)

Fidentem nescit deservisse Deus, funeral song, 5vv (1657), *WRu*

Christliche Sterb- und Siegeslied, funeral song, 5vv (1657)

Sterb-Lied, 6, 9 or 13vv (1658), *WRu*

Eucharistēs kai eukuikos hymnos, 5vv (1658)

Harmonia sacra, 12vv (1658)

Christliche Sterbens Gedancken, funeral song, 5vv (1658), *WRu*, inc.

Christliche Sterblied, funeral song, 5vv (1659)

Ehren-Lied, 6, 10 or 14vv (1659)

Diesen irdschen Leben muss die Liebe den Zusatz geben, bridal dance, 5vv (1662)

Frülings-Liebe, bridal dance, 2vv (1664)

Hymnus, 10vv (n.d.)

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<div align="right">CHRISTOPHER WILKINSON</div>

Matthay, Tobias (Augustus)

(*b* London, 19 Feb 1858; *d* High Marley, nr Haslemere, 15 Dec 1945). English teacher, writer, pianist and composer. His parents were German; his father became a naturalized British subject. Matthay won the Sterndale Bennett Scholarship and entered the RAM in 1871 where his teachers were Bennett himself, Prout, Sullivan and Macfarren. He was appointed sub-professor there in 1876 and was a full professor from 1880 to 1925. His first London recital was at the Princes Hall on 28 November 1884. In 1900 he founded his own school as a means of propagating his theories of piano technique and his method of teaching based on them. Those theories were expounded in *The Act of Touch*, a pioneering work in which he attempted a full-scale analysis of the physical aspects of piano playing, categorizing the various vertical movements into touch-species and laying great stress on muscular relaxation and forearm rotation.

Many of Matthay's conclusions were called into question by other workers in the same field, notably by James Ching, who produced scientific evidence in support of his arguments. Yet the quality of Matthay's teaching was emphasized by the success of his students and associates, among them Hess, Scharrer, Cohen, Craxton, Bowen, Langrish, Lympany and

Robertson: Ching himself acknowledged, in his *Piano Technique*, the unique value of Matthay's pioneering work. Matthay's compositions include an overture, *In May*, a piano quartet, some songs and much piano music.

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Some Commentaries on the Teaching of Pianoforte Technique (London, 1911)
The Child's First Steps in Pianoforte Playing (London, 1912)
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FRANK DAWES

Mattheo de Sancto Paolo.

See Paullet.

Mattheson, Johann

(*b* Hamburg, 28 Sept 1681; *d* Hamburg, 17 April 1764). German composer, critic, music journalist, lexicographer and theorist.

1. Life.

GEORGE J. BUELOW

Mattheson, Johann

1. Life.

Mattheson was the third and only surviving son of Johann Mattheson, a Hamburg tax collector, and Margaretha Höling of Rendsburg (Holstein). Details of Mattheson's life come largely from his autobiography published in the *Grundlage einer Ehren-Pforte*. His education was exceptionally broad, perhaps because his parents hoped he would gain a position in Hamburg society. At the Johanneum he received a substantial background in the liberal arts, including musical instruction from Kantor Joachim Gerstenbüttel. He also had private instruction in dancing, drawing, arithmetic, riding, fencing, and English, French and Italian. At six he began private music lessons, studying the keyboard and composition for four years with J.N. Hanff (later organist at Schleswig Cathedral), taking singing lessons from a local musician named Woldag and instruction on the gamba, violin, flute, oboe and lute. At nine Mattheson was a child prodigy, performing on the organ and singing in Hamburg churches. His voice was of such quality that Gerhard Schott, manager of the Hamburg opera, invited him to join the company, and he sang in J.W. Franck's opera *Aeneas*. In addition to performing and his studies at the Johanneum, Mattheson was sent for instruction in law. However, he realized that the opera was in itself a 'musical university' and decided not to pursue formal education after completing the Johanneum curriculum in 1693. He became a page at the Hamburg court of Graf von Güldenlöw, 'Vice-König' of Norway and brother of Christian V, King of Denmark. His unusual talent attracted the court circle and he was frequently asked to play and sing. The experience left him with an indelible impression of the glamour and brilliance of Hamburg's aristocratic society, and, he remarked, he wept bitterly when his father broke the employment agreement and forced him to leave court.

Having previously sung mainly in the chorus and in minor roles, Mattheson made his solo début in female roles when the opera company visited Kiel in 1696. By the following year his voice had changed, and he began to take tenor roles in which he had considerable success up to 1705. Mattheson led an exceedingly rich musical life in these 15 years with the Hamburg opera; he sang and conducted rehearsals under such composers as J.G. Conradi, J.S. Kusser and Reinhard Keiser. He testified to learning the new, Italian manner of singing from Kusser. In 1699 he wrote and had performed his first opera, *Die Plejades*.

Mattheson met Handel in 1703, and a mutually beneficial friendship developed over the next three years: Mattheson said that he influenced the growth of Handel's musical style, particularly by teaching him how to compose in the dramatic style; he also probably obtained for Handel a position in the opera orchestra as second violinist and harpsichordist. In 1704 Mattheson's *Cleopatra* was performed with the composer in the role

of Antonius. Handel conducted the performance from the harpsichord while Mattheson was on the stage. However, after Antonius's suicide in the middle of the third act, Mattheson returned to the orchestra, intending to take his place at the keyboard, but Handel refused to yield. An argument between the two young musicians led to the duel described by Mattheson in his *Ehren-Pforte*; according to him, Handel's life was spared by a large button on his coat that Mattheson struck with his sword. Apparently, however, the two were soon reconciled, and Mattheson sang the leading roles in Handel's *Almira* and *Nero* at Hamburg in 1705, the final year of Mattheson's career with the theatre.

During his professional career Mattheson not only performed in some 65 new operas but wrote several of his own. He became a virtuoso organist and found time to become involved in numerous social and musical activities, including teaching. In 1703 he was invited (as was Handel) to apply for the position of organist to succeed Dietrich Buxtehude at the Marienkirche in Lübeck. Mattheson and Handel travelled together to Lübeck for the auditions, 'making numerous double fugues in the carriage'. They both turned down the position. Mattheson also declined invitations to other important positions as organist, including one at the Pfarrkirche in Haarlem and, as successor to the distinguished J.A. Reincken, at the Catharinenkirche in Hamburg.

In 1704 Mattheson became a tutor of Cyrill Wich, son of the English ambassador to Hamburg, Sir John Wich. This position was the turning point in his career, offering him employment with social status and a considerable salary. He proved himself so capable that in January 1706 he was made secretary to Sir John Wich, a position he retained for most of his life, continuing with the same responsibilities when Wich's son was appointed his father's successor in 1715. Mattheson's duties greatly exceeded routine secretarial obligations. He became indispensable to the ambassador's office, frequently travelling as Wich's official representative on important diplomatic missions. He immersed himself in the study of the English language, English law, politics and economics; and he became an expert in the intricate details of trade between England and Hamburg.

In 1709 Mattheson married Catharina Jennings (*d* 8 Feb 1753), daughter of an English minister. In 1715 he became music director of Hamburg Cathedral, a post of particular importance, for which he composed many works, including more than two dozen oratorios. He was forced to resign this position in 1728, primarily as the result of increasing deafness; he was completely deaf by 1735. In 1719 Mattheson was appointed Kapellmeister to the court of the Duke of Holstein. During the extraordinarily productive years between 1715 and 1740 he wrote not only numerous important scores and treatises but also many translations from English of books, pamphlets and articles, primarily connected with his duties as secretary to the English ambassador. He also translated several English histories, novels and philosophical works, and produced a steady flow of articles for journals published in Hamburg (Cannon gives a valuable bibliography).

In 1741 Mattheson received the title of Legation Secretary to the Duke of Holstein, and in 1744 was promoted to 'Legations-Rat'. After the death of his wife, he decided to donate the bulk of a considerable fortune, some

44,000 marks, to the Michaeliskirche in Hamburg for the rebuilding of the great organ destroyed by fire. He requested that in return he and his wife be buried in the church. On 25 April 1764 he was buried in the crypt of that church following services at which Telemann conducted *Das fröhliche Sterbelied, womit der nunmehro wolseelige Legations-Rath, Herr Johann Mattheson, ihm selbst, harmonisch und poetisch, im 83sten Jahre seines Alters, zu Grabe gesungen*, which Mattheson had composed for his own funeral.

Mattheson, Johann

2. Music.

Johann Mattheson was the most important contemporary writer on the music of the German Baroque. He documented in unparalleled detail the musical world of those critical years in the 18th century when musical styles and values changed radically in the transition from the Baroque to the Classical period. However, it has been previously impossible to assess much of Mattheson's music, particularly his operas and some two dozen oratorios. These were assumed to be lost in the destruction of the Hamburg Stadtbibliothek in World War II. Most of that music, however, had not been destroyed and in 1998 was returned to Hamburg from Armenia. Scholars will now be able to evaluate this music more fully than previously, and they will be able to integrate Mattheson's compositional achievements into the history of music in Hamburg during the early 18th century. Mattheson was a deeply devout man and committed himself energetically in word and music to preserving and strengthening music in the Protestant church; his oratorios formed the heart of his musical achievement. As shown in *Das Lied des Lammes*, his sacred music fully embraces operatic style; nevertheless, in its melodic simplicity, its dramatic, homophonic choruses, striking emphasis on Protestant chorales and sensitivity to the rhetorical values of the text, his oratorio has a popular appeal and an important position in the development of the form.

The opera *Cleopatra*, though an early work, is evidence of the composer's talent and individual style. While the opera is famous mainly for its connection with the Mattheson–Handel duel, its real significance lies in the supporting musical evidence it contributes to Mattheson's theoretical doctrines, codified several years later. Former opinions that Mattheson as a composer was insignificant and that he imitated the style of his favourite contemporary, Reinhard Keiser, can be disproved by this opera. He is clearly distinguishable from Keiser, particularly in his melodic writing: his melodies are usually smoother, more conjunct in motion and therefore less angular than Keiser's; he achieved a melodic and at the same time an expressive simplicity, taking more care than Keiser in maintaining poetic metres and usually avoiding long melismatic passages characteristic of Keiser's arias. There is a striking emphasis on folklike songs, often strophic in form. The folk element was a tradition of earlier Hamburg opera, and Mattheson employed it to special advantage in comic scenes (see Buelow, 1970). Mattheson was Hamburg's first native musical genius, and this is of the utmost importance when considering the substance and validity of his aesthetic and musical theories and critical judgments. He wrote about music from the vantage point of enormous practical experience and professional expertise.

3. Writings.

It is immediately clear that Mattheson's writings on music cannot be adequately summarized. In more than a dozen major volumes and a number of smaller publications, he discussed almost every aspect of the music of his day. In most instances he spoke as the rational man of the Enlightenment, a musician who believed in the progress of his art and did not hesitate to codify and rationalize all aspects of music. Mattheson honoured the musical past, but in general he found little in that past to preserve for the future and was often unsympathetic towards German writers and musicians steeped in the traditional musical values of the 17th century.

Mattheson's first musical book, *Das neu-eröffnete Orchestre* (1713), proposes to show 'the galant man how he can achieve a complete idea of the majesty and merit of the noble art of music', and undertakes a thorough discussion of basic questions of musical instruction. This instruction, however, is viewed from the present, not the past, and little time is lost in restating old rules of theory and practice. Mattheson quickly overturned the favourite theoretical concepts of the past, proclaiming, for example, that the interval of the 4th must be both consonant and dissonant, depending on the musical context and judgment of the ear. He attacked the old system of solmization and the church modes. Equally important are his explanations of the major and minor scales according to their affective connotations. *Das neu-eröffnete Orchestre* is rich in factual detail, such as definitions of the secular forms of music and the national musical styles. He pleaded for German musicians to achieve prominence in their own country, where Italian musicians 'make all the money and return home'. Reinhard Keiser served as the model of the great German musician; he was the 'premier homme du monde', to be emulated by all German musicians (see Cannon). As such, Mattheson championed the dramatic musical style in music, and this early work presents many of the ideas about theatrical music that will subsequently be expanded and refined.

In 1722 Mattheson began publication of *Critica musica*, the first German music periodical. It appeared in 24 numbers during 1722–5 and was later collected into two volumes. Each number includes news about recent musical events, new books and musical personalities from various European cities. *Critica musica* is one of Mattheson's most valuable works. Among its major contributions is the publication in German, with extensive annotations, of Abbé Raguenet's *Parallèle des italiens et des françois, en ce qui regarde la musique et les opéras* (Paris, 1702), and the reply to Raguenet by Le Cerf de la Viéville, *Comparaison de la musique italienne et de la musique françoise* (Paris, 1704–6). Other sections are devoted to continuing polemics regarding solmization, the writing of canons, a discussion of the 1704 Passion formerly attributed to Handel, and important material involving contemporary theories of melody. Not the least interesting are lengthy quotations from the correspondence between Mattheson and many leading musicians of his day, including Handel, Fux, Telemann, Kuhnau, Heinichen, J.P. Krieger and Johann Theile.

Der musicalische Patriot (1728) continues Mattheson's defence of the theatrical style in church music. There is also an important description of the Hamburg opera together with a detailed inventory by year of all the operas and composers included in the repertory of the Hamburg opera house from its founding to its closing. The work concludes with a lengthy theoretical and philosophical discussion of the true meaning and purpose of a good opera theatre, and attempts to show that the collapse of the Hamburg opera was a result of the deteriorating taste of the opera public.

Among Mattheson's numerous books, the most important is *Der vollkommene Capellmeister* (1739), an encyclopedia of knowledge that Mattheson believed should belong to the training of every Kapellmeister, i.e. music director in a church, municipal or court musical establishment. He brings together a vast array of facts as well as his most complete statement of several major theoretical concepts. These include the systematizing of the doctrines of rhetoric as they become the basis of composition. Since for Mattheson melody was the basis of all composition, he proposed a complete theory of good melodic writing. A lengthy discussion of emotion in music leads to his famous statement: 'Everything [in music] that occurs without praiseworthy Affections, is nothing, does nothing, is worth nothing'. Every aspect of music is viewed in relationship to the Affections, and this section of *Der vollkommene Capellmeister* is in fact the only attempt found in Baroque literature to arrive at a true 'doctrine' of the Affections (see Lenneberg for an English translation of the relevant portions). The treatise concludes with an elaborate examination of consonance and dissonance and the principles of contrapuntal practice. No brief description, however, can convey the breadth and depth of knowledge in this treatise. The author of *Der vollkommene Capellmeister* was someone of enormous learning in musical literature; but he was not simply a codifier of facts, and much of this work's value lies in the originality of the presentation and the author's reflections on the most important aspects of the musical thought of his time.

Among the other valuable works by Mattheson, one must cite the *Grosse General-Bass-Schule* (1731), an expanded version of the earlier *Exemplarische Organisten-Probe* (1719). These books give organists valuable assistance in learning how to improvise from a given bass, an ability vital to the daily musical responsibilities of organists at this period. The 48 examples, with Mattheson's extensive comments on their realization, are particularly important. The *Kleine General-Bass-Schule* (1735) takes up the other aspect of improvisation, the realization of a thoroughbass part, but (in distinction to the earlier two works) in the role of an accompanist, not as soloist.

Finally, among Mattheson's works none is of more lasting value and originality than his *Grundlage einer Ehren-Pforte* (1740), a lexicon giving biographical details of 149 of the best musicians known to Mattheson from the past as well as the present (fig.2). It has proved valuable to every subsequent lexicographer and music historian. Mattheson carried on a prodigious correspondence with many of his most important contemporaries, and their responses often supplied the factual information for their entries. In a large number of cases Mattheson received complete

autobiographies, including those from J.P. Krieger, Kuhnau, Mizler, Printz, Scheibe, Telemann and J.G. Walther.

Mattheson's books are written in a difficult, exceedingly prolix style requiring considerable expertise in the German language. Very little from these texts is available in English and the definitive study of his treatises remains to be written. For the student of German Baroque music, however, they are a source of inestimable value, musical documents of unique importance to the history of 18th-century music in Germany.

Mattheson, Johann

WORKS

for a complete list see MGG1

operas

Die Plejades, oder Das Sieben-Gestirne (Spl, F.C. Bressand), Hamburg, 1699, music lost

Der edelmüthige Porsenna (Spl, 4, Bressand), Hamburg, 1702

Victor, Hertzog der Normannen [Act 2] (3, H. Hinsch), Hamburg, 1702 [Act 1 by J.C. Schieferdecker, Act 3 by G. Bronner], music lost

Cleopatra [Die unglückselige Cleopatra, Königin von Egypten, oder Die betrogene Staats-Liebe] (drama per musica, 3, F.C. Feustking), Hamburg, 20 Oct 1704, *US-Wc*; ed. in EDM, lxix (1975)

Le retour du siècle d'or, das ist Die Wiederkehr der güldnen Zeit ('Operetgen', Countess Löwenhaupt), Nehmten and Perdoel, Holstein, 1705, music lost

Boris Goudenow, oder Der durch Verschlagenheit erlangte Trohn (drama per musica, 3, Mattheson), Hamburg, 1710

Die geheimen Begebenheiten Henrico IV, Königs von Castilien und Leon, oder Die getheilte Liebe (5, J.J. Hoë), Hamburg, 9 Feb 1711

oratorios and passions

all first performed in Hamburg

Die heylsame Geburth und Menschwerdung unsers Herrn und Heylandes Jesu Christi, 1715

Die gnädige Sendung Gottes des Heiligen Geistes, 1716

Chera, oder die Leidtragende und getröstete Wittwe zu Nain, 1716

Der verlangte und erlangte Heiland, 1716

Der Altonaische Hirten-Segen, nebst einer Passions-Andacht über den verlassenen Jesum, 1717

Der reformirende Johannes (J.G. Glauche), 1717

Der für die Sünde der Welt gemartete und sterbende Jesus (B.H. Brockes), 1718

Der aller-erfreulichste Triumph oder Der überwindende Immanuel, 1718

Die glücklich-streitende Kirche, 1718

Die göttliche Vorsorge über alle Creaturen (J.U. von König), 1718

Die Frucht des Geistes (E. Neumeister), 1719

Christi Wunder-Wercke bey den Schwachgläubigen (Hoefft), 1719

Die durch Christi Auferstehung bestägte Auferstehung aller Todten (Weichmann), 1720

Das gröste Kind, 1720

Der Blut-rünstige Kelter-Treter und von der Erden erhöhete Menschen-Sohn, 1721, lost

Das irrende und wieder zu recht gebrachte Sünde-Schaaf, 1721

Die Freuden-reiche Geburt und Menschwerdung unsers Herrn und Heilandes Jesu Christi, ?1721, lost

Der unter den Todten gesuchte, und unter den lebendigen gefundene Sieges-Fürst, 1722, lost

Das Grosse in dem Kleinen, oder Gott in den Herzen eines gläubigen Christen, 1722

Das Lied des Lammes (C.H. Postel), 1723; ed. B. Cannon (Madison, WI, 1971)

Der liebreiche und gedultige David, 1723

Der aus dem Löwen-Graben befreyte, himmlische Daniel (Schubart), 1725

Das gottseelige Geheimnis (Neumeister), 1725, lost

Der undanckbare Jerobeam (Mattheson), 1726, lost

Der gegen seine Brüder barmherzige Joseph (Schubart), l727, lost

Das durch die Fleischwerdung des ewigen Wortes erfüllte Wort der Verheissung (Wend), 1727, lost

Das fröhliche Sterbelied, 1760, ?lost

miscellaneous vocal

18 ltalian secular cants., various secular wedding cants., serenades, orats, Mag funeral music

instrumental

Sonate à due cembali per il Signore Cyrillo Wich gran virtuoso (Hamburg, ?1705); ed. B. Cannon (London, 1960)

Suite, 2 hpd (Hamburg, ?1705); ed. B. Cannon (London, 1960)

XII sonates , 2–3 fl (Amsterdam, 1708)

Sonate, hpd (Hamburg, 1713)

Pièces de clavecin en deux volumes (London, 1714); German ed. as Matthesons Harmonisches Denckmahl, aus zwölfferwählten Clavier-Suiten (London, 1714/*R*)

Der brauchbare Virtuoso, welcher … mit zwölff neuen Kammer-Sonaten, fl, vn, hpd (Hamburg, 1720)

Die wol-klingende Finger-Sprache, in zwölff Fugen, mit zwey bis drey Subjecten (Hamburg, pt 1 1735, pt 2 1737), ed. L. Hoffmann-Erbrecht (Leipzig, 1954)

Mattheson, Johann

WRITINGS

theoretical works

all published in Hamburg

Das neu-eröffnete Orchestre (1713/*R*)

Das beschützte Orchestre (1717/*R*)

ed., with introduction: *Niedtens Musicalischer Handleitung, dritter und letzter Theil* (1717)

ed., with introductions: C. Raupach: *Veritophili deutliche Beweis-Gründe* (1717)

Exemplarische Organisten-Probe im Artikel vom General-Bass (1719)

Réflexions sur l'éclaircissement d'un problème de musique pratique (1720)

Das forschende Orchestre (1721/*R*)

ed.: *Friedrich Erhard Niedtens Musicalischer Handleitung, anderer Theil* (2/1721)

Melotheta, das ist der grundrichtige, nach jetziger neuesten Manier angeführte Componiste (1721–2)

Critica musica (1722–5/*R*)

Der neue göttingische, aber viel schlechter, als die alten lacedämonischen urtheilende Ephorus (1727)

Der musicalische Patriot (1728/*R*)

Grosse General-Bass-Schule, oder, Der exemplarischen Organisten-Probe zweite, verbesserte und vermehrte Auflage (1731/*R*)

De eruditione musica, ad virum plurimum reverendum, amplissimum atque doctissimum, Joannes Christophorum Krüsike (1732)

Kleine General-Bass-Schule (1735/*R*)

Kern melodischer Wissenschafft (1737/*R*)

Gültige Zeugnisse über die jüngste Matthesonisch-Musicalische Kern-Schrifft (1738)

Der vollkommene Capellmeister (1739/*R*; Eng. trans., 1981)

Grundlage einer Ehren-Pforte (1740); ed. Max Schneider (Berlin, 1910/*R*)

Die neueste Untersuchung der Singspiele, nebst beygefügter musicalischen Geschmacksprobe (1744/*R*)

Das erläuterte Selah, nebst einigen andern nützlichen Anmerkungen und erbaulichen Gedanken über Lob und Liebe (1745)

Behauptung der himmlischen Musik aus den Gründen der Vernunft, Kirchen-Lehre und heiligen Schrift (1747)

Matthesons Mithridat wider den Gift einer welschen Satyre, genannt: La Musica [by Salvator Rosa] (1749)

Matthesons bewährte Panacea, als eine Zugabe zu seinem musicalischen Mithridat, erste Dosis (1750)

Wahrer Begriff der harmonischen Lebens. Der Panacea zwote Dosis (1750)

Sieben Gespräche der Weisheit und Musik samt zwo Beylagen; als die dritte Dosis der Panacea (1751)

Die neuangelegte Freuden-Akademie (1751–3)

Philologisches Tresespiel, als ein kleiner Beytrag zur kritischen Geschichte der deutschen Sprache (1752/*R*)

Plus ultra, ein Stückwerk von neuer und mancherley Art, i–iv (1754–6)

Georg Friederich Händels Lebensbeschreibung (1761/*R*) [trans. of J. Mainwaring]

Mattheson, Johann

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H.J. Marx: 'Johann Matthesons Nachlass: zum Schicksal der Musiksammlung der alten Stadtbibliothek Hamburg', *AcM*, lv (1983), 108–24

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Handel's *Radamisto* for the Hamburg Opera', 169–78; I. Fellinger: 'Mattheson als Begründer der ersten Musikzeitschrift (*Critica Musica*)', 179–97; H.J. Marx: 'Unbekannte Kompositionen aus Johann Matthesons Nachlass', 213–55; J.M. Knapp: 'Mattheson and Handel: their Musical Relations in Hamburg', 307–26; S. Kross: 'Mattheson und Gottsched', 327–44; A. Mann: 'Mattheson as Biographer of Handel', 345–52; G.J. Buelow: 'Johann Mattheson and the Invention of the *Affektenlehre*', 393–407; C.V. Palisca: 'The Genesis of Mattheson's Style Classification', 409–23; E. Harriss: 'Johann Mattheson's Historical Significance: Conflicting Viewpoints', 461–84]

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F. Krummacher: '*Stylus* versus *Genus*: zum systematischen Denken Johann Matthesons', *Festschrift Arno Forchert*, ed. G. Allroggen and D. Altenburg (Kassel, 1986), 86–95

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R. Fenton: 'Mattheson's *Cleopatra* and Handel's *Almira*: the Transmission of a Tradition or a Case of Indebtedness?', ibid., 50–70

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H.J. Marx and D. Schröder: *Die Hamburger Gänsemarkt-Oper: Katalog der Textbucher* (Laaber, 1995)

Matthews, Artie

(*b* Braidwood, IL, 15 Nov 1888; *d* Cincinnati, 25 Oct 1958). American ragtime composer and music educator. He grew up in Springfield, Illinois, where he learnt ragtime from two local pianists, Banty Morgan and Art Dillingham, and played professionally in the tenderloin district. After moving to St Louis about 1908 he studied the piano, the organ and theory, and composed and arranged for local theatres. He also transcribed rags by other composers for the music publisher John Stark, who issued Matthews's five *Pastime* rags. Jelly Roll Morton, who visited St Louis at this time, recalled Matthews as 'the best musician in town'. In 1915 Matthews took a position as church organist in Chicago and shortly thereafter one at the Berea Church in Cincinnati, where he settled at the end of World War I. There he earned a degree at the Metropolitan College of Music and Dramatic Arts (1918) and, with his wife Anna, founded in 1921 the Cosmopolitan School of Music, a classical conservatory for the black community, where he taught until his death.

Matthews's elegant *Pastime* rags were his greatest contribution to the literature. These dramatic, innovatory, highly pianistic pieces display the stylistic features of black ragtime pianists who performed in vaudeville: they abound in breaks, walking bass patterns, stop-time, chromatic runs,

triplets, tango rhythms and, in no.4, dissonant tone clusters. These pieces form part of the second generation of St Louis ragtime which, like most of the better ragtime of the 1920s, was becoming increasingly virtuoso, reflecting both the physically demanding dances of the time and the emergence of jazz. Matthews notated two other masterworks of late St Louis ragtime, Robert Hampton's *Cataract Rag* and Charles Thompson's *Lily Rag* (both 1914), and arranged the first piece to be copyrighted with the word 'blues' in its title, *Baby Seals Blues* (1912). His most successful composition, *Weary Blues* (1915), became a jazz standard.

WORKS

(selective list)

Pf: Pastime Rag no.1 (1913); Pastime Rag no.2 (1913); Weary Blues (1915); Pastime Rag no.3 (1916); Pastime Rag no.5 (1918); Pastime Rag no.4 (1920)

Pf arrs.: Baby Seals Blues (1912); Lily Rag (music by C. Thompson) (1914); Cataract Rag (music by R. Hampton) (1914); Jinx Rag (music by L.P. Gibson) (1915)

Songs: Give me dear just one more chance (F.H. Hayes) (1908); Everybody makes love to someone (P. Franzi) (1912); Lucky Dan, my Gamblin' Man (C.A. Hunter) (1913); Princess Prance (Hunter) (1913); Everything he does just pleases me (Matthews) (1916)

Principal publisher: John Stark

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R. Blesh and H. Janis: *They All Played Ragtime* (New York, 1950, 4/1971)
D.A. Jasen and T.J. Tichenor: *Rags and Ragtime: a Musical History* (New York, 1978)

TREBOR JAY TICHENOR

Matthews, Colin

(*b* London, 13 Feb 1946). English composer. He studied classics at Nottingham University (BA 1966), and then composition there with Whittall and Maw (MPhil 1970); doctoral study on Mahler followed at the University of Sussex (DPhil 1978), where he also taught. During much of this time (1964–74) Matthews collaborated with Deryck Cooke on the performing version of Mahler's Tenth Symphony. He was also assistant at Aldeburgh to Britten (1971–6), with particular involvement in *Death in Venice* and the Third String Quartet, and he worked with Imogen Holst (1972–84). After Britten's death he edited for publication various works left in manuscript. Matthews's wider responsibilities have included the positions of director of the Holst Foundation, chairman of the Britten Estate, director of the PRS, trustee of the Britten-Pears Foundation and council member of the Aldeburgh Foundation and the SPNM. He is executive producer of NMC Recordings, which he founded in 1988, and he has also produced recordings for a range of companies, receiving a Grammy nomination for Górecki's Third Symphony with Elektra Nonesuch (NONE 7599-79282-2,

1993). Matthews's own Fourth Sonata for orchestra received the Scottish National Orchestra's Ian Whyte Award (1975) and *Renewal* the Royal Philharmonic Society Award for large-scale composition (1996). In 1992 Matthews was appointed associate composer with the LSO, which has stimulated a notable series of orchestral works.

Matthews's orchestral works demonstrate the archetypal weight and expressive seriousness of a major symphonic composer, an impression reinforced by his ability to generate and sustain musical argument across large structures. The Fourth Sonata for orchestra (1974–5), Matthews's first significant work, combines minimalist processes, Ligetian textures and expansive melodies in a striking synthesis. This work prefigures several characteristics of Matthews's compositional style. Perhaps the most significant is the sense of impetus generated by architectural and musical processes devised to intensify the cumulative effect of the material. The harmonic argument is defined through extended pedal anchors which coordinate the layered, often heterophonic textures. The linear element focusses on a principal or structural melody line which acts as a more localized means of intervallic control and generator of other elements in the musical fabric. The manner of the Fifth Sonata for orchestra (*Landscape*, 1978–80), an epic narrative in which Mahler exerts an influence, and the Cello Concerto no.1 (1983–4) tends more towards the traditional. But these works were immediately contradicted by the modernist energy and idiom of *Suns Dance* (1984–5) for large ensemble, in which Matthews redefined the nature of his musical discourse, replacing continuity with abrupt switches between contrasting musical sections as in a series of cinematic jump-cuts. *Suns Dance* and *Hidden Variables* (1988–9), both originally composed for large ensemble, have been amongst his most radical works. Both share similar opening strategies of short, sudden bursts of sound followed by abrupt freezes. But *Suns Dance* focusses on a succession of melodic protagonists, while in *Hidden Variables* continuous reference to the opening statement is made against a range of repetitive-style textures that throw punning glances at Reich and Adams.

In subsequent pieces, Matthews has continued to define for himself individual solutions to the orchestral medium, sure-footed in particular in works which eschew narrative continuity, or where that continuity is deliberately broken. His music has been open to a range of influences including early Schoenberg, for example in the continuous four-movements-in-one structure of *Quatrain* (1989) and the energy and sound of *Suns Dance*; the hard-edged textures and timbres of Varèse, in *Two Part Invention* (1987–8); Berg's serial approach, in *Divertimento* (1982); and an affinity with Tippett in the cross-cut structures and fanfare-like riffs of some later music.

Orchestral compositions such as *Cortège* (1988) and *Memorial* (1992–3) have been characterized by a monolithic quality of sound, akin to a painter's application with a knife rather than a brush. *Memorial*'s strongly drawn gestures (prompted by the Thiepval war memorial) and structural compression produce a work of dramatic immediacy in which emphasis on linear energy is lessened in favour of greater harmonic effect. The tight focus of *Quatrain* introduces a new aggression and density of sound through high woodwind and low brass tessituras, an effect reinforced in

Broken Symmetry (1991–2) by its sustained high energy and mechanistic pulses. *Renewal* brings together various strands of these works in four pieces collected together in a symphonic pattern that lasts nearly an hour, with *Broken Symmetry* placed third as the scherzo movement. The atmosphere of the final movement, *Metamorphosis*, a setting of Ovid for chorus and orchestra, achieves a quality of musical repose that reconciles the whole.

Throughout his career Matthews has also maintained a steady output of chamber music including three string quartets, two oboe quartets, songs, piano music (notably the *Eleven Studies in Velocity*, 1987) and arrangements or adaptions of music by other composers including Britten, Mahler, Dowland, Berlioz, Purcell and Schubert. The urgency of the dramatic cantata *The Great Journey* (1981–8) stands out as an example of Matthews's ability to treat the restricted resources of baritone and eight instrumentalists as a spur to musical invention. Its four parts suggest a symphonic frame, with the extended third (arranged separately for instruments as *Fuga*) the scherzo. The quality of its word setting and the responsiveness of the accompaniment to the nuances of the text underline the breadth of Matthews's expressive range.

WORKS

orchestral

Sonata no.4, 1974–5; Night Music, small orch, 1976–7; Sonata no.5 'Landscape', 1978–80; Little Suite no.2, small orch, 1979; Divertimento, double str, 1982 [arr. of chbr work]; Canonic Ov. 'Arms Racing', 1983; Vc Conc. no.1, 1983–4; Toccata Meccanica, 1984, arr. sym. wind, 1993; Monody (Sonata no.6), (1987); Cortège, 1988; Quatrain, sym. wind, 1989; Chiaroscuro, 1990; Machines and Dreams (A Toy Sym.), toy insts, orch, 1990, rev. as 3 Machines, 1991; Hidden Variables, 1991 [transcr. of chbr work]; Broken Symmetry, large orch, 1991–2 [incl. as 3rd movt of Renewal]; Memorial, large orch, 1992–3; M50, 1994–5; Vc Conc. no.2, 1996

choral

Second Hand Flames, vocalise, SSATB, 1982; Prometheus Fragment (Aeschylus), 12-part chorus, orch, 1989; A Rose at Christmas (W. Shakespeare), double chorus, 1990; Renewal, SATB, large orch, 1995–6

chamber

3 or more insts: Ceres, 3 fl, hp, 2 perc, 2 vc, db, 1972, rev. 1985; Specula (Mirrors), fl, vib + mar + glock, hp, va, 1976; Rainbow Studies, fl + pic, ob + cl, cl + b cl, bn, pf, 1977–8; Str Qt no.1, 1979; Ob Qt no.1, ob, str trio, 1981; Divertimento, double str qt, 1982; Triptych, pf qnt, 1984; Suns Dance, 10 players, 1984–5; Str Qt no.2, 1985, rev. 1989; Pursuit, ballet, 16/17 players, 1987 [extended version of Suns Dance]; 2 Part Invention, chbr ens, 1987–8; Fuga, a fl + pic, cl + b cl, hn, perc, pf, va, vc, db, 1988 [arr. of pt III of vocal work The Great Journey]; Hidden Variables, 15 players, 1988–9; Ob Qt no.2, ob, str trio, 1988–9; 3 Part Chaconne, str trio, pf left hand, 1989; 5 Concertinos, wind qnt, 1989–90; To Compose without the Least Knowledge of Music, wind sextet, 1991 [after Mozart: Musikalisches Würfelspiel]; Contraflow, 14 players, 1992; L, bent …, 10 players, 1993; Str Qt no.3, 1993–4; 3 Interludes, cl, va, pf, 1994; … through the glass, 6 players, 1994; 23 Frames, hn, va, vc, pf, 1995; Elegiac Chaconne, a fl, b cl, pf, va, vc, 1997

1–2 insts: 5 Studies, pf, 1974–6; Partita, vn, 1975; Suite, pf, 1977–9; Little Suite, hp,

1979; 3 Enigmas, vc, pf, 1985; 5 Duos, vc, pf, 1987; 11 Studies in Velocity, pf, 1987; 5 Untitled Pieces, fl/pic, 1987–9; Chaconne with Chorale and Moto Perpetuo, vn, pf, 1988; 3 Studies, cl/b cl, pf, 1989; Cadenza: J. Haydn: Vc Conc., C, 1990; Omaggio, vn, pf, 1990–93; Duologue, op, pf, 1991; Night-Spell, ob, pf, 1992; Palinode, vc, 1992; Dowlandia, chbr ens, 1997 [based on works by Bull, Byrd, Dowland]; Capricciolet, vn, pf, 1998; Elegeia, 14 players, 1998

solo vocal

Un colloque sentimental (P. Verlaine, C. Baudelaire, G. de Nerval), song cycle, medium v, pf, 1971–8; 5 Sonnets 'To Orpheus' (R.M. Rilke), T, hp, 1975–6; Shadows in the Water (T. Traherne), high v, pf, 1978–9; The Great Journey (A. Nunez Cabeza de Vaca), Bar, fl + a fl + pic, cl + b cl, hn, perc, pf, va, vc, db, 1981–8; Night's Mask (F. Pessoa), S, a fl + pic, b cl + cl, hn, hp, pf, va, vc, 1984; Cant. on the Death of Anthony (D. Cassius), S, chbr ens, 1988–9; Strugnell's Haiku (W. Cope), 1v, (El cl, b cl, va, vc, db)/pf, 1989; Aubade (P. Auster), 1v, pf, 1990; Pli de Lin (T. Paulin), S, str qt, 1994

Arrs. of works by Beethoven, Berlioz, Britten, Dowland, Holst, Kálmán, Lehár, Mahler, Musorgsky, Purcell, Puccini, Schubert, Schumann, J. Strauss, Wolf-Ferrari

Principal publisher: Faber

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DAVID WRIGHT

Matthews, David (John)

(*b* Walthamstow, London, 9 March 1943). English composer. Elder brother of Colin Matthews, he studied classics at Nottingham University, took

lessons in composition with Milner, and received further advice and encouragement from Maw. He also collaborated with Deryck Cooke on the performing version of Mahler's Tenth Symphony, and during 1966–9 he was music assistant to Britten.

Although Matthews began composing at 16, his first acknowledged work dates from the age of 25. He soon found that his affinities led in an alternative direction to the post-Darmstadt trends of the 1960s. Drawing inspiration from the rhythmic vitality and spirited individual approach of Tippett, he has evolved his own deeply expressive sound world – Romantic in character, vibrant in melody and rooted in an expanded tonal harmony – while preserving a classical lucidity and poise, and striving to re-evaluate and breathe fresh life into the traditional 'objective' forms of symphony and string quartet. Like Tippett, Matthews responds readily to the inclusion of vernacular idioms in his work, such as the blues in the Oboe Concerto, or the tango in the Fourth Symphony. His rhythmically energetic Piano Sonata typifies this kind of adroit synthesis.

Although not averse to employing a conventional four-movement format, Matthews has made innovative use of other inherited forms: a powerful example is his dramatic orchestral *Chaconne*. He has also experimented imaginatively with single-movement and bipartite structures in which genuinely 'fast' music with a dynamic, thrusting, often syncopated bass line may cede ultimately to a rich, drawn-out Mahlerian apotheosis. While his First Violin Concerto recalls the expressiveness of those by Berg or Szymanowski, a Moravian influence stemming from Janacek may be noted in the chamber music, in his treatment of rhythm, melody and texture.

Matthews's programmatic works, such as *In the Dark Time*, *September Music* and *The Music of Dawn*, bear witness to his unusual gift for evoking Impressionistic nocturnal atmosphere, shimmering or energized seascape, a lyrical sense of place, or seasonal change – features that relate to certain writers he sets, including Hopkins and David Jones, in his alluring vocal settings with ensemble. *Cantiga* is a graphically intense dramatic scena. Matthews's significant setting of the *Vespers*, which juxtaposes extracts from Rilke with passages in Latin, typifies his flair for generating varied textures and finding fresh, vital and even voluptuous forms of expression in response to an established tradition. His writings include *Michael Tippett: an Introductory Study* (London, 1980) and articles on Mahler, English music and Britten especially.

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RODERIC DUNNETT

Matthews, Denis (James)

(*b* Coventry, 27 Feb 1919; *d* Birmingham, 24 Dec 1988). English pianist and writer. He studied the piano with Harold Craxton and composition with William Alwyn at the Royal Academy of Music, 1935–40, where he won awards for the most distinguished student. He made his London début at the Queen's Hall in 1939; from 1940 to 1946 he was attached to the RAF orchestra. In 1950 he played the '48' at the Vienna Bach Festival, and later toured widely. He played with the Griller, Amadeus and Aeolian quartets, and formed duos with the hornist Dennis Brain, the violinist Ralph Holmes and with his second wife, the pianist Brenda McDermott.

In 1956 he gave the première of Rubbra's Piano Concerto. Fundamentally, however, his taste inclined to the Classics, which he played with a keen, unidiosyncratic mind behind stalwart fingers and a lively, informed interest in the performing practice of the period. His career as a pianist never quite fulfilled its early promise, and he was drawn to lecturing, broadcasting and writing about music (notably about Beethoven's compositional processes): his publications include several early compositions, an autobiography *In Pursuit of Music* (London, 1966), a booklet, *Beethoven's Piano Sonatas* (London, 1967), and the chapter on Beethoven, Schubert and Brahms in the symposium *Keyboard Music* (London, 1972), which he edited, as well as a readable and communicative Master Musician volume on Beethoven (London, 1985). From 1971 to 1984 he was professor of music at the University of Newcastle upon Tyne. He was made CBE in 1975.

JOAN CHISSELL/STANLEY SADIE

Matthews, Jessie (Margaret)

(*b* Soho, London, 11 March 1907; *d* London, 19 Aug 1981). English soprano. She appeared in pantomime, revue and ingénue roles in London from the early 1920s, first visiting Broadway in 1924 with C.B. Cochran's revue by Noël Coward, *London Calling*. She gained major attention when she took over from Gertrude Lawrence in Toronto in *Charlot's London Revue* (1925) and then starred in Charlot's revue of the following year. She introduced several now standard songs, including Coward's 'A Room with a View' (*This Year of Grace*, 1928), Porter's 'Let's do it' (*Wake Up and Dream*, 1929), Rodgers and Hart's 'Dancing on the Ceiling' in the London production of *Evergreen* (Rodgers and Hart, 1930) and Wood's 'Over My

Shoulder' in the 1934 film of the show, and the song with which she was thereafter identified. Her straight acting roles included the title role of the popular BBC radio series 'Mrs Dale's Diary' (1963–9), and she was made an OBE in 1970. Her last appearance in a stage musical was as Mrs Doasyouwouldbedoneby in *The Water Babies* (1973) and she presented a solo show in London (1976) and Los Angeles (1979).

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Matthison-Hansen, (Johan) Gottfred [Gottfried]

(*b* Roskilde, 1 Nov 1832; *d* Copenhagen, 14 Oct 1909). Danish organist and composer. He was taught the piano by his father, Hans Matthison-Hansen, and from 1842 to 1845 by W.H. Barth, who also taught him music theory. He studied philosophy and law at the University of Copenhagen from 1850, but decided on a musical career in 1855, later studying at Leipzig (1862–3). Having taught himself to play the organ he gave his first recital at Malmö in 1856; three years later he was appointed organist at the Frederiks Kirke in Copenhagen, in 1871 at St John's and 1881 at the Trinitatis Kirke (succeeding A.P. Berggreen). A partisan of Wagner and Liszt, in 1864 he founded Euterpe, a short-lived society for the performance of contemporary music in Copenhagen, together with Grieg, Nordraak and C.F.E. Horneman. From 1867 he taught the organ and from 1884 also the piano at the Copenhagen Conservatory; from 1900 to 1905 he was one of that institution's directors. As a virtuoso organist he continued to give frequent recitals: from 1874 to 1877 about 100 in Danish towns, in 1877 at Hanover, in 1878 at Leipzig (Thomaskirche) and in 1884 at Weimar. His afternoon recitals (*orgelforedrag*) at the Trinitatis Kirke, given three or four times a year from 1883 to about 1900, included his own works as well as music by Bach, Classical and contemporary German and French composers (Franck, Widor, Guilmant); these became a prominent feature of Copenhagen concert life. (*MGG1* (G. Hahne))

TORBEN SCHOUSBOE

Matthison-Hansen [Matthias Hansen], Hans

(*b* Adelby, nr Flensburg, 6 Feb 1807; *d* Roskilde, 7 Jan 1890). Danish organist and composer. He showed early talent for both music and drawing; intending to become a painter he studied at the Academy of Art in

Copenhagen from 1829, staying with his teacher C.W. Eckersberg, a friend of his father. Stimulated by the musical milieu of Eckersberg's house, he learnt to play the violin, viola and cello and composed his first quartets. After a few years he decided on music as a career, encouraged by C.E.F. Weyse, who became his teacher. From 1832 until his death he was organist at Roskilde Cathedral, becoming famous through his virtuosity and especially his improvisations. He introduced Bach's organ works to Denmark and gave recitals in northern Germany, Norway and Sweden (1861–2) and in London (1864). Most of his compositions, including two oratorios, two Easter cantatas (1843 and 1846) and four psalm settings, were intended for church use and written in a smooth and melodious style, influenced by the music of Bach and Weyse. He also composed a Symphony in G minor (1848, unpublished) and many organ works. Among his children and grandchildren were several distinguished musicians. (*MGG1* (G. Hahne))

TORBEN SCHOUSBOE

Matthisson, Friedrich von

(*b* Hohendodeleben, nr Magdeburg, 23 Jan 1761; *d* Wörlitz, Anhalt, 12 March 1831). German poet. After study of theology, philosophy and philology at Halle, and a short period as a schoolmaster, he was appointed tutor and travelling companion to Princess Luise of Anhalt-Dessau, whose lady-in-waiting he married. For much of the remainder of his life he was on the move, meeting many of the leading literary figures of the age, and continuing to write poetry (there are also an early drama, travel diaries and other autobiographical writings). He received various honours and was later ennobled by the Duke of Württemberg. After a period as director of the Stuttgart Court Theatre, and subsequently also of the library, he retired to Wörlitz.

He was not a major creative figure, much of his output being indebted to the works of earlier poets such as Haller and Klopstock. He was however a more than competent versifier in the sentimental, gently melancholic vein of early Romanticism; his first volume of lieder was published at Breslau when he was not yet 21. The height of his renown came with Schiller's long and enthusiastic review in the Jena *Allgemeine Literatur-Zeitung* in September 1794 of a new edition of Matthisson's *Gedichte* (a compilation first published at Mannheim in 1787).

Beethoven set 'An Laura', 'Adelaide', two versions of 'Opferlied' and 'Andenken'; Corona Schröter, Zumsteeg, Reichardt, Lortzing, Loewe and Wolf were others who set his poems, but for both quantity and quality Schubert's settings are outstanding; most date from his early maturity, but he returned briefly to Matthisson in 1822.

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PETER BRANSCOMBE

Matthus, Siegfried

(*b* Mallenuppen, East Prussia, 13 April 1934). German composer. He studied conducting and composition (with Wagner-Régeny from 1956) at the Deutsche Hochschule für Musik, Berlin (1952–8) and went on to study in Hanns Eisler's masterclasses at the Akademie der Künste, Berlin (1958–60). In 1964 he was appointed composer-in-residence at the Komische Oper, Berlin. He became a member of the Academy of Arts of the German Democratic Republic in 1969, serving as director of the music section between 1972 and 1990, a member of the West Berlin Academy of Arts in 1976, and a corresponding member of the Bavarian Academy of Fine Arts in 1978. In 1991 he was appointed artistic director of the Kammeroper Schloss Rheinsberg festival.

In the early 1960s, Matthus experimented with forms, sound combinations and alternative pitch organizations. During this period he began to use specific gestures, colours and combinations of sounds to depict characters and situations, a technique that became characteristic of his work as a whole. In *Der letzte Schuss* (1966–7), for example, each of the two principal characters has an 'interior voice', sung by a second singer, through which their private thoughts are expressed. A similar division of the orchestra and chorus into ensembles with different functions allows, in a manner reminiscent of Brechtian epic theatre, space for reflection amidst streams of thoughts and feelings. Large-scale choral scenes, a love duet for four voices and a passacaglia foreshadow the operatic style of later works.

Matthus's second compositional phase was dominated by concertos: the effervescent and virtuosic Violin Concerto (1968), a piece based on 12-note rows; the Piano Concerto (1970), a rhapsodic work based on recurrent chordal structures; and the Cello Concerto (1975), an example of *Klangfarbenkomposition* involving quarter-tones and natural sounds. In the late 1970s, however, Matthus began to reassess and question established musical models. The most important work of this third period, *Responso* (1977), a concerto for orchestra, was composed between *Revue* (1977), a tape collage featuring 20th-century musical documents, and *Visionen* (1978), a neo-Baroque work for strings. Around 1983 he began to combine traditional and post-serial techniques, using four-note chords to provide the basic material for a work. In this fourth compositional phase, his works include pronounced programmatic and extra-musical references.

Motivic thematic material, the use of *Klangfarben* to create dramatic structures, and the musical description of emotional states led Matthus to develop a personal musical language first heard clearly in *Die Weise von Liebe und Tod des Cornets Christoph Rilke* (1983–4). Later operas include *Judith* (1980–84), *Graf Mirabeau* (1987–8) and *Desdemona und ihre Schwestern* (1990–91).

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ULRIKE LIEDTKE

Matthysz, Paulus

(*b* Harderwijk, 1613/14; *d* Amsterdam, bur. 5 Dec 1684). Dutch bookseller, printer and publisher. His shop 'in't Musyckboeck' was in the Stoof-Steegh, Amsterdam, and his business (not exclusively musical) began in 1640; his heirs, Alida and Maria Matthysz, continued it from 1681 to about 1720. He printed several editions for booksellers in Amsterdam (E. Cloppenburch, J. Jansz, Ludwig Elzevier etc.) and brought out others on his own account, including reissues. He sometimes accompanied the text with a Dutch translation or replaced it with an original Dutch text, as in Gastoldi's *Balletten . . . met drie stemmen: ende nu verrijckt met de vierde partije … ende op gheestelijcke gesangen gheset* (1641). Matthysz also published compositions and treatises by local composers, including Ban, Jacobus Haffner, Joseph Butler, Van Eyck, G.Q. van Blankenburg and Carolus Hacquardt. Among his most important publications are collections of instrumental pieces, 20 *Koninklijcke fantasien* (1648), *Der gooden fluyt hemel* (1644/R) and *'t Uitnemend kabinet* (1646–9); in this last collection he published his own 'brief dissertation on the hand-flute', and he probably composed pieces for that instrument.

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HENRI VANHULST

Matti [Del Matta], Fra Mauro [Domenico; Fra Mauro de' Servi]

(*b* Florence, *c*1545; *d* Florence, 31 Jan 1621). Italian composer and organist. He was baptized Domenico, the son of Giovanbattista del Matta, and was accepted as a novice in the Servite order on 21 May 1561. On 6 August 1563 he was given the name Mauro in memory of Fra Mauro (i), the famous member of his order who had died six years previously. He was ordained a priest on 18 April 1568. In 1578 he served briefly as an organist at Florence Cathedral, and the dedication of his first publication mentions a period of residence in Venice. However, his principal activity as an organist was assisting his teacher Fra Maurizio, with whom he is frequently mentioned in documents, at the SS Annunziata, Florence, where from 1568 to 1594 he served as administrative head of the monastery and as teacher of chant. In the early 1600s he was prior of the Servite convent at Firenzuola. His principal works are two books of madrigals, *Il primo libro de madrigali a quattro voci* and *Il primo libro de madrigali a cinque voci*, both published in Venice in 1571. Only the volume for four voices survives complete; it contains cyclic settings of two complete canzoni by Petrarch as well as 15 other texts. The settings reveal Mauro's mastery of contemporary madrigal techniques and his sensitivity to the nuances of Italian poetry.

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F.A. D'Accone: 'The Florentine Fra Mauros: a Dynasty of Musical Friars', *MD*, xxxiii (1979), 77–137

FRANK A. D'ACCONE

Mattila, Karita

(*b* Somero, 5 Sept 1960). Finnish soprano. In 1981, while still a student at the Sibelius Academy in Helsinki, she won the Lappeenranta Competition and made her professional début, as Donna Anna at Savonlinna. In 1983 she became the first Cardiff Singer of the World. She made her international début in 1984 as Mozart's Countess Almaviva in Brussels, and Mozart dominated the early part of her career. Donna Elvira was the role of her British (Scottish Opera) and American (Washington) débuts, both in 1985, and over the next few years she added Fiordiligi (Covent Garden and Paris débuts, 1986), Pamina and Ilia. By the early 1990s she had broadened her repertory; Agathe, Eva and Chrysothemis reflected an increasing weight and richness in her voice, and Elsa followed in San

Francisco in 1996. She was Hanna Glawari at the Opéra Bastille in 1997 and sang her first Leonore in Helsinki in 2000. She appeared as Emma in Schubert's *Fierrabras* at the 1988 Vienna Festival. Her Italian roles have included Musetta, Manon Lescaut, Amelia Boccanegra and, above all, Elisabeth in *Don Carlos*, which she has recorded both on disc and video. Mattila's voice is also well suited to Slavonic music, and in addition to Tatyana she has been an outstanding Lisa (*Queen of Spades*), notably at the Metropolitan Opera (1995), and Jenůfa (Hamburg, 1998). She is a communicative interpreter of lieder and Finnish song. Her radiant voice has a grandeur that is indivisible from her strikingly tall and blonde stage presence, making Mattila the leading lyric soprano of her generation.

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J. Allison: 'Karita Mattila', *Opera*, xlvii (1996), 1260–68

JOHN ALLISON

Mattinata

(It.).

A term for a morning song, equivalent to the French Aubade.

Mattioli, Andrea

(*b* Faenza, *c*1620; *d* Mantua, 2 Oct 1679). Italian composer. The designation of his op.1 as 'immature first fruits' suggests a birthdate not much before 1620. He was a beneficed priest and *maestro di cappella* of Imola Cathedral in 1646. In 1649 (or possibly 1656) he was described as a vicar of S Romano, Ferrara. By early 1650 he was *maestro di cappella* of the Accademia dello Spirito Santo at Ferrara, the city for which he composed most of his operas; he was succeeded late in 1654 by Tricarico. From at least 1656 until his death he served as court *maestro di cappella* to the Duke of Mantua; in 1658 he was listed among the foreigners living in the parish of S Pietro, Rome. According to Schmidl he was a Franciscan friar. Little of his secular music survives; his sacred works range from concerted solo motets in several contrasting sections to psalm settings 'alla moderna' for two choirs.

WORKS

operas

music lost unless otherwise stated

Il ratto di Cefalo (F. Berni), Ferrara, Sala, 1650
La palma d'amore (Berni), Ferrara, S Lorenzo, carn. 1650
L'esiglio d'amore (Berni), Ferrara, Cortile, 20 Feb 1651, collab. Filiberto Laurenzi
Gli sforzi del desiderio ('ricreazione dramatica musicale', Berni), Ferrara, Palazzo Miroglio, 1652
L'Antiopa (Berni), Ferrara, Sala, 1653
Oritia (A. Passarelli), Ferrara, 1655
La Didone (P. Moscardini), Bologna, 25 April 1656
L'Artabano (A. Lanzoni), Mantua, Castello, 1662

La Filli di Tracia (?E. Pinamonte Bonacossi), Ferrara, S Stefano, 17 Feb 1664

Perseo (A. Aureli), Venice, SS Giovanni e Paolo, 1665

New arias in F. Provenzale and F. Cavalli: Ciro (G.C. Sorrentino), Venice, SS Giovanni e Paolo, 4 Feb 1665, *I-Vnm*

other works

Compieta a quattro concertata, op.1 (Venice, 1639)

Hinni sacri concertati … con instromenti e senza, 1, 3, 5, 6vv, op.2 (Venice, 1646)

Messa e salmi concertati, 3–5vv, op.3 (Venice, 1653)

Salmi … pieni e brevi alla moderna, 8vv, op.4 (Venice, 1671)

Harmonia sacra dedota dal concerto di salmi, motetti, inni & antifone, 1v, 2 vn, some with 4 viols (?vas), bc (Venice, 1675)

Requiem for Marchese Guido Villa, Ferrara, 1649, lost

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FétisB
GaspariC
GerberNL
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SchmidlD
WaltherML
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T. Walker: 'Gli sforzi del desiderio: cronaca ferrarese, 1652', *Studi in onore di Lanfranco Caretti*, ed. W. Moretti (Modena, 1987), 45–75

THOMAS WALKER

Mattlart, Ioanne.

See Matelart, Ioanne.

Matton, Roger

(*b* Granby, Quebec, 18 May 1929). Canadian composer. He studied composition with Champagne at the Montreal Conservatory (1943–8) and then went to Paris for four years, studying there with Boulanger, Messiaen and Vaurabourg-Honegger. He was on the staff at the folklore archives of Laval University, Quebec (1956–76), where he also taught ethnomusicology (1963–89). He is a leading authority on the folklore of Quebec and Acadia. Folk music has played a significant, though decreasingly substantial, part in his work as a composer: the cantata *L'escaouette* is based on four folksongs from different regions of Canada, and folk music constitutes the main material of *L'horoscope*. It forms a kind of sound backcloth in the *Te Deum*, Matton's most elaborate work. His style is lyrical and conventional, though employing a wide range of techniques. An interest in jazz is evident in the insistent rhythm of his music, further accentuated by the use of large percussion forces in his orchestral scoring. (*EMC2*, H. Plouffe)

WORKS

Danse brésilienne, 2 pf, 1946; 3 préludes, pf, 1947–9; Suite de Pâques, org, 1950–52; Conc., 2 pf, perc, 1954–5; L'escaouette, S, A, T, B, chorus, orch, 1957; L'horoscope, choreographic suite, orch, 1958; Mouvement symphonique nos.1–2, 1960, 1962; Conc., 2 pf, orch, 1963–4; Te Deum (Bible: *Genesis*, F.-A. Savard), Bar, small female chorus, chorus, orch, 1966–7; Mouvement symphonique nos.3–4, 1974, 1978; Tu es Petrus, org, 1984

Principal publishers: Doberman-Yppan, Ricordi (Canada)

MARC SAMSON/ROBIN ELLIOTT

Mattos, Cleofe Person de

(*b* Rio de Janeiro, 17 Dec 1913). Brazilian choral conductor and musicologist. She studied composition and conducting at the National School of Music of the University of Brazil (now the Federal University of Rio de Janeiro), graduating in 1941. She also went through special training for teachers of music and choral singing at the University of the Federal District. From 1941 to 1993 she was director of the Côro Feminino 'Pro-Música' (from 1946 the Associação de Canto Coral). This association became the most celebrated mixed choral group in Brazil, performing and recording an eclectic repertory, from the standard oratorios to European and Brazilian church music of various styles. In 1947 Mattos began teaching music theory at the National School of Music. She collaborated with the Brazilian SO and the Radio MEC (Ministry of Education) in preparing the choruses for the celebration of the bicentennial of J.S. Bach's death. In 1959 she was promoted to a full professorship in music theory at the School of Music and in 1964 she was inducted into the Brazilian Academy of Music.

As a musicologist, she specialized in Brazilian colonial church music, first cataloguing the 18th-century music of the province of Minas Gerais, then dedicating herself to the life and work of José Maurício Nunes Garcia, whose thematic catalogue and biography took her several decades of assiduous work. She wrote articles for the *Revista brasileira de música* and the newspaper *Tribuna da imprensa*. She also served as president of the International Federation of Choral Conductors (1978–9) and the Sociedade Brasileira de Musicologia (1983–5). In 1995, FUNARTE (the National Arts Foundation) awarded her the National Music Prize in the musicological category, in recognition of her numerous contributions.

WRITINGS

with L.H.C. de Azevedo and M.R. Pequeno: *Bibliografia musical brasileira (1820–1950)* (Rio de Janeiro, 1952)

'José Maurício, o barroco e a pesquisa da música brasileira', *Universitas*, no.2 (1969), 21–31

Catálogo temático das obras do padre José Maurício Nunes Garcia (Rio de Janeiro, 1970)

with E.C. Barbosa: *O ciclo de ouro: o tempo e a música do barroco católico* (Rio de Janeiro, 1978)
José Maurício Nunes Garcia: biografia (Rio de Janeiro, 1997)

<div align="right">GERARD BÉHAGUE</div>

Maturana, Eduardo

(*b* Valparaiso, 14 April 1920). Chilean composer and viola player. He studied privately in Valparaiso (1936–8) and then at the Conservatorio Nacional de Música in Santiago (1939–44) with Allende (composition) and Mutschler (viola). In 1947–8 he was secretary to the Musicians' Union and he was a founder of the Agrupación Tonus (1954). He joined the viola section of the Santiago Municipal PO in 1958 and was president of its board from 1966 to 1968. In addition, he was secretary-general of the Chilean National Association of Composers (1963–5), coordinator of the Municipal Theatre Chamber Opera (1968–9) and a delegate to the National Council of Art Workers (1970). He has received several prizes and commissions, and he has also won renown in the field of anthropology as assistant to Strozzi. He has presented his memoirs in 'Veinte años en mis recuerdos', *RMC*, no.187 (1997), 48–9. In the piano pieces he wrote in 1947–8 he began to employ 12-note serial techniques under the influence of writings by Leibowitz, Krenek, Eimert and others; subsequently he came to use electronic and aleatory methods.

WORKS

(selective list)

Op: Regreso a la muerte, 1963

Orch: Gamma I, 1962; Introduction and Allegro, chbr orch, 1963; 3 Pieces, 1963; Concertante, hn, orch, 1967; 5 móviles, str, 1967; Responso para el guerrillero, orch, tape, 1968; Elegías, vc, orch, 1970

Vocal: Demonio a caballo (de Rocka), 1v, fl, perc, va, 1948; Por la justicia y la paz (P. Eluard), T, pf, 1965; Retrato, balada y muerte (T. Cid), S, orch, 1966; Canciones, S, pf, 1969

Chbr: 3 Poems, str qt, 1946; Sonata, va, 1948; 10 micropiezas, str qt, 1950, arr. str orch 1966; Musica para fl y va, 1952; Sonatina, fl, 1952; Trio, ob, cl, bn, 1956; Wind Qnt, 1961; Str Qt, 1964; Suite, Brass Qnt, 1970

Pf: Aforísticas, 1947–8; 4 Pieces, 1947–8; 2 Short Pieces and a Chilean Air, 1947–8; 3 Valses, 1952

Principal publisher: Instituto de Extensión Musical

<div align="right">JUAN A. ORREGO-SALAS/LUIS MERINO</div>

Matuszczak, Bernadetta

(*b* Torun, 10 March 1937). Polish composer. She attended the State Higher School of Music in Poznań (1953–8), where her teachers included Szeligowski, and studied composition with Sikorski at the Warsaw Academy (1960–64); she completed her studies under Boulanger in Paris

(1968). A freelance composer, she has worked frequently with Polish music theatres, enabling her to pursue an avid interest in composing operas and oratorios. The distinctive feature of her compositional style is strong expressivity realized using frugal means. Her works have received prizes in Poland and at international competitions, and have been performed at numerous European music festivals; the choral work *Septem tubae* was performed at the ISCM Weltmusikfest in Hamburg (1969) and her opera *Julia i Romeo* was first given at the Internationale Maifestspiele in Wiesbaden (1972); the title roles in the latter piece call for actors and dancers as well as singers.

WORKS

(selective list)

Stage: Julia i Romeo (chbr op, 5 scenes, after W. Shakespeare), 1967 (Kraków, 1979); Humanae voces (op-orat), S, reciting vv, chorus, orch, 1971; Mysterium Heloizy (op, 7 scenes), solo vv, chorus, orch, actors, dancers, mimers, 1974; Pamiętnik wariata [A Madman's Diary] (op-monodrama, M. Gogol), Bar, chbr ens, actor, 1976; Apocalypsis (op-orat), S, Bar, reciting vv, chorus, orch, 1977; Prometeo (op da camera, after Eschilo), solo vv, chorus, orch, 1981; W nocy na starym rynku [The Old Market Square by Night] (pantomime, after I.L. Perec), solo vv, chorus, orch, 1988; Dzikie łabędzie [The Wild Swans] (ballet fairy-tale, after H.C. Andersen), elecs, 1990; Quo Vadis (music drama, prologue, 7 scenes, epilogue, after H. Sienkiewicz), 1993–4

Orch: Kontrasty, 1970; 12 prelud, str, 1982; Momenti musicali, fl, str, 1983; Miniatury baletowe, orch, 1985; Canto funebre, str (1995)

Choral: Septem tubae (Revolution), chorus, org, orch, 1966; Elegia o chłopcu polskim [Elegy for a Polish Boy] (K.K. Baczyński), S, spkr, 2 female choruses, orch, 1974; Fraszki [Epigrams] (J. Kochanowski), chorus, 1982; Wiersze dziecięce [Poems for Children] (K. Iłłakowicz), female chorus, 1982

Other vocal: Dramat kameralny (T.S. Eliot: *The Hollow Men*), Bar, taped Bar, spkr, b cl, vc, db, perc, 1965; 7 songs (R.M. Rilke), Bar, orch, 1971; Salmi per uno gruppo di cinque (Psalms), Bar, spkr, perc, hp, db, 1972; Tryptyk Norwida [Norwid's Triptych], Bar, b cl, vc, 1983; Pejzaże [Landscapes], Mez, pf, 1984; Canti della vita e della morte (Rilke), Bar, vc, perc, 1985; Pieśni żalobne [Funeral Song], S, org, 1989; Libera me, Bar, tape, 1991

Chbr and solo inst: Musica da camera, pic, 3 fl, 4 tpt, 5 tom toms, 1967; Aforyzmy [Aphorism], fl, 1975; Ossessioni concertanti, perc, 1980; Quartetto in 12 parti, str qt, 1980; Aforyzmy, pf, 1984; Dźwiękowe zabawki [Sound Toys], 24 sound games, pf, 1984; Canticum polonum, str qt, 1987

Principal publishers: Moeck, PWM

BARBARA ZWOLSKA-STSZEWSKA

Matutina laus [matutini]

(Lat.: 'morning praise').

See Lauds.

Matutinaria.

Antiphons sung at Matins in the Mozarabic rite. *See* Mozarabic chant, §3(iv).

Matys, Jiří

(*b* Bakov, nr Náchod, 27 Oct 1927). Czech composer. He studied organ with František Michálek and composition with Kvapil in Brno at the Conservatory (1942–7) and Janáček Academy (1947–51) respectively. He was an assistant at the Academy (1953–7), secretary of the Czechoslovak Composers' Union (1967–9) and a professor at the Brno Conservatory (1969–77). Long influenced by neo-classicism, his work is characterized by diatonic harmony, a strong sense of melody and by poetic expression. He has laid particular emphasis on solo instrumental pieces and on music for children and amateurs. Chamber music is predominant in his output.

WORKS

(selective list)

Orch: Ranní hudba [Morning Music], 2 tpt, str, perc, 1962; Hudba pro smyčcový kvartet a orchestr [Music for Str Qt and Orch], 1971; Symfonická overtura, 1973; Hudba pro smyčce [Music for Str], 1982; Naléhavost času [Urgency of Time] (W. Shakespeare) spkr, va, orch, 1987

Chbr and solo inst: Str Qt no.1, 1957; Str Qt no.2, 1961; Sonata, va, 1963; Str Qt no.3, 1964; Sonata, vn, pf, 1965; Pf Sonata, 1966; Koncertní kus [Concert Piece], 2 accdn, 1968; Zmínky [Allusions], 4 fl 1971; Str Qt no.4, 1973; Suite, va, b cl, 1973; Suite, cl, pf, 1974–5; Poetické věty III [Poetic Movts], fl, vn, pf, 1975–6; Sonata, vn, 1977; Hudba pro čello, 1980; 4 Compositions, fl, va, 1982; Duše mého kraje I [Soul of my Country], va, gui/vc, 1987; Duše mého kraje II, va, 1988; Str Qt no.5, 1989–90; Ladění [Tuning In], gui, 1990; Sonata no.2, vn, 1991

Vocal: Lyrické melodramy (J. Kainar), spkr, pf, 1957; Variace na smrt [Variations on Death] (melodrama, M. Kundera), 2 spkrs, hn, str qt, 1959; Cestou nocí [Journey through the Night] (3 songs, Z. Špůrová), girls'/female chorus, 1970; Psáno smutkem do ticha … [Written by Grief into Silence …] (cycle, Špůrová), medium v, orch, 1972

Principal publishers: Panton, Supraphon

IVO MEDEK

Matyushin, Mikhail Vasil'yevich

(*b* Nizhniy Novgorod, 1861; *d* Leningrad, 14 Oct 1934). Russian composer, theorist and painter. He studied at the Moscow Conservatory (1875–80). He then worked as a violinist in the St Petersburg court orchestra (1882–1913) but also studied art during this period. His first compositional efforts, which include romances and works for violin and piano, were hampered by a tendency to lapse into a Romantic, salon-like vein. His marriage in 1908 to the poet and illustrator Yelena Guro was decisive in stimulating his interest in experimental art; he also became acquainted with Nikolay Kul'bin who promulgated the synthesis of different art forms and who was

an early champion of Kandinsky and Čiurlionis. Under Kul'bin's influence, Matyushin became interested in the reproduction of sounds from nature and attempted to notate these with quarter-tone systems. He is said to have started composing quarter-tone works in 1910, and two years later he published a brief treatise about performing quarter-tone music on the violin (*Rukovodstvo k izucheniyu chetvyortey tona dlya skripki*, 'Manual for the Study of Quarter Tones for the Violin', 1912). This work not only influenced the first experiments of Vïshnegradsky but also stimulated two decades of microtonal research in Russia. Between 1909 and 1911 he wrote music for Guro's plays *Nishchiy Arlekin* ('Destitute Harlequin') and *Osenniy son* ('Autumnal Sleep'); in 1913 he collaborated with the dramatist Kruchyonïkh and the painter Malevich on the 'opera' *Pobeda nad solntsem* ('Victory Over the Sun'), perhaps the best-known theatrical production of the futurist movement. The music, which provided a backdrop to Kruchyonïkh's scarcely intelligible dialogue and Malevich's notorious black square, may have been partly improvised. What appear to be fragments of the score appear in the published text of the opera; along with bold gestures not far removed from the naïve bombastics of Pratella, there are some passages notated in quarter tones and others involving the use of running motors. The remaining music consists of four-part recitatives and songs which, like those composed for *Nishchiy Arlekin*, are unpretentious in a manner that recalls Satie. As a painter he abandoned perspective and favoured abstraction; several of his canvases were exhibited in Europe during the 1920s. Matyushin spent his last years teaching and was involved with laboratory research on what he termed the 'natural law of changeability in colour combinations'. This work lead to the publication of his *Spravochnik po tsvetu* ('Handbook on Colour', Moscow and Leningrad, 1932), which concerns the relationship between the simultaneous perception of noise levels and colour intensity.

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N. Khardzhiyev: *K istorii russkogo avangarda* [Towards a History of the Russian Avant Garde] (Stockholm, 1976)

A. Kruchyonïkh: *Pobeda nad solntsem* [Victory Over the Sun], ed. G. Erlosloh (Munich, 1976) [incl. reproductions of surviving fragments of the score]

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M. Gordon: 'Songs from the museum of the future – Russian sound creation (1910–30)', *Wireless Imagination*, ed. D. Kahn and G. Whitehead (Cambridge, MA, 1992), 217–19

JONATHAN POWELL

Matzenauer, Margaret(e)

(*b* Temesvár [now Timişoara, Romania], 1 June 1881; *d* Van Nuys, CA, 19 May 1963). American contralto. Born of German parents who were

musicians, she learnt to play the piano as a child and had already appeared in opera before studying in Graz with Georgine von Januschowsky-Neuendorff and in Berlin with Antonia Mielke and Franz Emerich. She made her début in Strasbourg as Puck in *Oberon* in 1901 and sang more than 15 roles in her first season there. She made guest appearances with many companies (including those of Covent Garden and Bayreuth) before her American début at the Metropolitan Opera as Amneris under Toscanini (1911). During her 19 seasons at the Metropolitan she took part in a great number of new productions and revivals, notably *Fidelio*, *Samson et Dalila* and *Le prophète* (both with Caruso), and *Jenůfa*. Enthusiastically praised for her acting, Matzenauer had a photographic memory (she performed Kundry at 24 hours' notice having never sung the part before), and her musicianship was exceptional. Although her voice was a sumptuous contralto, she was often listed as a soprano and her repertory was vast. In a single season in the 1920s she sang Isolde, Brünnhilde, Delilah, Azucena and Amneris, and although her ventures into the soprano repertory took their toll on her voice, it retained its contralto richness. As a concert artist she is especially remembered for her performances of *Das Lied von der Erde* under Mengelberg, the American première of *Oedipus rex* under Koussevitzky and many Bach works under Bodanzky. After leaving the Metropolitan she continued to give concerts and recitals, appeared occasionally in opera, and was active as a teacher. She is known to have made 85 recordings. Her second husband was the tenor Ferrari-Fontana.

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GV (R. Celletti; L. Riemens)

P.L. Miller: 'Margaret Matzenauer', *Record Collector*, xxiii (1976–7), 5–47 [incl. discography]

PHILIP LIESON MILLER

Mauceri, John

(*b* New York, 12 Sept 1945). American conductor. He studied at Yale University (BA 1967, MPhil 1972), where he became an associate professor in 1968, and attended the Berkshire Music Center in 1971. He conducted the Yale SO (1968–74), and gave the European première of Bernstein's Mass (Vienna, 1973) and the first performance of the original version of Ives's *Three Places in New England* (1974). His début with a professional orchestra took place in 1973 with the Los Angeles PO; his operatic début, also in 1973, was conducting Menotti's *The Saint of Bleecker Street* at the Wolf Trap Festival. He has since developed a fine reputation as an opera conductor in the USA (at the Metropolitan, the New York City Opera, the Santa Fe Opera, and the San Francisco Opera, where he conducted the première of Imbrie's *Angle of Repose* in 1976) and abroad (notably in London and Italy). As an orchestral conductor he has appeared with the National SO, the San Francisco SO, and the orchestras of Cleveland and Philadelphia; he has also made guest appearances with the Orchestre National de France, the Israel PO and the LSO, among others. Mauceri has taken a keen interest in music theatre. He was involved in the compilation of the one-act revision of Bernstein's *Candide*

(1972), produced by Hal Prince, and subsequently arranged a suite of music from the show for orchestral use. He later worked on the creation of the two-act version for the New York City Opera and the subsequent 1988 version for Scottish Opera, of which he was musical director from 1987 to 1993. Through his close professional association with Bernstein Mauceri conducted the world première of the revised version of *A Quiet Place* (1984, Milan), and was chosen to edit Bernstein's music from 1972 until his death. With Roger Stevens he produced a revival of the Rodgers and Hart musical comedy *On your Toes* (1982), for which he won a Tony Award. In 1979 he was appointed music director of orchestras at the Kennedy Center, Washington, DC, where he became consultant for music theatre in 1981; he also served as music director of the Washington Opera from 1980 to 1982. In 1984 Mauceri was appointed music director of the American SO, a post he held until 1987. In 1991 he became principal conductor of the Hollywood Bowl Orchestra, with whom in the same year he made the first complete recording of the overtures to Rodgers and Hammerstein musicals. His other recordings include works by Kurt Weill, notably *Street Scene*.

SORAB MODI/R

Mauduit, Jacques

(*b* Paris, 16 Sept 1557; *d* Paris, 21 Aug 1627). French composer. Of aristocratic origin, he was schooled in the humanities and philosophy, travelled widely, and avidly studied Italian, Spanish and other European languages. Marin Mersenne praised him as the 'father of music' whose 'Airs brought life to the poems of his contemporaries'. His curiosity extended to science and even mechanics, but his main concern was music in which he was self-taught, having (according to Mersenne) 'no resources other than books'. An unambitious devoted friend, gentle, pious, sober in nature, he avoided courtly intrigue in his post as royal secretary and registrar in the judiciary (which he inherited from his father). He was the last survivor of Baïf's Académie de Poésie et de Musique.

In the 1581 St Cecilia's Day competition at Evreux Mauduit won the motet prize with his five-voice *Afferte Domine*. At about the same time he succeeded Courville as Baïf's main collaborator in the work of the Académie on *musique mesurée à l'antique*. Mersenne related how during the siege of Paris (1589–90) Mauduit rescued Baïf's unpublished works, aided Claude Le Jeune's flight and saved the latter's *Dodecacorde* manuscript.

The published *Chansonnettes mesurées* (1586) and *Psaumes mesurées à l'antique* (printed in Mersenne's *Quaestiones*, 1623) reveal how respectfully Mauduit set Baïf's verse. Unlike Le Jeune he never changed the text and he translated the metre exactly: in general, his music shows more harmonic than melodic invention, but he achieved variety by the subtle use of passing notes in subdivisions of the long and short basic values. The *chansonnettes* are subdivided into *chant* and *rechant*, but whereas Le Jeune tended to score the refrains for additional voices, Mauduit retained a consistently four-part texture in his settings. From Mersenne's writings it is clear that Mauduit's published work represents only a small part of his total

output. It is therefore the more regrettable that Mersenne's avowed intention of publishing Mauduit's complete works, corrected and approved by the composer, does not seem to have been realized. Apart from the *Chansonnettes mesurées*, Mersenne (in *Quaestiones*) referred to two more settings by Mauduit of *chansonnettes* by Baïf (*Pour vous belle* and *Quiconques l'amour nomma*) and settings of Baïf's French and Latin metrical versions of the psalms. In his eulogy of Mauduit in *Harmonie universelle* Mersenne printed a 'Requiem aeternam' from a five-voice mass in the homophonic style of *musique mesurée* which Mauduit had composed for the funeral of Ronsard in 1586; the mass was repeated for the first anniversary of the death of Henri IV (*d* 1610) and for that of the composer himself. Mersenne also stated that after the 1586 *chansonnettes* Mauduit next composed a set of *Tenebrae* which were sung annually in the cloister of Petit St Antoine, and subsequently wrote a large amount of other sacred and secular vocal and instrumental music.

Mauduit had a fine ear and became the leading French conductor of his time, organizing concerts 'composed of voices and all sorts of harmonic instruments' and winning the approbation of 'people of all qualities who willingly trained under the justness of his beat'. Many of these concerts were on a grand scale and no doubt emulated the latest instrumental and polychoral fashions of Italy. Mauduit exploited and developed the principle of variety in performance, combining choir and orchestra with instruments grouped by family. Mersenne claimed that Mauduit introduced the viol consort into France and was responsible for the addition of the sixth string to the instrument. As well as organizing the Académie's musical functions (some of which in later years were held at his own home) he managed the St Cecilia's Day festivities at Notre Dame. In 1614 his *ode mesurée* marking Louis XIII's return to Paris from Brittany was performed by about 135 singers, lutenists and viol players, and in 1617 the ballet *La délivrance de Renaud*, composed in collaboration with Guédron, Boësset and Bataille, was given by 92 singers and 45 instrumentalists under his direction. Bataille's fifth book of *airs* for voice and lute (RISM 1614[10]) includes two pieces by Mauduit – the melismatic *Pour vos yeux doux guerriers* and the unadorned sapphic ode for the queen, *Soit que l'oeil*, which may have been the one performed by the massed ensemble in 1614. Bataille's third book (1611[10]) includes an anonymous setting of *Eau vive source de l'honneur* which Mersenne (*MersenneHU*, xix, 419) quoted as an example of 'la manière de chanter des vers mezurez de Baïf suivant l'opinion de Jacques Mauduit'. Although the 2:1 ratio of long and short syllables is observed, the piece is untypical in that the fourth and fifth lines of the poem are set in halved note values, a procedure more common in Le Jeune's *musique mesurée*.

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Psaumes mesurées a l'antique, 1 prière (Fr. texts), 4, 5vv; 2 pss, 2 prières (Lat.

texts), 3, 4vv: pr. in *MersenneHU* (1623); 8 ed. in FCVR, vii (1928); 2 ed. D. Launay: *Anthologie du motet latin polyphonique en France* (Paris, 1963), 50–51

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FRANK DOBBINS

Mauersberger, Rudolf

(*b* Mauersberg, Erzgebirge, 29 Jan 1889; *d* Dresden, 22 Feb 1971). German choral conductor and composer. He was the brother of Erhard Mauersberger. He acquired a love of church music from his father, a Kantor and church-schoolmaster, and studied the piano with Robert Teichmüller and the organ at the Leipzig Conservatory (1912–14 and 1918–19). In 1914 he won the Nikisch Prize for composition and obtained his first church post at Lyck (now Ełk, Poland). After wartime service as director of a military band at Bad Lausick, he was appointed organist and choirmaster at the Christuskirche, the Annakirche and the Konzerthaus at Aachen (1919–25), where he was succeeded by his brother. He also preceded his brother as director of church music for the province of Thuringia (1925–30). As choirmaster at St Georg, Eisenach, he founded the Bach and St Georg choirs there, establishing a flourishing Bach tradition. In 1930 Mauersberger was appointed choirmaster at the Kreuzkirche, Dresden, where he remained for 41 years directing the famous boys' choir, the Dresden Kreuzchor. He toured with the choir throughout Europe, twice visited the USA, and made the choir his life's work, developing a lasting transparency of tone and sensitivity of style. He

was specially devoted to Schütz, but was also a strong advocate of contemporary choral music, notably by Britten, Distler, Fortner and Pepping. He edited several collections of liturgical music, and composed over 20 choral works, including a *St Luke Passion* (1947) and the *Dresdner Requiem* (1948, for three choirs a *cappella*, solo boys' voices, wind instruments and organ). He received several academic awards and, in 1950, the National Prize of the German Democratic Republic.

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Maugars, André

(*b c*1580; *d c*1645). French bass viol player and writer. He went to England about 1620 and remained there for nearly four years, part of the time perhaps in the service of James I. Back in France, he published in 1624 a translation of Bacon's *Advancement of Learning* and served at court as English interpreter. Thereafter he was employed by Cardinal Richelieu, who in 1630 made him prior of St Pierre-Eynac, near Le Puy, in the Auvergne; in 1634 he published a translation of another work by Bacon, *Considerations Touching on a War with Spain*. He went to Rome in 1637 or 1638. At the end of his stay there he wrote an open letter, which was published anonymously in Paris shortly afterwards, on his musical experiences in Italy; it is a most informative first-hand report on Italian church music, oratorios and instrumental music of the period and was the first of many 17th- and 18th-century comparisons of French and Italian music. Both Mersenne (*Harmonicorum libri*, 'Liber primus De instrumentis harmonicis', Propositio xxx, Paris, 1635) and Jean Rousseau (*Traité de la viole*, Paris, 1687) praised Maugars as a gamba player, especially as an improviser of divisions on a ground, and named him and Hotman as the first great French virtuosos on the instrument.

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H. WILEY HITCHCOCK

Maultrommel

(Ger.).

See Jew's harp.

Maundy music.

Term referring to a set of antiphons accompanying the ceremony of the Washing of the Feet. This ritual, which commemorates Christ's washing of Peter's feet (as described in *John* xiii), was confirmed as part of the liturgy at the Council of Toledo in 694, though with a wording that suggests it was already well established, and is performed on Thursday of Holy Week. Manuscript sources show a wide number and variety of pieces: there can be as few as two antiphons or as many as 29. The *Liber usualis* lists nine antiphons for this ceremony, though not all were mandatory. The antiphon which most consistently heads these lists is *Mandatum novum* ('A new commandment I give thee'), and the entire action soon became known as the Mandatum. In England, the word was changed to 'Maundy' and used to designate Holy Thursday itself. It was in one of the added or occasional antiphons of the Use of Salisbury that Bukofzer discovered the long-sought source of the *Caput* melisma on which masses by an anonymous English composer, Ockeghem and Obrecht are based.

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RICHARD SHERR/ANDREW KIRKMAN

Maupin [first name unknown]

(*b* 1670; *d* Provence, 1707). French soprano. She was the daughter of a Sieur d'Aubigny, secretary to the Count of Armagnac. Her considerable physical beauty and natural talent were said to have compensated for a lack of musical training. She made her début at the Opéra in 1690, singing the role of Pallas in a revival of Lully's *Cadmus et Hermione*, but her career flourished only from 1698 (when Marthe le Rochois retired) until 1705. During that time she sang in new productions by Desmarets, Collasse, Destouches, Campra and La Barre as well as in the revivals of Lully *tragédies*. She made her final appearance in Michel de La Barre's *La vénitienne* (1705). The Marquis of Dangeau wrote in his journal of a performance given at Trianon of Destouches' *Omphale* (1701), describing Maupin's as 'the most beautiful voice in the world'. Campra is supposed to have written the first *bas-dessus* (contralto) role for her, that of Clorinda, in

Tancrède (1702); in fact the part never descends below *d′* (at one time, however, she wanted to sing Lully's Armida a tone below its original pitch). In that same year she is recorded as having performed chamber music accompanied by Couperin (*Mercure galant*, 7 July 1702, pp.365–6); she also replaced Mlle Desmatins in Bouvard's *Médus, roi de Mèdes* winning acclaim in the role of Medea. She was considered an excellent comédienne.

Maupin was a colourful, tempestuous figure. According to La Borde, she married young and when her husband was posted away from Paris, she sought the company of other men. She eloped to Marseille. While there she became attracted to a young woman whom she pursued to a convent in Avignon, posing as a novice. She returned to Paris and the Opéra. La Cerf remarked on her success in roles in which she abandoned her hairdo and fan for a helmet and lance, noting however that her lively and cavalier manner and unusually strong voice offended neither decency nor verisimilitude. She later became the mistress of others (including the Elector of Bavaria); but she returned to her husband in her last years, although not before attempting suicide when her love for the soprano Fanchon Moreau was spurned. These and Maupin's other adventures are chronicled by La Borde and Campardon. Théophile Gautier wrote a novel based on her life, *Mademoiselle Maupin, double amour* (Paris, 1835–6, many later edns to 1877).

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JULIE ANNE SADIE

Mauracher.

Tyrolean family of organ builders. There were two distinct branches, both descended from Georg Mauracher (1704–86) who worked as a joiner in Kapfing, near Fügen. Andreas Mauracher (*b* Kapfing, 8 Feb 1758; *d* Kapfing, 9 Nov 1824), son of Georg, worked first as a joiner, making altars, pulpits etc., before turning to organ building. He built about 40 instruments, including organs at Ruhpolding (1795), Ebbs (1796), Müstair (1802), Mals (now Malles; 1803–5) and Nauders (1812). The parish organist of Fügen assisted him in tuning his instruments. His son Karl (1789–1844) built about 50 organs, including instruments for the Seminary, Trent (1821–2), Niederdorf (now Villabassa; 1822), Oberndorf (1825), St Sebastians-

Kirche, Salzburg (1828), and Kufstein (1842). Andreas and Karl also made pianos.

Karl's two sons Johann Nepomuk Carl (1818–84) and Ludwig (1820–85) were also organ builders. J.N.C. Mauracher transferred the family workshop to Braunau am Inn (1845), and later to Salzburg (1861). He exhibited an organ with 12 stops and front pipes made of zinc at the Industry Exhibition in Munich in 1854. He built more than 60 organs, including the abbey of St Peter, Salzburg (1863), Tulln (1873), Langenlois (1874), and Krems (1875); the latter three were highly esteemed by Bruckner. However, his instruments were soon considered to be old-fashioned as he retained the use of slider-chests and tracker action. Ludwig Mauracher trained with E.F. Walcker and J.F. Schulze (until 1850). He moved to Schwaz in 1860. He built only a few organs, and was active in the Tyrol, Salzburg, Styria and Switzerland. He finally worked for the Mayer firm in Feldkirch. Albert Mauracher (1858–1917), the son of J.N.C. Mauracher, established a new workshop in Mülln, Salzburg, in 1886. He designed his own pneumatic action, which he termed the 'Aerofunctionslade'. For small churches he designed a standard model of organ called the 'Coelesticon'. He built more than 100 instruments in Salzburg, Upper and Lower Austria, the Tyrol, Carinthia and Styria. In his later years he went into partnership with Adam Grünsfelder of Ochsenfurt.

The other branch of the family was founded by Mathias Mauracher (i) (*b* Oberbichl, nr Zell-am-Ziller, 24 Nov 1788; *d* Graz, 22 Nov 1857), a great-nephew of Andreas Mauracher. He began building organs in 1818, and constructed about 30 instruments in the Tyrol, Salzburg and Styria, including the Ursulinenkirche, Salzburg (1830); Algund (Lagundo), near Merano (1841); and the Franciscan church, Graz (1857). He cultivated the Philomela stop, a wooden flute with circular cut-ups, which was also used by other members of the family. He also built pianos and physharmonikas (a type of reed organ).

His son Mathias (ii) [Matthäus (i)] (1818–84) moved to Salzburg in 1863. He began by using the traditional action, and his specifications show dynamically graduated manuals (the first manual being louder than the second, which was supplied with fewer and softer stops). Together with his sons Josef (1845–1907), Johann [Hans] (1847–1900) and Matthäus (ii) (1859–1939), he later invented a chest with hanging pallets. Of some 120 organs his most notable are those built for the Studienkirche, Salzburg (1868); Admont (1870–71); St Florian monastery (1871–5; rebuilding of the Chrismann organ); Kremsmünster (1876–8); and Salzburg Cathedral (1880–83). Josef Mauracher founded his own workshop in St Florian in 1880. Hans and Matthäus (i) took over their father's workshop in Parsch, Salzburg, in 1884. In 1891 Matthäus (ii) became director of a newly founded workshop in Graz (which closed in 1910). He took over the Salzburg branch of the firm from Han's son Karl Franz (1881–1949) in 1907, where he continued until 1922, when it was sold to the firm Cäcilia-AG. Matthäus (ii) is noted for the 'Kaiserorgel' in Bad Ischl (1910) and his enlargement of the Salzburg Cathedral organ (1914; 101 stops).

In 1926 Josef Mauracher's sons Matthäus (iii) (1885–1954) and Anton (1896–1962) moved from St Florian to Linz, where they founded the firm

Gebrüder Mauracher. Two of their most notable organs were those built for Klagenfurt Cathedral (1927) and Herz Jesu Kirche, Wels (1930–31). The firm closed at the end of 1955.

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ALFRED REICHLING

Maurel, Victor

(*b* Marseilles, 17 June 1848; *d* New York, 22 Oct 1923). French baritone. He studied in Marseilles, then at the Paris Conservatoire with Vauthrot and Duvernoy. He made his début in Marseilles (1867) in *Guillaume Tell*, and the following year appeared at the Paris Opéra as the Count di Luna and in *Les Huguenots*, *L'Africaine* and *La favorite*, but overshadowed by Faure he decided to continue his career abroad. After appearances in St Petersburg, Cairo and Venice, he made his début at La Scala as Cacico in the première of Gomes's *Il Guarany* (19 March 1870). He returned to the Paris Opéra in 1879 and sang there regularly until 1894. At La Scala he sang the title role in the revised version of *Simon Boccanegra* (24 March 1881); his performance led Verdi to choose him as the first Iago (5 February 1887) and the first Falstaff (9 February 1893). He sang at Covent Garden (1873–9, 1891–5 and 1904), where he was the first London Telramund and Wolfram and the first Covent Garden Dutchman. He sang Amonasro in the first American production of *Aida* (26 November 1873, Academy of Music, New York) and later appeared at the Metropolitan Opera (1894–6, 1898–9). He created the role of Tonio in *Pagliacci* at the Teatro Dal Verme, Milan (21 May 1892).

Maurel was outstanding not so much for the timbre or resonance of his voice as for his perfect breath control and skill as an actor. (He appeared on the dramatic stage for a brief period in the early 1900s.) In addition to his career as a performer, he was co-director of the Théâtre Italien, Paris (1883–5), and drew upon his training as a painter in designing the production of Gounod's *Mireille* at the Metropolitan (1919). For a time he had an opera studio in London, and from 1909 until his death he taught in New York. He wrote a number of books on singing and opera staging.

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<div align="right">HAROLD ROSENTHAL/KAREN HENSON</div>

Maurer, Ludwig (Wilhelm)

(*b* Potsdam, 8 Feb 1789; *d* St Petersburg, 13/25 Oct 1878). German violinist and composer. He was a pupil of Karl Haack, Frederick the Great's Konzertmeister. After appearing successfully at a Berlin concert in 1802 he was admitted to the royal chapel (1803), and on its dissolution in 1806 travelled eastwards. In Riga he met Baillot and Rode, and during a six-month stay with Rode in Mitau, made a close study of the French violin style. After playing in St Petersburg he went to Moscow, where Baillot recommended him as director of Count Vsevolozhsky's orchestra. In 1817 Maurer left and toured through Germany to Paris. From 1819 to 1832 he directed concerts and opera in Hanover, but toured annually, and collaborated in writing *opéras-vaudevilles* with Verstovsky and Alyabýev. In 1833 he returned to Vsevolozhsky (now in St Petersburg), where in 1835 he became director of the French opera. Various other appointments continued his musical activities into old age.

Maurer's violin style, on the evidence of his compositions, was at times extremely virtuoso; although formed before Paganini, his technique included spiccato, multiple stopping and complex bowing and he was among the best German violinists of his time. Among his works are the Symphony op.67, a formerly well-known Sinfonia concertante op.55 for four violins and another for two violins, ten violin concertos, six string quartets opp.17 and 28, and other chamber pieces and studies. His compositions are listed (incompletely) in C. von Ledebur's *Tonkünstler-Lexikon Berlin's* (Berlin, 1861/*R*). Of Maurer's 12 operatic works, *Aloise* (Hanover, 16 January 1828) was the most successful, but *Der neue Paris* (Hanover, 27 January 1826) was also performed in Riga, London and Moscow.

Maurer's son Vsevolod (1819–92) was a violinist, later director of the Italian opera in St Petersburg. A younger son, Alexis, became a cellist. They gave concert tours together in Germany in 1832–3.

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DAVID CHARLTON

Maurício, José (i)

(*b* Coimbra, 19 March 1752; *d* Figueira da Foz, 12 Sept 1815). Portuguese composer. After preliminary studies for the priesthood, he began a theological course at Coimbra University in 1768 but abandoned it for music. He studied at Salamanca and from about 1784 to 1786 was *mestre de capela* at Guarda Cathedral. He then returned to become organist of the priory of S Cruz at Coimbra. In 1791 he was invited to direct the music school in the bishop's palace and to become *mestre de capela* of Coimbra Cathedral. On 18 March 1802 John VI appointed him professor of music at Coimbra University. For his many students he published at Coimbra in 1806 his *Methodo de música, escrito e offerecido a Sua Alteza Real o Principe Regente Nosso Senhor*. During Massena's occupation he escaped to Lisbon, where on 5 July 1810 he joined the Brotherhood of St Cecilia. The next year he returned to his university post.

Maurício composed chiefly sacred works, of which his *Stabat mater* and *Miserere* settings were best known. He also composed many *modinhas*, two of which, along with a minuet, were published in *Nova arte de viola* (Coimbra, 1789), written by his pupil Manuel da Paixão Ribeiro. His *Magnificat* in G minor (*P-Ln* M.M. 183), his only large church work transcribed, reveals him as a highly competent follower of Haydn who modulated convincingly, had a fine sense of variety and climax and employed styles ranging from Italian vocal *fioriture* to a well-wrought fugal finale. (*DBP*)

WORKS

Sacred: at least 26 masses before 1803, incl. no.8, 1785, and no.19, 4vv, org, 1796, *P-Ln*; 4 Requiem; 2 sets of responsories for the Office of the Dead; music for Holy Week, 1801; 2 Mag, *Ln*; 3 sets of vesper pss; 3 sets of matins; 5 Miserere; 2 TeD; 2 Stabat mater, vv, orch, *Ln*; hymns, others, *Ln*

Secular: many modinhas, incl. A paixão qe. sinto em mim, in Jornal de modinhas (Lisbon, 1794); others

ROBERT STEVENSON

Maurício, José (ii).

See Garcia, José Maurício Nunes.

Mauritania (Fr. République Islamique Arabe et Africaine de Mauritanie).

Country in West Africa. The former French colony, which achieved independence in 1960, has an area of 1,030,700 km^2. The population of 2·58 million (2000 estimate) is composed of several peoples, most of whom are Arab-speaking Moors (Maures). These Moors, who call themselves the Beni Hasan, are mostly nomadic, descendants of Berbers who in the 11th century founded the Almoravide dynasty in Morocco, of Bedouin Arabs who arrived at a later date and of Africans. In the south, the Moors live in contact with sedentary settlements of Wolof from Senegal and Mbara (Bambara) from Mali, as well as with two other Mauritanian peoples, the Tukulor or Toucouleur (FulBe/Fulani group) and the Soninke (Sarakole).

Each of these peoples is subdivided into hierarchical castes, each caste often having its own characteristic musical activities. The common religion is Islam, which generally regards secular music, especially music for string instruments, as a somewhat disreputable form of entertainment. Nevertheless, hereditary classes of *griots*, professional musicians, who accompany themselves on string instruments, are found throughout Mauritania: the *īggīw* among the Moors; the *gawlo* and *bambado* among the Tukulor; and the *gesere* and *diare* among the Soninke. In the past, these *griots* depended on the patronage of chiefs and warriors and built up the reputations of their patrons and patrons' ancestors by praising the family's wealth and deeds. Thus they functioned as the historians of the various societies, and also as poets and buffoons. Today the *griots* can be employed by anyone, in return for numerous gifts, but their social status remains low.

It is important to distinguish the various musical traditions according to their folk or professional nature, the ethnic groups to which they belong and their origins – Arabo-Berber in the case of popular Moorish music, western Sudanic in the case of other groups (Tukulor and Soninke), of whose music, however, little is known.

1. Moorish folk music.
2. Professional music.
3. Modern developments.

<div align="center">MICHEL GUIGNARD (1–2), CHRISTIAN POCHÉ (3)</div>

Mauritania

1. Moorish folk music.

Each hierarchical group of Moorish society has its own musical practices in which it is possible to distinguish traces of the different cultural components.

The music of the nobles and their white tributaries is primarily vocal and performed chiefly by women who sing in groups for their own diversion, accompanying themselves on percussion instruments. In their simple repetitive songs, soloists' verses alternate with choral refrains within a limited vocal range. Girls of noble family also practise the custom of singing solo love-songs at night to their lovers.

The black tributaries have a musical style of their own, in which the songs are also responsorial and are sometimes accompanied by the *zawzāya*, a rim-blown flute, or the *neffāra*, a side-blown flute; they are performed at festivities in the course of animated dancing, or on Thursday evenings in praise of the Prophet.

The *gambra*, a single-string plucked lute, and the *rabāb*, a single-string fiddle, are usually played by soloists before a small audience of friends; these instruments are distinctly western Sudanic in manufacture and manner of performance.

Percussion instruments are used both by the tributaries and by the freed peoples. The *tabl*, a large kettledrum, and hollowed gourds are found throughout the country. Utensils such as upturned basins, millet mortars covered with skin, and tea chests may also be used. Only the freed peoples in the east of Mauritania use other kinds of drum.

Mauritania

2. Professional music.

(i) Musical forms and modal theory.

The *īggīw*, professional musicians who hand down their skills from father to son, have cultivated an original musical tradition that shows both Arabo-Berber and western Sudanic influences. Traditionally the *īggīw* were the familiar attendants of noble warriors and especially emirs; they defended the honour of these patrons and their people through songs, and encouraged the warriors in combat. The music of the *īggīw* was also the most prized form of entertainment in the emirs' camps, with interludes reserved for dancing and poetic competition; they attended all festivities. They were the objects of both adulation and scorn, and considered to be as cowardly and grasping as their noble patrons were brave and generous.

As a result of contact with other forms of music, however, these traditional musical activities are changing. The modern *īggīw* repertory includes songs that are Middle Eastern in character and others that are simple enough to be taken up in chorus by young audiences. Some *īggīw* are endeavouring to 'modernize' local melodies and to establish orchestras, whereas traditional music was originally performed by only a few musicians often acting as soloists.

The music of the *īggīw* is based on a highly sophisticated modal system which derives from Greco-Arab music theory. It comprises five modal complexes, which should always be played in the order *karr*, *faaġu*, *lakhal*,

labyad, *lebtayt*. Omissions are possible, but it is not permissible to reverse the order or to return to a *dhar* (mode) previously heard. Each modal complex consists of various individual modes that are related by their scale, generally with a pentatonic basis. All these scales have a single common tonic which must not change during performance. Each modal complex has its own ethos: *faaġu* corresponds with the excitement of fighting or dancing, *labyad* with sadness and *lebtayt* with nostalgia.

The individual modes in each group are differentiated from each other by stressing certain degrees of the scale, adding particular ornaments or notes, or emphasizing specific intervals. A distinction is made between *lakhal* ('black') modes, in which importance is given to degrees forming dissonant intervals with the tonic, and *labyad* ('white') modes, which have simpler modal structures, and in which all the degrees of the scale are equally important. 'Blackness' renders the ethos of a modal group more forceful and tense, while 'whiteness' softens and embellishes it. Thus 'black' *faaġu*, which stresses the 2nd degree of the scale (*d'*) as well as the interval *b'–d''* (see ex.1), incites to combat; while 'white' *faaġu*, which reposes on the tonic (*c'*) and stresses successively each degree of the scale (see ex.2), incites to dance.

The Moors believe that this classification can be applied to all kinds of music and even to all natural sounds. There is, however, a series of intermediate stages between the black and white modes. When a musician performs a modal group, he must always move from blackness to whiteness: he begins with an introduction, which is typically black and whose rhythm is generally not measured; then he plays a series of *eŝwaar* (measured pieces) that mix in various proportions black, white and *zzraag* ('spotted') melodic formulae. At the end, he plays an introduction to the white mode; the pieces that follow must be entirely white. This sequence will allow for omissions, but never for a reversal of order.

The introduction and *eŝwaar* are composed on melodic and rhythmic motifs called *raddāt*, which are either traditional or invented by the performer. Each part of this sequence is associated with a certain type of poetry. Quatrains with a specified metre and rhyme scheme are sung in the *eŝwaar*; in the introductions, more complicated poems are sung on

subjects and in metres that match the particular ethos of the mode. *Karr*, for example, is a suitable mode for praising the Prophet and for religious poems, black *faaġu* for praising princes and for martial poems, *lebtayt* for nostalgic poetry. All these modes have kept their traditional character except *lakhal*, which has begun to be reserved for 'modern' compositions, generally inspired by music from the Middle East, so that it has lost most of its former characteristics.

(ii) Musical instruments.

The only traditional instruments used by the *īggīw* were the *tidīnīt*, a plucked lute played by men, and the *ardīn*, a harp played by women (see illustration).

The *tidīnīt* has four strings: two long ones on which the melody is played, and two short, which provide a fixed accompaniment. Certain musicians from eastern Mauritania, however, use three or four accompanying strings. The soundboard is made of skin, and the unfretted neck allows for abundant ornamentation. It is an instrument ideally suited to art music.

The number of strings on the *ardīn* varies from ten to 14. They are tuned to the principal notes of the mode (usually pentatonic); other intervals cannot be played, nor can glissando ornaments. Consequently its music is more restricted than that of the *tidīnīt*, and it is less easy to distinguish between the black and white modes of the same modal complex. Musicians sometimes tap the soundboard of the *ardīn*, adding a percussive element to the melody.

Other features of the two instruments further differentiate their repertories. The lutenists are able to play the series of modal complexes in two different ways (once again distinguished as black or white), but it is not possible to make this distinction on the *ardīn*. When a mode is performed 'in the black way', the tonic is the lowest note of the range, whereas 'in the white way' (the plagal version of the black way) it falls in the middle of the range. The fixed accompaniment is also different for each of these two ways, as well as for an extension of the black way, called *gnaydiiya*. It should be noted that the 'way' is never changed during a performance.

The lutenists distinguish two white modes in the groups *karr* and *faaġu*, whereas the harpists have only one. Here again, the *īggīw* differentiate these modes by the fixed accompaniment associated with each mode and by the location of the tonic in the range.

Mauritania

3. Modern developments.

With the birth of the Islamic Republic of Mauritania in 1960, there has been a noticeable weakening of the *griot* art form in the new city of Nouakchott. The general Mauritanian public have for long known nothing about *griot* high cultural music traditions, since such music was written for the nobility; *griots* flattered and praised the nobility while ignoring the rest of the population. Music of the *griot* began to disseminate to the mass public in the 1960s, first by radio broadcast (Radio Nouakchott was founded in 1961), then through a series of concerts given by the *griots* at the Maison

de la Culture in Nouakchott and elsewhere, and finally on television. Although the Ministry has declared its official protection for this music, a serious problem is likely to arise. The art form called *azawan* ('of the connoisseur') is threatened due to its difficulty and incomprehensibility. The meaning of *azawan* has been transformed and is now pejorative.

The *griot* is now urged by the public to be more accessible to the people and to update their repertories, that is to introduce new motifs, forms and melodies that are more accessible and appealing in order to enable Mauritania to share in the great popularity of music elsewhere in the Arab world. New terms for 'song' were introduced around 1988: *ughniya* or *loughniya ilmuritaniya* (*al-ughniya al-mūritāniyya*, 'Mauritanian song'). There are, however, groups of musicians who refuse to conform, forming a strong group of traditionalists. Sidaty Oul Abba, for example, has attempted to update the poetic content of his songs without changing the musical rules. In contrast, others such as Seymali Ould Hemed Wall, son of the great Mennina Mint Aliyen, began his career by fiercely defending his ancestors' art but now feels that it is time to open up and renew the musical genre, by bringing it closer to Arab music traditions and moving further away from the traditional music of the *griots*.

Thus, poetic texts such as those by the Syrian poet Nizār Qabbānī, particularly prized by the people of Nouakchott, are identified with a circle of reformers. Seymali Ould Hemed Wall exchanged the *tidīnīt* lute for the Arab *'ūd*, and was the first to introduce officially this instrument into the Mauritanian musical scene. Another technical innovation included structural modifications to the *tidīnīt*; Bouh Ould Mohamed Ali changed the instrument from two double strings to five in 1981. In addition, the popularity of acoustic and electric guitars led to their integration into the local instrumentarium from about 1975. The guitar is considered to be a superior kind of *tidīnīt* that has adapted to changes and thus functions as a renovated *tidīnīt* and not as a foreign instrument with a foreign technique. This instrument is always played by men. With the arrival of the guitar, other instruments were introduced to Mauritania, such as the saxophone, synthesizers and drums.

At the Lagos Festival of 1977, where Mauritania offered an impressive performance of all its ethnic musics, a clear line of demarcation was apparent between tradition and reformist *griots*. Among the most prominent representatives, the *griot* Malouma Mint el Meydah felt that this renewal of Mauritanian music could come only from the acknowledgement and approval from abroad, in particular at the Carthage Festival in Tunisia, where she appeared in 1988. On the other hand, her colleague Dimi Mint Abba, perhaps the best-known *griot* in Europe in the late 1990s, is only moderately in favour of this renewal.

This shift is also taking place at the level of the transmission of tradition. *Griots* now succeed one another within families; individuals of both genders are called to become musicians, whether they are gifted or not. In the context of the young republic, the question arises whether the profession of musician should be strictly limited to the *griot* or enlarged to include all those who aspire to it. During the 1990s, this debate has become the cornerstone of the country's musical future. The polemic that has arisen is

gradually eroding the traditional monopoly, and traditional *griots* are now obliged to give ground.

Mauritania took part for the first time in the 6th Congress of the Academy of Arab music held in Tripoli in 1979, resulting in varied reactions that reflected the power of globalization and of the media. The classic image of the *griot* as practitioner and preserver of a scholarly art, sometimes hermetic, but in any case significant, has completely changed as a consequence.

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Mauro (i), Fra [Mauro Fiorentino, Mauro di Firenze]

(*b* Florence, *c*1493; *d* Florence, 26 Sept 1556). Italian theorist, organist, theologian and scientist. He was originally a member of the order of the Humiliati at the church of the Ognissanti and was organist at S Maria del Carmine in 1523. Admitted to the theological college in Florence in 1532, he became a deacon there in 1537. In 1535 he joined the Servite order and on 15 July he was appointed principal organist at the SS Annunziata, parent church of that order, a position he retained for the rest of his life. He was active in local literary, scientific and musical academies, where he was known by the titles 'Fonasco' and 'Filopanareto'. He was a friend of Antonfrancesco Doni, who mentioned him in *I marmi* and in his *Dialogo della musica*. He was the author, translator and commentator of several scientific and theological works including *Annotatione sopra la lettione della Spera del Sacro Bosco* (Florence, 1550). His musical treatise, *Dell'una et l'altra musica*, known also by its Latin title *Utriusque musices epitome* (ed. in CSM,.xxxii, 1984) remained unpublished. It is generally Boethian in its principles and leans heavily on such major theorists as Gaffurius, Aaron and Lanfranco. Conceived as a didactic work – it was written for his students at the SS Annunziata in 1541 – it discusses the basic elements of contemporary musical theory in a brief but thorough manner.

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FRANK A. D'ACCONE

Mauro (ii).

Italian family of stage designers. They had a crucial influence on the stage production of Italian opera in the 17th and 18th centuries. The first members to achieve significance as stage designers and designers of *peòte* (ceremonial barges for Venetian theatrical regattas) were the engineers and architects Gaspare (*fl* 1657–*c*1719) and Pietro (*fl* 1669–*c*1697) and the painter Domenico (i) (*fl* 1669–1707). They are known to have worked at the Venice opera houses of S Apollinare, S Cassiano, SS Giovanni e Paolo, S Moisè, S Salvatore and S Giovanni Grisostomo, and at theatres throughout Italy and in Munich. Developing the ideas of Giacomo Torelli and Giovanni Burnacini, the Mauros, often working in partnership, became leading exponents with Francesco Santurini (i) and Mazzarini of a style of stage design that attempted to realize visually the middle-class aspects of Venetian opera in the later 17th century: the powerful 'affects' of the emotions, the renunciation of mythology and allegory in favour of history and everyday life. Gaspare and Pietro did much to adapt traditional apparatus to the new requirements. They were involved in new Venetian techniques of illusion including split backcloths, quasi-enclosed rooms and other devices aiming at a naturally structured stage layout. Their work was enhanced by Domenico's theatre painting. In the sketches ascribed to him for Legrenzi's *La divisione del mondo* (1675, Venice; *I-PAc*) and the engravings of his stage designs for Steffani's *Servio Tullio* (1686, Munich), Sabadini's *Il favore degli dei* (1690, Parma) and Pignatti's *Sigismondo primo al diadema* (1696, Venice), there are indications of a new approach, notably the emphasis on verticals in the often multi-storey stage buildings and the inclusion of the higher parts of the stage in the setting. Two vanishing-points, one above the other, and experiments with angled perspective show alternatives to the traditional central perspective *all'infinito*. They achieved a realistic, pictorially conceived stage design only in landscapes, in which contemporary painting and scenes from everyday life served as models.

Domenico's sons Antonio (i) (*fl* 1692–*c*1733), Gerolamo (i) (*fl* 1692–1719), Romualdo (*fl* 1699–1756) and Alessandro (i) (*fl c*1709–48), and Gaspare's sons Giuseppe (*fl* 1699–1722) and Antonio (ii) (*fl c*1709–1738) continued their fathers' work for the Venetian opera houses. Their work was inspired by the themes and structure of *opera seria*: spectacular mechanical devices were abandoned in favour of illusion techniques derived from painting, sometimes preserving the central perspective and sometimes adapting new techniques of illusionist wall-painting (angular perspective, diagonal view, worm's-eye view etc.). The most important member of this generation was Alessandro (i), who worked as a stage designer and architect in Venice, Dresden, Rome, Turin and probably Paris with such composers as Lotti, Leo, Porpora and above all Hasse. By integrating the techniques of perspective wall-painting into picturesque designs intended to suggest mood and setting, he introduced formal elements of realism into *opera seria*.

In the later 18th century the family tradition passed to Alessandro's sons Domenico (ii) (*fl* 1733–80) and Gerolamo (ii) (*c* ?Venice, 1725; *d* Venice, 4 March 1766) and Romualdo's son Gerolamo (iii) (*fl* 1750–88). Although they carried out a prodigious amount of work at all the Venetian opera houses, its quality was no longer uncontested (see Croce, 1891). It seems to have been beyond them to keep up with the multiplicity of requirements for the later forms of *opera seria*, as well as for *opera buffa* and related forms by composers like Galuppi, Gassmann, Bertoni, Piccinni, Anfossi etc. Antonio (ii) (*fl* 1774–1807), son of Domenico (ii), was the last member of the family to become a stage designer of any importance. He was responsible for more than a hundred productions for the opera houses of Venice and other north Italian theatres.

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Mauro, (Bartolomeo) Ortensio

(*b* Verona, 1632/3; *d* Hanover, 14 Sept 1725). Italian librettist. He was secretary and councillor to the dukes of Hanover from at least 1663, a priest and *abbate* from 1675, and a central figure in the Catholic community

at Hanover. He was highly regarded by Duke Ernst August and Duchess Sophie and their circle (including Leibniz), and given diplomatic responsibility. He wrote the librettos of probably all but one of the operas performed at Hanover between 1689 and 1697. Six of these operas, with music by Steffani, were translated into German by Gottlieb Fiedler and given at Hamburg (1695–9), Wolfenbüttel, Stuttgart and elsewhere. Mauro also furnished two librettos for performance in Berlin under the Electress Sophie Charlotte, and probably wrote the libretto of Steffani's *Amor vien dal destino* (Düsseldorf, 1709) for a performance at Hanover in the 1690s that never took place. He supplied the words for eight Italian chamber duets by Carlo Luigi Pietro Grua (in *I-Bc*) and probably for the duets composed at Hanover by Steffani and Handel. He also provided texts for other musical entertainments at court and wrote poetry in French and Latin, some of which was published posthumously. His death occasioned a sonnet by the librettist S.B. Pallavicino.

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COLIN TIMMS

Mauro, Tommaso de

(*fl* Naples, 1701–16). Italian composer. He is historically important in early *opera buffa*. Prota-Giurleo called him a dilettante rather than a professional musician. When Carlo II died in Naples in December 1700 and the usual Carnival festivities were cancelled and the theatres closed, a hastily prepared comic opera, *La donna sempre s'appiglia al peggio* (text, C. de Petris) was produced with puppets in the Largo del Castello – the first such work in Naples in the 18th century. Mauro wrote the music; the libretto says that he was already known to the audience, and was 'a young man, and the elder practitioners of his profession vie with each other to imitate, if not to equal him'. On 23 July 1716 he applied to take the place of the late Gaetano Veneziano at the Royal Chapel but was turned down.

Mauro was chosen to set the first opera when the Teatro dei Fiorentini, under the impresario Giovanni Corbello, converted from spoken to musical theatre in October 1706: *L'Ergasto*, again with text by Petris, and performed by comedians to encourage them 'to acquire skills in greater work'. In October 1709 the first public performance of a Neapolitan dialect comic opera – *Patrò Calienno della costa*, text by 'Agasippo Mercotellis'

(possibly Nicolò Corvo), music by Orefice – took place at the Fiorentini. It was followed, on 14 December 1709, by a similar work, *Lo spellecchia finto Razzullo* (Act 2 and some arias from Acts 1 and 3), with Mauro and Petris again collaborating. Dramatically this opera is superior to *Patrò Calienno*, showing a firmer grasp of the possibilities inherent in the *commedeja pe'mmuseca* form, with a better balance and a better rhythm established between recitatives and musical numbers. Although no scores survive, it can be inferred that the numbers were short (the opera contained at least 62); arias were often strophic and, as far as the libretto indicates, never da capo; ensemble numbers were frequent and concluded each act. Six of his pieces survive in manuscript cantata-aria miscellanies (*GB-Lbl*).

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JAMES L. JACKMAN/PAOLOGIOVANNI MAIONE

Maurolico, Francesco [Francesco da Messina]

(*b* Messina, 16 Sept 1494; *d* Messina, 21/22 July 1575). Italian mathematician and theorist. The son of a Byzantine physician who had fled to Sicily on account of the Turkish conquest, he became a Benedictine monk. He was co-opted by the Jesuits in 1569 to lecture on mathematics at the University of Messina, and the theory of music was among the topics on which he was expected to teach. Among his printed *Opuscula mathematica* (Venice, 1575) is the treatise *Musicae traditiones carptim collectae*, which contains an epitome of Boethius's *De institutione musica* together with a number of brief essays on the nature of sounds, musical notes and intervals, the seven-string lyre, the rudiments of counterpoint, the inventors of musical instruments and, most originally, the calculation of the proportions of intervals. The last topic bulks large in Maurolico's manuscript notebooks (*F-Pn* lat.7462), compiled between December 1566 and September 1570. He was among the first writers to discuss the manipulation of proportions in modern terms of division and multiplication, and he came to grips with the problem of the equal division of the tone, but his reluctance on theological grounds to consider irrational numbers prevented a solution. Maurolico also wrote a fair quantity of liturgical verse

during the period 1521–35 – hymns, an Office of the Virgin and one of Our Lord, and a propitiatory liturgy and celebratory hymn for Charles V's expedition to Africa in 1535 – and he may have set these poems in plainsong.

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MARIO RUFFINI

Mauro Matti, Fra.

See Matti, mauro.

Maurus Panhormita.

See Ciaula, Mauro.

Maw, (John) Nicholas

(*b* Grantham, 5 Nov 1935). English composer. He studied composition with Berkeley and theory with Steinitz at the RAM (1955–8), and then in Paris (1958–9) with Boulanger (composition) and Deutsch (analysis). He was Fellow Commoner in creative arts at Trinity College, Cambridge (1966–70); tutor in composition at the University of Exeter (1972–4); visiting professor of composition at Yale School of Music (1984–5, 1989); visiting professor of composition at Boston University School of the Arts (1986); and, from 1990, professor of music at Milton Avery Graduate School of the Arts, Bard College, New York.

Maw's student compositions demonstrate his stylistic struggles while finding his voice. The Flute Sonatina (1957) and *Six Chinese Songs* (1959), for example, embrace post-Webern serialism, though, significantly, the segments of the row in the latter suggest keys. The *Nocturne* (1957–8) is quasi-tonal, yet its motivic development uses serial procedures. A compositional block followed, broken by the *Essay* for organ (1961, rev. 1963), in which a personal style began to emerge. Its primary force is melody combined with a harmony that exploits serial and tonal tensions in a distinctive manner. Maw later commented that his roots belong to the period 1860 to 1914, and his music may be heard as an attempt to reconnect with the Romantic tradition that was broken with the onset of Modernism.

He now felt confident to follow the instinct of his inner ear in the major work that followed, *Scenes and Arias* (1962, rev. 1966), a post-Expressionist canvas in which Berg, Britten and Strauss jostle in a heady creative mix. Its broad span is expertly organized with the chromatically saturated harmony entirely derived from two germinal chords whose properties lead to the harmonic ambivalence at the heart of the work. Maw's natural melodic gifts give rise to arching lines for the three female soloists featuring favourite intervals of the 7th and the 9th. The work's vocal and orchestral writing is lush and dramatic, and its predominantly contrapuntal texture culminates in a compositional tour-de-force: a passacaglia which is itself a three-part canon on a ten-note melody journeying through its 11 possible transpositions.

Maw described *Scenes and Arias* as a study for opera, and two followed in its wake. *One Man Show* (1964, rev. 1966, 1970), a two-act comedy, is mainly through-composed in accompanied arioso, out of which arias, duets and ensembles emerge allowing Maw's lyrical gifts sway. The musical material is closely developed around a number of leitmotifs, and the comedy wittily evoked in musical terms. The three-act romantic comedy *The Rising of the Moon* (1967–70) marked a significant advance in its more finely rounded central characters and the varieties of music to suit the dramatic moment. Again the action is taken forward in a fluid arioso influenced by Strauss and Britten, but more opportunities are made for set pieces to be interpolated. The British militia and Irish patriots are effectively contrasted, the former full of bluff and bluster, the latter in scherzo-like music synonymous with their furtive stratagems. As in *Scenes and Arias*, the opera's harmony is bound together by a particular complex chord. Alongside the operas Maw composed two chamber orchestra works: Sinfonia (1966) and Sonata for two horns and strings (1967). Their neo-classical titles mask formal structures that show his characteristic allegiance to Romantic experimentation: the Sonata is cast in one movement, within which material is stated, developed and restated, while the first section of the Sinfonia combines first movement with scherzo. These works form a precursor to the orchestral music of the 1970s; after that the orchestra became Maw's principal vehicle of expression, beginning with a piece of intense lyricism, *Life Studies* (1973–6). Its eight 'studies' exemplify one of the the composer's preferred formal models wherein a composition comprises a series of separate character pieces, which may be likened to the albums of studies in the Romantic tradition. Movements may exist by themselves, and in a complete performance the player is given choice over order; such controlled freedom appeared first in *Chamber Music* (1962) and also occurs in the six *Personae* for piano (1973, 1985–6). *Life Studies* is a fine example of Maw's mature language in which the melodic ideas, through their linear and harmonic components, are equally the driving force on the surface and the underlying means of structural organization. Harmonically fixed pitch formations within complex chords are used to signal the key of a phrase or section, or to pinpoint, both vertically and horizontally, formally significant groups of notes or intervals.

If *Scenes and Arias* had marked the first watershed in Maw's career, then *Odyssey* (1972–87) was the second. The choice of title is significant, synonymous both with Maw's own journey as a creative artist, and the vast

scale of the work itself. Cast in a single massive Brucknerian span lasting over 90 minutes, the work again demonstrates Maw's predilection for extended melodies, and his method of self-generating melodic ideas, which are then structured into long-limbed paragraphs, at its most sophisticated. Its five sections constitute a gigantic upbeat, an exposition and development of a 44-bar *Ur* melody, a contrasting intermezzo, an adagio, a further development of earlier material and a large-scale coda. A unifying chord once more welds the structure, here a 10-note aggregate which Maw describes as a 'time chord', though changes in the composer's harmonic language during the period of composition can also be charted across the work. Triads, in particular, are introduced in the adagio, while the instability of the first two parts moves to the security of the key of E♭ in the coda.

Since *Odyssey*, Maw's work has often eschewed harmonic ambiguity, even to the point of overt tonality in, for example, the fine light music of *American Games* for symphonic wind band (1991) and *Dance Scenes* (1995). In other orchestral music, an affinity with late-Romanticism is often manifest: *The World in the Evening* (1988) is a tone poem imbued with rich twilight hues and Mahlerian resignation; the four-movement Violin Concerto (1993) burgeons with melodic invention sprung from the natural characteristics of the solo instrument (though the metrical dislocation of the scherzo firmly places the concerto in the late 20th century); and the *Variations in Old Style* (1995) displays a connection with the orchestral variation sets of Elgar, Rachmaninoff and Reger.

Among Maw's vocal pieces since the earlier operas, *La vita nuova* (1979) is a sequence of rapt settings of Italian Renaissance love poems couched in a full-blooded idiom harking back to *Scenes and Arias*. *The Ruin* for double chorus and solo horn (1980) is similarly elaborate, with a brilliant palette of choral textures and colours. By contrast, the *Roman Canticle* (1989, rev. 1991) eschews both Romantic expression and bravura display in favour of a concentrated response. Of his chamber music, the piano *Personae* are particularly notable for their extension of the possibilities of tonal allusion within an essentially atonal context. The three string quartets (1965, 1982, 1994–5) all address the formal problem of coalescing several movements within a larger one; while both the Piano Trio of 1991, with its symphonic proportions and the soaring, passionate theme of the finale, and the four-movement Sonata for solo violin (1996–7) are fine examples of the degree to which, even with small forces, melodic lyricism drives large-scale form.

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Orch: Sinfonia, small orch, 1966; Sonata, str, 2 hn, 1967; Concert Music, 1972 [from op The Rising of the Moon]; Odyssey, 1972–87; Serenade, small orch, 1973, rev. 1977, new scherzo and finale, 1977; Life Studies I–VIII, 15 solo str, 1973, 1976 [no.2], II, III, VI–VIII arr. str orch; Summer Dances, 1981; Spring Music, 1982–3; Sonata Notturna, vc, str, 1985; Little Concert, ob, small orch, 1987; The World in the Evening, 1988; American Games, sym. wind band, 1991; Shahnama, small orch, 1992; Vn Conc., 1993; Dance Scenes, 1995; Variations in Old Style, 1995

Choral: 5 Epigrams (R. Burns), mixed chorus, 1960; Our Lady's Song (12th-

century), mixed chorus, 1961; Round (15th-century), children's unison vv, SATB, pf, 1963; The Angel Gabriel (S. Baring-Gould), SATB, 1963; Balulalow (15th-century), SSAATBB, 1964; 5 Irish Songs (D. Hyde, S. Ferguson, anon., C. Day-Lewis), mixed chorus, 1972; TeD, Tr/S, T, SATB, congregation, org, 1975; Reverdie (5 songs, anon., 14th and 15th centuries), TTBarBB, 1975; Nonsense Rhymes, 2 bks, children's vv, pf, 1976; The Ruin (8th-century Anglo-Saxon, trans. M. Alexander), double SSAATTBB, hn, 1980; 3 Hymns, SATB, org, 1989; One Foot in Eden Still, I Stand (E. Muir), S, A, T, B/semi-chorus, SSAATTBB, opt. org, 1900; Sweté Jesu (carol, 13th-century Eng.), SATB, 1992; Hymnus (St Ambrose, anon. 6th-century text), chorus, orch, 1995–6

Solo vocal: Nocturne (S. Spender, A. Lewis, H. Read, W.H. Auden), Mez, chbr orch, 1957–8, rev. 1973; Scenes and Arias (12th-century), S, Mez, A, orch, 1962, rev. 1966; Arr. Corpus Christi Carol, S, descant rec, pf, 1964; The Voice of Love (P. Porter), Mez, pf, 1966; 6 Interiors (T. Hardy), S/T, gui, 1966; La vita nuova (It. Renaissance poems), S, chbr ens, 1979; 5 American Folksongs, S, pf, 1989; Roman Canticle (R. Browning), Mez/Bar, fl, va, hp, 1989, rev. 1991; The Head of Orpheus (R. Kelly), S, 2 cl, 1992

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MSS in *GB-ALb*, *Lbl*, *US-NYp*, *Eu*

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ANDREW BURN

Mawere, Richard.

See Mowere, Richard.

Mawsilī, al-.

Arab family of musicians of Persian origin.

(1) Ibrāhīm al-Mawsilī [al-Nadīm]
(2) Ishāq al-Mawsilī

ECKHARD NEUBAUER

Mawsilī, al-

(1) Ibrāhīm al-Mawsilī [al-Nadīm]

(*b* Kufa, 742; *d* Baghdad, 804). Arab musician of Persian origin. As his musical leanings did not meet with his family's approval, he joined a group of vagabonds and travelling minstrels. He reached Mosul (whence his name al-Mawsilī originates) and later went to Rayy (now part of Tehran), where he took lessons in Arab and Persian music. He became a musician and companion (*nadīm*) at the caliph's court in Baghdad under al-Mahdī (775–85), al-Hādī (785–6) and Hārūn al-Rashīd (786–809). For Hārūn, with whom he formed a personal friendship, he compiled with Ibn Jāmi' and another colleague the *Al-mi'at al-sawt al-mukhtāra* ('The 100 selected songs'), which was the foundation for the *Kitāb al-aghānī al-kabīr* ('Great book of songs') of al-Isfahānī. As an upholder of the classical tradition in Arab music of the Hijaz region, he followed a different stylistic path from the innovator Ibn Jāmi'. In his luxurious house he ran a music school with room for over 80 female students (*jawārī*) at a time. Among his pupils were such well-known musicians as his son Ishāq al-Mawsilī, Mukhāriq, Zalzal, 'Allūyah and others. He is said to have composed 900 vocal pieces (*sawt*), and the *Jāmi' aghānīhi* ('Collection of his songs') was still known in the 10th century. He was immortalized in several stories in the *1001 Nights*.

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Mawsilī, al-

(2) Ishāq al-Mawsilī

(*b* ?Arrajan, 767; *d* Baghdad, March 850). Arab musician of Persian origin, son of (1) Ibrāhīm al-Mawsilī. He had an excellent education in all the Islamic sciences and received instruction in music from, among others, his

father and the lutenist Zalzal. He was a court musician and companion (*nadīm*) under every caliph from Hārūn al-Rashīd (786–809) to al-Mutawakkil (847–61). As an upholder of the classical Arab music style, he stood in opposition to the innovator Ibrāhīm ibn al-Mahdī and his followers. His *Kitāb al-aghānī al-kabīr* ('Great book of songs'), the most extensive of almost 40 books that he wrote on music, was the main source for the book of the same name by al-Isfahānī (who included an exhaustive biography of Ishāq al-Mawsilī and details of his style of composition). Excerpts from his monographs on male and female singers and some quotations on musical theory are transmitted through the works of later writers on music. Without any knowledge of classical Greek theory of music, Ishāq al-Mawsilī provided Arab music with a theoretical system based on local traditions, the terminology of which was explained by Yahyā ibn 'Alī al-Munajjim and by al-Isfahānī. At the beginning of the 12th century, musical metres corresponding to his terminology and definitions were still used in Muslim Spain, and even as late as the 14th century Ibn Kurr (*d* 1358) was said to have defended his teachings against 'representatives of Greek musical theory'.

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Mawsilī, 'Uthmān (al-Mullā) al-

(*b* Mosul, 1854; *d* Baghdad, 1923). Iraqi vocal performer of religious and secular genres, composer, instrumentalist, poet and Sufi. Born into a poor family, he became blind and lost his sight at an early age. He was brought up in Mosul by a nobleman who gave him the best available education; al-Mawsilī studied Arabic, the Qur'an and music. At the age of 17 he was sent to Baghdad to learn the Iraqi *maqām* with Shaltagh (*d* 1871) and al-Karkūklī (*b* 1831), and his numerous talents soon became apparent. He became a famous reciter of the Qur'an and was designated Sultan Abdul Hamid II's personal reciter and occasional political envoy. Al-Mawsilī recited the Qur'an in the biggest mosques of the Ottoman world and influenced a generation of important reciters in Egypt, Iraq, Syria and Turkey. He was famous for his performances of the *mawlid nabawī* (ritual for the anniversary of the Prophet) in which he sang Iraqi *maqām*s and religious *muwashshah*s; in the Arab world he was regarded as the master of *muwashshah*s. He was successively a member of three Sufi orders in which he sang. He also played the *qānūn*, the *nay* and the *tabl* and accompanied secular singing. Al-Mawsilī taught Abū Khalīl al-Qabbānī of

Syria and the Egyptians Kāmil al-Khulāʿī and Sayyid Darwīsh, and is regarded as the most important representative of Iraqi music of the late Ottoman period.

SCHEHERAZADE QASSIM HASSAN

Mawwāl.

Important Arabic song form performed in melismatic style.

Maxfield, Richard (Vance)

(*b* Seattle, WA, 2 Feb 1927; *d* Los Angeles, 27 June 1969). American composer. He studied with Sessions at the University of California, Berkeley, and with Babbitt at Princeton University (MFA 1955). His other teachers included Krenek, Copland (at the Berkshire Music Center, 1953), Dallapiccola (on a Fulbright scholarship in Italy, 1955–7) and Cage, whom he ultimately succeeded as teacher of the composition and performance class at the New School for Social Research in New York, 1959–61; during this time he also worked as a freelance technician and audio engineer. Maxfield is acknowledged as the first teacher of electronic music techniques in the USA. He founded and was briefly director of the electronic music studio at San Francisco State College (1966–7). In his contribution to La Monte Young's *An Anthology of Chance Operations* (1963) he established an aesthetic of electronic composition as an independent art form, in which he viewed the tape medium as similar to a poem being read: 'We become both the audience and interpreter, face to face with the poet's own writing without intermediary'.

Maxfield's *Five Movements* for orchestra won the Gershwin Prize in 1959, but his main contribution was as a composer of electronic music. He was one of the first in the USA to compose for acoustic instruments with tape. *Night Music* (1960), for tape, contains supersonic and infrasonic frequencies which are modulated to produce sounds; this has since become a classic technique of electronic composition. In *Clarinet Music* (1961) he prescribed unconventional playing techniques and in the prerecorded portions of *Dromenon* (1961) made use of unequally tempered tuning. He frequently composed more than one tape realization for performances of pieces including tape and live performers, to avoid rigidity. At the time of his death Maxfield had been working as a freelance composer and engineer in Southern California; his major works, including *Night Music*, *Amazing Grace*, and *Piano Concert for David Tudor*, were not recognized for their technical and musical innovations for over a decade afterwards.

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STEPHEN RUPPENTHAL/R

Maxima

(Lat.).

See Large. *See also* Note values.

Maximilian I, Holy Roman Emperor.

Patron of music and a member of the Habsburg family.

Maximilian III Joseph, Elector of Bavaria

(*b* Munich, 28 March 1727; *d* Munich, 30 Dec 1777). German composer. The younger brother of Princess Maria Antonia Walpurgis, herself a composer, he was a pupil of Francesco Peli from 1734 until ?1737. He played the violin, viola, cello, piano and principally the viol, and was a composition pupil of Andrea Bernasconi from 1753. He was a patron of chamber music and opera at the Munich court, and during his reign (begun in 1747) Mozart's *La finta giardiniera* received its première on 13 January 1775. Besides Bernasconi, J.W. Michl, Sacchini, P.P. Sales and Traetta wrote carnival operas for his court. Four *Concerti a più istromenti* by Maximilian, performed at the Accademia Filarmonica in Verona, and his finest composition, a *Stabat mater*, were published at Verona at the instigation of J.C. dall'Abaco in 1765–6. His works in manuscript include a *Sinfonia a 2 chori* (*D-Mbs*), a *Sinfonia* for strings and two horns (*Bsb*), 12 *sinfonie* for strings and wind instruments and 12 trios for two violins and

bass (*Dlb*). A litany and three *Sonate per il gallichona* were destroyed in World War II; single parts only exist of a second litany (*Mm*). A *Missa pastoralis* and a *Regina coeli* are lost.

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H. SCHMID/ROBERT MÜNSTER

Máximo López, Félix.

See López, Félix Máximo.

Maxixe.

A Brazilian urban popular dance that appeared in Río de Janeiro around 1870. Originally the term 'maxixe' referred only to the free manner of dancing fashionable European dances such as the polka, mazurka and schottische; soon it became synonymous with the Brazilian popularized polka and the Brazilian (but not the Argentine) tango. The popular composer Joaquim Antônio da Silva Calado (*d* 1880) wrote many so-called polkas that were actually authentic *maxixes* because of the systematic syncopation of both melodic line and accompaniment. As a dance the *maxixe* incorporated Afro-Brazilian elements, such as dragging of the feet and hip movements. As a musical form it presented a buoyant melodic line and with its eight-bar sections followed the formal structure of the polka, in an *ABACA* design.

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GERARD BÉHAGUE

Maxwell, Francis Kelly

(*d* London, 1782). English chaplain of the Asylum for Female Orphans. He was formerly thought to be the author of *An Essay upon Tune* (Edinburgh, 1781, 2/1794), but it was in fact written by John Maxwell.

Maxwell, John

(*fl* Broomholm, Dumfriesshire, 1762–84; *d* 1806). Scottish writer on music. His *Essay upon Tune* (Edinburgh 1781, 2/1794), published anonymously, has been ascribed to Francis Kelly Maxwell (*d* London, 1782), chaplain of the London Asylum for Female Orphans, but its likeness to John Maxwell's *General Sketch of the Defects of the Present Scale of Musick and Some Account of an Essay Discovering the Degrees Necessary to Produce Perfect Tune …* (MS, 1773, *US-SM* PU 1628) and statements in Maxwell's letters (also *SM*) confirm the present attribution.

In his *Essay*, Maxwell proceeds from a major scale in just intonation to a division of the octave into 44 'degrees of tune' which, with comparatively insignificant compromises to just intonation, can accommodate all 24 major and minor keys. The *Essay* includes rules whereby a violinist can produce these degrees and a design for an organ upon which they can be played. In this design a standard keyboard is supplemented by 24 'stop keys': each stop key selects one of three to four 'degrees of tune' for each key of the keyboard, and the entire organ thereby becomes set to play in a particular major or minor key. The *Essay* was praised by William Bewley who, with Charles Burney's assistance, reviewed it in the *Monthly Review* of December 1781, and by Burney who, with Thomas Twining's assistance, reviewed it in the *Critical Review* of August 1782. The work seems to have been noted more for its theoretical laboriousness than as a guide to actual practice.

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See Davies, Peter Maxwell.

May, Billy [May, William E.]

(*b* Pittsburgh, 10 Nov 1916). American arranger, composer and trumpeter. He played with and wrote arrangements for Charlie Barnet (1938–40), Glenn Miller (1940–42) and Les Brown (1942). In the early 1940s he also worked in studios and as an arranger for NBC; later in the decade he settled in Hollywood, where he provided arrangements for bands led by Phil Harris, Ozzie Nelson and others, and for Capitol studio orchestras. From 1951 to 1954 he made recordings with his own studio band. He has also written music for television (notably the series 'Naked City'), advertisements, films (such as *Nightmare*, 1956, in which he also acted), and recordings (including several albums for Frank Sinatra and Ella Fitzgerald). Manuscript scores of his works are in the holdings of the BMI Archives in New York.

May is probably best known for his arrangements for Charlie Barnet, which were characterized by wailing, 'scooping' saxophones voiced in thirds. His version of Ray Noble's *Cherokee* became a standard of the swing era and also Barnet's signature tune. While with Miller, however, he was more prominent as a trumpeter; good examples of his playing may be heard on *I dreamt I dwelt in Harlem* (1941, Bb) and *American Patrol* (1942, Vic).

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WAYNE J. SCHNEIDER

May, Derrick

(*b* Detroit, 1963). American DJ. He has been influential in establishing techno and house music; he also records as Rythim Is Rythim and Mayday. He gained international prominence with X-Ray's *Let's Go* (1986) and Rythim Is Rythim's *Nude Photo* (1987), both released on his own Transmat label. Along with work by school friends Juan Atkins and Inner City's Kevin Saunderson, these became early defining singles of the Detroit techno sound, whose roots included soul, funk and 'emotion'. At this time, May and Saunderson earned an influential spot on local radio (WJLB) and the Transmat label released recordings by Carl Craig, Joey Beltram and Bang the Party. Rythim Is Rythim's *Strings Of Life* (1987) became May's most well know track, an influential and uplifting anthem written in memory of Martin Luther King. It was followed by *The Beginning* (1990), after which he took a break of several years to reassess techno and the scene he had helped create. *Relics* (1993) pieced together unreleased early material. Staunchly independent from major label excesses and an inspiration to such figures as Carl Craig and Todd Terry, May has remained an authority on the roots of techno but has apparently been unnerved by the directions it has taken since.

IAN PEEL

May, Edward Collett

(*b* Greenwich, 29 Oct 1806; *d* London, 2 Jan 1887). English music teacher. He was organist of the Royal Naval Hospital, Greenwich (1837–69); visiting teacher of sight-singing at the Central School, Westminster, and at six London teacher-training colleges (1841–83); and professor of vocal music at Queen's College, London (1879–83). May was chiefly celebrated in his day as John Hullah's principal assistant in the government-sanctioned Singing Schools established in 1841. Upon Hullah's appointment as government inspector of music in 1872, May took over his main appointments.

BERNARR RAINBOW

May, Florence

(*b* London, 6 Feb 1845; *d* London, 29 June 1923). English pianist and biographer. First trained by her father, Edward Collett May, in 1871 she went to Lichtental, near Baden-Baden, to study with Clara Schumann, who introduced her to Brahms. Becoming his pupil, she was thereafter noted for her authoritative performances of his music. Her *Life of Johannes Brahms* (2 vols., London, 1905, 2/1948) is a well-researched and fully documented study, agreeably written, that remains useful.

BERNARR RAINBOW

May, Frederick

(*b* Dublin, 9 June 1911; *d* Dublin, 8 Sept 1985). Irish composer. One of the most imaginative of the first generation of composers to emerge in the newly independent Ireland. He studied at the Royal Irish Academy of Music and Trinity College, Dublin, taking the undergraduate degree in 1931. He pursued further studies at the RCM with Gordon Jacob and Vaughan Williams, among others. *Scherzo for Orchestra*, May's first major work, was given its première performance at the college and earned him a travelling scholarship to study with Wellesz in Vienna. The String Quartet in C minor, an impressive, introspective essay, followed after three years. The quartet, his only composition in this genre, ranks as one of the most individual statements from an Irish composer in the first half of the 20th century. Together these early compositions established May as the least insular and most original Irish composer of his time. Two subsequent orchestral compositions, *Symphonic Ballad* (1937) and the impressionistic *Spring Nocturne* (1938), employ modernist techniques. *Songs from Prison* (1941), based on a text by Ernst Toller, speaks eloquently of the composer's political convictions and his regard for human dignity.

May embraced the European aesthetic, strongly resisting the nationalistic approach advocated by some of his Irish contemporaries. He defended his compositional breadth and expounded on other practical musical matters in a series of cogent articles appearing, most notably, in the influential periodical *The Bell*. These writings betray May's increasing frustration with the course of music in Ireland. Dissatisfaction combined with ill health led him to compose little other than arrangements in the last three decades of his life. Although he served as music director at the Abbey Theatre for about 15 years and held other occasional posts, he was troubled by persistent financial difficulties.

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(selective list)

Scherzo, orch, 1933; Str Qt, c, 1936; Sym. Ballad, orch, 1937; Spring Nocturne, orch, 1938; Songs from Prison (E. Toller, E. Stadlen, after N. Heseltine), Bar, orch, 1941; Lyric Movt, str orch, 1943; Sunlight and Shadow, orch, 1955; songs; choral works

JOSEPH J. RYAN

Mayall, John

(*b* Macclesfield, 29 Nov 1933). English guitarist, keyboard and harmonica player, singer and composer. He formed his own bands in Manchester in the late 1950s and early 60s and, influenced by Alexis Korner, formed Blues Syndicate and moved to London. In 1963 he formed the Bluesbreakers with John McVie and others. The personnel of this band was fluid, and many aspiring blues musicians served their apprenticeship in it. Certain important line-ups were briefly established, the first including McVie (bass), Hughie Flint (drums) and Eric Clapton (guitar; formerly of the Yardbirds). They recorded the important and commercially successful *Bluesbreakers – John Mayall with Eric Clapton* (Decca, 1966), a mixture of original material by Mayall and covers of blues standards, and which is the first blues/rock album to be so completely dominated by the guitar.

Clapton left the group shortly afterwards and Peter Green replaced him; Aynsley Dunbar also replaced Hughie Flint. The new line-up recorded the album *A Hard Road* (Decca, 1966; released 1967), on which Green demonstrated that he was a worthy successor to Clapton on tracks such as 'The Supernatural'. Mick Taylor (later of the Rolling Stones) joined the group, recording *Crusade* (Decca, 1967), *Bare Wires* (Decca, 1968) and *Blues from Laurel Canyon* (Decca, 1968). His extended guitar solo on 'Fly tomorrow', from the last of these albums, demonstrated the style he would later develop with the Rolling Stones. Mick Fleetwood and Jack Bruce (later of Cream) also played with Mayall for short periods of time, but Fleetwood, Green and McVie left to form Fleetwood Mac (1967).

In 1969 Mayall changed to more acoustically-based music with a version of the Bluesbreakers that was indebted to jazz. Without drums, the ensemble centered around the fingerstyle acoustic guitar playing of Jon Mark, the virtuosic tenor saxophone and flute playing of Johnnny Almond and Mayall's keyboards, as on the live album *The Turning Point* (Pol., 1969; released 1970), which also included the harmonica tour de force 'Room to Move'. Mayall changed direction to explore a more intense fusion of styles on the album *Jazz-Blues Fusion* (Pol., 1971), but eventually returned to his earlier electric blues style. Throughout the 1960s and early 70s his albums included increasingly more of his original pieces, many of them modelled on traditional blues, and fewer covers.

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SUSAN FAST

Maya music.

The term 'Maya' applies in a broad sense to a large group (about two million in the 1960s) of Amerindians speaking Maya languages; in this context it refers principally to the music of the pre-Columbian civilization. The pre-Columbian Mayas inhabited the Yucatán peninsula of Mexico, as well as the Guatemalan highlands, present-day Belize and the eastern parts of the Mexican states of Chiapas and Tabasco. Maya culture reached its peak in such ceremonial centres as Copán, Tikal and Uxmal as early as 300–900 ce, during which centuries the Mayas developed systems for astronomy, mathematics and writing matched by no other pre-Columbian peoples. By 1517–18, however, when Spanish explorers first began skirting the coasts of the lowland Yucatán peninsula, they had long since fallen victim to conquering invaders from central Mexico.

Jaina island has yielded decorated clay flutes that reveal a flourishing music culture from about 500: ce vertical flutes with six unequally spaced finger-holes (fig.1*a*); flutes producing an oboe-like sound by means of a goitre chamber deflecting the air near the animal-effigy neck (fig.1*b* and *c*); and multiple-tube flutes capable of sounding three-note chords. A clay trumpet in two joined sections with the proximal of almost cylindrical bore, the distal of conical bore, was found in Tabasco. (For descriptions of these instruments see Martí, p.123ff.)

Important archaeological evidence of pre-Columbian Maya aerophones has been found in: Jaina; Jonuta, Tabasco; Tuxtepec, Oaxaca; Campeche; San Andrés; Tuxtla, Veracruz; Cozamaloapa, Veracruz and Catemaco, Veracruz, including whistles made of clay from burials of the same period in Jaina. These whistles have mouthpieces in quadrangular, rectangular, ellipsoidal and conical shapes. Several whistles are in the form of human faces and also in the shape of animal figures representing Mayan deities.

Mayan wooden trumpets in two joined sections exceeding a man's arm in length were favoured about 775 ce when the walls of the Bonampak temple in dense jungles of Chiapas were painted (fig.2). Twin trumpeters standing side by side in a 12-man orchestra appear on one Bonampak mural; elsewhere trumpeters mix singly with the fighters. The lips of the players tightly pursed over the black-ring mouthpiece of each trumpet held aloft suggest the blowing of numerous higher partials. Unlike six-hole goitre and multiple flutes that died out long before 1500, 'long thin trumpets of hollow wood with long twisted gourds at the ends' were still a principal Mayan instrument when Diego de Landa wrote his *Relación* in 1566 and when Bartolomé Resinos Cabrera described the *loj-tum* dance in 1624 (Chinchilla Águilar, p.19):

> The [*loj-tum*] dance enacts the sacrifice of a prisoner taken in
> battle. Tied to a stake, he is attacked by four dancers
> disguised as a jaguar, a puma, an eagle, and another animal

– these four representing his spirits. They try to kill him to a
terrible din caused by yells and the calls of long twisted
trumpets that look like sackbuts and whose frighteningly
dismal sounds are enough to scare the wits out of anyone.

Not only the Bonampak murals but also two of the three surviving pre-
Columbian Mayan manuscripts in European libraries testify to the
popularity of the *kayum*, an upright single-headed cylindrical or kettle-
shaped drum, played barehanded. The top and bottom panels in side 63
[34] of the Dresden Manuscript (*c*1200) show deities playing drums whose
clay frames resemble two arms of a candelabrum. The top of the arm
nearer each seated deity is covered with tied hide, the top of the other arm
is open. The base joining the two arms is filled with water, enabling the
player to adjust the pitch. The top panel shows in addition a deity shaking a
large perforated rattle and another playing an end-blown flute. Glyphs for
musical sound emanate from both the drum and flute. The drummers in
sides 21–2 of the Tro-Cortesianus Manuscript in Madrid sit before
kettledrums on tripods (fig.3*a*); the central panel of side 87 shows two
seated players of flaring-bell trumpets, evidently made of wood (fig.3*b*).

Except for pellet-bell rattles (Sp. *cascabeles*; Maya *tzitzmoc*) metal
instruments had no place in Maya organology. The hundred golden pellet-
bell rattles found in 1926 at the Sacred Well at Chichén-Itzá, an
archaeological site occupied from about 889 ce, were brought from afar. In
Mayan manuscripts pellet-bell rattles are associated with Ah-Puch, the
death god. Both the Dresden and Madrid manuscripts show gods decked
with jingles, the Madrid at side 34 showing 24 jingles shooting out like sting
rays, the seated Ah-Puch at 12b3 in Dresden surrounded by three different
types of jingle.

The conquest of the Maya area, first by eagle and jaguar warriors from
Tula, the Toltec capital, about 1000, and later by Aztecs, popularized not
only prisoner-of-war sacrifice but coincided with the new emphasis on the
two-key Aztec *teponaztli*, a slit-drum played with mallets and known to the
Mayas as *tunkul* (*see* Aztec music). Its continuing use as an accompanying
instrument for the *zonó* dance is vividly described in Alonso Ponce's
Relación: on 3 August 1588 a welcoming party from the Yucatán village of
Katunil came out to meet him with one dancer held high in a litter carrying a
zoot (rattle) in his right hand, a feather fan in his left, all the while bowing
and whistling a tune to the accompaniment of a *teponaztli* played by a
musician near the float. In Yucatán the *teponaztli* was commonly laid on
the ground rather than on a trestle, as in Aztec usage. Later colonial writers
continued to mention the *teponaztli* (i.e. *tunkul*) as referring to the
indispensable Mayan festival as well as the name of a sacred instrument.
In 1813 José Granado y Baeza justified its continuing use in religious
ceremonies with the claim that *Isaiah* xviii.1 referred to the Yucatán *tunkul*.

Because of his paramountcy in every Maya village, the colonial *maestro de
capilla* (Maya *holpop*) was expected to judge civil disputes, keep village
records, guard the ancestral lore copied in the local book of Chilam Balam
and direct all public festivities. The pre-Columbian dance called *ix tolil* in
the Chilam Balam of Tizimín (1593) continued in 1941 to be 'the most
important dance of the modern Mayas'. In that year Gerónimo Baqueiro

Fóster published a pentatonic melody called *Xtoles* (from *ix tolil*, 'ribbon dance'). He claimed to have heard the air countless times during his early youth in Mérida, the capital of Yucatán, as well as elsewhere in the peninsula and proposed it as the sole 'Maya' survival amid a welter of popular music of foreign origin. Frequently reprinted after 1941 and adopted as a 'theme song' by the touring Ballet Folklórico de Mexico (directed by Amalia Hernández), *Xtoles* was first collected by José Jacinto Cuevas (1821–78), who included a triple-metre version of it in his *Mosaico yucateco*. Equally well ascribable to Africans, who by 1604 outnumbered Spaniards at Mérida, the melody cannot be authenticated as truly Mayan for lack of any music of a popular or folkloristic nature written down in Yucatán before the middle of the 19th century. On the other hand, the cathedral organist at Mérida in 1596 was Gaspar Antonio Chi (Xiu) (1531–*c*1610), a Maya priest's son who according to Sánchez de Águilar 'sang plainsong and figural music excellently, and after being *holpop* [choirmaster] at Tizimín became organist of Mérida Cathedral and the governor's official interpreter'.

Indigenous music with a strong Maya legacy can be found in the Yucatán and Chiapas. Max Jardow-Pedersen (1996) mentions the use of *tunkul* (slit-drum) in Dzitnup, Yucatán, and the *bulalek* (water-drum) in Chanchichimilá, Yucatán; both instruments are still in use for Christian religious festivities. In Chiapas there are a few European instruments made locally. Tzotzil and Tzèltal are indigenous people from the highlands of Chiapas who retain a great variety of traditional dances with strong Mayan roots but accompanied by groups of indigenous and European instruments. Mercedes Olivera (1974) offers good examples of various dances, including the *danza del agua* (water dance) of San Juan Chamula, performed to the music of a double-headed cylindrical drum and a rudimentary 12-string guitar at a number of Catholic festivities. Other dances of the same region of highland Chiapas include the *yojualelvinajil*, a religious dance performed with harp and the same rudimentary 12-string guitar; the *quintajimoltic*, a carnival dance performed with a single-headed drum and cane flute, the drum is made of a *cántaro* (clay pot) with a single skin head covering the mouth of the pot.

In Yucatán modern European instruments are found playing a regional music known as *jarana* with strong European roots. Jardow-Pedersen (1996) mentions the presence of brass bands playing *jaranas* characterized by hemiola rhythms. The *jarana* is danced as an offering to the patron saint at Christian festivities, and is still performed at certain Maya rituals in honour of ancient Mayan deities, including Chaak and the gods of the four winds. Pedersen mentions that among Mayan people from Yucatán, Christian practices have been integrated into Mayan rituals and other events. This is the case at the Christian festivity in Xalua, Yucatán, where *jaranas* are performed for the exorcism ritual, *tangas-ik* (evil winds); before a bull fight and also in honour of *wanthul* (god of cattle).

Another modern reference to contemporary Mayan music by Thomas Stanford (1997) refers to the presence of a particular style of music called *son de maya pax* in Quintana Roo, with accompaniment by violins, cornets, snare drum and bass drum, also characterized by hemiola rhythms.

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ROBERT STEVENSON/ARTURO CHAMORRO

Mayboroda, Heorhy Ilarionovych

(*b* Pelekhivshchyna khutir, Kremenchuk county, Poltava region, 18 Nov/1 Dec 1913; *d* Kiev, 7 Dec 1992). Ukrainian composer. A student of Revutsky, he graduated from the Kiev Conservatory in 1941 (completing graduate studies in 1949) and later taught there (1952–8). He was also head of the Composers' Union of Ukraine (1967–8) and in 1967, 1971 and 1975 served as a deputy to the Supreme Soviet of the Ukrainian SSR. He was nominated Outstanding Artist of the Ukrainian SSR in 1957 and People's Artist of the USSR in 1960. In 1963 he received the coveted Shevchenko Prize. Mayboroda is a profoundly conservative composer; his harmonic and melodic language is deeply rooted in the late 19th century with a hint of harmonic expansiveness that suggests aspects of Delius and Kodály. Influenced by Ukrainian folklore and the Russian romance style, he composed in many genres works that had an immediate appeal. In such works as the Second Symphony 'Spring' (1952, revised 1966) and the opera *Taras Shevchenko* (1964) he convincingly exhibits his considerable melodic gift, a good, if conventional, understanding of the orchestra and an ability to compose in clear and succinct musical structures. To many, his most important compositions have been his four operas, each one a carefully written work that projects an individual, if narrow, personality. They commonly feature heroic and patriotic themes as subject matter, with *Yaroslav mudryy* ('Yaroslav the Wise') of 1973 being the most ambitious and monumental, and *Taras Shevchenko* being the most intimate. Together with Revutsky he edited and orchestrated piano and violin concertos by Kosenko.

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VIRKO BALEY

Mayeda, Akio

(*b* Tokyo, 18 April 1935). Japanese musicologist. He studied music history at Tokyo University (MA 1961) and composition privately with Yoshirō Irino. He won a scholarship from the Austrian government to study at the Vienna Hochshule für Musik. In 1963 he moved to Vienna University and studied with Erich Schenk and Walter Graf, gaining the PhD in 1967 with a

dissertation on Porpora's instrumental music. He then temporarily taught at the Kunitachi College of Music in Tokyo but returned to Europe in 1972 to teach at Zürich University, and at Heidelberg University as *Privatdozent* from 1987 and as professor from 1997. He has specialized in music of the 18th and 19th centuries, particularly Schumann studies. Since 1985 he has been an editor of the new Schumann edition. He received the Kyoto Music Prize (1986) and the Arima Prize (1988) for his work on Schumann.

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MASAKATA KANAZAWA

Mayer [Mayr].

Austrian firm of music publishers. Johann Baptist Mayer founded a
bookshop in Salzburg in 1655 which also published typeset music,
including works by Andreas Hofer (1677). In 1704 and 1707 J.B. Samber's
Manuductio ad organum and the *Continuatio* appeared; the firm was then
J.B. Mayrs Witwe & Sohn, and in 1710 Samber's *Elucidatio musicae
choralis* was published by Mayer's son Johann Joseph Mayr. The firm,
subsequently called J.B. Mayrsche Buchhandlung, later issued sacred
works by Michael Haydn (1797) and a *Te Deum* by J.J. Emmert. The firm
continued into the 19th century.

ALEXANDER WEINMANN

Mayer, Charles

(*b* Königsberg [now Kaliningrad], 21 March 1799; *d* Dresden, 2 July 1862).
German pianist and composer. The son of a clarinettist and a pianist, he
was taken as a baby to St Petersburg; four years later his family moved to
Moscow. He studied with his mother and John Field. On the burning of
Moscow in 1812 the family fled back to St Petersburg; there he resumed
his studies with Field, whose style he is said to have closely imitated. In
1814 he made a successful tour of Poland, Germany, France and Holland
(playing his variations on *God Save the King* in Amsterdam). From 1819 he
was securely established as a teacher in St Petersburg. Field's last
appearance seems to have been at a soirée arranged by Mayer in 1836;
he himself played a polonaise with his young son, and was praised in the
Moscow Gazette. A later tour (1845) encompassed Scandinavia, Hamburg,
Leipzig and Vienna; Berlioz described him as 'an artist of great talent' in the
Journal des débats (16 April 1845). With the rise of Henselt's star in
Russia, Mayer left St Petersburg and settled in Dresden.

A busy and popular teacher, Mayer is said to have had as many as 800
pupils. These included Glinka, who acknowledged his liberating influence
and his stimulus of talent and taste. He revised the variations on *Benedetto
sia la madre* for Glinka, who accepted his suggestion for an
accompaniment figure in the Mazurka in *A Life for the Tsar*. Schumann
praised his playing and some of his pieces, including the Six Etudes; his
opus numbers ran to 351. His F♯ Mazurka was mistakenly included in
Klindworth's edition of Chopin.

FRANZ GEHRING/JOHN WARRACK

Mayer, Emilie

(*b* Friedland, Mecklenburg, 14 May 1821; *d* Berlin, 10 April 1883). German composer and sculptor. The daughter of an apothecary, she received piano lessons and soon began to compose short piano pieces. In Stettin (now Szczecin) she took lessons with Carl Loewe. During this period she composed songs, chamber music, overtures and symphonies. In 1847 she moved to Berlin, where she studied fugue and counterpoint with Adolf Bernhard Marx and orchestration with Wilhelm Wieprecht. She organized private performances of her music at home and in other houses, as well as in the Königliches Schauspielhaus. Her Sinfonia in B minor (1852), one of her most successful compositions, was given several public performances by Karl Liebig. She went with her brothers to Vienna, and travelled between Berlin, Stettin and Pasewalk, spending considerable money and energy on having her music printed and performed. Later, her financial affairs seem to have deteriorated. Her music was performed in Brussels, Lyons, Budapest, Dessau, Halle, Leipzig and Munich, and was much acclaimed during her lifetime. She was the most prolific German woman composer of the Romantic period, yet most of her music (which is in the Berlin Staatsbibliothek) has remained unperformed since her death.

Her output includes a Singspiel *Die Fischerin*, several sinfonias and overtures, choral settings and lieder. Among her instrumental works are 9 sonatas for violin and 13 for cello, 11 piano trios and 7 string quartets. She also wrote three sonatas for piano, as well as shorter pieces. Her work adheres to the classical tradition and is modelled on the style of Mendelssohn. Besides composing, she worked as a sculptor, and some of her works were retained in royal collections.

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EVA RIEGER

Mayer, Giovanni [Johann] Simone [Simon]

See Mayr, Simon.

Mayer, (Jakab) Gyula [Julius].

See Major, Gyula.

Mayer [Meyer, Meier, Mejer], Johann David

(*b* Schwäbisch Hall, 15 June 1636; *d* Schwäbisch Hall, 23 Dec 1696). German composer and music editor. He was the son of a town councillor at Schwäbisch Hall and after attending the local Gymnasium studied administration at the University of Tübingen from 1657 to 1663. He himself became a councillor in his native town. He was a man of some importance in the community and in addition to his other civic responsibilities was *Director musices* from 1687; he also had an interest in the salt industry. In 1682 he published *27* [*recte* 36] *schönen, geist- und trostreichen neuen vortreflichen Arien in 5 Instrumental und eben so viel Vocalstimmen*. This collection, which is lost, was very successful, and when the edition of 800 copies was sold out Mayer brought out a much enlarged new edition: *Geistliche Seelen-Freud, oder Davidische Hauss-Capell: bestehend in Theils gantz neu- und andern mehr, schönen, auch Lehr- und trostreichen Arien und Gesängen zu göttlichen Lobs Aussbreit* (Ulm, 1692; the preface is dated 21 August 1691). In this new edition the contents of the first edition are arranged for the simpler texture of two voices (treble and bass) and continuo. Mayer also added nearly 100 new pieces, giving a total of 129 songs and 112 melodies; he himself wrote 14 of the poems and 54 of the melodies, six of which Daniel Speer took into his *Choral Gesang-buch* in the same year (there are 51 melodies, without bass, in Zahn, 30 of which – not 37 as Zahn said – are by Mayer, and there is one in Winterfeld). Some of the melodies are in an arioso style, others are more folklike. He also published a volume of *Geistliche Haus- und Kirchenmusik* for five voices and instruments (Schwäbisch Hall, n.d.; only bass and continuo parts survive, title-page missing) and he may have been the composer of a *Lob- und Danck-Lied* (*Lasset uns den Höchsten loben*) for two voices (Schwäbisch Hall, 1683).

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

PERCY M. YOUNG

Mayer, John (Henry)

(*b* Calcutta, 28 Oct 1930). British composer of Indian origin. He studied Indian classical music with Sanathan Mukerjee and Western music with Melhi Mehta in Bombay. He also studied the violin from the age of nine with Phillipe Sandre in Calcutta. After winning a scholarship in Bombay, he went to London to attend the RAM (1952–4), also studying composition with Seiber. He played in the LPO (1953–8) and the RPO (1958–65).

His work as a composer is characterized by its use of Indian instruments and techniques in conjunction with Western forms and orchestration. Sitars, tampuras and tablas make a significant appearance in his Violin Concerto. Rāgas, tālas and microtonal inflections are central features of

the Flute Concerto, composed for James Galway, and the Concerto for Orchestra commissioned by the LPO. The latter suggests the additional influence of jazz, Mayer's enthusiasm for which, again combined with non-Western instruments and idioms, was given a more significant platform in the music he wrote as director of the group Indo-Jazz Fusions. In 1989 Mayer became composer-in-residence at the Birmingham Conservatoire, where he subsequently instigated the BMus Indian Music course in 1997. He was made an honorary ARAM in 1990.

WORKS

(selective list)

Sonata, vn, 1955; Rāga Music, cl, 1956; Rāga Jaijavanti, orch, 1958; Shanta Qnt, sitar, str, 1967; Conc. for Orch, 1975; Fl Conc., 1976; Sri Krishna, fl, pf, 1979; Vn Conc., 1979; Shivanataraj, 1981; Ob Conc., 1981; Prabhanda, vc, pf, 1982; Dance Suite, cl, pf, 1983; Alamkara, pf duet, 1988; Flames of Lanka, chorus, orch, 1990; Pawitra Naukari, chorus, orch, 1991; Calcutta Nagar, pf, 1994; Sargam, cl, 1996

Principal publishers: Simrock, Lengnick, Schott, Lopés

DAVID LEWISTON SHARPE

Mayer, Josepha.

German soprano. *See* Weber family, (3).

Mayer, Peter.

See Mayer, Peter.

Mayer, Sir Robert

(*b* Mannheim, 5 June 1879; *d* London, 9 Jan 1985). English music patron of German birth. Son of a wealthy and musical German-Jewish brewer, he entered the Mannheim Conservatory when he was six. He was a gifted pianist, and at the age of 11 was encouraged by Brahms. He became a businessman, however, settling in England in 1896 and becoming a naturalized British subject in 1902. In 1919 he married the singer Dorothy Moulton. Having made his fortune in the metal business in the USA and the City by 1923, he sought to make a lasting contribution to music. His wife's recollection of a concert for children they had heard in New York decided the form their patronage would take. The first Robert Mayer Children's Concert (29 March 1923) coincided with a transport strike in London, but the audience (300 for the first concert) grew to 1360 by the third concert. Sargent succeeded Boult as conductor in the second season. Mayer retired from business in 1929 to devote himself to extending the scope of the children's concerts; he was knighted in 1939.

After World War II he further extended his activities by founding Youth and Music after the example of the continental Jeunesses Musicales (founded

in wartime Brussels by Marcel Cuvelier). Youth and Music was to cater for an older age group than the audience of the Robert Mayer Children's Concerts, and in 1954 Mayer at last succeeded in rallying various musical interests to start it. In his 90s he was still seeking to expand the scope of Youth and Music. He was honoured by governments, and by universities and other institutions. His memoirs, *My First Hundred Years*, were published in 1979. His first wife, Dorothy (1886–1974), a soprano and a noted interpreter of contemporary music, played a prominent part in his activities as a patron, and wrote *The Forgotten Master: the Life and Times of Louis Spohr* (London, 1959).

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FELIX APRAHAMIAN

Mayer, Werner.

See Egk, Werner.

Mayer, Wilhelm [Rémy, W.A.]

(*b* Prague, 10 June 1831; *d* Graz, 23 Jan 1898). Austrian composer. He studied from 1846 at the Prague Organ School with C.F. Pitsch and belonged to the group of Davidsbündler which included Hanslick, Ambros and Savenau. He first appeared in public as the composer of an overture *Die Fanatiker der Cevennen* for Eugène Sue's drama *Jean Cavalier*. At the wish of his father, a Prague lawyer, Mayer studied law, taking his degree in 1856, and did not turn to music professionally until he became artistic director of the Steiermärkischer Musikverein in Graz (1862). There he wrote many orchestral works, including the overture *Sardanapal* (1868), the programmatic symphony *Helena* (1869) and a Symphony in F (1867). In 1870 he gave up his position in order to dedicate himself solely to composition and private teaching. He also wrote three more symphonies, an orchestral fantasia, *Slawisches Liederspiel* and *Östliche Rosen* for solo voices and chorus with two pianos, a concert opera *Das Waldfräulein* (Graz, 1876) and many songs. His music, which he published under the pseudonym W.A. Rémy, shows the influence of Schumann and has some similarities to Dvořák. His pupils included Busoni, Kienzl, Heuberger, Rezniček and Weingartner. He was a learned and strict but inspiring teacher: his theories of counterpoint were based on Cherubini, his orchestration principles on Berlioz, though he was anti-Wagnerian. Busoni's obituary speaks gratefully of his teaching, and observes, 'His universal erudition enabled him to elucidate, embellish and bring to life points in music and the history of music by drawing upon the entire history

of civilization, giving character sketches of the masters where it was relevant, and adding his own highly personal observations, some factual, some joking, some poetic'.

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JOHN WARRACK/BERND WIECHERT

Mayer, William (Robert)

(*b* New York, 18 Nov 1925). American composer. He studied at Yale University, principally with Richard Donovan and Herbert Baumgartner, and received the BA degree in 1949. In the same year he spent the summer at the Juilliard School studying composition with Sessions. From 1949 to 1952 he worked with Salzer at the Mannes College and in 1960 studied conducting with Izler Solomon at the Aspen Music School. He has won various awards, including a Guggenheim Fellowship (1966), a Ford Foundation recording grant (1969) and an NEA composition fellowship (1977). He has also received commissions from the Chautauqua Institution (*Overture for an American*, 1958), the New York Choral Society (*Spring Came on Forever*, 1975) and the Minnesota Opera Company (*A Death in the Family*, 1982, cited as the outstanding new American opera or musical theatre work of 1983 by the National Institute for Music Theater). Active in professional organizations, he has been associated with CRI since 1972 (chairman, 1977–81) and has served as secretary and treasurer for the MacDowell Colony; in 1980 he acted as secretary to the National Music Council. Mayer is a prolific composer with an extensive list of large works. His style is characterized by a contrasting of transparent textures with humorous, highly rhythmic and densely scored passages. Bartók, Stravinsky, Barber and the show tunes of Jerome Kern have been the major influences on his compositional style. Several of his works have been recorded, notably *Octagon* by Masselos with the Minnesota Orchestra. (*EwenD*)

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Stage: One Christmas Long Ago (op, W. Mayer), 1962; Snow Queen (ballet), 1963; A Death in the Family (op, Mayer, after J. Agee), 1982

Orch: Hello World!, 1956; Andante for Str, 1956; Concert Piece, tpt, str orch, 1956; Ov. for an American, 1958; 2 Pastels, 1959; Scenes from the Snow Queen, suite, 1966; Octagon, pf, orch, 1971; Inner and Outer Strings, str qt, str orch, 1982; Of Rivers and Trains, 1988

Chbr and solo inst: Essay for Brass and Winds, ww qnt, brass qnt, 1954; Sonata, pf,

1959; Brass Qnt, 1965; 8 Miniatures (Mayer, D. Parker, A. Noyes, E. Aleinikoff), high v, 7 insts, 1967; Messages, fl, vn, va, vc, perc, 1973; Dream's End, ob, cl, hn, vn, vc, pf, 1976; other pf and chbr pieces

Vocal: Eve of St. Agnes (J. Keats), solo vv, chorus, orch, 1967; Letters Home (Amer. and Vietnamese soldiers), chorus, orch, 1968; Lines on Light (S. Coleridge, D. Thomas), female vv, pf, 1971; Spring Came on Forever (Bible, V. Lindsay, J. Stephens), solo vv, chorus, orch, 1975; Enter Ariel (S. Teasdale, H. Crane, L. Hughes, e.e. cummings), song cycle, S, cl, pf, 1980; Passage (J. Aubrey, C. Sandburg, P.B. Shelley, W. Mayer, E. Aleinikoff), song cycle, Mez, fl, harp, 1981; other choruses and songs

Principal publishers: Belwin-Mills, Boosey & Hawkes, C. Fischer, Galaxy, Lawson-Gould, Presser

DAVID COPE

Mayerl, Billy [William] Joseph

(*b* London, 31 May 1902; *d* Beaconsfield, 25 March 1959). English pianist and composer. His family was musical on both sides: his father, an Austrian citizen, was a violinist and his mother, who came from the Netherlands, was the daughter of a clarinettist. Mayerl studied in the junior department of Trinity College of Music from 1911 to 1914, working as a pianist for silent films and in hotel bands, exploring American popular music, and playing Grieg's Piano Concerto in the Queen's Hall as a child. His first composition, *Egyptian Suite*, was published in 1919. In 1921 he was heard by the American saxophonist and bandleader Bert Ralton, whose band he subsequently joined. This became the Savoy Havana Band, which broadcast regularly in the early years of the BBC, so that Mayerl's solos, such as *The Jazz Master*, instantly reached a vast audience. He was admired for his effortless playing at high speed, and gave the British Isles première of *Rhapsody in Blue* in a series of concerts of dance music at the Queen's Hall in 1925.

In 1926 he left the Savoy Havana Band, started a career on the music halls, and launched the Billy Mayerl School of Music, which pioneered teaching by post, using records. This taught pianists to syncopate in Mayerl's manner and by 1939 it had 13 branches in England and five abroad. He edited the monthly *Billy Mayerl Club Magazine*, which ran from 1934 to 1939, each number containing a transcription in Mayerl's own style, over 100 in all.

With *Nippy* (1930), Mayerl's career moved into the musical theatre. He composed and frequently directed several frothy musical comedies, successful at the time but rarely revived and containing only a few memorable songs. He also wrote songs for films and even took an acting part. A regular broadcaster, he appeared on TV before World War II, and had long-term contracts with the BBC in the post-war years. The war, however, marked the end of an era and of his celebrity: his school went into liquidation in 1940. He continued as a performer, in spite of ill-health, and was editor of *The Light Music Magazine* (1957–8).

His legacy amounts to some 300 short piano pieces, often grouped in sets of three or more. Those in rag form, indebted to Zez Confrey, transcend their model: Mayerl's work has a wider range and, especially in his own performances, he developed the novelty idiom to its highest level of distinction. Further, he possessed a genuine melodic quality which gives his short pieces, often named after flowers, a tender and original flavour. The most famous is *Marigold* (1927), but most of his work reaches a high standard and his command of the salon piece was unerring. He counted his orchestral works among his serious pieces although, like Gershwin, he did not always orchestrate them himself. His *Four Aces Suite* (1933) is particularly successful in the arrangement by Ray Noble, and his *Sennen Cove*, *The Forgotten Forest* and *Balearic Episode* belong to the same British light music tradition as the works of Coates.

WORKS

(selective list)

Pf: Egyptian Suite (1919); 6 Pianolettes (1925): The Jazz Master, The Jazz Mistress, Eskimo Shivers, All-Of-A-Twist, Virginia Creeper, Jazzaristrix; 4 Piano Exaggerations (1926): Loose Elbows, Antiquary, Jack-In-The-Box, Sleepy Piano; Puppets Suite (1927); Hollyhock (1927); Marigold (1927); Honky-Tonk (1928); Pastoral Sketches (1928); Robots (1928); 3 Miniatures in Syncopation (1928); Jasmine (1929); Legends of King Arthur (1929); Wistaria (1929); 3 Dances in Syncopation (1930); 6 Studies in Syncopation, 3 books (1930–31); Honeysuckle (1931); Oriental (1931); 3 Japanese Pictures (1931); Autumn Crocus (1932); Penny Whistle (1932); Four Aces Suite (1933); The Joker (1934); Nimble-Fingered Gentleman (1934); Siberian Lament (1934)

Bats in the Belfry (1935) [collab. A. Croom-Johnson]; Green Tulips (1935) [collab. Croom-Johnson]; Mistletoe (1935); Shallow Waters (1936); Aquarium Suite (1937); From a Spanish Lattice (1938); Railroad Rhythm (1938); Sweet William (1938); Harp of the Winds (1939); Insect Oddities (1940); Fireside Fusiliers (1943); Minuet for Pamela (1945); Evening Primrose (1946); Big Top (1948): 5 Circus Sketches (1948); Shy Ballerina (1948); Postman's Knock (1951); Look Lively (1953); Errant Errand Boy (1954); Filigree (1955); Jill All Alone (1955); Funny Peculiar (1957)

*c*120 pf transcrs. of popular songs

Orch arrs of pf works, incl. A Lily Pond (1929) [arr. Fred Aldington]; Four Aces Suite (1936) [arr. Ray Noble]; Aquarium Suite (1938)

Orch: Sennen Cove (1929); The Forgotten Forest (1945); Balearic Episode (1954); Moods in Contrast (1954)

Vn, pf: Caprinella (1951); Blue Shadows (1954)

Musicals: Nippy, 1930; The Millionaire Kid, 1931; Sporting Love, 1934; Twenty to One, 1935; Over She Goes, 1936; Crazy Days, 1937; Runaway Love, 1939

Many separate songs, 4 concert songs (Howard Alexander)

Principal publisher: Keith Prowse

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PETER DICKINSON

Mayer-Serra, Otto

(*b* Barcelona, 12 July 1904; *d* Mexico City, 19 March 1968). Mexican musicologist of Spanish birth. His thorough training in musicology was acquired in Berlin under Abert, Sachs, Wolf and Hornbostel; he took the doctorate under Hans Engel at Greifswald University in 1929 with a dissertation on the Romantic piano sonata and subsequently worked at the Berlin Reichsrundfunk as an assistant of Hermann Scherchen (1929–31). On his return to Barcelona (1933) he became a music adviser to the publishing firm Editorial Labor and also worked as a music critic. After the Spanish Civil War he emigrated to Mexico, where he was music critic for *Ultimas noticias*, a founder-member and collaborator of the review *Tiempo*, and founder and editor of *33 1/3* (1952, later renamed *Audio y música* and from 1959 *Audiomúsica*), a leading Mexican music periodical. He was also music director of the recording firm Discos Musart. In his research he dealt with music of the 19th and 20th centuries and contemporary Mexican music; his most valuable contribution to Latin American music in general is probably his two-volume encyclopedic dictionary *Música y músicos de Latinoamérica* (Mexico City, 1947).

WRITINGS

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ed. R. Giro: with others: *Imagen de Silvestre Revueltas* (Havana, 1980)

GERARD BÉHAGUE

Mayeux.

French family of musicians and dancers. *See* Mahieu.

Mayfield, Curtis

(*b* Chicago, 3 June 1942; *d* Roswell, GA, 26 Dec 1999). American soul and funk singer, guitarist, songwriter and producer. During the 1960s and early 70s he created the sound of Chicago soul. He initially came to prominence performing on and writing a number of hits by the Impressions between 1958 and 1970. Beginning in 1960 with Jerry Butler's top ten hit *He will break your heart*, Mayfield also pursued a career writing, producing and playing on records by a number of other successful Chicago artists, including Major Lance, Gene Chandler and Walter Jackson and, in the 1970s, the Staple Singers and the Detroit-based Aretha Franklin. In 1966 Mayfield became an entrepreneur with first the Windy C and then the Mayfield and Curtom labels. Curtom proved to be the most successful of these ventures, releasing hits by the Impressions, the Natural Four, Five Stairsteps, the Staple Singers, Donny Hathaway and June Conquest, Leroy Hutson, Mystique and Linda Clifford.

Mayfield left the Impressions in 1970 to pursue a different sound as a solo artist. Less concerned with melody, his songs, such as *Move on up*, emphasize rhythm and texture with auxiliary percussion (such as the conga), regular use of wah-wah guitar and dramatic omnipresent strings. His most successful solo works, both commercially and aesthetically, came between 1970 and 1973. Beginning with his soundtrack for the blaxploitation film *Superfly* (Curton, 1972; featuring two hits – the title song and *Freddie's dead*), Mayfield helped to pioneer music for black films. His other film credits include *Claudine*, *A Piece of the Action* and *Short Eyes*. Although he had a number of hit records during the early 1980s, the quality of his later work was uneven. On 13 August 1990 Mayfield was paralyzed from the neck down after an accident at a soundcheck in Brooklyn. He was largely inactive for most of the 1990s, his first post-accident album being *New World Order* (WEA, 1996), and he died in 1999.

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(selective list)

all dates refer to first release

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Don't change your love, 1968; Fool for You, 1968; I loved and I lost, 1968; This is my country, 1968; We're a winner, 1968; Choice of Colors, 1969; Check out your mind, 1970; (Don't worry) If there's a hell below we're all going to go, 1970; Freddie's dead, 1972; I thank you, 1972; Pusherman, 1972; Superfly, 1972; Kung Fu, 1974; Let's do it again, 1975; New Orleans, 1975; So in Love, 1975

Giving him something he could feel, 1976; Only You Babe, 1976; Do do wap is strong in here, 1977; A Piece of the Action, 1977; Between you baby and me, 1979; She don't let nobody (but me), 1981

Principal recording companies: Curtom, Okeh, Vee-Jay

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ROB BOWMAN

May-horn.

See Whithorn.

Mayland, Jacob.

See Meiland, Jacob.

Maynard, John

(*b* St Albans, Herts., bap. 5 Jan 1577; *d* after 1614). English lutenist, composer and lyra viol player. In his *XII Wonders of the World* (London, 1611) he described himself as 'Lutenist at the most famous Schoole of St Julians in Hartfordshire'. St Julians, originally built as a leper hospital, is just outside the old city of St Albans, in the parish of St Michael. No other record has come to light of its being a school, but the house was 'in the occupation of John Maynard' in 1613 and 1614.

In 1600 Maynard was appointed a Commissary of Musters in Ireland, which would seem to rule out the identification with 'Johann Meinert', bass singer employed in Denmark in 1599–1601. Maynard's father Ralph left him St Julians in reversion by his will of 1607. The dedication of *The XII Wonders* to Lady Joan Thynne, of Caus Castle in Shropshire, implies that at some time Maynard had been in her service as music tutor to her daughter Dorothy.

The 'wonders' themselves are 12 satires on stock figures, such as the Courtier, the Lawyer, the Divine, and so on. The words were written by Sir John Davies around 1600 and first printed in the second edition of *A Poetical Rhapsody* in 1608. Maynard's settings are 'for the Violl de Gambo, the Lute and the Voyce to sing the Verse, all three joyntly, and none severall'. The insistence on the use of the bass viol is refreshingly unequivocal among English lute-song publications. The songs are followed by six 'Lute Lessons', which are really duets for lute and bass viol. The first three, 'A Pavin', 'A Galliard to the Pavin' and 'An Almond to Both', form a connected suite of dances – very rare at this period. The next pair, a pavan and galliard, use special tunings for the lute and a special pitch for the viol. The last piece for the two instruments, a pavan entitled 'Adew', returns to normal tunings for both instruments. The final section of the book contains seven pavans for the lyra viol using two different tunings, with optional bass viol in normal tuning 'to fill up the parts'.

Apart from *The XII Wonders* very little of Maynard's music survives. An organ 'Voluntary' turns out to be a transcription of 'The Maid' from the songbook. 'Maynard's Almain' in a collection of masque music (and actually a coranto) may well refer to the composer's cousin, a courtier who danced in several Stuart masques.

Maynard's songs are among the first to show a degree of independence between the lute and bass viol, for the lowest part is by no means simply doubled. They are of course lighthearted trifles in keeping with the spirit of the words, but the instrumental compositions show considerable depth of feeling and deserve to be taken more seriously.

WORKS

The XII Wonders of the World (London, 1611/*R*; ed. A. Rooley, London, 1985): 12 songs, 7-course lute, b viol; 6 dances, 7-course lute, b viol; 7 pavans, lyra viol, b viol ad lib

Voluntary, org, transcr. of no. 12 of The XII Wonders of the World, *GB-Lbl*

Pavan and galliard, lyra-viol, *Ob*

Maynard's Almain, 2vv, inc., *Lbl*; authorship doubtful

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IAN HARWOOD/ROBERT SPENCER

Mayner [Maynerius], Giorgio.

See Mainerio, Giorgio.

Maynerius, Giorgio.

See Mainerio, Giorgio.

Mayo, Giovan Tomaso di.

See Maio, Giovan Tomaso di.

Mayone, Ascanio

(*b* Naples, *c*1565; *d* Naples, 9 March 1627). Italian composer, organist and harpist. He studied in Naples with G.D. da Nola; Camillo Lambardi was a fellow pupil. In 1593 he succeeded Scipione Stella as organist at the church of SS Annunziata with a salary of eight ducats per month. From 1595 he shared the duties of *maestro di cappella* with Lambardi. He remained at SS Annunziata until 1621 at the earliest, perhaps until his death. Scipione Cerreto listed him in 1601 among the excellent performers on the organ and the harp 'a due ordini' (a chromatic harp capable of

playing sharps and flats). In 1602 he was appointed second organist of the royal chapel of the Spanish viceroys (the first organist was Trabaci). He probably performed in the houses of Marthos de Gorostiola and G.B. Suardo, Neapolitan noblemen to whom he dedicated his keyboard volumes. He became first organist of the royal chapel in September 1614 when Trabaci succeeded Macque as *maestro di cappella*. Among his pupils were Pietro Guarino and his own son Giulio, called 'Ciullo dell'Arpa', both of whom held major posts as organists in Naples.

Mayone's *Primo libro di diversi capricci* antedates Trabaci's *Ricercate* by five months and is the first publication containing keyboard music in a new style, full of the restless rhythms and abruptly contrasting sections associated with early Baroque instrumental music. His pieces, with those of Macque and Trabaci, are the direct ancestors of Frescobaldi's keyboard style. Mayone's figuration abandons the evenly flowing scales and cadential trills preferred by the Venetians in favour of short, distinctively patterned motifs. Sections, particularly in the toccatas and variations, are constructed of such short motifs repeated many times, a type of composition which owes much to Macque.

Mayone recognized the novelty of his keyboard music, and wrote in the preface to his book of 1609: 'Let him not be scandalized and adjudge me little observant of the rules of counterpoint. Whenever compositions are adorned with passage-work there will occur some false notes that pass contrary to the contrapuntal laws; but without them it is impossible to make a beautiful effect.' He indicated the inclusion of some ricercares in the strict style for those who might be displeased by his new manner of composition, adding that 'everyone should be nourished by what he finds most pleasing'.

His ricercares, although composed in a conservative contrapuntal style, are among the first to employ the same theme or themes throughout, and thus call to mind Frescobaldi's fantasias of 1608; they are original in their melodic and rhythmic transformations of themes. Three of the 'ricercares' in the book of 1609 are based on cantus firmi: one on *Ave maris stella* and two on *La spagna*. The last of these is one of the first pieces specifically calling for harp. The same book also contains an intabulation of *Io mi son giovinetta*, on which Stella and Montella collaborated with Mayone.

His partitas are more sophisticated than those of Valente; each variation is characterized by a particular motivic pattern repeated several times. They are less daring than Trabaci's, however, adhering closely to the original harmonic skeleton, whereas Trabaci's deviate considerably. His canzonas are among the earliest to reveal the abrupt changes of texture, from imitative to figural, typical of Frescobaldi's examples in this genre. Mayone's most advanced and original compositions are his toccatas. Two out of the five from the book of 1609 are composed for a *cimbalo cromatico* (these are the earliest known works that specifically call for a chromatic harpsichord); they move to such distant chords as D♭ and F♯. Several of the toccatas open rhapsodically with unsteady rhythms over a sustained pedal note, followed by sections based on short repeated patterns; they are the prototype of the toccatas like those of Froberger. Some of the toccatas conclude with an imitative section, and thus approach toccata-and-fugue form.

WORKS

vocal

Il primo libro di madrigali, 5vv (Naples, 1604)

2 madrigals, 5vv, 1609[16]

Messe e vespri, 8vv; Laetatus sum, 9vv; both in *I-Nf*

instrumental

Primo libro di diversi capricci per sonare, kbd (Naples, 1603); ed. C Stembridge (Padua, 1981)

Primo libro di ricercari a 3 (Naples, 1606); ed. C Stembridge (Padua, 1984)

Secondo libro di diversi capricci per sonare, kbd (Naples, 1609); ed. in Orgue et liturgie, lxiii, lxv (Paris, 1964); 1 piece ed. in CEKM, xxiv (1967), 27

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ROLAND JACKSON

Mayr.

See Mayer.

Mayr, Richard

(*b* Salzburg, 18 Nov 1877; *d* Vienna, 1 Dec 1935). Austrian bass. Having first studied medicine in Vienna, he was persuaded by Mahler to take up a career as a singer. After several years' work at the Vienna Music Academy, he made his début in 1902 at Bayreuth, as Hagen, and was at once engaged by Mahler for the Vienna Hofoper. Making his début there as Silva (*Ernani*), he sang at Vienna for more than 30 successive years; he displayed amazing versatility in a round of leading parts of various schools, serious and comic, extending from Wotan, Gurnemanz and Sarastro to Figaro, Leporello and Ochs. The Strauss-Hofmannsthal correspondence shows that both men would have preferred Mayr for the original Dresden

production of *Der Rosenkavalier*; he played the role a few months later in the Vienna première, and was soon recognized everywhere as the ideal exponent of a part which he sang to perfection and played with inimitable gusto and virtuosity. It was as Ochs that he made his first Covent Garden appearance, in 1924, in the famous cast that included Lotte Lehmann, Delia Reinhardt and Elisabeth Schumann with Bruno Walter as conductor; he often returned to London in this and other roles. He made his Metropolitan début as Pogner in 1927, soon adding *Der Rosenkavalier* to his New York repertory, and remaining for three seasons with the company. In Vienna he sang Barak in the première of *Die Frau ohne Schatten* in 1919. He was naturally a mainstay of the Salzburg festivals, taking part in every one between 1921 and 1934. The most important of his recordings is the abridged *Rosenkavalier* of 1933, which gives a capital impression of the ripeness and spontaneity of his style and the richness of his voice.

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<div align="right">DESMOND SHAWE-TAYLOR</div>

Mayr, Rupert Ignaz

(*b* Schärding, nr Passau, 1646; *d* Freising, 7 Feb 1712). German composer and violinist. He is first heard of in 1670, when he entered the service of the Prince-Bishop of Freising as a violinist. After holding various posts at Eichstätt, Regensburg and Passau, he moved in 1683 to the Munich court. The Elector Max Emanuel, recognizing his talent as a composer, sent him to Paris to study with Lully. On his return to Munich in 1685 his post was still that of violinist and chamber musician, but he was also active as a composer. The outbreak of the War of the Spanish Succession brought the musical life of the Munich court almost to a standstill, and in 1706 he left Munich to return to Freising, this time as Kapellmeister. Here he continued to write church and chamber music, and also school operas for the students at the episcopal seminary.

Among the music listed in an inventory of the Freising court chapel in 1710 are masses by many of the important Munich composers of the late 17th century – J.C. Pez, the Bernabei family and in particular Kerll, who was largely responsible for bringing the Italian concertato style of church music to Munich: despite his sojourn in Paris the influences on Mayr's church music seem to be Italian rather than French. His offertories and psalms, though published in 1702 and 1706 respectively, seem to belong more to the mid 17th century than to the early 18th. This is particularly noticeable in the shape of the short melodic phrases from which he often built up his choral textures and in his very fluid handling of triple time. His treatment of solo and tutti voices, alternating in the same section, shows the influence of Kerll, though Mayr made them alternate over longer periods, and his solo passages, especially in the psalms, tend to be longer and more developed than Kerll's. He was particularly fond of writing bass solos in which the voice forms the bass of a trio texture whose upper parts are violins.

The chief characteristic of Mayr's offertories is their close thematic integration, in which voices and instruments share equally. *Dominus regnavit* consists of several short sections, each based on one or two short themes, which are treated exhaustively by various combinations of solo and tutti voices and violins. As a result Mayr's choral textures tend to be imitative and broken up, rather than contrapuntal: his chordal tutti writing relies for its effect on rhythmic drive rather than varied textures. His solo writing is largely syllabic – the few melismas are used for expressive effect – and his word-setting is very careful; he introduced effective word-painting wherever the opportunity arose.

The solo writing in Mayr's school operas shows the influence of Carissimi and his followers. It is in his later instrumental music that the effects of his visit to Paris can be most clearly seen.

WORKS

sacred

[12] Sacri concentus psalmorum, antiphonarum, 1v, insts, op.3 (Regensburg, 1681)

Gazophylacium musico-sacrum … 25 offertoriis seu motetae, 8–9vv, insts, bc (org) (Augsburg, 1702)

Psalmodia brevis ad Vesperas, 4vv, 2 vn, 2 va, bc (org) (Augsburg, 1706)

Missa renovata, 4vv; Missa, 5vv; Ave Maria, 4vv; Angelus Domini, 4vv; Confitebor, 2vv; Custodes hominum, 2vv, insts; Dies Irae teutsch; Quis hodie fulgor, 2vv, insts; Stellarum aureae, A, insts: all lost

secular

Güldener Hochzeit-Apffel, vv, str (Regensburg, 1682)

School ops, 2–5vv, insts, bc (org): Antithesis mortualis, Coelum in terris, De ultimo fine hominis, Felix nox, Fructus peccati, Magnes amoris, Malacia post tempestatem, Nemo sine cruce, Porta aeternitatis, Pretium sanguinis, Quies in motu, Semper et nunquam, Thesaurus absconditus: in P.F. Lang: Theatrum solitudinis asceticae (Munich, 1717)

School ops, 1–10vv, solo vv, insts, bc (org): Amarum sed salubre, Canis ad vomitum, Cor unum et anima una, Corvus aulicus, Corvus deplumatus, Echo patientis innocentiae, Ex morte vita, Infortunium fortunatum, Jocus serius, Par impar, Vitis portata: in P.F. Lang: Theatrum affectuum humanorum (Munich, 1717)

Machabaea virtus, 1678; Orientalisches Kaisertum, 1695; Gerardus Avesnatium Princeps, 1697; Victrix in bello, 1697; Glückliche Freiheit und Gefangenschaft, 1698; Perfidia sibimet inimica, 1701; Boni amici, 1702; Gloriosa constantiae et religionis victima, 1707; Palma ab amore odio erepta, 1708; Felix Eustachii infelicitas, 1710: lost

instrumental

Palestra musica (13 sonatas) (Augsburg, 1674), lost

Arion sacer, sive [6] Considerationes musicae, a 5 (Regensburg, 1676)

Pythagorische Schmids-Füncklein … a 4, bc (sonatas and dance movts) (Augsburg, 1692)

Sonata, 2 vn, vc, *F-Pn*

Concerti grossi, sonatas, lament etc.: all lost

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ELIZABETH ROCHE

Mayr [Mayer], (Johann) Simon [Giovanni Simone]

(*b* Mendorf, nr Ingolstadt, Bavaria, 14 June 1763; *d* Bergamo, 2 Dec 1845). German composer, teacher and writer on music. He was a leading figure in the development of *opera seria* in the last decade of the 18th century and the first two decades of the 19th.

1. Life.
2. Works.
WORKS
WRITINGS
BIBLIOGRAPHY

S.L. BALTHAZAR

Mayr, Simon

1. Life.

Johann Simon, the second child of Josef Mayr, a schoolteacher and organist, and Maria Anna Prantmayer, a brewer's daughter from Augsburg, received his early musical education from his father. By the age of seven and a half he was an able sight-singer and by nine an accomplished pianist and budding composer of songs. Around this time his father refused the offer of a now unknown patron to provide him with further training in Vienna and instead sent him to the Jesuit seminary nearby at Ingolstadt, where he received a traditional education funded by a scholarship for his singing. In 1781 he began to study law and theology at the University of Ingolstadt, where he taught himself various orchestral instruments and supported himself by playing the organ. His first published work, *Lieder bei dem Clavier zu singen*, appeared in Regensburg in 1786.

In 1787, through a connection at the university, Mayr's talent was recognized by the lawyer Thomas von Bassus, who took him first to Poschiavo, a Swiss town close to the Italian border where he owned a printing business, and to Tirano nearby, then to Bergamo in 1789 to study with Carlo Lenzi, *maestro di cappella* of the basilica of S Maria Maggiore. This arrangement proved unsatisfactory for Mayr, and he would have returned to Bavaria except that the canon of the basilica, Count Pesenti, arranged for him to continue his studies in Venice with Ferdinando Bertoni, *maestro di cappella* of S Marco, a composer of opera and sacred music. Mayr's stay in Venice provided an ideal opportunity to hear a broad range

of Italian sacred, theatrical and instrumental music and enabled him to have his first oratorio and several cantatas performed between 1791 and 1794.

During this period Mayr was encouraged by Niccolò Piccinni and Peter Winter to begin composing theatrical works. His first opera, *Saffo* (1794), was written for La Fenice, where he had probably been a viola player for several years. His next opera, *La Lodoiska*, also performed at La Fenice (1796), was sufficiently successful to earn him a reputation immediately as one of the best Italian composers, a position reinforced by the subsequent popularity of his first *opera buffa*, *Un pazzo ne fa cento* (1796, Venice, S Samuele), performed 17 times in Vienna during the next year. Mayr's fame enabled him to marry one of his pupils, Angiola Venturali, daughter of a wealthy Venetian merchant, whose death in childbirth in 1797 was followed a month later by the death of their baby. In 1804 Mayr married Angiola's sister Lucrezia, who bore him one child, Nina, in 1805.

Mayr's early successes in Venice established a fruitful relationship with that city which was to last throughout his career. In fact, his first 17 operas were originally written for theatres in Venice, as were 14 others in later years. Throughout his career Mayr's activities continued to centre on north Italian theatres. The first of his operas to be given at La Scala was a revised version of *La Lodoiska*, in 1799, and he composed his first new opera for that city, *L'equivoco*, in 1800. In all he wrote 13 operas for Milanese theatres, as well as single operas for Trieste, Piacenza, Bologna, Brescia and Turin. His influence spread more slowly and less decisively to southern Italy. For Rome he wrote *I cherusci* (1808) and three later works, and for Naples *Medea in Corinto* (1813), also followed by three later operas.

Mayr was an active force in the community of Bergamo, helping to found several important civic and cultural institutions. In 1805 he spearheaded the establishment of a free school of music (the Lezioni Caritatevoli di Musica, which replaced the longstanding Collegio Mariano, dissolved in 1802 by Napoleonic law), primarily to provide choirboys and string players for the basilica. Mayr became the director and professor of music theory and composition and wrote and translated numerous exercises and treatises for the school. Donizetti enrolled in the first class of students in 1806 and remained for eight years, returning from his studies with Padre Mattei in Bologna to study with Mayr again from 1819 to 1821. Other successful pupils of the school included Marco Bonesi, Antonio Dolci, and Giovanni Battista Rubini. In 1809 Mayr founded the Pio Istituto Musicale, a charitable organization for the relief of impoverished music teachers and their widows and orphans. In 1822 he helped to organize the Unione Filarmonica – an association of professors of music, distinguished amateurs, and advanced students, which sponsored several 'academies' each year at which music of the Viennese masters was often performed. In 1823 he was elected president of the Ateneo di Scienze, Lettere, ed Arti, a position he was to hold for ten years.

Mayr's loyalty to his community and his apparent affection for its tranquil way of life led him to refuse numerous appointments of prestige in larger cities, among them directorships of the imperial theatres and concerts in Paris (1805, a position later accepted by Paer) and of the Italian theatres in

St Petersburg, Lisbon and London (all in 1807), the post of Kapellmeister in Dresden (to replace Paer in 1808), that of *maestro di cappella* in Novara (1823) and the directorship of the Liceo Musicale in Bologna (1825). His distaste for the operatic life of the major Italian centres is also evident from his contemplation of retirement twice during his career, first in 1805 when he was victimized by a slanderous intrigue against him at La Scala during the production of *Eraldo ed Emma* (1805), and again after the failure of *I cherusci* at the Teatro Argentina in 1808. Mayr withdrew from the theatre after the production of his last opera, *Demetrio*, in 1824, devoting his time to composing religious music for the basilica, arranging performances of works by the Viennese masters, writing historical essays, contributing to the *Gazzetta musicale di Milano* and serving as a consultant for the Casa Ricordi. The end of his operatic career may have been hastened in part by the onset of cataracts in at least his left eye, beginning in the 1820s, although the resulting partial loss of sight did not entirely prevent him from composing. His operas continued to receive a modest number of performances in Europe and the USA after his retirement, and on a trip to Bavaria in 1838 to visit his sister he was welcomed enthusiastically by the press and the musical community. The year after the death of his second wife in 1844, Mayr died at his home in Bergamo at the age of 82.

Mayr, Simon

2. Works.

Mayr's operas have long been regarded as one of the most important links between 18th-century *opera seria* and 19th-century *melodramma*, and between the styles of German and French composers and those of such later figures as Donizetti and Verdi. Mayr's colourful instrumentation and rich harmonies are particularly indebted to Mozart, Haydn, Gluck and the French operas of composers such as Spontini. His skilful contrapuntal writing for concertato woodwind and horn and the expressive clarinet and oboe cantilenas in the instrumental introductions of his lyric numbers, as well as the evocative, non-traditional combinations of instruments heard in some of his accompaniments (his use of obbligato harp with solo cello but without second violins, violas, flutes or oboes in the 'Aria con arpa di Elfrido' in Act 2 of *Alfredo il grande* is one example), are extraordinary for turn-of-the-century Italian opera, and they had a clear influence on Rossini and other later composers. Orchestrally dominated action passages, in which a motif or short phrase is repeated over shifting harmonies as a background for vocal declamation, allowing the characters to interact flexibly and putting the dramatic and musical emphasis squarely on the action, are frequent in Mayr's ensembles. His rich, Germanic harmonic vocabulary allowed him to make abrupt shifts of tonal focus in both accompanied recitatives and lyric numbers – sudden modulations to the Neapolitan and flat submediant are particularly common – to emphasize new lines of thought, to underscore turning-points in the action or simply to maintain musical intensity in the codas of his arias. His exacting declamation of the text in dialogues (particularly in recitatives) and manipulation of orchestral and vocal texture to produce sharp dynamic changes often combine to create musico-dramatic effects of remarkable intensity for their time. Mayr avoided exaggeration, however. In fact, in his *Zibaldone* (1837; see Gazzaniga, 1977) he disparaged much of the opera written in the 1820s and 30s as degenerate for relying on excessive

dramatic effects and lamented the expansion of the orchestra to include such trivial instruments as the triangle.

Mayr also bridged the 18th and 19th centuries through his treatment of form in his serious operas. Although they still consist of discrete numbers, they break with tradition in abandoning the exit convention in many scenes as early as *La Lodoiska* (1796); in including a high proportion of active, multipartite duets and ensembles; and in incorporating many expansive choral numbers, a reflection of Gluck's influence. Mayr's arias display a broad range of forms and may include as many as four movements (see the aria for Elfrido/Alfredo cited above), although one- or two-movement designs are the norm. His single-movement arias are the most traditional, generally adhering to the types of shortened da capo structures that were common at the end of the 18th century. His multi-movement arias, on the other hand, move towards Rossinian designs. In many cases their texts are longer than the conventional Metastasian pairing of quatrains, and they often include sections in which the principal soloist interacts with other soloists or a chorus. Moreover, they minimize recapitulations and instead allow the music to unfold in conjunction with the emotional progress of the character's thoughts as an asymmetrical series of new ideas. Some, though by no means all, of Mayr's closing fast movements even include repetitions of their principal themes, like those found in Rossini's cabalettas.

Mayr's duets also provide models for the later Rossinian form in four sections (for example, Telemachus and the Mentor's duet in Act 3 of *Telemaco*, 1797), although many contain fewer independent movements and resemble instead earlier duets by Mozart or Cimarosa. Mayr has been credited with adapting the comic central finale to serious opera, and, while his role in this development has yet to be established definitively, the complex designs of his finales do in many cases show their comic origins by beginning with an extended series of active and reflective sections or even independent movements. Yet these finales also anticipate Rossinian conventions by normally including a slow concertato movement (though it rarely attains the length of Rossini's), an active transition and a stretta-like final tutti.

Mayr's sinfonias, like those of his predecessors and Rossini, have no specific thematic relationship to the body of the opera which they precede, but several (e.g. the Venetian *Lodoiska*, *Ginevra di Scozia*, 1801, and *Tamerlano*, 1812) include melodies which evoke their locales. In most cases they consist of a slow introduction followed by a fast movement in some version of sonata form, normally with the development section or the reprise of the first theme group truncated or eliminated. However, Mayr also experimented with non-traditional designs, for example the theme and variations movement of the sinfonia for *Zamori* (1804), the two dance movements of the sinfonia for the Venetian *Lodoiska* and the rondo-like allegro of the sinfonia for *I misteri eleusini* (1802).

Although Mayr's contribution as a melodist was less distinguished, at their best his melting cantilenas can be moving and his cabalettas exciting. He anticipated an important aspect of Rossini's melodic style by moving towards the later composer's broad spectrum of lyric types, which ranges

from his 'open' melodies – freely constructed, additive series of short phrases having an almost improvisatory character – to 'closed' tuneful themes, although in Mayr's style these extremes are somewhat less pronounced than in Rossini's operas. However, in their less vigorous profiles his melodies still adhere closely to the more refined language of such late 18th-century composers as Piccinni, Cimarosa and (to a lesser extent) Mozart.

Mayr's prodigious output of sacred music – beginning with several student works and the early Latin oratorio *Iacob a Labano fugiens* (1791) – is little known, partly because he refused permission for it to be published during his lifetime. His 12 oratorios conform to customary Italian practices: they consist of two parts, the first incorporating a brief sinfonia, an introductory chorus having sections for soloists, a sequence of recitatives, ariosos, arias and duets, and a concluding chorus, the second being similar except for a brief introduction. Other sacred works comprise 18 masses, seven requiem masses, and a plethora of single movements for the Mass and Offices. Mayr wrote more than 60 secular cantatas for one or more soloists, chorus and orchestra, many of them occasional works. He also produced instrumental music throughout his career, including more than 50 independent sinfonias for orchestra (and others for keyboard), two piano concertos, a string quintet, and two dozen works for wind sextet, septet and octet. His numerous writings on music and translations of foreign essays, mainly for his pupils at the Lezioni Caritatevoli, have begun to receive scholarly attention.

Mayr was well regarded by such later Italian composers as Bellini and Giovanni Pacini. Rossini credited him with being 'among the first to cause the *dramma musicale* to progress with dignity' and praised him for 'using the instruments with abandon rather than with diffidence dictated by the rules'. Donizetti, whose high regard for his teacher is evident in many of his letters, composed a cantata for the public celebration of Mayr's 78th birthday. Verdi attended his funeral. Although Mayr has not shared in the continued fame of his best-known successors, his musico-dramatic creativity and his importance for the development of Italian opera at the turn of the century are evident throughout his works. Far beyond his role in the musical education of Donizetti, Mayr played a crucial part in the transition from 18th-century to 19th-century opera. Moreover, his interest in and cultivation of the music of northern composers paralleled the aim of progressive aestheticians to invigorate Italian theatre through the study and assimilation of foreign culture. Thus he was one of the first musicians to adapt the ideals of nascent Italian Romanticism to operatic practice.

Mayr, Simon

WORKS

stage

NC	Naples, Teatro S Carlo
VB	Venice, Teatro S Benedetto
VF	Venice, Teatro La Fenice
VM	Venice, Teatro S Moisè
dm	dramma per musica
fa	farsa
mels	melodramma serio

Saffo, ossia I riti d'Apollo Leucadio (dm, 2, A. Sografi), VF, 17 Feb 1794, *I-BGc**, *US-Bp*, *Wc*

La Lodoiska (dm, 3, F. Gonella), VF, 26 Jan 1796; rev. version (2), Milan, Scala, 26 Dec 1799; *I-Bc*, *BGc** (1796 perf.), *Fc*, *Gl*, *Mc* (1799 version), *Nc*, *Pl*, *PAc* (1799 version), *US-Bp*

Un pazzo ne fa cento (I rivali delusi; La contessa immaginaria) (dg, 2, G. Foppa, after D. Somigli: *Il conte villano*), Venice, S Samuele, 8 Oct 1796, *I-BGc**, *Fc*, *OS*

Telemaco nell'isola di Calipso (dm, 3, Sografi), VF, 16 Jan 1797, *BGc**, *US-Bp*

L'intrigo della lettera (Il pittore astratto) (farsa giocosa, 1, Foppa), VM, 24 Sept 1797, *I-BGc**, *Fc*, *Nc*

Il segreto (Il matrimonio per concorso) (farsa giocosa, 1, Foppa), *VM*, 24 Sept 1797, *GB-Lbl*, *I-BGc**, *Fc*, *Nc*, *PAc*, *US-Bp*

Avviso ai maritati (dg, 2, Gonella), Venice, S Samuele, 15 Jan 1798, *I-BGc**

Lauso e Lidia (dm, 2, Foppa, after J.F. Marmontel), VF, 14 Feb 1798, *BGc*

Adriano in Siria (dm, 3, P. Metastasio), VB, 23 April 1798, *B-Bc*

Che originali (Gli originali; Il pazzo per la musica; La melomane; Il trionfo della musica; Il fanatico per la musica; La musicomania) (fa, 1, G. Rossi), VB, 18 Oct 1798, *D-Mbs*, *I-Fc*, *Gl*, *Mc*, *Nc*, *Pl*, *US-Bp*

Amor ingegnoso (fa, 1, C. Mazzolà), VB, 27 Dec 1798, *I-BGc**

L'ubbidienza per astuzia (fa, 1, Mazzolà), VB, 27 Dec 1798, *BGc**

Adelaide di Guesclino (dm, 2, Rossi, after Voltaire), VF, 1 May 1799, *BGc**, *Fc*, *PAc*, *US-Bp*, *Wc*

L'accademia di musica (fa, 1, Rossi), Venice, S Samuele, Aug 1799, *I-BGc**, *Fc*

Labino e Carlotta (Werter e Carlotta; Sabino e Carlotta) (fa, 1, Rossi), VB, 9 Oct 1799, *I-BGc*, *Mc*

L'avaro (fa, 1, Foppa), VB, Nov 1799, *GB-Lbl*, *I-BGc**, *Fc*

Lodoiska (op semiseria, 2), Parma, 1799, not perf., *I-BGc**, *Fc*, *Nc*

La locandiera (fa, 2, Rossi, after C. Goldoni), Vicenza, Berico, spr. 1800, *I-BGc**, *Gl*, *Nc*

Il carretto del venditore d'aceto (L'oro fa tutto; L'acetaio; Il barile portentoso) (fa, 1, Foppa), Venice, S Angelo, 28 June 1800, *Bc*, *BGc*, *Fc*, *Gl*, *Nc*, *Pl*, *PAc*, *Rsc*, *Tn*, *Vnm*, *US-Wc*

L'equivoco, ovvero Le bizzarie dell'amore (I due viaggiatori) (dg, 2, Foppa), Milan, Scala, 5 Nov 1800, *I-BGc*, *Fc*, *Mc*, *US-Bp*

L'inconvenienze teatrali (fa, ?1, after Sografi), Venice, S Luca, aut. 1800, lost

L'imbroglione e il castiga-matti (fa giocosa, 1, Foppa), VM, 9 Dec 1800, lost

Gli sciti (dm, 2, Rossi, after Voltaire: *Les scythes*), VF, 26 Dec 1800, *I-BGc**, *Fc*, *Mc*, *Nc*, *US-Bp*

Ginevra di Scozia (Ariodante; Ginevra ed Ariodante) (dramma serio eroico per musica, 2, Rossi, after L. Ariosto: *Orlando furioso*), Trieste, Nuovo, 21 April 1801 [for the inauguration of the theatre]; as Ariodante, Frankfurt, 26 Dec 1802; *I-Bc*, *BGc*, *Fc*, *Gl*, *Mc*, *Mr**, *Nc*, *OS*, *Pl*, *PAc*, *PLcon*, *Rmassimo*, *Rsc*, *US-Bp*, *LOu*; vs (Vienna, ?1801)

Le due giornate (Le due giornate di Parigi; Il portatore d'acqua) (dramma eroicomico per musica, 3, Foppa, after J.N. Bouilly: *Les deux journées*), Milan, Scala, 18 Aug 1801, *I-BGc*, *Fc*, *Mr**, *Nc*, *Pl*

I virtuosi (I virtuosi a teatro) (fa, 1, Rossi), Venice, S Luca, 26 Dec 1801, *BGc**

Argene (dramma eroico per musica, 2, Rossi), VF, 28 Dec 1801, *BGc**

I misteri eleusini (Antinoo in Eleusi; Polibete) (dm, 2, G. Bernardoni), Milan, Scala, 16 Jan 1802, *I-BGc*, *Fc*, *Mc*, *Mr**, *Nc*, *PAc*, *US-Bp*, *LOu*

I castelli in aria, ossia Gli amanti per accidente (fa, 1, Foppa), VB, May 1802, lost

Ercole in Lidia (dm, 2, G. De Gamerra), Vienna, Burg, 29 Jan 1803, *A-Wgm*, *I-Fc*

Gl'intrighi amorosi (dg, 2, G. Bertati), Parma, Ducale, carn. 1803, lost

Le finte rivale (melodramma giocoso, 2, L. Romanelli), Milan, 20 Aug 1803, *Bc*, *BGc*, *Fc*, *Nc*, *US-Bp*

Alonso e Cora (La vergine del sole) (dm, 2, Bernardoni, after Marmontel: *Les Incas*), Milan, Scala, 26 Dec 1803; rev. as Cora (2, M. Salfa-Berico), NC, 1815; *I-BGc*, *Fc*, *Mr**

Amor non ha ritegno (La fedeltà delle vedove) (melodramma eroicomico, 2, F. Marconi, after C. Gozzi: *La donna contraria al consiglio*), Milan, Scala, 18 May 1804, *Bc*, *BGc*, *Fc*, *Mc*, ?*Mr**

Elisa, ossia Il monte San Bernardo (Il passagio di Monte San Bernardo) (dramma sentimentale per musica, 1, Rossi), Venice, S Benedetto, 5 Aug 1804, *Bsf*, *Fc*, *Gl*, *Li*, *Mc*, *Nc*, *OS*, *Pl*, *PAc*, *Plv*, *Rc*, *Rsc*, *Vnm*, *US-Bp*, *LOu*

Zamori, ossia L'eroe dell'Indie (dm, 2, L. Prividali), Piacenza, Municipale, 10 Aug 1804 [for the inauguration of the theatre], *I-BGc*, *Gl*, *Rc*

Eraldo ed Emma (dramma eroico per musica, 2, Rossi), Milan, Scala, 8 Jan 1805, *Fc*, *PAc*, *US-Bp*

Di locanda in locanda e sempre in sala (fa, 3, L.G. Buonavoglia) Venice, 5 June 1805, *I-BGc*

L'amor coniugale (Il custode di buon cuore) (farsa sentimentale, 1, Rossi, after Bouilly: *Léonore, ou L'amour conjugal*), Padua, Nuovo, 26 July 1805, *Bc*, *BGc**, *Bsf*, *Fc*, *Gl*, *Mc*, *Mr**, *Nc*, *PAc*, *Rsc*, *Vnm*, *US-Bp*, *LOu*; ed. A. Gazzaniga (Bergamo, 1967)

La roccia di Frauenstein (Gli emigrati di Franconia) (melodramma eroicomico, 2, Rossi, after A. Anelli: *I fuorusciti*), VF, 26 Oct 1805, *GB-Lbl*, *I-Mc*, *Nc*

Gli americani (Idalide) (melodramma eroico, 2, Rossi), VF, 26 Dec 1805, *BGc**, *US-Wc*

Adelasia e Aleramo (mels, 2, Romanelli), Milan, Scala, 26/28 Dec 1806, *GB-Lbl*, *I-BGc*, *CMbc*, *Fc*, *Mc*, *Nc*, *OS*, *PAc*, *US-Bp*, *Cn*, vs (Milan, 1807/*R*1990 in IOG, xi)

Ifigenia in Aulide (azione seria drammatica, 2, A. Zeno), Parma, 1806, lost

Palmira, o sia Il trionfo della virtù e dell'amore (dm, 1), Florence, Pergola, 1806, *I-Fc*, *PAc*

Il piccolo compositore di musica (fa, 2), VM, 1806, ?*BGc*

Nè l'un, nè l'altro (dg, Anelli), Milan, Scala, 17 Aug 1807, *BGc**, *Mc**

Belle ciarle e tristi fatti (L'imbroglio contra l'imbroglio) (dg, 2, Anelli), VF, Nov 1807, *Mc*

I cherusci (dm, 2, Rossi), Rome, Argentina, carn. 1808, ?*B-Bc*, frags. *D-Mbs**

Il vero originale (La finta sposa; Il barone burlato) (burletta per musica, 2, M.A. Brunetti), Rome, Valle, carn. 1808, *I-BGc*, *Rsc*

Il matrimonio per concorso (dg, 2), Bologna, Comunale, carn. 1809

Il ritorno di Ulisse (azione eroica per musica, 2, Prividali), VF, carn. 1809, *BGc**

Amor non soffre opposizione (Amore irresistibile) (dg, 2, Foppa), VM, carn. 1810, *BGc**

Raùl di Créqui (mels, 2, Romanelli), Milan, Scala, 26 Dec 1810, *BGc*, *Mr**

L'amor figliale (Il disertore) (farsa sentimentale, 1, Rossi), VM, carn. 1811, *BGc*

Il sacrifizio d'Ifigenia (Ifigenia in Aulide) (azione seria drammatica per musica, 2, G. Arici, after M.F.L.G.L. Roullet), Brescia, Grande, carn. 1811, *Mc*, *PAc*, Palermo, Teatro Carolina, *PS*, *Tf*, *US-Bm*, frags. *I-BGc**; as Il ritorno di Jefte, o sia Il voto incauto (J. Ferretti), concert perf., Rome, 1814

Tamerlano (mels, 2, Romanelli, after Voltaire: *L'orphelin de la Chine* and Morel: *Tamerlan*), Milan, Scala, 26 Dec 1812, *I-BGc*, *Mr**

La rosa bianca e la rosa rossa (melodramma eroico, 2, F. Romani, after R.C.G. de Pixérécourt: *La rose blanche et la rose rouge*), Genoa, S Agostino, 21 Feb 1813; as

Il trionfo dell'amicizia, NC, spr. 1819; *BGc*, *Fc*, *Nc*, *Rsc*, *US-Bp*; vs (Florence, n.d.); (Bergamo, 1963)

Medea in Corinto (melodramma tragico, 2, Romani, after Euripides), NC, 28 Nov 1813, *I-Bc*, *BGc**, *Fc*, *Mr**, *Nc*, *Rmassimo*, *US-Bp*, *NYp*, vs (Paris, 1823/*R*1986 in IOG, xii)

Elena (Elena e Costantino) (dramma eroicomico per musica, 2, A. Tottola), Naples, Fiorentini, 28 Jan 1814, *Bc*, *BGc**, *Fc*, *Mc*, *Nc*, *OS*, *US-Bp*

Atar, o sia Il serraglio d'Ormus (mels, 2, Romani), Genoa, S Agostino, June 1814, *I-Mr**

Le due duchesse, ossia La caccia dei lupi (Le due amiche) (dramma semiserio per musica, 2, Romani), Milan, Scala, 7 Nov 1814, *BGc*, *Mr**

Mennone e Zemira (La figlia dell'aria, ossia La vendetta di Giunone) (dm, 3, Rossi), NC, 22 March 1817, *Nc**

Amor avvocato (commedia per musica, 1), Naples, Fiorentini, spr. 1817, *Nc*

Lanassa (melodramma eroico, 2, Rossi and B. Merelli, after A.M. Lemierre: *La veuve du Malabar*), VF, 26 Dec 1817, lost

Alfredo il grande (mels, 2, Merelli), Rome, Argentina, Feb 1818, *BGc**, *Fc*, *Mc*

Le danaide (Danao) (mels, 2, Romani), Rome, Argentina, carn. 1819, *Fc*, *Mr**

Fedra (mels, 2, Romanelli), Milan, Scala, 26 Dec 1820, *Mc*, *Mr**, vs (Milan, 1821)

Demetrio (dm, 2, after Metastasio), Turin, Regio, carn. 1824, *Tf*, frags. *BGc*

oratorios and sacred drama

for solo voices, chorus and orchestra

Iacob a Labano fugiens (Lat. orat, Foppa), Venice, Mendicanti, 1791, *I-BGc**

Sisara (Lat. orat, Foppa), Venice, Mendicanti, 1793, *BGc*, *Mc*

Tobia, o Tobiae matrimonium (Lat. orat), Venice, Mendicanti, 1794, *BGc*, *Mc*

La Passione (It. orat), Forlì, 1794, *BGc*, *Mc**

David in spelunca Engaddi (Lat. and It. orat), Venice, Mendicanti, 1795, *BGc**, *Mc*

Il sacrifizio di Iefte (It. orat), Forlì, date unknown, *BGc*, *Mc*

Il ritorno di Jefte, o Il voto incauto (It. orat, J. Ferretti), Rome, Valle, Lent 1814, lost

Gioas salvato (It. orat), Palermo, 1816–17, lost

Ifigenia in Tauride (azione sacra drammatica per musica in forma scenica, 3, after Zeno), Florence, Pergola, spr, 1817, lost

Samuele (It. orat, Merelli), Bergamo, Scuola Musicale, for the entrance of Bishop P. Mola, 1821, *BGc*, *Nc**

Atalia (dramma sacro per musica con apparato scenico, 2, Romani), Naples, S Carlo, Lent 1822, *BGc*, *Nc**

S Luigi Gonzaga (It. orat, P. Cominazzi), Bergamo, S Luigi in Città Alta, 1822, *BGc**

cantatas

Femio, ossia La musica custode della fede maritale (F. Boaretti), 3vv, orch, Venice, 1791, *I-BGc**

Ero (Foppa), 1v, orch, Venice, Mendicanti, 1793, *BGc**

Temira e Aristo, 4 solo vv, orch, Venice, Fenice, Ascension 1795, *BGc**

Apelle e Campase, Venice, Fenice, 1795, lost

La sventura di Leandro (Countess Velo), solo v, chorus, orch, Vicenza, for Count Carcano, 1797, *BGc**, *Mc**

Traiano all'Eufrate (A. Anelli), 3 solo vv, chorus, orch, Milan, Scala, for Napoleon's nameday and the Peace of Tilsit, 1807, *BGc**, *Mc*

Alcide al bivio (Metastasio), vv, orch, Bergamo, sum. 1809, *BGc**

Cantata for the death of Haydn, T, vv, orch, Bergamo, ?1809, *BGc**

Cantata per le nozze di Napoleone con Maria Luisa d'Austria (Count Carrara-

Spinelli), 3 solo vv, chorus, orch, Bergamo, 11 March 1810, *BGc**

Ferramondo (Carrara-Spinelli), solo v, chorus, orch, Bergamo, for the marriage of Napoleon and Maria Luisa, 11 March 1810, *BGc**

Cantata per la nascità del re di Roma (Muletti), 3 solo vv, chorus, orch, Bergamo, for the benefit of the Pio Istituto Musicale, 2 June 1811, *BGc**

Numa Pompilio (Carrara-Spinelli), solo vv, chorus, orch, Bergamo, for the christening of the King of Rome, 2 June 1811, *BGc**

Cantata per la nascità del re di Roma, S, hp, orch, Bergamo, June 1811, *BGc**

Egeria (C. Arici), solo vv, chorus, orch, Brescia, for the arrival of Emperor Francis I, 1816, *BGc**

Annibale, T, orch, Bergamo, 1816, *BGc**

Lo spavento, T, orch, Bergamo, for the Liceo Musicale, 1816, *BGc**

La tempesta, T, orch, Bergamo, for the Liceo Musicale, 1816, *BGc**

Le feste d'Ercole (Baizini), solo vv, chorus, orch, Bergamo, for the visit of Emperor Francis I, 1816, *BGc**

L'armonia (Baizini), Bergamo, 1816 [1825 according to Mayr], *BGc**

Il sogno di Partenope (melodramma allegorico, U. Lampredi), Naples, S Carlo, for the birthday of Ferdinand I, 12 Jan 1817, *Nc*

Arianna e Bacco, solo vv, chorus, orch, Bergamo, Scuola Musicale, 2 May 1817, *BGc**

Arianna a Nasso, solo vv, orch, ?Naples, 17 Feb 1818, *Nc**

Cantata for the death of Antonio Capuzzi (Muletti), 2 solo vv, chorus, orch, Bergamo, ?1818, *BGc**

Inno a Pallade (V. Monti), Milan, 1820, lost

Piccola cantata, 3 solo vv, chorus, orch, Bergamo, for Mayr's election as president of the Athenaeum, 1822, *BGc**

Innalzamento al trono del giovane re Gioas, S, T, B, vv, orch, 1822, *Bc**, *BGc**

La vita campestre, T, orch, Bergamo, 24 April 1823, *BGc**

L'autunno, 1824, *BGc*

Cantata for the death of Beethoven, solo vv, chorus, orch, Bergamo, 1827, *BGi*

Schiera di fausti eventi, 4 solo vv, chorus, orch, Bergamo, for the arrival of Emperor Ferdinand, 1838, *BGc**

5 other cants. for multiple soloists; at least 31 other cants. for single soloists

other vocal

Sacred: 18 masses, incl. Messa di S Alessandro, ant, int, grad, off, 4vv, orch, Bergamo, for entry of Bishop Gritti-Morlacchi, 15 May 1831; 7 requiems, incl. Gran messa di requiem, S, T, B, vv, orch (Milan, 1819); Requiem, d, ed. G. Pedemonti (Bergamo, 1963); 277 mass movts, 20 requiem movts, 111 movts for Office of the Dead, 159 vesper movts, 43 hymns, 14 antiphons, 29 movts for Holy Week Office, 13 motets, 11 other works: all *I-BGc*

Secular: over 40 canzonettas, arias, songs, trios, pf acc., incl. [12] Lieder (Regensburg, 1786); 12 Venetian Ballads (London, 1797); [6] Canzonette e duettini (Vienna, n.d.); Canzoni italiane e tedesche, ed. U. Schaffer (London and Davos, 1975); Non mi spezzar, Fileno, canzoncina, S, gui (Venice, 1808); Oh come scorrono tardi i momenti, canzonetta, S, gui, pf; Voi che cerchio amici fate, coro bacchio, male vv; Ohime! qual incerto oracolo, S, T, B; Ah se intorno a quest'aria funesta, S, T, B; O vittima di pace, S, S, B

several vocal works with orch, for the Scuola Musicale, Bergamo

instrumental

Orch: at least 57 independent sinfonias; 2 sinfonie concertati; 2 pf concs.; 2 ballets; 3 intermezzos; 3 marches

Chbr: 3 sonatas, pf and other insts; 8 sonatas a 6, wind; 13 wind septets; 3 wind octets; 2 sextets, str, wind; Str Qnt

Kbd: 4 sonatas; 10 sinfonias; 58 studies; 10 divertimentos; Org Sonata; 2 sinfonias, org

Mayr, Simon

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MSS in I-BGc unless otherwise stated

published

Breve notizie storiche della vita e delle opere di G. Haydn (Bergamo, 1809)
Regolamento delle Lezioni caritatevoli di musica (1812)
'Cenni biografici di Antonio Capuzzi, primo violinista della chiesa di S. Maria Maggiore di Bergamo', *Poesie in morte di Ant. Capuzzi* (Bergamo, 1818)
Memoria della storia intorno alla vita di Franchino Gaffurio (1820)
Regolamento delle Lezioni caritatevoli di musica (Bergamo, 1822); Eng. trans. in Allitt: 'Le Lezioni' (1975)
'Considerazioni del vecchio suonnatore di viola dimorante in Bergamo, intorno ad un articolo di Seveilinges risguardante la vita e le opere di Luigi Palestrina', *Gazetta milanese* (1836); repr. in *Gazzetta di Milano* (1842) and in Finazzi (1853)
Biografie di scrittori e artisti musicali bergamaschi nativi ed oriundi (Bergamo, 1875/R)
I sensali di teatro; ed. L. Schiedermair, *SIMG*, vi (1904–5), 688–727
Trattatello sopra agli stromenti ed istromentazione; ed. A. Gazzaniga, *NRMI*, vii (1973), 89–102; repr. in Gazzaniga (1977)
Alcuni cenni confidenziali per l'estensore della sua vita; pr. in Gazzaniga (1977)
Brevi cenni intorno alla maniera di scrivere per lo stromento musicale chiamato corno o corno da caccia (MS, *I-Bc*); ed. and trans. in Sisk (1986)
Dissertazione sul genio e sulla composizione; ed. and trans. in Sisk (1986)
Dottrina musicale, ossia Compendio degli elementi della musica pratica in rapporto all'esecuzione per uso della scuola di musica della capella di S. Maria Maggiore in Bergamo; ed. and trans. in Sisk (1986)
Regole per conoscere il modo o il tuono di un pezzo di musica (MS, *I-Mc*); ed. and trans. in Sisk (1986)

ms

Un buon cuore scusa molti difetti
Cenni storici intorno all'oratorio musicale, ed ai misteri che lo precedettero
Della musica e dei teatri presso le diverse nazioni antiche e moderne
Del maneggio meccanico ed intelletuale del pedale
Di alcuni invenzioni musicali, ed in specie della stampa ed incisione dei caratteri musicali, dell'arpa, del clarinetto, del serpentone, del fagotto, e dell'organo
Il giovedì grasso
Letteratura musicale, o Biografie di alcuni illustri compositori e artisti italiani: Arezzo, Prato, Lasso, Palestrina, Doni, Astorga, Clementi, Martini, Corelli
Memorie e studi sulla musica da chiesa

Metodo di applicatura, ossia per le regolari e più commode posizioni delle dita sul cembalo, lost

Parere intorno ad un apposito mastro per la composizione teatrale, e particolarmente per l'istromentazione, scritto per direttore del Liceo musicale di Bologna, lost

Piano per l'istituzione d'una cattedra di musica nell'Università di Pavia, scritto per ordine del direttore generale della pubblica instruzione, lost

Piano per una riforma del conservatorio di Napoli, particolarmente per i nuovi metodi dell'istruzione istromentale, stesso per quel ministro dell'interno, lost

Piccola dizionnario di musica

Il piccolo compositore di musica

Il piccolo virtuosi ambulanti

La prova dell'accademia finale

Un saggio sopra l'opera in musica

Saggio storico della musica, degli artisti, e degli scrittori musicale di Bergamo

Storio del violino: frammenti sui violini e sui violinisti italiani

Trattato per il pedale

La vita di Clementi

La vita di Santa Cecilia

It. trans. of E.A. Förster: *Anleitung zum General-Bass*; F.A. Weber: 'Von der Singstimme, ihren Krankheit und Mitteln dagegen'; ? A. Reicha: *Cours de composition musicale, ou Traité complet et raisonné d'harmonie pratique*

Mayr, Simon

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Mayr, Wolfgang

(*fl* 1616–41). German composer. He was a singer at the Michaelskirche, Munich, the archives of which refer to his (?second) marriage in 1641. Only two compositions by him survive, both printed in anthologies of church music: one in *Siren coelestis*, 2–4vv (Munich, 1616[2]), the other in Johann Donfrid's *Promptuarii musici* (Strasbourg, 1622[2]). The latter compilation contains mainly Italian music, and Mayr's presence among the few Germans represented may have resulted from his ability to write in an italianate style. Certainly his Purification Day motet *Hodie beata virgo*, for two sopranos and continuo, shows a complete assimilation of the post-Viadana Italian duet style: though not melodious it is pleasantly canonic, and Mayr was occasionally aware of the possibilities of dissonance.

JEROME ROCHE

Mayseder, Joseph

(*b* Vienna, 26 Oct 1789; *d* Vienna, 21 Nov 1863). Austrian violinist and composer. The son of an impoverished painter, he showed talent as a violinist at an early age and was given lessons by Joseph Suche in 1797 and by Anton Wranitzky from 1798. Encouraged by Schuppanzigh, in whose string quartet he later played second violin as a 15-year-old, he made his first public appearance with brilliant success at a morning concert in the Augarten in 1800. Two more appearances followed within a month, and in 1802 he played before the Empress Consort Maria Theresa. In the same year he began piano and composition lessons with Förstner. From about this time he was active as a quartet player in such private circles as those of Beethoven's patrons Zmeskall von Domanovecz and Prince Lobkowitz; he was regarded as an unsurpassable exponent of the Mozart, Haydn and earlier Beethoven quartets. He was appointed leader of the Hoftheater orchestra in Vienna (1810), soloist at the Hofkapelle (1816) and later soloist to the emperor (1835) and musical director of the Hofkapelle (1836). He also played in the orchestra at the Stephansdom and gave a series of concerts in association with Giuliani and Hummel, later with Moscheles and then the cellist Merk, until his retirement from concert life in 1837. His only musical journey was to Paris (1820) where he met, among others, Cherubini, Habeneck, Herz and Kreutzer, but he did not perform there publicly. He was awarded the Salvator medal (1811), the freedom of Vienna (1817) and the Order of Franz Joseph (1862), and was an honorary member of several musical bodies.

63 of Mayseder's compositions were published; most of these are conservative in style and were intended primarily for his own performance, including 20 sets of variations, seven of his eight string quartets and three violin concertos. A mass in E♭ written for the Hofkapelle in 1848, won wide approval. The majority of his autograph manuscripts and sketches are in the music collection of the Vienna Stadtbibliothek.

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JOHN RUTTER

Mayshuet (de Joan).

See Matheus de Sancto Johanne.

Maystre, Matthaeus le.

See Le Maistre, Matthaeus.

Mayuzumi, Toshirō

(*b* Yokohama, 20 Feb 1929; *d* Kawasaki, 10 April 1997). Japanese composer. He studied with Ikenouchi and Ifukube at the Tokyo National University of Fine Arts and Music, from which he graduated in 1951. As a student he distinguished himself as an adventurous composer, sometimes writing in the traditional idiom of late Romanticism (the Violin Sonata of 1946), sometimes experimenting with jazz rhythms (*Hors d'oeuvre* for piano and the Divertimento for ten instruments), sometimes drawing on Indian or Balinese music (the *Symphonic Mood* and *Sphenogrammes*). The last of these works brought him his first public success and marked the beginning of his international reputation when it was performed at the 1951 ISCM Festival. Mayuzumi went to Paris in 1951–2 to study at the Conservatoire with Aubin; while there he was also able to familiarise himself with the new developments of Messiaen and Boulez and with *musique concrète*. Returning to Tokyo in 1953 he founded (with Akutagawa and Dan) the Sannin no Kai (Group of Three).

Mayuzumi has consistently experimented with new ideas and techniques in his compositions. His *X, Y, Z* (1955) was the first Japanese example of *musique concrète*, and his *Shūsaku I* (1955) the first of synthetic electronic music. He also utilised prepared piano, 12-note, serial and aleatory methods; however, it is possible to identify in his work a predominant interest in the unique sonorities of instruments and voices. This has led him to employ such unexpected combinations as 'claviolin', electric guitar and vibraphone (in the orchestral *Ektoplasm*) or five saxophones, piano and musical saw (in *Tone Pleromas 55*).

In 1958 a new direction in Mayuzumi's music was opened by *Nehan kōkyōkyoku* ('Nirvana Symphony'). Obsessed by the sounds of Buddhist temple bells, he analysed the sonorities acoustically and tried to reproduce their profound sensation by means of tone qualities, volumes and the use of space in the composition; the result was an Otaka Prize in the following year. Many of his works are based on Buddhist philosophy and music, among them *Sange* for male chorus, the *Mandala Symphony*, the symphonic poem *Samsara* and the cantata *Geka* (*Pratidesana*). At the same time he developed interests in traditional Japanese music, such as *gagaku* and *shōmyō* (Buddhist chants), the nō drama and the *gidayū* singing which accompanies *bunraku*. In *Bugaku* for orchestra (1962), which won an Otaka Prize in 1967, he attempted to imitate the sounds and rhythms of the music for the court dance after which the piece is named, while *Shōwa Tenpyō-raku* (1970) was written for an actual *gagaku* ensemble. *A hun* for three nō instruments (1958) explores the rhythmic structure of the traditional play, and *Bunraku* (1960) is an evocation for solo cello of puppet drama. In his later years he composed only occasionally, presenting for many years the popular TV programme 'Dai mei no nai ongakukai' ('The Concert without Title').

Mayuzumi has often collaborated with and provided incidental music for such theatrical groups as the Bungaku-za or the Haiyū-za. In some dramatic ventures he worked with Mishima, whose nationalist ideology was similar to his own; their joint projects included *Bara to kaizoku*('Roses and Pirates', 1958) and a version of Wilde's *Salome* (1960). He has also composed much music for films, including *Akasen-chitai* ('Red District'), the first Japanese film with electronic music, *Tokyo Olympic*, which won the Mainichi Music Prize for a film score in 1964, and *The Bible* (1965). His two operas, *Kinkakuji* and *Kojiki*, both commissioned by European opera theatres, also reveal his nationalist learnings.

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(selective list)

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other stage and vocal

Musicals: Kawaii onna [A Pretty Woman], Osaka, 1959; Kimi nimo kanemōke ga dekiru [You can Earn, Too], 1962

Ballets: Omoide o uru otoko [The Man who sells Souvenirs], Tokyo, 1953; Bugaku, 1962; Olympics, 1966

Incid music: Yūrē wa koko ni iru [The Ghost is Here!] (K. Abe), 1958; Bara to kaizoku [Roses and Pirates] (Y. Mishima), 1958; Tōkaidō Yotsuya kaidan [The Ghost Story in Yotsuya] (kabuki), Tokyo, 1967

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MASAKATA KANAZAWA

Mayzel', Boris Sergeyevich

(*b* St Petersburg, 4/17 June 1907; *d* Moscow, 9 July 1986). Russian composer. He graduated from the Leningrad Conservatory (1936) having studied with Shteynberg and P.B. Ryazanov. During the 1920s and 1930s he worked in theatres, in particular with the satirical *Krivoye zerkalo* [The Crooked Mirror] in Petrograd, taking the pseudonym Boris Ksentitsky (using his mother's maiden name). After a period of evacuation in Sverdlovsk (1942–4) he lived in Moscow.

Primarily a symphonic composer, Mayzel' relies on the traditions of the St Petersburg School (Rimsky-Korsakov in particular), and on the conceptual symphonism of Myakovsky and Shostakovich. From Rimsky-Korsakov he inherited an interest in programme music (– as seen in the symphonic suite *Pis'ma s mel'nitsï* [Letters from the Mill]')– and from Shostakovich he acquired a predilection for full-scale instrumental dramatization, and for a

philosophical lyricism (Fourth, Fifth and Seventh symphonies). His interest in the concerto genre gave rise to new instrumental combinations which, in turn, have resulted in novel tone colourings and constructional principles (double concertos for flute and horn with strings and percussion, for two pianos and string orchestra, and his concerto for ten players – string and woodwind quartet, horn and percussion).

World War II left an indelible mark on Mayzel' the composer. His personal experience as a witness of the blockade and a participant in the civil defence of Leningrad (for which he received a medal) is reflected in the opera *Teni minuvshego* ('Shades of the Past'), his Second, Third, Fifth and Seventh symphonies and the symphonic poems *Leningrad* and *Leningradskaya novella* ['The Leningrad Novella']. He made a significant contribution towards the development of musical art in Buryatiya: he composed the ballet *Vo imya lyubvi* ('In the Name of Love') in collaboration with the Buryat composer Zh. A. Batuyev; this first Buryat ballet was performed more than 100 times in Ulan-Ude. The ballet *Zolotaya svecha* ('The Golden Candle') is based on old Buryat legends.

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ALLA VLADIMIROVNA GRIGOR'YEVA

Mazak, Alberik

(*b* Ratibor, Silesia [now Racibórz, Poland], 1609; *d* Vienna, 6 May 1661). Czech composer of Silesian descent. He learnt music at an early age. He entered the Cistercian order and on 20 August 1631 took his vows at Heiligenkreuz Abbey. In 1633 he was ordained priest and appointed novice-master, and on 21 October 1636 he became *cantor chori*. He had already won a reputation as organist and composer: for instance, on a visit to the monastery in 1639 Emperor Ferdinand III was so pleased with his compositions that he requested four of them for his own orchestra and gave him 20 ducats for them. On 20 February 1654 Mazák gave up his post as *cantor chori*, continuing only as confessor of his order. This was presumably because of his health, which gradually deteriorated so much that in 1661 he had to undergo a serious operation, the after-effects of which were probably the cause of his death.

Mazak is a typical representative of early Baroque music in the Austrian territories. He composed mostly Latin (occasionally German) motets for one to eight voices with instruments. It is thought that he wrote some 250 sacred works of various kinds, of which about 180 survive. Most were published in Vienna in the three-part collection *Cultus harmonicus* op.1 (1649), op.2 (1650), op.3 (1659), which contains masses and motets for four to 12 voices with continuo. Five works survive in manuscript (*CZ-KRa*) thanks to the composer's contact with Nikolaus Reiter von Hornberg, administrator of bishop estates in Moravia. His melodies have a folklike simplicity, and his music is rich in sequences and mostly homophonic in texture. Though his harmony is still influenced by modal thinking, some of his works are in a clear-cut major tonality.

K. Ruhland has edited a *Magnificat* (Munich, 1983) and a *Missa brevis* (Altötting, 1989) by Mazak, as well as volumes of pieces by him for Christmas and Easter (Munich, 1981 and 1987 respectively).

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<div align="right">JIŘÍ SEHNAL</div>

Mazagau, René.

See Mesangeau, René.

Mazarin, Cardinal Jules [Mazzarini, Giulio Raimondo]

(*b* Pescina, Aquila, 14 July 1602; *d* Vincennes, nr Paris, 9 March 1661). French politician of Italian birth. He is important in the history of music for his advocacy of Italian opera in France. In his youth he was exposed to Roman opera while serving Cardinal Antonio Barberini; he attended, and perhaps participated in, Landi's *Sant'Alessio* in 1632. From 1634 to 1636 he was in Paris as papal nuncio. He became a naturalized Frenchman in 1639, cardinal in 1641 (though he held only minor orders) and first minister in 1643 during Anne of Austria's regency. He saw Italian opera in France as a potential source of secret agents and as a smokescreen for political manoeuvres. He therefore brought Italians to Paris: in 1643 the composer Marazzoli, in 1644 the singers Leonora Baroni and Atto Melani, in 1645 the designer Giacomo Torelli and in 1646 the composer Luigi Rossi. Moreover, by the end of 1646 Cardinal Barberini and his secretary, the poet Francesco Buti, had found refuge at the French court from papal vicissitudes.

Through the efforts of Mazarin, seven Italian operas were introduced to Paris audiences between 1645 and 1662. Zaslaw has marshalled evidence that the first of these, identified by the *Gazette de France* only as an 'Italian comedy and ballet', was probably Marazzoli's *Il giuditio della Ragione tra la Beltà e l'Affetto* (for an opposing point of view see Murata), which was performed at the Palais Royal on 28 February 1645. This was followed on 14 December by Sacrati's *La finta pazza*, and Cavalli's *Egisto* was given on 13 February 1646. Except for their complicated machinery ('up to now unknown in France', *Gazette de France*), these first three productions excited little interest, but Rossi's *Orfeo*, first performed on 2 March 1647 (eight performances), at last provided the image of Italian opera that Mazarin so badly needed. *Orfeo* also gave anti-Mazarin forces a *cause célébre*, which the French parliament used to minimize its fiscal problems by exploiting the admittedly exorbitant costs of the production. Public opinion, as reflected in satirical 'mazarinades', blamed the economic miseries of the state on the cost of an Italian opera staged by an Italian designer and sponsored by an Italian-born cardinal. The Fronde (1648–53)

forced Mazarin into exile and threatened with imprisonment those Italians who remained in France. However, with the defeat of the Fronde, and Mazarin's return in February 1653, plans were immediately undertaken for the next opera, Caproli's *Le nozze di Peleo e di Theti*, which was first performed in Paris on 14 April 1654 (nine performances). By 1659, when he was at the peak of his power, Mazarin was still unable to establish a permanent Italian opera company in France: after each opera the Italian troupe disbanded and left. His letters to Buti show a stubborn commitment to his ideal in which money was no object: 'I would rather have such [outstanding] performers and spend more money than have those of ordinary talent at a cheaper price' (letter of 8 August 1659). To celebrate the marriage of Louis XIV he commissioned Cavalli to compose *Ercole amante*, to a text by Buti. It was to be performed in a *théâtre à machines* that Gaspare Vigarini and his two sons were to build. Neither opera nor theatre was ready by the time the king and his bride returned to Paris in August 1660, and Cavalli hastily substituted his *Xerse*, which was performed many times, beginning on 22 November 1660. Mazarin was dead before *Ercole amante* was eventually performed in February 1662.

Mazarin had been forced to compromise with French taste. He saw his operas interlarded with ballets and prefaced by panegyric prologues. Because of the failure of these works over a period of nearly 20 years, Lully was discouraged from trying to establish French opera at the time of Mazarin's death, but when he eventually did so after the Académie d'opéra was established in 1669 Italian opera left its mark on it: *see* Tragédie lyrique.

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JAMES R. ANTHONY

Mazas, Jacques-Féréol

(*b* ?Lavour, 23 Sept 1782; *d* ?Béziers or Bordeaux, 26 Aug 1849). French violinist and composer. He entered the Paris Conservatoire in 1802, studied with Baillot and won the first violin prize in 1805. He had already played a Viotti concerto at a pupils' concert on 18 March 1804, and attracted attention when he gave the first of several performances of Auber's new concerto on 10 May 1807, also at the Conservatoire. The *Décade philosophique* wrote:

> His supple and agile fingers safely covered the most capricious shifts and hardly seemed to alight on the string: his bow, instead of remaining near the bridge, as is done to obtain a strong, bright tone, almost always came down on the finger-board and rendered the instrument soft, mellow and velvety.

After a period in the orchestra of the Théâtre de l'Impératrice, in 1811 Mazas went on a tour of Spain for about two years. In 1814 he undertook another tour, to England and the Low Countries. His third journey, in 1822 to Italy, Germany and Russia, seems to have ended in 1826 at Lemberg, where he was ill and almost penniless; however in 1827 he triumphed in concerts at Berlin and other large cities. But when he returned to Paris in 1829 he was received with indifference, and he left in order to teach, first at Orleans (after 1831) and then at Cambrai (1837–41). The next year his *Le Kiosque*, ran for eight performances at the Opéra-Comique; the plot is described in the *Dictionnaire lyrique*. Mazas' music is fashionable in style and was quite popular; his violin studies are still used.

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DAVID CHARLTON

Mazel', Lev [Leo] Abramovich

(*b* Königsberg [now Kaliningrad], 13/26 May 1907). Russian music theorist. He studied at the department of physics and mathematics of Moscow State University, and at the research department of the Moscow Conservatory with Georgy Catoire, Anatoly Aleksandrov and Mikhail Ivanov-Boretsky, graduating in 1932; he took the doctorate in 1941 with a dissertation on melodic structure in homophonic textures. He taught at the Conservatory (1931–67), becoming a professor (1939), and headed the department of music theory there (1936–41). In 1949 he was expelled from the Conservatory on charges of formalism and cosmopolitanism, and he worked until 1954 as professor at the Institute of Military Conductors. Active in the Union of Soviet Composers from 1932, he was in charge of the musicological section of the Moscow branch for several years, and was awarded the title of Honoured Worker of Art of the RSFSR in 1966. From 1966 to 1972 he was on the editorial teams of the journal *Sovetskaya muzïka* and the theoretical and historical collection Muzïka i Sovremennost.

Mazel' was one of the founders of the Soviet/Russian theoretical school, and introduced the history of systems of music theory into the Conservatory curriculum. One of the main aspects of his activity is the study of styles. He has studied stylistic issues in the music of Classical and Romantic composers from Russia and the West, including Beethoven, Chopin, Grieg, Glinka, Tchaikovsky, Rachmaninoff, Skryabin and Shostakovich. The method of integral analysis of a musical work proposed by Viktor Zuckermann and which became the basis for Soviet musicology was brilliantly realized by Mazel' in many of his writings, and these principles of analysing music were elucidated in the manual he wrote with Zuckermann, *Analiz muzïkal'nïkh proizvedeniy* (1967), on which several generations of Soviet musicologists were trained.

Mazel' has researched the elements of musical language in detail. His book *O melodii* (1952) remained for a long time the only treatment of this subject in Soviet musicology, and he has devoted a number of essays to the analysis of melody. Other subjects which have interested Mazel' are harmony, thematicism and tonality; he has also investigated the construction and form of musical compositions. His history of theoretical musicology (1939), written with Iosif Rïzhkin, is of lasting value and remains unique. He has also devoted essays to the theoretical concepts of Riemann, Kurth, Catoire, Rimsky-Korsakov, Asaf'yev, and more recent musicologists, such as Kharlap and Nazaykinsky.

Through his work on the expressive possibilities of media, Mazel' has arrived at the necessity of a rapprochement between theoretical musicology and aesthetics. He is the first Russian musicologist to provide a theoretical foundation for this rapprochement in terms of both musical

aesthetics and theoretical musicology. This became a basis for his theory on general principles of artistic effect. The obvious rationalism and logical marshalling of his theoretical concepts, however, do not hinder the precision of his characterization of musical style.

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Mazhar.

Large circular frame drum (40 to 60 cm wide, otherwise more) with one membrane. It is found in Egypt, Syria and Turkey (*see* Drum, §I, 1(vi)). There has been some confusion between *mizhar* and *mazhar*. The former, a chordophone of early Islamic times, is copiously discussed in written sources, while the second is known chiefly through oral transmission and is rarely mentioned in the texts. The two words share the same plural, *mazāhir*.

There are contradictions in the sources, Arab as well as Turkish and Western, on the question of whether the *mazhar* has jingles on the circumference of the frame, as in the historical Arabian *duff* (*see also* Tār). In resolving these contradictions, it should be noted that the rings are not of Arab origin but were introduced under Islam and probably came from Iran.

The *mazhar* has religious significance, though in Syria its usage extends to secular music. It is called on in places of worship, where about a dozen may be assembled. Anyone may play, but usually they are entrusted to those with fine voices. The beating of the *mazhar* creates a deafening noise which heightens tension during ceremonies, most of all in the initiation ordeals of the neophytes. It is played with the right hand at the far side of the frame, striking the edge and the centre; the left hand holds the instrument still and gently inclined outwards to facilitate the swinging of the jingles. The player-singer may hide his face behind the membrane, modifying the timbre of the voice, or move the instrument away and allow the voice to be heard naturally; or he may combine these techniques. The qualitative duration of a good *mazhar*, with taut, dry skin and therefore with a shrill timbre, is reckoned at not more than 20 minutes; after that the effect of the playing makes the skin relax and the instrument becomes heavier. On such occasions, a sacristan is charged with reviving it by warming it on a fire. A detailed account of this instrument is given in *Grovel* (C. Poché).

Mazheyko, Zinaida Yakovlevna.

See Mozheyko, Zinaida Yakovlevna.

Mazuel [Mazuet].

French family of musicians. The Duburets and the Fredels, among whom were numerous Violons du Roi, were related to them by marriage, and Molière was descended from the family through his great-grandfather Guillaume Mazuel (1541–90), the son of Jean Mazuel (i), a cook. Guillaume Mazuel was a member of orchestral societies in Paris in 1561, together with his brother Adrien, and was 'governor' of the instrumentalists' guild in 1574. It is not known what relationship Molière maintained with the Mazuel family.

BERNARD BARDET

Mazuel

(1) Jean Mazuel (ii)

(*b* Paris, 1560; *d* Paris, 1618). Violinist, cornettist and flautist, son of Adrien Mazuel. He joined various ensembles in 1598, 1606 and 1618, and had a room at his disposal for giving lessons. Jean Poquelin, Molière's grandfather, was godfather to one of his sons.

Mazuel

(2) Jean Mazuel (iii) [l'aîné]

(*b* Paris, 1568; *d* Paris, 1616). Instrumentalist, son of Guillaume Mazuel. He was a member of an orchestral association in 1594, and in 1602 joined with 11 other Violons du Roi (having purchased Jean Fredel's position in 1601) to form another ensemble projected to last for 40 years. He was the guardian of Agnès Mazuel, godfather to Guillaume Poquelin and witness to the marriage of Jeanne Poquelin, respectively Molière's grandmother, uncle and aunt; the grandfather of the last-named, Jean Poquelin, acted as guardian to the children he left on his death.

Mazuel

(3) Jean Mazuel (iv)

(*b* Paris, 1594; *d* Paris, 1633). Instrumentalist, son of Jean Mazuel (iii). In 1610 he joined an association in which he is mentioned in 1618 as one of the Violons du Roi, a post he retained until his death. In 1620 he was playing among the 32 Violons de la Ville de Paris.

Mazuel

(4) Pierre Mazuel

(*b* Paris, 1605; *d* before 1639). Instrumentalist, son of Jean Mazuel (iii). He became a Violon du Roi in 1625 and was a member of instrumental associations, playing the bass violin and cornett, in 1626 and 1629.

Mazuel

(5) Michel Mazuel

(*b* Paris, 1603; *d* 1676). Instrumentalist and composer, the son of Jean Mazuel (ii). He joined musical associations in 1618 and 1626 as a player of the violin and cornett, and was playing the oboe with the Musique de l'Ecurie in 1644. He had a room at his disposal for giving lessons, and was one of the 'governors' of the Parisian instrumentalists' guild. He entered the 24 Violons du Roi in 1643. After taking composition lessons from a Parisian organist and while assisting in the composition of court ballets during the regency of Anne of Austria, he was appointed *compositeur de la musique des 24 Violons* in May 1654. He was one of the violinists who escorted

actors in Lully's ballets *Les plaisirs de l'île enchantée* (1664), *Le carnaval* (1668), *Flore* (1669), *Psyché* (1671) and *Ballet des ballets* (also 1671). He left the 24 Violons in 1674. The Philidor collection (*F-Pn*), i, includes a suite *à 2* and an allemande *à 5* by him, and volumes iv, vi and vii of the same collection contain music for ballets written in collaboration with Vertpré and Louis de Mollier for the young Louis XIV. Two allemandes and two courantes have been published (Ecorcheville, ii, 9 and 151; Mráĉek, 94 and 259).

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Mazur, Marilyn

(*b* New York, 18 Jan 1955). Danish composer and jazz musician. She moved to Denmark at the age of six, and first studied the piano and later the drums and percussion at the conservatory in Copenhagen. In 1971 she began to work as a dancer with the Creative Dance Theatre, but from about 1973 concentrated on musicianship and composition. She was the organizer of several female groups, Zirenes, Primi Band and Feminist Improvising Group, and worked too with mixed groups, Six Winds and Mazur Markussen Quartet. After taking part in the first performance and recording of Mikkelborg's *Aura* with Miles Davis (1985), she worked with bands led by Davis, Gil Evans and Wayne Shorter, among others; since 1991 she has often performed with the Jan Garbarek Group. In 1990 she formed the band Future Song; it plays only her own music and has released *Future Song* (1992) and *Small Labyrinths* (1997). Her work on these recordings, containing elements of jazz, rock and ethnic music, is rich in tonal quality, ranging from the delicately lyrical to the wildly energetic. In form as well as sound and timbre Mazur's music is strongly experimental, and her band provides a distinguished vehicle for her ideas. Her works appear on several other recordings, including *Six Winds* (1982), *Primi* (1984), *MM 4* (1984), *Ocean Fables* (1986), *Havblik* (1992) and *Circular Chant* (1995). Among her major compositions is *Sofias Stemmer* for three solo voices, children's chorus, percussion and organ,

commissioned to mark Copenhagen as Cultural Capital 1996. Mazur has won numerous prizes and awards.

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INGE BRULAND

Mazurka

(Pol. *mazur*).

Polish folk dance from the Mazovia region. Mazovian folk culture is notably diverse; the 19th-century collector of Polish folksongs Oskar Kolberg divided the region into 'Polne' ('field'), 'Lesne' ('forest'), 'Stare' ('old') and 'Pruskie' ('Prussian') areas, but with social and environmental changes the boundaries between these traditions have not always remained distinct. The most clearly defined area is 'field' Mazovia, which has identifiable traditions in dress, decorative arts and architecture. Chopin spent his childhood in this area and was greatly influenced by its musical culture, features of which are still found in the repertory of folk ensembles today.

The basic mazurka rhythm (ex.1) shifts the accent to the weak beats of the bar within a triple metre. Triple metres became dominant in Polish folk music in the 17th and 18th centuries, while the displacement of the accent may have its origins in the paroxytonic accent in the Polish language. Mazurka rhythms occur in dances of differing tempos. The fastest is the Oberek or *obertas*, a rapid whirling dance for couples; the mazurka itself (or *mazur*) is somewhat slower but still of lively character, while the Kujawiak is a dance of more moderate tempo, with longer phrase lengths. Within 'field' Mazovia the *oberek* exhibits local variations. It prevails in the central area, with the *kujawiak* more popular in the western regions.
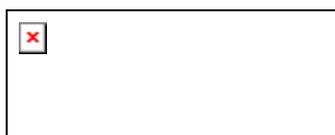
The earliest mazurkas would have been accompanied by the *dudy* or *gajdy* (Polish bagpipes) with its characteristic drone on the tonic, or both tonic and dominant. In more recent times instrumental groups consisting of violins (which may play the melody or the drone), drum and harmonium became common. Traditionally, the melody might also be played on the *fujarka* (a shepherd's pipe), and lower stringed instruments (the *basetla* or *basy*) might add to the rhythmic accompaniment. Windakiewiczowa (1926) identified schematic melodic structures, for example, *AABB*, *AABC*, *AAAB* or *ABBB*. Tempo rubato is a feature of the performance, with accents and dynamics emphasizing the gestures of the dancers, especially stamping or heal-clicking leaps (*hołubiec*) on the displaced accents on the second or third beats of the bar (ex.2 shows some characteristic rhythms).
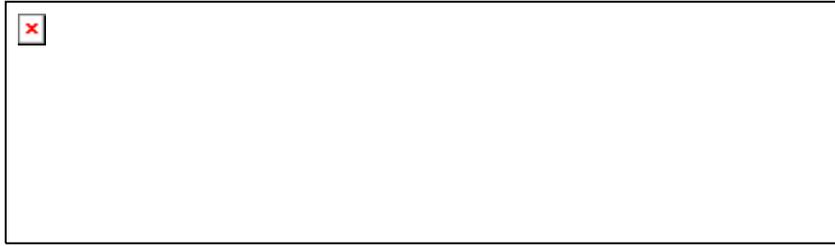
In the 17th century the popularity of mazurka dances began to spread from rural regions to other social and geographical contexts across Poland. Augustus II, Elector of Saxony and King of Poland from 1697 to 1704 and 1710 to 1733, introduced the dance to courts in Germany. Augustus, who was dependent upon the patronage of Peter the Great for the preservation of his rule, reigned over a decline in Poland's powers which was later to lead to the partition of Poland at the end of the 18th century. With the occupation of Polish territory the dance was adopted by musicians of the Russian courts and peasantry.

Chopin's mazurkas, of which there are over 50 authenticated examples, are by far the most famous examples of the genre. The dance had become popular in Parisian high society some time before Chopin arrived. In his examples the dance became a highly artistic, stylized piece for the fashionable salon of the 19th century, as well as a symbol of his native country. Chopin acknowledged the importance of his upbringing in Mazovia, once describing himself as a 'real blind Mazur', and although in his maturity he did not consider his mazurkas as written for dancing many features of the folk dances are clearly discernible throughout these works. The influence of the performing styles of traditional instrumental groups is apparent in Chopin's textural writing, for example in the drone and high melody of the middle section of his Mazurka op.68 no.3 (ex.3). Aspects of structure, melody, rhythm and harmony also betray the legacy of folk traditions. Windakiewiczowa has revealed, by comparing Chopin's mazurkas with those collected by Kolberg, the retention of one- and two-bar structures and call and response melodic patterns. The striking accentual patterns of the mazurka rhythm are pervasive in Chopin's rhythmic writing, with the varying rhythmic and tempo characteristics of the *mazur*, *oberek* and *kujawiak* being freely interchanged, in some cases (e.g. op.7 no.3) employing all three within a single piece. Chopin delighted in the modal resources available, especially the Lydian mode with its sharpened fourth (op.24 no.2) but also the Phrygian (op.41 nos. 1 and 2) and Aeolian (op.17 no.4). Several examples explore some of the composer's most adventurous chromatic harmonies which, alongside the folk inflections, led many critics to recoil at the quirky, 'exotic' idiom. Chopin's mazurkas consistently exploit bold contrasts between joyous vigour and Polish *żal* (profound melancholy).
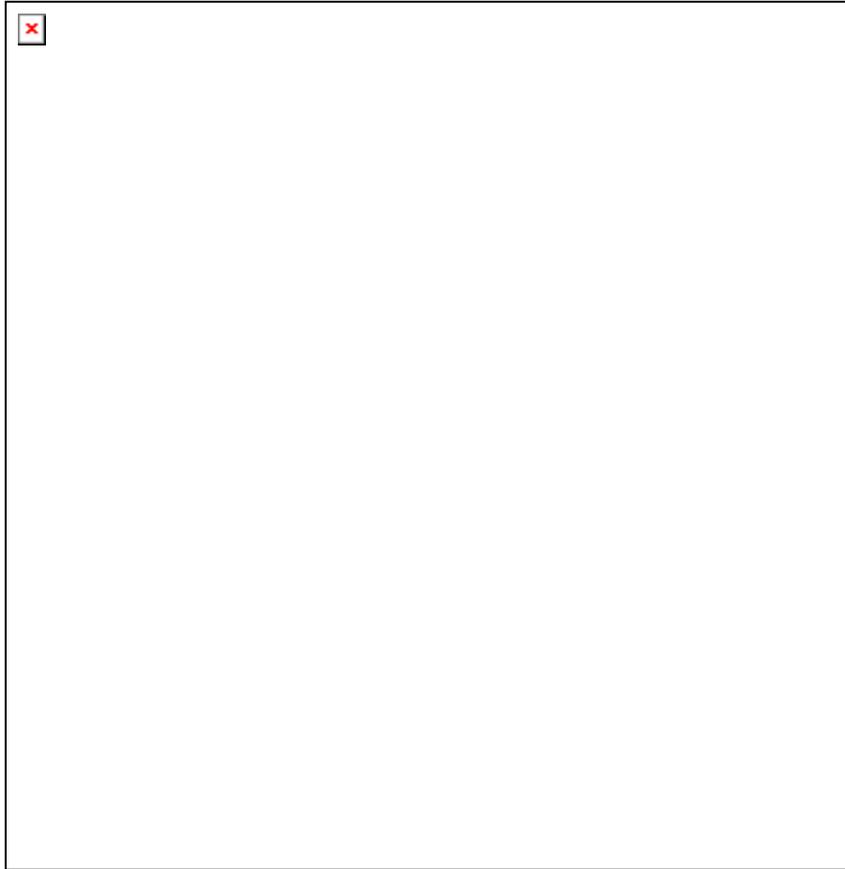
The most important contributions to this genre after Chopin are those written by Szymanowski nearly 100 years later. With Poland's regained independence in 1919 Szymanowski turned from his previous oriental inspirations to search for a modern national idiom. His 20 Mazurkas op.50 (1924–6) and Two Mazurkas op.62 (1933–4), represent a personal synthesis of mazurka triple metre rhythm with melodic shapes derived from *góral* (highland) music (ex.4). This is symptomatic of the change in function of the title 'mazurka' from its original regional connotations to a symbol of Polish national identity. This association of 'Polishness' with the mazurka was by then long-established, and had been exploited for dramatic ends by Glinka in his opera *A Life for the Tsar* (1834–6). Glinka also wrote several mazurkas for piano and, with Chopin as their model, there are many similar pieces by later Russian composers: Borodin included two in his *Petite suite* (1885), and there are also examples by Tchaikovsky (e.g. op.39 no.10 and op.72 no.6) and Skryabin.

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Mazurok, Yury (Antonovich)

(*b* Kraśnik, 18 July 1931). Polish baritone. He studied in Moscow, and in 1963 he joined the Bol'shoy Theatre, where he later became a soloist. He won prizes in competitions at Prague (1960), Bucharest (1961) and Montreal (1967). His performances were noted for his firm, beautiful tone, vivid temperament and imposing stage presence, although he was criticized for a lack of wholehearted commitment in his acting and for his limited range of gesture and expression. His roles included Yevgeny Onegin and Yeletsky, Andrey and Tsaryov (*War and Peace* and *Semyon Kotko*), and Rossini's Figaro. In 1975 he made his Covent Garden début as Renato, and in 1978 his Metropolitan début as Germont. He frequently sang at the Vienna Staatsoper, including Escamillo in Zeffirelli's 1979 production of *Carmen*. In 1987 he sang Scarpia at Wiesbaden. He was also a noted interpreter of Russian songs.

I.M. YAMPOL'SKY/R

Mazza, Giuseppe

(*b* Lucca, 3 March 1806; *d* Trieste, 20 June 1885). Italian composer. His first music lessons were in Lucca with Domenico Quilici; later he studied harmony and counterpoint at Bologna with Stanislao Mattei, the teacher of Rossini and Donizetti. He returned to Lucca, where his first opera was produced; the warm reception accorded *La vigilanza delusa* won him commissions to compose for Florence and Naples. His subsequent works were less successful and he turned to conducting operas. He finally found a secure niche when he was appointed *maestro di cappella* and organist at S Antonio Taumaturgo in Trieste, where he won a reputation as an excellent teacher of singing; he held this post until his death. His operas are now forgotten, with the curious exception of *La prova di un'opera seria* (1845; not to be confused with F. Gnecco's 1805 opera of the same title). A work in the tradition of Cimarosa's *Il maestro di cappella*, it was revived in Spanish in 1903 as *El maestro campanone*, revised by Vicente Lleó. Besides his operas, Mazza composed much sacred music.

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WILLIAM ASHBROOK (with ANDREW LAMB)

Mazza, José

(*b* ?Lisbon, *c*1735; *d* Lisbon, ? 14 Dec 1797). Portuguese writer on music. He belonged to a family of violinists that João V brought to Lisbon from Parma before 1719. While a chamber musician at the court of José I he won the favour of Frei Manuel do Cenáculo Vilas Boas, elected Bishop of Beja in 1770 and Archbishop of Évora in 1802. 17 poems by him,

dedicated to the bishop, and a graceful *Canzoneta e minuete*, composed for the bishop's birthday (1 March 1791) are in the *Biblioteca Pública* in Évora. By 1791 Mazza had evidently left Lisbon to accept a post, which his patron had created for him, teaching Italian at Beja. A note in his manuscript translation of Iriarte's *La música* (in *P-EVp*) says that Mazza died at Faro in 1798 or 1799 but the records of the Lisbon Brotherhood of St Cecilia, to which he belonged, give the date as 14 December 1797.

Mazza's *Diccionario biographico de musicos portugueses e noticia das suas composicões* (manuscript in *P-EVp*, Cx IV/1–26) was serially edited with copious notes by José Augusto Alegria in the Lisbon periodical *Ocidente*, xxiii–iv (1944), xxv–vi (1945), and subsequently published separately with continuous pagination as an 'Extraido da revista "Ocidente" – Lisbon, 1944/1945'. Mazza antedated all other European music lexicographers by a century in including composers of the western hemisphere, among them contemporaries who were just coming to prominence, and composers of African descent.

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<div align="right">ROBERT STEVENSON</div>

Mazzaferrata [Mazza Ferrata], Giovanni Battista

(*b* Como or Pavia; *d* ?Ferrara, 26 Feb 1691). Italian composer, organist and teacher. He stated in the dedication of his op.1 that he had been a pupil of Tarquinio Merula; this was probably while Merula was working at Cremona. In 1661, when his op.1 appeared, he was *maestro di cappella* of the cathedral at Vercelli and also a teacher at the seminary there. From 1668 at the latest he was *maestro di cappella* of the Accademia della Morte, Ferrara, of which he had once been organist. The title-page of the third edition of his op.3 indicates that he was still *maestro* when this was published in 1680, but in the third edition of his op.2, which appeared in 1683, it is expressly stated that he 'formerly' held the post. It is possible that he moved to Tuscany in the early 1680s (his oratorio *L'efficacia della fede* was performed at Siena in 1684 and his oratorios enjoyed some success in Tuscany even after his death), but according to Bennati, he returned to Ferrara before he died, and he was apparently *maestro di cappella* at the cathedral for a time.

Mazzaferrata was one of the most individual of the lesser Italian composers of his day. The sonatas of his op.5 are particularly interesting, not only for their intrinsic musical value but also for the organic nature of their form, and they seem to have influenced the sonatas of G.B. Bassani. They are in the usual four movements, generally with contrasting time signatures and tempos (though the last sonata has four Allegro movements), and are

distinguished by an extraordinary vivacity. The contrapuntal writing is essentially harmonic rather than linear, the harmonic rhythm is slow, and several of the themes are characterized by repeated notes. The resulting lighter, more fluent style has been said to foreshadow the early Classical style. Mazzaferrata is otherwise known as a composer of both sacred and secular vocal chamber music, which, at its best, is fresh, lively and balanced; the chamber cantatas of op.4 are excellent examples.

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Canzonette e cantate, 2vv, bc, op.3 (1668)

Il primo libro delle cantate da camera, 1v, bc, op.4 (1673); 1 ed. L. Torchi, *Eleganti canzoni* (Milan, 1894)

Il primo libro delle sonate, 2 vn, bassetto va ad lib, bc, op.5 (1674); 1 ed. J.W. von Wasielewski, *Instrumentalsätze vom Ende des XVI. bis Ende des XVII. Jahrhunderts* (Bonn, 1874), 1 ed. in *Hausmusik*, cxlviii (Vienna, 1952)

Salmi concertati, 3–4vv, vns, bassetto va, org, op.6 (1676)

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Plaudite coeli, motet, 1v, insts, 1695[1]

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Il David (orat), 5vv, Florence, 1693 [probably not the first perf.], pubd lib Brompton Oratory, London

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NONA PYRON

Mazzaferro, Giorgio.

Pseudonym of Nicolò Farfaro.

Mazzarini, Giulio Raimondo.

See Mazarin, jules.

Mazzi [Massi], Luigi

(*fl* Ferrara, 1591–1610).Italian composer and organist. He was associated with Ferrara by 1591, when his madrigal *Bella è la donna* appeared in the

Ferrarese collection *Giardino de musici ferraresi* (RISM 1591[9], inc.); this is his only surviving secular vocal work. According to the title-page of his *Ricercari a 4 et Canzoni a 4, 5 et a 8 da cantare et sonare* (Venice, 1596) he had served as organist to the fathers of S Benedetto, Ferrara. On 23 October 1603 he was named organist to the Duke of Modena and in 1607 organist of S Pietro, Ferrara. In addition to the *Ricercari* he published *Li Salmi … libro primo* for five voices (Venice, 1610) and an eight-part motet in an anthology (1612[2]).

ROLAND JACKSON

Mazzi, Prospero

(*fl* 1674–89). Italian composer. Nothing is known of his life, except that he was a Benedictine prior and in contact with the court of Francesco II, Duke of Modena and Reggio. His extant works (all in *I-MOe*) include four cantatas for bass and basso continuo, and two works dedicated to Francesco II, probably autographs: *Il Prencipe Corsaro* (text by G.B. Giardini), Modena, 11 November 1674; and *Laerte Porsena Re di Perusia*, Mantua, 25 April 1689. Both on historical subjects, they are notable for their large number of scenes (55 and 60 respectively) and characters (at least 12), and for their happy endings. *Il Prencipe Corsaro*, which uses theatrical machines, also includes mythological scenes and comic situations. The dramatic action is based on passages in recitative style and very short arias, usually in triple time. The cantatas are constructed from sections of contrasting metre: three (*Cupido, e non t'arresti*, *Fra taciti riposi* and *Io ve la voglio dir*) have as their central theme an unrequited lover; the fourth (*Venti turbini procelle*), clearly virtuosic, seems to be addressed to a courtly figure.

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GABRIELE MORONI

Mazzinghi, Joseph

(*b* London, 25 Dec 1765; *d* Downside, nr Bath, 15 Jan 1844). English composer of Corsican origin. He was the eldest son of Tommaso Mazzinghi, a London wine merchant and violinist who led the orchestra at Marylebone Gardens, published *Six Solos for the Violin* in 1763 and died in November 1771. John Mazzinghi, probably an uncle, made a number of English translations of librettos for the King's Theatre in the Haymarket, including several by Da Ponte. Felice Mazzinghi (possibly another uncle) published a keyboard sonata in 1765, and five other manuscript sonatas by him are in the British Library. Joseph's mother was English. Her sister, Cassandra Frederick, had played Handel concertos in public at an early age and sung contralto solos in Handel oratorios. Apparently at the

instigation of both his father and aunt, Mazzinghi commenced lessons with J.C. Bach. He was appointed organist at the Portuguese Chapel in 1775 when only ten years old. He later studied with Sacchini, Anfossi and possibly Bertolini.

In 1779 Mazzinghi was apprenticed as copyist and musical assistant to Leopoldo De Michele, chief music copyist at the King's Theatre. Five years later he advanced to the position of harpsichordist and was then engaged as house composer to the King's Theatre (1786–9). In this position he provided ballet music, directed operas and was responsible for arranging pasticcios. The most successful production during these years was the adaptation of Paisiello's *Le gare generose* as *Gli schiavi per amore* (24 April 1787), in which Mazzinghi collaborated with Stephen Storace.

Following the destruction of the King's Theatre by fire in June 1789, Mazzinghi was engaged as house composer to the Pantheon Opera House at a salary of £300 for the season of 1790–91 and again in 1791–2; he appears only to have received £250 for the first season but was paid in full for the second. In addition to arranging ballets and pasticcios, he was commissioned to compose a new opera. *Zaffira*, with a libretto by Girolamo Tonioli, the house poet of the theatre, was never completed, though a duo may have been incorporated into J.B. Dauberval's ballet *La foire de Smirne* (14 April 1792). When the original score of Paisiello's *La locanda* was destroyed in the Pantheon fire of 1792, Mazzinghi and the leader of the orchestra, Wilhelm Cramer, apparently reconstructed from memory the 'instrumental accompaniment' (*SainsburyD*); by 1791 13 numbers from this opera had, however, already been published in reduced score. Mazzinghi remained at the Pantheon until 1792, thereafter working only occasionally for the Italian opera house. He arranged and contributed at least six numbers to an adaptation of Monsigny's *La belle Arsène* (1795). The libretto, originally by C.-S. Favart, was adapted and translated into Italian by Da Ponte; the English translation was by John Mazzinghi. Joseph Mazzinghi's comic opera, *Il tesoro* (1796), again with a libretto by Da Ponte, had only three performances and the music was never published.

From 1791 Mazzinghi increasingly turned his attention to English opera, composing a number of works for the Theatre Royal, Covent Garden, and collaborating on several operas with William Reeve. Mazzinghi's first commission for Covent Garden was to write the incidental music for Hannah Cowley's play *A Day in Turkey* (1791), which was followed by the full-length opera *The Magician no Conjurer*. The latter work included what was probably Mazzinghi's best overture and an elaborate aria (manuscript in *GB-Lcm*) with a concertante part for the oboe, composed for Elizabeth Billington and W.T. Parke. Mazzinghi's first and most successful collaboration with Reeve was on the comic opera *Ramah Droog* (12 November 1798). There appears to have been no clear working pattern for their joint works, with both Mazzinghi and Reeve composing serious and comic numbers. Mazzinghi, however, usually supplied the lengthier and weightier numbers, such as the finales. The afterpiece *The Chains of the Heart* (1801), reportedly a favourite with King George III, was the last work on which Mazzinghi and Reeve collaborated. Another two afterpieces, and one full-length opera written with Henry Bishop followed, but after 1810 Mazzinghi appears to have withdrawn from composing for the theatre. As

an adapter and imitator of other composers' music, Mazzinghi was highly competent. However, his own operatic music, based on slight melodic ideas and simple harmonic and formal structures, is rather unremarkable.

Mazzinghi was a prolific composer for the ballet, having written some two dozen works for the King's Theatre and Pantheon. As was customary, Mazzinghi was required to arrange existing music for the ballet as well as compose new works. One of his more interesting, though unpopular, adaptations was *Zémire et Azor* (1787), a *ballet d'action* based on Grétry's opera of the same title. For this work Mazzinghi supplied only a few new instrumental pieces. His main task was to strip the original opera of all the vocal parts and to adapt the remaining music to the pantomime which replaced the spoken dialogue. Among Mazzinghi's more successful ballets were those he composed for Noverre during the period 1787–9. Noverre's fame ensured that ballets such as *L'Amour et Psiché* and *Admète* were well-received, though Mazzinghi's music itself was regarded as no more than 'well-adapted' to the ballet (*Public Advertiser*). He continued to compose for the ballet until 1798; *Paul et Virginie* was among the more popular ballets after Noverre's departure for France in 1789.

Mazzinghi published a vast number of sonatas and variations for pianoforte, with optional accompaniments for violin or flute. Many of these were written for and dedicated to his numerous pupils, among whom he counted the Princess of Wales, later Queen Caroline. His instrumental works frequently incorporated popular airs and opera arias and tended to avoid technical difficulties. He also arranged overtures and arias for various instrumental combinations. Many of Mazzinghi's instrumental works now appear bland, though there are some notable exceptions, such as his op.5 piano trios, the Concertante for flute, piano and strings, and the op.52 Piano Sonata in B minor. Mazzinghi was the first English composer to advertise his work in an unbroken series of opus numbers, many of which are given only in these advertisements, not on the works themselves.

Mazzinghi joined the Royal Society of Musicians on 3 June 1787. He may have had a financial interest in the music publishing firm of Goulding, who published most of his music from about 1792. He organized the Concerts of the Nobility, held at private houses from 1791, and was entrusted by George IV with the superintendence of the concerts at Carlton House and the Royal Pavilion, Brighton.

Mazzinghi's first wife died on 10 January 1800. He remarried, probably before 1807. In 1834 he went to Corsica, where he established his claim to the title of Count. Mazzinghi died on a visit to his son at Downside College, and was buried in the vault of Chelsea Catholic Chapel on 25 January 1844.

WORKS

all published in London unless otherwise stated

dramatic

performed in London and published in vocal score soon after performance, unless otherwise stated; those with English titles have spoken dialogue

Gli schiavi per amore (op, after G. Palomba), King's, Haymarket, 24 April 1787 [arr. of G. Paisiello's Le gare generose, incl. arias by B. Mengozzi and F. Bianchi]

A Day in Turkey (op, H. Cowley), op.6, CG, 3 Dec 1791

The Magician no Conjurer (op, R. Merry), op.7, CG, 2 Feb 1792

La bella Arsene (op, 5, L. Da Ponte, after C.-S. Favart), op.21, King's, Haymarket, 12 Dec 1795 [arr. of Monsigny's La belle Arsène, with additional arias]

Il tesoro (op, Da Ponte), King's, Haymarket, 14 June 1796, unpubd, ?lost

Ramah Droog (op, J. Cobb), op.37, CG, 12 Nov 1798, collab. Reeve

The Turnpike Gate (aft, T. Knight), op.41, CG, 14 Nov 1799, collab. Reeve

Paul and Virginia (aft, Cobb), op.43, CG, 1 May 1800, collab. Reeve

The Blind Girl (aft, T. Morton), CG, 22 April 1801, collab. Reeve

The Chains of the Heart (aft, P. Hoare), CG, 9 Dec 1801, collab. Reeve

The Wife of Two Husbands (aft, Cobb), Drury Lane, 1 Nov 1803

The Exile (F. Reynolds), CG, 10 Nov 1808, collab. H.R. Bishop

The Free Knights (aft, F. Reynolds), CG, 8 Feb 1810

Other items, pubd in full score: Grandi e ver son le tue pene, in L'olympiade (pastiche, 1788); Grand March, in Cherubini, Iphegenia in Aulide (1789); Ah se pietà par senti, in Sacchini, Armida (1791); Partirò se lo volete, in Guglielmi, La bella pescatrice (1791); Sono amabile le donne, in Paisiello, La molinara (1791); La donne è un gran male, in Guglielmi, La bella pescatrice (1792); Un'aria più brillante, in Guglielmi, La pastorella nobile (1792); All I wish in her obtaining, duet, in Arne, Love in a Village (1795); Che bel spassetto, in Martín y Soler, L'arbore di Diana (1797)

ballets

choreographers in parentheses; performed in London, King's Theatre, Haymarket, and later published in pf arr. unless otherwise stated

† published in The Favourite Opera Dances (1786–9) and The celebrated Opera Dances (1792)

Le premier navigateur (M. Gardel), 23 March 1786

†L'amour jardinier (J. D'Egville), 1 April 1786

†La fête marine (D'Egville), 27 April 1786, incl. music by Grétry

†Les deux solitaires (G. Giroux), 23 May 1786

†L'heureux événement (J.-B. Hus), 20 Jan 1787

Zémire et Azor (?Hus), 13 Feb 1787

†Les offrandes à l'Amour (J.-G. Noverre), 8 Dec 1787

†L'Amour et Psiché (Noverre), 29 Jan 1788

†Les fêtes de Tempe (Noverre), 28 Feb 1788

†Admète (Noverre), 31 March 1789

†Les caprices de Galatée (Noverre), 7 May 1789

Telemachus in the Island of Calypso (J.B. D'Auberval), Pantheon, 19 March 1791, arr. for pf by Skillern and Goulding: The Celebrated Opera Dances (1792)

†La fête villageoise (D'Auberval), Pantheon, 31 Dec 1791

†Le volage fixé (D'Auberval), Little Theatre, Haymarket, 10 March 1792

†La foire de Smirne (D'Auberval), 14 April 1792

Paul et Virginie (G. Onorati), op.17, 26 March 1795

Les trois sultanes (Onorati), op.20, 20 Feb 1796

Le bouquet (Onorati), op.22, 1 March 1796 [short dance sequence]

Pizarre (S. Gallet), 7 Feb 1797

Sapho et Phaon (C.-L. Didelot), op.26, 6 April 1797; repr. in MLE, D3 (1994)

Eliza (Gallet), op.32, 10 May 1798, string parts, *GB-Lbl*

other works

3 qts, pf, fl, vn, va, op.3 (1789)

3 Duets, 2 fl/vn, op.12 (*c*1793)

Admiral Lord Nelson's Victory, sonata, pf, op.36 (1798)

*c*70 sonatas, pf, mostly pubd in sets of 3 with acc. for vn/fl, incl.: opp.1, 2, 4, 5 [vn, vc acc.], 9, 10, 14, 15, 16, 18, 19, 28, 29, 30 [for hp/pf, 2 hn ad lib], 34, 39, 45, 46, 52, 53, 59, 60; see *SainsburyD*

3 sets of pf duets, opp.13, 27, 35

23 sets of variations, pf, hp, fl [some also with vc] (*c*1810); Divertimenti; arrs. of op ovs. and arias by Mozart and others, pf, hp, fl: all pubd singly, see *SainsburyD*

*c*50 arrs. of ovs. by Handel, Mozart, Cherubini, Rossini, etc., pf, vn/fl: see *SainsburyD*

67 Military Airs or Divertimenti for military band, parts pubd, opp.31, 33, 40, 44

Concertante, pf, fl, str, op.42, parts pubd (1800)

Many other pieces for pf, arrs., songs, glees, etc., pubd singly and in 18th-century anthologies

Tyro Musicus, 'A Complete Introduction to the Piano Forte', 2 vols., opp.24–5

Many settings of Scott, incl. Young Lochinvar, glee (1808); 4 songs from the Lady of the Lake (1810); 3 from The Lord of the Isles (*c*1815)

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ROGER FISKE/GABRIELLA DIDERIKSEN

Mazzocchi, Domenico

(*b* Civita Castellana, bap. 8 Nov 1592; *d* Rome, 21 Jan 1665). Italian composer, brother of Virgilio Mazzocchi.

1. Life.

After studying at the seminary at Civita Castellana, Mazzocchi took lower orders in 1606 and was ordained priest on 30 March 1619. In 1614 he went to Rome, where he obtained the right of citizenship, and in, or shortly before, 1619 he was made a Doctor of Laws. He entered the service of

Cardinal Ippolito Aldobrandini, probably in 1621. Mazzocchi has sometimes been wrongly described as a musical dilettante. He acted as secretary to the cardinal (a type of position often occupied by poets), and was free to write music on special occasions for the Aldobrandini and other noble Roman families. His professionalism is exemplified by the fact that his brother Virgilio, who served as *maestro di cappella* at prominent Roman churches from 1626, would delegate to him the composition of music for certain important religious feasts.

The entrance of Domenico into the household of Cardinal Ippolito Aldobrandini was the start of a long association with that family. His opera *La catena d'Adone*, performed during Carnival 1626 at the palace of Evandro Conti, Duke of Poli, was commissioned by the cardinal's brother Prince Giovanni Giorgio Aldobrandini. From spring to autumn 1626 Mazzocchi undertook a journey to Parma and Milan, accompanying Cardinal Ippolito. From this period we have a series of important letters written by Domenico to the wife of Prince Aldobrandini, revealing the exact itinerary of the excursion. In June or July 1626, at Parma, single scenes of Mazzocchi's *Catena d'Adone* were performed for Odoardo Farnese and his mother, born an Aldobrandini. Perhaps in late summer Mazzocchi went to Venice to oversee the printing of his opera, which was published in October 1626. After the death of Cardinal Ippolito in 1638, Mazzocchi became a familiar of the latter's niece Princess Olimpia Aldobrandini-Borghese-Pamphili. Important also is the protection that the Barberini family extended to him. In 1637 Pope Urban VIII (Maffeo Barberini) secured a lifelong benefice for the composer, who in the following year dedicated to him his *Poemata*, settings of Latin poems by the pope himself. Around this time, in the famous academies that Cardinal Francesco Barberini arranged for the papal court, there were performances of Mazzocchi's madrigals, accompanied in part by a consort of viols. Mazzocchi also received financial support from the next pope, Innocent X (Giambattista Pamphili), and the Aldobrandini family arranged to get him an additional benefice. Thus he was able to live in some style in the four rooms he occupied with his servant in the Palazzo Aldobrandini-Pamphili, and he kept also two additional rooms for his adopted son in the Palazzo Mancini opposite. Mazzocchi acquired considerable wealth, but his financial obligations were multiple: he was generous to his family in Civita Castellana and to the young Roman boy he adopted about 1640. According to G.B. Doni (*Annotazioni sopra il Compendio*, Rome, 1640, p.339) he had a 'natural modesty and gentleness of manner'.

It was unfortunate for his musical productivity that Mazzocchi became involved in controversy and spent more than ten years, from 1642 at the latest to 1653, trying to prove that Civita Castellana was the site of the ancient Etruscan town of Veii; during this period he published polemical writings on this subject but virtually no music. Eventually he returned to music and published his *Sacrae concertationes* in 1664. But even this collection seems to date, at least in part, from a much earlier period; some of the works were apparently composed in the 1630s or early 1640s. The motets and oratorios contained in the print were written mainly for Roman oratories, including the Oratorio del SS Crocifisso, and perhaps also for the Confraternita della SS Trinità dei Pellegrini, beloved of Cardinal Ippolito Aldobrandini, and the houses of the Augustinian nuns of S Maria

Maddalena delle Convertite al Corso favoured by Cardinal Francesco Barberini.

2. Works.

Mazzocchi's one surviving opera, *La catena d'Adone* (1626), to a libretto by Ottavio Tronsarelli, is based on sections 12 and 13 of the *Adone* by Giambattista Marino. It has been suggested on insubstantial grounds (by Reiner) that the music may be not all by Mazzocchi, but his authorship of all of it is well affirmed by Witzenmann (1970, pp.13ff) and can be taken as established. The opera consists of a prologue and five acts. Mazzocchi's recitative style is still close to that of early Florentine monody, but the distinction between the narrative and the lyrical elements is more pronounced. Declamation is expressive and highly rhetorical. Arias, made up of short phrases sensitively linked together, serve to 'break the tedium of recitative'. Mazzocchi did not describe recitative as tedious in itself (as is often asserted), but criticized recitative that lasted too long without interruption. The chorus performs an important function, creating imposing blocks of texture at the ends of each act.

Mazzocchi was more prolific as an oratorio composer. Seven Latin oratorios, published in his *Sacrae concertationes*, probably date from the 1630s. Some were perhaps performed in Lent 1634 at the oratory of S Marcello, under the direction of Virgilio Mazzocchi. Domenico also composed (perhaps in collaboration with Virgilio) an Italian oratorio, the *Coro di profeti*, which survives incomplete: it was written about 1635 for a Marian feast at the oratory of the Filippini, directed presumably by Virgilio Mazzocchi. The texts of Domenico's Latin oratorios are based on biblical passages, usually from the New Testament. In each there are parts for the different characters, a narrator sung by one or more voices, and a double choir. Recitative and arioso prevail in the solo writing; the ensembles and choruses are well varied in size, style and texture. The settings of Latin works by Pope Urban VIII (1638) are not pieces for the Church: they belong rather to the realm of vocal chamber music, though the subject matter is religious or moral.

Mazzocchi's other collections of vocal chamber music date from about the same time as the *Poemata*. The *Dialoghi, e sonetti* (1638) contain two Latin dialogues taken from Virgil's *Aeneid* (a third was printed separately in 1641). The remaining pieces have Italian texts written mostly by authors of the time, including Prince Giovanni Giorgio Aldobrandini; one comes from Tasso's *Gerusalemme liberata*. The print ends with the sonnet *Lagrime amare*, a lament of Mary Magdalene famous in its day: the entire second section is quoted in Kircher's *Musurgia universalis* (Rome, 1650). The lament is written in a flexible arioso style, the highly expressive vocal part being supported by most affective harmonies.

The *Madrigali* (1638) consist of settings of poems by Marino, Guarini, Tasso and authors contemporary with Mazzocchi. In the preface he indicated the signs for *piano*, *forte*, *echo* and *messa di voce*, as well as others for less familiar devices. There are 24 madrigals altogether, arranged in three groups of eight: for five voices and continuo; five voices without continuo; and four to eight voices and continuo. On the whole, they are a successful blend of old and new techniques. Mazzocchi's mastery of

textures is matched by his careful rendering of the text. His tribute to the ideals and traditions of the Renaissance madrigal is sincere – at a time when, as he said, madrigals generally had been almost completely removed from academies. The influence of Gesualdo appears to be strong, but chromaticism is more rationally handled by Mazzocchi. It is important to mention that the cultivation of Gesualdo's music was paramount in the academies of Cardinal Francesco Barberini.

It is a feature of all Mazzocchi's published collections that indications are given for changes of dynamics and tempo. In a similarly careful spirit he tried to indicate all the accidentals that he wished to be applied. His signs are not always as clear or as complete as he intended, but his attempt to indicate such details is exceptional.

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dramatic

La catena d'Adone (favola boscareccia, prol, 5, O. Tronsarelli), Rome, 1626 (Venice, 1626)

Coro di profeti per la festa della SS Annuntiata (orat, G. Ciampoli), *c*1635, inc. (?collab. V. Mazzocchi)

Il martirio de' Santi Abundio prete, Abundantio diacono, Marciano, e Giovanni suo figliuolo, cavalieri romani (sacred opera, Tronsarelli), Civita Castellana, 16 Sept 1641; music lost

other vocal

Dialoghi, e sonetti, 1, 3–4vv, bc (Rome, 1638/*R*1969 in BMB, section 4, x)

Madrigali, 4–8vv, insts (Rome, 1638; also pubd in score as Partitura de' madrigali, Rome, 1638); 6 ed. in Cw, xcv (1965)

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Musiche sacre, e morali, 1–4vv, bc (Rome, 1640)

Praetereunt anni … et Aeolus, dialogus ex libro primo Aeneidos, 1, 3vv, bc (Rome, 1641)

Sacrae concertationes, 2, 3, 5, 8, 9vv, 2 vn (Rome, 1664); ed. in Concentus musicus, iii (Cologne, 1975)

Ecce crucem Domini, motet, 4vv, bc, 1625[1]

8 cantatas, 1–3vv, bc, 1621[16], 1629[9], 1640[2], 1646[7], *I-Bc*, *Rc*

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GLORIA ROSE/WOLFGANG WITZENMANN

Mazzocchi, Virgilio

(*b* Civita Castellana, bap. 22 July 1597; *d* Civita Castellana, 3 Oct 1646). Italian composer, brother of Domenico Mazzocchi.

1. Life.

Mazzocchi studied at the seminary in Civita Castellana and took lower orders in 1614. He moved to Rome, where, according to Pitoni, he studied music with his brother Domenico, who from 1621 was in the service of Cardinal Ippolito Aldobrandini. It was probably as a result of the cardinal's influence that Virgilio, about 1625, entered the service of Cardinal Francesco Barberini, and it was without doubt Francesco Barberini who opened the way to Virgilio's career as a church musician. From perhaps 1626 until 1629 he was *maestro di cappella* at the Gesù and taught at the Jesuit Collegio Romano. For this college in 1628 he wrote musical *intermedi* for the Latin play *Crispus* (1597) by Bernardino Stefonio. In 1629 he was briefly *maestro* at S Giovanni in Laterano and in the same year he was appointed to the Cappella Giulia at S Pietro, where he served until his death.

From about 1630 Mazzocchi's duties as *maestro* and court musician increased rapidly, and he sometimes delegated to Domenico the composition of music for religious feasts. He was active at several minor churches, especially those under the patronage of the Barberini family, including S Agata, S Giacomo alla Lungara delle Suore Convertite, S Chiara and S Maria in Aquiro, and at the more important churches of S Lorenzo in Damaso and S Maria in Vallicella (the Chiesa Nuova). But his main efforts were naturally directed towards S Pietro, where large musical forces were called for, particularly for the feasts of St Peter and St Paul (29 June) and the Dedication of S Pietro (18 November). For the feast of St

Peter and St Paul in 1637 Mazzocchi used six choirs and six instruments in the lantern at the very top of the dome; in about 1640, according to Della Valle, there were as many as 12 or 16 choirs and an echo choir in the lantern. The echo choir was Mazzocchi's own idea and was acclaimed by his contemporaries.

Mazzocchi was active also in the new and rapidly evolving genre of oratorio. In Lent 1634 he directed the music for the Arciconfraternita del SS Crocifisso at S Marcello: ten Latin dialogues on five consecutive Fridays, four of which were possibly by Domenico Mazzocchi, whose *Coro di profeti* for the Congregazione dell'Oratorio (*c*1635) was also directed by Virgilio. In 1640 Mazzocchi performed in the *Dialogo di Esther* by Pietro Della Valle, playing the *cembalo triarmonico*, an instrument that produced, according to G.B. Doni, the ancient Greek tone genera.

As *maestro di cappella* to Francesco Barberini (from 1636) and the papal court, Mazzocchi also had to provide operas. Barberini preferred stories of the saints, but eventually admitted classical and humanistic plots, as well: Mazzocchi's first production, *L'Egisto* (or *Il falcone*, 1637), was based by the librettist Giulio Rospigliosi on a story by Boccaccio. In 1639, for the opening of the new Barberini theatre, the opera was repeated in a somewhat different form as *Chi soffre speri*, with *intermedi* by Marco Marazzoli. The *rappresentazione sacra San Bonifazio* was given in the Palazzo della Cancelleria during Carnival 1638 (libretto by Rospigliosi). The main action was performed by boys of 10 or 11, some of them from Mazzocchi's music school at S Pietro. There are 19 solo roles, and each act closes with a chorus, which was probably formed by singers from the papal chapel and S Pietro. In 1640 Cardinals Antonio and Francesco Barberini produced, in the Palazzo Rusticucci, Seneca's tragedy *Troades*, with a prologue and four *intermedi* by Rospigliosi; all the music (except perhaps one *intermedio* by Marazzoli) was by Mazzocchi. For the main plot, following the theories of Doni, he wrote music only for the choruses and soliloquies, employing ancient Greek rhythms and tone genera, and he again played the *cembalo triarmonico*.

In 1641, grand spectacle was called for by Francesco Barberini for the marriage of Marc'Antonio Colonna and Isabella Gioieni (sister-in-law of Anna Colonna Barberini). The first performance of *La Genoinda, ovvero L'innocenza difesa* took place in the Palazzo della Cancelleria at the end of January before about 100 Roman ladies and a few gentlemen; the music for both the main plot (with 17 solo roles and a four-part choir, all for boys) and the *intermedi* was by Mazzocchi. Observers emphasized the marvellous scenic effects in the manner of Bernini, created by a young nephew of Monsignor Fausto Poli. For Carnival 1643 Francesco Barberini produced a Latin play, *Sancta Susanna*, given by students of the seminary of S Pietro in the Palazzo Rusticucci. There was music only for *Sant'Eustacchio*, conceived as a series of Italian *intermedi* for *Sancta Susanna*.

From 1636 Mazzocchi also directed musical academies for Francesco Barberini and the papal court in the Palazzo del Quirinale. There he probably performed his own madrigals and cantatas, along with other music by, for example, Gesualdo and Domenico Mazzocchi. The singers

were mainly boys, the preferred instruments viols. Mazzocchi was known as an excellent teacher; his pupils included G.A. Bontempi, Francesco Benedetti, Giovanni Carpano and M.A. Giroppi. According to Bontempi (p.170), Mazzocchi's choirboys received a profound and comprehensive training which equipped them for taking part in academies and operas.

In September 1646 Mazzocchi went with his singers from the Cappella Giulia to Civita Castellana, where he became suddenly ill and died. Pitoni described him as 'amiable in manner, small in height and full in body'. Doni wrote that, like his brother Domenico, he was remarkable for a 'natural modesty and gentleness'.

2. Works.

Fine examples of Mazzocchi's church music for large forces are to be found in the *Psalmi vespertini* (1648). In *Beatus vir*, an outstanding masterpiece, he used in places closely interlocking imitative counterpoint. Rhythmic and dynamic contrasts are sharp, brief tutti passages occur within solo sections, and the choral arias in ternary metre sometimes recall Gastoldi. Other psalms, such as *Laudate nomen Domini*, are less complex; they show a practical attempt to provide easier music for the more common liturgical occasions. The *Magnificat* from the 1648 collection occupies a middle level of complexity, balancing musical quality with practical considerations. The exordium exemplifies free homophony, pure (homorhythmic) homophony being also present in the sections that follow, and the imitative counterpoint is seldom very involved. The verse 'Fecit potentiam' receives emphasis from its cantus-firmus structure.

Examples of Mazzocchi's motets for smaller forces may be seen in the *Sacrae flores* of 1640. Vocal virtuosity resides here largely in the older traditions of *gorgheggi* and *passaggi* (as in the motets of Domenico); more modern, short concertante motifs play as yet little part. Some of these motets may have had a didactic as well as a liturgical purpose. Sequences made up by scales, as in *Ideo jure jurando*, are often in the nature of vocal exercises. Worthy of mention is the presence of ostinato basses, as in *Ecce radix Jesse*. Especially in the *Piae meditationes* (1648) Mazzocchi succeeded in matching practical with liturgical demands. These little motets for *a cappella* choir alternating with plainchant served a particular purpose. They were written for the Chapel of the SS Crocifisso at S Pietro, where each Friday the seminarists of the Vatican sang a meditation on the Passion. Intended for non-professional singers, they are particularly easy but never tedious. Mazzocchi's only surviving oratorio, *Ego ille quondam*, is entirely reflective, with choruses, recitatives and ariosos, but no fully developed arias.

Mazzocchi's most important operatic work is *Chi soffre speri* (1639), with *intermedi* composed by Marazzoli. The Boccaccio plot was enriched by the librettist Giulio Rospigliosi with an allegorical framework (for Ozio, Sentimento and Virtù) and *commedia dell'arte* characters – the Neapolitan Coviello, the Bergamasque Zanni, Moschino and others – using dialect. Mainly because of its *commedia dell'arte* elements, *Chi soffre speri* has been considered an early example of comic opera. Recitative is generally in a lively parlando style nearer to *recitativo secco* than to Florentine monody. But there is also, in Act 3, an expressive soliloquy showing a

masterly formal disposition. The arias are characterized by relaxed counterpoint and lovely sweet melodic contours.

WORKS

sacred

Sacrae flores, 2–4vv, bc (org) (Rome, 1640)

Piae meditationes de passione D. N. Jesu Christi, 2–4vv (Rome, 1648)

Psalmi vespertini, 2 choirs, bc (org) (Rome, 1648)

17 motets, 1–5vv, bc (org), 1625[1], 1642[1], 1643[1], 1643[2], 1645[2], 1647[1], 1647[2], 1649[2], 1659[1]

Mass, Mag, 2 pss, lit, ant, TeD, 2 motets, 3, 8vv, bc (org), *I-Rvat* C.G.

Mass, Mag, sequence, 8–20vv, bc (org), *Rsg*

Mag, 6 pss, 2 ants, 2 hymns, 2–20vv, bc (org), *TRfeininger*

Ant, hymn, 8vv, bc (org), *Rsc*

Beatum Franciscum, motet, 16vv, insts, *Bc*

Ego ille quondam (orat), 8vv, 2 vn, bc (org), *Bc*; pubd as Fumo è la nostra vita in D Mazzocchi: Sacrae concertationes (Rome, 1664)

143 ants and 24 other liturgical works listed in *Rvat* C.G.426.fasc.3, ?lost

4 Italian orats, 5, 2–6vv, and other lost works listed in a late 17th-century Bolognese inventory (see Mischiati)

secular

Chi soffre speri [L'Egisto; Il falcone] (commedia musicale, prol, 3, G. Rospigliosi, after G. Boccaccio: *Il decamerone*), Rome, Palazzo Barberini, 12 Feb 1637, lost, argomento (Rome, 1637); rev., Rome, Teatro Barberini, 27 Feb 1639, *I-Rvat* (facs. in IOB, lxi, 1982); collab. M. Marazzoli

San Bonifazio (rappresentazione spirituale, prol, 3, Rospigliosi), Rome, Palazzo della Cancelleria, 7 Feb 1638, *Rvat*, 1 duet in RISM 1640[2], 1st intermedio ed. in AMI, v (1897/*R*)

La Genoinda, ovvero L'innocenza difesa (op musicale, 5 Rospigliosi), Rome, Palazzo della Cancelleria, 29 Jan 1641, music lost except for 3 arias in *F-Pn*, *I-Bc*, *MOe*, *Rc* and *US-CA*

Il Sant'Eustacchio (azione in musica, 3, Rospigliosi), Rome, Palazzo Rusticucci-Campeggi, 10 Feb 1643, *I-Tn*

Crispus (spoken tragedy, B. Stefonio), Rome, Collegio Romano, 1628, choruses, lost

Prol, 4 intermedi (Rospigliosi), choruses in *Troades* (spoken tragedy, Seneca), Rome, Palazzo Rusticucci-Campeggi, carn. 1640, music lost

6 cants., 1–2vv, bc, 1640[2], 1646[7], *Bc*, *MOe*, *Rc*, *US-CA*

2 madrigals, 3vv, bc, 1652[3]

2 cappricci, 2 insts, *I-Rli*

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<div align="right">WOLFGANG WITZENMANN</div>

Mazzolà, Caterino

(*b* Longarone, 18 Jan 1745; *d* Venice, 16 July 1806). Italian poet and librettist. About 1767–8 his family moved to Venice, where Caterino's firm grounding in Latin and the classics began at a Jesuit school before he moved on to a Somaschi institution in Treviso. By the time he married, in 1780, his career as a librettist had already begun. He had also become a known figure in the houses of men of letters in Venice, where he met Casanova in 1774 and Lorenzo da Ponte in 1777. The following year the composer Joseph Schuster helped to secure an appointment as Italian poet at the court in Dresden, a position Mazzolà held from 1780 to 1796. For six months in 1780 Mazzolà was joined in Dresden by Da Ponte who, in addition to gaining insight into the work of a librettist, received from his host a letter of introduction to Salieri which led to his first appointment in Vienna as librettist to the newly revived Italian opera. That the inaugural performance (1783) was a production of the Salieri-Mazzolà opera *La*

scuola de' gelosi was probably no mere coincidence. From 1790 Da Ponte began to fall from favour in Vienna, and it is likely that both he and Salieri were instrumental in gaining the position of court poet for Mazzolà for a brief period early in 1791 through their influence with Count Rosenberg, the court theatre director. Rosenberg was replaced, however, and Giovanni Bertati was subsequently named to the position. When Mazzolà left Dresden in 1796, Friedrich August III obtained diplomatic work in Venice for him and also requested that some of his writings be sent back to the Saxon court each year.

Most of Mazzolà's librettos are of the *opera buffa* type, set mainly by the Dresden composers Naumann, Schuster and Seydelmann. Salieri's interest in his friend's texts was to be expected, but Mazzolà librettos were also set by other important composers of the time. Da Ponte described him as 'possibly the first to know how to write a comic libretto', and *La scuola de' gelosi* bears a striking resemblance to *Le nozze di Figaro*, not only in its similarities of plot and characters but also because of its rapid pace, clear delineation of characters and sectional Act 1 finale. Mazzolà's masonic opera *Osiride* was known to Mozart, with whom Mazzolà may have discussed *Die Zauberflöte* while in Vienna from May to July 1791. His collaboration with Mozart in adapting Metastasio's *La clemenza di Tito* for Prague in 1791 produced a libretto that vividly reflects contemporary trends in the content and structure of Italian serious opera. These trends, often originating in *opera buffa*, include the two-act structure, opening duet, medial ensembles, rapid pace and directness of emotional expression, characteristics to be found in Mazzolà's earlier librettos. *Il mostro*, a text that antedates *Tito* by five years, provides a particularly clear example.

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DON NEVILLE

Mazzoleni, Ester

(*b* Sebenico (now Šibenik), Dalmatia, 12 March 1883; *d* Palermo, 17 May 1982). Italian soprano. She studied with the soprano Amelia Pinto and made her début in 1906 in *Il trovatore* at the Teatro Costanzi, Rome. She

became well known throughout Italy, appearing at La Scala first in 1908. Her roles there included Medea in the first Italian performances of Cherubini's opera (1909) and the heroines of Spontini's *La vestale* and *Fernando Cortez*. She also sang Isolde, Norma and a wide range of dramatic roles, travelling occasionally to Spain, France and Hungary. In 1913 she sang Aida at the opening of the Verona Arena, to which she returned for the commemorative ceremonies 50 years later. She retired in 1926 and then taught in Palermo. She sang and acted in a highly charged, emotional style, her voice vibrant and her treatment of the vocal line emphatic, so that her many recordings offer some excitement as well as instructive demonstration of the methods of another age.

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J.B. STEANE

Mazzoleni, Ettore

(*b* Brusio, Switzerland, 18 June 1905; *d* Toronto, 1 June 1968). Canadian conductor and teacher of Swiss-Italian parentage. Educated in England (Oxford and the RCM), he moved to Toronto in 1929 to be a schoolmaster but was soon drawn into the city's musical life. He was appointed conductor of the orchestra at the conservatory, lectured in the history of music there, and wrote witty and literate programme notes for the Toronto SO. As his reputation as a conductor grew he became much in demand as a guest, conducted many broadcasts and instituted conducting classes at the conservatory. In 1943–4 he was associate conductor of the Toronto SO.

In 1945 Mazzoleni became principal of the Toronto Conservatory (now the Royal Conservatory of Music of Toronto), a post he held until his death. A reorganization of the conservatory put the opera school under his vigorous direction, and out of this sprang the Opera Festival Company, the forerunner of the Canadian Opera Company. Mazzoleni conducted the North American premières of Arthur Benjamin's *A Tale of Two Cities* (in 1954) and Willan's *Transit through Fire* and *Deirdre*, and first performances in Canada of works by Vaughan Williams, Butterworth and Hanson. Among his many pupils were George Hurst and Victor Feldbrill.

GODFREY RIDOUT

Mazzone, Marc'Antonio

(*b* Miglionico, province of Matera, ?1540–50; *d* in or after 1593). Italian composer and poet. In the dedication of his canzoni (1591) he described himself as being 'of a more mature age' than in 1569, when he published his two books of madrigals, so he was probably quite young at that time.

He was then living in Venice and probably continued to do so. He taught the Neapolitan noblemen Tommaso Salernitano and Antonio Grisone, whose protection he enjoyed. He was also on friendly terms with Giovanni Leonardo dell'Arpa, Stefano Landi, Giovanni Domenico da Nola and Rocco Rodio, and his anthology of *napolitane* of 1570 includes pieces by them. He believed strongly in the close identity of music and text, whose links he stressed in the dedication of his madrigals for four voices: 'the body of music is the notes, and the words are the soul', resulting in the priority of the text, which 'the music should follow and imitate'. He held up Arcadelt as an example of a composer whose music expresses the meaning of the words. He applied his theories in his canzoni, whose words he wrote, as he stated in the dedication (but Schmidl was wrong in saying that he wrote the texts of all his secular works). In the dedication of his five-voice madrigals he offered a useful interpretative indication when he recommended performance 'with the very sweet sound of the string viols'. The dedication of his canzoni shows that he consciously cultivated religious music in his later years. He explained that the secular canzoni prefacing the spiritual canzoni in praise of the Virgin Mary were intended to entice singers towards the religious works.

WORKS

all printed works published in Venice

secular vocal

Il primo libro de madrigali, 4vv (1569), inc.
Il primo libro de madrigali, 5vv (1569)
Il primo libro delle canzoni, tra le quali molte ne sono in laude della Madonna Benedetta, 4vv (1591) [also incl. spiritual madrigals]
ed.: Corona della napolitane di diversi eccellentissimi musici (1570[18]) [incl. 19 napolitane, 3, 4vv by Mazzone]
Madrigals, *B-Br* (according to Eitner)

sacred vocal

Il primo libro delle canzoni, tra le quali molte ne sono in laude della Madonna Benedetta, 4vv (1591) [also incl. secular vocal works]
Il primo libro delle Magnificat … in novo stile, 4vv (1593)
Magnificat settings, 4vv, *A-Wn* (according to Eitner)

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PIER PAOLO SCATTOLIN

Mazzoni, Antonio (Maria)

(*b* Bologna, 4 Jan 1717; *d* Bologna, 8 Dec 1785). Italian composer. A pupil of L.A. Predieri, he presented his first composition, a sacred work, in 1735. In 1736 he was admitted to the Accademia Filarmonica as a tenor and was later promoted to composer. His first opera, *Siroe, re di Persia*, was performed in Fano in 1746; two years later he was there as *maestro di cappella*. In 1751 he held the same position at S Giovanni in Monte, Bologna. He was coadjutor to Angelo Caroli at the cathedral of S Pietro in 1757, and became *maestro* in 1759. He served as *principe* of the Accademia Filarmonica in 1757, 1761, 1771, 1773 and 1784, and was one of the examiners of the young Mozart when he was admitted to that institution. A letter to Padre Martini places him in Lisbon in 1753, where he was called to assist David Perez in composing two operas for the opening of the magnificent new Teatro dos Paços da Ribeira in 1755; some of the greatest singers and theatrical personnel in Europe were present. Since Mazzoni provided the opera for the autumn, he was undoubtedly still in Lisbon on 1 November, when a great earthquake destroyed most of the city, reducing the new theatre to a pile of rubble. He was back in Italy by 1756 to prepare an opera for Treviso. There is no evidence to substantiate reports that he travelled to Russia. In 1763 he was *primo maestro al cembalo* at the inauguration of the Teatro Comunale in Bologna for the production of Gluck's *Il trionfo di Clelia*. At this time Dittersdorf heard his sacred music and pronounced it not equal to Mazzoni's reputation as an opera composer.

Mazzoni's operas show originality and a graceful, elegant style. Both the comic and the serious works consist mainly of recitatives and arias, and are representative of mid-century classical style. The serious works follow Metastasian texts closely, with some arias cut or replaced, and may include choruses, depending on the theatre; the comic works incorporate modest introductions and finales. The late works in both genres generally include a few ensembles. *Arianna e Teseo* reveals a willingness to move beyond the ordinary: wind instruments have solos within arias and appear in obbligato recitatives, sometimes occupying entire scenes; and the march provides genuine programmatic 'battle' music.

WORKS

operas

Siroe, re di Persia (os, 3, P. Metastasio), Fano, Fortuna, July 1746

Issipile (os, 3, Metastasio), Macerata, Comunale, carn. 1748

Didone abbandonata (os, 3, Metastasio), Bologna, Formagliari, 26 Dec 1752

Demofoonte (os, 3, Metastasio), Parma, Ducale, carn. 1754

Achille in Sciro (os, 3, Metastasio), Piacenza, Ducale, 1754

L'astuzie amorose (ob), Piacenza, Ducale, 1754

La clemenza di Tito (os, 3, Metastasio), Lisbon, Paços da Ribeira, 6 June 1755, *P-La*

Antigono (os, 3 Metastasio), Lisbon, Paços da Ribeira, aut. 1755, *La*

Ifigenia in Tauride (os, 3, M. Coltellini), Treviso, Dolfin, Oct 1756

Il viaggiatore ridicolo (ob, 3, C. Goldoni), Parma, Ducale, carn. 1757

Il re pastore (os, 3, Metastasio), Bologna, Marsigli-Rossi, 11 July 1757, *I-Bc, P-La*

Arianna e Teseo (os, 3, P. Pariati), Naples, S Carlo, 20 Jan 1758, *La*

Eumene (os, 3, A. Zeno), Turin, Regio, carn. 1759, *I-Tf*

L'astuto ciarlatano (int, 2), Bologna, Sala, carn. 1760

Le stravaganze del caso (int, 2), Bologna, Sala, carn. 1760, *P-La*

Adriano in Siria (os, 3, Metastasio), Venice, S Samuele, 14 May 1760

Il mercato fallito (farsetta, A. Boschi), Rome, Pace, carn. 1762

Nitteti (os, 3, Metastasio), Naples, S Carlo, 30 May 1764, *La*

L'inglese in Italia (dg), Bologna, Formagliari, 7 Jan 1769

oratorios

lost unless otherwise stated

Componimento sacro per il SS Natale (Metastasio), Bologna, 1735

La madre de' Maccabei (Belletti), Bologna, 1745

Il serpente innalzato da Mosè nel deserto (Fusconi), Pieve di Cento, 1761, *D-Bsb* (with title Mosè in Egitto)

S Ubaldo, vescovo di Gubbio, Gubbio, 1761

Cantate flebili (after Metastasio: *La Passione*), Bologna, 1768

Giacobbe (Fattiboni), Pesaro, 1768

other sacred

in I-Nc, many autograph, unless otherwise stated

Grand Mass (London, n.d.); Messa, 4vv, insts, *I-MOe*; Messa per li defunti, 4vv, insts, *D-Dlb*, *I-Bc*, *Nc*

4 Ky-Gl, 4vv, insts; Ky, 4vv, orch, and Christe eleison, 3vv, insts; 3 Gl, 4vv, insts; 7 Cr, 1 for 2vv, vn, 3 for 4vv, insts (1 in *Fc*?*), 1 for 4vv, vn, hn, 2 for 2–3vv, org/bc; Laudamus te, S, insts; 2 Gratias agimus, 1 for S, vn obbl, insts, 1 for A, ob obbl, insts; Domine Deus Agnus Dei, B, insts; 3 Domine, 4vv, insts; Qui tollis e Suscipe, S, insts; 3 Quoniam, 1 for T, insts, 1 for S, insts, org obbl, 1 for 2 S, insts; Cum Sancto Spiritu, 4vv, insts

3 Alma redemptoris mater, 1 for S, insts, 1 for A, insts, 1 for B, vn, hn; Ant, 4vv, *Baf*; Assumpta est Maria in coelum, S, A, insts; Ave Maria, S, vn; Ave Maris Stella, S, vn; Ave Regina coelorum, 4vv, insts, *MOe*; 4 Confitebor, 2 for 2 solo vv, insts, 1 for 3 solo vv, insts, 1 for S, 4vv, insts; Confitebor tibi Domine, S, A, T, insts, *Fc*, *MOe*, *Nc**; Credidi, 4vv, vns, Fc; 2 De torrente, 1 for T, insts, 1 for T, vn, hn obbl; 4 Dixit, 2 for 4vv, insts, 1 for A, 4vv, insts, 1 for 4vv conc., insts; Domine ne in furore tuo, 4vv conc., vn conc.; Justus ut palma florebit, 4vv, vn, hn; 6 Laudate pueri, 1 for S, 4vv, insts, 2 for S, A, vns, 2 for S, A, B, insts, 1 for S, A, T, insts; 2 Mag, 1 for 4vv, insts, 1 for 8vv, org/bc; Miserere mei Deus, T, B, org/bc; Os justi meditabitur sapientiam, S, 4vv, insts; Resonet victoria, exultent sydera, 4vv conc., insts, *Bc**; 3 Salve regina, 1 for B, org/bc, 1 for S, A, insts, 1 for S, insts; Salve virgo Catharina, T, B, insts; Tantum ergo, S, insts; Te Deum laudamus, 4vv, *D-Dlb*; Te ergo quaesumus, A, insts; Tu es Petrus, S, insts, *I-Bc**

3 Incipit oratio Jeremiae prophetae, 2 for S, org/bc, 1 for 2 S, org/bc, *Bsp*, *Nc*; Lezioni e lamentazioni per la Settimana Santa, vv, insts, *Bsp*; Solfeggi per mezzo soprano

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MARITA P. McCLYMONDS, ANNE SCHNOEBELEN

Mazzoni, Francesco

(*b* Abruzzo; *fl* 1569–76). Italian composer and singer. He was a singer and priest at Treviso Cathedral from *c*1569 to 1576, during which time he published two books of *napolitane* for three voices (Venice, 1569, 1570). Both books are dedicated to patrons in Treviso. The first includes works by Cesare Tudino, Lorenzo de Egidio, and Massimo Troiano; the second is entirely devoted to Mazzoni's own works. They contain strophic settings of fashionable Arcadian lyrics composed of changing rhymed couplets and a significant number of humorous poems, such as *Un ape esser vorrei* in the first book. Parallel 5ths and awkward progressions characterize his musical style.

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DONNA G. CARDAMONE

Mazzucato, Alberto

(*b* Udine, 28 July 1813; *d* Milan, 31 Dec 1877). Italian composer, conductor and singing teacher. He studied mathematics, intending to become an astronomer, but gave it up to study music at the Padua Conservatory. In 1834 while he was still a student his first opera, *La fidanzata di Lammermoor*, was performed in Padua with some success; it was followed in 1836 by *Don Chisciotte* in Milan. According to Fétis, he then visited Paris, where performances of Beethoven, the French operas of Meyerbeer and Halévy's *La Juive* made a deep impression on him; this is reflected in his next operas, *Esmeralda* (1838) and *I corsari* (1840). Some critics had considered his earlier works too modern, and the more conservative ones now accused him of writing noisy, difficult music lacking in melody. Public reaction was mixed: *Esmeralda* was widely performed but not always well received, while *I corsari* was a fiasco at La Scala, as was *Hernani* at Genoa. Fétis attributed his abandonment of operatic composition in the late 1840s to the advent of Verdi. A revival of his *Luigi V* at La Scala in 1852

had only a succés d'estime. His other works include sacred music and songs.

From 1839 Mazzucato taught singing at the Milan Conservatory, and later composition, music history, aesthetics and instrumentation; he was director from 1872 until his death. Among his pupils were Boito, Amintore Galli and Gomes. He translated treatises by Garcia on singing, Berlioz on instrumentation and Fétis on harmony, and he was on the editorial staff of the *Gazzetta musicale di Milano* from its inception, as editor from 1856 to 1858. From 1854 to 1857 he was 'maestro al cembalo' (and for one season also impresario) at La Scala; from 1857 to 1868 he was 'maestro concertatore'. In 1871 he was a member of the commission headed by Verdi for the reform of musical institutions.

His son Gian Andrea (*b* Milan; *d* London, Aug 1900), was music critic for the *Corriere della sera* and in 1878 succeeded his father as professor of aesthetics at the Milan Conservatory. In 1880 he moved to London, where he was a teacher and translator of Italian, and occasional music critic.

Alberto's daughter, Elisa, composed the opera *Mr Sampson of Omaha* (1888, Omaha, Nebraska).

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all printed works published in Milan

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ANDREA LANZA

Mazzucato, Gian Andrea.

Italian musician. *See under* his father Mazzucato, Alberto.

Mazzuoli, Giovanni [Giovanni degli Organi]

(*b* Florence, *c*1360; *d* Florence, 14 May 1426). Italian organist and composer. He doubtless had his earliest training from his father Niccolò, whom he was assisting in 1376, when Niccolò was dismissed as organist at the church of Orsanmichele. Appointed organist there in his own right in 1379, he remained in the post until 1412, though concurrently organist at S Felìcita from 1385 to 1390, when he became organist at Florence Cathedral. He remained there, assisted in his last years by his son Piero, until his death. Mazzuoli is remembered today primarily because a section was reserved for his works (but never entered) in the Squarcialupi Codex (ff.195*v*–216), where the only known likeness of him is preserved. The palimpsest manuscript *I-Fl* S Lorenzo 2211 contains more than ten of his works, but they are largely indecipherable. Two pieces, one a rather lame ballata ascribed to 'Gian Toscan', and another from the now lost Roquefort Codex ascribed to 'Johannes Florentinus', have been tentatively attributed to him by Pirrotta (ed. in CMM viii/5, 1965, and PMFC x, 1977). The Roquefort piece also appears with the more plausible French text 'Souviengne vous' in the Berkeley theory manuscript (ed. in PMFC xxii, 1989). Giovanni's son Piero (*d* 10 Sept 1430), recorded as organist at S Lorenzo from 1403 to 1415, was a Florentine notary, judge and composer; about a dozen of his works, most of them imperfectly preserved, are also found in *I-Fl* S Lorenzo 2211. He is not to be confused with Giovanni da Cascia.

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FRANK A. D'ACCONE

Mbalax.

A Wolof music of Senegal. *Mbalax* is rooted in the rhythms played by medium-sized closed *sabar* drums and *bugarabu* drums, punctuated by the proverbs and phrases produced by the *tama* (a small, double-headed, hourglass talking drum). Dancing, resembling traditional *m'balah* (wrestling), accompanies many *mbalax* performances. The music of Youssou N'Dour and his band, the Super Étoile de Dakar, epitomizes the highly charged rhythmic energy produced in *mbalax*, as does that of Thione Seck and his band. In the 1970s Ismael Lô and Super Diamono played a variation called *mbalax* blues that appealed to younger audiences, and the Xalam band introduced an extremely popular variation called *zouk-mbalax*.

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GREGORY F. BARZ

Mbaqanga.

Term used to describe two developments in black South African urban popular music.

(1) During the 1940s South African big bands started performing local melodies in swing style, evolving a style that became known as *mbaqanga* or African jazz.

(2) In the early 1960s a second style called *mbaqanga* evolved from 1950s pennywhistle *kwela* and sax jive, a transition best exemplified by the Hollywood Jazz Band. It was the first South African style to be fundamentally created in the recording studio for a mass media audience rather than for live performance and came to dominate popular music in South African townships during the 1960s and 70s. Like that of its antecedents, the harmonic base of *mbaqanga* is the cyclical repetition of four primary chords. Short melodies, usually the length of the harmonic cycle, are repeated and alternated with slight variations, and call-and-response generally occurs between solo and chorus parts. The

characteristics that differentiate *mbaqanga* from previous styles are a driving, straight beat, rather than swung rhythms; melodic independence between instrumental parts, the bass and lead guitars providing particularly strong contrapuntal lines; and electric rather than acoustic guitars and bass guitar. Many of these innovations were initially developed by the Gallo Recording Company's premier backing group, the Makhona Tsohle Band, particularly Marks Mankwane (guitar) and Joseph Makwela (bass), who were the first black South Africans to exploit the possibilities of electric instruments. A typical *mbaqanga* band consists of lead, rhythm and bass guitars and drums (occasionally with an accordion, concertina or violin), backing a solo saxophone or vocalists. Top saxophonists included West Nkosi, Thomas Phale and Lulu Masilela. Vocal *mbaqanga* came to be known as Mqashiyo.

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LARA ALLEN

M-BASE [Macro Basic Array of Structured Extemporizations].

A jazz style and a cooperative institution created by African-American jazz musicians based in Brooklyn around 1984. Whether the institution's slogan is meant to be taken seriously or as an ironic comment on academic pretentiousness, it in any event reveals nothing of the musicians' activities and conglomerate style. M-BASE performances strive to bring cerebral improvisation and complex metric experimentation together with the melodic gestures and rhythmic-harmonic grooves of contemporary African-American popular styles, including soul and hip hop. Early on its leading exponents were the alto saxophonists Steve Coleman and Greg Osby, and the singer Cassandra Wilson (all heard on the album *Anatomy of a Groove*, 1991–2, DIW). But only Coleman continued in this vein in the 1990s.

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GARY W. KENNEDY, BARRY KERNFELD

Mbila.

A term used for several types of African Lamellophone or Xylophone. *See also* Mozambique, §3(i) and South africa, §I, 3(i).

Mbira.

See Lamellophone.

Mbumba.

Politically oriented vocal music in the Chicheŵa (Chewa) language of Malawi, eastern Zambia and central Mozambique. *Mbumba* rose to prominence during the era of Malawi's first president, Kamuzu Banda (1964–94), who referred to the women of Malawi who supported him at political rallies as *mbumba*. The term, in its original meaning, refers to a person's allegiance through kinship (*za umwini-munthu* = literally: 'about the ownership of a person'). If a man's sister marries and produces children, all her children constitute the *mbumba* of her brother whom they will address as *malume* (maternal uncle), and he will be the *mwini-mbumba* (the owner of the *mbumba*), i.e. all those children will be his *mbumba*. In the Acheŵa society parental power projects from the *malume* to the *mbumba*. A man is thus the 'owner' of the children of his sister(s).

The term as used in a musical context eventually referred to songs praising the leader of Malawi, and they were regularly sung at meetings and political events at which he appeared. *Nyimbo za mbumba* (*mbumba* songs) have been borrowed from *mbotosya*, a song genre from northern Malawi, from *chintali*, a dance with songs performed by women with men playing drums from southern Malawi, and other traditions. Many sources were borrowed and are now integrated into the *mbumba* style with original texts replaced by those that praise the achievements of the president. When the name of the president appears in a song, it automatically becomes transferred to the genre of *mbumba* songs. With the 1994 change of government in Malawi, *nyimbo za mbumba* have disappeared from public life, but recordings are still available on cassettes.

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MOYA ALIYA MALAMUSI

Mc.

For names beginning 'Mc' or 'M'', *see* Mac.

MCA Music.

See Universal Music Group.

MC5.

American rock group. Its founder members were Wayne Kramer (*b* Detroit, 30 April 1948; guitar and vocals), Fred Smith (1949–94; guitar and vocals), Rob Tyner (Robert Derminer; 1944–91; vocals), later joined by Michael Davis (bass guitar) and Dennis Thompson (drums) when the group also changed its name from Motor City Five to the acronym MC5. Formed in the Detroit suburb of Lincoln Park about 1965, the group became involved with the bohemian arts community. With the poet and propagandist John Sinclair (leader of the White Panthers, a radical political party) as its chief rhetorician and manager, the group developed a loud, fast style and a sound that relied on thick-textured, massive arrangements. Their music incorporated elements of 1950s rock and roll and rhythm and blues, electronic distortion as practised by the Who and the Yardbirds, and free jazz, while its lyrics celebrated free love, drugs and the revolution in youth culture; its stage performances borrowed devices and techniques from the Living Theatre and other avant-garde troupes. Having built a substantial local following, the MC5 acquired a national audience after its performance during the Democratic Party's national convention in Chicago in 1968. The group signed a contract with Elektra and in 1969 released its first album, *Kick out the Jams*, a recording of a concert. Elektra dropped the MC5 as a result of difficulties with record retailers, who alleged that the album's lyrics were obscene; the group was then taken up by Atlantic Records, for which it recorded two albums, the first (*Back in the U.S.A.*, 1970) produced by the former critic Jon Landau and the second entitled *High Time* (1971). After moving to England in 1972 the MC5 disbanded for financial reasons and because of problems arising from drug addiction. Several of the members then pursued solo careers or formed other groups. The MC5's chief importance lies in its having laid the conceptual and musical groundwork for the punk rock of the late 1970s, primarily through its influence on the New York Dolls.

DAVE MARSH

MCPS.

Mechanical-Copyright Protection Society. *See* Copyright, §III, 16(ii).

MD.

Mano destra (It.: 'right hand').

An instruction found in keyboard music.

Mdegella, Gideon (Moses Mwalikatage)

(*b* Fikanu parish, Iringa district, 23 Nov 1946). Tanzanian composer. After bush school he attended primary school, where in 1964 he began performing and training Christian school choirs and jive groups. Mdegella moved to Dar es Salaam in the 1970s and began training and organizing youth and adult choirs in 1978. Under his leadership the Azania Front Lutheran Cathedral's Kwaya Kuu won many choir competitions, coming first in the diocese in 1986. In 1988 he was appointed head of the music and choirs committee of the Eastern and Coastal Diocese of the Evangelical Lutheran Church in Tanzania for two four-year terms.

Mdegella's Kwaya compositions have been performed by the leading choirs in Dar es Salaam. Carrying messages of praise, worship and hope, his unaccompanied choral works draw on biblical verses and often on his own texts. His few non-sacred works concern special events such as visits by state guests to churches. Though rooted in the European hymnody with which he grew up, his compositions often integrate regional East African rhythmic, harmonic and melodic elements. Mdegella is involved with the Tanzanian government in reviving the country's conservatory, originally established in 1965. In the late 1990s he established the Christian Music Association, a non-governmental organization designed to promote music and other arts in Dar es Salaam, to study, record and conserve Tanzanian music history and to defend the rights of artists and composers by enhancing direct access to the music markets, thereby addressing the abuse of copyright in contemporary recording markets. Further information is given in G.F. Barz: *The Performance of Religious and Social Identity: an Ethnography of Post-Mission 'Kwaya' Music in Tanzania (East Africa)* (diss., Brown U., Providence, RI, 1997).

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GREGORY F. BARZ

Mdzivani, Andrey Yur'yevich.

(*b* Tbilisi, 1 Oct 1937). Belarusian composer. He studied at the Belarusian Conservatory with Bogatïrov until 1969 and then went on to the Moscow Conservatory as an assistant lecturer and to study with Peyko. He taught at the Minsk Music School and, upon his return from Moscow in 1972, was the music director of the Yanka Kupala National Theatre in Minsk. From

1978 he has been on the staff of the Belarusian Conservatory and was later appointed professor of composition. It was in the 1970s that he attracted attention for his sensitive use of folksong and Belarusian choral music in his compositions, commencing a trend which continued over the following two decades. Having written a number of works based on his country's folklore and history, he is considered an important representative of the 'folklore style' and has been accordingly awarded the State Prize of Belarus' (1987). An acknowledged master of writing for an orchestra of folk instruments, he is at his best in his symphonic works which are notable for their thematic specificity, colour, sense of theatre, emotional temperature and use of contrast. In tandem with contemporary techniques, Mdzivani has shown interest in the baroque and the music of the Orthodox Church in addition to various aspects of Belarusian folklore including ancient calendar and ritual songs, forms of horizontal and vertical structuring, and polyphonic traditions.

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VALENTINA ANTONEVICH

Me.

The mediant of a major scale or the fifth degree of a minor scale in Tonic Sol-fa.

Meacham.

American family of wind instrument and piano makers. John Meacham jr (*b* Enfield, CT, 2 May 1785; *d* Albany, NY, 8 Dec 1844) and Horace Meacham (*b* Enfield, CT, 19 July 1789; *d* Albany, NY, 1861) were brothers, and were among the first American wind instrument makers. They may both have served an apprenticeship with George Catlin (*fl* Hartford, CT, 1799–1814, and Philadelphia, 1814–?1852); John almost certainly did and is by far the more important. The only Meacham instruments known to have been made in Hartford are a boxwood 'straight' model two-key oboe with ivory mounts, the earliest known American oboe, and a handsome four-key bassoon, which is one of the earliest American bassoons (for illustrations, see Eliason, 1979–80). In either 1810 or 1811 John moved to Albany, and was soon followed by Horace; in 1814 they bought a store and workshop for $7000. They used a number of different stamps, of which three are clearly from the period 1811–27: Meacham, J. Meacham, and J. & H. Meacham. When Sylvanus Pond (later of Firth, Hall & Pond) was taken on as a partner the firm became known as Meacham & Pond (1828–32), and after his departure as Meacham & Co. (1832–*c*1850). The Meachams eventually began also to make pianos, apparently under the influence of Horace's son Roswell. It is doubtful if any instruments were made after about 1850, although Roswell maintained a 'music and military store' until about 1860. 48 Meacham woodwind instruments survive; these are mainly boxwood flutes and clarinets (see *YoungHI*). There is also a drum, a copper key bugle and a few pianos bearing the Meacham label. It is significant that of nine known American bassoons made before 1860 six were made by Catlin and three by his probable protégés, the Meachams. Another interesting Meacham instrument is the four-key flute once owned by Henry David Thoreau (now in the Antiquarian Society at Concord, Massachusetts), who carved his name and the date 1845 on the instrument.

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PHILLIP T. YOUNG

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See Smith, Alice Mary.

Meale, Richard (Graham)

(*b* Sydney, 24 Aug 1932). Australian composer. Largely self-taught as a composer, he studied the piano, the clarinet, the harp and theoretical subjects at the NSW (now Sydney) Conservatorium but did not complete a diploma. Working in a Sydney record store during the early LP era afforded him an opportunity to keep abreast of the newest musical developments in Europe and the USA. Many of his earliest works, most now withdrawn,

have a Hindemithian or late Brahmsian gait, with much use of enharmonic shifts. He reports to have stuffed a more adventurous score down the lavatory for fear it should be thought evidence of some derangement in his artistic make-up. Radical examples in musical creation excited him, however, particularly the kind of ecstatic stasis (or sudden immobilization of impetus) audible in the music of Messiaen and Boulez.

Meale was eventually emboldened to startle his Australian contemporaries with *Orenda* for solo piano (1959) and the Flute Sonata (1960). In the first movement of the sonata, one set of piano chords proceeds through a series of expanding durations; similar principles in the flute part produce controlled decelerations and accelerations. In the third movement the piano moves through chords of decreasing duration (a controlled accelerando), but is also instructed to accommodate the pace of the flute line. The fourth and final movement is an exercise in raw excitement, fuelled by the flautist's repeated production, in its closing bars, of the highest E obtainable on the instrument. (The score includes a note of reassurance to the flautist not to worry if the note is sharp: the effect of forcing the pitch is exactly what Meale intended.) The sonata was the most stylistically advanced music by an Australian composer heard in Australia up to that point, earning Meale the position of leader of the local avant garde. A Ford Foundation grant, awarded on the basis of the score, took him briefly to UCLA, where he studied Asian musics; in transit, he visited Spain, a country for which he experienced an immediate artistic sympathy. The composition was also chosen for performance at the 1963 ISCM festival in Amsterdam.

The first work Meale completed after his return from UCLA, *Las alboradas* (1963), demonstrated his ability to employ the vocabulary of postwar dodecaphony without necessarily adopting serial procedures in a systematic way. A much stronger, even violent, impression was made by *Homage to García Lorca* (1964), a five movement work for double string orchestra that displays his preoccupation with Spanish subjects. The strength of the piece, which achieves a sublimation of the disjunct gestures of its opening paragraphs in an emotionally anguished postlude, lies in its stereophonic fracture of chordal aggregates and its layering of breathlessly articulated textures. *Images* (1966) makes reference to elements of Japanese theatre music and briefly releases its gestural constriction in a passage for trumpets reminiscent of Giovanni Gabrieli's brass writing. (Meale's Japanese homage came at a time when other Australian composers, notably Peter Sculthorpe, were also turning to Asian musics.) Orchestrally, Meale proceeded to speak in at least three contrasting voices: the moist, glittering profuseness of his *Nocturnes* (1967) with their glinting solo vibraphone, celeste and harp accents, often considered his orchestral masterpiece; the understated elegance and quietness of his two tributes to the economy of Japanese haiku, *Soon it will die* and *Clouds now and then* (both 1969); and the almost Berliozian grandeur of instrumental confrontation in *Very High Kings* (1968), the first in a series of projected works on Christopher Columbus.

Meale's next major creative adventures were the aptly named solo piano piece *Coruscations* (1971), and a series of pieces for chamber ensembles in which *Interiors/Exteriors* (1970) and, above all, *Incredible Floridas*

'Homage to Arthur Rimbaud' (1971) stand out for their elated fluency and energy of invention. *Incredible Floridas*, commissioned for the Fires of London, represents the finest achievement in Meale's advanced and eventful style. It can be seen, in retrospect, as the climax and end of his career as leader of avant-garde composition in Australia. In opting for greater linear fragmentation than ever before, Meale linked the music to its inspirational source, the tumult of images thrown up by Rimbaud's writings. The title is taken from Rimbaud's most famous poem, *Le bateau ivre*, the title of which is itself appropriated as the subtitle of the third section of the work, Sonata I; the titles of three pieces from *Les illuminations* are used as subtitles of the Interlude, the fourth section of the score; *Une saison en enfer*, the title of Rimbaud's second collection of prose poems, is borrowed for the fifth section, Sonata II, and appears as part of the cluster of titles of the Postlude. Meale's comments on the work indicate, however, that any attempt to interpret the music in the light of specific passages of Rimbaud's texts would be misguided; instead it forms a general and intuitive response to the spirit of Rimbaud's words. Nevertheless, Meale's use of serial procedures in the Interlude offers a musical parallel to the formulas of magic and alchemy on which Rimbaud draws in sections of his work.

Once a symbol of musical radicalism, Meale began in the 1970s to turn away from his advanced style. He started to cultivate melody and harmony in a way that reflected a greater reliance on empirical exploration at the keyboard. The warming and simplification of his manner can already be heard in *Evocations* (1973), written for Heinz Holliger, but does not become fully apparent until *Viridian* (1979). Featuring sustained melodies and traditionally coherent successions of harmonies united with beautifully judged instrumental colour, *Viridian* has been recognized as one of his finest achievements. His stylistic journey was not to end there, however. Its surprising trajectory announced itself more fully in the differences between the First (1975) and Second (1980) string quartets. The earlier work is a kind of Carteresque critique of the genre, separating the players on the platform and making them direct their contributions away from one another; its manner is restless, its texture fragmented. The Second Quartet, embodying elegiac feelings for a friend, is by no means timid in its Bartókian moments of rhythmic forcefulness, or in its Debussian refrain figure. In its third and fifth movements, however, the lyricism is intense and sustained, representing Meale's readiness to be judged by the quality of his invention in the simplest of textures. The final movement '*Cantilena pacifica*', escapes a cloying sweetness by balancing long melodic lines (subdivided within a 4/4 time signature) with a wash of 12/8 metre in which the accents of accompaniments and melody rarely coincide.

Meale's rediscovery of sustained melody in his instrumental works of the late 1970s and early 1980s may have influenced the style and textures of his first opera, *Voss* (1979–86), based on the novel of the same name by Patrick White. Unlike a number of works commissioned by the Australian Opera (now Opera Australia) in earlier years, Meale's score received enthusiastic backing from within the company (notably from musical adviser Stuart Challender) and was performed almost as soon as it was ready. *Voss* is a suprarational work in which the central character (like the historical figure Ludwig Leichhardt) is a German-born explorer of high ideals, ardent temperament and erratic methods. While he is exploring the

Australian interior and moving towards a visionary identification with the landscape, his mystical communications with the Sydney-based heroine, Laura, are sustained through a vocal simultaneity that links the characters, despite their separation by many hundreds of miles of unmapped terrain. In scenes associated with Sydney's colonial society, Meale has been criticized for his extensive and literal use of a set of quadrilles (based on themes from Adolphe Adam's *Giselle* and elsewhere) published in the 1840s, the period of Voss's fictional journey, which use Aboriginal place names as titles of individual sections. While other composers might have quoted these pieces tangentially, Meale supplies not merely a nostalgic reference to traditional music of the period but a reinvention of the tradition itself. Chorus comment and individual snatches of dialogue are set over sprightly dance music in a quasi-Verdian fashion. The tone of these passages is later contrasted with music representing the explorer's progress through a strange land and the theatrical-symbolic consequences of a curiosity that pushes towards martyrdom. *Voss* might be less than completely successful in matching the strangeness of the landscape with music of a sufficiently distinctive character, yet its musical vocabulary is accessible and its representation of colonial society persuasive enough to offer its audiences the chance to become reacquainted with some of their own history. The garden scene in Act 1, in which Voss and Laura state their notions of love, is of a lyrical consistency and memorability that surpasses questions of musical modernity.

The favourable reception of *Voss* from performers and audiences alike encouraged Meale and Opera Australia to create and stage a second opera almost immediately. *Mer de glace* (1986–91) is based on the circumstances surrounding Mary Shelley's writing of *Frankenstein*. In the opera, Mary's husband Percy, Lord Byron and Dr Polidori are deemed to have figured prominently in the creative process. Meale's score, endlessly inventive in instrumental colour and powerful in imagination, seems well matched in style and scope to the story. Byron's transformation into the idea of the monster, however, proved difficult to establish in a staging burdened with incidental distractions.

Although Meale's stylistically advanced music is characterized by a counterpoint of gestures and small, disjunct incidents, his more traditional music of later years appears strikingly unconcerned with counterpoint, preferring homophonic-chordal, or melody-and-accompaniment textures. This is true even of the Symphony, commissioned for the 1994 Adelaide Festival. Representing a reversion to traditional practice more thorough than any of his previous major scores, the work begins with a passage reminiscent of Brahms and proceeds through music that recalls several early Romantic masters. Its act of reconciliation is to link its Brahmsian inflections with a paragraph for brass instruments that acts like a Brucknerian refrain. The Symphony ends with this refrain, followed by string figurations that rustle into silence. If Meale outdistanced his Australian contemporaries in the speed with which he flourished in a technically advanced style, his return to more traditional textures and themes was also more drastic than that of any of his rivals. *Mélisande* (1996) for solo flute, apart from beginning and ending with the same notes as Debussy's *Syrinx*, quotes a thematic fragment associated with the first appearance of Debussy's operatic heroine, finding in the extension of this

reference a stylistic link between Meale-the-radical and Meale-the-traditionalist.

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ROGER COVELL

Mealli, Giovanni Antonio Pandolfi.

See Pandolfi Mealli, Giovanni Antonio.

Meane [mean, mene]

(from Old Fr. *moien*, or *meien*: 'middle').

English term referring originally to the middle part of a three-voice polyphonic texture. R. Brunne's *Chronical of Wace* (*c*1630) refers to 'the clerkes that best couthe synge, wyth treble, mene & burdoun'. In discussions of discant, 15th-century theorists (Leonel Power, Pseudo-Chilston) applied 'mene' to the part sounding a 5th or a 3rd above the plainchant. In the Mulliner Book ten compositions by John Redford (*d* 1547) bear such titles as 'Lux with a meane'; these are three-part keyboard works in which the middle part is ingeniously passed back and forth between the two hands, the notes being written in black to guide the eye. Morley (*A Plaine and Easie Introduction*, 1597) used 'mean' synonymously with 'altus', while Campion (*A New Way of Making Fowre Parts in Counter-Point*, *c*1615) and Playford (*A Breefe Introduction to the Skill of Musick*, 1654) spoke of the 'Mean or Counter-tenor'. Playford also stated that in his time the second and third strings of the viol were called the small and great mean. As late as 1721 Alexander Malcolm (*A Treatise of Musick*) spoke of the movable C clef as the 'mean clef'. The interpretation of 'meane' as a cantus firmus, found in some writings, is not historically valid.

OWEN JANDER

Mean-tone.

A system of temperament or a tuning of the scale, particularly on instruments lacking any capacity for flexibility of intonation during performance, which differs from the equal-tempered system normally used on such instruments today. In its most restricted sense the term refers, like its German equivalent *mitteltönige Temperatur*, to a tuning with pure major 3rds (frequency ratio 5:4) divided into two equal whole tones (whereas in Just intonation there are two sizes of whole tone corresponding to the ratios 9:8 and 10:9); to achieve this the tuner must temper the 5ths and 4ths, making the 5ths smaller and the 4ths larger than pure by a quarter of the syntonic comma, hence the label '1/4-comma mean-tone', a more specific name for the same kind of tuning.

A broader and equally legitimate use of the term (dating back to such 18th-century writers as Sauveur and Estève) includes any Renaissance or Baroque keyboard tuning in which a major 3rd slightly smaller or, more often, slightly larger than pure is divided into two equal whole tones (see Table 1). In 2/7-comma mean-tone temperament, for example, the major 3rds are 1/7-comma smaller than pure, whereas in 2/9-comma mean-tone they are 1/9-comma larger and in 1/6-comma mean-tone they are 1/3-comma larger. In each case the major 6th (or minor 3rd) is perforce tempered the sum of the amounts by which the major 3rd and 4th are rendered larger than pure; and a 12-note scale will include one sour 'wolf 5th' considerably larger than pure because the other 11 are tempered more than enough to make a 'circle' of identical 5ths as in equal temperament. Hence the tuner about to set a mean-tone temperament must choose not only a particular shade of mean-tone (e.g. 1/4- or 1/5-comma) but also a particular disposition (e.g. with the wolf 5th at C♯–A♭, G♯–E♭ or D♯–B♭).

TABLE 1: Tempering of triadic concords, measured in

cents

A negative number means that the interval is smaller than pure. For comparison the equivalent figures are included for equal temperament and Pythagorean intonation

	4ths	major 3rds	major 6ths	wolf 5th
1/3-comma mean-tone	7	− 7	0	56
2/7-comma mean-tone	6	− 3	3	44
1/4-comma mean-tone	5 ½	0	5 ½	36
2/9-comma mean-tone	5	2	7	29
1/5-comma mean-tone	4 ½	4 ½	9	24
1/6-comma mean-tone	4	6	10	19 ½
equal temperament	2	14	16	no wolf
Pythagorean intonation	0	21 ½	21 ½	− 23 ½

In all mean-tone temperaments the diatonic semitone is larger than the chromatic semitone, so that E♭ is higher than D♯; A♭ higher than G♯ and so forth; and a diminished 7th (e.g. G♯–F) is larger than a major 6th (A♭–F), a diminished 4th (G♯–C) larger than a major 3rd (A♭–C), etc. Triads generally sound more resonant in a mean-tone temperament than in equal temperament, though in varying degrees depending on the musical style, the instrument, the acoustical circumstances and the precise shade of mean-tone used. The most resonant shades are generally those in which the major and minor 3rds are tempered least; but these (2/7- or 1/4-comma mean-tone) also have the largest diatonic semitones and hence the lowest leading notes. Although some 17th-century musicians considered the large diatonic semitone of 1/4-comma mean-tone to be, as Mersenne (1636–7) put it, one of the greatest sources of beauty and variety in music, most musicians today would be likely to prefer the smaller diatonic semitones of equal temperament or Pythagorean intonation; a modern connoisseur might therefore find in 1/5- or 1/6-comma mean-tone a nice compromise between the relative virtues of 1/4-comma mean-tone and equal temperament. For the history of mean-tone temperaments in performing practice, *see* Temperaments, §§3 and 6; see also Padgham, Collins and Parker (1979).

Various shadings of regular mean-tone temperament correspond closely to certain divisions of the octave into more than 12 equal parts. A number of 18th-century theorists aware of these manifold possibilities sought to show that some particular division of the octave with intervals approximating to some shade or other of mean-tone was better than all the others. In the

16th and early 17th centuries Salinas, Costeley and Titelouze had used the 19-tone division (equivalent to 1/3-comma mean-tone), and in 1691 Christiaan Huygens had advocated the 31-part division (corresponding to 1/4-comma mean-tone), which Vicentino may have used in the 1550s (see Lindley, 1982). Sauveur (1701) preferred the 43-part division (corresponding to 1/5-comma mean-tone); Henfling (1710) and Smith (1749) the 50-part division (corresponding to 5/18-comma mean-tone); Telemann (1743) and Romieu (1758) the 55-part division (corresponding to 1/6-comma mean-tone); and Riccati (1762) the 74-tone division (corresponding to 3/14-comma mean-tone). Estève (1755) said that the most perfect system was 'between that of 31 and that of 43', by which he meant some shade of mean-tone between 1/4- and 1/5-comma.

The term 'mean-tone temperament' and its Italian equivalent *systema participato* have sometimes been used to refer to certain schemes in which only the seven naturals of the keyboard (and perhaps not even all of them) conform to any of the regular mean-tone patterns discussed above; the characteristics of such irregular tunings are described in Temperaments, §§4 and 7, and in Well–tempered clavier.

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MARK LINDLEY

Meares [Mears, Meers].

Two English instrument makers, music publishers and sellers, father (*d* ?London, ?1722) and son (*b* London, ?1671; *d* London, ?1743). They were active in London from the 1660s to 1743. Richard Meares the elder was possibly the leading maker of viols of his time; he also made lutes and other string instruments. His instruments are usually distinguished by their tasteful purfling and woodwork, and high-quality varnish. He may have

been the teacher of Edward Pamphilon, Barak Norman and Nathaniel Cross. Instruments can be seen at the Victoria and Albert Museum, London (bass viol, *c*1677), the Metropolitan Museum of Art, New York City (bass viol, *c*1682), and the Dolmetsch Family Collection, Haslemere (alto viol, *c*1668). Richard Meares the younger is credited with few instruments, and these tend to be of the violin family, then newly fashionable in society.

The firm sold music, and advertised it from at least 1699, but seems not to have begun publishing (defined as being named in the imprint) until 1714, when it issued Mattheson's *Pièces de clavecin*, as Hawkins records; Hawkins also suggests that it was the eponymous son who developed the publishing side of the business. From 1717, when publishing began in earnest, to 1724 the Meares firm was one of Walsh's rivals, and each copied the other's publications. The firm's best publications rank among the finest of the period, and include Croft's *Musicus apparatus academicus* (1720), Handel's *Radamisto* (1720; see illustration) and *Suites de pièces pour le clavecin* (1720), Ariosti's *Il Coriolano* (1723), John Church's *An Introduction to Psalmody* (*c*1723), and sonatas by Castrucci, Corelli, Geminiani and others. Thomas Cross often engraved the plates of the firm's publications.

The two Richard Meares should not be confused with a typographical music printer named H. Meere, who printed one or two works for Walsh in 1716–19, or with W. Mears, a bookseller active about 1713 to 1734, who published the text and music of several ballad operas and some editions of the Psalms with music.

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PETER WARD JONES, DAVID HUNTER

Mears & Stainbank.

Firm of bell founders, since 1968 called the Whitechapel Bell Foundry.

Measure (i).

A term used, sometimes in its plural form, in a variety of senses in England in the 16th century and the early 17th with reference to both music and dance. As a musical term it was used to denote mensuration and tempo, and appeared in the title of a number of duple- and triple-time pieces. As a

choregraphic term it is used to indicate a manner of performing dances, their spatial measurement, the name of a choreographic unit of the basse danse, a type of dance, and as a general term for dancing (e.g. 'to tread a measure').

As a dance form, the measure replaced the basse danse as the principal social dance type of its time. The term derives from the sections of the basse danse which were called 'mesures' in French or 'measures' in English, and, like the pavan, the 'measures' was a slow dance in duple time. They were, however, more elaborate: whereas in the pavan the dancers simply moved forwards and backwards, in the measures they also moved sideways and in circles. In contemporary sources the measures are much more frequently cited than the pavan.

The best example of the measures as a social dance is the double suite of eight dances known as the 'Old Measures'. The choreography for this suite is first recorded, albeit imperfectly, in a manuscript from about 1570 (*GB-Ob* Rawl.Poet.108, ff.10*r*–11*r*). There are seven manuscripts from the 1570s to the late 17th century, and a printing of a putative manuscript by the literary forger John Payne Collier. Although all the sources are in some way defective (the best is *GB-Lcm* 1119, ff.1*r*–*v*), it is possible to reconstruct the choreographies. The dances are the Quadran Pavan, Turkelony, The Earl of Essex' Measure, Tinternell, the Old Almain, the Queen's Almain, Cecilia Almain and the Black Almain. Although the first four are supposedly of the pavan type and the other four are entitled 'almain', there is no readily discernible musical or choreographic difference between them; in fact, in one source the Cecilia Almain is called 'Madam sicillia pauin'.

Only the Quadran Pavan and The Earl of Essex' Measure have their own music; the other choreographies share their tunes – Turkelony with Tinternell, the Old Almain with the Queen's Almain, and Cecilia Almain with the Black Almain. The requisite music survives in only one choreographic source (*GB-Lcm* 1119, ff.23–4), but this offers inaccurate versions of only three of the tunes. Otherwise the music is to be found in arrangements for instrumental ensemble, keyboard, lute or cittern; in practice these measures were probably accompanied on most social occasions by instruments of the violin family.

The term 'measure' is found in plays and masques of the period generally as a synonym of 'dance', except in the Revels of Jacobean masques where it probably signifies the Old Measures.

The measures declined in popularity around 1630, except as an entertainment at the Inns of Court, London, where they survived until the last decades of the 17th century.

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ROBERT MULLALLY

Measure (ii).

A term in American usage equivalent to 'bar' in English usage when referring to a metrical unit rather than 'bar-line'. For 'bar-line' the American term is 'bar'. *See* Bar.

Meat Loaf [Aday, Marvin Lee]

(*b* Dallas, 22 Sept 1947). American rock singer. He has been the principal interpreter of the songs of Jim Steinman. In California in the late 1960s Meat Loaf had led the bands Meat Loaf Soul and Popcorn Blizzard. He and Steinman first collaborated in New York in the early 70s when Meat Loaf appeared in Steinman's stage show *More than you Deserve*. He subsequently appeared in the film version of Richard O'Brien's cult musical *The Rocky Horror Show* before recording the hit album *Bat out of Hell* (Epic, 1978). Produced by Todd Rundgren, this included songs from another Steinman show, *Never Land*, among them 'Two out of three ain't bad', 'Paradise by the Dashboard Light' and 'You took the words right out of my mouth'. His powerful tenor was perfectly suited to Steinman's almost operatic rock ballads and on tour, the large singer enthralled audiences with flamboyant and outrageous stage shows. During the 1980s Meat Loaf made further recordings including *Dead Ringer for Love* (a duet with Cher), *Midnight at the Lost and Found* and *Modern Girl*. In 1993 he resumed his partnership with Steinman who produced the album *Bat out of Hell II: Back into Hell* which included the international hit single 'I would do anything for love (But I won't do that)'. Meat Loaf's delivery of this rock ballad highlighted his and Steinman's tongue-in-cheek attitude to the generic clichés of heavy rock.

DAVE LAING

Meccanica

(It.).

See Action.

Mechanical-Copyright Protection Society [MCPS].

See Copyright, §III, 16(ii).

Mechanical instrument.

A musical instrument which is enabled to play music automatically from a predetermined and repeatable mechanical programme. Some mechanical instruments operate without human participation (beyond setting the instrument in motion); others require some degree of manual or pedal control (turning the playing mechanism, working bellows or operating expression devices). This definition excludes sound reproduction machines such as the gramophone.

ARTHUR W.J.G. ORD-HUME

Mechanical instrument

1. Types of musical movement.

The most important part of a mechanical instrument is the device for regulating the musical sounds. The oldest and most common form is a close-grained wooden (traditionally poplar) cylinder, the surface of which is provided with projections representing the particular note sequence to be played. In organs metal pins are driven into the barrel for short notes, and staples of various lengths for longer ones (see fig.1). The pipes sound when levers controlling the valves of the pipes are lifted by the pins or staples. In non-sustaining instruments (carillons, musical boxes, player pianos, etc.) only studs or pins are needed (see figs.2, 3 and 4). Metal cylinders are commonly used for large church carillons, and for small musical clocks and musical boxes. The technique of noting music onto the barrel, though mentioned in texts from the 9th century onwards (*see* §2 below), was first described in detail in the 18th century by M.D.J. Engramelle and F. Bédos de Celles (*see* Engramelle, Marie Dominique Joseph).

The disadvantage of cylinders is that they are of limited duration, and instruments with exchangeable cylinders tend to be subject to damage during the change-over process. Later musical boxes used interchangeable steel discs with projections or slots (see fig.5; *see also* Musical box). Strips of card or paper can, of course, be of any length, and are easily exchangeable. In his Antiphonel of 1846, designed as an automatic player of pianos and organs, the French instrument maker A.-F. Debain used, instead of a cylinder, *planchettes*: lengths of wooden board studded with pins.

Programming in the form of perforations in zig-zag folding strips of card had been used in mechanical looms since the early 19th century. Perforated cardboard books or paper rolls were adapted to mechanical instruments in two ways: with mechanical or pneumatic action. In 1852 Martin Courteuile took out a patent for a perforated cardboard strip in which the jacks of the instrument were operated by a linkage controlled by the holes in the strip. A later development of this system was invented for the 'Cartonium', an instrument made in 1861 by J.A. Testé of Nantes, and was adopted in many mechanical instruments using free metal reeds (*see* Organette and Player organ). In this system, shown in fig.6, levers

controlled the valves that allowed wind to reach the free reeds (*see* Free reed). At the other end of the levers jacks were placed in a row protruding slightly above the lid of the box. In this position the valves were open, and if the pedals operating the bellows were pumped all the reeds would sound simultaneously. The jacks fitted into grooves in a round metal ledge (not shown in fig.6). If a strip of cardboard was passed between the ledge and the jacks, the latter would be forced down, closing the valves. Jacks could only open the valves when so permitted by a hole passing in the strip above. An instrument using this system is shown in fig.7.

In 1842 Claude-Félix Seytre of Lyon adapted the pneumatic perforated card system of the Jacquard loom (invented 1801) to a pneumatic piano called the Autophon. The holes were linked with pipes which conducted compressed air from the pedal bellows to the small cylinders attached to each of the keys of the instrument. In each of the cylinders there was a small air-driven piston which moved a jack, which in turn made the hammer strike the string from below. It was not until the 1880s that pneumatic systems were systematically applied to mechanical instruments, firstly to organettes, then to larger player reed organs. By 1890 pneumatically operated mechanisms using paper music rolls were being used in the push-up Piano player and facilitated, after the turn of the century, the development of the Player piano with its internal mechanism. The most sophisticated application of this technology was in the Reproducing piano, first introduced by Welte in 1904, on which the performance of the pianist, with all its nuance of expression, could be recorded on the music roll and then played back. Pneumatic systems, usually powered by electricity (hence 'electro-pneumatic action'), were also applied to many varieties of orchestrion and piano-orchestrion (see §3(iii) below); the technology made possible the creation of piano-orchestrions combined successfully with violins played by pneumatically-operated mechanical 'fingers'.

In 1892 the Parisian firm Gavioli patented a folding cardboard book playing organ with a pneumatic action to replace the cumbersome wooden barrel, and soon afterwards the majority of makers of fairground and dance organs used this kind of action; it shares with the paper roll an unlimited length of playing time but has the advantage, for instruments designed for outdoor and heavy-duty use, of the greater durability of cardboard over paper. Electro-pneumatic action was the ultimate development of automatic musical movement before the application of digital technology in the late 1970s (see §4 below).

Mechanical instrument

2. History to the early 19th century.

The endeavour to create sound by mechanical means can be traced to the remote past. At first these efforts had practical purposes (e.g. for signalling) or religious connotations (e.g. to create voices as of the dead). On the Indonesian paddy fields water currents in the irrigation channels are still used to set in motion tuned bamboo tubes, which strike rhythmically against stones and produce repeating musical phrases.

The earliest mechanical instruments seem to have been flutes or organs driven by continuously flowing water and often attached to automata such as singing birds. They were first described in texts originating in Greek

sources of the 3rd century bc, particularly those of Philo of Byzantium and Apollonius of Perga. (For discussion of these instruments and sources see Hydraulis; Organ, §IV; and Water organ.) Hero of Alexandria (*On pneumatics*, 1st century ce) described various applications of the water organ, including automaton singing birds and 'trumpet-playing' temple doors. He also described how the bellows of a hydraulis could be pumped by a windmill rather than by hand.

The first description of a mechanical instrument with a musical programme was written between 812 and 833 by three brothers, Muhammad, Ahmad and Al-Hasan, known as the Banū Mūsā, then leading organizers of Arab science in Baghdad. They described a hydraulically-blown flute to which they added a rotating cylinder on the surface of which were projecting pegs to lift levers which uncovered the apertures in the body of the flute. Also in the first half of the 9th century two automata with artificial trees and singing birds were devised by Leo the Mathematician for the Emperor Theophilus of Byzantium (for a 12th-century drawing of this, *see* Organ, fig.24). A similar device appeared in western Europe in about 1250, mentioned by the poet Konrad von Würzburg.

Rotating cylinders were first applied to church-clock chimes (*see* Chimes, §2; and Musical clock) in the early 14th-century; the simple chimes were developed into fully chromatic carillons in the 16th and early 17th centuries (*see* Carillon). From the 15th to the 17th centuries the principal forms of mechanical instrument were the carillon and the Barrel organ. Elaborate out-door water organs also enjoyed a renewed vogue among the nobility (*see* Water organ). In the late 15th century Leonardo da Vinci proposed a spinet and two drums apparently played from a cylinder; a century later spinets that could be played either manually or by a clockwork-driven pinned barrel were being made, especially in Augsburg by the Bidermanns (*see* Bidermann family) and Viet Langenbucher. Mechanical organs and spinets were built into elaborate cabinets and musical clocks, complete with automata.

The Thirty Years War (1618–48) put an end to this industry, and it was not until the beginning of the 18th century that mechanical instrument manufacture flourished again. The period 1720–1820 is sometimes regarded as the 'Golden Century' of mechanical instruments. Elaborate organ- or flute-playing musical clocks (so-called – they were clockwork-driven, but may or may not have a timepiece attached) became fashionable, especially in London, Vienna and Berlin (where they were known as *Flötenuhr*), and attracted compositions by many major composers, including Handel, C.P.E. Bach, Haydn, Mozart and Beethoven. Extant barrels from these instruments preserve important musicological evidence of contemporary performance style, regarding, for example, tempos and ornamentation.

Until the end of this period, apart from large carillons and occasionally barrel organs at churches, mechanical instruments were expensive novelty items for the wealthy – gifts exchanged between rulers (e.g. the musical clock containing a carillon, barrel organ and singing-bird automata given to the Sultan of Turkey by Elizabeth I in 1599), or magnificent creations for the aristocracy to surprise and delight their friends. Little expense was

spared, and there was no limit to the ingenuity of makers. Late 18th-century examples include small organs built into decorative urns, and even a musical settee. The Royal Palace in Madrid holds a chandelier with two separate barrel organs concealed in its lustres. By the end of the 'golden century', however, musical clocks were being heard playing popular music in fashionable public places such as cafés and pleasure gardens. In the early 19th century portable barrel organs and barrel pianos had been developed (*see* Barrel piano), and by the 1830s they had become widely popular; in 1834 *The Penny Magazine* estimated that four-sevenths of the music heard by people in the majority of towns and cities came from mechanical instruments played in the streets by itinerant musicians.

Mechanical instrument

3. Types of instrument.

(i) Bells and chimes.

Since the 14th century tunes have been played automatically on stationary hanging bells in church towers, called chimes (*see* Chimes, §2), using a large drum of iron or later of bronze. In the 16th and early 17th centuries fully chromatic carillons were developed which could either be played by hand or with a barrel. Attempts to replace the barrel with perforated-card playing mechanisms (as installed but no longer used at Bourneville, Birmingham) began in the 1950s. Modern carillons, such as the one in Leicester Square, London (1988), use solid-state electronics and solenoid-driven bell hammers. (*See* Carillon.)

Smaller chimes or carillons were also used in musical clocks and boxes, although from the end of the 18th century they were often replaced by the more compact musical comb (*see* §3(ii) below). Bells or chimes, as well as glockenspiels or xylophones, are often incorporated in all kinds of mechanical organs and pianos.

(ii) The musical comb.

The steel-comb-playing Musical box was developed at the end of the 18th century in Switzerland, where miniature mechanisms with 15 to 25 tuned teeth (lamellae) were built into various luxury articles such as clocks, watches, seals, walking-sticks, jewel caskets and snuff boxes. Good tone, small size and reasonable price made the musical box available to the wider public in a way that other mechanical instruments perhaps were not until the great popularity of the player piano in the early 20th century. Some models were sold in their thousands. Later models were made with interchangeable cylinders or, by the late 1880s, steel discs (see fig.5); and the most sophisticated music could be reproduced, including hymn tunes, popular songs and dances, and operatic overtures and arias.

(iii) Mechanical organs, reed organs, pianos and composite instruments.

Many automatic instruments are simply attempts at adding a self-playing mechanism to ordinary, familiar manual instruments. Some aim simply to reproduce automatically a fine performance on an instrument, such as an organ or piano, in the absence of a competent player; in the days before

the wide availability of radio and gramophone these instruments were able to disseminate all sorts of music to a wide population who would otherwise not have been exposed to it. Larger barrel organs were often used in poorer churches from the mid 18th century, where they replaced the manual organ in leading the congregational singing; they were still being offered for sale by organ builders in 1860. Barrels could also be built into manual organs, or alternatively an external mechanism enclosed in a box (a 'dumb organist') could be placed on the organ console to play the keyboard by means of wooden fingers operated by the barrel. The earliest piano players were of the 'push-up' type. Some instruments, such as the Hupfeld 'Phonoliszt Violina', seem to revel in their own stunning technological wizardry.

Other automatic instruments aim to imitate other sounds, such as whole bands of different instruments. From the early 17th century, small barrel organs ('serinettes') were designed to imitate birdsong (*see* Bird instruments, §1). These became particularly fashionable in the second half of the 18th century and the first half of the 19th. The larger and more complex barrel organs were developed in two directions: the Orchestrion, which was intended to be capable of imitating and reproducing the music of an entire orchestra (orchestral voicing was also a concern of manual-organ builders in the 19th and early 20th centuries; *see* Organ, §VI); and the fairground or dance organ (see fig.8; and *see* Fairground organ), which was designed to perform popular music and dances, often in the open air. Both instruments continued to evolve with the advances of technology (see §1 above), and at various times were made to read metal discs, perforated cardboard strips or paper rolls using mechanical or pneumatic actions. Both could also incorporate varieties of imitative organ pipes, bells, xylophones and other percussion effects, and sometimes piano actions. But orchestrions, being intended exclusively for indoor performance (many were designed for domestic use, albeit usually by wealthier families), tended to have more sophisticated voicing and use lower wind pressures than fairground organs. In addition to organ-based orchestrions, many varieties (called piano-orchestrions) were made centred on a mechanical piano (which could also, in turn, incorporate ranks of organ pipes). Some makers in the early 20th century successfully added as many as six self-playing violins to the mechanical piano (*see* Violin player, automatic).

The zenith of popularity of mechanical instruments was from about 1890 to the early 1930s. During this period they could be found in all kinds of public places and also in the home. Coin-operated instruments of all kinds could be found in cafés and restaurants. In 1920, 70% of the 364,000 pianos manufactured in the USA were player pianos. Mechanical organs, orchestrions and pianos also found a home in the theatre and the cinema where, cheaper to run than a real orchestra, they could be used to provide interval entertainment or accompaniment to a silent film. The very large and complex automatic theatre orchestra or 'fotoplayer' could be played by hand or from one or two special music rolls, and included a variety of sound effects such as sleigh bells, locomotive whistles, pistol shots and horses hooves in addition to the full piano and pipe organ (*see* Sound effects, fig.1).

The player piano attracted works from many composers, including Stravinsky, Casella, Goossens, Hindemith, Howells and Malipiero.

(iv) Mechanical miscellany.

Almost all kinds of instruments have had mechanical versions made of them at one time or other, including the trumpet (actually a reed or free reed instrument), many kinds of zither, and in the USA in the 1890s electric-driven roll-playing mechanical banjos (Encore Automatic Banjo) and harps (invented by Whitlock in 1899 and manufactured by Wurlitzer).

The gramophone was also incorporated into mechanical instruments. Player pianos were made with gramophones built into the upper part of the case, and the *Phonopectine* was a disc-playing musical box that could also play gramophone records.

Mechanical instrument

4. Decline and revival.

In the 1930s the mechanical instrument industry began a near terminal decline, hit by the increasing availability of radio and gramophone and by the Depression, then by World War II. Most of the old firms closed. Starting in the 1960s, however, there has been a growing revival of interest both in the restoration of old instruments and in building new ones. Music rolls, books and discs continue to be manufactured, especially in America, Australia, Japan, Britain and the Low Countries, including re-cuts of old ones and new arrangements of the most up-to-date music. One American company, QRS Music Rolls, Inc., has continued to produce new and traditional piano rolls since it was established in 1900 by Melville Clark, one of the pioneers of the player piano with an internal mechanism. The composer Conlon Nancarrow was devoted, from the late 1940s until his death in 1997, to writing music exclusively for the player piano (about 50 studies).

After the War the Swiss musical box industry consisted of a number of makers making small, mass-produced items for the tourist market. The majority of these small firms either went out of business or were amalgamated. The surviving Reuge firm has embraced modern manufacturing processes for its mass-produced items, while at the same time continuing to produce some high-quality limited-edition musical boxes for the collectors' market. A larger musical box industry built up in Japan starting in the 1950s, ranging from the mass-producing Sankyo Seiki to a number of small firms making both traditional disc machines (with high-quality new musical arrangements) and new models.

In the 1960s a number of American piano makers launched small, so-called 'spinet' player models, and several styles of key-top player to mount onto an ordinary piano; but their compact size could not generate enough operating power and they were not successful. Digitally-operated self-playing mechanisms have given the player piano a new lease of life. The first of these, initially operated from cassette tapes and offering live recording and playback facilities, was the Superscope Marantz 'Pianocorder', launched in the USA in 1978. Piano players operated by

solid-state electronics with pre-recorded programmes on floppy disk are now produced by such manufacturers as Yamaha and Baldwin.

Street organs continue to be manufactured, particularly in the Low Countries, mostly using paper rolls or digital programming to operate otherwise fully mechanical organ actions.

See also Apollonicon; Bruder; Calliope (ii); Componium; Debain, Alexandre-François; Hooghuys; Limonaire; Maelzel, Johann Nepomuk; Metronome (i); Niemecz, Joseph; Panharmonicon; Polyphon; Ruth; and Winkel, dietrich nikolaus.

Mechanical instrument

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For further bibliography, see articles on individual mechanical instruments.

Mechanik [Mechanismus]

(Ger.; Fr. méchanique).

See Action.

Mechelen [Mechlin] (Fr. Malines).

City in Belgium, situated on the river Dijle. Ecclesiastically Mechelen belonged to the See of Kamerijk (Cambrai) until 1559. It then became the seat of an archbishopric, with Cardinal Antoine Perrenot de Granvelle, state secretary of Emperor Charles V and Philip II, as the first holder of the title of Archbishop.

The collegiate church of St Rombout was founded about 992, perhaps from the abbey of the same name. A number of the canons were musicians. For example, Johannes Augustini de Passagio, canon from 1412, was a tenor at the Burgundian court. Polyphonic music was sung in the church at least as early as 1313 or 1314, when three singers sang for the Bishop of Cambrai. In 1342 there is a report of a sung mass *te singhen met noten* ('to be sung with notes'). Singers were required during the annual procession for St Rombouts (1 July), as in the mass with *discanteerders* (descant singers) performed in 1441. In 1480 the number of permanent adult singers was nine and on special occasions this rose to as many as 21. The number of permanent singers (*vicarissen*) increased around 1571, after the church was raised to cathedral status, to 12 (four basses, four tenors and four countertenors).

Although it is not known precisely when the choir was founded, the choirboys' residence, the *Sanghuys*, was already undergoing restoration in

1448. There were four choirboys in 1471 and six in 1474, a number which, partly due to various foundations, remained almost constant until the mid-16th century. With the encouragement of Archbishop Granvelle, the number had grown to ten by 1570, but during the course of the 17th and 18th centuries it declined to five (1787) or six (1796). Among these choirboys were several well-known musicians: François Richafort (1509), brother of the composer Jean; the composers Jacobus Peetrinus (1561) and Rinaldo del Mel (1562); Guillielmus Nick (1564), later choirmaster in Lier and Brussels; Jacob Vredeman (1572), music theorist and composer; and Ludwig (Louis) van Beethoven (1717), later an adult singer at St Rombouts and grandfather of the composer.

Many of the choirmasters who trained the choirboys were composers. Those active at St Rombouts in the first two decades of the 16th century included Antonius Divitis (from 1504), Jean Richafort (1507), Noel Bauldeweyn (1509) and Jacques Champion (i, 1513). After the chapter was raised to a metropolitan chapter in 1559 composers of note at St Rombouts included Séverin Cornet (1564), George de La Hèle (1572), Jan van Turnhout (1577) and Nicolas Rogier (1585). In the 17th and 18th centuries no significant composers were attached to the cathedral.

The first mention of an organ in St Rombouts dates from 1330. Instruments were made or restored over the centuries by Gillis Brebos (1565), Franchois van der Elst (1586), Willem van Lare (1588), Balthazar Rutgeerts (1612) and Egidius Franciscus van Peteghem (1781), among others.

The Habsburg Burgundian court was established in Mechelen for several decades. Philip the Fair and Archduke Charles received part of their education there, and it was the residence of Margaret of York from 1477 to 1503 and Margaret of Austria from 1507 to 1530. The latter, in particular, surrounded herself with the best musicians, including the composer Marbrianus de Orto, the organist Henry Bredemers (who was also the teacher of Archduke Charles and his sisters) and the singer and composer Pierre de La Rue.

Mechelen initially employed two musicians as tower warders. From 1432 to 1433 two municipal horn blowers were engaged, making an ensemble of permanent town musicians. On special occasions (such as the St Rombouts procession) a large number of itinerant minstrels were engaged (130 in 1391–2). Mechelen was also a centre for the building of various musical instruments, including organs. Numerous precious manuscripts, many of them still preserved, originated in the city, particularly after the arrival in 1516 of the copyist and singer Pierre Alamire.

Professional ecclesiastical musical life collapsed completely after 1797. Church music in St Rombouts only recovered in the early 20th century with the arrival of Jules van Nuffel (1883–1953). The best-known musician associated with St Rombouts in the 20th century was the organist and composer Flor Peeters (1903–86), who was in the service of St Rombouts from 1923 to 1963.

Professional music instruction was provided from 1879 to 1968 at the Hoger Instituut voor Kerkmuziek, the first director of which was the organist

and composer Jaak Nikolaas Lemmens. He was succeeded as director by the composers Edgar Tinel (1854–1912), Aloys Desmet (1867–1917), Jules van Nuffel, Jules Vyverman (1900–89) and Jozef Joris (*b* 1923). The composer Marinus de Jong (1891–1984) was attached to the teaching staff of the Lemmens Institute, which in 1968 moved to Leuven. The journal *Musica Sacra* (65 volumes) was published within this institution from 1881 to 1964.

In 1922 the well-known carillonneur Jef Denyn (1862–1941) founded a carillon school in Mechelen. Other carillonneurs associated with the school have included Staf Nees (1901–65) and Jef Van Hoof (1886–1959).

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EUGEEN SCHREURS

Mechetti.

Austrian firm of music publishers. It was established in Vienna. Carlo Mechetti (*b* Lucca, 1748; *d* Vienna, 30 Jan 1811) was for many years a steward in the service of Count Karl Colloredo. His associations with members of the higher aristocracy benefited his business transactions to such an extent that he soon acquired a considerable fortune, and on 3 November 1798 he took out an art dealer's licence. He appointed as his assistant his nephew Pietro Mechetti (*b* Lucca, 20 April 1777; *d* Vienna, 25 July 1850), whom he subsequently adopted. The deed of partnership (28 February 1807) made Pietro a public partner in the firm of Carlo Mechetti e Nipote, which was by then publishing music. Pietro Mechetti was granted a new art dealer's licence on 10 July 1810. His uncle made him sole inheritor and, after Carlo's death, Pietro showed his gratitude by always signing the name of the firm (registered on 18 February 1811) as Pietro Mechetti qdm. Carlo. The publishing of music gained impetus only after the Napoleonic wars. Through reliable business management the firm of Mechetti was always able to hold its own against its larger competitors, Haslinger and Diabelli. Pietro's son Karl (1811–47) became a manager of the firm but died at the age of 37; Pietro survived him by three years, his widow Therese continuing the firm under the name Pietro Mechetti sel. Witwe until her death (28 June 1855). The publishing rights then passed to C.A. Spina.

The publication programme was generally above average and included the first edition of Beethoven's *Polonaise* op.89, new editions of opp.10 and 13 and some of his arrangements; the firm also issued first editions of Mendelssohn, Moscheles, Otto Nicolai, Schubert (d356), Schumann and Spohr, and numerous works by Czerny, Donizetti, Fahrbach, Friedrich Fesca, Nikolaus von Krufft, Leidesdorf, Hieronymus Payer, J.P. Pixis, C.F. Pohl, Rossini, Vanhal and Voříšek. Like Haslinger and Diabelli, Mechetti was obliged to publish light music in order to finance the less commercial publications, and thus became the principal publisher of Joseph Lanner and the younger Johann Strauss. The firm ran several important series, including the Aurora d'Italia e di Germania (352 numbers), containing separate pieces from the most popular Italian and German operas, the Anthologie Musicale (over 100 numbers), Der Musikalische Sammler (95 numbers) and three series of Terpsichore, which included dance and ballet music. Among the firm's catalogues are the *Verlags-Katalog* (1846, 1st suppl. 1847) and two publishers' reports issued by Therese (1853–4), all in the Gesellschaft der Musikfreunde, Vienna.

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ALEXANDER WEINMANN

Měchura [Miechura], Leopold (Eugen)

(*b* Prague, 2 Feb 1804; *d* Otín [Votín], nr Klatovy, 11 Feb 1870). Czech composer. A lawyer by profession, he also studied music; his teachers included Tomášek and B.D. Weber. During the early 1820s he appeared as pianist, composer and conductor with the household orchestra of Prince Lobkowitz. In 1824 he became provincial magistrate in Klatovy; there and at Otín he spent the rest of his life, devoting himself to composition. Despite his provincial isolation, a fear of critics and a reluctance to allow his works public performance or publication, he was one of the most significant Czech composers of the mid-19th century. An admirer of Beethoven, Weber and Wagner, he was a prolific composer and his output spanned almost 50 years, culminating in a period (*c*1858–1870) of marked originality. During the 1860s he was drawn into the national revival which, combined with his artistic maturity, inspired a series of minor masterpieces, notably the cantatas *Pohřeb na kaňku* ('Burial on Kaňk Hill', 1866–7), *Štědrý den* ('Christmas Eve', 1866–7) and *První májová noc* ('First of May Night', 1867), and a Czech opera, *Marie Potocká*. In certain stylistic details, including assimilation of folksong characteristics, melodic construction and use of pentatonism, these late works startlingly anticipate Dvořák.

WORKS

(selective list)

many MSS in CZ-Pnm

stage

Hiorba (op, J. Ritter von Rittersberg, after F.C. van der Veld), op.21, 1831, inc., unperf., *Pnm*

Der Schild (op, 3, K.E. Ebert), op.59, private perf., Klatovy, 1845, rev. 1850 as op.63, vs *Pnm*

Ein Gelübde (incid music, Ebert), op.88, 1864, incl. ov. and 3 entr'actes

Marie Potocká (op, 3, J. Kolář, after A.S. Pushkin: *Bakhchisarayskiy fontan* [The Fountain of Bakhchisarai]), op.107, Prague, Provisional, 13 Jan 1871, *Pnm*

instrumental

6 syms., incl. no.1, c, op.37, 1834; no.4, F, op.86, 1862; no.6, c, op.90, 1865

Other orch: Variations on Mozart's Non più andrai, hp, orch, op.7, 1827; Variations, pf trio, orch, op.22, 1833; Les mouches, capriccio, large orch, op.91, 1865; 2 ovs.

14 str qts, incl. no.1 'Souvenir d'un temps', G, op.11, 1827; no.6, A♭, op. 34, 1837; no.9, c, op.80, 1860; no.12, D, op.93, 1866; no.14, F, op.106, 1869

Other chbr: Septet, d, fl, cl, hn, bn, va, db, pf, op.20, 1830; Septet, cl, hn, 2 vn, va, vc, db, melodrama music to J.L. Uhland: *Des Sängers Fluch*; Qnt, d, 2 vn, va, vc, db, op.19, 1830; Qt, 4 hn, op.71, 1858

Pf: 3 Chansons sans paroles, op.58, 1846, ed. (Prague, 1925); 3 Impromptus, op.105, 1868–9, ed. (Prague, 1925)

Marches for wind band

sacred vocal

4 masses, incl. no.4, G, 4vv, orch, op.68, 1857

2 requiem settings: c, 4vv, 4 trbn, str, op.36, 1837–8; f, 4vv, orch, op.78, 1860

Horae canonicae, cant., 4vv, orch, op.40, 1839; TeD, 4vv, orch, op.72, 1858; grad and off settings, incl. Ave Maria, A, op.70, 1857

other vocal

Cants. (S, A, T, B, SATB, orch), incl. Štědrý den [Christmas Eve] (K.J. Erben), op.96, 1866 (with str qnt), 1867 (with orch), Prague, 22 March 1868; Pohřeb na Kaňku [Burial on Kaňk Hill] (A.V. Šmilovský), op.98, 1866, Prague, 22 March 1868; První májová noc [First of May Night] (Erben), op.97, 1867

Ballads, incl. Svržená fuga [The Degraded Fugue] (Šmilovský), B, TTBB, orch, op.94, 1867, ed. (Prague, 1900) [orig. version, 1866, for B, TTBB, str qnt]; Credo mrtvých [Credo of Death] (Šmilovský), B, SATB, orch, op.102, 1868

Ger., Cz. choruses, incl. Večer v lese [Evening in the Forest] (Šmilovský), TB, 3 bells, op.92, 1865

Ger. songs: 8 collections (E. Schulze: *Poetisches Tagbuch*, i), opp.1, 2, 18, 22, 23, 25, 26, 27, 1824–32; others

Cz. songs, incl. Vyznání [Confession] (F.L. Čelakovský), S, A, orch, op.100, 1868; 6 písní (Čelakovský), 1v, pf, op.103, 1868

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A.V. Šmilovský: 'Leopold Eugen Měchura', *Hudební listy*, i (1871), 361–3, 369–72, 377–9, 395–401, 408–12, 417–20

M. Očadlík: 'Opery L.E. Měchury', *Sborník praci k padesátým narozeninám profesora dra Zdeňka Nejedlého* [Collected essays for the 50th birthday of Professor Zdeněk Nejedlý], ed. A.J. Patzaková and M. Očadlík (Prague, 1929), 129–60

A. Smolák: *L.E. Měchura* (Klatovy, 1939)

M. Očadlík: *Svět orchestru* [The world of the orchestra], ii (Prague, 1946), 43–51

KARL STAPLETON

Meck, Joseph [Giuseppe]

(*b* probably at Knöringen, nr Günzburg, 1690; *d* Eichstätt, 2 Dec 1758). German composer. He probably attended a Jesuit Gymnasium in south Germany and studied music in Italy. From about 1711 until his death he was in the service of the Eichstätt court, at first as a violinist, from February 1714 as a chamber musician and valet, from 1715 (while continuing as a valet) as vice-Hofkapellmeister and from 1721 as Hofkapellmeister. With the modest forces at his disposal, he was responsible for all aspects of music at the court. Concertos form the most important element in his surviving output. All of them – 17 for violin, one for oboe – are solo concertos of the Vivaldian type. Along with such men as Heinichen, Pisendel and Stölzel he was thus one of the earliest composers to disseminate Vivaldi's style in Germany; indeed his op.1 is the first published collection of solo concertos by a German composer. The wide cultivation of his concertos testifies to his contemporaries' high opinion of them. His vocal music, on the other hand, is of little interest; neither his cantata-like works, which aspire to virtuosity, nor his hymns, which are simple pieces for everyday use, rise above a pedestrian level. Though his

music was known to Corrette (*Art de se perfectionner dans le violin*, 1782), he was generally forgotten after his death.

WORKS

catalogue in Beckmann, 1975

12 concerti, 3, 4 vn, va, vc, bc, op.1 (Amsterdam, 1720–21) [no.12 identical to G. Taglietti, op.8 no.1 (Venice, 1710)]

Conc., 3 vn, va, bc, anon. in 6 concerti … del sig. F.M. Veracini, A. Vivaldi, G.M. Alberti, Salvini e G. Torelli (Amsterdam, *c*1717) [wrongly attrib. Vivaldi = p217]

4 vn concs., G, A, *D-Bsb*, *S-Uu*, g, *D-F*, *SWs*, B♭; *A-Wgm* (inc.); ob conc., F, *S-L*; conc., C, probably vn, lost, transcr. org by J.G. Walther, *D-Bsb*, ed. in DDT, xxvi–xxvii (1906/*R*), ed. H. Lohmann in J.G. Walther: *Ausgewählte Orgelwerke*, iii (Wiesbaden, 1966), ed. K. Beckmann in J.G. Walther: *Sämtliche Orgelwerke*, i (Wiesbaden, 1998)

2 partitas, a, lute, vn, bc, *A-Su*

Offertory, 4vv, vn, bc, 1742; Miserere, 5vv, 2 vn, org (inc.): Diözesanarchiv, Eichstätt; Pater mi, 4vv, 2 vn, bc, 1743; Vesperae breves, 4vv, 2 vn, bc, 1754; 42 hymns, mostly 4vv, org: St Walburg Abbey, Eichstätt

2 occasional works, 30 pieces for Jesuit school dramas, music lost

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MGG1 suppl. (K. Beckmann)
WaltherML
G. Bereths: *Die Musikpflege am kurtrierischen Hofe zu Koblenz-Ehrenbreitstein* (Mainz, 1964), 141f
K. Beckmann: 'A. Vivaldi oder J. Meck? Zum Echtheitsproblem des Concerto P 217', *IMSCR, XI: Copenhagen 1972*, 253–6
K. Beckmann: 'Zur Echtheitsfrage des Concerto RV 275', *Vivaldi Informations*, ii (1973), 7–16; abridged version, *Musik und Kirche*, xliv (1974), 176–9
K. Beckmann: *Joseph Meck (1690–1758): Leben und Werk des Eichstätter Hofkapellmeisters* (Bochum, 1975)

KLAUS BECKMANN

Meckenheuser, Johann Georg

(*b* Goslar, 1666; *d* after 1726). German organist and theoretician. He was educated at the monastery at Hamersleben, where he was later organist. In 1727 he is known to have been the organist at the church of St Wiperti in Quedlinburg.

Meckenheuser's one known work, *Die sogenannte: Allerneueste, musicalische Temperatur* (Quedlinburg, 1727), expounds a temperament based on an arithmetical division of the ditonic (Pythagorean) comma. Although seven of the 12 notes of the octave are slightly sharp, the division produces an adequate equal temperament. Meckenheuser, however, encountered difficulties in the practical application of his temperament. Adlung recounted a disastrous episode experienced by Meckenheuser when he tried to tune the organ at Goslar to his monochord: a fault not of

the temperament, but of technique. The treatise was directed with considerable bitterness at Mattheson, who Meckenheuser claimed knew nothing of calculation and even less of musical temperament.

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J. Adlung: *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758/*R*, 2/1783), 311

J.N. Forkel: *Allgemeine Litteratur der Musik* (Leipzig, 1792/*R*)

<div align="right">CECIL ADKINS</div>

Meco, Richard.

See Mico, Richard.

Medek, Ivo

(*b* Brno, 20 July 1956). Czech composer. He studied computer engineering, then composition at the Janáček Academy in Brno (1983–9) where his teachers were Alois Piňos and Miloš Ištvan. Since 1990 he has taught composition and electronic music at the Janáček Academy (doctorate in composition, 1998). Medek's compositional language is influenced by elements of the 'new simplicity' and minimalist music, but avoids trivialization. Medek also applies the montage and shows a preference for the rhythmic parameter over that of pitch. He has written more than 15 works for percussion instruments, ranging from solo works to pieces for percussion and orchestra. Medek's works have won several prizes, for example the Czech Music Fund Foundation Prize for *Uplývání* ('Flow'). In 1985 he founded the Brno ensemble Art Inkognita, one of the first groups in the Czech Republic to devote itself exclusively to avant-garde music. He is a member of the group Camerata Brno, is co-editor of the music journal *Ticho* and is a representative of the Czech Music Information Centre for Moravia.

WORKS

Orch: Pán much [Lord of the Flies], Pf. Conc., 1988; Triady [Triads], Conc., perc, orch, 1989; Uplývání [Flow], Mez, elec, orch, 1992; Persofonie [Persophonie], perc, str orch, 1994

Chbr: Odrazy [Reflections], 4 tubas, 1985; Adai, pf, 3 perc (with D. Dlouhý and A. Kubíček), 1986; Adledai van, vn, vc, pf, 4 perc, 1988; Zlomený kříž I–II [Broken Cross I–II], 3 perc, pf, synth, 1989; Cepheidy [Cepheids], mar, vib, pf, 1991; Fests, 3 perc, pf, 1993; Tamtamania, tam-tam, tape, 1993; 11 Gestalten des Mondscheins, fl, cl, pf, perc, vn, va, vc, 1998; Zvětšenina [Enlargement], fl, cl, pf, vn, vc, 1999

Vocal: Hora ruit (Latin proverbs), chorus, 1989; Postludio (J. Valoch), Mez, elec vn, perc, 1994

Stage: Věc Cage aneb Anály avantgardy dokořán [The Cage Affair, or the Annals of the Avant-garde Flung Open], (chbr op, M. Štědroň), 1995, collab. A. Piňos and M. Štědroň

Multimedia projects: Světy bez hranic I [Worlds without Bounds I], 1993 (collab. D. Dlouhý); Adam a Eva – Planetární oratorium [Adam and Eve – Planetary Orat.], 1994 (collab. Piňos, Dlouhý, Z. Matějů, J. Kollert and D. Forró); Absurdarium, 1996; The surface roughness check, 1998; Křížení [Crossings], 1999

IVAN POLEDŇÁK

Medek, Tilo

(*b* Jena, 22 Jan 1940). German composer. His father was the composer Willy Müller-Medek (1897–1965). During the period 1959–64, he studied at Humboldt University with Walther Vetter, E.H. Meyer and Georg Knepler (musicology), and at the Berlin Hochschule für Musik, where his teachers included Wagner-Régeny (composition); he also attended Wagner-Régeny's composition masterclasses at the Akademie der Künste (until 1967). In 1977 he lost his East German citizenship and subsequently moved to the Federal Republic of Germany, where he received many international distinctions.

Medek's work embraces many musical genres. His output includes three symphonies, 15 solo concertos, two large-scale choral works and five operas, as well as much chamber music. He has also composed music for children; in 1992 he was named honorary composer of the 8th International Festival of Children's Choirs in Nantes. Apart from an early phase (1962–6) during which he was influenced by dodecaphonic styles, Medek's works have been determined by tonal elements. His style aims at intelligibility and sets out to create a close relationship with its audience. The expressive means through which he woos his listeners are songlike forms, a disciplined attitude to rhythm and an infusion of the spirit of 'applied music'. His neo-tonal vocabulary is controlled by an alert historical consciousness and an objectification of his material. He has described himself as a 'composer who tells stories' and texted works make up a large part of his oeuvre. Early milestones in this genre include a setting of Paul Celan's *Todesfuge* for soprano and chorus (for which he won the Gaudeamus Foundation composition prize in 1967) and *Die betrunkene Sonne*, a melodrama for children (1968).

WORKS

(selective list)

Todesfuge (P. Celan), S, chorus, 1966; Die betrunkene Sonne (melodrama, S. Kirsch), spkr, orch, 1968; Einzug (Kurzoper, after I. Babel), 1969; Conc., org, orch, 1977–80; 3 Conc., vc, orch, 1979–82; Gethsemane (R.M. Rilke), S, T, chorus, orch, org, 1980; Sym. no.1 'Eisenblätter', orch, 1983; Katharina Blum (op, D. Medek, after H. Böll), 1991; Der Frieden wird immer gefährlicher (F. Dürrenmatt), T, chorus, orch, 1996; film scores, incid music, numerous song cycles, chbr works, solo org works

MSS in *D-Bds*, *D-Dlb*

Principal publishers: Edition Wilhelm Hansen, Moeck, Edition Tildo Medek (ETM)

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Tilo Medek: eine Dokumentation, ed. Musikbücherei der Stadt Düsseldorf (Düsseldorf, 1980)

F. Reinighaus: 'Tilo Medek: "Man muss wissen, was man schreibt, wofür und wann"', *NZM*, Jg.145 (1984), 20–24

H. Ginzler: 'Der Komponist Tilo Medek', *Heimat-Jahrbuch*, liv (1996)

REINHARD ERMEN

Meder, Johann Gabriel

(*b* Zimmernsupra, nr Erfurt, 27 July 1729; *d* Amsterdam, bur. 3 Dec 1800). German composer, active in the Netherlands. His relationship, if any, to Johann Valentin Meder has not been established. About 1760 he settled in Amsterdam, where he organized concerts, often working with Italian singers. Several concerts included his own works, particularly his cantatas and oratorios. He composed the cantata *La contesa e la pace* for the marriage of Stadholder Willem V to Wilhelmina of Prussia in 1767, and a symphony to be performed during their visit to Amsterdam the following year. None of Meder's larger vocal works has survived, nor his singing method *Principes de musique pour le chant* (1800). His symphonies, however, are well written in a mature pre-Classical style.

WORKS

printed works published in Amsterdam, some also in Berlin

Vocal: Zangwijzen tot de nagelatene stichtelijke gezangen (B. Elikink) (1769), collab. B. Ruloffs; La contesa e la pace (cant.), 1767, only ov. extant, pubd as Symphonie pérodique, no.1 (1769)

Inst: 6 sinfonie, op.1 (*c*1764); Symphonies périodiques, nos.1–2 (1769); 3 simphonies, op.3 (*c*1783); Simphonie périodique, op.4 (*c*1786); 6 marches, 2 cl, 2 hn, bn (*c*1794), also for hpd (*c*1794); L'illusion de printemps, hpd/pf, vn, vc, op.6 (1797)

Lost works: Giuseppe riconosciuto (orat), 1779; La primavera (pastorella), 1765; Cantata, 5vv, 1766; Cantata, 3vv, 1768; Recueil d'airs (1797)

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JohanssonH
C.F. Cramer, ed.: *Magazin der Musik*, i (Hamburg, 1783/*R*), 767

RUDOLF A. RASCH

Meder, Johann Valentin

(*b* Wasungen, nr Meiningen, bap. 3 May 1649; *d* Riga, end of July 1719). German composer, organist and singer. He came from a musical family,

his father and four brothers all being organists or Kantors. He studied theology at Leipzig in 1669 and then at Jena but soon became a professional singer. He was employed as court singer at Gotha in 1671, Bremen in 1672–3, Hamburg in 1673 and Copenhagen and Lübeck (where he met Buxtehude) in 1674. From 1674 to 1680 he was Kantor at the Gymnasium at Reval (now Tallinn). After a sojourn in Riga in 1685–6 he succeeded Balthasar Erben as Kapellmeister at the Marienkirche, Danzig, in 1687. In 1698 Danzig city council refused to allow a performance of his opera *Die wiederverehligte Coelia*. He had it performed instead in the nearby town of Schottland, which led to his being dismissed from his post. After briefly being employed as Kantor at the cathedral at Königsberg, he went in 1700 to Riga, where he held a similar position until his death.

According to Mattheson, Meder was a singer of repute, an excellent organist and a notable composer. He knew Italian in his youth and was familiar with the music of Italian composers such as Carissimi and Antonio Cesti. But for the wars in which the Swedish king was involved for so many years, Meder, as Mattheson pointed out, would probably have become director of music at the Swedish court in Stockholm.

Of four stage works that Meder is known to have written only *Die beständige Argenia* survives, performed in Reval in 1680 by the students of the Gymnasium. Dedicated to the newly married Swedish king, Carl XI, and his queen, it reveals his skilful handling of recitative and arioso, and of strophic songs which predominate over larger forms such as the through-composed aria. His *Nero* was the first German opera to be performed in Danzig, in November 1695; it was indebted to N.A. Strungk's opera of the same name (1693), for he used not only the same text but a few of Strungk's arias too.

As a composer of sacred music Meder shows to some extent the influence of Buxtehude. Much of his output in this field is lost. Of the surviving works one of the most notable is his *Passions oratorium* of 1700. It includes a number of interpolated chorales, set as solos, duets and choruses; and, anticipating Bach's treatment, the words of Jesus are normally set as arioso. The work includes a good deal of lyrical writing and is far removed from the more formal North German style.

WORKS

motets

Ach Herr, mich armen Sünder, 4vv, vn discordato, 2 va, vle, *PL-GD*

Ach Herr, straffe mich nicht, 1v, 2 vn, vle, bc, Reval, 1679, *S-Uu* (holograph)

Gott, du bist derselbst mein König, 3vv, 2 vn, va, vc, 2 clarinos, bc, timp ad lib, *Uu*

Gott hilf mir, 1v, 4 vn, bc, *Uu*

Gott, mein Hertz ist bereit, 3vv, 2 vn, va, b va, bc (2 ob, bn, ad lib), *Uu*

Herzlich tut mich verlangen (Himmlische Valet Music), 4vv, vn dulcisono, 2 va, vc, vle, 2 recorders, 2 ob, bn, bc (org), *PL-GD*

In principio erat verbum, 3vv, 2 vn, *S-Uu*

Jubilate Deo omnis terra, 1v, clarino, vn, vle, bc, *Uu*

Leben wir, so leben wir dem Herrn, 4vv, 2 vn, b viol, vc, bc, *Uu*

Meine Seel säufzt und stöhnet (Andächtige Communion Musique), 4vv, 5 viols, 2 ob, bn, Riga, 1714, *PL-GD*

Preise, Jerusalem, 12vv, 3 orch, 1687, *GD*

Quid est hoc, quod sentio, 3vv, 2 vn, b viol, bc, *S-Uu*

Singet, lobsinget mit Herzen und Zungen, 4 solo vv, chorus, 2 vn, va, vc, 2 ob, bn, *PL-GD*

Sufficit nunc Domine, 1v, vn, 4 viols, bc, *S-Uu*

Unser keiner lebt ihm selber, S, SATB, vn, 2 viols, vc, bc (org), *Uu*; ed. W. Horn (Stuttgart, 1992)

Vox mitte clamorem, 3vv, 3 vn, bc, *Uu*

Wünschet Jerusalem Glück, 12vv, 3 orch, 1686, *PL-GD*

other sacred

Passions oratorium (according to St Matthew), solo vv, chorus, small orch, 1700, *D-Bsb*; ed. B. Smallman, *Oratorische Passion nach Matthäus* (Wolfenbüttel, 1985)

In tribulatione invocavimus, 5 solo vv, 4 vn, bn, bc, *Bsb*, *Wa* (as solo cant.)

Die höllische Schlange, dialogue cant., 4vv, 2 vn, 2 va da braccio, vle, bc, *S-Uu* (listed in *EitnerQ* as Begrüsset seystu holdseelige)

Wie murren denn die Leut, dialogue cant., 2vv, 2 vn, 2 va, bn, bc, Riga, 1684, *Uu* (holograph)

Lost: Gott, der du wehlst die Regenten auf Erden, 3 choruses, text in *PL-GD*; Musicalischer Dialogus auf bevorstehendes Hl. Weynachtsfest, 1686; 2 sacred songs, 1698; 6 sacred songs, undated; *c*130 sacred works in MSS presented to Riga council after Meder's death, incl. 14 masses, 5 Mag, and Passions, see Bolte

secular

Die beständige Argenia (op), Reval, 1680, *S-Sk*; ed. in EDM, 1st ser., lxviii (1973)

Die befreyete Andromeda (opera-ballet), Weissenfels, 1688, lost

Nero (op, G.C. Corradi, after C. Pallavicino), Danzig, 1695, lost

Die wiederverehligte Coelia (op), Schottland, 1698, lost

Vor-Jahrs-Erstlinge … Ariette und … Braut-Tanz (Alles fängt nun an zu lachen), S, 2 vn, bc (Riga, 1685)

Der polnische Pracher … in einem musicalischen Concentum, 2 vn, 2 viols, vle, bc, 1689, *PL-GD*; ed. J. Kremer (Magdeburg, 1994)

Trio, chaconne, 2 vn, bc (hpd), *S-Uu* [possibly from lost Capricci]; chaconne ed. F. Kessler (Bad Schwalbach, 1990)

Lost: Capricci, 2 vn, bc (org) (Danzig, 1698), according to Mattheson; Languet cor meum, 1v, bc, according to *EitnerQ*; Kürmusik zur Ratswahl, 17 March 1968

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Å. **Vretblad**: 'Johann Valentin Meder och hans opera "Die beständige Argenia"', *STMf*, xix (1937), 65–79
C.-A. **Moberg**: 'Drag i Östersjöområde musikliv på Buxtehudes tid' [Sketch of musical life in the Östersjö area in Buxtehude's day], *STMf*, xxxix (1957), 15–88
B. **Smallman**: 'A Forgotten Oratorio Passion', *MT*, cxv (1974), 118–21
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F. **Krummacher**: *Die Choralbearbeitungen in der protestantischen Figuralmusik zwischen Praetorius und Bach* (Kassel, 1978)

J. Kremer: 'Zwischen "Barbarei" und "Schönheit": zur Auseinandersetzung Johann Valentin Meders und Georg Philipp Telemanns mit polnischer Musik', *Volksmusik und nationale Stile in Telemanns Werk: Magdeburg 1994*

H. Lölkes: 'Beobachtungen zu einigen Sinfonien in den Matthäuspassionen von Friedrich Funcke und Johann Valentin Meder', *Musik und Kirche*, lxiv (1994), 11–23

ERIK KJELLBERG

Mederitsch(-Gallus), Johann (Georg Anton)

(*b* Vienna, bap. 27 Dec 1752; *d* Lemberg [now L'viv], 18 Dec 1835). Austrian composer and teacher. He was the son of Gallus Anton Mederitsch (1710–74), a native of Götzendorf on the Marchfeld, who was a leading double bass player in Vienna. After study with Wagenseil, Johann became Kapellmeister of the Olmütz (Olomouc) theatre (1781–2), then returned to Vienna, where he was a double bass player in the orchestra of the German theatre as late as 1792. His years in Vienna saw the successful production of a number of Singspiele, and in about 1800 he was piano teacher to the poet Grillparzer, then nine years old. He was Kapellmeister at Ofen (Buda) in 1793–4 and from 1817 he lived at Lemberg. The poverty and sadness of Mederitsch's old age were touchingly described in a letter to Moscheles from Mozart's son, written on 25 October 1827; his summary of Mederitsch ('perhaps the greatest contrapuntist of our age') may be set against his father's frivolous comments (letter of 5 February 1783). Mederitsch's gratitude to the younger Mozart is attested by his bequeathing to him the autograph scores of his works, some 80 in all, which after Mozart's death passed to the Mozarteum, Salzburg. Mederitsch was well known and respected in his day: his incidental music to *Macbeth* (Pest, 5 May 1974; Vienna, Kärntnertor, 13 February 1808) was known even in London, and continued to be played in Budapest for many years, both with productions using the older German prose translation and using Schiller's poetic version. He is now remembered mainly as the composer of Act 1 of *Babylons Pyramiden* (Act 2 was by Winter), one of the works in which Schikaneder tried in vain to repeat the success of *Die Zauberflöte*.

WORKS

stage works first performed in Vienna, unless otherwise stated; most works MS in A-Sm, complete list in Aigner 1995

Der redliche Verwalter (J.F. Schmidt), Bauernfeindscher Saal, 26 Aug 1779

Arkatastor und Illiane (melodrama, F. Zawitzer), Bauernfeindscher Saal, 14 Oct 1779, lib *Sm*

Der Schlosser, Olomouc, 1781

?Die Seefahrer/Der grossmüthige Seefahrer (after Ilein), Leopoldstadt, 14 Oct 1782

?Die Rekruten, wobei Kasperleinen lustigen Bauernjungen und Rekruten spielt, Leopoldstadt, 6 Dec 1782

Rose, oder Pflicht und Liebe im Streit (Spl, 3, G. Stephanie the younger), Burg, 9 Feb 1783, *Sm**

Der letzte Rausch, ?1788 (2), 1795; [place of perf. unknown]

Babylons Pyramiden [Act 1] (grosse heroisch-komische Oper, 2, E. Schikaneder), Wieden, 25 Oct 1797, *Sm**, vs (Vienna, 1797) [Act 2 by Winter]

?Die Heirat durch die Wiener Zeitung (Posse)

Krakus, Fürst von Krakau, oder Frauengrösse und Vaterliebe (romantische Sage mit Chören, 5, J. Hirchfeld), Leopoldstadt, 30 March 1811

Incid music for The Tempest, Hamlet, Macbeth and other plays

Symphonies, concertos, much piano and chamber music; masses, motets

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PETER BRANSCOMBE

Medesimo tempo

(It.: 'the same pace').

A direction to maintain a tempo in spite of apparent disturbances, particularly changes of time signature or note value. The term *l'istesso tempo* was also used. By the later 19th century these directions were increasingly replaced by equivalence equations.

Medial cadence [inverted cadence].

A Cadence whose penultimate chord is in inversion, as opposed to a 'radical cadence', whose chords are in root position. In some American writings the medial cadence is regarded as a type of imperfect cadence. The term is also sometimes applied to endings in plainchant and modal polyphony that are not on the final of the mode.

Mediant.

(1) The third Degree of the major or minor scale, so called because of its intermediate position between the key note, or tonic, and the 5th degree, or dominant. It 'determines the mode' of a scale (Rousseau, *Dictionnaire de musique*, 1768), since the interval it makes with the tonic – major or minor 3rd – determines whether the scale is major or minor.

(2) In any of the four authentic church modes, the scale step that lies a 3rd below the tenor (sometimes called the dominant), namely *f* in the Dorian mode, *a* in the Phrygian and Lydian, and *b* in the Mixolydian.

Mediation

(Lat. *mediatio*).

In Latin monophonic psalmody, the median cadence, or inflection, halfway through a psalm tone. *See* Psalm, §II, 7(iii). *See also* Inflection, (1).

Médiator

(Fr.).

See Plectrum.

Medici.

Italian family of music patrons. They were renowned for their patronage of learning, literature, the arts and science.

1. Introduction.
2. Beginnings to 1537.
3. 1537–1737.
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FRANK A. D'ACCONE

Medici

1. Introduction.

The Medici ruled Florence with few interruptions for more than 300 years. Their political genius, as well as their enormous wealth, played no small part in their rise from principal citizens (1434–1532) to absolute rulers of Florence and its Tuscan dominion (1532–1737). The international influence achieved by several members of this family of merchant princes (among them Lorenzo the Magnificent, Popes Leo X and Clement VII and Queens Catherine and Marie of France) and a series of astute dynastic marriages also help explain the Medici's prominent position in the social and cultural history of Italy and the rest of Europe.

The two main branches of the family were founded by Cosimo (1389–1464) and Lorenzo (1395–1440), both of them the sons of the banker Giovanni di Bicci de' Medici (1360–1429), whose ancestors had settled in Florence as early as 1201. Cosimo's line included all of the famous Medici of the earlier Renaissance; the last member of this branch of the family, Alessandro, was created Duke of Florence in 1532 and assassinated in 1537. On his death the succession passed to Lorenzo's line, which carried on the family through six more generations. At the time of the succession (1537) Lorenzo's line was represented by yet another Cosimo (1519–74), who reigned first as Duke of Florence (1537–69) and then as Grand Duke of Tuscany (1569–74). On his mother's side this Cosimo was a direct

descendant of the first Cosimo, and thus both branches of the family were united in his person.

2. Beginnings to 1537.

The humanistic, artistic and literary interests of the first Cosimo and his line have long been celebrated, though information about their patronage of music and musicians has only recently been brought to light. Under Cosimo's aegis the first musical chapels, emulating those of northern Europe, were instituted in 1438 at the cathedral and baptistry at Florence. He was also apparently responsible for selecting the musicians engaged at the time, among whom was the Avignon composer Beltrame Feragut. An active policy of recruiting northern musicians for the new chapels was carried out by Cosimo's sons Piero (1416–69) and Giovanni (1421–63). Both were friends of Du Fay, who in a well-known letter to them of 22 February 1456 promised to send them some chansons and four Lamentations for Constantinople that he had recently composed. Giovanni, who was a lutenist, was a close friend and early patron of the great Florentine organist Antonio Squarcialupi. Piero is important in music history because of his acquisition, some time before 1456, of the famous collection of Notre Dame polyphony still housed in the Biblioteca Mediceo-Laurenziana, Florence (Plut.29.1).

Florentine musical life flourished with unprecedented vigour during the reign of Piero's son Lorenzo the Magnificent (1449–92). Through his own efforts, Lorenzo succeeded in attracting to the city's chapels as well as to his private service some of the most famous singers and composers of the time, including Isaac, Alexander Agricola and Johannes Ghiselin. Lorenzo was an accomplished singer and instrumentalist, capable of accompanying himself on the 'viola' (lira da braccio) as he improvised verse, a talent that was inherited by his eldest son Piero, who, according to Poliziano, also performed written polyphony. Lorenzo's collection of musical instruments, exceptional for the time, included a number of organs and keyboard instruments, as well as lutes, 'violas', a harp and several bagpipes. As a youth Lorenzo had sought to have one of his poems set by Du Fay, of whose music he was an ardent admirer. Later in life he had several of his *canti carnascialeschi* set by his favourite musician, Isaac. Isaac subsequently composed the music for Poliziano's lament on Lorenzo's death, *Quis dabit capiti meo aquam*, as well as a motet, *Optime pastor*, honouring the accession in 1513 of Lorenzo's second son Giovanni (1475–1521) to the papal throne as Leo X. Lorenzo's work *Trionfi di Bacco e d'Arianna*, is preserved in Serofino Razzi's collection of *laudi* (1563).

Medici patronage of music and musicians reached its apogee during Leo's reign. He was a thoroughly trained musician, as is shown by a few of his extant compositions, and his knowledge of music theory reputedly was exceeded only by his love of musical performance, both his own – he was a lutenist and also played the harpsichord – and that of others, particularly of the famous Jewish lutenist Gian Maria Giudeo, whom he later ennobled, and the lutenist-composer Francesco da Milano. Under Leo's guidance the papal chapel reached unprecedented heights, employing at times as many as 32 musicians, notably composers such as Gaspar van Weerbeke,

Antoine Bruhier, Andreas de Silva, Carpentras, Jean Conseil, Marbrianus de Orto, Francisco de Peñalosa, Bernardo Pisano and Costanzo Festa. Several works by these men are found in the famous Medici Codex of 1518, a decorated manuscript commissioned for the wedding of Leo's nephew Lorenzo, Duke of Urbino, and Madeleine de la Tour d'Auvergne. The wedding was one of several sumptuous private celebrations and public festivities honouring various members of the Medici family during these years in which music and spectacle were prominent. At Leo's court musical activities included both solo and ensemble performances by voices and instrumental groups in concert. Plays and religious services in which the pope himself participated were adorned with musical performances such as had rarely been heard at the Vatican.

Leo's cousin Giulio (1478–1534) succeeded to the papacy as Clement VII in 1523. As a cardinal, Giulio had taken a great interest in Florentine musical matters, and he seems to have been responsible for the appointments of Verdelot, Charles d'Argentille, Mattio Rampollini and several other outstanding musicians to the city's chapels. Despite the many political vicissitudes of his pontificate he remained an avid patron of music and sought to maintain the standard of excellence in the papal chapel that had been established by Leo some years earlier. Among the musicians employed by him were Conseil, Festa, Pisano, Pierre Fontaine, Pernot Vermont, d'Argentille and Ivo Barry. Instrumentalists such as Francesco da Milano and Laurentius da Gaeta were also given favours by this last Medici pope. The last scion of the senior Medici branch, Alessandro, who became the first Medici duke of Florence, had a number of instrumentalists in his personal employ as well as the composer Arcadelt.

Medici

3. 1537–1737.

With the accession of Duke Cosimo I in 1537 official Medicean patronage of music in Florence was resumed on a broad scale. At his instance the chapels at the cathedral and baptistry were reorganized and enlarged, and his favourite musician, Francesco Corteccia, appointed to direct them. Cosimo and his immediate successors – Francesco I (ruled 1574–87), Ferdinando I (ruled 1587–1609) and Cosimo II (ruled 1609–21) – maintained an active interest in the chapels as well as the prerogative of nominating their choirmasters, the most famous of whom after Corteccia were Cristofano Malvezzi, Luca Bati and Marco da Gagliano. At court, Cosimo I began the practice of retaining singers, instrumentalists and dancers, and it was continued on an even more lavish scale by his sons and grandson: in the first decades of the 17th century in particular innumerable ballets were performed. Musicians associated with the court in this period include Alessandro Striggio (i), Marenzio, Giulio and Francesca Caccini, Peri, Antonio and Vittoria Archilei, Cavalieri, Francesco Rasi, Lorenzo Allegri, Antonio Brunelli and Vincenzo Calestani; the last two worked at Pisa. Several of these composers were among the earliest and most persuasive monodists.

Cosimo I also initiated the policy of associating important family and state occasions with extraordinary musical festivities. For his own wedding to Eleonora of Toledo in 1539 he commissioned several occasional pieces

from Corteccia, Festa and others and also had Corteccia compose music for the *intermedi* of Antonio Landi's comedy *Il commodo*. Other events during his reign, such as the baptisms and weddings of his children or the arrivals of distinguished visitors, were observed in a similar manner. The most elaborate of the Florentine *intermedi*, those for Girolamo Bargagli's *La pellegrina*, were presented in 1589 as part of the festivities attending the marriage of Ferdinando I and Christine of Lorraine. Much of the music for these *intermedi* was composed by Malvezzi and Marenzio. In 1600 the union of Maria de' Medici and Henri IV of France was celebrated with performances of Giulio Caccini's *Il rapimento di Cefalo* and Peri's *Euridice*, the first complete extant opera. Notable works presented later in the 17th century include Marco da Gagliano's *La Flora*, on the occasion of Margherita de' Medici's marriage to Duke Odoardo Farnese of Parma in 1628, and Jacopo Melani's *Ercole in Tebe*, for the wedding of the future Grand Duke Cosimo III and Marguerite Louise of Orléans in 1661.

Medici patronage of music and musicians followed a somewhat erratic course during the reigns of the last three grand dukes. Under Ferdinando II (ruled 1621–70) the chapels at the cathedral and baptistry, comprising 32 singers and directed by G.B. da Gagliano until 1651, continued to flourish, as did the ensembles of voices and instruments maintained by the court. Official rosters show that a notable number of virtuoso singers and instrumentalists were attached to the court, though many of them, of course, also performed in some of the city's other musical venues. Invitations to visit Florence were extended to prominent composers such as Luigi Rossi and Frescobaldi, and magnificent court productions were arranged of operas, mascheratas, equestrian ballets and aquatic spectacles with music. The Medici, including Ferdinando himself and his brothers Prince Mattias (1613–67) and Cardinal Gian Carlo (1611–63), also lent their support to the establishment of academies which produced new operas and revived others by Tuscan musicians and librettists, among them Antonio Cesti, the Melani brothers, Domenico Anglesi and G.A. Moniglia.

During the reign of Cosimo III (1670–1723) court-sponsored musical events declined steadily, since he cared little for music. Court indifference notwithstanding, some members of the ducal family, notably Cosimo's brother Cardinal Francesco Maria (1660–1711) and his son, the heir apparent Prince Ferdinando (1663–1713), indulged their love of music by supporting both private and public performances of operas, ballets and oratorios. As a youth, Ferdinando had studied counterpoint with G.M. Pagliardi and acquired a passion for music that remained with him throughout his life (see illustration). Among the musicians he patronized were Bartolomeo Cristofori, Handel, Pasquini, Veracini, G.M. Casini, Pietro Sanmartini, and Alessandro and Domenico Scarlatti. Alessandro Scarlatti composed several operas and sacred works expressly for him. Medici rule petered out with Gian Gastone (ruled 1723–37), whose notorious indolence, allied to the troubled political conditions of the time, precluded notable musical activity at his court, though he employed a few prominent musicians such as the lutenist Carlo Arrigoni and the composer G.M. Orlandini; he also continued the traditional Medici policy of subventions to the Florentine Accademia degli Immobili for opera performances at their Teatro della Pergola.

See also Florence, §§1–2.

Medici

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Medici Quartet.

English string quartet. It was founded at the RAM in 1971 by Paul Robertson, David Matthews, Paul Silverthorne and Anthony Lewis. Coached by Sidney Griller, it gave a début concert at the Wigmore Hall, London, in 1973 which was well received; 25 years later it celebrated its silver jubilee at the same hall with the identical programme. In 1985 it toured the USA for the first time and since then it has enjoyed an international reputation. Its members have been artists-in-residence at a number of institutions: York University; Kingston University; Lancaster University; Swansea University; and since 1996 at Surrey University. Silverthorne was replaced by Ivo-Jan van der Werff in 1983 and in the 1990s Matthews was succeeded by Colin Callow, Cathy Thompson and (in 1998) by Steven Morris. The Medici has long been one of the more thoughtful British ensembles, capable of profound, stylistically conscious performances. Elisabeth Lutyens wrote four quartets for the group, which has also given the premières of works by Alan Bush, John Tavener, Peter Maxwell Davies, William Mathias, John Joubert, James Patten, Richard Rodney Bennett, Sebastian Forbes and Nigel Osborne. It has given successful presentations, in collaboration with Royal Shakespeare Company actors, on the lives of composers as revealed through their chamber music. Its many recordings include a Beethoven cycle, Vaughan Williams's chamber music for strings, sensitive accounts of Elgar's Quartet and Piano Quintet (with John Bingham) and Wajahat Khan's Sitār Quintet, a work it has often played in concert with the composer. Paul Robertson has done much research into the connection between music and the human brain and has both lectured and written on the subject; in 1996 he presented four TV programmes, entitled 'Music and the Mind', on Channel 4. This activity has led to the quartet's establishing links with major medical research institutions in London, Amsterdam and Geneva. Ivo-Jan van der Werff, well known as a recitalist and recording artist in his own right, teaches the viola at the RCM. The ensemble's instruments are violins by Domenico Montagnana (1729) and Nicolas Lupot (1809); a viola by Giovanni Grancino (*c*1690); and a cello by Matteo Goffriller (1695).

TULLY POTTER

Medieval.

The broadest definition of the medieval period encompasses all the centuries between 'antiquity' and the 'Renaissance'. The earliest writer to

evoke this intermediary phase was Filippo Villani, who observed in a treatise of 1382 that the islands in the Mediterranean had borne different names in 'ancient, middle and modern times' (*priscis mediis modernisque temporibus*; see McLaughlin). Such a division of the past into antiquity, the present and the times in between may seem unremarkable, but the Trecento discernment of 'middle times' has shaped Western conceptions of the past for 600 years. The need to acknowledge a comprehensive shift somewhere between 1350 and 1550 that affected the arts, technology and the large political configurations of states and nations has rarely been disputed, but the appropriateness of the terms 'medieval' and 'Renaissance', with the value judgments they imply, has been contested many times. Music historians now have a complex transaction with them, for the discernment of 'medieval' and 'Renaissance' phases in the continuous tradition of Western music is a legacy from the 19th century when few compositions from either period had been made available for study. Those interested in the history of music were not then in a position to challenge the views that historians of the Italian visual arts and culture, notably Jakob Burckhardt, had developed so persuasively, especially since Burckhardt and others expounded them with materials that had been fundamental to the experience of educated men and women in Europe since the days of the Grand Tour.

1. Terminology.
2. Historiography.
3. Defining 'medieval music'.
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<div align="right">CHRISTOPHER PAGE</div>

Medieval

1. Terminology.

The adjective 'medieval', formed on the basis of the neo-Latin *medium aevum* ('the middle age'), was slow to gain currency in English. As late as 1874 the distinguished Anglo-Saxonist Henry Sweet still referred to 'middle-age Latin', but by the 1880s the rule of 'medieval' had begun. In English this put an end to a flexibility of terminology that reached back to the Trecento in neo-Latin. *Medium aevum*, first recorded in 1604, was one of many different nouns used between the 14th and 18th centuries to denote the 'middle' period; others included *media tempora* (1382), *media tempestas* (1469), *media aetas* (1518), *media antiquitas* (1519), *medium tempus* (1586) and *medium saeculum* (1625). The corpus of terms employed in the European vernaculars grew from the neo-Latin and shares its movement between singular and plural. Singular forms include the German *Mittelalter*, Italian *medioevo*, Spanish *edad media*, Greek *mesaionas* (demotic form), Danish and Norwegian *middelalderen* and French *moyen âge*, while plural forms include the English 'Middle Ages' (first recorded in the singular, however, in 1611), Dutch *middeleeuwen* and Icelandic *miðaldir*. Robinson deemed it 'almost providential' that the English language uses a plural form, but it would be fanciful to suggest that the plural forms express or encourage a relatively nuanced view of the medieval centuries.

Medieval

2. Historiography.

The *Mappa mundi* at Hereford Cathedral, drawn around 1300 by Richard of Haldingham, shows the Emperor Augustus commanding his officials to chart the Roman dominions. Long after its decline and fall the Roman Empire lived in the memory of literate men such as Richard of Haldingham, reminding them that a single language and polity had once been imposed on most of the charted world. Their remembering of Rome can often be traced in what may be called a 'literary humanism'. The term 'humanism' resists concise definition, but a form of literary humanism may be said to exist wherever classical Latin is admired and imitated; there is no taste for such Latin that is not also a potentially transforming esteem for the civilization that Virgil and Cicero express (*see also* Humanism). The medieval centuries, as conventionally understood, included many times when clerics were conscious of the need to improve standards of Latin. Sigebert of Gembloux (*d* 1112) revised an earlier Life of St Maclovius and found the Latin 'archaic, disordered, confused with barbarisms and solecisms, fit for the ears of nobody and thus forgotten' (*PL*, clx, 729). Many of the chant composers, like Sigebert, who were active in the great monasteries and cathedrals of France, Lotharingia and Germany between 800 and 1100 were probably impelled to compose as much by their proud sense of improving upon Merovingian Latin as by any other motivation. However, the period when Italian writers, conscious of their renewed connoisseurship of classical Latin style and civilization, first distinguished *media tempora* deserves to be regarded as exceptional among these phases of revival. Villani's evocation of those *tempora* was made during a formative stage in the process that Lévy and others have called the 'bifurcation' of Europe. Placed between 1300 and 1500, when Europe began to separate from other civilizations participating in the world system, this stage brought new technology (the shipbuilding of the Venetians and Genoese is a striking example), opened new commercial channels and hastened the expansion of many cities. The profound significance of these developments gives exceptional potency to the Trecento discernment of *media tempora* in the heart of the bifurcation period, and in the place where so many of its effects were felt at an early date. As Stock observes, the potency was such that the humanists established a vital point of reference in Western thought:

> The Renaissance invented the Middle Ages in order to define itself; the Enlightenment perpetuated them in order to admire itself; and the Romantics revived them in order to escape from themselves. In their widest ramifications 'The Middle Ages' thus constitute one of the most prevalent cultural myths of the modern world.

In Protestant countries such as England this 'cultural myth' drew strength not merely from 'rediscovered' Latin texts but also from the upheavals of the Reformation. As early as 1580–90 Roger Martin, a member of a gentry family, compiled a book detailing what he could remember about the church at Long Melford in Suffolk 'as I did know it', before the assaults of the reformers. The dissolution of the monasteries, hospitals and other religious houses was accompanied by what John Bale called a 'lamentable spoyle of the lybraryes of England' (*Scriptorium illustrium Maioris*

Brytanniae catalogus, Basle, 1559/*R*) impelling a tide of medieval manuscripts into the hands of parish priests, higher clergy and landed gentlemen throughout England. The great collections of men such as John Stow (*d* 1605), Robert Cotton (*d* 1631) and Robert Harley (*d* 1724) began here, and once deposited in the British Library were of great value to the Enlightenment pioneers of music history in Britain, Charles Burney and Sir John Hawkins. The scholarly *Itinerary* of John Leland, appointed 'King's antiquary' in 1533, is justly famous, and is paralleled somewhat later by the travels of continental Catholic scholars in religious orders. These monks were sustained by a sense of continuity that stimulated their interest in the *medium aevum* as a phase of their order's history, and perhaps as the period when that history began. Linked by the traditional bonds of monastic friendship, enhanced by shared antiquarian interests, they were animated by the passion for manuscripts, inscriptions, seals and architectural remains that is such a striking feature of European culture from the late 16th century onwards. The Maurists Jean Mabillon and Edmond Martène were particularly outstanding as travelling antiquaries. In 1717 Martène and Ursin Durand published the results of their visits to hundreds of religious houses, many of them medieval, noting details of architecture, copying inscriptions on tombs and 'blowing the dust off the archives' to gather material for a revised edition of *Gallia Christiana*, still an important source of information for music historians. By 1676 it was already possible for a compendium such as Cristoph Keller's *Nucleus historiae inter antiquam et novam mediae* to treat *historia media*, 'middle history', as a rudiment of historical thought, while two years later Du Cange consolidated the field with his monumental *Glossarium ad scriptores mediae et infimae latinitatis*. The reference to a 'middle Latin' on the title-page of this prestigious (and still indispensable) dictionary inspired other scholars such as Polycarp Leyser (*Historia Poetarum medii aevi*, 1721) and Fabricius (*Biblioteca latina mediae et infimae aetatis*, 1734–46). Together with the *Glossarium* of Du Cange, citation of these works by title accounts for a high proportion of references to the *medium aevum* and *media aetas* in Enlightenment scholarship.

Medieval

3. Defining 'medieval music'.

(i) Scholarship and chronology.
(ii) Geopolitical influences.
(iii) Musical developments.
(iv) Current approaches.
Medieval, §3: Defining 'medieval music'

(i) Scholarship and chronology.

The titles of the works cited above are a reminder that in the 17th and 18th centuries scholars frequently (perhaps mostly) referred to the medieval period when they were editing or studying Latin texts whose spelling, vocabulary and cultural reference constituted, in their judgment, a specific project: the study of writers from the *medium aevum*. This emphasis is apparent in Gerbert's collection of Latin music treatises published in 1784, *Scriptores ecclesiastici de musica sacra potissimum*. This collection, of seminal importance for the subsequent image of music from the *medium aevum*, is resolutely philological, alluding to all the 16th- and 17th-century

scholars mentioned above but making almost no reference to musical sources. Until the end of the 19th century the scholarly study of medieval music owed much to Gerbert and the tradition of Latin scholarship to which he assimilated the subject. The account of music between the 12th century and the 15th given by Burney is essentially a history of theory, while the greatest single contribution of the 19th century, at least before the final decade, was Coussemaker's *Scriptorum de musica medii aevi nova series* (1864–76). This collection names Gerbert on the title-pages and extends his work of editing the theorists. At that time the number of medieval compositions, excluding chant, known to scholars cannot have exceeded 50 or so. Seminal figures at the dawn of medieval musicology possessed a relatively extensive knowledge of theory but little access to the music that the theory addressed. The French Ars Nova, for example, was unknown before about 1900.

The extraordinary work of scholars after 1900 towards establishing 'medieval music' as a field of knowledge and study contributed to a major change in the structure of thought about the musical past. The art of composed, written polyphony is generally regarded as the principal glory of Western musical history, but after its birth its practitioners experienced something of a disintegration of historical sense in relation to their craft. Music theorists of the 15th and 16th centuries had at their disposal very little information about the history of polyphony, scarcely knowing (or caring to know) any music composed more than a generation before their own time. In a sense, this reflects a positive aspect of European culture, for the changeableness of polyphonic music and its notation reveals the desire for technical innovation that is a characteristic feature of the West. Nonetheless, the speed of stylistic and notational change could make older music all but unintelligible, leaving musicians with a very feeble sense of the history of polyphony. To compare a late 15th-century writer such as Tinctoris, baffled by the polyphonic compositions of an earlier age, with Berno of Reichenau (*d* 1048), who may have sketched the history of the psalms and psalmody from David to his own time, is to realize how few materials were available to connoisseurs of polyphony who might wish to frame the kind of historical picture they were capable of devising in other fields of enquiry, including the study of plainchant.

As this want of primary materials, in the form of musical compositions, was gradually remedied after 1900 it became apparent that the history of music in the later 'medieval' period could not be readily accommodated to the kind of narrative presented in Burckhardt's highly influential *Die Kultur der Renaissance in Italien* (1860). There can be no assessment of the Renaissance as a periodization that does not also stir the 'medieval' question to some degree, if only by implication, and it has generally been in discussions of the Renaissance that the Middle Ages have been renogotiated as a period in music history. Burckhardt, who duly noted the importance of Flemish music and musicians in 15th-century Italy, contrasted a conservative, scholastic northern Europe with a humanistic, individualistic Italy. Dissatisfaction with this model (here somewhat crudely described) increased in the 20th century as the number of editions of compositions increased. Besseler published his formative study *Die Musik des Mittelalters und der Renaissance* in 1931; by 1966, when monumental series such as *Corpus Mensurabilis Musicae*, to which Besseler was an

early and distinguished contributor, and *Polyphonic Music of the Fourteenth Century* were in progress, Besseler reflected that he had given insufficient attention to the problem of periodization and remarked, perhaps with some exaggeration, that the Renaissance is 'certainly the most problematic epoch-designation in the history of culture'. More recently Owens has argued that 'our present understanding of the Renaissance appears to have as one of its cornerstones an accident of historiography: Ambros's attempt to apply Burckhardt's notion at a time when there was no adequate understanding of music before 1450'. She proposes 'a single period extending from about 1250 or 1300 to 1550 or 1600' united by the use of the mensural system and the cultivation of counterpoint.

Although Owens does not emphasize the fact, a periodization of this kind, which undermines the medieval-to-Renaissance model, can be tied into many strands of 20th-century thought. The Italian humanists' conception of a *medium aevum* has provided a broad and tempting target for 'medievalists' (a word of recent origin) for many years (see Ferguson), but since the 1960s such assaults have become easier to mount with each passing decade, especially if the target chosen is the central point of Italian Renaissance humanism, the encounter with classical literature. The gradual decline of classics as a subject in schools and universities after World War II made the humanists' connoisseurship of Latin style seem increasingly remote. At the same time, social and political changes from the 1950s quenched the imperialist spirit that was fired throughout the period of European colonialism by an admiration for Roman literature, government and conquest. Developments in critical theory, especially from the 1960s onwards, make it seem almost indefensible for Hale to declare that the humanists allowed the voices of ancient authors 'to speak clearly again … their personalities restored'; it is striking that a book seeking to constitute the Renaissance in a broad and authoritative way should make a claim about the central activity of the Italian humanists that many literary critics would reject out of hand. Most recently, the debate about the validity of acknowledging a postmodern phase in 20th-century culture has prompted the most stealthy attack of all, namely the suggestion that the old narrative of 'antiquity to Middle Ages to Renaissance' can no longer serve any kind of historical thinking unless a fourth term, 'postmodernism', be added. In an influential essay, Nichols argued that 'modernity has had to come to grips with its own historical identity. Its patterns are being surveyed, limits assigned'. Thus the postmodern observer who engages with the medieval centuries finds that the 'Modern' period has become the new 'middle age'. There now seems little room for a triumphalist account of Western achievement from the Greeks onwards in which the Middle Ages and Renaissance are 'links in a chain which includes the Reformation, the Scientific Revolution, the Enlightenment, the Industrial Revolution, and so on' (Burke).

Whatever it is to be called, there exists a body of notated music that has certain consistent features that underwent major changes as the bifurcation period 1300–1500 proceeded and that developed in relation to political and cultural circumstances that themselves underwent major changes in the same period.

Medieval, §3: Defining 'medieval music'

(ii) Geopolitical influences.

Certain aspects of human geography are particularly important. Abu-Lughod has proposed that most of Europe's competitors in the world system declined after 1300 and that this was the principal source of the subsequent European hegemony. This is convincing in some respects, but the ascent of western Europe owes something to a friction between different languages, customs and jurisdictions in a space that presents no major barrier to the circulation of people and ideas. In western Europe no city is very far from the coast, a major river or a valley; no mountain range is impassable and much of the territory is verdant plain. After 1100 the whole area was free from the external threats that could impel an empire such as the Ottoman to become centralized and militarized. The evolution of a common musical language in the period 1380–1500, comprehensively studied by Strohm, reflects in part the gradual emergence of larger political configurations making intensified or enhanced use of Europe's natural channels of communication. The corridor of the Rhine–Alps–Po river plain, for example, began to supersede the Meuse–Saône–Rhône highway, one of the great pathways of medieval civilization; it was the former that led to the great conciliar venues of Basle and Konstanz, whose importance in the rise of a 'European' musical language in the 15th century has been urged by Strohm. The medieval period reveals many configurations of space, power and musical repertory that differ from those described by Strohm. It would be difficult to find a more intensely localized relation between these three factors, and one with broader consequences, than the case of Paris in the late 12th century, for the creation of the Notre Dame organum repertory (*see* Notre Dame school), which is the matrix of the motet and of much else besides in later music history, is hard to imagine without the decision of the Capetian kings to establish a royal capital in the best natural fortress in their domains. Paris lies at the centre of a series of concentric escarpments that provide good natural defences to the east (where the contested borders with the counts of Flanders and with the Empire lay) and that can draw upon a fertile hinterland. By the 16th century, when the domain of the French kings was much larger, there were many more defensive options.

It is possible to expand such considerations to distinguish three medieval Europes, and so three musical zones whose distinctiveness is perhaps most easily shown by reference to courtly song. One, in the south, comprises northern Spain, Languedoc, Provence, Italy and Sicily. Another lies in what are now France and Germany. The third, to the north, comprises the lands of the present United Kingdom and Ireland, Scandinavia and the Baltic seaboard. The southernmost territory was a pluralist zone where the song culture of the troubadours in Old Occitan (*see* Troubadours, trouvères) was admired and shared by Catalan, Gallego, Italian and Sicilian poets who either wrote in a literary form of Old Occitan or used a high-status form of their native Romance language. Until the late 14th century the influence of this southern territory upon the development of polyphonic song was slight. In the northernmost territory, in the Atlantic or around the Baltic, many languages were in use, mostly either Celtic or Germanic, but there is no evidence that any written tradition of monophonic or polyphonic courtly song was developed there. The exception is England, annexed to the French heartland by the Normans in

1066, but the very scant remains of vernacular song in English and Anglo-Norman provide a clear illustration that a written tradition of courtly monody arose only when a prestige form of the vernacular was available or could plausibly be created on the basis of a recognized 'court' usage. It is part of what makes the 'medieval' music history of this northern zone that no vernacular achieved this status. In contrast, the sacred polyphony in British sources before 1400, an astonishingly rich and self-contained repertory, absorbed influences from abroad but transmitted very few, and appears to have been associated with a fundamentally different sense of the basic materials of composition (see below on the use of just intonation in England). The vogue for English polyphony abroad between approximately 1420 and 1440 is an exceptional departure and of primary importance in the rise of a 'European' music (*see* Discant, §II).

This leaves the 'central' zone: the area between the Loire and the Rhine, understood to form a corridor that reaches down to embrace northern Italy, has many claims to be regarded as the metropolitan area of medieval civilization before the 15th century (see Bartlett). The desire to live the eremetical life in the desert, so important to the monastic life of the 12th century, was first strongly registered in northern Italy where the rapid process of *incastellamento* had been proceeding apace throughout the 11th century. This is where the fundamental technology of Western music, the staff (*see* Notation, §III), was invented by a monk, Guido of Arezzo, whose contacts with the eremetical movement of his day were close. To the north-west, on the European Plain, lay the heartland of heavy cavalry, castles and superior ballistics. From here the French language, originally the Romance dialect of the royal domains around Paris, expanded its territories as the Capetian kings pursued a vigorous policy of enlarging what they (like most medieval kings) regarded as a family domain. By 1500, 80% of Europe's kings and queens were French in the broadest sense of the word, and already in the late 13th century Martino da Canal wrote his history of the Venetians in French because 'the French language runs through the world'. The gradual decline of monophonic song in the pluralistic southern zone – there are no musical sources of this art in any southern Romance language after about 1350 – has as much to do with the complex geopolitical changes that advanced the hegemony of French as with single, often cited causes such as the Albigensian Crusade or the rise of polyphonic secular repertories in Italy and France. By the later 14th century, French had become the language of polyphonic art song in the south, as Ars Subtiliorsources such as the Chantilly Manuscript (*F-CHd* 564), associated with the court of Foix, and the various early 15th-century sources from the Veneto, plainly show, (*see* Sources, ms, §§II–VIII).

Medieval, §3: Defining 'medieval music'

(iii) Musical developments.

There are other criteria which impart a special significance to musical developments in the period 1300–1500.

(a) Construction on a tenor.

There has been much debate about the compositional procedures of late medieval musicians, especially concerning the method of simultaneous as opposed to layered composition. Leech-Wilkinson and Bent represent the

current axes of the discussion in English. There seems no need to enforce a firm distinction between these methods, since it is possible to imagine a composer foreseeing and drafting at least the occasional possibility for third- or even fourth-voice counterpoint while composing an indispensable and self-sufficient superius-tenor duet. Nonetheless, composition upon a tenor part is fundamental to all medieval music. The gradual evolution of the *contratenor bassus* in the later 15th century, and subsequently of a functioning bass, modified the sonorous and eventually the contrapuntal structure of polyphony, altering the play of harmonics in the sound and introducing contrasting vocal colours and techniques of production (*see* Cantus firmus; Counterpoint; Tenor, §2).

(b) Exploration of tessitura.

In England the irruption of something akin to the modern bass voice into written polyphony appears to have taken place between the death of Dunstaple in 1453 and the compilation of the Eton Choirbook (*GB-WRec* 178) around 1500. The evidence of *contratenor bassus* parts in continental music suggests a broadly similar chronology. Although the compass exploited by composers of polyphony had been gradually expanding throughout the 14th century, the decisive quality of the later 15th-century developments is shown by the unprecedented response of instrument makers. Towards the last quarter of the 15th century craftsmen began to scale down various kinds of musical instruments, creating alto, tenor and bass sizes so that consorts might play vocal music. Again, the evidence suggests a considerable evolution in the sound world of composed polyphony in the second half of the 15th century.

(c) Pythagorean tuning.

Before the mid-15th century (that date is somewhat arbitrary) polyphony was based on the way the notes of the diatonic scale strike the ear when sounded simultaneously in pairs ('diads'), some diads being judged more stable than others and the criteria of judgment lying principally with Pythagorean intonation. Treatises on the monochord and other instruments explain how the seven naturals A, B, C, D, E, F, G and B♭ are established, in the Pythagorean manner, in steps of pure octaves and 5ths. This must be the scale that boys learning chant heard repeatedly when set to study at the monochord or organistrum. Contrasted with the intervals offered by equal temperament, the Pythagorean tone appears slightly wide (204 cents not 200), the major 3rds more strikingly so (408 cents not 400, far from pure), as are the major 6ths (906 not 900, again far from pure). The minor 3rds are comparatively narrow (294 cents rather than 300) and so are the semitone steps medieval polyphony exploits most (the diatonic semitone, 90 cents not 100).

There is evidence in musical compositions that French and Italian musicians conceived their intervals in Pythagorean terms. The cadential patterns of Ars Nova polyphony, both in French practice (ex.1*a–c*) and in Italian (primarily ex.1*a*), clearly exploit the straining effect of wide major 3rds, and the familiar rule requiring a perfect consonance to be approached by the nearest imperfect one suggests that this tension and release was regarded as an indispensable source of impetus in the flow of sound. English usage appears to have been somewhat different: Walter Odington

(*Summa de speculatione musice*, *c*1300; ed. CSM, xiv, 1970), report that Pythagorean 3rds are not consonances, but 'the voices of men, through their subtlety, draw them into a sweet and thoroughly consonant mixture' (Hammond, 70–71). This may be construed as a reference to the just tuning – or at least to the adjusted tuning – of 3rds, and it may be possible to argue for a 'mixed' intonation in England. The anonymous *Singularis laudis digna* (ex.2), a virtuoso composition in honour of King Edward III (*d* 1377), begins with the kind of precocious gesture sometimes found in the English repertory, and one may imagine the 3rds in the two initial chords 'drawn into a sweet and thoroughly consonant mixture', in Odington's phrase, for no traction outwards seems required. In the third bar, however, the parts move towards the 6-3 established in bar 4 (the *f♯* is signed in the source), which resolves conventionally. Here the major 3rd and 6th would surely have been widened to Pythagorean size or beyond.
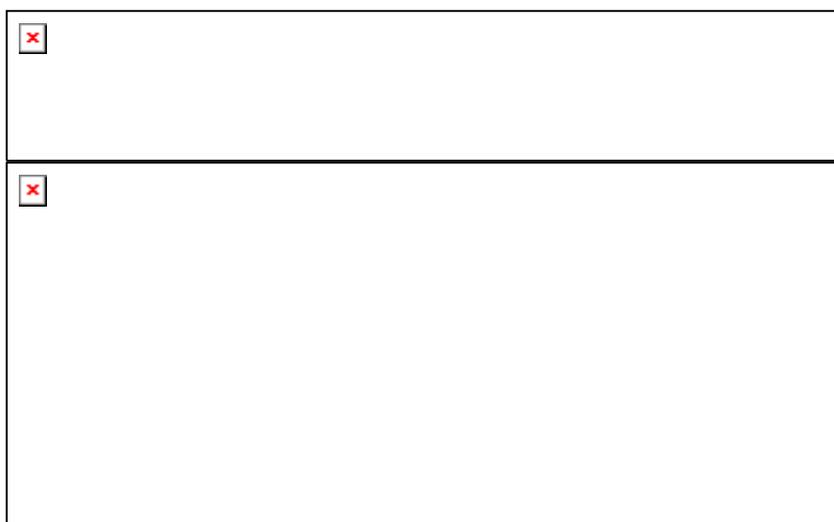
Pythagorean tuning gradually waned during the later 15th century (see Lindley for an investigation of the process on the basis of both practical and theoretical sources and with special reference to music for keyboard, where in polyphonic playing, the implications of any tuning system chosen are necessarily far-reaching; *see also* Temperaments). The theoretical evidence is clear: a sheet appended to the manuscript of Henri Arnaut de Zwolle (*F-Pn* lat.7295, *c*1440), for example, gives a recipe for establishing a just scale with pure 3rds. Other evidence might be cited, both from treatises and from musical compositions, and it is tempting to suppose that an impression of English tuning, among other things, is embodied in the famous reference by the poet Martin le Francto a *contenance angloise*.

Medieval, §3: Defining 'medieval music'

(iv) Current approaches.

A central preoccupation of later 20th-century thinking in the humanities, perhaps its most significant legacy to the 21st, was the impulse to historicize current codes of understanding, exploring the penumbra of meanings around current ways of reasoning and explaining. This legacy is apparent in the far-reaching changes that have affected the transcription into modern notation of music from the 12th to the 16th centuries, probably the fundamental way of constituting a repertory as a source of critical, historical and aesthetic issues to be addressed. There has been an erosion of confidence in certain notational conventions primarily associated with

later music, particularly the reduction of note values, barring in accordance with modern practice and the transference of music notated without measure into a mensural form on the grounds that it must have been that way even though the scribes did not, or could not, record it so. This last convention, which often entailed the first two, has greatly affected the appearance of early monophonic song, both in Latin and in the vernacular, and of organum. The tide of change is beginning to reach the Notre Dame conductus. For these and many later repertories, the possibilities offered by computer setting of music and computer graphics will surely prove to be of seminal importance.

In retrospect, the rise of interest in historical performance may count as one of the most significant developments in modern and (if there is such a thing) postmodern negotiations with medieval music (*see* Performing practice, §I, 2–3). Medieval harmony, which proved so distressing to many scholars until at least the 1930s, has now become a fairly familiar corner of the vast landscape of commercially recorded sound; establishing the concept of 'medieval' music throughout the world, it has been allied to social and cultural changes. These plainly include the developments of Modernism in music, which make medieval harmony seem less shocking than it did two generations ago, but it is also important to cite the increase in standards of living since World War II, which is ultimately responsible for the proliferation of domestic sound reproduction equipment and the large body of journalism now associated with home listening.

The increasing familiarity of an entity on record that is performed, marketed and reviewed as medieval music has caused a certain uneasiness among scholars. Sometimes regarding themselves, with justice, as the ones best equipped to interpret the historical, critical and aesthetic issues presented by the shifting phenomenon of 'medieval' music, they will surely continue to raise the important philosophical question of whether medieval music in modern performance, or in a modern edition, really is 'medieval' music in any appreciable sense. It remains impossible to predict whether the terms and concepts 'medieval' and 'Renaissance' will be retained in the long term. Only now are the materials widely available to assess them. It is noteworthy, however, that the most sophisticated treatment of these issues yet written avoids the terms 'medieval' and 'Renaissance' wherever possible, both in its title and in much of its discussion, preferring for the former *The Rise of European Music, 1380–1500*.

Medieval

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Medieval drama.

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Medieval drama

I. Introduction

1. Definitions, genres and scholarship.

The many Latin terms used by medieval writers to refer to dramatic representations include *ordo*, *officium*, *ludus*, *festum*, *miraculum* (rare), *misterium* and, most frequently, *representatio*. Each vernacular has an equivalent variety. None of these terms is used consistently, nor is any used exclusively (cf English 'play') to denote a drama. The terms 'tragedy' and 'comedy' are very rare and are not applicable in their traditional meanings. Of the above terms, *ordo* and *officium* are commonly used to describe liturgical ceremonies as well as plays; this draws attention to a fundamentally important but elusive distinction between ritual and drama. When describing vernacular plays, medieval writers used the terms 'miracle' and 'mystery' without distinction; in this article, 'miracle' denotes a play based on the life of a saint, 'mystery' a play on a biblical or apocryphal subject. These may both be categorized as 'historical' as opposed to the 'fictional' character of the morality plays (see Knight, 1983).

The corpus of medieval drama in Latin and the major European vernaculars is huge. It comprises, essentially, two types of religious drama. In the first, traditionally called the 'liturgical drama', music is integral: the whole text of the play is sung monophonically and the language is Latin. In the second, vernacular drama, the main action is conducted in the spoken vernacular, with songs and instrumental music, plainchant and polyphony, introduced as appropriate. The principal vernaculars to be considered are English, French, German, Italian and Spanish, in all of which a substantial repertory of plays has survived; there is a smaller corpus from the Netherlands and another from eastern Europe. In addition to these religious plays there are isolated secular plays of various types from the 13th century onwards. It is not until the end of the Middle Ages that coherent traditions of secular drama can be traced (English interludes, French farces and *sotties* etc.). In all medieval secular plays the music is incidental.

An older generation of scholars (Chambers, Young etc.) believed that the liturgical drama, starting in its simplest form as the Quem queritis dialogue, evolved over the centuries until it took on more realistic forms such as the mystery cycles of the later Middle Ages. This metaphor of organic growth has been increasingly questioned over the years (see Hardison, 1965). Unfortunately, a consideration of the nature and function of music in medieval drama has not played much part either in the formation or in the critique of the traditional interpretation.

The first substantial collection of the musical texts of liturgical plays, Coussemaker's *Drames liturgiques du Moyen-Age* (1860), still holds the field, despite its inaccuracies; but numerous single plays are available in scholarly periodicals and separate editions (e.g. Lipphardt, 1963, Krieg, 1956, Vecchi, 1954) and in performing editions with English translation (see Smoldon, 1960 etc., Greenberg, 1959, and Bailey, 1965). The ten plays of the important Fleury Playbook are published in an edition by Tintori and Monterosso (1958). The musical insertions into vernacular plays are rarely notated (but see Dutka, 1980, for music from the English biblical cycles and Brown, 1963, for a late French secular repertory).

Musical study of the drama still lags behind the literary; but the studies and articles of Lipphardt (especially his 'Liturgische Dramen' in *MGG1*), of Corbin (in *LaMusicaE*, on the Song of the Sibyl (1952), and on the planctus, in *La déposition*, 1960) and of Smoldon (1980) are the necessary starting-point for serious study of the sung drama; for the vernacular spoken drama in English see Rastall, 1996. On the literary side the works of fundamental importance in English are E.K. Chambers's *The Medieval Stage* (1903/R), still unsurpassed as a general survey, and Karl Young's *The Drama of the Medieval Church* (1933/R), which gives the literary texts of almost the entire corpus of Latin religious drama. Young's work must now be supplemented from Walther Lipphardt (1975). Grace Frank's *The Medieval French Drama* (1954) and N.D. Shergold's *A History of the Spanish Stage* (1967) are the only scholarly books in English covering their subjects; there are no equivalents for German or Italian plays. Muir (1995) provides a study of all European biblical drama, however.

In this article plays from the 10th century up to the Reformation are surveyed. The ecclesiastical upheavals of the 16th century brought about the suppression of medieval traditions of religious drama in Protestant countries and modified them severely in countries which remained Catholic.

Controversy has gone on for years as to what constitutes drama. For some inquirers dialogue has been essential; for others, impersonation (pretending to be someone in the story). Thus, for Young (1933/*R*), the moving ecclesiastical ceremonies of Holy Week are only in the loosest sense dramatic, since the element of impersonation is almost lacking. For present purposes, and indeed for the medieval period in principle, the concept of impersonation cannot be regarded as crucial – except in monologue. In this article the widest definition is used, admitting as drama any action in which the speeches, or songs, of two or more personages (realistic or symbolic) are opposed or juxtaposed.

2. Elements and traditions of medieval music drama.

No-one now believes either that European drama perished utterly with the destruction of the Roman theatres in the 6th century, or that it had to be invented again in the 10th. All the evidence, fragmentary as it is, testifies to a wealth of dramatic activity of various kinds in the early Middle Ages, much of it involving music. Travelling minstrels, variously designated in Latin as *mimi*, *histriones*, *joculatores*, *menestrelli*, *lusatores* and so on, combined music and acting with other sorts of entertainment – tumbling, bear-leading, juggling, puppetry (*see* Minstrel). These were professionals, playing (in many senses) for hire. Their repertory may have included simple pieces of the *fabliau* type (a comic tale, often grotesque or obscene), such as the *Interludium de clerico et puella* (13th century) and *Le garçon et l'aveugle* (13th century; see Axton, 1974); mimed monologues, such as Rutebeuf's *Dit de l'herberie* (13th century; cf the sales talk of the spice merchant in the Resurrection plays); scolding matches, 'flytings', *estrifs*, or demonstrations of clever repartee, such as *Le roi d'Angleterre et le jongleur d'Ely* (13th century); courtly narratives with interpolated song, such as the *chante-fable* Aucassin et Nicolette (13th century); and semi-dramatic lyrics, such as *Mei amic*, an 11th-century Provençal song dialogue for the Annunciation. To have some cognizance of this professional and of other traditions is essential if the musical elements of the drama are to be seen in their proper nature.

One important tradition is that of the dance-song, both courtly and popular. The dancing by courtiers and their ladies of 'rondets de carole' was described by Jehan Bretel in the *Tournoi de Chauvenci* (13th century); and scraps of (apparently) courtly dance-song are preserved in *Guillaume de Dole* (*c*1228) by Jehan Renart and in other courtly poems (refrains; *see* Refrain). Knowledge of popular dance-song is gained chiefly from courtly adaptations or imitations – though in this early period the distinction between two 'cultures', courtly and popular, is far less sharp than later. Such miniature song-dramas include versions of *Bele Aelis* (e.g. that by the trouvère Baude de la Kakerie); the Provençal song of the April queen, *Al'entrada del tens clar*; perhaps *Tempus est jocundum* from the Carmina Burana (*c*1230); and the English *Maiden in the mor lay* (Dronke, 1968,

3/1996). In German drama especially (from the later Passion play of the *Carmina burana* onwards), Mary Magdalen's sinful life is depicted as a dance with her in the centre; she buys cosmetics, sings and dances to entice her lovers. A different type of courtly activity produced the Teutonic warrior-play; its existence and the presence of musical effects in it were mentioned by the German chronicler Gerhoh of Reichersberg (*c*1160), and its influence can be traced in the sung liturgical-political play *Antichristus* (*c*1160) from Tegernsee (Axton, 1974). A later courtly milieu delighted in the dramatic spectacle of the chivalric tournament, a species of mimed heroic drama at which ladies were present and music and dancing added to the social delights (Wickham, 1959–72, 2/1980–81).

Other types of lyric besides dance-song may have sprouted into drama. These include the *aube* or Alba (lovers' dawn-song), the Chanson de toile ('weaving-song'; usually a woman's dramatic monologue), the *bergerie* (shepherds' games) and the pastourelle (knight encounters maiden). The two last, for instance, with associated music, form the basis of Adam de la Halle's *Robin et Marion* (see §III, 2(iii) below). Another lyric type, the debate (Provençal *joc-partit*; Fr. Jeu-parti) is self-evidently a dramatic form and has a long musical as well as poetic history (*see* Troubadours, trouvères). Sung dramatic debates range from the sublime (Hildegard of Bingen's *Ordo virtutum*, ?1150s, in the morality tradition) to the near-ridiculous (some of the courtly riddles of Adam de la Halle and his contemporaries in 13th-century Arras). However, of all European song forms, that which most specifically contributed to the drama is the Italian Lauda; the earliest Italian vernacular plays are *laude* in dialogue (see §III, 3(iv) below). But the tradition of the Latin Planctus or lament was even more widespread, and some historians have seen the whole of medieval drama embryonically in the scene where Mary sorrows at the foot of the Cross. In German drama the *Marienklage* is of central importance (see §III, 2(i) below). The planctus naturally developed as sung dialogue between the lamenter and the bystanders (Mary and the apostle St John; Rachel and her consolers).

Another element of importance particularly for the formation of the religious drama was the Song of the Sibyl, a prophecy of Christ's birth, of great antiquity. It found its way into the Christmas liturgy in the 8th century and in the drama belongs with the *Ordo prophetarum*, the Procession of the Prophets. Its music as well as its words are traditional (Corbin, *RdM*, 1952). The Procession of the Prophets originated from a famous sermon, *Contra judeos*, attributed to St Augustine, which was read at Christmas Matins and incorporated the Song of the Sibyl and many other prophecies. Other sermons, such as the Spanish *Castissimum Marie virginis*, may also have been dramatized (Donovan, 1958).

However, the most imaginative and impressive form of drama in the early Middle Ages remains the liturgy itself. Honorius of Autun, in *Gemma anime* (*c*1100), described the Mass as a drama analogous to ancient tragedy (trans. Hardison, 1965; Latin text in Young, 1933, i, 82):

> our tragic author [i.e. the celebrant] represents by his
> gestures in the theatre of the Church before the Christian
> people the struggle of Christ … By the extension of his hands

he represents the extension of Christ on the Cross. By the chant of the Preface he expresses the cry of Christ on the Cross.

More strikingly dramatic than the Mass in their imaginative impact are, in particular, the ceremonies of Holy Week. The blessing of palms, for instance, on Palm Sunday was followed by a procession to a place symbolizing the Mount of Olives, to the singing of *Gloria laus*. Sometimes, especially in Germany, a figure representing Christ riding on an ass (the *Palmesel*) was brought into the church. (A procession is part of the action in many liturgical plays; the Corpus Christi procession, instituted in 1264 (confirmed 1311), contributed to the growth of vernacular drama.)

Two ceremonies are particularly dramatic: the *Depositio crucis*, commemorating the burial of Christ; and the *Elevatio crucis*, celebrating the Resurrection (Young, 1933, i, 112ff; Corbin, *La déposition*, 1960). A striking liturgical action, which was to have a long history both in the liturgical drama and in the mystery cycles and Passion plays, was sometimes combined with these two ceremonies and sometimes with the return of the Palm Sunday procession to the church; this was the Harrowing of Hell, in which Christ descends to hell, calls on Satan to open the gates ('Tollite portas'; cf Psalm xxiv) and releases the imprisoned souls of the patriarchs. At the abbey of Barking, Essex, in the 14th century these souls were represented by the members of the convent who were 'imprisoned' in the chapel of St Mary Magdalen. The existence of such a wide variety of dramatic and semi-dramatic ceremonies within the authorized liturgy of Mass and Office should be some safeguard against placing too high an importance on the single dialogue-trope, the *Quem queritis*, as the source of everything that can truly be called drama inside and outside the medieval church.

Medieval drama

II. Liturgical drama

1. Chronology and distribution.
2. The repertory: dramatic and musical material.
3. The repertory: dramatic presentation.
4. Sources.
5. Notations and problems of transcription.
6. Musical style and musical structure.
7. Interpretation and performance.
Medieval drama, §II: Liturgical drama

1. Chronology and distribution.

Scholars have continued to use the traditional term 'liturgical drama' to describe the corpus of sung religious dialogues, ceremonies and plays in Latin since it was first coined (Clément, 1847–51). Despite its drawbacks – many of the plays are paraliturgical rather than strictly a part of the liturgy – the term has more than one appropriateness: the plays are found for the most part in liturgical books, and they are animated by the spirit of the liturgy and not by that of the theatre, a totally anachronistic term and concept. Their liturgical spirit, a spirit of ceremonial reverence and joy, adds to the difficulty already discussed of distinguishing between liturgical

drama and the drama of the liturgy, between play and ceremony. On the evidence of text and music alone the distinction is often impossible. Helmut de Boor (1967) defined ceremony (*ordo*, *officium*) as 'everything that was created for presentation within the limits of ecclesiastical ritual'; play, as everything outside the realm of liturgy, whether in Latin or in the vernacular, whether performed in church or out. But a distinction that is so hard to draw in practice perhaps does not matter greatly. What matters is to regard each piece as an entity, combining in itself the elements of text, music and drama. Unless special circumstances are involved, all types of text are here referred to as 'plays'.

The complexity of the repertory can be gauged by considering as a starting-point some manuscripts associated with one of the main dramatic centres, the abbey of St Martial at Limoges. They were formerly in the abbey library and reflect the intense musical activities of an 'école aquitaine' (Chailley, 1960). Out of a group of nearly 20 manuscripts, three are of special interest. *F-Pn* lat.1154 (9th–10th century) contains (among other items, liturgical and non-liturgical) planctus (laments) on the death of Charlemagne and others, pieces on the Last Judgment, hymns, a prose to St Martial and the Song of the Sibyl (*see* Early Latin secular song). *F-Pn* lat.1240 (10th century) contains the earliest surviving version of the *Quem queritis* (facs. in Young, 1933, i, pl.6; conjectural transcr. in Smoldon, 1968). *F-Pn* lat.1139 (1096–9) contains an isolated version of the *Quem queritis* (i.e. without liturgical context), with rubric 'Hoc est de mulieribus'; the play *Sponsus*, followed by a prophet play; and an *Ordo Rachelis*, a short liturgical play of the Holy Innocents containing Rachel's dramatic lament. (For this repertory as a whole *see* St Martial and Sources, ms, §§II–III.)

These three manuscripts alone provide an ensemble of items, all of them written down by the end of the 11th century and some much earlier. They show how diverse elements can be found in the same milieu (allowing for a range of date) and, in the case of the third manuscript, how at an early date the same compiler would collect plays both 'rudimentary' (*Quem queritis*) and 'advanced' (*Sponsus*, which contains vernacular stanzas and refrains) with a liturgical ceremony (*Ordo Rachelis*) which is in effect no more than a simple dramatic trope of two speeches to the responsory *Sub altare Dei*. It cannot be too often emphasized that there is no orderly chronological development to be discerned in the liturgical drama. The fact that the well-known description of a quite elaborate *Visitatio sepulchri* play at Winchester (see Young, 1933, i, 249) dates from the 10th century is a further reminder. A useful chronological index of liturgical plays, based on Young, was compiled by Hardison (1965, appx II); and Smoldon compiled a list of manuscripts arranged by countries within each century (1980, appx).

The complexity of time is matched by a complexity of place: the liturgical drama was not diffused in equal richness all over Europe. In addition to the 'school' of St Martial already mentioned, St Gallen (Switzerland) and Winchester were important early centres. The latter may have derived ceremonies from Ghent and Fleury (St Benoît-sur-Loire); and Fleury was sufficiently active in the 12th century to have produced the playbook that now bears its name. In France 'the greatest number of texts and the

longest plays come from the northern provinces of Reims and Sens' (Wright, 1936). Here, as elsewhere, both monasteries and cathedrals contributed. An expanded Easter dialogue is associated with the region of Passau (south-east Germany), the Mary Magdalen scene (with introductory laments) with Normandy and Norman Sicily (Lipphardt, *MGG1*). In Italy, Padua and Cividale were especially productive; and in Spain, the cities of Catalonia and the island of Mallorca (Donovan, 1958). The liturgical drama, despite its early start in 10th-century Winchester, is not widely represented in the records of medieval England; but Lichfield, Barking, Lincoln, Malmesbury and York are known to have had plays. It should further be remembered that England was a hub of Norman culture in the two centuries following the Norman Conquest; and the widespread appointment of Norman abbots and bishops is likely to have stimulated the introduction of liturgical ceremonies and plays from one of the liveliest dramatic regions in Europe. However, no single extended dramatic representation survives.

Medieval drama, §II: Liturgical drama

2. The repertory: dramatic and musical material.

The analysis of the repertory by type and subject has the authority of Young (1933/*R*). His analysis has been followed by most later scholars of the drama and by musicologists and is still a convenient frame of understanding. Its neat and helpful divisions and the orderliness with which simple examples precede complex ones must not, however, mislead the inquirer into false assumptions, already referred to, about orderly chronological development. As liturgical drama is in the strictest sense music drama, to describe the repertory of some 600 texts assembled by Young (1933/*R*) and Donovan (1958, from north-east Spain) is in fact to describe the scope of the musical repertory.

The simplest forms of dramatic ceremony or play are dialogue tropes of the introit of the Mass. By far the most important and common are the *Quem queritis* dialogues of Easter (fig.1; see also ex.7 below) and Christmas. At Easter the dialogue is between 'Christicole' (worshippers of Christ) and 'celicole' (dwellers in heaven); in many texts the former are precisely identified with the three Marys visiting the tomb of Christ and the latter with angels at the tomb. At Christmas the dialogue is between the shepherds seeking the crib and the midwives (non-scriptural). Other dialogue tropes exist: for example, a 14th-century Spanish one for the Assumption of the BVM (Donovan).

Particularly in its enlarged forms the Easter dialogue is frequently found, from the 10th century to the 16th, in a different liturgical position. Instead of being attached to the introit of the Mass, it is placed after the third responsory of Matins of Easter, *Dum transisset sabbatum*; it is also amplified by prefatory and concluding sentences, mostly well-known antiphons. The enlarged dialogues are known generically as the *Visitatio sepulchri*; they account for over 400 surviving texts, about two-thirds of the total repertory. Three degrees of dramatic elaboration are normally distinguished: 'one in which the dialogue is conducted by the Marys and the angel, a second in which are added the apostles, Peter and John, and a third which provides a role for the risen Christ' (Young, 1933, i, p.239). The *Visitatio sepulchri*, it is essential to realize, is never extended

backwards to include scenes from the Passion and Crucifixion; it exists solely to celebrate the joy of the Resurrection.

Musically, these elaborations call for additions of various kinds. Traditional antiphons, already mentioned, are added, such as *Alleluia, Surrexit Dominus de sepulchro* (found in such early books as Hartker's Antiphonary, *CH-SGs* 390–91; PalMus, 2nd ser., i); *Venite et videte locum* (Hartker, and Winchester Troper); *Currebant duo simul* (Hartker); and, by way of preface, [*Et dicebant ad invicem:*] *Quis revolvet nobis lapidem ab ostio monumenti?* (Hartker). The Easter sequence *Victime paschali* (11th century, attributed to Wipo, an imperial chaplain) is sung in various dramatic arrangements but always to the traditional melody (*LU*, 780). Hymns, for example *Jesu nostra redempcio*, are sung by the Marys or by the apostles, and *Christ ist erstanden* by the congregation near the end (before the final *Te Deum*). Laments (planctus) are sung by the three Marys as they approach the tomb, the most common set of three being the 15-syllable *Heu, nobis internas mentes*, *Jam percusso ceu pastore* and *Sed eamus et ad eius*; the music of these is thought to be non-Gregorian (see §II, 6 below). Accompanying examples give transcriptions of (1) the introit trope in its simplest form to the traditional melody (*F-Pn* lat.8898; 12th-century rituale from Soissons; ex.1); (2) an expanded dialogue with dramatization of the *Victime paschali* (*Pn* lat.10482; 14th-century breviary from Paris or Melun; ex.2); (3) the opening of a *Visitatio sepulchri* with the laments of the Marys, in which the traditional words are modified and a new melody provided (*CH-EN* 314, from Engelberg; ex.3).

Four liturgical plays celebrating the Resurrection in even more elaborate forms were assembled by Young under the title *Ludus paschalis* (the nearest manuscript title is *Ordo paschalis*); they are from Klosterneuburg, Tours, ?Origny-Ste-Benoîte (near St Quentin) and ?Fleury. The longest of these, from Tours, unfortunately incomplete, includes scenes between Pilate and the Roman soldiers, between the Marys and two merchants, the appearance of Christ to the disciples, and the incident of doubting Thomas. The play in the Origny manuscript has rubrics and some portions of the dialogue in French. Seven further plays of the Easter season celebrate the journey to Emmaus (the Peregrinus plays). The feasts of the Ascension and of Whitsuntide were celebrated with dramatic liturgical ceremonies and, often, ingenious machines; they do not, however, seem to have developed as drama, except perhaps in Catalonia (see Donovan).

The most complex of all liturgical plays related to Easter are Passion plays (two in the *Carmina burana* manuscript, one from Sulmona and one from Monte Cassino; see Sticca, 1970). The most interesting is the longer of the two Passion plays in the *Carmina burana*. Although normally classed as liturgical drama, this and the other lesser Passions are borderline cases. They are almost entirely in Latin and set to music throughout (there is no such thing as a spoken religious drama in Latin at this period, except for the moral, pseudo-Terentian plays of the 10th-century nun Hrotswitha of Gandersheim), but they have no demonstrable connection with the liturgy. Musically there is a difference too: 'The number of liturgical pieces incorporated [in the major *Carmina burana* Passion] is relatively small, and … these are used chiefly as choral introductions to separate scenes' (Young, 1933, i, 533). Unfortunately the neumes of this play are unheighted in the manuscript; most of the music is therefore locked up in a code that cannot be broken. There are, however, a number of identifiable melodies (see Lipphardt, *MGG1*), including those of the laments *Planctus ante nescia* and *Flete, fideles anime*. These well-known compositions in sequence form had an independent existence which is well attested (ex.4 gives the opening of the melody of *Flete, fideles* from *I-Pc* C.56). The planctus is a non-liturgical genre. Its performance in a liturgical context was invariably on Good Friday (Corbin, *LaMusicaE*), a day on which liturgical plays like those so far described were never presented. Its use here, and frequent occurrence in vernacular Passion plays (see §III, 2(i) below), show the introduction of an important new musical element. It has also led to the question, fascinating but insoluble, as to which came first, Passion play or planctus. (If an origin for the Passion play is to be sought, the most obvious – the traditional liturgical recitation of the Gospel accounts during Holy Week – must apparently be discounted, since until the 15th century the recitation was performed by a single deacon (Young, 1910).)
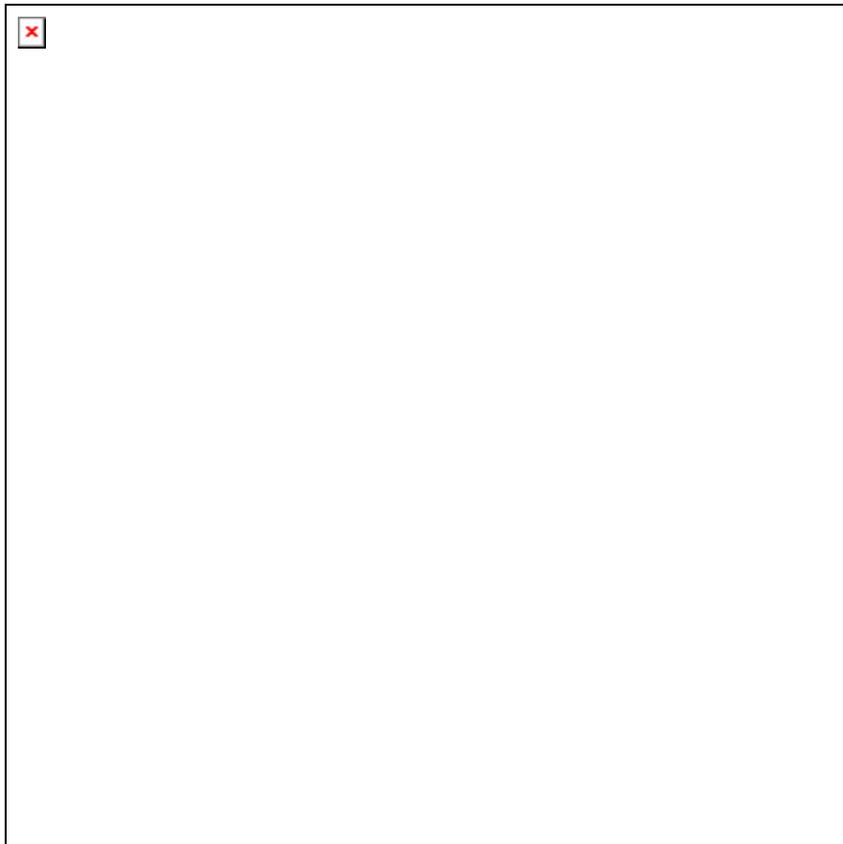
The other great season of liturgical rejoicing, Christmas, also produced its plays. The dramatic centre of these is again the moment of celebration – the adoration of the shepherds (*Officium pastorum*) and the adoration of the Magi (*Officium stelle*). In comparison with those of Easter, few introit tropes survive for the Mass of Christmas. Once again, the documents do not support any theory of gradual evolution or of regular imitation by 'Christmas playwrights' of Easter successes. Some 20 Christmas plays can be dated as early as the 11th century: about half are fairly simple dialogues (shepherds and midwives, the latter not usually identified by name); the others are elaborately developed plays about the Magi and Herod (*Ordo ad representandum Herodem* is the Fleury title), sometimes including a meeting with the shepherds as well, and presented at the end of Matins. Following the *Officium stelle* of Laon (*F-LA* 263) in unbroken sequence is the scene of the Slaughter of the Innocents (no music in the manuscript); in other sources the scene is a separate play-unit, as required by its liturgical affiliation – Holy Innocents Day (28 December), nine days before the Magi feast, Epiphany (6 January).

Musically as well as textually the elements of the Christmas plays are analogous to those of Easter: an introit trope using an 'original' melody (the Christmas melody usually differs from the Easter one); traditional antiphons (e.g. *Venite, adoremus eum*, of Epiphany); melodies of apparently secular character and/or origin (see the exchange *Salve, pater inclite* between Herod and his son in the Fleury play); sequences (e.g. Notker's *Quid tu, virgo* – Fleury and Freising); hymns (e.g. *Hostis Herodes impie, Salvete, flores martyrum*); a formal planctus, Rachel's lament, the centrepiece of liturgical plays on the Slaughter of the Innocents, in the Freising text entitled *Ordo Rachelis*. Exx.5 and 6 give a Christmas dialogue headed 'Quod fit in nocte natalis Domini', from Padua (*I-Pc* C.56, a processional); and the dramatic exchange between Herod and Archelaus, from the Fleury Playbook.

The only fully comprehensive Christmas play is that in the *Carmina burana*; the greater part is notated, but in unheighted neumes without indication of pitch or rhythm. The play contains all the episodes discussed above and opens in addition with an *Ordo prophetarum*: Augustine sits enthroned with Isaiah, Daniel, the Sibyl and Aaron on his right, and their opponents, the leader of the Synagogue with a group of Jews, on his left. The Procession of the Prophets has already been mentioned (§I, 3 above); it was dramatized many times as a separate Christmas play (see also §III, 2(ii) below).

The plays of Easter and Christmas account numerically for nearly the whole repertory of liturgical drama. The few other plays, however, include some of the most remarkable as individual compositions: on an Old Testament subject, the *Play of Daniel* from Beauvais; from the New Testament, the Fleury *Raising of Lazarus* and *Conversion of St Paul*; of plays dealing with the end of all things, the Provençal *Sponsus* and the Tegernsee *Antichristus*; and a group of saints' plays (miracles), all honouring St Nicholas (Fleury Playbook and elsewhere).

With the plays of the saints should perhaps be classed those that honour the greatest saint of all, the Blessed Virgin, at her four major feasts – the Presentation in the Temple, the Annunciation (then celebrated in December), the Purification (presentation of Jesus in the Temple) and the Assumption. Of these, two Annunciation plays from northern Italy (Padua and Cividale) have musical notation, while Philippe de Mézières' play for the feast of the Presentation gives elaborate musical directions (§II, 7(ii) below).

Medieval drama, §II: Liturgical drama

3. The repertory: dramatic presentation.

The presentation of these dramatic ceremonies and plays was essentially all of a piece with their nature and purpose – liturgical. (The concept of 'theatre' is totally anachronistic.) This means that all the subsidiary terms normally used to describe dramatic events are to some extent misleading – 'stage', 'properties', 'scenery', 'costumes', even 'actors' and 'audience'; they imply a type of dramatic experience that may be quite alien to the liturgical or near-liturgical occasion. At the same time one must beware thinking that all liturgical plays were the same and that the kind of dramatic

mimesis involved was consistent and unchangeable. The more elaborate plays, for example, often 'seem to have been composed in their extant forms in a spirit of literary and dramatic independence, and to have been attached to the liturgy as appendages rather than as intimate accompaniments of central acts of worship' (Young, 1933, ii, 399). It is only in these more ambitious presentations, like the Fleury *Conversion of St Paul*, that the staging plan is implied that was to become standard for the medieval vernacular dramas in their larger forms: the plan of *sedes* and *platea* (see fig.6 below). The *sedes* ('seats') or *loci* ('houses', 'mansions') were structures or raised platforms identifiable with specific localities – Jerusalem, Saul's house and so on; the *platea* ('place') was an unlocalized acting area between and in front of the *sedes*. In §II, 7 below, some remarkable, and remarkably varied, individual plays are discussed; the present section describes general principles based on simpler plays.

The 'stage' is the church itself, which is also the 'auditorium'. The two are not always clearly distinguished from a spatial point of view; a procession moving from station to station creates its own 'stage' locality as required. For the *Visitatio sepulchri* no 'houses' are required, unless the sepulchre to which the Marys go to find Jesus can be so called. It should be noted that the Easter sepulchre was not a piece of scenery for a play but a normal part of the Holy Week and Easter ceremonies (fig.2). It could be a temporary wood or canvas structure, or (especially in England) a permanent erection in stone (Brooks, 1921; Sheingorn, 1987). The sepulchre proper might be a chest or coffer placed within the larger structure (the *monumentum*). But even this degree of representation was not strictly necessary; the altar could, and often did, represent the sepulchre. In Christmas ceremonies and plays the dramatic object of comparable importance to the Easter sepulchre was the crib (*presepe*). As a focus for popular devotion the crib owes much to St Francis of Assisi, who in 1223 obtained papal permission to erect a crib (with live ox and ass) at Greccio; but it had been in use before this for centuries. Once again, it is not in the narrow sense a stage property; if no crib had been erected, the altar would serve.

A 14th-century *Visitatio* from Essen (in the Münsterarchiv) with remarkably full rubrics ('stage directions' only anachronistically) brings other features to notice, of which one is very unusual: the collegiate church at Essen was for both canons and canonesses, so in their *Visitatio* the parts of the Marys were taken by women, those of the angels by men. Normally all the roles, male or female, were taken by persons of the same sex. Another characteristic follows traditional practice – the 'costuming': the angels wear ecclesiastical vestments and do not 'pretend' to be other than clerics (this, however, varies from play to play). A third feature, confirming the absence of full dramatic illusion, is that they are allowed a book to sing from 'if they do not have it by heart' and there is light to read it by (Young, 1933, i, p.333). The degree of 'let's pretend' varies, and phrases such as 'in the likeness of those who are searching', 'in imitation of an angel', 'in a high [or loud] voice as if rejoicing', occur in early and late texts and do indicate some move towards dramatic illusion.

The general style of 'acting' must also have varied somewhat from place to place, and from century to century. But it is a safe conjecture that it was

generally restrained and formal even in the larger plays. One remarkable and fully rubricated text, with music, throws some light on this (Young, i, pl.12): a 14th-century *Planctus Marie* from Cividale del Friuli (*I-CFm* CI). Over each phrase of text and music is written a direction to the singer such as: 'Here shall she turn to the men with arms outstretched', 'Here shall she wring her hands', 'Here shall she point to Christ with open palms', 'Here with head bowed she shall throw herself at the feet of Christ'. The verbal text is highly patterned and elaborately rhetorical; some of the gestures and movements are clearly liturgical – 'here he strikes his breast', for example – and it is probable that liturgical gesture and movement is a guiding principle in the play (see Coussemaker, 1860).

The style of singing, the use (or not) of instruments and other matters of musical presentation are considered in §II, 7 below.

4. Sources.

The liturgical plays are found in a variety of sources, mostly liturgical service-books (fig.3), but also playbooks, poetic anthologies and miscellanies. The huge majority of *Quem queritis* dialogues is found in tropers such as the St Martial troper (*F-Pn* lat.1240) mentioned in §II, 1 above and the Winchester Troper (*GB-Ob* 775). The extended dialogue *Visitatio sepulchri* occurs in a wider variety of service-books. The so-called Dublin play, for example, is found in two manuscripts, both processionals (*EIRE-Dm* Z.4.2.20; *GB-Ob* Rawl.liturg.d.4); another version, headed 'In Resurrectione Domini', comes from a *Liber responsalis* in the monastery of Einsiedeln, Switzerland (*CH-E* 300), where, however, it is not liturgically placed. The tendency to detach the more elaborate dialogues and plays from their liturgical context is most marked in the case of three highly individual manuscripts. The first and most famous is the *Carmina burana* manuscript from the monastery of Benediktbeuern (*D-Mbs* 4660), which contains among many remarkable items a fragmentary play, *De rege Egipti*, a *Ludus paschalis*, two Passion plays, a *Peregrinus* and an elaborate Christmas play. The second manuscript, also well known, can be claimed as the most truly 'dramatic' of all the sources: the Fleury Playbook (*F-O* 201). The manuscript itself is a large 13th-century religious miscellany; but in the midst of it are inserted four gatherings containing ten plays – the first playbook of its kind. The third manuscript is that rare thing in medieval times, a book to which an author's name can be attached: that of Hilarius, a wandering scholar and pupil of Abelard. His book (*F-Pn* lat.11331, 12th century) contains poems, verse letters and three plays, but without musical notation. Sometimes even a quite elaborate play is substantially the same in several sources. Such is the case with the *Officium stelle* of Rouen (*F-Pn* lat.904, with music, *Pn* lat.1213, *R* 222, *R* 382, *R* 384). But generally the more elaborate the play, the less likely this is to occur.

The entire, or partial, absence of musical notation from sources of liturgical plays does not mean that they were not sung. Nor does the use of the Latin verb *dicere* in rubrics, instead of *cantare*, imply the spoken word, since both verbs are used, apparently interchangeably, in the texts of plays with music throughout and also in liturgical books. (The sources of the liturgical

drama are listed comprehensively by Lipphardt in 'Liturgische Dramen', *MGG1*, where a distinguishing asterisk is given to those that contain music. The sources are listed there by provenance or present location but without shelf-marks, for which Young or Smoldon (1980) must be consulted; see also Lipphardt, 1975.)
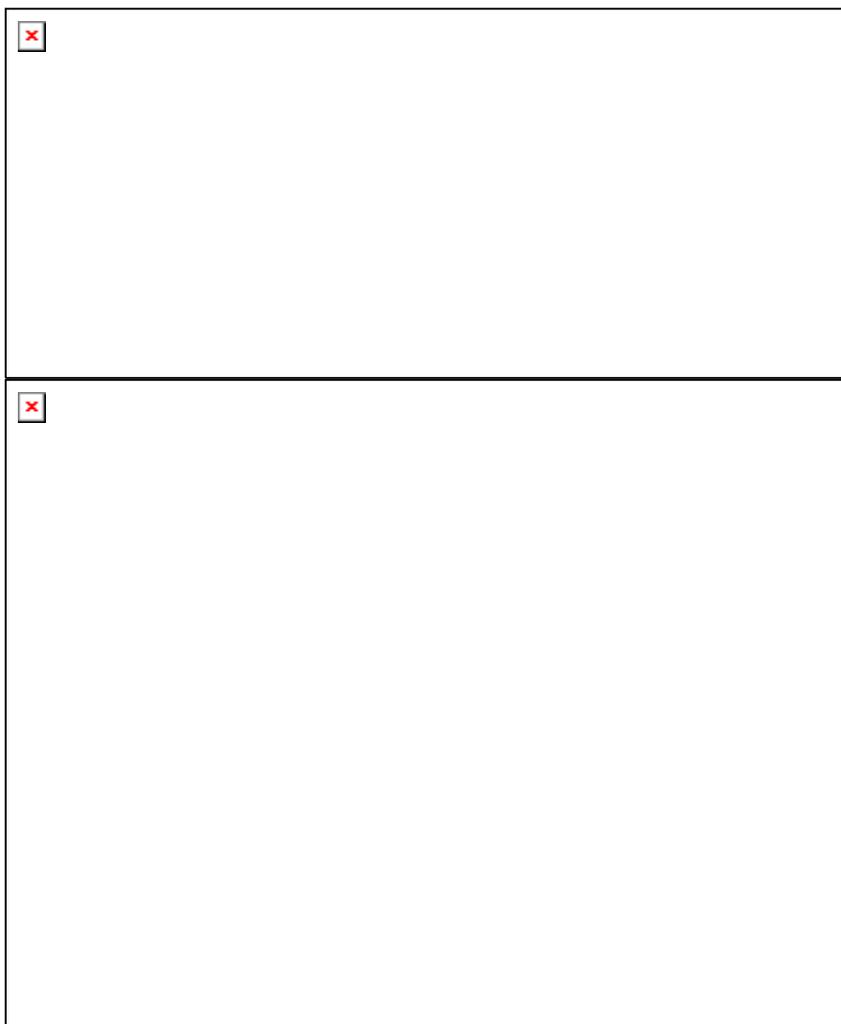
Medieval drama, §II: Liturgical drama

5. Notations and problems of transcription.

Medieval church plays are written in a great variety of notations corresponding to the notations of other melodic music of the period *c*900–*c*1500. In the case of plays closely attached to the liturgy of Christmas or Easter (i.e. the huge majority of surviving musical texts), the notation of the play is identical to that of the liturgical context and presents the same difficulties. Thus the 10th-century St Gallen version of the *Quem queritis* is in Franco-German unheighted neumes; the St Martial (ex.7) in Aquitanian with some indication of comparative pitch by heightening. The clarification of pitch is carried one stage further in, for example, a troper from Ravenna (*I-MOd* O.1.17, 11th–12th century), in which the north Italian neumes are almost precisely heighted by the use of a single line (with faint subsidiaries), with F clef (see fig.1 above). Two lines, usually F and one other, are given to help the singer in a gradual-troper from Piacenza (*I-PCd* 65, 11th–12th century). Finally (though the sequence is not neatly chronological), most of the longer plays, except those in the *Carmina burana* manuscript, are written in a notation that clearly indicates pitches on a four-line staff; the Fleury Playbook is written in the neumes characteristic of northern France in the 12th century (see fig.4); they, like the neumes of Gregorian chant in the same period, are beginning to approximate to the now familiar square shapes. These are more evident still in the *Ludus paschalis* of Origny-Ste-Benoîte (*F-SQ* 86). A style of notation slightly less liturgical in its associations is found in the early 13th-century manuscript *GB-Lbl* Eg.2615 (containing the *Play of Daniel*; see fig.5); but even there the notation is nearer to that of the liturgical monophonic than to that of the polyphonic pieces in the same manuscript (the characteristic canted *punctum*, a rhomboid form, is much used in both sections).

The satisfactory transcription of the liturgical drama is bedevilled not only by the problem of pitch but also by the other problem that besets the study of early monody in general – that of rhythm. It presents itself in two forms: briefly, how should the liturgical chants and melodic passages modelled freely on them be interpreted, and how should melodies of a more secular character be interpreted? In answer to the first question, there is no reason to think that in their somewhat enlarged and freer context the liturgical chants in any way changed their style. If the chant was normally sung rhythmically in a modified equal-note style, then certainly it was so sung in a dramatic setting. On the other hand, melodies such as *Astra tenenti, cunctipotenti* or *Jubilemus regi nostro, magno ac potenti* (from the *Play of Daniel*) with their strongly accentual Latin verse texts seem to invite the metrical interpretation that most editors give them – triple in the first case (ex.8) and duple or triple in the second (ex.9). More complicated melodies, such as the planctus of Rachel in the Fleury *Play of the Innocents*, need, as do other melismatic songs (e.g. of the troubadours and trouvères), more

flexible treatment. There is no agreed style for the transcription and editing of liturgical plays. Weakland (1961) proposed, and in his edition of the *Play of Daniel* exemplified, the above distinction between unmeasured liturgical and metricalized 'secular' melody. Tintori and Monterosso (1958) rendered the whole text of the Fleury Playbook according to the principles of pre-Franconian, modal notation. Krieg (1956) adopted a more flexible but continuously modal interpretation for the whole of the Tours Easter play, prose and verse passages alike. The solution adopted by Coussemaker (1860) of transcribing the music of the plays into traditional Gregorian square notation is non-committal but practical, as is the modern equivalent of unmeasured note heads. Each play presents its individual problems; but it seems both unhistorical and unmusical not to recognize in many plays the co-existence of different melodic styles, whose proper interpretation is bound up with that of Gregorian chant in the Middle Ages and of other monophonic music (in Latin and in the vernaculars).

Medieval drama, §II: Liturgical drama

6. Musical style and musical structure.

The way in which both the simplest and the more complex liturgical plays incorporate material direct from the seasonal liturgy has already been briefly described (§II, 2 above). However, research is still needed on the sources of the melodies used in the plays. A common extension, for instance, to the basic *Quem queritis* dialogue consists of the trope *Alleluia, Resurrexit Dominus, hodie resurrexit leo fortis, Christus, filius Dei* (e.g. in

F-APT 4). As this has different music from the antiphon *Alleluia, Resurrexit Dominus* (Smoldon, 1980), some confusion has arisen in tracing the sources of the Fleury and Rouen plays, which use this trope.

The analysis of the musical style and structure of these melodies is also not far advanced. The assimilation round the newly composed basic dialogues of Easter and Christmas of known liturgical or paraliturgical material (e.g. sequences) from varied contexts posed problems of dramatic and of musical unity. The musical problem resolves itself into various related questions. How was the deviser or arranger (the words 'composer' and 'playwright' are best avoided) to achieve a consistent musical style? What devices of melodic repetition (sequence, 'rhyme', motif) were admissible? How could modal congruity, tonal unity, be achieved? What dramatic criteria did the musician have to satisfy?

A consistent musical style was achieved, no doubt almost unconsciously, by the use of the idiom of Gregorian chant. In the case of the simplest dramatic ceremonies, mere dialogue tropes, the whole intention of the arranger was in any case liturgical. The fact that the musical phraseology of the *Quem queritis* itself is analogous to that of other liturgical melodies should cause no surprise. From Brandel (1966/*R*) it appears that the closest analogy is that of the Whitsuntide antiphon *Paraclitus autem* (*LU*, 900); the fact that liturgically the two are not at all closely connected makes it likely that the borrowing was unconscious. Brandel further noted that the chant of the Marys as they approach the sepulchre, 'Ad monumentum venimus gementes' (see ex.3 above), has a close parallel in Gloria XIII (*LU*, 51, 'Et in terra') and that its main melodic marking (rising 3rd superimposed on rising 5th) occurs appropriately in the Easter Tuesday alleluia verse *Surrexit dominus de sepulchro* (*LU*, 790; exx.10 and 11). In his thorough study of the 13th-century Tours *Ludus paschalis* Krieg (1956) showed the extent of the melodic debt in unidentified chants, by approaching the problem from the opposite angle. The parts of the liturgy most familiar to the medieval singer were the Ordinary of the Mass and the Requiem Mass. Musical thoughts were naturally taken from these as well as from the chants of the most important season of the Christian year – Passiontide and Easter. One of the haunting cadences of the Easter sequence *Victime paschali* mentioned above, 'quid vidisti in via?' (C–F–E–D–E–C–D), recurs over 15 times in the Tours play; the descending phrase 'Christus innocens patris' (A–G–A–G–F–E–C) ten or eleven times; 'gloriam vidi resurgentis' (G–F–G–A–G–F–G–F–E–D) again more than 15. Phrases from the Lamentations of Jeremiah, the Gloria, Sanctus and Benedictus of Mass I (*in tempore paschali*) and the *Popule meus* are also taken from the Lent and Easter liturgies; and the sequence *Dies irae*, the responsory *Libera me, Domine*, and *Fac eas, Domine* (from the offertory *Domine Jesu Christe*) from the Requiem Mass (Krieg, 1956). The arranger-composer of a play such as this from Tours must have been a cleric who lived this music throughout the year in a singing community. He put it together ('com-posed' it) with intellectual control certainly, but out of a teeming hoard of deeply known and only half-consciously transmuted material.
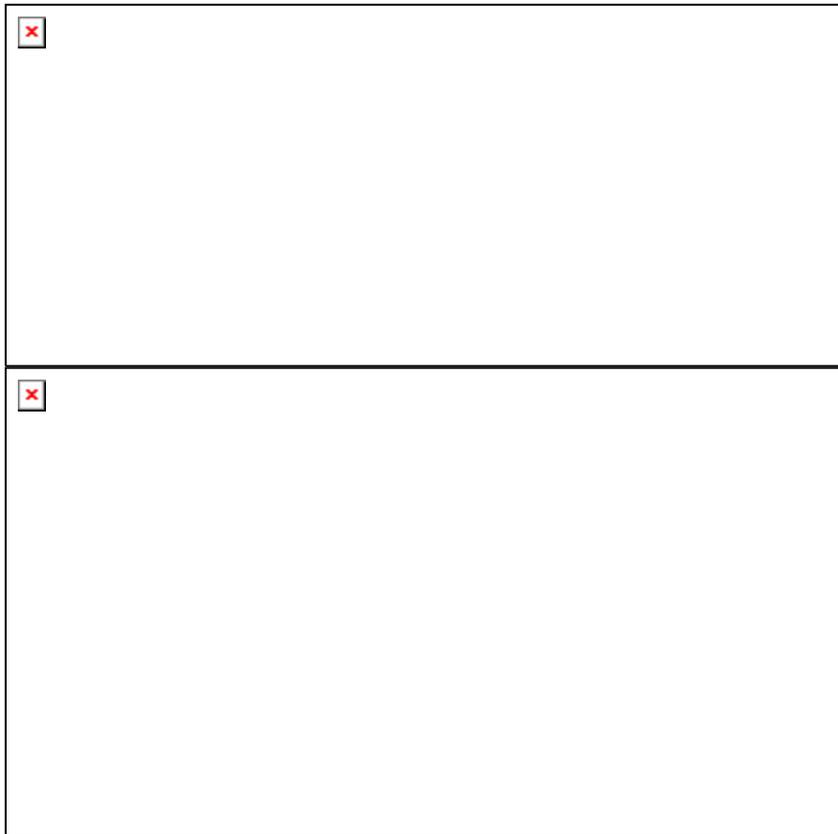
However, the presence in a play of a large number of known liturgical melodies and the widespread use of innumerable known motifs to form 'new' melodies do not in themselves bring about musical unity in a continuous composition. The problem of tonal, or more specifically modal, unity has to be solved. The subtle adjustments, for example, demanded by the shift of the Christmas dialogue from the beginning of Mass to the end of Matins were analysed by Lipphardt (*MGG1*, col.1022). In a play as long as the Tours *Ludus paschalis* the problem is on a bigger scale. In this play the predominant mode is the D mode; but the quite long scene in which the Marys buy spices from the merchant is entirely in the F mode (or, more exactly, as it requires B♮s, in the transposed C mode). There may be a deliberate choice here, since the musical content of the scene is a single melody repeated some ten times (ex.12). The D mode predominates also in the Fleury *Visitatio sepulchri*; but here a big shift occurs in the middle of the play for the scene in the garden, starting with the angel's question 'Mulier quid ploras?'. This is in the E mode and opens a series of 'speeches' all in this mode. At the end of the series, when the linen cloths are placed on the altar, there is a brief interlude of six phrases oscillating between finals on F and G (as the Marys celebrate the Resurrection) and two familiar antiphons [*Nolite timere vos;*] *ite nunciate*, on E, and the final triumphant *Resurrexit hodie Dominus, leo fortis Christus filius Dei*, on D. More needs to be known about the emotional effects associated with different modes before the precise intention behind these changes can be defined. Their nature at least is clear. Lipphardt (1963), from a modal analysis of the Le Mans *Versus ad faciendum Herodem*, concluded that 'the musical technique which can here be characterized as adaptation is one that has been many times described – it is that of the psalm "differences" [the variant endings which ensure smooth transitions between

psalm and antiphon] and it is in keeping with the liturgical character of the play' (*see* Psalm, §II).

Analysis of the musical structure of the plays has to take two other aspects into account: the frequent use of what may be called 'narrative melody', and the presence of contrasting material (melodies not modelled on plainchant). The first feature is most evident in such a play as the Fleury *Tres filie*, a 'miracle' of St Nicholas. The story is not lacking in dramatic possibilities; it tells how the saint 'by timely gifts of gold to an indigent father, rescues the three daughters from careers of prostitution' (Young, 1933, ii, 311). Yet it is sung throughout almost entirely to the same melody. This could be thought a special technique for a special purpose, were it not that, as already seen, episodes in fully dramatic and musically developed liturgical plays, such as those from Tours, Origny-Ste-Benoîte and Fleury, could be presented in a similarly stylized way – for example the lively merchant scene in the Origny *Ludus paschalis*, which uses one tune 16 times (ex.13). Possibly this was the sort of melody to which narrative poems (*chansons de geste* and saints' lives) were sung. There are certain obvious similarities between it and the melody of the Tours merchant scene (see ex.12 above). Each tune hovers around the major 3rd or 4th above the final, making only brief flights above this, and has an impersonal, yet malleable, character analogous to, though musically distinct from, psalm tones.

The presence of contrasting (i.e. non-liturgical) material has been most convincingly demonstrated in the case of the planctus. 'In the melodies of

[the developed Easter plays] the different music worlds of the Middle Ages are … harmoniously juxtaposed. In the figure of Mary they are indeed knit together into the unity of a dramatic action' (Lipphardt, 1948). One mark of 'secular' influence in the planctus is the characteristic fall of a 5th as at the phrase 'Sed eamus' in ex.3) above. Such a fall is also found, however, in the very same D mode, in the liturgical antiphon *Ad monumentum venimus* (see above). Its secular nature is more apparent when it occurs in the C or G modes, as in Rachel's lament from the Fleury *Slaughter of the Innocents* (ex.14..\Frames/F922864.html: 'Heu! teneri partus'). This progression has something in common with, for instance, melodies in one of the most popular planctus of the period, the *Planctus ante nescia*; see, for example, the phrase 'Reddite mestissime' (ex.15). The tradition of the planctus was one that came ready-made, or ready at least for adaptation, to the arrangers of the more complex liturgical plays and provided a corpus of melody different from, but assimilable to, Gregorian chant.

7. Interpretation and performance.

These linked aspects will be discussed with special reference to a few plays of marked individuality which have received less than their due above. The problem of musical interpretation cannot be considered in isolation from other aspects, though attempts to do so have been common enough. The whole style and meaning of the liturgical drama depend on non-realistic conventions of staging, properties and costumes, on a

relationship unfamiliar in modern times between actors and 'audience' (?congregation, ?bystanders – *populus* is the neutral term most frequent in the texts), on a style of acting (movement and gesture) and doubtless of singing far removed from modern styles. Music is not only an inseparable part of this complex but a major one – principally in the form of song, but also as the music of instruments. The questions which need to be considered concern music and character, music and 'atmosphere', music as expression and music as symbol, an iconography in sound.

(i) The Padua 'Annunciation'.

This play (in *I-Pc* CI, 13th century) is a tellingly simple dramatic ceremony which, although of a rare genre, is thoroughly typical in its general style (see Vecchi, 1954). It took place on the day of the feast 'after dinner', as an addition to the authorized liturgy, not as a dramatization of part of it. It opens with a procession of the main characters from sacristy to church. It uses expected liturgical material – the epistle for the day (called the 'prophecy'), the gospel (*Missus est angelus Gabriel*), antiphons (*Ave Maria, gratia plena*, *Ecce ancilla domini*, *Benedicta tu in mulieribus* etc.). It ends with an *alternatim* performance of the *Magnificat* for choir and organ.

The central action of the play is symbolic: the dove, immemorial symbol of the Holy Spirit, plunges from the roof of the church and is received by Mary under her cloak. This symbolic use of 'properties' is paralleled by a symbolic use of space (Gabriel comes from the choir, the 'heavenly' part of the church, to visit Mary in the nave, the 'earthly' region), a symbolic time (Mary's journey to Elizabeth's house takes only a few seconds), and symbolic gesture (Mary is to stand and welcome the dove with, literally, 'open arms'). This dramatic style may be summed up not as realism but as realization. The deviser of such a ceremony aimed not to reconstruct a dimly grasped historical event but to honour the Virgin by realizing, making real, a truth about her in the most vivid terms available. His most vivid terms were not, even in drama, naturalistic and causal, a copy of everyday life, but typological and symbolic.

The most important points to be made about the function of the music are negative. First, the music has nothing to do with the presentation of character in the sense of individual personality. Gabriel, the Virgin Mary and Elizabeth all sing in the same style – the style of singing plainchant in 13th-century Padua, whatever that may have been. Moreover, the two principal women's parts were sung, as nearly always, by grown men. Their musical utterances are no more personal than their formal gestures. Working powerfully against any concept of musical 'personality' for the singers is the very fact that the music for the play is a potpourri of familiar chants, associated for the congregation with a liturgical solemnity and communal rejoicing, not with the expression of individual feeling. A second negative point is that the music is not concerned with creating or reinforcing 'atmosphere' – not in the sense that, for instance, Debussy could create

through music the sunless atmosphere of underground caves in Act 3 of *Pelléas et Mélisande*. There is, of course, a legitimate sense in which the music of the Padua play 'creates an atmosphere' – one of restraint and dignity, a liturgical atmosphere, helping to give the play a significance beyond the merely temporal and occasional. What is certain, however, is that in this and other small-scale plays the atmosphere is not peculiar to the play – it is an intensification of the liturgical experience proper to the feast.

Medieval drama, §II, 7: Liturgical drama: Interpretation and performance

(ii) Mézières' 'Presentation'.

One noticeable feature of the Padua play and of the great majority of liturgical plays is the complete absence of any reference to the playing of instruments. Since the method of staging the plays is described very fully in some instances, this negative evidence must be given weight. A remarkable *ordo*, however, written by the French nobleman Philippe de Mézières (*F-Pn* lat.17330), prescribing in the fullest detail for his *Festum Presentationis Beate Marie Virginis*, is one of the few which do mention instrumental music. It helps to clarify the problem. (For a complete text of Mézières' *ordo* see Coleman, 1981.)

This ambitiously conceived liturgical ceremony, which has impersonation, action, dialogue and all the usual features of a play, was composed for the introduction into the Western Church of the feast of the Presentation (Avignon, 1372); it had the approval of the pope and the ecclesiastical hierarchy at Avignon, a fact which gives the *ordo* unusual authority. The ceremony is based on an apocryphal story; its climax comes when Mary, impersonated by a 'very beautiful little girl' three or four years old, climbs the Temple steps to the altar and is presented by her parents, Joachim and Anna, to the bishop, who receives her 'in the person of God the Father'. Structurally the play is in three parts (Procession, Praises [*Laudes Marie*] and Presentation); it is followed without a break by the Mass (during which Mary sits on a special platform), by a short civic procession and by a banquet. There is a great deal of singing (the *ordo* does not provide notated melodies) of the usual kind. And in addition 'two young men who shall play sweet [?soft] instruments' are named in the cast and frequently referred to in the rubrics as *pulsatores*. Their instruments are never specified; the verb 'pulsare' was used in medieval Latin for the playing of drums, trumpets, plucked instruments and, with great frequency, bells. Perhaps the young men played more than one kind of instrument; this seems likely, since their main function was the usual function of instrumental musicians – to accompany movement. They played processional, 'escort' music, as the characters went from place to place. For this loud instruments must have been required. But when they played for an angel singing 'some song in the style of a *rondellus* … in the vernacular', string music would have been more appropriate. The musicians were also required to quieten the populace down after the expulsion of the character Synagogue from the church, which was expected to cause noisy laughter.

There are one or two points of particular interest. The instrumental music was not, except in the unusual case of the devotional vernacular song,

used to support singing; the liturgical items were apparently unaccompanied. Only two instrumentalists were employed for a dramatic ceremony of great magnificence, although all the resources of the papal court were presumably available. The musicians are specifically required to be silent during the Presentation scene itself, the liturgical climax; and they retire altogether, escorting the main actors, before the introit of the Mass is sung. From the limited use of musical instruments on such a grand occasion, it can perhaps be inferred that the liturgical drama as a whole did not often have occasion to employ them. The only frequent known exceptions are organs and bells.

Medieval drama, §II, 7: Liturgical drama: Interpretation and performance

(iii) 'Play of Daniel'.

There is, however, another play, of equal though different magnificence, the celebrated early 13th-century Beauvais *Play of Daniel* (*GB-Lbl* Eg.2615; see fig.5 above) which must be taken into consideration; this play, the opening lines state, was devised by the young people (*juventus*: ?students of the cathedral school) of Beauvais 'in honour of Christ'. In fact, it celebrates Christmas; at the end an angel 'shall suddenly cry out "Natus est Christus"'. Daniel was chosen as the subject not out of a historical whim but because he was a prophet of Christ's coming. The play tells the familiar Bible story (*Daniel* v.1ff).

There are at least 50 distinct melodies in the play, unrepeated and untraced in other sources. These are largely syllabic and seem to fit naturally into the patterns created by the accentual Latin verses. One or two pieces are in a florid plainchant style, but only the last item, the Christmas hymn *Nuntium vobis fero*, can be identified liturgically. These facts alone make it unique.

Relevant to the problem of instrumental music is the large number of processional items, all with text: 'conductus regine'; 'conductus Danielis venientis ad regem'; 'conductus referentium vasa ante Danielem' and so on. But only one rubric in the whole play specifically mentions instrumental music; it announces the coming of Darius who will kill Belshazzar and seize his throne – 'At once King Darius shall appear with his princes, and the *cythariste* and princes shall proceed before him singing [*psallentes*] these words'. The term 'cythariste' suggests that an element of scriptural stylization, based on Old Testament writings, can creep even into stage directions. The reference in the poetic text itself is even more stylized: 'let drums resound; let the harp players pluck their strings; let the musicians' instruments sound his praises'. Nevertheless, there is no reason to believe that the students of Beauvais were more restrained than Philippe de Mézières; the nature of the play, depicting the glory and the fall of kings, indeed calls for fanfares and the like. But neither text nor liturgical tradition supports the idea of lavish and continuous musical accompaniment. The only other play of comparable magnitude on a comparable subject, the 12th-century Tegernsee *Antichristus* (*D-Mbs* lat.19411), is full of regal characters, but instrumental effects are nowhere specified. It is easy to be misled by the appeal of colourful modern productions of such plays.

Among the numerous rubrics of the *Play of Daniel* are two that raise a further large problem of interpretation – that of the actor's proper singing

style. The rubrics are 'stupefactus clamabit' and 'dicens lacrimabiliter'. Were Belshazzar's astonishment and Darius's grief to appear in their voices? It certainly seems so. But these are the only stylistic suggestions in 392 lines of text. Some plays, however, are more explicit. The common rubrics 'alta voce', 'mediocri voce' and 'humili voce' are found also in the liturgy proper, referring rather to loudness or pitch than to style. But other rubrics seem to require a distinct emotional colouring to be given to the chant in performance. Examples taken from texts of the *Visitatio sepulchri* alone are: 'mediocri voce dulcisone' ('in a medium voice, sweetly'); 'submissa voce quasi in aurem dicentes' ('in a low voice as if speaking into [his] ear'); 'voce sonora' ('in a resonant voice'); 'cantantes multum suppressa voce (? 'in a very hushed voice'); 'alte vociferantes' ('shouting out loud'); 'devote … aliquantulum remisse' ('with devotion and rather gently'). Other adjectives and adverbs applied to singing are *simplex*, *blande*, *lenis*, *auctorabilis*, *alacris*, *querulus*, *lentus*, *flebilis* and *moderatus et admodum gravis*. This aspect of the plays is insufficiently studied; but there appears to be an unexpected dimension of psychological realism here. The problem is how the implications of these rubrics can be squared with other indications in the plays of formality, impersonality and emotional restraint.

Medieval drama, §II, 7: Liturgical drama: Interpretation and performance

(iv) Fleury 'Play of the Innocents'.

Problems of interpretation and performance must be solved separately for each individual play. But to formulate true generalizations about the function of music in liturgical drama, plays more typical than the *Play of Daniel* and *Antichristus* must be chosen for analysis. A play that sums up the central traditions of liturgical drama is *The Slaughter of the Innocents* from the Fleury Playbook (see fig.4 above). It opens with the Innocents (the choristers of the choir) processing through the church singing *O quam gloriosum est regnum* (antiphon of Vespers, Vigil of All Saints). Then 'a lamb, suddenly appearing, bearing a cross, shall go before them … and they following sing, "Emitte agnum, Domine"' (antiphon of Lauds, second Sunday before Christmas). This procession continues during the angel's warning to Joseph, Herod's attempted suicide on hearing the news of the escape of the Magi, and his command for the slaying of the children. As the slayers approach, the Innocents salute the lamb once more, 'Salve, Agnus Dei'. The distraught mothers are allowed a prayer of five words for mercy. Immediately an angel appears and exhorts the slain children to rise and cry out. Dead on the ground, they sing a sentence from a responsory of Matins of Innocents' Day, 'Quare non defendis sanguinem nostrum, Deus noster?' ('Why dost thou not defend our blood, O our Lord?'). They continue to lie prostrate during the long fourfold lament of Rachel, but rise to their feet when the angel sings the antiphon 'Sinite parvulos' ('Suffer the little children', antiphon of Lauds of Innocents' Day) and process to the choir, praising Christ in the words of the sequence *Festa Christi*. Archelaus succeeds Herod as king (in dumb-show), the angel summons the holy family back to Galilee, Joseph sings *Gaude, gaude* (antiphon of the Assumption of the BVM), and the play ends with the *Te Deum*.

This brief summary cannot do justice to the skill with which the deviser has blended three planes of reality – a traditional historical story (entirely

scriptural), a liturgical celebration (for the feast of the Holy Innocents) and a planctus of typological significance (Rachel is the Old Testament type of the mourning mother; *Jeremiah* xxxi.15). But it demonstrates the typically non-realistic character of the play. The slaughtered children are not little Jewish two-year-olds but the Innocents of *Revelation* xiv.1ff, the 144,000 virgins who follow the lamb, singing in procession in the heavenly city. When they are swiftly and decorously slaughtered, they are not so dead that they cannot continue to sing.

The music of the play, like the text, is a mosaic of passages from the service-books: at least ten separate liturgical chants are quoted from half a dozen different services; they are mostly traditional antiphons. Rachel's lament excepted, the music was borrowed or adapted from, or composed in imitation of, liturgical plainchant. The measure and restraint of the liturgical utterances are exemplified in the angel's exhortation to the slain children to be patient until the time appointed, 'Adhuc sustinete modicum tempus' (see ex.14 above); there is nothing more violent in this G mode melody than one rising triad, and almost all movement is by step. Rachel's lament, on the other hand, belongs to the musical tradition of the planctus, with roots in secular ceremonial and affinities to courtly song; its words are highly emotional and rhetorical: 'Alas, delicate children, whose torn limbs we see! Alas, sweet sons, your throats cut in a single fit of rage'. The melody is correspondingly less restrained and more patterned than plainchant. Various features are notable: the melismatic exclamations of grief, the sequential setting of 'Heu! heu! heu!', the recurrence of musical 'rhyme' at the end of each hexameter, and the occasional bold melodic jumps. The transition from this comparatively extroverted, emotional style back to authentic liturgical chant at the end of the play is beautifully accomplished by the antiphon that Rachel sings as she falls on the bodies of the children, *Anxiatus est in me spiritus meus* (antiphon of Lauds of Good Friday).

The contribution of music to the dramatic experience can be summed up as follows (see Stevens, 1968). First, the composition is singularly unified in tone. There is variety in the music, not only between the planctus and plainchant (traditional or newly composed) but also, within both of these, between a melismatic and a syllabic style (see below exx.18 and 20). The final impression, however, is of unity. Second, the use of known chant has what might be called an 'iconographic' power. Through the psalm-antiphon *Anxiatus est* the grief of Rachel, already generalized through the symbolism of her character, is identified with the sorrows of the psalmist and (by recalling the liturgy of Good Friday) with the sufferings of Christ himself. Melodies sung at memorable moments of the church year bring a wealth of reference and meaning to the drama. Finally, the liturgical music proper has a direct emotional effect in contrast to the human suffering conveyed in the central scene of Rachel. Negatively, in its grave restraint and complete lack of flamboyant emotion, it prevents the listener becoming too involved in the human situation for itself. Positively, it lifts him or her with its serene movement above temporal anxieties into that other world, beyond time, the truths of which the liturgical drama was created to celebrate.

Medieval drama

III. Vernacular drama

Medieval drama, §III: Vernacular drama

1. Introduction and presentation.

A broad division between vernacular, spoken plays and Latin, sung plays is obvious and necessary (see §I above); and to postulate two traditions of medieval religious drama is a necessary corrective to the old one-line evolutionary theory. But it would be wrong to suggest that these roughly parallel lines could never meet. There are a number of plays, especially in German (the *Marienklagen*; see §III, 2(i) below), the Innsbruck *Osterspiel* and so on (see §III, 3(iii) below), but also in other vernaculars (e.g. the 'Bodleian' *Burial and Resurrection*; see §III, 3(i) below), for which the term 'vernacular liturgical drama' is appropriate. The *Marienklagen*, at least, and the English *Burial and Resurrection* seem relatively unaffected by the more obviously secular elements, sometimes less so than some Latin 'liturgical' dramas. Above all, one must bear in mind the extraordinary variety of vernacular drama in every European country (even though the surviving sources may not do justice to it), compared with which the Latin ecclesiastical drama is almost monolithic. Moreover, it was not entirely a religious drama (see §III, 2(iii) below) even if most of the plays that survive are religious.

Despite this variety, certain general propositions about the staging of medieval vernacular plays hold true: the presentation of time and place was non-naturalistic; 'scenery' was a matter of a few 'houses' (*sedes*, *lieux* etc.) and properties were of an emblematic kind (an arch to represent a temple, a tree to represent a garden etc.); costume was generally more naturalistic and 'in character' than in the liturgical plays, but contemporary and not historical (Annas and Caiaphas were dressed as medieval bishops, not as Jewish priests of the pre-Christian era); the great majority of performances took place out of doors by daylight, and the audience was far less insulated from the actors than it is in a modern theatre with footlights and spotlights. In short, the medieval vernacular drama was part-formal, part-naturalistic, but always contemporary.

Most medieval plays are rather sparsely provided with directions for their performance. For instance, it is not known where and when, let alone how, the *Sponsus* (§III, 2(ii) below) was performed. The picture has to be built up from one or two well-documented plays, such as the *Play of Adam* (§III, 2(ii) below) and from the voluminous but disconnected information that can be pieced together from texts and archives about the major forms of religious drama.

As in liturgical drama the basic means of presentation for all forms is an unlocalized acting area, or 'place' (Lat. *platea*; Fr. *place*), around which, or behind, or in which, are a number of localized 'houses', 'scaffolds' or 'pageants' (Lat. *sedes*; Fr. *lieux*, *estages*, *sièges*: fig.6). The 'houses' sometimes completely surrounded the 'place' (diagrams survive for the Cornish *Ordinalia*, for the Cornish *Life of Meriasek* and for the morality *The*

Castle of Perseverance, fig.7); on other occasions a half-circle was perhaps set up (the Anglo-Norman *La seinte resureccion*, on the basis of a detailed prologue; the miniature by Jean Fouquet of a play on the martyrdom of St Apollonia (fig.8; see Southern, 1957, 2/1975)). In so far as there was a special 'house' for musicians, it was likely to be God's 'house' (i.e. heaven).

The presentation of the English mystery cycles has been a matter of debate. At one time it was thought that processional performance on waggons, each playlet or scene being acted in turn at a large number of stopping-places, was the normal mode. It is now recognized that place-and-scaffold staging, as shown by the N-Town plays' elaborate stage directions and by the plans for performances of certain English and Cornish plays 'in the round', was a more common staging-mode, while some multi-day continental Passion plays were performed in a market-place, as at Lucerne. Nevertheless, the Records of Early English Drama project (REED, 1979–) has shown that, contrary to the belief of Nelson (1974) and others, some cities did use the processional mode – York, Chester, Coventry, Norwich, Beverley and Newcastle upon Tyne among them. Such staging is now recognized as being closely related to the waggons and other movable platforms still used for processions and *tableaux* on the Continent. The debate continues, however, about the numbers of plays performed and stations played at in late medieval performances at York and elsewhere.

General types of medieval dramatic activity and their presentation were described at length by Wickham (1959–72, 2/1980–81); the staging of the Towneley plays by Rose (1961/*R*); *The Castle of Perseverance* by Southern (1957, 2/1975); the staging of several individual French plays by Axton (Axton and Stevens, 1971); the French *mystères* by Cohen (1906, 3/1951); the German plays by Michael (1963); and a huge amount of information about dramatic representations in Spain was collected by Shergold (1967). For an overview of staging methods and techniques see Meredith and Tailby (1983). In the last 20 years scholars have tended to work on individual plays: see, for instance, essays in Dutka, ed. (1979); Lumiansky and Mills (1983); Mills, ed. (1985); Briscoe and Coldewey, eds. (1989); and various issues of *Medieval English Theatre* (1979–). The thesis that the visual arts (ivories, carvings, stone-bosses) depict properties, costumes and décor was most persuasively argued and illustrated by Hildburgh (1949) and Anderson (1963). This work has been continued in Davidson's series *Early Drama, Art, and Music* (EDAM, 1977–), for instance.

Medieval drama, §III: Vernacular drama

2. Early and miscellaneous plays.

(i) Complaints of the BVM: 'Marienklagen'.
(ii) 'Sponsus', the 'Play of Adam', 'St Agnes' and the Shrewsbury fragments.
(iii) Early secular drama.
Medieval drama, §III, 2: Vernacular drama: Early and miscellaneous plays

(i) Complaints of the BVM: 'Marienklagen'.

The complaint of Mary is a unique form of the Passion play and one in which music plays a prominent part. The planctus of the Blessed Virgin was sung beneath the crucifix of many German and north Italian churches on Good Friday. The event was extra-liturgical and had therefore no fixed time, but often nevertheless took place during the Office itself (Corbin, 1960). Some 50 *Marienklagen* survive in German manuscripts; they differ in extent and in detail but are essentially identical, even in their musical substance. There is no full-length musical study of the *Marienklagen*. Essential information is found in basic articles by Lipphardt (1932; 1933; 1934; 1948), in editions (especially Kühl, 1898), and in the studies of Schönbach (1874), Wechssler on Romance vernacular 'complaints' (1893), Corbin (1960) and Sticca (1984, Eng. trans., 1988).

Two *Marienklagen*, one from Munich and one from Bordesholm, Lower Saxony, are of special interest. The Munich text (*D-Mbs* Cgm 716) shows the vernacular 'lament' emerging, as it were, from the Latin planctus, in this case from the best known of all, the *Planctus ante nescia*; here it occurs in its simplest form, a monologue chanted by the Virgin. The Bordesholm text, on the other hand, is almost 900 lines long, but still almost entirely sung, and has elaborate directions for performance. Again, no orderly chronological development can be inferred; the 'simple' Munich text dates from the 15th century. The remaining sources range between these extremes of dramatic monologue and extended Passion play. The Munich text starts with the words and melody of the *Planctus ante nescia* and later quotes from another famous sequence, *Flete, fideles*; the rest of the text is in German, with very few rubrics (e.g. 'Quum vadit ad crucem': 'he advances towards the cross'). Towards the end the melody departs entirely from its model and from any liturgical pattern, becoming extremely animated and florid, with extended melodic exclamations. 'The supposition that here we have to do with common courtly formulae of the chivalric *Totenklage* [death lament] is confirmed by the introduction of the Nibelung strophe as the highest expression of lamentation in the Trier *Marienklage*' (Lipphardt, *MGG1*; Geering, 1949). Such a melody as that shown in ex.16 would be in the sharpest contrast to its Good Friday liturgical context. Lipphardt and Corbin have both emphasized the non-liturgical spirit of the planctus tradition; it is most clearly evinced in these vernacular 'complaints'.
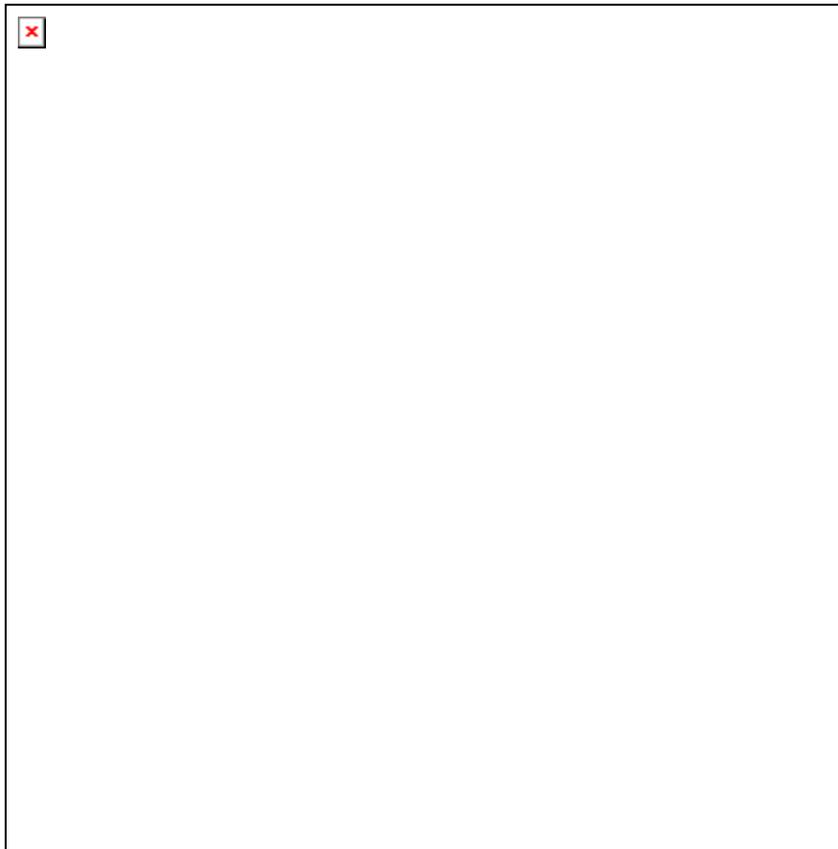
The Bordesholm *Marienklage* shows how wide the range of musical material could be. There are liturgical chants, especially from Holy Week (the hymn *Crux fidelis*; the responsory *Tenebrae factae sunt*, at the end; the antiphon *Anxiatus est*, occurring in seven other *Marienklagen*, at the beginning). There are also known melodies from the repertory of Minnesang, for example Neidhart von Reuental's *May hat wunniglich entsprossen* and Walther von der Vogelweide's *Kreuzfahrerweise* (Abert, 1948). And there may be additional echoes of the chivalric *Totenklage*.

There is a further interest in the Bordesholm manuscript, not in the text itself but in a most unusual preface:

> Here begins the most devout complaint of the most Blessed Virgin Mary with the most pitiful and most devout music [*cum misericordissima et devotissima nota*]: the Blessed Virgin delivers this complaint most devoutly, with the assistance of four devout persons. It takes place on Good Friday before dinner, in the church in front of the choir on a slightly raised platform – or outside the church if the weather is good. This complaint is not a stage play [*ludus*] nor a sport [*ludibrium*] but indeed a complaint and a lamentation; it depicts the deep shared sorrow [*compassio*] of Mary, glorious Virgin. When it is done by good and sincere men … it truly arouses the bystanders to genuine tears and compassion … This complaint can easily be performed in two and a half hours. Everything that these five persons have to do shall be done without haste and without undue delay, in good modest fashion. The man who takes the part of Christ is a devout priest [*devotus sacerdos*]; Mary is a young man [*juvenis*];

John the Evangelist, a priest; Mary Magdalen and the mother
of John, young men.

The preface speaks for itself, but two points are particularly worth noting:
the insistence that the play is neither *ludus* nor *ludibrium*, that it transcends
the categories of fiction and of entertainment and that it is true; and the
evident paradox of presenting a highly emotional and deliberately emotive
situation in a restrained and measured manner. This clearly raises
problems of musical interpretation relating not only to the *Marienklagen* but
also to the religious drama as a whole. (There is no easy translation for
juvenis. As it can imply an unbroken voice or an adolescent, it should
perhaps be rendered 'youth' rather than 'young man' with its implication of
post-pubertal status.)

Medieval drama, §III, 2: Vernacular drama: Early and miscellaneous plays

(ii) 'Sponsus', the 'Play of Adam', 'St Agnes' and the Shrewsbury fragments.

A number of isolated religious plays survive from the Middle Ages that do
not belong either to the liturgical drama or to the main traditions of
vernacular drama. Like the *Marienklagen* and, indeed, many German
Passion plays, they mingle Latin and vernacular and give music an
important place. They differ widely in date and in general style.

The first, *Sponsus* (see §II, 1 above), comes from a well-known late 11th-
century manuscript of St Martial (*F-Pn* lat.1139); it is just under 100 lines
long. The play dramatizes in a mixture of Latin and Provençal the parable
of the wise and foolish virgins (*Matthew* xxv.1–13) and ends with the
coming of the bridegroom (*sponsus*). The play differs from the parable in
putting more emphasis on the distress of the foolish and less on the joy of
the wise; in introducing new characters – the angel Gabriel, *demones* (the
earliest devils of medieval drama) and merchants, who refuse to sell oil to
the foolish; and in being more radically an allegory of advent and judgment
(Christ is bridegroom and judge; heaven is the marriage feast).

Although *Sponsus* is often classed as a liturgical play, the text 'bears no
evidence of attachment to the liturgy, or having developed from liturgical
pieces', or of having been performed in church (Young, 1933, ii, 361).
Chailley (1960), on palaeographical, metrical, musical, thematic (literary)
and other grounds, believed it to belong with the prophet play which follows
it in the manuscript. Advent seems to be its proper season (see, further,
Thomas, 1951). The standard scholarly editions (with music) are by
Thomas (1951) and Avalle and Monterosso (1965); there is a practical
edition, by Smoldon (1972), with comments on the musical notation.

Musically, also, *Sponsus* has nothing in common with other Latin church
plays: it uses no liturgical chants but relies entirely on four melodies of a
non-Gregorian character, which may or may not be metrical in keeping with
the accentual Latin verse texts. Ex.17 gives the opening melody of the play
in the alternative transcriptions adopted by Smoldon and Avalle. The
unfortunate ambiguity of pitch further clouds the issues of interpretation.
However, the fact that a melody may have to serve the purposes of more
than one character (e.g. melody 3, for merchants as well as the foolish
virgins) means that theories of leitmotifs must be regarded as strained as

well as anachronistic (cf St Nicholas plays, §II, 6 above). The music helps the listener to stand away from the characters, not to identify with them.
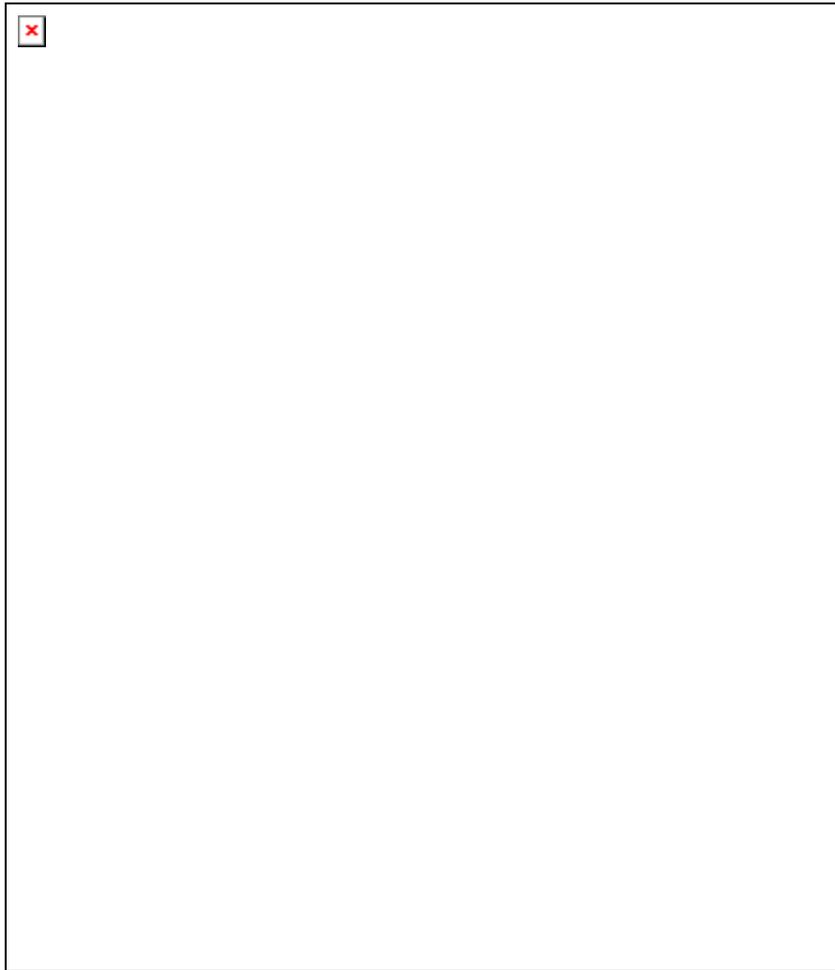
The second isolated drama, the *Play of Adam*, is in fact three plays in sequence: Creation and Fall of Man, Cain and Abel, and prophet play. The sole surviving manuscript (*F-TOm* 927, 12th century) is in Anglo-Norman and the play is generally thought to have been written in England. It differs from *Sponsus* in that the action is conducted entirely in the spoken vernacular; there is no musical notation in the text, but the singularly detailed Latin stage directions require the singing of two Latin lessons and seven responsories. Studer's edition (1918) has been superseded by those of Aebischer (1963), Sletsjoe (1968) and Noomen (1971). The basic musical study is by Chailley (in Cohen, 1936). Chailley supplied contemporary responsories from an antiphoner of St Maur-des-Fossés (*F-Pn* lat.12044); Doyle (1948) supplied them from the Worcester Antiphoner (see PalMus, 1st ser., xii). Muir's monograph (1973) is the only full-length study, but somewhat neglects the music.

The *Play of Adam* is remarkable in several ways: for a depth of psychological penetration almost unrivalled in medieval European drama; for the fullness of its stage directions; and for its unique combination of musical and spoken dramatic effects. The power and subtlety with which the myth is re-created as a human drama is in the strongest imaginative contrast to the effect of the liturgical chants. In ancient use all these responsories belonged to the nocturns of Matins of Septuagesima (formerly of Sexagesima) and it is to this liturgical season, though not precisely (it is

thought) to this liturgical Office, that the play pertains. There is another reason for not overestimating, with older scholars, the new 'freedom' and 'emancipation' of the play: like *Sponsus* and the *Play of Daniel*, the *Play of Adam* leads to the prophecies of Christ's coming, and like almost all medieval religious drama on Old Testament themes is a play about Christ. Adam's formal lament after the Fall is directed partly against his wife's treachery, but above all it proclaims Man's redemption.

The dramatic method of the play of the Fall (which contains six of the responsories) is generally to announce themes in the chanted responsories and then to work them out in the form of dramatic 'tropes'. Thus the responsory *Formavit igitur Dominus* ('And the Lord God formed man of the dust of the ground …') precedes God's speech describing the creation of Adam (ex.18). In a reading of the play it is easy to overlook the 'primary, framing power of liturgical music in and around the play' (Stevens, 1968): these majestic responsories, unfolding at length, need to be heard. The singers are named as the *chorus*, probably the choir of the church. They take no part in the dramatic action themselves but clearly in some sense represent the heavenly host. Their plainchant singing is always associated with God's own appearances and actions (this is why there is only one responsory in the Cain and Abel play) – a fact that relates the musical dramatic technique of the *Play of Adam* to the technique of the later mysteries (§III, 2(i) above).

The Provençal saint play *St Agnes* contrasts with both *Sponsus* and the *Play of Adam*. It was copied in the 14th century (*I-Rvat* Chigi C.V.151) and probably written not much earlier. The most convenient modern edition is by Jeanroy (1931) with musical appendix by Gérold (see also Hoepffner, 1950, and Monaci, 1880, with facsimiles). The unoriginal story, full of the sensational clichés of medieval hagiography, tells of Agnes's refusal to marry the son of the Roman prefect, Simpronius, and of the consequence: she is brought to trial and sentenced to be put in a brothel. Her hair grows miraculously to cover her nakedness, an angelic light repels all advances, and the brothel becomes a house of prayer. In the end, having survived burning at the stake, she dies calmly and is escorted to paradise by angels.

There are 19 or 20 musical (i.e. sung) passages in the play, of which almost all are called planctus, irrespective of whether they are so or not. 15 of the melodies are notated, in square (unmeasured) notation on a four-line staff (i.e. in the style of the troubadour chansonniers); of these three are incomplete, and for another the staff has not been filled in. In addition two liturgical antiphons are given, both from Vespers of the Common of Virgins. A typical Latin stage direction (the text is liberally supplied with them) reads: 'Mater facit planctum in sonu albe Reis glorios, verai lums et clardat' ('The mother makes her complaint to the tune of the dawn-song *Reis glorios*'). This celebrated *alba* by Giraut de Bornelh (*c*1140–1200) survives; most of the other named tunes do not. Ex.19 gives the two versions. The freedom with which the known melody has been modified does not encourage belief that (for instance) the other versions are necessarily very close to those current two centuries earlier. The dramatic function of the music in the play is unusually varied. There are the expected associations with divine action ('Angelus facit planctum in sonu Veni creator spiritus') and with lamentation (the mother's planctus and others); but music is also

a vehicle for prayer (e.g. of the prostitutes after their conversion and baptism). The instrumental music of *tibicinatores* is also required for an angelic *silete* (see §III, 3(ii) below).

The so-called Shrewsbury fragments (*GB-SHRs* VI; discovered in 1890) present unsolved problems, especially musical ones. The text provides a single actor's part (with cues) for three plays: an *Officium pastorum*, a *Visitatio sepulchri* (the manuscript has the title *Officium Resurrectionis in die Pasche*) and a *Peregrinus*. The English passages are in a north-west Midlands dialect and were spoken; the Latin passages were evidently sung and nine of them are notated in black mensural notation on a five-line staff. The manuscript was copied in about 1430 (Rankin, 1975–6) almost entirely by one scribe (see Davis, 1970). The first thorough edition of the text was made by Young (1933, ii, appx B); that by Davis has musical transcriptions by Harrison. The other contents of the manuscript are mostly processional pieces (listed by Young, and by Rankin) but ff.8–14 contain the part of the Jews from the Passions of Palm Sunday and Holy Week. Rankin (1975–6) showed that the existing book contains processional music; that two companion books, now lost, probably contained the rest of a three-part musical texture; and that the book was used in Lichfield Cathedral, where, it is known, liturgical plays on precisely these three subjects were performed.

The actor-singer of this manuscript was the Third Shepherd, the Third Mary and, probably, the disciple Cleophas. Of the nine notated items, six are known texts from liturgical plays or from the liturgy. 'Mane nobiscum', for example, in the *Peregrinus* play is an ancient antiphon (Hartker etc.) which was used in plays at Saintes, Fleury, Benediktbeuern, Frankfurt and elsewhere (Schuler, 1951). The main musical problem, articulated by both Harrison and Rankin, is the precise relationship between the chant and the existing line, and thus the type of compositional process concerned. Possible solutions are discussed by Rastall (1996), but without the companion manuscripts the problem is perhaps insoluble.

The Shrewsbury fragments have been regarded as an essential link in the 'evolutionary' theory of medieval drama showing the emergence of vernacular plays from liturgical (some parallel between the English speeches of this *Officium pastorum* and York play no.15 is unquestioned). However, that theory is now discredited, and the Shrewsbury plays should perhaps be regarded as a late survival of a rare genre that also includes the *Play of Adam*.

Medieval drama, §III, 2: Vernacular drama: Early and miscellaneous plays

(iii) Early secular drama.

There is only one surviving secular play with a significant amount of music, Adam de la Halle's *Robin et Marion*; its quality makes the loss of others regrettable. It appears to have been written in about 1283, when Adam was in the service of Robert II, Count of Artois. At that time the count was in southern Italy, but the play is thoroughly 'Artesian', not Italian in any sense; it was written to amuse expatriate northern French soldiers as part of the Christmas festivities. It is a sophisticated piece of light entertainment consisting of a dramatized pastourelle (a lyric depicting an amorous encounter between a shepherdess and a roving knight) with a dramatized

bergerie (a lyric describing the songs, dances and games of a group of shepherds). The materials are traditional, but their combination into this musical comedy is Adam's own achievement. The play survives in three manuscripts, the earliest and most authoritative being *F-Pn* fr.25566 (the 'complete works' of Adam de la Halle, *c*1300); *F-AIXm* 572 also contains the music, but *F-Pn* fr.1569 has only empty staves. There have been numerous editions of the play from 1822 onwards. Varty's (1960) lists previous editions and prints the music, which is also available in a modern English translation of the play (Axton and Stevens, 1971). Essential information from the musical point of view is provided by Gennrich's edition (1962) and Chailley's article (1950).

The music consists of 16 melodies dispersed throughout the play. (Adam's other play, *Le jeu de la feuillée*, contains only one, but of the same type, sung by three fairies.) They are short, rhythmical and syllabic; the notation, in complete contrast to that of Adam's courtly chansons (*F-Pn* fr.25566), is clearly metrical though not totally unambiguous. It is rather unlikely that Adam wrote any of them himself; they belong to the category of courtly popular melodies known as *refrains* (*see* Refrain) and several of them are found elsewhere. The melody of *Robins m'aime*, for instance, is also used as the motetus of a three-voice motet; that of *Avoec tele compaignie* occurs in the narrative poem *Renart le nouvel* and elsewhere (Gennrich, 1962). The melodies in fact belong with the words, and the author-composer has imported both together into the play. In this he followed the courtly fashion of the times. 'The melodies of the play of *Robin et Marion* possess practically all the characteristics of the "refrain-centos" of the *romances* and chansons of the period – especially of the pastourelles and *bergeries*' (Chailley, 1950) (in particular they are metrically independent from their context). The instruments introduced – a *chievrete* (a species of bagpipe) and two *cornes* (horns) – are also entirely in keeping with the lighthearted aristocratic stylization of country life.

One must not make heavy weather of the musical side of this delightful and essentially traditional entertainment; *Robin et Marion* is indeed a *jeu*, a playing. The element of dramatic illusion is very lightly handled, and the play has something of the nature of a revue (though without the overt topical references of *Le jeu de la feuillée*).

Medieval drama, §III: Vernacular drama

3. The main traditions.

(i) English.
(ii) French.
(iii) German.
(iv) Italian.
(v) The Spanish peninsula.
(vi) The Low Countries.
Medieval drama, §III, 3: Vernacular drama: The main traditions

(i) English.

Fewer plays survive from medieval England than from France or Germany, but they are probably representative of dramatic activity at least in the Midlands and the north. Complete mystery cycles survive from the Wakefield area (the 'Towneley' plays), York, Chester and (probably) the

Norfolk-Suffolk border (the 'N-Town' plays, formerly known as the 'Hegge' plays and published under the misleading title *Ludus Coventriae*). Two plays remain (of a likely ten or so) from the real Coventry cycle. A cycle in medieval Cornish also survives in three sections: an *Origo mundi*, a Passion and a Resurrection (no events after the Ascension are represented). No texts survive of the Passion plays known to have been performed in London and southern England, although the Passion sequence of the N-Town plays evidently started life as a two-part drama of this type. Discussion continues about the nature of the lost 'Creed' and 'Pater noster' plays. Isolated biblical plays survive from Norwich, Newcastle, Northampton, Brome (Suffolk) and elsewhere. Performances of saint plays are recorded but very few survive; a fine 15th-century play of St Mary Magdalen and an early 16th-century play of the conversion of St Paul are all that remain. In addition, however, the 'Contemplacio' group from the N-Town plays probably originally formed a play on the early life of the Virgin, and the N-Town Assumption play apparently started life as an independent drama (see Meredith, 1983). The tradition of folk drama rests almost entirely on 19th- and 20th-century evidence, apart from the remarkable discovery of an early 16th-century Scottish Plough Play in a musical version (ed. in MB, xv, 1957). The four main cycles each contain plays covering the history of the world from the Creation to the Last Judgment. The contents of the cycles and the location of their manuscripts are listed in Chambers (1903, ii, appx X); his appendix Y (pp.329–406) lists representations of medieval plays from all over Britain (see also Stratman, 1954, 1972, i, pp.345ff; Lancashire, 1984). Recent work by REED editors has, however, uncovered evidence of considerable dramatic activity at parish level, still largely to be explored.

Little actual music is given in the English manuscripts: there are two English songs in the Coventry Plays, some two-voice Latin polyphony in the York cycle and a short monophonic Gloria in the Chester cycle (all discussed in Rastall, 1996). The number and usefulness of musical stage directions varies from cycle to cycle, but the Chester and N-Town cycles each contain over 30. Beuscher (1930) listed and analysed the musical repertory; Moore (1923), Stevens (1957–8), Carpenter (1968), Dutka (1973) and Rastall (1996) describe the dramatic functions of the music.

Most of the musical directions require the singing of liturgical Latin texts, presumably to plainchant (canticles, antiphons, hymns, sequences, communions, offertories and *versus alleluiatici*). These pieces are often liturgically appropriate. Thus the Digby *Candlemass Day Play* (Slaughter of the Innocents combined with Purification) contains the stage direction: 'here shal Symeon bere Iesu in his armys, goyng a procession rounde aboute the tempill; and al this wyle the virgynis synge nunc dimittis'. The *Nunc dimittis*, besides being the canticle of Compline, was special to the feast of the Purification, when it was sung with its antiphon *Lumen ad revelationem* at the blessing of the candles (Sarum Processional). The hymns include: *Veni, Creator* (Chester, *Play of the Holy Ghost*; York plays of the Baptism, the Temptation and Pentecost); *Jhesu, corona virginum* (N-Town, *Presentation BVM*); *Stella celi extirpavit* (N-Town, *Shepherds' Play*); *Gloria laus* (N-Town, *Entry into Jerusalem*); *Salvator mundi* (Towneley, *Harrowing of Hell*; Chester, *Last Judgment*). There is one striking exception to the general observation that the liturgical songs are unconnected with

the liturgical drama. The isolated *Christ's Burial and Resurrection* (*GB-Ob* E.museo 160; ed. Baker, Murphy and Hall, 1982) makes extensive use of the Easter sequence *Victime paschali* (see above). The play is in effect an English *Marienklage*, with a *Visitatio sepulchri* added to it as second part ('This is a play to be played, on[e] part on Gud Friday afternone, & the other part opon Ester Day after the resurrection, in the morowe'). The Latin sequence is sung in dramatic dialogue by the three Marys, Peter, Andrew and John. The rubric is of unusual interest: 'These three [Marys] shall sing it right through to "Dic nobis" in polyphony [*cantifracto*] or at least antiphonally [*in pallinodio*]'.

Indications of Latin polyphony are rare and seldom unambiguous. But such directions as 'the hefne syngynge', 'they shal synge in hefne this hympne: "Jhesu corona"' may well refer to professional polyphonic singing (by the 'angels' on the scaffold of 'Heaven'). The elaborate vocal style of the angelic musicians (perhaps the clerks or children of the local cathedral) is invariably the subject of comment by the shepherds ('I dar say that he broght/foure and twenty to a long': Towneley, *Second Shepherds' Play*). The measured monophonic *Gloria in excelsis Deo* of the Chester plays (ex.20, from *GB-Lbl* Harl.2124) does not seem adequate to the occasion, and may be simply a cue for a known polyphonic setting (Rastall, 1996).

Play 45 of the York cycle (*GB-Lbl* Add.35290; text ed. Beadle, 1982) is uniquely valuable as containing the only fully notated Latin polyphonic music in an English dramatic source (see fig.9; colour facs. in Beadle and Meredith, 1983): it is *The Assumption of the Virgin*, staged by the Weavers' Guild. Three songs are sung by angels in the course of the Blessed Virgin's Assumption witnessed by the apostle Thomas: *Surge, propera mea*, *Veni de Libano sponsa* and *Veni, electa mea*. The texts are derived mainly from the *Song of Songs*, with material also from the Psalms: *Veni, electa mea* is liturgical, but no use is made of the chant. Each text is set twice, once in the course of the play (notated in score), once at the end of the play (each part written separately and not aligned with its fellow). The music is in a characteristic but not common 15th-century style (ex.21), for two equal voices of limited range, with long melodies, a strong metrical pulse, marked cross-rhythms, and a non-expressive relationship between the words and the music. The settings in the second group are rather more ornate. For transcriptions of this music see Wall, 1971, with transcriptions by Steiner; Dutka, 1980; Beadle, 1982, with transcriptions by Stevens; and Rastall, 1984. The pieces are discussed in Rastall, 1996.
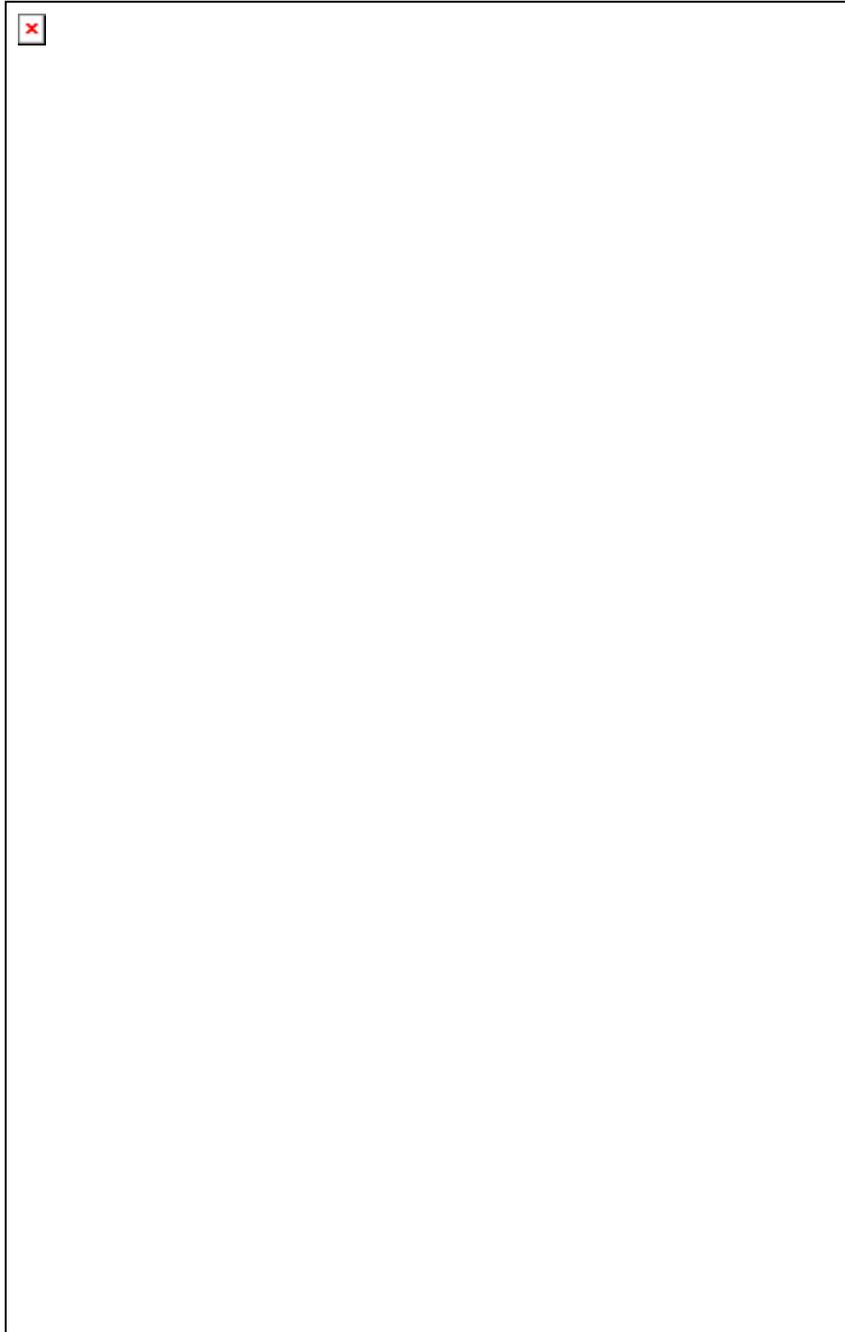
Part-singing to vernacular texts certainly took place as well. The *Second Shepherds' Play* (Towneley) contains a three-voice song, the first shepherd taking 'the tenory', the second 'the tryble so hye' and the third 'the meyne'; although neither music nor text is given, this seems likely to have been a vernacular song. In the Towneley *First Shepherds' Play* the further remark 'Syng we in syght' suggests a style of improvised singing such as English discant (Carpenter, 1951; *see* Discant, §II). The Cornish plays require part-singing from Beelzebub, Satan and Tulfric. But vernacular singing is not synonymous with part-singing even in late manuscripts. In the Chester *Deluge* the psalm Noah and his family sing in the Ark is *Save mee, O God* (probably Psalm xlix, in the metrical version of Sternhold and Hopkins), probably to be sung in unison; and it is even less likely that the drinking-song of Noah's wife and her 'good gossips' was a contrapuntal artefact.

Once again a single survival helps to fill the gap. The Coventry *Shepherds' Play* is the only dramatic source of vernacular partsong with music.

Unfortunately, the original manuscript (completed in 1534) was burnt in 1879; the songs have to be reconstructed from Sharp (1825/*R*). There are only two musical settings in three parts: *As I outrode this enderes night* (a refrain-song using imitative entries), and *Lully, lulla … O sisters too* (in chordal style). The play requires other songs for which music has not survived.

Concerning instrumental music the English sources are disappointingly silent. The very late Chester manuscripts (five of the complete cycle, all from about 1600; see Lumiansky and Mills, 1974) give some idea, especially in the *Creation and Fall of Man*, how frequently the minstrels may have been called on. They are to play music (unspecified) when God creates the world, when God takes Adam to paradise, when God re-enters after the Fall, twice when Adam and Eve are expelled, and when God appears to Cain. But this evidence may be valid only for Elizabethan performances. No English 'director's copy' survives comparable to (for example) the documents of Frankfurt and Mons (ed. Cohen, 1925). Information about instrumental music has to be pieced together from the texts, from the stage directions and from account books (the records of Chester and Coventry are especially helpful). N-Town stage directions refer to trumpets ('hic dum buccinant'), harps or lutes (*citharis*) and ?organs (*organa*). The colourful mid-16th-century Coventry accounts list payments: to 'the trumpeter', for regals, for 'dromming', to 'six musicissions', to 'two clarks for singing', 'to Thomas Nycles for settyng a songe' (Ingram, 1981). Directions such as 'fluryshe' and 'pipe … that we may dance' (especially at the end of Cornish plays) indicate what *haut* musicians were principally required for – fanfares and dance music.

Religious plays in the vernacular raise problems about the dramatic function of music which do not exist in liturgical drama. No set of vernacular plays, and in particular no English cycle, is sufficiently well rubricated to show exactly the occasions on which music was required, the precise nature of the pieces, or the effects they were intended to produce. Certain broad uses of music emerge, however, as well-established principles. Music assists stage-business and provides dramatic symbolism. The stage-business principally required music to cover the exits and entrances (i.e. the movements of main characters to and from their 'scaffolds', 'pageants', 'houses', 'stages' etc.). After the Prologue of the Croxton *Play of the Sacrament* (by two *vexillatores*, banner-bearers), the minstrel is exhorted to 'blow up with a mery stevyn' (a cheerful sound), probably to announce the entry of the first player, Aristorius Mercator. This 'fanfare' could, however, also be a call for silence (cf the *silete* of the French and German plays). Such music was not necessarily instrumental: *Mary Magdalen* contains the curious direction 'here shall entyr a shyp with a mery song' (however, 'song' could mean simply 'music' in this period). In the N-Town Magi play Herod tells his minstrel to 'blowe up a good blast' while he goes to his chamber to change his clothes. This is evidently a short musical interlude marking the end of a scene.

The music of stage-business merges naturally with the music of dramatic naturalism. That King Herod has a minstrel (the trumpeter?) in attendance at court imitates the conditions of actual medieval life, while religious ceremonies, Christian, pagan or Jewish (e.g. in the N-Town plays, the

blessing of Mary's parents Joachim and Anna in the Temple) are enriched with appropriate liturgical chants and actions ('There they shal synge this sequens. "Benedicta sit beata Trinitas", And in that tyme Ysakar with his ministerys ensensyth the Autere'). At the entry into Jerusalem 'myghtfull songes' are sung 'here on a rawe' (cf the 'royal entries', 'joyeuses entrées', of medieval city life). Music is also used to depict misery. The tradition of the planctus does not appear to have taken root in England, and there are no surviving settings of laments that can be connected with plays; formal laments do however appear in play texts and are sometimes directed to be sung (e.g. Norwich, *Fall*; Cornish, *Resurrection*).

The boundary between naturalistic imitation and dramatic symbolism is equally hard to draw precisely (this applies to the whole dramatic technique, not simply the music). The trumpeters 'blow up' while Herod changes his clothes, play as the 'servyse' of the feast comes in, and entertain Herod and his knights by celebrating the imagined death of the Christ-child; they also symbolize the pretensions of earthly kingship, the lust of the eyes and pride of life. The startling irruption of Death into this scene makes it, in effect, a Dance of Death in which music (especially that of trumpets) is a principal symbol of illusory power (as the dance is of youth and vitality): 'At this point whilst the minstrels are trumpeting [*buccinant*], let Death kill Herod and two of his knights, suddenly; and let the Devil take them' (N-Town, *Death of Herod*). The most important and perpetually recurrent symbolism, however, is that of music as an image of the divine. 'When God appears on a "scaffold" between two angels, or more, playing musical instruments [or singing], we know that God is in his heaven … a place of order and harmony'. He would be literally in 'heaven', too – the usual term for his 'scaffold' (see York, *Creation*; Chester, *Fall of Lucifer* etc.). 'Music is never employed in the English drama "for atmosphere"; it is never there for an emotive effect. It is there, like God's beard of gold, or the horned animal heads of the devils, because it signifies something' (Stevens, 1957–8). By a natural extension of the symbol, music is used to signify the divine authority of God's messengers, the angels. A further extension enables music to represent human gladness and gratitude in response to God's acts of power and love: that of Adam and the prophets released from limbo (Harrowing of Hell plays); Mary's humble acceptance of Gabriel's message (Annunciation plays); and above all the shepherds', whose glad songs have been discussed above (there is no shepherds' play without music).

A further function of music, hinted at by Carpenter (1951), Wall (1971) and Dutka (1980), is to aid or supplement numerological structures in the design of the drama. This is discussed by Rastall (1996), in respect of the York cycle.

Medieval drama, §III, 3: Vernacular drama: The main traditions

(ii) French.

The earliest religious plays, after those discussed (§III, 2(ii–iii) above), are miracles, plays based on miraculous incidents in saints' lives. Two of the earliest are *Le jeu de Saint Nicolas* by Jehan Bodel and Rutebeuf's *Le miracle de Théophile*; neither text contains music or directions for music. However, a collection survives from the 14th century, *Les miracles de*

Notre Dame (20 dramatized miracles in *F-Pn* fr.819–20, the 'Cangé Manuscripts'); in each play the Virgin works a miracle of salvation for a miserable sinner (a pregnant abbess, a child handed over to the Devil, a bribed pope etc.). As in other European countries, the 14th and 15th centuries saw the growth of massive religious play cycles in France. Unlike the surviving English cycles the French ones do not usually cover all history from the Creation to the Last Judgment; their distinguishing feature is often a framework of the Trial of Man. The earliest is *La passion du Palatinus* (14th century; ed. Frank, 1922), which opens with the entry into Jerusalem; *Le jour du jugement* (14th century; ed. Roy, 1903–4) deals only with Antichrist and the Last Judgment but has 94 characters, imposing theatrical effects and music. The 15th-century plays of most interest to the music historian are *Le passion de Semur* (Creation to Ascension, 9582 lines, performed in two days; ed. Roy, 1903–4, and Durbin and Muir, 1981); *La nativité, la passion et la résurrection de nostre Saulveur Jhesu-Crist* of Arnoul Greban (including also Creation, over 30,000 lines, four days; ed. Jodogne, 1965); the Rouen *L'incarnation et la nativité* (1474; 12,800 lines, two days; ed. Verdier, 1884–6); and the *Vie* (or *Mystère*) *de Saint Louis* (before 1472; 224 characters, three days; ed. Michel, 1871). Each play in the large repertory of *mystères* and miracles is analysed in detail in Petit de Julleville's *Les mystères* (1880, ii). Only *Le jour du jugement* (*F-B* 579) and *La passion de Semur* (*F-Pn* fr.904) contain musical notation; the Rouen *Incarnation* has room for part-music to be filled in (by hand – the text is printed). For accounts of music on the medieval French stage, see especially *PirroHM* and Brown (1963). Editions of French vernacular plays are listed in Stratman (1954, 2/1972, ii, items 7050–7661).

As in other vernacular dramas the principal music is plainchant. In the *Mystère de Saint Louis* a litany is sung by a bishop, an abbot and a dean. Hymns are frequent: *Vexilla regis* (*Saint Louis*), *Veni Redemptor gentium* (*Mystère de Saint Vincent*, 1476), *Gloria tibi Domine* (*Martyre de Saint Denis*), *Aurora lucis* (*Résurrection de Jesus-Christ* by Eloy du Mont). Liturgical chants include the *Stabat mater* (Jean Michel's *Passion*, based on Greban's), *Regina celi*, antiphon of the BVM (Du Mont) and, expectedly, the concluding *Te Deum*. The fact that choirs of angels are the most frequent singers does not mean that such music was sung polyphonically. Some hymns, however, may have been sung in fauxbourdon (*ReeseMR*), and elsewhere there is incontrovertible evidence for polyphonic singing. In Arnoul Greban's *Passion* a 'motet d'onneur' is sung in hell: Lucifer assigns the tenor to Satan, the 'contre' to himself, 'le dessus' to Beelzebub, the 'haulte double' to Berich and 'un trouble' to Cerberus. Eventually they sing the rondeau 'La dure mort eternelle/c'est la chançon des dampnés'. Further infernal counterpoint occurs in Arnoul Greban's brother Simon's *Actes des apôtres* (see Lebègue, 1929), where however Cerberus 'mon gros garcon' is assigned to the 'bazitonans' with 'two really thunderous devils'. The learned compiler of the Rouen *Incarnation* required three-voice performance of angel song (tenor, contratenor and concordans); and, with trinitarian symbolism, the utterances of God in the Greban and Michel Passion plays are also for three voices (in Michel's, 'haut dessus, une haute contre, et une basse contre bien accordés').

One important distinguishing feature of French religious drama, in marked contrast to the English, is its association from at least the 14th century with

a tradition of musical and literary competitions, the Puy. The most informative early document is *Les miracles de Notre Dame*, written between about 1339 and 1382 by members of the Guild of Goldsmiths in Paris. As Frank (1954) stated:

> The 23 lyrical serventoys [sirventes; *see* Troubadours, trouvères] in praise of the Virgin which appear between certain plays point to a kind of poetical contest fostered by the religious and literary members of the puy that sponsored the Miracles: these pieces refer to the prince du puy at times and once to a serventoys couronné au dit puy.

At Amiens 'ung jeu de mistère' was performed at the annual Candlemas banquet; this suggests how the Parisian miracles may have been done. The interspersed serventoys are in a favourite troubadour-trouvère form (five stanzas of ten lines with envoi) and were presumably set to music. The songs within the plays give the same impression of literary sophistication and were certainly sung. In accordance with a recurrent pattern, when miraculous intervention is necessary, the Virgin summons the archangels Gabriel and Michael to escort her to earth: they do this singing a rondeau, and the Virgin's return to the skies is often similarly accompanied. The rondeaux, then, function as a sort of conductus. The tradition (as it seems to be) of interpolated art song continues in the big Passion plays of Greban and Michel. In the shepherd scene (Greban, day 1), four shepherds, apparently singing (perhaps only reciting) in dialogue, perform a string of rondeaux. Even the farcical *Le garçon et l'aveugle* (13th century; ed. Roques, 1911, 2/1921/*R*) incorporates a song in honour of the Virgin. In the Rouen *Incarnation* spoken rondeaux in dialogue introduce the composed songs at important moments; and in one shepherd scene a 'champ [?chant] royal' is performed with an envoi apparently addressed to the 'princes' of a *puy*.

A last type of vernacular song is the planctus (*complainte*). The Autun *Passion* twice signifies 'La complainte Nostre Dame', and the early *Passion du Palatinus* has laments as do the liturgical plays for Mary Magdalen repentant, for the Virgin at the Cross and for the three Marys visiting Christ's tomb. No music survives, and the tradition never acquired the importance that it did in German-speaking countries with the *Marienklage* (§III, 2(i) above).

Instrumental music enlivened the plays from the earliest onwards. One of the *Miracles de Notre Dame* (play no.3) contains parts for three minstrels, and in the same play the wicked bishop sends for 'les jugleurs' for a celebration. Practically every *mystère* or miracle demands some kind of instrumental support, provided by the local waits or town band, or hired from outside. The Montferrand *Passion* in 1477 evidently had a total performing ensemble of 'two organists, seven trumpeters, and four unspecified ménétriers, to which should be added two more "tronpetes de la tour"' (Brown, 1963). The composition, if not the size, of the group seems to have been standard. The unspecified musicians would probably play *haut* wind instruments – shawms and sackbuts – combining to provide the usual dance band. The dance of Salome was an expected feature of the St John the Baptist scenes; sometimes a tambourin (drum) accompanied her,

or pipe and tabor (Mons, *Passion*). Elsewhere dances are indicated: the *morisque* (Michel's *Passion*; Semur etc.), the *orliennaise* (? the basse danse 'Orleans') and a 'sauterelle' (*Mystère de Saint Louis*). The stage directions of the Rouen *Incarnation* require instrumentalists to join the singers in the chansons which decorate the play, but in each case they alternate with the singers; they do not accompany them.

The dramatic function of music in the plays conforms to international patterns. The function is threefold: to imitate naturalistic effects in stage terms, to further the stage-business and to act as symbol. These categories inevitably overlap. The naturalistic effects include music for feasts (*Miracles de Notre Dame*), for a coronation (*Mystère de Saint Louis*: all the instruments available played for the Sultan's), for a royal entry (e.g. *La vengeance nostre Seigneur*: trumpets and clarions) and for royal proclamations (*Mystère des trois doms*). The feigned naturalism of the angel musicians in the Rouen *Incarnation* is especially interesting. These particular musicians could evidently only sing, but when the 'joueurs d'instrumens' played behind and out of sight, the angels were to 'act as if they were playing'. The stage-business includes the entrances and exits of important characters, for which fanfares were commonly used. But perhaps the most common signals for a musical event of some kind are the directions 'pause' (or 'pose') and 'silete'. The latter originated as a call for order – 'Keep silence, keep silence' (see §III, 3(iii) below), and was sung by angels, the principal musicians available. Thence it became the generic term (with 'pause') for a musical interlude, often marking the end of one scene and the beginning of another. In the Greban *Passion* (to choose one out of scores of examples) the creation of Eve ends with God saying: 'Arise my angels, legion by legion, … and sing a joyous *silete*' – God the Father retires to his 'siège' and the angels sing. Such interludes covered the movement of actors about the 'place' (the main acting area) and in and out of their 'houses' (*sièges, lieux, mansions, estages* etc.). The director's book for the Mons *Passion* of 1501 (*Le livre de conduite du régisseur*; see Cohen, 1925) says 'If God takes too long [i.e. in getting from one position to another], *silete*'. The same book requires a *silete* during the mimed building of Noah's Ark. On this occasion the alternative to a *silete* is a 'poze d'orghues', or minstrel music 'de quelque instrument'. Elsewhere a 'poze de menestraux' is specified. The French documents, unlike the German, never specify, let alone notate, the precise music to be performed. Minstrels presumably played pieces from their regular repertory on these occasions (Brown, 1963).

The symbolic effects of music in the French plays correspond to those described for the English cycles. Music symbolizes first and foremost the joy and order of heaven and heavenly truth; it therefore accompanies the appearances and acts of God and his messengers, the angels. So frequent and expected is this function of dramatic music that in the plays from the Bibliothèque Ste Geneviève (ed. Jubinal, 1837/*R*) the angels are sometimes told to come and go 'sans chanter'. Only the best music is good enough for heaven; hence, perhaps, the requirement (Mons, 1501) that the angels in paradise should sing 'en chose faicte' (i.e. *res facta*, thus 'counterpoint'). The divine significance of music can be transferred to a pagan temple ('pose d'orgues': Mons, 1501). The obverse of heavenly music is hellish din. Hell is the place for thunders and tempests: after the

Fall of Lucifer, 'here they must make a great storm' (Greban). Polyphonic singing in hell has already been noted, from the same Passion. Infernal singing could evidently take on a deliberately discordant aspect: in the *Liber beate Barbare* (Petit de Julleville, 1880, ii) Lucifer orders a chanson 'with unmelodious music'.

Once again, however, the difficulty and danger of establishing hard and fast categories to describe dramatic function are evident. They can be illustrated from the shepherds' plays. Of these one of the most extended and sophisticated representations is in the Rouen *Incarnation*, 1474. The shepherd scenes occur on the second day. At their first entrance four individually named shepherds sing rondeaux in dialogue (see above); a little later they sing 'Requiescant in pace'. Their next scene is, most unusually, a music lesson. Anathot, a young shepherd, asks his elder, Ludin, what the art of singing is called. Ludin replies 'Music'. Anathot exclaims 'Music, what a frightful word!'. At this Ludin instructs him in music with frequent reference to the theory of Johannes de Muris. They finish with a two-part song. At the crib five shepherds sing *En paissant nos brebis* (printed staff left void). Further episodes contain a 'praise' of great shepherds of the past and the long three-voice chanson that Ludin and Anathot compose to conclude the whole play (no music).

In these scenes music is presented as part of the natural (naturalistic, in dramatic terms) presentation of shepherd life – pipes and tabors, and dancing and singing, inevitably go with them; as an extension of the shepherds' poetic creativity (the shepherd David is a type of the poet-musician and often appears as a minstrel with harp in vernacular drama); and as a symptom and symbol of their simple integrity and devotion (pastoral idealization of religious experience).

Medieval drama, §III, 3: Vernacular drama: The main traditions

(iii) German.

The surviving repertory of plays in the German vernacular is larger, more varied and musically more interesting than that of any other language. The five main types of play are: Easter plays in which the central scene is the visit of the three Marys to the sepulchre; Easter plays in which the complaint of Mary (the *planctus Marie*) is extensively developed – the *Marienklagen*; Passion plays (*Passionen*) treating the events of Holy Week more comprehensively; Corpus Christi plays (*Fronleichnamspiele*) somewhat similar to the English mystery cycles in their scope; and Christmas plays. There also existed in parts of Germany, as elsewhere, a tradition of folk plays. These were associated principally with the celebrations (revels) of Shrove Tuesday (*Fastnachtspiele*). Music and dance certainly played some part in them, but their study belongs rather to folklore and anthropology.

The vernacular religious drama of Germany (i.e. of the German-speaking countries) is generally said to begin with the *Osterspiel* of Muri (13th century). The drama was still flourishing in the early 17th century (e.g. in Lucerne) and is demonstrably the same in essentials, though influenced by the events and the theological upheavals of the Reformation. As in England, the plays reached their peak of popularity and creativity in the 15th and early 16th centuries. From the 14th century onwards certain

districts were particularly active in play production: the mid-western districts around Frankfurt and, later, the Tyrol; but the religious drama was widespread and plays survive from many towns, including Breslau, Regensburg, Augsburg and Konstanz.

There is no complete collected edition of German medieval plays. The most substantial collections are by Mone (1841; 1846), Froning (1891–2) and Hartl (1936–42); the latest edition does not always provide the best text. None of these contains music. A useful up-to-date account of the drama from a literary and dramatic standpoint is W.F. Michael's *Das deutsche Drama des Mittelalters* (1971), with bibliography, descriptions of the contents of the plays and full details about editions. The sources of all liturgical and vernacular Easter plays are described, and their contents listed (by song incipit) and cross-referred in Schuler's *Die Musik der Osterfeiern, Osterspiele und Passionen des Mittelalters* (1951). His 50-page introduction is the longest single account of the music of the Easter plays (Christmas and other plays do not figure in his book). More comprehensive and up to date, though inevitably compressed, is the appropriate section of Lipphardt's fundamental article in *MGG1*. Editions are listed in Stratman (1954, enlarged 2/1972, ii, items 7992–8184); see also Muir, 1995.

The five principal sources of information about music in the plays are: accounts of payments to performers (e.g. Lucerne, 1571); documents relating to their production (e.g. the 'Frankfurter Dirigierrolle', early 14th century, ed. Froning); stage directions, normally in Latin; references in stage directions or in the text to the required music; and actual notated music. Music was evidently required for all productions, but unfortunately only a few play manuscripts fall into the fifth category. In the comprehensive list of sources given by Lipphardt (*MGG1*) those containing written music are asterisked; of these the most important, *Marienklagen* excepted, are the Alsfeld *Passion* (see Dreimüller, 1936), the Vienna *Passion* (see Orel, 1926) and the Erlau Plays (see Osthoff, 1942). The music is generally monophonic, whether its origin is ecclesiastical or secular, and even in quite late sources is written in *Hufnagel* neumes, the characteristic unmeasured German notation. Some sources contain some mensural notation (e.g. Erlau) and a few have part-music in the form of rounds or canons (Osnabrück, Lucerne). In the late plays (or rather, late versions of plays) more elaborate part-music was certainly called for. A simple two-voice *Silete, silete* from the Trier play *Theophilus* (ed. Bohn, 1877) and a vernacular *Nu hört, wo sik Theophil gaf* in the same style survive. In the Lucerne plays the Kantorei (choir of professional singers) sang 'figuraliter' (usually interpreted as polyphonic music) and 'devota cantio ad organum' (elsewhere a 'Positif' is named) and 'brevis moteta' (Evans, 1943; Schuler, 1951). Such musical requirements belong, however, to the very end of the medieval dramatic tradition. In general the play music belongs to the history of monophonic music, but the surviving evidence does not allow of any dogmatic assertion to this effect, and earlier fashions of polyphony may have served earlier generations.

The different musical traditions that come together in the vernacular drama cannot be understood without reference to the curious dramatic amalgam that occurs in many plays. A fair sample of the potpourri is provided by the

late 14th-century 'Innsbruck' *Osterspiel* (*A-Iu*, ed. Meier, 1963; the manuscript is of mid-German provenance). In this the often grotesque comedy is quite naively juxtaposed with liturgical, or quasi-liturgical, action and music. It has the interest of being the earliest surviving *Osterspiel*, apart from the *Osterspiel* of Muri, the unique early vernacular play (13th century). Unlike the Muri play, the 'Innsbruck' play set a pattern: the Vienna and Erlau plays are closely related to it. It may therefore fairly be taken as displaying the essential features and raising the essential problems of the vernacular music drama. These features can be summarized as the alternation or juxtaposition of song and speech, the wide range of musical material, and the equally wide range of musical function.

The bizarre contrasts of mood and treatment that occur in most German vernacular plays (except the *Marienklagen*) are mirrored not only linguistically in the use of various kinds of Latin (liturgical prose, rhymed hymns and sequences, goliardic verse) and of German (from doggerel narrative to laments in a high style), but also musically in the combination of very different musical traditions. They are, briefly: the old liturgical plainchant, together with newer pieces from the repertory of tropes and sequences; 'quasi-plainchant' from the repertory of the liturgical drama itself; the planctus; courtly and 'clerical' song (i.e. epic song, Minnesang and goliard song); and popular song, religious and secular. To these should be added a category of professional instrumental music about which regrettably little is known.

The variety of Latin song and plainchant is exemplified by the Wolfenbüttel *Osterspiel* (ed. Schönemann, 1855). Among the various items are familiar antiphons (e.g. *Quis revolvet*), hymns (e.g. *Jesu, nostra redemptio*), laments of the Marys (*Heu, nobis internas* etc.; cf Origny *Ludus paschalis*), the Trisagion ('Sancte Deus … sancte fortis … sancte et immortalis') and the Easter sequence *Victime paschali*. As this brief list shows, a vernacular *Osterspiel* is inevitably closely linked both to other *Osterspiele* and to the larger plays within the Latin liturgical tradition – in particular the *Ludi paschales* of Origny, Klosterneuburg and Tours. Basically there is only one *Osterspiel*, in a number of variant forms. This comment applies equally (perhaps more) to their music. Every single piece of liturgical or quasi-liturgical chant from the Wolfenbüttel play can be paralleled elsewhere, commonly in ten or 12 sources (Schuler, 1951, listed 31 occurrences of the antiphon *Mulier quid ploras*); antiphons and hymns (or hymn-like strophic songs) are especially frequent, and the Trisagion formula from the Good Friday liturgy occurs in no fewer than 19 vernacular plays (like a number of other Latin chants it does not seem to appear in liturgical drama). Until all these plays are available in sound scholarly texts with their music, it will be impossible to say how wide the musical variations are and what their significance is.

Not all the music in the Wolfenbüttel *Osterspiel* is of liturgical origin or shows liturgical affinities. Lipphardt (1948) argued that the three strophes *Heu nobis internas*, *Jam percusso* and *Sed eamus* have no relation to hymn, sequence or any other form. Melodies of this type belong to the planctus tradition whose development in German drama has already been sketched (§III, 2(i) above, *Marienklagen*).

One recurrent scene in vernacular drama especially encouraged the introduction of worldly song (far more worldly than the serious melodies just discussed) – the sinful early career of Mary Magdalen. In the Erlauer *Mary Magdalen Play* (Erlau IV; see Osthoff, 1942) there are 713 German lines and ten Latin; 90 lines are musically notated; 26 have void staves. The text is full of remarks such as 'Ich will preisen meinen leib mit tanzen und mit raien', and 'wir schullen singen, springen, raien den maien auf der Strasse'. The melodies have a 'popular' lilt and the rich individual character of late medieval song. The Alsfeld *Passion* (*c*1500) also has some notated songs, one being strongly reminiscent, verbally at least, of the songs of the goliards; Rubin, the merchant's man, sings it to advertise his master: 'Hic est magister Ypocras/de gracia bovina'. A slightly less blasphemous version is sung by the same character in the 'Innsbruck' *Osterspiel* and in other plays.

To draw sharp distinctions between the different sources of songs in the vernacular drama is unrealistic; but the range of non-liturgical song is wide. The 'Hessische' *Weihnachtsspiel* (? from Friedberg; see Lipphardt, 1958) is of particular interest, for it contains Christmas songs, some of them still sung today, of a kind different from and more artless than any previously mentioned. One stage direction runs: 'And so the serving-man and Joseph dance around the crib singing: *In dulce jubilo*. And then the angels begin *Sunt impleta*'. Other popular religious songs include *Eya, eya, virgo Deum genuit*, *Puer nobis nascitur* and *Eyn Kint geborn zu Bethleem*.

It is one thing to identify the different musical traditions – liturgical and paraliturgical, courtly and popular – that contribute to the vernacular drama; it is another to describe the dramatic function of the music in all its variety. It is clear that, in the first place, music had some strictly practical uses. The most striking is the use of angel song, as in the French plays, to keep the audience quiet, or rather to bring them to order. The song *Silete, silete, silentium habete* appears from the early 14th century onwards and is associated with the larger plays. A change from one acting-place to another causes disturbance and noise, the *silete* quells it. In the St Gallen *Passion* almost every 'entrance' is heralded by the *silete* (Schuler, 1951). They were doubtless usually monophonic. Ex.22 gives a setting from the Vienna *Osterspiel* (1472) edited by Osthoff.
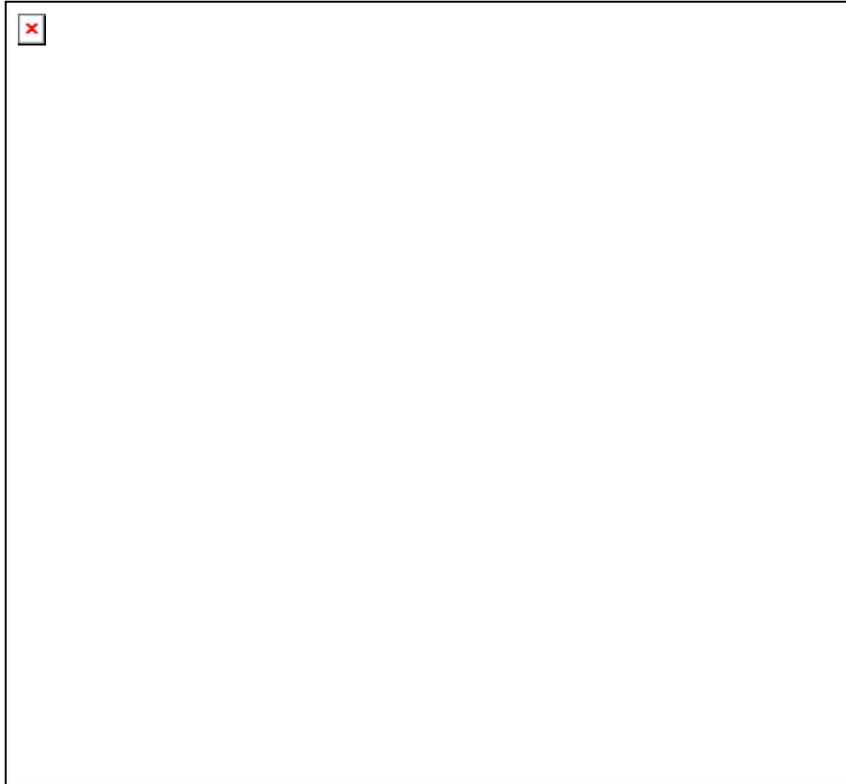
These angels are scarcely part of the dramatic action at all, though it is interesting that angels are in fact chosen. (It is also interesting that 'duo pueri', for example, could quell the noise of a holiday crowd; but the vision of heaven was no doubt largely responsible, even before they began to sing.) Music employed to create an illusion – of social pomp, good cheer, conviviality – is more clearly part of the action. The marriage feast at Cana called for music; so, in the Lucerne Passions, did the entourage of Goliath and the travels of Joseph and his brothers. There are comparatively few German Christmas plays, and of these none has music-making by shepherds 'in the fields abiding', unlike the English plays.

As a dramatic symbol (rather than as a mimetic aid in the simpler sense) music has several functions: first and foremost, to represent divine order (as in the French and English plays); second, and paradoxically, as an image of sin (the Jews frequently sing and dance in their idolatry; Mary Magdalen finds 'mundi delectatio' in the same; Herodias dances); third, as an image – as well as a direct expression – of human happiness (the 'Hessische' Christmas play); and last, as part of the representation of human sorrow and pain (the planctus of the three Marys and of the Virgin Mary).

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(iv) Italian.

The medieval Italian drama can be distinguished from the drama of England, France and Germany by two characteristics: an early tendency towards spectacular visual effects, and the strong influence of a tradition of popular religious song. The combination of spectacle with music was described by a Russian visitor to the 1439 Council at Florence who saw a representation of the Annunciation at the Chiesa dell'Annunziata: 'God the Father was surrounded by an angel choir and by children with various

kinds of musical instruments … Gabriel hovered on a cable from God's throne to the Blessed Virgin, waving his wings and uttering a song of joy' (Lipphardt, *MGG1*). This spectacular element developed later in the large-scale *rappresentazioni sacre*.

More austere, to judge from the texts, was the tradition of popular *laude*. The Lauda received powerful impetus from the hysterical religious revivalism of 1260 in Perugia. When the hysteria died down and the processions of flagellants ceased, the *laude* fostered by the Franciscans were taken up by fraternities, such as the Disciplinati di Santa Croce in Urbino. The earliest 'dramatic' *laude* come from a songbook of this guild – *De compassione Filii ad matrem tempore Passionis sue* and *De compassione matris ad Filium*. These are strictly monologues; but dialogues followed: *De mutua compassione* and *De planctu Virginis* (Bartholomaeis, 1943, i). A famous early *lauda* in dramatic form is the *Donna del Paradiso*, attributed to Jacopone da Todi. It opens with John telling 'the Lady of Paradise' that her son has been taken prisoner and Mary asking how this could be. John tells her of Judas's betrayal, and Mary asks Mary Magdalen to help her. The scene changes (no explicit directions for dramatic performance are given in this or any other manuscripts); Mary begs Pilate not to allow Christ to be tormented, the Jews cry out 'Crucifige! Crucifige!' and so on, in formal couplets and quatrains, through a brief narrative of the Crucifixion. The only other speaker is Christ himself who urges his mother to serve his disciples and to take John as her son:

> Mamma, col core aflitto
> entro a le man te metto
> de Joanne mio diletto.

No music survives for this or any other *laude drammatiche*. But it is certain that they were sung, and reasonable to suppose that, being in similar metres, they were sung to the same type of melody as survives in the two musical *laudari* at Cortona (*I-CT* 91) and at Florence (*Fn* Magl.II.1.122). The simpler syllabic melodies of the Cortona manuscript seem more appropriate than the more melismatic later ones. The function of the music in such strophically composed verse dialogues would be little more than narrative; the music would be a passionless vehicle for the story (as in a folk ballad), not an amplification of or comment on its meaning.

For the fraternities of laymen such as the Disciplinati di Giustizia, di S Fiorenzo and di S Francesco at Perugia, the *laudari* were the equivalent of missal, antiphoner, troper and so on for clerics (Bartholomaeis, 1943); they covered the whole liturgical year. Some days were set aside for the singing of *laude liriche*, others for *laude drammatiche* (also called *devozioni*), which were performed on such feasts as Sundays in Advent, Christmas Eve, Christmas Day, Epiphany, Purification, Annunciation and so on. Bartholomaeis printed a cycle of *laude* from Perugia starting *In Dominica de Adventu* (an Antichrist 'play') and ending with *Ufficio dei defunti*; 46 *laude* (*Laudes evangeliorum*) cover Lent and Holy Week. Lipphardt saw in the *laude* of the lamenting Virgin the genesis of the German *Marienklage*. The production of *laude* spread beyond Perugia, Orvieto and other smaller Umbrian cities to Aquila, Rome, Siena and Florence.

The larger form of Italian medieval drama, the *rappresentazione sacra*, flourished in Tuscany in the 15th and 16th centuries. Florence, where elaborate processions and pageants were mounted in honour of St John the Baptist, was the principal centre. With one exception, *La Passione di Gesu Cristo* from Revello (Piedmont), Italian sacred drama did not take the comprehensive, cyclic form of English mystery plays and French *mystères*. Characteristic hagiographical titles are *Rappresentazione di Santa Margherita, … di San Giovanni e Paolo* (by Lorenzo de' Medici, performed 1489 in Florence), *… di Rosanna* (a secular story dressed up as a saint's legend) and *… di Santa Uliva* (the same). Subjects of biblical plays include the Magi (Siena), the Annunciation (Aquila), the Resurrection (Pordenone) and Abraham and Isaac (Florence).

The *rappresentazioni sacre* were magnificent productions organized by the confraternities. The *Rappresentazione di Santa Uliva* (? 16th century), for example, was performed over two days with gorgeous scenery, musical intermezzos and appearances of mythological beings somewhat loosely connected to the main plot (Bartholomaeis, 1943, iii, pp.3ff). It is rich in musical stage directions: the sung items of the play include a *lauda*, hunting-songs, psalms and the *Te Deum*; the instruments prescribed include *corno*, *tromba* and *tamburi*. The play also demanded elaborate choreography (Bartholomaeis, iii, pp.40, 61 etc.), described fully in the stage directions.

The music of these plays included, then, both secular and sacred songs, both monophony and polyphony (in the *Rappresentazione di Santa Margherita* (? early 16th century) a caccia is sung, *Iamo alla caccia*). The functions of music are the expected ones (symbolic, ceremonial etc.) common to other vernacular repertories, with perhaps more emphasis on the spectacle and dance. Even in this late repertory dance-songs are specified: for instance, at the end of the Florence *Abraham and Isaac* 'Sarah and all the rest of the household, except Abraham, and the two angels … all together perform a dance [ballo] singing this *lauda*'. A more theological dance is specified in the preliminary rubric to a Christmas play from Siena: the angels of the heavenly announcement are to leave their 'capanna' (? scaffold-stage) and 'faccino coro' (? make a dance); 'with great reverence they adore the Lord, and while the shepherds are on their way, they dance'. The shepherds themselves, after offering their gifts to the Christ-child, go to their station (*luogo*) 'ballando e saltando e facendo gran festa'. A last feature of the plays worth consideration is the unusual use of music during scenes of the Passion and Crucifixion. In *La Passione e Resurrezione del Colosseo* (Rome, ?1489) a 'chorus of shepherds' and a 'second chorus of kings' (? the Magi) sing songs of lament and dire prophecy as Christ is brought by the Pharisees to Herod. They sing again while Christ is put on the Cross. At the death of Christ, and the rending of the veil of the Temple, 'the angels come to the cross' and sing (presumably, rather than declaim) sentences from the Easter Preface and from the *Via crucis*. The music of the *rappresentazioni sacre* was discussed by Becherini (1951) and Reese (*ReeseMR*, pp.171ff); literary texts were provided by Ancona (1872).

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(v) The Spanish peninsula.

Different categories again are required to describe the drama of the Spanish peninsula, which does not obviously follow either the Italian or the French pattern. Such evidence as there is suggests that in liturgical drama French influence predominated. Ripoll and other Catalonian centres had close liturgical links with French centres such as Limoges and Fleury. Donovan's study of Spanish liturgical drama (1958) is the only major contribution to source material since Young (1933). The distribution of surviving sources seems to indicate that the Latin church drama 'penetrated Castile and non-Catalonian Spain sporadically, and on a very limited scale, rather than as a vast general movement'. It is almost totally absent from Portuguese sources (Corbin, 1952). However, many plays may simply have been lost. López-Morales (1968) held that there was no dramatic tradition, either liturgical or vernacular, in Spain before Encina. Apart from a few brief religious texts in Latin which are arguably dramatic and the *Auto de los Reyes Magos* (see below), which is probably the work of a Gascon priest who settled in Toledo, there is little evidence of dramatic activity in Spain until the second half of the 15th century. But from the 1490s onwards Madrid, Seville, Salamanca, Valencia, Toledo and many other towns are known to have had plays. The whole Spanish scene is surveyed with a wealth of detail, particularly relating to dramatic presentation, by Shergold (1967). A great deal of music and varied musical effects were involved; neither has been comprehensively studied (see, however, Salazar, 1938, and Chase, 1939).

The most striking features of the Spanish scene are: the survival of a fair number of ecclesiastical vernacular plays (many, it seems, by foreign hands) associated with church and liturgy; a rich, well-documented tradition of dramatic pageantry (as distinct from plays proper) associated with the processions of Corpus Christi; the absence of anything resembling the French and English mystery cycles; and a developing tradition of religious moralities, culminating in the *autos sacramentales* of the late 16th and 17th centuries, celebrating the mystery of the Eucharist and performed on Corpus Christi Day (*see* Auto).

The earliest surviving play in the vernacular is the incomplete *Auto de los Reyes Magos* of the late 12th century. It is different in form and spirit from liturgical plays on the same subject: the lively realistic spoken dialogues of the three astronomers break off in a scene where the traditional gifts of gold, frankincense and myrrh are used to test, not to celebrate, the divinity of the infant Christ (Sturdevant, 1927/*R*). The fragment has no music.

After this play there is a long gap in the evidence, conceivably a break in tradition, the only exceptions being one or two isolated plays, such as the St Mary Magdalen play of 14th-century Mallorca. The earliest plays about which we have musical information are *autos*, one-act plays of the late 15th century. Unusually, by comparison with other countries, they are mostly by named authors. Gómez Manrique's *Representacion del nacimiento de Nuestro Senor* was written between 1467 and 1481 for the convent of Calabazanos. At the end the nuns sing a cradle song in chorus to what may possibly be a popular tune. At the turn of the century plays were written by several individuals of distinguished musical talent, of whom the first and best was Juan del Encina. Half a dozen of his plays were first published in 1496, having been already performed in the courtly chapel of

his patrons, the Duke and Duchess of Alba. Later works were performed at the court of the Catholic Monarchs and perhaps elsewhere. The first six are little more than dialogues between mock-realistic shepherds speaking an anti-literary peasant brogue. The two earliest are Nativity *eglogas*, followed by two Easter ones and then two that are carnivalesque. These Nativity and Easter playlets combine motifs from liturgical plays (*Visitatio sepulchri* and *Peregrinus*) with autobiographical and/or secular material – the three Marys are replaced by two hermits and at the sepulchre they meet not only an angel but also St Veronica, who shows them her miraculous handkerchief. The rumbustious behaviour, crude jokes, yet naively reverent attitude of some of these personages recall aspects of the English mystery cycles. The next half-dozen introduce other figures such as a squire who falls in love with a peasant girl, peasants who are corrupted by the courtly life, a hermit who is seduced by a nymph, students who 'rag' two peasants, and finally, courtly lovers set against comic peasants, bawds, go-betweens and Venus herself. All but two of Encina's *eglogas*, to judge from the printed texts, ended with the singing of a villancico, no doubt composed by Encina himself. Four such villancicos have survived (*Cancionero musical de Palacio*, ed. H. Anglès, nos.165, 167 and 174; *Cancionero musical de Segovia*, f.207*v*: *Gran gasajo siento yo* – ex.23, transcr. J.A. Sage). These are typical villancicos of the period: four-part refrain songs of virelai pattern, three being more popular in type and no.167 more courtly. The villancicos for *eglogas* VIII and XIV, and perhaps others, were accompanied by dancing. As Encina's technique developed, the villancico was integrated more closely into the structure of the play.

> 'I feel a great joy.
> Hey! Ho!'
> 'So do I, by my faith!
> Ho! Ha!
> For He who gave us life
> has been born to save us.
> Ho! Ha! Hey! Ho!
> This night he was born.'
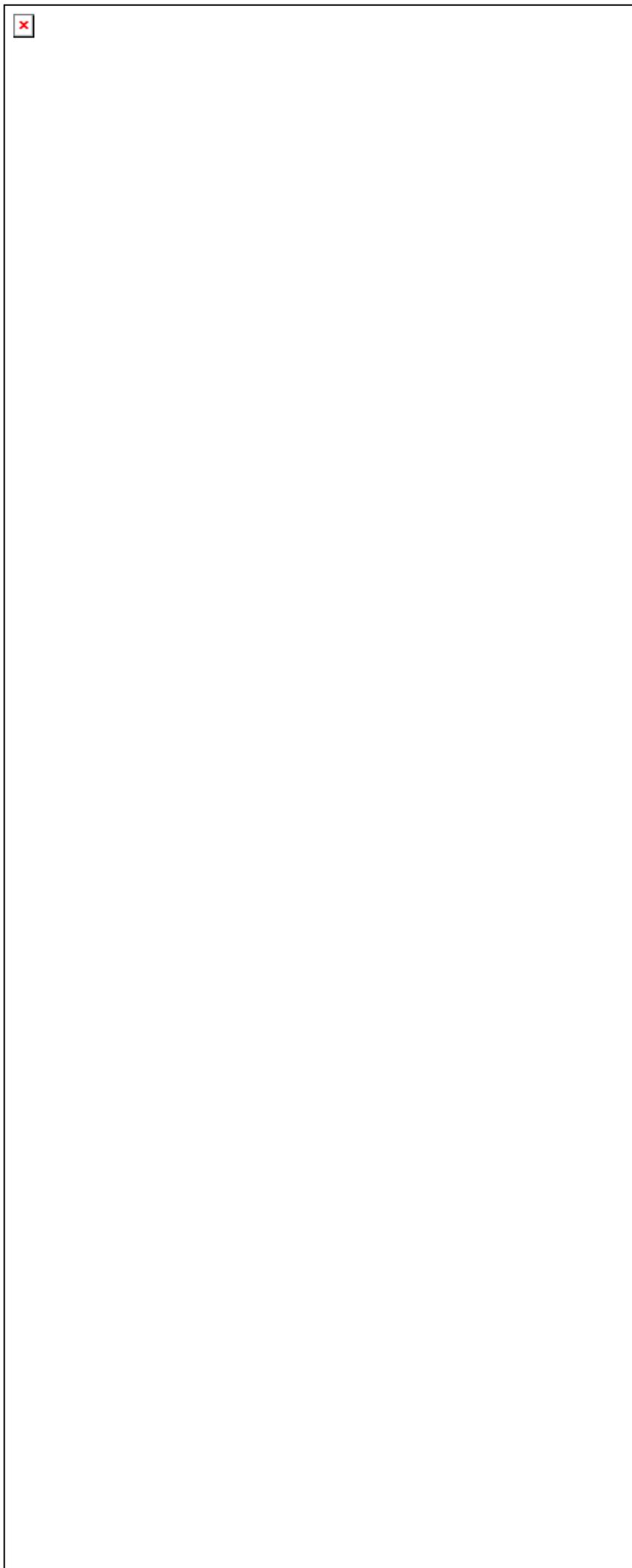
Encina's contemporary Lucas Fernandez was also a playwright, as well as *maestro de capilla* of Salamanca Cathedral from 1498. In 1514 he published *Farsas y églogas*, plays after Encina's manner, and with them a pastoral dialogue sung perhaps throughout to the same tune. His *Auto de la Pasión* (1514) contains a planctus of the Blessed Virgin as well as the final villancico. The Portuguese dramatist Gil Vicente, highly talented in his own right, may have followed Encina in some of his plays: he too wrote courtly-popular pieces for royalty, and versions of his plays printed later in the 16th century suggest that several were performed in chapel at Christmas Matins. But the courtliness of these playwrights must not be exaggerated. The so-called *Mystery of Elche*, in Catalan, on the Assumption of the Virgin, a 'semi-popular' religious drama still performed each August at Elche, is provided with music throughout. The music, formerly thought to be by Encina and his contemporaries (*NOHM*, iv, 1968, p.803), is of the 16th and 17th centuries.

The connection between the vernacular and the liturgical drama seems closer in Spain than elsewhere. In addition to the *Auto de la Pasión* by Fernandez, the following plays display evident knowledge of actions and motifs from the liturgical drama and some of them were performed within the liturgy itself: a 'three-act' Passion play by Alonso de Melgar, printed at Burgos, 1520, with a Resurrection 'eclogue' derived from the *Ordo prophetarum* (among the prophets, who sing plainchant, was David, with a vihuela, and the Erythrean Sibyl, settings of whose song are found in contemporary cancioneros); Gil Vicente's *Auto da Sibila Cassandra*, with Christmas crib; Jorge de Montemayor's Nativity plays 'presented in church … each given after one of the nocturns of Matins' (Shergold); a Good Friday *auto* (Burgos, 1552) containing a planctus of the Virgin, *Ay dolo, dueñas, dolo*; such planctus are reminiscent of German *Marienklagen* and Italian *laude* discussed above (§§III, 2(i) and III, 3(iv)). This tradition of vernacular religious plays is perhaps better called ecclesiastical than liturgical; but in its breadth and variety it shows an unusual tolerance of vernacular song in church and is closely associated with the liturgy. This tolerance declined after 1568 with the reform of the breviary.

An interesting, and perhaps independent, dramatic tradition in Majorca is revealed by a manuscript (*E-Bc* 1139) discovered in 1889 and not yet published in entirety. It contains the *Consueta del Rey Asuero* (*Esther* i–vii): the dialogue is sung almost entirely to well-known plainchant hymns: Ahasuerus uses the melody of *Eterne rerum*; Vashti and Esther, *Vexilla regis*; and so on. A planctus melody is also called for; and the wise men can sing 'to the tune that they wish' (Shergold, 1967, p.61, from Diaz Plaja, 1953). A sung drama constitutes yet another link with the liturgical.

Many of the plays so far mentioned can be definitely associated, like the liturgical plays, with the ecclesiastical events of Christmas and Easter. The dramatic activities of the feast of Corpus Christi slightly more resemble those that took place in the north of Europe. The mystery plays of Valencia, for example (16th–19th century), consist, in a manuscript copy of 1672, of three plays: one of Adam and Eve, one of St Christopher and one of 'Rey Herodes' – hardly a cycle, but not obviously seasonal. The manuscript (*E-VAa*) gives the music for most of the passages that are to be sung (de Alcahalí y de Mosquera, 1903). The dramatic use of music follows the

familiar pattern: for God's creation of Adam and Eve the sky opens 'ab molta musica'; and God ascends 'en musica'. In addition Adam and Eve sing, to express their penitence, both in Latin and in Spanish, 'a duo'.

In many instances it is very hard to tell whether references to *misteris* are to plays properly so called or simply to pageants (involving tableaux, mime, dance, music, but not spoken dialogue). The Valencian accounts for 1517 contain payments for a float called 'the *Te Deum*': the Virgin was on it, and musicians were paid the equivalent of £1 4s. (Shergold, 1967). And the *representació* of St Vincent required payments to musicians and dancers. Much research remains to be done; but it is certain that early 16th-century Spain was eminently rich in dramatic pageantry and that music was prominent in it, both for itself and as an accompaniment to procession and dance.

Finally, mention may be made of a perhaps peculiarly Spanish thing – a danced religious play. The *Danza del Santísimo Nacimiento* (*c*1560) has eight angels and eight shepherds; both groups sang villancicos and the shepherds danced, both to the singing and to instrumental music. It was performed in church, probably after Matins.

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(vi) The Low Countries.

The repertory of plays from the Low Countries is consistent with repertories elsewhere in western Europe, with both sung Latin drama and spoken plays in the vernacular. It has not been generally studied in relation to the region that produced it, however. There are so few sung plays (Smoldon, 1980, appx) that they have been considered only in relation to the wider European scene, while the language barrier has largely inhibited study of the vernacular plays by all but Dutch scholars until quite recently. With the growing realization of the size and richness of the vernacular repertory, the spoken plays have attracted more widespread interest.

The first important source of vernacular plays is the early 15th-century Van Hulthem manuscript, containing four secular plays (*Abele Spelen*, a term that cannot be translated precisely) and six farces (*Sotterniën*): all of these may be considerably older than the manuscript. There is no evidence that music played any part in them, but a general absence of production information suggests that this may be misleading. The secular drama in the rest of that century, and into the 16th century and beyond, is closely linked to the Rederijkerskamers (Chambers of Rhetoric), literary fraternities that grew up in the urban business and merchant classes. The Rhetoricians' production of poetry, drama and civic pageantry was backed by a devotional tradition, although the drama produced was not only religious, and included an element of competition, as in literary guilds elsewhere.

There was a strong tradition of religious drama, and it is clear that many plays have been lost. Two survive from a mid-15th-century cycle of seven on the Joys of Mary, plays which continued in production for more than a century. The stage directions *pausa* and *selete* were sometimes associated with music, as in the French plays. A miracle play, *The Play of the Holy Sacrament of Nyeuwervaert*, dates from soon after 1463, and a biblical play from the end of the century, *The Play of the Wise and the Foolish*

Virgins, belongs to an interest in dramatizing the parables that continued strongly in the 16th century. Both of these have allegorical elements that relate them to the morality play; *Elckerlijc*, soon translated into English as *Everyman*, also belongs to the end of the century. The text of *Elckerlijc* demands some music, and in view of the rich musical tradition in the Netherlands at this time it would be surprising if all of these plays were not originally performed with more music than is now evident. The same is true of the early 16th-century *Mariken van Nieumeghen*, which includes a play-within-a-play, but for which there are no stage directions.

The 16th-century repertory consists of some 280 printed plays and many in manuscript. They are on a wide variety of subjects, including the historical and specifically biblical. A large proportion include allegorical characters and are most easily categorized as morality plays, even when their subject matter is not obviously religious. The use of music in these plays is paralleled elsewhere and invites study: *Man's Desire and Fleeting Beauty*, like many others, includes new song texts with directions for singing them to named tunes. Two plays about Aeneas and Dido by the *factor* (literary leader) of the Antwerp Chamber of Rhetoric *De Goudbloem* (The Marigold) were performed to celebrate the month of May in 1552. In each a sentry sings a dawn song on a named melody, late survivals of the alba in mid-16th-century morality plays on classical material.

Medieval drama

IV. Medieval drama in eastern Europe

Although only a start has been made in bringing to light the riches of east European collections of liturgical manuscripts, enough is known to suggest that the main forms of Western liturgical drama were adopted in the East. Bartkowski (1973) discussed 29 witnesses to the *Visitatio sepulchri* found in Polish manuscripts from the 13th century onwards. Both his and Lewański's surveys are copiously illustrated. Not only the expected German traditions appear to be represented in Eastern books. Bužga ('Liturgische Dramen', *MGG1*) referred to Norman plays in 12th-century Prague. Young had already drawn attention to several individual features in the *Visitationes* of Prague books.

Apart from the *Visitatio* may be mentioned a Czech play (in fragments in Zlomek; see Černý) concerning the spice merchant, and the remains of a large-scale cycle of plays of Lucifer, Mary Magdalen, the spice merchant, the Harrowing of Hell, and the Roman soldiers at the tomb, now in Schlägl monastery (see Máchal, 1908).

For a number of political and religious reasons, vernacular civic drama developed later than in western Europe (Muir, 1995). In Bohemia, *ludi theatrales* were banned from the Corpus Christi processions in 1371, and these may be the earliest vernacular biblical plays in the East. At Eger, on the borders of the German Empire, there are records of a Corpus Christi play and the text survives of a three-day biblical cycle. In Hungary, too, it is notable that biblical drama flourished especially on the borders of the empire. These various examples may not be untypical of biblical drama in eastern Europe, and certainly there was a wide range of dramatic types

there. The picture may become clearer and more detailed as the results of research become available.

V. The end of the Middle Ages

There was no neat end to the Middle Ages or to its drama. Some traditions persisted, others were suppressed, others died a natural death. In Protestant countries, such as England, traditional religious drama was discouraged and eventually eradicated by the reformers (Gardiner, 1946); in Spain, on the other hand, not only vernacular religious plays but some liturgical plays (e.g. the Song of the Sibyl) continued strongly for centuries – in some cases right through to the 20th century (Shergold, 1967).

The bewildering variety of drama, old and new, in the late 15th and 16th centuries defies adequate classification; but it is possible perhaps to distinguish three main milieux: the court; schools and colleges; and towns and cities ('popular' drama). Even this broad classification is unsatisfactory, because, although each milieu had certain distinct and unique features, the types of dramatic activity practised in the others inevitably infiltrated it.

The 'drama' of courts (ceremonies, entertainments and plays) was often sumptuous, and richly provided with music. The dramatic events that could be supported and embellished with music included (to give them their English names) mummings, masks and disguisings, royal entries, tournaments and interludes. The mumming (Fr. *momerie*; Sp. *momo* etc.) consisted simply of a visit by masked, and perhaps originally silent, dice players to someone's house (e.g. Henry VIII, with a band of courtiers pretending to be shepherds, visited Wolsey in 1536); drum and fife were the usual accompaniment. The mask (masque; It. *mascherata* etc.), clearly indigenous in northern Europe but influenced by Italian custom, had as its centrepiece a dance of courtly persons with music played by professionals on loud (*haut*) instruments. In the more complex masks, in early Tudor England often called 'disguisings', the courtly dancers were wheeled into the hall on an elaborate pageant-car, on which instrumentalists and singers might be stationed (Stevens, 1961, 2/1979, chap.11). Representative pageants were a feature, too, of elaborate court banquets in other parts of Europe (Shergold, 1967, chap.5): in Paris (1389) the city of Troy, on wheels, was attacked by a tentful of Greeks, also on wheels (Loomis, 1958). The function of music on such gaudy royal occasions was essentially to draw attention to the spectacle, and to be in itself something worth seeing (musicians were appropriately disguised). The celebrated Feast of the Pheasant (Lille, 1454) had elaborate musical-culinary effects, including 28 musicians in a pie (see *ReeseMR*). The long and detailed descriptions of festivities for Cosimo I de' Medici's marriage (Florence, 1539) show that the musical offerings could be worthwhile in themselves as well as spectacular: as the bride entered the city 'a madrigal by Francesco Corteccia was sung in eight parts by a chorus of 24 voices accompanied by 4 cornettos and 4 trombones, all placed on the top of the gate' (Dent, 1968). Royal entries such as this were a familiar part of the European scene (see Kernodle, 1944); music there had the same functions, part-visual and part-aural, as in indoor festivities. The English interlude (similar to, if not derived from, the Spanish *entremés* and the French *entremet*)

probably derived its name and nature from being a 'playing' (*ludus*) between (*inter*) other things, such as the courses of a banquet. In Italy the acts of spoken drama were separated by *intermedi*, 'mainly *tableaux vivants* and dumb-shows, with or without dances' (Dent). Not only the terminology but the events themselves were variable and multiform. The invisible, hidden musicians of the *intermedi* are more reminiscent of the English mask or disguising than of the interlude. (*See* Intermedio and Masque.)

'Interlude', in effect, like its continental equivalents, tends to mean simply a play. In England interludes were generally didactic and often allegorical. They were acted at court, but were not necessarily of the court. This brings us to the large, indefinable area of 'popular' drama – drama, that is, intended for popular consumption, usually by named authors and performed professionally or semi-professionally. (It is not to be confused with folk drama.) The moral interlude, or morality play (if it is presented allegorically), tends to use music in a predictable way – to make a moral point. 'Music and dancing are … associated with the sinful part of man' (Stevens, 1961, 2/1979); the characters who sing have such names as Sensual Appetite, Pride, Riot, Abominable Living, and their music is taken from the popular repertory – *Jack boy, is thy bow ibroke?*, *Wassayle wassayle out of the mylke payle* – with dances to match. Rastell's *A New Interlude and a Mery of the Nature of the iiij Elements* (?1525–30) contains the only song with music for a printed English play; it is in three parts.

In France, besides *moralités*, there was a more clearly defined comic dramatic tradition, in the *farses* and *sotties*. Secular drama in France was comprehensively surveyed in detail by Brown (1963), who listed over 400 known theatrical chansons and printed from various sources the music of 60. He distinguished two main types of chanson used in plays – the *chanson musicale* (in the main literary and musical tradition) and the *chanson rustique* (originating as a single line of melody). Music is, again, associated with low life, the pleasures of the tavern and a lack of moral firmness. Other forms of 'popular' or municipal dramatic activity (they cannot properly be called plays) included: in England, civic mummings (e.g. at Kennington, 1377, 'for the disport of the yong Prince Richard' – 130 citizens, disguised, accompanied by minstrels; see Wickham, 1959); in Italy, the Carnivals of the seasons before Lent and after 1 May (Calendimaggio), involving the singing and dancing of Canti carnascialeschi and torchlight processions with decorated pageants (*carri*) of maskers (*ReeseMR*, pp.167ff); and in France, the festivities of the *sociétés joyeuses* – 'play-acting societies' (Brown) such as the Enfants-sans-Souci of Paris, the Bazochiens (law clerks of Paris) and the Infanterie of Dijon (see Brown for a detailed description of the 'mardi gras' festival, i.e. carnival fête, put on by the Abbaye des Conards of Rouen).

Finally, there developed at the end of the Middle Ages, particularly in Germany, an 'educational' drama, the Schuldrama. Under the influence of humanism, with its renewed emphasis on classical rhetoric (the mastery of the art of communication through words), a practical dramatic training in the power of language was grafted on to an already strong medieval tradition of debate, as a mode of education, as well as of business and entertainment. 'The subjects treated, both by Protestants and Catholics,

were designed for moral edification and derived from the Old Testament and from classical history' (Dent). The plays commonly ended with a Latin chorus, in appropriate metre, which might be danced as well as sung. The straightforward melodies, in the style of chorales, were later harmonized in an equally straightforward style (see Liliencron, 1890, with musical examples). The composer Johann Walter (i), associate of Luther and Kantor of the town of Torgau from 1526, wrote music for such plays.

A similar tradition, though less centrally important, left traces in other European countries (Sternfeld, 1948). In England there were plays, mostly in Latin to begin with, at universities and in schools (e.g. at Magdalen College, Oxford, from 1486). The song schools, such as St Paul's, were active from early in the 16th century and it is likely that one of the impulses behind the early Elizabethan consort song, for voice and viols, was the need to complement the rhetorical exercises of the set speeches with fittingly 'rhetorical' music (Brett, 1961–2). The music in school drama has to be educational as well as dramatically correct.

Medieval drama

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Medina, Fernand Pérez de

(*fl* 1477–1524). Iberian composer. He entered the Castilian royal chapel on 7 November 1477. He was a native of Seville and in July 1479 was granted tax-free status in that city by royal decree. He also received royal support in being presented to a number of ecclesiastical benefices, mostly in Seville Cathedral, some of which he appears to have held by proxy. In July 1492,

following the reconquest of Granada, he was presented to a canonry in the newly-founded Cathedral of Almería, a position he must have secured, since he renounced the canonry in 1524: possibly he died shortly afterwards. He was paid as a singer-chaplain in Isabella's chapel until autumn 1504, and may have taken up residence in Almería shortly after her death in November of that year.

Medina's *alternatim* setting of the *Salve regina* is found in a small collection preserved in Seville (*E-Sco* 5–5–20) of other *Salve* settings and 'motetes de la salve' by court composers. It is marked in the manuscript 'de voces mudas' which may indicate performance by adult male voices only. Each of the polyphonic verses receives a different treatment: the setting of 'Et Jesum' is for five voices, unusual in the Iberian peninsula at that time. Two songs in the *Cancionero Musical de Palacio* are attributed to Medina: the three-voice canción *Es por vos si tengo vida* (ed. in MME, v, 1947, no.70) was included in the original layer of the manuscript (*c*1500) and is quite florid in style, while the four-voice (the contra is marked 'si placet') villancico *No ay plazer en esta vida* (ed. in MME, v, 1947, no.56) was added later and, with its concise, syllabic setting, reflects the influence of the song idiom cultivated by Juan del Encina.

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TESS KNIGHTON

Medina, Luis de

(*b* 1751; *d* 1806). Mexican guitarist and composer. He was a native of Puebla, Mexico and, at the age of 19, moved to Mexico City. There he performed in *comedias* and other theatrical productions, as did his two daughters who were singers. His most notable work is *Siana y Silvio*, which received its première in Mexico City's main theatre, the Coliseo, in 1805. He excelled in other areas as well, and served as an accountant in the Royal Court of Justice. (R. Stevenson: *Music in Mexico: a Historical Survey*, New York, 1952, pp. 173–4)

CRAIG H. RUSSELL

Mediņš, Jānis

(*b* Riga, 9 Oct 1890; *d* Stockholm, 4 March 1966). Latvian composer and conductor, brother of Jāzeps Mediņš. He graduated from the First Riga Musical Institute (piano, violin and cello) in 1909. From 1913 to 1915 he was a violist and conductor at the Latvian Opera in Riga, later becoming opera conductor of the Latvian National Opera (1920–28) and chief

conductor of the Latvian RSO and artistic director of Latvian Radio (1928–44). He taught in the orchestration class at the Latvian State Conservatory (1921–44), where he was appointed professor in 1929; in 1932 he became head of orchestral conducting. He fled from the advancing Soviet forces in 1944 and briefly lived in Germany before settling in Stockholm in 1948.

A composer of characteristically national neo-Romantic and Impressionist tendencies, Mediņš achieved particular success in the genres of opera and ballet, symphonic music and solo song. Alongside Alfrēds Kalniņš, he was one of the first composers of opera in Latvia. His symbolic music drama *Uguns un nakts* ('Fire and Night') concerns the people's struggle for freedom; its dramatically and powerfully drawn heroes are characterized both vocally and orchestrally. The struggle against despotism is expressed in the opera *Dievi un cilvēki* ('Gods and men'), which includes some original experiments in Egyptian colouring. *Sprīdītis* ('Tom Thumb') is based on characters from folktales, and his last opera, *Luteklīte* ('The Little Darling'), is for children. His *Mīlas uzvara* ('Love's Victory', 1934) was the first Latvian ballet. After his death his manuscripts were donated to 14 libraries in Europe and North America (see Dunkele).

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(selective list)

stage

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Sprīdītis [Tom Thumb] (op, 1, A. Brigadere) 1925, Riga, 22 Jan 1927

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Luteklīte [The Little Darling] (children's op, A. Ozola, 1) 1939, Riga, 21 Dec 1939

other

Orch: Suite no.1, 1922; Imanta, sym. sketch, 1923; Zilais kalns [The Blue Mountain], sym. sketch, 1924; Vc Conc. no.1, 1928; Pf Conc., 1932; Suite no.3 'Dzimtene' [The Fatherland], 1933; Pie baznīcas [By the Church], str, 1935; Nakts Getzemanes dārzā [The Night in the Garden of Gethsemane], sym. poem, 1936; Latvian Dances nos.1–6, 1956–7; 3 Suites from stage works, film scores, band pieces

Chbr and solo inst: 23 dainas [Preludes], 1921–59; Pf Trio, 1930; Sonata, vc, pf, 1945; Pf Qnt, 1946; Pf Sonata, 1946; Sonata, vn, pf, 1946; Str Qt, 1946; Sonatina, vc, pf, 1947; Sonatina, cl, pf, 1950; Suite, vc, pf, 1951; Pf Sonatina, 1954; Rhapsodie, 2 pf, 1954; Sonata, vn, pf, 1954; Sonata, accdn, 1955; Pf Trio, 1958; Sonatina, fl, pf, 1958; Sonata, ob, pf, 1960

Vocal works, incl. 8 cants., *c*200 songs

Principal publishers: Liesma, Rode, Universal

WRITINGS

Toņi un pustoņi [Tones and semitones] (Stockholm, 1964, rev. 2/1992 incl. introduction by I. Zemzare and work-list) [autobiography]

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<div align="right">JĒKABS VĪTOLIŅŠ</div>

Mediņš, Jāzeps

(*b* Kaunas, Lithuania, 13 Feb 1877; *d* Riga, 12 June 1947). Latvian composer and conductor, brother of Jānis Mediņš. He graduated from the First Riga Musical Institute in 1896 (violin, cello and piano) and then became a teacher and, in 1901, director of the same institute. Subsequently he worked as a conductor at the Riga Latvian theatre (1906–11) and the Baku town opera theatre (1916–22), and as répétiteur and conductor at the Latvian National Opera in Riga (1922–5). Ill-health compelled him to give up his work, but he taught the piano at the Latvian State Conservatory from 1945 to 1947, as professor from 1946. As a composer he showed a gift for lyrical drama and colourful orchestration. His greatest work was the opera *Vaidelote* ('The Priestess', 1922–4), a lyrical, psychological music drama in late Romantic style. Mediņš was also one of the first notable Latvian symphonists.

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(selective list)

Ops: Vaidelote [The Priestess] (5, after Aspāzija [E. Plickšāne]), 1922–4, Riga, 1927; Zemdegi [The Zemdegs Family] (3, P. Vīlips), 1947 [completed by M. Zariņš], TV perf., 1960

Orch: Vn Conc., 1911; Lyrical poem [Liriska poèma], 1931; Latvju zeme [The Latvian Land], sym. poem, 1935; Sym. no.2 'Ziedonī' [In Springtime], 1937; Sym. no.3, E♭, 1941; *c*30 other works

Chbr: 2 romances, vc, pf, 1906; Valse capricieuse, vn, pf, 1940; Str Qt, F, 1941; Gavotte, vc, pf, 1943; Romance no.3, vc, pf, 1943; Latvian capriccio, vn, pf, 1945; *c*40 other works

*c*140 solo songs, *c*150 choral songs, incid music

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Mediolano

(*fl* late 14th century). Italian ?composer. A four-voice Sanctus is transmitted with this ascription or designation in the Paduan fragment *GB-Ob* Can.pat.lat.229 (ff.33*v*–34; ed. in PMFC, xii, 1976, p.83). That the composer or the piece originated in Milan seems implicit in the ascription. The Sanctus is Dorian in mode, and has several instances of parallel 5ths between the upper voices.

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GIANLUCA D'AGOSTINO

Medium

(Lat.).

Synonym for Ambitus in Jacques de Liège's *Speculum musice* and in the work of Tinctoris.

Medius (i)

(Lat.: 'middle').

In 16th- and l7th-century English music, a term sometimes used synonymously with Meane.

Medius (ii).

The name sometimes given to the highest part-book of a set, particularly in liturgical sources; the alternative terms 'cantus', 'discantus' and 'superius' are also found. *See* Partbooks.

Medlam, Charles

(*b* Port of Spain, Trinidad, 10 Sept 1949). British viola da gamba player, cellist and conductor. He studied at the London Cello Centre (Jane Cowan), the Paris Conservatoire (Maurice Gendron), the Vienna Hochschule für Musik (Wolfgang Herzer) and the Salzburg Mozarteum (Nikolaus Harnoncourt), and made his début in the English Bach Festival in 1977 with London Baroque, the group he formed with his wife, the violinist Ingrid Seifert. The ensemble toured extensively in the 1980s and made

many recordings, including Marais' *La gamme*, Purcell's fantasias and, with augmented forces, Monteverdi's *Orfeo*. Between 1972 and 1973 Medlam lectured at the Chinese University of Hong Kong. In 1990 he conducted Purcell's *Dido and Aeneas* at the Paris Opéra and in 1993 directed Handel's *Acis and Galatea* at the Salzburg Festival. He has also appeared as conductor at the Proms (1993), the Opéra-Comique in Paris and in Germany, the Netherlands and Sweden.

LUCY ROBINSON

Medley.

An English term for a succession of well-known tunes strung together, generally without any formal construction (though examples in the Fitzwilliam Virginal Book regularly repeat each tune in a varied form, and one of the vocal medleys surviving from the 16th century is built on an ostinato bass; *see* Quodlibet). A medley is similar to a potpourri, though generally of a smoother construction. The constituent tunes are very often from a similar source, as for example 'a medley of tunes from X' or 'a medley of songs by Y'.

The 'medley overture', which might contain scraps of concerto, opera airs, folktunes and popular dance-tunes, was invented by Richard Charke; such a work by him, with others by Arne and Lampe, was published in *Six Medley or Comic Overtures in Seven Parts* (1763). The form was revived in Victorian times, but the later medley overture generally consisted of a string of tunes from the work it precedes. The term applies to opera overtures by Boieldieu, Auber and Hérold as well as those to many operettas, including some of Sullivan's.

Medtner, Nicolas [Metner, Nikolay Karlovich]

(*b* Moscow, 24 Dec 1879/5 Jan 1880; *d* London, 13 Nov 1951). Russian composer and pianist. His ancestors came from northern Europe (his father was of Danish descent and his mother of Swedish and German extraction), but by the time of his birth the family had been established in Russia for two generations and had thoroughly assimilated a Russian identity without abandoning their German cultural inheritance.

Medtner played the piano from the age of six, receiving lessons first from his mother and later from his uncle, Fyodor Goedicke. Enrolling in 1892 at the Moscow Conservatory, he studied successively with A.I. Galli, Pabst, V.L. Sapel'nikov and Safonov, and graduated in 1900 with the institution's gold medal as the outstanding pianist of his year. As a composer he was largely self-taught. Though he wrote music throughout his student years and in his junior course had studied theory with Kashkin and harmony with Arensky, he did not follow the customary advanced conservatory regime for

prospective composers, even abandoning, with his connivance, Taneyev's counterpoint class, while continuing to take him his work informally.

After heading the list of honourable mentions in the pianists' section of the Rubinstein Competition in August 1900, Medtner prepared for the launch of a career as a concert artist, but encouraged by Taneyev and his mentor in life, his eldest brother, Emil, he had a change of heart and decided that his true vocation after all was composition. Henceforth, devoting himself to his art with an almost religious zeal, he made no effort to build a career as a performer but treated his occasional concert appearances essentially as showcases for his own music, of which the bulk is for solo piano and none without a part for the instrument.

Medtner's professional career as a composer began in 1903 with the appearance in print of his first opus and the first public performances of his music. His Piano Sonata in F minor op.5 attracted the attention of the famous Polish virtuoso Josef Hofmann, and through him of Rachmaninoff, who in later years was to be a staunch friend and benefactor. Although the composer failed to make an impression on critics in Germany with performances of his music there in 1904–5 and 1907, in Russia, particularly in Moscow, he gradually built up a considerable following. There, his growing stature was recognized in 1909 by the award of the Glinka Prize for three groups of Goethe settings, by his appointment to the advisory board of the Editions Russes, and by the offer of a piano professorship at the Moscow Conservatory, which he held for one year only at this time but resumed during World War I. In 1916 he was again awarded the Glinka Prize, on this occasion for two piano sonatas (op.25 no.2 and op.27).

Medtner was unsympathetic to the Bolshevik Revolution, and in the autumn of 1921 he and his wife left Russia to begin a new life abroad. They settled first in Berlin, but at a time of intense musical experimentation there was little interest there in work in a traditional vein like Medtner's, and few engagements. However, Rachmaninoff helped out financially and organized an American tour for 1924–5, after which the composer moved to Paris, where his services disappointingly proved little more in demand than in Berlin and the artistic environment no more congenial. Outside a small Russian circle he had few friends, the most notable being Marcel Dupré, who, though a composer in a very different idiom, profoundly admired his colleague's music and playing, and was a great support to him throughout this difficult period. In February 1927 Medtner returned to his homeland for a concert tour lasting three months, and in 1928 paid his first two visits to Britain, in the course of which he was made an Honorary Member of the Royal Academy of Music and played his Second Concerto at a Royal Philharmonic Society concert. He was heartened by the enthusiastic reception and the apparent extent of his following in the country. For urgent financial reasons, in 1929–30 he undertook a second tour of North America, this time including Canada, but the cheque he received bounced, and he escaped insolvency only through the generous intervention of Rachmaninoff.

Deploring contemporary composing practice and the course of musical evolution over the previous three decades, in the early 1930s Medtner was

at last spurred to write a treatise expounding his own conservative aesthetics. He made a declaration of faith in his treatise on what he saw as the eternal and immutable laws of art, and at the same time attacked both modernism and the vacant pursuit of current musical fashions as pernicious aberrations which, in his view, had destroyed the connection between the artist's soul and his art. His work was published in 1935 under the auspices of Rachmaninoff as *Muza i moda* ('The muse and the fashion').

Meanwhile, after further visits to Britain, where it seemed his best prospects lay, Medtner decided at last to settle in the country permanently. In October 1935 he and his wife moved into a house in Golders Green, London, their home for the next 16 years. The modest success the composer now began to enjoy was cut short by the outbreak of war in 1939, when concerts, the demand for lessons, and income from his German publisher all ceased. The Medtners now depended for their survival on the generosity of friends. With the blitz making work in London impossible, in September 1940 they gratefully accepted sanctuary in Warwickshire with the family of the pianist Edna Iles, throughout her career a champion of Medtner's cause. In Warwickshire in 1942, while writing his third and last concerto, the composer suffered a serious heart attack; however, he made a slow recovery and was able to give the first performance of the new work at the Royal Albert Hall in February 1944.

Though dogged by ill-health, Medtner's last years were brightened by an unexpected turn of events. In 1946 the Maharajah of Mysore sponsored the foundation of a Medtner Society, enabling the composer over the next four years to make gramophone recordings for EMI of many of his most important works, including the three concertos, the Piano Quintet, the First Violin Sonata, and many songs and solo piano pieces. These definitive performances constitute a priceless legacy of interpretative guidance.

As one of the very last Romantic composer-pianists, Medtner has a place in Russian music alongside his close contemporaries Skryabin and Rachmaninoff, whose careers overshadowed his own. Like them he made the piano the focus of his creative activity and possessed a total understanding of its expressive possibilities; his writing, though never virtuosic for its own sake, is often complex and highly demanding of the performer. In most aspects of musical style, however, his manner is quite distinct from theirs, for, unlike all but a few of his fellow countrymen, he tempered a Russian spirit with musical thought rooted firmly in the Western classical tradition, Beethoven in particular. This classical influence is to be seen in the composer's fastidious craftsmanship, his tight grasp of musical architecture, the frequent use of sonata form and his fondness for contrapuntal writing, of which he was a consummate master. Fully developed almost from the time of his first published works, his musical idiom changed very little throughout his career, and his entire output is remarkably consistent in quality.

Both the Russian and the German sides of Medtner's musical personality are apparent in his melodic construction, which ranges in style from the overt nationalism of the 'Russian Tale' to the hybrid lyricism of, say, the Second Concerto. These two aspects are most clearly distinguished in the

songs, with settings of German poetry conspicuously lacking the often markedly Russian character of those in the composer's mother tongue, e.g. F.I. Tyutchev's *Chto tï klonish' nad vodami*? ('Willow, why for ever bending?'), or Pushkin's *Telega zhizni* ('The Wagon of Life').

In his harmonic language Medtner advanced but little beyond the boundaries set by 19th-century practice; in terms of rhythm, on the other hand, he was surprisingly progressive, particularly in his widespread use of elaborate cross-rhythms. An extreme example occurs in the Pushkin setting *Elegiya* ('Elegy') from op.45, where the vocal melody in common time has a piano accompaniment with two groups of five quavers in the right hand and two of triplet crotchets in the left (ex.1).
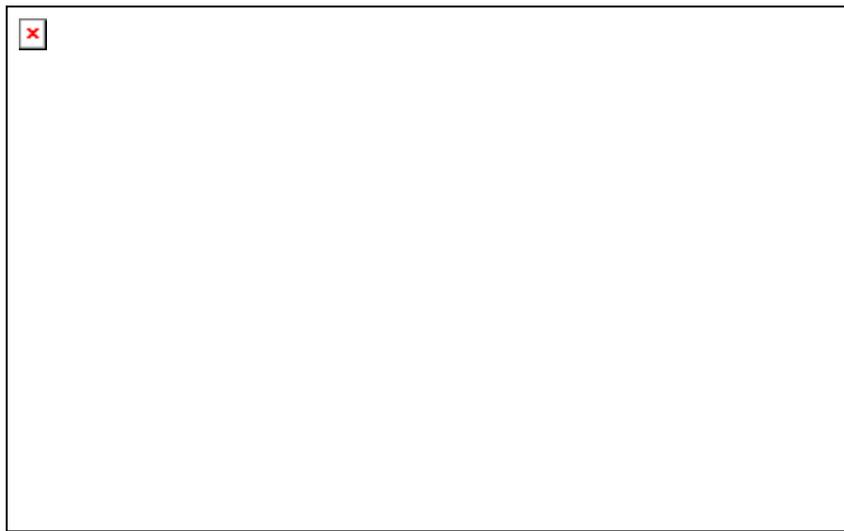
Spanning Medtner's output are 14 piano sonatas, a cycle to be set alongside those of Skryabin and Prokofiev as the most important Russian works in the genre. In scope they range from the brief single-movement works of the *Sonaten-Triade* to the epic Sonata in E Minor, op.25 no.2, which exemplifies at its finest Medtner's natural mastery of large-scale structure and fondness for thematic integration, and which some have claimed to be the finest piano sonata of the 20th century. Of the large body of miscellaneous piano music the 38 *Märchen* ('Tales'), in Russian *skazki* (often, despite the absence of fairies in Russian folklore, misleadingly translated as 'Fairy Tales'), widely varied in character and exquisitely wrought, are the composer's most significant and characteristic miniatures.

The three concertos, whose scale and resources allow the composer's thought its fullest expression, are the only works in which Medtner uses the orchestra. He found the task of orchestration itself difficult and tedious, and his instrumentation is colourless and somewhat heavy-handed. His writing for the violin, however, is idiomatic and eloquent, and the three sonatas for the instrument are among the most important in the Russian repertory. Together with two smaller sets of violin pieces and the Piano Quintet, they make up the whole of his chamber music.

Of Medtner's 106 published songs, more than half are settings of Russian, the remainder of German, texts; Pushkin and Goethe predominate. It is perhaps from among the best of them, such as Pushkin's *Muza* ('The Muse'), *Elegiya* ('Elegy'), op.45, and Tyutchev's *Bessonnitsa* ('Sleeplessness'), in which his strengths are seen in their most

concentrated form, that the composer's finest work is to be found. Though some of the most successful settings have a very simple accompaniment (Pushkin's *Roza* ('The Rose'), Goethe's *Einsamkeit*), in general the piano part has a musical role as important as that of the singer, and is often as complex and demanding as a solo piece (Pushkin's *Zimniy vecher* ('Winter Evening'), Fet's *Ya potryasen kogda krugom* ('O'er thee I bend')). This approach to song writing as music for voice and piano on equal terms reached its logical conclusion in the Sonate-Vocalise and Suite-Vocalise for voice and piano, which, except for a motto from Goethe in the former, are sung entirely without words.

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Medtner, Nikolay Karlovich.

See Medtner, nicholas.

Medushevsky, Vyacheslav Vyacheslavovich

(*b* Moscow, 15 April 1939). Russian musicologist. He studied musicology at the Moscow Conservatory (1958–63) under Skrebkov and completed his postgraduate degree there in 1966. In 1971 he obtained the *Kandidat* degree with a study on the relationship between how a musical work is structured and how it is heard; in 1985 he took the doctorate. He began teaching music analysis at the Moscow Conservatory in 1966 and was appointed senior lecturer in 1978 and professor in 1990.

In his writings Medushevsky examines the communicative function of music, the construction and perception of musically expressive means and the temporal organisation of a musical work. His later publications focus on the theory of 'intonational form': building on the work of Asaf'yev, Medushevsky interprets intonation as 'an indissoluble unity of all aspects of sound', such as articulation, pitch, timbre, rhythm and volume (1993, p.33). The 'intonational' musical form, according to Medushevsky, presupposes the interaction of the 'proto-intonational' form, created by the right-brain experiences of speech, the arts and culture generally, and the structural organisation, based on patterns of discontinuity and commensurability generated by the left side of the brain. Both aspects act on different formal levels, such as that of motivic organization, syntax and narrative. 'Intonation' thus gives rise to both a musical narrative by creating a meaning rich in events and the structure or 'sound skeleton' of the music, in which sound is compartmentalized into the functional and the differentiated. Medushevsky maintains that the interaction between the two types of intonational organisation may provide the key to solving problems relating to musical language, systems of genres and styles and the historical development of listening. From 1993 Medushevsky has also written on questions of spirituality in music and the synthesis of various areas of music studies.

WRITINGS

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'Mïsli o pravoslavnoy psikhologii muzïki' [Thoughts on the Orthodox psychology of music], *Homo musicus: al'manakh muzïkal'noy psikhologii*, i (1994), 48–75

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'Musical intonation: the language of intuition and logic', *Musical Signification: Essays in the Semiotic Theory and Analysis of Music*, ed. E. Tarasti (Berlin and New York, 1995), 189–96

'Religioznaya priroda muzïkal'nogo slukha' [The religious nature of musical hearing], *Homo musicus: al'manakh muzïkal'noy psikhologii*, ii (1995), 8–16

<div align="right">TAT'YANA S. KYUREGYAN</div>

Meek, Joe [Robert George]

(*b* Newent,5 April 1929; *d* London, 3 Feb 1967). English record producer and composer. Although Joe Meek created some of the more imaginative pop music of the period immediately preceding the Beatles, his principal contribution to the pop music of the 1960s lay in his innovatory studio production techniques. From 1960 he developed the practices of multi-tracking and echo at his small studio in north London. These were used to great effect on such hit recordings as the instrumental *Telstar* by the Tornadoes and *Just like Eddie* by Heinz. Perhaps the most effective of Meek's productions were a trilogy of songs by Geoff Goddard, recorded by John Leyton in 1961–2. Using various effects, Meek created an appropriately eerie atmosphere for the ghost stories *Johnny remember me* and *Wild Wind*, and for *Son this is she*. Meek briefly operated his own label, Triumph, but generally leased his productions to larger companies. Among the other artists he recorded were the Outlaws, the Honeycombs (including the hit *Have I the Right*, 1964) and the solo singers Michael Cox and Mike Berry (notably, *Tribute to Buddy Holly*, 1961). For further information see John Repsch: *The Legendary Joe Meek* (London, 1989).

<div align="right">DAVE LAING</div>

Meer, John Henry van der

(*b* The Hague, 9 Feb 1920). Dutch musicologist, active in Germany. He studied law and musicology at the University of Utrecht. His teachers for musicology were Albert Smijers and Eduard Reeser and he took the

doctorate in 1956 with a dissertation on Fux as an opera composer. He taught music theory and history at the Utrecht Conservatory (1946–54) and music history at the Royal Conservatory at The Hague (1949–55). He was curator of the music department of the Gemeentemuseum at The Hague (1954–63) and in 1963 he was appointed curator of the collection of musical instruments of the Germanisches Nationalmuseum at Nuremberg, a post he held until 1984. He is an authority on organology and many of his publications deal with musical instruments. He was appointed a corresponding member of the Royal Dutch Academy of Sciences in 1972 and was granted the Curt Sachs Award by the American Musical Instrument Society in 1986.

WRITINGS

'The Keyboard Works in the Vienna Bull Manuscript', *TVNM*, xviii/2 (1957), 72–105

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'Beiträge zum Cembalo-Bau der Familie Rückers', *JbSIM* (1971), 100–53

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'Einige Probleme bei der Besetzung der Kammermusik für Streicher des Barock', *Musica cameralis: Brno VI 1971*, 49–72

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'Musikinstrumentenbau in Bayern bis 1800', *Musik in Bayern*, ii, ed. F. Göthel (Tutzing, 1972), 17–38

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ELLINOR BIJVOET/JOOST VAN GEMERT

Meers.

See Meares.

Meerti, Elisa.

See Blaes, Elisa.

Mees, Joseph-Henri(-Ignace)

(*b* Brussels, 28 May 1777; *d* Paris, 18 Dec 1858). Flemish composer, conductor, publisher and teacher. He was the son of Henri Mees (*b* Brussels, 1757; *d* Warsaw, 31 Jan 1820), principal baritone of the Théâtre de la Monnaie, Brussels, and of Anne-Marie Vitzthumb, a singer. He showed precocious musical talent: at the age of five he sang in a church choir, at seven he began to study the violin and at ten he played in the orchestra of the Monnaie. He had further violin studies with J.-E. Pauwels and lessons in harmony and counterpoint with his grandfather Ignaz Vitzthumb. In 1794, during the second French occupation, the family emigrated to Hamburg, where Henri Mees and other Brussels artists established a theatre for the Comédie-Française; Joseph-Henri occasionally sang secondary roles and conducted the orchestra there. He also opened a music shop, from which he published works from the Parisian repertory.

In 1798 he founded a weekly musical periodical, the *Journal d'Apollon pour le forte-piano*; publication continued until 1804, even though Mees went to Brunswick in 1800 to direct the French theatre at the ducal court. There he married Mlle de Saint-Romain, a former singer at the Paris Opéra. Later he travelled to Germany, Sweden and France (residing briefly in Bordeaux and Rouen, where he became honorary president of the Philharmonic Society), and finally to England; he was one of the first exponents of the

méloplaste method (a simplified method of reading music using numbers instead of notes) in London. In 1816 he returned to Brussels and founded a music academy, which he directed with J.F. Snel until 1830. In 1824 he established a similar school in Antwerp; both institutions used the *méloplaste* method. He was also engaged in Brussels as court composer (1819–22) and honorary violinist (1827–9) for the private music of Prince Willem of Orange-Nassau. During the Revolution of 1830 he emigrated, travelling to Paris, Italy, England and finally Kiev, where he directed a music academy and taught music at the imperial boarding-school. He conducted at the St Petersburg Opera from 1838 and in 1855 moved to Paris.

Mees's compositions include an opera, a sacred oratorio and other vocal works. He edited two musical journals in addition to the *Journal d'Apollon*: the *Journal de chant* (Brussels, ?1817–19) and the *Maître à chanter, ou Le troubadour cosmopolite* (?Brussels, 1827). He also prepared new editions of Castil-Blaze's *Dictionnaire de musique moderne* (Brussels, 1828) and Grétry's *Mémoires, ou Essais sur la musique* (Brussels, 1829), adding to the former an *Abrégé historique sur la musique moderne*.

WORKS

printed works published in Brussels unless otherwise stated

Le fermier belge (oc, 1, P. Lesbroussart), Brussels, Parc, 9 Nov 1816
Esther, sacred orat, frags. perf. Brussels, 1823
Secular vocal: Cantate à grand orchestre, S, T, chorus, orch, 1818, vs (?1818); Le civisme, ou Le belge ami zélé de la patrie (J.B.J. Caroli), patriotic cant., S/T, hp/(pf, gui) (n.d.); Chant national, 2 T, B, wind band (n.d.); Hymne aux arts et à l'amitié (J.-H. Mees), S, T, B, gui, pf (n.d.); Hymne à la paix: strophe à la Sainte-Alliance, T, chorus (n.d.); A l'oranger, hymn, 2 S/2 T, B, pf (Brussels and London, n.d.); Les troubadours, serenade, 2 T, Bar, gui, pf (n.d.); Les mirlitons, trio comique; other works, incl. many romances
Pedagogical: Tableaux synoptique du méloplaste (1827); Explication de la basse chiffrée (1827); Etrennes lyriques: méthode raisonnée pour exercer la voix (1828); Théorie de la musique mise en canons, 4vv (1828)

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Choron-FayolleD
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VannesD
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PAUL RASPÉ

Meester, Louis De

(*b* Roeselare, 28 Oct 1904; *d* Ghent, 12 Dec 1987). Belgian composer. He began his career playing in bars and nightclubs and working with touring operetta companies; as a composer he was self-taught. From 1933 to 1937 he was director of the Meknes Conservatory, Morocco. After his return to Belgium he sought compositional advice from Poulenc, Gilson and Absil. In 1945 he became a sound engineer with the Flemish section of Belgian radio who, in 1962, appointed him artistic director of the Instituut Psychoacoustica en Elektronische Muziek (IPEM) attached to Ghent University. In 1979 he won a state prize in recognition of his artistic career and in 1980 received an honorary doctorate of Ghent University. Co-founder and leader of the composers' group Spectra, he was tireless in his electronic research, compiling a collection of sounds recorded on about 100 hours of tape. He used his technical knowledge of electronics in a major work for the first time in his radio opera *De grote verzoeking van St.-Antonius*, which won the 1957 Italia Prize. In this opera he tried to integrate electronic sounds with conventional instruments. The opera *Twee is te weinig, drie is te veel* won the Sicily Prize. De Meester's orchestral works and chamber music reveal a personality far removed from academicism. Examples are his *Capriccio* for orchestra and *Magreb*, which translates the idiom of Moroccan folk music into his own language and reveals his skill as an orchestrator. A non-conformist, he is not associated with a particular tendency, and he uses traditional elements while alluding to serialism. Each work is the result of renewed research; he was a inventive eclectic. He expressed humanity and conflict, and vehemence predominates over lyricism.

WORKS

(selective list)

Dramatic: De grote verzoeking van St.-Antonius (radio op, M. de Ghelderode, 1957), Antwerp, Koninklijke Vlaamse Opera, 11 Nov 1961; Twee is te weinig, drie is te veel (TV op, T. Brulin), 1965, Brussels TV, Sept 1966; De paradijsgeuzen (op, K. Locufier), 1967, Ghent, Koninklijke Vlaamse Opera, 2 April 1967; De tijd der waanzin (music for son et lumière, E. Saegeman), wind, elec, 1972; Xenos (op, 1, Saegeman), 1978; incid music for radio, TV, theatre and cinema

Orch: Magreb, va, orch, 1946; Capriccio, 1948; Sinfonietta buffa, 1949; Pf Conc. no.1, 1952; Musica per archi, str, 1955; Pf Conc. no.2, 1956; Amalgames, 1956; Marine, 1958; Serenade, hpd, fl, ob, str, 1959–67; Concertino, double chbr orch, 1965; Scherzettino, fl, ob, str, 1971

Vocal: Betje Trompet (R. Metzemaekers), reciter, orch, 1950; La voix du silence (cant., M. Carème), reciter, Bar, female chorus, speaking chorus, orch, 1952; Betje Trompet en de reus (Metzemaekers), reciter, orch, 1965; Ballade van de gebarsten trommel (M. Coole), spkr, orch, 1973; Marieken van Nieumeghen (B. de Corte), T, Mez/Bar, SATB, old insts, org, tapes, 1975; De pacificatie van Gent (P. Berkenman), solo vv, choruses, org, orch, 1976; Poème de Gosse (Carème), S, chbr orch, 1986

Chbr: Sonatina, vc, pf, 1946; Divertimento, wind qnt, 1946; 3 str qts, 1947, 1954, 1959; Spielerei, fl, vc, 2 tapes, 1969; Divertimento a 4, pf qt, 1970; Point final, vc, pf, 1979

Elecs: Incantations, 1958; Spectrum 64, 1964 [collab. Spectra]; Patent 2003, 1964

[collab. Spectra]; Nocturne malgache, 1965; Mimodrama, 1975

Principal publishers: CeBeDeM, Maurer, Metropolis

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M. de Smet: ' Louis De Meesters *Magreb*', *Tijdschrift van de Nieuwe Muziekgroep*, no.15 (1987), 44–7

M. and S. de Smet, eds.: *Louis De Muster* (Ghent, 1988)

<div align="right">YVES KNOCKAERT</div>

Méfano, Paul

(*b* Bassorah, Iraq, 6 March 1937). French composer. He studied at the École Normale de Musique (1959–60) with Andrée Vaurabourg-Honegger, at the Paris Conservatoire (1960–64) with Dandelot, Desportes, Messiaen and Milhaud, and at the Basle Musik-Akademie with Boulez, Stockhausen and Pousseur. In 1971 he founded the instrumental ensemble 2e2m, and has since conducted over 500 first performances (especially of music by younger composers) and built up a significant discography. He is the founder of the Editions du Mordant for the publication of contemporary music, and the Editions Musicales Européennes (devoted primarily to young composers), and has produced several notable series of radio broadcasts. He is currently director of the Versailles Conservatoire. He received the Enesco Prize of the SACEM in 1971.

Méfano's works of the 1960s belong essentially in Boulez's sound world, but he has always had an individual sensitivity for the poetic in music, which manifests itself especially in his treatment of instrumental colour and in his vocal writing. To these qualities is added a sense of drama in *La cérémonie*. In the early 1970s he experimented with electronic resources and (as notably in *La messe des voleurs*), their combination with live instruments. A number of his works explore and develop contemporary flute techniques. His earliest works (such as the *Trois chants crépusculaires*) retain links with tonality, to which the later *Micromégas* returns in a refreshing manner. Since then he has been largely faithful to serial techniques.

WORKS

Stage: Micromégas I (action musicale, Voltaire), 1979 [rev. 1983–7 as Micromégas]

Orch and large ens: Incidences, pf, orch, 1960; Paraboles, large orch, 1965 [4 movts, also movts 1–3 for S, orch]; Interférences, pf, hn, 10 insts, 1966; As you Like it, ens, 1972; Signe-oubli, 22 insts, 1972; Ondes (espaces mouvants), 10 insts, 1975; A Bruno Maderna, vc, 11 str, tape, 1980; Voyager, orch, 1989

Chbr and solo inst: Evocations à l'usage des jeunes filles, pf, 1956; Croquis pour un adolescent, pf, 1957; Involutive, cl/E♭ cl, 1958; Estampes japonaises, fl, pf, 1959 [version of vocal work]; Captive, fl, 1962 [from Madrigal]; 'N', fl, elecs, 1972; Eventails, amp b fl, 1976; Mouvement calme, str qt/str ens, 1976; Gradiva, octobass fl, 1978; Périple, sax, elecs, 1978; Traits suspendus, b fl/octobass fl, 1980;

Ensevelie, fl, synth, 1986; Tige, sax, 1986; Scintillante, bn, elecs, 1990; Mémoire de la porte blanche, pf, 1991; Asahi, ob, elecs, 1992; Matrice des ventes, shô, elecs, 1992; 5 pièces, 2 vn, 1998

Vocal: 3 chants crépusculaires (Méfano), S, pf, 1958; Estampes japonaises (Hitomaro, Ninamato No Sanetamo, Ki No Tsurayuki, 8th- and 12th-century texts), S, orch/pf, 1959 [transcr. fl, pf]; Madrigal (P. Eluard) (3 female vv)/(2 female vv, Ct), ens, 1962; Mélodies (various authors), S, Mez/Ct/C, ens, 1962; Paraboles (Y. Bonnefoy), S, orch, 1965 [3 movts, also version for orch]; Lignes (Méfano), B, 15 insts, 1965; La cérémonie (orat, Méfano), S, Ct, Bar, speaking chorus, orch, 1970; L'âge de la vie (Eluard), S, hn, hp, 1972; La messe des voleurs (Méfano), 4 vv, ens, elecs, tape, 1972; They (text: phonemes), v, 1974; Placebo domino in regione vivorum (Méfano), S, Mez, A, T, Bar, B, 1976; Scène 3 (Voltaire), S, ens, 1983 [from Micromégas]; Douce saveur (N. Méfano), B, eng hn, tuba, 1984; Dragonbass (P. Méfano), B, 2 sax, synth, 1993; 2 mélodies (Méfano), S, Mez, ens, 1995

El-ac: Old Oedip, nar, actor, tape, elecs, tape, 1970; Intersections, tape, 1970

Principal publishers: Salabert, Editions Musicales Européennes, Heugel-Leduc

<div align="right">JEREMY DRAKE</div>

Megalynarion

(Gk.).

A Troparion that accompanies the 9th ode of a Byzantine Kanōn for certain feasts; its opening phrase is taken from the Song of the Virgin Mary (Lat. *Magnificat*).

Megerle, Abraham

(*b* Wasserburg am Inn, 9 Feb 1607; *d* Altötting, 29 May 1680). Austrian composer and organist. In 1617 he became a chorister in Archduchess Anna Katharina's court chapel at Innsbruck and also a pupil of Johann Stadlmayr. He was later appointed organist. In 1633 or shortly before, he left for Konstanz, where he was ordained in 1634 and became cathedral Kapellmeister. His activities during the next few years included the reorganization of the music at the prince-bishop's court in order to meet contemporary liturgical and musical needs. He also went on long journeys in the diocese. From 1640 to 1651 he was Kapellmeister to the Prince-Bishop of Salzburg, and he organized church music there in his capacity as a music inspector in and around Salzburg. In 1651 he entered the collegiate foundation at Altötting, where he remained until his death and where he taught the preacher Abraham a Sancta Clara, who dedicated a eulogy to him. The rapid and successful progress of his professional career brought him to the notice of the Emperor Ferdinand III, whose goodwill he gained by dedicating musical works to him (including an 'enigmatic little piece') and who raised him to the nobility in 1652. In 1662 he was appointed apostolic prothonotary and *notarius juratus*. His autobiography, *Speculum musico-mortuale* (1672), is of interest as a typical example of the Baroque way of thinking. Megerle was a very prolific composer: according to his own testimony he wrote some 2000 sacred works, most of which,

however, are lost (see Albert; see also Pass for a further source of information). Johann Caspar Kerll thought highly of him, and he himself boasted that he was a 'world-renowned man'. Albert considered him equally adept as a composer of polyphonic and polychoral works as of monody, and drew attention to his occasional 'bold syntheses of the various practices'. Mergerle's canons, which are important documents of Salzburg musical life of the mid-17th century, reflect his predilection for secrets and mystifications; an extreme devotion to the Virgin Mary is also evident from his writings and music.

WORKS

Ars musica solemni concertu, 2–24vv, insts, op.1 (Salzburg, 1647)

Psalmodia Jesus et Mariae sacra … liber primus, 2–10vv, insts, op.2 (Munich, 1657)

Francisce diligis me, canon, 4vv (n.p., n.d.)

c120 works, 4, 5vv: masses, hymns, motets, antiphonal works, *A-Wn*, *D-Mbs*, *Rp*

lost works

Konstanzer Weynachtsgesänger

Antiphonalium mit newem Chorall

Litanies, masses, 4 funeral works, occasional works

WRITINGS

Electuarium, 2 vols., 1660, lost

Scala musica caelestis, before 1670, lost

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WALTER PASS

Megli, Domenico Maria.

See Melli, Domenico Maria.

Mehrstimmigkeit

(Ger.).

See Polyphony.

Mehta, Zubin

(*b* Bombay, 29 April 1936). Indian conductor. Son of Mehli Mehta, a violinist and the founder-conductor of the Bombay SO, he learnt the piano and the violin as a child and formed an ambition to conduct. He was persuaded to study medicine, which he abandoned at 18 to enter the Vienna Academy, where he studied with Hans Swarowsky and played the double bass in the orchestra. After forming student orchestras to conduct, he entered the first international conductors' competition organized by the Royal Liverpool PO in 1958 and won the major prize (for British and Commonwealth entrants) of a year as musical assistant in Liverpool.

When this expired Mehta was offered no further employment in Britain, but he quickly made a favourable impression as a guest conductor with the Vienna PO, and in Montreal and Los Angeles deputizing for other conductors. His spectacular success led to his appointment to the Montreal SO (1961–67), and to the Los Angeles PO, as associate conductor in 1960 and musical director in 1962, a post he held until 1978. He was then the youngest to hold such an appointment with a leading orchestra in the USA, and the first in North America to share a joint appointment with two major orchestras. At Los Angeles he transformed an undistinguished orchestra into a superior ensemble within a few years, spreading his own and the orchestra's reputation by some outstanding recordings.

Mehta made his début at the Metropolitan Opera in 1965 (*Aida*). He first conducted in London at an RPO concert in 1961, and later formed close links with the Israel PO, conducting it on a European tour in 1968 and becoming its chief musical adviser in 1969. In 1981 he was named conductor for life, and took the orchestra to India in 1994, bridging a political gap that had prevented it from performing there for three decades. He made his London opera début with *Otello* in 1977, and had an unprecedentedly long tenure as music director of the New York PO, 1978–91. He was later named music director of the Bavarian Staatsoper in Munich for five years from 1998. Mehta conducted the first 'Three Tenors' concert (with Carreras, Domingo and Pavarotti) at Rome in 1990 and again in Rome and Los Angeles in 1994, both televised worldwide and recorded. His numerous other discs range from a cycle of Mahler symphonies and operas by Verdi and Puccini (including an outstanding *Turandot*) to works by contemporary American composers. Mehta's performances generally favour Romantic warmth of expression and voluptuous sonority, combined with bold attack and rhythmic vigour and reinforced by boundless self-confidence; at times his concern for theatrical effect has been at the expense of musical depth. An awareness of his audience is often reflected in platform gestures indicative not so much of the musical content as of the desired response of the audience to it. He has received honours from the Indian, Italian and French governments.

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NOËL GOODWIN

Méhul, Etienne-Nicolas

(*b* Givet, Ardennes, 22 June 1763; *d* Paris, 18 Oct 1817). French composer. He was one of the leading composers in Paris during the Revolution, Consulate and Empire. His works for the Opéra-Comique increased the range in subject and tone of the theatre's repertory; the serious lyric *drames*, in particular, were influential models for his contemporaries and praised by later composers such as Weber, Berlioz and Wagner.

1. Life.
2. Works.
WORKS
BIBLIOGRAPHY

M. ELIZABETH C. BARTLET

Méhul, Etienne-Nicolas

1. Life.

Méhul was the son of the Count of Montmorency's *maître d'hôtel*, Jean-François Méhul. After studying the organ locally at the Franciscan convent, he took the opportunity to continue lessons with Wilhelm Hanser (who also taught him counterpoint) at the nearby abbey of Laval-Dieu. Soon he became Hanser's assistant. In 1778 or 1779 he arrived in Paris, and had an introduction to the harpsichordist and opera composer Jean-Frédéric Edelmann, with whom he studied while supporting himself by teaching keyboard instruments and probably playing the organ. Under his teacher's aegis, Méhul arranged popular opera *airs*, set one of Jean-Baptiste Rousseau's *odes sacrées*, which was performed at the Concert Spirituel in 1782, and wrote a set of keyboard sonatas (1783). By the mid-1780s he had made influential friends. He became a member of the distinguished society of professional musicians and amateurs, the Société Académique des Enfants d'Apollon, which performed several of his dramatic *scènes*. Another two works for the Concert Spirituel (1789) and a second set of sonatas (1788) brought him some public attention. His first major opportunity to follow a career in opera came in 1785 when Valadier offered him his prize-winning libretto *Cora*. By the end of the following year Méhul had finished the score, and the opera composer Jean-Baptiste Lemoyne and the royal censor Jean-Baptiste Suard, one of Gluck's staunchest defenders, agreed to recommend it to the Opéra administration in January 1787. Adjudications, revisions and other circumstances delayed its première until 1791 (see fig.1).

By then Méhul had met François-Benoît Hoffman, already a well-established librettist, who became his favourite partner for more than a decade. Their initial collaboration, *Euphrosine, ou Le tyran corrigé* (1790),

was the composer's operatic début; its success was such that Méhul was quickly recognized as a leading figure in the Parisian musical scene. Although *Cora* was a failure and *Adrien* (planned for 1792) was banned for political reasons (as metaphorically favouring France's enemy, the Austrian emperor), other substantial works performed during the 1790s at the Comédie-Italienne (from 1793 the Opéra-Comique), among them *Stratonice* (1792), *Mélidore et Phrosine* (1794) and *Ariodant* (1799), confirmed and increased the public's high opinion of him. To triumph on the stage of the Opéra remained Méhul's goal. The critical and popular acclaim for the second setting of *Adrien* (1799) must have pleased him, but the success proved short-lived: it was suspended after the fourth performance, again for political reasons (this time for promoting the monarchy, in spite of revisions making the title hero a mere general).

During the Revolution Méhul became widely known as a composer of patriotic songs and choruses, many of them government commissions. He also wrote the overture and choruses for Chénier's *Timoléon*, the frequently performed ballet *Le jugement de Paris*, a symphony, an overture for wind band, and several romances and other songs.

Official recognition came in 1795 when he became a founder-member of the Institut de France, the first composer and the second youngest person to be named to that body. The Ministre de l'Intérieur in a public proclamation (1796) praised him for his contribution to Revolutionary *fêtes*. Méhul's friend in the Directory, Louis Marie de Larevellière-Lépeaux, cited him as a model for composers (*Essai sur … les fêtes nationales*, Paris, 1797, pp.15–16). In 1795 the government appointed him one of the five inspectors of the newly reorganized Conservatoire, the most senior members of the staff responsible for overseeing the institution (fig.2). The Opéra-Comique expressed esteem for Méhul in a tangible way. To ensure his fidelity to their theatre, the *sociétaires* (the leading singers who owned the enterprise) paid him a special pension, over and above the performance honoraria legally due, beginning in April 1794. This was a most unusual step for them since, unlike the other prolific composer-pensioners Grétry and Dalayrac, Méhul had only three works in repertory by then.

By the time of Consulate (1799–1804), Méhul was the undisputed master of serious opera with spoken dialogue, and he continued to prefer dramatic librettos for major works. But Parisian tastes had shifted in favour of lighter, truly comic operas. Significantly, the *drame*-influenced *Héléna*, for example, was more popular elsewhere in Europe than in the French capital, while his shorter *opéras comiques* written to current fashions, *L'irato* and *Une folie* for instance, were well received everywhere. Méhul also wrote two more ballets for the Opéra (*La dansomanie*, given in 1800, was the theatre's most successful one of the period), incidental music for Alexandre Duval's play *Les Hussites* (1804), songs and other minor works, although the operatic genre remained the composer's principal concern.

Méhul benefited from the friendship and support of the first consul, Napoleon Bonaparte, to whom he dedicated the printed score of *L'irato*. Bonaparte commissioned from him several large-scale works for public festivals, among them the impressive *Chant national* for soloists, three

choirs and three orchestras, to celebrate the victory of Marengo and Bastille Day in 1800, and *Domine salvum fac rempublicam* for two choruses and two orchestras for the Mass following the signing of the Concordat (re-establishing Catholicism as the state religion) in 1802. His brother Lucien Bonaparte, as Ministre de l'Intérieur, personally intervened in 1800 to lift the interdiction of *Adrien*. In 1804 Méhul was named a member of the newly created Légion d'Honneur. His marriage in 1800 to Marie-Thérèse-Joséphine Gastaldy proved unhappy; by 1808 at the latest they had separated. Afterwards Méhul formed a common-law relationship with Marie-Françoise Tourette, sister of Cherubini's wife.

During the Empire (1804–1814/15) he continued to write mainly for the Opéra-Comique, although he seldom achieved the artistic or popular successes of his best works of the 1790s. Two experimental and atypical scores given premières in 1806 and 1807 (and not often performed in Paris during his lifetime) are his best-known works to modern scholars: *Uthal* (written during the Consulate), in which he tried to capture the Ossianic mood by an unusual orchestration emphasizing the sombre timbres of the violas and cellos and omitting violins altogether, and *Joseph*, whose pious subject and intentionally austere and pseudo-religious atmosphere made it a respected work throughout the 19th century, particularly in Germany.

As well as writing songs and several occasional cantatas in Napoleon's honour, Méhul composed four symphonies, 1808–10. He broke off composition of the fifth symphony in this set on receiving commissions for two cantatas, a *chant triomphal*, the ballet *Persée et Andromède* and the opera *Les troubadours, ou La fête au château* as part of the festivities to celebrate the emperor's marriage to Marie-Louise of Austria (1810). Napoleon rewarded the composer handsomely for his efforts with gifts and a pension from the imperial household accounts (the only one for a musician not directly involved in private music for the court). Furthermore, in 1810, on the recommendation of an Institut committee, Napoleon gave the prize for the best work at the Opéra-Comique during the past ten years to *Joseph*. The following year, Méhul wrote three more cantatas (one jointly with his Conservatoire colleagues Cherubini and Catel) for the birth of the emperor's son.

In spite of imperial patronage, 1810–11 was a period of crisis for Méhul. The lukewarm reception of his symphonies, some public criticism of the choice of *Joseph* for the prize, his disappointment at not seeing *Les troubadours* and *Valentine de Milan* performed, owing to factors beyond his control, and the poor state of his health after contracting tuberculosis all led to a severe depression. Problems in revising extensively his serious opera *Les Amazones*, which he hoped would be the pinnacle of his career, and in rehearsing it aggravated the situation. Its failure in 1811 was the worst blow that the composer experienced. For a while he renounced writing for the theatre. Encouragement from friends later persuaded him to compose two more *opéras comiques*, but he left incomplete the *tragédie lyrique Sésostris*. His contribution to *L'oriflamme*, a *pièce de circonstance* commissioned by the government during the final days of the Empire when France was under attack, was limited.

Even though Méhul had close ties to Napoleon and his government, on the Restoration his pre-eminence ensured him a place in the new régime. He was named *surintendant honoraire de la musique du Roi*, and among his last works was a cantata celebrating the Bourbons (August, 1815). Terminally ill by this time, he fought hard for the preservation of the Conservatoire ('tainted' as an institution of the Revolution and Empire); its reduction to Ecole de Musique, rather than its outright abolition as advocated by influential members of the government, was due in part to his efforts. His death was mourned by friends, colleagues, students (including his nephew Louis Joseph Daussoigne-Méhul and Ferdinand Hérold) and the opera-going public of Paris. Cherubini, his close friend and sometime collaborator, paid a warm tribute to his generosity, fine character and great talent, summing up his style as 'sweeping and clear tending towards strong gestures rather than those requiring merely grace and sweetness; he was rather the Michelangelo than the Raphael of music' (Pougin, 1909).

Méhul, Etienne-Nicolas

2. Works.

For Berlioz (*Les soirées d'orchestre*, ed. Guichard, 1968) Méhul's operas were his greatest contribution to music. Dramatic truth was the paramount goal:

> He believed that theatrical music … must be directly correlated to the sentiments expressed by the words, that it must sometimes even … seek to reproduce the intonation of speech, the declamatory accent … when the interest of a situation merits … sacrifices, between a pretty musical effect foreign to the emphasis of the scene or to the nature of the characters, and a series of [dramatic] strokes, true but not conducive to a frivolous pleasure, there was no reason at all to hesitate. He was convinced that musical expression … did not reside only in the melody, but that everything combined to give it life or to destroy it: melody, harmony, modulations, rhythm, orchestration, choice of high or low registers of voices and instruments, degree of speed or slowness in the performance and various nuances in sound production.

Berlioz was right. The tremendous variety among Méhul's operas and his frequently daring and innovative approaches result in part from consistently putting the requirements of the drama first.

Méhul's works of the 1790s for the Opéra-Comique were the mainstay of the Paris repertory and were often performed elsewhere. As a group they show better than the output of any other French composer the stylistic break with the works of the previous generation (best represented by Grétry), the developments contributing to their far greater dramatic impact and the musical innovations that proved to be influential precedents for Romantic music.

Cora and the *scènes lyriques* demonstrate not only his indebtedness to the 'reform' operas of Gluck and Salieri, but also his awareness of symphonic style (particularly Haydn's) and his interest in dynamic, large-scale ensembles – both of which are unusual for the period. In these early works

Méhul experimented with new techniques that he was to use later with greater expertise.

Literary trends are also significant. The lighthearted *comédie mêlée d'ariettes* type of libretto in vogue during the *ancien régime* gradually gave way to the serious *drame lyrique*. In the 1780s developments in operas on 'chevaleresque' subjects anticipated directions that Revolutionary opera was to take. Nevertheless, Hoffman's librettos for *Euphrosine* (1790), set at the time of the Crusades, and *Stratonice* (1792), on a classical legend, mark a turning-point. Drawing on techniques in dramatic construction, characterization and versification from the spoken *comédie* and *drame*, he produced a richer, more varied and flexible form.

The change in the style and content of the libretto presented a musical challenge. The texts of individual numbers were no longer merely incidental to the plot (as was often the case in the *comédie mêlée d'ariettes*); rather, they were an integral part and frequently had a crucial dramatic function. As a result, the music became more important. Drawing in part on earlier traditions of both the Comédie-Italienne and the Opéra, Méhul provided a highly original solution to the problems that the libretto set. Though uneven, the score of *Euphrosine* is in strong contrast to those of his most gifted predecessors Grétry and Dalayrac: the melodically orientated *ariette* style, which dominates in even the exceptional works of the previous decade (such as Grétry's *Richard Coeur-de-lion* and Dalayrac's *Raoul, sire de Créqui*), is passé. For the best pieces in *Euphrosine* – significantly those with the strongest dramatic impact – Méhul developed new and more extended forms (especially in the finales of Acts 1 and 2 and the confrontation duet), a greater role for the orchestra (which at times becomes the voice's equal and even superior), an expressive recurring motif symbolizing jealousy, and a broader range of effects (achieved, for example, through a larger harmonic vocabulary, remote modulations and deliberately unmelodic writing for the voice when justified by the exigencies of the text).

Cherubini's favourite Méhul opera, *Stratonice*, shows the consolidation and polishing of techniques and approaches evident in *Euphrosine*. The result is a consistent, mature work in which attention to balance and nuance within a modern style belies common assumptions about Revolutionary music. Méhul matched the classical subject with music in a noble style inspired by Opéra models. The *air* 'Versez tous vos chagrins dans le sein paternel' with its long, lyric phrases remained a favourite with tenors throughout the 19th century. The quartet containing, as a contemporary critic noted, almost half the music of the opera is an impressive dramatic rendering of the most important scene in the work where symphonic techniques, motivic symbolism, contrasting characterizations of the individuals through their melodies, effective orchestration and an extended form akin to the sonata-rondo all serve to heighten the theatrical impact.

Méhul's experiments of the mid-1790s demonstrate how daring he was, particularly in a sometimes shocking use of dissonance, the deliberate incompletion of formal expectations for dramatic effect and the orchestral expression of extreme psychological states to a degree surpassing previous works. In *Mélidore et Phrosine* the composer achieved a musical

unification through themes and motifs, tonal structures and modulation schemes not hitherto attempted in the genre. *Ariodant* is Méhul's best work of the decade and a high point of Revolutionary opera. Another 'chevaleresque' work, it is in a serious and sentimental style throughout. The music is in turn nostalgic (the bard's *romance* 'Femme sensible', for example), intensely dramatic (the villain's outburst 'O démon de la jalousie' and the Act 2 finale) and mixed (the heroine's *air*, 'O des amans le plus fidèle', expressing her hopes and fears as her lover faces the villain's challenge). In spite of its fate *Adrien* contains much fine music, and its extensive use of chorus and ensemble as well as solos in long scene complexes set significant precedents for Spontini and for Empire opera.

Méhul's serious works for the Opéra-Comique during the Consulate and Empire (for instance *Joanna* and *Héléna*) are less experimental in terms of form, melodic style, harmony, modulation and motivic treatment than those of the 1790s, although he often refined and consolidated his earlier procedures. For the frankly comic works (*Une folie* and *L'irato*, for example) Méhul studied the then popular Italian-influenced *opéras comiques* of Isouard and others, as well as Paisiello's *opere buffe*, and distilled from them a lighter, more tuneful melodic approach. This he integrated so thoroughly into his more complex, symphonic style that to speak of imitation would be misleading. Sometimes, however, as Cherubini noted, the humour was more calculated than natural, and in places too heavy-handed.

The composer's quest for an appropriate translation of the dramatic situation and his growing interest in French music history led him occasionally to adapt traditional melodies for symbolic reasons, for example the *airs* 'Charmante Gabrielle' and 'Vive Henri IV' in *Gabrielle d'Estrées* and the *forlane* from Campra's *L'Europe galante* in *Les troubadours*. Contemporary references could serve his purpose too. Critics remarked how well the audience appreciated the bolero theme in the overture to *Les deux aveugles de Tolède* as an introduction to the work's Spanish setting.

More often, Méhul created his own unique musical atmosphere in a work through distinctive orchestrations. Sometimes he used instruments not commonly found in the opera orchestra, such as the harp, the serpent and the tuba curva, for their extra-musical associations as well as their sonorous qualities (as in *Joseph*). But more importantly, as he had begun to do in his earlier works, he emancipated whole sections of the orchestra. No longer was the violin always dominant, with treble winds occasionally providing contrast. Instruments of the tenor range, the horn, the viola and the cello in particular, were imaginatively handled and assigned prominent roles. To describe *Uthal* as 'the opera without violins', though accurate, is misleading; rather, the sombre qualities of an expanded viola section (fig.3), as well as an emphasis on male voices, reeds, horns and cellos, give the score a suitably misty and dark cast for the Ossianic subject. His achievements in this domain had a marked influence on others. Beethoven's trumpet call in *Fidelio* was inspired by Méhul's *Héléna*.

Méhul's interest in exploring the potential of the orchestra was not confined to his operas. In his ballets he worked closely with the choreographer

Gardel to achieve a synthesis of action and music and a style appropriate to the subject: from pastoral (*Le jugement de Paris*, 1793) to satiric comedy (*La dansomanie*, 1800) and noble heroism (*Persée et Andromède*, 1810). Although all Méhul's ballets contain pieces by other composers (sometimes used for evocative reasons, e.g. the use in *Persée et Andromède* of two movements from Haydn's Symphony no.48, 'Maria Theresia', as a compliment to her granddaughter, Marie-Louise, now also an empress), the percentage of borrowed material is substantially less than most French ballets of the time.

Méhul was the most important French symphonist of the Empire. After an early experiment, the Symphony in C major (1797), which, particularly in the last movement, was quite Haydnesque in style, he planned a series of six symphonies for concerts at the Conservatoire, of which he completed four. Each has its own ethos, from the passionate energy of Symphony no.1 (1808) to the imposing ceremonial style of Symphony no.3 (1809). Perhaps the most interesting is the fourth (1810): the slow introduction to the first movement is harmonically audacious; the Andante is virtually a rhapsody for solo cellos accompanied by the rest of the orchestra (with the bass line frequently assigned to the double basses only); and, as Charlton (1997) has noted, Méhul experimented with motivic recall and transformation between movements to a degree unknown in the contemporary Viennese symphony.

For the French, however, Méhul was most famous as a composer of vocal music. His romances, often with topical overtones, touched the hearts of amateur performers and listeners in salons, and his patriotic chansons stirred the masses. An excellent example of the former is *Le petit Nantais* (1795). Jauffret's text, written in the aftermath of the Terror, is based ostensibly on an actual incident: a Jacobin's assassination of an innocent child and a defenceless old man. The syllabic melody lies within an octave, and is largely in conjunct motion, but several expressive downward leaps of diminished intervals (supported in the accompaniment) accentuate the profound despair of the text. The highly dissonant keyboard opening sets the scene in just three bars; Méhul was later to use a variant of this striking descending figure to symbolize the villain's murderous rage in *Ariodant*.

According to numerous republicans, French armies intimidated their enemies by singing Méhul's *Le chant du départ* (1794) and Rouget de Lisle's *Marseillaise* (1792) – a hyperbole, of course, but one that sums up what for many even today best represents the music of the Revolution and its (intended) effect. For Méhul, the venue for patriotic music dictated his approach: as he noted in a 1794 letter, chansons intended for performance at the Opéra could well be treated in dramatic fashion with *récits*, solos, choruses and complex orchestral accompaniment, whereas those destined for public *fêtes*, where the people were often expected to join in the refrain, required a simpler approach. Simpler, however, had not pejorative connotations, for as he continued:

> The French are not yet musicians, although they are very appreciative of music: with time, they will sing and sing well, if professional musicians truly cognizant of the importance of their art, and above all, the influence that it may have on the

public, forsake their effeminate songs in order to give new expression to the grandeur and resolve that should characterize a republican artist's soul. (See Pierre, 1904, p.330.)

Méhul's own contributions include outstanding examples of both, although during the 1790s he preferred the latter approach. The stirring *Chant du départ* with its memorable melody and martial rhythms epitomizes the best of the genre: the refrain calling the people to answer the Republic's call to arms sums up the moral and invites popular participation; the band provides a supportive accompaniment, this one with an assertive opening fanfare. The spirit of noble simplicity in choral masses left its mark on lengthier, more complex compositions. Among these the composer was especially proud of the *Chant national du 25 messidor* (1800), in which he exploited the stereophonic qualities of two full choirs and orchestras and a children's choir accompanied by obbligato horn and two harps, all strategically placed, contrasting with dramatically charged recitative-like passages for the soloists. Reaction by the choirs, representing the French people, to the soloists' exhortations to celebrate victories under Bonaparte and to remember a fallen hero leads to a rousing conclusion: peace through military strength. During the Empire, and even after the Restoration, Méhul continued to lend his musical support to major public events by building on techniques honed during the Revolution and Consulate (see Bartlet, 'Bonaparte et Méhul', 1989).

As the 20-year old Berlioz exclaimed in a letter to his father, 'I want to make a name for myself … I'd prefer to be Gluck or Méhul, [though] dead, than what I am in the prime of life'. For the rest of his career he continued to respect both. He cited examples by Méhul as models several times in his treatise on orchestration, and echoes of the older composer's procedures can be heard in the *Symphonie fantastique*, the *Grande Messe des morts* and *L'enfance du Christ*, among other works. Weber and Wagner admired his operas and conducted several of them, and the Symphony no.1 impressed Schumann and Mendelssohn. Méhul's *opéras comiques* were mainstays of the repertory from Bordeaux and Brussels, Berlin, Vienna and St Petersburg.

Méhul was an innovator. He was far bolder than his compatriots at the time. In places, Méhul's scores are flawed; sometimes he tried for effects beyond his reach, and although he invented striking figures, by repetition they quickly became clichés. But the successes are more numerous and above all more significant. In them he left a remarkably rich creative legacy to the 19th century.

Méhul, Etienne-Nicolas

WORKS

operas

for detailed information on sources, revisions and arrangements, see Bartlet (1982 and *Etienne Nicolas Méhul and Opera*, 1992).

first performed in Paris and printed works published in Paris unless otherwise stated

title	genre, act	libretto	first performance	remarks and sources
Cora [orig. Alonzo et Cora]	(opéra, 4, Valadier, after J.F. Marmontel: *Les Incas*)	Opéra, 15 Feb 1791, comp. 1785–6, later rev.; *F-Pn** (inc.), Acts 1 and 3 with autograph adds *Pn*, inc. pts *Po*		
Euphrosine, ou Le tyran corrigé [from 1795 Euphrosine et Coradin]	comédie mise en musique, 5	F.-B. Hoffman, after *Conradin*	Comédie-Italienne (Favart), 4 Sept 1790	in 4 acts, 11 Sept 1790; in 3 acts, 31 Oct 1790 (1791/*R*1980: ERO, xxxviii); with new Act 3, 13 Aug 1791, *Pn*, *Po*, new Act 3 *Pn* (*R*1980: ERO, xxxviii); 4 nos. deleted from 5-act version *Pn**
Adrien, empereur de Rome	opéra, 3	Hoffman, after P. Metastasio: *Adriano in Siria*	unperf.	comp. 1790–91; première planned for March 1792 but forbidden by the Commune of Paris; Acts 1 and 3 *Pn** (inc.), Acts 2 and 3 *Pn*; some material reused in Adrien,

				1799
Le jeune Henri [orig. La jeunesse de Henri IV]	drame lyrique, 2	J.-N. Bouilly	OC (Favart), 1 May 1797	comp. 1791, rev. 1797; *Pn** (lacks ov., 1 no.), ov. (1797)
Stratonice	comédie-héroïque, 1	Hoffman, after *De Dea Syria* [attrib. Lucian] and T. Corneille: *Antiochus*	Comédie-Italienne (Favart), 3 May 1792	rev. of 1 air *Pn**; (1792/*R*1997: FO, lxxii)
Le jeune sage et le vieux fou	comédie mêlée de musique, 1	Hoffman	OC (Favart), 28 March 1793	4 nos. *Pn**; (1793); rev. version, OC (Feydeau), 18 Dec 1801, 1 no. *Pn**
Horatius Coclès	opéra, 1	A.-V. Arnault	Opéra, 18 Feb 1794	*Po*; (1794)
Le congrès des rois	cmda, 3	Desmaillot [A.F. Eve]	OC (Favart), 26 Feb 1794	collab. H.-M. Berton, Blasius, Cherubini, Dalayrac, Deshayes, Devienne, Grétry, Jadin, Kreutzer, Solié and Trial; Berton's duo *Pn**; suspended after second perf., later banned
Mélidore et Phrosine	drame lyrique, 3	Arnault, after P.-J. Bernard: *Phrosine et Mélidore*	OC (Favart), 6 May 1794	minor revs. to lib. by G.M.J.B. Legouvé; sketches *Pn**, 1 no. *S-Smf*, (?1794/*R*1990: FO, lxxiii)
Doria, ou La tyrannie détruite	opéra héroïque, 3	Legouvé and C.J.L. Davrigny	OC (Favart), 12 March 1795	ov., 6 nos., frags. *F-Pn**, excerpts from 1 no.

				*Po**
Lacaverne	comédie mise en musique, 3	N.J. Forgeot	OC (Favart), 5 Dec 1795	*Mc*, 6 nos. (1 in 2 versions) *Pn**
Le pont de Lody [orig. La prise du pont de Lody]	fait historique, 1	E.J.B. Delrieu	Feydeau, 15 Dec 1797	written to celebrate the French victory at Lodi (10 May 1796) and the Italian campaign (1796–7); not commissioned by Napoleon as sometimes assumed; *Pn* (with autograph revs.; lacks 1 no.)
La taupe et les papillons	comédie lyrique, 1	A.E.X. Poisson de La Chabeaussière	unperf. comp. 1797–8; perf. planned for April 1799 at the Montansier did not take place; 6 nos. (3 of which in 2 versions), sketches, *Pn**	
Adrien	opéra, 3	Hoffman, after Metastasio: *Adriano in Siria*	Opéra, 4 June 1799	reuses some material from the 1790–91 setting with revs.; banned after the second perf.; revived 4 Feb 1800 and (with further revs.) 26 Dec 1801; *B-Bc*, *F-*

Title	Genre	Librettist	Première	Sources
				Pn* (nearly complete), Pn, Po, US-COu
Ariodant [orig. Ina]	drame mêlé de musique, 3	Hoffman, after L. Ariosto: Orlando furioso	OC (Favart), 11 Oct 1799	3 nos., sketches, frags. F-Pn*; (1800/R 1978: ERO, xxxix); rev. with new Act 2 finale, 30 Oct 1800, Pn*
Epicure	opéra, 3	C.A. Demoustier	OC (Favart), 14 March 1800	collab. Cherubini; rev. version (2), 20 March 1800; 1 no., sketches Pn*, Cherubini's autograph of ov., 6 nos. D-Bsb
Bion	comédie mêlée de musique, 1	Hoffman, after E.F. de Lantier: Voyages d'Anténor	OC (Favart), 27 Dec 1800	1 no. F-Pn*; (1801); rev. version, 21 Dec 1802, printed score with MS adds Pn
L'irato, ou L'emporté	comédie-parade, 1	B.-J. Marsollier des Vivetières	OC (Favart), 17 Feb 1801	1 unperf. no. Pn*; (1801); an orig. work although claimed to be trans. from an opera buffa by 'Fiorelli'
Une folie	comédie mêlée de chants, 2	Bouilly	OC (Feydeau), 5 April 1802	3 nos., sketches Pn*; (1802)
Le trésor supposé, ou Le danger d'écouter aux portes	comédie mêée de musique,	Hoffman	OC (Feydeau), 29 July	ov., 8 nos., sketches,

Title	Genre	Libretto	Première	Sources
	1		1802	arrs. *Pn**; (1802); rev. version, ? 7 July 1807, 2 nos. *Pn**
Joanna	opéra, 2	Marsollier, after his lib. *Emma, ou Le soupçon* [orig. set by E. Fay]	OC (Feydeau), 23 Nov 1802	complete score, sketches *Pn**, ov. pts (?1803)
Héléna	opéra, 3	Bouilly	OC (Feydeau), 1 March 1803	(1803)
Le baiser et la quittance, ou Une aventure de garrison	opéra-bouffon, 3	L.B. Picard, C. de Longchamps and J.-M.-A.-M. Dieulafoy, after Polier de Bottens: *L'heureuse gageure*	OC (Feydeau), 18 June 1803	collab. Boieldieu, Kreutzer and Isouard; *B-Ba*, *Bc*, *F-Pn* (3 MSS), *R*
L'heureux malgré lui	opéra-bouffon, 1	C.G. d'A. de Saint-Just	OC (Feydeau), 29 Dec 1803	complete score, frags. *Pn**
Les deux aveugles de Tolède	oc, 1	Marsollier, after *The Thousand and One Nights* and his lib. *Les deux aveugles de Bagdad* [orig. set by A.J. Fournier]	OC (feydeau), 28 Jan 1806	ov., 1 unused no., sketches, frags. *Pn**, frags. *S-Smf*; (1806)
Uthal [orig. Malvina]	opéra, 1	J.M.B. Bins de Saint-Victor, after J. Macpherson: *Berrathon* from the Ossian collection	OC (Feydeau), 17 May 1806	comp. 1803; 1 inc. no. *F-Pn**, 2 rev. nos., inc. *US-NYpm**; (1806)
Gabrielle d'Estrées, ou Les amours d'Henri IV	opéra, 3	Saint-Just	OC (Feydeau), 25 June 1806	*F-Pn** (lacks ov., no.3), sketches,

				frags. *Pn**); (1806); probably banned after the 6th perf.
Joseph	drame mêlé de chants, 3	A. Duval, after *Genesis* xxxvii–xlvi	OC (Feydeau), 17 Feb 1807	comp. 1805; 8 nos., sketches *Pn**, ov. *Po**
Valentine de Milan	drame lyrique, 3	Bouilly	OC (Feydeau), 28 Nov 1822	begun 1807, finished by ?1808, rev. 1815, posth rev. by Méhul's nephew L.J. Daussoigne-Méhul, who added 4 nos.; frag. *D-Bsb**, complete score, sketches, unused nos. *F-Pn**, frag. *GB-Lbl**, 1 unused no. *US-NYpm*; (1823)
Les troubadours, ou La fête au château [orig. Laurette; also as Les deux troubadours]	oc, 1	Duval	unperf.	comp. 1810, written for Napoleon's marriage to Marie-Louise of Austria, 2 April 1810; in rehearsal at the OC June 1810 but not perf.; see Bartlet (1984); ov., all but 2 nos. *F-Pn**
Les Amazones, ou La fondation de Thèbes [orig. Amphion]	opéra, 3	V.-J. Etienne de Jouy	Opéra, 17 Dec 1811	*Pn** (nearly complete), sketches,

frags., *Po* (*Pn** lacks some of the material deleted after the première)

Séostris	tragédie lyrique, 3	Arnault and Jouy		comp. 1812; intended for the Opéra, inc. on composer's death; Act 3 lacking final scene *Po**, Act 2 sketched
Le prince troubadour, ou Le grand trompeur de dames	oc, 1	Duval	OC (Feydeau), 24 May 1813	*Pn** (lacks 2 nos.), sketches, frags. *Pn**; (1813); not to be confused with Les troubadours, 1810
L'oriflamme [orig. L'oriflamme de Charles Martell	opéra, 1	C.-G. Etienne and L.P.-M.-F. Baour-Lormian	Opéra, 1 Feb 1814	written as a 'pièce de circonstance'; collab. H.-M. Berton, Kreutzer and Paer; Méhul wrote music for scene i and reused ov. from Horatius Coclès, 1794 (see Banlet 1986); *Po*; (1814)
La journée aux aventures	oc, 3	P.D.A. Chapelle and L. Mézières-Miot	OC (Feydeau), 16 Nov 1816	*F-Pn** (lacks ov.), sketches, unused nos. *Pn**; (1817)

Wrongly attributed: Agar au désert [lib. submitted to Opéra in 1806 but rejected]; L'Amour et Psyché [Psyché; set by Mondonville in 1758, Saint-Amans in

1778, Candeille in 1781 and Lenoble in 1784];
Anacreon [set by Rameau in 1757, rev. by Legros in
1781]; Arminius [lib. submitted to Opéra in 1794,
intended for Méhul but not set by him]; Hypsipile [lib.
submitted to Opéra in 1787, intended for Méhul but not
set by him]; Mézence, ou Lausus et Lydie [lib.
submitted to Opéra in 1788, intended for Méhul but not
set by him]; [Scipion à Carthage [lib. submitted to
Opéra in 1794, set by J.N. Le Froid de Méreaux in
1795–6 (unperf.)]; Tancrède et Mélizinde [Tancrède,
Tancrè de et Clorinde; lib. submitted to Opéra in 1795,
set by G. Bergancini in 1806–7 (unperf.)]

other stage

Le jugement de Paris (ballet-pantomime, 3, P.G. Gardel), 5 March 1793, *Po* [incl. music by Gluck, Haydn, R. Kreutzer, 'Michel' [Yost], I. Pleyel and others], rev. in 1 act

Timoléon (incid music, 3, M.J. Chénier), République, 11 Sept 1794, *Pcf, Pn, US-Bp*

La dansomanie (ballet-pantomime, 2, Gardel), Opéra, 14 June 1800, *F-Po*, arr. pf, vn (1800) [incl. music by Mozart and others]

Daphnis et Pandrose (ballet-pantomime, 2, Gardel), Opéra, 14 Jan 1803, *Po* [incl. music by Dalvimare, Devienne, Duvernoy, Gluck, Haydn, Himmel, R. Kreutzer, Martini, Miller, Winter]

Guillaume le conquérant (incid music, 5, Duval), Français, 4 Feb 1804, arr. from his compositions, with Chanson de Roland, hymne guerrier; arr. B, chorus, pf, *Pn**, pubd in La décade philosophique (10 May 1804), suppl.

Les Hussites, ou Le siège de Naumbourg (incid music, 3, Duval), Porte-St-Martin, 14 June 1804

Persée et Andromède (ballet-pantomime, 3, Gardel), Opéra, 8 June 1810, *Po* [incl. music by Haydn, Paer, Steibelt, Méhul (from Ariodant)]

choral

Ode sacrée (J.-B. Rousseau), with 2vv, orch, 1782, lost; Duo de Zoroastre, 1786, lost; Invocation à Apollon (Quel tumulte! quel bruit!) (N.G. Léonard), scène lyrique, with 3vv, orch, 1787, *Pn* (inc.); Philoctète à Lemnos, scène lyrique, with 3vv, orch, 1788, *Pn* (inc.); Messe solennelle, A◌, orch, 1804 [for Napoleon's coronation, but not perf. there], *A-KN, Wgm, CS-BRm, US-NYp*, vs (*c*1789)

Chant national du 25 messidor (L.J.P. Fontanes), solo vv, 3 choirs, 3 inst ensembles, 1800; Hymne à la paix, 1801, lost; Domine salvum fac rempublicam, 2 choirs, 2 orchs, 1802, *Pn**; Jetez des fleurs, kbd acc., pubd in P.J.B. Chaussard: Fêtes et courtisanes de la Grèce, i, 2nd edn only (1803), 187, and in Masson (1934); Chant lyrique pour l'inauguration de la statue votée à Sa Majesté l'Empereur et Roi (Arnault), with 5vv, orch, 1807 (1807); Chant du retour pour la Grand Armée (Arnault), with solo vv, orch, 1807 (1807)

Chant funèbre (Chaussard), with 3vv, inst ensemble, 1808, *Pn**; Cantate pour le mariage de l'Empereur (O doux printemps) (Arnault), acc. orch, 1810, *Po*; Cantate [pour le mariage de l'Empereur] (Du trône ou jusqua'à Toi), with 4vv, orch, 1810, *Pn* (inc.); Comblé de bonheur (Chant triomphale) (?Arnault) [on the return of Napoleon and Marie-Louise from their tour], acc. orch, 1810, *Po*; Toi qui veilles sur cet empire (J.A. Esménard), with B, orch, 1810 [to announce Marie-Louise's pregnancy at a command perf. of Gluck's *Alceste*], *Po* (inc.)

Le chant d'Ossian (Arnault), with T, orch, 1811 [on the baptism of Napoleon's son,

the King of Rome], lost; Pourquoi sous un ciel aussi beau (cant., Arnault), with 5vv, orch, 1811 [on the birth of the King of Rome and the inauguration of the new concert hall at the Conservatoire], collab. Catel and Cherubini, Pn*; O France! à tes destins prospères (Arnault), acc. orch, 1811 [on the birth of the King of Rome], Po; Lève, Bordeaux, la tête altière (Chant royal), with 3vv, orch, Bordeaux, 1815 [in honour of the Bourbons], Pn*; Salve regina, c1816, Pn* (inc.); La naissance d'Oscar Leclerc (L.M. Revellière-Lepeaux), with 2 solo vv, orch

choral hymnes
wb – wind band accompaniment

Hymne à la raison [later, Hymne patriotique] (Chénier), with 3vv, orch, 1793 (1794); Le chant du départ (Hymne de guerre) (Chénier), wb, Pn, arr. v, pf (1794); Hymne chanté par le peuple à la fête de Barra et Viala (C.J.L. Davrigny), kbd acc. (1794); Le chant des victoires (Hymne de guerre/à la victoire) (Chénier), with insts, 1794 (1798), arr. v, pf (1794); Hymne des vingt-deux (Chénier), with 1v, wb, Pn; arr. v, bc (1795); Le chant du retour (Hymne pour la paix) (Chénier), with 1v, wb, 1797 (1798); arr. v, pf (1798); Enfin il est chassé de la belle Italie, 1797, Pn* (inc.); Hymne pour la fête des époux (J.F. Ducis), with wb (1799); arr. v, pf (1799)

songs, revolutionary works for one voice
accompanied by piano or harp unless otherwise stated

wb – wind band accompaniment

Scène française, S, orch, 1789, lost; Le petit Nantais (L.F. Jauffret) (1795), pubd in Gougelot (1937–43); Hymne à l'Eternel ('Quelle solennité') (Hue) (1794); L'ordre du jour (Lille), v, bc (1794); Chant funèbre à la mémoire du représentant du peuple Féraud (Baour-Lormian), acc. wb, Pn; arr, v, pf (1795); Réponse du vieux pasteur (A.F. Coupigny), sung in L. Jadin: Le cabaleur (1795); Hymne du 9 thermidor ('Salut neuf thermidor') (Chénier), v, wb; arr. v, bc (1795); Loizerolles, ou le triomphe de l'amour paternel (Jauffret) (1795); L'infortunée Lyonnaise (Jauffret) (1795), pubd in Gougelot (1937–43)

Le chien victime de sa fidélité (Jauffret) (1795), pubd in Gougelot (1937–43); Oscar et Dermide (Arnault, after Ossian), pubd in 6 romances anacréontiques, ii (1796), also in Gougelot (1937–43); Hymne à la paix ('O jour de gloire') (C. Pipelet de Leury), acc. orch (1797); Théophilantropes ('O Dieu, dont l'univers publie') (J.F. de Laharpe), c1797, Pn; Anniversaire du 9 thermidor, acc. wb, 1798; Le 18 fructidor ('Un vaste deuil') (Lebrun-Tossa [J.A. Brun]), acc. wb; arr. v, bc (1798)

La naissance de mon fils Adolphe (Jauffret) (1798); Chant montagnard ('Vous qui sur ces montagnes'), c1799, Pn*; Romance de Falkland (Jauffret) (1798); Ode XXXIX: Les plaisirs d'un buveur (Anacreon, trans. J.-B. Gail), Ode XIX: E g'e me lai na pi nei [La terre noire boit], both pubd in 9 odes d'Anacréon; 3 songs (Chaussard): Chant d'amour et de douleur, La chanson de l'hirondelle, Le bain, all pubd in Fêtes et courtisanes de la Grèce (Paris, 1801); Guillaume le conquérant (J. Lablée) (1804); Chanson de Roland, sung in Guillaume le conquérant (1804); Le baiser (Saint-Amand), pubd in Le chansonnier des grâces (1808), 231–2 and suppl.7

Le bouquet d'une amie (Saint-Amand), pubd in La chansonnier des grâces (1808), 26 and suppls.6–7; Stances ('Mère des braves'), 1810 [in honour of the marriage of Napoleon and Marie-Louise]; Bayard mourant (C. Brifaut), pubd in Le souvenir des ménéstrels (1814), 150–51; Charles Martel!, ou La parisienne (Jauffret) (1814); Le

retour de l'exilé (Brifaut), pubd in Le souvenir des menéstrels (1815), 260–63; Eginhard et Emma (Brifaut), pubd in Le souvenir des menéstrels (1816), 222–4; Ternaire (E. Deschamps): Adieux du pélerin, Retour au foyer, Le vieux pâtre, [all pubd posth. with new texts by Deschamps]

Other songs (Jauffret), probably pubd 1790–95 in the series Feuilles de Terpsichore or by Cousineau: Julie et Volmar, ou Le supplice de deux amants; La jeune Avignonaise, Ou Emilie Chaussande; La caverne de la Sainte-Baume, ou La mère malheureuse; L'orphelin adopté par sa nourrice; Victoire Négrier-Lavergne, ou L'héroïne de l'amour conjugal; Joséphine Kelly et ses deux enfants [see Gougelot, 1937–43]

instrumental

Orch: Sym., C, 1797, Pn* (last 2 mvts); Sym. no.1, g, 1808 (1809), ed. D. Charlton (Madison, WI, 1985); Sym. no.2, D, 1809 (1809), ed. F. Oubradous (Paris, 1957); Sym. no.3, C, 1809, Pn (parts); Sym. no.4, E, 1810, Pn (parts); Sym. no.5, A, 1810, ed. D. Charlton (with A. Caston) (New York, 1982)

Wind ensemble: Ouverture, F, 1793, Musique à l'usage des fêtes nationales (1794), ed. W.S. Dudley (1968)

Chbr: Grande ouverture, pf, vn, 3 mirlitons, perc, 1808, Pn* [also known as Ouverture burlesque, 1875]

Kbd: 3 sonates, pf/hpd, op.1 (Paris, 1783); 3 sonates, pf/hpd, vn ad lib, op.2 (Paris, 1788); Sonate, C, pf, pubd in Journal de clavecin par les meilleurs maîtres (1784), no.3 [last mvt used in third sonata op.2]

Kbd arrs.: 2 airs de ballet from Gossec's Thésée and gavotte from Gluck's Orphée, pubd in Journal de clavecin par les meilleurs maîtres (1782), nos.1, 4, 7; ov. and dances from Edelmann: Le feu (1782); music from Lemoyne's Phèdre (1787)

other works

4 contributions to *Principes élémentaires de musique arrêtés par les membres du Conservatoire* (1799–1800), 243–6, 254–5, 275–6, 294–7, and *Solfèges pour servir à l'étude dans le Conservatoire ... seconde partie* (1801–2), 202–3, 252–3, 277–8

Spurious: incl. Chant triomphal, 1809 [by Catel], Nouveau recueil de 22 canons (Brussels, n.d.) [all by Berton], several romances; many items by Méhul's student and nephew joseph Daussoigne have been miscatalogued under Méhul's name in *Pn* and *D-Bsb*

Various writings

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Mei, Eva

(*b* Fabriano, Ancona, 3 March 1967). Italian soprano. She studied at the Florence Conservatory and sang Aspasia in Salieri's *Axur, re d'Ormus* at Siena in 1989. She made her début at the Vienna Staatsoper as Konstanze in 1990, going on to sing Donna Anna in Zürich and Amsterdam and the Queen of Night in Budapest. She appeared in Genoa as Musetta, then sang Violetta at the Berlin Staatsoper and Norina (*Don Pasquale*) at the Staatsoper in Munich. She sang Beethoven's *Missa solemnis* at the 1992 Salzburg Festival, and the following year made notable débuts at La Scala as Amenaide (*Tancredi*) and at Covent Garden as the Queen of Night. Her other roles include Alcina, Adalgisa, Zerbinetta, Aspasia (*Mitridate*) and Fanny (Rossini's *La cambiale di matrimonio*). Mei uses her light, flexible, clearly focussed lyric-coloratura soprano with taste and a keen sense of character, as revealed in her recordings of Adalgisa, Amenaide, Norina and Salieri's Aspasia.

ELIZABETH FORBES

Mei, Girolamo [Peretola, Decimo Corinella da]

(*b* Florence, 27 May 1519; *d* Rome, July 1594). Italian humanist, editor of Greek texts and historian of Greek music. His pioneering research into Greek music was of fundamental importance and a decisive influence on the emergence of monody and music drama.

1. Life.

Mei studied with the philosopher and humanist Piero Vettori, whom he assisted in editing and annotating the tragedies of Aeschylus and Euripides and works by Aristotle, Cicero, Thucydides, Ptolemy and other classical authors. In 1540, the year of its founding, he was admitted into the Accademia Fiorentina, then called Accademia de' Umidi. He was also a member of the Accademia dei Pianigiani, for which he wrote several treatises in its private jargon under the pseudonym Decimo Corinella da Peretola, and in 1585 he was honoured with non-resident membership of the Accademia degli Alterati. A journey to Rome in 1546 led to a position with the Bishop of Agen in France, but he was back in Florence in August 1547, then in Rome again in 1548. He departed for France a second time to serve the Bishop of Fréjus, but the job fell through, and he became a companion and tutor to Guglielmo Guadagni at Lyons. In a letter to Vettori of 3 July 1551 he announced that he had begun the study of Greek music theory because his patron loved music, but his progress was slow, as they travelled almost continuously. In 1554 Mei moved to Padua where he attended lectures at the university. In 1559 he went to Rome to seek a position and finally found one in July 1561 as one of the secretaries of Cardinal Giovanni Ricci da Montepulciano. In the same year he resumed his research into Greek music and between 1566 and 1573 wrote his major musical treatise, *De modis*, which he dedicated to Vettori. After the cardinal's death in 1574, he moved to the palace of the wealthy nobleman

Giovanni Francesco Ridolfi. Between 1572 and 1581 he exchanged more than 30 letters with Vincenzo Galilei, a correspondence from which Galilei learnt much of what he knew about Greek music.

2. Works.

De modis is the first conscientious study of the most difficult problem in Greek music, the history and theory of the *tonoi*. It was based on a thorough reading of all the writings on music that have survived. Book 1 (completed in 1567) describes the 15-string system, the tetrachords, the three genera and the various tunings. The second book (completed in 1568) discusses the species of consonances, particularly of the octave, and the *tonoi* according to Aristoxenus, Ptolemy, Aristides Quintilianus, Martianus Capella and Boethius. Book 3 (completed in 1571) deals with the modern theory of the modes from Boethius to Glarean. Book 4 (completed in 1573) considers the practice of the *tonoi* and *harmoniae* and their place in education, moral conduct and therapeutics, as well as their use in tragedy, comedy, satyr plays and dithyramb. It was here that Mei announced his theory that the ancient tragedies and comedies were sung in their entirety, accompanied in unison by the aulos, a theory that had wide repercussions in Florentine and Ferrarese literary and musical circles.

Mei clearly distinguished the ancient *tonoi* from the church modes. He showed that the Greek *tonoi* served to transpose the 15-note system downwards and upwards from its central 'Dorian' position. His interpretation of Ptolemy's rather special system results, however, in a different set of keys from that assumed by modern scholars. For Mei the Ptolemaic *tonoi* from Hypodorian to Mixolydian are analogous to the keys of D, F, A♭, C, E, G and B♭ because he built the characteristic octave species of each *tonos* around the dynamic *mese* instead of within the central Dorian octave, assigning, as normal, the 'lowest' octave species to the highest *tonos*. The essential feature of the Greek system for Mei was the opportunity it afforded composers to vary the range of their melodies according to the 'ethos' or emotional and moral effect that they wished to arouse, using the low *tonoi* for abject and humble subjects, the intermediate for quiet and moderate affections and the high for excited feelings. He reasoned from the evidence in the sources that the Greeks did not know polyphony; rather their music consisted always of a single line, even if several sang and played together or many sang in a chorus. As a result they recognized only the octave, 5th and 4th as consonances, the so-called imperfect consonances being a modern concept deriving from the practice of 'singing several airs together'.

His later writings include the unfinished Italian treatise that begins 'Come potesse tanto la musica appresso gli antichi', a letter to Agostino del Nero (probably similar to the *Discorso*, published in 1602, which was edited by Piero del Nero) which greatly stimulated Giovanni Battista Doni to pursue research in Greek music, and letters to Galilei and Bardi. In these works Mei drew some lessons for modern music from his findings. He concluded that the modern modes, unlike the ancient, lacked diversity of pitch and therefore of affection. Polyphony, with its many parts, 'conveys to the soul of the listener at the same time diverse and contrary affections as it mixes indistinctly together melodies and modes that are completely dissimilar and

of natures contrary to each other' (Palisca, 1960, 73). Similarly contrary rhythms and tempos are also juxtaposed. Most of all Mei deplored 'the disordered perturbation, mix-up, and entanglement of the words' (Palisca, 1960, 74). Counterpoint, he maintained, had developed out of a desire of musicians to show off their prowess and was useless for anything else, particularly for the expression of the feelings and meanings of a text.

Although Mei, residing permanently in Rome, could not participate in the conversations in Bardi's Camerata, his letters were discussed there and they stirred the group's concern with the reform of modern music and led to its experiments with monody. Galilei's *Dialogo* was directly inspired by Mei's letters: its challenge to Zarlino's tuning theories, the critique of polyphonic music and the information on Greek music that it contains are partly based on Mei's letters. The Greek hymns and the tables of notation published there were also sent to Galilei by Mei, who found the hymns in a manusript in the library of Ranuccio Farnese in about 1564 (now *I-Nn* III C 4). At a time of transition in musical aesthetics he provided the impetus and the humanistic justification for explorations that led to the first music dramas, to the new recitative style and to expressive monody in general.

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CLAUDE V. PALISCA

Mei, Orazio

(*b* Pisa, 26 May 1731; *d* Livorno, 1 March 1788). Italian composer and organist. The son of Francesco Saverio Mei, violinist at the church of the Cavalieri di S Stefano in Pisa, he had his first music lessons from his father and from his uncle Nicola Mei, organist at the cathedral, and then studied composition under G.C.M. Clari. He was organist at the church of the Cavalieri di S Stefano in 1748, when he unsuccessfully requested leave. From 1759 to 1763 he was organist at the cathedral, succeeding his uncle, and from 1763 until his death *maestro di cappella* at Livorno Cathedral. He was also a good harpsichordist.

Gervasoni described Mei as 'a serious man, of somewhat retiring and melancholy temperament, amiable, honest, modest and highly religious'. He was best known for his church music in the severe style and for his fugues. His *Stabat mater*, singled out by Fétis, differs from the majority of his work in that it incorporates both Baroque and Classical elements with some success and attains a great intensity of emotional expression, largely the result of his skilful use of both melodic and harmonic chromaticism.

WORKS

Sacred: Stabat mater, c, SATB, str, bc, Brompton Oratory, London; Laetatus sum, 4vv, insts, *I-PIp*; numerous works mentioned by Gervasoni, incl. masses, 2 requiem settings, TeD, hymns, ints, grads, lits, motets, Lamentations, sacred arias; La circoncisione (orat), 4vv, insts

Other works: 3 hpd sonatas, *Gl*; 2 hpd sonatas, *US-LOu* [? identified to 2 in *I-Gl*]; 3 concs., hpd/pf, orch; 6 sonatas, hpd, vn; fugues, org/hpd; La musica a Fille (cant.); all mentioned by Gervasoni

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FRANCO BAGGIANI, ELIZABETH ROCHE

Meibom [Meiboom, Meibomius], Marcus

(*b* Tönning, Schleswig-Holstein, 1620–21; *d* Utrecht, 15 Feb 1710). Danish polyhistor. He is first heard of at Königsberg, where he enrolled at the university on 20 June 1644 to study law. On 29 September 1645, however, he matriculated as a student of medicine at Leiden. Here his age is given as 24 and his birthplace as Tönning, which at that time was under the Danish crown. However, it was as a philologist and mathematician that he was to make his mark. He dedicated his *Antiquae musicae auctores septem* (Amsterdam, 1652) to Queen Christina of Sweden, and in May of that year he arrived at her court at Stockholm. He became assistant royal librarian, but his stay in Sweden was cut short because of a violent altercation with Bourdelot, the queen's personal physician and favourite.

In 1653 Meibom went to Copenhagen, where he was taken under the protection of King Frederik III and granted a pension as a deserving scholar. On the title-page of his book *Dialogus de proportionibus* (Copenhagen, 1655) he is described as 'consiliarus regius', though it is not known whether any civil service duties were attached to the title. A number of archival references after 1660 show the king was using Meibom's great learning to order and catalogue the expanding royal library, though apparently he was not given the coveted official appointment of librarian. In 1661 he declined an approach made to him on behalf of Queen Christina to become her librarian in Rome, but at the same time he made it clear that he was not satisfied with his position. His next post was director of customs at Elsinore, from 1664 to 1668. After this he emigrated with his family to Holland, where, apart from three years (1674–7) in England, he spent the rest of his life. Except for a teaching appointment which he held for a year after arriving in Amsterdam, he seems to have occupied no official position, and he refused an invitation to become professor of Hebrew at Leiden. In 1691 it was reported that he was living in poverty, supporting himself by reading proofs. In 1705 he was obliged to sell part of his library by auction; he himself prepared the auction catalogue, in which no fewer than 5848 items are carefully classified, and on the title-page he described himself, after nearly 40 years, as 'sometime councillor to Frederik III, King of Denmark'. The rest of his library was sold in May 1711, after his death.

Antiquae musicae auctores septem is his most important contribution to musical scholarship. In its two quarto volumes he provided an edition of the Greek texts of Aristoxenus, Cleonides (under an attribution to Euclid), Nicomachus, Alypius, Gaudentius, Bacchius, Aristides Quintilianus and Martianus Capella (*Satyricon*, bk 9), with a Latin translation and commentary. *Dialogus de proportionibus*, the only other work in which he discussed music, is in the form of a dialogue between a number of Greek mathematicians, who discuss not only mathematical proportions but the musical proportions as well.

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JOHN BERGSAGEL

Meier, Bernhard

(*b* Freiburg, 15 Dec 1923; *d* Pfäffingen, nr Tübingen, 30 Oct 1993).
German musicologist. He studied musicology with Zenck and Gurlitt and
philology with Rehm at Freiburg University. He took the doctorate at
Freiburg in 1952 with a dissertation on Obrecht's settings of the Mass.
From 1955 he was an assistant lecturer in the musicology institute of
Tübingen University, where in 1963 he was awarded the *Habilitation* on the
basis of all his published writings. He was then appointed lecturer,
supernumerary professor (1970–80) and subsequently professor at
Tübingen. He retired in 1986. His research was chiefly concerned with
Renaissance music (both vocal and instrumental) and theory. His studies
on individual composers, *musica reservata*, and tonal theory and practice
in the 15th, 16th and early 17th centuries reflected his close familiarity with
the sources.

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      206

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'Die "Octo Beatitudines" in der Vertonung von Adrian Willaert und Orlando
      di Lasso', *Chormusik und Analyse: Beiträge zur Formanalyse und
      Interpretation mehrstimmiger Vokalmusik*, ii, ed. H. Poos (Mainz, 1983)

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      Claudio Monteverdi: Festschrift Reinhold Hammerstein, ed. L.
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HANS HEINRICH EGGEBRECHT/KARL-HEINZ SCHLAGER

Meier, Johann David.

See Mayer, Johann David.

Meier, Jost

(*b* Solothurn, 15 March 1939). Swiss conductor and composer. He studied the cello with Rolf Looser in Biel and Berne, and composition with Frank Martin in Naarden. Following a spell as a cellist in the Zürich Tonhalle Orchestra and the Camerata Bern, he was music director in Biel (1969–79) and then Kapellmeister in Basle until 1983, when he embarked on a freelance career. He also teaches at the Basle and Zürich conservatories.

He has developed an individual, non-referential style, rooted in French and German culture; his experience as a conductor informs his command of effect. Most important are his stage works. A happy collaboration with the Swiss writer Hansjörg Schneider resulted in a series of pieces combining wit with social criticism, the music being concise and punchy. His opera *Dreyfus, die Affäre* has been produced at the Deutsche Oper in Berlin, the Opera in Basel and at the City Opera in New York. Theatrical gestures and styles are also found in his chamber and orchestral pieces. (*SML*, C. Hänggi)

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THOMAS GARTMANN

Meier, Peter.

See Meyer, Peter.

Meier, Waltraud

(*b* Würzburg, 9 Jan 1956). German mezzo-soprano. While studying languages at Würzburg University she took private singing lessons, making her début at Würzburg in 1976 as Lola (*Cavalleria rusticana*). Over the next few years, first at Mannheim (1976–8) and then at Dortmund (1980–83), she sang more than 35 roles, including Fricka, Octavian, Carmen, Santuzza and Azucena. Her triumphant Bayreuth début as Kundry in 1983 established her as one of the world's leading Wagner singers, subsequently confirmed in Bayreuth appearances as Brangäne and Waltraute and recordings of Wagnerian mezzo roles. She made her Metropolitan Opera début as Fricka in 1987, and her Vienna Staatsoper début as Venus (*Tannhäuser*) – her first major Wagner soprano role – in 1988. She has also enjoyed notable successes as Eboli (the role of her Covent Garden début in 1984), Tchaikovsky's Joan of Arc, Berlioz's Marguerite, Saint-Saëns's Dalila and Marie in *Wozzeck*, and as an interpreter of lieder and *mélodies*. Meier's début as Isolde in 1993 at Bayreuth, and her recording of the role with Barenboim, signalled a decisive move into dramatic soprano repertory. She is also an admired concert singer in works such as Brahms's Alto Rhapsody, and Wagner's

Wesendonck-Lieder. Meier has a highly distinctive voice of laser-like intensity, and is a vibrant and intelligent actress.

<div align="right">ANDREW CLARK</div>

Mei-Figner [Figner, née Mei], Medea (Ivanovna)

(*b* Florence, 4 April 1859; *d* Paris, 8 July 1952). Russian soprano of Italian birth. She married the tenor Nikolay Figner in 1889. She studied (as a mezzo) in Florence and made her début (Sinalunga, 1874) as Azucena, appearing subsequently in Turin (the Queen in *Hamlet* with Maurel), Florence, Odessa, Barcelona and Madrid. She sang in South America with Tamagno and Figner, and by 1886 she was singing soprano roles. In April 1887 she sang Valentine (*Les Huguenots*) with Figner at the Imperial Theatre, St Petersburg. After opening the summer season at Covent Garden with Gayarre and D'Andrade in *La favorite*, she and Figner returned to the St Petersburg Opera where they reigned until their divorce (1904) and where she remained until 1912. Tchaikovsky chose her as the first Lisa in *The Queen of Spades* (1890) and she was the first Iolanta (1892). She appeared in the premières of Nápravnik's *Dubrovsky* (1895) and *Francesca da Rimini* (1902). Her repertory included Tat'yana, Natal'ya (*Oprichnik*), Marguerite (*Faust*), Carmen, Violetta, Desdemona, Gioconda, Mimì, Tosca, Elsa, Elisabeth and the three Brünnhildes. Admired for her handsome presence, she combined a high degree of musicianship with a rich flexible voice. She remained in Russia until 1930, singing (until 1923) and teaching. Between 1901 and the late 1920s she made at least 23 recordings.

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J. Dennis: 'Medea Mei-Figner', *Record Collector*, iv (1949), 42, 51–3 [with discography]

<div align="right">HAROLD BARNES</div>

Meifred [Meyfred, Meiffred], (Jean) Joseph (Pierre) Emile [Joseph Jean Pierre Emile, Pierre-Joseph Emile, Jérôme]

(*b* Colmar, 22 Nov 1791; *d* Paris, 29 Aug 1867). French horn player and designer. He was a pioneer of valve horn playing, pedagogy and design, influencing Halévy, Berlioz and others in Paris, especially in the years between 1830 and 1850. Meifred's first performing speciality was Cor

basse, which required flexibility for wide leaps and refined hand-stopping on the natural horn. He won the *premier prix* at the Conservatoire in 1818, and played in the orchestras of the Théâtre Italien (1819–22) and the Opéra (1822–50). With the introduction of valved instruments to Paris in about 1826, Meifred adopted the valve horn. He collaborated with Labbaye to create a design which included internal crooks, two permanently attached Stölzel valves and the first European use of tuning-slides added to the valve tubes (later labelled 'Meifred' horns). This design was awarded a silver medal at the 1827 Exposition des produits de l'industrie. Meifred also collaborated with Halary, Deshays and Sax.

On 9 March 1828 Meifred gave the first recorded solo performance on the valve horn in France at the inaugural concert of the Société des Concerts du Conservatoire (of which he was a founder-member and for some years secretary). He became the Conservatoire's first professor of valve horn in 1833, charged with producing *cor basse* players, on instruments with or without valves. He published two methods; that of 1840 is the first known comprehensive valve horn tutor. His teaching promoted the whole range of the horn, as opposed to restricting students to *cor alto* and *cor basse*; he preferred horns with two valves rather than three, and developed a sophisticated (and well-received) technique that combined hand-stopping with the use of the valves, encouraging the use of open and stopped notes throughout the instrument's range for balance and for expressive effects.

Meifred was influential in founding the Gymnase Militaire in 1836 and was a bandmaster in the National Guard for 30 years, receiving the cross of the Légion d'Honneur in 1848. Despite general support, the Conservatoire discontinued the valve horn class upon Meifred's retirement in 1864, and this was not resumed until 1903. Meifred wrote a number of satirical pamphlets on music and other subjects.

WORKS

Douze duos pour deux cors, op.1 (Paris, 1824)

Miscellanées pour cornet à pistons en fa sur les motifs favoris de Rossini, Auber, Lararre, Malibrun … en deux suites (Paris, after 1833)

Melodies en duos faciles et progressives pour deux cors (Paris, n.d.)

Trois melodies pour deux cors, cornet à pistons, lost [listed in *PazdírekH*]

Premier solo, lost [listed in *PazdírekH*]

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De l'étendu, de l'emploi et des ressources du cor en général, et de ses corps de rechange en particulier, avec quelques considérations sur le cor à piston (Paris, 1829)

Méthode pour le cor chromatique ou à pistons (Paris, 1840, 2/1849)

'Notice sur la fabrication des instruments de musique en cuivre', *Annuaire de la Société des anciens élèves des écoles nationales des arts-et-métiers, 1851*; pubd separately (Paris, 1851)

‘Quelques mots sur les changements proposés pour la composition des musiques militaires’, *France musicale*, xvi/10 (1852), 82–3; pubd separately (Paris, 1852)

Sur l'enseignment populaire de la musique en France (Paris, 1853)

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JEFFREY L. SNEDEKER

Meignen, Leopold

(*b* 1793; *d* Philadelphia, 4 June 1873). American conductor, composer, publisher and teacher of French birth. He was a bandmaster in Napoleon's army before emigrating to the USA, where he settled in Philadelphia (1828). In 1833 he was elected a member of the Musical Fund Society; that same year he founded the Philharmonic Society, an amateur orchestra in Philadelphia. His transcriptions of operatic excerpts and popular songs for the guitar date from as early as 1832. In 1835 he joined the music publisher Augustus Fiot in establishing the firm of Fiot and Meignen. After their partnership was dissolved in 1839, Meignen continued in the music publishing business until 1842. He succeeded Charles Hupfeld as conductor of the Musical Fund Society Orchestra during the 1844–5 season and held the post until 1857; his *Grand Military Symphony* was first performed under his direction on 17 April 1845. He also conducted the première of William Henry Fry's *Leonora* on 4 June 1845 at the Chestnut Street Theatre in Philadelphia.

In addition to his symphony, Meignen's extant compositions include a string quintet and the opening fragment of a string quartet. His theoretical and pedagogical writings reveal his musical versatility; but perhaps his chief importance was as the teacher of Philadelphia composers Fry, Michael Cross, Charles Jarvis and Septimus Winner.

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JOANNE SWENSON-ELDRIDGE

Meigret [Maigret, ? Robert]

(*b* Le Mans, 1508; *d* Le Mans, 1568). French composer. Between 1543 and 1557 30 chansons by him were published in Paris by Attaingnant and Du Chemin. Guillaume Morlaye's *Premier livre de tablature de leut* (Paris, 1552[34]) attributes to 'Megret' a piece entitled *Auparavant*; in fact it is an arrangement of the four-voice chanson *Auparavant que j'eusse congnoissance* published five years earlier by Attaingnant (RISM 1547[11]) with ascription to 'Olivier'. The composer may be identical with Robert Maigret who, according to the contemporary bibliographer La Croix du Maine, was regarded as one of the most learned musicians of his day (R. de Juvigny, ed.: *Les bibliotheques francoises de La Croix du Maine et de Du Verdier*, ii, Paris, 1772, p.391).

Most of Meigret's chanson texts are courtly amorous *épigrammes* by Mellin de Saint-Gelais, Gilles d'Aurigny and anonymous contemporary poets; most are set in the suave, generally homophonic manner typical of Parisian chansons of the 1540s such as those of Sandrin, Janequin and Certon. Most employ common modes and mensuration, although a few insert brief passages in triple metre. The only ribald text (*J'ay bonne grace*) has homorhythmic refrains in triple metre interspersed with syllabic polyphony in duple metre.

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Edition: *The Collected Works of Samin, Meigret*, ed. A. Seay, CMM, xci (1982) [S]

all for 4 voices

A mon depart, 1547[8], S; Amour m'oyant souvent gémir, 1543[11], S; Amour voyant m'amye, 1547[11], S; Ce bon parler, 1545[8], S; Celle que j'ay pour maistresse choisie, 1548[4], S; Comme au malade, 1557[12]; Descens du ciel, o royne Calliope, 1549[19], S; D'ung nouveau cas, 1545[8], S; En vous voyant, 1547[8], S; Ha petit chien, 1547[11], S; J'ay bonne grace, 1546[10], S; J'ay veu que j'estoys cher tenu, 1547[8], S; La grant douceur de vostre cler visaige, 1549[20], S; La nuict passée, 1543[11-12], S; La vraye amour, 1545[8], S; Le fruict sans goust, 1548[4], S; L'oeil messager, 1548[4], S Malheur me suit, 1545[8], S; N'en parlez plus de l'amour, 1548[4], S; Par le seul traict de voz yeulx, 1544[7], S; Si la beaulté et doulce contenance, 1546[14], S; Si la faveur a costumée, 1546[14], S; S'il est ainsy qu'on estaint la challeur, 1549[19], S; Si l'endurer segret sans espérance, 1547[8], S; Triste est mon cueur, 1547[8], S; Tu pers amour, 1549[20], S; Ung doulx regard, 1545[8], S; Venez regretz, 1544[7], S; Venus ung jour en veneur se déguise, 1546[14], S; Vostre gent corps, 1543[11], S

FRANK DOBBINS

Meijering, Chiel

(*b* Amsterdam, 15 June 1954). Dutch composer. He studied composition with Ton de Leeuw at the Amsterdam Conservatory, where he also studied percussion and the piano. He did not complete his studies, leaving to play in a rock band.

One of the most prolific composers in the Netherlands, he is a strong advocate of spontaneous and uninhibited composing. He believes that elaborate thinking in compositional technique alienates the composer from his original ideas and emotions. He is a musical omnivore who uses all musical material as a source, be it pop, folk, non-Western, serial, minimal or classical. Somewhat of an outsider, he is nonetheless appreciated by classical audiences but pop audiences find his music 'freaky'. Well known for his humorous and provocative titles, in his works for larger ensemble or orchestra Meijering tends to be more serious and academic. *Bedouin Caravan in the Desert* for orchestra (1977) is composed by way of a pre-conceived plan; his multi-layered composition *Electric Blue* for wind and percussion (1977, revised 1980) sounds a little like Xenakis. General characteristics of his music are a virtuoso use of instruments, energetic fast movements and motoric rhythms. A more meditative and quiet character is heard in the three-part series *No Rhyme no Reason* (1987) and *Another Day Dies on a Gull's Cry* (1988) for three guitars, viola and tape.

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(selective list)

Music theatre: Ter hand genomen, film music, 1984; Ahnung des Endes, ballet, choir, orch, 1985; Ur-Faust, music theatre, vv, choir, orch, 1986; St Louis Blues (op, after G. Thomas and M. Morgan: *Voyage of the Damned*), 1994; Gershwin in Blue, op, 1998

Orch: Bedouin Caravan in the Desert, 1977; The End of a Specimen, 1981, rev. 1982; De geur blijft hangen, 3 gui, orch, 1982; De grootte, str orch, 1984; Mogadon, 1985; Onderwerping, a sax, orch, 1986; Neo-geo, bn, orch, 1987; Nice Guys Always Finish Last, 1995; P.W. & his skillet lickers, vc conc., 1996; We Are the Champions, arrs. of songs by Queen, orch, choir, 1997

Ens: Electric Blue, wind, perc, 1977, rev. 1980; 1 biljoen billen, wind ens, 1981, rev. 1982; De neusgaten van Sophia Loren, 1983, rev. 1984; Achterlangs, gamelan ens, wind qnt, perc, 1989; Sax-Sux, sax orch, 1991; Macho, wind ens, 1993; Rose-Fingered-Dawn at Louise-Point, bn, gui, 2 vn, va, vc, db, 1994

Vocal: Why don't you think of the children, S, vn, pf, 1981; Give me a break, S, ens, 1992; De jeuk is erger dan de pijn, Mez, 3 accdn, b accdn, 1994; Springhengst in de klaverwei, Mez, accdn, vc, 1994

Chbr: Another Day Dies on a Gull's Cry, 3 gui, va, tape, 1988; Cycle of Time, 6 cl, 1990; Ella a chaud au cul, a sax, mar, synth, b gui, 1990; You can't keep a good man down, 6 b cl/(b cl, tape), 1991; Nip in the bud, sax qt, 1991; King of the Hill, 6 vc, 1992; Suburbanality, sax qt, pf, 1992; Treklip, fl, 2 hp, 2 pf, 1993; Was guckst du mir denn immer in die Bluse, 2 hpd, elec gui, 1993; Pithycantropus erectus, va, pf, 1994; Wind at will, accdn, b cl, 1994; Kruipfloxen, accdn, vn, db, 1994; La vengeance d'une femme, vn, 1998; Überhappy, vn, pf, 1999

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MICHAEL H.S. VAN EEKEREN

Meiland [Meyland, Mayland], Jacob [Jakob]

(*b* Senftenberg, Lower Lusatia, 1542; *d* Hechingen, Württemberg, 31 Dec 1577). German composer. About 1550 he became a choirboy at the Dresden Hofkapelle, where he would thus have been a pupil up to 1554 of Johann Walter (i) and then of Matthaeus Le Maistre. In 1558 he entered Leipzig University. He later went to Flanders to improve his musical knowledge, and he may also have visited Italy, but there is no documentary evidence of this. He then lived briefly at Nuremberg, whence in 1563 he joined the newly formed Kantorei of the Protestant Margrave Georg Friedrich of Brandenburg-Ansbach. Towards the end of 1564 he became its director. Early in 1565 it was decided to establish a Hofkapelle too, and he was also appointed its first director. During his years at Ansbach he travelled widely – for example to Saxony, Württemberg and Bavaria – no doubt in search of singers for his own Kapelle or for the Dresden Hofkapelle but also perhaps to further his own acquaintance with a variety of noted personalities. In 1572 he left Ansbach, probably because of poor health, and moved to Frankfurt, but because of persistent illness he remained without a permanent post and lived in straitened circumstances there until 1576. He then moved to the court at Celle, but it is not certain whether he held an appointment there. On 17 July 1577 he took up his final post, as Kapellmeister to Count Eitel Friedrich von Hohenzollern at Hechingen, but he died within six months.

In spite of a short career hampered by ill-health, Meiland was a relatively prolific and much respected composer, who could obviously also boast a good classical education. His music was widely known, both in his lifetime and after his death, in both printed and manuscript sources. Influenced mainly by Clemens non Papa and to some extent by Lassus too, he mainly cultivated the Latin motet, but he is also of interest in two other spheres, Passion music and secular songs. His three German responsorial Passions, which are in the tradition of Walter, are historically important because he was the first to break with the customary use in the turbae of fauxbourdon deriving from the liturgical Passion tone, and in so doing he increased the dramatic potential of the form. His two collections of German secular songs for four and five voices (1569–75) are among the most important such volumes before Hans Leo Hassler's *Lustgarten* (1601).

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sacred vocal

Cantiones sacrae cum harmonicis numeris, 5, 6vv (Nuremberg, 1564; enlarged 2/1569, 3/1572, 4/1573)

Selectae cantiones, 5, 6vv (Nuremberg, 1572)

Cantiones aliquot novae … quibus adiuncta sunt officia due, 5vv (Frankfurt, 1575)

Sacrae aliquot cantiones latinae et germanicae … sequentes duas cantiones in

honorem domini Sigismundi Feyerabend et Hieronymi eius filii, 4, 5vv (Frankfurt am Main, 1575); 2 ed. C. von Winterfeld: *Der evangelische Kirchengesang*, i (Leipzig, 1843/*R*); 1 ed. in Schmid

Harmoniae sacrae selectae ac compositiones divinae, 5vv (Erfurt, 1588)

Cygneae cantiones latinae et germanicae, 4, 5vv, ed. E. Schelius (Wittenberg, 1590)

Mass; 5 Lat. motets, 4, 6vv; 2 Ger. hymns, 4vv: 1564[3], 1564[5], 1610[12], H. Praetorius: Liber missarum (Hamburg, 1622)

3 Passions: St Mark, 1567; St John, 1568; St Matthew, 1570: *D-AN, As, SGh*; St Mark Passion ed. in *Handbuch der deutschen evangelischen Kirchenmusik*, i/3–4 (Göttingen, 1939)

10 motets, 5, 6vv, *AN, LÜh* [probably copies of works in Cantiones sacrae, 2/1569]

secular vocal

Newe ausserlesene teutsche Liedlein, 4, 5vv (Nuremberg, 1569)

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5 Ger. songs, 1622[15]

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WALTER BLANKENBURG

Mei Lanfang [Mei Lan-fang]

(*b* Beijing, 22 Oct 1894; *d* Beijing, 8 Aug 1961). Chinese opera actor, a specialist in *dan* (female) roles. He came from a well-known theatrical family and was trained at Fuliancheng, the most important school for actors in Beijing. He became famous in 1913 when he visited Shanghai. From then on he was in great demand both inside and outside China. He went to Japan in 1919, 1924 and 1956, to the USA in 1930 and to Europe in 1935, his many trips playing a major role in the spread of Beijing opera around the world. A versatile actor, he mastered *Kunqu* as well as Beijing opera.

He was most famous as a *qingyi*, but could perform any of the *dan* roles and was an excellent acrobat. After the Communists came to power he helped them in their drama reform and took part in numerous conferences and committees; he joined the Chinese Communist Party in 1959. He made several films and many gramophone records, dictated his autobiography to an amanuensis, Xu Jichuan, and is regarded as the most famous 20th-century Beijing opera actor.

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COLIN MACKERRAS

Meinardus, Ludwig Siegfried

(*b* Hooksiel, Oldenburg, 17 Sept 1827; *d* Bielefeld, 10 July 1896). German conductor, writer on music and composer. After initial education at the Jever Gymnasium, he was advised by Schumann to concentrate on composition. He entered the Leipzig Conservatory in 1846 but soon left, preferring private instruction from Riccius. He then conducted small theatre companies in Erfurt and Nordhausen, and in 1850 went to Berlin to study with A.B. Marx and later with Liszt at Weimar. He was conductor of the Glogau Singakademie (1853–65) and was then appointed to the Dresden Conservatory. In 1874 he settled at Hamburg, where he was critic of the *Hamburger Korrespondent*, and in 1887 he moved to Bielefeld as organist.

Meinardus's most successful work was the oratorio *Luther in Worms* op.36 (Leipzig, 1876); he wrote five further oratorios, two operas (neither performed), two symphonies (*c*1875, 1879) and much choral and chamber music. He is more important, however, for his writings, notably a memoir of Mattheson (Leipzig, 1879), an autobiographical sketch (Gotha, 1874) and his collected criticisms.

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J.A. FULLER MAITLAND/R

Meineke [Meinecke, Meincke], Christopher [Charles, Christian, Karl]

(*b* 1782; *d* Baltimore, 6 Nov 1850).American pianist, organist and composerof German birth. He was probably a son of the organist and composer Karl Meineke of Oldenburg, with whom he is sometimes confused. In 1800 he moved to Baltimore, where he was organist and choirmaster at St Paul's Episcopal Church. He became active in the Handel Society in 1803, the Harmonists in 1820 and later in the Anacreontic Society (founded 1822). He was in Vienna from 1817 to 1819, where he met Beethoven and heard him improvise; Beethoven is said to have praised a concerto by Meineke.

Meineke wrote a great quantity of songs and piano pieces, a few of which were published by 1810, though most date from the 1820s after his return from Vienna. His piano music exhibits imagination and flair, and is often demanding for the performer. His growth in style and virtuosity may be seen in two sets of variations on Mozart's 'Das klinget so herrlich' (from *Die Zauberflöte*), one contained in the medley *Pot pourri* (n.d. [1807–9]) and the other issued, under the title *Away with Melancholy*, in the 1830s. He also wrote church music, including a *Te Deum* (1821), of which a performance at St Paul's was reviewed in *The Euterpeiad* (2 March 1822) as 'appealing to a higher class of musicians than are every where found in our country'. His anthems, such as *Mortals awake*, as well as his hymn tunes, appear in larger compilations by John Cole and others. His *Music for the Church* (1844) was compiled for the St Paul's choir.

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published in Baltimore, n.d., unless otherwise indicated

vocal

Sacred: Te Deum, 4vv ([1821]); Praise to thee great Creator, solo v, chorus ([1830s]); Music for the Church (1844) [62 psalm and hymn tunes]

Songs, 1v, pf: The Gentle Maid (E.C. Pinkney) (1826); Love lurks upon my lady's lips (Meineke) (1827); The Trumpet (Mrs Hemans) (1827); I remember, I remember (T. Hood) (1828); Not love thee (Meineke) (1828); My Highland Mary (Lady Norton) (1829); Summers gone (Norton) (1832); The Bird at Sea (Hemans) (1834); I go sweet friends (Hemans) (1836); When the early stars are peeping (F. Wilson) (1843); *c*35 others

piano

Variations: Nos galen, or New Year's Night ([1824]); Araby's Daughter [after Kiallmark] (1826); The Hunter's Chorus [after C.M. von Weber: Der Freischütz] (1826); Au clair de la lune ([1827]), ed. in RRAM, ii (1977); Brignal Banks (1827); My Heart and Lute (1827); I left thee where I found thee love [after C.H. Gilfert] (1828); Non più andrai [after Mozart: Le nozze di Figaro] (1828); Le petit tambour (1828); Malbrouk ([1829]); Away with Melancholy [after Mozart: Das klinget so herrlich, from Die Zauberflöte] ([1830s]); The Voice of Grace, or The Coronach

(1843); 16 other sets

Waltzes: Antwerp Waltz ([1825–33]); The Emperor Nicholas' Waltz ([1826–31]); The Rose ([1826–31]); The Nightingale ([c1828]); The Cambridge Waltz ([1830s]); The Harlem Waltz (1843); 4 others

Marches: Rail Road March (1828); Grand National March … General Andrew Jackson (1829); Baltimore City Guard's March ([1830s]); Funeral March … Lafayette ([1834]); Grand Turkish March ([?1835]); President Taylor's Inauguration March (1849); c10 others

c12 others, incl. Pot pourri ([1807–9]); Divertimento (1825), ed. in RRAM, ii (1977)

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J. BUNKER CLARK, DAVID HILDEBRAND

Meiningen.

Town in Thuringia, Germany. Founded around 1000, it became the seat of the Henneberg counts; from 1680 to 1918 it was the residence of the dukes of Saxe-Meiningen, whose palace, Schloss Elisabethenburg, was the centre of the town's musical life. In 1490 the famous scholar Andreas Ornithoparchus was born in the town. The ducal Kapelle flourished in the 16th century under the Kantors Samuel and Christoph Fischer; the composer Johann Steuerlein, secretary to the court and official poet from 1589 to 1613, made a German version of the Passion attributed to Obrecht for use in Meiningen. After 1680 the town, as an independent duchy, was able to import fine artists from the court of Brunswick-Wolfenbüttel through the family connections of Duke Bernhard I. Thus G.C. Schürmann, after working in Brunswick, was transferred to Meiningen on his return from Italy in 1703, with the intention that he should establish an opera tradition; to this end he performed a number of his own works there. On his departure in 1706 Johann Ludwig Bach, the so-called 'Meiningen Bach' and a cousin of Johann Sebastian, became Hofkapellmeister, having assisted Schürmann for a time; he worked there until his death in 1731. J.S. Bach used Johann Ludwig's cantatas in Leipzig, where he was host to the latter's son Samuel Anton; Samuel Anton subsequently returned to Meiningen and became a court official, as did his brother Gottlob Friedrich. After Johann Ludwig's death there was a period without a Kapellmeister. In 1776 a room in the Elisabethenburg was designated for Singspiele and comic opera. There were also chamber music sessions in which Duke Carl played the cello and his consort the harp. The next Duke, Georg I, who also played the cello, maintained an orchestra of 20. Performances of oratorios led to

the formation of a choral society in 1822. Eleven years later a Hoftheater was built.

From 1857 to 1865 Jean Josef Bott conducted an enlarged orchestra as well as a choral society of 150. Under Duke Georg II, who invited leading musicians to conduct it, the orchestra began to supplant opera and oratorio as a principal attraction. In 1880 Hans von Bülow took control, insisting on discipline and adequate rehearsal. Among other musicians associated with the orchestra were Brahms, Wagner and Richard Strauss (Kapellmeister 1885–6). In 1885 the orchestra gave the premières of Brahms's Fourth Symphony and Strauss's Horn Concerto no.1, while Brahms's setting of Goethe's *Gesang der Parzen* was dedicated to the duke (1882). A famous member of the orchestra was Richard Mühlfeld, the clarinettist for whom Brahms composed his clarinet sonatas and the quintet. In 1895 the first Saxe-Meiningen music festival took place, when a choir of more than 300 and an orchestra of 100 performed works by Bach, Beethoven and Brahms, directed by Fritz Steinbach.

Eduard Speyer, a wealthy German businessman (son of the violinist Wilhelm Speyer) who had become a British citizen, was a warm admirer of the Meiningen orchestra and helped finance its tour to London in 1902. He also took an interest in Donald Tovey and Edward Elgar. Tovey's notes on Beethoven for the Meiningen programme were the first of his celebrated *Essays in Musical Analysis*; the orchestra included Elgar's *Enigma* variations in its London programme and later introduced the work to audiences in Eisenach, Berlin and Leipzig as well as Meiningen. From 1911 the orchestra was directed by Max Reger. He moved to Jena in 1914; a school of singing, a civic orchestra and the theatre remained active thereafter. Schloss Elisabethenburg became a museum containing the Max Reger archive and material relating to Brahms and von Bülow.

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PERCY M. YOUNG

Meinl [formerly Meinl & Lauber].

German firm of brass instrument makers. It was founded in 1956 when Franz Meinl (*b* Graslitz [now Kraslice, Czech Republic], 20 May 1910; *d* Geretsried, 4 Nov 1992) and his son Ewald (*b* Schönlind, 10 Oct 1937), who had established a bell-making shop the previous year, were joined by Johann Lauber (*b* Plauen, 10 Nov 1919; *d* Geretsried, 4 April 1988). In 1981 Ewald took over on his own, the firm assuming his name. Franz Meinl was trained by Ignaz Hamm in Rothau, and worked for Gebrüder

Stowasser and Bohland & Fuchs (Graslitz). After 1947 he worked on his own in Lenggries and from 1951 in Geretsried (both in Bavaria) making brass instrument bells for other firms. Johann Lauber was trained with Gebrüder Stowasser (1934–7); from 1950 to 1957 he was employed by Böhm & [Andreas] Meinl (Geretsried). Ewald Meinl trained from 1951 to 1955 with his great-uncle, Wenzel Meinl. Ewald's son Bernhard (*b* Wolfratshausen, 4 May 1972) trained in his father's shop and was admitted as a journeyman in 1995.

Besides being bell makers, they have gained an international reputation for reproductions of historical brass instruments (from 1967 Baroque trumpets, developed with Edward Tarr, from 1968 trombones with Thomas Cramer, from 1970 horns with Horace Fitzpatrick). Particularly noteworthy was Ewald's development in about 1972 of the now universally-employed Baroque trumpet in a short form, with interchangeable crooks.

There are several other firms with the name of Meinl. The brass instrument-making firm Wenzel Meinl GmbH was founded in 1947 by Wenzel Meinl (*b* Graslitz, 2 Nov 1892; *d* Geretsried, 24 Aug 1958) and his son Anton (*b* Graslitz, 5 Aug 1922). Anton's son Gerhard (*b* Kempfenhausen, 5 Sept 1957) trained with his father and was admitted as a journeyman in 1986. Anton was succeeded in 1991 by Ferdinand Kleinschmidt (*b* Brilon, 16 July 1963). In 1991 Gerhard formed the IMM-Musikinstrumentenmanufaktur GmbH, one of the largest instrument-making companies in Europe, with its head office in Markneukirchen. In 1996 it was renamed TA Musik GmbH (Markneukirchen), a branch of TA Triumph Adler Nuremberg. TA Musik owns the brass instrument-making firms Wenzel Meinl (Geretsried; brand names Melton and Meinl-Weston); Strasser-Marigaux S.A. (Paris); Antoine Courtois S.A. (Amboise); and Vogtländische Musikinstrumentenfabrik GmbH (Markneukirchen; brand names B & S, Meister Hans Hoyer, Meister J. Scherzer and VMI). A woodwind instrument-making firm, Hans Kreul Feine Holzblasinstrumente, with two branch offices (F. Arthur Uebel in Markneukirchen and Hans Kreul in Kirchentellinsfurt) is also located in Markneukirchen.

The woodwind instrument-making firm William Meinl was founded in New York in 1899 by another Wenzel Meinl (*b* Germany, 1864; *d* New York, 29 Dec 1916), who had spent seven years working for Kruspe prior to emigrating to the USA. After his death he was briefly succeeded by his son William jr (*b* New York, *c*1900; *d* 25 Feb 1918) and his widow Margaret (*b* Germany, *c*1870; *d* New York, 8 Jan 1952), who closed down the firm in about 1921. The firm should not be confused with William F. Meinell.

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Meissner [Meisner], (Adolf) Philipp (Ernst)

(*b* Burgpreppach, nr Hofheim, Lower Franconia, 24 Sept 1748; *d* Würzburg, 6 July 1816). German clarinettist, teacher and composer. He showed musical talent at an early age, and took clarinet lessons with the court clarinettist Martin Hessler. When he was barely 16 he played before Prince-Bishop Adam Friedrich of Würzburg; he left school in 1766 and, on the prince-bishop's advice, left Würzburg to further his studies by travelling. At Strasbourg he was taken into the service of Cardinal Prince Constantin of Rohan, with whom he went to Paris. Within three years he was a chamber musician in the employ of the Count of Branca and afterwards was first clarinet in the royal guards' band and in the Opéra orchestra. He often played with great success at the Concert Spirituel and at the Concert des Amateurs, and won no less approval when he appeared at the court at Versailles.

Now a recognized virtuoso, Meissner returned to Würzburg and in 1776 was appointed court and chamber musician in the prince-bishop's Kapelle, a position he held for some 30 years; he later also directed the so-called Turkish Music. He travelled widely in Germany and Switzerland. He founded a clarinet school at Würzburg where his pupils included such notable figures as F.J. Bähr, C.A. Göpfert and the Würzburg clarinettist Kleinheuss. Siebold praised his 'full, ringing tone' and 'beautiful, tender execution' on the clarinet, while Froehlich, in his discussion on articulation, cited Meissner's students as being particularly successful at playing with the mouthpiece turned to place the reed against the upper lip.

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French publisher, partner of Jacques-Léopold Heugel. *See* Heugel.

Meister.

See Spindler, Franz Stanislaus.

Meister [Maistre, Maestro], Johann Friedrich

(bap. ?Ebstorf, nr Uelzen, ?12 Feb 1655; *d* Flensburg, 28 Oct 1697). German composer and organist. The date 'before 1638', usually given as his birth date, was first proposed by Schilling from information in Zimmermann (1904), but cannot be verified in any source. According to Moller he came from the area around Hanover. The only baptismal register from the area, at Ebstorf, records the baptism of one Johann Meister, son of the superintendent Adrianus Meister, on 12 February 1655, but we cannot be certain that this refers to Johann Friedrich. The first definite information we have is that Meister was recruited by the Hanoverian Kapellmeister N.A. Strungk on 20 January 1677 as music director of the court Kapelle of Duke Ferdinand Albrecht I of Brunswick-Lüneburg at Schloss Bevern. Prolonged arguments between the duke and his musicians, mainly about pay, culminated in Meister's imprisonment at the beginning of October 1678. With the help of friends, he succeeded in escaping and, despite being pursued, he secured another post in the service of Bishop August Friedrich of Lübeck at Eutin. On 18 April 1683 he succeeded Caspar Ferkelrath as organist of the Marienkirche, Flensburg, where his duties included the composition of sacred vocal music, as well as playing the organ. He was on friendly terms with the ducal family at nearby Schloss Glücksburg, and his instrumental music may have been composed for performance there. Members of the ducal family were godparents to two of his children.

Many of Meister's church cantatas are in verse form, even when they use biblical prose texts. The individual verses follow various structural models, often strung together in a regular sequence of concerto, aria and chorale. Ritornello form is also much in evidence. The solo cantata *Ach, Herr, straf mich nicht* is notable for the expressive use of musical figures to underline the meaning of the text, but such word-painting is only sparingly employed in the other cantatas. *Il giardino del piacere* consists of 12 suites, each with between three and seven movements, scored for a trio sonata combination.

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Sähnliches Todes-Verlangen … Martin Jessen in musicalischer Trauer-Harmonie componirt (Schleswig, 1697) [incl sinfonia from cant. Zum Frieden und zur Ruh]

14 cants., *D-Bsb*: Ach, dass die Hülfe, 2 T, 2 vn/ob, bn, bc; Ach, es ist ein elend jämmerlich Ding, SSTTB, 4 va, bc; Ach, Herr, straf mich nicht, S, bc; Confitebor tibi Domine, B, 3 vn, bn, bc; Es ist ein köstlich Ding, 2 T, 4 insts, bc; Habe deine Lust an dem Herrn, TTB, 3 insts, bc; Ich bin das Brot des Lebens, ATB, 2 insts, bc; Mein Seelenbräutigam, 2 S, 3 insts, bc; Unser Wandel ist im Himmel, SSB, 2 va, bn, bc; Was mein Gott will, das muss geschehen, SATB, 3 insts, bc; Welt ist Welt, drum mein Gemüt, SATB, 6 insts, bc; Wie schön leuchtet der Morgenstern, T, B, chorus, 2 insts, bc; Wo soll ich fliehen hin, SSB, 3 insts, bc; Zum Frieden und zur Ruh, SATB, vn, 2 va, bn, bc

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ANDREAS WACZKAT

Meistergesang.

A German tradition of songwriting and performance among the emerging bourgeois classes that flourished particularly in the 16th century. It provided the lower and middle classes in the cities with a religious and secular education: whether as active members or as audience at the concerts, they could become aware of matters which would otherwise have been to them unavailable to them or difficult for them to learn. It thereby contributed to the increasing literacy of the bourgeoisie that characterizes the transition from the Middle Ages to the modern era. Wagner's opera *Die Meistersinger von Nürnberg* (1868) has given many people at least some idea of German Meistergesang; but of course the romantic-poetic picture Wagner presented bears only partial resemblance to the information collected through research by literary scholars and musicologists. The following brief, general description is an attempt to give an account of the present state of research.

HORST BRUNNER

Meistergesang

1. Definition.

Meistergesang is the composition and performance of Meisterlieder by the Meistersinger. Meistersinger were those citizens of German cities, usually south German imperial cities, who from the 14th century to the 17th (with isolated examples still in the 18th and 19th centuries) formed themselves into guilds (*Gesellschaften*) for the composition and performance of Meisterlieder. (Current usage refers to the Meistersinger guilds as *Singschulen* (singing schools), although the Meistersinger themselves applied this term only to the events in which they performed their lieder publicly, in the sense of a concert.) As a rule the Meistersinger were artisans belonging to a town's middle and lower classes, although clergymen, lawyers and teachers were also found among them. They participated in the guilds in addition to their normal occupation. They all composed their lieder in German, basing them on more or less similar subjects, which altered in the course of time, and according to generally accepted artistic rules codified in the *Tabulaturen* of the 16th century and which changed only slightly over the centuries. At both the public *Singschulen* and the private *Zechsingen*, lieder were always performed strictly in accordance with the *Schulordnungen* (regulations). Throughout the country guilds were organized along the same or similar lines (the organizational regulations appeared in the *Schulordnung*); and there was much active exchange among the guilds, doubtless encouraged by the tradition of *Wanderjahre* ('journeyman years'). Finally, all the guilds were under the strict control of the city authorities who oversaw the observance of the *Schulordnung* as well as general moral, religious and political laws. The Meistersinger, moreover, shared a distinct awareness of their art and its significance. They are organically and typologically related, although not identical, to the German 12th to 15th century *Sangspruchdichter*.

Meistergesang

2. Sources.

Numerous sources are available for Meistergesang research, and they are still far from fully investigated. The most important are the approximately 150 manuscripts containing the Meistersinger lieder, whose number is estimated at about 16,000. The earliest of these manuscripts comes from the beginning of the 15th century, the latest from the 18th century. Generally they contain only the texts and not the melodies. Some contain the lieder of one particular Meistersinger, but the majority contain collections by different poets, often from diverse origins and times. There are no general principles governing either the choice or the order of the collections. The manuscripts are dispersed among numerous libraries, the

most extensive and significant collections being in Berlin, Dresden, Munich, Nuremberg, Weimar and Zwickau. In 1969 the Nuremberg Stadtbibliothek began to establish a central collection of copies of all Meistersinger manuscripts.

The melodies, which belonged to an almost exclusively oral tradition, are found in only a few sources. The most important and comprehensive of these are the Kolmarer Liederhandschrift, *D-Mbs* Cgm 4997 (*c*1460, presumably from Speyer); the Valentin Voigt manuscript *Ju* El.f.101 (1558, Magdeburg); Adam Puschman's *Singebuch*, formerly in Breslau Stadtbibliothek 356, lost since 1945 (1584–8, Breslau); manuscripts of the Nuremberg Meistersinger Benedict von Watt in *D-Bsb* germ.f.25 (*c*1603) and f.24 (*c*1615), and in *D-Nst* Will 111.784 (*c*1616); and *D-Nst* Will III.792–6 (*c*1670 and after). Relatively few printed Meisterlieder were circulated in the 15th and 16th centuries, for after 1540 it was expressly forbidden to perform printed lieder at the *Singschulen*.

Further important sources of information are the extant *Tabulaturen* and *Schulordnungen*, the earliest of which is the *Schulzettel* (1540) of the Nuremberg Meistersinger. The *Gründtlicher Bericht des deudschen Meistergesangs* of Adam Puschman (1571, 2/1596; ed. B. Taylor, Göppingen, 1984) disseminated the *Tabulatur* and *Schulordnung* in print. Testimony that reveals the Meistersinger's own awareness of their art and tradition is especially significant. To this category belong numerous songs whose subject is the Meistergesang itself, chronicles, and prefaces to manuscripts. One extensive musical and literary history from the viewpoint of the Meistersinger is *Von der edlen und hochberühmbten Kunst der Musica*, written in 1598 by the Strasbourg theologian and Meistersinger Cyriac Spangenberg (1528–1604). Information about the public face of the Meistersinger can be gathered particularly from the records of their meetings, which in Nuremberg and Augsburg were preserved for a long time, as well as from other archive material, especially correspondence with city authorities. Other sources include posters announcing Meistersinger's events, paintings and other art objects. Finally there are informative reports about Meistergesang from contemporaries who were not themselves Meistersinger. The most important of these is the treatise on the Meistersinger of Nuremberg by the scholar Johann Christoph Wagenseil in his book *De civitate noribergensi commentatio* (1697). This account was Wagner's most important source. (For further description of Meistergesang sources *see* Sources, MS, §III, 5, and figs.27, 28.)

Meistergesang

3. Origins, locations, personalities.

Nothing is known as to why, when or where the first Meistersinger guild was founded. The Meistersinger of the 16th and 17th centuries assumed that it had begun in Mainz. It probably began some time in the 14th century. The Meistersinger themselves honoured a number of famous poets of the 13th and 14th centuries as the founders of their art. The best-known of the so-called *alte Meister* were Walther von der Vogelweide (*d* *c*1230), Reinmar von Zweter (*d* *c*1260), der Marner (*c*1230–70), Konrad von Würzburg (*d* 1287), Frauenlob (*d* 1318), Regenbogen (*d* after 1318) and Heinrich von Mügeln (*d* after 1371) (*see* Minnesang). None of them

was a municipal Meistersinger for whom composing and singing was an avocation: they were professional travelling poets, who sang for aristocratic audiences; their verses dealt primarily with religious, moral, chivalric and political topics. Present-day research refers to these poets as 'Sangspruchdichter'. They may be considered the 'founders' of Meistergesang only insofar as the Meistersinger of the 14th and 15th centuries frequently imitated their poems and until the 18th century used a number of their *Töne* (*see* Ton (i)) for their own lieder. There are however significant differences between the Meistersinger and the *Sangspruchdichter*.

In the 15th and early 16th centuries there appear to have been Meistersinger guilds in Mainz, Nuremberg, Augsburg and Strasbourg, among other places; but specific information survives only about the Nuremberg Meistersinger. The best-known Nuremberg singers in this period were Fritz Kettner (documented 1392–1430), the baker Konrad Nachtigall (*c*1410–1484/5), the nailmaker Fritz Zorn (*d* 1482) and the weaver Lienhard Nunnenbeck (documented 1514–15), the teacher of Hans Sachs. The most important Nuremberg Meistersinger at this time was the barber and surgeon Hans Folz (*c*1435 or 1440–1513) from Worms, who in addition to many Meisterlieder also wrote carnival plays (*Fastnachtspiele*) and many other poems. After 1520 the guild received new stimulus through the activities of the shoemaker Hans Sachs (1494–1576), who provided an impetus far beyond Nuremberg for both the founding and renewal of Meistersinger guilds. His best-known contemporaries in Nuremberg were Hans Vogel (*d* between 1549 and 1554), Kunz Füllsack (traceable after 1517) and Wolf Buchner (traceable after 1521). Between 1556 and 1560 the Silesian Adam Puschman (1532–1600) also lived in Nuremberg. Between 1590 and 1630 Nuremberg Meistergesang experienced its last flowering. The most significant singers of this period were Georg Hager (1552–1634), Wolf Bauttner (1573–1634), Benedict von Watt (1569–1616), Hans Winter (1591–1627) and Ambrosius Metzger (1573–1632). The Nuremberg guild continued its existence after this time, finally disbanding only in 1774.

The most important Meistersinger guilds of the 16th and 17th centuries, besides that in Nuremberg, were in Augsburg (re-established 1534; the most famous poets of the 16th century being Raphael Duller, Onoferus Schwarzenbach, Sebastian Wild and Johann Spreng), Colmar (founded by Jörg Wickram in 1546), Breslau (founded in 1571; Wolfgang Herold and Adam Puschman), Strasbourg (re-established 1597; Peter Pfort, Cyriac and Wolfhart Spangenberg [Lycosthenes Psellionoros Andropediacus]), Mainz, Freiburg, Nördlingen, Ulm and Memmingen. In addition there were guilds in Austria (Schwaz, Wels, Steyr, Eferding) and Moravia (Iglau, now Jihlava). That in Ulm existed until 1839, and the last Memmingen Meistersinger died in 1922.

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4. The themes of the poetry.

The majority of lieder surviving from before the Reformation deal with religious subjects, primarily the Virgin Mary, the Trinity, Christmas, the Passion, the Resurrection and the Creation. In addition there are songs in

praise of Meistergesang, invitations to song, riddles, poems on the seven liberal arts, and a few narrative poems. Political subjects, so common in the verses of the *Sangspruchdichter*, are absent from Meistergesang, most probably because they were forbidden from the beginning by the censorship that customarily operated in the cities.

Meistergesang came into the service of the Reformation, becoming predominantly Lutheran, through Hans Sachs, who with his contemporaries and followers aimed to incorporate Luther's translation of the Bible into verse, keeping it unchanged in language and content wherever possible. At the same time, secular Meistergesang began to become more important (fables, farces, historical material, narratives of medieval and humanistic origin, and songs about Meistergesang itself). During the late flowering of Nuremberg Meistergesang, around 1600, the development of larger song cycles seems to have been characteristic, above all with Benedict von Watt and Ambrosius Metzger.

Meistergesang

5. The music.

Meisterlieder always consist of an odd number of stanzas, the minimum being three. The Meistersinger actually referred to their lieder as *Bare* (singular *Bar, see also* Bar form). The most important formal musical feature of the Meisterlieder is that they are not composed and sung in an individual verse form, each with its own melody. The composers almost always made use of existing *Töne* (singular *Ton*, synonymous with *Weise*), many of which had not been written by the Meistersinger themselves. By 1630 the number of different, traditionally accumulated *Töne* stood at about 1400. Some stemmed from the *Sangspruchdichter* of the 13th to 15th centuries; others were in the course of time attributed to the *alte Meister*, although the true originators of the *unechte* (not genuine) *Töne* were obscure Meistersinger. Thus from the 15th century to the 17th, for example, over 30 *Töne* were ascribed to Frauenlob, although only seven of them can actually be traced back to him. Finally, from the 15th century onwards, numerous *Töne* were composed by the Meistersinger whose name they bore.

The Meistersinger's *Töne* normally consist of at least seven, but usually 12 or more, verse lines with an end rhyme. Most *Töne* have about 20 lines, but in the 16th and 17th centuries there were also occasional huge *Töne* with more than 100 lines. The shortest line consisted of one syllable, while the longest must contain no more than 13 syllables, as each line was supposed to be sung in one breath, according to a 16th-century rule (though some *Töne* do have longer lines). The rhyme scheme is both free and varied.

The verse and melody of the *Töne* are always constructed as follows: after the first part (first *Stollen*) follows the second part (second *Stollen*), which corresponds exactly both metrically and musically. The first and second *Stollen* together form the *Aufgesang*. Then follows the third part, the *Abgesang*, which is metrically and musically different. In principle, the length of individual parts is left open. Among the *Sangspruchdichter* in the 13th century this *AAB* structure was strictly adhered to and later taken over by the Meistersinger. In present-day German this verse form is called

Kanzonenform; musicologists speak of 'bar form'. Compare the ten-line *Veilchenweise* (ex.1) by Hans Folz to which is added the first stanza of a farce composed by Hans Sachs on 20 April 1546. The melody of the last lines of its *Abgesang* is identical with the last two lines of the *Stollen*. Reference at the end of the *Abgesang* to the melody of the *Aufgesang* is characteristic of many *Meistertöne*, and it was not unusual for the whole of the *Stollen* melody to be repeated at the end of the *Abgesang* (a repetition referred to as the 'third *Stollen*').
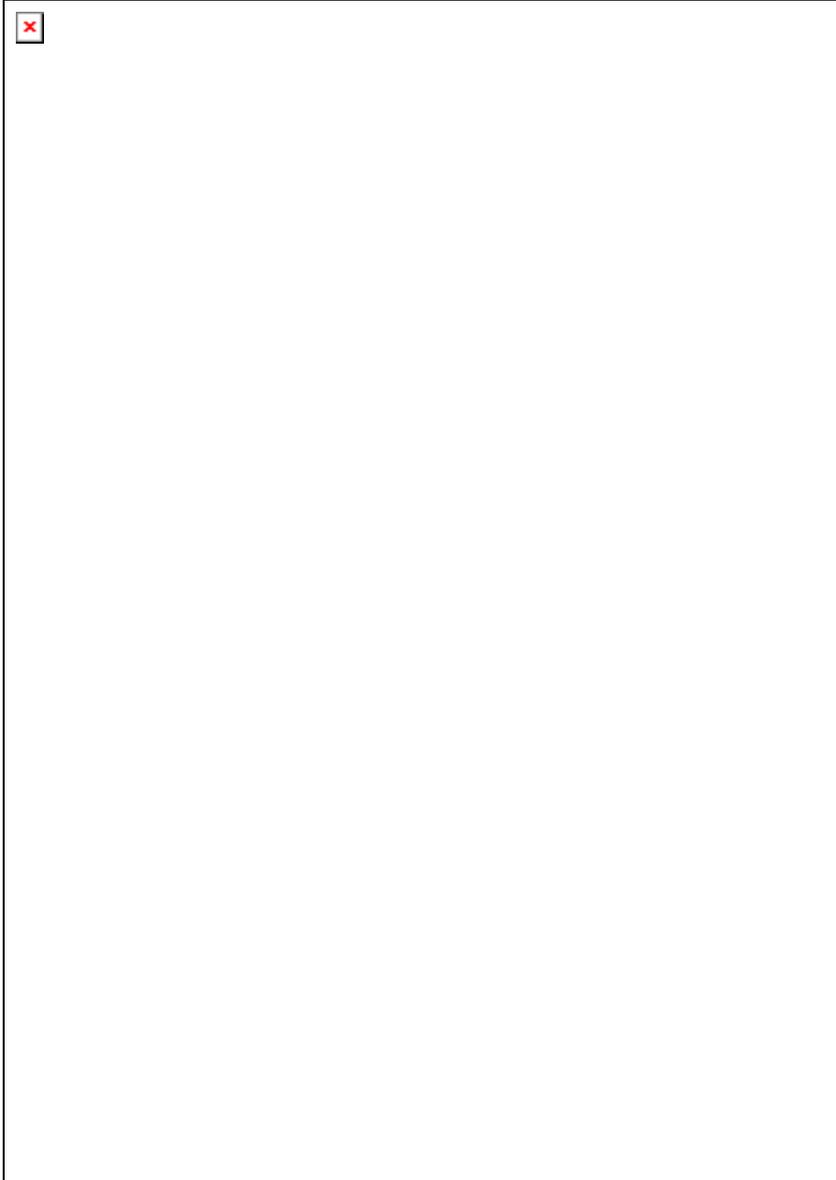
The Meistersinger melodies are all monophonic, even in the 16th century and after. They were always performed unaccompanied, normally by a solo voice, but occasionally by a chorus. In their musical work the Meistersinger carry through to the 18th century the German monophonic song tradition that can be traced back to the late 12th century, in particular the tradition of the *Sangspruchdichter*. Their historical orientation became more and more of an anachronism and explains why Meistergesang was a peripheral phenomenon in music history, at least from the second half of the 16th century: the general development of music bypassed the Meistergesang tradition, for the Meistersinger firmly rejected all its innovations.

Only a few of the more essential characteristics of Meistergesang melody can be described here. The manuscripts normally transmit the music without any indication of rhythm: the occasional suggestions of mensural notation in certain 16th-century sources are often contradictory and have little authority. One may assume that the normal rule was 'declamatory' rhythm determined by the text. Modal rhythm, whose application Gennrich extended to include Meistergesang, should be dismissed: the sources give not the slightest indication of it.

In their tonality the melodies are extremely varied and scarcely open to any meaningful generalization, apart from the observation that Meistersinger melodies cannot be explained in terms of church modes (see Schumann, 1972). The stylistic development is more easily discussed because several melodies come from the *Sangspruchdichter* of the 13th and 14th centuries and survive in 14th-century sources as well as in Meistersinger manuscripts of the 15th to 17th centuries (see the example of Klingsor's *Schwarzer Ton* in the articles Ton (i) and Sources, MS, §III, 5). Comparing the versions of a single melody from manuscripts of different centuries can provide important clues to the characteristics of the melodic style. Variants in the melismas stand out (ex.2). Apparently melismas were frequent in the 14th century, extremely rare in the 15th and far more common again in the 16th and 17th. But in their use of these melismas the 16th- and 17th-century manuscripts are closer to the 15th century than to the 14th: they use them primarily to mark the ends of the melodic lines whereas in the 14th century the melismas are much more evenly distributed across the whole line. Particularly long melismas really began to appear only in the 16th century and were used increasingly afterwards.

The vocal range often seems much smaller in the later centuries than in the 14th. Further, there are more large leaps (of a 4th and more) from the 15th century on. This is evidently symptomatic of a changed stylistic ideal: elegance of melody was preferred in the 14th century, as the use of melisma shows, but later the emphasis was more towards clarity of movement from one note to the next.

The transmission of the melodies has both written and oral characteristics. Many Meistersinger were not musically literate: they were advised to learn the melodies by heart and remember them. This led to many unconsciously

introduced variants of the original melodic conception. On the other hand the melodies were doubtless also worked over, improved and adapted when they were written down, as is particularly clear from melodies whose written history stretches back to the 14th century. It is difficult to generalize about the agreements and differences in the melodic lines in versions from different centuries. Some melodies remain substantially the same in spite of the changes in melodic preference already described, but for others the original melodic version is scarcely perceptible in later versions. In some cases it is as though the old melodies have been forgotten and new ones have been written to the metrical scheme. Over the centuries the melodies were adapted, consciously as well as unconsciously, to bring them into the most rational and easily perceptible forms with regular repetition of the individual melodic sections. Often structures which had originally been extremely complicated were simplified enormously: for performer and listener alike, simplicity of form was an ideal.

There is still much work to be done on the degree of contact between the style of Meistergesang and other musical forms in the 14th, 15th and 16th centuries, in particular the German Gesellschaftslied and folksong. Some melodic similarities have been established between Meisterlieder melodies and Protestant hymns; but the connection has yet to be defined precisely. Some particularly popular *Meistertöne* were actually used as hymns in the 16th century but in other cases of similarity the connection more probably rests merely on common usage of existing melodic models and has nothing to do with any direct interchange. It also remains to be shown whether the melodies of any of the Meistersinger have particular melodic characteristics or personal styles. There are several indications that this may be so.

Meistergesang

6. Organization of the guilds and performance of lieder at the concerts.

The extant *Schulordnungen* (school regulations) from the 16th and 17th centuries offer an insight into the organization of the Meistersinger guilds (*Gesellschaften*) as well as into the customary practices of the concerts (*Singschulen*). The following sketch comes from the Nuremberg *Schulordnung* in the 16th and 17th centuries; the other guilds were basically similar. It is not known whether the Nuremberg guild was organized in this way in the 15th century.

The 12 oldest singers formed the nucleus of the Nuremberg guild. The directors were the three chosen *Merker* (markers), of whom the youngest functioned as clerk. Next came the two elected *Büchsenmeister* (treasurers), who presented annual accounts to the guild each year on the Sunday before St Thomas's Day (21 December). On the same day membership fees were paid, elections took place, and new members were received.

A public concert was normally held once a month on a Sunday after the midday service. From the 16th century in Nuremberg the singing took place in various disused churches. (St Katharina, which appears in Wagner's *Meistersinger*, was not available to the Nuremberg Meistersinger until after 1620.) The concerts were advertised by posters in the town (see fig.1). The focal point of the concert was the *Hauptsingen* (main performance), at

which were allowed only lieder based on the scriptures and whose *Ton* was at least 20 lines long. The performance was always solo. During it the markers sat in a cubicle (*Gemerk*), which was draped in black material. Their task was to judge whether the song being performed conformed both in content and language to the Lutheran Bible. In addition, they noted whether both text and performance conformed to the strict rules of the *Tabulatur* and whether the melody was correctly performed. They listed every error, and the singer with the fewest errors was the winner. If several had the same number of mistakes or if there were none at all, the singers had to compete until there was an obvious winner. As a prize he received a silver chain hung with coins, the largest of which depicted King David, the patron of the Meistersinger (fig.2). The winner was allowed to keep the chain until the next concert. In addition, he was allowed to be one of the *Merker* at the next concert. Besides the public *Hauptsingen*, the Meistersinger usually held their own private *Zechsingen* at an inn, at which secular Meisterlieder were sung. This concert also retained the character of a competition.

Whoever wished to become a member of the guild first of all studied (was a *Schüler*) with one of its members; his main task was to learn a number of *Töne* and the most important rules of the *Tabulatur*. The widely held opinion that one could become a Meistersinger only by composing a *Ton* is not correct: many highly respected Meistersinger never composed a *Ton*. Even the writing of song texts was apparently not mandatory: many Meistersinger seem not to have been poets; they could perfectly well limit themselves to the performance of other people's songs.

Meistergesang

7. Spruchgedichte and stage plays.

The literary activity of the Meistersinger was not solely confined to the composition and performance of Meisterlieder. In addition, some Meistersinger wrote *Spruchgedichte* (poems in rhymed couplets) and theatrical works. The *Spruchgedichte* were intended for spoken performance and were often printed. They dealt with a wide range of subjects, religious problems as well as political events, historical narratives and farcical or sentimental occurrences, advice for leading a good life, poems in honour of a city etc. In many places the Meistersinger guilds publicly performed dramatic works. Hans Folz in the 15th century and Hans Sachs in the 16th were by far the most productive artists in these areas, which strictly speaking had nothing to do with Meistergesang itself. From the 15th century until the 17th there were numerous writers of *Spruchgedichte* and plays who were not Meistersinger.

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Meistre, Matthaeus le.

See Le Maistre, Matthaeus.

Mejer, Johann David.

See Mayer, Johann David.

Mejía, Adolfo

(*b* San Luis de Sincé, Sucre, 6 Feb 1905; *d* Cartagena, 7 July 1973). Colombian composer. He began his musical studies in Cartagena. Finding the academic environment at the Instituto Musical de Cartagena unchallenging, he opted to work as a conductor and composer for the popular Lorduy Orchestra. He travelled to New York in 1930 to record his compositions and arrangements with the Columbia recording company. Returning to Colombia in 1933 and working as a librarian of the National SO in Bogotá, he studied at the National Conservatory with Jesús Bermúdez Silva, Gustavo Escobar Larrazabal and Andrés Pardo Tovar. One of the most frequently played nationalistic compositions, the *Pequeña suite*, consists of traditional dance movements (including a *cumbia*). It won the Ezequiel Bernal prize (1938) and earned him a scholarship to study in Paris at the Ecole Normale de Musique with Nadia Boulanger, Dukas and Koechlin. On his return to Cartagena he worked as a teacher, conductor and bandleader. In 1970 he won the National Composition Prize from the

Instituto Colombiano de Cultura and was awarded an honorary doctorate by the University of Cartagena.

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Chbr: Busca mujer, pf qt; Str Trio; Ayer, vn, pf; Poemita, str; Manopila, vn, pf; Oye, vn, pf; Lopeziana, vn, pf; Acuarela, str; Improvización-Impromptu, vc, pf

Solo inst (all for pf unless otherwise stated): Primicias, 1916; El burrito, 1965; Apuntes; Aquella vez; Bambuco, gui; 4 bambucos; Campanas; Españolerías, gui; Improvización [1] and [2]; Manopilí; 4 pasillos; Pincho, danza (A pincho de la Espriella); 4 preludios; Tiene caché; Trini; Vals infantil

Choral: Ave María, SATB (1965); Himno a Cartagena; Dios de Bondad, SATB; Arrurrú (D. Lemaitre), SATB; Ven, niño, ven, SATB; El torito, SATB; Canción de cuna, SATB; Zamba 'Sí o no', SATB, 1956

1v, pf: Cartagena (L. Otálora Gomez), bolero, 1938; Ilusión; Te quiero; Tu vives en mí

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SUSANA FRIEDMANN

Mejía Godoy, Carlos

(*b* Somoto, 1943). Nicaraguan composer and singer. Son of a marimba maker and musician, he received childhood music lessons but never any further formal training. He began his career creating radio dramas in León and later Managua, but repression from the Somoza dictatorship forced him to begin public performances. His first songs from the early 1970s established him as the nation's pre-eminent composer of music rooted in various folk styles. His melodies creatively and subtly reinforced his lyrics drawn from local experience and Nicaragua's unique vernacular speech. The compositions with critical social commentary on the album *Canto al flor de pueblo*, released after the 1972 earthquake, marked the beginning of the Nicaraguan New Song movement, which grew to become one of the most vibrant in Latin America. In collaboration with other musicians, he set liberation theology writings by peasants from the famous Solentiname collective of Father Ernesto Cardenal to music as the *Misa campesina nicaragüense*. Since its first attempted celebration in Managua in 1976, and despite its subsequent prohibition in its country of origin until 1979, this

work became internationally famous. It has been translated and recorded in Europe and performed throughout the Americas, where it has served as model for the creation of other masses based on local musical material. The mass uses different folk-related styles for separate sections of the service, an innovation that coincided with the orientation of Vatican II but also engendered debate about the appropriateness of certain musical forms within a sacred service.

His international recognition was cemented with the popularity of several of his songs, especially in Spain, and his winning of the 1977 international Organización de la Televisión Iberoamericana song competition with his ironic celebration of street children, *Quincho barrilete*. Together with his younger brother Luis Enrique, he made a singular contribution in 1978 to the success of the military insurrection that eventually toppled the Somoza regime a year later with a collection of didactic songs published as *Guitarra armada*. With the artistic freedom and support for the arts ushered in by the new Sandinista government, he held a post in the nation's first Ministry of Culture, but soon left to resume his performing career.

He collaborated with his brother again on his largest work, the *Canto épico al FSLN*. The definitive recordings, issued in 1985, featured several choruses in conjunction with invited soloists and the principal performing groups Los de Palacagüina and Mancotal led by Carlos and Luis Enrique Mejía Godoy respectively. The work can be characterized as a historical cantata with instrumental accompaniment. It has a segmented structure where each of the sections treats an important event or personage in the liberation movement. The segments' musical styles are drawn from a wide selection of traditional musical forms whose deft interweaving into a single large-scale composition creates the effect of representing the musical totality of the country. In the latter half of the 1980s he began another major cantata that awaits completion, *Esa llama que se llama Carlos*, based on the life of Carlos Fonseca Amador.

Mejía Godoy conducted extensive research into the folk music of Nicaragua, the results of which have yet to be published but have been used in his creative work. He was the first Nicaraguan musician to set lyrics to the mazurca segoviana, the most representative musical form from his native northern region. He re-established the genre of songs with critical socio-political content after decades of successful governmental intimidation of the country's musical community. Through his musical and lyrical synthesis of campesino peasant and popular urban culture he became a leading spokesperson for the popular classes in the 1970s and 1980s and has been Nicaragua's most influential singer–songwriter in the latter half of the century.

T.M. SCRUGGS

Mejorana.

A Panamanian dance genre. It consists of the *redondilla*, a quatrain rhymed *abba*, which sets forth a basic textual theme developed subsequently in four *décimas*, each using one line of the quatrain. The characteristically descending melodies are often performed with falsetto

and melisma. A collective dance like the *cuadrilla*, the *mejorana* is accompanied by the *mejoranera* (a small five-string guitar) and the larger *bocona*, which together create hemiola rhythms in combination with the melodies of the violin and the male voice. The *mejoranera* guitar is also called *mejorana*.

WILLIAM GRADANTE

Mejoranera [mejorana].

A small, short-necked five-string guitar of Panama. It is normally made of cedar, with gut or nylon strings tuned either *e′–b–a–a′–d′* ('by 2') or *e′–b–g–g′–d′* ('by 6'). In the 1970s it began to be used in place of the similarly shaped bocona to accompany the Mejorana, *cumbia* and *punto* (dance and song forms).

JOHN M. SCHECHTER

Mekeel, Joyce

(*b* New Haven, CT, 6 July 1931; *d* Watertown, MA, 29 Dec 1997). American harpsichordist, composer and anthropologist. She studied at the Longy School of Music (1952–5), the Paris Conservatoire with Boulanger (1955–7), and Yale University (BM 1959, MM 1960), where her teachers included Gustav Leonhardt (harpsichord) and David Kraehenbuehl (theory). In addition, she studied the harpsichord privately with Ralph Kirkpatrick (1957–9) and composition with Earl Kim (1960–62). She taught at the New England Conservatory (1964–70) and Boston University (from 1970), where she also directed the electronic music studio. Among her awards were fellowships to the MacDowell Colony (1963, 1964, 1974) and Yaddo (1974), an Ingram-Merrill grant (1964) and commissions from Boston Musica Viva, the Fromm Foundation and the Louisville Orchestra, among others.

Mekeel's compositions demonstrate an unusual approach to the voice and instruments, exploring and exploiting a full range of vocal and instrumental sonorities and using theatrical techniques to either enhance or detract from the sound. Early in her career she worked with theatre and dance groups. Her vocal music, rather than illustrating the meaning of the text, interprets the mood that the words, in many cases taken from multilingual sources, invoke.

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Inst: Gifts of the Ebb Tide, pf, 1965; Str Figures Disentangled by a Flute, fl, str orch, 1968; Shapes of Silence, fl, 1969; Spindrift, str qt, 1970; Embouchure II, 3 tpt, 3 trbn, 1972; Hommages, 2 tpt, hn, trbn, tuba, 1973; Planh, vn, 1974; Rune, fl, perc, 1976; Vigil, orch, 1977, rev. 1986; Scroll of Hungry Dreams, tuba, 1980; Fertile Vicissitudes, ob, hp, 1981; Tessera, hpd, ens, 1981; Insomnia of Owls, ww qnt,

1984, rev. 1985; Voices, vn, cl, pf, 1985; Obscurities of Order, eng hn, orch, *c*1990; Pantoum, vn, pf, *c*1991

Vocal: Phrases (G. Stein), S, pf, 1960; Dark Rime (R.M. Rilke), S, pf, 1965; White Silence (Jap. haiku, trans. Mekeel), SATB, 1965; Waterwalk (Mekeel), speaking SATB, 1970; Corridors of Dream (W. Kandinsky, M.P. Hein, W.D. Schurre, A. Stramm, H.M. Enzensberger), Mez, a fl, cl, va, vc, hp, perc, 1972; Serena (P. Arbiter, G. Ungaretti, Bashō, T. Mann), spkr, Mez, prep pf, 1975; Toward the Source (Pss, prayers, hymns), SATB, orch, 1975; Alarums and Excursions (Sanskrit, Stramm, e.e. cummings, Ungaretti, E. Dickinson, Aeschylus, G. Seferis, Jap. haiku), Mez + actor, fl, cl, vn, va, vc, perc, 1978; Journeys of Remembrance (M. Twain, C. Jung, J.L. Borges, S. Freud, J. Gardner, others), S, Mez + actor, Bar, fl, cl, eng hn, vn, va, vc, perc, *c*1986

El-ac: Embouchure I, tape, 1969, collab. L. Davidson; Kisses and Kazoos (Valentine's Day cards, etc.), 3 spkrs, live tape, 1977, collab. Davidson and P. Earls; Sigil (Stein, D. Boehm, Ungaretti, T. Roethke, A. Camus, Mann, Borges), 2 actors, 2 eng hn, cl, dbn, 2 hn, tuba, str qt, elecs, 1980–81, rev. 1997

MSS in *US-CA*

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DIANE O. OTA

Mel.

A subjective unit of pitch based on judgments of melodic sequences of notes. The relationship between the mel scale for an average listener and the physical frequency scale is given in Sound, §4.

MURRAY CAMPBELL

Mel, Gaudio.

Possibly an alternative name for Claude Goudimel.

Mel [Melle], Rinaldo del [Raynaldus, Renatus, René, Renerus]

(*b* Mechlin [now Mechelen], *c*1554; *d c*1598). Flemish composer, mainly active in Italy. He was of a landed family whose fortunes were closely linked to the Duchy of Lorraine. In 1547 his parents were living in Mechlin, where his father was chamberlain to the Duchess of Lorraine with responsibility for the management of nearby ducal holdings. After the conquests of Henri II of France, Christine of Denmark, mother of the ten-year-old Renée of Lorraine, and the Duchess of D'Arschot were in Mechlin

in 1554; in the dedication of his *Sacrae cantiones* (1588), Mel mentioned that he was named after Renée. He was probably born in 1554 and was thus eight (the average age of admittance) when in 1562 he entered the choir school of St Rombaut's Cathedral, where he studied under Severin Cornet. After completing his schooling, probaby in 1572, he went to Lisbon, where, according to Baini, he was employed as *maestro di cappella* at court. It is not known whether he actually functioned as such, or, as Doorslaer suggested, was sent there to mature in the protected environment that the Lisbon court (related by marriage to the Lorraine court) would have provided for the young son of a favoured family.

After Spain annexed Portugal in 1580 Mel went to Rome, where his name appears in that year on a subscription list for two new bells for the Flemish church, S Maria in Campo Santo. Whether or not he studied composition with Palestrina as Baini claimed, his first published works indicate that he was well acquainted with Palestrina's style. The title-pages and dedications of his printed books show that in addition to his continued allegiance to Lorraine (and, by Renée's marriage, to the Bavarian court), he enjoyed the friendship and patronage of the Valignani, the Henrici and Cardinal Gabriel Paleotto. He was in Chieti in 1583–4 and travelled north to Venice in January. On 6 July 1584 he accepted the appointment of *maestro di cappella* at Rieti Cathedral, but his absences on personal affairs angered the church authorities and he remained in the post for less than a year.

During the next six years Mel travelled a good deal, spending parts of 1585 in Rome and Aquila, 1586 in Magliano Capo di Sabina, 1587–8 in Liège (stopping in Venice in January 1587, and arriving in Liège in July to assume the post of *maestro di cappella* to Duke Ernst of Bavaria) and 1588–9 in Antwerp. By 1591 he had returned to Italy and entered the service of Paleotto at Magliano. Paleotto had recently been placed in charge of the diocese of Sabina; he was responsible for many improvements in Magliano during his six-year governorship and appointed Mel music director of the cathedral and the newly founded seminary. Mel remained in the area, apart from short trips to Rome and nearby Calvi, until the end of August 1596, when, according to the dedication of his *Madrigaletti spirituali a tre voci*, he intended to depart for Tortona in order to take title to lands granted him that year by Dorothy of Lorraine. The fact that eight new chansons by him were published in an Antwerp collection (RISM 1597[10]) suggests that he may by that time have returned to the Netherlands.

Mel was well educated and a prolific composer whose aristocratic lineage and connections seem to have ensured him at least a modest fame. His works have not been edited, and have therefore not received the study they deserve. His sacred pieces show him to have been a craftsman, well trained in Dutch counterpoint and a diligent imitator of the Palestrinian style. His secular works illustrate a growing tendency to concentrate melodic interest in the treble part (a contemporary statement that he was responsible for the invention of a new kind of polyphony in which the musical structure was borne by the soprano part while the other voices were directed 'cantare e sostenere la mula', is somewhat obtuse). Like many Roman composers, he was fond of cyclic madrigals, and set in their entirety such famous canzoni as Petrarch's *Standomi un giorno*. His eight

four- and five-stanza cycles included in his books of three-part *Madrigaletti* are perhaps of greater historical note – semi-popular material destined for local amateurs and quasi-religious fraternities. They are characterized by textural contrasts of chordal declamation alternating with imitative passages, the latter usually consisting of two voices moving in parallel 3rds or 6ths with the third voice entering in imitation a breve or two later. In *Tre gratiosi amanti*, a typical cycle, sectional repetition plays an important role. His three-part writing is diatonic and uses many progressions based on chords with roots a 5th apart.

WORKS

published in Venice unless otherwise stated

secular vocal

Madrigali, 4–6vv (1583)

Il primo libro de madrigali, 6vv (1584), inc.

Il primo libro de madrigali, 5vv (1584)

Il primo libro de madrigali, 5, 6vv (1585[26]), inc.

Il primo libro de madrigaletti, 3vv (1585, lost, *R*/1593)

Il secondo libro delli madrigaletti, 3vv (1586)

Il terzo libro de madrigali, 5vv (1587)

Madrigali, 6vv (Antwerp, 1588)

Il secondo libro de madrigali, 6vv (1593), inc. [incl. works from 1588 edn]

Il quinto libro de madrigali, 5vv (1594)

Il terzo libro delli madrigaletti, 3vv (1594), inc.

Il terzo libro delli madrigali, 6vv (1595) [incl. works from 1588 edn]

Madrigaletti spirituali … libro quarto, 3vv (1596), ?lost, listed in *Vogel B/E*

Madrigali … libro quarto, 4, 5vv, lost, *Mischiati I* v:218

6 chansons, 4 madrigals, 2 canzonets, 3 other works: 1586[10], 1595[6], 1595[14], 1597[10], 1597[15], 1601[5], 1607[14]

sacred vocal

Liber primus motettorum, 4–8vv (1581)

Liber tertius … motectorum, 5, 6vv (1585[4])

Sacrae cantiones … cum litania de Beatae Virginis Mariae, 5–8, 12vv (Antwerp, 1588)

Liber quintus motectorum, 6, 8, 12vv (1595)

16 spiritual canzonets, 12 motets, 4–6vv, litany, 5vv, 2 other works, 6vv: 1586[2], 1586[3], 1588[2], 1590[5], 1591[13], 1591[26], 1592[5], 1596[2], 1598[2], 1599[6], 1610[2]; litany ed. F. Commer, Musica sacra, xxvi (Regensburg, 1885), and R. von Maldeghem, Trésor musical, xii (Brussels, 1876)

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PATRICIA ANN MYERS

Melachrino, George (Miltiades)

(*b* London, 1 May 1909; *d* London, 18 June 1965). English orchestra leader, composer and arranger. After studies at Trinity College of Music, he played in dance bands, including those of Ambrose and Carroll Gibbons. He formed his own dance orchestra (1939), and then the Melachrino Strings (1945). This 50-piece ensemble became noted in Europe and the USA for its radio broadcasts and recordings of light music, including the *Moods in Music* series, with titles such as *Music for Dining*, *Music for Relaxation* and *Music for Two People Alone*. These became famous for their sweet, sentimental style, and were widely imitated. Along with works for his own orchestra, his own compositions include several film scores, and contributions to the revue, *Starlight Roof* (1947).

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Melanchthon [Schwarzerd], Philipp

(*b* Bretten, 16 Feb 1497; *d* Wittenberg, 19 April 1560). German Lutheran theologian. He was a great-nephew of the humanist Reuchlin. After attending the Latin school in Pforzheim, he became a student at Heidelberg University in 1509, transferring in 1512 to Tübingen, where he took the master's degree in 1514. In 1517 he took up a post teaching Greek at Wittenberg University, where he remained for the rest of his life. In the same year he published a lecture, *De artibus liberalibus*, in which he articulated a new understanding of music as an art form akin to literary poetics. Influenced by Luther, he took the degree of Bachelor of Theology in 1520 and later became professor of theology.

He worked closely with Luther in the reforming movement, establishing its theology and practice. His *Loci communes* (Augsburg, 1521) established the parameters for the teaching of Lutheran theology, normative well into the next century, and his primary work on the Augsburg Confession (1530), together with its 'Apology', provided the confessional substance for the emerging Lutheran church. Melanchthon was largely responsible for organising the pedagogical principles of Lutheran schools throughout

Germany, for which he earned the sobriquet 'Praeceptor Germaniae'. He gave music a special place in the curriculum and extolled its importance in various prefaces to published musical works: Rhau's *Selectae harmoniae* (RISM 1538[1]) and *Officiorum … de nativitate* (RISM 1545[5]), *Zehen deudsche Psalm Davids* (Wittenberg, 1551) by Johannes Reusch and Lossius's Cantional of 1553. Melanchthon's writings on Rhetoric contributed to the development of *musica poetica*, as later practised by both Lutheran and Catholic composers.

Melanchthon believed that music was closely bound to the Word of God, that it strengthened one's faith and conveyed the sense of God's presence. Like Luther, he had a close association with the Wittenberg printer Georg Rhau and the composer Johann Walter (i). Composers such as Caspar Othmayr and Leonhard Paminger composed music honouring him. Among his students were Adrianus Petit Coclico, Sixt Dietrich, Georg Forster and Lucas Lossius.

Melanchthon was noted for his elegant Latin prose and poetry which was set by numerous composers including Martin Agricola, Gallus Dressler, Michael Praetorius and Paul Melissus Schede. Nine Latin poems can be classified as hymnic. Three hymns, *Dicimus grates tibi*, *Aeterne gratias tibi* and *Aeterno gratias Patri*, entered the repertory of the choirs of Latin schools that continued to sing the daily Office by way of Bugenhagen's *Psalterium Davids* (Wittenberg, 1544) and Lossius's *Psalmodia* (Nuremberg, 1553). Hermann translated Melanchthon's prayer *Vespera iam venit* as the first stanza of his *Ach bleib bei uns, Herr Jesu Christ* (1579).

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HANS-CHRISTIAN MÜLLER/ROBIN A. LEAVER

Melanesia.

Conventional geographic and cultural division of the South Pacific Ocean, comprising a group of islands with a total land area of 966,975 km^2, lying north-east of Australia. With Micronesia and Polynesia they make up the Pacific Islands.

I. Introduction

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Melanesia

I. Introduction

Melanesia, §I: Introduction

1. General.

Melanesia (Gk. *melas*: 'black'; *nēsos*: 'island') is the name given by Europeans in the 1830s to the islands that lie south of the equator and north-east of Australia, between Indonesia to the west and Polynesia to the east (for map, *see* Polynesia, fig.1). Geographically the major island aggregates are New Guinea Island; the Bismarck Archipelago (including the Admiralty Islands, New Britain and New Ireland); the Solomon Islands; Vanuatu (formerly the New Hebrides); New Caledonia and the Loyalty Islands; and the Fiji Islands. There are also many small islands and island groups, some being coral atolls.

The ancestors of the peoples who live in Melanesia originated in South-east Asia. There is great diversity among both the peoples and their languages, however, reflecting both the great length of time between the initial human settlement of New Guinea (estimated at 50,000 years ago) and the much later settlements of other islands (mostly within the past 5000 years) and, for some of the peoples, long periods of isolation. Scattered post-settlement contacts with Malay and Chinese sailors preceded European discovery of Melanesia by several centuries. European contacts were also diverse in national origin, purpose and extent of influence. Because of the diversity, most anthropologists eschew generalizations about culture within Melanesia; furthermore, in spite of much significant recent research (especially within Papua New Guinea), the musics of many of the peoples of Melanesia have yet to be studied in depth.

Not all government boundaries of the late 1990s coincided with the main geographic areas: Irian Jaya, the section of New Guinea island west of 141°E, is the easternmost province of Indonesia; Papua New Guinea comprises the section east of that line, together with the Bismarck Archipelago, the northern Solomons and many small islands; the nation of Fiji includes Rotuma, an island almost 400 km to the north that is

geographically and culturally part of western Polynesia. There are also some Polynesian outliers (islands settled from western Polynesia) within the countries of Papua New Guinea, the Solomon Islands, Vanuatu and New Caledonia.

Irian Jaya is usually considered the western boundary of Melanesia; however, the peoples of some islands further west (especially those in the eastern islands of the Lesser Sundas) have many characteristics usually considered Melanesian. Irian Jaya has more than 125 officially recognized peoples. Speakers of Papuan languages (thought to be descendants of the earliest arrivals) who inhabit the mountainous interior maintain their indigenous customs in almost complete isolation; speakers of Austronesian languages (descendants of later arrivals, some with admixture of Malay blood) inhabit the foothills and coastal areas and maintain contact with the peoples of Indonesian islands to the west and with the coastal and island peoples of Papua New Guinea to the east.

Papua New Guinea, an independent nation in the British Commonwealth since 1975, has the greatest linguistic and cultural variety of any country in the Pacific. Some Papuan peoples in the mountainous interior were totally isolated from contact with European culture until the 1960s or 1970s; even their contact with peoples of the New Guinea coast was infrequent until after World War II. In contrast, the people of the Trobriand Islands (a group of coral islands about 880 km north of the southeastern tip of New Guinea island) and other islands in the Massim area have traditionally engaged in a far-flung inter-island ceremonial trade (the 'Kula ring'). In much of Papua New Guinea, traditional music and dance is performed in traditional contexts; where Christian influence (both Catholic and Protestant) is strong, hymn tunes are sung. Soon after World War II in cosmopolitan Port Moresby and some coastal towns, the 'cup-tea sing-sing' provided an urban substitute for the social functions of the traditional village sing-sing, and beer halls later became centres for string-band performance of pan-Pacific performances.

The Solomon Islands, an independent member of the British Commonwealth since 1978, embraces the double chain of Solomon Islands with the exception of Bougainville, Buka and neighbouring small islands and some quite distant small coral atolls. Most of the islands are inhabited by Melanesians, though there are more Polynesian outliers here than in any other Melanesian country. These include Ontong Java (indigenous name: Luangiua) in the north, Tikopia in the southwest and Rennell and Bellona in the south. On the capital island of Guadalcanal there is also a post-World War II settlement of I-Kiribati that maintains its Micronesian heritage. Traditional music and dance are still performed in traditional contexts in some villages, and in modified contexts in others. Hymn tunes and some other musical styles were introduced by Christian missionaries (both Catholic and Protestant). A distinctive innovation, the bamboo band, incorporates some principles of the traditional stamping tubes and panpipes. It consists of tuned sets of bamboo tubes, each set lashed to a frame, the sets stacked on the ground with the tubes lying horizontally. The open end of the tubes is struck with the sole of a rubber-thong sandal. The melody is played on the top (highest pitched) set, the lowest part (comparable to that of a plucked string bass) on the bottom set

and other parts on the sets between. The bamboo band that developed in the 1920s and 1930s is popular both at home and abroad, often with the addition of guitar and voice. The repertory consists mainly of love songs (both foreign and locally composed) and 'folk songs'; the performance style is characterized by a vigorous beating of rhythmic patterns adopted from Western popular dance music.

Vanuatu (formerly the New Hebrides), a long, narrow and irregular Y-shaped chain of islands, has been an independent country and member of the Commonwealth since 1980. The more than 100 native languages is evidence of diversity in the origin of the indigenous Melanesian peoples, known as Ni-Vanuatu. While most of the people profess Christianity (Catholic and several Protestant sects), many retain traditional rituals and other activities, some of which include music and dance.

New Caledonia, the southernmost country of Melanesia, is an Overseas Territory of France. It is comprised of one large island, New Caledonia (locally called La Grande Terre), smaller islands north and south of it, and the chain of Loyalty Islands to the east. The indigenous Melanesians are known as Kanaks, and the population also includes French people; significant numbers of Polynesians from Wallis Island and Tahiti, whose music and dance contributes prominently to tourist entertainment; and South-east Asians (mostly descendants of people brought to work the nickel and other mines). Noumea, the capital city and location of the South Pacific Commission, is a major cosmopolitan centre. Christian missionaries and French colonial interests crushed many Kanak traditions in the 19th and early 20th centuries; however, since a social uprising in the mid-1980s, Kanak traditional music and dance has enjoyed a renaissance, and the government has built a large new cultural centre named for the deceased leader of the Kanak movement.

The Fiji Islands, the easternmost islands of Melanesia, lie close to the western Polynesian islands of Tonga. Independent since 1970, the republic includes several large islands of volcanic origin, many small islands and coral atolls, and Rotuma. Within the Fiji group, the island of Rabi was purchased to resettle the Micronesian people of Banaba (formerly Ocean Island) after British phosphate mining operations left their island unable to sustain life. On the large islands of Viti Levu and Vanua Levu, about half of the population are descendants of people brought from India to work on sugar plantations. These people and those of Chinese and European descent maintain their own traditions of music and dance. For citizens of Fijian descent, their adaptations of choral music introduced by Protestant Christian missionaries and band music introduced by British administrators constitute important components of their heritage. The ethnically Fijian performing arts share many characteristics with those of western Polynesian cultures; however, traits such as intensity of tone production, small intervals in multi-part singing and muscular vitality in dance set Fiji's traditions apart.

Principal collections of music of the Pacific Islands, including Melanesia, are the Archive of Maori and Pacific Music, University of Auckland (includes a territorial survey of Oceanic music), and the National Research Institute, Boroko, Papua New Guinea.

2. Music and musical instruments.

Melanesia, with a vast number of languages, is heterogeneous in its song and chant traits. The music and dance of each tribal group is limited in variety, but in recordings made in different parts of Melanesia, songs have been found with only one or many pitches; with small intervals or large intervals; with stepwise or triadic (including yodelling) melodic progressions; with small or large ranges; with level, arching, undulating and descending contours; with syllabic or melismatic text settings; with isometric or heterometric rhythms; with repeated-motif, responsorial, verse-refrain or progressive forms; and with casual or prescribed polyphony. Vocal music predominates, though instrumental music is more prominent in parts of Melanesia than in the indigenous musics of Polynesia or Micronesia.

In the mid-1990s, the most rapidly expanding new repertory in most of Melanesia was that of popular songs with lyrics in indigenous languages (or the pidgin lingua franca of the country) that express contemporary interests and concerns, and music that blends selective introduced features of style and instrumentation with those of local or regional heritage. Guitars, frequently amplified, and electronic keyboards are used in many of these bands. Since the late 1970s in Papua New Guinea and Fiji, and somewhat later elsewhere in Melanesia, the cassette recording industry has been a major factor in the dissemination of this music. The other major trend is a renaissance in selected indigenous music and dance genres, especially for representing a people in presentations for national and international audiences such as at the Festival of Pacific Arts (*see* Pacific Arts, Festival of).

The indigenous musical and other sound-producing instruments in Melanesia were made of natural materials obtained locally or through established trade routes. Though the total inventory of instrument types is quite large (much larger than either Micronesia or Polynesia), each tribal group uses only a small proportion of those. Of the indigenous instrument types reported for Melanesia, most are still in use somewhere.

Idiophones are the most numerous, and many types are widely distributed. Wooden slit-drums (called slit-gongs or hollow log idiophones in some writings) are prominent in much of Melanesia. In the Sepik River area of Papua New Guinea, some slit-drums over 4 m long, with carved alligator head at one end and tail at the other, are kept in spirit houses. In Malekula, Vanuatu, standing slit-drums have been highly prized, some up to 6 m tall, with a stylized human or spirit head carved at the top above the slit, their sounds embodying voices of gods or spirits. In the Solomons, huge horizontal slit-drums are prized for bringing their 'bigman' owner great 'renown'. In these areas and elsewhere, smaller slit-drums (in a few areas made of bamboo as well as of wood) are used for signalling and to accompany dance. Ensembles of slit-drums are highly developed in parts of Melanesia. Rattles, sticks, stamping tubes and jew's harps are among the widely distributed idiophones. In contrast, some types are distinctive to limited regions: pairs of clappers made from tree bark in New Caledonia; a so-called 'water drum' in the Chambri Lakes of Papua New Guinea, with a

hollow wooden body, shaped much like those of hourglass membranophones, and a fine carving of a human figure to hold the drum while plunging it into the water's surface; and a friction block that is unique to New Ireland.

Among aerophones, shell trumpets (end-blown and side-blown) were in widespread use for signalling throughout Melanesia except, until after World War II, in the interior of New Guinea island. Also quite widespread are rolled-leaf oboes and end-blown flutes (most being made of bamboo but in a few areas of reed). Nose-blown flutes are known from Fiji and parts of Papua New Guinea. Of the side-blown bamboo flutes, the best known are pairs of spirit flutes in Papua New Guinea, some up to 3 m in length and with attached zoomorphic wood carvings at the closed end or intricately carved stoppers placed in the open end when not in use. Panpipes are rather widely reported, and are especially highly developed in ensembles in the Solomons. Other types of aerophones with limited distributions include wooden trumpets, ocarinas and bullroarers.

A membranophone prominent in western Melanesia is a single-headed hourglass drum, usually played to accompany dance, often by the dancers themselves. There are few indigenous chordophones, but the guitar, often played percussively, has been widely incorporated into modern Melanesian musics.

Melanesia, §I: Introduction

3. Dance.

Dances among the inhabitants of island Melanesia and New Guinea have some elements in common but differ significantly from island to island and from group to group. Only a few studies have focussed specifically on the movement dimensions of dance.

A common feature throughout much of the area is a basis in rhythm. Often a leader begins by starting a knee-bending-and-straightening movement motif. Others join in, usually in a line or circle, until the whole group moves up and down together in place or in the pre-arranged choreographed pattern. A rhythmic environment, created by musical instruments and singing, is made visual by the massed human bodies as they move together in an elaboration of rhythm. Some costumes are composed primarily of attachments that move and emphasize this visual rhythm. In New Guinea, bird of paradise plumes and other feathers extend from headdresses, back, bustle or arms. Hanging rattles of seeds or shells are attached to legs, costumes or held in the hand. Cuscus skin ripples like vertical waves, and shredded leaves and fibres cascade and bounce. Penis coverings of gourd, shell or bark are curved forward and upward to emphasize the up-down movement of this part of the body. The costume emphasizes rhythm, while at the same time the rhythm shows off the costume; together they create a mass rhythmic statement. In many cases dance is realized as movement after the introduction of a regular rhythm, set by the beating of hourglass drums, slit-drums or rattles. In some areas melodic instruments furnish the aural dimension. Many movement systems, especially those concerned with ritual, are primarily the province of men, although women might move independently or 'participate' as observers. Courting dances, widespread in the Highlands areas of New Guinea, are

performed by seated boys and girls; the movements involve turning the head from side to side and bending the torso until heads touch.

Melanesian dance was traditionally an integral part of long ceremonial cycles often lasting ten years or more. These cycles were, and in some instances still are, concerned with warfare, initiation, advancement to higher grades in secret societies, or ceremonies for the dead. Performances are artistic events of spectacular display that combine visual and performing arts to reaffirm the traditional, legendary and social values of the society. The main performers often wear huge, unwieldy costumes and masks to impersonate legendary spirits or ancestors; the dancer becomes a mythical being, and his movements are correspondingly non-human. The important movements are a rhythmic bouncing of the body and legs, while the arms are used to steady the costume and mask. Other less spectacularly clad dancers play rhythmic patterns on hourglass drums while performing the same knee-bending movements. Still others join in, imitating the steps of these dancers and drummers.

Melanesian dance is primarily a group activity. Movements are repetitive and often appear spontaneous rather than minutely choreographed in advance. Often their function is to move a group of people ceremonially from one place to another, for instance from the men's house to the beach. The dancing group is usually a moving one (unlike the more stationary one characteristic of Polynesia and Micronesia) and progresses in circles or in single or multiple lines or columns. Melanesian dances are generally dances of participation rather than presentation for an audience: the costumes and masks are meant to be admired by others, and the presence of individuals or social groups is acknowledged. Dance movements are vehicles for important social and symbolic activities.

In dances of the coastal islands off Malekula in Vanuatu (formerly the New Hebrides), described by Layard (1942), dancers form one part of a six-part rhythmic counterpoint. Vocal music is sung to a second rhythm while four interlocking rhythms are beaten out on wooden slit-drums. The dancers' rhythm is produced by many feet striking the dance ground simultaneously, and certain recurring dance movements have specific rhythms, such as that used for running single file in a serpentine pattern. Dances are a main part of ritual cycles used in connection with the Maki, a graded secret society. On a single occasion lasting all night, some 70 ritual songs and dances have been performed, mostly processional, circular and figure dances performed by groups of men. Processional dances take place along roads leading to a dancing ground or leading from one part of a dance ground to another. They are characterized by a heavy thudding step produced by bringing down the whole weight of the body on one foot. Circular dances, often connected with the consecration of slit-drums, are performed radially around posts on the dancing ground at night. They produce complex effects, some of the torch-carrying dancers moving clockwise while others move anti-clockwise. Figure dances are performed at dawn after an all-night dance. Groups of men may form a square consisting of ten lines of ten men each and progress through a number of intricate formations. In some figure dances a chorus acts in conjunction with players of individual roles. Dancers wear seed ankle rattles and masks consisting of bamboo frames covered with bark-cloth, and sometimes they

carry feathered and painted paddles. Slit-drums are believed to represent ancestral voices that encourage the living to dance into a state of communal ecstasy in order to banish personal preoccupations and bring those dancing into communion with collective forces passed on from the dead to the living and those still to come.

Among the Maring people of the Bismarck Mountains of New Guinea (see Jablonko) dance is part of a ritual cycle called *kaiko*, which last about 12 years and is based on warfare. The *kaiko* is an expression of solidarity between allies and of equivalence between groups that may become antagonists. The dances in it reflect this equivalence and hostility. Usually groups dance simultaneously, synchronizing steps and drumbeats only within each group and moving in curved paths back and forth across the dance ground; rarely, one group becomes the focal point. Some men play accompaniments on drums while others carry bows and arrows, axes or long wooden spears. The groupings resemble those used for fighting. Before entering a battle or a dance ground, a man's legs are rubbed with grey clay to make them strong (in battle) or tireless (in dance). There are four main movements of the legs: a bounce step performed by flexing the legs while the head and trunk remain rigid and the arms hang at the sides or beat a drum; a flat-footed walking step used when a dance group moves in a column across the dance ground; a stoop that brings all the men of a dance group to a motionless position; and a 'display' step, in which the trailing leg is thrust backward or bent up towards the buttocks while leaping. During this 'display' step, the dancer wields an axe or passes a spear from one hand to the other above his head; the step indicates hostility and is used only occasionally and then by only a few men. In vertical linear movements the trunk is used as one unit.

Social dancing has become popular, especially in urban areas, and there are staged performances for local, national and regional events such as independence day celebrations. Some areas have travelling performing groups and national dance troupes. Continual influences from the outside world have expanded indigenous traditions to include rock and disco. At the same time indigenous traditions have been preserved and expanded in contemporary ways for performances at ceremonial events, arts festivals and for tourists.

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II. Irian Jaya

Irian Jaya become a province of independent Indonesia in 1963. Occupying the western half of New Guinea, it covers some 422,000 km^2 and had a population of around 1·7 million in 1990. The musical cultures of Irian Jaya are less well documented than those of Papua New Guinea (see §III below), though research has been carried out on the Isirawa of the northern coast (see Oguri; Erickson), the Asmat on the south coast (see Van Arsdale) and other cultures of the central range.

The Isirawa living east of Sarmi speak a Papuan language. According to Oguri their music is anhemitonic pentatonic with descending melodies, as in many cultures of this region. They distinguish 'real songs' (*wiwiye*, *kona*, *fatiya*); dancing songs performed at traditional ceremonies and feasts; and

karame, individual songs performed at many occasions for entertainment. Many old ceremonies, for example the inauguration of a new men's house, were prohibited by Dutch colonial officers; as a result, many of these ceremonial songs have been forgotten. *Wiwiye* are performed over a whole night until the morning, when the holy notched bamboo flutes (approximately 1 to 1·7 m long) are played. Women and children are not allowed to see these instruments. Other dances are accompanied by the *fatiya*, an hourglass drum, shell trumpets and small bamboo flutes, which are played by everyone. Belief in ghosts and spirit possession are combined with special magic songs.

The Asmat of the southern coastal area are well known for their carvings, but no less important to them are music and dance, which play a major role within the Asmat's myth of creation. The myth tells how wooden figures were carved by the creator, Fumeripits, and set into the first men's house. He started drumming in order to infuse the figures with life. After a while wood changed to flesh and blood, the figures began to move and dance, and the first Asmat were created. Up to the present day this myth is re-enacted in special dance performances. No Asmat feast takes place without drums. The most important occasions are ceremonies that demarcate *emak cem* (stages in the life-cycle and seasons) and placate ancestral spirits, and the *je-ti* feast of the mythical sacral first longhouse. The sounds of *em* (drums) are complemented by end-blown straight trumpets (*fo, fu, fi*), made of bamboo or wood, and *pipa*, bull-roarers whose sounds represent the voices of ancestral spirits. Ritual songs with texts that employ an ancient, secret language with magical significance belong to individuals who control the right of their performances, an effective copyright that is inheritable. Besides their magical powers, songs have a strong psychic and social function.

The peoples of the central range are not homogeneous in culture, language or music (Kunst, p.119, n.43). East of the Kapauku, Simori, Moni and Uhunduni live the Dani (in the Baliem Valley), the Yali, the Mek and the Ok people. The Mek region, especially the Eipomek Valley, was the focus of extensive ethnomusicological research (Royl, 1992; Simon, 1978, 1992, 1993). The Eipo are small people, the males averaging 146 cm in height. The only musical instrument they play for self-entertainment is the jew's harp. In some scattered areas *kundu* hourglass drums of exegenous provenance are played.

Four categories of songs or singing can be distinguished by both typology and function. Each of these four types has a particular melodic and formal structure and is associated with specific occasions, which can be characterized as either self-entertainment during various activities, ritual dancing, death or illness. The Eipo themselves distinguish between *dit*songs (self-entertainment songs) and *mot* songs (ritual dance songs). The third category, *layelayana* (laments), and the fourth, *fungfungana*or *fuana* (recitations at curing ceremonies), are not considered music or singing, and therefore these musical activities have no special term.

The *dit* are individual songs, mostly performed by a single person, male or female. Two persons may sing a *dit* together, in which case one begins to sing, and the other starts the song a little bit later; the process is similar to

canon or, more accurately, fugato, since the second singer modifies the melody. Every *dit* has a distinct melody, and in many cases both the occasion for its creation and the name of the composer (mostly women) are well known. However, a strict differentiation between the authorship of the lyrics and the melody can rarely be stated. In most cases a love affair resulted in a new song, though the affair itself is not mentioned directly; every song has an underlying story, although the song text may appear to involve only the description of nature or certain places in the gardens, forests and mountains. There is also a kind of love song hinting at sexual intercourse. Some topical songs deal with the arrival of the German research team, the dropping of goods from airplanes and the building of a small airstrip. All these songs are performed sporadically during daily activities such as carving arrows, building a new hut, braiding a net or working in the gardens. Other mythical songs deal with the origin and history of the Eipo and the world (Heeschen).

Mot songs are collective ritual songs and dances performed by men at feasts or, in the past, after victorious raids against hostile neighbours. They maintain the social bonds of the group of men, who dance all night; they also strengthen the friendship between allied villages whose people visit each other at big pig-feasts. The dancers always follow the same choreographic pattern. At the beginning all the men stand in a semicircle. A lead singer starts singing, 'speaking the *mot*', while the others 'tremble' or 'move'. The solo singer sings a small phrase in a kind of syllabic parlando style, stringing together the syllables of the text very quickly. This part is variable and more or less improvised. At the end of the phrase the other men join in, singing meaningless vowels. In some of these *mot* tunes the group singing leads to multiphonic sounds. The men standing side by side turn so that they form a queue and start running in a serpentine path. They utter certain sounds strictly alternately in two groups: inspirative whistling or shoutings on *uuh*, *ha*, *ya*, *yui*, *ye*, *huu*, *ae*, *woo*, *loo*, or gasping sounds uttered expiratively by one group and inspiratively by the other. After coming to a standstill the lead singer starts again; after this the queue unfolds in the opposite direction. In proximity to this dancing a small number of women and girls dance, jumping up and down. Their moving grass aprons provide a steady, rhythmic noise that nevertheless bears no musical relationship to the dancing of the men. About 25 different types of *mot* were found in the Mek area, 15 of them in Eipomek; they all have specific names and different tonal structures. Some of the most common structures are shown in ex.1.

Between 1976 and 1980, *dit*, *mot* and *fungfungana* ceased to be performed within traditional contexts, due to the impact of fundamentalist missionary activities. The Yali, living west of the Mek people, have a different, distinct polyphonic style. There is virtually no lead singer except at the beginning of the songs, whereas in the neighbouring Mek culture the lead singer plays an important role and transmits the text. In the case of the Yali this is done by the whole group.
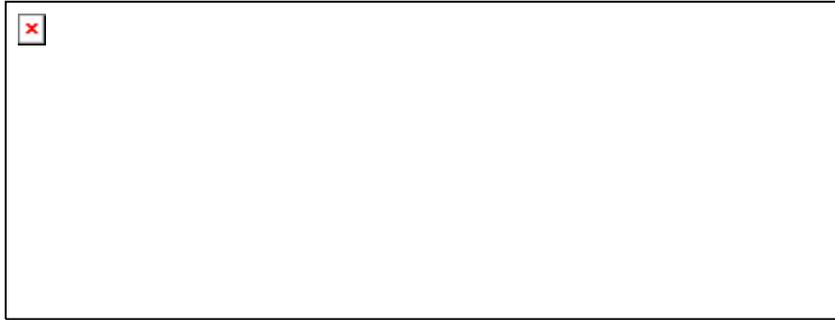
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III. Papua New Guinea

Occupying the eastern half of New Guinea, Papua New Guinea covers some 463,000 km^2. Independent since 1975, it has a population of approximately four million people. Over 850 languages are spoken, making this one of the most linguistically complex areas on earth. Since colonization, two lingua francas have developed, Tok Pisin and Hiri Motu, while English has become the official language. This tremendous traditional diversity is also apparent in music and dance, and any overview can only highlight general features. While the varied terrain of the nation has undoubtedly contributed to this complexity, geographical features have also assisted in the dissemination of music and dance and the development of certain types of communication.

Papua New Guinea is divided administratively into 19 provinces, which are occasionally grouped into four regions: the Papuan Region (comprising Western, Gulf, Central, Milne Bay and Northern (Oro) Provinces); Highlands Region (Enga, Southern Highlands, Western Highlands, Chimbu (Simbu) and Eastern Highlands); Mamose Region (West Sepik, East Sepik, Madang and Morobe) and the Islands Region (Manus, New Ireland, East New Britain, West New Britain and North Solomons). Although these divisions have only vague cultural significance at best, they are convenient terms in discussing certain widespread features. Although Papua New Guinea is generally considered 'Melanesian', the western islands of Manus show Micronesian traits, and there are Polynesian Outliers in the North Solomons (Moyle, 1995).

1. Performance occasions.
2. Song text and structure.
3. Instruments.
4. Introductions.
5. Research.
Melanesia, §III: Papua New Guinea

1. Performance occasions.

Music, often including dance, plays a significant role in highlighting the important occasions of an individual or community. Such occasions may include birth, first haircut, first menstruation, initiation, courting, launching a new canoe, opening a new house, brideprice payment, ceremonial exchange, warfare, harvest, personal amusement, death etc. Performance groups range from solo to those requiring the participation of surrounding communities in mass displays of the political prestige of leaders known as 'bigmen'. Other than for the most informal occasions, performance requires

decoration: bird plumes, special dancing skirts, painted skin and masks are all common elements, although their combination varies according to the area concerned and the type of music being performed.

Performance frequently results in interaction between the world of spirits and that of humans. Spirit beings, called in Tok Pisin *tambaran* or *masalai*, are given substance through human sounds: their arrival and departure is heralded by special noise-makers, and their presence is aurally signified by ensembles of instruments, played only by initiated males. Such ensembles commonly consist of instruments such as bullroarers, trumpets, various types of flutes, or voice-modifiers. The presence or absence of such esoteric instruments is often an aid to distinguishing important regional groupings (Gourlay, 1975).

Even in areas in which this type of performance is absent, music and dance are performed to please spirits by demonstrating the continuation of ancestral traditions, and spirits may join dancers. Besides such interactions, performances are also occasions of display to onlookers, demonstrating group solidarity and attracting the opposite sex. For the latter purpose, special fragrant leaves are frequently worn or attached to instruments.

Choreography of dances varies tremendously between different areas. Slow steps in place with slight bobbing of the head to accentuate the movement of head plumes, which is common in Central Province, contrasts with the intricate movements and ritual preparations of New Ireland dances (Yayii, 1983). In some areas, dances are mimetic, imitating the movements of animals or various village activities. While much dancing involves both sexes, movements differ between men and women. In many parts of the Islands Region there are different dances for each sex, with dancers forming a separate group from instrumentalists. In parts of the Highlands, dances are different for each sex and for young and mature performers.

Another important division contrasts dances performed inside and outside houses. Highlands courting dances, involving head and upper torso movements of seated performers, take place inside a girl's house. In regions with communal longhouses or men's houses, there may be special repertories appropriate for indoor or outdoor performances.

On the boundary between speech and song are special call languages. In mountainous areas these frequently involve attention-getting initial patterns, followed by the text delivered in a heightened manner. In coastal regions, signalling is accomplished through striking slit-drums (Mamose and Islands Regions) and/or blowing conch-shell trumpets. Such signals are not directly based on language but consist of specific rhythms referring to clans, individuals, commands and other subjects. In parts of the Torricelli Mountains a whistle language has also developed based on the same principle.

Since the early days of colonization, new performance contexts appeared for traditional music at government functions, which often resulted in friction with missionaries who were trying to dissuade traditional dance. In the early 1950s, regional shows with a section for traditional dance competition began to develop in most provincial towns, providing rare opportunities to

see such performances outside of the village. Groups come from many different culture areas, and monetary prizes are awarded for the best performances.

2. Song text and structure.

In some regions of Papua New Guinea, very short song texts are repeated numerous times with varying rhythmic accompaniment, occasionally with minor word changes. In contrast, other song texts are very long, with many verses. These frequently describe the movements of clan ancestors or mythical beings credited with forming geographic landmarks, or explain group migrations (Wassmann, 1991). Such elements may also feature in more personal songs, such as those composed by Manambu men lamenting rejected marriage proposals (Harrison, 1982).

Texts frequently contain, or may wholly consist of, words untranslatable by their performers. Such words may be borrowings from other languages, as songs and dances are frequently traded with neighbouring groups, thereby enhancing the poetic nature of texts. However, these untranslatable words may be from an earlier form of the present-day language or a proto-language. Untranslatable words may also simply be used as vocables. In the Hagen area, for example, the text is sung to a slow drum beat and dance step, after which vocables are sung to the same melody as the speed of the drum beat and dance movement doubles. Whether all words in a particular song are understood or not, songs always have an accompanying explanation, either giving details of the event that inspired the song or providing background on the images evoked. The extent of knowledge of this information varies between individuals and is a crucial difference between initiates and non-initiates. Song texts are commonly loaded with geographical place names: places significant in group migrations, warfare or the hunting grounds frequented by deceased members of the group. Consequently, songs often evoke intense emotional outpourings as these places and their local significance are recalled.

Although much singing is in unison, harmonic intervals may occur through vocal overlap. Singing in parallel 2nds (in Manus) or 5ths (in Gulf) is distinctive of particular groups, while multi-part textures are found in parts of the Sepik, North Solomons and elsewhere, often in conjunction with instrumental counterparts. Falsetto is employed by Chimbu men in courting songs and Fuyuge husbands in duets with women.

In the Yupna and Nankina area of Madang, men and women each have their own short melody, usually sung only with vocables. A person may use these *konggap* melodies to call out to another person or to announce a death; thus they are similar in function to signalling on conch shells or slit-drums. Group performances involve each male singing his own melody simultaneously, accompanied by unison drumming while women dance outside the men's circle but do not sing. Thus a group performance of *konggap* consists of a multi-part mass of asynchronous vocal sound, unified by a common drum rhythm and synchronous dance steps (Niles, 1992).

Asynchronous singing is also an important feature of other groups, such as in Kauwol women's songs or Hamtai songs, for which the singing is neither melodically nor rhythmically in unison. The Kaluli metaphor *dulugu ganalan*, 'lift-up-over sounding', applies to singing as well as to drumming, with melodic movement and texture described in terms of waterfalls, birdsong and weeping (Feld, 1990). For the Waxei, song structure and multi-part motion are linked to the various movements of the water in a river (Yamada, 1997). The image of a tree trunk and its leaves or branches also provides a metaphor for song structure or words in contrast to vocables.

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3. Instruments.

The numerous cultural groups in the country have produced a large number of sound-producing instruments. The greatest variety of instruments, as well as the greatest linguistic complexity, is found along the northern part of the main island in the Mamose Region. Attempts by linguists to map the movements of various language divisions within the country have been compared to the distribution of instruments (McLean, 1994). The best general overview of the variety of instruments in the country remains Fischer (1986).

(i) Membranophones.

One of the most widespread membranophones in Papua New Guinea is the drum (in Tok Pisin *kundu*, in Motu *gaba*) consisting of a skin fastened to one end of a hollow body, the other end being open. Lengths range from 23 to 280 cm. The body is usually made of wood, although bamboo and clay are used in a few areas. Its shape may be hourglass, cylindrical, conical or goblet. While the end for fastening the skin is always cut off straight, the distal end may be carved into two or more 'jaws', especially in western parts of the Papuan Region. Depending on the customs of the area concerned, the body may be undecorated, carved, incised or painted. Although differences have blurred in recent decades, traditional techniques for decorating drums were often highly distinctive.

A variety of skins are used, often related to the geographic distribution of animals. In the lowlands, the most common skin is the *Varanus indicus*, the monitor lizard, although other lizards and snakes are also used. In the Highlands, where large lizards are absent, marsupial skins are used. The skin is secured to the body of the drum with sap and/or wound with string. Tuning of the drum is usually accomplished through a combination of heating the skin over a fire and adjusting the number and placement of beeswax blobs placed on it. In contrast, in the Yupna and Nankina areas, water is applied to the skin and mud smeared on it. While such drums are found in all provinces of the country, in the Islands Region they are significantly absent from most of Manus, the northern part of New Ireland and much of North Solomons. On the mainland, they are mostly absent from Angan groups and have been introduced within recent generations in other parts of the Highlands, where they are played asynchronously, probably in imitation of the rattles which they replaced. Drums are also absent from Rossel Island (Milne Bay), which has distant linguistic ties with the languages of the North Solomons.

Typically, a drummer holds the instrument in one hand, sometimes by a handle, and strikes the skin with the other hand. Although drums are mostly played by men, some dances in the Highlands feature drumming by women. Because of their portability, drums are frequently held by dancers, except in those areas where instrumentalists are a separate group from dancers. Only in scattered parts of Western and Gulf Provinces is knowledge of playing a drum passed on through a male cult. Ok speakers must pass through a certain stage of initiation to be able to play drums and jew's harps. The huge Gogodala *diwaka* drum is played by men inside their communal longhouse during the *aida* ritual.

Depending on the region concerned, drum rhythms may remain the same throughout a song or vary between sections, the latter being particularly distinctive of the Mamose and Islands Regions. Vocal signals are frequently given to indicate a change in drum rhythm and corresponding dance movement. Ensembles of different size drums are found in parts of Oro and Milne Bay Provinces, with small drums played by a leader.

(ii) Aerophones.

Wooden or bamboo bullroarers have a wide distribution in Papua New Guinea. Wherever they are found, they create the voice of spirits. A similar function is also found for instruments of more limited distribution, such as blown grass or a bamboo with split sides.

End-blown bamboo flutes are common. The blowing end may be cut off straight, bevelled, notched or with a projection. Where such flutes have finger-holes, they are often secular instruments, played solo, in groups or to accompany singing; only on the Huon Peninsula do they have an esoteric function. End-blown flutes without finger-holes, however, are almost invariably cult instruments played as spirit voices or, at least, to scatter non-initiates from the area, e.g. among Angan groups who relate the blowing of these instruments to ritual homosexuality. These flutes are often paired and played in alternation. On the Vanimo coast, end-blown flutes with projections form part of a larger ensemble associated with men's initiation. Piston flutes are spirit instruments on the Huon Peninsula and are often said to be male, in contrast to female end-blown flutes with finger-holes. Panpipes exist in raft and bundle form. Bundle instruments are quite rare, but are used by the Huli to articulate poetry. Raft instruments are more common, found sporadically on the mainland but particularly associated with the Islands Region, especially North Solomons Province. Ensembles of double-row panpipes (one row closed for blowing, a second row of the same length, open) are played in combination with raft-form bamboo trumpets and wooden trumpets as a distinctive ensemble in northern and central parts of the province. Single-row panpipes are associated with southern Bougainville and show affinities with such ensembles in the Solomon Islands to the south. In Morobe, panpipes used by the Angaataha people are played in three different sizes, tuned an octave apart, in alternation with single pipes. The effect of a drone is created usually as accompaniment to a solo singer.

Side-blown flutes, wherever they appear, are blown by initiated men as the voices of spirits (fig.1). Long paired flutes (up to 3 metres in length) occur along the Middle and Lower Sepik river (Spearitt, 1979) and adjacent

areas, as well as near the Morobe and Oro border. Shorter paired flutes are common in the Highlands, from Kainantu to near Mt Hagen, and in pockets along the Rai coast. It is possible that such flutes reached the Highlands along the Ramu river. To the south of the Middle Sepik river, particularly along the Korosameri and Karawari rivers, long paired flutes are found along with larger ensembles of middle-length flutes (Yamada, 1997). Common to all these flutes is overblowing, to create additional pitches, and alternation, to create a continuous melody or texture. In the Highlands and Rai coast, where the shorter flutes are used, different pitches are also produced by closing the distal end of the instrument with the hand; thus players utilize the harmonics of both an open and a closed pipe. Flutes are often named after birds, spirits or ancestors.

Ocarinas made of coconut shells are esoteric instruments in parts of East Sepik and Madang. Clay ocarinas are found in parts of the Highlands, whereas in various scattered locations other nuts are used.

End-blown wooden trumpets are used in ensembles in the Amanab and Imonda area of West Sepik Province. Although each instrument produces only one pitch, they are played in alternation to create melodic and harmonic intervals. In the *ida* ritual, five instruments of different pitch are played in an ensemble with optional bass instruments to accompany dancing by elaborately painted male dancers wearing ornate masks. To the east, in the Yangoru and Arapesh areas, end-blown bamboo trumpets are played in ensemble, with one player striking a drum held under his arm. In contrast to the wooden trumpet ensembles, this group's music is associated with male initiation and produces spirit voices (Niles, 1992). On the Bali-Vitu Islands (West New Britain) one short bamboo trumpet is blown in the natural hollow of a special tree; other bamboo trumpets are blown inside larger bamboos, with the distal ends closed. Individual wooden or bamboo trumpets are used in scattered parts of the country for signalling, while conch-shell trumpets are used in coastal areas and many inland areas that have obtained the instruments through trade.

(iii) Idiophones.

One of the main idiophones and largest instruments in Papua New Guinea (over 4 m long) is the wooden slit-drum (called *garamut* in Tok Pisin), found along the northern coast of the Mamose Region and through the Islands Region (fig.2). Generally only found inland along the large Sepik and Ramu rivers, because of its limited distribution it seems to have arrived in relatively recent history, a hypothesis also reflected in the number of cognates for the name of the instrument over this wide geographic and linguistically varied area. Two distinctive methods for hitting the instrument are found: using the tip of the stick (jolting) or the side (striking). Jolting one long stick against the slit-drum is most common. However, two short sticks (held by one player) are used along parts of the Sepik river where slit-drums, like many other instruments, are played in pairs, while two long sticks (played by two men) are common in New Ireland. The striking technique, however, is used in Manus Province, where one or two sticks are struck against instruments in the slit-drum ensembles found there. Aside from the use of slit-drums to accompany dance, single instruments are used extensively for signalling. Bamboo slit-drums are also found in a

scattered distribution and are used in similar ways. Bamboo stamping tubes may be struck against the ground, against the leg, or alternately between the palm and the thigh.

Although much smaller than slit-drums, jew's harps (called *susap* in Tok Pisin, *bibo* in Motu) are probably the most widespread instrument in Papua New Guinea (fig.3). Most commonly they are idioglottal bamboo instruments, with rare occurrences of heteroglottal instruments using a leaf and midrib of a coconut. On the bamboo instrument, the lamella is usually activated by jerking a string attached to the base of the jew's harp, thereby striking the base of the lamella against the thumb. For a less common technique, primarily associated with the Ok area, there is no string; instead a hand movement is used, twisting at the wrist to force the lamella base against the upright wrist of the other hand. In all cases, the lamella vibrations are modified by movements of the mouth, tongue and jaw. This technique is shared with musical bows and, in some areas, used to modify the sound of the flapping wings of an insect held to the mouth or a wooden disc inserted into the player's stomach and struck with a stone. While jew's harp sounds are often played in a seemingly random sequence, according to the preference of the player, Baruya men detail a trip through the forest with elaborate sound representations of walking, crossing streams, birds, insects etc. The Huli articulate poetry, as they do on their musical bows.

Rattles are made of a great variety of objects. Often similar objects (especially shells or nuts) are strung together on a string or hung from a handle. The rattle is then carried by dancers or suspended from drums. The dried husks of the *Pangium edule* fruit are widely used as rattles. Less common materials for rattles include split bamboo, coconut leaf midribs, cane, crayfish claws, clay balls, seeds inside an echidna skull and leaves. Amanab and Imonda men wear a special penis gourd which strikes a belt through dance movements. Special rattles have an esoteric function in parts of Madang Province and among the Gogodala of Western Province.

An esoteric friction idiophone is found only in northern New Ireland, in the areas associated with the *malanggan* ceremony. Wooden instruments are made in various sizes, with three to five tuned tongues cut out of the body. The player rubs his hands across the tongues, towards his body, to produce different pitches. Compositions with names describing various actions or the singing of birds are performed at a mourning ceremony (Messner, 1983). Drum- or bowl-shaped instruments are plunged into water in pits during male initiation in the Middle Sepik. Men stamping the ground in imitation of an earthquake is associated with spirits in parts of the Rai coast (Reigle, 1995).

(iv) Chordophones.

Two types of musical bows must be distinguished: the first is a normal hunting bow carried during dances, when the bow string is snapped; the second is a much smaller, specially made instrument held to the mouth, with the vibrations of its string(s) modified by movements of the mouth. Whereas the first type is fairly widespread, the second is much more restricted, although it is likely that distribution was much greater in the past. It is to the latter type that the term 'musical bow' will be applied here. In many North Solomons languages, the term for musical bow and that for

jew's harp are the same, reflecting their similarity in playing technique, although the former is exclusively a woman's instrument commonly played during their stay in menstrual huts, the latter a men's instrument. The single string is pulled away from the player and occasionally stopped with the little finger of the hand holding the instrument. Compositions imitate the melody of songs. Among the Huli, in contrast, players articulate poetry on their instruments, intending to make the absent beloved yearn for the performer. Although played by both sexes, the instruments differ slightly in size, playing position and construction. Both instruments have two strings, tuned a major 3rd apart. The strings are strummed with a plectrum with one hand, while the thumb of the other hand occasionally presses one of the strings, raising the pitch a semitone. Huli regard such performances as the supreme artistic achievement (Pugh-Kitingan, 1981).

(v) Voice-modifiers.

Instruments that change the quality of the performer's voice, here called voice-modifiers, are found in Papua New Guinea. Hence, in contrast to jew's harps or musical bows where the vibrations of the instrument itself are modified by movements of the mouth, with voice-modifiers vibrations of the vocal cords are modified by an external instrument. Because they may resemble flutes or trumpets morphologically, voice-modifiers have frequently been misidentified in the literature, yet they contrast significantly with other instruments and make up important ensembles. Wherever they are found, they are used by men to create spirit voices (Niles, 1989). Voice-modifiers are the distinctive instruments used in ensembles along the Rai coast and in many other parts of Madang. Two major ensembles are found: one, called the 'mother', consists of voice-modifiers of gourd, bamboo (the sides of the bamboo being slit between the nodes), drums and slit-drums. In contrast, the 'child' ensemble uses long bamboo voice-modifiers, the sides of which are intact.

Long and short voice-modifiers are also found in parts of East Sepik and West New Britain. The Ilahita Arapesh place the distal ends of their long voice-modifiers into drums that lack skins to create the voice of the *nggwal* spirit (Tuzin, 1980). Split-bamboo instruments are found in parts of northern New Ireland and West New Britain. On Bali-Vitu men sing into coconut shells held close to their mouths to produce the singing of spirits: the top third of a coconut shell is removed and orchid leaves placed inside.

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4. Introductions.

Music that originated outside of traditional relations is often referred to as an 'introduction' (see Webb and Niles, 1987). All introduced music considered here dates from the mid-19th century or later, thus roughly coinciding with the advent of colonial history. Missions were successfully established beginning in 1871 with the London Missionary Society; the other main churches arrived shortly thereafter: the Methodists in 1875, the Catholic Church in 1881, the Lutherans in 1886, the Anglican Church in 1891 and the Seventh-Day Adventists in 1908. Particularly after World War II, these 'mainline' churches have been joined by many smaller churches. In the 1990 census, over 96% of the population considered themselves Christian. All early missionaries brought hymn melodies from their own

Western traditions and attempted to fit vernacular translations of hymn texts. For many churches, this remains their tradition: choirs singing Western melodies in vernaculars, Tok Pisin, Motu or English. There are, however, a few notable exceptions. Many Polynesian teachers (evangelists) were brought to the Papuan Region by the London Missionary Society, which was particularly severe in its prohibitions on traditional dancing. A Cook Islands style of hymn singing in two or more parts was introduced by Ruatoka (*c*1843–1903) and others, probably at the end of the 19th century, to teach Bible stories and as a substitute for traditional performances. Today, these *peroveta anedia* (prophet songs) are a distinctive style of worship in coastal areas of the Papuan Region.

In order to make the introduced religion as much a part of the community as possible, the Neuendettelsau Lutheran pastor Christian Keysser began using traditional melodies for hymns in the Kâte area in the first decade of the 20th century, a truly revolutionary experiment considering the very low opinion most Europeans had of traditional music. After this became part of mission policy in 1914, vernacular hymnals began to appear, filled with hymns with traditional melodies composed by Papua New Guineans. In the neighbouring Jabêm area, Heinrich Zahn (1880–1944) oversaw the transition from European to Jabêm melodies. A thorough examination of traditional forms enabled him to choose those he considered suitable. A musician himself, Zahn also began a conch-shell band to help his students learn to sing Western hymn melodies properly: one shell was used for each pitch of a diatonic scale (usually just over two octaves), with flattened tones produced by inserting the hand in the open shell. By 1927 Zahn was conducting four-part arrangements of the standard German hymns. Later a separate brass band was formed, and Zahn made cylinder recordings of traditional music and the new hymnody. Today, hymns sung to traditional tunes are a proud symbol of Lutherans, particularly in Morobe Province, and are an essential ingredient of any church function (Zahn, 1996).

Anglicans and Catholics also experimented at an early date with the use of traditional melodies. Such efforts were particularly promoted among Anglicans after 1960 and Catholics after the Second Vatican Council, 1962–5. The most recent churches in Papua New Guinea are Pentecostal and tend to adhere strictly to the usage of melodies from their home base, frequently North America or Australia.

However, while the colonial powers of Papua New Guinea (Germany, England, Australia) provided the interaction necessary for these introductions, not all the music introduced had a European basis. The popular 'Kiwai dance' originated in Rotuma (Fiji) via the Torres Strait Islands, where Rotuman men were brought for pearl-shell diving.

In Papua New Guinea, brass bands are associated with the police force, bagpipe and drum bands with the defence force. Numerous attempts to start brass bands by the government and missions occurred during the early 20th century, but the present-day Royal Papua New Guinea Constabulary Band had its origins in 1937, with the Pacific Islands Regiment Pipes and Drums Band beginning in 1952. Both bands have toured overseas, and a former conductor of the police band, Thomas Shacklady (*b* 1917), composed 'O Arise All You Sons', the national song.

In more recent years, brass bands have been started for youth groups, and bagpipes have also been played by prison warders.

While Western instruments were brought by colonizers and labourers from parts of Indonesia, Papua New Guineans particularly embraced guitars and ukuleles after the conclusion of World War II. By the 1950s string bands began to form, consisting entirely of acoustic instruments. During this time they performed imitations or variations of songs heard on the radio or on phonographs, some in local languages. In 1962, Papua New Guineans were allowed to drink alcohol, thus giving bands potential access to important performance venues: hotels and taverns. However, the new audience required electrified equipment, and bands performed cover versions of overseas hits mixed with a few string band compositions. By the late 1960s, Papua New Guinean bands, such as the Kon-Tikis, Fuzzy Wuzzies, Stalemates and Kopykats, often comprised of mixed-race members, became common at these venues. Bamboo bands developed in North Solomons and Madang, featuring string bands accompanied by bamboo instruments tuned to the notes of the tonic, dominant and sub-dominant chords with added 6ths. The bamboos are struck with rubber thongs, frequently to a boogie-woogie rhythm. Acoustic and amplified bands began to be recorded in the early 1970s and records issued. However, it was not until the local radio station began a cassette series in 1977, devoted almost entirely to bands, that the recording industry began to expand greatly. By 1996, about 3000 cassettes of local bands had been released, many from either Port Moresby or Rabaul, both areas being important in contemporary music styles. While many bands remain popular only with people from their own province, a few bands have been consistently successful over the entire nation, e.g. Paramana Strangers, Painim Wok and Barike. The National Arts School (now part of the University of Papua New Guinea) produced a number of bands that conspicuously attempted to meld traditional and Western popular musics, chief among them, Sanguma. However, for most bands the relation of their music to traditional music is less obvious. Songs are frequently in the vernacular and often concern lost loves or strong attachments to one's village. Melodic movement, distinctive harmonies and short, repeated texts are also possible relations with traditional music. While cassettes continue to be the most popular format for bands, local video clips began to be made and aired in 1990 on EMTV, the only local television station, and a few CDs began appearing in 1994. Webb (1993; 1995) details the development of popular music in the country.

Melanesia, §III: Papua New Guinea

5. Research.

Although the first recordings of Papua New Guinea music were made in 1898 during a visit by an anthropological expedition whose main work was in the Torres Strait, interest in music began before this with instruments brought to museums and the descriptions of visitors. Colonial powers had different attitudes towards research. The Germans were very much concerned with the subject, mounting huge, well-equipped expeditions, whereas the British, and particularly the Australians, were much less interested in such work. Consequently, there are many invaluable early recordings from the Mamose and Islands Regions, formerly German New

Guinea, but fewer from other regions. Recordings have been made by a full gamut of the professions: natural scientists, explorers, doctors, missionaries, geographers, adventurers, anthropologists and latterly ethnomusicologists (Niles, 1992). Although numerous writings on music resulted from the recordings made by others, the first dissertation on Papua New Guinea music resulting from the author's own fieldwork was that of Chenoweth (1974), while 1987 saw the first thesis on music by a Papua New Guinean, R.N. Stella. McLean published an essential bibliography of publications in 1995. Government concern for the preservation of and research on music was shown in 1974 with the establishment of the Institute of Papua New Guinea Studies, with its own music department. It houses the largest collection of Papua New Guinea music recordings in the world, conducts research, issues publications on music and liaises with other researchers. The *Papua New Guinea Music Collection*, edited by Niles and Webb in 1987, consists of over 300 recordings from throughout the country.

Melanesia

IV. Solomon Islands

The 'Solomon Islands' is taken here in the political sense of the independent state, part of the former British Solomon Islands Protectorate and therefore excluding the two islands Bougainville and Buka, which, while geographically part of the Solomon Islands archipelago, politically are part of Papua New Guinea (*see* §III above). There are about eighty different languages spoken throughout the islands, belonging to three major linguistic groups: Melanesian, Papuan (non-Austronesian) and Polynesian languages. The great majority of Solomon Islanders speak Melanesian languages, while smaller groups speaking a Polynesian language live on so-called Polynesian outlier islands (*see* §3 below).

1. Malaita.
2. Guadalcanal and Savo.
3. Polynesian outliers.
Melanesia, §IV: Solomon Islands

1. Malaita.

The inhabitants of Malaita (about 100,000 people) speak some 11 Melanesian languages, some of which, particularly in the north, are mutually intelligible. Malaita's music may be divided geographically into that of the north and that of the south (the centre shares characteristics of both). Musical terminology is similar in the different languages: the generic term for vocal music is *nguu* (there are also specific terms for each kind of song); instrumental music is called '*au* ('bamboo'), as all instrumental music except that for slit-drums is played on bamboo instruments.

Solo songs, such as lullabies, are known throughout the island. Songs performed by choruses of men sitting in two rows facing each other and singing in two parts are characteristic of the northern half of the island. The words of their songs, which recount historical traditions, are sometimes sung by the entire choir, sometimes by a song-leader. Certain kinds of song are accompanied by sticks struck against each other, others by rattles (nut-seeds tied to sticks). Other songs accompany activities, the cracking

of canarium nuts or the pounding of taro for feasts, or paddling in the large plank canoes. In the north, women sing in unison, unlike the men. No choruses are known in the southern half of Malaita, where usually two people sing together, in two parts. This polyphony is characteristic of women's songs (funeral laments (ex.2), enumerative songs and even lullabies) as well as men's (performed during paddling or the pounding of taro). Another type of song is sung by men to the accompaniment of large bamboo tubes, stamped on the ground or struck against the palm of the hand.

In their instrumental music Malaitans distinguish between 'blown bamboos' and 'struck bamboos'. Some instruments are played unaccompanied, others in ensembles. Instruments played solo in the 'blown bamboo' category include three types of flute made from single bamboo tubes: the transverse flute, the end-blown flute, held obliquely, and the notched flute. The transverse flute is stopped at both ends by the nodes in the bamboo; single holes cut on the reed-wall near each end serve as mouthpiece and finger-hole. The oblique flute may be stopped or open at the lower end: if stopped, the instrument requires a finger-hole; if open, the musician stops or reopens the bottom opening of the tube with his index finger. The notched flute exists only in the south, in Small Malaita. Open at the lower end, it requires two finger-holes or none. In all three types of flute, supplementary pitches are obtained by overblowing. The three instruments are played primarily by women for their own amusement.

In the southern half of Malaita there is a type of panpipes consisting of a single raft, in which the pipes are not arranged in decreasing sequence (fig.4). This irregular order is explained by the manner of playing: the musician always blows simultaneously into two adjacent tubes, thus obtaining a two-part melody (ex.3). This instrument has 5 to 13 tubes, depending on the region and the type. It is played during the gathering of canarium nuts or to call a woman to a forest tryst. There are in addition two

types of bundle panpipes. One type, held vertically, consists of seven to nine open bamboo pipes (fig.5). The musician holds the instrument 1 or 2 cm from his mouth. Keeping his hand nearly motionless, he moves his head to direct the breath into the different tubes. In one variant known among the Kwaio, the bottom ends of the tubes are closed by nodes. The other type of bundle panpipes, held obliquely like the end-blown flute, is composed of three or four thin, open-ended bamboo tubes (fig.6). A small circular hole at the node forms the mouthpiece of each tube. The musician places the tube he wishes to sound obliquely against his mouth; part of the air current also enters the opposite tube. His head remains still, and his hand moves the instrument. Besides the fundamental tones, partials are used, their sonority being very weak and delicate. These panpipes are found in the southern part of Malaita and seem unknown elsewhere in the world. Both types of bundle panpipes are played for the personal enjoyment of the musician, except among the Fataleka in the northern part of Malaita, where the first type is used in a cycle of funeral feasts.
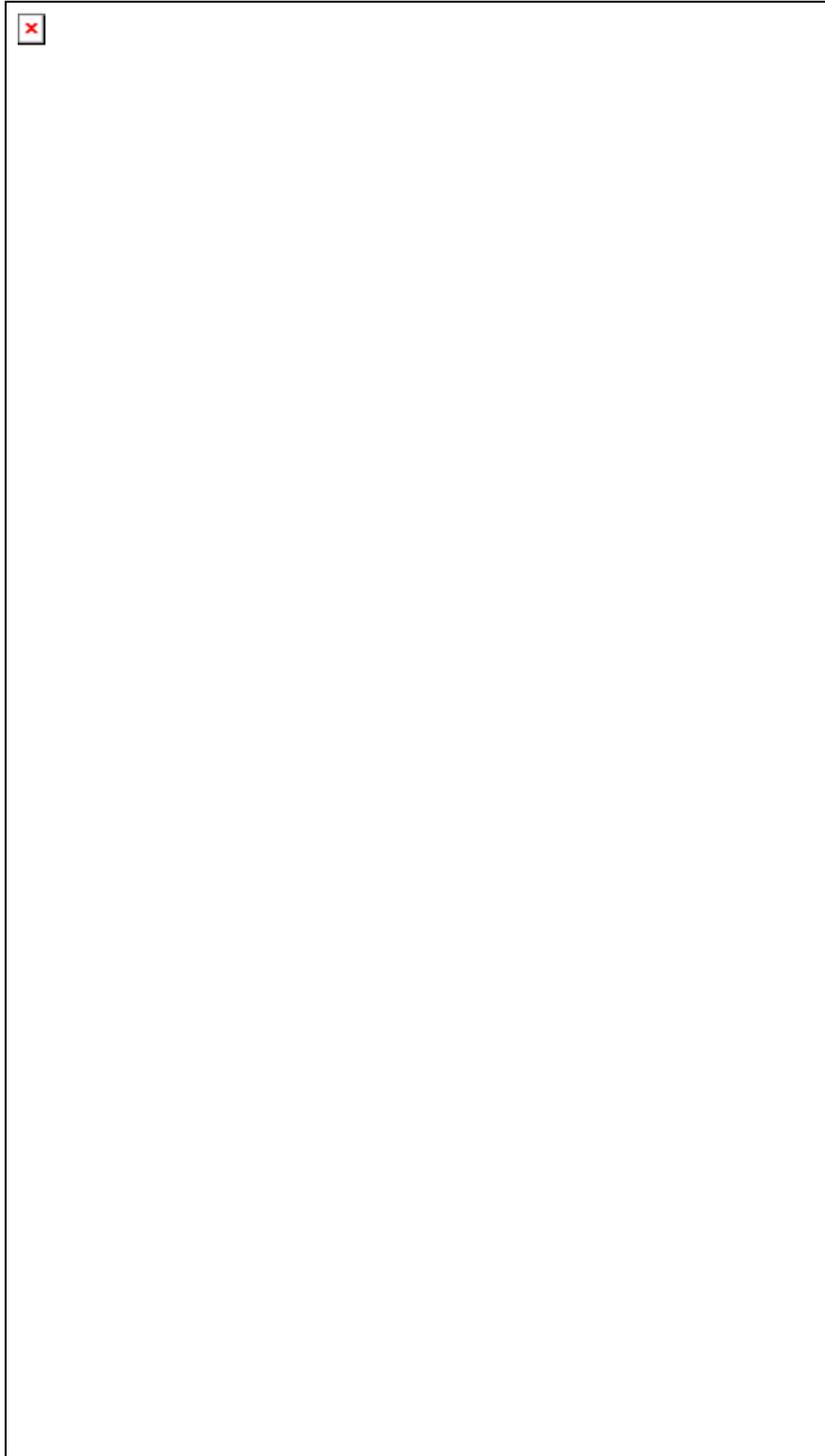
The category of 'struck bamboos' includes two instruments, the musical bow and stamping tubes, which are played unaccompanied. The musical bow consists of a bamboo tube open at both ends, to which are attached two strings (tuned to the same pitch) made from a single plant fibre. If the bamboo is too rigid and does not bend sufficiently, the strings must be raised by bridges, and the instrument then nears the zither family. The bamboo is placed between the lips, thus adding harmonics selected in the mouth to the fundamental sound obtained by plucking the two strings. The stamping tubes consist of ten bamboo rods, between 13 and 50 cm long, each stopped at the bottom end by a node. The musician, sitting, holds four tubes in each hand and one with each foot (between two toes), and beats them on stones placed on the ground. Stamping tubes are known

elsewhere in the Pacific, but generally each person plays one or at most two tubes. It seems that only in the southern half of Malaita and nowhere else in the world are the rhythmical, melodic and polyphonic resources of this instrument exploited to such an extent.

Stamping tubes can also be played as an ensemble instrument, in which case the stamping tubes are distributed among two or three players playing ten or twelve tubes in all (fig.7). As in solo performance, this music is played for amusement, by both men and women. But the most important instrumental ensembles are groups of slit-drums and panpipes played at the great ceremonial feasts held in connection with the ancestor cult or to enhance the prestige of chiefs. The solo slit-drum is known to all peoples in Malaita and is used to send messages, but slit-drum ensembles are found only in southern Malaita and have an essentially musical function. Depending on the region, the ensemble consists of three to twelve slit-drums of different sizes (fig.8). The instruments are placed horizontally on stands constructed of plant materials, the slit pointed towards the player, who drums on its upper edge with two sticks. Among the 'Are'are, where rhythms are played homorhythmically, many pieces consist of one single rhythmic motif, repeated several times with and without short interruptions but in a definite order, preceded by vocalisations shouted by the drum leader (ex.4). In Small Malaita, the three slit drums of an ensemble are struck in different rhythms. Many prohibitions, dietary and sexual, must be observed during the making of new slit-drums, ending with the inaugural ritual when the ensemble is played in public for the first time.
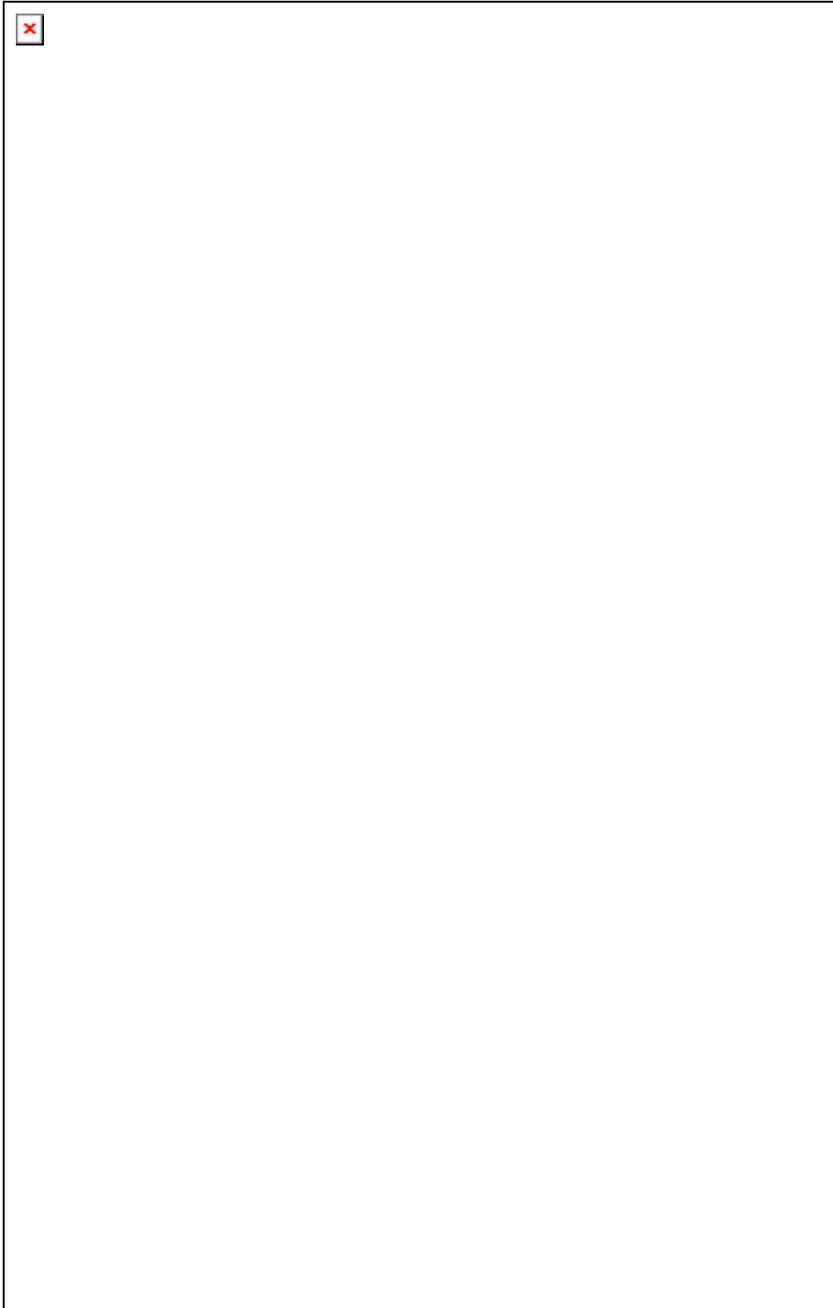
In Malaita there are seven types of panpipe ensembles, with many variants, each type with its own name. The panpipes played in ensembles all consist of one row of tubes stopped at the lower end and arranged in decreasing order of size. The basic scale used is one in which the octave is divided into seven approximately equal intervals (also found in Cambodia, Thailand, Mozambique and Guinea). This scale appears in two forms, one in which all the instruments of an ensemble have the complete scale (as in the northern '*au sisile*and the southern '*au tahana*), and one in which two instruments share the scale, complementing each other: thus pitches 1, 3, 5, 7 etc belong to one instrument and pitches 2, 4, 6, 8 etc to the other (as in the northern '*au 'ero* and the southern '*au keto* and '*au taka'iori*). Another ensemble in southern Malaita, the '*au paina*, consists of instruments whose tuning is pentatonic. The number of instruments and of the tubes on each instrument, the tessitura of the ensemble as a whole, the number of polyphonic parts, the playing in parallel octaves and the repertory vary according to the type of ensemble. Thus, the '*au tahana* is composed of

four instruments of two sizes, each instrument with a tessitura of nearly two octaves. The musicians play in two-part polyphony, each part being doubled at the octave (ex.5). The 'au paina has eight instruments played in two-part polyphony, each part quadrupled at the octave. The largest instrument may reach 160 cm in length, the others then being 80, 40 and 20 cm long. The tessitura of the ensemble as a whole is five octaves. The 'au sisile in the north consists of a variable number of instruments (eight to twenty) of the same size, with a tessitura of approximately two octaves. The musicians play in four-part polyphony, and there are no doublings at the octave. Among the Kwaio, at the island's centre, the 'au sisile always consists of eight instruments: four of one size with a tessitura of two octaves, and four instruments of three tubes each, tuned in 3rds. Some pieces are played in four parts (some parts doubled or trebled at the octave), other pieces in six, seven and even eight parts (ex.6 and fig.9). Some ensembles have no rhythmic accompaniment (e.g. the 'au tahana, 'au keto and 'au paina), whereas in others the musicians wear rattles around the ankles ('au sisile, 'au 'ero); in still others (e.g. the 'au taka'iori) the dancers beat on leaf bundles. In the 'au sisile of the Kwaio, the seated musicians strike their right thighs violently with one hand. New panpipes are made using older instruments as models. The expert craftsman measures the interior length of the tube with a thin rod used as a plummet. To obtain the correct tube length of an instrument to be tuned to the upper octave, the measurements are halved. Conversely, to make an instrument tuned to the lower octave, the measuring rod is bent in half before being inserted in the model instrument; the unbent rod then gives the desired length.

Instrumental music in Malaita mostly consists of 'imitative' or 'descriptive' music. Each piece, composed according to rigorous rules, has a title indicating the theme of the composition, for example the songs of birds, the croaking of frogs, the whirring of insects, the cries of animals, the patter of drops of water on a leaf, the murmur of streams, the roar of the sea, the crackling of tree branches or other natural sounds. Human sounds also can be the theme of a piece, such as the crying of an infant, the moaning of the sick or wounded, sleepers' snoring, spoken words, and sounds made at work. Some compositions are based on songs or melodies played on other instruments. A piece may translate a visual movement, such as the swaying of a spider or the comings and goings of people. The history of the composition and the name of the composer are passed on to young musicians, but non-musicians are usually ignorant of these aspects, and often do not even know the name of a composition. The title and composer of some pieces believed to be very old are no longer known even among musicians. These pieces are now known as part of the repertory of a celebrated musician or of a village.

Melanesia, §IV: Solomon Islands

2. Guadalcanal and Savo.

Guadalcanal is the largest island of the Solomons and includes the capital Honiara. On Savo, a small island only 20 km distant from Guadalcanal, one of the few Papuan (i.e. non-Austronesian) languages of the Solomons is spoken, but the music is closely related to that of Melanesian-speaking Guadalcanal people, with the exception that on Savo there are no panpipe ensembles.

Singing on Guadalcanal and Savo is characterized by three-part polyphony, with two independent solo voices against a background of a drone sung by a choir. Many songs feature the two solo voices covering a wide range of notes, with rapid changes to chest and head voice to produce yodelling.

Panpipe ensembles on Guadalcanal are also characterized by drone pipes with closed tubes blown as flutes and open tubes blown as trumpets. In contrast to the panpipes of Malaita, the instruments on Guadalcanal have two rows of pipes, the second row with open pipes producing an upper octave that effectively enriches the timbres. Compared to the panpipe playing on Malaita, with its soft, pulsating sounds, the aesthetic of the Guadalcanal panpipe ensemble prefers a harsher sound. High-pitched overblowing is used to signal a stop or to cue the move into the closing formula of the piece. In both panpipe ensembles and vocal music, the melodic parts join the pitch of the drone at the end of the stanza or the piece, so that all the parts end in unison or on the octave. On the south-eastern point of Guadalcanal, some villages populated by 'Are'are people from Malaita have kept their language and music while also borrowing from their neighbours the characteristic 'Guadalcanal sound' of panpipe ensembles.

The Aeolian organ is a spectacular instrument used in former times during the funeral ritual to recall the spirit of the dead back to the village from the sea where the body was committed. The organ consists of four long bamboo canes, approximately 5 m in length, with holes of different sizes and form cut in each internode (fig.10). An enormous amount of air is needed to make a loud sound, simultaneously producing a multitude of partials (harmonics). This occurs because the internodal segments become shorter and thinner from the bottom to the top, creating cavities with different volumes; thus different pitches can be obtained when blowing.

Melanesia, §IV: Solomon Islands

3. Polynesian outliers.

(i) Ontong Java.

The traditional music of the Ontong Java atoll, like that of all Polynesia, is essentially vocal. Instruments are used exclusively for the rhythmical accompaniment of song: small slit-drums, sometimes replaced or complemented by pieces of wood or bamboo struck with two sticks; bamboo stamping tubes (each singer plays only one tube); fans struck on the palm of the hand. Some types of song are danced. The musical beach games of young girls consist for the most part of sitting dances. Most standing dances have a slow first part, in which the dancers, men or women, stay in place; then there is a great acceleration of tempo, at which point the dancers advance with rapid motions towards the choir sitting on

the ground. Formerly many types of song were performed only once a year, in the course of an important ritual dedicated to the ancestral gods. Other songs were associated with the birth of the first child, with funerals, or were sung for amusement. The songs are performed by male, female or mixed choirs, with the exception of prayers, which are chanted by the ritual leader. Two archaic vocal styles are characteristic of Ontong Java (as of all Polynesia): one-note recitative and speech-song. Passages of both styles also appear in songs that otherwise use several pitches. Songs in two- or three-part polyphony have a drone.

(ii) Bellona and Rennell.

Located at the southernmost tip of the Solomon Islands archipelago, Bellona and Rennell are tiny raised coral islands whose inhabitants share the same Polynesian language and culture. Bellona is 7 km long and 2 km wide, whereas Rennell is somewhat larger. In 1986 the combined population of both was approximately 2500. A colony of people from both islands live in a suburb of Honiara, the capital city of the Solomon Islands.

Traditional to the Polynesian culture of Bellona (Mungiki) and Rennell (Mungaba) is heterophonic vocal music sung by leader and group, often with rhythm accompaniment and/or dancing. The poet-singer tradition is strong, the poet often leading his song. In this society, ability in singing, dancing and composing poetry are factors in winning status. Poets are the scholars, mastering old songs in the classical poetic language. Lineage elders teach the young men to sing and dance correctly. The numerous song types are types of poetic compositions, each having certain melodic tropes.

According to oral traditions, West Polynesians populated Bellona and Rennell over 24 generations ago from a homeland called ʻUbea, probably Uvea (Wallis) Island, west of Samoa. They brought several song-dance suites with them in the archaic language of their ancestors. In one of these, the *suahongi*, two different song-dances are performed simultaneously and coordinated in an organized manner (Rossen, 1987; *Polynesian Dances of Bellona*, 1978). It includes a song called *te pese a Kaituʻu* composed by Kaituʻu, one of the first immigrants (Rossen, 1978 and 1987).

Song titles contain the name of the poet and that of the song type. A men's double chorus sings *pese* songs, clapping in accompaniment. *Tangi* laments are strophic songs composed primarily by women, but men join the singing; all beat their hands on available objects, creating a polyrhythm with the song (Rossen, 1987). Many of the 26 song genres are suites that have a set sequence of up to six song types, including introductions, main songs and special endings. There are dirges, praise songs, songs for rituals and for hauling, singing games and many others.

Christianization by the Seventh Day Adventist Church in 1939 resulted in prohibition of traditional songs and dances. Nevertheless, some people perform despite church sanctions, and older Bellonese remember the traditional repertory. Performances are in demand for official occasions such as the visits of dignitaries, for tourists in Honiara and for festivals further abroad.

Songs and dances are unaccompanied or accompanied by clapping; the only instrument, a wooden soundboard (*papa*: 'flat'), The *papa* is beaten for some dances. It is flat, crescent-shaped, about one metre long, and beaten with two batons. A stake in the ground holds the convex edge; the beater props the concave edge up on his feet, forming a resonance chamber below. It produces a low and a higher tone. The person beating the rhythm also leads the singing. Most of the 17 song-dance suites and nine song genres are performed by men only, with women participating in five song genres and two dances. A leader and approximately 25 singers dance in unison, in circle or line formation (*see* fig.11).

The local vocabulary has terms for several qualities of vocalization. An intermittent bass bourdon, *tuku ki songongo*, is typical for traditional songs but rarely sung today. Young people emphasize a high male voice in their songs. These are sometimes in English in the introduced pan-Pacific pop style using ukuleles and guitars.

Singing and dancing were originally performed during rituals: food distributions, tattooing and group visiting. Food distribution feasts still occasion singing today, although the islanders now sing Christian hymns.

Children use a musical bow and a ribbon reed as toys. Notched and fipple flutes were introduced between 1930 and 1940, in addition to a musical bow. Children still play the bow today; the flutes, made of green papaya stalks, have almost disappeared from use. Still popular are the song-dances *mako tuʻu* and *ngongole*, introduced to both islands in the 1900s by castaways from Tikopia (see §(iii) below).

(iii) Tikopia.

Located in the eastern Solomon Islands, Tikopia is a Western Polynesian outlier situated 120 km south-west of the nearest other outlier, Anuta. This article discusses traditional Tikopian music and takes no account of modern songs in European musical idiom, called *pese* (singing) or *pese fuere* (just singing).

Drums and chordophones are absent. Idiophones include the *tā* or sounding board, *lopu* or stamping tubes, and *ū sēru*, a bundle of dried leaf pinnules beaten on the hand as a sacred object. Aerophones are limited to the *pū* or shell trumpet and *fakatangitangi* or *pū kofe*, a flute said to have been blown either with the mouth or the nose.

Group rather than solo singing is usual. Texture is either unison or at the octave. Voice quality is moderately tense, with some nasality. There are two broad classes of songs, called *mako* and *fuatanga*. *Mako* are dance-songs, of which the commonest form is the *matāvaka*. It is accompanied by a song and by drumming with two sticks on the sounding board. Also common is the *ngore*, sung by a seated chorus and accompanied by hand-clapping. Differences between the two are wholly temporal. Scales are anhemitonic pentatonic or tetratonic. *Matāvaka* are in duple time, either 2/8 or 2/4, and are typically accompanied by a tap from the sounding board on each beat. Tempos are either steady or accelerate. *Ngore* are 3/8 songs with a hand-clap marking the beat. Syncopations occur across bar lines, and word rhythms may run counter to the metre established by the hand-

claps. Tempos are steady and about 60% slower than those of *matāvaka*. Because the differences between *matāvaka* and *ngore* are rhythmic rather than melodic, a *matāvaka* melody can transform easily to *ngore* and vice versa.

Fuatanga are highly serious compositions performed either as elegies eulogistic of living persons or, most often, as laments or dirges at funerals. *Fuatanga* differ from *mako* both melodically and rhythmically. The scales are frequently hemitonic (with semitones), and a conspicuous characteristic is extremely slow tempo with many long-held notes. Metres are often additive, with 5/4 patterns of either 2 + 3 or 3 + 2 the most common. In contrast with *mako*, there is no audible accompaniment. The songs are characteristically pitched extremely low with switches of octave up and down as male singers reach their limits of range.

Melanesia

V. Vanuatu

The archipelago of Vanuatu (formerly the New Hebrides), composed of 80 inhabited islands, lies about 800 km west of Fiji and 400 km north-east of New Caledonia; the main islands are Espíritu Santo, Malekula, Pentecost, Aoba, Maewo, Ambrim, Tana and Efate. The climate is tropical and subject to hurricanes, and the islands experience occasional earthquakes. The Austronesian (Melanesian) population arrived about 4000 years ago, probably in two major migrations. The people were pioneers of exploratory ocean navigation, and their large double-hulled canoes covered vast distances, feats not equalled with comparable accuracy and skill until the chronometer was invented. At the end of the 20th century the twin symbols of canoe and rooted tree, standing interrelatedly for both movement and place, continued to play an integral part in the traditional cosmology of the ni-Vanuatu (the people of the islands). The name Vanuatu, adopted in 1980, embraces the meaning 'permanent land'. Owing to a history of sporadic settlement, the population of 170,000 speak over 100 indigenous languages. Many people are polyglot in various vernaculars, but Bislama (Bichelamar) is the lingua franca. Europeans first visited in 1606, with the French arriving in 1768 and the British in 1774. The islands' traditions were affected by the various Christian denominations that tried to evangelize, suppressing traditional rites and customary practices in some areas. Independence from the dual colonization of Great Britain and France, which began in 1906, was not gained until 1980. The history of an independent Vanuatu has been marked by much political turmoil, in which traditional song and dance has often been used to invoke national identity. In recent decades a conscious revival of *kastom* (custom) has attracted political support. Support from UNESCO and other sources enabled the establishment of an Oral Traditions Programme, which had over 50 local fieldworkers in the 1970s and 80s.

1. Genre and musical occasion.
2. Instruments.
3. Popular music.
Melanesia, §V: Vanuatu

1. Genre and musical occasion.

In Vanuatu, traditional music is performed at public and ceremonial occasions and in private. Ceremonies such as marriage involve music, but the most notable ritual is *na huqe* ('grade-taking'), involving song, dance and integral music played on slit-drums. This is part of the process in becoming a *huqe*, 'great person', through the sacrifice of valuable tusked boars. Days of 'settlement' and further debt creation are also public rituals involving music-making.

While there are many possible structures for such rituals, one typical ceremony includes the announcement of the appointed day and precautionary rituals; on the day itself, the presentation of the pigs, speeches, the wearing of special finery and use of special mats; the sacrifice; the drinking of kava; and night-time celebratory dancing. Certain music is performed only for higher 'grade' ceremonies. One such documented occasion involved the 'calling' of pigs; 'signal cries' for the pigs being brought; and a celebratory welcome on slit-drums for the donor and his pigs, while look-out men performed a song of welcome until they were drowned out by drumming as the pigs were brought on to the *na sara* (arena).

At another such ceremony in eastern Ambae that involved a group called a *dingidingi*, the player of the *ratahigi*, the 'largest drum', directed the starts, changes and endings according to the progress of the ritual. He gave cues for changes from section to section both by musical means (pauses and changes in pace), by verbal command and by hissing (as the players had their backs to each other); sections were extended for as long as was necessary. Other drums involved were the *simbegi*('middle-sized'), responsible for rhythmic coordination with the dance and other movements, while the small drum, *valagi*, provided 'decoration'. Towards the end of such an event the men perform an antiphonal *ahi tigo* or 'jump song', at some points *a cappella*, at others with slit-drum accompaniment.

In some areas these rituals were discontinued in about 1930, due to the combined pressure of evangelizing missions and the shortage of land for pig-raising, caused when cash cropping for copra became important. In certain areas where the ritual is no longer practised, slit-drum ensembles, including that of the Nduindui district, have brought renewed life to the repertory, almost making it a concert music. In the eastern part of Ambae, where dominant religious missions were more tolerant towards *kastom* and there was no shortage of land for both pig-raising and coconut plantations, *na huqe* continues to flourish both as a spectacular ritual and as a dynamic local political factor in a period of change and adaptation.

On south Pentecost Island a unique practice called *gol*, which involves jumping from a specially constructed tower with vines tied to the legs, always includes music. In many areas traditional dances are now performed at church festivals and for government events such as the opening of a new council building. There is rarely public music except in such contexts.

Most types of solo music are performed privately. Some islands have solo songs specially composed for a particular ceremony, in honour of the person involved or even, as in the case of grade-taking in Ambrim, insulting songs. Magic songs intended to procure personal benefits such as a good

yam harvest or the attendance of pig-owners with their pigs at the singer's grade-taking ceremony, are still in use in some areas and are performed in great secrecy. Story-tellers often include songs in the narration of traditional stories. At Lombaha on the island of Aoba, songs of a solo genre called *tanumwe*have complex texts that deal with their subject in highly allusive language. The songs associated with certain dances (for example *sawagoro* and *bolo*in the northern islands) are also performed as private solo songs. Other songs include lullabies, songs sung in children's games, counting songs etc.

While most traditional music performed is now of unknown authorship, composers in the islands where traditional music survives are still commissioned to compose new songs for special occasions or in honour of particular persons. Song is taught orally to performers; in the language of the Banks Islands, the composer is said to 'measure' the song while the performer 'sews' it, the singer as it were drawing out his song stitch by stitch.

Within Maewo tradition it is considered that melodies were first invented by women, but that mere tunes were 'something-nothing' until men gave them significance by adding poetry. The maleness of a given song is thought to reside in its text (even when that text may be composed by a woman), while its femaleness resides in its melody (even when composed by a man). In the case of a song with a text that is no longer understood, its female profile may indicate its place of origin. There are a number of auxiliary song languages within which imagery through metaphor, among other poetic devices, is prized and refined. Composing songs is in principle open to anyone, but some individuals are recognised as songsmiths, i.e. makers and menders of songs. They may be commissioned with payment in mats, pigs, kava, food and other valuables in return for ownership, effectively a form of copyright. Songs and dances may thus become exchange objects or gifts.

Many Vanuatu musical practices are based on anticlockwise directional movement. For example, dances that involve participants circling always go this way. Slit-drums are normally played by striking the right hand lip, which in the case of horizontal instruments depends on which side of the player the root end of the tree is placed – if to the right, then the upper lip will be the right-hand side. While this is in principle considered correct for drumming, it is not always respected. Broadly speaking, the left hand side is considered wild and untamed and the right civilized. Dances are to a certain extent borrowed from other islands, which involves singing in another islands' languages, sometimes in a language no longer understood by any participant. In the Banks Islands each island has, in addition to its own language, its own corresponding song language, distinct from the everyday language of other islands. Many dances begin with vocables that serve to identify the type of song or dance to be performed.

The form of many dance-songs is responsorial and repetitive, as in the *lenga*, for example, a dance common to the northern and central islands. The chorus of dancers is arranged in lines, the leader carrying a bamboo slit-drum and acting as soloist. The soloist usually sings a short rhythmic phrase that is answered by the chorus. This exchange is repeated several

times while the dance movement continues. At the end of a particular section of the dance the soloist introduces a new phrase, which receives a new answer from the chorus. The whole section (old phrases plus new phrases) is then repeated, this repetition continuing until the dance is completed. As the soloist takes up his phrase at the end of the chorus's response, the two parts often overlap, introducing an element of polyphony. The *sawagoro*, a dance extremely popular in the northern islands and the Banks Islands, is often performed in an impromptu fashion on festive occasions, danced on the spot in a close circle by as many as wish to join in. One documented example, taking the form of a narrative song, shows the careful design of the poet-composer, who uses thematic metaphor as a structural device: events unfurl like leaves one after the other, then the bud appears, and in the penultimate verse a flower bursts open, with the hero(ine) or anti-hero(ine) named, only in the final verses unveiling of the floral metaphor. The structure creates a sense of tension, often paralleled by crescendo and accelerating tempo (when danced) as the dénouement approaches. The song is responsorial and includes hand-clapping on the off-beats or (in the Banks Islands) sticks pounded on a board laid above a hole in the ground.

Another dance found on Aoba, called *ahi bue* (bamboo song), takes its name from the *bue*, a bundle of dried bamboo placed on forked sticks and used as an idiophone. At the repetition that marks the final section of each movement, the bamboo players break into a 6/8 metre, while onlookers may run in anticlockwise circles around the line of dancers. Similar public participation occurs in many dance forms. Physical stamina and a knowledge of a large repertory of songs are essential for participants. For males, a dance may be athletic, an opportunity to exhibit vigour and a hope for sexual favours, coupled with a display of intellectual prowess (i.e. memory, the ability to manipulate optional repeats through vocal cues). Women's dancing and singing is valued through distinctive gesture, decoration and vocal quality. Women's repertories tend to be reserved for the company of other women. Umulonko one such session involving a *gogona* song, for female rituals, included much use of asymmetrical rhythms with paired voices using percussive timbres. Umulonko women also sing during the preparation of pandanus for the weaving of mats. Learning such songs socializes girls into the work involved in the creation of what is regarded as a woman's wealth, her mat weaving.

Except in one area, musical vocal parts are monophonic. In north Malekula, however, voices are frequently in a polyphony, of which one part is a drone. The melodies are most commonly anhemitonic pentatonic (ex.7), but many songs are either fanfares or are made up of three or four alternate major and minor 3rds (ex.8). Sometimes the highest of the series appears an octave lower. Passages of such 3rds sometimes occur in otherwise pentatonic songs. Occasionally a passing note is added to the series of 3rds.
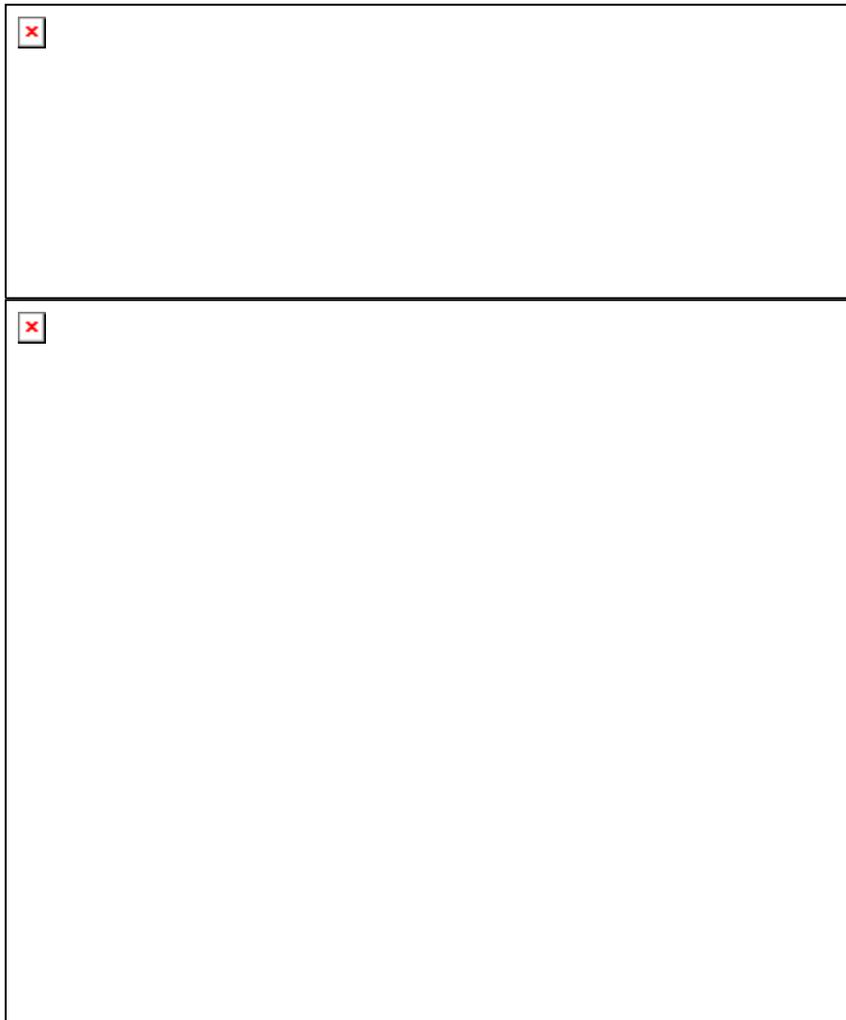
2. Instruments.

Kastom instruments played in Vanuatu consist of sound makers of wood, bamboo, shells and stones, leaves and roots. Instrument making tools are made of stone and shell (adzes), bamboo (knives) and fire and grinding paste (drills). By far the most important instrument, the slit-drum, is made of logs or of lengths of bamboo. Making drums involves as much labour and skill as was exercised in the carving of giant double canoes for which the islands are famous. Indeed, canoe hulls can substitute as slit-drums, but the wood used is normally lighter. Slit-drums made from logs occur throughout the islands. In the islands north of Malekula and Ambrim, they are left undecorated (although they do sometimes have carrying handles) and are placed horizontally on the ground; in Malekula and Ambrim themselves, and in islands to the south, they are normally carved on the upper part with representations of the human face and are buried upright in the ground (fig.12). In areas that use upright slit-drums, portable horizontal ones also occur. The upright carved slit-drums, seen in many ethnographic museums, are giant instruments, which when planted stand 6–7 metres above the ground and have a restricted distribution.

The best horizontal drums are cut from hard wood (*boga*), which has powerful resonance properties and durability. They act as 'Helmholtz resonators', in that pitch for a given interior capacity (the cavity) rises if the slit is widened. In south Pentecost and possibly elsewhere, slit-drums

resting on a forked stick are sometimes placed at an angle. Both vertical and horizontal slit-drums vary in size, from the length of a single node of bamboo to up to 7 metres for wooden drums. In some places they are used singly and in others in groups of varying sizes. In groups they are normally used to play rhythms in counterpoint. Used singly, as in the Small Nambas mortuary rite on Malekula, they play a complicated series of rhythms accompanying ritual chants. In some places they are still used to send messages: on Aoba there is now a particular rhythm played on a small slit-drum to call people to church. Bamboo slit-drums are used for certain kinds of dances. They are held in one hand and beaten with a stick held in the other hand (as by the soloist in the *lenga*), or held by one performer and beaten by another (as in some Banks Islands dances) or laid on the ground in groups (as in the Torres Islands), in which case all the performers play the same rhythm.

Other idiophones include the *bue* (bamboo bundles) of Aoba, which accompany the *ahi bue* dance; a ground-resonated percussion beam made from the buttress root of a tree and beaten with sticks, still used in the Banks Islands, Maewo, Paama and Espíritu Santo and formerly used on Ambrim; and shell rattles attached to the dancers' legs. Bullroarers and certain leaves, formerly used to simulate the voices of spirits, are now rarely used as instruments. On Motalava, in the Banks Islands, singing in certain dances is accompanied by the scraping of the butt of a leaf-stalk against a stone, producing a loud rasping sound. Although this is not now recognized as the voice of *natmat woywoy*, a spirit, the performers nevertheless remain inside a leaf enclosure, and only men are allowed to see the instrument. On Ambrim the voices of spirits were simulated by holding another type of leaf between the palms and blowing on to it.

The most common aerophone is the conch-shell trumpet, used as a signalling instrument both for calling people together and to mark significant moments in ceremonies. The pitch can be slightly varied by putting the fist into the shell's opening. Bamboo endblown flutes are commonly made but largely for the tourist trade, since they are played rarely and never in a public context. The distances between the holes are calculated by finger sizes: ineffective notches may be cut off and another begun, changing pitch relationships. Panpipes were once common: in remote parts of Espiritu Santo *bue balabala hangavulu*, instruments with ten pipes, are still used in polyphonic ensembles.

An instrument known as *temes naainggol* on Malekula and *tematne are* on Ambrim, and reputedly still in current use (in the 1970s there was still at least one player of the musical bow in north Ambrim), is a wooden vessel rather like a deep mortar, into which the performer blows through a reed tube (see fig.13), producing a booming note. The performer uses several of these vessels, each of a different pitch, and dexterously withdraws the reed pipe from one and inserts it into another while accompanying singing. One end of the bow is held in the teeth while the string is plucked with a piece of coconut-leaf rib (fig.14).

Melanesia, §V: Vanuatu

3. Popular music.

Types of popular music that have come to Vanuatu include 'cowboy' songs, accompanied by ukulele or guitar, and gospel hymn tunes, especially of the Moody and Sankey variety (*see* Gospel music, §I, 1(iii)). New music is being composed in these styles, and popular musics from other parts of the world are often adapted in performance by changing aspects of melody and harmony, by the insertion of extra beats and by the shortening of long notes, often creating irregular rhythms. In certain islands, traditional music has almost completely disappeared, and only these new popular styles are known. This has occurred mainly where people have been told that traditional music was unfit for Christians. Often where this has happened the islanders have been amazed to learn that people in other islands still perform their traditional songs and dances without any sense of impropriety. The disappearance from Hiw of certain customary music and rites that survive in the other Torres islands is attributed to the fact that those who knew them died without passing them on to the next generation. The learning of music and rites is often connected with initiation into status grades of society: where this initiation is neglected, associated traditions may disappear. However, there are large enough areas in Vanuatu where traditional music is still composed and performed to ensure its continuance as a cultural expression.

Recordings of Vanuatu traditional music are held in the Archive of Maori and Pacific Music (Crowe Collection), Department of Anthropology, University of Auckland; Crowe Collection, University of New South Wales; Music Department of Monash University (MacIntyre Collection); Pitt Rivers Museum (Layard Collection), Oxford. The New Hebrides Cultural Centre, Port Vila, began a systematic collection of oral traditions, including music and dance, in 1976.

Melanesia

VI. New Caledonia

The New Caledonian archipelago, which covers over 19,000 km^2, consists of the main island of New Caledonia and the surrounding Isle of Pines, Loyalty Islands and Belep Islands. The archipelago has been inhabited for 3500 years by a Melanesian people who today call themselves Kanaks. Several Polynesian migrations (the most recent reached Uvea in the 18th century) contributed to the process of linguistic diversification: over 30 separate languages were being spoken when the first European explorers came to New Caledonia at the end of the 18th century. The territory officially became a French colony in 1853. Colonization brought violent upheavals into Kanak life, as well as various waves of immigrants. In 1989, out of the 164,000 inhabitants of New Caledonia, 74,000 were Kanaks. Only Kanak music will be described here, since the music of the other ethnic groups resembles that of their countries of origin.

In spite of the linguistic diversity of the Kanaks, their cultural practices are relatively homogeneous, the greatest difference being between the main island and the Loyalty Islands. Kanak music can therefore be described as consisting of a number of distinct musical types. Private music linked to domestic life includes lullabies, children's games, flute tunes and curative and religious invocations. Forms of community music, performed in the village square on the occasion of major public ceremonies, include

rhythmic speech, group dances and men's songs. To this body of music should be added choruses modelled on Protestant hymns, whose four-part harmony is entirely European. Finally, groups of young musicians are now composing works that try to synthesize elements of Western popular music and the old Kanak tradition.

The 'private' musical genres are disappearing faster than the public genres. Lullabies can still be heard almost everywhere; some are sung in two-part counterpoint. The words of these songs often contain a wealth of place names and historical facts, and thus consititute a disguised political commentary. The children's games make use of a variety of small instruments quickly made from various kinds of plants: a jew's harp made from a coconut leaflet, a whirring disc, a coconut-leaf whizzer, three kinds of small double-reed pipes, a bamboo panpipe and a piston flute. Young people used to play other aerophones that have now almost disappeared: a water flute and an oblique flute made from a papaw petiole in the Loyalty Islands; a transverse flute on the main island; a duct flute and a transverse trumpet, both made of papaw petioles, in the Isle of Pines. The conch is still a symbol of chieftainship and is blown to summon people together or is fixed to the carving on the roof ridge of the chief's house.

The most important ceremony is the one that concludes the period of mourning for a chief, held a year after his death. On the main island, an appointed orator chants a rhythmic speech on this occasion, recalling the history of local alliances. The orator is raised above his audience and recites *recto tono* in a very rapid tempo, with as few interruptions as possible. The men of his community surround him and back him up with rhythmic silibance and whistles, coded cries and exclamations.

A group dance tells a story through a succession of figurative, stylized movements, synchronously performed by all the dancers. Their movements follow the rhythm of a percussion ensemble, which on the main island consists of bamboo stamping tubes and a bamboo slit-drum. In the Loyalty Islands and the Isle of Pines, these dances are led by a chorus of men and women simultaneously striking rhythmic instruments (pads of leaves, bamboo stamping tubes). On the main island there is no chorus to accompany these dances, and in the central region of New Caledonia the only sound-producing instruments are the ornaments worn by the dancers.

The principal form of music on the main island is the male voice duet (fig.15). The two singers are surrounded by a dozen musicians stamping bamboos, striking beaters made of bark (an instrument apparently unique in Oceania) against each other or scraping palm spathes. Finally, all present at the festivities dance in a circle around this orchestra and participate in the music-making with exclamations and whistles. In such a song the rhythm, which must be played in two parts, is constant, and only the tempo may vary from one song to another. The song is a counterpoint between the two men, its aesthetic aim being to maintain great melodic tension. In many of the Kanak languages the words are called 'the tuber of the song'. These texts can be up to 40 lines long. They may narrate historical events, describe interaction with the natural world or sometimes tell love stories.

The musical tradition of New Caledonia has been formally banned by Christian priests, weakened by the spread of the international music industry, and to some extent decontextualized by social change. Despite this it remains alive, latterly given new value by the younger generation's musical creativity and awareness of its past.

VII. Fiji

The Fiji archipelago comprises well over 800 islands in the south-western Pacific Ocean, of which approximately 100 are inhabited. The group covers 18,278 km^2, with the total area of the two largest islands, Viti Levu and Vanua Levu, making up almost 90% of the total land mass. Fiji represents the confluence of two Pacific areas, the Melanesian and the Polynesian. Geographically, the islands form part of the Melanesian group, but the indigenous people are of Melanesian stock with an admixture of Polynesian blood. The relative influence of Polynesian and Melanesian elements found in indigenous language and culture varies enormously. Generally, Polynesian features dominate in the east and Melanesian in the west, with many combinations in between. A substantial part of Fiji's population is comprised of non-indigenous peoples, most significantly Indians. Other communities include Chinese, European and other Pacific Islanders (*see* Micronesia, §I, 1). There appears to be general respect for each of the many distinct cultural traditions, though actual interaction and exchange tends to be limited.

Although the music of Fiji embraces several disparate musical cultures, studies have focussed solely on the many musical systems of indigenous Fijians and, principally, on the musical genre of *meke*. Such research has varied in approach, quality and scope, but the various impacts of the church, school education, urbanization, radio and other mass media, developmental strategies and European popular song have rarely been fully considered. The diverse range of musical cultures and the essentially dynamic nature of music-making in Fiji mean that generalizations about musical life there are of limited value.

1. Instruments.
2. Vocal music.
3. The social environment.
Melanesia, §VII: Fiji

1. Instruments.

Most instrumental music in Fiji functions as a signalling device. Purely instrumental music, common in former times, is now obsolete, and introduced instruments used for this purpose (e.g. those common in police and military bands) tend to be confined to urban areas. There does not appear to be a comprehensive term that identifies sound-producing instruments as an entity. According to the means of sound production, the inventory of traditional instruments is confined to idiophones and aerophones. Introduced chordophones include the *qitā* (guitar), *ukalele* (ukulele) and mandolin; all are used exclusively to accompany casual group singing.

There are two principal types of wooden drum common throughout Fiji. *Lali* (large wooden slit-drums) are used to signal a variety of religious and secular activities of social significance, the precise rhythmic pattern varying according to the nature of the event. Constructed from a canoe-shaped single block of wood, hollowed out and left with a large open slot, *lali* are usually beaten in pairs of unequal size, one person to each drum (fig.16). Each drummer uses a specially crafted pair of *iuaua* (drumsticks). Due to the essentially functional nature of the instruments, the active repertory of *qiriqirinilali* (the rhythmic patterns of *lali* drums) varies in size and content according to the needs of a given community. The most common beat heard is the *lali ni lotu*, which signals church-related activities. The instruments were more frequently used in former times, and the discontinuation of certain *qiriqirinilali* seems directly attributable to the decline in former performance contexts (e.g. local warfare). A much smaller drum, the *lali ni meke* – slender, canoe-shaped, with a small rectangular cavity on its flat bottom – usually accompanies dancing and some forms of group singing. Struck on the curved side, usually directly over the cavity that acts as a resonating chamber, pitch variation is produced by varying the points of contact of the *iuaua*. To enhance the sound further, the chamber may be held against an adult's chest or blocked by the player's thigh and calf or upturned foot. The different rhythmic patterns belonging to the *lali ni meke* are named in some areas of Fiji. On both types of drum, *daunilali* (a skilled *lali* player) may demonstrate talent and expertise by improvising on the prescribed rhythmic pattern.

Several idiophones commonly form part of the rhythmic accompaniment to group singing and dance. Body percussion in the form of *cobo* or *obo* (clapping with the hands at right angles and cupped), *sau* (clapping with the hands held parallel and flat) or thigh-slapping is used both formally and spontaneously in the performance of many genres. *Derua* (stamping tubes), constructed from bamboo tubes of varying lengths, which have been hollowed out leaving a single node closing the tube at one end, may mark the pulse of the music (fig.17). The tubes are held vertically with the stopped end closest to the ground and are struck on the ground, emitting a dull thudding sound similar in quality to that produced by *cobo*. The striking of pairs of half coconut shells together and ground-flicking or slapping may punctuate or reinforce the musical pulse. Occasionally, dancers' costumes include rattles constructed from *icibi* (the shells of a fruit), which are fastened to the body and produce a sound as dancers perform.

Several aerophones were once common, though only one appears still to be used today. The *davui* or *tavui* (the conch-shell trumpet) continues to be used for a variety of ceremonial and signalling purposes such as to signal the catch of a turtle, and it forms an essential part of ceremonial grieving for the death of a high chief. In the traditional religion, the *davui* was used as a means of communication with the supernatural world. Nose-flutes (*dulali* or *duvu vātagi*; fig.18) appear to have become obsolete relatively recently. The flutes varied in form, ranging in length from approximately 35 to 70 cm and in width from 5 to 12 cm, and having between four and eight holes. It is thought that traditional musical structures are based on the notes produced by nose flutes. Early writings include references to panpipes (*bitu sonisoni*, *duvu soro* or *bitu sanisani*) and two types of whistle (*sici* and *va-kakalu*).

2. Vocal music.

Fijian music is principally vocal, and it is presumed that most individuals possess the ability to participate in various genres of song. Categorizing vocal genres is troublesome, as the designative terms that describe broad categories of music may change in meaning or specificity according to local dialect, syntax and social context. For the purposes of the following discussion, vocal music has been divided into *meke* and all other forms. *Meke* is broadly defined here as a group form of sung, metrical, rhymed poetry performed with or without rhythmically dependent, choreographed actions and usually accompanied by *lali ni meke*, *derua* and body percussion.

Meke is the most complex and valued group musical genre in terms of musical structure, performing practice, composition and adherence to what is perceived as tradition. It is multi-functional according to social context: it is a high-art form as well as popular entertainment, it is poetry as well as a means of recording history, and it is a way of generating group identity. *Meke* are performed at a wide variety of public occasions, the type of *meke* being determined by the social requirements of the event. Different types include *meke iwau* (a men's club dance), *meke wesi* or *meke moto* (a spear dance for men) and *vakara*, all kinds of *meke ni valu* (war dance); *vakamalolo* (a sitting dance); *seasea* (a standing dance for women); *meke iri* (a fan dance); *ruasa* (a standing dance for men) and *meke ni yaqona* (a dance performed as part of ceremonial kava drinking). Casual festive occasions may include performances of *meke vāgalu* (a dance with rhythmic accompaniment only) and *meke vālasalasa* (a comic dance), two forms to which little enduring value is attributed. *Meke* performed without the accompanying actions or, indeed, those that do not have any choreographed movements, may be termed *vucu*, *vucuvanua* or *vāvunigasau*.

The most frequently rehearsed and performed group forms today are those associated with Christianity. These include genres that are wholly imported, such as *serenilotu* (hymns) and *serenilotu qiriqiri* (song of praise accompanied by guitar(s) and associated with fundamentalism) as well as *same* (religious songs) and *taro* (rhythmically recited or sung section of the catechism), two forms performed exclusively by women using sonic structures and performing practices that resemble *meke*, though without instrumental accompaniment. It is generally acknowledged that incantations used in traditional religion remain extant, though these are hidden and it is impossible to determine their form or content.

A variety of casual group songs are performed for amusement, including wholly imported popular Western songs, songs that borrow texts or purely musical elements from the same, and some forms that incorporate features of SATB choral structures while maintaining certain characteristics of *meke*. The nomenclature employed for casual songs appears to consist of several terms applied inconsistently. The term *serenicumu* (casual or occasional songs) may denote various types of popular song performed by small groups accompanied by guitars and ukeleles. They may be accompanied by informal dance types termed *taralala*, *tauratale* or *danisi*

(the latter coming from the English 'dance'). They also accompany songs performed by larger groups using body percussion during kava-drinking parties (sometimes called *sigidrigi*, from the English 'sing-drink', or *vālutuivoce*) or locally composed anthems performed unaccompanied by choirs. *Serevoli* are performed during New Year celebrations and occasionally in other celebratory contexts, such as on the return of a particularly successful fishing expedition.

Most extant solo and unison songs are associated with children. *Vakamocegone* (lullabies) are recited or sung and usually performed by women of all ages. *Vakawelegone* (infant's amusements) are short, usually rhythmically recited verses with or without rhythmically dependent prescribed movements, which are directed towards, or performed with, infants. Often *vakawelegone* function as an elementary educational aid to teach children such things as counting, place names or the names of high-ranking individuals (ex.9). *Oitonigone* (children's games) are short recited games usually played in groups, with prescribed movements that may be rhythmically dependent. Legends called *itukuni* are told for the amusement of everybody and may incorporate short sung or recited texts, which are performed at critical points in the narrative.

Few musical forms associated with work appear to have survived. There is evidence that *vakalutuivoce* (paddling duets) are now rarely performed to assist transport, though with the addition of other voice parts the songs may be performed in other contexts (e.g. as *serevoli*). *Gi* (group songs performed on completion of land preparation for the cultivation of yams), *serenisiwa* (line-fishing songs) and group work coordinating *kacikaci* (calls) seem to be used with decreasing frequency. Ritual calls associated with ceremonies of exchange and other social interaction include *isevusevu* (kava presented to hosts), *qaloqalovi* (presentations of whales' teeth) and *tama* (greeting calls). These forms appear to be the least dynamic musical genre, with change considered unacceptable.

Stylistically, Fijian song types may be divided into two broad categories: solo and unison songs and group songs. Most categories of solo and

unison songs are associated with children and tend to be rhythmically recited rather than sung, with evidence of widespread use of stereotyped pitch variation. By contrast, those *vakamocegone* that are sung may use personalized stereotypes. Vocal range tends to be limited, with the highest and lowest pitches often found only in the cadential phrase. The final syllable of text may be assigned a note of short or extended duration; in the latter case, a terminal fall on that note is common (ex.10). Solo songs characteristically have a sense of simple duple or simple triple metre and do not contain complex rhythms or a wide variety of note durations. Textual organization varies enormously: textual lines may vary in length, and though most texts include some use of rhyme, no particular scheme appears to be characteristic.
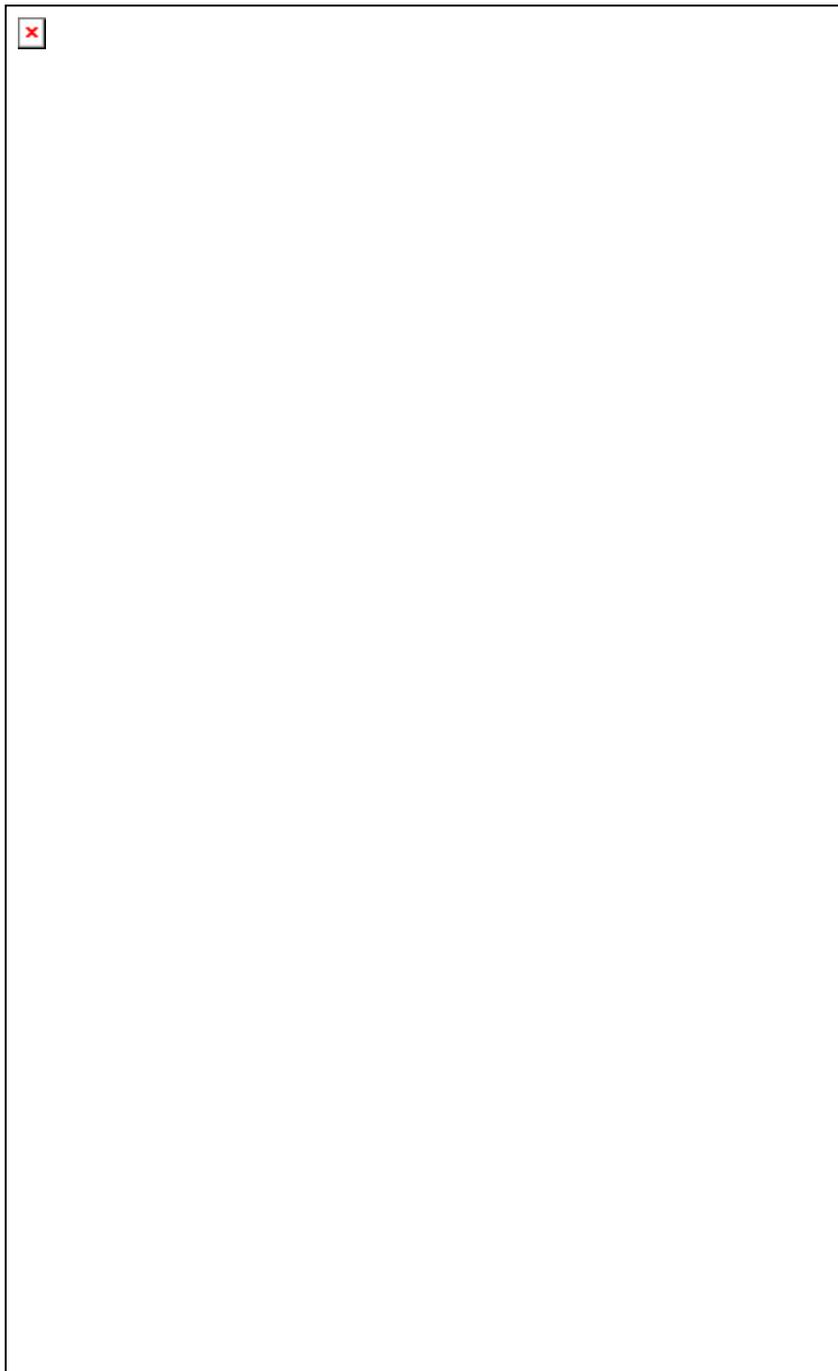
Stylistically, types of group song are distinguishable largely by the extent to which musical structures adhere to tradition or incorporate introduced

elements. Traditional group musical structures are characterized by two inner solo voices termed *laga* (or *lagalaga*) and *tagica* (or *tarava*) and a number of group and subsidiary voices collectively termed the *vakatara* (accompanying group). The *vakatara* may include at least one each of *druku* (or *gudru*) and *gerea* (bass and highest voice part respectively), *vaqiqivatu* (an intermittent bass part) and *vakassalovoavoa* (or *domo rua*, a descant voice). Typically, the *laga* leads the performance and may complete from one word to a whole line of text before any other voice enters. The *tagica* voice may enter several seconds before group voice parts or at the same time. The most common range of the two solo voices is a 5th, and the parts characteristically cross, an interaction termed *vīdolei* (ex.11). Group voices tend to be stereotyped and are often confined to maintaining pedals. Harmonic structures are typically clustered, with frequent use of major and minor 2nds as harmonic intervals. Cadential formulae often incorporate the suspension of the harmonic interval of major 2nd, and notes of extended duration may be assigned to the final two syllables of text. Sometimes, the final note features a terminal fall in all voices. On other occasions, the penultimate syllable of text is assigned a note of extended duration, following which all voices fall to a low final pitch characterized by an almost spoken unison delivery. Such structures are characteristic of older style *meke*, *same* and *vakalutuivoce*; in the latter case only the *laga* and *tagica* parts are present. Although *taro* are rhythmically recited, with a leader speaking the question to which a group response is returned, cadential formulae follow those common for all group forms.
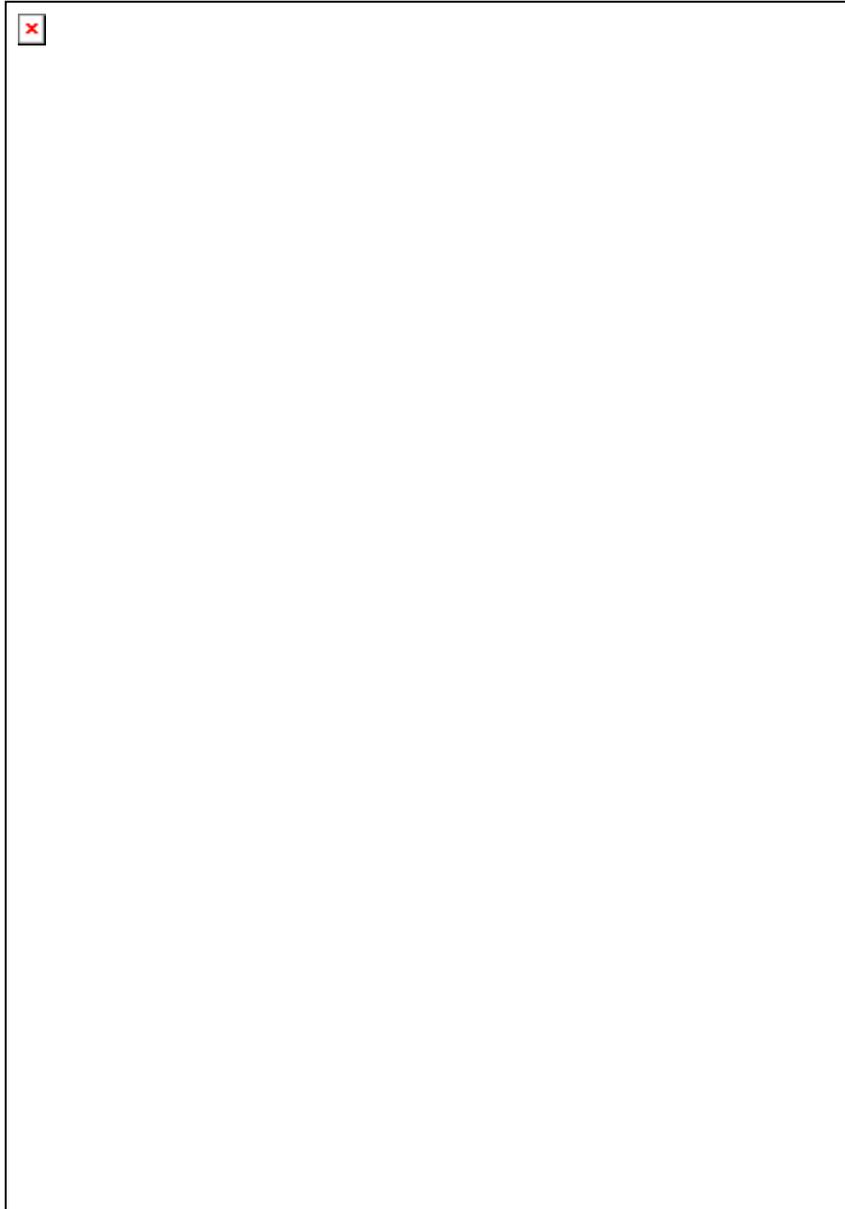
Clearly, the SATB structures and chordal harmony that gained widespread use during the Fijians' conversion to Christianity and the introduction of associated musical forms is in great contrast to traditional structures. The nomenclature applied to voice parts in SATB structures tends to derive directly from English terms, *soprano*, *alto*, *tena* and *besi*, and the term *matasere* equates with the English term 'choir'. The incorporation of some wholly introduced features is now common in traditional forms, particularly those performed within educational contexts and urban and tourist areas. For example, though traditional nomenclature and most performing practices may remain, the harmonic structures of some *meke* are triadically based. Likewise, for some acculturated forms such as *sigidrigi* and *serevoli*, the use of traditional nomenclature and other musical features is standard, though the songs are commonly homophonic, in major keys and contain simple harmonic movement.

Melanesia, §VII: Fiji

3. The social environment.

The impact of the rapidly changing social and economic environment on musical performance varies widely throughout Fiji. Perceptions of tradition and innovation as applied to musical genres, styles, performing practices and processes of evaluation are similarly diverse. Composition methods vary among genres. Most solo and unison forms are known over a wide geographical area, incorporating elements of improvisation that reflect the performer's immediate environment, although usually the composer is not remembered. For traditional group forms, most villages have a *daunivucu* (composer), who is responsible for providing comprehensive compositions. Earlier the term exclusively denoted magico-religious specialists who composed through spirit possession or with the assistance of supernatural entities, and while this may still be the process employed, the term now appears to be more generally applied to any composer of *meke* and sometimes other group forms. An alternative term, *daubuli,* may be used for composers of acculturated and introduced genres. Formal education, travel and broadening musical experiences have resulted in the emergence of composition methods comparable to those in Western societies, including the use of staff or tonic sol-fa notation. With increasing frequency, payment for compositions may supplement or replace items of traditional wealth with cash.

Overt notions of ownership appear to be applied exclusively to *meke*, the rights to which are vested in the commissioning group. There is deep resentment if a group performs a *meke* not intended for them, and traditionally the offending party should approach and appease the owners. For some other group forms, specific textual references to local landmarks, events or people mean that performance by non-local groups would be nonsensical. Casual group songs tend to be performed over wide geographical areas. The performers often imitate songs heard on the radio or while visiting other parts of Fiji, and the composers are rarely known.

Evaluation of the quality of group music performance tends to focus on the communal rather than individual effect. Ideally, a group of dancers should execute their movements as if comprising a single entity. Likewise, in all group singing, voices should combine to produce a solid, balanced sound without any one part dominating another. Traditionally, within the striving for group excellence there are ways in which individual identity and superior skill are expressed. For example, dance formations and costuming can reflect the relative rank, and sometimes skill, of individuals. Superior executant musical ability is recognized and is considered an acquired, rather than inherited, skill. It is thought that through observing, participating and practising one may become a proficient musician. The attributes of a good musician vary among performance roles. For example, a competent *laga* should have a clear, strong voice, be able to sing in close harmonic intervals, establish an appropriate pitch and provide melodic and textual cues for the remaining singers.

Usually no participatory restrictions are associated with formal group performance, though there are exceptions. For example, for ritual *meke ni yaqona* only male members of the chiefly social group may participate. Certain informal group genres tend to be sung by young men, although this is largely due to their personal musical preferences. Some solo songs are routinely performed by men (for example, ceremonial calls) and others by

women (songs associated with children). The dance movements of *meke* tend to be performed by single sex groups. Most commonly during musical performances, the *vakatara* are seated in an inward-facing circle with leading performers in the centre; for *meke*, the group is behind the dancers. *Matasere* tend to stand with each voice part clustered together facing their audience. For most casual group songs and solo and unison songs the positioning of performers is flexible, although some have prescribed physical arrangements.

The contexts in which group musical performance occurs directly reflect the diverse nature of current social environments. Traditionally, performance tends to be part of ceremonies of exchange and other social interaction between groups; for example, ceremonies connected with marriage, pregnancy and birth or the installation of a chief. While many such occasions are still commonly observed, other occasions for performance are many and varied, including cultural festivals such as the Festival of Pacific Arts (*see* Pacific Arts, Festival of), church-based events, events associated with schools, sports teams, government activities and political events, developmental projects and economic events, including those which are cash-paying. The adherence to traditional performing practices is similarly varied, reflecting the nature and inclinations of performing groups and the age, relative musical knowledge, knowledge of tradition and life experiences of the group.

While changes in musical life are generally accepted as inevitable, innovation appears least tolerated in the performance of *meke*. Many performances, particularly within urban areas and the tourist industry, display few of the complex practices usually associated with the genre and are disparaged by those who value tradition. Fear of radical change and heavy loss of traditional musical knowledge has produced some attempts to preserve and maintain musical genres, values and performance standards, and highly regarded performances in these contexts tend to be those that adhere most closely to tradition (for example, performances by the Dance Theatre of Fiji). Radio broadcasting, once focussed on Western popular music, has since developed programmes dedicated to oral traditions. Despite such developments, it is clear that many younger and, in particular, urban Fijians have little knowledge or interest in traditional music and listen primarily to popular acculturated or imported forms.

Important collections of recordings and video material are held by the Archive of Maori and Pacific Music, Auckland; and the Fiji Museum, the Fijian Broadcasting Corporation, the Ministry of Information, the Pacific Music Archives and Tabana Ni Vosa Kei Na Itovo Vakaviti (Institute of Fijian Languages and Culture), Suva, Fiji.

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Melani.

Italian family of musicians. At least three related families of this name from Pistoia produced musicians during the 17th century. The most prominent were the seven sons of Domenico di Sante Melani, bellringer of Pistoia Cathedral from 1624 to 1650. Of these the most important were the two oldest, Jacopo and Atto, and the youngest, Alessandro, who are discussed separately below. The others were: Francesco Maria (Padre Filippo) (*b* Pistoia, 3 Dec 1628; *d* ?Florence, *c*1703), a Servite monk allowed to leave the order while remaining a priest, who was a soprano in the service of Archduke Sigismund of Austria in 1657–63, sang a leading role in Cavalli's *Xerse* in Paris in 1660 and served the Grand Duke of Tuscany as a singer from 1672 to 1700; Jacinto (*b* Pistoia, 1631; *d* Pistoia, 1705), bellringer in succession to his father; Bartolomeo (*b* Pistoia, 6 March 1634; *d* Pistoia, 1703), an alto at Pistoia Cathedral from 1654 to 1656, in the chapel of the Duke of Bavaria in Munich from 1657 to 1660 (though he sang at the Pergola and Cocomero theatres, Florence, in 1661), *maestro di cappella* of Pistoia Cathedral from 1668 to 1677 and from then on organist there until his death; and Vincentio Paolo (*b* Pistoia, 15 Jan 1637; *d* before 1667), known to have been a soprano at Pistoia Cathedral between 1650 and 1659 and to have sung at the Teatro della Pergola, Florence, in 1661. Three further musicians belonging to other branches of the Melani family

deserve mention: Antonio (*b* ?Pistoia; *d* ?Austria), Kapellmeister to Archduke Ferdinand Karl of Austria at Innsbruck in 1659 and composer of *Scherzi musicali, ossia capricci, e balletti* for one or two violins and optional viola (Innsbruck, 1659); Domenico (*b* Pistoia, 7 March 1629; *d* Florence, 12 July 1693), a soprano in the service of Queen Christina of Sweden from 1652 to 1654 and in Dresden from then until 1680, when he retired to Florence; and Nicola (*b* Pistoia, before 1632), a soprano who accompanied Domenico to Dresden.

(1) Jacopo Melani
(2) Atto Melani
(3) Alessandro Melani

<div align="right">ROBERT LAMAR WEAVER</div>

Melani

(1) Jacopo Melani

(*b* Pistoia, 6 July 1623; *d* Pistoia, 18 Aug 1676). Composer and organist. In 1644 he accompanied his brother (2) Atto Melani to Paris. He was elected organist of Pistoia Cathedral on 24 November 1645 and in 1657 became *maestro di cappella*. He also served Prince Mattias de' Medici by composing music (none of which has survived) for his birthday and for Easter celebrations. He moved to Rome in 1667. On 7 October 1673 his name reappears in records as organist of Pistoia Cathedral and continues to do so until his death, although as payments were to someone else he may not actually have assumed the office.

Jacopo Melani was the leading 17th-century composer of comic operas. Only two of them survive. He may have begun to compose opera as early as 1652, for he was engaged at that date in some capacity by Grimani in Venice; during that season an anonymous opera, *Helena rapita da Theseo* (erroneously attributed to Cavalli), was performed at Grimani's theatre, SS Giovanni e Paolo. Melani was a member (with the duty of composing) of the Florentine Accademia dei Sorgenti, for which he composed *intermedi* to *La donna più costante* in 1655 and probably also *Scipione in Cartagine*, an opera with a text probably by G.A. Moniglia, in 1657. He composed the music for five of the seven operas mounted by the Immobili, a Florentine dramaturgical academy, in their theatre, the Pergola: *Il potestà di Colognole* (1657), more commonly, though incorrectly, known as *La Tancia*; *Il pazzo per forza* (1658); *Il vecchio balordo* (1659); *Ercole in Tebe* (1661); and *La vedova* (composed in 1662 but not performed until 1680, under the sub-title *Amor vuol inganno*). All the librettos are by G.A. Moniglia. *Ercole in Tebe*, a *festa teatrale* composed for the wedding of Cosimo de' Medici and Marguerite d'Orléans, set the style for the operas composed for the coronations of Louis XIV (Cavalli's *Ercole amante*, 1662) and Leopold I of Austria (Cesti's *Il pomo d'oro*, 1668).

For Rome he is known to have composed only one opera, *Il Girello* (Palazzo Colonna, 1668), with libretto by Filippo Acciaiuoli and a prologue composed by Stradella. *Il Girello*, a satirical work containing pointed criticism of absolutism, inaugurated a second period of Roman comic opera, which affords a direct link between 17th- and 18th-century comic opera. One of the most frequently performed operas of the century, it was staged throughout Italy between 1669 and 1676 by a touring troupe of

comici, with whom Melani may have been associated. His remaining three operas were again to librettos by Moniglia. He composed *Il ritorno d'Ulisse* (1669) and *Enea in Italia* (1670) for performance in Pisa during the annual winter sojourn of the Medici court, and *Tacere et amare* for an academy of Florentine gentlemen in 1674.

Melani's music, which is tuneful, graceful and, especially in the lovers' parts, tinged with sweet melancholy, established melodic prototypes which, through the revival of his comic operas early in the 18th century, informed the styles of Ferdinando Rutini, Moneta and Neri Bondi. By the third quarter of the century that style had merged harmoniously with the Florentine taste for farces 'in the French manner'.

WORKS

Intermedi with La donna più costante, Florence, Cocomero, wint. 1655–6

Il potestà di Colognole [La Tancia] (dramma civile rusticale, 3, G.A. Moniglia), Florence, Pergola, 5 Feb 1657, *D-Bsb*, *I-Fc*, *Rvat*, excerpts in Goldschmidt

Scipione in Cartagine (dramma musicale, 3, Moniglia), Florence, Cocomero, 25 Nov 1657, lib *Bc*

Il pazzo per forza (dramma civile rusticale, 3, Moniglia), Florence, Pergola, 20 Feb 1658, lib *Fn*

Il vecchio balordo [burlato] (dramma civile, 3), Florence, Pergola, carn. 1659, lib *Fn*

Ercole in Tebe (festa teatrale, 3, Moniglia), Florence, Pergola, 8 July 1661, *B-Bc*, *F-Pn*, *I-PSrospigliosi*, *Rvat* (facs. in IOB, iv, 1978), *US-Wc*

Amor vuol inganno (dramma civile, 3, Moniglia), for carn. 1663 but unperf.; as La vedova, ovvero Amor vuol inganno, Florence, garden of Marchese Bartolomeo Corsini, 1650, lib in Moniglia: Poesie dramatiche, iii (Florence, 1689)

Il Girello (dramma musicale burlesco, prol., 3, F. Acciaiuoli), Rome, Palazzo Colonna, 4 Feb 1668, *GB-Lbl*, *I-MOe*, *Nc*, *Rvat*, *STborromeo* [prol by A. Stradella]

Il ritorno d'Ulisse (dramma musicale, 3, Moniglia), Pisa, Palazzo dei Medici, Feb 1669, lib in Moniglia: Poesie dramatiche, i (Florence, 1689)

Enea in Italia (dramma musicale, 3, Moniglia), Pisa, Palazzo dei Medici, Feb 1670, *Fn* (lacking ballet music)

Tacere et amare (dramma civile musicale, 3, Moniglia), Florence, Cocomero, 7 Jan 1674, lib *Bc* and *Mb*

Melani

(2) Atto Melani

(*b* Pistoia, 31 March 1626; *d* Paris, 1714). Alto castrato and composer, brother of (1) Jacopo Melani. At about the age of 15 he entered the service of Prince Mattias de' Medici, who sent him to Rome in March 1644 to study with Luigi Rossi and Marc'Antonio Pasqualini. He was then sent to Paris, where he quickly won the favour of Mazarin and Queen Anne. During further visits to Paris he performed in such operas as Rossi's *Orfeo* (1647) and Cavalli's *Xerse* (1660). Mazarin and Mattias also used Atto, ostensibly only a singer, as a secret diplomatic courier. Thus he travelled continually from one court to another, gathering favours for himself as he did so from an astonishing number of European princes; he was rewarded by being made a gentleman of the chamber to Louis XIV and a naturalized French citizen. But the death of Mazarin in 1661 undermined his secure position and when implicated in the embezzlement perpetrated by the minister of finance, Fouquet, he was exiled from France.

He attached himself to Cardinal Giulio Rospigliosi in Rome; his last recorded appearance as a singer took place at the Casa Rospigliosi in 1668. Otherwise his occupation was ecclesiastical politics. He even claimed to be chiefly responsible for the election of Rospigliosi to the papacy as Clement IX in 1667. His connections with Rospigliosi doubtless led to the move to Rome in 1667 of his brothers Jacopo and Alessandro, the latter's appointments to S Maria Maggiore and S Luigi dei Francesi and Atto's own restoration to the good graces of Louis XIV. He returned to France in 1679 and remained there, involved in politics and diplomacy, for the rest of his life. Since he was awarded certain benefices he is sometimes referred to as 'Abbate Melani'.

His extant compositions include 15 solo cantatas (3 facs. in ICSC, xi, 1986) and one duet. One cantata, *Io voglio esser infelice*, was published in M. Silvani's *Canzonette per camera* (Bologna, 1670), and several must have become very popular judging by the number of manuscripts in which they appear (*A-Wn*; *D-MÜs*, *Kl*; *F-Pc*, *Pn*, *Pthibault*; *GB-Cfm*, *Ckc*, *Lbl*; *I-Bc*, *Fc*, *Fn*, *MOe*, *Nc*, *Rc*, *Rvat*; *US-CHH*, *LAuc*). However, his importance lies primarily in the historical record of musical events between 1644 and 1661 found in his numerous letters to various patrons.

Melani

(3) Alessandro Melani

(*b* Pistoia, 4 Feb 1639; *d* Rome, 3 Oct 1703). Composer, brother of (1) Jacopo Melani. He sang at Pistoia Cathedral between 1650 and 1660 and then became *maestro di cappella* in Orvieto and Ferrara. He returned to Pistoia in December 1666 to become *maestro di cappella* of the cathedral in June 1667, replacing his brother Jacopo. Four months later he was elected *maestro di cappella* of S Maria Maggiore, Rome; he assumed a similar position at S Luigi dei Francesi no later than July 1672 and remained there until his death. In Rome he enjoyed the favourable conditions of the Rospigliosi papacy, who paid for an opera at the 1668 carnival, and the patronage of Ferdinando de' Medici, his name appearing among 'celebrated professors of music protected by the Prince of Tuscany' in 1695, and of Francesco II d'Este, who in 1690 commissioned an oratorio from him, probably *Lo scisma nel sacerdozio* (which is lost). The justification for the admission of Alessandro's nephews to the minor nobility of Tuscany speaks of unspecified services to the King of Poland; the fact that he composed an oratorio, *Golia abbatuto*, in 1685 (to celebrate the Holy League against the Turks negotiated by Pope Innocent XI and including the King of Poland) strongly suggests that these services combined politics and music.

As a composer of liturgical music for Rome, Melani was an important precursor of Alessandro Scarlatti. In addition to his three published collections and isolated motets in other published volumes many other works survive in manuscript; the majority are for eight, nine or ten voices and they constitute a surprisingly large corpus of polychoral music which has yet to be studied. Of eight oratorios ascribed to him the most frequently performed was *Il fratricidio di Caino. Santa Dimna* (Rome, 1683) is a pasticcio that brought together the three dominant composers in Rome in the second half of the century: Melani, Pasquini and Scarlatti. Alessandro,

his brother Jacopo and later Pasquini, Stradella, Antonio Olivieri, Cosimo Bani and above all Alessandro Scarlatti constitute a second school of Roman opera. As noted above under (1), the revival of opera in Rome began with Jacopo Melani's *Il Girello* in 1668. In the following year, also with Filippo Acciaiuoli as the impresario, Alessandro's first datable opera, *L'empio punito*, was performed in the Palazzo Colonna; it is chiefly interesting as the first opera on the subject of Don Juan. These two operas, which were written for Maria Mancini Colonna, together established a bridge between the lyrical, comic style of mid-century Tuscan opera and the second flowering of Roman opera. But it should be noted that neither composer ever wrote another opera for Rome. Nor are any revivals of their operas recorded in Rome, though Alessandro continued to be a leading composer of oratorio and liturgical music there. Instead his operas were more in demand in Florence and Bologna.

WORKS

operas

L'Europa (introduttione), Vienna, Cortina, *c*1667, *A-Wn*

Ergenia [?Eugenia], ? Rome, carn. 1668

L'empio punito (dramma musicale, 3, F. Acciaiuoli and G.F. Apolloni, after Tirso de Molina: *El burlador di Sevilla y confidado de piedra*), Rome, Palazzo Colonna, 17 Feb 1669, *I-Rvat*

Le reciproche gelosie (operetta in musica, 3, F.B. Nencini), Siena, 27 Feb 1677, *Rvat* (entitled Scherzo pastorale a 5); as Il sospetto senza fondamento (dramma pastorale), Florence, 9 Aug 1691; as Il sospetto non ha fondamento, o vero La costanza negli amori, Florence, sum. 1699

Il trionfo della continenza considerato in Scipione Affricano (dramma per musica, 3), Fano, Fortuna, 26 May 1677, arias *D-MÜp*

Il Corindo (favola boschereccia, 2, Giacomini), Villa di Pratolino, nr Florence, aut. 1680, lib *I-Fc* and *US-Wc* [reworking with addns by L. Cattani]

Il carceriere di se medesimo (dramma per musica, 3, L. Adimari, after T. Corneille: *Geôlier de soi-mesme*), Florence, Cocomero, 24 Jan 1681, *I-Bc*; as La calma fra le tempeste, overo Il prencipe Roberto fra le sciagure felice, Reggio nell'Emilia, Comunità, 28 April 1684; as Roberto, overo Il carceriere di sé medesimo, Bologna, Malvezzi, 28 Jan 1697

Ama chi t'ama (dramma per musica, 3, Nencini), Siena, carn. 1682; as Gli amori di Lidia e Clori, Bologna, 1688 and 1691, *Bc* (entitled Chi geloso non è amar non sa), *STborromeo*

L'innocenza vendicata, overo La Santa Eugenia (dramma per musica, 3, G. Bussi), Viterbo, ? Nobili, 6 March 1686, *F-LYm* (classified as orat)

Il finto chimico (dramma per musica, 3, G.C. Villifranchi), Villa di Pratolino, nr Florence, 10 Sept 1686, lib *Fc* and *US-Wc*

Santa Dimna [Dinna], figlia del re [Principessa] d'Irlanda [Act 1] (commedia per musica or tragedia per musica, 3, B. Pamphili), Rome, Palazzo Pamphili, carn. 1687 [Act 2 by B. Pasquini, Act 3 by A. Scarlatti]

Arsinda (dramma), Act 1 only, lost, formerly *MOe*

L'Idaspe (pastoral, 3), *Rvat*

Il conte d'Altamura, ovvero Il vecchio geloso (dramma musicale, 3), Florence, Casino di S Marco, lib *Bc*, doubtful

Capriccio a 3, bacchettone, soldato e giocatore (int), *A-Wn*

Rinaldo, a 5 (int), *GB-LBl*, *I-MOe*

oratorios

La morte di Oloferne [La Giuditta] (Nencini), Rome, S Giovanni de' Fiorentini, 1675, lost

Il fratricidio di Caino [Abel; Il sacrificio di Abel] (B. Pamphili), Rome, Palazzo Pamphili, 1677, *I-MOe* (facs. in IO, iii, 1986)

S Francesca Romana, Palermo, 1682, lost

Golia abbatuto, Rome, 1685, *GB-Cfm*

Il giudizio di Salomone, Bologna, 1686, lost

Lo scisma del sacerdozio, ?Modena, 1691, lost

Giuditta, Florence, 1693, lost

S Rosa di Viterbo, Florence, 1693, *F-Pc*

S Eugenia (G. Bussi), 1686, *LYm*

S Filippo Neri, lost, lib pubd (Lucca, 1715)

sacred

Mottetti sacri, 2–5vv, op.1 (Rome, 1670)

Delectus sacrorum concentuum, 2–5vv, bc, op.2 (Rome, 1673)

Concerti spirituali, 2–3, 5vv, op.3 (Rome, 1682)

?Motetti, 1–3, 5vv, bc, op.4 (Rome, 1698), lost

6 masses, mass sections, 3 requiems, over 100 lits, canticles (incl. 10 Mag settings), hymns and motets in MSS: *A-Wn*; *D-Bs*, *MÜs*; *F-Pc*, *Pn*; *GB-Lbl*, *Och*; *I-Bc*, *Nc*, *Nf*, *PS*, *Rsc*, *Rvat*; *S-Uu*

chamber

34 cants, notably A bella gloria in seno, cantate in onore di Luigi XIV, ?Rome, 1678, *I-Rvat* (anon), *Vqs*; Oratio Coclite, S, 2 vn, bc, *Fc*; Dialogo di Lilla e Lidio, 2 S, 2 vn, bc, *D-MÜs*; All'armi pensieri, S, tpt, bc, *GB-Lbl*, *I-Rc* (facs. (Nashville, TN, 1980)); Armida (dramatic cant.), *MOe*; 20 Duetti di Solfeggia meutia Basso, e canto *Msartori*; 13 facs. in ICSC, xi, 1986

85 arias in *A-Wn*; *B-Bc*, *Lc*; *D-Bs*, *Kl*, *MÜs*, *Mbs*; *F-Pc*, *Pn*, *Pthibault*; *GB-Cfm*, *Ckc*, *DRc*, *Lbl*, *Ob*; *I-Bc*, *Fc*, *Fl*, *Fn*, *MOe*, *Nc*, *Rc*, *Rvat*, *Vqs*, Gatti Kraus's private collection, Fiesole; *S-Gu*; *US-LAuc*

2 canzonettas, S, S, B, bc, *F-Pn*, *I-Rc*

Sonata a 5 for 2 vn, va, 2 tpt/ob, bc, *S-Uu*; sinfonia a 5, *GB-Ob*

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Melanippides

(*fl* 5th century bce). Greek dithyrambic poet and composer. Born on Melos, he died at the court of King Perdiccas II of Macedonia (*c*450–413 bce), whom he had served as a musician. Xenophon and Plutarch rank him with the greatest artists of earlier times, among them Homer, Simonides and Euripides (Xenophon, *Memorabilia*, i.4.3; Plutarch, *That Epicurus Actually Makes a Pleasurable Life Impossible*, 1095d). In the *Suda* he is credited with extensive innovations in dithyrambic composition. The critical tone of this reference probably reflects the estimate given in a fragment from the *Cheiron*, a comedy ascribed to Pherecrates and preserved in Pseudo-Plutarch's *On Music* (1141d–1142a). In this passage, Music (*mousikē*), personified as a woman, has suffered various outrages at the hands of modern composers, the worst of whom is Timotheus. Justice asks how this came to pass, and Music replies: 'My woes began with Melanippides. He was the first who took and lowered me, making me looser [*chalarōteran*] with his dozen strings [*chordais dōdeka*]. Yet after all I found him passable compared with the woes I suffer now'. The passage continues with numerous plays on words, the precise meaning of which is not always certain, but the general imagery of the rape of Music by modern musicians and the expansion of the kithara to as many as 12 strings is unmistakable.

The controversy surrounding Melanippides' style is also discernible in Aristotle's explanation (*Rhetoric*, iii.9, 1409b24–32) of an attack by a minor

poet on Melanippides' use of the extended *anabolē*: he states that it had been substituted for metrical correspondence in the antistrophic portions of the dithyramb. From the time of Homer onwards, the *anabolē* had been an instrumental prelude; Melanippides pressed it into service as an interlude of some sort. The author of the Pseudo-Plutarch *On Music* associates him with the new importance accorded to the aulos and an increase in the number of *chordai*; in rapid succession he is categorized as a *melopoios*, that is, a lyric poet, and again as a dithyrambic poet (1141c–d, 1136c). The first of these descriptions does not imply a lack of poetic content, as has been supposed. From a very early period Melanippides was regarded as one who made the text secondary to displays of virtuosity on the aulos. The term *anabolē*, which properly describes instrumental music, could therefore be applied to his interludes.

Melanippides was thought to have been the forerunner of such controversial dithyrambic poets as Philoxenus and Timotheus; the *Cheiron* passage strongly supports this conclusion. Surviving fragments of his works, not clearly identifiable as dithyrambs, have stilted diction and a mild degree of metrical slackness. They include lines from a *Marsyas* (Athenaeus, xiv, 616e–f; Edmonds, frag.2), which portray Athena casting the double aulos from her: she calls the twin pipes 'an affront to my body', adding, 'I do not give myself to ugliness [*kakotati*]'. This term regularly denotes moral rather than physical shortcomings. Here it stands in curious conjunction with the tradition (*see* Marsyas) that Athena's disgust was provoked by an awareness of the facial distortion resulting from playing upon the pipes. Athenaeus suggests that Melanippides meant to attack aulos playing when he made Athena speak thus, but the evidence indicates that he championed the aulos and the astrophic metrics that were a necessary consequence of its growing predominance in the dithyramb.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Melartin, Erkki (Erik Gustaf)

(*b* Käkisalmi, Finland [now Priozersk, Russia], 7 Feb 1875; *d* Pukinmäki, nr Helsinki, 14 Feb 1937). Finnish composer. He studied at the Helsinki Music School with Wegelius (1892–9) and in Vienna with Robert Fuchs (1899–1901). Despite uncertain health he worked unstintingly at the Helsinki Music School, first as assistant teacher (1895–8), then as teacher (1901–7) and finally as director (1911–36). Between 1908 and 1911 he worked as a conductor in Viipuri where he founded an orchestra school; his rendition of the Andante from Mahler's Second Symphony was the first performance of Mahler in the Nordic countries (1909). Melartin conducted primarily his own work in Finland and also in Scandinavia, Russia and Germany. His extensive trips abroad took him also to North Africa, India and Egypt. He was given an honorary professorship in 1919.

He raised an entire generation of composers as a teacher, and supported young modernists. He approved of atonality as a working method, but not as a systematic style. His large output can be divided into two distinct groups: serious music that is stylistically radical and artistically ambitious, and salon music. Despite his essentially lyrical talent, Melartin's focal concern remained the symphony; he wrote six at about the same time as Sibelius but remained distinctly free of his influence. Hints of Impressionism and Expressionism are present in his symphonies, as is the imprint of Mahler. The Fifth Symphony by Melartin is perhaps his most masterly, the last movement combining all the work's main themes in a four-part fugue in a summary of the composer's polyphonic skills. His theosophical outlook is reflected in the opera *Aino*, which is built on post-Wagnerian leitmotifs.

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(selective list)

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Syms.: 1903, 1904, 1907, 1913, 1916, 1924

Sym. poems: Siikajoki [Whitefish River], 1903; Väinämöinen luo kanteleen [Väinämöinen Creates the Kantele] (after the *Kalevala*), 1906; Patria; Traumgesicht

Other orch: 3 Lyric Suites, 1906–17; Vn Conc., d

Chbr: 4 str qts; Str Trio; Sonatina, fl, hp; Qt, 2 tpts, hn, trbn; Trio, fl, cl, bn; Qt, 4 hns; 2 sonatas, vn, pf

*c*350 pf pieces, more than 300 solo songs

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ERKKI SALMENHAARA

Melba, Dame Nellie [Mitchell, Helen Porter]

(*b* Richmond, Melbourne, 19 May 1861; *d* Sydney, 23 Feb 1931). Australian soprano of Scottish descent. She had already had some training and concert experience before 1886, the year she left Australia for further study in Europe. She studied in Paris with Mathilde Marchesi, and made her operatic début on 13 October 1887 at the Théâtre de la Monnaie, Brussels, as Gilda; in the following year she appeared at Covent Garden as Lucia and at the Paris Opéra as Ophelia. Her rare beauty of tone and finish of technique created an instant stir, and these virtues soon began to be matched by equivalent qualities of taste and musicianship, notably as the Gounod heroines, Juliette and Marguerite. She had studied both parts with the composer, and often sang them with Jean de Reszke, who became a decisive influence on her musical development.

Melba's Lucia in 1893 began an association with the Metropolitan Opera that lasted irregularly until 1910; she also sang for Hammerstein's Manhattan Opera Company and in Chicago, and organized occasional operatic seasons in Australia. But Covent Garden always remained, as she said, her 'artistic home'; she sang there almost every year until World War I, and occasionally thereafter, making her farewell appearance in a mixed programme on 8 June 1926 – when direct recordings were made of the occasion, including the diva's emotional speech. After the brilliant French and Italian roles of her early career, Melba had come to concentrate increasingly on the role of Puccini's Mimì; from 1899 until her retirement it became the most famous of all her parts. Although her timbre was often called silvery, it also possessed in her prime what the American critic W.J. Henderson described as 'a clarion quality', adding that 'from B flat below the clef to the high F ... the scale was beautifully equalized throughout and there was not the smallest change in the quality from bottom to top'. These virtues are well exemplified in the best of the 150 recordings she made between 1904 and 1926 (most transferred to LP and CD). Her name became commercially valuable, and both peach melba and melba toast were named after her. She was created DBE in 1918 and after her retirement from the stage became president of the Melba Memorial Conservatorium in Melbourne.

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Melbourne.

City in Australia, capital of Victoria. Founded in 1834 as a port, Melbourne expanded rapidly into the largest and most active city in Australia when gold was discovered in Victoria in the 1850s. An evolving moneyed class encouraged the development of musical life, and the city became the major Australian centre for concert parties and opera troupes travelling the Empire circuit.

1. Choirs and opera.

In 1853 John Russell founded the still extant Melbourne (later Royal Melbourne) Philharmonic Society, the first permanent choral society in Australia and the best known of many local groups that together formed the large 19th-century festival choirs. In 1868 the Melbourne Liedertafel was established by German-speaking migrants, followed two years later by the Metropolitan Liedertafel and thereafter by similar groups in outlying areas of Victoria. All abandoned German as their club language when English colonists joined in numbers, attracted by the social life and business contacts available. The two Melbourne groups amalgamated in 1903 as the Royal Victorian Liedertafel, disbanding only in the 1980s. Other choirs include the professional bodies associated with the ABC and various opera companies, as well as numerous amateur groups. The leading choir of the late 1990s was the Melbourne Chorale.

Opera troupes of the gold-rush era included Black's English Opera Company (1856), a venture by George Coppin and Anna Bishop (1857) and the Bianchi Royal Italian and English Opera Company (1860). In 1861 William Saurin Lyster began his association with the city as impresario, fostering a period of feverish operatic activity: Melbourne was – and is – opera mad. Lyster died in 1880, and his crown passed to James Cassius Williamson, though not without challengers: the companies of Montague-Turner and the Simonsens, and the Cagli and Paoli troupes and their derivatives. Williamson fell out with his partners Garner and Musgrove in the 1890s, but their attempts to oust him as the dominant Melbourne entrepreneur were not successful. In 1911 he brought Melba home for her first opera season since she had achieved international stature, beginning in the city from which she derived her name and where she lived, taught, retired and was buried. Williamson died in 1913, but his firm lived on to present the huge 1924 Melba-Williamson seasons and the 1928 co-productions in which Melba did not appear. (Other Melbourne singers to have achieved international recognition include Florence Austral, John Brownlee, Ronald Dowd, Joan Hammond, Sylvia Fisher, Elsie Morrison and Marie Collier.)

In 1913 the Thomas Quinlan company presented the first *Ring* cycle in Australia. World War I prevented this troupe's return and it was left to the Gonzalez and Rigo companies to challenge the Williamson organization, now known as the Firm and run by the Tait brothers, who presented smaller seasons during the economic depression of the 1930s. In 1934–5 Sir Benjamin Fuller presented the Melbourne centenary season centred on

Austral. World War II saw a contraction to radio opera, but with public interest also kept alive through the Sun Aria Competition, the Mobil Quest and the Australian Broadcasting Commission's vocal competitions. The era of imported stars supported by local choruses and orchestras did not fade completely until after the 1965 Williamson season with Joan Sutherland. In the immediate postwar period Gertrude Johnson's National Theatre Movement (founded in 1935) gradually built up standards and gave rare opportunities to local artists.

The Victorian Opera Company, at one time the country's second largest, was founded in 1962 and renamed the Victoria State Opera in 1974; Richard Divall was its musical director from 1972 to 1995. Its main home was the Princess Theatre until it moved into the Victorian Arts Centre's State Theatre, which opened in 1984. Though the stage of the State Theatre is vast and technically comprehensive, its pit is small. In 1996 it effectively ceased operations as a separate organization and has since been absorbed into Opera Australia. Opera is also presented by Chamber Made, whose unconventional productions of works outside the standard repertory have provided new insights and an outlet for local composers. Oz Opera, the research and development arm of Opera Australia, is based in Melbourne.

2. Other activities.

Orchestral music was the province of pit players in the many theatres and of regimental bands. Town bands had existed in the city and suburbs since 1839, when George Tickell, a plasterer, assembled 12 players to parade on Christmas Eve. Professional dance bands, with Wilkie, Greggs and the Hore family bands among the earliest, arrived in the 1840s, but the most conspicuous bands were those of the total abstinence societies. The brass-band movement was to take hold in Melbourne and almost every rural centre.

Megson, Reed, Clarke, Buddee and Gautrot organized the earliest concerts. After the sudden increase in population caused by the goldrush, entrepreneurs followed the lead of Charles Winterbottom and began offering promenade concerts, often employing theatre musicians, the amateurs of the Philharmonic Society's oratorio performances and the town's many professional teachers to create ad hoc orchestras. In the 1860s orchestral standards rose under the influence of the composer-conductor Charles Horsley. By the 1880s acclaimed orchestras were being employed for major festivals, notably that of the 1888 Centennial International Exhibition, which presented 244 concerts during its six-month run. The orchestra was briefly retained by government grant as the Victorian Orchestra, but failed in the 1890s economic depression. It was revived and augmented under the name of the composer-conductor G.W.L. Marshall-Hall, who went about a systematic education of public taste in a series of Town Hall concerts running from 1892 to 1912. Then the Melbourne SO, founded in 1906, attempted to fill the gap, becoming the major orchestra under Alberto Zelman jr and his successor, the composer-conductor Fritz Hart. In 1936 it was amalgamated with the university orchestra under Bernard Heinze and passed into the control of the ABC. Between 1949 and 1964 it was known as the Victorian State Orchestra, but

then returned to its original name. Resident conductors have included Alceo Galliera, Juan Jose Castre, Walter Susskind, Kurt Wöss, Georges Tzipine, Willem van Otterloo, Fritz Rieger, Hiroyuki Iwaki and Marcus Stenz. In the 1970s the Proms were popularized by the conductor John Hopkins; open-air concerts have been a regular feature at the Myer Music Bowl. The newer State Orchestra of Victoria plays mainly with the opera companies and the Australian Ballet; the Australian Pops Orchestra is also based in the city.

The Musical Society of Victoria, founded in 1861 by Horsley, has continuously promoted recitals, joined in 1945 by Sydney-based Musica Viva. The Melbourne branch of the ISCM was particularly lively in the 1960s and 70s under the influence of the composers Keith Humble and George Dreyfus, when it presented Australian and other new music, as did the Astra Chamber Orchestra and Choir under George Logie Smith. The latter organization continued as the Astra Chamber Music Society. Other chamber groups include the Australian Chamber Soloists, the Academy of Melbourne, Australia Pro Arte, the Australian Art Orchestra and the Ensemble Gombert. Elison was based in Melbourne until its move to Queensland in 1997.

The Melbourne University Conservatorium opened in 1894 under the direction of Marshall-Hall, who the next year founded the Melba Memorial Conservatorium, at which Melba conducted her singing school. Music departments were subsequently established at Monash University, the Victorian College of the Arts and La Trobe University.

Music patronage, originally the province of individuals – William Clarke, Francis Ormond, George Tallis, Herbert and Ivy Brookes, Sidney Myer and James and Louise Dyer among them – has largely passed to the state. Arts Victoria is the major provider of funding, together with the Australia Council. Australia's oldest music-publishing house, Allan and Co., founded in 1850, is based in Melbourne.

In the late 20th century Melbourne's music making proliferated. Rock music is played in hundreds of venues; recording companies appear and disappear as the technology becomes easier and cheaper; radio is still a major source of access to both popular and classical forms. With the largest immigrant population in Australia, the city has also absorbed the music of other cultures. There is reason to anticipate hybrids evolving out of this dynamic mix. Jazz is in a state of reappraisal and development, notably through such activities as the Montsalvat Jazz Festival and, more recently, the Melbourne Jazz Festival. In a very different vein, there is a long-standing annual Melbourne International Organ and Harpsichord Festival, and choral festivals are seeing a revival of older traditions and the appearance of new forms.

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THÉRÈSE RADIC

Melcarne, Gervasio.

See Montesardo, Girolamo.

Melcarne, Girolamo.

See Montesardo, Girolamo.

Melcelius [Meltzelius, Mältzel, Möltzel, Melcl], Jiří

(*b* Horšovský Týn, 1624; *d* Prague, 31 March 1693). Bohemian composer. Melcelius was a member of the Premonstratensian order. His life was passed in a succession of ecclesiastical musical appointments, the most notable of which was at St Benedikta, Prague, between 1663 and 1669. There he was organist and choirmaster and was apparently responsible for modernizing the repertory and building up an archive. In his old age he retired to the Strahov monastery in Prague.

The surviving music of Melcelius is all sacred (manuscripts in *CZ-K*, *KRa* and *Pnm*). A ten-part instrumental sonata is listed in the inventory of Tovačov Castle, but has not been found. Melcelius's musical style resembles that of Michna and shows a similar skill in manipulating large choral forces with solid string accompaniments and frequent use of obbligato trombones and clarinos. His works include seven masses, two vesper settings, two motets, one requiem and one *Te Deum*.

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ADRIENNE SIMPSON

Melcer-Szczawiński, Henryk

(*b* Marcelin, nr Warsaw, 25 July 1869; *d* Warsaw, 18 April 1928). Polish composer, pianist, teacher and conductor. Son of Karol Melcer, violinist and director of the Kalisz Music Society, Henryk made his début as a

pianist in Kalisz in 1878, and in Warsaw in 1882. From 1887 he studied mathematics at the University of Warsaw, continuing from 1892 in Vienna. He graduated from the Music Institute in Warsaw after studying with R. Strobl (piano diploma, 1891) and Z. Noskowski (composition); he was probably also a student of A. Michałowski (piano). From 1892 to 1894 he refined his pianistic technique with Leschetizky in Vienna. In 1895 he was awarded first prize in the composition category of the second Anton Rubinstein competition in Berlin (for his Piano Concerto in E minor, his Piano Trio in G minor, and two of his three *Morceaux charactéristiques* later published as his op.5), and third prize in the category for piano performance. In 1895–6 he was professor of piano at the Helsinki Conservatory, and from 1896 to 1899 at the Lemberg Conservatory. In 1898 he won the first prize at the Paderewski composers' competition in Leipzig for his Second Piano Concerto. From 1899 to 1902 he was director of the Music Society in Łódź and continued his extensive concert schedule: in 1895 in Berlin, Kiev, Kraków, Lemberg and Paris; and after 1901 in St Petersburg, Berlin, Leipzig, Dresden, Vienna and Budapest. In October 1902 he made his début as a conductor with the Lemberg PO, and from 1903 to 1906 he taught the advanced piano class at the Vienna Conservatory, where he also gave many concerts, for example, playing with Max Reger in his Variations and Fugue for two pianos op.86 (15 December 1905), and playing Brahms sonatas with F. Ondříček (1 December 1906). He also travelled to Prague (12 February 1906), Kraków (1906), Geneva (23 February 1907), and probably to England for ten concerts (1906–7). From the autumn of 1907 he settled in Warsaw. In 1908–9 he was artistic director of the Warsaw PO, and later also their conductor and choir director. From 1912 to 1916 his greatest successes were as pianist, and he impressed his audiences with his extended Chopin recitals. He was director of the Warsaw Opera (1915–16), and also director of the Warsaw Conservatory (1922–7). A gifted teacher and organizer, he raised the educational and artistic standards of the conservatory. A disagreement with the ministry of education caused his resignation from the directorship. In 1927 he was a member of the jury for the first international Chopin Piano Competition in Warsaw. He died suddenly while in the middle of a lecture at the Conservatory.

Melcer-Szczawiński was an exceptional pianist and a man of great culture, knowledge and authority. His playing was characterized by an immaculate technique, excellent musicality, a superb memory and great discipline. His repertory included J.S. Bach, Beethoven, Chopin, works by Wagner (in transcription), Franck, Reger, Debussy, Honegger and Prokofiev. His pianism was highly regarded by Busoni, Egon Petri and Ignacy Friedman (a noted performer of Melcer-Szczawiński's first Piano Concerto). He often played Polish music, giving the Warsaw première of Paderewski's Polish Fantasy; he also promoted the symphonic pieces of Karłowicz, and many times performed Szymanowski's Second Piano Sonata op.21. In chamber ensembles he performed with B. Huberman (Lemberg, 1903), S. Barcewicz, Wacław and Paweł Kochański and Piatigorsky (Warsaw, 1921). Many well-known pianists were trained by him, including the six-year-old Mieczysław Horszowski (in Lemberg), Michał Kondracki and Aleksandre Tansman (for composition).

Melcer-Szczawiński's compositions grew from a romantic aesthetic, but he was then drawn closer to modernism. His symphonic and theatre works reveal expressionist traits through the dramatic dimension, and his songs and piano pieces demonstrate his impressionistic feel for colour. His fascination for the music of Wagner, Liszt, Tchaikovsky and Brahms was equalled by his well-refined compositional technique, of which the most significant elements were clear instrumentation, well-designed forms (piano trio, violin sonata, paraphrases on songs of Moniuszko), and a rich polyphonic dimension, especially in the opera *Maria*. In his songs to poems by Dehmel and Polish poets he maintained the tradition of Karłowicz and early Szymanowski, as well as Wolf and Reger, creating a through-composed declamatory style. Melcer-Szczawiński came closest to Wagner in his works for the theatre, especially his opera *Maria*, which in addition to *Manru* by Paderewski is the most Wagnerian Polish opera of the end of the century. It is characterized by extended tonality, chromatic harmony, dramatic monologues for the leading parts, pre-eminent roles for the orchestra and choir, and the omnipresent theme of death. Unfortunately the opera did not achieve great success, which may be attributed to shortcomings of the libretto.

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Stage: Protesilas i Laodamia (op, S. Wyspiański), 1902, Paris, 1925, fragms.; Maria (op, 3, Szczawiński, after A. Malczewski), 1903–4, Warsaw, 16 Feb 1904

Choral: Pani Twardowska ballad (A. Mickiewicz), T, chorus, orch, 1898 (Kraków, 1956)

Orch: Symphony, c, 1900, lost; Pf conc. no.1, e, 1895 (arr. pf, Vienna, 1904); Pf conc. no.2, c, 1898 (arr. 2 pf, Kiev, 1913)

Chbr: Pf trio, g, op.2, 1895 (Berlin, *c*1900); Sonata, G, vn, pf, *c*1896 (Kraków, *c*1910)

Kbd: Trois morceaux caractéristiques, op.5, 1895 (Leipzig, before 1910); Morceau fantastique, e, 1895 (Kraków, *c*1907); Trois pensées musicales (Warsaw, after 1910); pf transcrs. of songs by Moniuszko (Warsaw, 1901)

Vocal: 5 pieśni [5 songs] (R. Dehmel) (Kraków, *c*1909); 3 pieśni [3 songs] (M. Konopnicka, J. Jedlicz-Kapuściński, K. Tetmajer) (Kraków, *c*1910)

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BARBARA CHMARA-ŻACZKIEWICZ

Melchioni, Nicolò.

See Amati, nicolò.

Melchior, Lauritz (Lebrecht Hommel)

(*b* Copenhagen, 20 March 1890; *d* Santa Monica, CA, 18 March 1973). Danish tenor, later naturalized American. He studied at the Royal Opera School, Copenhagen, and made his début at the Royal Opera in 1913 as Silvio in *Pagliacci*, going on to sing various other baritone roles. The advice of Mme Charles Cahier and subsequent studies with Vilhelm Herold revealed the true nature of Melchior's voice, and he made a second début at the same theatre in 1918 in the title role of *Tannhäuser*. After intensive study with Anna Bahr-Mildenburg and others he made a third, or 'international', début at Covent Garden in 1924 as Siegmund. Later that year he sang Siegmund and Parsifal at Bayreuth, where he returned regularly until 1931. From 1926 to 1939 he appeared every year at Covent Garden, where he quickly became a mainstay of the Wagner repertory; Otello was his only non-Wagnerian London role. He was a regular singer in Berlin, 1925–39, and in Hamburg, 1927–30.

Melchior's Metropolitan début in 1926, as Tannhäuser, and subsequent appearances in the 1926–7 season, were not wholly successful; his great New York period began only with his return, after a year's absence and further study, to sing Siegfried and Tristan in 1929. He remained at the house until disagreements with the Bing regime caused him to take his leave, as Lohengrin, in 1950. During those years he made frequent guest appearances in Europe and in Buenos Aires, and latterly in shows and films; he also made occasional concert and radio appearances in his old repertory, even singing Siegmund with the Danish RSO to celebrate his 70th birthday.

In his later years Melchior sang little but Wagner, and concentrated on the heaviest roles, in each of which he appeared over 100 times (as Tristan, over 200). These figures suggest the stamina and endurance that enabled him to sound fresh in the last acts of *Tristan* and *Götterdämmerung*. A certain baritonal warmth remained a welcome characteristic, but there was no corresponding constriction in his top notes; Siegfried's lusty high C always rang thrillingly. These virtues, coupled with vivid and expressive enunciation, induced his admirers to overlook his dramatic limitations and even some musical defects – especially vagueness in rhythm and note values. The heroic scale of his singing, even as experienced through recordings, marks him as the foremost Heldentenor of the century.

From 1913 Melchior recorded extensively. His best pre-war years are documented by his Siegmund (with Lotte Lehmann and Bruno Walter) and by a composite but almost complete account of the young Siegfried's music, supplemented by extracts from *Götterdämmerung*, *Tristan*, *Lohengrin* and *Parsifal*, with Frida Leider or Kirsten Flagstad (1939–40). There are also many off-the-air recordings, mainly from Metropolitan broadcasts.

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DESMOND SHAWE-TAYLOR

Melchior de Brissia.

See Prepositus Brixiensis.

Melchite church music.

See Syrian church music.

Melcl, Jiří.

See Melcelius, Jiří.

Mele [Melle], Giovanni Battista [Juan Bautista]

(*b* Naples, ?1693/4 or 1701; *d* ?Naples, after 1752). Italian composer, active in Spain. In an affidavit of September 1750 he declared himself to be 56 years old, which would place his date of birth in 1693/4. However, most modern sources state that he was born in 1701. On 25 November 1710 he entered the Neapolitan Conservatorio dei Poveri di Gesù Cristo, where he studied with Gaetano Greco and remained for about 10 to 12 years, a fellow student being Leonardo Vinci. By 1735 Mele was in Madrid, where he joined Francesco Corradini and Francesco Corselli as a composer of operas in the Italian style for local theatres. His first work for Madrid was *Por amor y por lealtad*, a Spanish translation and adaptation of Metastasio's *Demetrio*, performed at the Teatro de la Cruz. He also became associated with the court of Philip V and in 1744 composed two Italian serenatas for court events. After the ascent of Ferdinand VI to the Spanish throne in 1746, Mele was engaged by Farinelli to serve with Corselli and Corradini as a composer of Italian operas and conductor of the orchestra at the Nuovo Real Teatro in the palace of Buen Retiro. For Carnival 1747 the three composers collaborated on a setting of Metastasio's *La clemenza di Tito*, to a Spanish adaptation by Luzàn y Suelves.

Mele's first independent work for Buen Retiro was *Angélica y Medoro*, written for the birthday celebrations of the music-loving Queen Maria Bárbara on 4 December 1747. His last known opera, *Armida placata*, was performed at Buen Retiro in 1750 and revived there the next year. Performed during the festivities surrounding the wedding of the Infanta Maria Antonia, it was one of the most elaborate, spectacular and successful productions ever to be staged by Farinelli at Buen Retiro. In an unusually detailed description of the performance, the *Gazeta de Madrid* on 21 April even honoured the composer by mentioning his name. In 1752 Mele asked the king for permission to return to Naples, possibly because despite the success of his *Armida* he had not been charged with writing operas for the 1751 and 1752 seasons (the commissions went instead to the younger Conforto and Jommelli). The petition was granted together with a gratuity of 400 doblones. His fate thereafter is unknown.

Mele's music has an affinity to the style of Feo and that of the much younger Terradellas, but also shows notable individual characteristics. His surviving works are characterized by brilliant vocal writing, rhythmic vitality, strong harmonic direction and sensitive colouring, and display notable pre-Classical tendencies: the instrumental *introduzione* of his 1744 serenata (in *F-Pc*), for the wedding of the Infanta Maria Theresa to the dauphin of France, features a viola part in Alberti-bass style.

WORKS

music lost unless otherwise stated

operas

performed at the Coliseo del Buen Retiro, Madrid, unless otherwise stated

Por amor y por lealtad recobrar la majestad (os, 2, D.V. de Camacho, after P. Metastasio: *Demetrio*), Madrid, Cruz, 31 Jan 1736

Amor constancia y mujer (os, 2, after Metastasio: *Siface*), Madrid, Caños del Peral, carn. 1737

La clemencia de Tito [Act 3] (os, 1. de Luzán y Suelves, after Metastasio), carn. 1747 [Act 1 by F. Corselli, Act 2 by F. Corradini]

Angélica y Medoro (festa teatrale, Metastasio, after L. Ariosto), 1747, *I-Nc*

El Polifemo [Act 3] (os, P. Rolli), carn. 1748 [Act 1 by Corselli, Act 2 by Corradini]

El vellón de oro conquistado (os, Pico della Mirandola), 23 Sept 1748

Endimion y Diana (azinoe teatrale, after Metastasio: *Endimione*)

Armida placata (os, G.A. Migliavacca), 12 April 1750

Music in: El Artajerjes [recits. and arias] (os, after Metastasio), carn. 1749

Ariana e Teseo, opera, ?lost, see Cappelletto

Il Mago per amore, int, ?lost, see Cappelletto

other works

Serenata per la ricupperata salute di Sua Maestà, 5vv, insts, Casa del Monsignor L.G. di Vaureal, 1744, *F-Pc*

Serenata in occasione di festeggiarse i solenni sponsali della real infanta di Spagna, Donna Maria Teresa, con il delfino di Francia, Casa del Monsignor L.G. di Vaureal, 1744, *Pc*

Concerto, fl, vns, violetta, b, *I-Nc*

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HANNS-BERTOLD DIETZ

Melfiche, Cola.

See Falco, Michele.

Melfio, Bastiano

(*b* Torsi [now Tursi] nr Pisticca; *fl* 1564–87). Italian composer. According to the title-page of his earliest known publication, *Il primo libro de madrigali a quatro voci* (Rome, 1564), he was at that time the holder of a canonry at Torsi, in the Basilicata. The book contains a number of extended cycles including a five-section setting of Ariosto's *Di persona era*, a text often set as wedding music. More than 20 years later he published another collection, *Il primo libro de madrigali a cinque voci* (Venice, 1587), which is also dedicated from Torsi and mostly consists of settings of amorous texts. The final madrigal in the book, *Non havete a temer*, incorporates a strict canon which runs throughout, a retrospective stylistic feature characteristic of Melfio's music.

IAIN FENLON

Melfio, Giovanni Battista

(*b* Bisignano, Calabria; *fl* 1555–6). Italian composer. He was a priest. His only known publication, *Il primo libro de gli madrigali a quattro voci* (Venice, 1556), is, according to its dedication, also his first. It is dated 30 September 1555 from Naples and contains settings of Petrarch's verse including *Padre del ciel*, a text which continued to be popular until the end of the century, and of *Dunque baciar* from Ariosto's *Orlando furioso*.

IAIN FENLON

Melgaz [Melgás], Diogo Dias

(*b* Cuba, Portugal, 11 April 1638; *d* Évora, 10 March 1700). Portuguese composer and teacher. On 10 May 1647 he was admitted as a choirboy at Évora Cathedral, where his teacher was Bento Nunes Pegado. He was elected master of the boys on 14 March 1662, *mestre da crasta* in 1663 and *mestre de capela* in about 1678. In 1697 his former pupil Pedro Vaz Rêgo began to substitute for him because he had become blind. However, the cathedral chapter continued to pay his three stipends until July 1699, indicating the esteem in which he was held.

Melgaz's extant compositions in cathedral archives at Évora and Lisbon, some of them duplicates, are all Latin liturgical works. Of the four incomplete vilhancicos in Évora Public Library, two have Spanish texts, one a Galician text and one a Portuguese text. Melgaz also edited a plainchant

hymnal containing 152 melodies, all barred in either binary or ternary metre. He was the first Évora composer to use bar-lines in his polyphonic works, to write functional harmony and to provide independent instrumental parts for harp, organ and unfigured bass (Évora Cathedral employed a harpist from as early as 1643). Usually sober in his motets, he expands into elaborate *fioriture* in his double-choir accompanied Pentecost sequence.

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ROBERT STEVENSON

Meli [Melij], Pietro Paolo.

See Melli, Pietro Paolo.

Melikov, Arif (Jangirovich)

(*b* Baku, 13 Sept 1933). Azerbaijani composer. He studied the *tār* at the Baku Music College (1946–54) and composition with Karayev at the Azerbaijan State Conservatory (1955–8). While at the conservatory he composed his first serious works, including his graduation piece, the First Symphony. In 1958 he was appointed to teach at the conservatory, and in 1971 he was made assistant professor. He became a board member of the Azerbaijani Composers' Union in 1959, and in 1965 he received the title Honoured Artist of the Azerbaijani SSR.

Melikov completed his finest work, the ballet *Legenda o lyubvi* ('Legend of Love'), in 1961. It is a work concerned with one of the eternal subjects of

Eastern poetry: pure and tragic love. The ballet's number form does not impede a continuous intensive development, for Melikov's inclination towards contrast, an inherent feature of his style, is conditioned by the drama of Nazïm Khikmet. Moments of extreme action alternate with portrait scenes of a psychological character. In many ways *Legenda o lyubvi* continues the tradition of Karayev's ballets, but at the same time it contains many original features, among them a novel interpretation of *mugam* methods of development. The work's direct melody and skilful stagecraft have won it lasting popularity. Melikov's next major composition was the symphonic poem *Metamorfozï*, which is built on a logical transformation of three themes. This piece and, more particularly, the Second Symphony mark important stages in the composer's creative evolution, his expressive means becoming more complex and his link with folk music more distant.

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Vocal: Rodina [Homeland] (cant.), 1v, orch, 1964; Golos zemli [Voice of the Earth] (cant., Vagif), 1972; 2 song cycles (Khikmet); choruses, songs

Incid music, 10 film scores, chbr and solo inst music

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YURY GABAY

Melik-Pashayev, Aleksandr Shamil'yevich

(*b* Tbilisi, 10/23 Oct 1905; *d* Moscow, 18 June 1964). Georgian conductor and composer. He studied with Nikolay Tcherepnin at the Tbilisi Conservatory and then became pianist and leader of the orchestra at the Tbilisi Opera from 1921, and conductor from 1924. He studied conducting with Aleksandr Gauk at Leningrad Conservatory (1928–30) and returned to Tbilisi in 1930 as chief conductor. From 1931 he was conductor, and from 1953 chief conductor, at the Bol'shoy Theatre in Moscow, where he remained until 1962. An outstanding operatic conductor, he was much admired for his control and shaping of large-scale Romantic works with careful attention to detail and balance of musical and dramatic character.

As well as conducting memorable productions of operas by Verdi, Meyerbeer, Tchaikovsky and Rimsky-Korsakov, he introduced new operas by Chishko, Dzerzhinsky, Kabalevsky, Shaporin and others to the Bol'shoy Theatre repertory. He also conducted concerts and occasionally appeared abroad, making his British début in a revival of Tchaikovsky's *The Queen of Spades* at Covent Garden in 1961. He composed a number of works, including a symphony.

I.M. YAMPOL'SKY

Melik'ian, Romanos Hovakimi

(*b* Kiziyar, northern Caucasus, 1 Oct 1883; *d* Tbilisi, 30 March 1935). Armenian composer and teacher. He graduated from the Rostov music college in 1905, and then studied in Moscow with Ippolitov-Ivanov, Taneyev and Yavorsky (1905–7) and at the St Petersburg Conservatory with Kalafati and Steinberg (1910–15). In 1908 he organized in Tbilisi the Music League, an Armenian society which did important work in education. Melik'ian was appointed director of music at the House of Armenian Culture in Moscow (1918), and in 1921 he founded a music workshop (from 1923 the conservatory) in Yerevan. He was founder-director of the Yerevan Theatre of Opera and Ballet (1933); he also established a choral association there. As a composer he made a brilliant contribution to Armenian song, both in original pieces and folksong arrangements. The national quality in his music, established through modal harmony, had an influence on later Armenian composers, such as Step'anian. In the cycle *Ashnan togher* ('Autumn Lines') the delicate use of tone-colour reveals a link with Impressionism; *Zmrukhti* ('Emeralds') are decorative pieces, subtle in their treatment of the texts and varied in their piano textures. He continued the investigations Komitas had initiated into harmonies based on fourths. These features are developed in *Zar-var* ('Sparklets'), a cycle aimed at schoolchildren.

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SVETLANA SARKISIAN

Melis, Carmen

(*b* Cagliari, 16 Aug 1885; *d* Longone al Segino, nr Como, 19 Dec 1967). Italian soprano. Her teachers included Antonio Cotogni and Jean de Reszke. She made her début as Thaïs at Novara in 1905 and had a great success at Naples the following year in Mascagni's *Iris*; she also sang in Rome and toured Russia and Poland in 1907. From 1909 to 1913 she was with Hammerstein's company at the Manhattan, New York, where she was admired for her Latin temperament as well as for her voice. In Boston her roles included Desdemona and Helen of Troy, with the Puccini heroines at the centre of her repertory. She sang at Covent Garden in 1913, appearing in *Pagliacci* and *La bohème* with Caruso, and giving her part in *I gioielli della Madonna* 'all its romance and savagery' (*The Times*). On her return in 1929 the voice had faded, and she contributed an overplayed Musetta and an undersung Tosca. She remained a favourite for many years at La Scala, where in 1924 she sang in the première of Giordano's *La cena delle beffe*, and in Buenos Aires, where she undertook more unexpected roles such as the Marschallin and Sieglinde. She later taught, numbering Renata Tebaldi among her pupils. Her recordings, which include a complete *Tosca* (1929), show a voice of beautiful quality in the middle register, used with warmth and imagination. (*GV*, R. Celletti)

J.B. STEANE

Meliš [Zminský], Emanuel (Antonín)

(*b* Zminný, nr Pardubice, 15 Oct 1831; *d* Vršovice, Prague, 27 June 1916). Czech writer on music. Abandoning his law studies in Prague, he turned to journalism and soon to music journalism with his essay 'Stav nynější hudby u nás' ('The present state of music in Bohemia') in *Lumír* (1857). He founded and edited the first regular Czech music journal, *Dalibor* (1858–64; 1869), to which he contributed valuable historical articles and the first biographies of Smetana (1863) and the Slovak Ján Levoslav Bella (1869). Through his bibliographical research he became an important Czech musical lexicographer and contributed entries on Czech musicians to contemporary encyclopedias. He was also on many committees concerned with church music, military music, opera and choirs. In the 1870s he turned his attention to economic questions: he established an experimental farm and an agricultural journal and ran an inn.

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JOHN TYRRELL

Melisma

(Gk.: 'song').

A group of more than five or six notes sung to a single syllable. The term may be applied universally, but has been most used in reference to medieval European music, particularly chant. 'Melismatic' indicates one end of a spectrum; the other is 'syllabic', or one note to each syllable. An intermediate category, with several notes to a syllable, is sometimes termed 'neumatic'.

1. Terminology.
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RICHARD L. CROCKER

Melisma

1. Terminology.

The word 'melisma' existed in ancient Greek but was not much used; it meant, vaguely, 'song', and conveyed none of the sense given above. (Liddell and Scott's *Greek–English Lexicon* cites one instance in which it meant 'lyric poetry'.) The current technical meaning seems to have been superimposed upon the word by German scholars in an effort to create a term for what was a puzzling feature of Gregorian chant. In the latter context the term has been used in two ways that are distinct but closely related through a characteristic train of thought. The meaning that is logically first is abstract and generic, easier to grasp in German than in English: *das Melisma* – 'a manner of singing', eventually 'an ethos of singing'. An analogous usage in English would be 'melody', as in 'melody is a basic element of music'. A desire to be more empirical, positivistic, seems to have led directly to the second usage, in which 'a melisma' meant a specific instance; the analogy would be 'a melody'. The process of reification involved the search for origins, archetypes, prototypes, pure

forms – an *Ur-melisma*. Since very few of the latter are documented, even in chant repertories (to say nothing of earlier times and styles), the search led to hypotheses about things very old (ancient Hebrew) or far away (the Near East), and also to magic and other obscurities.

The first meaning – melisma as 'a manner of singing' – is more fruitful: evidence of melisma in the works of composers such as Leoninus (*c*1170), Ockeghem (*c*1470) and Handel (*c*1740), to name but three, provides ample support for the use of the term in this particular sense. Although there is almost no instance of melisma among the few surviving fragments of music from Mediterranean antiquity, it cannot necessarily be assumed that melisma was not used then; careful stock needs to be taken of the kinds of pieces that are preserved, for these may reflect the interests of the preservers rather than musical practice. For example, the literary critic or literary historian – in modern times as in antiquity – is traditionally interested in the words, and in the melody only in so far as it has words; that in itself possibly explains why virtually none of the extant fragments shows a developed melismatic style. And since music in general was not written down, there is plenty of room for assuming that at least some of what was not written down could have been melismatic.

Melisma

2. Melismatic chant.

St Augustine, in a famous passage written about 400, commented on the expressive essence of the melisma ('jubilus' or 'jubilatio' in his terminology): he felt that singing without words expressed a joy too deep for words. His references to jubilus have been studied by Moneta Caglio, who reported that in no instance did Augustine associate the jubilus with the alleluia; he ventured the hypothesis that Augustine was connecting the gradual responsory of the Mass to a secular melismatic manner of singing called 'jubilus'. (Wiora explored the same phenomenon.) This supposed connection to the gradual responsory was disputed by McKinnon, who regarded the reference to the secular jubilus to be one purely of exegesis. For present purposes, however, it is enough to see that there was some such secular practice, and that it could well have been a purely Latin one – although other melismatic practices further east (or for that matter anywhere) are not excluded.

The earliest recorded repertory of melismatic chant is the Gregorian, whose musical documentation exists in the first fully notated chant books (*c*900). The dates at which this repertory was developed are at issue, now more than ever. Only some Gregorian genres are melismatic, and the order in which the genres, or the individual chants, were developed cannot be determined. It is conceivable that melisma was one phase in a multi-phase development; or, on the other hand, that the various genres approached a melismatic phase at different rates and in different degrees; or yet again, that melismatic style was in no way correlated with the development of repertory. Progressive elaboration from one pitch per syllable through several pitches per syllable to true melismas of 'more than a few' (five to ten, or more) per syllable is a developmental model commonly assumed; but while it can be observed to operate in certain limited cases (the motet from about 1220 to 1350 for example), it cannot be relied on over longer

stretches, or applied to more than one specific genre at a time. And on the other hand, the traditional assumption (made by Peter Wagner and others) that melisma – hence specific melismas – was 'archaic' is untenable; melisma, as melisma, can be newer just as well as older.

Much has been made of a presumed coordination of melismatic style and liturgical function. The melismatic chants at Mass, the gradual-responsory and alleluia, are classed as responsorial chant and sung as independent items between Epistle and Gospel, while the introit and communion, classed as antiphonal chant and sung as accompaniment to liturgical movement, are not classed as melismatic. Some genres, however, are anomalous: tracts, sung after graduals, are not usually classed as responsorial, and those in mode 8 do not have many long melismas; offertories, long regarded as antiphonal, are now rather considered responsorial, but show big melismas only occasionally, thus more often resembling introits – as do responsories from the night Office, which are certainly responsorial in form and function. Even the gradual, the archetypal melismatic form, sometimes shows few larger melismas in the respond. If the simple definition of melisma ('more than a few pitches per syllable') is taken, the difference between responds and introits seems to involve merely the more frequent use of groups of ten rather than five pitches per syllable; but this is simply a location on a numerical continuum – in itself a poor basis for a categorical distinction. (There may, however, be a more significant difference in style between the groups in introits as opposed to those in graduals.)

The most distinctive aspect of melismatic style in graduals is the careful avoidance of clearly repetitive pattern (with one kind of exception to be discussed), or, indeed, of any melodic design that would make the melisma seem regular or predictable. The ascents and descents, number of pitches in successive groups, and – in manuscripts that indicate lengthening – the placement of longer values all bring an avoidance of pattern so persistent as to suggest intention. This avoidance of pattern has often been taken to be the product of a way of singing in which the kind of pre-arrangement associated with written records – 'musical composition' – is lacking; instead it is regarded as the product of something variously called 'improvisation' or, more carefully, 'oral composition'. The pre-history and very nature of melisma has sometimes been characterized as without pre-arrangement, and attempts have been made to describe its creative process in greater or lesser detail. Without documentation of the musical result, however, all such characterization and description is only imaginative; and when documentation is available, about 900, it tends to show something quite different. When a standard melisma is to be used in a certain gradual, for instance, it is often not written out in full in the earliest sources, but instead only cued; however, its use is confirmed by other manuscripts, so there can be no question but that the melisma was known by heart and reproduced exactly. All the details of melismatic composition that have been pointed out by advocates of 'oral composition' can just as well be explained as the products of pre-arrangement, and no essential difference between composition with or without written records need be assumed.

Persistent variety and avoidance of repetition in Gregorian melisma has one curious consequence of great importance. Often the repetition of a

motif (a few pitches) is initiated, but then immediately modified (*aa*') to such an extent that the repetition is not apparent (and sometimes detectable only by close study of the 10th-century notation). Occasionally, however, such a repetition is exact enough to be obvious; examples can easily be found in the verses of the Christmas gradual *Viderunt* and the Easter gradual *Haec dies*. In such obvious instances the variety – still present, as in all Gregorian – is provided by the different way in which the repetition continues, making the motivic plan *aab* rather than *aa*'. This became a distinct manner of melismatic composition in several subsequent genres.

The Byzantinists have made it clear that for them melismatic composition is a later phase in the development of Byzantine chant, to be placed in the 12th century and after. Even granting our ignorance of the development of Gregorian chant before 900, the history of Latin chant can in this case be read parallel to that of Greek chant. The Gregorian alleluia, whose development can be traced directly in the documents starting in 900, shows a steady progression from modest beginnings to highly melismatic style, and this progression can be assigned to the period between the 8th and the 12th centuries. Such a burgeoning of melisma can also be found in the Mozarabic repertory, in the genres of *laude*, *sacrificium* and *sono* in the León Antiphoner; and while the roots of that repertory have been shown to date from before 700, the extreme melisma found in León may represent 9th- and 10th-century development, and could in principle be coordinate with the Gregorian. In the same period Frankish sources provide instances of an expanded melisma after the verse, called a *sequentia*, which follows the verse of the alleluia at Mass. At Milan these expanded melismas, called there *melodiae secundae*, assumed giant proportions (with excessive use of the *aab* plan for motivic detail). Moneta Caglio has placed some of this development as early as the 10th century, but Hucke argued for a later date. All of this melismatic development can be imagined as analogous and roughly synchronous.

In early medieval chant melismas tended to acquire stereotyped melodic characteristics; as a corollary, they were often detachable entities and could be inserted into or removed from a chant, or transferred to another chant. The most famous instance is provided by Amalarius of Metz (*c*830) who referred to a melisma sung at Rome in the responsory *In medio* but transferred by Frankish singers to the Christmas responsory *Descendit*. This melisma has a melodic shape popular at that period: a dramatic rise by leap immediately repeated and followed by a longer stepwise descent often in three-note sequences (e.g. *c–b–a*, *b–a–g* etc.). The 8th-century Gregorian alleluia also shows these melodic characteristics. A special set of melismas accompanied the enēchēmata (*see* Ēchēma). (Huglo has shown that the corresponding Byzantine models again lacked the melismas.) These and other melismas were often called '(p)neumae' in the Middle Ages.

The *Descendit* melisma and other similar ones were sometimes provided with texts set in syllabic style. Some scholars have concluded that such a verbalization of the melisma is a basic step in the development of European music. Examples exist, however, to show that within post-Gregorian and medieval chant melismas were cultivated even more intensely than before.

Frankish Kyries and sequences of the 9th and 10th centuries need to be considered in this same syndrome of musical activity, but carefully. The melodies of Kyrie and sequence (as they appear in Frankish sources from the mid-10th century on) are both notated in two forms: one form has the melody in syllabic notation with Latin words underneath; the other has the melody in melismatic notation with just 'Kyrie eleison' or, for the sequence, 'Alleluia' as an incipit. It is a difficult and controversial question as to whether the melismatic notation in either case was sung as a melismatic piece with only the words 'Kyrie eleison' or 'Alleluia'. But in terms of melodic style, Kyrie melodies as well as sequence melodies are to be analysed in terms of the kinds of purely musical considerations that prevail in melismatic chant. From an analytic point of view the Latin words of sequence and of Kyrie verses can be understood as articulative, both for the rhythmic detail as well as for the larger phrasing. The couplet phrasing of the sequence can, if desired, be seen as the systematic use on a large scale of the *aa'* repetition of melodic motifs observed in the melismas of gradual and alleluia; but the scale is so much larger that the comparison is perhaps not credible, and in any case it may be better to treat the repetition in sequences as a function of abstract musical design. The sequence melodies as well as the Kyrie melodies have the effect of a new and different style on the Carolingian scene.

Newer forms of medieval chant, such as the Aquitanian *versus*, also contain melismas which often appear in well-defined functions at the beginning or end of sections in otherwise basically syllabic or neumatic settings. A remarkable and characteristic melisma occurs at the beginning of the famous *Alma Redemptoris mater* (dating apparently from the 12th century).

Melisma

3. Melisma in early polyphony.

While the earliest documentation of polyphony is confusing because of the several diverse styles and structures appearing synchronously, it is nonetheless clear that the documents do not allow the simplistic idea that polyphony developed by logical steps in a straight line from note-against-note counterpoint over a syllabic chant to complex forms with florid counterpoint to a melismatic chant. (It is, of course, necessary to dissociate the idea of note-against-note singing from syllabic style; the latter is a function of one voice, the former a function of two voices.) Early instances of syllabic chant set in two voices note-against-note are mostly found in the examples of singing in parallels given by theorists from the *Musica enchiriadis* (*c*900) on; those examples, which are rightly taken as witness of long-existing practices, are not part of the repertory of composed polyphony. This repertory begins with the Winchester Troper, which provides a variety of chants, including melismatic genres, with note-against-note counterpoint. The Aquitanian repertory, whose early layer consists of monophonic *versus*, occasionally florid, goes on to develop other *versus* in florid two-part discant; in these are found, among other possibilities, a syllabic or melismatic lower voice combined with a florid (therefore melismatic) upper voice; but there are also passages in which both voices are melismatic (with the same words) in note-against-note counterpoint; and occasionally both voices are melismatic (with the same

words) in note-against-note counterpoint. The prevailing arrangement is florid, with persistent use of melisma of modest length (five to ten pitches for one syllable). This arrangement seems in some way essential to the style of the Aquitanian repertory.

The Notre-Dame repertory brings extreme use of melisma, in two clearly differentiated styles – organum purum and discant. Melismas are most prominent in the organal style, where the organal voice can have 30, 40 or more notes against one in the tenor; but that one was often syllabic, not melismatic, so the melisma in the organal voice was a function of a contrapuntal relationship, not a relationship with the words – which was the original definition of 'melisma' in chant. On the other hand, in discant style the melismas in the tenor were set in note-against-note relation with the discant voice, and make an entirely different effect. A final paradox was presented when these discant melismas were underlaid in the discant voice with syllables to produce Latin-texted discant and the French motet. Meanwhile in the conductus, melismas and syllabic passages co-existed in more ordinary combinations.

So while it is not possible to trace simple parameters of construction and development in melismatic monophony and polyphony, it can nevertheless be seen that in the intense development of European musical style from the 8th century to the 13th and beyond, melisma played a consistently leading role. It is clear that in European music after the Middle Ages 'melisma' is simply a stylistic option located on a complex network of intersecting continua. Applying the concept in that same way to medieval music would avoid the fruitless mythologies that were once evoked by the term 'melisma'.

Melisma

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Melismatic style.

In plainchant, the setting of text characterized by florid groups of notes called melismas, each of which is sung to one syllable, as for example in most Kyries and alleluias. It is contrasted with neumatic or group style (mainly two to four notes per syllable) and syllabic style (mainly one note per syllable).

See also Text-setting.

Melk.

Town in Lower Austria. The strategic location of the fortress Medelica (Melk) on a slope overlooking the Danube led the Babenbergs, Austria's medieval rulers, to establish their court there in 976. Monks from the Benedictine abbey of Lambach were invited to join the court in 1089; shortly after 1110, when the Babenbergs moved to Klosterneuburg, the Benedictines became the owners of Melk and a large area of land. This link with the Austrian monarchal line made the wealthy abbey one of the Empire's most powerful institutions.

Soon after their arrival the Benedictines founded a boys' choir; *pueri* are mentioned as early as 1140 and a cloister school, training boys for singing in processions and daily church services, is described in a manuscript dating from 1160. The scriptorium was most productive in the first half of the 13th century. A great fire (1297) destroyed most of the manuscripts recording this formative musical period. 133 codices survived intact, about half of which originated at Melk, including the *Melker Marienlied* (*c*1125), bearing added marginal neumes notating the 14th-century polyphonic ballade 'Fujez de moi'.

In the 15th century the abbey was the centre of the 'Melk Reform' movement, influential throughout Austria and southern Germany. Its ideal was the 'total renunciation of polyphony, organ playing and the participation of choirboys and lay vocalists in the divine service' (Angerer, 1974), although some of these practices were already well established in Melk. They were resumed with ardour during the late Renaissance when a group of musicians of many nationalities was active at the abbey, including the Slav Jacob Handl and the Netherlander Lambert de Sayve. The first organist was recorded in 1565, and a cornett player is found among the salaried musicians after 1598. Melk choirboys were sent to join chapels in Prague and Vienna at the request of the Hapsburg emperors. A number of Melk-trained musicians became Kapellmeister at Stephansdom in Vienna: Johann Windtsauer (1634–63), Augustin Kürzinger (1667–78) and J.G. Albrechtsberger (1793–1809).

The elimination of the Turkish threat to Austria in 1683 and the election of Berthold Dietmayr as abbot (1700–39) marked a new era of creative activity. Dietmayr commissioned Jakob Prandtauer to refashion the abbey in Baroque style, and a costly organ, built by the Viennese Gottfried Sonnholz, was installed in the abbey church in 1731. A theatre was erected early in Dietmayr's rule, but dramatic productions, recorded as early as 1686, continued to be given in temporary quarters. The repertory in the first half of the 18th century consisted of *ludi caesarei* (Latin dramas with incidental music), German *intermedi* (including Viennese popular comedy) and Singspiele. Under the direction of a *regens chori*, the abbey maintained a group of 15 choirboys and up to 12 professional musicians, supplemented by monks and servants. A calendar rich with musical events and feast days, in addition to extravagant entertainments for frequent visitors, kept the musicians busy.

Music in the second half of the 18th century was provided by the 'Melk Circle' of composers: Kimmerling (a pupil of Haydn in 1760–61), Albrechtsberger, Franz Schneider, Paradeiser and Maximilian Stadler. By mid-century the Baroque *ludi caesarei* had disappeared and new categories such as *applausus musici* (semi-dramatic Latin cantatas) and Viennese-type Singspiele took their place. This productive period came to an abrupt end in the 1780s as a result of the monastic reforms of Joseph II: virtually the entire musical apparatus, including the boys' choir, was dissolved.

With the support of abbots Anton Reyberger and Marian Zwinger (1810–37), music was revived in the post-Napoleonic period. Oratorios and masses by Haydn, Beethoven, Winter, Naumann and others were performed. A valuable thematic catalogue of the abbey's music collection was begun in 1821 by Adam Krieg, *regens chori* from 1812 to 1825, and was continued into the 20th century. During the rule of Abbot Alexander Karl (1875–1909) productions of plays with incidental music took place during Carnival in the boarding-school theatre.

The task of revitalizing the abbey's musical institutions after World War II fell to Adolf Trittinger (*d* 1971), a pupil of Guido Adler. His regime discarded 19th-century liturgical traditions and in 1950 initiated the 'Melker Oratorium', an annual series of large-scale musical productions. The series continued until 1960; in the same year, the annual Melk Summer Festivals reactivated musical theatre with productions employing professional personnel. The main repertory of these open-air performances has been Viennese popular theatre (Nestroy and Raimund), given with the original music by Adolf Müller, Drechsler and others. In the 1960s, major cataloguing projects were undertaken for the library and the music archive. A new organ was designed by Hans Haselböck and built by Gregor Hradetsky in Krems. With 3280 pipes and 45 stops it was, when installed in 1970, the largest tracker-action organ in Austria. A concert series, the Organ Summers (later known as the Organ and Soloists Concerts), was established in 1972 by Haselböck and Bruno Brandstetter and continued until 1998.

After the election of Burkhard Ellegast as abbot in 1975 it was decided to undertake the complete restoration of the abbey. In 1979 Helmut Pils

initiated the annual Pentecostal Concert Series, with four to six concerts over three or four days. Such musicians as Walter Berry and Peter Schreier, as well as the Vienna SO, members of the Vienna PO and State Opera Chorus, and the Österreichischer Rundfunk (ÖRF) Symphony Orchestra and Chorus have participated. The series was expanded into the Internationale Barocktage in 1992.

1850 codices dating from as early as the 9th century survive in the abbey's manuscript chamber; the library holds over 100,000 volumes from the 17th to the 20th centuries and the music archive holds some 14,000 manuscripts and printed editions, primarily of the 18th and 19th centuries. A catalogue of the collection is in Vienna (*A-Wn*).

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ROBERT N. FREEMAN

Melkikh, Dmitry Mikheyevich

(*b* Moscow, 31 Jan/12 Feb 1885; *d* Moscow, 22 Feb 1943). Russian composer. The son of an official of the Moscow Office of Weights and Measures, he was taught to read music by his mother and composed from the age of 13. He studied at the law faculty of Moscow University (1904–8),

and attended the newly-opened People's Conservatory when he could, studying theory and composition with Boleslav Yavorsky (1906–13). After a year of military service with the 13th sapper battalion, he returned to his studies, but from 1914–18 he served as an officer in the Sixth Siberian Corps of the radio-telegraph section; he was awarded the Order of St Stanislav (3rd degree). However, while both at the front and on leave in Moscow, he continued to compose; the *Epitaph* is dated 'on active service, the northern front, 1916'. After a brief spell in the Red Army as a radio operator, he was evacuated to Moscow after contracting typhus. In April 1921 he was finally discharged from military service and posted with Narkompros, the governmental arts and education department.

Melkikh's composing life began propitiously. As early as 1907 his romance *Tri klyucha* ('Three Springs') was performed at musical exhibitions of M.A. Deisha-Sionitskaya and received an encouraging review from Yury Engel'. The conductors Konstantin Saradzhev and Boris Khaykin and the pianists Heinrich Neuhaus and Yavorsky performed Melkikh's works. Melkikh taught a course of 'Listening to Music' at the Moscow Conservatory (1921–?5); he later worked at various musical institutions. In 1924 he joined the Association of Contemporary Music and later served on the editorial board of its in-house journal *Sovremennaya muzïka* ('Contemporary music'). Up to the end of his life he was a close friend of Myaskovsky and Pavel Lamm, at whose dacha at Nikolinaya Gora he spent several summers with his wife L.K. Aralova, an actress. During World War II Melkikh remained in Moscow and was crippled by a paralysis of his left side, eventually dying of an apoplectic stroke. Viktor Belyayev (1926) justifiably considered Melkikh a lyricist 'with an exceptional gift for melodies of a Wagnerian, endless type, with a taste for good, interesting orchestration and noble, finished outlines of form'. Yavorsky's theories, with their particular modal tensions and rhythmic structures, exerted a decisive influence on Melkikh's chamber works, imparting to them subtlety and astringency, especially in the lulling adagios, which are similar to those by Myaskovsky. Belyayev astutely noticed 'moods characteristic only of Melkikh, … cautious, but insistent, like spying on an unknown region'. In his compositions of the 1930s the composer was forced to touch upon social subject matter – e.g. the symphonic placard *Karusel'* ('Merry-Go-Round') – but did not always conceal his scepticism.

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(selective list)

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Vocal-orch: Povest' o lyubvi [A Tale of Love] (R. Tagore), op.15, perf., 1927; Samotsvetï [Gems], sym. fragments, op.20, 1930, unpubd; Bïl' [A True Story] (I. Utkih), 2 stories, op.22, 1v, small orch: Pis'mo [The Letter], Da, takiye bïvayut napasti [Yes, Disasters do Happen] (V. Alexandrovsky), 1930–40, unpubd; Ulitsa gladkaya [The Smooth Street] (D. Bednïy) sym. poem, op.26, chorus, orch, 1932, unpubd

Orch: U morya [By the Sea], op.1, 1911; Alladina i Palomid, op.2, perf, 1913 [after M. Maeterlinck]; Scherzo, op.6, unpubd; Ėpitafiya, op.7, 1916; Suite no.1, op.23, unpubd; Sym. no.1, perf, 1932, unpubd; Karusel' [Merry-Go-Round], op.27, 1933, unpubd; Sym. no.2, op.28, 1933, unpubd; Po vladimirke [Along the Vladimirka], prelude, op.29, 1934; Monolog, op.30, 1934, unpubd; Sym. no.3, op.35, unpubd;

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INNA BARSOVA

Melkite church music.

See Syrian church music.

Melkus, Eduard

(*b* Baden, nr Vienna, 1 Sept 1928). Austrian violinist. He was educated in Vienna, studying the violin under Ernst Moravec (1943–53) and musicology at Vienna University under Erich Schenk (1951–3); he continued his violin studies under Firmin Touche, Peter Rybar and Alexander Schaichet. In 1958 he was appointed professor of violin and viola at the Vienna Hochschule für Musik, and he has given many lectures, masterclasses and interpretation courses elsewhere, including several German universities, Amsterdam and Cambridge as well as Chicago and elsewhere in the USA. Melkus specializes in music of the Baroque and Classical periods and has done much to encourage the revival of both original performing styles and neglected early repertory. In 1965 he founded the Vienna Capella Academica, an ensemble that aimed to use instruments in original 18th-century condition, though that objective was not rigorously pursued. His recordings include sonatas by Biber, Corelli, Handel, Bach and Mozart, dance music of the 17th, 18th and early 19th centuries, and concertos by Bach, Vivaldi and Tartini; they are distinguished by his sweet tone, his fluent and gentle phrasing, his lively rhythms, and the effervescent brilliance of his ornamentation. Outside his own specialist field, Melkus gave the first performance of Wellesz's Violin Concerto, dedicated to him, in 1962.

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STANLEY SADIE

Mell, Davis [David, Davy]

(*b* Wilton, nr Salisbury, 15 Nov 1604; *d* London, 27 April 1662). English violinist and composer. He was the son of Leonard Mell, a servant of the Earl of Pembroke who joined the court violin band in 1620. Davis was given his own place in the group by a warrant dated 9 December 1626, though he was already listed as a member for the funeral of James I on 5 May 1625. He served in the violin band until the Civil War, marrying Alice, the daughter of his colleague Anthony Comey, on 30 April 1635. He played a prominent part in the production of Shirley's masque *The Triumph of Peace* (February 1634), writing music for the antimasque dances and accompanying the masquers' rehearsals.

Mell seems to have remained in London during the interregnum, and was listed by John Playford in *A Musicall Banquet* (London, 1651) as one of the 'excellent and able Masters' available for teaching in the capital. Lodewijk Huygens visited his house on 25 March 1652 and heard him playing with Christopher Gibbons, Benjamin Rogers, John Rogers and others. He was presumably the 'rare Musitian cald *Mell*' who met Evelyn on 1 August 1652,

and in 1653 Nicholas Hookes of Trinity College, Cambridge, mentioned him approvingly in a poem. He was one of the musicians in Cromwell's household from, probably, 1656 to 1658, and was among those who petitioned the 'Council for the Advancement of Musick' on 19 February 1657 for the establishment of a music college. He visited Oxford in March 1658, which enabled Anthony Wood to compare him with the German violinist Thomas Baltzar. Wood thought that Mell was 'a well bred gentleman and not given to excessive drinking as Baltzar was' and 'had a sweet stroke', though 'Baltsar's hand was more quick and could run it insensibly to the end of the finger-board'.

Mell also made clocks and watches during the 1650s, presumably to supplement his income; three clocks by him are known. However, he soon relinquished his second career when he resumed his court place at the Restoration. He succeeded John Woodington as a violinist in the 'Broken Consort', the ensemble that played consort music in the Privy Chamber. He was the senior member of the Twenty-Four Violins, and seems briefly to have shared its direction with George Hudson. An inventory taken after his death on 27 April 1662 includes four clocks, three watches, three violins and a bass viol.

The main sources of Mell's music are the autograph *GB-Och* Mus.433 (12 suites for solo violin), and Playford's *Courtly Masquing Ayres* (RISM 1662[8]; ĭ 13 suites for violin and bass). Many of the dances occur in both, and it is not clear whether Mell added their basses for publication, or whether the autograph once had a companion bass book. Furthermore, ten of them once existed in four-part versions in an Oxford source, though the inner parts are lost. Some of his solo pieces require considerable virtuosity, though they are mostly feeble as music. One of the suites (in *GB-Och* Mus.433) uses scordatura, and probably records his rivalry with Thomas Baltzar, who wrote a similar work. Similarly, John Playford printed divisions on 'John come kiss me now' by both composers side by side in *The Division Violin.*

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PETER HOLMAN

Mell, Gaudio.

Possibly an alternative name for Claude Goudimel.

Melle, Giovanni Battista.

See Mele, Giovanni Battista.

Melle, Rinaldo del [Raynaldus, Renatus, René, Renerus].

See Mel, Rinaldo del.

Mellers, Wilfrid (Howard)

(*b* Leamington, 26 April 1914). English composer, musicologist and educationist. He was educated at Leamington College and Cambridge University, where he read both English and music (BA 1936, MA 1939), and studied composition at the same time with Wellesz and Rubbra in Oxford. He held appointments at Dartington Hall (1938–40) and Downing College, Cambridge (1945–8), where he was supervisor in English and lecturer in music, before becoming staff tutor in music to the extra-mural department of Birmingham University (1948–64). From 1960 to 1963 he was Visiting Andrew Mellon Professor of Music in the University of Pittsburgh, and from 1964 to 1981 he was professor of music at the University of York. Birmingham University awarded him the DMus in 1960 and he received the honorary DPhil from City University, London, in 1982. In the same year he was made an OBE and in 1984 was named professor emeritus at the University of York.

From his earliest publications in 1936, Mellers has in all his work united literature and music. As a regular contributor and later member of the editorial board of *Scrutiny*, he wrote on a vast range of subjects, both musical and literary. The editorial outlook of F.R. Leavis left its imprint upon Mellers's own method and perspective, for example his interest in civilization and its discontents, the importance of language and literature in the study of musical culture and a critical but not doctrinaire approach.

A non-specialist, Mellers has felt free to address any subject with his writing and composing, drawing upon cosmological philosophy, Jungian thought, history, musicology and theory, as well as personal aesthetic responses. His scholarly method begins with the assumption that 'music matters'. He has developed two approaches, found in his early books *Music and Society* and *François Couperin and the French Classical Tradition*. The first considers the place of music in, its derivations from and effects upon the surrounding milieux. The second uses a specific figure for purposes of analysis. Throughout his career he has written freely on popular music, at first with some intellectual disdain but later with the recognition of intrinsic merit, which led to the study *Twilight of the Gods: the Beatles in Retrospect*. In his books on Bach, Beethoven and Vaughan Williams, Mellers proceeds from social and philosophical bases, which are combined with a detailed (though sometimes carefree) analysis of the music itself, towards a synthesis of detail and broad vision, with the goal of discovering afresh each composer's ideal. He is a philosphically minded, culturally aware musician who refuses to ignore music for ideal speculation and equally refuses to study music in a quasi-rabbinical textual exegesis, ignoring its significance beyond the printed page.

Mellers has been an ardent proponent of educational reforms. In 1964 at the University of York, he was given the opportunity of helping to inaugurate a degree course in music. The result was a unique system of projects, rather than set lectures, where staff and students together explored fields of study around specific topics (e.g. the Second Viennese School, the post-war avant garde and Baroque vocal and keyboard techniques). He believed that the exploration of music in depth in this way was a process of self-exploration from which education would spring.

As a composer Mellers has never achieved wide recognition, although early analysis rated him highly among his generation. Self-criticism led him to withdraw most of his early compositions, including his opera *The Tragicall Historie of Christopher Marlowe*, and while many of his works have been performed and published, the recordings are few. Among the available works it is easy to discern two basic styles, one evident before and the other after his American sojourn in the early 1960s. His early compositions are influenced by Tudor and Baroque forms. They are chromatically inflected and often polyphonic, and the vocal music is set with careful attention to declamation. With his visit to America and research for *Music in a New Found Land*, Mellers discovered America beyond the confines of high culture and reacted to the anarchic freedom of the American scene. His choice of texts widened, to include the homespun wisdom of Carl Sandburg and the precision of Emily Dickinson, and elements of indeterminacy entered, as did the consideration of music beyond merely the subject of aesthetic contemplation. The impact of

popular music as a ritual led him to reconsider the integration of compositional elements and widen his scope to include the music of other cultures. In *Life Cycle*, Inuit and Khoisan music coalesce into an observance of the sacraments of human existence, while in *Yeibichai* (commissioned for the Proms in 1969) a coloratura soprano vies with a scat singer and jazz trio in a symphonic amalgam. The large-scale *Natalis Invicti Solis* for piano incorporates Amerindian music, while Jungian alchemical studies provide a model for the transformation of musical substance in the equally extended *Opus Alchymicum* for organ. After the 1970s Mellers's compositional activities declined as he spent his energy elsewhere.

Mellers has been active as critic and reviewer for leading newspapers, journals and magazines, such as the *New Statesman*, *The Listener*, the *New Republic*, the *Times Literary Supplement* and the *Musical Times*. In all his writings, he adds wit and insight to his gift for an effective turn of phrase and has established for himself a unique position as a major and penetrating, if never quite central, figure in British academic and intellectual life.

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Mellers, Wilfrid

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accompanied choral

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solo vocal

4 Latin Hymns, S, fl, 1944 [withdrawn]; The Forgotten Garden (H Vaughan), cant., T, str qt, 1945; 2 17th-Century Poems, Bar, pf, 1947 [withdrawn]; Conversion in the Garden (cant., St Augustine), Bar, str, 1947; 3 Latin Canticles, S, org, 1948 [withdrawn]; 5 Songs of Night (after Gk.), C, eng hn, str qt, 1947, rev. 1949; Aristophanic Extravaganza (cant., R.F. Willetts, after Aristophanes), Ct, speakers, pf, hpd, cel, gui, perc, 1949; 3 16th-Century Poems, Ct, fl, gui, 1949; Yggdrasil (cant., C. Hassall), S, C, T, B, chbr orch, 1951; Nausicaa's Welcome (cant., Willetts), S, Bar, str qt, 1951

Some of Gravity, Some of Mirth (medieval and Elizabethan), S, pf, 1949; 3 Invocations (after Gk., trans. Willets), C, pf, 1951; Carmina felium, S, cl, bn, pf qt, 1952; Merry Margaret (J. Skelton), T, 1952; Eclogue (C. Marlowe), S, T, pf, 1953 [withdrawn]; Fool's Paradise: Six Shakespeare Songs, Bar, pf, 1953; Indra and the Lark (George Moor), cant., ATBBB soloists, pf, perc, 1955; Peacock Pie (Walter da la Mere), girls' voices, pf, 1957; Spells (K. Raine), S, fl + a fl, ob + eng hn, perc, va, 1960; Journey to Love (song cycle, W.C. Williams), S, pf, 1960; Threnodies from the Waters (T.L. Beddoes), S, pf, 1962; Songs of Sleep, T, va, pf, 1962; Voices and Creatures (T. Roethke), spkr, fl, perc, 1962, rev. 1969; Three Lullabies, T, va, pf, 1962; Lacrimae amoris (W. Raleigh, anon.), Ct, 3 male vv, 1960

Rose of May: a Threnody for Ophelia (W. Shakespeare), spkr, S, fl, cl, str qt, 1964; A May Magnificat (Hopkins), Mez, chbr orch, 1966; The Ship of Death (cant., D.H. Lawrence), S, T, cl, b cl, str qt, 1966; Love Story, S, Ct, vc, hpd, 1967, rev. as The Listening Light (Roethke), S, Bar, Baroque ob, Baroque tpt, hpd, str qt, 1974 [withdrawn]; De Vegetabilibus et Animalibus (R. Johnson), S, cl, hp, vn, vc, 1970; Venery for 6 Plus, 1v, fl, cl, tpt, perc, db, tape, 1971

The Gates of the Dream (W. Blake), 6 inst/vocal trios, 1974; The Key of the Kingdom, dancing S, improvising fls and hp/pf, 1975; White Bird Blues (P. Holden), (dancing S, accdn)/(S, fl, hp, va, db), 1975; The Echoing Green (Blake), S, cl, 1974, rev. S, 2 cl, va, vc, 1996; Orisons and Oracles (P. Holden), S, vn, cl, pf, 1976; Rosae Hermeticae, 2S, 2 vn, vc, 2 cl, gui, org, 1978; A Maze of Nothing (Helen Adams), S, fl, va, vc, gui, 1979; Shaman Songs, fl/sax, kbd, b, perc, 1980; Three Shakespear Songs, S, fl, 1980; A Desart, with Girl and Lyons (Blake), S, pf, 1981; Three Songs of Growing (from Mary Easter 1957), S, pf, 1981; Two Blake Songs, S, rec, 1997

instrumental

Orch: Sinfonia ricercata, 1947 [withdrawn]; Festival Galliard, 1951; Sym., 1953

[withdrawn]; Alba in 9 Metamorphoses, fl, orch, 1962; Noctambule and Sun-dance, w, 1966 (1967); The Wellspring of Loves, concertino, vn, str orch, 1981

Chbr: Str Trio, 1945; Sonata, va, pf, 1946; Serenade, ob, cl, bn, 1946 [withdrawn]; Galliard, trbn, pf (1952); Sonatina, tr rec, pf, 1956; Eclogue, tr rec, vn, vc, hpd, opt. perc, 1960; Trio, fl, vc, pf, 1963; Laus amoris, 5 movts, str, 1963 [withdrawn]; Ghost-Dance, fl, va, harpsichord, 1972; Threnody, 11 str, 1975; An Aubade for India, cl, st qt, 1981

Solo inst: Epithalamium, pf, 1944 [withdrawn]; Preludio e canzona, pf, 1945 [withdrawn]; Mr Whyte's Battel, 4 pieces for children, 1961 [withdrawn]; Sonata, vc, 1961; Cantilena e ciacona, vn, 1962; Cat Charms, 9 pieces, pf (1965); Natalis invicti solis, pf, 1968 (1969); Opus alchymicum, org, 1969, rev. 1972, 1995 (1977); A Blue Epiphany for J.B. Smith, gui, 1973; Dwight's How Long, pf, 1975; A Fount of Fair Dances, pf [withdrawn]

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Mellers, Wilfrid

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'Opera buffa and the Common Man', *Opera*, x (1959), 141–5

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'Paul Bunyan: the American Eden', 'The Truth of the Dream', 'Through Noye's Fludde', 'Turning the Screw', *The Britten Companion*, ed. C. Palmer (London, 1984), 97–103, 181–91, 153–60, 144–52

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M. Lockett: 'Wilfrid Mellers: Critic in a New Found Land', *EAR*, xiv (1989), 18–21

'Mellers at 80', *Popular Music*, xiii/2 (1994) [Festschrift issue, 80th birthday; incl. J. Paynter: 'Renewal and Revelations: Wilfrid Mellers at York', 201–4; P. Hansen: 'Wilfrid Mellers: a Selective Bibliography', 205–8]

Melli [Megli], Domenico Maria

(*b* Reggio nell'Emilia; *fl* early 17th century). Italian composer and lawyer. He was a relative, possibly a cousin, of Pietro Paolo Melli, who in his third *Intavolatura* (1616) calls him his 'parente carissimo'. In 1600 he was a singer at Reggio nell'Emilia Cathedral. On the title-page of his first publication he is called a doctor of law, and in the same year he signed the dedication of his second book from Padua, where he was presumably living at the time. As a composer he possibly regarded himself as an amateur; if

he was it is probably no accident that all his known music survives in books devoted primarily to monodies, which were specially popular with amateur composers in early 17th-century Italy. He was indeed the only composer besides Caccini (whose *Le nuove musiche* is generally held to have inaugurated the tremendous fashion for monody) to publish monodies during the first years of the century. Melli was a lesser composer than Caccini, though there are similarities between their music, especially in the predominantly bland diatonic harmony and in the relationship of vocal line and bass (which with Melli is almost entirely unfigured): in the music of both composers the polarization of voice and bass presents one of the essential features of monody, especially in madrigals.

As in the books of other early monodists, madrigals predominate in Melli's output of 59 solo songs and seven duets and dialogues: the first book consists wholly of them (*pace* the title-page of the reprints), and in the other two books there are more of them than of strophic pieces. Like known amateur composers of the time, but unlike Caccini, Melli occasionally wrote striking chromatic progressions to underline appropriate words: examples occur in *Rapii bacio gradito* in the first book and at the opening of *Languisco e moro* in the second. His melodic invention is rarely very noteworthy, though the tunes and rhythms of some of his light strophic songs are lively. A disadvantage of some of his madrigals is the frequency of perfect cadences, which can generally not be concealed by polyphony in the monodic medium. Compared with Caccini's, his madrigals are also remarkably free of ornamentation, perhaps because he was writing with amateur singers in mind. The third book shows little development of form or style over the earlier ones, and it is perhaps not surprising that he appears to have published no more music after it.

WORKS

Musiche composte sopra alcuni madrigali di diversi, 1v, bc (Venice, 1602, 2/1603 and 3/1609 as Le prime musiche … madrigali et arie a una e due voci [there are no arias, or music for 2vv]); 1 ed. in Fortune (1954), appx iv, 4

Le seconde musiche … madrigali, canzonette, arie, & dialoghi, 1–2vv, bc (Venice, 1602, 2/1609; 1 of these in 1610[20], ed. P. Stroud, London, 1968); 1 solo song ed. in Ambros, 788–9; 1 dialogue ed. in Whenham; 1 solo song ed. in Leopold

Le terze musiche … madrigali, arie, scherzi, sonetti, dialoghi, & altre, 1–2vv, bc (Venice, 1609/R1986 in ISS, v); 2 solo songs ed. in Leopold

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J. Racek: *Stilprobleme der italienischen Monodie* (Prague, 1965)
N. Fortune: 'Solo Song and Cantata', *The Age of Humanism, 1540–1630*, NOHM, iv (1968), 125–217, esp. 160, 212
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J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)
S. Leopold: *Al modo d'Orfeo: Dichtung und Musik im italienischen Sologesang des frühen 17. Jahrhunderts*, AnMc, no.29 (1995)

NIGEL FORTUNE

Melli [Meli, Melij, Mely], Pietro Paolo

(*b* Reggio nell'Emilia, 15 July 1579; *d* after 1623). Italian lutenist and composer, active in Austria. He was related to Domenico Maria Melli. Little is known of his early training; he remained in Reggio until his appointment as lutenist at the imperial court of the Emperor Matthias in December 1612. He returned briefly to Italy in 1614, probably to oversee the publication of his second book of lute intabulations. Melli was one of the small group of musicians who were retained when Ferdinand II succeeded Matthias as emperor; a list of the imperial chapel from the beginning of Ferdinand's reign shows that he was among the highest paid of the imperial musicians. His favoured status at court is also confirmed by the title-page of his fifth book of intabulations (1620), which calls him not only lutenist and chamber musician but also 'gentilhuomo di corte'. According to Vander Straeten, Melli was in Ferrara in 1620. He had left the imperial court for good by 1623, apparently to return to Reggio to assume the post of Captain of the Porta S Croce. He was married twice, in 1621 and again in 1623.

Melli's four surviving publications consist primarily of brief binary dances for archlute (*liuto attiorbato*), nearly all of which bear programmatic titles. A number of his works use novel tuning schemes. His most ambitious compositions are the dances for a ballet performed for the Emperor Matthias on 2 March 1615, preserved in his fourth book. The score provides rare notated examples of the type of continuo practice described in Agazzari's *Del sonare sopra'l basso con tutti li stromenti* (Siena, 1607), for, in addition to melodic lines for violin and 'flauto', the score includes parts for harpsichord, bass viol, double harp and no fewer than four different lutes.

WORKS

Intavolatura di liuto attiorbato, libro secondo, nel quale si contiene corrente, volte, gagliarde, preludi et 1 tastata, 1 capriccio, 1 corrente, et 1 volta cromatiche, 1 aria di Firenze passeggiata dall'autore (Venice, 1614/*R*)

Intavolatura di liuto attiorbato, libro terzo, nel quale si contiene varie sonate in una cordatura differente dall'ordinaria & differente ancora da quella che già 4 anni io mandai alle stampe nel fine del mio primo libro (Venice, 1616/*R*)

Intavolatura di liuto attiorbato, libro IV (Venice, 1616/*R*)

Intavolatura di liuto attiorbato e di tiorba, libro V (Venice, 1620/*R*)

1 galliard, lute, 1617[26]

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THEOPHIL ANTONICEK/STEVEN SAUNDERS

Mellnäs, Arne

(*b* Stockholm, 30 Aug 1933). Swedish composer and teacher. He studied at the Stockholm Musikhögskolan (1953–63), where Larsson and Blomdahl were among his composition teachers. In 1959 he took lessons with Blacher at the Berlin Hochschule für Musik and privately with Deutsch in Paris and with Ligeti in Vienna; he studied electronic music with Koenig at the Gaudeamus Foundation in 1962–3. Mellnäs returned to the Stockholm Musikhögskolan to teach theory (1963–72) and then lecture in orchestration (1972–86). A board member of the Society of Swedish Composers from 1979, he became chairman of the Swedish section of the ISCM in 1983 and president of the ISCM council in 1997.

He first became internationally known as a composer in 1963, when the Ligeti-influenced orchestral piece *Collage* won first prize in the Gaudeamus competition. In subsequent works he has used the newest compositional developments, which he has studied during the course of frequent travels. He was one of the first Swedes to introduce aleatory and deliberately theatrical elements into instrumental music. He is one of the most noteworthy Swedish composers of choral music, to which he has introduced many new techniques and notations. The 1980s have seen a new synthesis in his refined art, relaxation as well as a finely drawn concentration, as is exemplified in *Nocturnes*, *L'Infinito*, *Ikaros* and, especially, the opera *Doktor Glas*.

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(selective list)

Operas: Minibuff, 1967; Erik den helige (church op, B.V. Wall), 1975; Spöket på Canterville (Mellnäs, after O. Wilde), 1981; Dans på rosor (opera buffa, O. Björnsson), 1984; Doktor Glas (B. Håkanson, after H. Söderberg), 1987–90

Orch: Music for Orch, 1958; Chiasmos, 1961; Collage, 1962; Aura, 1964; Transparence, 1972; Blow, wind insts, 1974; Moments musicaux, 1977; Besvärjelser [Invocations], wind orch, 1978; Capriccio, 1978; Apertura, wind orch, 1982; Passages, 1989; Sym. no.1 (Ikaros), 1990; Fl Conc. 'Intimate Games', chbr orch, 1992

Choral: Succsim (Mellnäs), 1965; Aglepta, children's vv, 1969; Dream (e.e. cummings), 1970; Vae … , chorus, org ad lib, 1972; Noël, 2 S, children's vv, chbr orch, 1972; Mara mara minne, chorus, elec ad lib, 1973; Bossa buffa, 1973; Forsan (Virgil), 1973; Seeker of Truth (Cummings), 1973; A Wind has Blown (Cummings), 1973; Höst (W. Aspenström), 1973; 3 körsatser (T. Danielsson), 1973; Ede, bibe, lude (Horatius, Tibullus, Seneca), male chorus, 1976; Merry-Go-Round, chorus/solo vv, insts ad lib, 1977; Provokationer (various authors), 2 choirs, perc, 1979; 10 ordspråk [10 Proverbs], SATB, 1981; L'Infinito (G. Leopardi), 1982; [11] Kosmos (various authors), 1992–4; Sweet Spring (T. Nashe, C. Smith, Cummings), 1994–7; Laude: cantico di frate sole (F. d'Assisi), 1994

Chbr: Tombola, ens, 1963; Gestes sonores, variable ens, 1964; Quasi niente, 1–4 str trios, 1968; Capricorn Flakes, pf, hpd, vib + glock, 1970; Cabrillo, cl, trbn, vc,

perc, 1970; For you and me 1–3, pf, 2 pf, pf/tape, 1971; Ceremus [incl. Display, 3rd movt], fl, cl, tpt, trbn, db, perc, 1973; Fragments for Family Flute, 1–4 fl, 1973; Fragile, variable ens, 1973; The Mummy and the Hummingbird, rec, hpd, 1974; Soliloquium IV, bn, elec, 1976; Rendez-vous 1, cl, b cl, 1979; Riflessioni, cl/b cl, tape, 1981; Pièces fugitives, fl, bn, vn, gui, hpd, 1981; 31 variations on CAGE, 2 pf, perc, 1982; Rendez-vous 2, fl, perc, 1983; Stampede, sax qt, 1985; Gardens, fl, cl, vn, vc, pf, perc, 1986; Rolando furioso, fl, digital hpd, 1991, rev. 1994; Str Qt no.1 'Hommages' (à Beethoven, Bartók, Webern), 1993; I kvav, brass qnt, perc, 1994; Rendez-vous 3, ob, pf, 1995; Rendez-vous 4 'Hoquetus', a sax, trbn, 1997; Rendez-vous 5 'Le chasseur et la nymphe', hn, hp, 1997; Like raindrops, pearls on velvet, fl, va, gui, 1997

Solo inst: Fixations, org, 1967; Agréments, hpd, 1970; Schizofoni, pf, 1971; Disparitions, org, 1971; Es Laval, waltz, pf, 1977; Canzona svedese, hpd, 1979; Expansion & Echoes, pf, 1984; Is not a bed of roses, tango, pf, 1984; Estampes, hn, 1995

Solo vocal: Omnia tempus habent, S, 1972; Sub luna (Chin., trans. P.E. Wahlund), S. fl/ob, vn, hp, 1973; Kristallen den fina (folksong), 1v, jazz group, 1978; Inte alltid [Not Always] (Danielsson), 1v, pf, 1979; A Child's Garden of Verses (R.L. Stevenson), S, fl, 1979; Nocturnes (C. Baudelaire, E. Swedenborg, W. Blake, P.B. Shelley), Mez, fl, cl/b cl, va, vc, pf, 1980; Japansk danslek (S. Weöres), S, perc ens, 1980; Dementerande (S. Hagliden), Bar, 1983; I mörkret i ljuset [In the Dark in the Light] (T. Tranströmer, G. Sonnevi, Håkanson), Mez, pf, 1985–96; Röstens ansikte (Sonnevi), Mez, pf, 1985

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ROLF HAGLUND

Mellon, Agnès

(*b* Epinay-sur-Seine, 17 Jan 1958). French soprano. She studied with Nicole Fallien and Jacqueline Bonnardot in Paris, and with Lilian Loran in San Francisco. Later she became a member of the Paris Opéra; she has also appeared at the Opéra-Comique. She has established an international reputation in Renaissance and Baroque music, her roles including Tibrino and Love in Cesti's *Orontea* (1986, Innsbruck), Eryxene in Hasse's *Cleofide* (1987) and Telaira in Rameau's *Castor et Pollux* (1991, Aix-en-Provence). Mellon's natural-sounding declamation, carefully controlled vibrato and purity of tone make for a rewarding partnership with period instruments. Her recordings include Baroque choral works and many Baroque operas, among them Cavalli's *Xerse* and *Giasone*, Lully's *Atys*, Charpentier's *Actéon*, *Les arts florissants*, *Medée* and *David et Jonathas*, Rameau's *Anacréon*, *Zoroastre*, *Castor et Pollux* and *Pigmalion*, Leclair's *Scylla et Glaucus*, Purcell's *Dido and Aeneas*, Hasse's *Cleofide* and Rossi's *Orfeo*.

NICHOLAS ANDERSON

Mellon, Alfred

(*b* London, 7 April 1820; *d* London, 27 March 1867). English conductor. He was a violinist in Birmingham before moving to London, where he became leader of the Covent Garden orchestra. He wrote piano and instrumental pieces and songs for plays and farces, and directed orchestras. In 1857 he became music director for the new Pyne-Harrison Opera Company (later the Royal English Opera Company), with which he conducted premières of more than a dozen operas by Balfe, Benedict, Macfarren, Wallace and others, and his own three-act *Victorine* (1859). The company closed in 1866. Mellon formed and conducted the Musical Society of London (1858–67), which gave works by Benedict, Macfarren and other prominent musicians, and engaged distinguished soloists including Clara Schumann. During the period 1860–66 he also conducted a series of promenade concerts presented under his name and given in the Floral Hall at Covent Garden. He was appointed conductor for the Liverpool Philharmonic Society (1865–7), where a later chronicler described him as a 'very personable and promising conductor' (W.I. Argent: *Philharmonic Jubilee*, Liverpool, 1889).

NÖEL GOODWIN

Mellon Chansonnier

(*US–NHub* 91). *See* Sources, MS, §IX, 8.

Mellophone [mellophonium, tenor cor]

(Fr. *cor alto*; Ger. *Altkorno*, *Alt-Corno*; It. *genis corno*).

A valved brass instrument of intermediate bore profile with a large bell pitched in F or E♭ (below the cornet), common in the USA. Various forms of the instrument have been made, most resembling the french horn in appearance but with the valves operated by the right hand. In the past, bell-up (cavalry) and bell-forward models were also used; a bell-forward model known as the mellophonium was developed in the 1950s by C.G. Conn Ltd in collaboration with Stan Kenton for performance in his band. The mellophone mouthpiece is usually of the same pattern as that for the saxhorn of the same pitch, but some models have a narrower mouthpiece receiver taper or are provided with an adaptor so that a french horn mouthpiece can be used. Instruments pitched in F are often provided with an alternative tuning-slide for E♭. The mellophone is most commonly used in marching bands to play french horn or similar parts: its shorter tube length makes it easier for students and its larger mouthpiece cup diameter more suitable for playing while marching than the french horn. The mellophone has occasionally been used to play orchestral horn parts, and brass band tenor horn parts; it has also been used in dance bands.

One of the earliest instruments of this kind was the tenor member of the 'Koenig horn' family made by Antoine Courtois, Paris, in the 1850s. This had a smaller bell than that of the french horn, but otherwise resembled it in appearance and manner of holding (albeit in mirror-image). The tenor cors of Besson (Paris, *c*1860) and Distin (London) were similar. Later models had larger bells approaching the french horn in diameter.

ARNOLD MYERS

Mellotron.

An electromechanical keyboard instrument developed by Leslie, Norman and Frank Bradley in Streetly, Birmingham, during 1962–3 and manufactured by Mellotron Manufacturing (later Streetly Electronics) from 1964 to 1986. After its worldwide distributor went bankrupt in 1977 the manufacturer was obliged to rename it the 'Novatron', though the original name continues to be used widely. Mellotron USA only marketed a handful of unrelated digital instruments before going out of business in the early 1990s. The Mellotron has been employed chiefly in pop and rock music, including the Beatles' *Strawberry Fields Forever* (1967) and *Days of Future Passed* (1967) by the Moody Blues, one of whose members originally worked for the company.

The Mellotron was the first successful instrument based on pre-recorded sounds, and may be described as an analogue sampler. Several models were produced, the earlier versions having two 35-note manuals placed side by side, in which the right-hand one was used conventionally, with the left-hand one activating rhythms and chords. The Mellotron's sounds are

produced from a series of parallel lengths of pre-recorded magnetic tape that are individually controlled by keys on the keyboard. When a key is depressed the associated tape is drawn past a replay head; when it is released a spring returns the tape to its starting point. The maximum duration is between seven and ten seconds (for different models). The tape is divided into three tracks; in the two earliest models each track was subdivided into six sections, individually accessible by means of a forward and rewind control. The most popular version of the Mellotron/Novatron, the single-manual Model 400, has a smaller selection of recordings in a single section; a pitch control can vary the tape speed. A large library of pre-recorded sounds was available on replaceable tape frames; blank frames could also be obtained for the user's own recordings. Many film and broadcasting companies used the Mellotron for sound effects.

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HUGH DAVIES

Melngailis, Emilis

(*b* Igate, 15 Feb 1874; *d* Riga,20 Dec 1954). Latvian ethnomusicologist and composer. He studied at the Dresden Conservatory (1896–7) and under Rimsky-Korsakov at the St Petersburg Conservatory, graduating in 1901. From 1901 to 1906 he was music critic of the *St Petersburger Zeitung*. After ten years spent as a teacher in Tashkent he returned to Latvia in 1920 and became active as a folk music collector, choral conductor and composer; between 1926 and 1938 he was one of the leading conductors at the Latvian national song festivals. He was also the first to orchestrate Musorgsky's original music to *Boris Godunov* which was previously presumed lost; at the time of its first performance in Latvia (1924) audiences worldwide were used to hearing Rimsky-Korsakov's edited version of the work. From 1944 until his death he was a professor at the Latvian State Conservatory.

Melngailis's principal achievement was his collection of folk music, amounting to more than 5000 items of mainly Latvian material but including some Lithuanian, Kirghiz and Jewish music; folksong transcriptions for chorus also form the most notable part of his compositional output. Through his use of modality and other elements of ancient folklore he

succeeded in creating a unique national musical expression. *Raksti*, a selection of his writings, was published in Riga, 1974.

WORKS

(selective list)

Stage: Maija (ballet, Melngailis), 1926; incid music

Inst: Velnu rija [Threshing Barn of Devils], sym. poem, orch, 1918; Zilaiskalns [The Blue Hill], sym. poem, orch, 1926; Str qt, 1946; pf pieces

Vocal: *c*275 choral songs, incl. Latviešu rekviēms [Latvian Requiem] in four parts, Daba un dvēsele [Nature and the Soul], Jāņu vakars [Midsummer Eve], Senatne [Long Ago], Rožulauks [Rose Garden], Spēlē jel, spēlmani [Play On, Musician]; *c*50 solo songs

Edns: Latviešu dancis (Riga, 1949); Latviešu mūzikas folkloras materiali, i–iii (Riga, 1951–3)

Principal publisher: Liesma

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J.-M. Jacono: *Les révisions de 'Boris Godunov' de Moussorgski* (diss. U. of Provence, 1992), 244–54

JOACHIM BRAUN/ARNOLDS KLOTIŅŠ

Mel'nikov, Ivan Aleksandrovich

(*b* St Petersburg, 21 Feb/4 March 1832; *d* St Petersburg, 25 June/8 July 1906). Russian baritone. He received his early musical training as a choirboy. After working for some years in trade, he began to study singing with Gavriil Lomakin in 1861 and in 1862–6 participated, either as chorister or soloist, in the Free Music School concerts conducted by Lomakin. After further study in Milan with E. Repetto, a master of bel canto, Mel'nikov made his St Petersburg début in 1867, as Riccardo in Bellini's *I puritani*, and was immediately acclaimed as an artist of the highest order. He appeared regularly at the Mariinsky Theatre in 1890, in both foreign and Russian roles, and he was the first interpreter of more than a dozen characters from 19th-century Russian opera. Among his best-known roles were Ruslan in Glinka's *Ruslan and Lyudmila* (in 1871 Stasov described him as the greatest of the Ruslans), the Miller in Dargomïzhsky's *Rusalka*, the title role in Musorgsky's *Boris Godunov* (which he created in 1874), Amonasro in *Aida*, Wolfram in *Tannhäuser*, and the title role in Borodin's *Prince Igor* (which he created in the year of his retirement). With the exception of *Iolanta*, he sang in every opera by Tchaikovsky, who greatly admired his gifts, but he was unsuccessful as Onegin, a part he sang when his voice was past its best. He remained, however, a great favourite with St Petersburg audiences until he retired after a farewell performance in *Prince Igor* in 1890. Although Mel'nikov came to the Russian stage at a time when standards were generally low, his voice was said to be exact in all registers, with a mild timbre capable of projecting both lyric tenderness and dramatic force. Modest Tchaikovsky remarked that he excelled in both

declamatory passages and cantilena. After his retirement Mel'nikov became a director at the Mariinsky Theatre (1890–92) and also founded an amateur choir, which was noted for its fine performances. He published three collections of choral pieces, the first in 1890, for women's voices, and two others in 1894, for men's and mixed voices.

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M. MONTAGU-NATHAN/JENNIFER SPENCER

Melodeon (i).

A term extensively used in the USA during the first half of the 19th century to designate a small reed organ with a single keyboard and one or two sets of reeds. The 'rocking melodeon' (also known as the lap or elbow organ) is an instrument of this type played on the lap or on a table; its bellows are activated by a rocking motion of the elbow or the heel of the hand. *See* Reed organ, §1.

GRAEME SMITH

Melodeon (ii).

A button accordion: a rectangular, bellows-operated, free-reed instrument with buttons on the right-hand end of the bellows and buttons or keys on the left-hand side. The instrument is single action in that different notes are produced by each button by the press and draw of the bellows. The right-hand buttons are arranged in one or more rows of ten or eleven, each row producing the pitches of two-and-a-half octaves of a major scale. The left-hand buttons can provide tonic and dominant chords to the keys of the rows, and some additional chords (their use is limited by the bellows direction with which each is associated).

An instrument of this type was first patented by Cyril Demian of Vienna in 1829. Melodeons have been mass-produced and widely exported, largely by German or Italian firms, since the mid-19th century, and have been widely used in both Western and non-Western societies. *See* Accordion, §2(i).

GRAEME SMITH

Melodia.

See Organ stop.

Melodica.

A keyboard harmonica (*see* Harmonica (i)) manufactured by Hohner from 1958. It is rectangular and has a beak-like mouthpiece at the upper end. The keys admit air to the free-reed chamber when depressed by the fingers of the right hand. Thus it can produce many chords and clusters that are impossible on the harmonica, but unlike the latter instrument, Melodica reeds sound only when blown (i.e. not on the inbreath). The Melodica is inexpensive and easy to play, and is popular in schools as an alternative to the recorder. The alto Melodica has been used in compositions by David Bedford, Alison Bauld, Anthony Braxton, Rudolf Komorous, Krauze, Peixinho, Bark and others. The instrument has also been played in jazz, reggae and dub. Jean Tinguely incorporated a Melodica in one of his Méta-harmonie sound sculptures.

There are two types of Melodica: the simpler one, made in soprano and alto models, has a keyboard (of two octaves) comprising short rectangular buttons; the 'Piano Melodica' has a conventional keyboard of up to three octaves and can be played on a flat surface, with the mouthpiece at the end of an extension tube. In the mid-1960s Hohner produced a three-octave monophonic Electra-Melodica (transposable within nine octaves) in which the pressure of the air blown through a tube mouthpiece is used to control the loudness of an electronic oscillator.

An earlier keyboard harmonica shaped like a saxophone, the 'cuesnophone' from the 1920s, was briefly popular in jazz (known as 'goofus'). Other instruments based on the Melodica include the Yamaha Pianica. For further information see F. Jöde: *Die Melodica: drei Aufsätze und ein Vortrag* (Trossingen, 1965).

HUGH DAVIES

Mélodie

(Fr.: 'melody').

The term usually applied to 19th- and early 20th-century romantic French song, particularly in its later stages. Its link to an earlier form, the *romance* (*see* Romance, §3(i)), is so close that the two cannot be considered in isolation. Both terms were sometimes applied to the same song, and the songs of Schubert, partly responsible for the transformation of the *romance* into the more sophisticated *mélodie*, were sometimes called German romances by French critics. At the end of the 19th century the term 'romance' was still in currency, in the songs of no less than Chabrier. As this interchange of terminology implies, there are no firm boundaries; common to both, and deriving from the simple *romance*, is the quality of graceful, tender lyricism.

Just as the lied owed much of its inspiration to romantic German lyric poetry, so the 19th-century *mélodie* was indebted to the rising school of French romantic poetry headed by Lamartine, Victor Hugo, Alfred de Musset and others. The texts set ranged from poetry of passionate utterance to that of domestic sentimentality, while the French literary fascination with orientalism and the exotic also found an outlet in song. Yet if romantic poetry was the inspiration for composers for some three-quarters of a century, that of the 'symbolists' Baudelaire, Verlaine and Mallarmé was the inspiration for many later composers, particularly Debussy. The *mélodie* reached its finest and most original expression in the songs of Fauré, Duparc and Debussy. While the earlier repertory contains many ephemera destined for the salons, it also includes a sizable number of fine but now neglected works. They established those characteristics of French art-song that are still evident in the more familiar songs of the later repertory and to a certain extent even in some of those of the 20th century.

DAVID TUNLEY (with FRITS NOSKE)

Mélodie

1. Origins.

The seeds of the *mélodie* lie in the *romance*, a form characterized by simplicity, symmetrical phrasing, bland harmonies and simple keyboard accompaniment, often an Alberti bass. It was essentially strophic in form and its chief interest lay in the vocal line. Unlike the operatic aria, the *romance* avoided bravura and ornamentation, depending instead upon lyrical charm and sensitive performance. While its champions were fond of tracing the origins of the *romance* as far back as medieval times, in reality its style belonged to the late 18th-century Classical period.

The re-establishment of the Parisian salons after the Revolution and First Empire gave an impetus to the composition and performance of *romances*, which were ideally suited to these intimate surroundings, and especially to those salons of the rising bourgeoisie where taste and wealth were not necessarily in the same proportions. From the 1820s onwards, hundreds of sentimental *romances* were written year after year until well into the second half of the century. The best-known composers were Auber (who incorporated his later *romances* into his operas), Garat, Blangini, Plantade, Amadée de Beauplan, Sophie Gail, Loïsa Puget, Auguste Panseron, Frédéric Bérat, Auguste Morel, Pauline Duchambge and Henri Romagnesi. Among their works, particularly those of Morel, Duchambge and Romagnesi, may be found some quite charming pieces. A number of *romance* composers were also singers, and indeed Fétis claimed that success in the genre depended not only upon prolific output, but also upon the composer's ability to perform his latest creation in the salons.

Henri Romagnesi (1781–1850), singer, *romance* composer and teacher, listed various categories of *romance* in his *L'art de chanter les romances, les chansonettes et les nocturnes et généralement toute la musique de*

salon (1846). His most important category was the *romance sentimentale*, followed by the *chant héroïque, romance passionnée et dramatique, chansonette* and the two-voice nocturne. Those that he said recalled German lieder were the *mélodies rêveuses et graves*, which called for stronger harmony and more complex accompaniments.

The first composers to inject greater originality into the *romance* were Berlioz and Hippolyte Monpou. It may well have been Berlioz's settings of nine texts (in translation) by Thomas Moore, the *Neuf mélodies* (later called *Irlande*) published in 1830, that gave rise to the French term 'mélodie'. The settings, some for solo voice and some for ensemble, mostly retain the strophic form and simple lyricism of the *romance*. In the declamatory, through-composed *Elégie en prose* (no.9), however, some of the characteristics of Berlioz's personal style are evident, and this song, so remarkable for the period, looks ahead to his most important *mélodies*, in *Les nuits d'été* (1841). These songs, based on poems from Gautier's *La comédie de la mort*, are notable for their daring phrase structure and often declamatory style. The vocal part and accompaniment are linked by the shared use of germinal motifs, and original harmonic combinations and strong dissonances evoke the deep emotions of the text. Monpou's first *romances* appeared at the same time as those of Berlioz. Although they are harmonically very simple, some, such as *L'Andalouse* (1830) and *Gastibelza, le fou de Tolède* (1840), broke away from the symmetry and rhythmic regularity of the sentimental *romance* and display a vivacity and verve new to the genre. Monpou was also the first to set the poetry of Musset and Hugo, whose verses were to be set more frequently than any others during the 19th century.

More influential than the innovations of Berlioz and Monpou, however, were the French songs of Louis Niedermeyer and the songs of Schubert (published in translation), which created a wide recognition among serious French composers that song-writing could offer artistic possibilities beyond those of the conventional *romance*. Niedermeyer's setting of Lamartine's elegiac *Le lac*, composed in Geneva and published in Paris shortly after his arrival there, inspired many French composers to write songs of a more expansive and artistic nature than the traditional *romance*. Saint-Saëns believed that it marked out the path for Gounod and later composers (see Saint-Saëns's introduction to Niedermeyer, 1892). The influence of Niedermeyer's operatic writing is clear in this song: the first half is declamatory in style, rather like measured recitative, while the second is purely lyrical. The strophic lyrical section, however, is in the *romance* rather than the aria tradition, its accompaniment simple and flowing, its melody gentle and touching, its harmony unforced yet warm. The expansiveness that comes from bringing together declamatory and lyrical elements is also found in some of Niedermeyer's later songs, such as *L'isolement, L'automne* and *La voix humaine*. Yet in a number of his songs the declamatory element is absent; these, with their strophic form and emphasis on graceful melody, remain firmly in the *romance* tradition, now enriched with Romantic harmony.

This increased emphasis on harmonic warmth and more interesting accompaniments also sprang from the vogue for Schubert's songs in Paris from the 1830s onwards. By 1840 the publisher Richault had issued

separately some 270 songs by Schubert, all in translation, before embarking upon a new 'complete' edition; other Parisian publishers also produced editions of his most popular lieder. Many of Schubert's songs were first performed in Paris by the operatic tenor Adolphe Nourrit, followed by others including François Wartel and Pauline Viardot. Among other composers active during this period was Giacomo Meyerbeer, who drew on his skills as a virtuoso pianist and an opera composer to impart a greater degree of vocal and pianistic brilliance to the *mélodie*. His 52 songs, composed during the 1830s and 40s deserve to be better known.

Mélodie

2. 1840–1870.

With the establishment of the *mélodie* as a genre to be taken seriously (although in opera-dominated Paris it was always regarded as a minor form) there developed a published repertory to which almost all leading composers contributed. Some were dubbed 'French Schuberts', merely because their songs were more demanding and original than the salon-destined *romance*. One such composer was Henri Reber, some of whose songs (such as *Au bord du ruisseau*, *Stances* and *Mignon*) show the marked influence of Schubert and illustrate very clearly the transformation of *romance* into *mélodie*. Another was Félicien David, although here the influence of the German lied is less obvious than with Reber. David's reputation, in fact, largely rested upon his symphonic-ode *Le désert* (1844), which included in one of its movements an Arabian melody which he also published separately as a solo song with piano accompaniment. A number of his other songs were also influenced by his time in the Middle East, such as *Le bedouin*, *Le tchibouk* and *Sultan Mahmoud*, but the absence of orchestral colour lessens the oriental or exotic flavour that was such a feature of *Le désert*. Most of his songs are merely pleasantly lyrical in the 'European' style, although he also achieved a powerful utterance in the dramatically tragic song *Le jour des morts* to words by Lamartine.

Other *mélodie* composers of this period include Victor Massé, among whose songs is a collection of settings of Renaissance texts, *Chants d'autrefois* (1849). Texts by Auguste Brizeux inspired by Breton culture were the basis of a delightful collection, *Chants bretons* (1853), composed in a simple folk-song like manner. However, it was in his later songs that the promise of his early years was amply fulfilled, particularly in his setting of Alfred de Musset's *Adieux à Suzon*. Ernest Reyer, like Félicien David, was drawn to musical exoticism, and this is reflected in some of his 31 *mélodies*. Nevertheless, his most effective ones are those in a more conservative style, such as *Pourquoi ne m'aimez-vous* and *Les gouttes de pluie*. The early songs of Edouard Lalo were indistinguishable from the typical *romances* of the 1830s. Even his settings of six poems by Béranger, whose chansons were the voice of social conscience and might have provoked a powerful musical response, give no hint of the imaginative writing that was to come with his settings of Hugo. Songs from this set, such as *L'aube naît*, are among the finest of the Romantic repertory. Influenced by Schubert and Schumann, Lalo's *mélodies* were the first to be performed in Germany. They are notable for their elaborate piano accompaniments and their success in conveying the atmosphere of a lyrical text and covering a wide range of human emotions, although they

reject the opportunity offered by certain texts to exploit local colour. Lalo's technical procedures include ingenious rhythmic and harmonic inventions, and declamatory melodic writing close to arioso or recitative. He foreshadowed Chabrier in his introduction of humour and cheerfulness into the *mélodie*. Liszt and Wagner also contributed to the genre. Liszt's dozen or so *mélodies* remained virtually ignored until the end of the century, probably because of the demands they make on performer and public. His best examples show the influence of the German lied. *Oh! quand je dors*, one of his best French songs, has a profound unity, matching the rich imagery of Hugo's poems and penetrating its subtlety of thought. His last *mélodie*, *Tristesse*, composed in 1872 to Alfred de Musset's poem, is more a declamatory lied, almost a recitative, following the delicate nuances of the words and with some passages left unaccompanied. Wagner wrote six French songs in Paris in winter 1839–40, to poems by Hugo, Ronsard, Béranger and Heine; *Mignonne* in particular shows a French flavour and leans towards the traditional *romance* style.

The dominant figures in French music at this time were three composers whose prolific output included *mélodies*: Gounod, Massenet and Saint-Saëns. Gounod's songs include some of the loveliest and freshest of the 19th-century repertory, such as the well-known *Sérénade,* but he was also the victim of his extraordinary facility, which often led to superficiality and sentimentality (as well as religiosity). In his youthful career he frequently sang his own songs in the salons, which doubtless contributed to their notable feeling for vocal line. Some of Saint-Saëns's finest songs were written early in his career, and some (*La cloche*, *La mort d'Orphélie*, *L'attente*) reveal a fascination with the beauty of sound and harmonic effects that were to be features of later developments in the *mélodie*. These early songs show a poetic sensitivity not generally credited to him, and the wide intervals in the melodic line and the lyrical atmosphere pervaded with feelings of intimate warmth, nostalgia and deep emotion (as in *Rêverie*) reveal the influence of Schubert and Schumann. Saint-Saëns's talent for the humorous and picturesque is displayed in such works as *Le pas d'armes du Roi Jean* (1852), and the collection of *Mélodies persanes* (1870) reflects the vogue for orientalism, although the archaic modal harmonies, monotonous rhythms and extended melismas used to convey it are not original. Among the varied songs written after 1885 the contemplative *mélodies* are the strongest, but they lack the sensitivity of his youthful works. Like most French composers in the middle of the 19th century, Massenet was deeply influenced by Gounod and shared his desire to please the public. His was a prolific output of songs that ranged from the suave and delightful, such as *A Mignonne*, which perfectly unites *romance* and *mélodie*, to deeply felt works such as the song cycle – he was the first in France to write true song cycles – *Poème du souvenir* (to texts by one of his favourite poets, Armande Silvestre). Massenet must be credited with freeing the *mélodie* from the square phrase, introducing a sort of musical prose that is analogous to the free verse written by contemporary poets. In his songs, voice and piano become interdependent: often one completes a phrase begun by the other, the piano sometimes connects two unaccompanied vocal phrases, or the principal melody appears in the piano while the voice 'declaims'. Massenet in turn influenced younger composers, including Debussy. A virtuoso pianist who contributed some fine *mélodies* was Louis Lacombe; described by their composer as 'lieder',

they were regarded by contemporary critics as serious, indeed 'severe', examples of the new trends. The 22 *mélodies* of César Franck are uneven in quality, particularly in their rhythmic setting of the text, but show interesting or even daring harmonies. Franck's importance to this history of the *mélodie* lies, rather, in his role as a teacher, notably of Henri Duparc (see §3 below), whose compositions helped make the *mélodie* one of the important genres in French music.

The period of what might be called 'romantic' French songs, as distinct from the final stage of *mélodie* in the hands of Fauré, Duparc, Debussy and others, also saw a considerable outpouring of songs from Georges Bizet. These reveal a lyrical style in which each phrase is finely placed to make its effect both structurally and vocally, while harmonically some catch the exotic flavour associated with his most famous opera. Délibes published only 29 songs, yet they include some of the best-known of the repertory, such as *Bonjour Suzon* and *Chanson espagnole* (sometimes called *Les filles de Cadix*). Like Gounod and Bizet, he used folk elements in rhythm, melody and harmony to depict exotic settings. His melodic lines are simple and graceful and his structures clear and often schematic (using, for example, rondo or ternary form). Like Délibes, Théodore Weckerlin and Ernest Chausson contributed some fine songs to the repertory without changing the course of its development. Chausson's *Quatre mélodies* op.8 (1882–8), for instance, display hints of impressionist harmony, while his last song, *Chanson perpétuelle* (1898) for voice and orchestra or piano quintet, is a masterpiece, expressing a *fin de siècle* spirit. On the other hand, while Alexis Castillon wrote only six songs his settings of poems by Armande Silvestre anticipate something of the sense of mystery and regret that was to be such a feature of the final phase of romantic *mélodie*.

Mélodie

3. After 1870.

French *mélodie* in the closing decades of the century is best known by the songs of Fauré, Duparc and Debussy. All three began by composing in the *romance* style of Gounod and Massenet, but in their mature songs imparted a new and distinctive character to French song, partly by harmonic innovations (especially in Debussy's songs) and partly by a suppleness of melodic line that caught the nuances of the text with extraordinary sensitivity. The transformation of the *romance* into the *mélodie* is most easily traced in the 105 songs of Gabriel Fauré, who by the 1880s was producing songs of great originality and passionate beauty, such as *L'automne*, *Fleur jetée*, *Notre amour* and *Clair de lune*. Some of his later songs are of a more austere but no less beautiful nature, his song cycle *La bonne chanson* (1894) being noted for its use of recurrent themes and for the narrative arrangement of its texts (by Verlaine). Despite the diversity of textual choices, Fauré's style remained constant, characterized by a balanced melodic line, correct but not pedantic declamation, a preference for the middle voices (mezzo-soprano and baritone), moderate harmonic tension involving mediant relationships, and flexible structure. During his last 20 years Fauré wrote four song cycles (*La chanson d'Eve*, *Le jardin clos*, *Mirages* and *L'horizon chimérique*) in which his restrained lyricism is expressed with extreme refinement. Both the vocal line, with its limited range and small intervals, and the harmonic subtleties of the piano

part sustain the intimacy of these late works. The approximately 100 songs Fauré contributed to the repertory may be the most quintessentially French ever written; his influence on the younger generation, including Ravel, was considerable. The 13 published songs by Duparc were composed between 1868 and 1884, and although they catch much of the mood and colour of the later *mélodie*, their style lies closer to the central European tradition, some, like *Le manoir de Rosemonde*, being in the tradition of the ballad. Duparc's *Cinq mélodies* op.2 (1869) show the influence of Gounod in the arpeggios and subtle syncopations, of Liszt in the juxtaposition of distant chords, and of the young Wagner in the appoggiaturas and chromaticisms. These features reappear in Duparc's later songs, many of which express profound melancholy. His vocal lines are intensely expressive, often using augmented intervals, but it is in the piano part, full of dissonant non-harmonic notes and rhythmic complications, that the essence of Duparc's style lies; harmonically he went far beyond the clear triadic arpeggios of his predecessors. The use of sequences of unrelated chords is carried to an extreme in his last *mélodie*, *La vie antérieure* (1884), for voice and orchestra, a setting of a text by Baudelaire.

It was in his settings of Verlaine in the 1880s that Debussy began producing songs of a highly individual kind. The six songs in *Ariettes, paysage belges et aquarelles* (1888, republished in 1903 as *Ariettes oubliées*) contain many of the elements of his characteristic style, including chains of parallel chords enriched with clusters of 7ths and 9ths and harmonic relationships that defied traditional practice and created new worlds of sound and sensation. Thus, unhampered by considerations of previous tonal procedures such as sequence and harmonic rhythm, Debussy's melodies move with a freedom that catches the subtlety of the text in a new way. The *Cinq poèmes de Baudelaire* (1890) are his most complex songs, influenced by his early interest in Wagner. His later songs, such as the two sets of *Fêtes galantes* (1891, 1904), are in a simpler yet powerfully evocative style. Despite the originality of the mature songs of Fauré, Duparc and Debussy and their extraordinary sensitivity to the nuances of the poetry they set, sometimes giving the impression of measured recitative, they are linked to the French Romantic song tradition through their shapely vocal lines and Gallic genius for suggesting so much in a single stroke.

The songs of Emmanuel Chabrier, even his late ones such as *Villanelle des petits canards*, *Ballade des gros dindons* and *Pastorale des cochons roses* from his *Six mélodies* (1890), also reveal their French lineage. Through their humour and satire they look ahead to the 'anti-Romantic' style of the next century; in their strophic form and simple style, however, they bear the hallmarks of the early *romance*. While Ravel wrote relatively few songs (some of which were in song cycles with orchestral or ensemble accompaniment), all reflect the closest affinity between text and music, achieved through the composer's wide musical resources and his sensitivity to literature. Nowhere is this better illustrated than in his *Histoires naturelles* (1906), settings of 'free verses' by Jules Renard in which traditional lyricism gives way (particularly through the influence of Musorgsky and Debussy) to a quasi-recitative or declamatory style, which in performance, the composer claimed, should give the impression that one is almost not singing. No matter what influences were at work in his songs

(including atonality in the last of the *Trois poèmes de Stéphane Mallarmé* (1913)), Ravel's style is unmistakeably personal and French. Among other early 20th-century French songwriters, Jean Rivier, in settings ranging from 16th-century poems (1945) to Apollinaire (1925–6, 1934–5), showed fine craftsmanship, an approachable style and beautifully singable vocal lines. Albert Roussel combined many different influences – Impressionism, neo-classicism, d'Indy, German composers, oriental music – in a wide range of highly individual songs. Florent Schmitt's songs achieve a distinctive synthesis of German and French sympathies. Georges Migot, in his 'vocal chamber music', sometimes to his own texts, used original polyphonic textures with decorative and striking effect. At the time of her early death in 1918, Lili Boulanger was already following her own lyrical path; her cycle *Clairières dans le ciel* is an important achievement in French song.

Poulenc's style, in contrast to Ravel's, was purely lyrical. From his settings of six poems from Apollinaire's *Le bestiaire* (1918–19), which catch something of the simplicity of the early *romance*, to some of his more demanding later songs, his love of the pure line marks Poulenc as heir to French *mélodie*. Nevertheless, his propensity to remind us of the salon and café when it suits him also marks him as a man of his time. Humour, satire and derision of Romantic ideals is, of course, to be expected from a number of the songs of Poulenc's colleagues in Les Six. The superficial gaiety, however, often masked deeper feelings, as in many of the songs of Poulenc and Milhaud. Poulenc's style was a surrealistic mixture of contradictory elements, for he drew inspiration as easily from 16th-century polyphony as from contemporary popular song and the music hall, and the influence of Chabrier, Ravel and Stravinsky contrasts in his *mélodies*with passages of Schumann-like dreaminess or classical detachment. Milhaud also brought together the most diverse elements – jazz, polytonality, folksong, harmonic and contrapuntal freedom – in his predominantly lyrical songs. There is genuine poignancy in *Alissa* (1913), a beautifully flexible and expressive vocal style in *Quatre chansons de Ronsard* (1940), and an intimate and passionate assertion of personal religious feeling in the justly admired *Poèmes juifs* (1916). Of the other composers of Les Six, Auric, like Satie, found inspiration in popular music; much is trivial, but his *Six poèmes de Paul Eluard* (1941) and *Quatre chants de la France malheureuse* (1943) show a composer of intelligence and real depth of feeling.

The satire and anti-Romantic, anti-Impressionist ideals of Les Six are absent from the songs of the composer who towers over 20th-century French music, Olivier Messiaen. His song cycles *Poèmes pour Mi* (1936, also with orchestra, 1937), *Chants de terre et de ciel* (1938) and *Harawi* (1945), employing all the techniques that contributed to his highly individual style, led French song into a contemplation of the spiritual values that influenced so much of his work. Technically demanding for both singer and pianist, Messiaen's highly complex songs nevertheless convey through the flowing beauty of their lines the lyricism that seems to lie at the heart of French song. Among other 20th-century composers, Henri Sauguet's song cycle *Cirque* (1925) shows the direct influence of Satie, and Henry Barraud's settings of Hugo (1935) explore neo-classical style; Jean Françaix, with his lightness and polish, seems to personify the Gallic spirit in *Adolescence Clémentine* (1941), while his Charles d'Orleans songs (1946) evoke 17th-century courtly music. Of the three composers who, with

Messiaen, founded the group 'La Jeune France' in the mid-1930s to counter the neo-classicism prevailing in Paris, the songs of Daniel-Lesur and Yves Baudrier developed a more spontaneous lyrical quality, while those of André Jolivet display a magical incantatory style. Later 20th-century French songs became ever more eclectic, and 12-note techniques were extended to athematic serialism.

Mélodie

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Melodik

(Ger.).

The approach to or study of Melody and melodic construction; the melodic resources of a composer or school, piece or set of pieces etc.

Mélodion.

A friction idiophone with a keyboard in the shape of a square piano, in which curved metal bars sounded by contact with a rotating metal cylinder, designed in 1805 by johann christian Dietz (i). The mechanism resembled that of E.F. Chladni's Klavizylinder.

Melodiya.

Soviet record company. It was founded in 1964 and took over all recordings made in the USSR before that date. The first Russian record company was Metropol, founded in the first decade of the 20th century and nationalized after the Russian Revolution; in 1925 it was renamed Muztrest. From 1928 all recordings were electrical. In 1933 Grammplasttrest was founded under the auspices of the Heavy Industry People's Commissariat. The first recordings using magnetic tape were made in the USSR in 1945–6, and this process was adopted regularly after 1950. The first Soviet LPs were issued in 1953, the first stereo LPs in 1961 and the first digital LPs in 1983. Until 1990, Melodiya was the largest recording company in the world, being the only one in the USSR and monopolizing all kinds of music, literature and political propaganda; its political LPs were sold below cost price. Melodiya had its main studio in Moscow and smaller ones in Leningrad, Riga, Tallinn, Vilnius, Tashkent,

Tbilisi and Alma-Ata. All its export operations were realized through Mezhdunarodnaya Kniga. The company's most impressive achievements were virtually complete recordings of the works of Tchaikovsky, Prokofiev and Shostakovich, and recordings of performers including David Oistrakh, Richter, Gilels, Mravinsky and Svetlanov. Melodiya was the first company in the world to issue many German wartime recordings featuring artists such as Furtwängler, Knappertsbusch, Krauss and Gieseking. Melodiya also made agreements with Western companies, so that many of their recordings were available in the West. After the collapse of the Soviet Union in 1990 the company ceased recording activities. In 1994 BMG made a long-term licensing agreement to issue the Melodiya back catalogue in digital remasterings on compact disc.

JURIS GRIŅEVIcS

Melodrama

(from Gk. *melos*, *drama*; Fr. *mélodrame*, It. *melologo*; Ger. *Melodram*).

A kind of drama, or a part of a drama, in which the action is carried forward by the protagonist speaking in the pauses of, and later commonly during, a musical accompaniment. (It is distinct from the Italian *melodramma*, meaning simply 'musical drama', or opera.) The brief orchestral passages that separate the dialogues are clearly related to, and presumably in a sense derived from, those in accompanied operatic recitative (just as the pantomimic movement and gesture of a scene like Beckmesser's discovery of the song manuscript in *Die Meistersinger von Nürnberg*, Act 3, has its antecedents in the ballet-pantomime). The term 'melodrama' is also used in a less specifically musical sense to denote a kind of play, particularly popular in the 19th century (more commonly without a musical accompaniment) in which romantic and frequently sensational happenings that follow certain conventions are carried through until at the end Good triumphs and Evil is frustrated. This article is concerned almost entirely with the first of these definitions.

Although there is good reason for dating the invention of melodrama to J.-J. Rousseau's *Pygmalion*, probably written in 1762, J.E. Eberlin used the speaking voice against a musical accompaniment in his Latin drama *Sigismund* (Salzburg, 1753), and indeed the use of music as an adjunct to dramatic action is probably almost as old as drama itself. It is more fruitful to consider melodrama as a technique that seeks a particular kind of balance between words and music than to look upon it as an independent dramatic genre, since many of the best-known examples – the dungeon scene in *Fidelio*, the scene at the Wolf's Glen in *Der Freischütz*, or the part of the Majordomo in the revised version of Strauss's *Ariadne auf Naxos* – are effective by reason of the contrast they provide with the rest of the work.

Problems of nomenclature existed from the beginning. Rousseau subtitled *Pygmalion* a 'scène lyrique'; he often used the term 'mélodrame', but always as a synonym for opera, like the Italian *melodramma*. Although Rousseau's text of *Pygmalion* probably dates from 1762, it was Easter 1770 before, at Lyons, he asked Coignet to set it to music. The work was

given at Lyons in November of that year, the overture and an Andante probably composed by Rousseau himself, the rest by Coignet. The text was published in January 1771 in the *Mercure de France* and the *Nouveau journal helvétique*, and at about the same time as a slender separate publication at Geneva and Lyons; other editions and translations were not long in following. The work was probably staged in Paris (at the Opéra) in March 1772, and was frequently given by the Comédiens Français between 30 October 1775 and the early 19th century. Grimm wrote (*Correspondances littéraires*) of the 'effet surprenant' that the work made, and Rousseau (who refused to acknowledge the work in the 1775 production) summed up his achievement in the piece when he wrote (*Fragments d'observations sur l'Alceste italien de M. le Chevalier Gluck*) that in his conception 'la phrase parlée est de quelque sort annoncée et préparée par la phrase musicale'. This clause indeed may further be taken as indicating the principal difference between the French and the German melodrama: the former is divided into a number of generally short, independent musical numbers, to be played between the passages of spoken text, whereas the preferred German form tended towards continuity of musical thought, even where the spoken text interrupted, rather than was accompanied by, the flow of the music.

Despite the popularity in France of the Coignet-Rousseau setting, the influence of *Pygmalion* must be seen as largely theoretical and textual. Asplmayr set Rousseau's text to music in 1772; the wording of the title-page of the libretto makes it clear that the work was intended for performance at the Vienna court opera (*Pygmalion de J.-J. Rousseau, scène lyrique exécutée sur le Théâtre Imperial de Vienna avec la musique du Sieur Aspelmayer*); it was performed there in January 1772. The libretto contains timings of the musical numbers, as well as pantomimic directions, indicating that the work would have lasted some nine or ten minutes. The score does not seem to have survived. Another setting of the Rousseau text, by Anton Schweitzer, was given at Weimar in 1772; Goethe wrote admiringly of it in *Dichtung und Wahrheit* (iii, 2). Rousseau's text was known in Italy by 1771; it enjoyed considerable success there and also, from 1788, in Spain, where Iriarte's *Guzman el bueno* (Cadiz, 1790) began a Spanish vogue for melodrama. The most famous *Pygmalion*, the setting of Georg Benda (Gotha, 20 September 1779), used an almost literal translation of the French original, with just one sizable cut, and a few minor alterations and misunderstandings.

In spite of the priority of Asplmayr's and Schweitzer's *Pygmalion* settings, the perfecter of the melodrama in Germany was Georg Benda. If chance dictated that he should set J.C. Brandes's version of Gerstenberg's *Ariadne auf Naxos* in place of Schweitzer (who abandoned work on the project in favour of Wieland's opera libretto *Alceste*), he succeeded brilliantly in his task. His melodrama scores show remarkable flexibility and sustained musical invention. *Ariadne* was first given at Gotha (where the Seyler company had moved after the Weimar theatre had burnt down in May 1774) on 27 January 1775 (see illustration), two months after the same company had given Schweitzer's *Pygmalion*. Benda's *Ariadne* was immediately successful with public and professional musicians alike (it reached Paris in 1781, translated by Dubois and subtitled *mélodrame*); it was followed by *Medea* (text by Gotter) on 1 May of the same year, and his

Pygmalion four years later. *Theone* also dates from 1779 (it was later revised as *Almansor und Nadine*); in it Benda used the singing voice (solo and chorus) as well as the speaking voice. Although he never again achieved quite the mastery or the success of *Ariadne*, and indeed wrote more operas and Singspiele than melodramas, the genre he had perfected was eagerly taken up by a host of contemporary and later composers, including Neefe, Reichardt, Zumsteeg, and many of the Mannheim musicians. Goethe's *Proserpina* (1775), set by Seckendorff and later (1814) by Eberwein, is a well-known literary example. Some such works were called 'monodramas' (with one speaking part) or 'duodramas' (with two).

The first great composer to take up the melodrama was Mozart, whose enthusiastic comments on the Benda 'duodramas' he had heard (*Ariadne* and *Medea*) are to be found in his letters to his father from Mannheim of 12 and 24 November and 3 December 1778, and from Kaisheim on 18 December. Nothing survives of the full-length melodrama *Semiramis* that Mozart was to write in collaboration with Gemmingen (the repeated inclusion of it in the Gotha *Theater-Kalender* – in 1779 and 1780 as a work in progress, in 1781 and 1782 as a completed work – is almost certainly just one of the many mistakes contained in that publication). Despite his comment of 3 December 1778 that he was at work on it, he may not have progressed very far, once the chance of a specific performance had passed. Mozart did however write two fine and expressive examples of melodrama in the incomplete Singspiel *Zaide* of 1779–80, and included one in the contemporaneous music to *Thamos, König in Ägypten* (no.4). The two *Zaide* examples are among the most striking and extensive numbers in the score; the second leads into an aria.

Most 18th-century melodramas were serious in tone and classical in subject; by the early 19th century the range of subject matter was widening to include biblical and more general dramatic subjects, and comic melodramas began to be popular. In Vienna Kotzebue parodied Benda's *Ariadne*, and Wenzel Müller included comic melodramas, as well as more traditional serious examples, in some of his stage scores. Pugnani's *Werther* (*c*1790), predominantly a series of monologues for the eponymous hero, is an interesting example from Italy.

Beethoven's interest in the melodrama extended beyond the familiar example of the dungeon scene in *Fidelio*. There are melodramas in the incidental music to *Die Ruinen von Athen* and *König Stephan*, and it is the form he chose for Egmont's farewell to life, the penultimate number of the *Egmont* incidental music (which also includes pantomimic passages). Weber used melodrama in *Der erste Ton* of 1808 and in *Preciosa* as well as in *Der Freischütz*, and Schubert's *Die Zauberharfe* (d644, begun 1820) is an interesting large-scale venture which includes half-a-dozen melodramatic scenes, seven choruses and a romance that exists in two tenor versions and one for orchestra alone. Schubert also used melodrama in *Des Teufels Lustschloss* and in a sequence of three numbers near the close of Act 2 of *Fierrabras*; and he also wrote a lied-like melodrama for piano and speaking voice, *Abschied von der Erde* (d829, 1826). The genre was indeed particularly popular in Vienna, where examples from the works

of Starzer, Paradis, Eberl and Winter may be adduced in addition to those already mentioned.

More generally, Berlioz's *Lélio* is an ambitious, if diffuse, example; Marschner included a particularly striking example in Act 2 of *Hans Heiling* (1833) in Gertrude's spinning-song, which progresses from melodrama, via wordless humming, to the song proper ('Des Nachts wohl auf der Heide', no.12). Mendelssohn, Schumann, Liszt, Wagner and Humperdinck all tried their hand. Indeed, there can hardly be a 19th-century opera composer who did not. It had been a feature of much French *opéra comique* of the Revolution period, used in works by Méhul, Isouard, Boieldieu and others, and notably Cherubini (*Les deux journées*, 1800). Rossini introduced a striking passage of melodrama in *La gazza ladra*, and there were other instances in Auber's *La muette de Portici*, Massenet's *Manon* and *Werther*, as well as in *Cavalleria rusticana*, *Pagliacci* and *La bohème*. Verdi found it convenient for the letter scenes in Act 1 of *Macbeth* and Act 2 of *La traviata*, as did Smetana similarly in Act 2 of *The Two Widows*.

The genre thrived in the 19th century in what is now the Czech Republic. Fibich was perhaps the most important and ambitious of all composers of melodrama, his *Hippodamia* of 1889–91 being a trilogy of full-length works; he had earlier written smaller examples for voice and orchestra or piano. For the use of leitmotifs as an aid to dramatic and stylistic cohesion he needed to look back no further than Wagner, though it is interesting to note that the very first important composer of melodramas, Fibich's compatriot Benda, had used an elementary form of leitmotif in his works. Čelansky, better remembered as the founder of the Czech PO, wrote several melodramas.

There has perhaps been an increase in the use of melodrama in the 20th century. Schoenberg used melodrama in a wide range of styles and works: *Gurrelieder* (1910–11) employs notated speech, *Pierrot lunaire* (1912) strictly notated, pitched speech that is nevertheless not to be sung, *Die Jakobsleiter* choral recitation in Sprechgesang. *Die glückliche Hand* (1910–13) employs relative pitches and precise rhythms, *Moses und Aron* (1930–32) has partly spoken choruses, and Moses' Sprechstimme is notated. There are other forms in *Kol nidre* (1938), *Ode to Napoleon* (1942), *A Survivor from Warsaw* (1947) and *Modern Psalm* (1950). Walton famously set Edith Sitwell's *Façade* for speaker and chamber ensemble, Busoni used unpitched rhythmic speech in *Arlecchino*, and Berg made various use of melodrama in *Wozzeck* and covered the entire gamut of styles of vocal delivery in *Lulu*. Richard Strauss used melodramatic passages in several operas and in *Enoch Arden* (1897). Composers of the inter-war years who exploited melodrama include Weill in *Happy End*, Stravinsky in *Perséphone*, Claudel and Milhaud in *Le livre de Christophe Colomb*, and Claudel and Honegger in *Jeanne d'Arc au bûcher*. More recent examples may be found in works by Britten and Henze, among others. A large selection of melodramas was readily available, published for domestic performance mainly with piano accompaniment, but some also with orchestra or chamber ensemble. The desire for experiment is constantly producing fresh ways (or the return to old ways) of combining the spoken voice with music (*see also* Sprechgesang).

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Melodramma

(It.).

A standard 19th-century term for opera with reference to text rather than music. It has no connection with the popular Victorian dramatic entertainment called 'melodrama', nor with Melodrama in the sense of words spoken over music, for which the Italian term is *melologo*.

JULIAN BUDDEN

Melody.

ALEXANDER L. RINGER

Melody

1. Definition and origins.

Melody, defined as pitched sounds arranged in musical time in accordance with given cultural conventions and constraints, represents a universal human phenomenon traceable to prehistoric times; in some cultures, however, rhythmic considerations may always have taken precedence over melodic expression, as in parts of Africa where percussive sounds of undetermined pitch are employed in lieu of semantic communication, or as pacemakers for systematic forms of physical effort (whether in daily work or ritual dance), or both. Primary concerns with melody appear to have been related more specifically to verbal, in some instances pre-verbal, modes of social intercourse.

While the exact causal relationships between melody and language remain to be established, the broad cultural bases of 'logogenic melody' are no longer in question. Nor are some of its widely shared characteristics. Certain universal manifestations of the melodic impulse, for example, appear to be centred intervallically on the descending minor 3rd. Children's singsongs are a case in point, as are the calls and responses of Alpine shepherds. The most universal instance of pitch modification is, needless to say, the infant's first cry; and research in infant behaviour has shown to what extent pitch-differentiated pre-verbal utterances are employed systematically and effectively by infants to communicate physiological needs as well as affective states. If natural phenomena, such as birdsong and other forms of animal communication, are any indication at all, it should be possible in time to arrive at meaningful concepts concerning an evolutionary continuum from pathogenic to logogenic forms of pitched vocal behaviour.

Melody

2. Early history.

The early history of melody, however, though of unquestioned scientific interest, in no way affects the phenomenology of melody as it emerges from the annals of recorded history, both written and oral. Historically, the early development of melody may well have proceeded, as Szabolcsi suggested, from simple one-step voice inflections via conjunct trichordal patterns to intervallic combinations of minor 3rds and major 2nds. The superimposition of two such patterns would account for the countless pentatonic melodies found geographically from China to Appalachia and historically from Gregorian chant to Debussy. In all probability, the combination of the simplest one-step inflection with the basic singsong interval owes its broad appeal not only to the fundamental qualities of its pitch components but also, and more decisively, to its potential for variation through configurational rotation of its pitch content. The 3rd-cum-2nd, after all, lends itself to retrograde and mirror inversion without sacrifice of its quartal contour. When two such quartal patterns are joined disjunctively or conjunctively, i.e. either separated by a 2nd or in such a way that the highest note of the lower and the lowest note of the upper trichord overlap, the motivic possibilities are maximized to the point where pure pentatonicism can provide an adequate scalar framework for some rather sophisticated melodic structures. Indeed, if a motif is defined as a minimum of melodic substance susceptible to creative manipulation in a given aesthetic context, then pentatonicism would seem to offer matchless opportunities for motivic elaborations of the 4th, the acoustically 'perfect' interval that determines the tuning of so many instruments as well as the structural division of the octave. Empirically speaking, it is clear that pentatonicism satisfies a broad range of musical needs from basic logogenic progressions to the most varied treatments of motivic nuclei in sacred monophony, in Renaissance polyphony and beyond, wherever and whenever purely melodic forces have prevailed. The underlying pentatonicism of such music is admittedly not always easily recognized, if only because it often affects the melodic infrastructure more directly than the surface design. It nevertheless remains true that, in the absence of Western tonal harmony, quartal melodic patterning, with or without subdivisions of the 3rd-cum-2nd variety, has spawned the bulk of melodic activity from the dawn of history and the four corners of the earth.

Ever since Hornbostel, Sharp, Kodály and Bartók suggested early in the 20th century that quartal, if not always outright pentatonic, thinking may be a worldwide phenomenon, pertinent data have been collected among the most 'primitive' of tribes as well as in the most complex of musical cultures and sub-cultures. Wiora, who has attempted to document music in the late palaeolithic hunting civilizations, pointed to melodies based on disjunct 4ths with an occasional passing or auxiliary note among ethnic groups as disparate as Bushmen, Lapps and Menominee Indians. The descending trichord bounded by the interval of a 4th appears in the musical recitations of the ancient Hebrew community of Djerba between Passover and the Feast of Weeks (Pentecost) and, almost identically, in the Kyrie of the Roman Easter Vigil, one of the oldest of plainchant melodies. In Hungary, even relatively extended folksongs belonging to the 'oldest layer' favour the descending pentatonic 4th. The Hungarian case, which has been particularly well researched thanks to the work of Kodály and Bartók, also

illustrates the effective interaction of linguistic and purely 'musical' considerations in the formation of characteristic melodies. The declining pitch lines, both sudden and gradual, so typical of the spoken language, are reflected in the motivic and structural tendencies of Hungarian melody from ancient times to the present.

Melodic descent, to be sure, is among the most 'natural' of musical procedures because it requires no 'artificial' generation of melodic energies. Its pathogenic archetype, as Sachs has shown, is the 'tumbling strain' where an initial high pitch provides a melodic diving-board, as it were, permitting melodic gravity to take charge. Given the law of melodic gravity, extensions of the 'tumbling strain' into relatively complicated anticlimactic melodies are understandably rare. By the same token, it may well have been an awareness of 'natural' melody that caused the ancients to think of musical systems as descending rather than rising. Whatever the case, melodic descent permeates much of the oldest known music irrespective of geographic origin. It would almost seem that, wherever music became an intrinsic condition of life, certain common melodic procedures were necessarily adopted, because they satisfied basic physiological and biological requirements, if not the aesthetic imagination *per se*.

Melody

3. General concepts.

Etymologically, melody combines the ancient Greek terms for poetic order and song (*melos*, *ōtē*). That *melos* had early physiological associations, before it entered the realm of aesthetics, is quite in line with the characteristically Greek conception of music and poetry as organic mirrors of human, indeed cosmic existence. It was during the European Middle Ages that the Latin adaptation *melodia* assumed the specifically musical connotations that it retains in modern vernacular usage. Tinctoris, in the mid-15th century, no longer hesitated to identify *melus* with *cantus*, and most subsequent definitions similarly associated melody with song, though inevitably from varying stylistic perspectives. Rameau, in the 18th century, regarded melody as a product of harmony; but Rousseau claimed priority for autonomous melody. Hegel, in the early 19th century, thought of harmony and melody 'as one compact whole, and a change in the one necessarily involves a change in the other'. For the acoustician Helmholtz, melody was the incarnation of motion in music, expressed 'in such a manner that the hearer may easily, clearly, and certainly appreciate the character of that motion by immediate perception'. Perception was also the principal concern of Hanslick, who saw in melody the 'archetypal configuration of beauty' ('Grundgestalt der Schönheit'). Hanslick's Apollonian viewpoint was, of course, diametrically opposed to the Dionysiac ideal of 'unending melody', expounded by Wagner, who postulated 'an ordered series of quasi-intellectual, unfulfilled speech-sounds – indirectly representative, concentrated as image but not yet as immediate, inevitably true expression … directly addressed to feeling, unerringly vindicated and fulfilled'. When, in the mid-1920s, Watt applied Helmholtzian physics to a comparative study of the intervallic properties of selected Schubert songs and Amerindian melodies, he reached the post-Wagnerian conclusion that there was

no reason why a melody should ever stop. Every interval carries its motion farther along, so that another group of conditions must exist which modify and arrest its motion. One very natural condition of arrest is the ordinary limit of memory. No doubt the lengths of primitive melodies, if not of all melodies, are largely determined by this. But this is a condition of ending, not of arrest of motion in the musical sense.

A few years earlier Thurstone, another student of non-Western music searching for universal answers, had defined 'the essence of melody' as 'unity in the perception of pitch variation'. Consonance and dissonance, those perennial bones of theoretical contention, were ruled out as criteria for 'melodic unity'. The same could be said up to a point for harmonic considerations generally. For even in the essentially triadic melodies associated with functionally tonal music, harmony provides at most 'an inner skeleton on which varying contours may be draped' (Watt). Anyone attempting to appreciate the monorhythmic oboe melody in the Andantino of Tchaikovsky's Fourth Symphony in terms of its harmonic infrastructure would not only miss the point of its finely chiselled phrasing; seduced by its seeming simplicity he might well misunderstand the composer's rather complex harmonic intent. 'Melodic unity' is configurationally speaking an intrinsic psycho-acoustical function of melodic generation in a given historic-cultural context and must in the end be experienced as such.

Melody

4. Structure and design.

The character of a given melody is determined by its range or relative position within the total pitch continuum, its ambitus or pitch spread, its contour or linear design, and its syntactic structure with respect to elements of contrast and repetition, variation and development. The smallest melodic-rhythmic unit, the motif, requires a minimum of two distinct pitch levels. Syntactically, motivic materials are arranged in phrases, the general characteristics of which are determined by the specific melodic idiom. Thus, in contrast to the larger, songlike melodic entities, which as a rule eschew a great deal of motivic differentiation, instrumental themes of the type associated with Western music from the middle of the 18th century onwards favour sharply profiled, contrasting motifs arranged in an open-ended fashion to allow for their subsequent structural development. As Schoenberg once put it, 'a melody can be compared to an "aperçu", an "aphorism", in its rapid advance from problem to solution … a theme resembles rather a scientific hypothesis which does not convince without a number of tests, without presentation of proof'. A properly conceived melody is thus by and large self-sufficient, whereas a good theme generates energies needed for the formation of larger entities that exceed structurally and expressively the apparent potential of its motivic substance. But self-sufficiency is not necessarily bound to sectional repetition, as has often been asserted. None would wish to deny that note-for-note repeats of structural sub-units have been characteristic of Western song at least since medieval times. Such perennial patterns as *AAB* and *ABA* furnish ample evidence to this effect. By the same token, there is nothing to justify sectional repetition as an absolute criterion of melodic

design. Schoenberg's work alone offers ample proof to the contrary, while demonstrating at the same time the structural importance of transposed or varied recurrences, or both, of motivic materials of the kind that animate so much of plainchant or, for that matter, any number of non-Western repertories. In Western composition, sectional repetition became virtually identified with melody conceived in harmonic tonal terms. It is, therefore, a hallmark of the Classical and Romantic eras. But already Berlioz, not to speak of Wagner, avoided untransposed sectional repetition in some of his most haunting melodies, perhaps because he, more than any of his contemporaries, had begun to think of melody more as a reflection of a psychological 'stream of consciousness' than of man's rational perception of 'reality'.

As for thematic matter, the multi-motivic designs of Haydn, Mozart and Beethoven, geared to dramatic conflict, superseded more than a century of mono-motivic incipits ('developmental themes' in Kurth's terminology) that provided the decisive initial spark for considerable amounts of Baroque instrumental music. But if the early 18th century had thus managed to imbue even the most innocuous melodic-rhythmic stuff with a salutary dose of kinetic energy, the Romantic reaction to the dialecticism of the Classical masters offered entirely new mono-motivic opportunities. The cello melody in the Intermezzo movement of Schumann's Piano Concerto, not to speak of the closely related opening subject of Brahms's Fourth Symphony, reveals the previously unsuspected affective and structural potential of a single iambic two-note motif at the behest of lyrical genius. Such uniquely 'stripped' tunes notwithstanding, the harmonic age generally practised the art of melodic 'drapery' with a gusto exceeded only by that which inspired certain 17th-century keyboard works or that with which South Asian musicians go about their ever surprising raga improvisations. Meanwhile, monophonic chant and modal polyphony, the largest and most influential Western reservoirs of pure melody, were waiting in the wings of history, ready to burst on to a musical scene that sought melodic salvation increasingly from 'exotic' sources, including the quartal and modal folktunes of Russia.

Melody

5. Sacred monophony.

Theoretically at least, the dogged adherence of plainchant to its ancient roots must have been the motivating force behind the plagal modes centred on a *finalis* a 4th above the lowest pitch in the scalar order. Similarly, the prevalence of recitation tones (tenors) a 3rd above the *finalis* suggests the genetic significance of the descending 3rd in the melodic practices of early European Christendom. Where, as in the case of the 4th, or Hypophrygian, mode, the tenor occurs instead a 4th above the *finalis*, the mode may have been generated by two conjunctive pentatonal 4ths. The 'authentic' recitation pitch, on the other hand, generally a 5th above the *finalis* (except for the 3rd mode, where practical considerations dictated a minor 6th), points to disjunct quartal origins. Quartal movement as a fundamental melodic resource is illustrated by the antiphonal rendition of Psalm cxlvii, where the recitation pitch is brought into focus by lower and upper auxiliary notes, then confirmed configurationally by a rapid descent to the *finalis* a 4th below (ex.1).

Careful analysis is likely to dispel any lingering doubts concerning the pentatonal foundations of plainchant. The Easter sequence *Victimae paschali laudes*, based on a metrical text from the first half of the 11th century, supplies a perfect model for the sophisticated manipulation of the 3rd-cum-2nd motif (ex.2). Its opening phrase features in typical chant fashion the minor 3rd flanked by upper and lower auxiliary notes. The penultimate E, which poses at first as a mere passing note, assumes structural functions in the second phrase, where it anchors the trichord A–G–E. The transposition of the original pattern to the upper 5th is followed by a move in the opposite direction to the 4th below, in conformity with a prominent melodic procedure that recalls the gradual descent of a glider released in mid-air: taking full advantage of air currents it manages to rise above the point of release; only then, lacking propulsive power, it descends gently but inevitably to the take-off level or lower altitudes.

The third section, starting at the lowest pitch level, telescopes two occurrences of the rising 3rd-cum-2nd motif, and in so doing regenerates a goodly amount of melodic energy. This ingenious, intensely dynamic procedure receives further impetus from a device that is common to a wide variety of melodic styles, because it effectively restores pitch balance in the wake of a more or less drastic drop: once the downward leap has 'hit bottom', an immediate directional reversal propels the melodic line up and well beyond the original jump-off point, much as a skilful trampoline gymnast is projected ever higher. In the realm of melody even the law of gravity bows to aesthetic priorities. As the trampoline effect shows, any sudden change in direction must be quickly redressed if melodic unity is not to suffer.

By the end of the first millennium, plainchant melody had evidently recognized the structural weight of the melodic *finalis* in a manner comparable only to the magnetic force of the harmonic tonic centuries later. Tentatively at first, but soon inescapably, Western goal-orientation led to directional diatonicism. In the Easter sequence, the final complete section summarizes, as it were, all the basic melodic forces at work in this seemingly simple yet compositionally intricate tune. After an initial repeat of the second verse, the melody ascends once more to the high C in dramatic preparation for the trampoline jump from low C to the recitation pitch A just

before the final decline. A last allusion to the initial motif reconfirms the *finalis* in the 'Amen Alleluia' coda.

With respect to total structure, the gradual rise of the first verse is properly balanced by the anti-climactic design of the second section with its elaborate descent from the highest point of the melody, which in turn prepares the subsequent trampoline effect. In these and many other ways the Easter sequence is the acme of melodic efficiency and effectiveness, as is plainchant at large, perhaps because it feeds on melodic energy unadulterated by strong rhythmic intervention and unencumbered by harmonic commitments. Though necessarily emphasizing conjunct motion in keeping with its contemplative aesthetic, plainchant's basic melodic principles remain as valid as they were at a time when the church controlled virtually all learned European music. The principle of melodic compensation by contrary conjunct motion, for one, has never ceased to affect melodic phraseology at all levels. The contingent primacy of the structural arch, on the other hand, is in no way obviated by the many melodic elaborations of the 'tumbling strain' or, for that matter, a number of climactic melodies with *finales* well above the initial pitch. In liturgical practice, such relatively infrequent types will on occasion form subdivisions of larger melodic complexes which, as cumulative entities, display features that clearly comply, at least in general terms, with the law of directional compensation.

Unlike the syllabic Easter sequence, the melismatic gradual *Haec dies* gives full rein to pathogenic melodic energies, though inevitably within the confines of sacred aesthetic convention (ex.3). Structurally unfettered by definition, such compositions sacrifice motivic tightness at the altar of vocal virtuosity, thriving instead on ornamental devices, including scalar and sequential passages, that tend to obscure any pentatonal remnants. But if the virtuosity of solo singers was a contributing factor in the promotion of medieval diatonicism, its principal source of encouragement was no doubt secular practice, especially in dance music, where choreographic considerations dictated rhythmic regularity from the start and with such marked consequences for all aspects of melodic articulation.

6. Metre and tonality.

Nowhere is this more evident than in the monophonic secular dance music of the outgoing Middle Ages, as represented by the well-known *estampie Kalenda maya* or a typical dance-song like Moniot d'Arras's *Ce fut en mai*. Both are clearly in the major mode, the *modus lascivius* of medieval theory; both favour the tonic major triad and generally betray harmonic tendencies that are strengthened by rhythmic periodization which in turn is mandated by the underlying dance figures. Periodization of one sort or another was also a feature of the dance-determined polyphony of the same period, specifically the 12th-century clausula and the 13th-century French motet. And if melismatic organum can be said to reflect, like melismatic chant, the pathogenic 'outpouring of the soul' that characterizes, for example, the freely unfolding *taqāsīm* of Middle Eastern music, then the measured or discant style may well have been suggested by the strictly metric portions which follow the *taqāsīm* and provide often long delayed, and hence welcome, kinetic relief. The celebrated rhythmic modes, in turn, may have been the outcome of classicistic rationalization on the part of Christian apologists embarrassed by the veritable dance mania that swept through Europe in the later Middle Ages. From then on, at any rate, rhythmic forces, whether metrical or not, left their lasting imprint on any number of melodic types, and there can be no doubt that the seesaw relationship of rhythmic-harmonic and rhythmic-melodic factors vying for priority was a crucial factor at every stage of eight centuries of stylistic transformation. After all, the late medieval predilection for metrical organization, though seemingly superseded by the overriding melodic concerns of modal polyphony, remained alive in the Italian frottola as well as the French chanson and other dance-conditioned vocal and instrumental forms.

The prolonged struggle between these two basically antagonistic melodic-rhythmic orientations was stalemated throughout much of the 17th century. But before long, rationalistic criteria began to affect aspects of melodic organization no less than the continuing debate about melody in the hierarchy of musical values. Viewed in this light, Rousseau's promotion of popular melody, especially of the Italian variety, and Rameau's discovery of the 'natural' laws of functional harmony appear anything but incompatible. On the contrary, together they provided the intellectual underpinning for the harmonically conceived, periodically structured melodies of the so-called Classical era. The polyphonic heritage of the Renaissance, as codified in Zarlino's rules for composition based on melody, characteristically assumed a central position in the systematic teachings of 18th-century theorists from Fux and Martini to Albrechtsberger, the tutor of Beethoven; and Beethoven could say of himself that, unlike his predecessors, he had been born with the obbligato accompaniment. Significantly, it was Beethoven who, in his last quartets, unleashed once again the full force of pure melody as the prime carrier of musical structure and in a manner that conveys the spirit, if not always the letter, of the principles of motivic manipulation in plainchant and modal polyphony. Beethoven's ever-expanding musical universe, to be sure, reflected more directly a lasting preoccupation with J.S. Bach. Whatever his principal inspiration, the later Beethoven refined earlier methods of motivic recycling in ways that were to

revolutionize the ecology of music, if only because the melodic materials saved served to generate ever new melodic energies. In this respect Wagner approached the ideals of the later Beethoven more closely than Brahms, who responded rather readily to the homophonic 'middle period' Beethoven. By the same token, it was because he could not and would not abandon the basically triadic-metric traditions of Italian folk music that Verdi emerged as Wagner's natural opponent.

Melody

7. Harmonic melody: instrumental-vocal.

The harmonic era, which gave birth to musical drama and to instrumental music as a functionally autonomous art, unwittingly came to rely heavily on melodic figuration, Watt's 'drapery', i.e. the melodic tissue that connects and covers the intermittent supports furnished by the harmonic substructure. Figuration had been a favourite device of early organists who developed the idiomatic 'coloration' techniques that typify the 15th-century Faenza Codex, Conrad Paumann's *Fundamentum organisandi* and many 16th-century keyboard tablatures. The history of vocal music, too, is replete with characteristic instances of melodic coloration, from the more florid types of plainchant and early polyphonic genres, especially those of the Italian Trecento, to the sacred polyphony of the late 16th century – which was often rendered with improvised figurations as a concession to contemporaneous monodic practices involving diminution, whether in the melodic enhancement of an extended pitch or elaborate melodic fillers bridging the outer limits of large intervals. With the development of 'florid song' in Italian opera, improvised figuration became the special province of the virtuoso singers who thus adorned the da capo portions of late 17th- and early 18th-century solo arias.

The essentially decorative function of so much vocal music inspired by the Italian Baroque inevitably required outright logogenic complementation, at least in opera, if any plot continuity was to be maintained. Bel canto melody, therefore, had its logogenic counterpart in the form of recitative, both simple and accompanied. Simple (*semplice*; or 'dry', *secco*) recitative reduced the pitch substance by and large to what was needed to render musically the most typical of speech inflections. Accompanied (or obbligato) recitative, on the other hand, assumed increasingly dramatic stances, as attempts were made to compensate for the largely lyrical nature of the vocal display pieces. In so doing, accompanied recitative developed an often highly expressive melodic idiom that was to have considerable influence on both instrumental music and musical drama, culminating in the work of Wagner. In accordance with its dramatic function, accompanied Italian recitative was characterized by intervallic leaps and generally unpredictable melodic behaviour. Structurally, it remained open-ended, like most of the action it related, in contrast to the closed, for the most part ternary, forms of the intervening arias. Moods and reflections that were not easily rendered in either recitative or aria style, were relegated to an intermediary style, the arioso, which combined features of the logogenic and pathogenic or decorative types of melody. At the same time, the growing desire for 'natural' musical expression, which caused the 18th-century enthusiasm for comic opera, also produced song types that eschewed the decorative element altogether in favour of an

often folksy tunefulness. By the time Mozart achieved his unique operatic synthesis, he was able to draw not only on various Italian conventions but also on *tragédie lyrique* as transformed by Gluck with due regard to its deeply ingrained logogenic traditions – a rich melodic palette indeed, embracing the 'driest' of recitatives as well as the most florid of figurated song (as in the Queen of Night's aria in *Die Zauberflöte*).

Instrumental figuration has been a perennial favourite of composers of variation sets, particularly for keyboard, since the 16th century. The melodies underlying such variation sets are often referred to as 'themes'. But if Schoenberg was correct in his proposition that 'a theme is not at all independent and self-determined … it is strictly bound to consequences which have to be drawn, and without which it may appear insignificant', such careless usage can hardly be said to benefit conceptual clarity. Variation themes, after all, must be perfectly balanced, self-sufficient melodies tending almost by definition 'toward regularity, simple repetition and even symmetry' (Schoenberg). In fact, composers of variations could indulge their taste for figuration and coloration only as long as they were able to rely on a firm melodic frame of reference. Generally speaking, the 'theme and variation' issue is typical of the terminological confusion that has always surrounded melodic matters. During the Middle Ages such Latin terms as *harmonia*, *cantus* and *melodia*, even *modulatio*, were used interchangeably; the same holds for motif, phrase and theme in more recent times. Mozart was no longer alive when Galeazzi in his otherwise important description of the sonata form could declare with impunity that 'the motif is nothing but the principal idea of melody, the subject, the theme, one might say, of the musical discourse, and the whole composition must revolve upon it'.

A subject, to be sure, is not necessarily a theme, even though an entire composition may indeed revolve upon it. About the middle of the 16th century Zarlino could say with good cause that 'in every musical composition, what we call the subject is that part from which the composer derives the invention to make the other parts of the work, however many they may be'. He went on to explain that such a subject may be the composer's own or somebody else's invention 'that it may be a tenor or some other part of any composition you please, whether of plainsong or of figured music', and that it may be taken over in its original form or in a novel adaptation. But a polyphonic subject, treated in accordance with the rules of modal counterpoint, by necessity had qualities that were incompatible with the requirements of an 18th-century theme designed not only to raise compositional problems but to ensure their resolution. If the head-motif of a late 15th- or early 16th-century motet can be said to behave at all thematically, it does so at most in the sense of an instrumental incipit, like the rising triad in long note values which sparks off the first movement of Bach's E major Violin Concerto.

In the absence of intrinsic motivic dialectics of the dramatic type, thematic development of the Classical variety was precluded in either case. That is not to say, of course, that the nature of motivic relationships, let alone of motivic substances, has remained unaffected by the stylistic vicissitudes of a world dedicated to 'progress'. The opening bars of Mahler's Second Symphony syncretize the incipit and dramatic types in a manner that

echoes the 'Sturm und Drang' rhetoric of some of the keyboard works of C.P.E. Bach, composed nearly a century and a half earlier. After 1900 rhetorical gestures became identified not only with the melodic idiom of 'expressionism' but, in association with neo-Baroque motoric energies, also with the 'neo-classicism' of the early 1920s.

Melody

8. Melody and scale.

The systematic investigation and discussion of melodic phenomena has inevitably been affected over the centuries by sundry historical perspectives and changing stylistic contexts. Still, surprisingly little has been done to sort out a host of conceptual ambiguities and vague definitions in the 40 years since an alarmed Hindemith decried the longstanding systematic neglect of melody, the element through which, in his view, the Western composer had always revealed himself most meaningfully. Already Parry, at the beginning of the 20th century, had warned 'against the familiar misconception that scales are made first and music afterwards'. A few years later Hornbostel published his brilliant article on 'Melodie und Skala'. But the myth of scalar priority has continued to distort the theoretical treatment of melody. None would wish to deny, to be sure, that certain types of musical instruments, whether of the Indonesian gamelan or the Western keyboard variety, have had prescriptive effects on pitch selection. Leaving aside the admittedly important issue of fixed tuning, however, scalar considerations can hardly be said to place more than very general constraints on melodic activity, if only because the scales themselves are derived from existing melodic practices. The image of the scalar tail wagging the melodic dog would seem grotesque, were it not for the implied reminder of the extent to which musical notation, with all its blessings, has narrowed Western man's understanding of a cultural phenomenon that is always aural in essence and rarely if ever graphic.

Melody

9. Style and function.

Broadly speaking, melodic styles are identifiable, like spoken languages, by their vocabulary, grammar and syntax, as well as by idioms related to function and social class. Structurally, melody may be akin to freely evolving prose or the measured balance of poetry. It may comply with harmonic requirements or obviate them. It may suggest certain forms of physical behaviour or, for that matter, rational thought; then again, it may reflect the affective complexities of the subconscious. Above all, as a social product, melody is part and parcel of the culture or sub-culture to which it owes its existence. Melodic styles, therefore, share not only specific national characteristics; they also respond to a variety of social and functional needs, as Johannes de Grocheo observed some 700 years ago when he divided 13th-century French practice into *musica vulgaris*, the popular monophonic music of his time, *musica mensurabilis*, the measured learned music of the intelligentsia, and *musica ecclesiastica*, the music of the church, which drew upon elements of both the popular and learned genres. More recently, Mozart (in the ballroom scene of *Don Giovanni*) and

Berg (in the tavern scene of *Wozzeck*) have dealt with different social classes in characteristic melodic-rhythmic terms.

Melodic expression, in the sense of melodic associations with non-musical subject matter, whether purely emotional, physical or 'natural', has been an intrinsic (though by no means uncontroversial) feature of Western music at least since the early Renaissance, when so many ancient concepts, the Platonic notion of ethos included, re-entered the secular consciousness of Europe. Textual allusions of a directional nature thus found literal melodic representation both in Renaissance polyphony and the monodic art that took its place precisely for the sake of ever greater melodic expressiveness. Programmatic symbolism accounts for triadic lines in the battle and hunting chansons of Janequin and for chromatic alterations in late 16th-century Italian madrigals, for the siciliana movements in 18th-century Christmas concertos and for fanfare patterns in the symphonies of Beethoven. In the 19th century some historical references to older melodic styles were allowed to shape the 'contemporary' idiom. The late 17th-century passion for affective-rhetorical minutiae produced a whole array of appropriate melodic formulae as well as a complex set of rules for their 'correct' application, codified most successfully by Mattheson and known in Germany as the 'doctrine of the Affections'. By the same token, if Monteverdi defended his *stile concitato* with the words of Plato, calling for melodies worthy of 'the utterances and the accents of a brave man who is engaged in battle', Mendelssohn thought of his celebrated Songs without Words as fit only for ladies.

But political movements, too, have left their imprints on specific types of melody. The tunes of the Geneva Psalter and the chorales of Martin Luther and his followers did not merely have religious connotations; their measured rhythms and sharp melodic profiles also mirror the sense of dignity with which the 16th-century reformers pursued political goals of well-nigh universal significance. Similarly, the songs of the French Revolution, exemplified by the *Marseillaise*, with their dotted rhythms and rising triadic patterns, not only sparked the enthusiasm of the thousands who placed their trust in the new republicanism; they also became cherished models for the fighting-songs of international socialism which produced a repertory recognized as such all over the world. And in the USA the hymn tunes of the pioneers who settled the West generations later inspired the hopeful songs of the Civil Rights movement. In other words, melodic styles have rarely been mere figments of the abstract aesthetic imagination. In Western civilization, no less than in Africa and elsewhere, melodic idioms have often been functionally determined and associated with clearly defined ideas and concrete activities. Surely, when Beethoven decided to open his violin concerto with a march tune supported by military drum rhythms, he did so with the knowledge that such an obvious reference to the Napoleonic war machine and the mental anguish it caused would be clearly understood, if only because the general procedure had by then become familiar through the violin concertos of some of his immediate French predecessors.

Similar considerations pertain, needless to say, in the folk realm as well, where songs of mourning, spinning-songs, and others associated with typical activities or social functions may actually be members of distinctive

tune families. At the very least, their functional intent is reflected in identifiable melodic terms, if not always common structural characteristics. The outside observer, however, is bound to think of folksong by and large in geographic-cultural terms. Thus he will recognize that central Europe and parts of France and Italy represent triadic strongholds, while Russia is attached to quartal melodic patterns. In southern Europe, including Spain and Sicily as well as Albania and parts of Greece and the former Yugoslavia, he will sense a common Mediterranean heritage in the prevailing taste for augmented 2nds, not to speak of the general predilection for descending melodic patterns or, for that matter, intonational idiosyncracies that would be considered intolerable in the triadic north.

Melody

10. Melodic texture.

A given melodic style, let alone the texture of a specific tune, necessarily involves every aspect of musical order, not merely single pitch arrangements. Thus periodic structure, or melodic patterning in terms of properly balanced sub-units, was conditioned as much by textual requirements as by kinetically determined dance rhythms and the rise of functional harmony. Typically the melodic root interval, the 4th, was forced to surrender to the harmonically derived 5th, once melodic tension *per se* had begun to yield to harmonic concepts of consonance and dissonance. Neither was the 3rd-cum-2nd motif capable, under the circumstances, of withstanding the frontal assault of thirdal chains. To compensate for the resulting decline in pure melodic energy, rhythmic devices assumed unprecedented powers of motivic definition. The beginning of Beethoven's Fifth Symphony is often cited in this connection, and there can be no question but that during his 'middle period' Beethoven pushed the rhythmic potential of functionally harmonic melody to unsuspected extremes, indeed beyond the point of no return, considering the pre-eminence of melodic-polyphonic textures in his last quartets. Historically, however, the Beethovenian phenomenon, though unique within the specific context of early 19th-century music, was but one of many recurring manifestations of the fundamental dichotomy of melody and harmony – a traumatic issue in Western music that has elicited the very best from superior musicians ready to meet the challenge as a unique opportunity to achieve the well-nigh impossible yet, by the same token, has played perpetual havoc among those who have brought mere talent to their tasks. The history of music is staked out by the stylistic landmarks left behind by the few who thus survived the long trek from medieval monophony to 20th-century serialism.

Among the exceedingly limited number of modern scholars devoted to the historical or the cross-cultural study of melody, or both, Lach, in a pioneering dissertation published in the early 20th century, relied heavily on visual, especially architectural, analogies. Mindful of the age-old technique of melodic-rhythmic diminution or coloration, he distinguished between major structural (architectonic) components and ornamental 'melic' forces, corresponding to the weight-carrying structural skeleton of a building as opposed to its readily accessible surface characteristics. Lach also believed that certain types of 'primitive' melodic patterning reflected mental processes akin to those which may, in the visual domain, account for the more elementary combinations of such primary elements as dots, dashes

and circles. The complex musical structures identified with at least 1000 years of Western composition, on the other hand, reminded him of the great mosques of Persia and Turkey as well as the Gothic and Baroque churches of Europe, where intricate design and sophisticated engineering went so happily hand in hand.

Whatever the merits of some of his more eccentric points, at least by implication Lach focussed long-overdue attention on the crucial analytical problems of melody as form in relation to structure as process. That he should have conceived his theory of melodic infra- and super-structures at a moment in history when non-Western, particularly Asian music in all its splendid variety, had begun to penetrate the aesthetic consciousness of the European vanguard (*Der blaue Reiter* appeared in 1912), was anything but accidental. By 1913 closed forms had become vestiges of the past, melodically, rhythmically, even harmonically. Gregorian chant, as restored by the monks of Solesmes, was not only the subject of a papal *motu proprio*, it had long since been recognized as the ultimate source of pure melody by an entire generation of French composers identified with the Paris Schola Cantorum. Debussy, for his part, had jettisoned the harmonic strictures of the musical academic world in favour of a freely evolving melodic flow inspired by the literary orientalism of symbolist poetry no less than the musical exoticism of Balakirev and Rimsky-Korsakov and the Javanese and Annamite revelations of the Paris exhibition of 1889. In central Europe, 'open' melodic patterning was a conditioning factor in Schoenberg's 'emancipation of dissonance' as well as his abiding concern for musical cohesiveness, stimulated, interestingly enough, by intensive studies of Bach and Mozart. With melody thus restored to its once dominant position in European compositional practice, reassessments from different analytical-historical perspectives were merely a matter of time. Four years after Lach, Kurth came forth with his epochal treatise on the foundations of linear counterpoint which draws general conclusions regarding the laws of melody from the specifics of Bach's style. Eventually, in his last major work, *Musikpsychologie* (1931), Kurth made configurational perception the ultimate touchstone of melodic experience.

In contrast to Lach's visual-architectonic approach, which emphasized the static-structural aspects of melody, Kurth found analogies in the discoveries of modern science for his discussion of melodic energy; and unlike Lach, who documented his theories with melodic excerpts from non-Western cultures on the one hand and, on the other, variation-prone eras and styles in the history of Western music, Kurth based his observations on music that represents Western teleology at its motoric musical best. Artistically, his ideas about musical energy generation had contemporaneous parallels in the neo-Baroque works of Stravinsky, Schoenberg and Hindemith, who emulated Scarlatti and Bach with melodic incipits designed to project tightly controlled groups of closely related ideas into the musical time-space continuum where they are sustained and if necessary reinforced by recurring motivic boosts, emanating as a rule from transposed restatements of the incipit or an appropriate variant. The resulting melodic lines typically reach their climax about three-quarters of the way along, when their energies begin to be spent. The completed melodic course of such motoric music is reminiscent of the well-known projectile curve where a forceful yet smooth ascent is followed by a rather

rapid decline. Melodic projectile curves of this sort retain a certain expressive neutrality. They are neither dramatic nor specifically lyrical. Instead, they appeal to one's inherent sense of musical movement, especially when, as in Bach's music, rhythm and metre are perfectly synchronized to avoid any suspicion of periodicity. Periodization, of course, had sacrificed freely unfolding rhythm to the mandates of dance and metrical poetry, and had done so justifiably also in the interest of rational organization conducive to immediate appeal and ease of perception. 19th-century textbook writers, unfortunately, made periodization the principal basis for their broad generalizations concerning the essence of melody at large, the growing testimony of history to the contrary notwithstanding. Composers of the first rank, though, were quick to recognize the 'tyranny of the bar-line' as an additional threat to melody struggling against the paralysing effects of tonal harmony. Responding with alacrity to the rediscovery of Bach and Palestrina, among other masters of the past, they proceeded to balance periodic and non-periodic elements in their melodic idiom to the point where, in Beethoven's last quartets, polyphonic-kinetic forces take hold of the harmonic-metric sub-structure in a manner that anticipates not only the mature Wagner but also Schoenberg.

Prose-based music for the stage, meanwhile, required strong motivic contrasts if it was to do justice to swift dramatic change. The German lied, on the other hand, favoured the use of motivic variants or, at the very least, motivic family relationships in keeping with its subtle poetic moods. Lyrical melody caters to conjunct motion, just as its dramatic counterpart thrives on the sensation of tension associated with intervallic leaps. Dramatic idioms are also marked by higher degrees of rhythmic irregularity, since rhythmic analogy and metric equivalence tend to convey a sense of repose.

The opening theme of Mozart's Haffner Symphony, no.35 in D (ex.4), furnishes an excellent example, because it mirrors in instrumental terms the same kind of dramatic situation that motivates the first duet in the opera *Don Giovanni*. Here as there, three basic moods are represented by three sharply differentiated melodic patterns heard in immediate succession. In the symphony the first idea takes up the initial five bars, while the second idea occupies the next four, and the third concludes what is, oddly enough, a 13-bar melody. These three components do, however, share a march-like rhythm first heard in bar 4. Thanks to the ingenious use of this persistent motivic pattern, which undergoes significant changes in meaning as its relative position shifts within the melody as a whole, contrast and continuity are kept in perfect balance. The explosive energy emanating from the long initial low D prepares the startling effect of the octave leap, but it also accounts for the irregular completion of the melody in bar 13. The opening note thus fulfils a multiple function like that of the motivic incipit of Bach's E major concerto. But Mozart's theme is instructive in other ways as well. The melodic infrastructure of the first five bars consists of a conjunct descending 4th. This ubiquitous pattern is, of course, equally familiar from lyrical compositions like the celebrated 'Largo' in Handel's *Serse*. But there the conjunct descent is solemnly straightforward and immediately followed by an equally unadorned retrograde. That this directional reversal manages to overshoot the original pitch level is due to a combination of the law of melodic compensation and the 'trampoline effect'. Mutual reinforcements of

this sort can trigger even more drastic reactions to a relatively rapid descent. Handel, anxious to maintain a lyrical mood, prolonged the retrograde motion but slightly. Mozart's dramatic leap, on the other hand, unleashes compensatory forces that are further energized by the ever-so-brief shortening of the long note values. Instead of pursuing the sequential descent of the melodic line all the way, he inserted the march motif just ahead of the long trill which prepares the half-close on the dominant, perhaps because he wished to underscore the heroic implications of his work. The second thematic component picks up that same motif but softly and in conjunction with an upward leap to a long appoggiatura that lends this fragment a reflective, if not melancholy flavour. Finally, the same dotted pattern reappears at the higher octave from where it skips gaily down to the opening note, like Leporello, the *buffo* character, returning to his stern master.


Structurally, the Haffner theme illustrates both Lach's notion of architectonic infrastructures and Kurth's laws of musical energy. Moreover, since Mozart made the most of a simple descending 4th and did so for primary melodic reasons, one of Szabolcsi's most cherished postulates is also upheld. The general validity of these basic concepts, whatever the exact harmonic or textural context, will be confirmed by a brief examination of the first bars of Wagner's *Tristan* (ex.5). Here the upward leap of a minor 6th finds immediate conjunct compensation in keeping with the rules laid down by Zarlino and other early theorists. While the cellos pursue the descending line a semitone further, the oboes mirror the chromatic descent of the cellos with a semitone rise to the tonic. In essence, if not note-for-note, this procedure corresponds to the manner in which Mozart complemented the appoggiatura in bar 7 of his Haffner Symphony with a semitone rise in bar 9. Wagner, however, went two chromatic steps further to the supertonic, whereas Mozart called a dramatic halt with a three-quaver rest before moving to the minor 3rd above, as if nothing had happened. The *Tristan* Prelude as a whole offers a veritable compendium of melodic procedures in a chromatic-harmonic context. The cello melody beginning in bar 17 is a poignant instance, since it generates tremendous energies with a single motivic idea spurred by strict adherence to the law of directional compensation.
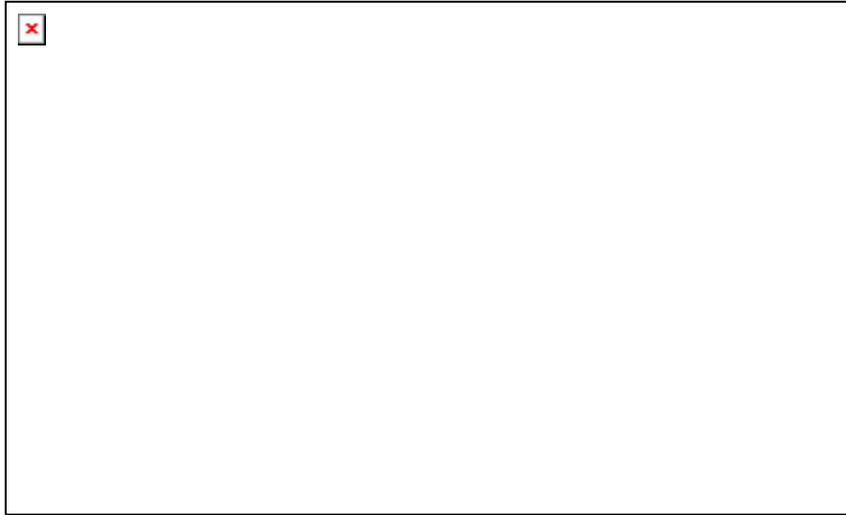
The remaining examples, taken from the string quartets of Schoenberg, may serve to demonstrate that the abandonment of functional tonality, far from impeding melodic forces, actually restored the well-nigh absolute rule in all matters of musical texture they had enjoyed in the final quartets of Beethoven. The soprano melody in Schoenberg's Second Quartet (ex.6) is composed almost entirely of minor 2nds. But the law of directional compensation is scrupulously observed. The appoggiatura treatment of 'Kreisend, webend' is in fact strikingly similar to Mozart's and Wagner's manner, while the words 'mich in tönen' are actually set to the 'Jupiter' motif. That ever popular variant of the 3rd-cum-2nd idea resurfaces in Schoenberg's Fourth Quartet, a work based coincidentally on the same melodic materials as Beethoven's String Trio op.9 no.3, the thematic precursor of the late quartets. By the same token, the recitative-like opening of Schoenberg's Largo (ex.7) demonstrates Lach's 'melic' concept even more forcefully than its apparent model, the Hebrew *Kol nidrei*, a melody which, as Schoenberg himself observed, is not so much a tune in the Western sense as a quasi-oriental series of related and interlocking 'melodicles'.
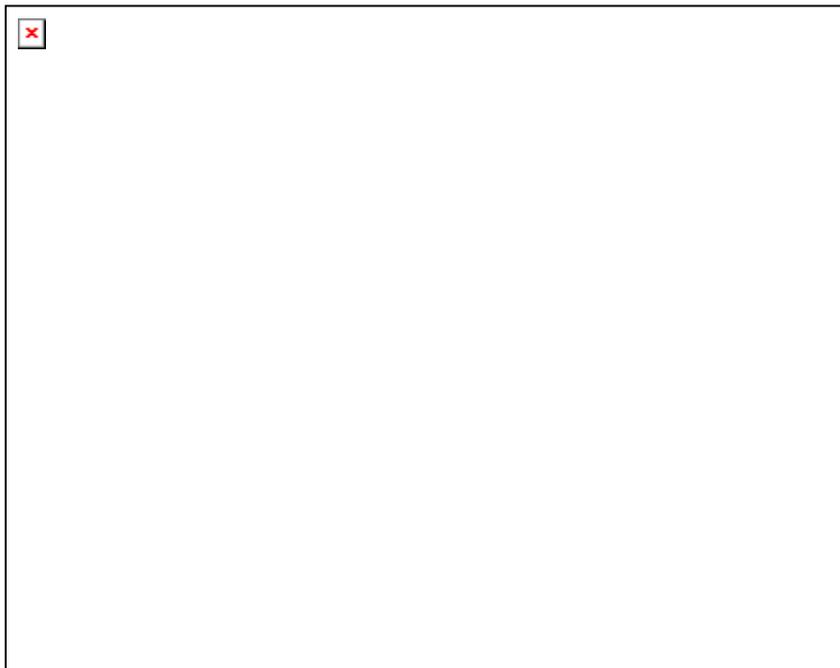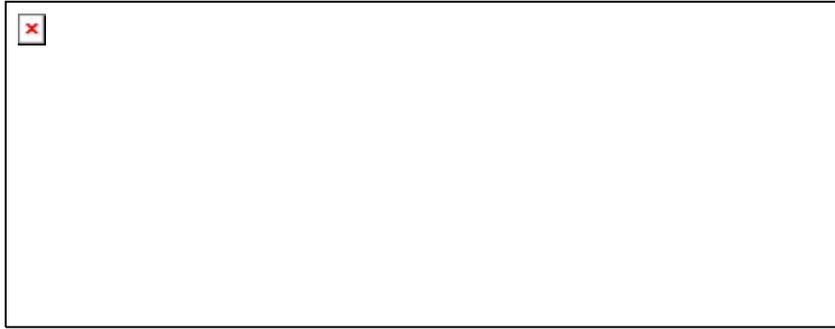
Melody

11. Absolute melody?

Unlike Schoenberg, who placed himself squarely in the European tradition, as represented by Bach, Mozart and Wagner, Webern favoured octave transposition to an extent that placed the age-old laws of melodic design under severe strain. A serial work like the Symphony op.21 abandons the last vestiges of vocal constraint for the seemingly limitless possibilities of advanced instrumental techniques. A quarter of a century later musical synthesizers, computers and machines of all sorts managed to achieve what the mere serial treatment of conventional pitch materials had left unfinished. Busoni (1922) uttered indeed prophetic words when he attempted to define 20th-century melody as follows:

> A row of repeated (1) ascending and descending (2) intervals which (3) organised and moving rhythmically (4) contains in itself a latent harmony and (5) which gives back a certain atmosphere of feeling; which can and does exist (6) independent of accompanying voices for form; and in the performance of which (7) the choice of pitch (8) and of instrument (9) exercise no change over its essence … This 'absolute' melody, at first a self-sufficient formation, united itself subsequently with the accompanying harmony, and later melted with it into oneness; out of this oneness the continually progressive polyharmony aims to free and liberate itself. It must be asserted here, in contradiction to a point of view which is deeply-rooted, that melody has expanded continuously, that it has grown in line and in capacity for expression, and that it must succeed in attaining universal command in composition.

In this sense, Webern emerged as the supreme master of 'absolute melody'. But paradoxically, the 'melodic rhythm', created by the conspicuous peaks and low points of his intricate textures, recalls very similar aspects of a much simpler medieval monophony, while the spatial metaphors he employed for his essentially elliptical musical ideas recall the non-teleological music of the orient he so admired. More specifically, the disembodiment of traditional melodic continuity at the behest of the 'tone-colour melody', postulated by Schoenberg as early as 1911, appears to be a function of omnidirectional sonorous forays that issue from and return to a small number of stable pitch centres, not unlike the circular harmonic excursions of the mature Wagner. By assigning unprecedented aesthetic significance to single pitches as well as selected intervallic relationships, moreover, Webern accomplished for traditional melody what Wagner had

done for tonal harmony. Inevitably, his unrestrained explorations of musical space at the expense of temporal factors raised serious questions about the very future of melody. It was one of the more ironic quirks of history which turned the herald of 'absolute melody' into the revered godfather of an avant garde that has decreed the virtual demise of melody as a primary factor in musical experience.

But melody will not die that easily. After surviving handily in eastern Europe in the name of socialist realism, it has reasserted its strength in the West under the guise of an ideologically motivated folksong revival as well as in elaborate concert pieces relying on outright quotation or, at the very least, unqualified imitation of the past. During the decades of melodic drought, popular music of the commercial variety had been the only persistent and pervasive source of melodic inspiration. Some of the best tunes of the post-World War II era issued from the pens of the Beatles, just as those of the interwar period had been written by the Gershwins, the Cole Porters and the Irving Berlins. In the later 20th century the melodic circle appeared to be closing once again. For with its devotion to small, often descending and pentatonically conditioned melodicles, Afro-American rock music has returned melody, quite unwittingly, to its very beginnings.

Melody

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Melody type.

A term used in literature on Gregorian chant to describe melodies adapted to new texts. *See* Centonization.

Melograph.

An electronic instrument used in musicological research for the continuous graphic representation of melody or any monophonic vocal expression with a defined pitch. The melograph displays acoustical information in the form of a melogram which generally shows pitch and loudness as functions of time. Although the computer has replaced the melograph, the manner of presenting the musical material remains an essential stage in research and has changed very little even though the information is now obtained directly from a computer. The computer is used primarily for the measurement based on the graphic representation (which without the computer is done manually) and with the final summation; these two stages may be based on melographic or computer representations.

The melograph was created in the 1950s for the analysis of those melodic elements which cannot be expressed exactly in traditional notation, such as intonations based on systems other than those of Western music, microtonal intervals, contours of glissandos, the attack and decay of notes individually and in relation to adjacent notes, vibrato and relationships between the contours of pitch and loudness. Such elements are important mostly in the study of non-Western music, but also in that of certain Western folk musics and in the performance style of Western art melodies, and in nonverbal vocal communication, such as sounds made by infants, the prosodic layer in speech, and animal sounds. Most of these 'melodic' elements, even when they play an important role in shaping the musical style, have not been formulated in musical theory; those that have been addressed in theory exhibit a discrepancy between theory and practice.

The melogram can thus be regarded as a complementary notation (to that based on learned schemata in the theory of the culture) revealing the latent schemata that appear in practice. Moreover, most of the elements discussed, by their very nature, vary during performance, either due to changes during a specific musical event or in its repetitions. Sometimes a considerable inconsistency in repetition is an essential condition for a 'correct' performance. Measurement of a single event is therefore meaningless, and thus in formulating the latent regularity one should take the statistical scatter into account. However, doing so requires precise measurements (within certain limits of precision). From an acoustic standpoint, the melogram provides continuous information about the fundamental frequency (the main factor in the perception of pitch) and the overall intensity of the note as a whole (the main factor in the perception of loudness). These two are represented in the melogram by two continuous, simultaneous graphs, which provide information about the intervals (when the pitch axis uses a logarithmic scale), durations of events, and the relative change in loudness (the last two can also be obtained for sounds without a defined pitch, as in drumming). The scales of the axes of frequency, intensity and time may be contracted or expanded so as to suit the degree of detail required in the analysis. Sounds of indefinite pitch ('noise'; for example, the sound of breathing) cannot be recorded on this

graph and their existence may be indicated in various ways, as a break in the graph or as some schematic symbol.

The actual registration of the graphs in the early days was carried out in various ways: by a mechanical needle, which notates in ink on paper; by light-beams striking light-sensitive paper; by photographing from a cathode ray tube, etc. For example, in fig.1 the graph above the notated melody shows the pitch (fundamental frequency) of the melody and its change with time; the graph below the notation is of the relative intensity. Here there is great concurrence between the change in the pitch curve and in the intensity curve. This, however, is not always the case. Moreover, the fact of concurrence or nonconcurrence is of great significance. For example, fig.2 shows two 'syllables' in bird calls: the first (a), which is sounded in a relaxed state, is concurrent; whereas the second (b), which is sounded in an excited state, is extremely nonconcurrent. The graph showing the intensity is relatively simple to obtain, and many machines besides the melograph can supply one. Obtaining the pitch graph is more complicated. The melograph is not concerned with the shape of sound vibrations (wave-form, which may be seen on an oscilloscope), but has to extract the magnitude of the fundamental frequencies from these wave-forms. One way of doing this is as follows: each time a vibration passes the zero point an electric pulse is produced, the number of pulses per time unit being proportional to the frequency of the vibration. The combined pulses form an electric current with an intensity proportional to the frequency of the original vibration. A stronger current indicates a higher frequency, and vice versa. Fig.3*a* demonstrates schematically a sequence of four different pure vibrations (A, B, C and D) as they would appear on an oscilloscope and, in the graph below (fig.3*b*), how they would be registered by the melograph. Since only fundamental frequencies are to be measured, the melograph incorporates a filter unit to suppress the upper partials, which are often of high intensity.

Before the invention of the melograph in the 1950s, exact intonation was determined with the aid of the simple monochord. The pitches of notes were compared by ear to the pitches of the monochord, the frequencies of which were known. From the 1920s researchers used electronic devices such as the oscilloscope, to obtain the fundamental frequency from the wave-form. The monochord had many shortcomings: in measuring pitch, it relied on the keenness of the ear of the researcher; only one note could be measured at a time; it was impossible to examine variations within a note, for the pitch was related to a single point in time; rapid notes could not be isolated; and the work was very slow. The deficiency of early electronic instruments designed to replace the monochord lay in the detailed calculations involved and in their inconvenience when examining a large body of material.

The melograph has opened up the field for accurate, reliable and convenient analysis of many details important in determining melodic style, and, because it can handle large quantities of material, it is useful for statistical analysis. For instance, it is now possible to determine the rules of intonation in different types of music and styles of performance, whereas previously these subjects had been a matter for speculation without a sound empirical basis.

Melographs have been developed and used at the following centres: at the University of California at Los Angeles (under the direction of Charles Seeger); in Norway (where Olav Gurvin pioneered development of 'melody writers' during the early 1950s); in Jerusalem (Cohen and Katz) from 1957; and in Uppsala, Sweden, from 1966. In each of these places the melograph underwent several different stages of development to improve convenience, efficiency and precision; it should be noted that the Seeger melograph model C incorporates the function of the sonagraph so that the melogram includes a sonagram which supplies information about the spectrum of the examined material. Researches with Seeger's successive models have encompassed many areas of vocal and instrumental music (particularly oriental music) and heightened speech (some of this work is discussed by Crossley-Holland). In Norway a team at the Institute of Folk Music in Oslo examined the differences noted in various folksingers' performances of a single 'control' melody, as well as the characteristics of modern performances of melodies collected 100 years earlier by Ludwig Lindeman and published in his *Aeldre og nyere norske fjeldmelodier* ('Old and more recent Norwegian mountain melodies', Christiania, 1853–67/*R*), and the study of *lokk* (cattle calls) and lullabies (see Dahlback). During the 1970s Anna Johnson was carrying out similar research at the University of Uppsala, Sweden. Efforts have been made in Jerusalem to formulate and understand musical phenomena that have previously not been formulated theoretically but are important for characterization of styles; examples include types of 'intonation skeleton', concurrence or nonconcurrence between parameters, and the degree of stability or instability of phenomena. Characteristics of the parameter of timbre, which is selected from various points on the melogram, also play a significant role. These characteristics were studied separately from and together with the study of components obtained from standard notation (e.g. motives and melisma) in various styles, including the music of Samaritans and of Syrian Jews, the sacred and secular music of Arabs (see fig.4), the recitation of the Rig Veda, bird calls in various situations, the prosodic layer in Hebrew speech and the playing of the *shakuhachi*.

The switch from the melograph to the computer (other than for the summaries of the information from the manual measurements) has been carried out gradually. First the information obtained from the melograph was converted from analog to digital, then the melogram was obtained directly from the computer, then the measurements were carried out and summed up by the computer. The final stage (measuring and summing up the quantitative components derived from the graph's basic parameters of interval, duration, intensity and the interactions between them) is under development, though the sounds produced by keyboard instruments, which are of predetermined pitch, have been successfully measured and summed up by computers.

The addition of timbre to the list of parameters studied by means of the melograph has also been facilitated by the use of computers. Timbre, the subject of many studies, is generally examined without looking at the other parameters and the changes in them. As a complete understanding of the principles of musical organization (with attention to the aesthetic preferences of cultures, periods and composers) requires the examination

of all musical components, the melograph in its various incarnations has been and remains useful for the accomplishment of this aim.

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DALIA COHEN, RUTH KATZ

Melologo

(It.).

See Melodrama.

Mélophone.

A portable free-reed instrument. It was invented in Paris in 1837 by Pierre Charles Leclerc in the shape of a deep-bellied guitar or hurdy-gurdy. The body houses a bellow worked by pulling out and pushing in a metal handle (*archet*) with the right hand, and the sets of free reeds. The broad neck is fitted with rows of buttons (seven rows of ten buttons in the original patent; Louis Dessare's and R. Jacquet's tutors describe instruments with six or seven rows of thirteen buttons), which are depressed by the player's left hand, and which open and close the pallets admitting wind to the batteries of reeds by means of brass-wire levers and springs. The entire mechanism is covered by a lid. The buttons are curved to facilitate moving smoothly from one note to the next. The compass is *B–e*''''. An additional lever (*pédale*) underneath the neck is operated by the left thumb to add octave pitches. Leclerc's patent of 9 January 1837 presented the mélophone as a 'new instrument fitted with double bellows, keys and strings, able to reproduce the tone of the clarinet, violin and cello'. His instruments were made by himself, in partnership with Leclerc's pupil Charles Alexandre

Pellerin and Anthony Brown, both of whom acquired the rights in 1842. Pellerin patented some improvements (18 July 1843). A third maker and teacher, Jacquet, produced mélophones until 1851; by this time, however, because of its size and fragility, it was superseded by other, more practical portable free-reed instruments. Many examples of the instrument survive in museums and collections.

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ARTHUR W.J.G. ORD-HUME/JOSIANE BRAN-RICCI

Melopiano

(It.).

See Sostenente piano, §4.

Méloplaste.

A chart showing a vacant staff. It was used to point out intervals in the Galin-Paris-Chevé method of teaching sight-singing.

Melos Ensemble (of London).

English ensemble. It was formed in 1950 by Cecil Aronowitz (viola) and Gervase de Peyer (clarinet), with the flautist Richard Adeney and the cellist Terence Weil, as a variable group of up to 12 players (string quintet, wind quintet, harp and piano). Their original purpose was to rehearse and perform the larger chamber works (such as the Schubert and Mendelssohn octets, the Beethoven and Ravel septets) under better conditions than generally obtained at that time, and the ensemble soon gained a reputation for style and artistry which set new standards for the performance of this repertory. The bassoonist William Waterhouse joined the group in 1959, after which its basic personnel remained unchanged until the death in 1972 of Ivor McMahon, the second violinist, and the departure shortly afterwards of Emanuel Hurwitz, the first violinist, and two other players.

During this time, in addition to the repertory of chamber music classics, the ensemble gave numerous first performances (including Birtwistle's

Tragoedia, 1965, Hoddinott's Sextet, 1960, and Maxwell Davies's *Seven In Nomine*, 1965), and took part as the separate chamber group at the première, and in many later performances, of Britten's *War Requiem* (1962). Besides giving concerts and BBC broadcasts, it has appeared frequently at principal festivals in Britain and elsewhere (including Venice, Warsaw, Zagreb, the Netherlands and Iran), and first toured the USA in 1966. The ensemble has made over 50 recordings, several of which received international awards. After a period of inactivity in 1973–4 it was re-formed with eight of the original players, and gave a 25th-anniversary concert (Queen Elizabeth Hall, 20 January 1975) as a prelude to renewed regular performances. From 1976 the ensemble was led by Hugh Maguire, and in the same year de Peyer was replaced by Thea King. The pianist Lamar Crowson worked with the group for many years. The ensemble's character has been achieved by the sum of the individual talents of its members, each a distinguished solo player, together with the responsiveness derived from their mutual respect and friendly rapport.

NOËL GOODWIN

Melosio, Francesco

(*b* Città della Pieve, 1609/10; *d* Città della Pieve, 2 March 1670). Italian poet and librettist. His works are distinguished by extravagant puns and metaphors in the style of Giambattista Marino. Melosio was active mainly in and around Rome, where his verse was set by such leading composers as Carlo Caproli, Giacomo Carissimi, Fabrizio Fontana, Arcangelo Lori, Marco Marazzoli, Atto Melani, Carlo Rainaldi, Luigi Rossi, Mario Savioni and Loreto Vittori; settings by Filiberto Laurenzi and Carlo Grossi also survive. Melosio's *Poesie e prose*, first published in Rome two years after his death, went through at least 12 editions by 1704.

Melosio spent the early 1640s in Venice, where he wrote two librettos: *Sidonio e Dorisbe* was set by Nicolò Fontei in 1642; *L'Orione*, written the year before, was set by Francesco Cavalli in 1653. He also wrote sonnets in honour of such Venetian musical luminaries as Claudio Monteverdi and Anna Renzi.

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ROBERT R. HOLZER

Melos Quartet (of Stuttgart).

German string quartet. It was formed in 1965. The original members were Wilhelm Melcher (*b* Hamburg, 5 April 1940), Gerhard Ernst Voss (*b* Burscheid, 17 Dec 1939), Hermann Voss (*b* Brünen, 9 July 1934) and Peter Buck (*b* Stuttgart, 18 May 1937). All four players had established careers as soloists and orchestral musicians before the quartet was formed. Melcher studied in Hamburg and Rome, won the 1962 International Chamber Music Competition in Venice, and became leader of the Hamburg SO in 1963; Gerhard and Hermann Voss studied in Düsseldorf (with Maier) and Freiburg (with Végh), Gerhard also at Cologne (with Marschner); Buck studied at the Musikhochschule in Stuttgart with Ludwig Hölscher. Between 1960 and 1967 Hermann Voss was solo viola player of the Stuttgart Chamber Orchestra; his colleagues were members of the Württemberg Chamber Orchestra until 1967, when they left their orchestras to concentrate on quartet playing. The quartet had already won the Geneva International Competition (with the prize for the best quartet) and an award at the Villa-Lobos String Quartet Competition in Rio de Janeiro, both in 1966. Its first concert tours were sponsored by the Deutsches Musikleben foundation and it represented West Germany at the 1966 Jeunesses Musicales in Paris. From 1967 it embarked on extensive international concert tours and made a complete recording of Beethoven's quartets (1968–70). Other notable recordings include the complete quartets of Schubert and Mendelssohn, and an outstanding collaboration with the guitarist Narciso Yepes in quintets by Boccherini. In 1993 Gerhard Ernst Voss was replaced by Ida Bieler. The members' chamber orchestral experience, individual maturity and collective excellence have combined to ensure the development of a style that is consistently warm and romantic without undue sentiment, totally secure and assured. They have given the premières of several new works, including the Quartet no.4 of Wolfgang Fortner (1977). Melcher plays a violin by Domenico Montagnana (1731), Bieler a violin by J.-B. Vuillaume (1846), Voss a viola by C.F. Landolfi (Milan, 18th century) and Buck a cello by Francesco Ruggieri (Cremona, 1682).

LESLIE EAST/R

Melpomene.

The Muse of tragedy, Aeolic poetry and songs of mourning. *See* Muses.

Meltzelius, Jiří.

See Melcelius, Jiří.

Meltzer, Adam

(*b* Neustadt an der Heide, nr Coburg, *c*1570; *d* Dillingen an der Donau, 1609). German printer. In 1587 he was a journeyman at Frankfurt an der Oder; subsequently he moved to Dillingen an der Donau (1591) to work for

Johann Mayer, and in 1603 he established his own business. After his death his widow ran the press until 1610, when she sold it to the printer Gregor Haenlin. Meltzer's publications consist mainly of music, and he was responsible for disseminating the works of such Swabian composers as Erbach, Aichinger, Klingenstein and Jacob Reiner.

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THEODOR WOHNHAAS

Melville, Herman

(*b* New York, 1 Aug 1819; *d* New York, 28 Sept 1891). American novelist, short-story writer and poet. As a seaman he was steeped in sea ballads, songs and shanties, and his novels, particularly *Mardi*, include many songs which he either wrote himself, borrowed directly or adapted. Among the songs set to music are, from *Mardi*, *Departed the Pride, and the Glory of Mardi* and *Her Bower is not of the Vine* by Robert Helps; and from *Moby Dick* Ernst Bacon's *The Sermon* (*Jonah's Song*) and Leonard Kastle's *Three Whale Songs from Moby Dick*.

Melville's often highly cadenced prose is well suited for musical treatment; most settings have been drawn from *Moby Dick*, among them Marshall Bialosky's *There is a Wisdom that is Woe*, Jeffrey Hall's *Two Settings from Ahab*, and John McCabe's *Aspects of Whiteness*. Roger Reynolds's *Blind Men* is based on a collection of fragments from *Journal up the Straits*. One Melville novel in particular, *Typee*, has been of interest to ethnomusicologists for its detailed descriptions of Polynesian instruments and music.

Although best known for his fiction, Melville produced a considerable amount of poetry throughout his life. Most of the poems set to music have themes of war, such as *Shiloh: a Requiem*, *The Portent*, *Under the Ground* and *The Night-March*. David Diamond and William Flanagan have set several each, the latter in his cycle *Time's Long Ago!*. The few operatic adaptations are mostly derived from *Billy Budd*, notably that by Benjamin Britten; others have been made from the novels *Bartleby the Scrivener* and *Moby Dick*, and the short stories *The Bell Tower* and *Benito Cereno*. Almost all the Melville musical settings were written after 1940.

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<div align="right">MICHAEL HOVLAND</div>

Mely, Pietro Paolo.

See Melli, Pietro Paolo.

Membranophone.

General term for musical instruments that produce their sound by setting up vibrations in a stretched membrane. Membranophones form one of the original four classes of instruments (along with idiophones, chordophones and aerophones) in the hierarchical classification devised by E.M. von Hornbostel and C. Sachs and published by them in *Zeitschrift für Ethnologie* in 1914 (Eng. trans. in *GSJ*, xiv, 1961, pp.3–29, repr. in *Ethnomusicology: an Introduction*, ed. H. Myers, London, 1992, pp.444–61). Their system, which draws on that devised by Victor Mahillon for the Royal Conservatory in Brussels and is widely used today, divides instruments into groups which employ air, strings, membranes or sonorous materials to produce sounds. Various scholars, including Galpin (*Textbook of European Instruments*, London, 1937) and Sachs (*History of Musical Instruments*, New York, 1940), have suggested adding electrophones to the system although it has not yet been formally extended.

Membranophones are subdivided into those which are struck, those which are sounded by friction and those which resonate in sympathy with some other sound ('singing membranes'). A fourth category, plucked drums, was included by Hornbostel and Sachs but subsequent research (L. Picken and others in *Musica asiatica*, iii, 1981) has suggested that these should be reclassified as variable tension chordophones. Each category is further subdivided according to the more detailed characteristics of an instrument. A numeric code, similar to the class marks of the Dewey decimal library classification system, indicates the structure and physical function of the instrument. The Hornbostel-Sachs classification (from the *GSJ* translation, with minor alterations) follows as an appendix to this article.

For further information on the classification of instruments in general *see* Instruments, classification of.

APPENDIX

2 *Membranophones*: the sound is excited by tightly stretched membranes
21 *Struck drums*: the membranes are struck
211 *Drums struck directly*: the player himself executes the movement of striking: this includes striking by any intermediate devices, such as beaters, keyboards etc.: drums that are shaken are excluded
211.1 *Kettledrums* (timpani): the body is bowl- or dish-shaped
211.11 (*Separate*) *kettledrums* (European timpani)
211.12 *Sets of kettledrums* (West Asian permanently joined pairs or kettledrums)

211.2 *Tubular drums*: the body is tubular

211.21 *Cylindrical drums*: the diameter is the same at the middle and the ends; whether or not the ends taper or have projecting discs is immaterial

211.211 *Single-skin cylindrical drums*: the drum has only one usable membrane. In some African drums a second skin forms part of the lacing device and is not used for beating, and hence does not count as a membrane in the present sense

211.211.1 *Open cylindrical drums*: the end opposite from the membrane is open – found in Malacca [now West Malaysia]

211.211.2 *Closed cylindrical drums*: the end opposite from the membrane is closed – found in the West Indies

211.212 *Double-skin cylindrical drums*: the drum has two usable membranes

211.212.1 *(Individual) cylindrical drums*: found in Europe (side drum)

211.212.2 *Sets of cylindrical drums*

211.22* *Barrel-shaped drums*: the diameter is larger at the middle than at the ends; the body is curvilinear – found in Asia, Africa and ancient Mexico

211.23 *Double-conical drums*: the diameter is larger at the middle than at the ends; the body is rectilinear with angular profile – found in India (*mrdangam*)

211.24* *Hourglass-shaped drums*: the diameter is smaller at the middle than at the ends – found in Asia, Melanesia and East Africa

211.25* *Conical drums*: the diameters at the ends differ considerably (minor departures from conicity, inevitably met, are disregarded here) – found in India

211.26* *Goblet-shaped drums*: the body consists of a main section which is either cup-shaped or cylindrical, and a slender stem; borderline cases of this basic design, like those occurring notably in Indonesia, do not affect the identification, so long as a cylindrical form is not in fact reached (*darabukka*)

211.3 *Frame drums*: the depth of the body does not exceed the radius of the membrane; NB the European side drum, even in its most shallow form, is a development from the long cylindrical drum and hence is not included among frame drums

211.31 *Frame drums* (*without handle*)

211.311 *Single-skin frame drums* (tambourine)

211.312 *Double-skin frame drums*: found in North Africa

211.32 *Frame drum with handle*: a stick is attached to the frame in line with its diameter

211.321 *Single-skin frame drums with handle* (Inuit)

211.322 *Double-skin frame drums with handle*: found in Tibet

212 *Rattle drums* (subdivisions as for drums struck directly, 211): the drum is shaken; percussion is by impact of pendent or enclosed pellets, or similar objects – found in India and Tibet

22 *Plucked drums*: a string is knotted below the centre of the membrane; when the string is plucked, its vibrations are transmitted to the membrane – found in India (*gopīy antra*, *ānandalaharī*) [*see* Variable tension chordophone]

23 *Friction drums*: the membrane is made to vibrate by friction

231 *Friction drums with stick*: a stick in contact with the membrane is either itself rubbed, or is employed to rub the membrane

231.1 *With inserted stick*: the stick passes through a hole in the membrane

231.11 *Friction drums with fixed stick*: the stick cannot be moved; the stick alone is subjected to friction by rubbing – found in Africa

231.12 *Friction drums with semi-fixed stick*: the stick is movable to a sufficient extent to rub the membrane when it is itself rubbed by the hand – found in Africa

231.13 *Friction drums with free stick*: the stick can be moved freely; it is not itself rubbed, but is employed to rub the membrane – found in Venezuela

231.2 *With tied stick*: the stick is tied to the membrane in an upright position – found in Europe

232 *Friction drum with cord*: a cord, attached to the membrane is rubbed

232.1 *Stationary friction drum with cord*: the drum is held stationary – found in Europe and Africa

232.11 *Single-skin stationary drums with friction cord*

232.12 *Double-skin stationary drums with friction cord*

232.2 *Friction drum with whirling stick*: the drum is whirled on a cord which rubs on a [resined] notch in the holding stick (*Waldteufel* [cardboard buzzer]) – found in Europe, India and East Africa

233 *Hand friction drums*: the membrane is rubbed by the hand

24 *Singing membranes* (kazoos): the membrane is made to vibrate by speaking or singing into it; the membrane does not yield a note of its own but merely modifies the voice – found in Europe and West Africa

241 *Free kazoos*: the membrane is incited directly, without the wind first passing through a chamber (comb-and-paper)

242 *Tube or vessel-kazoos*: the membrane is placed inside a tube or box – found in Africa (while also East Asian flutes with a lateral hole sealed by a membrane exhibit an adulteration with the principle of the tube kazoo)

Suffixes for use with any division of this class:

6 with membrane glued to drum

7 with membrane nailed to drum

8 with membrane laced to drum

81 *Cord- (ribbon-) bracing*: the cords are stretched from membrane to membrane or arranged in the form of a net, without employing any of the devices described below

811 *without special devices for stretching*: found everywhere

812 *with tension ligature*: cross ribbons or cords are tied round the middle of the lacing to increase its tension – found in Sri Lanka

813 *with tension loops*: the cords are laced in a zig-zag; every pair of strings is caught together with a small ring or loop – found in India

814 *with wedge bracing*: wedges are inserted between the wall of the drum and the cords of the lacing; by adjusting the position of the wedges it is possible to control the tension – found in India, Indonesia and Africa

82 *Cord-and-hide bracing*: the cords are laced at the lower end to a non-sonorous piece of hide – found in Africa

83 *Cord-and-board bracing*: the cords are laced to an auxiliary board at the lower end – found in Sumatra

84 *Cord-and-flange bracing*: the cords are laced at the lower end to a flange carved from the solid – found in Africa

85 *Cord-and-belt bracing*: the cords are laced at the lower end to a belt of different material – found in India

86 *Cord-and-peg bracing*: the cords are laced at the lower end to pegs stuck into the wall of the drum – found in Africa

NB 82 to 86 are subdivided as 81 above

9 *with membrane lapped on*: a ring is slipped over the edge of the membrane

91 *with membrane lapped on by ring of cord*: found in Africa

92 with membrane lapped on by a hoop

921 without mechanism (European drum)

922 with mechanism

9221 without pedal (machine timpani)

*To be subdivided like 211.21

HOWARD MAYER BROWN/FRANCES PALMER

Membre

(Fr.).

A term used by Antoine Reicha and others to denote a small unit of melodic construction. *See* Analysis, §II, 2.

Memo [Memmo], Dionisio

(*fl* 1507–39). Italian organist. According to his contemporary, Marino Sanuto, he was a Crutched friar. He was a pupil of Paul Hofhaimer and became first organist of S Marco, Venice, from 1507 to 1516. With the doge's permission, he left Venice for London in September 1516, bringing with him 'a most excellent instrument', presumably an organ. The reports of the Venetian ambassador, Giustiniani, contain several references to Memo and his triumphs at the English court: that through the offices of Henry VIII he was released from his monastic vows, given a chaplaincy by the king and made 'chief of his instrumental musicians'; how he was required to play frequently at court, often before foreign ambassadors, and once for four hours at Windsor, where the king had gone to escape the plague. Memo appears to have acted as an agent for the Venetians: in one of his reports to the signory, Giustiniani mentions asking Memo 'to make his report'. Such political activities may have led to his sudden departure from England ('for fear of his life', according to Sanuto) sometime before 24 December 1525. Memo appears to have gone first to Portugal, then to Santiago de Compostela, where in 1539 he was mentioned as organist in the cathedral. Even the little we know about his career well illustrates the important role played by peripatetic virtuosos in the diffusion of musical styles in the 16th century. Of Memo's compositions, including the setting of *Memor esto verbi tui* (perhaps an arrangement of Josquin's motet) which he played before Henry, nothing remains.

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JOHN M. WARD

Memory, memorizing.

1. Memory and music.

Memory seems to be a distinctive characteristic of the human being. If humans are to be considered distinguishable from other animals (Darwin, 1872; Edelman, 1992), memory is the essence of that distinction, and it is of special importance to the musician. It is impossible to escape from the fact that, without the practice and use of memory, music is literally unthinkable; it may be that the 'music' of animals is music free of thought and conscious memory (*see* Animal music). Since music is a temporal phenomenon, it relies completely on our ability to store and relate musical 'information'. Human memory, however, is a profoundly mysterious entity over which individuals seem to have little conscious control. It can seem to be difficult, perhaps impossible, to decide not to remember something; and it is impossible to decide to remember something one believes one has forgotten.

Contemporary psychology normally identifies four different types of memory: recollection, recall, recognition and relearning (*see also* Psychology of music, §II, 4). Whereas recollection relies on cues (of which musical notation is an assemblage), recall is a totalizing act, and 'eidetic' or complete memory is a common experience of music among professionals, even though the memory of any perception, however 'complete', is not of course the same as the original perception itself. Recognition, whether cued or not, brings to us the belief that something is familiar (and this sense of familiarity may have a basis in experience or may — as in the case of the so-called 'déjà vu' — be in all likelihood illusory), whereas relearning, which is found to be easier than learning, rests on actual familiarity to build memory in yet a different way.

The human capacity for memory seems in effect limitless; this includes music just like other activities. Sigmund Freud wrote of 'tunes that come into one's head … determined by … a train of thought which has a right to occupy one's mind' (Strachey, 1973, p.138). We know this from everyday experience. Millions of human beings who do not think of themselves as musicians can nevertheless recognize or recall thousands of musical items, be they nursery songs, popular songs, film music, hymns and so on, and the power of music to trigger associations in the memory is legendary (see Nattiez, 1989).

2. Collective memory.

Scientists have settled on a differentiation between short-term and long-term memory, which makes such obvious sense to individuals in their own experience that these terms have gone into everyday parlance. Endel Tulving in particular has posited a more technical, specialist distinction between procedural memory, or knowing about skills, and propositional or declarative memory, or knowing about knowledge (Mithen, 1996, p.231). In general, we have an individual sense of skill, but feel that knowledge often comes from outside our individual selves. Even memory for skills, however, is further categorized into the episodic, which concerns remembered individual action, and the semantic, which concerns remembering the world

apart from the self. This division conforms well with the musical experience of many cultures, and seems to conform with what we know about human artistic evolution. All art seems to rely significantly on collective memory, something beyond purely individual psychological processes and experiences. Indeed Brăiloiu, the Romanian ethnomusicologist who pioneered the investigation of so-called 'primitive' human music, argued that it was difficult to maintain that any one individual can be called the 'creator' of musical works, and this is as true of the musical performer as of the composer (1984).

The mnemonic helps us to summon up memories that we know we have. The rosary is a familiar example that is as self-evidently collective in its origins as it is individual in its present meaning. Musical notation is a device of this kind, offering a network of 'cues': the musical score is a metaphor that triggers one or another example of a 'piece' of music, an episode in our artistic life. Musicians are particularly interested in episodic memory and its connections to the semantic. Perhaps what is most striking is the precision of episodic memory. Precision is obvious in the case of, say, some star performer playing a virtuoso Romantic concerto; yet such precision ought to be no less obvious when we watch a slick popular music group on television miming so perfectly — and by definition 'from memory' — to a pre-recorded audio track (we usually forget that the 'live' performance is actually dubbed). Mnemonic devices are assumed to date from human pre-history, and in modern Western music go back at least as far as the famous Guidonian Hand of the 11th century. Nevertheless, mnemonics engage conscious thought and there is a price to be paid for them; there is ample testimony that musicians usually play or sing better when relying on their memory rather than 'reading' from notation of any kind. Conversely, there is growing evidence that using musical memory facilitates general memory (Storr, 1992, p.21), and Hanslick was probably wrong to argue (1854) that music has no 'purpose', since it seems increasingly likely that music played a special role at least in the development of cognitive fluidity founded upon episodic and semantic memory in our remote ancestors.

3. Degrees of memory.

The capacity for memory clearly varies greatly, innately, and over the course of a human life. Considering the vast capacity for memory of any normal human being, enabling us for example to speak a language, individual differences in the capacity for musical memory may not be generally significant. As Edelman observed, 'it is no surprise that different individuals have such different memories and that they use them in such different fashions' (1992, p.104). There is however one clear distinction between those few who can accurately recall and recognize actual pitch (so-called Absolute pitch, and easily tested by comparing the frequency of a note named and sung with the frequency of some reference sound such as that of a tuning fork) and those many who cannot; it is not known whether this rare kind of musical memory is genetically determined, the result of childhood experience, or a combination of the two (Heaton, 1998), but experimental psychologists agree that it cannot be learnt by adults to any significant extent. It is generally thought that absolute pitch is a considerable advantage for performers and composers, since it offers a

kind of clinical certainty in perceiving and in imagining music (a distinction discussed in Cook, 1992), although it is noted that people who cannot remember actual pitch are able to move more comfortably between different tuning standards and different musical cultures.

'Learning' is however the central element in musical memorization. Rarely, memorization can be instant, as when Mozart reputedly wrote down a complete, sophisticated polyphonic vocal piece he had heard only once; even if that story were not true, there are records of prodigious instant musical memory, and its possibility is beyond doubt. Rarely too, memorization is either impossible or nearly impossible, for pathological reasons. In the main, however, memorization relies on the process of habituation: hence the proverb 'practice makes perfect'. Thus 'relearning' probably has a privileged role in music from among the four basic types of memory. Evidence of this is to be found in the fact that modern Western music has developed a large collective memory in the form of scales, arpeggios and similar routines that are used to 'train' the autonomic nervous system and its associated neural networks to 'memorize' basic patterns of notes in all keys, producing musicians whose memories are primed to find the familiar in music not previously encountered — not unlike the way in which musicians of the Indian classical tradition acquire a palette of rāgas enabling them to recognize and generate new but comprehensible pitch successions. One of the challenges of memorizing much post-tonal Western music is that such music may not refer to the collective memory of what is often and sensibly called the 'common practice' period.

4. Mind and body.

It is useful to understand clearly how 'playing' a modern Western instrument, the keyboard being perhaps the simplest case, is nothing more or less than an act of choreography. The performer in fact memorizes a sequence of physical movements; this is equally true, if more intimately so and harder to observe, of the most basic form of music-making, human song. It seems to be an aspect of our condition that, when we observe playing or singing (as it were) out of context — for example by watching a video recording of a performance with the sound turned off — the sequence of movements appears to be of an astonishing variety, complexity and extent, far too varied, complex and long for us to be able to begin to comprehend how we are able to remember it. The listener's recollection of this performance, however, includes or need include not a single trace of that choreography, but exists in the abstract 'language' of music, as a purely mental image. It is this language which musicians believe lies at the heart of their ability typically to recall, perfectly, large amounts of music, and without which visual and tactile memory are, in isolation, relatively weak tools. If musical memory moves between these poles of the mental and the physical, different practices will lie at different relative distances from the poles. Some are so physically orientated that their notation records the required choreography or aspects of it (an example is lute tablature) rather than offering a symbolic picture of the resulting music such as staff notation provides. Staff notation emphasizes the factor of linked visual memory, which can be of real importance; an illustration of this is that a performer who has learnt a piece from memory

can become subsequently confused if relearning the same piece from a different edition, in which the music appears at a different place on the page. In music of the oral tradition, on the other hand, there may be no repository of a musical culture at all other than that existing in the memories of living members of that culture, and it is presumed that the earliest human music was of this kind. Intermediate practices include jazz, often notated on a 'lead-sheet' which provides a harmonic and sometimes rhythmic map, to guide the player's or vocalist's memory of the melodic detail that will be appropriate to that number and produce a satisfying improvised ensemble.

5. Memory and musical quality.

There is clearly an intimate connection between memory and the aesthetics of music. We remember not merely music in its physical and mental representations, but also the degree of quality or value of music and music-making, which is again without doubt a function of both the collective and the individual. What we are to make of these particular memories is, however, a different matter. Philosophers and especially linguists in the 20th century occasionally tried to convey the limits of remembered human understanding by positing a Martian (e.g. Koestler, 1967), who differs from the human in not only being able to speak (sing, play and remember as a conscious being) but in being able to know how it speaks, a kind of knowledge that may lie beyond the destiny of our species.

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JONATHAN DUNSBY

Memphis.

City in Tennessee, USA. In the south-west corner of the state, on the Mississippi river, it was founded in 1819 and incorporated in 1826. It has been influential as a centre of popular music in the 20th century.

1. Art music.

Founded as a river trading outpost, Memphis had grown large and prosperous enough by the 1850s to stage concerts by travelling soloists and opera companies at the New Memphis Theatre. Local operatic and orchestral groups performed at the Greenlaw Opera House from its opening in 1866 until it was destroyed by fire in 1884. German immigrants were prominent in the musical life of Memphis from the 1850s to the 1870s, but many of them perished or left the city as a result of yellow fever epidemics in 1878 and 1879. The Beethoven Club, founded in 1888, has continued to sponsor appearances by leading classical musicians. It was also responsible for the founding in 1909 of the first Memphis SO, which lasted into the 1920s. The composer Burnet C. Tuthill founded and directed a second Memphis SO in the 1940s and 50s. In 1952 Vincent de Frank founded the Memphis Sinfonietta, later renamed the Memphis SO, which he directed until his retirement in 1984. In that year Alan Balter became director, and the orchestra became a full-time organization. Balter remained as director until 1998. The Memphis Opera Theatre was founded in 1956 and is now known as Opera Memphis. With the Metropolitan Opera Guild in 1996 it jointly commisioned Mike Reed's *Different Fields*, and in 1997 it staged the world première of *Buoso's Ghost* by Michael Ching, who has been its general director since 1992.

The music programme at Rhodes College (formerly Southwestern College) achieved prominence during the Tuthill years. The largest music programme in the city is at the University of Memphis (formerly Memphis State University), which offers a full range of BM and MM degrees as well as the DMA degree in various subjects and a PhD in musicology and ethnomusicology. The music department has produced the New Music Festival (now known as the Imagine Festival) since 1972 as a forum for contemporary composers and has been the home since 1979 of High Water Recording Company, which produces recordings of regional vernacular music such as blues and gospel.

2. Popular music.

The population of Memphis grew rapidly after the yellow fever epidemics, mostly by settlement of blacks and whites from the surrounding rural territory. Many were poor, but some brought wealth acquired in agriculture and the timber industry. The population was also enriched by Irish, Italian and Jewish immigrants. The dichotomies of black and white, rich and poor, rural and urban, as well as Memphis's status as a transport centre for Mid-America, are responsible for the special character of much of the city's culture and music. Throughout the 20th century these forces have converged in various ways, leading to important developments in blues, gospel, jazz, country music, rock and soul music.

There is little documentation of traditional music in Memphis in the 19th century, but its richness can be assumed from 20th-century recoveries of solo and group work songs, spirituals, instrumental dance music, ballads

and ragtime and blues songs. Ragtime by local composers was published for about the first 15 years of the century. Compositions by Joseph H. Denck, Geraldine Dobyns, Elma Ney McClure, Saul Bluestein, Wheatley Davis and W.C. Handy often contain folk and blues elements and reveal ragtime to have been a vehicle for musical expression by women and members of immigrant groups. Italian and Irish Americans were also prominent at this time as owners of theatres and saloons attracting black customers. In 1910 Fred Barrasso founded the Tri-State Circuit of theatres presenting black entertainment, including some of the first performances of blues by professional singers.

W.C. Handy had settled in Memphis by 1907 as the leader of a black American band that performed for both white and black social functions. He had already encountered traditional blues music in the Mississippi Delta and begun arranging these tunes for his band. Handy continued to exploit blues material as a bandleader in Memphis and in 1912 published the *Memphis Blues*, one of the first published tunes to have the word 'blues' in its title. He followed this with *St Louis Blues* in 1914 and a series of other blues hits, establishing Pace and Handy (later Handy Brothers) as the leading publishing house for blues in the 1910s. Handy soon gained a reputation for himself as 'father of the blues' and for his publishing house and later the city of Memphis as 'home of the blues'. The city has displayed an ambivalent attitude towards this reputation ever since. Handy relocated his business to Chicago and then New York in 1918, but other Memphis composers emulated his success into the 1920s. The most successful were the bandleaders Charles H. Booker and Bob Miller.

Between 1927 and 1930 five record companies set up studios in Memphis for brief periods and recorded a range of local talent. Blues by resident Memphis performers were heavily represented, ranging from solo singer-guitarists (Robert Wilkins, Furry Lewis, Jim Jackson), to duos (the Beale Street Sheiks, Memphis Minnie and Kansas Joe) and larger ensembles (Cannon's Jug Stompers, the Memphis Jug Band). The latter groups combined traditional instruments of African derivation with harmonica and various stringed instruments. The country music performers who recorded during this period were mostly from outside Memphis. The city thus fulfilled its role as a major distribution centre for music. Black American religious music was represented by the preaching and spiritual singing of Rev. E.D. Campbell and Rev. Sutton E. Griggs, vocal harmony by the I.C. Glee Quartet, and especially the music of the Church of God in Christ, America's largest predominantly black American Pentecostal denomination. Artists representing this church, such as Elder Richard Bryant's Sanctified Singers, Elder Lonnie McIntorsh, Bessie Johnson and A.C. and Blind Mamie Forehand, introduced a rough-voiced singing style and the use of musical instruments, including even jug bands, into black religious music. Many of the jazz artists recorded in Memphis had served in bands under the direction of W.C. Handy in the 1910s and displayed the influence of his formalism and emphasis on arrangement, in contrast to the more improvisational styles prevailing elsewhere. Among the leaders whose bands were recorded were Douglas Williams, Charles Williamson and Jimmie Lunceford, along with white jazz groups under the leadership of Slim Lamar and Blue Steele. Other artists such as the trumpeter Johnny

Dunn, the drummer Jasper Taylor and the arranger Gene Gifford left Memphis and achieved success through recordings made in the north.

For nearly two decades from 1931 there was only one recording session in Memphis, held in 1939. Recordings by black groups led by James De Berry and Charlie Burse present a synthesis of elements from jug bands and small jazz combos, pointing to the sounds of later blues ensembles. A similar synthesis of string band and jazz elements is heard in the recordings of the white Swift Jewel Cowboys, a group performing in the 'western swing' style. Other artists such as the blues pianist Memphis Slim (Peter Chatman) and the blues guitarist Memphis Minnie (Lizzie Douglas) had to relocate to Chicago in order to maintain recording careers during this period.

A permanent recording industry was launched in Memphis in 1950 with the opening of the Memphis Recording Service headed by Sam Phillips. By 1952 this had become Sun Records, a company that would record an extraordinary range of musical talent for the next decade. Another important factor affecting the development of Memphis music in this period was the radio station WDIA's change in 1949 to an all-black on-air format. Its steady diet of live and recorded blues and gospel music, along with increased black music programming at other local stations, drew not only many black listeners but whites as well. Among the Memphis artists in the blues and rhythm and blues fields to achieve fame through recordings in the early 1950s were Howlin' Wolf (Chester Burnett), B.B. King, Bobby Bland, Junior Parker, Rosco Gordon, Doctor Ross, Joe Hill Louis, Rufus Thomas and Johnny Ace. Strong instrumental music programmes in the public high schools nurtured jazz talent, but the city's prevailing tastes in blues and other vocal forms did not allow a prominent jazz scene to develop. Gospel recording was dominated by the sound of quartets, such as the Spirit of Memphis, which featured lead switching and a 'pumping' bass singer. The gospel compositions of Lucie Campbell and Rev. W. Herbert Brewster of Memphis were also widely recorded during the 1940s and 50s. In the field of country music a number of groups were recorded in a 'honky tonk' style, while the most distinctive country artist to appear in the 1950s was Johnny Cash. The most significant new style to emerge from Memphis at this time was 'rockabilly', an important component of rock and roll that featured a small combo blues instrumentation dominated by electric guitar and/or piano, musical structures based in the blues and lyrics appealing to adolescent sensibilities. Most rockabilly performers were from the region around Memphis and had direct contact with black music and musicians. The chief exponent of the style was Elvis Presley, who began recording in 1954. Other important rockabilly performers were Carl Perkins, Jerry Lee Lewis, Billy Riley, Warren Smith, Johnny Burnette, Charlie Feathers, Johnny Bond and Charlie Rich.

Popular music in Memphis during the 1960s and first half of the 1970s was dominated by soul music. In its most characteristic Memphis variety it featured highly emotional gospel-influenced vocals with a backing of electric guitar and bass, organ and drums, usually supplemented with trumpet and saxophone and sometimes additional wind instruments. The leading record companies associated with this music were Stax and Hi, with other significant contributions made by Goldwax and Home of the

Blues. The backing musicians and some of the vocalists were from Memphis, but many of the latter were recruited from other parts of the country. Some of the backing musicians, particularly at Stax, were white, marking the first period of sustained racial integration in Memphis recording studios. Among the leading Memphis soul recording artists of this era were Booker T. and the MGs, Carla Thomas, Rufus Thomas, Otis Redding, William Bell, Sam and Dave, Eddie Floyd, Isaac Hayes, Willie Mitchell, Ann Peebles, Al Green, James Carr, O.V. Wright, Johnny Taylor and the Staples Singers. While a number of the soul music performers, such as Rufus Thomas, drew heavily on blues sources, those who recorded strictly blues were fewer in number. Among the most prominent of these were Albert King, Little Milton and Big Lucky Carter. Meanwhile, the efforts of blues researchers stimulated a revival of older blues styles and the rediscovery of performers such as Furry Lewis, who often appeared at local clubs and festivals and inspired musicians of a younger generation.

Since the decline of soul music in the mid-1970s, Memphis has fostered individual successes in a variety of popular musical styles, but no distinctive new genre. The last quarter of the 20th century saw a wave of appreciation of the city's musical past, symbolized by the opening of Elvis Presley's home Graceland as a tourist destination following his death in 1977, the redevelopment of Beale Street as a centre of blues activity and a number of festivals highlighting the musical heritage of Memphis and the surrounding region.

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DAVID EVANS

Memphis Minnie [Douglas, Minnie; Douglas, Lizzie]

(*b* Algiers, LA, 3 June 1897; *d* Memphis, 6 Aug 1973). American blues singer and guitarist. When a child she went to Memphis, where, as Kid Douglas, she earned her living as a street musician. From 1916 to 1920 she toured the South with the Ringling Brothers Circus. With her husband, the Mississippi blues guitarist and mandolin player Joe McCoy, she began a highly popular series of blues recordings (1929), and about 1930 they moved to Chicago. After their divorce in 1935 she recorded with Black Bob (piano) and Casey Bill Weldon (guitar), with whom she made the rousing *Joe Louis Strut* (1935, Voc.). Her common-law husband, Ernest 'Lil Son' Lawler, also a blues guitarist, supported her on *Me and my Chauffeur Blues* (1941, OK). For nearly 30 years her 'Blue Monday' parties in Chicago were celebrated among blues singers. In 1957 she returned to Memphis and five years later had a stroke which ended her singing career.

Memphis Minnie enjoyed unequalled stature among women country-blues singers. Her performances were greatly admired by male blues artists, and she was the only significant female blues instrumentalist, playing the guitar with the forceful, swinging rhythm characteristic of many Memphis-based musicians. Her voice was strong, with breadth in the middle range, and her guitar playing well phrased, as for example on her best-selling *Bumble Bee* (1930, Voc.). Many of her blues were topical or autobiographical, as in *Memphis Minnie-Jitis Blues* (1930, Voc.), referring to her illness; the lyrics of many others were rich in their use of imagery or thematic interest. Among her finest recordings were the guitar duets with McCoy, including the exceptional *Let's Go to Town* (1931, Voc.).

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PAUL OLIVER

Mena [de Texerana], Gabriel [Graviel; 'el músico']

(*d* Medina de Rioseco, 3 Sept 1528). Spanish poet and composer. According to Luís Zapata's *Miscelánea* (after 1592/*R*) he was a servant of the Admiral of Castile, don Fadrique Enríquez (*d* 1537), and according to the *Cancionero general* (Valencia, 1511) he was a singer in the royal

chapel. The first reference to him in the royal household accounts dates from 1496; he continued to serve there until at least 1502. Barbieri suggested that Mena entered the service of Enríquez after the death of his cousin, King Ferdinand, in 1516. If he did, he had returned to royal service at least by June 1523 when he was employed in the household of Juana 'the Mad', where he remained until his death. A poem included in the 1554 edition of the *Cancionero general* describes him as a married singer living in Torrelobatón, close to Tordesillas, where Juana had withdrawn. His will reveals that he was, in fact, married twice, and had three children. Romeu Figueras (MME, xiv/1, 1965, p.209) suggested that he may have been of Jewish descent, although his will makes it clear that if he was, he must have been a *converso*.

As well as being an accomplished and respected poet, his 19 surviving musical settings reveal that he was one of the best composers of his generation. (A further song, *¡A la caça, sus, a la caça!*, attributed to him by Barbieri, is in fact ascribed to 'Luchas'; only the last verse, a late addition to the work, is by Mena.) All but one of his villancicos are preserved in the Cancionero Musical de Palacio (ed. in MME, v, x, 1947–51), the majority of these being later additions made to the manuscript in about 1515 or 1516 (Romeu Figueras). One further song, *Aquel pastorcico, madre*, is in the manuscript *E-Bbc* M.454.

Almost all the songs are concerned with the suffering of the courtly lover, but a striking feature is his tendency to gloss, in terms of both text and music, popular refrains. In four songs, *Aquel pastorcico, madre*, *La bella malmarida* (MME, x, no.234), *Aquella mora garrida* (MME, x, no.254) and *Sola me dexastes* (MME, x, no.422), the popular melody appears to be cited in full in the tenor. Usually, however, the popular melody is reworked or emulated in a more sophisticated manner typical of the court song composers of the early 16th century. The texture of Gabriel's songs is often imitative and generally more contrapuntal than the essentially homophonic idiom developed by Juan del Encina.

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TESS KNIGHTON

Mena, Luis Emilio

(*b* Santo Domingo, 12 Nov 1895; *d* Santo Domingo, 15 Nov 1964). Dominican composer, conductor and teacher. He studied the flute, harmony and composition with J. de J. Ravelo, playing in his teacher's

band by the age of 14; he also learnt the piano, oboe, cello and bassoon. After abandoning a dentistry degree to follow music, he studied with Alfredo Soler at the Liceo Musical in Santo Domingo, graduating as a professor of flute (1926); he also studied composition with E.C. Chapí. He taught solfège and music theory at the Liceo Musical, and taught at the National Conservatory. He directed several music schools and the orchestras of radio stations HIX and HIN. He was a founder member of the Santo Domingo SO (1932), the precursor of the Orquesta Sinfónica Nacional (1941) which he conducted many times. Among his activity in sacred music, he conducted at the ceremony for the coronation of the image of Nuestra Señora de Altagracia (1922), the unofficial patroness of the country. In the 1970s he was posthumously made a Caballero of the Order of Duarte, Sánchez and Mella.

Principally a composer of over 200 short works, he is perhaps the best Dominican orchestral composer of his time, winning two national prizes and gaining performances in the USA. His secular music includes salon and chamber music and arrangements for string quartet and guitar. The orchestral suite *Recuerdos de infancia* is well known to Dominican audiences; his important symphonic works include *Sinfonía giocosa* and *Ecos de la libertad*, a symphonic fantasy on three Dominican national anthems.

WORKS

(selective list)

Orch: Sinfonía giocosa; Ecos de la libertad; Recuerdos de infancia, suite; Fantasía española, cl, orch; El camino del cielo, ov; Intermedio Andaluz y Zapateado, ov, perf. 1942; 3 preguntas, fl, orch; Gaviottina; Y fue un sueño; Lágrimas dulces; Milagros; Coquetería; Ov.; Nelly-Rose; Preludietto; Scherzo; Romanza, vn, orch

Chbr orch/fl, pf: Ilaila, Vals diabólico; Como un sueño, 1935; Gugú, 1935; Valsettino; Adelfa; Mimiam; Doris; Gavota ingenua; Stella; Adagio expresivo

Pf: Lucila; Elila, capricho; Scherzettino; Scherzetto; Caprichosa; Azulejos; Minuetto; Jugando a los deditos; Angelina; Florence; Lila; Canzona; Album para los niños; 25 Little Preludes; Andresito

Org: 36 preludios religiosos; Lamento; Comunión; Adoración; Coral; Invocación, perf. 1934; Plegaria, perf. 1934; A mi madre; Lento quasi religioso

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B. Jorge: *La música dominicana: siglos XIX–XX* (Santo Domingo, 1982)

A. Incháustegui: *Por amor el arte: notas sobre música, compositores e intérpretes dominicanos* (Santo Domingo, 1995), 20–22

MARTHA ELLEN DAVIS

Mena'ane'im

(Heb.).

Ancient Jewish instrument, possibly a rattle; *see* Biblical instruments, §3(v).

Menalt, Gabriel

(*b* Martorell, nr Barcelona; *d* Barcelona,1687). Spanish composer and organist. Accounts exist of his competing for the posts of organist at SS Justo y Pastor in 1678 and S María del Mar in 1679, both in Barcelona; he won the latter position and held it until his death, which apparently occurred when he was still young. All his known works are for the organ and are contained in two manuscripts (*E-Bc* M. 729 and M. 751.21); they include six pieces of the tiento type (some termed 'gaytilla' or 'partido'; one ed. J. Muset, *Early Spanish Organ Music*, New York, 1948; five ed. in *Antología de organistas españoles del siglo XVII*, i–ii, Barcelona, 1965–6), two sets of versets, and several settings of *Sacris solemniis* and the Spanish *Pange lingua*. One set of versets for the eight psalm tones treats the plainsong in each of the four voices in turn amid imitative counterpoint. The other set, as well as most of the larger pieces, is less contrapuntal. Several are for divided register – a Spanish tradition – and feature lively figuration in the solo register against a relatively static accompaniment; those for single register tend to pursue lengthy sequences in a somewhat homophonic texture.

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H. Anglès: 'Els organistes i la música d'orgue a Catalunya en els segles XVIIè i XVIIIè', *Revista catalana de música*, i (1923), 29

F. Baldelló: 'La música en la basílica parroquial de Santa María del Mar de Barcelona', *AnM*, xvii (1962), 209–41

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ALMONTE HOWELL

Mena Moreno, Juan Manuel

(*b* 1917; *d* Managua, 1989). Nicaraguan composer and choir director. He studied at the School of Sacred Music in Morelia, Mexico. After his return to Nicaragua he played the organ in León and taught at the National Conservatory in Managua, but his principal contribution came as director of the Nicaraguan National Choir until shortly before his death. Under his leadership the ensemble became the nation's second most important outlet after the National Symphony for classical works and classically arranged material, and also made several international tours. Mena contributed nearly the entire Nicaraguan professional choral repertory, arranging dozens of folksongs and melodies, and he remains the nation's most accomplished composer of vocal works in the classical idiom. His setting of Ernesto Cardenal's *Psalm V* was recorded by the Göteborg Chamber Choir in September 1985. He also wrote several short pieces for chamber orchestra. *Lajicarita*, written in the early 1980s, was the largest of these works. Especially in his orchestral writing, Mena's style is characterized by inventive melodic counterpoint favouring fugue and the use of

chromaticism within a strong tonal foundation. Mena's abiding concern with creating a nationally rooted classical repertory is shown in his last compositions, a projected set of works based on *sones* (folk music forms) inspired by the Villa-Lobos cycle *Bachianas brasileiras*. Only two were completed: *Monimbó es Nicaragua (Sonniquería bachiana* no.1), first performed in 1985 by the Matanzas SO, Cuba, under the direction of César Prado, and *Sonniquería bachiana* no.2, a short concerto written in 1988 and scored for the Nicaraguan *marimba de arco* and a chamber orchestra.

T.M. SCRUGGS

Menander [Menandros]

(*b* Athens, 342 bce; *d* Athens, *c*290 bce). Greek comic poet. The most famous playwright of Greek New Comedy, he wrote more than 100 plays, domestic comedies in which intrigues, reversals and recognition scenes abound. The plays, of which few survive, have little metrical variety, being mostly in iambic trimeters. However, in a long scene (880–958) from the *Misanthrope*, Menander changed the metre to the 15-syllable catalectic iambic tetrameter which was recited to an aulos accompaniment. Two brief fragments of another play, the *Possessed Girl*, contain an invocation to Cybele and a corybantic dance and song in hexameters. For the latter the aulos modality would almost certainly have been Phrygian. A mosaic (100 bce) from the Villa of Marcus Tullius Cicero at Pompeii shows three actors in this comedy playing (or pretending to play) the double aulos, small cymbals and hand-held tympanum.

The characters represented as musicians in these comedies were usually young women of slave status skilled in playing the double aulos or *psaltērion* (a harp-like instrument; *see* Psaltery, §1). Apparently the *psaltria* was more respectable than the *aulētris*, who was often a prostitute (*see* Aulos, §II, 4). One *psaltria*, Habrotonon, had a major role in the *Arbiter*. Phanias, the main character of the *Citharistes*, was apparently a successful concert performer, freeborn and wealthy. One fragment of this play (Sandbach, no.7) refers to someone (presumably not Phanias) who through instruction (*paideuesthai*) is acquiring or perhaps imparting an affected taste for music; but little more than 100 lines have survived.

The male aulete who provided the accompaniment played the music that was supposedly being performed by an *aulētris*, but his principal task was to accompany the chorus (by convention a group of drunken revellers, votaries of Pan, huntsmen etc.), who were irrelevant to the plot. Only their initial appearances were even acknowledged in dialogue; otherwise a mere stage direction 'chorus' (*chorou*) sufficed, or occasionally 'aulos music' (*aulei*, '[someone] plays the aulos'), as in the manuscripts of Aristophanes. These entr'acte performances were probably a combination of song, dance and mime.

WRITINGS

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E.W. Handley, ed.: *The Dyskolos of Menander* (London, 1965), esp. 171ff, 210–11, 282ff

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G. Comotti: 'L'aulo *ghingras* in una scena menandrea del mosaico di Dioscuride', *Quaderni urbinati di cultura classica*, xx (1975), 215–23 and 4 pls.

WARREN ANDERSON/THOMAS J. MATHIESEN

Menantes.

Pseudonym of Christian Friedrich Hunold.

Menault, Pierre

(*b* Beaune, 1642; *d* Dijon, 1694). French composer. He attended the choir school of the collegiate church of Notre Dame, Beaune, from 1650 to 1660 and was taught by Jacques Huyn, the *maître de chapelle*, and Claude Chardenet, the organist. He was made *maître de musique* at Châlons-sur-Marne Cathedral, and he then occupied the same post in the collegiate church of his native city from 1671 to 1676. He was back in Châlons-sur-Marne from 1676 to 1687. In 1683 he took part in the competition for the appointment of *sous-maîtres* to the royal chapel at Versailles, but he did not get past the first round. He ended his career in Dijon, where he became choirmaster of the large collegiate church of St Etienne (where Rameau's father was organist). The works by Menault which have come down to us were published by Christophe Ballard between 1676 and 1693. The five masses are in the old Franco-Flemish style and, like many others of the period, use the same head-motif at the beginning of several sections. Most movements begin with successive entries in imitation and some approach a fugal exposition, but on the whole the counterpoint is treated with the greatest freedom. From 1686 onwards Menault regularly wrote a basso continuo part for those movements where the vocal forces were reduced. The Vespers setting is ambitious in both its dimensions (five psalms, antiphons and motets) and its scoring (for few voices, strings, organ and continuo). It is the only complete surviving example of the early evening Office set by a French composer of this period.

WORKS

Edition:*Pierre Menault: Messes pour Saint-Etienne de Dijon*, ed. M. Cuvelier (Versailles, 1993) [C]

Missa 'O foelix parens', 6vv (Paris, 1676)
Missa 'Tu es spes mea', 6vv (Paris, 1686)
Missa 'Ave senior Stephane', 5vv (Paris, 1687)
Missa 'Ferte rosas', 6vv (Paris, 1691); ed. in C
Missa 'Date lilia', 6vv (Paris, 1692); ed. in C

Vespres à deux choeurs avec symphonies (Paris, 1693)

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P. Papillon: *Bibliothèque des auteurs de Bourgogne* (Dijon,1745/*R*)

MICHEL CUVELIER

Mencía (Tajueco), Manuel

(bap. Berlanga de Duero, 20 May 1731; *d* Madrid, 7 Aug 1805). Spanish composer and *maestro de capilla*. He may have trained at the Palencia Cathedral, where his uncle, Manuel Tajueco, was organist. Up until 1752 he held the post of organist at the collegiate church of Berlanga de Duero (Soria), but in that year he took up the position of second organist of the Palencia Cathedral on an interim basis. Between 1754 and 1755 he competed unsuccessfully for various posts as organist and *maestro de capilla* in Osma, Segovia and Zamora. In December 1755 he was named *maestro de capilla* of León Cathedral, a position in which he encountered a number of problems. Following a series of cautions, the León town council dismissed him in 1758. He fought his dismissal in court, and after a lengthy process was awarded compensation and reinstatement in his post in January 1768. During the intervening years he lived in Madrid, trying to find favour at court. Towards the end of 1769 he was appointed *maestro de capilla* of the convent of the Descalzas Reales in Madrid, a post he held until his death and in which he enjoyed a great reputation.

Mencía's few surviving works are typical of the late 18th century. In his Latin works he exploited the textual possibilities of alternating solos, duets and choruses with instrumental passages of an orchestral character. Also reflected in his output is the contemporary trend of preferring responsorios to villancicos for major festivals.

WORKS

Lat: 2 masses, 6 responsorios, 9 res, 7 Lamentations, 4 ps settings, 2 Mag, 1 invitatory, 1 lit, 1 Compline: *E-AS*, *E, L, LPA, MO, SE, TUY*

Sp: 1 villancio, *MO*; 1 duo, *AS*

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PABLO L. RODRÍGUEZ

Menckin, Thomas.

See Mancinus, Thomas.

Mendel, Arthur

(*b* Boston, MA, 6 June 1905; *d* Newark, NJ, 14 Oct 1979). American musicologist. From Harvard University (AB 1925) he went to the Ecole Normale de Musique in Paris, where he studied music theory and composition with Nadia Boulanger (1925–7). He was music critic of the *Nation* (1930–33), literary editor for G. Schirmer, Inc. (1930–38), editor of the American Musicological Society's journal (1940–43) and editor for Associated Music Publishers (1941–7). In addition he was also an active translator (of Bekker, Hindemith and Alfred Einstein) and from 1936 to 1953 he was the conductor of the Cantata Singers, one of the first choral groups in the USA to give authentic performances of Baroque music. He taught at the Dalcroze School of Music and the Diller-Quaile School in New York from 1938 to 1950, serving as president of the former (1947–50).

In the late 1940s Mendel gained recognition as a musicologist (self-taught). He held lectureships at Columbia University (1949) and at the University of California, Berkeley (1951), and was appointed professor of music at Princeton University (1952), where he was department chairman (1952–67) and held the Henry Putnam University Professorship from 1969 until his retirement in 1973. In 1976 he was awarded the honorary doctorate from Brandeis University. He was a member of the editorial boards of the Neue Bach-Ausgabe and of the new Josquin edition.

Mendel published some editions in vocal score of works by Schütz and Mozart and studies in the history of musical pitch and on the rhythmic structure of Renaissance and Baroque music. He also examined the basic assumptions of musicological method and wrote on the goals and tasks of higher musical education. His editions and studies of Bach's life and works, most notably the documentary biography *The Bach Reader* (with Hans T. David), and his practical and critical editions of the *St John Passion*, brought him recognition as the foremost American Bach scholar of his generation. In his later years he investigated the music of Josquin and the possible applications of computer technology to musicological problems.

WRITINGS

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'More for The Bach Reader', *MQ*, xxxvi (1950), 485–510

'On the Keyboard Accompaniments to Bach's Leipzig Church Music', *MQ*, xxxvi (1950), 339–62

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'Towards Objective Criteria for Establishing Chronology and Authenticity: What Help can the Computer Give?', *Josquin des Prez: New York 1971*, 297–308

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ROBERT L. MARSHALL

Mendelsohn, Alfred

(*b* Bucharest, 4/17 Feb 1910; *d* Bucharest, 9 May 1966). Romanian composer, teacher and conductor. He studied composition with F. Schmidt and Marx at the Vienna Music Academy (1927–31), where he was also a pupil of Wellesz and Lach in music history; he continued his composition

studies under M. Jora at the Bucharest Conservatory (1931–2). After a period as a harmony teacher at the E. Massini Conservatory in Bucharest (1932–6), he directed that institution from 1936 until 1940; later he was assistant director of music and conductor at the Romanian Opera in Bucharest (1945–54). He held the posts of secretary (1946–9, 1954–63) and vice-chairman (1963–6) of the Romanian Composers' Union, and taught counterpoint and composition at the Bucharest Conservatory (1949–66). Mendelsohn made his mark both as an exceptional teacher and as a prolific composer of wide culture, working in a great diversity of styles, forms and genres. He had a propensity for the monumental and grandiose, particularly in his cantatas and oratorios on patriotic historical subjects. His dramatic temperament is evident in the operas *Meşterul Manole* ('Master Manole') and *Michelangelo*, but even more so in the oratorios *Horia* and *1907* and in the Symphony no.3. The basis of his style evolved from Regerian late Romanticism to serialism in the manner of the Second Viennese School; his final mature manner was realized in several works of a nationalist spirit written during the period 1950–66.

WORKS

(selective list)

Stage: Harab Alb (ballet), 1948; Meşterul Manole [Master Manole] (lyrical drama, 3, A. Jar, after folktale), 1949; Călin (ballet), 1956; Anton Pann (operetta, 3, I. Roman and R. Albala), 1961, Bucharest, 10 Dec 1963; Michelangelo (op, 3, Mendelsohn, after Kiriţescu), 1964, Timişoara, 29 Sept 1968; Spinoza (op, 6 scenes, P. Sterian), 1966

9 syms.: 1944–64

Other orch: 3 suites, 1937–43; Sym. Poem [no.1], 1949; Sym. Poem [no.2], 1953; Vn Conc. [no.1], 1953; Vn Conc. [no.2], 1957; Org Conc., 1960; Vn Conc. [no.3], 1963

Choral: Poemul păcii [Poem to Peace], 1952; Cantata Bucureştiului, 1953; Horia (orat), 1955; '1907' (orat), 1957; Sub cerul de vară [Summer Sky] (sym.-cant.), 1959; Pentru marele octombrie [For the Great October] (orat), 1960

10 str qts; 3 vn sonatas; Vc Octet

Principal publishers: ESPLA, Editura muzicală

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V. Cosma: *Muzicieni români* (Bucharest, 1970), 295ff

VIOREL COSMA

Mendelssohn, Arnold (Ludwig)

(*b* Ratibor [now Racibórz], Silesia, 26 Dec 1855; *d* Darmstadt, 19 Feb 1933). German teacher, composer and organist, son of a second cousin of Felix Mendelssohn. After studying law at Tübingen (1877), he pursued a musical education at the Institut für Kirchenmusik in Berlin (1877–80),

where his teachers included Karl August Haupt for the organ, Loeschhorn for the piano and Grell, Friedrich Kiel and Taubert for composition. In the 1880s he occupied in rapid succession a number of increasingly important posts: music director and organist of Bonn University (1880–82) where he made friends with Spitta; music director in Bielefeld (1882–5); teacher of composition at the Cologne Conservatory (1885–90); and finally Hessian master of church music and professor at the conservatory in Darmstadt (1891–1912). From 1912 he taught at the Frankfurt Conservatory where Hindemith and K. Thomas were among his students. He was also the recipient of numerous honorary degrees and titles, as well as other awards.

Mendelssohn contributed significantly to the renewal of interest in Lutheran church music both by his promotion of the works of Bach and Schütz and through his own compositions, which began to chart a new course that Distler, Pepping, Raphael and others would later follow. Rejecting the romanticized style of his contemporaries, he evolved a purer and more appropriate polyphonic liturgical idiom. The influence of Bach is strongest in such early works as the *Abendkantate* (1881); Mendelssohn later showed considerable individuality in his incidental music to Goethe's *Paria* (1906) and *Pandora* (1908) and in his *Geistliche Chormusik* (1926). In his operatic works he avoided Wagnerian influences and accordingly chose a fairytale subject and a folklike musical setting for *Der Bärenhäuter* (1897); many of his later lieder are in a similar vein, while his earlier ones, more complex in style, betray the influence of Hugo Wolf, whom he met in 1890.

A man of impressive cultural breadth, Mendelssohn wrote essays (*Gott, Welt und Kunst* is the best-known), edited music by Hassler, Schütz and Monteverdi, and was well-versed in literature, theology and philosophy. He was also widely respected as a sensitive judge and source of encouragement to talented young musicians.

WORKS

At least 219 items, prints and MSS, all in *D-Bsb*; complete list compiled by F. Noack in *D-DS*; all printed works published in Leipzig, unless otherwise stated

stage

Elsi, die seltsame Magd (op, 2, H. Wette, after J. Gotthelf), op.8, Cologne, 16 April 1896 (Berlin, 1896)

Der Bärenhäuter (op, 3, Wette), op.11, Theater des Westens, Berlin, 9 Feb 1900 (Berlin, 1897)

Paria (incid music, J.W. von Goethe), op.36 (Berlin, 1906)

Pandora (incid music, Goethe), op.37 (Berlin, 1908)

other vocal

Sacred choral works incl. Abendkantate (Berlin, 1881); Das Leiden des Herrn, solo vv, chorus, org, orch, op.13 (1900); Auferstehung, A, chorus, org, orch, op.17 (Berlin, 1900); Aus tiefer Not, S, chorus, org, orch, op.54 (1912); Auf meinen lieben Gott, solo vv, chorus, org, orch, op.61 (1912); Zagen und Zuversicht, 3 solo vv, chorus, orch, op.84 (1920); Deutsche Messe, 8vv chorus, op.89 (1923); Geistliche Chormusik, 14 motets for the liturgical year, op.90 (1926)

Secular works incl. Zehn Volkslieder, 3–4 male vv, op.99 (1929); lieder comprising 4 collected vols. and individual op. nos.

instrumental

Orchestral works incl. 3 syms., E♭, C and a (all MS); Vn Concerto, op.88 (Berlin, 1922)

3 str qts, incl. no.2, D, op.67 (Leipzig, 1916) and no.3, B♭, op.83 (Leipzig, 1926)

Trio, a, 2 vn, pf, op.76 (Leipzig, 1916); Sonata, f, vc, pf, op.70 (Leipzig, 1916); Sonata, C, vn, pf, op.71 (Leipzig, 1916); 2 pf sonatas, c and e, op.66, both (1916)

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A. Werner-Jensen: *Arnold Mendelssohn als Liederkomponist* (Winterthur, 1976)

E. Weber-Ansat: *Arnold Mendelssohn (1855–1933) und seine Verdienste um die Erneuerung der evangelischen Kirchenmusik* (Regensburg, 1981)

EDWARD F. KRAVITT

Mendelssohn(-Bartholdy) [Hensel], Fanny (Cäcilie)

(*b* Hamburg, 14 Nov 1805; *d* Berlin, 14 May 1847). German composer, pianist and conductor, sister of the composer Felix Mendelssohn. She was the eldest of four children born into a post-Enlightenment, cultured Jewish family. Of her illustrious ancestors, her great-aunts Fanny Arnstein and Sara Levy provided important role models, especially in their participation in salon life. Her paternal grandfather, Moses Mendelssohn, was the pivotal figure in effecting a rapprochement between Judaism and German secular culture. In Fanny Mendelssohn's generation this movement resulted in the conversion of the immediate family to Lutheranism. Despite baptism, however, Fanny retained the cultural values of liberal Judaism.

An important element in the family circle was her special relationship with her younger brother Felix (1809–47). In close contact their entire life, they stimulated and challenged each other musically and intellectually. Fanny played a major role in shaping some of Felix's compositions, notably his oratorio *St Paul* (completed in 1837), and advised him on musical matters.

Felix, likewise, encouraged her compositional activities, but he discouraged publication. Although his attitudes echoed his father's views and reflected the prevailing cultural values, they may have been motivated by jealousy, fear of competition, protectiveness or paternalism. In any case, these negative aspects exacerbated Fanny's own feelings of ambivalence towards composition. She depended on Felix's good opinion of her musical talents, as expressed in a letter to him of 30 July 1836, where she speaks of a Goethe-like demonic influence he exerted over her, and said that she could 'cease being a musician tomorrow if you thought I wasn't good at that any longer'. But after Felix's marriage in 1837, their relationship became less intense. In 1846 Fanny embarked on publication without her brother's involvement, as she declared in a letter of 9 July 1846 regarding a forthcoming project that became her collection of Lieder op.1 (both letters in Citron, 1987). Her pointed avowal of independence suggests pent-up frustration on this sensitive issue.

From 1809 Fanny Mendelssohn lived in Berlin. She received her earliest musical instruction from her mother, Lea, who taught her the piano (she is reputed to have noted her daughter's 'Bach fingers' at birth). She then studied the piano with Ludwig Berger, and in 1816 with Marie Bigot in Paris. A few years later she embarked on theory and composition with C.F. Zelter, a conservative musician and early champion of J.S. Bach. Her first composition dates from December 1819, a lied in honour of her father's birthday. In 1820 she enrolled at the newly opened Berlin Sing-Akademie. During the next few years Mendelssohn produced many lieder and piano pieces; such works were to be the mainstay of her output of about 500 compositions. On 3 October 1829 she married the Prussian court painter Wilhelm Hensel. Their only child, Sebastian, was born the following year (recent evidence shows that there was at least one stillbirth).

Beginning in the early 1830s, Mendelssohn became the central figure in a flourishing salon, for which she created most of her compositions and where she performed on the piano and conducted. Her tastes favoured composers who were then unfashionable, including Mozart and Handel, and especially Bach. Her only known public appearance was in February 1838, performing her brother's First Piano Concerto at a charity benefit. Two trips to Italy, in 1839–40 and 1845, were among the highpoints of her life. In Rome she formed a close relationship with Gounod, who later noted Fanny's influence on his budding musical career. Her impressions of the first Italian trip are inscribed in *Das Jahr*, a set of 12 character-pieces that combine musical and autobiographical motifs. Her last composition, the lied *Bergeslust*, was written on 13 May 1847, a day before her sudden death from a stroke.

While lieder and piano pieces dominate her output, she composed a few large-scale dramatic works in the early 1830s, perhaps to test her role as *saloniste*, including the *Lobgesang* (1831), the cantata *Hiob* (1831), the *Oratorium nach Bildern der Bibel* (1831), the dramatic scene *Hero und Leander* (1832) and the Overture in C (*c*1830). Of note among the relatively small number of instrumental chamber works is the Piano Trio op.11 (composed 1846) and the String Quartet. Only a very small amount of her music was published – 11 opus numbers and about 16 single pieces without opus number. This fact, combined with the previously restricted

access to her manuscripts (many still in private hands), has impeded a thorough evaluation of her style. Nonetheless, the available music suggests certain traits we may assume to be typical: lyricism, as in the published piano pieces; neo-Bachian procedures, as in the Prelude in E minor and in the *Oratorium nach den Bildern der Bibel*; and, above all, attention to craftsmanship and respect for traditional syntax and procedures. It further suggests that her music has been unduly neglected. Many modern editions have now appeared, especially from Furore Verlag (Kassel) and Hildegard Publishing (Bryn Mawr, Pennsylvania), but the great majority of works are still in manuscript.

Fanny Mendelssohn's letters and diaries reveal a witty, perceptive and intelligent woman, fully conversant with intellectual life. Her strong self-image in this regard contrasts with her shaky confidence in her creativity (not uncommon in women composers). Yet despite her doubts, she created and maintained in her salon a flourishing showcase for her many musical talents. Any full-scale evaluation will have to take into account the importance of the salon for Mendelssohn as for countless other female composers, writers and artists.

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printed works published in Berlin unless otherwise stated

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songs

for 1 voice and piano unless otherwise stated

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Mendelssohn(-Bartholdy), (Jacob Ludwig) Felix

(*b* Hamburg, 3 Feb 1809; *d* Leipzig, 4 Nov 1847). German composer. One of the most gifted and versatile prodigies, Mendelssohn stood at the forefront of German music during the 1830s and 40s, as conductor, pianist, organist and, above all, composer. His musical style, fully developed before he was 20, drew upon a variety of influences, including the complex chromatic counterpoint of Bach, the formal clarity and gracefulness of Mozart and the dramatic power of Beethoven and Weber.

Mendelssohn's emergence into the first rank of 19th-century German composers coincided with efforts by music historiographers to develop the concept of a Classic–Romantic dialectic in 18th and 19th-century music. To a large degree, his music reflects a fundamental tension between Classicism and Romanticism in the generation of German composers after Beethoven.

R. LARRY TODD

Mendelssohn, Felix

1. Early years.

Mendelssohn's paternal grandfather was Moses Mendelssohn (1729–86), the pre-eminent Jewish philosopher of the Enlightenment in Germany (and colleague of G.E. Lessing, J.K. Lavater and Immanuel Kant), who had argued for religious tolerance and the assimilation of German Jewry into German culture. In 1787 the Prussian monarch, Friedrich Wilhelm II, granted a letter of protection (*Schutzbrief*) to the philosopher's widow and six children. Two of the children retained the Jewish faith, two (including Brendel, who married Friedrich von Schlegel in 1804) converted to Catholicism and two (including the composer's father Abraham, 1776–1835) converted to Protestantism. Mendelssohn's maternal great-grandfather was Daniel Itzig (1723–99), a wealthy court banker, who in 1791 obtained a royal patent that extended to his family, including his children and grandchildren, 'all the rights of Christian citizens' throughout Prussia.

In 1804 Abraham, in partnership with his brother Joseph, established the Berlin banking firm J. & A. Mendelssohn (which survived until its liquidation by the Nazis in 1938); in the same year he married Lea Salomon (1777–1842), a granddaughter of Daniel Itzig. The next year a branch of the bank was opened in Hamburg, where Abraham and Lea settled, and where three of their four children were born (Fanny in 1805, Felix in 1809 and Rebecka in 1811; the fourth, Paul, was born in Berlin in 1812). When Napoleon proclaimed the continental blockade against England in 1806, Hamburg became a centre of smuggling activities; to enforce the blockade, the city was annexed and occupied by the French on 1 January 1811. For reasons that remain unclear, Abraham Mendelssohn was forced to flee with his family to Berlin, where they arrived by July 1811. During the war of liberation in 1813 he equipped two Prussian battalions and after Napoleon's defeat in 1815 was among those sent to Paris to collect war reparations imposed by the allied coalition.

In 1812 the Prussian chancellor, Hardenberg, issued a decree (the *Gleichstellungsgesetz*, or emancipation act) extending further rights to Prussian Jews. Nevertheless, on 21 March 1816 the Mendelssohn children were secretly baptized into the Protestant faith and Felix was given the additional names Jakob Ludwig. But not until 1822 did Lea and Abraham Mendelssohn become Protestants. At the same time they added the surname Bartholdy (after the precedent of Lea's brother Jakob Salomon, who had converted to Christianity several years before and adopted Bartholdy, the name of a family dairy farm, as a surname; Jakob advised Abraham to use the name Mendelssohn Bartholdy 'as a distinction from the other Mendelssohns'). In explaining his decision to his daughter Fanny, Abraham Mendelssohn noted in 1820 that the Christian faith 'contains nothing that can lead you away from what is good, and much that guides you to love, obedience, tolerance, and resignation, even if it offered nothing but the example of its Founder, understood by so few, and followed by still fewer'.

The early musical education of Mendelssohn and his sister Fanny was overseen by Lea. In 1816 and 1817 the family visited Paris; there the children took piano lessons with Marie Bigot, whose technique had been admired by Haydn and Beethoven, and played chamber music with the violinist Pierre Baillot. In April 1817, in Frankfurt, the children met their aunt Dorothea von Schlegel, who reported that Felix played with genius and Fanny with a virtuosity beyond all comprehension. At this time Mendelssohn was evidently reading complex scores with ease and transposing at the keyboard studies by J.B. Cramer. By July 1818 he had completed his elementary schooling and his father, impressed by his talent for music and drawing, decided to engage a private tutor. His choice was a lecturer in history at the University of Berlin, G.A.H. Stenzel, who instructed both Felix and Paul in 1818 and 1819. About this time, the nine-year-old Felix began to study the piano with Ludwig Berger, a former pupil of Clementi. In October 1818 Mendelssohn appeared in public, probably for the first time, accompanying the horn players Heinrich and Joseph Gugel in a trio by Joseph Wölfl. The same year he performed J.L. Dussek's 'Military' concerto, evidently from memory; but this accomplishment was eclipsed by Fanny's rendition from memory (at the age of 13) of 24 preludes from Bach's *Wohltemperirte Clavier*.

By May 1819 Mendelssohn was studying the violin with the court violinist C.W. Henning, and attending with Fanny the Friday rehearsals of the Berlin Singakademie, where they heard the 'most serious things', namely, instrumental works by Bach and Handel. The following year he began to study the organ with A.W. Bach and (with Fanny) joined the Singakademie chorus; after his successful audition as an alto the director, Carl Friedrich Zelter, drily noted that the boy was 'usable' (*brauchbar*). The Singakademie had been founded in 1791 by Carl Fasch and was dedicated to the preservation and performance of 18th-century sacred choral music, especially that of Bach; an ancillary Ripienschule rehearsed instrumental music. On Fasch's death in 1800 the directorship passed to his pupil Zelter (the musical confidant of Goethe), who enjoyed a close association with the Mendelssohn family. By June 1819 Zelter was instructing Fanny in music theory and about this time he began to teach Felix as well. A surviving composition workbook documents his astonishing progress. Figured bass

exercises, begun about July, were concluded in October and were followed in 1820 and early 1821 by a rigorous course of chorale, invertible counterpoint, canon, and fugue in two and three parts, all according to a method of instruction drawn from Kirnberger's monumental *Kunst des reinen Satzes in der Musik* (which had been written to disseminate Bach's pedagogical method). The workbook also preserves variation sets and sonata-form movements for piano and for piano and violin, carefully modelled on Haydn and Mozart. It is likely that Mendelssohn's early compositional essays included duo sonatas for piano that he played with Fanny; but the earliest datable composition is the *Lied zum Geburtstag meines guten Vaters*, performed in Berlin on 11 December 1819.

To tutor his children Abraham Mendelssohn procured the services of Karl Ludwig Heyse (father of the novelist Paul Heyse) and Felix's general education advanced rapidly. By the early months of 1821 he was reading Caesar and Ovid, and studying history, geography, arithmetic and French. No small measure of the youth's intellectual industry is recorded in a mock epic poem, *Paphlëis* (ed. in M.F. Schneider, E1961), drafted during the latter part of 1820 or the beginning of 1821, which relates in German dactylic hexameters the adventures of his brother Paul and affords an amusing glimpse of daily life in the Mendelssohn household. (Felix became an avid classicist; he later studied Greek with his sister Rebecka and in 1826 made a translation of Horace's *Ars poetica*, which he completed on 15 Oct; manuscript in *D-Bsb*.)

Mendelssohn, Felix

2. Apprenticeship and early maturity, 1821–9.

Abraham and Lea Mendelssohn had supported without discrimination their children's musical pursuits, but by July 1820 Abraham had begun to temper Fanny's enthusiasm. He declared that though music might become a profession for Felix, it must remain only an 'ornament' for Fanny, for whom, in the Berlin high society of the 1820s, the idea of a profession was inconceivable. While Fanny's compositional outlets were confined in the main to the lied and piano miniatures, Felix essayed an ever broader range of genres, including keyboard, chamber and sacred choral works. Encouraged by his father, he now undertook his most ambitious project to date. Early in August 1820 he received a libretto for a Singspiel, *Die Soldatenliebschaft*, arranged from a French vaudeville by the doctor J.L. Casper; by early December the score, comprising an overture and 11 numbers, was finished. After a private reading, the Singspiel was performed fully staged, with orchestra, on 3 February 1821, the composer's 12th birthday. For this event a special theatre was constructed in a hall of the Mendelssohns' home and the orchestra was recruited from the royal Kapelle.

Buoyed by this success, Mendelssohn dispatched in six weeks his second one-act Singspiel, *Die beiden Pädagogen*, with a libretto arranged by Casper from Eugène Scribe's comedy *Les deux précepteurs*. It was performed in March for his mother's birthday and in April for J.N. Hummel, who was giving concerts in Berlin. Comparing the two Singspiele, his mother found the new work to possess 'more comic whim and a more mature execution'. Mendelssohn's productivity now took a sudden leap.

The same year he completed some sacred choral works, including a setting of Psalm xix for the Singakademie (performed on 18 September 1821); six sinfonias for strings; a Piano Sonata in G minor (posthumously published as op.105); numerous fugues for string quartet; his third Singspiel, *Die wandernden Komödianten*; and possibly also a wedding cantata for a cousin. All these compositions were dutifully submitted to the critical judgment of his sister Fanny, whom he dubbed his Minerva.

Two events in 1821 proved critical for the young composer's musical and intellectual development. On 18 June, at the opening of the rebuilt Berlin Schauspielhaus, he attended the première of Weber's 'romantic opera' *Der Freischütz*, which created a sensation in the German press, and a few days later he heard Weber's *Concert-Stück* for piano and orchestra. Then, in November, Zelter accompanied Mendelssohn to Weimar, where he introduced the prodigy to the septuagenarian Goethe. During a two-week visit Mendelssohn worked on the finale of *Die wandernden Komödianten*, made a sketch of the house of Lucas Cranach, practised an end-rhyme game with Goethe's daughter-in-law Ottilie and enjoyed daily conversations with the German 'poet laureate'. In preparation for the trip Mendelssohn had developed his skill at improvisation and he was called upon to play for Goethe and for members of the Weimar ducal court and its Kapellmeister, Hummel. He obliged with several Bach fugues, the overture to Mozart's *Nozze di Figaro* and his own compositions and improvisations, and read autographs of Mozart and Beethoven at sight (for illustration *see* Goethe, Johann Wolfgang von).

On his return to Berlin, he completed and prepared *Die wandernden Komödianten*. But a hand injury forced the delay of its private première, scheduled for March 1822, and he took up other projects. By then, he had already essayed nearly all the standard musical genres of the time. Thus, his fourth Singspiel, the three-act *Die beiden Neffen* (also known as *Der Onkel aus Boston*), was begun in May 1822 and finished in November 1823; by the end of 1823, he had completed his 13th string sinfonia; and between 1822 and 1824 he produced five concertos, one each for piano and violin and three double concertos (two for two pianos, which he performed with Fanny, and one for violin and piano). He continued to appear in public concerts, but his principal performance venue now came to be the lavish Sunday 'musicales' at the family home. Inaugurated by early 1822, these events attracted the cultural élite of Berlin, who came to hear Felix and Fanny perform, and to marvel at Felix's precocity as a composer. On 24 March, for example, Fanny performed a concerto by Hummel; Felix directed one of his sinfonias (probably from a piano) and, at the request of Prince Anton Heinrich Radziwiłł (patron of Beethoven), improvised on the subject of Mozart's Fugue in C minor k426.

In July 1822 the family departed for a Swiss holiday. En route Mendelssohn met several prominent musicians, including Louis Spohr in Cassel and the young Ferdinand Hiller and the choral conductor J.N. Schelble in Frankfurt. By this time Mendelssohn had begun to study drawing with the Berlin painter J.G.S. Rösel and he now produced some 50 meticulous drawings of scenic landscapes. The family reached Lucerne in August and, with a party of 34, climbed the Rigi, where they were fogbound for a day. Near Geneva, Mendelssohn began his Piano Quartet in C minor, which

appeared in print as his op.1 the following year. Early in October, during the return to Berlin, his parents converted to the Protestant faith, and the family visited Goethe in Weimar. Likening himself to Saul and Mendelssohn to David, Goethe again enjoyed his improvisations, but also heard for the first time Fanny, who performed her own settings of Goethe's poems and Bach fugues.

In 1821 Fanny had met and fallen in love with the young court painter Wilhelm Hensel; on Christmas Eve 1822 Hensel gave her his self-portrait, along with a volume of poetry by his friend Wilhelm Müller (the poet of *Die schöne Müllerin*), who visited Berlin in July 1823. The same year the virtuoso pianist Frédéric Kalkbrenner was received at the Mendelssohn home, where he heard Fanny and Felix perform. In August Mendelssohn travelled to Silesia, accompanied by his father, brother and Heyse; and in Reinerz, where he visited his uncle Nathan Mendelssohn, he performed in a charity concert. The year ended with an eventful gift: Mendelssohn received from his grandmother Bella Salomon a copy of Bach's *St Matthew Passion*. The copy had been made by Eduard Rietz (Henning's replacement as Mendelssohn's violin teacher), possibly from a manuscript in Zelter's possession. (After some five years of preparation, Mendelssohn revived the work in the celebrated performance at the Berlin Singakademie in March 1829.)

By early 1824 *Die beiden Neffen* was made ready for private performance and rehearsed on Mendelssohn's 15th birthday; Zelter took this occasion to acknowledge the end of his student's apprenticeship and to welcome him into the brotherhood of Bach, Mozart and Haydn. Meanwhile Mendelssohn was already considering a libretto for a new Singspiel, *Die Hochzeit des Camacho*, based on an episode from Cervantes's *Don Quixote*; composition of this work began in earnest in June. A significant stylistic shift is detectable in Mendelssohn's music from this year: though Zelter's brotherhood excluded contemporary figures such as Beethoven and Weber, Mendelssohn now began to assimilate elements of their styles, and of others, in a series of rapidly composed works, among them the Symphony no.1 op.11 and Double Concerto in A♭ for two pianos. Perhaps his most remarkable effort in 1824 was the *Harmoniemusik* for 11 wind instruments, composed in July for an ensemble at the Baltic resort Bad Doberan, where he took a cure with his father (the work was later revised and published as op.24). No less industrious was Fanny; in December, Zelter reported to Goethe that she had completed her 32nd fugue. Around this time Berlin musical life was stimulated by the visit of the virtuoso pianist Ignaz Moscheles, who gave concerts in November and December. Ever attentive to her children's needs, Lea Mendelssohn engaged him to give Fanny and Felix finishing lessons at the piano.

By March 1825 Mendelssohn had begun work on the second act of *Die Hochzeit des Camacho*, but further progress was interrupted by a trip he made with his father to Paris. On the way there they briefly visited Goethe in Weimar before they arrived on 22 March. The purpose of the journey was to accompany Abraham's sister, Henriette Mendelssohn, back to Berlin, but he seized the opportunity to solicit the opinion of Cherubini, the indomitable director of the Paris Conservatoire, about his son's professional prospects. At this time several virtuosos and composers were

assembled in Paris, including the pianists Hummel, Moscheles, Kalkbrenner, J.P. Pixis, the Herz brothers and the 14-year-old Liszt; the violinists Baillot, Kreutzer, Boucher and Rode; the composer and theorist Antoine Reicha; and the opera composers Rossini, Paer, Auber, Catel and Halévy. The young Mendelssohn took his place among these ranks, performing his piano quartets in private soirées and sending to Berlin highly perceptive, if critical, letters about French musical life. Thus Auber's *Léocadie* (based, like *Die Hochzeit des Camacho*, on Cervantes) was dismissed for its over-reliance on the piccolo, the 14-year-old Liszt had 'many fingers but not much intelligence', Reicha was a huntsman who chased parallel 5ths and Cherubini an extinct volcano that occasionally spewed forth ash. For his part, the usually acerbic Cherubini astonished his colleagues by approving of Mendelssohn's piano quartets ('Ce garçon est riche, il fera bien', was the verdict); after examining a severely academic Kyrie in D minor for five-part chorus and orchestra, submitted by Mendelssohn in May, Cherubini urged Abraham to leave his son in Paris for further study.

During the return trip to Berlin they again visited Weimar and Mendelssohn performed for Goethe the Piano Quartet in B minor (published later that year as op.3 with a dedication to the poet). In August the score of *Camacho* was finished, and in September Mendelssohn was confirmed in the Protestant faith. By this time his family had moved from 7 neue Promenade, the house of Lea Mendelssohn's mother, Bella Salomon, to a new residence off the Leipzigerplatz. Purchased on 18 February 1825, 3 Leipzigerstrasse comprised a stately if dilapidated mansion, an imposing courtyard and gardens, stables and summerhouse. Renovations of the main structure continued throughout the summer and autumn, while the family took up temporary quarters in the summerhouse. It was probably there that Mendelssohn composed his first indisputable masterpiece, the Octet op.20, finished on 15 October and written for Eduard Rietz, whose influence is perceptible in the florid first violin part. As he was creating this extraordinary work, Mendelssohn was also preoccupied with his classical studies: by mid-October he finished a metrically accurate German translation of Terence's comedy, *The Woman of Andros*, which Heyse, his tutor, published anonymously the following year (*Das Mädchen von Andros*, Berlin, 1826).

3 Leipzigerstrasse became a musical and cultural centre for an ever widening circle of acquaintances. Visitors included the poets Heinrich Heine and Karl von Holtei, Ludwig Börne, the philosopher Hegel, the classicist August Böckh, and the scientist Alexander von Humboldt, who later erected a small structure in the garden for recording magnetic measurements. Among Mendelssohn's friends were the music critic and theorist A.B. Marx, the philologist J.G. Droysen, and the pastor Julius Schubring, who later collaborated with the composer on the librettos of *St Paul* and *Elijah*; friends who rented rooms at the house included the actors Eduard and Therese Devrient, and Carl Klingemann, a clerk at the Hanover legation. During the summer months the Mendelssohn children maintained a mock literary journal, the *Gartenzeitung*, and, according to Sebastian Hensel, 'led a fantastic, dreamlike life'. They read voraciously the novels of Jean Paul and the plays of Shakespeare, reissued in 1825 in the German translations of Ludwig Tieck and A.W. von Schlegel. In July 1826

Mendelssohn wrote to his sister that he would soon begin to 'dream the Midsummer Night's Dream'; by early August he had finished his remarkable concert overture, 'the most striking example', according to Bernard Shaw, 'of a very young composer astonishing the world by a musical style at once fascinating, original and perfectly new'. The overture was first performed privately at the Mendelssohn residence; in November, Felix and Fanny rendered it as a piano duet for Moscheles, who was again giving concerts in Berlin.

After considerable delay and against the opposition of Spontini (the Generalmusikdirektor) *Die Hochzeit des Camacho* was placed in rehearsal at the beginning of 1827. In February Mendelssohn visited Stettin in Pomerania, where the *Midsummer Night's Dream* overture received its public première under Carl Loewe; there Mendelssohn performed in public Weber's *Concert-Stück* and (with Loewe) his own Double Piano Concerto in A♭ and, in private, Beethoven's Hammerklavier Sonata from memory. By April, as Mendelssohn prepared to take an entrance examination for the University of Berlin, *Camacho* was made ready for its première at the Schauspielhaus. Intrigues against the work, the illness of the principal singer and the weakness of the libretto mitigated against its success, and it was withdrawn after only one performance (29 April), the composer's only opera to reach the public stage.

During the summer semester of 1827 Mendelssohn matriculated at the University of Berlin, in order to receive an education, as his mother observed, 'so often lacking in musicians'. He attended the lectures of Eduard Gans in legal history and Carl Ritter in geography, and, during the winter semester of 1828–9, Hegel's lectures on aesthetics. Between terms Mendelssohn enjoyed an extended holiday, from late August to mid-October 1827, with two student companions. Their itinerary led them to the Harz mountains, Thuringia and Franconia, and then to Heidelberg, Frankfurt (where they were joined by Ferdinand Hiller) and Coblenz (where they visited Mendelssohn's uncle). Mendelssohn divided his time between sketching, working on the String Quartet in A minor op.13, and meeting several musicians, among them Gottfried Weber and Lindpaintner. In Heidelberg Mendelssohn discussed 17th- and 18th-century settings of *Tu es Petrus* with Justus Thibaut, who had argued in *Ueber Reinheit der Tonkunst* (Heidelberg, 1825) for a 'pure' style modelled on the choral music of Palestrina and Handel. Mendelssohn's own, neo-Baroque setting of *Tu es Petrus* was presented to Fanny on her birthday in November 1827, and by Christmas he had prepared two more musical gifts: a toy symphony (*Kindersymphonie*) for Rebecka (a second followed a year later) and a setting of *Christe, du Lamm Gottes*, the first in a series of cantatas in the style of Bach, for Fanny.

A second cantata, *Jesu, meine Freude*, followed within weeks, again a product of the composer's Bachian pursuits (in January 1828, Mendelssohn was able to examine part of the estate of W.F. Bach, rich in autographs of J.S. Bach's cantatas). But these efforts were overshadowed by the momentous decision to revive the *St Matthew Passion*. For several years, Mendelssohn had assiduously examined the work, but had been discouraged from performing it by Zelter, who viewed the task as insurmountable. Prompted by Eduard Devrient, Mendelssohn now

overcame Zelter's objections, and in October 1828 rehearsals began in earnest at the family residence. The historical spirit that marked this effort found expression in other projects as well. Around the same time Mendelssohn undertook for Zelter arrangements of Handel's *Acis and Galatea* and 'Dettingen' *Te Deum*; and in December he completed *Hora est*, for 16-part chorus and organ continuo, inspired by the 17th-century Italian polychoral tradition and by a 16-part Mass by the Singakademie's founder, Carl Fasch.

During most of 1828, Mendelssohn remained in Berlin, where he composed two secular cantatas. The first was hastily written in honour of Albrecht Dürer, the 300th anniversary of whose death was commemorated in April. The second, *Begrüssung*, commissioned by Alexander von Humboldt, was performed in September for a gathering of physicians and natural scientists (on this occasion, Mendelssohn may have met Chopin, then visiting Berlin). From the same year date Mendelssohn's earliest *Lieder ohne Worte* for piano solo (the first was evidently written as a birthday present for Fanny), and the concert overture *Meeresstille und glückliche Fahrt*. The latter, inspired by Goethe's two short poems, was conceived, according to Fanny, as two 'tableaux' (significantly, about this time Mendelssohn began to study painting); it was performed privately at 3 Leipzigerstrasse during the summer.

Mendelssohn, Felix

3. Years of travel and the Grand Tour.

The new year found the young composer contemplating a grand musical tour of Italy, France and England, in order, as he explained to Moscheles, to refine and cultivate his own taste. On 22 January 1829 Fanny became engaged to Wilhelm Hensel. Meanwhile preparations for the centenary revival of the *St Matthew Passion* continued, and it was performed on 11 March to critical acclaim at the Singakademie, with Mendelssohn conducting from a piano; against the opposition of Spontini, a second performance was ordered by the Crown Prince for Bach's birthday (21 March). On 10 April, accompanied by his father and his sister Rebecka, Mendelssohn departed for Hamburg, where he stayed for several days with Salomon Heine, uncle of the poet. After a difficult crossing of the English Channel Mendelssohn arrived on 21 April in London; he was greeted by Klingemann and soon introduced by Moscheles to English concert life.

Initially, Mendelssohn refrained from appearing in public concerts, electing instead to perform as a pianist at private gatherings. He mingled with musicians such as Sir George Smart, J.B. Cramer, Moscheles, Thomas Attwood, Dragonetti, Malibran and the critic Fétis. He visited the House of Commons and St Paul's Cathedral, consulted with the phrenologist J.C. Spurzheim (who examined his skull and made a plaster mould), studied Handel's autograph manuscripts at the King's Library in the British Museum, attended productions of Shakespeare's plays (including Kemble's performance of Hamlet), and appeared at fashionable balls. But on 25 May Mendelssohn made his official English début by conducting his Symphony in C minor op.11 at the seventh concert in the Philharmonic Society's season (for the occasion, he replaced the minuet with a new orchestral arrangement of the scherzo from the Octet). The work was repeated on 10

June, and on Midsummer's Day (24 June) Mendelssohn conducted the English première of his overture to *A Midsummer Night's Dream* (a reviewer found it 'sparkling with genius and rich in effect … the whole indicating that the musician has studied the poet, entered into his thoughts, and even caught some of his imagination'); a second performance followed on 13 July. During this season Mendelssohn also appeared publicly as a pianist, performing Weber's *Concert-Stück*, Beethoven's 'Emperor' Concerto and, with Moscheles, his own Double Concerto in E major. He was commissioned to compose an opera for Covent Garden and made progress on his String Quartet in E♭ op.12.

With the end of the London concert season Mendelssohn was free to travel, and in July he departed with Klingemann for a walking tour of Scotland. In Edinburgh, where they arrived on 26 July, he attended an assemblage of bagpipe musicians and, at Holyrood Palace, found the inspiration for the opening of the Scottish Symphony (no.3). After a short visit to Sir Walter Scott, whose authorship of the Waverley novels had recently been revealed, the two began their tour of the Highlands, with Mendelssohn sketching memorable landscapes and Klingemann composing verses. On 7 August they arrived at Oban, on the western coast; there, looking out at the Hebrides, Mendelssohn found the germinal idea for the overture *Die Hebriden*. The following day they visited Fingal's Cave on the island of Staffa and the equally desolate island of Iona, settled by St Columba in the 6th century. After returning to the mainland they proceeded to Glasgow before separating at Liverpool. Klingemann returned to London, while Mendelssohn travelled to Wales, spending several days with the family of John Taylor, a proprietor of lead mines; during a visit to one of the mines Mendelssohn contemplated his Reformation Symphony. On 6 September he returned to London. Within a week he had finished the String Quartet op.12 and began preparations to return to Berlin, in order to attend Fanny's wedding on 3 October. But in the middle of September his leg was lacerated in a coach accident and he was confined for several weeks to his room, where he copied Handel's *Dixit Dominus* for Zelter. After a recuperative visit to Attwood in Norwood, he left London near the end of November.

Since August, Mendelssohn had planned to compose a Liederspiel for his parents' silver wedding anniversary in December. Klingemann provided the libretto, and Mendelssohn rapidly began to draft the music on the way to Berlin, where he arrived on 8 December. Titled, appropriately enough, *Heimkehr aus der Fremde*, it was finished on 19 December, quickly rehearsed, and performed, along with a new Festspiel by Fanny, on 26 December; among the guests attending the private celebration was the Swedish composer Franz Berwald. The beginning of 1830 found Mendelssohn at work on the *Zwölf Lieder* op.9, which were sent to the publisher in February, and the Reformation Symphony (finished on 12 May). By late March, he was ready to depart on an extended Italian visit, but he contracted measles and could not leave until mid-May. In Leipzig he saw Marschner and the theorist Heinrich Dorn, and established a relationship with the publishing firm Breitkopf & Härtel. He then paid a two-week visit to Goethe in Weimar, where he was invited to contribute to the mock-literary journal *Chaos*, and debated with the poet the virtues of Beethoven's Fifth Symphony. In exchange, Goethe gave his young friend a

manuscript page from the second part of *Faust*. In June, Mendelssohn proceeded to Munich. He remained there until early August, appearing in private gatherings with the clarinettist Heinrich Bärmann and flirting with the pianist Delphine von Schauroth, to whom he inscribed the *Rondo capriccioso* op.14. After a brief holiday in the Bavarian Alps with A.B. Marx (they attended a performance of the Oberammergau Passion Play), Mendelssohn travelled via Salzburg to Vienna, arriving there in mid-August. Among his Viennese acquaintances were the poet Grillparzer, the composers Mayseder and Gyrowetz, the publisher Haslinger, the theorist Simon Sechter, the music historian Kiesewetter and the autograph collector Aloys Fuchs (who gave Mendelssohn the Beethoven 'Wittgenstein' sketchbook). From the baritone Franz Hauser he received a volume of chorale melodies, a gift that revived his interest in sacred music. Before leaving Vienna he composed a 'very grave little sacred piece', a Bachian chorale cantata, *O Haupt voll Blut und Wunden*, and began a setting of *Ave Maria* (op.23 no.2). In October he visited Venice, where he sketched for Delphine von Schauroth the first *Venetianisches Gondellied* (op.19*b* no.6) and drafted a second cantata, *Aus tiefer Noth* (op.23 no.1), before proceeding to Florence. He spent much of his time in Venetian and Florentine galleries, absorbing the treasures of Italian Renaissance and baroque art.

On 1 November Mendelssohn arrived in Rome and soon composed several sacred works, including an elaborate setting of Psalm cxv (after the Vulgate text, *Non nobis, Domine*, op.31); four more chorale cantatas, *Mitten wir im Leben sind* (op.23 no.3), *Verleih' uns Frieden*, *Vom Himmel hoch* and *Wir glauben all' an einen Gott*; and two motets (op.39 nos.1 and 3). He consulted the Palestrina scholar Giuseppe Baini, examined the library of Fortunato Santini (rich in Italian sacred polyphony) and visited the former residence of his uncle Jakob Bartholdy, the Casa Bartholdi, where he saw the frescoes of the 'Nazarene' painters. He became friendly with Berlioz, but found the *Symphonie fantastique* hyperbolic and wanting in taste. To Berlin he sent detailed reports of the requiem service for Pius VIII and the accession of Gregory XVI; Carnival in February; the Easter services in the Cappella Sistina, where the Papal choir performed Allegri's *Miserere*; and the work of several artists, including the Frenchman Horace Vernet, the Danish sculptor Bertel Thorvaldsen and several German painters. While in Rome Mendelssohn also finished the first draft of his Hebrides overture (as *Overtüre zur einsamen Insel*, announced as a birthday present for his father on 11 December), contemplated ideas for the Italian and Scottish symphonies, and began to draft a setting of Goethe's ballade *Die erste Walpurgisnacht*.

In April 1831 Mendelssohn visited Naples, where he met Donizetti and renewed his friendship with Weber's pupil Julius Benedict. He explored the Isle of Capri, Pompeii and Vesuvius, and, accompanied by the German painters Wilhelm Schadow, Theodor Hildebrandt, C.F. Sohn and Eduard Bendemann, sketched Italian landscapes and seascapes (fig.4). After briefly returning to Rome in June he departed for Florence and by early July reached Milan. He socialized with the pianist (and friend of Beethoven) Dorothea von Ertmann, with Glinka and with Mozart's son Franz, who was among the first to hear parts of the newly drafted cantata *Die erste Walpurgisnacht*. By the end of July Mendelssohn reached Switzerland, and

after witnessing serious flooding in the Bernese Oberland returned to Munich in September. He improvised at the piano before the Bavarian queen, gave counterpoint lessons to the talented composer of lieder Josephine Lang and gave the première of the hastily composed Piano Concerto in G minor (op.25). A commission to compose an opera for Munich led him to consult the playwright Karl Immermann in Düsseldorf, about a libretto based on Shakespeare's *The Tempest*; then he proceeded to Paris, where he arrived on 9 December 1831.

Again, as in 1825, Mendelssohn sent to Berlin perceptive accounts of French cultural life. He reported on his contacts with Chopin, Kalkbrenner, Ferdinand Hiller, Meyerbeer, Heine, the violinist Pierre Baillot and the conductor Habeneck. While there he also completed the last of his chorale cantatas, *Ach Gott, vom Himmel sieh' darein*; at the Conservatoire his Octet and *Midsummer Night's Dream* overture were given; and he was heard by the court in a performance of Beethoven's Fourth Piano Concerto. But there were several disappointments as well. The Reformation Symphony was rehearsed but rejected for performance. Mendelssohn found much of French opera too contrived (of the diabolical Bertram in Meyerbeer's *Robert le diable* he quipped, 'the devil is a poor devil'). Equally offensive to him were the utopian doctrines of the Saint-Simonians, whose meetings he briefly attended. He was deeply depressed by the death of his boyhood friend Eduard Rietz, in whose memory he composed a new, poignant slow movement (the Intermezzo) for the String Quintet op.18. In March came the news of Goethe's death, and in Paris there was an outbreak of Asiatic cholera, which Mendelssohn contracted.

After his recovery he went to London, arriving on 22 April 1832. There he performed his new compositions for Moscheles and participated fully in English musical life. The first volume of the *Lieder ohne Worte* (op.19*b*) was prepared for publication (it appeared in July with the title *Original Melodies for the Pianoforte*) and the revisions of the Hebrides overture were finally completed (the work was given its première by the Philharmonic Society on 14 May as *The Isles of Fingal*). Mendelssohn frequently appeared as a piano soloist and with Moscheles performed Mozart's Double Concerto k365/316*a*. But again news of a death, this time Zelter's, cast a pall on Mendelssohn's spirits and he returned to Berlin at the end of June.

His career prospects remained uncertain. Though his father encouraged him to apply for the directorship of the Singakademie, Mendelssohn found objectionable a proposal from that institution that he share the post with a person of considerably lesser talent, C.F. Rungenhagen. He rejected Immermann's opera libretto for Munich and instead considered composing an oratorio. For A.B. Marx he drafted an oratorio libretto on Moses, but in turn was discouraged by Marx from pursuing an oratorio on St Paul. In October his spirits were raised by a short visit from Moscheles, and in November, December and January he gave three charity concerts, which included the premières of the Reformation Symphony and *Die erste Walpurgisnacht*.

Mendelssohn, Felix

4. Düsseldorf, 1833–5.

On 22 January 1833 the membership of the Singakademie voted to offer the directorship to Rungenhagen; Mendelssohn declined to serve as assistant director and instead pondered new opportunities from London and Düsseldorf. These included a commission of three works (a symphony, an overture and a vocal work) for the Philharmonic Society and the directorship of the 15th Niederrheinisches Musikfest. By mid-March the Italian Symphony was drafted, and several incidental pieces for a production of Calderón's *El príncipe constante* were dispatched to Immermann. After a short visit to Düsseldorf, Mendelssohn arrived in London on 25 April. With Moscheles he concocted and performed a set of variations on the Gypsy March from Weber's *Preciosa*. He appeared in private gatherings with Paganini, improvised on the organ in St Paul's Cathedral, and led the official première of the Italian Symphony on 13 May, before returning to Düsseldorf to conduct the festival from 26 to 28 May. The highlight was a performance of Handel's *Israel in Egypt*, for which Mendelssohn's own 'Trumpet' Overture op.101 was pressed into service.

Mendelssohn was now offered a three-year position as the Düsseldorf music director, to begin on 1 October 1833. His duties would include conducting the choral and orchestral societies and the sacred music for Catholic services. As remuneration he would receive a salary of 600 thalers and an annual three-month leave. Before taking up this post he travelled to London with his father. There they remained until early September, visiting English friends and sightseeing in Greenwich, Portsmouth and the Isle of Wight.

Early during his Düsseldorf tenure Mendelssohn arranged a lavish entertainment for the visiting Crown Prince Friedrich Wilhelm of Prussia, in which *tableaux vivants* were presented with choruses from *Israel in Egypt*. For this occasion (22 October) members of the Düsseldorf Kunstakademie collaborated, including Hildebrandt (who painted Mendelssohn's portrait), J.W. Schirmer (with whom he studied watercolours) and Schadow (in whose house he resided). In November the second London commission, the overture *Die Schöne Melusine* (inspired by an opera of Conradin Kreutzer), was finished. Meanwhile, Immermann, endeavouring to found a new German theatre, encouraged Mendelssohn to mount 'master' productions of operas and staged works. The first, Mozart's *Don Giovanni*, was given on 19 December after 20 rehearsals, but a controversy about ticket prices led to a disturbance, and tensions soon emerged about the division of responsibilities between Immermann and Mendelssohn. In January 1834 Mendelssohn directed Beethoven's incidental music to Goethe's *Egmont*; other productions included Cherubini's *Les deux journées*, Weber's *Oberon* and *Der Freischütz*, and Mozart's *Die Entführung aus dem Serail* and *Die Zauberflöte*. On 15 March he agreed to serve as the musical Intendant for Immermann's new theatre, which officially opened in October. Not surprisingly, Mendelssohn's involvement with the stage led him to consider once again writing an opera. He corresponded extensively with Klingemann about a libretto based on Kotzebue's *Pervonte*, but, like so many of Mendelssohn's other operatic ambitions, the project did not come to fruition.

Each month for the Düsseldorf church services Mendelssohn prepared a major sacred work; his repertory was drawn from masses by Mozart,

Haydn, Cherubini and Beethoven, and from the cantatas of Bach. He also explored choral music of earlier historical periods, including works by Palestrina, Lotti and Francesco Durante. But Mendelssohn's principal energies as a choral conductor were devoted to reviving the oratorio, including Haydn's *The Seasons* and *The Creation*, and several works by Handel (*Alexander's Feast*, *Messiah*, *Judas Maccabaeus*, *Solomon* and the 'Dettingen' *Te Deum*). These pursuits strengthened his resolve to undertake his own first oratorio, *St Paul*, based on *The Acts of the Apostles*, for which he consulted with Julius Schubring and Julius Fürst. Composition began in earnest in March 1834; around this time, Mendelssohn also revised the overture *Meeresstille und glückliche Fahrt* and the Italian Symphony, and completed the third London commission, the concert aria *Infelice*(op.94).

In October, after visiting his parents in Berlin, Mendelssohn stopped briefly in Leipzig, where he heard the Gewandhaus orchestra rehearse *Meeresstille und glückliche Fahrt*. Dissatisfaction about his position in Düsseldorf now became intolerable and he asked to be relieved from directing church music and from his responsibilities in Immermann's theatre. By January 1835 he was mulling over two new offers: to direct the opera in Munich and the Gewandhaus and Thomasschule in Leipzig; he was also offered the editorship of the *Allgemeine musikalische Zeitung*, the house journal of the music publisher Breitkopf & Härtel. Ultimately, he decided in favour of Leipzig, where he agreed to serve as the municipal music director and to conduct the Gewandhaus orchestra; in exchange, he was paid a salary of 1000 thalers and granted an annual leave of six months. After directing the Niederrheinisches Musikfest in Cologne, which featured a performance of Handel's *Solomon*, Mendelssohn gave his last concert in Düsseldorf in early July. Before assuming his new post he visited Berlin, and witnessed in August an insurrection against the military authorities. At the end of the month he arrived in Leipzig, where he met Schumann, renewed his acquaintance with Friedrich Wieck and his 16-year-old daughter Clara, and was visited by Chopin. On 13 September he was formally introduced to the members of the Gewandhaus and held his first rehearsal, the beginning of an illustrious 12-year association with Leipzig.

Mendelssohn, Felix

5. Leipzig, 1835–40.

At the Gewandhaus Mendelssohn conducted each year a subscription series of 20 concerts that ran from October to March. These were supplemented by concerts given by visiting virtuosos, charity concerts and a series of chamber concerts (promoted as 'Morgen-' and 'Abendunterhaltungen'). With indefatigable energy Mendelssohn presided over what now became one of the most prestigious European orchestras. He participated not only as a conductor but as a pianist, and worked to improve musical standards (for which he was championed by Schumann in the *Neue Zeitschrift für Musik*) and the status of the musicians in the ensemble. At the Gewandhaus he performed many of his own works and of contemporaries such as Schumann, Hiller, Spohr, Moscheles, Gade and William Sterndale Bennett. His programming showed a predilection for Beethoven and Mozart (Haydn figured to a lesser extent), and reinforced

the consolidation of the German Classical instrumental repertory. Though Mendelssohn did not mount full operatic productions in Leipzig, he performed concert versions of complete acts from standard operas (Mozart, Gluck, Cherubini and Beethoven) and excerpts from contemporary French, German and Italian works. The programme of his second concert for the 1835 season (11 October) is representative: it included Mozart's Symphony no.39 and the finale to Act 2 of *Don Giovanni*, and Moscheles's concert overture *Jeanne d'Arc* and virtuoso piano duet *Hommage à Händel* (performed by Moscheles and Mendelssohn); it thus offered a mixture of instrumental and vocal music, and 'classical' and contemporary music.

On 19 November 1835, only six weeks into the new concert season, Mendelssohn's father died. Shattered by the loss, Mendelssohn rededicated himself to completing *St Paul*, which his father had awaited as a work that would 'unite old customs with modern means'. After receiving an honorary doctorate from the University of Leipzig in March 1836, he put the finishing touches to the oratorio and left Leipzig on 1 May. On the way to Düsseldorf, where he was to direct the 18th Niederrheinisches Musikfest, he stopped in Frankfurt to visit Schelble and met Cécile Jeanrenaud, the daughter of a Huguenot minister. The festival opened on 22 May (Pentecost Sunday) with the première of *St Paul*; on the next day Beethoven's Ninth Symphony and first *Leonore* overture were given; and on the 24th an additional concert was arranged in which the oratorio was repeated, and Mendelssohn and Ferdinand David performed Beethoven's Kreutzer Sonata from memory. The festival was the signal event that assured Mendelssohn's emergence, at the age of 27, into the front rank of German musicians and secured his international fame; *St Paul* was accepted as a milestone in the revival of the oratorio.

Mendelssohn had planned an Italian holiday but, concerned about Schelble's ill-health, offered to deputize for him at the Cäcilienverein during the summer. In Frankfurt Mendelssohn deepened his acquaintance with Cécile Jeanrenaud and enjoyed contacts with his aunt Dorothea von Schlegel, and with Hiller and Rossini (the latter encouraged him to adopt a more popular tone in his scores). By the end of July, he was clearly in love with Cécile and resolved to test his affection for her by absenting himself and taking a cure at Scheveningen, near The Hague. There, accompanied by Schadow and Schirmer, he made drawings and considered an oratorio on the subject of Elijah. He returned to Frankfurt at the end of August 1836 and was soon engaged to Cécile.

The new concert season featured the young English pianist and composer Sterndale Bennett, who performed at the Gewandhaus on several occasions. For the final concert (16 March 1837) Mendelssohn conducted the revised version of *St Paul*. He then hastened to Frankfurt, where he married Cécile on 28 March. They spent their honeymoon in Freiburg and the Schwarzwald, returned to Frankfurt in May and visited Bingen and Coblenz in July and August, meticulously recording their experiences in a diary. During this blissful time Mendelssohn finished the three organ Preludes and Fugues op.37, made a setting of Psalm xlii (op.42), and composed the String Quartet in E minor op.44 no.2 and, for the Birmingham Festival, the Piano Concerto no.2 in D minor (op.40). Arriving in London on 27 August, Mendelssohn was greeted by Klingemann, with

whom he began to sketch a plan for the oratorio *Elijah*. He attended a performance of *St Paul* in Exeter Hall on 12 September and the next day travelled to Birmingham, where he conducted the oratorio, gave the première of his new piano concerto and performed organ works by Bach. Reunited with Cécile in Frankfurt on 27 September, he immediately departed for Leipzig and arrived on 1 October, with only hours to spare before he conducted the inaugural concert of the new Gewandhaus season.

For the next four years Mendelssohn was based in Leipzig, presiding over the brilliant concert life of the city. In February 1838 he inaugurated a series of historical concerts, organized 'according to the order of the most celebrated masters from the last one hundred years up to the present'. A similar series, in 1841, comprised five concerts, with programmes devoted to Bach and Handel, Haydn, Mozart, Beethoven and contemporary composers. Mendelssohn's Bachian pursuits found further outlets in a piano accompaniment he devised for the Chaconne in D minor for solo violin (performed with Ferdinand David in February 1840) and in a challenging organ concert of Bach's music presented in the Thomaskirche in August 1840, as part of an effort to raise funds for a new Bach monument. Other notable concerts included the première of Schubert's Symphony no.9 in C (March 1839), which had been rediscovered by Schumann in Vienna; a performance of all four overtures to Beethoven's *Fidelio* (January 1840); and the première of Schumann's First Symphony op.38 (March 1841). Among the many musicians who appeared at the Gewandhaus during these years were the sopranos Clara Novello, Mary Shaw and Sophie Schloss; the pianists William Sterndale Bennett, Ignaz Moscheles, Adolf Henselt, Alexander Dreyschock, Marie Pleyel, Sigismond Thalberg, Franz Liszt and Ferdinand Hiller; and the violinist Ole Bull.

Mendelssohn now stood at the forefront of German music. Frequently in demand as a conductor, he was engaged to direct music festivals in Cologne (June 1838), Düsseldorf (May 1839 and May 1842), Brunswick (September 1839), Schwerin (July 1840) and Birmingham (September 1840). No less active as a composer, he completed the three String Quartets op.44, the Piano Trio in D minor op.49, the overture *Ruy Blas* op.95, and the 'Lobgesang' symphony-cantata (Symphony no.2, op.52), which received its première in June 1840 at a festival commemorating the quadricentenary of the invention of movable type.

Mendelssohn, Felix

6. Berlin and Leipzig, 1840–47.

The accession of Friedrich Wilhelm IV after the death of Friedrich Wilhelm III on 7 June 1840 led to an ultimately unsuccessful attempt to revitalize the arts in Berlin. The initial plan called for a reorganization of the Akademie der Künste. Ludwig Tieck was offered a position to oversee the theatre, and the painter Peter Cornelius and the Grimm brothers were summoned to Berlin. In November, an approach was made through Paul Mendelssohn to bring the composer to Berlin. Six months later Mendelssohn was offered a one-year position, with a generous salary of 3000 thalers. But his exact duties were not clearly defined and in July after drafting the *Variations sérieuses* for piano (op.54) and receiving the Danish author Hans Christian

Andersen in Leipzig, he warily referred to the Prussian capital as 'one of the most sour apples into which a man can bite'. On 1 July the Saxon king, Friedrich August II, offered Mendelssohn the title of Kapellmeister (in April Mendelssohn had directed a highly successful performance of *St Paul* for the Saxon court in Weimar); nevertheless, at the end of July he left Leipzig for a one-year term in Berlin. In his absence, Ferdinand David oversaw the direction of the Gewandhaus season.

In September 1841 Friedrich Wilhelm IV appointed Mendelssohn Kapellmeister. Within weeks he had received his first royal commission: to compose music for the choruses of Sophocles' *Antigone*, the first part of an initiative to revive Greek drama, with the collaboration of Tieck and the classical scholar August Böckh. Quickly finished, Mendelssohn's score was given its first performance privately at Potsdam before the court and Berlin intelligentsia on 28 October; several public performances were given at the Schauspielhaus in Berlin in mid-April 1842. Meanwhile, Mendelssohn performed *St Paul* twice (10 January and 17 February) at the Singakademie, where he became an honorary member on 15 March. These were Mendelssohn's only Berlin concerts for the 1841–2 season, apart from appearances in some chamber music concerts and one orchestral concert, in which the 'Lobgesang' symphony was given. He continued to return to Leipzig to conduct some of the Gewandhaus concerts; there the Scottish Symphony, which had been finished in Berlin in January, had its première on 3 March 1842.

After co-directing (with Julius Rietz) the Niederrheinisches Musikfest in Düsseldorf (May 1842), where he conducted the 'Lobgesang' and Handel's *Israel in Egypt*, and appeared as soloist in Beethoven's 'Emperor' Concerto, Mendelssohn travelled to London. He had begun to draft a piano concerto in E minor for the new concert season, but was unable to complete it; instead, the highlight of his English sojourn was the London première on 13 June of the Scottish Symphony, which was subsequently dedicated to Queen Victoria. On 20 June and 9 July, during visits to the queen and Prince Albert at Buckingham Palace, he improvised on *Rule, Britannia!*, presented a new piano duet arrangement of seven of his *Lieder ohne Worte*, and accompanied the queen, who sang his lieder and some by his sister Fanny. After visiting Frankfurt and enjoying a Swiss holiday, which afforded him some leisure for drawing and watercolours, he returned to Leipzig, in time to conduct the first concert of the new season on 2 October 1842.

His prospects in Berlin still not fully determined, Mendelssohn now requested an audience with the king, fully intending to tender his resignation. Instead, he was convinced, partly by the remonstrations of his mother, to accept a new arrangement: in exchange for waiving half his salary, Mendelssohn would be free to resume his activities in Leipzig. In addition, he was appointed Generalmusikdirektor and entrusted with overseeing sacred music in Berlin. To that end, a new cathedral choir was to be trained and placed at his disposal. In Leipzig Mendelssohn again conducted several concerts at the Gewandhaus, but was abruptly called to Berlin by the death of his mother on 12 December.

Writing to his brother that 'we are children no longer', Mendelssohn grieved over this loss by fully resuming his duties at the Gewandhaus. The highlights of the 1843 subscription concerts included the première of the revised version of *Die erste Walpurgisnacht* on 2 February; among the audience was Berlioz, then in the midst of his first concert tour, who praised the score for its 'apparent confusion that is art perfected'. On 4 February, Berlioz himself gave a benefit concert that featured his own *King Lear* overture, the Offertorium from the *Grande messe des morts* and the *Symphonie fantastique*, in which Mendelssohn was enlisted to perform the harp part on a piano. In March came the première of Niels Gade's First Symphony and a concert commemorating the centenary of the Gewandhaus, with a programme including works by Leipzig Thomaskantors. In April the new Bach monument was unveiled outside the Thomaskirche, an event witnessed by Bach's last surviving grandson, W.F.E. Bach. The same month Mendelssohn went to Dresden, to conduct *St Paul* on Palm Sunday, a performance enthusiastically received by the new Kapellmeister there, Richard Wagner. In May, Mendelssohn met (on Fanny's recommendation) Charles Gounod and in June again visited Dresden, to hear Wagner conduct the occasional cantata *Gott segne Sachsenland*, which Mendelssohn had written in honour of the Saxon monarch.

Mendelssohn's central role in the cultural life of Leipzig was acknowledged by the conferring of honorary citizenship in March 1843. Meanwhile, he had been discussing with Friedrich August II the establishment of a new conservatory in Leipzig, funded by a 20,000 thaler bequest from the estate of the lawyer Heinrich Blümner, who had died in 1839. In January 1843 notices announcing the new institution were published. Instruction was offered in composition, violin, piano, organ and singing, supported by classes in chamber music and choral ensembles and lectures on the history of music. The students, who matriculated from Germany and abroad, were expected to attend the rehearsals and concerts of the Gewandhaus and other municipal musical organizations. The faculty included Mendelssohn (composition, singing, instruments), the Thomaskantor and theorist Moritz Hauptmann (harmony and composition), Ferdinand David (violin), Robert Schumann (piano and score reading), the singers Ferdinand Böhme and Henriette Bünau (née Grabau), and the organist Carl Ferdinand Becker (organ and music history). On 3 April 1843 the Conservatory opened its doors to 22 pupils, of whom the first was the composer Theodor Kirchner.

By May the new cathedral choir in Berlin was in place; nevertheless, little progress had been made in clarifying Mendelssohn's duties. On 10 July, at a conference with the king, attended by Meyerbeer (since 1842 the Generalmusikdirektor for the opera), Mendelssohn was instructed to direct each year orchestral soirées and two oratorios, and to supervise the church music for high holy days. But decisions about the nature and role of music in the Prussian service were deferred. Soon afterwards Mendelssohn received a commission to prepare a new setting of the *Te Deum* ('Herr Gott, dich loben wir'), an onerous task he completed in two days, for a performance in Berlin Cathedral on 6 August marking the millennium of the founding of the German Reich. On his return, he participated in a concert that featured the Leipzig début of the 12-year-old violinist Joseph Joachim

(19 August). On 1 October Mendelssohn directed the first Gewandhaus concert of the new season, but soon left for Berlin to oversee the rehearsals for a new production (by Ludwig Tieck) of Shakespeare's *A Midsummer Night's Dream*, for which he had composed the incidental music (op.61). This production – Mendelssohn's second collaboration with Tieck – was realized for the court at Potsdam on 14 October and during the following week several times publicly at the Schauspielhaus, to great acclaim.

Preparations were now made to inaugurate the revised Prussian liturgy at Berlin Cathedral. On the advice of the minister C.J. von Bunsen, the king encouraged a return to *a cappella* writing in the style of Palestrina and the performance of psalms divided antiphonally between the choir and congregation; also, the role of wind instruments in the orchestra was severely curtailed. Towards the end of November, Mendelssohn wound up his affairs in Leipzig and moved with his family to Berlin. On 29 November he conducted a Sinfoniesoirée, the first in a series shared with Wilhelm Taubert, and in December set to work writing sacred music for the cathedral. For Christmas he composed an *a cappella* setting of Psalm ii (op.78 no.1) and *Frohlocket, ihr Völker* (op.79 no.1) for the introit and gradual; for New Year's Day, a more ambitious setting of Psalm xcviii with orchestral accompaniment (op.91) and the verse *Herr Gott, du bist unsre Zuflucht* (op.79 no.2). Four more *a cappella* settings followed for Passion Sunday and Good Friday in 1844 (Psalms xliii and xxii, op.78 nos.2 and 3; and two verses, op.79 nos.4 and 6). These compositions represent the extent of Mendelssohn's service as royal composer of church music, apart from a few minor chorale harmonizations and an unfinished attempt (1844 and 1846) to set the German liturgy. While in Berlin he attended a performance of *Der fliegende Holländer*; composed the anthem *Hear my Prayer* for his English friend William Bartholomew; and on Passion Sunday conducted *Israel in Egypt*, with an ensemble of 450. In April the fifth volume of *Lieder ohne Worte* (op.62) appeared, with a dedication to Clara Schumann. After brief stays in Leipzig and Frankfurt, where he worked on a royal commission for incidental music to Racine's *Athalie*, Mendelssohn arrived in London on 8 May and began a hectic schedule of concerts. He conducted five Philharmonic Society concerts, including performances of *Die erste Walpurgisnacht* and some of the *Midsummer Night's Dream* music, and appeared frequently as a soloist, performing Beethoven's Fourth Piano Concerto and (with Moscheles and Thalberg) Bach's Triple Concerto in D minor (bwv1063). He met Offenbach (who was appearing in concerts as a cellist), composed the overture to *Athalie* and worked on a new edition of *Israel in Egypt*. With little respite from these engagements, he left London on 10 July and enjoyed a few days in Soden (near Frankfurt) before directing the Zweibrücken music festival (31 July and 1 August), where he again performed *St Paul* and *Die erste Walpurgisnacht*.

After these activities, at last Mendelssohn could enjoy the relative tranquillity of the summer holiday. In Soden, after learning of an assassination attempt on Friedrich Wilhelm IV, he composed the *a cappella* double quartet *Denn er hat seine Engeln befohlen über dir* (later re-used in *Elijah*). During this time he began to draft a series of organ pieces that gradually coalesced as the six organ sonatas op.65, and the Violin Concerto in E minor (op.64), on which he had laboured for years, was

finished in September. By the end of September he had returned to Berlin and requested to be released from royal service. The king granted his wish, but asked Mendelssohn to continue to fulfil special commissions; in exchange, his salary was fixed at 1000 thalers. About this time, Mendelssohn met the young Swedish soprano Jenny Lind. On 28 November 1844 he performed *St Paul* at the Singakademie, his last concert for the king, and departed the next day.

After appearing at the Saxon court in Dresden, where he improvised at the piano, he returned to Frankfurt to settle with his family, remaining there for the first half of 1845 and enjoying the simple pleasures of domestic life. He declined an invitation to the USA to conduct a music festival in New York; he also declined the Prussian monarch's request to compose music for Aeschylus's *Oresteia*. Instead, for Berlin he continued to work on music for Sophocles' *Oedipus at Colonus* and contemplated sketching music for *Oedipus tyrannus*. During this period he completed the Piano Trio in C minor op.66, worked on a new symphony in C major, finished editing a selection of Bach's organ works and studied the sketches of Schubert's unfinished symphony in E major (d729).

In July Mendelssohn was on vacation in Soden, where he drafted the String Quintet in B⬜op.87, and in Freiburg, where he joined the Hensels. He was asked by the Saxon monarch to resume his former position in Leipzig and received from Birmingham a commission to compose a new oratorio for the music festival of 1846. In Berlin, preparations were made for productions of *Oedipus at Colonus* and *Athalie*, which took place before the court on 1 November and 1 December respectively. Mendelssohn found himself commuting between Berlin and Leipzig, sharing the Gewandhaus concerts with Gade. From Berlin he dispatched to Leipzig a hastily composed choral work, *Die Frauen und die Sänger*, for a Schiller festival, and in December returned there with Jenny Lind, who made her triumphant Leipzig début at the Gewandhaus on the 4th of the month.

During the early months of 1846 Mendelssohn was increasingly preoccupied with the music for *Elijah*. Meanwhile he continued to search in vain for a suitable opera libretto, rejecting many proposals and prose sketches sent to him by poets and would-be librettists. In February he again enjoyed the company of H.C. Andersen, welcomed the harpist Parish Alvars to the Gewandhaus and completed yet another major choral work, a setting of Thomas Aquinas's sequence *Lauda Sion*. In May he sent the first part of *Elijah* to England (where Bartholomew began to prepare the English translation) and he directed a music festival in Aachen, where he was joined by Jenny Lind in performances of Haydn's *The Creation* and Handel's *Alexander's Feast*. From Aachen he proceeded to Liège, to attend the première of *Lauda Sion* (11 June), in observance of the 600th anniversary of the feast of Corpus Christi, and to Cologne, where his setting of Schiller's *An die Künstler* (op.68) was performed at the Deutsch-Vlaemisches Sängerfest.

Returning to Leipzig in June, Mendelssohn hosted a visit from Spohr, and laboured over the second part of *Elijah*. As if an afterthought, the overture was composed just days before the entire orchestral score was finished on 11 August. Mendelssohn departed for London soon afterwards, arriving by

18 August. At once he began a frenzied rehearsal schedule; on the 23rd a special train conveyed the orchestra, soloists, chorus and the press to Birmingham, where *Elijah* was first heard on 26 August (*see* Birmingham, fig.1). No sooner had he returned to Leipzig in September than he began an extensive revision; at this time he also completed the concert aria *On Lena's Gloomy Heath* (on texts from Ossian) for the English bass Henry Phillips. On 4 October Mendelssohn conducted the first concert of the new Gewandhaus season and in November he welcomed the arrival of Moscheles as the new professor of piano at the Conservatory. Hopes for a Mendelssohn opera were again raised, when Jenny Lind agreed to appear in a new work for the 1847 London season. The ever scrupulous Mendelssohn examined a new version of *The Tempest* by Eugène Scribe, but rejected it and the commission for the opera, observing: 'instead of *The Tempest*, isn't that *Much Ado about Nothing*?'

During the early months of 1847 he continued to share the Gewandhaus concerts with Gade. In February and March they presented a series of four historical concerts, with works from Bach up to Mendelssohn's own time. On Good Friday (2 April) Mendelssohn appeared in a charity concert to conduct *St Paul*, his last public performance in Leipzig. Within days he again departed for London, to oversee six performances of the revised version of *Elijah*, including four in London (16 April, 23 April – before Queen Victoria and Prince Albert – 28 April and 30 April) and two in Manchester and Birmingham (20 and 27 April). On 26 April, Mendelssohn directed his Scottish Symphony at a Philharmonic concert. He was again received at Buckingham Palace and on 6 May was heard by Gladstone in a concert at the Prussian embassy.

Exhausted from his English sojourn, Mendelssohn returned to Frankfurt and there received the traumatic news that his sister Fanny had died on 14 May. Unable to attend the funeral, he visited Baden-Baden in June and, with his brother Paul, departed for Switzerland at the end of the month. In Thun and Interlaken he mourned his loss by turning not to music but to painting watercolours, and only gradually was able to take up composition again. In Switzerland he completed the Three Motets op.69, drafted the highly discordant String Quartet in F minor op.80 and worked on two large-scale compositions (both unfinished at his death): *Christus*, his third oratorio, and *Die Lorelei*, on a libretto by the poet Emanuel Geibel, which would have been his first opera since the staging of *Die Hochzeit des Camacho* 20 years earlier.

By the middle of September Mendelssohn had returned to Leipzig; a visit to Berlin at the end of the month to see his sister's grave was so disturbing that he was unable to conduct at the Gewandhaus. On 3 October he heard Joachim perform the Violin Concerto in E minor and a few days later he examined applicants to the Conservatory in figured bass. But later that month he suffered a series of strokes, which increased in severity, until at last, weakened and incapacitated, he died during the evening of 4 November. On 7 November a funeral service was held in the Paulinerkirche in Leipzig; the pallbearers included Schumann, David, Gade, Hauptmann and Moscheles. The coffin was placed on a train to Berlin and was met by mourners during the night at stops along the way.

The following day Mendelssohn was buried in the cemetery of the Dreifaltigkeitskirche, next to the grave of his sister Fanny.

Only weeks before the composer's death, the full score of *Elijah* was issued as op.70 by Simrock in Bonn (fig.6). The end of the year saw the publication of two other works authorized by Mendelssohn, the *Sechs Lieder* op.71 and *Sechs Kinderstücke* for piano, op.72. Then, between 1848 and 1873, about 50 unpublished compositions were issued, beginning with the *Lauda Sion* op.73 and *Athalie* op.74 and concluding with the *Responsorium et Hymnus* op.121 (among the posthumous works were the Italian and Reformation symphonies, and the *Ruy Blas* overture, all judged unworthy of publication by the composer). In 1874 Breitkopf & Härtel, Mendelssohn's principal publisher, began to issue the first collected edition, overseen by Julius Rietz, of which the final volume appeared in 1877. But many unpublished works, including some one hundred juvenilia and student efforts, were dismissed as of minor consequence and excluded from the edition. In 1960 a second attempt at a collected edition was begun (the *Leipziger Ausgabe der Werke Felix Mendelssohn Bartholdys*), with the publication of several volumes – among them the 12 string sinfonias of 1821–3, the two double piano concertos, the Violin Concerto in D minor, the Singspiel *Die beiden Pädagogen* and the *Te Deum* of 1826 – renewing scholarly interest in Mendelssohn's student period. In the 1990s a new, comprehensive Gesamtausgabe was conceived. Launched in 1997 by Breitkopf & Härtel, the edition will include for the first time Mendelssohn's complete works and the first critical thematic catalogue of his music.

Mendelssohn, Felix

7. Musical style.

The conservative cultural milieu of Restoration Berlin was the crucible in which the young Mendelssohn formed his style during the 1820s. With Zelter's encouragement, he sought to emulate the proven models of Bach, Handel, Haydn and Mozart. The close study of Bach's music no doubt explains in large measure Mendelssohn's characteristic love of learned counterpoint and complex chromatic part-writing; indeed, the generating of fugues and canons became an avocation for him, in an age when other composers were eschewing the rigour of strict counterpoint (Berlioz, for example, suggested that Mendelssohn had perhaps studied the music of the dead too closely). In Handel's oratorios Mendelssohn found a rich variety of choral techniques, which he used to great effect in his own oratorios and psalm settings. From the Viennese Classical style he inherited a preference for clearly balanced themes with symmetrical phrase structures. His scores often exude a refined elegance reminiscent of Mozart, a comparison not lost on Schumann, who, in reviewing the Piano Trio in D minor op.49, dubbed Mendelssohn the Mozart of the 19th century.

If the roots of Mendelssohn's style lay in the 18th century, he was deeply affected also by the music of Beethoven and Weber, and not untouched by the emergence of the new Romantic music aesthetic. Mendelssohn's romantic imagination found its fullest expression in his exploration of the fanciful, a category Leigh Hunt defined as the 'youngest sister of Imagination without the other's weight of thought and feeling'. The two

early masterpieces from the composer's 16th and 17th years, the Octet and *Midsummer Night's Dream* overture, contain examples of the light, capricious *scherzando* writing that soon became a hallmark of his style. Here, Mendelssohn found his inspiration in Goethe's *Faust* and Shakespeare's comedy, though he refused to elaborate a detailed programmatic interpretation of his music, preferring to leave that task to the listener, a stance that set him apart from other 19th-century composers of programmatic music such as Berlioz and Liszt.

Though Mendelssohn was among the distinguished pianists of his age, he did not challenge in his own music the limits of new piano techniques, lest virtuosity should become an end in itself (he greatly admired the playing of Liszt, but found his compositions lacking in original thematic ideas). Similarly, though he was one of the foremost conductors of the 1830s and 40s – a time when Berlioz and Wagner were writing for increasingly larger orchestras – he continued to restrict his own orchestral means, typically preferring to score for a Classical double-wind ensemble. Nevertheless, Mendelssohn was able to extract from familiar means unfamiliar orchestral nuances and colouristic effects, giving his scores a certain irrepressible vividness. To appreciate his skill at orchestration, one need only examine the motto-like four wind chords that appear three times in the course of the *Midsummer Night's Dream* overture, with very slight inflections in the scoring.

Mendelssohn, Felix

8. Orchestral music.

Among Mendelssohn's first attempts to write for full orchestra are the overtures to *Die Soldatenliebschaft* (1820) and *Die beiden Pädagogen* (about March 1821), which exhibit a debt to Mozart in their harmonic language, formal plan and orchestration. Around this time, Mendelssohn embarked on an extended series of string sinfonias, of which 13 were completed by 1823. Severely academic in tone, they reveal in their chromatic fugal writing the strong influence of Bach and, in their striking stylistic discontinuities, of his son C.P.E. Bach, whose string sinfonias offered compelling precedents. Sinfonia no.8, originally for string orchestra but re-scored for full orchestra, stands curiously apart: Mozartian in style, its finale, based on four distinct thematic ideas, presents a fusion of sonata form and contrapuntal permutations modelled on the finale of Mozart's Symphony no.41. In nos.9 and 11, Mendelssohn introduced scherzos in lieu of minuets, used folksongs he had notated during his Swiss visit of 1822 and experimented with a Janissary percussion complement.

Mendelssohn's first published symphony (op.11 in C minor) dates from 1824, but was withheld from print until ten years later. It was among the works taken in 1829 to England, where the composer conducted it with an arrangement of the scherzo from the Octet substituting for its minuet. The energetic opening betrays something of the storm music from Weber's *Der Freischütz* and the minuet and finale reveal a close study of Mozart's Symphony no. 40 and Beethoven's Fifth Symphony. Beethoven's influence is apparent, too, in Mendelssohn's first programmatic symphony, the Reformation, written for the tercentenary of the Augsburg Confession (June 1830), but given its première only two years later and subsequently

rejected by the composer (it appeared posthumously as Symphony no.5 in 1868). In the outer movements Mendelssohn sought to oppose two types of music: Palestrinian imitative writing based on the 'Jupiter' motto (D–E–G–F♯) and quotations of the 'Dresden Amen' to symbolize the Catholic faith; and a homophonic chorale texture (culminating in the use of *Ein' feste Burg* in the finale) for the Protestant.

The Italian sojourn of 1830 provided the raw musical material for the Italian Symphony, finished and performed in London in 1833, revised the following year, but published only posthumously as Symphony no.4 in 1851. For Julius Benedict, the brightly scored opening was 'warmed with the balmy air of a southern clime'. The slow movement, profitably compared to the 'Marche des pèlerins' from Berlioz's nearly contemporaneous *Harold en Italie*, begins with a haunting modal melody evidently meant to depict a religious ceremony or procession. The third movement was probably inspired by Goethe's humorous poem *Lilis Park*. The finale, labelled 'Saltarello', begins with a characteristic hopping figure reminiscent of the saltarellos Mendelssohn heard in Rome and Naples, but then introduces in its development a new conjunct figure intended, according to William Rockstro, as a tarantella; the two are juxtaposed in the closing bars of the score.

With the 'Lobgesang' Symphony, composed in 1840 and published as Symphony no.2 in 1841, Mendelssohn again produced a symphony extending into the realm of religious music. Also, by introducing texted elements into the work, he took up an equally daunting challenge, that of responding to Beethoven's Ninth Symphony (Berlioz's 'answer', the *Roméo et Juliette* symphony, dates from 1839). Mendelssohn's solution, as he explained to Klingemann, was to attempt a hybrid symphony-cantata: a three-movement, through-composed orchestral sinfonia attached to a nine-movement vocal cantata, with biblical texts celebrating mankind's progress from darkness to enlightenment (the agent of this process was the word of God, as disseminated by the Gutenberg Bible). Linking the symphony and cantata is a recurring motto-like intonation (F–G–F–B♭), initially announced by the trombones and then given verbal meaning in the cantata by the addition of the text 'Alles was Odem hat, lobe den Herrn'.

Mendelssohn's final symphony, the Scottish, was inspired by his visit to Scotland in 1829, but not finished until 1842, in Berlin. Amidst the ruins of Holyrood Palace in Edinburgh the 20-year-old conceived the brooding theme of the opening slow introduction, scored with the darkly hued colours of the low wind instruments and violas. In Edinburgh, too, he attended a competition of bagpipe musicians; some element of Scottish folk music no doubt resurfaces in the lively pentatonic clarinet melody that opens the scherzo. As in the 'Lobgesang', Mendelssohn opted for a through-composed structure; at the première in Leipzig (1842), he even took the trouble to suppress the tempo markings of the movements from the concert programme. By deriving much of the thematic material of the symphony from the basic motivic cell of the slow introduction (E–A–B–C) he again created a work in which the unity of the whole was of paramount importance. Characteristically, he left no programme for the symphony, though the score vividly conjures up extra-musical interpretations. The slow movement, for instance, includes stately music with dotted rhythms

suggestive of a lament-like procession; the fourth movement Mendelssohn described as Allegro guerriero, that is, a struggle symbolized musically by the inclusion of a dissonant fugato. The euphonious fifth movement, on the other hand, resolves the conflict through several repetitions of a hymn-like melody in A major, a device Mendelssohn may have borrowed from Beethoven's Pastoral Symphony.

Mendelssohn's concert overtures are among his most popular orchestral works. Not counting the *Harmoniemusik* op.24 for wind orchestra, there are six independent overtures. The 'Trumpet' Overture op.101 of 1825–6, so named because of its motto-like trumpet fanfare, impresses in its flexible treatment of sonata form and colouristic scoring as a preliminary study for the *Midsummer Night's Dream* overture, finished in 1826. In this masterpiece Mendelssohn constructed a rich network of motifs, all drawn from a descending tetrachord embedded in the celebrated wind chords, to capture Shakespeare's elves, lovers and tradesmen, and the Athenian court (A.B. Marx claimed credit for urging Mendelssohn to include the braying music to depict Bottom). Between the opening and closing statements of the chords (which Liszt compared to 'slowly drooping and rising eyelids, between which is depicted a charming dream-world'), the motifs undergo a series of transformations, and thereby are fittingly 'no more yielding than a dream'.

In the case of *Meeresstille und glückliche Fahrt* (1828), Mendelssohn took as his subject two short poems by Goethe about a ship becalmed at sea. In contrast to Beethoven, who had earlier set the poems as a short cantata for chorus and orchestra (published in 1822), Mendelssohn limited himself to the orchestra, to express the poems, according to Marx, 'without words'. Here, too, he indulged in a certain formal freedom: the overture divides into two 'tableaux', joined by a transition; a coda, appended to 'glückliche Fahrt', suggests the jubilant arrival of the vessel into port, an interpretation Mendelssohn extrapolated from Goethe's poem, which concludes only with the sighting of land.

Mendelssohn's third programmatic overture, *Die Hebriden*, was inspired by his visit to the western coast of Scotland in 1829 (his letter of 7 August reveals clearly that the opening, with its characteristic rocking bass figure, was conceived before the visit to Fingal's Cave the following day). Once again he derived his thematic material from a quintessential motif, announced at the beginning of the composition and recalled at its conclusion, lending the work a certain formal circularity. Dissatisfied with the first draft, completed in Italy in 1830, he continued to revise it, complaining that the development tasted 'more of counterpoint than of train oil, gulls and salted cod'. He continued to struggle, too, with the title, and considered 'Overture zur einsamen Insel' and 'The Isles of Fingal', before returning to *Die Hebriden*. When the piano-duet arrangement was published in 1833 the title *Fingals Höhle* was introduced, possibly at the bidding of Mendelssohn's publisher.

The two other overtures were based on dramatic subjects. The *Ouverture zum Märchen von der schönen Melusine* (1833) was an attempt to improve on the music of Conradin Kreutzer's fairy tale opera about the mermaid Melusina and the knight Raimund (Mendelssohn summarized their

relationship, and their sharply contrasting types of music in his score, as a 'mésalliance'). *Ruy Blas*, with its solemn slow introduction and colourful amphibrachic rhythms, was designated for a production in March 1839 of Victor Hugo's tragedy about 17th-century Spanish court life.

In the genre of the concerto Mendelssohn focussed on two instruments that he himself played, the piano and the violin (in 1847, impressed by a performance of the cellist Alfredo Piatti, Mendelssohn evidently began to draft a concerto for that instrument, but no vestige of this work remains). Of the early student concertos, the Piano Concerto in A minor of 1822 was closely modelled on a concerto in the same key by Hummel, with whom Mendelssohn briefly studied in Weimar. The Violin Concerto in D minor, from the same year, was dedicated to Mendelssohn's teacher Eduard Rietz, a former pupil of Pierre Rode, and evinces stylistic features of the French school. Considerably more ambitious are the two concertos for two pianos, which Mendelssohn performed privately and publicly with his sister Fanny and with Loewe and Moscheles. Their formal structure and harmonic language betray the influence of Beethoven, their technical demands on the pianists the idiomatic styles of such virtuosos as J.L. Dussek, Weber and John Field.

Weber's *Concert-Stück* for piano and orchestra figured prominently in Mendelssohn's repertory as a pianist, and its telescoped formal arrangement, with several relatively short movements linked by transitions, served as a model for his mature piano concertos, including two full-length works in three movements (opp.25 and 40) and three shorter pieces, the *Rondo brillant* op.29 (for which he occasionally improvised a slow introduction), and the *Capriccio brillant* op.22 and *Serenade und Allegro giojoso* op.43, in which slow movements are elided to lighthearted finales. Throughout his career Mendelssohn found the writing of concertos an especially arduous task and confessed to friends his struggle to reconcile the competing demands of virtuosity and the integrity of the compositions as works of art. His piano writing featured a light, brilliant variety of virtuosity; only rarely did he experiment with fashionable pianistic effects, such as the *martellato* octave passages in the First Piano Concerto or the Thalbergian 'three-hand' technique in the Second.

Standing quite apart is his final concerto, the Violin Concerto in E minor op.64, which is among the most important 19th-century concertos for the instrument. In three connected movements, this work is often cited for several distinctive features, including the early entrance of the soloist in the first movement, to present the elegiac first theme, and the placement of the cadenza so that it links the development and recapitulation. The slow movement, in a ternary *ABA* form, offers a lyrical 'Lied ohne Worte'; the fleet-footed finale, in sonata-rondo form, a capricious Mendelssohnian scherzo.

Mendelssohn, Felix

9. Chamber works.

Significantly, the young Mendelssohn chose four chamber works – three piano quartets and a violin sonata – as his first published opuses (composed 1822–5). Preceding them are numerous other chamber pieces, including some dozen fugues for string quartet (1821), a Piano Trio in C

minor, a Piano Quartet in D minor (possibly performed for Goethe in 1821) and a Violin Sonata in F. All of these reveal Bach, Haydn and Mozart as the primary stylistic influences, as does a fully fledged String Quartet in E♭ (1823), which culminates with a studious double fugue for its finale.

Of the three published piano quartets, the third (op.3), performed for Cherubini and dedicated to Goethe, is the most ambitious. The thematic richness of its first movement, the use of a 'new' theme in the development and the extended coda are all features that give the music a Beethovenian breadth. The whimsical scherzo anticipates the gossamer textures of the *Midsummer Night's Dream* overture; the finale of nearly 500 bars, with its amalgamation of sonata and rondo forms, anticipates the finale of the Octet. Among the chamber works from the 1820s that Mendelssohn withheld from publication are clarinet and viola sonatas and the Sextet op.110. The minuet of the Viola Sonata was revised and re-used in the First Symphony op.11. The Sextet uses the device of thematic recall: its scherzo briefly returns in the finale, thereby linking the last two movements, a stratagem Mendelssohn borrowed from Beethoven's Fifth Symphony and employed again in the Octet.

The Octet, composed in 1825, is generally acknowledged as Mendelssohn's first masterpiece. He may have known Spohr's Double String Quartet in D minor (op.65), which was published that year. Whereas Spohr scored his work for two antiphonal quartets, the 16-year-old Mendelssohn explored a considerably broader spectrum of instrumental combinations, ranging from the minimalist unison textures of the scherzo through any number of divisions of the ensemble to the opulent eight-part fugato of the finale. From Fanny Mendelssohn we know that the Scherzo was inspired by the 'Walpurgisnachtstraum' in the first part of Goethe's *Faust*, a dream-like sequence with appearances by Oberon, Titania and Puck (not from Shakespeare, but from Wieland's epic poem *Oberon* of 1780), and a Kapellmeister who leads an orchestra of insects and small animals. The finale, with its display of intricate counterpoint (including a quotation from the 'Hallelujah' chorus of Handel's *Messiah*), places the work in a distinguished tradition, at the apex of which stands the finale of Mozart's Symphony no.41.

Between 1827 and 1847 Mendelssohn composed six string quartets, and had begun work on a seventh at the end of his life (the Andante and Scherzo from op.81 may have belonged to this final project). The first two, op.13 in A minor (1827) and op.12 in E♭ (1829), show a rapprochement with the late quartets of Beethoven. To the Swedish musician Adolf Lindblad Mendelssohn explained his concern for the organic relationship of the various movements to the whole. In op.12 the opening of the first movement is brought back to conclude the finale; in op.13 the quintessential thematic material is drawn from the lied *Frage* (op.9 no.1), with explicit quotations from the song in the outer and more hidden references in the inner movements of the quartet. The three quartets op.44, written during the idyllic period of Mendelssohn's honeymoon and first year of marriage, show signs of a Classical tendency. In striking contrast is the discordant last quartet, op.80 in F minor, generally viewed as Mendelssohn's response to the death of his sister.

Among Mendelssohn's most successful chamber works are the piano trios in D minor (op.49, 1839) and C minor (op.66, 1845), and the Cello Sonata no.2 in D (op.58, 1843). Mendelssohn subjected the first draft of op.49 to a thorough revision and, at Ferdinand Hiller's urging, rewrote the piano part entirely in order to 'modernize' its passage-work. Both trios contain 'Lied ohne Worte' style slow movements and brisk scherzos. The finale of op.66 (which left its mark on the finale of Brahms's Piano Quartet in C minor op.60) is distinguished by its newly composed chorale subject that functions as the second episode in a rondo design. In the Second Cello Sonata Mendelssohn also employed a freely composed chorale; here it appears in the slow movement, where its strains alternate with recitative-like passages, in preparation for the ebullient virtuoso display of the finale.

Of the two string quintets the first, op.18 in A, begins with a graceful Mozartian theme somewhat reminiscent of the Clarinet Quintet k581. The use of fugal writing and, in the original minuet, intricate double canons, imbued the first version of this work with a severely academic quality; in 1832, Mendelssohn replaced the minuet with the emotionally charged Intermezzo in memory of Eduard Rietz. The second quintet, op.87 in B♭, offers in its soaring opening theme and passionate slow movement some of Mendelssohn's most inspired music; nevertheless, he did not see the work through the press, owing to his dissatisfaction with the finale.

Mendelssohn, Felix

10. Keyboard music.

Mendelssohn composed piano music throughout his career, but maintained an ambivalent attitude towards much of the piano music of his own time. Though attracted to the music of Hummel, Ludwig Berger and Moscheles, he dismissed many of the fashionable virtuosos as shallow and uninspired (thus, Kalkbrenner was an 'indigestible sausage'). He greatly admired the pianism of Chopin and Liszt, but found some of Chopin's works mannered and Liszt's music 'unpremeditated'. In Mendelssohn's own mature keyboard music, three influences stand out: the contrapuntal rigour of Bach, the dramatic gestures and transcendental utterances of Beethoven's middle and late periods, and the scintillating pianistic textures of Weber.

Not surprisingly, Mendelssohn's fascination with Bach's counterpoint is evident in his piano essays of the early 1820s, whereas the influences of Beethoven and Weber only gradually emerge, beginning around 1823. The sonatas op.6 in E and 106 in B♭ betray their origins in Beethoven's op.101 and Hammerklavier sonatas. Mendelssohn's debt to Weber is perhaps most evident in the *Perpetuum mobile* in C (op.119), modelled on the finale of Weber's Piano Sonata no.1 in C, and the *Rondo capriccioso* op.14 of 1830, indebted to Weber's *Concert-Stück*. On the other hand, the studious Capriccio in F♯ minor (op.5), Mendelssohn's first published piano work (1825), reminded Rossini of the sonatas of Domenico Scarlatti. And the *Sieben Charakterstücke* (op.7) can best be described as eclectic: they include Handelian and Beethovenian fugues, but also Bach-like pieces in binary form and, in a more progressive vein, two études and a buoyant scherzo – marked 'Leicht und luftig' ('Light and airy') – that is of a kind with the elves' music in the *Midsummer Night's Dream* overture.

The origins of the *Lieder ohne Worte*, of which Mendelssohn published 36 pieces in six volumes between 1832 and 1845 (two more volumes followed posthumously), remain couched in mystery. Among his earliest piano lieder was one in E♭ written for Fanny's birthday in 1828 (Fanny herself composed numerous examples of the genre); the idea of creating songlike piano pieces may have originated in a game Fanny and Felix played, in which they apparently added texts to piano pieces. Then, too, the critical thought of A.B. Marx, who explored in his writings of the 1820s the expressive potential and 'definiteness' of instrumental music, was not without impact. Most of the lieder fall into three groups, pianistic parallels to the vocal categories of solo songs, duets and partsongs. The meaning of the new genre perplexed Mendelssohn's contemporaries. Schumann suggested that the composer had produced texted lieder, but then suppressed the texts; when the composer's cousin Marc-André Souchay offered to give some of the lieder fanciful titles, Mendelssohn replied that he had intended each lied 'just as it stands'. Only a small number of the lieder bear titles from Mendelssohn (e.g. the three called *Venetianisches Gondellied*) or his circle (e.g. the 'Frühlingslied'); nevertheless, later in the 19th century, a host of insipid titles accrued to the lieder, contributing to the view of Mendelssohn as a composer of overtly sentimental piano music for the parlour.

Mendelssohn's mature piano music includes three large-scale works. The Fantasia in F♯ minor op.28 (*c*1828–9), originally entitled *Sonate écossaise*, joins his other works on Scottish subjects (the blurry open-pedal passages of the first movement, for example, are not far removed from the world of the *Hebrides* overture). The unusual three-movement form, with a slow first movement and fiery finale, was borrowed from Beethoven's Sonata op.27 no.2 ('Moonlight'). The Six Preludes and Fugues op.35 (published in 1837) were originally conceived as a series of études and fugues. Not surprisingly, the fugal writing is often unabashedly after Bach, though at least one fugue (no.4 in A♭) conjures up the finale of Beethoven's Sonata op.110. Arguably the summit of Mendelssohn's piano music was achieved in the *Variations sérieuses* in D minor (op.54), composed during the summer of 1841 along with two other variation sets (opp.82 and 83; a duet arrangement of the latter followed in 1844). The chromatic, angular theme is subjected to an impressive display of rhythmic, registral and textural manipulations, and is gradually disembodied through the course of the variations before re-emerging in the powerful finale. Op.54 was Mendelssohn's contribution to an album published to raise funds for the Beethoven monument in Bonn, and indeed the work belongs to the tradition of Beethoven's 'serious' 32 Variations in C minor, also for piano solo.

Mendelssohn was one of the finest organists of his day. The Three Preludes and Fugues op.37, dedicated to Mozart's pupil Thomas Attwood, form a pendant to op.35. The Six Organ Sonatas op.65 (1845), teeming with artful fugues and chorales, summarize and epitomize Mendelssohn's rediscovery of Bach, and may have inspired Schumann's six fugues on B–A–C–H op.60.

Mendelssohn, Felix

11. Oratorios and sacred works.

Mendelssohn was not the only 19th-century composer to revive the oratorio, but his two completed works, *St Paul* (1836) and *Elijah* (1846), were the only representatives of his time to achieve lasting popularity. Mendelssohn himself frequently performed *St Paul* at music festivals; what is more, after its première, the oratorio at once achieved numerous triumphant performances abroad, in England, Scandinavia, the Netherlands, Poland, Russia and the USA (performances were given in Boston, New York and Baltimore in 1837, 1838 and 1839 respectively). Of course, the subject, the conversion of Saul to St Paul, held a special meaning for the Mendelssohn family, who had embraced the Christian faith. As in *Elijah*, Mendelssohn conceived the work in two parts, each structured around three dramatic episodes: in Part 1, for instance, the persecution of Stephen, the appearance of Christ before Saul on the road to Damascus (scored for female choir and winds, a choice that provoked a controversy), and Saul's conversion. From Bach's Passions and Handel's oratorios Mendelssohn borrowed the use of the traditional narrator, to relate in recitatives the dramatic action of the work. Conspicuously Bachian are the chorales, interspersed throughout the oratorio to demarcate the principal structural divisions, diffusing, according to Carl Klingemann, 'a calmness through the whole'. On the other hand a debt to Handel is revealed in the rich variety of the choruses, which include several that directly engage in the dramatic action and several cast in a variety of fugal styles. Prefacing the oratorio is an overture that evokes Paul's struggle for spiritual awakening by means of the chorale *Wachet auf* and a dissonant fugue, with its subject derived from the first strain of the chorale.

According to Schumann, Mendelssohn's oratorio and Meyerbeer's grand opera *Les Huguenots* pointed in two diametrically opposed directions: the one upholding musical standards, the other, relying on tawdry and sensational effects, debasing the musical art. Schumann predicted that Mendelssohn, a 'prophet of a glorious future', would produce another oratorio. *Elijah*, contemplated as early as 1836 when preparations were under way for the first English performance of *St Paul*, was finished only ten years later (in the penultimate year of Mendelssohn's life) and then thoroughly revised in 1847. Written for England, *Elijah* was nevertheless composed to a German text, for which William Bartholomew expeditiously prepared the English version for the première in Birmingham.

Based largely on the account in *1 Kings*, *Elijah* relates the chief events in the prophet's life: the curse of the Lord and the seven-year drought, Elijah's miraculous revival of the widow's son, his confrontation with the Baal worshippers and the lifting of the drought, his confrontation with Ahab and Jezebel, his flight to the wilderness and encounter with the Lord, and his journey to Mt Horeb and ascension to heaven in a flaming chariot. As in *St Paul*, Mendelssohn employed chorales and relied heavily upon choral numbers; noteworthy is the sheer diversity of choruses, ranging from fugue (the end points, nos.1 and 42) and canon (no.34), to chordal style or chorales (nos.5, 15, 16 and 32), chorus and solo duet (no.2), eight-part double quartet (no.7), *a cappella* trio and quartet (nos.28 and 15), and choral recitative (nos.1 and 36). In contrast to *St Paul*, Mendelssohn dispensed with the narrator, allowing the characters themselves to deliver the dramatic action. *Elijah* diverges from *St Paul*, too, in its broadly

conceived musical cohesiveness; in no other work did Mendelssohn concern himself with musical structure on such a large scale.

On the simplest level the oratorio is unified through a network of recurring motifs. Two in particular, a rising triadic figure and a series of interlocking tritones, function topically to identify the prophet Elijah and the catastrophic drought. They appear initially in Elijah's opening recitative and subsequently are revived in a variety of ways: for example, the interval of the tritone, associated with the drought, is embedded in the fugal subject of the overture and in the harmonic vocabulary of the oratorio, which includes prominent use of diminished 7th and augmented 6th sonorities. On a second level, Mendelssohn stitches together several numbers to form larger complexes of through-composed music. Thus, the opening recitative pauses on a half cadence to introduce the orchestral overture, a dissonant fugue that depicts the tribulations of the people during the drought. Unfolding as a series of intensifying gestures, the overture then spills over to the first chorus ('Help, Lord! Wilt thou quite destroy us?'), also designed as a fugue, which, in turn, is followed by a choral recitative. Taken together, the entire complex is unified by a symmetrical design: two fugues framed by two recitatives. Finally, on a third level, Mendelssohn coordinated the musical structure of the oratorio through the use of tonal axes. Part 1, for example, describes a rising tonal motion from D minor to E♭ major, with D minor active in the opening numbers; E♭ is introduced in Obadiah's aria (no.4), and reasserted at the midpoint, Elijah's recitative (no.10), and then secured in the concluding chorus (no.20).

With few exceptions, Mendelssohn's other sacred works lie largely in the shadow of *St Paul* and *Elijah*. They include a series of Bachian chorale cantatas, composed between 1827 and 1832, of which Mendelssohn published only one, *Aus tiefer Noth*, in the *Drei Kirchenmusiken* op.23. The five large-scale settings of Psalms cxv, xlii, xcv, cxiv and xcviii (opp.31, 42, 46, 51 and 91), which contain inspired and vivid choral writing, often impress as preliminary studies for the oratorios (Psalm cxv was originally set to the Vulgate text *Non nobis Domine*; the composer himself then fashioned the German paraphrase *Nicht unserm Namen, Herr* when the work was made ready for publication). Occasionally the composer's historical pursuits led him to write sacred music, e.g. the Kyrie for five-part chorus and orchestra, 1825, with clear ties to Mozart's Requiem, the Palestrinian *Tu es Petrus* (1827) and the *Hora est* for 16-part chorus and continuo (1828), which revives the 17th-century Italian polychoral tradition. Mendelssohn produced several occasional sacred pieces for England; the most popular of these was the anthem *Hear my Prayer*, based on a paraphrase of Psalm lv (1844). The late works include the unjustly neglected *Lauda Sion* (1846), one of Mendelssohn's few settings of a Catholic text, and the majestic *a cappella* Three Motets op.69 (1847).

Mendelssohn, Felix

12. Operas and other dramatic music.

Like Schumann, Mendelssohn did not produce a successful opera, though he was by no means inexperienced or unskilled in dramatic composition. Between the ages of 11 and 15, he finished four ambitious dramatic works, three in one act and one in three acts. All were performed privately in the

Mendelssohn Berlin residence. The librettos were written by Johann Ludwig Casper, a physician who had studied in France and frequented the vaudeville theatre there. Perhaps the most successful of these youthful attempts is *Die beiden Pädagogen*, a spoof about the educational methods of Pestalozzi and Basedow, based on Eugène Scribe's comedy *Les deux précepteurs* of 1817. Its vivid characterizations, skilful ensembles and climactic finale reveal the young Mendelssohn to have been a devoted student of Mozart's operas.

Mendelssohn's only opera to reach the public stage, *Die Hochzeit des Camacho*, is based on an episode from the second part of Cervantes's *Don Quixote* (the identity of the librettist remains unclear). Quiteria, in love with the destitute Basilio, is forbidden by her father, Carrasco, to marry; instead, he promises her to the well-to-do landowner Camacho. Their wedding feast, attended by the knight Don Quixote and his servant Sancho Panza, is interrupted by the sudden appearance of Basilio, who in Cervantes's tale feigns suicide, is granted a last wish and is permitted to marry Quiteria. In the end the lovers' union is blessed by Don Quixote and Camacho. Mendelssohn's score, which shows signs of Beethoven's and Weber's influence, contains some memorable music, though the opera as a whole flags because of inherent difficulties in the libretto. The overture presents several motifs that figure later in the opera, including a prominent fanfare associated with the knight-errantry of Don Quixote. In the Act 2 ballet, the opposing forces of Cupid and Wealth are rendered by a bolero and fandango, a rare example of Mendelssohn's use of local colour.

The failure of *Camacho* was an especially hard blow for the young composer, who refused to release his next dramatic work, *Heimkehr aus der Fremde* (1829), to the public stage; instead, it was reserved for his parents' silver wedding anniversary. The theme of homecoming, developed by Klingemann into a Singspiel libretto, alluded to the composer's own return from England. Many of the numbers are set as simple strophic lieder; in 'Wenn die Abendglocken läuten', Mendelssohn introduced a military fanfare later re-used in the reprise of *Die Hebriden*.

For the rest of his life Mendelssohn continued to search for a suitable opera libretto, but rejected dozens of proposals from poets and playwrights, including Karl von Holtei, J.R. Planché (the librettist of Weber's *Oberon*), Karl Immermann, Eugène Scribe and Helminie von Chézy (the librettist of Weber's *Euryanthe*), and from his friends Klingemann, Ludwig Robert and Devrient (Devrient lamented his friend's 'operatic destiny' as a 'Hamlet-like tragedy'). The subjects ranged from historical topics (Edward III and the Siege of Calais, the Peasants' War), to Teutonic myth (the Nibelungenlied), Shakespeare's plays (*The Tempest*, *The Winter's Tale*), and folktales (Hans Heiling, Bluebeard). Finally, in 1845 Mendelssohn took up the Lorelei legend and began an extended collaboration with Emanuel Geibel on an opera in three acts, with continuous music. But the composer lived long enough only to begin the music for the first act, of which the finale and two short numbers were issued posthumously. The dramatic finale – in which Lenore, betrayed by the nobleman Otto, climbs a cliff above the Rhine and swears vengeance, plighting her troth as bride of the river – contains effective music, but reveals a chain-like construction considerably

less innovative than the more flexible musico-dramatic designs realized by Wagner during the 1840s.

In a separate category are Mendelssohn's independent concert arias. More or less neglected, they include one that survives only in incomplete form, *Tutto è silenzio*, composed in 1829 for Anna Milder-Hauptmann, the prima donna in Berlin. The scena and aria *Infelice* (op.94), commissioned by the Philharmonic Society in London in 1834, shows clear evidence of the composer's dramatic abilities. Written for Maria Malibran, using texts from Metastasio, the score originally featured an obbligato violin solo; in 1843 it was substantially revised and rewritten for Sophie Schloss, who performed it at her farewell concert in Leipzig. *On Lena's Gloomy Heath* (1846) was Mendelssohn's response to a request from the English bass Henry Phillips for a composition. Phillips himself chose passages from the Ossianic poem *Fingal*, and the composer obliged with a two-part setting, stylistically related to *Die Hebriden*, that culminates in a spirited march.

Mendelssohn wrote incidental music for several plays, including pieces for Immermann's production of Calderón's *El príncipe constante* (as *Der standhafte Prinz*) in Düsseldorf in 1833. For a performance of Victor Hugo's *Ruy Blas* in 1839, he composed a *romance* for women's chorus and strings, and then completed in days the more celebrated overture. His other incidental music, to Sophocles' *Antigone* and *Oedipus at Colonus*, Shakespeare's *A Midsummer Night's Dream* and Racine's *Athalie*, was all owing to royal commissions from Friedrich Wilhelm IV. The Prussian monarch was keenly interested in reviving Greek tragedy and to that end, in collaboration with Tieck and the philologist August Böckh (who lived at Mendelssohn's Berlin residence during the 1840s), the composer began work in 1841 on music for the choruses of *Antigone*. His own classical studies held him in good stead: using the translation of J.J.C. Donner, scrupulously faithful to the original metre, Mendelssohn rendered the strophes and antistrophes of Sophocles' choruses with syllabic settings for double male choir accompanied by an orchestra, occasionally resorting to a recitative-like style of declamation. The parts of the principal characters were left as spoken dialogue, or set as melodrama, with the orchestra accompanying the spoken text. (Four years later, a similar procedure was employed for *Oedipus at Colonus*.) Though opinion varied about Mendelssohn's music (Schumann viewed the score as 'half opera, half tragedy'; *The Times*, 'too modern, and at the same time not modern enough'), *Antigone* was widely performed and used as a model for later classical revivals. In 1845 alone, it achieved 45 performances at Covent Garden; the same year, it was satirized in Lortzing's comic opera *Der Wildschütz*, another sign of its popularity.

Though little-known today, the music for *Athalie* merits performance. Especially striking are Mendelssohn's paraphrases of chorales, including *Ach Gott, vom Himmel sieh' darein* and, in a scene in which the high priest Joad describes a vision of the New Jerusalem, *Vom Himmel hoch*. Undoubtedly the most celebrated of Mendelssohn's incidental music are the 12 numbers and finale composed in 1843 for *A Midsummer Night's Dream*, which include entr'acte movements (among them the Scherzo, Nocturne and famous Wedding March), several shorter pieces cast as melodramas, a strophic song with chorus ('You spotted snakes'), and

miniatures for the tradesmen and their presentation of 'Pyramus and Thisbe'. Rather than compose entirely new music for the production, Mendelssohn strategically chose to re-use his concert overture and its colourful assortment of motifs, thereby facilitating, retrospectively, their identification in the youthful composition of 1826. Schumann questioned Mendelssohn's heavy reliance on the material of the overture, perhaps most conspicuous in the finale, which revives the elves' music and the coda of the overture, and concludes with the four ethereal wind chords. But throughout the course of the incidental music the familiar motifs of the overture are themselves subjected to a series of fanciful metamorphoses, extending a process already at work in the product of the 17-year-old's imagination. Thus, the quintessential tetrachord of the elves' motif is invoked in any number of ingenious ways, including, in nos.4 and 8, sequences of rising and falling chromatic tetrachords to accompany Puck's administering of the magic potion to Titania and, *mutatis mutandis*, her release from the charm.

Mendelssohn, Felix

13. Lieder and other vocal works.

Among Mendelssohn's most impressive works is the secular cantata *Die erste Walpurgisnacht* (1832), on a poem by Goethe that treats the springtime pagan rituals of the Druids on the Brocken. Goethe himself probably encouraged Mendelssohn to attempt the work during their last meeting in 1830. The poem was intended to symbolize the suppression of old customs by new ideas, in this case, the persecution of the Druids by Christian zealots. Through-composed, the cantata begins with an energetic overture that depicts the end of winter and coming of spring (a topic previously treated by Haydn in the overture to *The Seasons*; Mendelssohn's transition to spring, in turn, inspired a passage in the first movement of Brahms's Second Symphony). There follow nine connected movements; the climax is reached in nos.5 and 6, in which the Druid guards disguise themselves as devilish figures in order to deflect the assault by the Christians. Here Mendelssohn fortified the orchestra with cymbals and bass drum and experimented with abrupt metrical shifts to achieve that musical confusion so prized by Berlioz when he heard the work in 1843.

Mendelssohn composed several occasional works for choral forces, including the 'Dürer' and 'Humboldt' cantatas (both 1828), a setting of the Saxon anthem, *Gott segne Sachsenland*, for Friedrich August II and other festive choruses, among them the *Festgesang* ('Möge das Siegeszeichen', 1838, for a singing society in the Austrian Tyrol), rediscovered in 1996, a setting of Schiller's *An die Künstler* for Cologne and the *Festgesang* for the 1840 Gutenberg festival, of which one movement was later adapted by W.H. Cummings as the Christmas carol *Hark! the herald angels sing*. Of the four sets of partsongs Mendelssohn published, three (for mixed chorus, opp.41, 48 and 59) were intended for performance outdoors and one (for male chorus, op.50) was dedicated to the Leipzig singing societies (other partsongs were issued posthumously). The majority fall into strophic designs and not infrequently attain the artful simplicity of folksong, as in *Abschied vom Wald* (op.59 no.3) and *Hirtenlied* (op.88 no.3, an arrangement of the solo lied op.57 no.2); in op.41, Mendelssohn included

three Heine settings (nos.2–4) that he labelled separately as 'Drei Volkslieder'. The preferred poets are Eichendorff, Uhland, Goethe and Heine, and the texts treat, in the main, romantic themes of springtime, forests and wandering.

According to conventional wisdom, Mendelssohn's solo and duet lieder do not rank among his most significant efforts. He remained uninfluenced by the rich corpus of Schubert's songs (it was Zelter who advised Goethe in 1816 to return a parcel of Schubert's Goethe settings, and later Mendelssohn came to know only a few Schubert lieder). Instead, initially his models were the north German lieder, including those of Reichardt and Zelter, in which the piano parts provided only modest accompaniments to the poetry. Many of Mendelssohn's songs are simple strophic settings; only rarely is the accompaniment allotted musically challenging material (e.g. *Des Mädchens Klage* and the *Reiselied* op.34 no.6). Of considerably greater interest, however, is the relationship between the songs and the composer's instrumental music. Thus, *Frage* (op.9 no.1), which is cited and paraphrased in the String Quartet op.13, provided the direct inspiration for the quartet. *Scheidend* (op.9 no.6) begins with a descending bass figure borrowed from the opening of *Meeresstille und glückliche Fahrt*. The *Venetianisches Gondellied* op.57 no.5 is stylistically akin to the similarly titled *Lieder ohne Worte* opp.19 no.6, 30 no.6 and 62 no.5. And the duet *Herbstlied* (op.63 no.4) was originally conceived for solo piano, titled *Lied* (1836), to which Klingemann later fitted a text. Like the *Lieder ohne Worte*, Mendelssohn published his lieder in sets of six, with the exception of opp.8 and 9, which comprise 12 songs each (including six by his sister Fanny, whose authorship was suppressed). Op.9 shows some evidence of a cyclic design: in the first edition, its two halves were subtitled 'Der Jüngling' and 'Das Mädchen'; what is more, the questioning motif of the first song, *Frage* ('Ist es wahr?'), is reworked in nos.2 and 3, thereby linking the three together. But, in decided contrast to Schubert and Schumann, Mendelssohn did not fully explore the potential or ramifications of the song cycle.

Mendelssohn, Felix

14. Reception.

Mendelssohn's posthumous fame followed a most unusual trajectory for a major European composer. Already during his lifetime his position at the forefront of German and English culture was secured. His death in 1847 at the age of 38, announced in *The Musical World* as the 'eclipse of music', was mourned as an international tragedy. His memory was soon idealized, most notably in the fictional historical romance by Elizabeth Sheppard, *Charles Auchester* (1853), in which the composer Seraphael worships the music of Bach and composes a 'fairy overture' for an opera on Shakespeare's *The Tempest*. Thus began a process by which Mendelssohn's music and memory came to be sentimentalized, so that ultimately Bernard Shaw (in the 1880s) could criticize the composer's 'kid-glove gentility, his conventional sentimentality and his despicable oratorio mongering'. Mendelssohn was inevitably associated with Queen Victoria and Prince Albert, and his fame was susceptible to late 19th- and early 20th-century critiques of Victorian society and mores. In Germany, after the Revolution of 1848, the classicizing tendencies of his music were

increasingly viewed as incongruous with the aims of the new 'Zukunftsmusik' promoted by Wagner and others. Mendelssohn's posthumous reputation was also severely tarnished by rising anti-Semitism, as evidenced in Wagner's 'Das Judenthum in der Musik', published anonymously at mid-century in the *Neue Zeitschrift für Musik*. In the 20th century the rise of Nazism in Germany did further, seemingly irreparable harm: Mendelssohn's music was banned and his statue in front of the Leipzig Conservatory was surreptitiously removed and destroyed (a new statue was unveiled before the Neues Gewandhaus in 1993). Nietzsche's formulation in *Jenseits von Gut und Böse* (1886), that Mendelssohn was a 'lovely interlude' in German music, was interpreted to confirm the composer's intermediary position between Beethoven and Wagner. Even Friedrich Niecks, who took up Mendelssohn's defence (Niecks, J1875), conceded that the

> serene beauty of Mendelssohn's music has to most of us not the same charm as the rugged energy, the subtle thoughtfulness and morbid world-weariness of other composers. As the Romans of old took delight in the struggle and writhing agony of the gladiator, so we of the present day enjoy watching the beats and throes of the human heart as exhibited by our tone and word poets, the gladiators of modern times.

But a century later Mendelssohn scholarship began to focus on the wealth of surviving primary sources, including manuscripts, sketches, diaries, paintings and correspondence, a substantial amount of which remained unpublished by the late 1990s. Investigation of these materials for the first complete edition of Mendelssohn's music and letters will undoubtedly reveal much new information about this critical figure in 19th-century musical life, who, if he missed true greatness, may have missed it, as the American critic H.L. Mencken suggested, 'by a hair'.

Mendelssohn, Felix

WORKS

Editions: Felix Mendelssohn Bartholdy's Werke: kritisch durchgesehene Ausgabe, ed. J. Rietz (Leipzig, 1874–7) [R]Leipziger Ausgabe der Werke Feliz Mendelssohn Bartholdys, ed. Internationale Felix-Mendelssohn-Gesellschaft (Leipzig, 1960–77) [L1]Leipziger Ausgabe der Werke von Felix Mendelssohn Bartholdy, ed. Sächsische Akademie der Wissenschaften (Leipzig, 1997–) [L2]

printed works published in Leipzig unless otherwise stated

*   autograph

stage

oratorios

orchestral

chamber

Mendelssohn, Felix: Works

stage

Op.	Title	Genre, text	Completion	Production	Publication or MS	Edition
—	Quel bonheur pour mon coeur	dramatic scene	c March 1820	Berlin ?15 March 1820	*D-Bsb**	—
—	Ich, J. Mendelssohn …	Lustspiel, 3 scenes, Mendelssohn	c ?Aug–Dec 1820	—	frag. *Bsb**	—
—	Die Soldatenliebschaft	Singspiel, 1, J.L. Casper	Dec 1820	Berlin, 3 Feb 1821	*Bsb**	—
—	L'homme autom		cFeb 1821	Berlin, 3 Feb 1821	frag. *GB-Ob*	—

ate, farce, ov. based on folksongs

—	Die beiden Pädagogen	Singspiel, 1, Casper, after E. Scribe: *Les deux précepteurs*	c15 March 1821	Berlin, April 1821 (for J.N. Hummel, with str qt acc.); Berlin, 27 May 1962	ed., 1966	L1 v/1
—	Die wandernden Komödianten	Singspiel, 1, Casper	9 Dec 1821	rehearsed, Berlin, 8 March 1822; perf. ?April 1822	*Bsb**	—
—	Die beiden Neffen oder Der Onkel aus Boston	Singspiel, 3, Casper	6 Nov 1823	Berlin, 7 Feb 1824	*Bsb**	—
10	Die Hochzeit des Camacho	Singspiel, 2, ? A. Klingemann or F. Voigts, after M. de Cervantes: *Don Quixote* (dialogue lost)	10 Aug 1825	Berlin, 29 April 1827; rev. version, Oxford, 24 Feb 1987	vs (rev.) Berlin, 1828, fs ed., 1878	R xv/8
89	Heimkehr aus der Fremde	Liederspiel, 1, K. Klingemann	19 Dec 1829	Berlin, 26 Dec 1829	1851	R xv/9
—	Der standhafte Prinz	incidental music, after A. Calderón	18 March 1833	Düsseldorf, 9 April 1833	*Bsb**	—

		ón de la Barca: El príncipe constante				
—	Trala. A frischer Bua bin i (Schnadahüpferl) and Franzosenmarsch (lost)	for K. Immermann's *Andreas Hofer*	9 Dec 1833	? Düsseldorf, 26 April 1834	*Bsb**	—
—	Ruy Blas: Romance, female vv, str (duet arr.: see vocal duets, op.77/3; ov.: see orchestral, op.95)	incidental music, V. Hugo	14 Feb 1839	Leipzig, 11 March 1839	1875	R xviii/5
55	Antigone	incidental music, Sophocles	10 Oct 1841	Potsdam, 28 Oct 1841	vs, 1843; fs ed., 1851	R xv/1
61	A Midsummer Night's Dream (ov.: see orchestral, op.21)	incidental music, W. Shakespeare	1843	Potsdam, 14 Oct 1843	vs, 1844; fs, 1848	R xv/4
93	Oedipus at Colonus	incidental music, Sophocles	25 Feb 1845	Potsdam, 1 Nov 1845	vs ed., 1851, fs ed., 1852	R xv/3
74	Athalie	incidental music, J. Racine	12 Nov 1845	Berlin-Charlottenburg, 1 Dec	c1848/9	R xv/2

Op.	Title	Text	Completion	Performance	Publication or MS	Edition
98	Die Lorelei, frag. (Ave Maria, 1.iii, Winzer-Chor, 1.iv, Finale, 1.viii; frags., incl. choral march and qt, 1.vii)	opera, 3, E. Geibel and E. Devrient	1847	1845 Leipzig, 1850	Finale, ed. 1852, Ave Maria and Winzer-Chor, ed. 1868; frags., *PL-Kj**	R xv/10

Mendelssohn, Felix: Works

oratorios

Op.	Title	Text	Completion	Performance	Publication or MS	Edition
36	St Paul (Paulus) (see also solo songs, op.112)	J. Schubring, after *The Acts of the Apostles*; Eng. version by W. Ball	18 April 1836	Düsseldorf, 22 May 1836	vs, Bonn, 1836, fs, Bonn, 1837; several unpubd numbers, *D-Bsb**	R xiii/1
70	Elijah (Elias) (see also psalms, Er wird öffnen die Augen der Blinden, and motets, Denn er hat seinen Engeln befohlen über	Schubring, after *I Kings* xvii–xix; Eng. version by W. Bartholomew	11 Aug 1846; rev. 1847	Birmingham, 26 Aug 1846; Manchester, London, Birmingham, April 1847	Bonn, 1847	R xiii/2

		dir)				
97		Christus, inc. (orig. entitled Erde, Himmel und Hölle)	J.F. von Bunsen, after *Matthew, Luke, John, Mark, Numbers* xxiv	(1847)	Birmingham, Sept 1852	1852	R xiii/3

Mendelssohn, Felix: Works

orchestral

op.

—	Sinfonia no.1, C, str, 1821, before 5 Sept; L1 i/1
—	Sinfonia no.2, D, str, 1821, before 5 Sept; L1 i/1
—	Sinfonia no.3, e, str, 1821, before 5 Sept; L1 i/1
—	Sinfonia no.4, c, str, 5 Sept 1821; L1 i/1
—	Sinfonia no.5, B♭, str, 15 Sept 1821; L1 i/1
—	Sinfonia no.6, E♭, str, aut. 1821; L1 i/1
—	Sinfonia no.7, d, str, 1821–2; L1 i/1
—	Sinfonia no.8, D, str, 27 Nov 1822, arr. orch, Nov–?Dec 1822; L1 i/2
—	Violin Concerto, d, str, 1822, ed. Y. Menuhin (New York, 1952); L1 ii/6
—	Piano Concerto, a, str, 1822, ? perf. Berlin, 5 Dec 1822; L2 ii/1
—	Sinfonia no.9, C, str, 12 March 1823; L1 i/3
—	Concerto, d, vn, pf, str, 6 May 1823, arr. orch ?May–July 1823, *GB-Ob**, perf. Berlin, 3 July 1823, fs, L2 ii/8
—	Sinfonia no.10, b, str, 18 May 1823; L1 i/3
—	Sinfonia [no.11], F, str, 12 July 1823; L1 i/3
—	Fuga [Sinfonia no.12], g, str, 17 Sept 1823; L1 i/3
—	Concerto, E, 2 pf, 17 Oct 1823, perf. Berlin, 7 Dec 1823, fs, first movement, ed. S.D. Lindeman (Madison, WI, 1999), rev. July 1829, perf. London, 13 July 1829; L1 ii/4
—	Sinfonia [no.13], c, str, 1 movt only, 29 Dec 1823; L1 i/3
11	Symphony no.1, c, 31 March 1824, perf. Berlin 14 Nov 1824, arr. pf duet, vn, vc (London, 1830), orch parts (Berlin, 1834), fs (Berlin, 1854); perf. London, 25 May 1829, with arr. of op.20/3 as 3rd movt (London, 1911); R i/1
24	Overture for wind instruments, C, 1st version as Harmoniemusik, 11 wind insts, July 1824, rev. 27 June 1826; rev. for wind orch, ? *c* Nov 1838, parts (Bonn, 1839), fs (Bonn, 1852); R vii/1
—	Concerto, A♭, 2 pf, 12 Nov 1824, perf. Stettin, 20 Feb 1827; L1 ii/5
101	Overture ('Trumpet'), C, *c*1825, 2nd version? 4 March 1826, perf. Berlin 2 Nov 1925; rev. 10 April 1833, perf. London, 10 June 1833 (1867); R ii/10
21	Ein Sommernachtstraum, ov., E, after W. Shakespeare: *A Midsummer Night's Dream*, 6 Aug 1826, perf. Stettin, 20 Feb 1827, parts (1832), fs (1835); R ii/2
—	Kindersymphonie, perf. Berlin, 24 Dec 1827, for Rebecka Mendelssohn, lost
27	Meeresstille und glückliche Fahrt, ov., D, after J.W. von Goethe, *c* May 1828, perf. Berlin, 8 Sept 1828, rev. March 1834 (1835); R ii/4
—	Kindersymphonie, perf. Berlin, 24 Dec 1828, lost
26	Die Hebriden ('Fingalshöhle'), b, 1st version, Ouvertüre zur einsamen Insel, 11 Dec 1830, 2nd version, Die Hebriden, 16 Dec 1830, 3rd version, The Isles of Fingal, 6 June 1832, arr. piano duet, 14 June 1832, 4th version, The Hebrides,

	20 June 1832; perf. London, 14 May 1832 (1833), as Fingals Höhle, pf duet (1833), fs (1835); R ii/3; see also Mendelssohn Bartholdy, E1947
107	Symphony no.5, 'Reformation', D, 12 May 1830, orig. for 25 June 1830 anniversary of Augsburg Confession, alternative ending 11 Nov 1832, perf. Berlin, 15 Nov 1832 (Bonn, 1868); R i/4
25	Piano Concerto no.1, g, Oct 1831, perf. Munich, 17 Oct 1831, pts (London, 1832), fs ed. (1862); R viii/1
22	Capriccio brillant, b, pf, 18 May 1832, perf. London, 25 May 1832, solo pf (1832), fs ed. (1862); R viii/3; arr. pf, 18 Sept 1831, *F-Pn**
90	Symphony no.4, 'Italian', A, 13 March 1833, perf. London, 13 May 1833, movts 2–4 rev. June 1834 (1851); R i/3; see also Cooper, E1997
—	Procession march for Harmoniemusik, ww, E♭, ? Oct 1833, ? perf. Düsseldorf, 20 Oct 1833, *GB-Ob** (copy)
32	Ouverture zum Märchen von der schönen Melusine ('Die schöne Melusine'), F, after F. Grillparzer, 14 Nov 1833, perf. London, 7 April 1834, rev. aut. 1835 (1836); R ii/5
—	Two marches for Harmonie Musik, ww, E♭, ?1833–4, one performed 29 May 1834 ?Düsseldorf, *Ob** (copy attrib. Mendelssohn)
29	Rondo brillant, E♭, pf, 29 Jan 1834, perf. London, 8 May 1834, solo pf (London, 1834), fs ed. (1865); R viii/4
103	Trauermarsch, a, wind, May 1836 (1868), for funeral of N. Burgmüller; R vii/2
40	Piano Concerto no.2, d, *c*3 Sept 1837, perf. Birmingham, 21 Sept 1837, pts (London, 1838), fs ed. (1862); R viii/2
43	Serenade und Allegro giojoso, b/D, pf, 1 April 1838, perf. Leipzig, 2 April 1838; rev. Dec 1838, pts (Bonn, 1839), fs ed. (Bonn, 1861/2); R viii/5
—	Symphony, B♭, 1838–9, inc., *D-Bsb**
95	Ruy Blas, ov., c, after V. Hugo, 8 March 1839, perf. Leipzig, 11 March 1839 (1851); R ii/9
52	Symphony no.2 ('Lobgesang'), symphony-cantata, B♭, last movt with solo vv, chorus, org, perf. Leipzig, 25 June 1840, rev. 27 Nov 1840 (1841); R xiv/A6
108	March, D, April 1841, perf. Dresden, ? 29 April 1841 (1868), for P. Cornelius; R iii
56	Symphony no.3, 'Scottish', a, 20 Jan 1842, perf. Leipzig, 3 March 1842, arr. pf duet (London, 1842), fs (1843); R i/2
—	Concerto, e, pf, 1842–4, inc., *GB-Ob** [see Todd, I(i)1982]
64	Violin Concerto, e, 16 Sept 1844, perf. Leipzig, 13 March 1845, pts (1845), fs ed. (1862); R iv, see also Bianchi and Sciannameo, E1991
—	Symphony, C, 1844–5, inc., *Ob**

Mendelssohn, Felix: Works

chamber

—	Allegro, C, vn, pf, *c*1820, ed. in Todd, I(iv)1983
—	Andante, d, vn, pf, 1820, ed. in Todd, I(iv)1983
—	Movement, g, vn, pf, *c*1820, ed. in Todd, I(iv)1983
—	Theme and Variations, C, vn, pf, *c*1820, ed. in Todd, I(iv)1983
—	Fugue, d, vn, pf, 1820, *D-Bsb**
—	Piece, C, vn, pf, 1820, inc., *Bsb**
—	Recitativo ('Largo'), d, pf, 2 vn, vc, db, 7 March 1820, *Bsb**
—	Trio, c, vn, va, pf, 9 May 1820, ed. in McDonald, I(i)1970
—	Minuet, G, vn, pf, *c*3 Dec 1820, *Bsb**
—	Sonata, F, vn, pf, 1820, ed. R. Unger (1977)
—	Sonata, d, vn, pf, *c* Dec 1820, inc., *Bsb**

—	[3] Fugues, d, g, d, vn, pf, Dec 1820 – *c* Jan 1821, ed. in Todd, I(iv)1983; see also organ [Five Little Pieces]
—	[12] Fugues, str qt, March–May 1821, *Bsb**: d, 24 March, C, 28 March, d, 4 April, d, 7 April, c, 11 April, d, 18 April, c, 27 April, c, 2 May, g, *c* May, F (on chorale 'Wie schön leuchtet der Morgenstern'), *c* May, A, *c* May, C, *c* May
—	Piano Quartet, d, 1821, ed. in McDonald, I(i)1970
1	Piano Quartet no.1, c, 18 Oct 1822 (Berlin, 1823), R ix/2
—	String Quartet, E♭, 5 March [?April] 1823, ed. (Berlin, 1879)
4	Sonata, f, vn, pf, 3 June 1823 (Berlin, 1824); R ix/7
2	Piano Quartet no.2, f, 3 Dec 1823 (Berlin, 1825); R ix/3
—	Sonata, c, va, pf, 14 Feb 1824, ed. (Leipzig, 1966)
—	Sonata, E♭, cl, pf, 17 April ?1824, ded. ? K. von Kaskel, ed. G. Allroggen (Kassel, 1987)
110	Sextet, D, vn, 2 va, vc, db, pf, 10 May 1824 (1868); R ix/1
3	Piano Quartet no.3, b, 18 Jan 1825, perf. Weimar, May 1825 (Berlin, 1825); R ix/4
20	Octet, E♭, 4 vn, 2 va, 2 vc, 15 Oct 1825, pts, arr. pf duet (1833), fs (1848), see also orchestral [op.11]; R v/1; see also Newsom, E1976
18	Quintet no.1, A, 2 vn, 2 va, vc, 1st version with Minuetto, f, 31 March 1826, *US-NYpm**, 2nd version with Intermezzo, 23 Feb 1832, parts (Bonn, 1833), fs (Bonn, 1849); R v/2
13	String Quartet no.2, a, 26 Oct 1827, parts (1830), fs (1842); R vi/2, L1 iii/1
81/4	Fugue, E♭, str qt, 1 Nov 1827, parts (1850), fs (1851); R vi/7
17	Variations concertantes, D, vc, pf, 30 Jan 1829, perf. London, 15 June 1829 (London, 1830); R ix/8
12	String Quartet no.1, E♭, 14 Sept 1829, parts (1830), fs (1848); R vi/1, L1 iii/1
—	The Evening Bell, hp, pf, Nov 1829, ed. (London, 1876)
113	Concert Piece, f/F, cl, basset-hn, pf, 30 Dec 1832, perf. Berlin, 1 Jan 1833 (Offenbach, 1869), arr. orch, 6 Jan 1833, ed. Trio di Clarone (Wiesbaden, 1989); R vii/3 [pf version]
114	Concert Piece, d, cl, basset-hn, pf, 19 Jan 1833 (Offenbach, 1869), orchd C. Baermann; R vii/4 [pf version]
—	Assai tranquillo, b, vc, pf, 25 July 1835, for J. Rietz, facs. in Sietz, H1962
44	String Quartets nos.3–5, parts (1839), fs (1840): D, 24 July 1838, perf. Leipzig, 16 Feb 1839; e, 18 June 1837, perf. Leipzig, 19 Nov 1837; E♭, 6 Feb 1838, perf. Leipzig, 29 Feb 1840; R vi, L1 iii/2
—	Sonata, F, vn, pf, 15 June 1838, ed. Y. Menuhin (New York, 1953)
45	Cello Sonata no.1, B♭, 13 Oct 1838 (1839); R ix/9
49	Piano Trio no.1, d, early version, 18 July 1839; 2nd version, 23 Sept 1839 (1840); R ix/5
58	Cello Sonata no.2, D, *c* June 1843, perf. Leipzig, 18 Nov 1843 (1843); R ix/10
81/3	Capriccio, e, str qt, 5 July 1843, parts (1850), fs (1851); R vi/7
66	Piano Trio no.2, c, 30 April 1845 (1846); R ix/6
87	Quintet no.2, B♭, 2 vn, 2 va, vc, 8 July 1845 (1851); R v/3
109	Lied ohne Worte, D, vc, pf, ? *c* Oct 1845 (1868); R ix/11
80	String Quartet no.6, f, Sept 1847, parts (1850), fs (1851); R vi/6
81/1	Andante sostenuto and Variations, E, str, qt, *c* Aug 1847, parts (1850), fs (1851); R vi/7
81/2	Scherzo, a, str qt, *c* Aug 1847, parts (1850), fs (1851); R vi/7
—	Theme, A, str qt, inc., *GB-Ob**
—	Piano Trio, A, inc., *Ob**

—	Sonata, D/d, vn, pf, 1st movt (Adagio, Allegro molto), inc., *D-Bsb**

Mendelssohn, Felix: Works

piano solo

—	Theme and Variations, D, *c*1820, ed. in R.L. Todd (works: 1983)
—	Four Little Pieces, *c*1820: G, g (canon), G, g (canon), ed. in R.L. Todd (works: 1983)
—	Andante (Minuet and Trio), F, 1820, *D-Bsb**
—	Piano piece, e, 1820, inc., *Bsb**
—	Andante, C, 1820, inc., *Bsb**
—	Largo (Fugue a 3), d, 1820, *Bsb**
—	Two pieces, untitled: f, d, 1820, *Bsb**
—	Adagio, D, 1820, *Bsb**
—	[Fantasy], b/d, 1820, *Bsb**
—	Six Little Pieces (Etudes), 1820, *Bsb**: Allegro, C, untitled, g, Andante, A, untitled, b, untitled, a, untitled e
—	Largo-Allegro, c, 1820 *Bsb**
—	Sonata, f, 1820, *Bsb**
—	[Fugue], d, 11 May 1820, *Bsb**
—	Sonata, a, 12 May 1820, *Bsb**
—	Presto, c, 1 July 1820, *Bsb**
—	Sonata, e, 13 July 1820, *Bsb**
—	Two studies, d, a, 28 Dec 1820, *Bsb**
—	Study, F, ?1820, inc., *Bsb**
—	Allegro, a, 5 Jan 1821
—	Study, C, 30 March 1821, ed. R.L. Todd (Cambridge, 1985)
105	Sonata, g, 18 Aug 1821 (1868); R xi/III
—	Sonatina (Lento–Moderato), E, 13 Dec 1821, *Bsb**
—	Largo–Allegro di molto, c/C, ?1821–2, *Bsb**
—	Three Fugues, d, d, b, ?1822, *Bsb**
—	Fantasia (Adagio–Allegro), c/D, 19 Feb 1823, *Bsb**
—	Sonata, b♭, 27 Nov 1823, ed. R.L. Todd (New York, 1981)
—	Capriccio, E♭/e♭, ? *c*1823–4, ded. L. Heidemann, ed. R.L. Todd (Cambridge, 1985)
—	Prestissimo, f, 19 Aug 1824, ed. R.L. Todd (Cambridge, 1985)
—	Fugue, g, 11 Sept 1824, ed. R.L. Todd (Cambridge, 1985)
5	Capriccio, f♯, 23 July 1825 (Berlin, 1825); R xi/I
—	Fugue, d, 5 Jan 1826, *Bsb**
—	Vivace, c, 29 Jan 1826, ed. R.L. Todd (Cambridge, 1985)
—	Andante and Canon, D, ? *c* Jan 1826, ed. R.L. Todd (Cambridge, 1985)
6	Sonata, E, 22 March 1826 (Berlin, 1826); R xi/I
7	Sieben Charakterstücke (Berlin, 1827): e, 6 June 1826, b, 17 July 1824, D, A, 4 June 1826, A, e, E; R xi/I
—	Fugue, E♭, 11 Sept 1826, ed. R.L. Todd (Cambridge, 1985)
119	Perpetuum mobile, C, 24 Nov 1826, ded. I. Moscheles (1873); R xi/III
15	Fantasia, E, on 'The Last Rose of Summer', ?1827 (London, 1830); R xi/I
106	Sonata, B♭, 31 May 1827 (1868); R xi/III
—	Fugue, e, 16 June 1827, added to Prelude of 13 July 1841
—	Piece, untitled, e, 24 Jan 1828, *Bsb**
—	Lied, E♭, 14 Nov 1828, for Fanny Mendelssohn, *Bsb**, facs. in *Mendelssohn-Studien*, viii (Berlin, 1993)

—	Scherzo, b, 12 June 1829, pubd in *Berliner allgemeine musikalische Zeitung*, vi (1829); R xi/I
16	Trois fantaisies ou caprices (Vienna, 1831): a, 4 Sept 1829, e, 13 Nov 1829, E, 'Am Bache', 4 Sept 1829; R xi/I
—	Andante con moto, A, 3 June 1830, ded. O. von Goethe, ed. J. Draheim (Wiesbaden, 1984)
—	Andante, A, 13 June 1830, *Bsb**
14	Rondo capriccioso, E, 13 June 1830 (London, 1830); early version, étude, 4 Jan 1828, *US-NYpm**; R xi/I
19b	Lieder ohne Worte, i (Bonn, 1833), orig. pubd as Original Melodies for the Pianoforte (London, 1832): E, a, 11 Dec 1830, 'Jägerlied', A, A, 14 Sept 1829, f♭; Venetianisches Gondellied, g, 16 Oct 1830; R xi/IV
—	Walzer, D, Trio, B♭; ? *c* Aug 1831, *D-LEu**
—	Con moto, A, 3 Nov 1831, *US-NYpm**
—	Cadenza for Mozart's Piano Concerto k365/316a, 1 June 1832 (auction catalogue, London, May 1977); see also piano solo [cadenza, 1840]
28	Fantasia (Sonate écossaise), f♭; early version ? 1828–9, 29 Jan 1833 (Bonn, 1834); R xi/I
—	Two Musical Sketches: Andante cantabile, B♭; *c* April–Aug 1833, Presto agitato, g, in Musical Gems for 1834 (London, 1833); R xi/III
30	Lieder ohne Worte, ii (Bonn, 1835): E♭; b♭; 26 June 1830, 2nd version 30 Sept 1830, E, b, 30 Jan 1834, D, 12 Dec 1833, Venetianisches Gondellied, f♭; R xi/IV
33	Trois caprices (1836): a, 9 April 1834, E, 12 Sept 1835, b♭; 25 July 1833; R xi/II
—	Scherzo a capriccio, f♭; 29 Oct 1835, pubd in L'album des pianistes (Paris, 1836); R xi/1
—	Etude (Praeludium), f, 13 March 1836, pubd in I. Moscheles and F.-J. Fétis's *Méthode des méthodes de piano* (Paris and Berlin, 1840/*R*, Eng. trans., 1841); R xi/I
104b	Three Studies (1868): b♭; 9 June 1836, F, 21 April 1834, a; R xi/III
117	Allegro, e, ? June – July 1836, ed. (London, 1859), ? ded. F.W. Benecke; R xi/III
—	Lied, f♭; 16 Oct 1836, *D-Bsb** arr. 2vv, pf as Herbstlied op.63 no.4
104a	Three Preludes (1868): B♭; 9 Dec 1836, b, 12 Oct 1836, D, 27 Nov 1836; R xi/III
35	Six Preludes and Fugues, 9 Jan 1837 (1837): e/E, prelude 1835–6, fugue 16 June 1827; D, prelude 6 Dec 1836, fugue *c* 11 Jan 1835 ('fughetta' for org); b, prelude 8 Dec 1836, fugue 21 Dec 1832; A♭; prelude 7 Oct 1836, fugue 6 Jan 1835; f, prelude 19 Nov 1836, fugue 3 Dec 1834; B♭; prelude 3 Jan 1837, fugue 27 Nov 1836; R xi/II
38	Lieder ohne Worte, iii (Bonn, 1837): E♭; *c* ? Feb - April 1837, c, 29 March 1836, E, 2 Jan 1835, A, before 9 Sept 1836, a, 5 April 1837, Duetto, A♭; 27 June 1836; R xi/IV
—	Gondellied (Barcarole), A, 5 Feb 1837, pubd as suppl. to *NZM*, xiv (1841), July; R xi/I
—	Allegretto, A, 22 April 1837, pubd in *Jede Woche Musik* (29 Oct 1927), facs. in J. Petitpierre, H1937
118	Capriccio, E, 11 July 1837 (1872); R xi/III
—	Andante cantabile and Presto agitato, B♭; 22 June 1838, pubd in Album

	musical 1839 (1838); R xi/I
—	Sonata, G, *c*1839–?1841, inc., *GB-Ob**, facs. in Todd, G1991
—	Cadenza for Mozart Piano Concerto k365/316a, 30 Jan 1840, *GB-LEbc**, see also piano solo [cadenza, 1932]
53	Lieder ohne Worte, iv (Bonn, 1841): A♭, 28 Feb 1839, E♭, 24 Feb 1835, Gondellied, g, 14 March 1839, Abendlied, F, 1 May 1841, Volkslied, a, 30 April 1841, A, 1 May 1841; R xi/IV
54	Variations sérieuses, d, 4 June 1841, pubd in Album-Beethoven (Vienna, 1841); R xi/II
—	Prelude and Fugue, e, pubd in Notre temps: Album pour 1842 (Mainz, 1841/2): prelude 13 July 1841, added to fugue of 16 June 1827; R xi/III
82	Variations, E♭, 25 July 1841 (1850); R xi/II
83	Variations, B♭, *c* July 1841 (1850); R xi/II; see also piano duet [op.83a]
—	Andante, E♭, *c* June 1842, orig. part of op.72, ed. H.O. Hieckel (Munich, 1969)
—	Sostenuto, F, *c* June 1842, orig. part of op.72, *Ob**
72	Sechs Kinderstücke ('Christmas Pieces') (London, 1847); G, 24 June 1842, E♭, G, 21 June 1842, D, g, F; R xi/II; see also Andante, E♭, Sostenuto, F
—	Bärentanz, F, 11 July 1842, for Hilda Benecke, facs. in *MT*, I (1909), 88
—	Lied [ohne Worte], D, *c*19 Jan 1843, inc., *S-Smf**
—	Lied [ohne Worte], D, Allegro assai, 18 March 1843, *PL-Kj**
62	Lieder ohne Worte, v (Bonn, 1844): G, 12 Jan 1844, B♭, 29 July 1843, 'Trauermarsch', e, 19 Jan 1843, G, Venetianisches Gondellied, a, 24 Jan 1841, 'Frühlingslied', A, 1 June 1842; R xi/IV; see also piano duet
—	Lied ohne Worte (Allegro marcato alla marcia), d, 12 Dec 1844, 2nd version, Reiterlied, 18 Dec 1846; ed. E. Walker (London, 1947)
67	Lieder ohne Worte, vi (Bonn, 1845): E♭, 29 July 1843, f♯, 5 April 1839, 2nd version 3 May 1845, B♭, 23 Nov ?1844, 'Spinnerlied', C, 5 May 1845, b, 5 Jan 1844, E, 29 April 1841; R xi/IV, see also piano duet
85	Lieder ohne Worte, vii (Bonn, 1851): F, a, 9 June 1834, E♭, 19 Aug 1835, D, 6 May 1845, A, 7 May 1845, B♭, 1 May 1841; R xi/IV
102	Lieder ohne Worte, viii (Bonn, 1868): e, 1 June 1842, D, 11 May 1845, 'Kinderstück', C, 12 Dec 1845, g, ? 4 Feb 1841, 'Kinderstück', A, 12 Dec 1845, C; R xi/IV
—	Lied [ohne Worte] (Allegro molto), E♭, inc., *GB-Ob**
—	Fugue, E♭, Andante, inc., *Ob**
—	Andante sostenuto, E, inc., *Ob**
—	Allegretto, a, *Ob** (copy)
—	Lied ohne Worte, F, ded. Doris Loewe, see Kahn, I(i)1923–4
—	Galloppade, lost [Liepmannssohn auction catalogue, 1930]
—	Fugue, e, inc., *D-Bsb**
—	Allegro vivace, f, *LEm** (copy)
—	Allegro moderato, E♭, inc., Leipzig, Stadtarchiv Gewandhaus*

Mendelssohn, Felix: Works

piano duet

—	Fantasia, d/D, 15 March 1824, *D-Bsb**
92	Allegro brillant, A, 23 March 1841, version with Andante slow introduction (Duet), 26 March 1841, perf. Leipzig 31 March 1841, *F-Pn** (1851), ed. E.-G. Heinemann (Munich, 1994); R x

83a Variations, B♭, 10 Feb 1844, perf. London, 25 June 1844 (1850), based on op.83 for pf solo; R x

— Seven Lieder ohne Worte, arr. of op.62 nos.1-6 and op.67 no.1, 9 June 1844, ded. Prince Albert, ed. R. Langley (Kassel, 1982)

— Andante, g, inc., *GB-Ob**

two pianos

— Sonata, D, ? *c* Nov 1819, ed. J. Draheim (Wiesbaden, 1997) [attrib. Mendelssohn]

— Sonata movement, g, 21 Feb ? 1820, J. Draheim (Wiesbaden, 1997) [attrib. Mendelssohn]

— Variations brillantes on march from C.M. von Weber's Preciosa, c, *c* April 1833, perf. London, 1 May 1833, collab. I. Moscheles, pubd as Moscheles's op.87b (1833), version with orch, 1849

organ

— Five Little Pieces, *D-Bsb**: Fugue, d, 3 Dec 1820, Fugue, g, Dec 1820, Fugue, d, 6 Jan 1821, ed. Wm.A. Little (1977), untitled, d, *c* Dec 1820, ed. Wm.A. Little (London, 1990), Prelude, d, 28 Nov 1820, ed. L. Altman (1969); see also chamber [(3) Fugues]

— Fantasia and Fugue [on subject of Sinfonia no.12], g, ? before 17 Sept 1823 (inc.), ed. Wm.A. Little (London, 1990)

— Wie gross ist des Allmächt'gen Güte, chorale prelude, 3 variations, 30 July – 2 Aug 1823, ed. Wm.A. Little (1977)

— Andante, D, 9 May 1823, ed. Wm.A. Little (1977)

— [Passacaglia], c, 10 May 1823, ed. Wm.A. Little (London, 1990)

— Organ piece, A, *c* 24 Aug – 1 Sept 1829, for wedding of Fanny Mendelssohn, 3 Oct 1829, lost, re-used in op.65 no.3

— Nachspiel, D, 8 March 1831, ed. Wm.A. Little (1977), re-used in op.65 no.2

— Andante con moto, g, 11 July 1833, for Vincent Novello, ed. Wm.A. Little (London, 1990)

— Two Fugues for the Organ, C, D, *c* 11 Jan 1835, ded. T. Attwood [duet arr. of op.37 no.1 and solo arr. of op.35 no.2], ed. Wm.A. Little (1989)

37 Three Preludes and Fugues (1837): c, prelude 2 April 1837, fugue 30 July 1834; G, prelude 4 April 1837, fugue 1 Dec 1836; d, prelude 6 April 1837, fugue 29 March 1833; early versions of fugues 1 and 3, ed. Wm.A. Little (1977); R xii/1

— Fugue, e, 13 July 1839, ed. J. Bonfils (Paris, 1956)

— Fugue, C, 14 July 1839, ed. J. Bonfils (Paris, 1956), re-used in op.65 no.2

— Fugue, f, 18 July 1839, ed. (London, 1885), perf. London, 30 Sept 1840, ed. L. Altman (1962); 2nd version, 10 Sept 1844, *GB-Ob**, pubd in Parkins and Todd, I(i)1983 [intended for op.65 no.1]

— [O Haupt voll Blut und Wunden], chorale prelude, d, ? *c* Aug 1840, inc., ? perf. Leipzig, 6 Aug 1840, *Ob**, pubd in Todd, I(i)1995

— Prelude, c, 9 July 1841, for Henry E. Dibdin, pubd in *Exeter Hall*, i/2 (1868), 54–7, ed. L. Altman (1969)

— Three Little Pieces, *PL-Kj**: Andante, F, 21 July 1844, Allegretto, d, 22 July 1844 [re-used in op.65 no.5], Allegro, d/D, 25 July 1844, ed. Wm.A. Little (London, 1987)

— Two Pieces, *Kj**, ed. (London, 1898): Andante with variations, D, 23 July 1844, Allegro, B♭, 31 Dec 1844

—	Chorale, A♭, 10 Sept 1844, ? intended for op.65 no.1, pubd in *MT*, xlvii (1906), 99
65	Six Sonatas (1845): f/F, 28 Dec 1844, c/C, 21 Dec 1844, A, 17 Aug 1844, B♭, 2 Jan 1845, D, 9 Sept 1844, d/D, 27 Jan 1845; R xii/2
—	Andante alla marcia, B♭, 2 Jan 1845, re-used in op.65 no.4, ed. Wm.A. Little (London, 1988)
—	Andante sostenuto, D, 26 Jan 1845, re-used in op.65 no.6, ed. Wm.A. Little (London, 1988)
—	Fugue, B♭, 2 April 1845, re-used in op.65 no.4, *Kj**
—	Chorale, D, 1844–5, for op.65, *Kj**

Mendelssohn, Felix: Works

psalms, sacred cantatas, larger sacred works

—	Gloria, E♭, solo vv, chorus, orch, early 1822, ed. in Hatteberg, I(ii)1995, 225
—	Psalm lxvi, C, double female chorus, bc, 8 March 1822, ed. P. Zappalà (Stuttgart, 1998)
—	Magnificat, D, solo vv, chorus, orch, 31 May 1822, ed. P. Zappalà (Stuttgart, 1996); L2 vi/5
—	Salve regina, E♭, S, str, 9 April ?1824, pubd in Werner, I(iv)1930, ed. G. Graulich (Stuttgart, 1979)
—	Kyrie, d, chorus 5vv, orch, 6 May 1825, perf. Berlin, 13 Oct 1825, vs, ed. R. Leavis (Oxford, 1964), fs, ed. R.L. Todd (Stuttgart, 1986)
—	Te Deum, D, solo vv, double chorus, bc, 5 Dec 1826, rehearsed Berlin, 12 Feb 1827; L1 vi/1
—	Was Gott will, das g'scheh allzeit, chorus, 29 April 1827, *Bsb**
—	Christe, du Lamm Gottes, F, chorale cantata, chorus, orch, Christmas 1827, ed. O. Bill (Stuttgart, 1978)
—	Jesu, meine Freude, e, chorale cantata, chorus, str, 22 Jan 1828, facs., with introduction by O. Jonas (Chicago, 1966), ed. B. Pritchard (Hilversum, 1972)
—	Wer nur den lieben Gott lässt walten, a, chorale cantata, solo v, chorus, str, *c* April–July 1829, ed. O. Bill (Kassel, 1976)
—	O Haupt voll Blut und Wunden, c, chorale cantata, solo v, chorus, orch, 13 Sept 1830, perf. Leipzig, 4 Nov 1853, ed. R.L. Todd (Madison, WI, 1981)
31	Psalm cxv, g, solo vv, chorus, orch, 15 Nov 1830, perf. Frankfurt, 19 Nov 1834, 2nd version, *c* May 1835, perf. Leipzig, 8 Feb 1838 (Bonn, 1835), orig. after Vulgate version, Non nobis Domine; R xiv/A1
—	Vom Himmel hoch, C, chorale cantata, solo vv, chorus, orch, 28 Jan 1831, ed. K. Lehmann (Stuttgart, 1985)
—	Verleih' uns Frieden, E♭, chorus, orch, 10 Feb 1831, ded. E.H.W. Verkenius; facs. in *AMZ*, xli, suppl. for 5 June 1839, perf. Leipzig, 30 Oct 1839; R xiv/A3
—	Wir glauben all' an einen Gott, d, chorale cantata, chorus, orch, *c* March 1831, ed. G. Graulich (Stuttgart, 1980)
—	Ach Gott, vom Himmel sieh' darein, a, chorale cantata, solo vv, chorus, orch, 5 April 1832, ded. J.N. Schelble, ed. B. Pritchard (Hilversum, 1972)
—	Te Deum, Morning Service, A, solo vv, chorus, org, *c* 22 Aug 1832, perf. London, 30 Nov 1846 (London, 1846); R xiv/B7
121	Responsorium et Hymnus, Vespergesang, a, male vv, vc, b, org, 5 Feb 1833, perf. Berlin, 1834 (1873); R xiv/B4
42	Psalm xlii, F, solo vv, chorus, orch, org, 1st version, July 1837, 2nd version, 22 Dec 1837, final version, Jan 1838; perf. Leipzig, 1 Jan 1838 and 8 Feb 1838 (1838/9); R xiv/A2

46	Psalm xcv, E♭/g, solo vv, chorus, orch, 6 April 1838, perf. Leipzig, 21 Feb 1839, rev. 11 April 1839, rev. 3 July 1841, perf. Leipzig, 22 Nov 1841 (1842); R xiv/A3
—	Psalm v (Lord hear the voice), chorus, 26 Feb 1839, ed. P. Zappalà (Stuttgart, 1997)
—	Psalm xxxi (Defend me, Lord), chorus, 27 Feb 1839, pubd in *National Psalmodist* (London, 1840), ed. P. Zappalà (Stuttgart, 1997)
51	Psalm cxiv, G, 8vv, orch, 9 Aug 1839, ded. J.W. Schirmer, perf. Leipzig, 1 Jan 1840, rev. 1840 (1841); R xiv/A4
—	Psalm melodies and harmonizations, chorus, 13 Nov 1843: Pss ii, xxiv, xxxi, xci, xciii, xcviii, c, ed. P. Zappalà (Stuttgart, 1997)
91	Psalm xcviii, D, solo vv, double chorus, orch, org, 27 Dec 1843, perf. Berlin, 1 Jan 1844 (1851); R xiv/A5
—	Psalm c (Jauchzet den Herrn), chorus, C, 1 Jan 1844, for the Hamburg Temple, ed. in Musica sacra, viii (Berlin, 1855); R xiv/C4
78	Three psalms (1849): Ps ii, g, solo vv, chorus, 15 Dec 1843, perf. Berlin, 24 Dec 1843, rev. March 1845; Ps xliii, d, 8vv, 3 Jan 1844, rev. March 1845; Ps xxii, e, solo vv, chorus, Feb 1844, perf. Berlin, 29 March 1844; R xiv/C1–3; early version, Psii, xliii, ed. D. Brodeck (Stuttgart, 1998)
73	Lauda Sion, C, solo vv, chorus, orch, 10 Feb 1846, perf. Liège, 11 June 1846 (London, 1848); R xiv/A7
—	Er wird öffnen die Augen der Blinden, chorus, orch, before 9 Aug 1846, *PL-Kj**, vs ed. in *MT*, xxiv (1883), 182–3 [intended for Elijah]

Mendelssohn, Felix: Works

motets, anthems, other shorter sacred pieces

—	Psalm xix (Die Himmel erzählen, chorus 5vv; Ein Tag sagt's dem andern, S, A, pf; Er hat der Sonne, chorus 4vv; Das Gesetz des Herrn, chorus 6vv), 16 June – *c* Aug 1821, perf. Berlin, 18 Sept 1821, ed. P. Zappalà (Stuttgart, 1998)
—	Gott, du bist unsre Zuversicht (Ps xlvi), 5vv, *c* June–Aug 1821, ed. P. Zappalà (Stuttgart, 1998)
—	Ich will den Herrn nach seiner Gerechtigkeit preisen (Ps vii), 4vv, *c* June–Aug 1821, ed. P. Zappalà (Stuttgart, 1998)
—	Tag für Tag sei Gott gepriesen, 5vv, *c* June–Aug 1821, ed. P. Zappalà (Stuttgart, 1998)
—	Deine Rede präge ich meinem Herzen ein, 4vv (Ps cxix), ?1821, ed. P. Zappalà (Stuttgart, 1993)
—	Ich weiche nicht von deinen Rechten (Ps cxix), 4vv, ?1821, ed. P. Zappalà (Stuttgart, 1998)
—	Jube Domine, C, solo vv, double chorus, 25 Oct 1822, rev. 4 Nov 1822, for Frankfurt Cäcilienverein, ed. G. Graulich (Stuttgart, 1980)
—	Kyrie, c, solo vv, double chorus, 12 Nov 1823, rev. Dec 1823, for Frankfurt Cäcilienverein, perf. Frankfurt, 30 Dec 1825, ed. G. Graulich (Stuttgart, 1980)
—	Jesus, meine Zuversicht, c, solo vv, chorus 5vv, pf, 9 June 1824, ed. G. Graulich (Stuttgart, 1991)
—	Allein Gott in der Höh', chorale harmonization, 10 Sept 1824, *Bsb**
—	Was mein Gott will, chorale harmonization, 29 April 1827, *Bsb**
111	Tu es Petrus, A, 5vv, orch, 14 Nov 1827 (Bonn, 1868); R xiv/A9
—	Ave maris stella, E♭, S, orch, 5 July 1828, ded. A. Milder-Hauptmann, perf. Berlin, 27 May 1829, ed. H Ryschawy (Stuttgart, 1993)
—	Hora est, g/A, 16vv, org, 6 Dec 1828, perf. Berlin, 4/14 Nov 1829, ed. M. Hutzel (Stuttgart, 1981)

23	Drei Kirchenmusiken (Bonn, 1832): Aus tiefer Noth, F, T, chorus, org, 19 Oct 1830; Ave Maria, A, solo vv, 8vv, bc, 16 Oct 1830; Mitten wir im Leben sind, c, 8vv, 20 Nov 1830; R xiv/B1
—	O beata et benedicta (Zum Feste der Dreieinigkeit), 3 S, org, 30 Dec 1830, orig. intended as op.39 no.2 (Stuttgart, 1978)
39	Three motets, female chorus, org, Dec 1830, rev. 1837/8 (Bonn, 1838): Hear my prayer, O Lord (Veni, Domine), g, 31 Dec 1830, O praise the Lord (Laudate pueri), E♭, 14 Aug 1837, O Lord, thou hast searched me out (Surrexit Pastor), G, 30 Dec 1830; R xiv/B2
—	Lord, have mercy upon us, chorus, 24 March 1833, ded. T. Attwood, pubd in Album für Gesang 1842 (1841); R xiv/C12
115	Two sacred choruses: Beati mortui, Periti autem, male chorus, ?1833–4 (1869); R xiv/C7
96	Hymn (paraphrase of Ps xiii by C.B. Broadley), E♭, A solo, chorus, orch, 5 Jan 1843 (Bonn, 1852); first 3 movts with org acc., 12 Dec 1840, pubd as Drei geistliche Lieder (Bonn, 1841); R xiv/A3; xiv/A8, B5
—	Herr Gott, dich loben wir (TeD), solo vv, double chorus, 4 trbn, str, org, 16 July 1843, perf. Berlin, 6 Aug 1843, ed. Roe-Min Kok (Stuttgart, 1996)
—	Chorale harmonizations, chorus, wind, Dec 1843: Allein Gott in der Höh, Vom Himmel hoch, 15 Dec 1843, perf. Berlin, Christmas 1843, ed. G. Graulich (Stuttgart, 1985); Wachet auf, perf. Berlin, 1 Jan 1844, *PL-Kj**
—	Hear my prayer (paraphrase of Ps lv by W. Bartholomew), G, hymn, S, chorus, org, 25 Jan 1844, perf. London, 8 Jan 1845, ded. W. Taubert (Berlin, 1845), R xiv/B; orch arr., *c* 14 Feb 1847, for J. Robinson, perf. Dublin, 21 Dec 1848, ed. (London, 1880)
—	Denn er hat seinen Engeln befohlen über dir (Ps xci), double chorus, 15 Aug 1844, perf. Berlin, 2 Sept 1844, ed. (Berlin, 1915), re-used in Elijah, see also Schmidt-Beste, E1997
—	Cantique pour l'Eglise wallonne de Francfort (Venez, chanter), 4vv, 1846, ed. B. Mohn (Stuttgart, 1997)
79	Sechs Sprüche, double chorus, Oct 1846 (1849): Frohlocket, ihr Völker, G, 15 Dec 1843, perf. Berlin, 24 Dec 1843, rev. March 1845; Herr Gott, du bist unsre Zuflucht, d, 25 Dec 1843, perf. Berlin, 1 Jan 1844; Erhaben, O Herr, über alles Lob, B♭, 9 Oct 1846; Herr, gedenke nicht unser Übelthaten, d, 14 Feb 1844, perf. Berlin, 1844, rev. March 1845; Lasset uns frohlocken, G, 5 Oct 1846; Um unsrer Sünden, e, 18 Feb 1844, perf. Berlin, 29 March 1844; R xiv/C6
—	Die deutsche Liturgie, 8vv, 28 Oct 1846: Kyrie, A, ed. in Musica sacra, v (Berlin, 1853), Heilig, Ehre sei Gott in der Höhe, D, 28 Oct 1846, ed. in Musica sacra, vii (Berlin, *c*1855); R xiv/C 9–11; Ehre sei dem Vater, several responses and amens, ed. J. Silber Ballan (Stuttgart, 1998)
69	Three Motets, solo vv, chorus, 1847 (1847/8): Nunc dimittis, E♭, 13 June 1847, Jubilate, A, 5 April 1847, Magnificat, B♭, 12 June 1847; R xiv/C5

Mendelssohn, Felix: Works

secular cantatas

—	In rührend feierlichen Tönen (wedding cant), S, A, T, B, chorus, pf, 13 June 1820 [1821], *D-Bsb**
—	Grosse Festmusik zum Dürerfest (K. Levetzow), solo vv, chorus, orch, 1828, perf. Berlin, 18 April 1828, ed. in Hatteberg, I(ii)1995, 361
—	Begrüssung ('Humboldt' Cantata) (festival music, L. Rellstab), solo male vv, male chorus, wind (with timp, vc and db), 12 Sept 1828, perf. Berlin, 18 Sept 1828, *Bsb**

60	Die erste Walpurgisnacht (J.W. von Goethe), chorus, orch, 13 Feb 1832, perf. Berlin, 10 Jan 1833, rev. Dec 1842 – 15 July 1843, perf. Leipzig, 2 Feb 1843 (1844); R xv/5
—	Gott segne Sachsenland (S.A. Mahlmann), male vv, wind, 2 June 1843, perf. Dresden, 7 June 1843, *PL-Kj**
68	An die Künstler (song [for the Deutsch-Vlaemisches Sängerfest], F. von Schiller), male vv, brass, 19 April 1846, perf. Cologne, June 1846 (Bonn, 1846); R xv/6

Mendelssohn, Felix: Works

choral songs

—		Einst ins Schlaraffenland zogen, 4 male vv, 1820, *D-Bsb**
—		Lieb und Hoffnung, male vv, 1820, *Bsb**
—		Jägerlied (Kein bess're Lust in dieser Zeit) (L. Uhland), 4 male vv, 20 April 1822, *Bsb**
—		Lob des Weines (Seht, Freunde, die Gläser), solo male vv, male chorus, 1822, *Bsb**
—		Wenn der Abendwind durch die Wipfel zieht, 2S, T, 23 Aug 1828 (Erasmus Haus auction catalogue, 1997)
—		Lasset heut am edlen Ort (Goethe), 4 male vv, 11 Dec 1828, facs. in *Festlied zu Zelters siebzigsten Geburtstag* (1928)
—		Musikantenprügelei (Seht doch diese Fiedlerbänden) (R. Reinick), 4 male vv, 23 April 1833, for Dürer-Fest, perf. Düsseldorf, 1 May 1833, pubd as suppl. to *Die Musik*, viii/2 (1908–9)
—		Worauf kommt es überall an, 4 male vv, 23 Feb 1837, *Bsb**
—		Festgesang (Möge das Siegeszeichen), mixed vv, pf, 30 March 1838, perf. Schwaz, 19 April 1838, ed. C. Hellmundt (Wiesbaden, 1996)
41		Sechs Lieder (Im Freien zu singen), mixed vv (1838); 2–4 as Drei Volkslieder, R

	xvi/1
1 Im Walde (A. von Platen), Jan 1838	
2 Entflieh' mit mir (H. Heine), 22 Jan 1834	
3 Es fiel ein Reif (Heine), 22 Jan 1834	
4 Auf ihrem Grab (Heine), 22 Jan 1834	
5 Mailied (L. Hölty), 22 May 1835	
6 Auf dem See (Goethe), 22 May 1835	
48	Sechs Lieder (Im Freien zu singen), mixed vv (1840); 1–3 as Der erste Frühlingstag, R xvi/2
1 Frühlingsahnung (Uhland), 5 July 1839	
2 Die Primel (N. Lenau), 1839	
3 Frühlingsfeier (Uhland), 28 Dec 1839	
4 Lerchengesang, canon, 15 June 1839	
5 Morgengebet (J. Eichendorff), 18 Nov 1839	
6 Herbstlied (Lenau), 26 Dec 1839	
—	Ersatz für Unbestand (F. Rückert), 4 male vv, 22 Nov 1839, pubd in *Deutscher Musenalmanach* (1839), Dec; R xvii/5
—	Festgesang [for the Gutenberg Festival] (A.E. Prölss), male vv, double brass, timp, perf. Leipzig, 25 June 1840 (1840); R xv [no.2, adapted by W.H. Cummings as Hark! the herald angels sing]
50	Sechs Lieder, male vv (1840); R xvii/1
1 Türkisches Schenkenlied (Goethe), ?1838	
2 Der Jäger Abschied (Eichendorff), 4 hn, b trbn acc., 6 Jan 1840	
3 Sommerlied (Goethe), ?1839–40	
4 Wasserfahrt (Heine), ?1839–40	
5 Liebe und Wein, 7 Dec 1839	
6 Wanderlied (Eichendorff), 6 Jan 1840	
—	Nachtgesang, 4 male vv, 15 Jan 1842 (1856); R xvii/6
—	Die Stiftungsfeier, 4 male vv, 15 Jan 1842 (1859); R xvii/7 [for the Gesellschaft der Freunde, Berlin]
59	Sechs Lieder (Im Freien zu singen), mixed vv (1843); R xvi/3
1 Im Grünen (H. von Chézy), 23 Nov 1837	
2 Frühzeitiger Frühling (Goethe), 17 June 1843	
3 Abschied vom Wald (Eichendorff), 3 March 1843	

4 Die Nachtigall (Goethe), canon, 19 June 1843

5 Ruhethal (Uhland), 3 March 1843

6 Jagdlied (Eichendorff), 5 March 1843

116	Trauer-Gesang [for T. Zimmermann] (F. Aulenbach), mixed vv, 8 July 1845 (1869); R xiv/C8
—	Die Frauen und die Sänger (Schiller), mixed vv, 30 Oct 1845, perf. Leipzig, 11 Nov 1845; 2nd version, 6vv, 25 Jan 1846, *PL-Kj**, facs. in Köhler, E1959
75	Vier Lieder, male vv (1849); R xvii/2

1 Der frohe Wandersmann (Eichendorff), 8 Feb 1844

2 Abendständchen (Eichendorff), 14 Nov 1839

3 Trinklied (Goethe), ? *c* Feb 1837

4 Abschiedstafel (Eichendorff), ? 12 Feb 1838, *US-Cn** (copy)

76	Vier Lieder, male vv (1850); R xvii/3

1 Das Lied vom braven Mann (Heine), ? *c* Feb 1837

2 Rheinweinlied (G. Herwegh), 9 Feb 1844

3 Lied für die Deutschen in Lyon (F. Stoltze), 8 Oct 1846

4 Comitat (A.H. Hoffmann von Fallersleben), 14 Sept 1847

88	Sechs Lieder, mixed vv (1851); R xvi/4

1 Neujahrslied (J.P. Hebel), 8 Aug 1844

2 Der Glückliche (Eichendorff), 20 June 1843

3 Hirtenlied (Uhland), 14 June 1839 [arr. of solo song op.57/2]

4 Die Waldvögelein (Schütz), 19 June 1843

5 Deutschland (E. Geibel), ?1847

6 Der wandernde Musikant (Eichendorff), 10 March 1840

100	Vier Lieder, mixed vv (1852); R xvi/5

1 Andenken, 8 Aug 1844

2 Lob des Frühlings (Uhland), 20 June 1843

3 Frühlingslied

4 Im Wald, 14 June 1839

120	Vier Lieder, male vv (1873); R xvii/4

1 Jagdlied (W. Scott), 27 Nov 1837

2 Morgengruss des thüringischen Sängerbundes, 20 Feb 1847, perf. Eisenach, ? Aug 1847

3 Im Süden, 24 Nov 1837

4 Zigeunerlied (Goethe)

—	Lob der Trunkenheit

	(Trunken müssen wir alle sein), 4 male vv, *D-Bsb**
—	In Frankfurt auf der Zeile, da steht ein junger Mann, 4 male vv, *F**

Mendelssohn, Felix: Works

concert arias

—	Che vuoi mio cor?, Mez, str, ?1823, *Bsb**
—	Ch'io t'abbandono (P. Metastasio: *Achille in Sciro*), Bar, pf, 5 Sept 1825, *US-NYpm**
—	Tutto è silenzio, 1v, orch, 23 Feb 1829, ded. A. Milder, rehearsed Berlin, 14 April 1829, *Wc** (inc.)
94	Infelice (Metastasio), S, orch, 3 April 1834, perf. London, 19 May 1834, rev. 15 Jan 1843, perf. Leipzig, 9 Feb 1843 (1851); R xv/11
—	On Lena's Gloomy Heath, g/G (Ossian: *Fingal*), 1v, orch, *c* Sept 1846, perf. London, 15 March 1847, *GB-Ob**, *Lbl* (copies)
—	O lasst mich einen Augenblick (Goethe), 1v, orch, inc., ?1847, *PL-Kj**

Mendelssohn, Felix: Works

solo songs

—	Lied zum Geburtstag meines guten Vaters (Ihr Töne schwingt euch) (Mendelssohn), 11 Dec [1819], *GB-Ob**, facs. in Wolff, G1906, 13
—	Pauvre Jeanette (J.P. Claris de Florian), *c*March, 1820, ed. in Todd, I(iii)1983
—	Ave Maria (W. Scott: *The Lady of the Lake*), *c* July 1820, pubd in Leven J1926
—	Raste Krieger, Krieg ist aus (Scott: *The Lady of the Lake*), 1820, ed. in Leven J1926
—	Die Nachtigall (Da ging ich hin), ?1821–2, *D-Bsb**
—	Der Verlassene (Nacht ist um mich her), 24 Sept 1821, ed. in Leven J1926
—	Von allen deinen zarten Gaben, 18 Sept 1822, ed. in Leven J1926
—	Wiegenlied (Schlummre sanft), 18 Sept 1822, ed. in Leven J1926
—	Sanft weh'n im Hauch der Abendluft, 28 Dec 1822, *Bsb**
—	Der Wasserfall (Rieselt hernieder) (K. Klingemann),

	?1823, inc., ed. in Leven J1926
—	Faunenklag (Er ist zerbrochen), 8 June 1823, *GB-Ob**
—	Am Seegestad, 26 Sept 1823, *Ob**
—	Durch Fichten, *c* Sept ?1823, *Ob**
—	Ich denke dein (F. von Matthisson), 1 Oct ?1823, *Ob**
—	Tanzt dem schönen Mai entgegen, ? *c*1823, *Ob**
—	Sicheln schallen, ? *c*1823, *Ob**
—	Rausche leise, grünes Dach (A. von Schlippenbach), Dec ?1824, *F-Pc**
—	Mitleidsworte, Trostesgründe, neue Dornen diesem Herzen (F. Robert), 7 June 1825, *GB-Ob**
8	Zwölf Gesänge (nos.1–6 Berlin, 1826; nos.1–12, Berlin 1827); R xviii [no.12], xix [nos.1–12]

1 Minnelied im Mai (L. Hölty)

2 Das Heimweh (F. Robert), 19 July 1824 [by Fanny Mendelssohn]

3 Italien (F. Grillparzer), 24 Aug 1825 [by Fanny Mendelssohn]

4 Erntelied (trad.), 24 Jan 1824

5 Pilgerspruch (P. Flemming)

6 Frühlingslied (Robert), 2 April 1824; arr. S, fl, cl, 2 hn, vc, *D-Bsb**

7 Maienlied (J. von der Warte)

8 Hexenlied (Hölty)

9 Abendlied (J.G. Droysen [J.H. Voss])

10 Romanze (Sp., orig. intended for Die Hochzeit des Camacho)

11 Im Grünen (Droysen)

12 Suleika und Hatem (Goethe), 2vv, 28 April 1825 [by FannyMendelssohn]

—	The Garland (Der Blumenkranz) (T. Moore), 24 May 1829 (London and Brunswick, 1841); R xix
—	The sun is dancing on the stream (A. Cunningham),

	air for the emancipation of slaves in Ceylon, June 1829, lost
9	Zwölf Lieder (Berlin, 1830), nos. 1–6 as der Jüngling, 7–12 as Das Mädchen; R xix
1 Frage (Droysen or Mendelssohn), Pentecost 1827	
2 Geständnis (E. Devrient)	
3 Wartend (Droysen), Romanze, 3 April 1829	
4 Im Frühling (Droysen), 27 Jan 1830	
5 Im Herbst (K. Klingemann), ? 22 March 1827	
6 Scheidend (Droysen), 13 Jan 1830	
7 Sehnsucht (Droysen), 24 June 1828 [by Fanny Mendelssohn]	
8 Frühlingsglaube (L. Uhland), 19 Jan 1830	
9 Ferne (Droysen), 13 Jan 1830	
10 Verlust (Heine), 28 Dec 1827 [by Fanny Mendelssohn]	
11 Entsagung (Droysen)	
12 Die Nonne (Uhland), May 1822 [by Fanny Mendelssohn]	
—	Four songs, 1 May 1830, *Bsb**
1 Der Tag (Sanft entschwanden mir)	
2 Reiterlied (Immer fort)	
3 Abschied (Leb wohl mein Lieb)	
4 Der Bettler (Ich danke Gott dir)	
—	Von schlechtem Lebenswandel, ? *c* 9–19 Oct 1830, lost
—	Charlotte to Werter [*sic*] (W.F. Collard), pubd in *Apollo's Gift, or the Musical Souvenir 1831* (London, 1830); Ger. version, different text, Seemanns Scheidelied (A.H. Hoffmann von Fallersleben) (Berlin, 1850), R xix
—	Reiselied (Ich reit' ins finstre Land hinein) (Uhland), 11 Aug 1831, inc. *US-NYpm**
—	Weihnachtslied (Auf schicke dich recht feierlich), 2 versions, 19–20 Dec 1832, pubd in H. Gerber: *Albert Baur* (Freiburg, 1971), 162–3
19a	Sechs Gesänge (1833); R xix

1 Frühlingslied (U. von Lichtenstein), 21 Feb 1830	
2 Das erste Veilchen (E. Ebert), 20 June 1832	
3 Winterlied (Swed.)	
4 Neue Liebe (Heine)	
5 Gruss (Heine)	
6 Reiselied (Ebert), 16 Oct 1830	
—	Warum sind denn die Rosen so blass? (Heine), ? May 1834, inc., *D-Bsb**
—	Andres Mailied (Ich weiss mir'n Mädchen), 14 May 1834, *Bsb**
—	Zwei Gesänge (Eichendorff) (Elberfeld, 1850/51): Das Waldschloss, 17 Aug 1835, Pagenlied, Christmas 1832, pubd in suppl. to *NZM*, viii (1838); R xix
—	Two Romances (Byron) pubd in Album musical (1836): There be none of beauty's daughters, 3 Aug 1833, Sun of the Sleepless, 31 Dec 1834; R xix
34	Sechs Gesänge, 23 Jan 1837 (1837); R xix
1 Minnelied (Old Ger.), 11 May 1834	
2 Auf Flügeln des Gesanges (Heine), 1 Oct 1835	
3 Frühlingslied (K. Klingemann), *c* May 1832	
4 Suleika (M. von Willemer, attrib. Goethe)	
5 Sonntagslied (K. Klingemann), 28 Dec 1834	
6 Reiselied (Heine)	
—	Was will die einsame Thräne? (Heine), before 17 April 1837, *Bsb* (copy)
—	Lied der Freundin (Zarter Blumen leicht Gewinde) (Willemer, attrib. Goethe), 13 July 1837, facs. (Düsseldorf, 1960)
—	Im Kahn (Heine), 12 Dec 1837, *Bsb**, facs. in Moscheles, D1888
—	So schlaf in Ruh (Hoffmann von Fallersleben), 22 March 1838, *GB-Ob** (copy)
—	O könnt ich zu dir fliegen, 15 Aug 1838, *D-Bsb**
47	Sechs Lieder (1839); R xix
1 Minnelied (L. Tieck)	

2 Morgengruss (Heine)

3 Frühlingslied (N. Lenau), 17 April 1839

4 Volkslied (E. von Feuchtersleben), 18 April 1839

5 Der Blumenstrauss (K. Klingemann), 5 May 1832

6 Bei der Wiege (K. Klingemann), June 1833, for Felix Moscheles

—	Auf Wiedersehen, 22 Jan 1840, *US-NYpm**
—	Warnung vor dem Rhein (C. Simrock), *c*25 Feb 1840 (Bonn, 1849); R xix
—	Lieben und Schweigen (Ich flocht ein Kränzlein schöner Lieder) (K. Tischendorf), 1840–41, pubd in *Die musikalische Welt* (Brunswick, 1872)
57	Sechs Lieder (1843); R xix

1 Altdeutsches Lied (H. Schreiber), 26 July 1839

2 Hirtenlied (Uhland), 20 April 1839; see also choral songs [op.88/3]

3 Suleika (Willemer, attrib. Goethe), ?1839

4 O Jugend (Rhenish folksong), 9 Jan 1841

5 Venetianisches Gondellied (after Moore), 17 Oct 1842

6 Wanderlied (Eichendorff), 29 April 1841

—	Und über dich wohl stimmt, 9 July 1844, ded. G.A. Macfarren
71	Sechs Lieder (1847); R xix

1 Tröstung (Hoffmann von Fallersleben), 22 Dec 1845

2 Frühlingslied (K. Klingemann), 3 April 1845

3 An die Entfernte (Lenau), 22 Sept 1847

4 Schilflied (Lenau), 3 Nov 1842

5 Auf der Wanderschaft (Lenau), 27 July 1847

6 Nachtlied (Eichendorff), 1 Oct 1847

—	Zwei Gesänge (1849): Todeslied der Bojaren, 1831 (K. Immermann) (Düsseldorf, 1832), Im Frühling (Ich hör' ein Vöglein) (A. Böttger), 20 April 1841 (1846); R xix
84	Drei Gesänge, low v (1850); R xix

1 Da lieg' ich unter den Bäumen, 5 Dec 1831

2 Herbstlied (K. Klingemann), 26 Feb 1839

3 Jagdlied (from A. von Arnim and C. Brentano: *DesKnaben Wunderhorn*), 25 May 1834

86	Six Songs (London, 1850); R xix

1 Es lauschte das Laub (K. Klingemann), 1826

2 Morgenlied	
3 Die Liebende schreibt (Goethe), 10 Aug 1831	
4 Allnächtlich im Traume (Heine)	
5 Der Mond (E. Geibel)	
6 Altdeutsches Frühlingslied (F. Spee), 7 Oct 1847	
99	Sechs Gesänge (1852); R xix
1 Erster Verlust (Goethe), 9 Aug 1841	
2 Die Sterne schau'n (A. von Schlippenbach)	
3 Lieblingsplätzchen (F. Robert), ? May 1830	
4 Das Schifflein (Uhland), 6 June 1841	
5 Wenn sich zwei Herzen scheiden (Geibel), 22 Dec 1845	
6 Es weiss und rät es doch keiner (Eichendorff), Sept 1842	
—	Des Mädchens Klage (Schiller) (London, 1866); R xix
112	Zwei geistliche Lieder (Bonn, 1868): Doch der Herr, er leitet die Irrenden recht, Der du die Menschen lässest sterben, *c*1835–6 [intended for St Paul]; R xiv/B4
—	Vier Lieder, ed. C. Reinecke (Munich, 1882): An Marie (Weiter, rastlos, atemlos vorüber), Erwartung (Bist auf ewig du gegangen), An ihrem Grabe (Vier trübe Monden sind entfloh'n), Warum ich weine (Weinend seh' ich in die Nacht)
—	Gretchen (Meine Ruh ist hin) (Goethe), *D-LEm* (inc.)
—	Es rauscht der Wald, *Bsb**
—	Ja, war's nicht aber Frühlingszeit (Hoffmann von Fallersleben), *GB-Ob** (copy), attrib. Mendelssohn
—	Abschied (Es weh'n die Wolken über Meer)

Mendelssohn, Felix: Works

vocal duets

all with piano accompaniment

—	Drei Volkslieder (Berlin, 1836–8); R xviii/3
1 Wie kann ich froh und lustig sein? (P. Kaufmann), in Album: Neue Original Compositionen für Gesang und	

Pianoforte (Berlin, 1836)	
2 Abendlied (Heine), 19 Jan 1840, in II. album avec paroles françaises, italiennes et allemandes (Berlin, 1837)	
3 Wasserfahrt (Heine), in Album no.3: Neueste Original-Compositionen (Berlin, 1838)	
63	Sechs zweistimmige Lieder (1844); R xviii/1
1 Ich wollt' meine Lieb' (Heine), 3 Dec 1836	
2 Abschiedslied der Zugvögel (Hoffmann von Fallersleben), 20 May 1844	
3 Gruss (Eichendorff), March 1844	
4 Herbstlied (K. Klingemann), *c* June–July 1844; see also piano [Lied, 16 Oct 1836]	
5 Volkslied (R. Burns), 17 Oct 1842	
6 Maiglöckchen und die Blümelein (Hoffmann von Fallersleben), 23 Jan 1844	
77	Drei zweistimmige Lieder (1848/9); R xviii/2
1 Sonntagsmorgen (Uhland), 3 Dec 1836	
2 Das Aehrenfeld (Hoffmann von Fallersleben), 18 Jan 1847	
3 Lied aus 'Ruy Blas' (Hugo), 3 May 1839, pubd in A. Schmidt, ed.: Orpheus, musikalisches Taschenbuch für das Jahr 1840 (Vienna, 1839)	

Mendelssohn, Felix: Works

canons

source unknown or in private collection unless otherwise stated

—	Canon on motif from Mozart's 'Jupiter' Symphony k551, 4 Nov [1821] [in letter to family; for E. Rietz], *US-NYp**
—	Three-part canon, 13 May 1825, ded. S. Neukomm
—	Gesegnete Mahlzeit, 4vv, *c*1825
—	Rätselkanon, 3vv, Sept 1826, *D-Bsb**
—	Kurzgefasste Übersicht des canonischen Rechts, 3 vn, 6 Feb 1827, ded. H. Romberg
—	Three-part canon, 27 Sept 1827, ded. F. Hiller, facs. in *Jb des Kölnischen Geschichtsvereins*, xli (1967), 100
—	Three-part canon, 9 April 1829, ded. Henriette Sontag
—	Three-part canon, 9 March 1830, ded. W. von Boguslawski, pubd in *Deutsche Rundschau*, clx (1909)
—	Three-part canon, 19 May 1830, ded. H. Dorn, *Zsch** [same as canon of 27 Sept 1827]

—	Two-part canon, 2 va, 26 June 1831, in letter to G. Smart, *US-NYpm**
—	Three-part canon, 22 March 1832
—	Four-part canon, b, 16 April 1832, ded. F. Chopin, facs. in L. Binental: *Chopin: Dokumente und Erinnerungen aus seiner Heimstadt* (Leipzig, 1932), pl.xxxix [same as canon of 27 Sept 1827]
—	Wohl ihm, 4vv, 30 May 1832, ded. I. Moscheles
—	Sohn Schmidt Bendemann, 4vv, *c*1833–5, *IL-J**
—	Denn ach sie sind Philisten, 20 Feb 1833, for F. Hauser, *D-Bsb**
—	Was soll ich schreiben, 3vv, 11 April 1833, for G. Nauenberg, *F-Pc**
—	Der weise Diogenes (R. Reinick), 4 male vv, 11 Feb 1833 [*recte* 1834], facs. suppl. to *Die Musik*, viii/2 (1908–9)
—	Three-part canon, b, 16 Dec 1835, ded. C. Künzel
—	Und ob du mich züchtigst, 5vv, 24 Dec 1835, for Fanny Hensel, *D-Bsb**
—	Three-part canon, 16 January 1836, ?for H. von Bülow [same as canon of 16 Dec 1835]
—	Three-part canon, 2 Feb 1836, ded. C. Künzel
—	Three-part canon, 19 April 1836, *HVkm**
—	Three-part canon, *c* May 1836
—	Two-part canon, 28 Feb 1837, for O. Böhme, *Dlb** [uses theme from Beethoven's Pf Conc. no.3]
—	Three-part canon, b, and two-part canon, C, 24 July 1837, *Bsb**
—	Four-part canon, 7 Sept 1837, for Eliza Wesley, *GB-Lbl**
—	Three-part canon, 17 Sept 1837, ded. Charles Woolloton, *D-Bsb**
—	Two-part canon, b, 24 Sept 1837, *GB-Ob**, *D-Bsb**
—	Two-part canon, c, pf, Jan 1838, *Bsb**
—	Canon, c, 2 Jan 1838, ded. A. Henselt, *US-NYpm**
—	Two-part canon, 10 Feb 1839, *F-Pc**
—	Two-part canon, 8 March 1839, ded. F. Whistling, *US-NYp**
—	Two-part canon, 12 April 1839, ded. Kietz [painter], facs. in V.A. Heck, auction catalogue (Vienna, 1925)
—	Two-part canon, 9 July [1839]
—	Und wer nicht richtet sondern fleissig ist,

	3vv, 7 Sept 1839, ded. B. Müller, *D-Bsb** [uses canon of 27 Sept 1827]
—	Three-part canon, b, 8 Sept 1839, *Bsb** [uses canon of 27 Sept 1827]
—	Four-part canon, 4 Dec 1839, ded. A. Hesse
—	Canon, 11 Dec 1839, ded. A. Heyse, *US-Wc**
—	Two-part canon, 14 Feb 1840, *D-Bsb** [solution by F. Möhring; uses canon of 24 Sept 1837]
—	Two-part canon, with vc/db, 26 May 1840, *DÜk**
—	Two-part canon, 25 Sept 1840
—	Two-part canon, 11 Nov 1840, ded. H.C. Andersen, *DK-Kk**
—	Two-part canon, b, 6 Jan 1841, *GB-LEbc** [uses canon of 24 Sept 1837]
—	Two-part canon, 25 Jan 1841, ded. Arthur Lutze [uses canon of 24 Sept 1837]
—	Canon, E♭, 28 March 1841
—	Two-part canon, b, 7 April 1841, ded. R. Lepsius or F. Bunsen, *D-Bsb**, ed. in *MT*, lxxxix (1948), 361
—	Two-part canon, 22 April 1841, ded. V. Carus, *PL-Kj**
—	Two-part canon, b, 27 July 1841, *D-LEsm** [uses canon of 24 Sept 1837]
—	Pater peccavi, 3vv, 7 Aug 1841, ded. F. Kistner, *US-Wc**
—	Two-part canon, 23 Dec 1841, ded. Leon Herz, *D-Bsb** (copy) [uses canon of 24 Sept 1837]
—	Three-part canon, b, 14 Jan 1842 [uses canon of 16 Dec 1835]
—	Two-part canon, f♯, 7 June 1842, *GB-Ob**
—	Three-part canon, b, 11 July 1842, ded. Felix Moscheles [uses canon of 16 Dec 1835]; facs. in Moscheles, D1888, 225
—	Canon, 7 July 1843
—	Etude, a, vn, or canon, 2 vn, 11 March 1844, ded. J. Joachim, Tokyo, Nippon Kindai Ongakukan*, facs. in O.E. Deutsch, ed.: *St Cecilia's Album* (Cambridge, 1944)
—	Four-part canon, ded. S. Horsley, 22 May 1844, *GB-Ob**
—	Two-part canon, 4 July 1844, Leipzig, Internationale Mendelssohn Stiftung* [uses canon of 24 Sept 1837]
—	Three-part canon, 8 July 1844, facs. in G. Kinsky, ed.: *Musikhistorisches Museum von Wilhelm Heyer in Köln: Katalog*

	(Leipzig, 1910), i, 339 [uses canon of 27 Sept 1827]
—	Scherzo osia canone, 4vv, 8 July 1844, ?for I. Moscheles
—	Two-part canon, 8 July 1844, for Alfredo Piatti [uses canon of 24 Sept 1837]
—	Canon, E, 9 July 1844, *US-AUS**
—	Canon, f♯, 2 Nov 1844, ded. L. Lallemant, facs. in Rothe and Szeskus, D1972, 227–8 [uses canon of 7 June 1842]
—	Two-part canon, b, 5 Sept 1845, ded. A. Taux, Salzburg, Salzburger Liedertafel* [uses canon of 24 Sept 1837]
—	Two-part canon, b, 10 Jan 1846, *GB-Lbl** [uses canon of 24 Sept 1837]
—	Canon, 5 Feb 1846, *US-STu** [uses canon of 24 Sept 1837]
—	Rätselkanon, b, 19 Feb 1846, *Wc* [uses canon of 24 Sept 1837]
—	Canon, 16 April 1846, for C. Kuhlau, Leipzig, Gewandhaus* [based on canon of Jan 1838]
—	Canone in 8va, 2vv, 18 April 1846, facs. in J. and M. Mirsey, eds.: *Maria Szymanowska, 1789–1831: Album* (Kraków, 1953) [uses canon of 24 July 1837]
—	Three-part canon, 20 April 1846, *I-Ms** [uses canon of 16 Dec 1835]
—	Two-part canon, 29 April 1846, ded. Marie Becker
—	Two-part canon, 30 June 1846, *F-Pc** [uses canon of 22 April 1841]
—	Canone doppio, 4vv, 29 July 1846, ded. J. Warburg
—	Two-part canon, 26 Aug 1846, facs. in *The Autographic Mirror* (London, 1864), ii, 179 [uses canon of 24 Sept 1837]
—	Two-part canon, 2 Sept 1846, ded. A. de Chene de Vere, *US-Wc**
—	Gott fürchten ist die Weisheit, 4vv, 24 Jan 1847, ded. Paul Mendelssohn, *D-Bsb**
—	Canon, f♯, 6 May 1847, *GB-Lbl** [uses canon of 7 June 1842]
—	Mit Vergnügen werd' ich kommen, 4vv, for H.C. Schleinitz
—	Three-part canon, b, and two-part canon, a [uses canon of 3 Nov 1844], *Ob**
—	Two-part canon, ded. E.L. Heim
—	Three-part canon, c, *D-Bsb** [subject from opening of Beethoven's Piano Concerto no.3]

—	Canone doppio, 4vv, *Bsb**
—	Six-part canon, F

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Israel in Egypt, wind, timp, 1833, org, 1836 (London, 1846) [Handel Society edn]

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L. van Beethoven: Marcia funebre [from Pf Sonata op.26], orchd, *c*1833–4, *F-Pc**

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H. Marschner: Hans Heiling, ov. arr. pf duet

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Mendelssohn societies.

Although attempts were made in Germany soon after Mendelssohn's death to form a musical fund in his memory the first successful venture was the founding in England of a fund to endow a scholarship for composers and performers. The fund was launched in 1848 and the first Mendelssohn Scholarship was awarded in 1856 to Arthur Sullivan; it was restricted to composers in 1890 and is still in existence. No comparable body emerged in Germany until 1878 when the Felix Mendelssohn-Bartholdy-Stiftung was founded. With the annual revenue paid by the Prussian government for the receipt of Mendelssohn's manuscripts, the heirs of Mendelssohn established two annual scholarships and provided other support for music. The foundation was active until 1934 when political pressure caused its closure; the scholarships were revived in 1962 by the Preussischer Kulturbesitz, Berlin, and since 1963 Mendelssohn prizes have been awarded annually.

In 1958 Hugo von Mendelssohn-Bartholdy and Max Friedrich Schneider founded in Basle the International Felix-Mendelssohn-Gesellschaft; its activities centred on a research institute with a special library containing autograph and unpublished works, letters, pictures and newspapers. The society edited the first volumes of the Leipziger Ausgabe der Werke Felix

Mendelssohn-Bartholdys devoted to hitherto unpublished works. In 1964 the Staatsbibliothek of the Preussischer Kulturbesitz in Berlin took over the Basle collection as the nucleus of the new Mendelssohn-Archiv in the music department.

In 1967 Cécile Lowenthal-Hensel (great-granddaughter of Fanny and Wilhelm Hensel) founded the Mendelssohn-Gesellschaft Eingetragener Verein, which is devoted to research into the descendants of the philosopher Moses Mendelssohn. It soon developed into an international society, particularly through its academic journal *Mendelssohn-Studien*, 11 volumes of which were published up to 2000. Volume ten, published in 1997, was a special edition to mark the 150th anniversary of the deaths of Felix and his sister, Fanny Hensel. In 1970 the society mediated the purchase by the *Land* Berlin of many family documents, including autograph writings by Felix and Fanny. The society collects autograph manuscripts, documents, pictures and other items now held in the Mendelssohn-Archiv.

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R. Elvers: 'Zur Geschichte der Felix-Mendelssohn-Bartholdy-Stiftung', *Jb der Stiftung Preussischer Kulturbesitz 1972*, 147–60

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25 Jahre Mendelssohn-Gesellschaft Berlin e.V. Ausstellung im Ausstellungsraum des Mendelssohn-Archivs (Berlin, 1992–3) [exhibition catalogue]

FRANZ KRAUTWURST/CÉCILE LOWENTHAL-HENSEL

Mendès, Catulle

(*b* Bordeaux, 20 May 1841; *d* St Germain-en-Laye, Paris, 8 Feb 1909). French writer. His excellent education and considerable talents helped him, while still a youth, to make his way to Paris. Encouraged by Hugo, De Banville and Gautier, he became friendly with Baudelaire, Coppée, Heredia and Villiers de l'Isle-Adam, some of the poets who contributed to *Le Parnasse contemporain*. After the *Tannhäuser* débacle at the Opéra in 1861, the discerning Mendès, eager to demonstrate his faith in Wagner, invited the composer to contribute an article to the *Revue fantaisiste*, the journal founded and edited by Mendès. In 1866 Mendès married a fellow Wagnerite, Judith Gautier; they separated in 1874. Mendès later established a liaison with Augusta Holmès, by whom he had three daughters.

In 1873 Wagner published the crude anti-French parody *Eine Kapitulation* and consequently lost favour with several of his French supporters, among them Mendès. Nevertheless, and in spite of a novel *Le roi vierge* mocking the relationship between Wagner and Ludwig II, Mendès published in 1886 the first full-length biography of Wagner. The book's epilogue reprinted an article, published in the *Revue Wagnérienne* the previous year, in which

Mendès urged his countrymen to practise what Wagner preached, and to seek their musical inspiration from within their own country and its literary and historical heritage rather than to imitate Wagner slavishly. Mendès's championing of French nationalism and native composers brought him into contact with the young Debussy in 1889. He paid for the engraving of Debussy's *Fantaisie* and the composer agreed to his proposal that they work together on *Rodrigue et Chimène*, Mendès's adaptation of Corneille's *Le Cid*. Two years later, when Debussy discovered Maeterlinck, their collaboration was abandoned: Debussy let it be known that the score had gone up in flames when the table on which he had been working overturned near his fireplace. Sketches for the almost completed work were found, however, in Cortot's library after his death.

WORKS SET TO MUSIC

theatrical works first produced in Paris, unless otherwise indicated

Le capitaine Fracasse (after T. Gautier), oc by Pessard, 1878

Penthésilée, sym. poem by Bruneau, 1884

Gwendoline, op by Chabrier, Brussels, 1886

Isoline, fairy op by Messager, 1888

Le collier de saphirs, ballet by Pierné, 1891

Les joyeuses commères de Paris (collab. G. Courteline), ballet by Pierné, 1892

Le docteur Blanc, ballet by Pierné, 1893

La reine Fiammette, incid music by P. Vidal, 1898; oc by X. Leroux, 1903

Medée, incid music by d'Indy, 1898

Briseïs (collab. E. Mikhaël), op by Chabrier, Berlin, 1899

Le cygne, ballet by Lecocq, 1899

La Carmélite, oc by Hahn, 1902

Le fils de l'étoile, op by C. Erlanger, 1904

Ariane, op by Massenet, 1906

La fête chez Thérèse, ballet pantomime by Hahn, 1910

L'amoureuse leçon, ballet by Bruneau, 1913

Lieds de France, songs by Bruneau (1892)

12 songs by Paderewski, op.22 (1903)

Other songs by Bizet, Chabrier, Fauré, Messager, Pierné, Roussel, Saint-Saëns and others

WRITINGS

Le roi vierge (Paris, 1881)

[Obituary of Wagner], *Le Gil Blas* (16 Feb 1883)

'Le jeune Prix de Rome et le vieux Wagnériste', *Revue Wagnérienne* (8 June 1885)

Richard Wagner (Paris, 1886)

L'homme orchestre (9/1896) [tales]

L'art du théâtre (Paris, 1897–1900)

L'oeuvre wagnérienne en France. Pages nouvelles. Tristan et Iseult (Paris, 1899)

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G. Samazeuilh: *Musiciens de mon temps* (Paris, 1947)

L. Guichard: *La musique et les lettres en France aux temps du Wagnérisme* (Paris, 1963)

E. Brody: 'La famille Mendès: a Literary Link between Wagner and Debussy', *MR*, xxxiii (1972), 177

M.A. Calhoun: *The Revue Wagnérienne and the Literature of Music: the Translation of an Aesthetic* (diss., SUNY, 1987)

ELAINE BRODY

Mendes, Gilberto (Ambrósio Garcia)

(*b* Santos, 13 Oct 1922). Brazilian composer. He studied harmony with de Benedictis and the piano with A. Rudge at the Santos Conservatory (1941–8). After a period of independent composition study, he had lessons with Santoro (1954) and Olivier Toni (1958–60). He also took part in the Darmstadt summer courses of 1962 and 1968, attending classes given by Boulez, Pousseur and Stockhausen. While in Europe on various occasions he visited the electronic music studios of West German Radio, the ORTF and Karlsruhe University. He has taught new musical techniques in Santos at the Clube de Arte (1956), the Escola de Jovens (1966) and the Colégio Vocacional Stella Maris (from 1968). In 1962 he took charge of the annual New Music Festival of the Santos Ars Viva Society, and from the late 1950s he has been a member of the Santos Música Nova group, whose aim, as announced in their manifesto of 1963, is to promote 'a new Brazilian music … according to the modern theories of cybernetics, information, probability, quanta, semantics and semiotics, structuralism and human communication'. He taught composition at the University of Brasília and the University of São Paulo, from where he gained the doctorate (1990); he held visiting academic positions at the universities of Wisconsin-Milwaukee and Texas-Austin. In the 1970s he began to attend new music festivals in Europe and the Americas, where many of his works were first performed to critical acclaim.

Mendes has created highly individual works to texts by Brazilian concrete poets, among them Décio Pignatari and José Lino Grunewald. His choral piece *Beba Coca-Cola* (after Pignatari, 1967) achieved outstanding popularity for an avant-garde composition. He has also been strongly influenced by developments in the visual arts of the 1960s: the pop art of Rauschenberg, Lichtenstein and Oldenburg, the films of Godard, and conceptual art. These interests stimulated his exploration of visual aspects in such works as *Cidade*, *Vai e vem*, *Son et lumière*, *Asthmatour* and *Pausa e menopausa*, where there is an obvious affinity with the indeterminacy and music-theatre of Cage. He later amplified his interest in theatrical action with experimental mixed-media works such as *Opera Aberta* (1976), *Der Kuss* (1976, first performed 1985) and *Grafito* (1985). In the 1980s and 90s numerous works for chorus, piano and instrumental ensembles achieved success. Among his major works for orchestra is *O último tango em Vila Parisi* (1987), a smart, unique and humorous combination of minimalism, musical theatre and social criticism. Mendes stands as a major creative figure in late 20th-century Brazilian music.

WORKS

(selective list)

Orch: Ricercare, 2 hn, str, 1960; Pf Conc., 1981; O último tango em Vila Parisi, 1987; Dal finestrino di un treno (Omaggio a Pescara), 1997

Chbr: Piece, cl, pf, 1957; Music for 12 Insts, 1961; Rotationis, 13 insts, 1961; Música para piano no.1, 1962; Blirium a-9, 12 str, 1965; Blirium b-9, 12 insts, 1965; Blirium c-9, 1/2/3 kbd, 1965; Omaggio a de Sica, tpt, trbn, 1972; Longhorn Trio, tpt, trbn, pf, 1983; Ulysses in Copacabana surfing with James Joyce and Dorothy Lamour, fl, cl, tpt, sax, va, 2 vc, db, gui, pf, 1988; O pente de Istanbul, vib, mar, perc, 1990; Conc., timp, snare drum, perc, 1991

Solo inst: Fuga dupla a 4 vozes, pf, 1957; 7 pieces, cl, 1957; Gregoriana (In memoriam), hn, 1983; 3 contos de Cortázar, pf, 1985; Il neige … de nouveau!, pf, 1985; Claro clarone, b cl, 1988; Um estudo? Eisler e Webern caminham nos mares do sul …, pf, 1989; Estudo magno, pf, 1993; Pour Eliane, pf, 1993; Estudo ex-tudo eis tudo pois! (In memoriam Jorge Peixinho), pf, 1997

Vocal: Beba Coca-Cola (D. Pignatari), 4vv, 1967; Motetos à feição de Lobo de Mesquita, Bar, ob, vc, hpd, 1975; O meu amigo Koellreutter, female v, pf, mar, 1984; Poeminha poemeto poemeu poesseu poessua da flor, 1v, pf, 1984; Vila socó meu amor, SATB, 1984; Lenda do caboclo: a outra, SATB, 1987; Finismundo: a última viagem, 1v, pf, 1993; Inspiração, SATB, 1993; Fenomenologia da certeza, 1v, pf, 1995; O anjo esquerdo da história, SATB, 1997

Mixed media: Nascemorre, vv, perc, 2 typewriters, tape, 1963; Cidade (A. de Campos), mixed media, 1964; Son et lumière, 2 photographers, player pf, tape, 1968; Santos Football Music, orch, 3 tapes, ball, audience, theatrical action, 1969; Vai e vem (J.L. Grunewald), chbr choir, tape, record player, insts, 1969; Asthmatour, 1971; O objeto musical, el fan, el shaver, 1972; Pausa e menopausa, coffee cups, spoons, medicine dropper, 1972; Der Kuss – Homenagem a Gustav Klimt, amp kisses, theatrical action, 1976; Opera Aberta, operatic v, weightlifter, 3 or more applauding persons, theatrical action, 1976; Grafito, 1 soloist, tape, theatrical action, 1985; Anatomia da musa, 1v, pf, slide projection, theatrical action, 1993

Principal publisher: Ricordi (São Paulo)

WRITINGS

with others: 'Música nueva', *RMC*, no.86 (1963), 30–32 [repr. from *Invenção* (São Paulo, 1963)]

'Música nuova brasiliana: dati e problemi', *Aut aut* (Milan, 1969), nos.109–10, p.206

Uma odisséia musical: dos mares do sul à elegância pop/art déco (São Paulo, 1994)

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L. Tragtenberg: *Artigos musicais* (São Paulo, 1991)

<div align="right">GERARD BÉHAGUE</div>

Mendes, Manuel

(*b* Lisbon, *c*1547; *d* Évora, 24 Sept 1605). Portuguese composer. He was *mestre da capela* at Portalegre Cathedral and then *mestre* of the private chapel of the Cardinal Infante Henrique, accompanying him to Évora when Henrique became Archbishop there in 1575. From 1578 Mendes was master of the choirboys at Évora Cathedral. He was ordained priest in 1575 and a decade later became *bacharel* (bachelor) of the cathedral.

Mendes's considerable reputation rested not only on his own works (just six surviving pieces have been identified) but also on his abilities as a teacher: among his pupils were the most famous Portuguese composers of the next generation, including Manuel Cardoso, Duarte Lobo and Filipe de Magalhães. In his *Fuente de Aganipe* (Madrid, 1644) Manuel de Faria e Sousa included Mendes among the four finest Portuguese composers and considered him worthy of comparison with Morales and Guerrero. In his will Mendes left his music books to Magalhães, but an attempt by the dean of the royal chapel (of which Magalhães was a member) to have some books of Mendes's masses and *Magnificat* settings published came to nothing because of the price demanded by the Plantin firm of Antwerp.

Of Mendes's surviving works, an *Alleluia* (ed. in PM, ser.A, xxxvii, 1982) achieved widespread circulation, being preserved in sources in Arouca, Coimbra, Lisbon, Oporto and Puebla, Mexico. An *Asperges me* was still being sung on Palm Sunday in the chapel of the Dukes of Bragança at Vila Viçosa in the 1730s, and six motets (together with an *Arte de musica*) once existed in the library of King João IV (listed in *JoãoIL*).

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<div align="right">OWEN REES</div>

Mendoza(-Guardia), Emilio

(*b* Caracas, 8 Aug 1953). Venezuelan composer. He trained with Ioannidis in Caracas (1973–7) and studied live electronics with Günther Becker at

the Schumann Institut in Düsseldorf (composition diploma, 1981). He attended the Darmstadt summer courses (1978, 1980), several Latin American contemporary music courses, and workshops in Venezuelan *bandola llanera* and in West African percussion and dance. He studied composition and Latin American art music at the Catholic University of America in Washington DC (DMA 1990). He taught at the Crane School of Music at Potsdam College, SUNY (1991–7), and the Central University of Venezuela (1996). He also co-founded and directed the Orchestra of Latin American Instruments. He was president of the Fundación de Etnomusicología y Folklore in Caracas and coordinator of ethnomusicology and folklore programmes for the Organization of American States (1995–7).

As a composer and performer Mendoza maintains links with dance and popular music ensembles. His works combine a strong rhythmic profile with experimentation, and his search for an original Latin American compositional system is based on the study of traditional indigenous musical resources.

WORKS

(selective list)

Alborada, va, pf, 1975; Pasaje, 4 vn, 4 va, 3 vc, 2 db, 1976; La caja de juguetes, a set of conceptual pieces, 1977; Arsis, chbr ens, 1978; Sexteto, fl, ob, cl, bn, tpt, hn, 1979; Susurro, SATB, elecs, 1979; Tregua, orch, 1981; Etnocidio, orch of Latin Amer. insts, 1984; Rumba, vc, pf, 1985; Jungla/Rainforest, 5 perc, 1988; Ritual Wake/Velorio, b cl, vc, pf, 1989; The Essence of Change, orch, 1990; Virtual Suicide, tape 1991; Matrioshka, pf 4 hands, 1991; Merenguito, gui, 1993; Blast, brass qnt, 1997

MSS in Latin American Music Center, Indiana University, Bloomington

Principal publishers: Breitkopf & Härtel, Fundación Vicente Emilio Sojo (Caracas), Nomos, Plymouth Music Company

WRITINGS

'Proposición de tecnología digital al servicio de la cultura popular', *Venezuela: tradición en la modernidad: Caracas 1996* (Caracas, 1998)

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S. Hicken: 'The Newest Music', *American Record Guide*, lxii/2 (1998), 290–92

Mendoza (Gutiérrez), Vicente T(eódulo)

(*b* Cholula, Mexico, 27 Jan 1894; *d* Mexico City, 27 Oct 1964). Mexican folklorist. He was born of a musical family (his great-grandfather was an organist, his grandfather a tenor and his father a piano teacher) and he began his studies at home at an early age. When his family moved to Mexico City in 1906, Mendoza began working as a barber while continuing his music instruction; this lasted for 12 years. At the same time he also worked as a draughtsman and as a pianist for silent films. In 1916 he entered the National Conservatory, where he studied under Lauro Beristáin and Rubén M. Campos, and until 1925 he studied intermittently with Julián Carrillo.

After four years working in state schools, he took a post in 1936 at the Institute of Aesthetic Investigations at the University of Mexico, which he held until his death. He was founder and president of the Sociedad Folklórica de México from 1938, editor and a principal contributor to its *Anuario*, and participated in many congresses in Latin America, Europe, Japan and the USA. In 1946 he studied at Indiana University and the University of North Carolina (with Ralph Steele Boggs); he received the master's degree at the University of Mexico in 1955.

His first wife, Virginia Rodríguez Rivera, was herself a prominent folklorist, and with her he carried out his most important field work and produced the significant *Folklore de San Pedro Piedra Gorda, Zacatecas* (1952). The aim of his life's work was to make folklore a scholarly discipline in Mexico.

WRITINGS

with D. Castañeda: *Instrumental precortesiano* (Mexico City, 1933–9)
El romance español y el corrido mexicano (Mexico City, 1939)
with J. Fernández: *Danzas de los concheros en San Miguel de Allende* (Mexico City, 1941)
Lírica infantil de México (Mexico City, 1951, 2/1980)
with V.R.R. de Mendoza: *Folklore de San Pedro Piedra Gorda, Zacatecas* (Mexico City, 1952)
El corrido mexicano (Mexico City, 1954)
Panorama de la música tradicional de México (Mexico City, 1956, 2/1984)
Glosas y décimas de México (Mexico City, 1957)
La canción mexicana (Mexico City, 1961, 2/1982)

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E. THOMAS STANFORD

Mendoza-Nava, Jaime

(*b* La Paz, 1 Dec 1925). Bolivian composer and conductor. He studied in New York at the Juilliard School of Music and Columbia University, at the

Madrid Conservatory (completing the five-year syllabus in one year and winning first prize in composition, 1950), in Lausanne with Cortot and at the Paris Sorbonne with Nadia Boulanger. In 1951 he was appointed conductor of the Bolivian National SO, whose standards he brought to a professional level. In 1952 he settled in California and became a composer at the Walt Disney and UPA film studios.

WORKS

dramatic and vocal

Ballet: Jaque Mate!

Film scores: The Evictors; High, Wild and Free; The Legend of Boggy Creek; The Mausoleum; Winds of Autumn; 40 Days of Musa Dagh

Chorus, orch: Amancaya; El muro sueña; La nieve negra; Salve Regina; Tapiz coral

Song cycles: País de sombra; Poemas de Alfaro; Recuerdos de Bolivia, 6 songs, S, orch

instrumental

Al fresco, hn qt; Antawara; 3 Bolivian Dances, pf; Canción de las Calles; pf; Contrastes, vn, pf; Don Alvaro; Estampas y estampillas, vcs; Gitana, pf; Nocturno, pf LH; Pachamama; Pf Conc.; El picaflor, pf; 6 Preludes, pf; Sonata no.1, hn, pf; 2 str qts; Tipoi, hn, str, pf, perc

Principal publishers: Broude Bros., Rogwen (New York), Schirmer

CARLOS SEOANE

Mene.

See Meane.

Menehou, Michel de

(*fl* Paris, 1557–68). French theorist and composer. In 1558 he was *maître de chapelle* at the abbey church of Saint Maur-des-Fossés and enjoyed the patronage of Cardinal Guillaume Du Bellay, the dedicatee of his *Nouvelle instruction familière, en laquelle sont contenues les difficultés de la musique*. According to Du Verdier and La Croix du Maine, and Draudius, the treatise was reissued in 1571 under the title *Nouvelle instruction contenant en brief les preceptes ou fondemens de musique tant pleine que figurée*; an edition with this title was published at Paris in 1582. The book responded to contemporary demand for vernacular treatises on music, but it differs from similar works by Loys Bourgeois, Maximilien Guilliaud, Philibert Jambe de Fer and Claude Martin in devoting much space to elementary harmony; the full title referred to 'concordances et accords' (concordances and intervals) and their use in two- to five-part writing, while Menehou's prologue mentioned young people's desire to learn 'how to practise chords in order to set something down in writing'. He accordingly included chapters on three-, four- and five-part harmonization, counterpoint, canons and cadences, as well as the usual ones on rudiments (mode, mutation, time, prolation and proportion) which quote

from earlier theorists, notably Gaffurius, Frosch, Lampadius and Glarean. The treatise ends with a four-voice chanson, *Le souvenir de ma dame jolie*. Du Chemin printed eight more chansons by Menehou between 1557 and 1568. All but one are courtly *épigrammes* set in a predominantly homophonic style with occasional imitative entries; their rhythm and musical form reflect the decasyllabic metre and structure of the texts.

WORKS

Nouvelle instruction familière, en laquelle sont contenues les difficultés de la musique, avecques le nombre des concordances et accords: ensemble la maniere d'en user (Paris, 1558/R, 2/1582 as *Nouvelle instruction contenant en brief les preceptes ou fondemens de musique tant pleine que figurée*) (incl. chanson, 4vv); ed. H. Expert, *Les théoriciens de la musique au temps de la Renaissance*, i (Paris, 1900)

8 chansons, 4vv, 1557[9], 1557[12], 1560[3a], 1560[3b], 1568[10a]

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F. Lesure and G. Thibault: 'Bibliographie des éditions musicales publiées par Nicolas Du Chemin (1549–1576)', *AnnM*, i (1953), 269–373; iv (1956), 251–3; vi (1958–63), 403–6

FRANK DOBBINS

Menestrier, Claude-François

(*b* Lyons, 9 March 1631; *d* Paris, 21 Jan 1705). French writer. Menestrier studied at the Jesuit Collège de la Trinité in Lyons and subsequently taught rhetoric there, having joined the Jesuit order in 1646. He later taught at Chambéry, Vienne (Isère) and Grenoble before being recalled to the college at Lyons. It was during this latter stay there that he developed the special interest in the history and organization of public festivals and ceremonies that occupied him for most of his life. This interest resulted not only in his organizing such events (for example on the occasion of the visit of Louis XIV to Lyons in 1658, an event which is known to have included student performances of ballets devised by Menestrier, and for the beatification of François de Sales at Annecy in 1662), but also in his publishing a series of works dealing with their details. His studies in heraldry, in imagery and decoration, in stage design and construction, in the writing of occasional poetry and ballets, and in the theatrical use of music and dance are all notable. In 1667 he was named librarian of his college, but he left shortly afterwards for a period of travel in Europe (notably to Italy, Germany, Flanders and England). Finally, in 1670, he made his home in Paris, where he remained for the rest of his life except for occasional trips undertaken as a preacher for the Jesuit order.

The four works by Menestrier that have particular relevance to music are among the earliest publications to combine what was, for the time, a thorough study of the history and aesthetics of theatrical performance with practical and detailed descriptions of actual events (chiefly ballet and opera

in France and Italy). As such they are valuable documents bearing on the development of theatre and dance, as well as of music, from the time of the ancient Hebrews and Greeks to that of Louis XIV. His works in general remained current through much of the 18th century.

WRITINGS

only those on music

'Remarques pour la conduite des ballets', *L'Autel de Lyon* (Lyons, 1658), 50–56 [repr. in Christout, 221–6]

'De l'harmonie', *Traité des tournois, joustes, carrousels et autres spectacles publics* (Paris, 1669), 167–80

Des représentations en musique anciennes et modernes (Paris, 1681/*R*, 3/1685)

Des ballets anciens et modernes selon les règles du théâtre (Paris, 1682/*R*, 4/1686)

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G. Tani: 'Le Comte d'Aglié et le ballet de cour en Italie', *Les fêtes de la Renaissance*, ed. J. Jacquot (Paris, 1956), 222–6

M.-F. Christout: *Le ballet de cour de Louis XIV, 1643–1672* (Paris, 1967), esp. chap.5

P. Vendrix: *Aux origines d'une discipline historique; la musique et son histoire en France aux XVIIe et XVIIIe siècles* (Geneva, 1993), 273–4, 313–7

ALBERT COHEN

Mengal, Martin-Joseph

(*b* Ghent, 27 Jan 1784; *d* Ghent, 4 July 1851). Belgian composer and horn player. He studied the horn with his father, and by the age of 13 was playing at the theatre in Ghent. He entered the Paris Conservatoire in 1804 and after playing the horn in the orchestra at the Odéon he became principal horn at the Opéra-Comique and remained there for 13 years. He studied composition with Reicha and wrote a number of operas and instrumental works; three of his *opéras comiques* were produced in Paris in 1818–23. In 1825 he was appointed director of the theatre in Ghent but soon resigned and after the 1830 Revolution became a conductor in Antwerp and The Hague. Finally, in 1835, he obtained the directorship of the new conservatory in Ghent, where his pupils included Gevaert and Van Duyse. His brother Jean-Baptiste (*b* Ghent, 21 Feb 1792; *d* Paris, 19 Dec 1878) was also a distinguished horn player and one of the founders of the Paris Société des Concerts du Conservatoire.

WORKS

selective list, all MSS at B-Gc

theatrical

Une nuit au château (oc, 1, P. de Kock), Paris, oc (Feydeau), 5 Aug 1818 (Paris, 1818)

L'île de Babilary (oc, 3, de Kock), Paris, oc (Feydeau), 27 March 1819

Les infidèles (oc, 1, de Kock), Paris, oc (Feydeau), 2 Jan 1823; ?rev. (3), Ghent, 1825

Apothéose de Talma (scène dramatique), Ghent, 1826

Le vampire (oc, 3), Ghent, 1826

Un jour à Vaucluse (oc, 1, C. Durant), Ghent, 1 May 1830

other works

Requiem; Salve regina; Tantum ergo

Concertante, ob, hn, bn; concertante, 2 fl, ob, cl, hn (both Ghent, n.d.)

Symphonie concertante, 2 hn, orch

3 concs., hn, orch

Chbr music; songs and choruses

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E. Fétis: 'Martin Joseph Mengal', *Annuaire de l'Académie royale des sciences, des lettres et des beaux-arts de Belgique*, xxv (Brussels, 1859), 167–76

E. Gregoir: *Les artistes-musiciens belges au XVIIIme et au XIXme siècle* (Brussels, 1885)

R. Andrews: *The Woodwind Quartets of Martin Joseph Mengal* (diss., Florida State U., 1970)

JOHN LADE

Mengelberg.

Dutch family of musicians.

(1) (Josef) Willem Mengelberg
(2) (Curt) Rudolf Mengelberg
(3) Karel (Willem Joseph) Mengelberg
(4) Misha [Misja] Mengelberg

JOSÉ A. BOWEN (1), ROGIER STARREVELD (2–3), TON BRAAS (4)

Mengelberg

(1) (Josef) Willem Mengelberg

(*b* Utrecht, 28 March 1871; *d* Zuort, Switzerland, 22 March 1951). Conductor. After studying music in Utrecht and becoming proficient at the organ and piano he was sent to the Cologne Conservatory, where he studied theory and counterpoint (with G. Jensen), piano (with I. Seiss), organ (with F.W. Franke), solo singing (with B. Stolzenberg) and conducting and composition (with the director, Franz Wüllner). After graduating with first prizes in conducting, piano and composition he

became music director in Lucerne in 1892. On the strength of his success there and a recommendation from Wüllner, he was appointed conductor of Amsterdam's Concertgebouw Orchestra in 1895. He appeared as the soloist in Liszt's Piano Concerto in E flat at his predecessor's farewell concert before conducting Beethoven's Fifth Symphony in his first programme. During the next 50 years he created a first-rank orchestra while also conducting the Museum Concerts in Frankfurt (1907–20) and making many guest appearances. From 1899 he gave annual Palm Sunday performances of the *St Matthew Passion*. He appeared in New York from 1920–30, first with the National SO and then from 1921 as principal conductor of the New York PO, an honour he shared with Toscanini from 1927.

Mengelberg was a great advocate and friend of many contemporary composers, including Mahler, Strauss, Schoenberg and Reger. He corresponded with each of these and his scores are littered with detailed remarks on interpretation. His Mahler scores passed between him and the composer, and Mengelberg's comments are mingled with retouching and comments in Mahler's own hand and other comments Mengelberg attributed to him. Strauss dedicated *Ein Heldenleben* to Mengelberg and his orchestra. In 1920, during his 25th season at the Concertgebouw, Mengelberg led the first major cycle of Mahler's works.

Mengelberg was a vituoso conductor whose desire to enhance the music's poetic content led to performances characterized by an acute attention to detail and sometimes startling tempo fluctuations. His desire to illuminate nuance led to lengthy, heated and voluble rehearsals. He had no hesitation about making alterations to scores (even Beethoven's), citing both the conductor's superior experience in the handling of the orchestra and his studies with Wüllner, who himself had studied with Beethoven's friend Schindler. He continued to massage virtually every phrase with rubato and to use string portamento long after it became unfashionable, and his performances are sometimes criticized as overly fussy and fragmented. Films of his recordings demonstrate a reasonably clear baton technique, dramatic cues and a tremendous dynamic energy.

In 1928 Mengelberg received an honorary degree from Columbia University and in 1934 he was appointed professor of music at Utrecht University. His speech at Columbia ('The Essence and the Effect of Music') demonstrates a political naivety which ultimately led to the collapse of his career. He accepted invitations to conduct in Germany and in occupied countries during the war. While not actively supporting Nazi ideology (he insisted on performing Mahler's First Symphony in 1941), he lent his name to Nazi music organizations. While the 1947 Central Council of Honour hearing cleared him of both 'Nazi sympathies' and 'collaboration', the Dutch had banned him from conducting in the Netherlands in 1945, leaving him to retire to Switzerland, where he died months before the restriction was lifted.

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D. Wooldridge: *Conductor's World* (London, 1970), 155–65
R.H. Hardie: *The Recordings of Willem Mengelberg* (Nashville, TN, 1972)

K. Kropfinger: 'Gerettete Herausforderung: Mahlers 4. Symphonie – Mengelbergs Interpretation', *Mahler-Interpretation: Aspekte zum Werk und Wirken von Gustav Mahler*, ed. R. Stephen (Mainz, 1985), 111–75

J. Bowen: 'Tempo, Duration and Flexibility: Techniques in the Analysis of Performance', *JMR* (1996), July, 1–45 [incl. analysis of tempo fluctuations in Mengelberg's recording of Tchaikovsky's Symphony no.6]

F.W. Zwart: *Willem Mengelberg, i: 1871–1920* (Amsterdam, 1997)

Mengelberg

(2) (Curt) Rudolf Mengelberg

(*b* Krefeld, 1 Feb 1892; *d* Monte Carlo, 13 Oct 1959). Musicologist and composer of German origin, nephew of (1) Willem Mengelberg. He studied law at the universities of Geneva and Munich, took piano lessons from Neitzel in Cologne and read musicology at Leipzig with Riemann. Then in Amsterdam he studied composition with Dopper and his uncle, and in 1917 he was appointed artistic assistant to the Concertgebouw Orchestra, later becoming artistic manager (from 1925) and director (1935–54). In 1920 he organized the Concertgebouw Mahler Festival, during which all Mahler's works were performed in nine concerts. Mengelberg's compositions are predominantly vocal, this preference being expressed at first in Romantic songs and later in large-scale sacred pieces, sometimes drawing on Gregorian chant.

WORKS

(selective list)

Orch: Vn Conc., 1930; Capriccio, pf, orch, 1936; Fl Concertino, 1943

Choral: Requiem, solo vv, chorus, orch, 1924; Weinlese, T, chorus, orch, 1928; Stabat mater, solo vv, chorus, orch, 1940; Victimae paschali laudes, solo vv, chorus, orch, 1946

WRITINGS

G.A. Ristori (diss., U. of Leipzig, 1915; Leipzig, 1916)
ed.: *Das Mahler-Fest, Amsterdam, Mai 1920* (Vienna, 1920)
Gustav Mahler (Leipzig, 1923)
Holland als kulturelle Einheit (Leipzig, 1928)
50 jaar Concertgebouw (Amsterdam, 1938)
Muziek, spiegel des tijds (Rotterdam, 1948)

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W. Paap: 'Dr Rudolf Mengelberg zestig jaar', *Mens en melodie*, vii (1952), 34–7

Mengelberg

(3) Karel (Willem Joseph) Mengelberg

(*b* Utrecht, 18 July 1902; *d* Amsterdam, 11 July 1984). Conductor and composer, nephew of (1) Willem Mengelberg. He studied composition with Pijper and later at the Berlin Hochschule für Musik, and was a conducting pupil of Scherchen. After some years as a choral and opera conductor in Germany, he was attached to the theatre in Greifswald (1927–30). From 1930 to 1933 he was music adviser to the Reichsrundfunk and chief sound

producer for the Deutschlandsender in Berlin. He held contracts in Barcelona and Kiev, made many European concert tours, and in 1938 settled in Amsterdam. Thereafter he appeared as a conductor with Dutch orchestras, and from 1945 established a reputation as a music critic. He composed orchestral and chamber music, choral, piano and carillon pieces in a conventional style, as well as numerous scores for plays, films and radio dramas; Donemus published his works. The ballet *Signalen* (1935) and the Horn Concerto (1950) each won a City of Amsterdam Prize.

Mengelberg

(4) Misha [Misja] Mengelberg

(*b* Kiev, 5 June 1935). Dutch pianist and composer, a son of (3) Karel Mengelberg. After briefly occupying himself with architecture, he studied composition with van Baaren at the Hague Conservatory, where he took a final examination in theory in 1964. In the meantime he had acquainted himself with Cage's ideas (Darmstadt, 1959) and played in a trio and in the Misha Mengelberg Quartet, to which the percussionists Han Bennink and Willem Breuker belonged. The compositions with which Mengelberg attracted public attention were chiefly provocative and brutalistic. Examples include his submission for the Gaudeamus Music Week in 1961, *Musica per 17 strumenti* (awarded a prize by a jury including Stockhausen and Ligeti), in which the instrumentalists were allowed to play only one note; and his contribution to the Fluxus Festival of 1964, *In memoriam Hans van Sweden*, which consisted of the obsessive repetition of only a few notes. *Spel* is purely conceptual: all that happens is that the composer stands gazing at a clock on the grand piano. More serious in intent is *Vietcong*, a protest against imperialism, and *Omtrent een componistenactie* ('On a Composer's Campaign'), directed against national arts policy.

An impassioned advocate of social renewal, Mengelberg, together with other composers of his generation such as Schat, van Vlijmen, Reinbert de Leeuw and Louis Andriessen, campaigned for a greater democratization of Dutch musical life. He also contributed to the opera *Reconstructie* (1969), the joint project of a group of seven composers and writers. In the 1970s, his collaboration with the writer and performance artist Wim Schippers led to some remarkable improvised theatrical productions. As co-founder of the Instant Composers Pool (1967) and first chairman of the Bond van Improviserende Musici (established in Amsterdam in 1974), Mengelberg fulfilled a pioneering role for improvised music in the Netherlands. He was also involved in the Studio voor Elektro Instrumentale Muziek, and his work for the Society of Dutch Composers, GeNeCo, provided the basis for a subsidized commissions policy for composers.

In both his compositions and his improvisations (methods of working which he always equated), Mengelberg displays a prickly sense of humour. A strong tendency towards self-mockery and self-deprecation can also be seen in the titles of his works and in his often provocative, absurdist programme notes. Unlike many of his generation for whom jazz formed the only point of reference, Mengelberg has drawn not only on the music of colleagues with whom he has performed, including the saxophonists Eric Dolphy and Charlie Parker, but also from Arab music, Moroccan street sounds, Dutch barrel organ music and classical traditions from Bach to

Webern. Using montage and collage, he draws freely on a range of styles, at times exaggerating their characteristics to almost grotesque proportions.

WORKS

(selective list)

Stage: Reconstructie (op, H. Mulisch, H. Claus), 1969, collab. L. Andriessen, R. de Leeuw, P. Schat, J. van Vlijman, H. Claus and H. Mulisch; Een pond verloren tijd (op), 1981; Duizend gordijnen (music theatre), 1982; Vluchtige beren (music theatre), 1992

Orch: Commentary, 1965; Anatoloose, 1968; Met welbeleefde groet van de kameel, 1971–3; Onderweg, 1973; Sax Conc., 1982; Zeekip ahoy, 1984

Chbr and solo inst: Musica per 17 strumenti, 1959; Medusa, str qt, 1962; Exercise, fl, 1966; Omtrent een componistenactie, wind qnt, 1966; 4 Pf Pieces, 1966; Amaga, gui, Hawaiian gui, b gui, elecs, 1968; Hello Windyboys, 2 wind qnts, 1968; Dressoir, wind ens, 1977; Weter Klok's waardengang, fl, tape, 1979; Stadsvormen en Drie Intermezzi, wind ens, 1980; Enige ervaren zeekippen tegen een achtergrond van gezanten voor sour cream [Some experienced sea-chickens against a background of ambassadors for sour cream], 3 rec, 1985; Impromptus 1–5, vn, va, vc, 2 db, 1987; Arm bijt voet, str qt, perc, tr, 4 intonarumori, 1990; BLA, wind ens, 1993; Wat volgt, pf, 1997

Other works: In memoriam Hans van Sweden, pf, 1964; Vietcong, 1966; Spel, conceptual work, cond., pf, clock

Principal publisher: Donemus

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Menges, (Siegfried Frederick) Herbert

(*b* Hove, 27 Aug 1902; *d* London, 20 Feb 1972). English conductor and composer, brother ofIsolde Menges. He was the son of a German father and a British mother, both violinists, who ran a music school in Brighton. He studied at the RCM, where he worked with Holst and Vaughan Williams. Much of his career was spent in the London theatre but he also maintained a connection with Brighton as founder and director of the Brighton PO from 1925 until his death. In 1931 he became musical director of the Old Vic Theatre and composed or arranged and conducted incidental music for most of Shakespeare's plays. He served Sir John Gielgud in all his productions from *Richard of Bordeaux* in 1933 to the end of World War II. He conducted most of the principal British orchestras, and was made an OBE in 1963.

FRANK HOWES

Menges, Isolde (Marie)

(*b* Hove, 16 May 1893; *d* Richmond, Surrey, 13 Jan 1976). English violinist, sister of Herbert Menges. After learning with her parents, both violinists, she had lessons from Sauret, and studied for three years with Auer in St Petersburg and Dresden from 1910. Her London concerto début was in February 1913. In May she played the Brahms and Glazunov concertos under Mengelberg, and continental engagements began. In 1916 she was invited to the USA, and in 1922 was the first to make a complete recording of the Beethoven concerto with orchestra (under Landon Ronald). An expressive player of deep insight, she had a classical style of great purity and a range of interest that made her a world soloist in considerable demand. A natural chamber musician, in the late 1920s she played piano trios with Ivor James and Harold Samuel. In 1931 she founded the Menges Quartet and began her teaching activities at the Royal College of Music.

ROBERT ANDERSON

Mengozzi [Mengocci, Mingozzi], Bernardo

(*b* Florence, 1758; *d* Paris, Feb or March 1800). Italian composer and singer. He studied singing in Florence with Guarducci and at S Marco in Venice with Potenza. His name appears in two librettos for Sarti's *Le gelosie villane*, performed in 1777 in Florence and in 1784 in Naples. His London début was in February 1787 as a tenor in the Haymarket company, to which his wife, the soprano Anna Benini, also belonged. The Mengozzis went to Versailles during the summer of 1787 with other singers from the Haymarket for performances of Italian *opera buffa*; they then settled in Paris, and in 1789 joined the company of the Théâtre de Monsieur, where Mengozzi became famous both as a singer and as the composer of many substitute arias. His *L'isola disabitata* is a landmark in the history of opera in France, being the first serious opera performed in Italian in Paris since Cavalli's *Ercole amante*. The most successful of his French operas seem to have been *Isabelle de Salisburi* and *Selico*, principally because of their spectacular element. Under the Directory Mengozzi spent some time in Bordeaux, and then returned to Paris to teach singing at the Conservatoire; he took an active part in the writing of the *Méthode de chant du Conservatoire de Musique* (1804) in collaboration with Garat, Cherubini and Langlé.

WORKS

performed in Paris unless otherwise stated

L'isola disabitata (azione teatrale, 1, P. Metastasio), Florence, 1783; in 2 acts, Paris, Monsieur, 22 Aug 1789; 1 air (Paris, 1783)
Aujourd'hui, ou Les fous supposés (op, 3, Bouyon), Montansier, 3 Feb 1791
Isabelle de Salisburi (comédie-héroïque et lyrique, 3, P.F.N. Fabre d'Eglantine, after F.-T. Arnaud: Salisbury), Montansier, 20 Aug 1791, collab. G.G. Ferrari
Les deux vizirs (prol, 3, P. Desforges), Montansier, 10 March 1792
Pourceaugnac (op, after Molière), Montansier, 25 Jan 1793
L'amant jaloux (op, 3, T. d'Hèle), Montansier, 2 Feb 1793
Selico, ou Les nègres (cmda, 3, Saint-Just), National, 5 Oct 1793

Une faute par amour (cmda, 1, Vial), Feydeau, 16 May 1795

Les habitans de Vaucluse (op, 1, Montanclos), Montansier, 1 June 1799

Brunet et Caroline, ou Le chansonnier impromptu (op, 1, Ségur *jeune*), Jardin-Egalité [Montansier], 5 July 1799

La dame voilée, ou L'adresse de l'amour (oc, 1, Ségur *jeune*), OC (Favart), 28 Nov 1799

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MICHEL NOIRAY

Mennin [Mennini], Peter

(*b* Erie, PA, 17 May 1923; *d* New York, 17 June 1983). American composer and educator. He was the brother of Louis Mennini. He studied briefly at Oberlin College Conservatory under Normand Lockwood before joining the US armed forces (1942). After military service he attended the Eastman School, where he studied with Hanson and Rogers (BM and MM 1945, PhD 1947). On graduating he was appointed to the composition faculty of the Juilliard School. He remained there until 1958, when he was named director of the Peabody Conservatory. In 1962 he became president of the Juilliard School, a position he held until his death. Throughout his time at the Juilliard School Mennin emphasized the value of performance skills, and was also responsible for the establishment of its Theater Center (1968), American Opera Center (1970) and Contemporary Music Festival. A major accomplishment was his introduction in 1972 of a permanent programme for conductors.

Although Mennin is often grouped with the traditional school of American symphonists, his music is more international than that of many of his colleagues. While its aggressive energy and syncopated rhythmic drive suggest American roots, its abstract, linear emphasis and lofty tone indicate an affinity with such northern European symphonists as Rubbra, Holmboe and even Pettersson. From the beginning Mennin concentrated almost exclusively on serious works in large forms. He exhibited a natural gift for flowing counterpoint as early as the 1940s, and acknowledged the influence of Renaissance polyphony on his development as a composer. The grandeur and vigour, as well as the robust bass lines found in early compositions such as the Symphonies nos.3, 4 and 5 suggest the influence of Vaughan Williams's Fourth Symphony. Mennin's succeeding works revealed a consistent evolution towards greater stringency and compression, culminating in the Symphony no.8 (1973) which almost abandons a linear framework altogether in its exploration of terse colouristic gestures. The slow movement of the Symphony no.9 (1981), however, returns to a more characteristic language. Except for the *Cantata de virtue* (1969), his one major excursion into programmatic music, his means of expression was purely abstract. Perhaps the most distinctive quality of his music is its nervous energy, abating only for periods of grave reflection. Some have charged that this single-minded severity has resulted

in too narrow an expressive palette, while others feel that the eloquence and power of each work compensate for any lack of breadth.

Mennin's music is performed widely, and much has been recorded. He received commissions from America's leading organizations, including the Coolidge Foundation in the Library of Congress and the Cleveland Orchestra, the National SO and the New York PO. Among his many awards were the Bearns Prize and the first Gershwin Memorial Award, both given in 1945 for his Symphony no.2, an award from the National Institute of Arts and Letters (1946), two Guggenheim Fellowships (1949, 1957) and a Naumburg Award (1952). He served on the boards of many organizations, including the Composers Forum, the Koussevitzky Foundation, ASCAP, the National Institute of Arts and Letters (to which he was elected in 1965) and the State Department Advisory Committee on the Arts.

WORKS

Syms.: no.1, 1941, withdrawn; no.2, 1944; no.3, 1946; no.4 'The Cycle' (Mennin), SATB, orch, 1948; no.5, 1950; no.6, 1953; no.7 'Variation-Sym.', 1963; no.8, 1973; no.9, 1981

Other orch: Fl Concertino, str, perc, 1944; Folk Ov., 1945; Fantasia, str, 1946; Sinfonia, chbr orch, 1946; Canzona, band, 1951; Concertato 'Moby Dick', 1952; Vc Conc., 1956; Pf Conc., 1958; Canto, 1963; Sinfonia, 1971, withdrawn; Fl Conc., 1983

Choral: Alleluia, SATB, 1941; 4 Chinese Poems (Kiang Kang-Ku, trans. W. Bynner), SATB, 1948; 2 Choruses: Bought Hair (Martial), Tumbling Locks (E. E. Cummings), SSA, pf, 1949; The Christmas Story, S, T, SATB, brass qt, timp, str, 1949; Cantata de virtute 'Pied Piper of Hamelin' (R. Browning, liturgical), nar, T, B, SSAATTBB, children's chorus, orch, 1969; Reflections of Emily (Dickinson), boys' chorus, hp, pf, perc, 1978

Solo vocal: 4 Songs (Dickinson), S, pf, 1941, withdrawn; Voices (H.D. Thoreau, H. Melville, W. Whitman, Dickinson), 1v, pf, hp, hpd, perc, 1975

Chbr and solo inst: Sonata, org, 1941, withdrawn; Str Qt no.1, 1941, withdrawn; 5 Pieces, pf, 1949; Str Qt no.2, 1951; Sonata concertante, vn, pf, 1959; Pf Sonata, 1963; Cadenza capricciosa, hp, 1978 [from Reflections of Emily]

Principal publishers: Fischer, Schirmer

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M.J.B. Ayers: *The Major Choral Works of Peter Mennin* (DMA diss., U. of Miami, 1982)
Obituary, *New York Times* (18 June 1983)
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Meno

(It.: 'less').

A word used both adjectivally and adverbially as an adjustment to a tempo or expression mark. *Meno mosso*, normally found in the middle of a movement, indicates a change to a slower tempo.

Menon, Tuttovale [Tudual, Tugdual, Tuttualle, Tutval]

(*fl c*1538–52). Italian composer of French origin. He was often known as 'Tudual' or some variant, and several individual works were published under that name. In the dedication of his *Madrigali d'amore* (Ferrara, 1548) to Renée of France, Duchess of Ferrara, he referred to France as 'that homeland which … made me a faithful subject of Your Excellency'. As 'Tutval' he was a 'peritevole guida' in music to Gaspara Stampa, the noted Paduan poet and singer (*c*1523–54), and he must have been living in Venice or Padua in 1545–6. In 1546 he was the subject, together with other musicians, of poems by Girolamo Fenaruolo published that year in Padua. He probably left Venice prior to 1547; a dedication by Antonio Barges in that year refers to Menon in the past tense. In 1552 he was described by Ortensio Landi as 'habitatore di Correggio huomo singolare', and was probably one of the teachers there of Claudio Merulo. Nothing is known of his whereabouts and activities thereafter, but in 1588 a previously unpublished *Canzon* in four parts by 'Menon' appeared in *Giardinetto de madrigali et canzonette a tre* (Venice, 1588), edited by the Veronese composer Paolo Bozi.

The bulk of his surviving work consists of the 45 *Madrigali d'amore*. This is probably the collection to which Doni referred, naming the composer as 'Tutuual' or 'Tuduual'. Some of the madrigals must have circulated earlier, for Fenaruolo suggested in 1546 that some of Menon's madrigals were so amorous as to 'make short work of honour'. One piece from the collection, *Coppia felice*, an epithalamium, was indeed published earlier; it was attributed to Constantio Festa in a collection of 1543.

Musically Menon works within the style of his time with some individual characteristics. His imitative entries are often obscured by an accompaniment of 'animated homophony', sometimes with pseudo-imitative entries. Strictly homorhythmic chordal passages provide variety to the texture, as do brief successions of 6-3 chords. Vigorous syncopation sometimes livens the rhythm. The harmony is not striking except when Menon's accidentals contradict the solmization of some other part, creating simultaneous cross-relations. Parallel 5ths and octaves are frequent and often ill-concealed. An unusual feature of his music is his predilection for anachronistic under-6th cadences.

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THOMAS W. BRIDGES

Menotti, Gian Carlo

(*b* Cadegliano, 7 July 1911). American composer of Italian birth.

1. Up to 1950.

The sixth of ten children, he was born in a country town on Lake Lugano. His father was a prosperous businessman and his mother a talented amateur musician. He had already written two operas when he entered the Milan Conservatory at the age of 13. In 1928 he began studies with Rosario Scalero at the Curtis Institute, where a close friendship with his fellow student Samuel Barber began. The two spent several summers in Europe attending opera performances in Vienna and in Italy. It was in Vienna, having received his diploma with honours from the Curtis Institute in 1933, that Menotti began the libretto for a one-act *opera buffa*, *Amelia al ballo*. He completed the orchestration on his return to the USA in 1937; the opera received its première in an English translation by George Mead as *Amelia Goes to the Ball*. A few days later it was performed in New York with such success that the Metropolitan Opera accepted it for the following season.

The success of *Amelia* brought Menotti a commission from NBC for a radio opera. Using the *opera buffa* tradition of set numbers, he wrote his first libretto in English, *The Old Maid and the Thief*. His next opera, *The Island God*, was poorly received. Menotti remained in the USA during World War II but retained his Italian citizenship.

A commission by the Alice M. Ditson Fund led to his first international success: *The Medium*, a tragedy in two acts for five singers, a dance-mime role and a chamber orchestra of 14 players. The work is theatrically effective and the music, often quite dissonant, conveys an eerie, morbid atmosphere. Typical of the Italian operatic tradition, *The Medium* has memorable melodies such as the folk-like 'O, black swan'. The opera had a run of 212 performances during 1947 at the Ethel Barrymore Theatre on Broadway. As a curtain-raiser for these performances (and a striking

contrast), Menotti wrote a light one-act comedy, *The Telephone*, sub-titled *L'amour à trois*. The State Department organized a European tour of these works in 1955. In 1951 Menotti directed a film version of *The Medium*, collaborating with the young conductor Thomas Schippers and with Enzo Serafin, the director of photography. It remains one of the finest examples of filmed opera.

Menotti's versatile dramatic skills, as director, librettist and composer, brought him a contract from Metro-Goldwyn-Mayer to write film scripts. Although his scripts were never filmed, one contained the seeds of his first full-length opera, *The Consul*, considered by many to be his greatest work. In keeping with Menotti's preference for contemporary subjects, the opera tells the story of a family trying to obtain a visa to leave a police state. Music and stage techniques combine to communicate strongly and directly. The New York première at the Ethel Barrymore Theatre on 15 March 1950 was a great success and performances continued there for about eight months. The work received the Pulitzer Prize and the Drama Critics' Circle Award. It has been translated into 12 languages and has been performed in over 20 countries. With *The Consul* and his next two operas, Menotti seemed at the height of his powers and of public acclaim.

2. 1951–72.

Amahl and the Night Visitors, commissioned by NBC, was the first opera written expressly for American television. In writing it, Menotti was influenced by *The Adoration of the Magi* of Hieronymus Bosch. The work was first televised on Christmas Eve 1951 and has been broadcast annually. The roles, particularly the main part for boy soprano, are skilfully conceived so that they can be performed by amateurs. The charm and clear diatonicism of the work have helped to make it one of the most frequently performed operas of the 20th century. Menotti's next opera, *The Saint of Bleecker Street* (1954), is a full-length piece in the broad and serious style of *The Consul*. It is an effective drama set in contemporary New York and concerned with the conflict of the physical and spiritual worlds. The opera received the Drama Critics' Circle Award for the best play, the New York Music Critics' Circle Award for the best opera and the Pulitzer Prize in music for 1955.

Choral music was an important element in *Amahl* and *The Saint of Bleecker Street*; it is basic to the 'madrigal fable' *The Unicorn, the Gorgon and the Manticore*. Commissioned by the Elizabeth Sprague Coolidge Foundation, it is one of Menotti's most charming works. The model was the late Renaissance madrigal comedy (such as Vecchi's *L'amfiparnaso*), and the work consists of an introduction, 12 madrigals (some *a cappella*) and six instrumental interludes. At about the same time Menotti wrote the text for Barber's opera *Vanessa*.

Menotti's next opera, *Maria Golovin*, was again commissioned by NBC. The première formed part of the 1958 International Exposition in Brussels and, a year later, was broadcast by NBC. From 1958 much of Menotti's time was taken up by the Spoleto Festival of Two Worlds, which he founded and directed; Schippers became music director of this major summer festival in 1967, but Menotti continued as president. From 1963, however, he again found time to compose: *Labyrinth*, written for NBC

television, exploits the possibilities of special camera techniques; the cantata *The Death of the Bishop of Brindisi* (concerning the Children's Crusade of 1212) was commissioned by the Cincinnati May Festival; and *Le dernier sauvage* was written for the Paris Opéra. The première of the latter, in 1963, was in fact given by the Opéra-Comique, and the following year it received a lavish production at the Metropolitan Opera in New York.

A CBS commission for the 1964 Bath Festival was fulfilled by a church opera in one act, *Martin's Lie*. Other works of this period include *Canti della lontananza*, a song cycle on Menotti's own texts written for Elisabeth Schwarzkopf; *Help, Help, the Globolinks!*, a 70-minute 'opera in one act for children and those who like children' (commissioned by the Hamburg Staatsoper); and a New York City Opera commission, *The Most Important Man*. A drama without music, *The Leper*, was first performed in Tallahassee, Florida, on 24 April 1970.

3. From 1973.

In 1973 Menotti and Barber sold their home in Mount Kisco, New York, where they had lived since 1943. Menotti, with his adopted son Francis, moved to Scotland. In 1977 he expanded his Spoleto Festival to Charleston, South Carolina (the other of its Two Worlds). In spite of the festival's claims on his time, which included directing plays as well as operas, he maintained an active artistic career. As an elaborate farewell vehicle for Beverly Sills he wrote the opera *La loca* (1979), which tells the story of the daughter of Isabella and Ferdinand of Spain. His non-operatic works include the symphony 'The Halcyon' – which he has said represents 'the most sincere and optimistic days of my youth, when the horizon [was] unclouded' – and the *Missa O pulchritudo*, a Mass to beauty which replaces the Credo with a setting of a poem by St Augustine. Many of his later operas are directed towards children, both as subjects and as performers. In 1984 Menotti was awarded a Kennedy Center Honor for lifetime achievement in the arts. In 1986 his opera *Goya*, written for Placido Domingo, was given its première by the Washington Opera. In honour of the 1995 Nobel Peace Prize, the American Choral Directors commissioned *Gloria* as part of the Mass celebrating the occasion. In 1996 Menotti directed his second filmed version of *Amahl*.

4. Style.

Menotti noticeably cares about his audience and about the human voice. He wrote: 'There is a certain indolence towards the use of the voice today, a tendency to treat the voice instrumentally, as if composers feared that its texture is too expressive, too *human*' (1964). He is sensitive to new musical techniques that will serve his dramatic purpose: a high, sustained dissonant chord in *The Consul* as Magda turns on the gas stove to commit suicide; the 12-note music used to parody contemporary civilization (and indirectly the avant-garde composer) in Act 2 of *Le dernier sauvage*; or electronic tape music to represent the invaders from outer space in *Help, Help, the Globolinks!* Menotti's melodies are tonal, sometimes with a modal flavour, and often easily remembered. Sequence and repetition are common, but aria-like passages tend to be brief so as not to interrupt the dramatic flow. The continuous, recitative-like passages set the text with naturalness and clarity. His harmony is tonal, sometimes using parallel

chords over a clear and simple tonal basis. Many of his more commanding musical gestures, like the opening of *The Medium*, reflect his avowed fondness for Musorgsky. His orchestration tends to be light and open and he writes particularly well for small instrumental ensembles. His rhythms, even when metrical irregularities are used, are natural and easily grasped by performer and listener.

Critical appraisal of Menotti's works has ranged from sincere appreciation (Sargeant) to bitter denunciation, later retracted (Kerman). There are signs that Menotti's legacy in future will be more complex and wide-ranging than anticipated. In deftly side-stepping the Second Viennese School he has provided an alternative model, that of the rigorously trained classical musician whose prime motivation has been to communicate with his audience. To that end, he invented both the first opera for radio and for television and has hopes for composing an opera expressly for film. Like Gershwin before him and Lloyd Webber after, he has fused together music and theatre. Whether we decide to define the results as opera, music theatre or musical does not detract from the achievement of creating new audiences for one of the oldest of genres.

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<div align="right">BRUCE ARCHIBALD/JENNIFER BARNES</div>

Mensah, E(mmanuel) T(ettey)

(*b* Accra, 31 May 1919; *d* 19 July 1996). Ghanaian trumpet and saxophone player and bandleader. After learning to play the organ and the saxophone while at secondary school, he formed the Accra Rhythmic Orchestra in the 1930s. He played in several bands during the 1940s before joining the Tempos in Accra in 1947; in addition to highlife, the band's repertory included calypsos, boleros and cha cha chas. Mensah became known as 'The King of Highlife' and performed with Louis Armstrong during the latter's visit to Ghana in 1956. With the decline of big band highlife, Mensah earned his living as a government pharmacist for some time, but during the 1970s he took part in a revival of big band highlife during which he made several important recordings. He made further comebacks during the 1980s, one of which coincided with the reissue on the RetroAfric label of several recordings from 1956.

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GREGORY F. BARZ

Mensur

(Ger.).

See Scaling.

Mensuratio morosa, media, cita, citissima.

Four levels of tempo, reflecting stylistic categories of music, formulated by Jacobus of Liège. They are similar to the *mores* of Petrus Le Viser.

Mensuration.

The system, in use between about 1250 and 1600, that governed the metrical relationship between note values, and in particular between the value of one note and that of the next smaller degree. *See* Notation, §III, 3.

Mensurstrich

(Ger.).

A vertical line drawn between (not through) the staves to show the metrical division in editions of early music. *See* Strich.

Menta, Francesco

(*b* Brussels, *c*1540; *fl* 1560–77). Italian composer of Flemish birth. In the dedication of his *Primo libro de madrigali a cinque voci* (Venice, 1564, incomplete) Menta stated that he went to Italy in his youth. It can be deduced from the dedication of *Madrigali a quattro voci* (Rome, 1560) that he lived and studied at Naples; and these madrigals are described as his first compositions. He also contributed a setting of Petrarch's *Padre del ciel* to *Aeri racolti insieme* (RISM 1577[8]).

PIER PAOLO SCATTOLIN

Mentalism.

See Psychology of music, §I, 2.

Mentionnière

(Fr.).

See Chin rest.

Mento.

An indigenous Jamaican folk form in which music, words and movement are closely linked. *Mento* (Old Sp. *mentar*: 'to mention') is sung in the Jamaican vernacular, and covers a wide range of subjects expressed in humorous satirical style. When the songs are used to ridicule or censure, personal references are veiled in symbols to avoid undue embarrassment or offence.

Mento is similar to the Afro-Cuban rumba but sung at a slower tempo (ex.1). It is characterized by strong accents on the last beat of the four-beat bar; accents sometimes occur not in the melody but in the supporting percussion rhythms, clapping and stamping (ex.2). *Mento* involves group participation, usually with a soloist improvising and leading vocally or instrumentally.
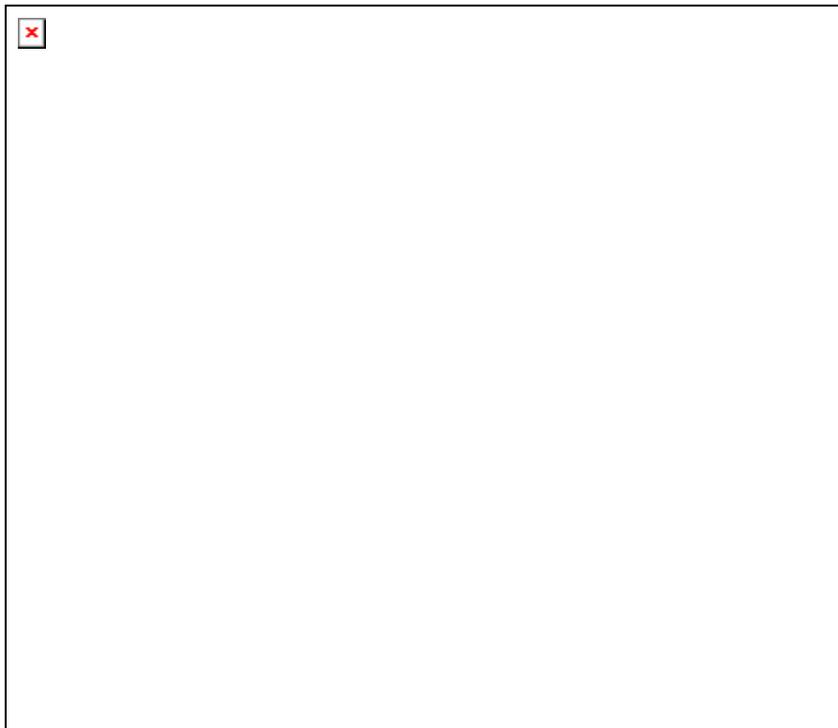
Mento is accompanied by ensembles of four to ten instrumentalists playing various combinations of flute, fiddle, harmonica, penny whistle, accordion, clarinets and trumpets (sometimes home-made) for the melody; guitars, banjos, bass fiddles (with one, three or four strings) and rumba boxes for the harmony; and drums, sticks, maracas, triangle, tambourine, jawbone of a horse or ass (used as a rattle) and grater stroked with a nail or other metal object (percussion).

Mento is danced either independently or as the fifth figure of Jamaican quadrille sets; the hips move circularly in a horizontal plane while the feet cover a small area in backwards, sideways and turning steps. *Mento* music depends largely on the virtuosity and improvisatory skill of musicians, many of whom have had no formal training. Unlike calypso it has never enjoyed great commercial popularity, but the political independence of Jamaica (1962) created renewed interest in the genre.

OLIVE LEWIN

Mentoniera

(It.).

See Chin rest.

Mentzer, Susanne

(*b* Philadelphia, 21 Jan 1957). American mezzo-soprano. She studied at the Juilliard School and with Norma Newton, and made her stage début in Houston in 1981 as Albina in Rossini's *La donna del lago*. After her European début at Cologne in 1983, as Cherubino, she sang Rosina at Covent Garden in 1985 and has since appeared with all the leading US companies, including the Metropolitan Opera, where she made her début as Cherubino in 1989. Mentzer has been particularly successful in the Strauss and Mozart travesty roles, but is also an accomplished Zerlina, Dorabella, Adalgisa, Giovanna Seymour (*Anna Bolena*) and Marguerite (*La damnation de Faust*). Her agile, lyrical high mezzo, well heard in recordings of such roles as Idamantes, Cherubino and Rosina, is matched to an engaging stage presence.

ANDREW CLARK

Menuet

(Fr.; Ger. *Menuett*).

See Minuet.

Menuetto, tempo di menuetto.

Widely used corruptions of the Italian terms 'minuetto' and 'tempo di minuetto', perhaps derived from the German 'Menuett'. They are not found in Italian works. *See* Minuet and Tempo di minuetto.

Menuhin.

American family of musicians of Russian-Jewish origin.

(1) Yehudi Menuhin [Baron Menuhin of Stoke d'Abernon]
(2) Hephzibah Menuhin
(3) Yaltah Menuhin
(4) Jeremy Menuhin

RONALD KINLOCH ANDERSON/JESSICA DUCHEN, HUMPHREY BURTON

Menuhin

(1) Yehudi Menuhin [Baron Menuhin of Stoke d'Abernon]

(*b* New York, 22 April 1916; *d* Berlin, 2 March 1999). Violinist and conductor. The purity of his style and the depth of interpretative power that he displayed in his finest performances made him one of the most significant artists of the 20th century.

Menuhin began lessons in San Francisco when he had just turned five. After two years under the tutelage of Sigmund Anker, with whom he first studied the Mendelssohn Concerto, he spent three years with Louis Persinger, making such rapid progress that he appeared professionally in San Francisco in 1924, when only seven, and gave a full-length recital the following year. His New York début in January 1926 was followed two months later by his first concerto appearance (aged nine) with the San Francisco Symphony (playing Lalo's *Symphonie espagnole*). He made a sensational début in Paris in February 1927, with Paray conducting, and thereafter studied with Enescu. When he returned to the USA in November, his interpretation of the Beethoven Concerto with the New York SO under Fritz Busch brought him wider celebrity and paved the way for annual tours of the USA and Europe. He made his first gramophone records in 1928 and became one of the most prolifically recorded artists of the century. His April 1929 concert with the Berlin PO, at which he performed concertos by Bach, Beethoven and Brahms under Walter, prompted the scientist Einstein to exclaim that such phenomenal musicality was proof of the existence of God. For two summers he studied witht the classicist Adolf Busch in Basle; then, in the early 1930s, the family settled in Paris, where Menuhin received further coaching from Enescu, whose musical personality was a lasting influence. He formed a duo with his pianist sister, Hephzibah; they made their public début in Paris in 1934. After a world tour in 1935 he took an 18-month sabbatical at the family's Californian home in Los Gatos. The dominant characteristics of his playing during this period, apart from his remarkable technical ability, were the maturity and depth of his musical understanding and his spontaneity and freshness. These qualities enabled the 12-year-old boy to play works of the stature of the Beethoven Concerto and Bach's music for solo violin with absolute conviction, and Mozart's concertos with a completeness of identification that has seldom been equalled. One of the most notable events of his youth was the performance and gramophone recording, in 1932, of Elgar's Violin Concerto conducted by the composer, then 75.

In his 20s, Menuhin championed the 'lost' concerto of Schumann and commissioned Bartók's important solo sonata (1944). His first marriage, in 1938, was to the Australian Nola Nicholas, with whom he had a son and a daughter. Their principal home was near his parents, in California, but his concert engagements continued to keep him on the road for much of the year. During World War II he gave an estimated 500 performances for US and Allied troops, many of them in theatres of war such as the Aleutian Islands, the Central Pacific and the UK, which he visited twice. In 1944 he was the first artist to appear at the Paris Opéra after the liberation and in July 1945 he and Britten played for survivors of the Belsen concentration camp as well as for German civilians. In 1947 he was the first Jewish artist to appear with the Berlin PO under Furtwängler. His ardent support for the German conductor, who had stayed in Nazi Germany until 1945, was criticized but he defended his bridge-building actions with courage and conviction and his recordings with Furtwängler are post-war landmarks. It was noted that his playing, while it had maintained many of its old qualities and added thereto a further nobility and spirituality, had at times lost something in spontaneity and technical reliability. In his autobiography, *Unfinished Journey*, Menuhin made no secret of the fact that he went through a period when he had to rethink the whole basis of his approach to violin playing: the self-examination led eventually to the foundation, in 1963, of an international school. Based in Stoke d'Abernon, Surrey, it continues to provide full-time education for nearly 60 musically gifted children between 7 and 18. Menuhin also published several books on violin technique. He stressed the importance of physical relaxation and was a long-term advocate of yoga, which he discovered in 1951; within months, while touring in India, he was able to recruit his own yoga teacher, B.K.S. Iyengar, who became very influential. Menuhin's admiration for Indian music prompted an important musical friendship with Ravi Shankar; his love of improvisation also led to a partnership in 1970s and 1980s with the popular French jazz violinist Stéphane Grappelli.

In 1947 he married the British ballerina Diana Gould, with whom he had two sons. The family left California in the mid-1950s and established permanent homes in Gstaad, Switzerland, and London, where Menuhin became a familiar figure in musical life, directing festivals at Bath (1959–68) and Windsor (1969–72). He also mounted an annual festival in Gstaad (1957–96). His second career, as a conductor, was initiated with the Dallas SO in 1947 and became a regular feature of his activities in Britain with the foundation in 1959 of the Bath Festival Orchestra (later the Menuhin Festival Orchestra), a flexible ensemble of the best British musicians, with whom he made nearly 100 recordings. In the 1980s and 90s he was closely associated with the RPO of which he was president (1982–99), and the Sinfonia Varsovia, with which he also made many recordings, notably complete cycles of Beethoven and Schubert symphonies. His first opera was *Così fan tutte* at Bath (1966) and over the next 30 years he conducted all Mozart's mature operas except *Figaro* in German and Austrian opera houses and concert halls. He conducted Rossini's *Otello* at the Theater an der Wien in Vienna when he was 82. He died suddenly of a heart attack while on an extensive orchestral tour in Germany.

Menuhin achieved a remarkable position on the world stage, as a humanist, philanthropist and champion of ethnic and cultural minorities.

From 1969 to 1975 he served as president of the International Music Council, a subsidiary of UNESCO. (He ruffled Soviet feathers during his term by speaking out against the repression of Solzhenitsin, Rostropovich and other critics of the communist regime.) In 1977 he founded Live Music Now!, an organization operating in nine countries, sending young professionals to play in hospitals, prisons, special schools and other sections of the community deprived of public concerts. The same year saw the foundation of the International Menuhin Academy for young profesional musicians in Gstaad. A string quartet competition followed in 1978 (based first in Portsmouth and since 1988 in London). In 1983 he founded the competition for young violinists that bears his name; it alternates between Folkstone and Boulogne. In 1991 he created an international foundation in Brussels dedicated primarily to musical education and the liberation of latent creativity in schools. In 1997 he inaugurated the Assembly of the Cultures of Europe under the auspices of the European Parliament.

After Bartók, over 40 composers were commissioned by Menuhin to write works for the violin; they include Berkeley, Bloch, Foss, Martin, Panufnik, Walton and Williamson. In a unique tribute for his 80th birthday, held in New York's Avery Fisher Hall, no fewer than 14 composers were heard in music dedicated to Menuhin. He edited a number of violin works, notably Bartók's solo sonata, Walton's Sonata for violin and piano (composed for Menuhin and his brother-in-law Louis Kentner) and the early D minor Concerto by Mendelssohn. He received degrees, doctorates and fellowships from two dozen universities around the world and state honours from 17 countries. In the UK he was awarded the Royal Philharmonic Society's Gold Medal in 1962 (the first violinist to receive it since Kreisler in 1904) and was made an honourary KBE in 1966. After adopting British citizenship in 1985 he was knighted, and in 1987 he was awarded the Order of Merit. He was made a life peer in 1993.

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Life Class: Thoughts, Exercises, Reflections of an Itinerant Violinist
    (London, 1986)
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Menuhin

(2) Hephzibah Menuhin

(*b* San Francisco, 20 May 1920; *d* London, 1 Jan 1981). Pianist, sister of (1) Yehudi Menuhin. After study in San Francisco, she worked with Marcel Ciampi in Paris. In 1934 she made her début there with her brother, thus starting a partnership in sonata recitals that was seldom broken for long; their recordings together include an exquisite account of the Violin Sonata by Lekeu. She also made many appearances as a soloist throughout the world but particularly in Australia, where she lived for 17 years from 1938 with her first husband Lindsay Nicholas. She combined her musical career

with an active interest in social problems, founding a Center for Human Rights and Responsibilities.

Menuhin

(3) Yaltah Menuhin

(*b* San Francisco, 7 Oct 1922).Pianist, sister of (1) Yehudi Menuhin. She studied in Paris with Marcel Ciampi, in Rome with Armando Silvestri, and in New York with Carl Friedberg. She has appeared in many countries as a soloist and has collaborated in chamber music with a number of distinguished colleagues. In 1962 she and her husband Joël Ryce, with whom she played in a longstanding piano duo, were the recipients of the Harriet Cohen International Award.

Menuhin

(4) Jeremy Menuhin

(*b* San Francisco, 2 Nov 1951).Pianist, son of (1) Yehudi Menuhin. He studied in Paris with Nadia Boulanger, Vienna and Italy and made his début at the Gstaad Festival in 1965. He has toured widely with many European and American orchestras and appears as a recitalist and in chamber music with colleagues including the cellist Steven Isserlis, the soprano Edith Mathis and various string quartets. A pianist of sensitivity and intelligence, he frequently performed concertos with his father conducting; together they recorded some of the violin sonatas of Bartók and Beethoven. His other recordings include recitals of Debussy, Mozart and Schubert.

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Meo, Ascanio

(*b c*1570–80; *d* ?Naples, after 1608). Italian composer. In Venice on 10 January 1601 he dedicated his *Terzo libro de madrigali* for five voices to Francesco Domingo Ruiz de Castro y Portugal, Count of Castro, who in October 1601 succeeded his father as viceroy of Naples. In 1608 Meo was *maestro di cappella* of S Giacomo degli Spagnoli, Naples, a church particularly noted for its music. On 1 January 1608 in Naples he dedicated his *Quinto libro de madrigali* to Cardinal Montalto. His 1601 book, which survives incomplete, is rather old-fashioned: the poems, including sonnets by Bernardo Tasso and others, are set in a style influenced by Andrea Gabrieli, Primavera and Felis, rather than by the composers of the *seconda pratica* madrigal. The 1608 book is more modern in its preference for madrigal and canzonetta texts over sonnets or *stanze*, but the musical style remains old-fashioned; pervasive counterpoint and imitation are rarely interrupted by cadences or chordal phrases, chromaticism is absent and the rhythms are square and inflexible. One five-voice madrigal was printed in an anthology (RISM 1609[16]).

KEITH A. LARSON

Merbecke, John.

See Marbeck, John.

Mercadante, (Giuseppe) Saverio (Raffaele)

(*b* Altamura, bap. 17 Sept 1795; *d* Naples, 17 Dec 1870). Italian composer, conductor and teacher. A leading opera composer who also encouraged the revival of Italian instrumental music.

1. Life.
2. Works.
WORKS
BIBLIOGRAPHY

MICHAEL WITTMANN

Mercadante, Saverio

1. Life.

Mercadante was an illegitimate child whose parents did not marry because of their different social rank; his father belonged to the local nobility, and his mother was a maidservant in his household. Instead, Saverio was adopted by his father as a foundling. The looting of Altamura in 1799 in retaliation for its republicanism dissipated the family finances, and Mercadante's youth was spent in poverty, with no educational prospects. The family's circumstances did not improve until after the French occupation in 1806, when his father took an administrative post in Naples.

Mercadante had shown early musical promise, learning the guitar and clarinet from his half-brother, and the move to Naples made a professional training at the conservatory possible. A forged birth certificate was obtained, enabling him to take up a state bursary, and he entered the

Conservatorio di S Sebastiano in 1808. He studied the violin, flute and singing, as well as figured bass (with G. Furno) and counterpoint (with G. Tritto), and was soon leading the conservatory orchestra. At this period he had already composed what is probably his best-known work today, the Flute Concerto no.2 in E minor (1813), and in the same year the conservatory's new director, Zingarelli, accepted him into his composition class. Over the next four years he undertook a systematic study of composition, concentrating chiefly on instrumental music which was intended to qualify him as a *maestro di cappella*. The Flute Concerto no.6 in D major (1817), a bravura diploma piece, was his first work to be published.

Mercadante made a smooth transition from study to a professional career; he had already become known to the public as an orchestral leader and composer, and with his prize-winning *Gran Concerto* (1817), dedicated to Fernando I, he came to be regarded by the local press as the great hope of the Scuola Napoletana, which had not produced any composer of international standing since Spontini. With the public distinction of *primo alunno*, Mercadante was able to continue living at the conservatory and to further his studies, now with the aim of operatic composition. At the same time the publication of his chamber music (most of it for flute) brought him his first earnings. Most important of all, he acquired his first practical stage experience in 1818–19, composing ballet music for arias for insertion into existing operas. When he had demonstrated his ability to write dramatic music by producing two cantatas, he was commissioned to write a work for S Carlo, and his first opera, *L'apoteosi d'Ercole*, had a successful première on 19 August 1819. The choice of subject reflected the cultural and political background of Mercadante's early career, and also accounted for the king distinguishing the young composer and welcoming him to his box. The message conveyed was that the Bourbon Restoration would return Naples to its former brilliance as a musical capital of Europe, and it is in this context that Mercadante's first commissions should be seen.

With *L'apoteosi d'Ercole*, Mercadante was recognized as a professional operatic composer. Although chosen as a musical figurehead for the Bourbon Restoration, however, his attitude during the revolution in Naples in 1820–21 put an end to the associated career opportunities. After the suppression of the Carbonarists, the production of his third opera for S Carlo, *Maria Stuarda*, an unmistakable tribute to the union of king and people and thus to the idea of constitutional monarchy, was cancelled even before its première, as was a commission from Palermo. He was forced to leave the conservatory, and had to depend subsequently on commissions from northern Italy.

He responded to these political events with his seventh opera, *Elisa e Claudio*, given its première at La Scala, Milan, on 30 October 1821, and an instant international success. On the surface the opera is an innocuous reworking of Cimarosa's *Il matrimonio segreto*, and describes the peasant girl Elisa's successful struggle with Count Arnoldo to preserve her marriage with his son Claudio and ensure the welfare of their children. However, it subtly illustrates the precedence of natural rights over the privileges of nobility, and thus represents the ordinary citizen's desire for self-assertion.

This message, which could not be disputed by official censorship, contributed greatly to its success.

The triumph of *Elisa e Claudio* in Milan led to commissions for other north Italian opera houses, where, taking advantage of a less strict censorship system, Mercadante presented himself as a composer of grand tragic operas in the tradition of Carafa's *Gabriella di Vergy* and Rossini's *Otello*, with productions of *Andronico* (which has much the same plot as *Don Carlos*) in Venice in 1821, *Amleto* in Milan in 1822, and *Didone abbandonata* in Turin in 1823. His self-promotion as a *compositore napoleatano* eventually enabled him to return to Naples in 1822, although the king allowed him back only after thorough checks by the Neapolitan police and secret service. When the impresario Domenico Barbaia could not engage Spontini or Coccia to succeed Rossini as composer-in-residence at S Carlo he decided to offer Mercadante the post. The three-year contract stipulated the composition of three operas a year in return for a fixed salary.

Mercadante took up his new post in the spring of 1823. He presented *Gli Sciti* and *Costanzo ed Almerisca* at the S Carlo, followed by *Gli amici di Siracusa* in Rome, with moderate success – their conservative subjects did not particularly inspire him. However, the main event of Mercadante's engagement was a guest season at the Kärntnertortheater in Vienna, where Barbaia sent his star singers on tour in 1824. The intention was to present and market Mercadante as Rossini's successor. However, the venture was unsuccessful, not least because Barbaia insisted that Mercadante compose music for *Doralice*, a medieval tale of a heroine who disguises herself as a troubadour to find and rescue her husband, held prisoner in a tower. Barbaia obviously expected this opera to appeal to enthusiasts of German Romanticism, and hoped to produce an Italian counterpart to Weber's *Euryanthe*, which he had staged successfully in 1823. He overlooked the fact that the opera also echoed the *Leonora* story. The Viennese critics reacted unfavourably, accusing Mercadante of trivializing a moral subject to which contemporary Italian opera, an art of pure entertainment, should not aspire. Moreover, they complained that the attempt had been made by a composer with less talent than Rossini. The same criticism was made of his second opera for the city, *Il podestà di Burgos*.

Mercadante's failure in Vienna also undermined his position in Naples, especially as Giovanni Pacini had just had two sensational successes there during the 1824–5 season and was commissioned to write the music for the coronation of Francesco I. Barbaia decided to let Mercadante's contract run out and engaged Pacini instead in 1826, enlisting Mercadante once again to compose ballet music. His experiences in Vienna, however, marked an important turning-point in his creative career. Until now, as the Viennese critics correctly commented, Mercadante had followed older Neapolitan models, paying rather superficial tribute to Rossini's popularity with his use of crescendos and cabalettas; he had thus appealed chiefly to the conservative element of the public. However, his operas written in 1825 – the second version of *Didone abbandonata*, *Erode* and *Ipermestra* – combined a preference for tragic subjects with intensive study of Rossini's experimental works from his Neapolitan period. *Ipermestra* in particular, a

work not based on Metastasio's 18th-century version of the story but going back to the Classical legend, is among the most remarkable and radical scores of the 1820s, with its rejection of convention and the modernity of its musical structure. It introduces a genuine baritone role (Danao), replaces a concluding aria with an extended *declamato*, and injects a new psychological grasp of situation and character into the drama.

Although the termination of Mercadante's engagement in Naples enabled him to compose with less thought of pleasing the public in 1825, he became more conciliatory again in the works that followed. The second enduring success of his career came in Venice at the beginning of 1826, with *Donna Caritea*. For contemporary critics the success of the opera was due chiefly to its warrior heroine and the account of her defensive campaign against a foreign enemy. However, Caritea, who overcomes her hatred of men to become a loving wife, was also Mercadante's first depiction of an operatic character suffering inner conflict, a theme that later became central to many of his operas and inspired his most successful works.

Later the same year, Mercadante accepted a contract as director of music at the Italian Opera in Madrid. He composed two operas, *I due Figaro* and the second version of *Il posto abbandonato*, first written for Milan in 1822. This period also marks his first encounter with Spanish folklore, reflected in his *Sinfonia spagnuola* (1826), and a number of later works, such as the *Serenata spagnuola* (1869). After a brief visit to Turin and Milan at the beginning of 1827, he returned in the spring to Madrid, where a patron had commissioned a large-scale mass, and then proceeded to Lisbon in September. Here he composed *La testa di bronzo* to an existing libretto by Romani, for Count Farrobo, who maintained a private theatre outside the gates of Lisbon.

On 1 January 1828 he took up an appointment as director of the city's Teatro de S Carlos, where his first work was a setting of Metastasio's *Adriano in Siria*. He then took advantage of his geographical distance from Italy to write his own version of *Gabriella di Vergy*. (Carafa's 1816 opera was famous for containing the first fully sung death scene on stage.) The production in September 1827 of a second version of *Ipermestra* (this time after Metastasio), unrelated to his first opera of that title (1825) and musically as well as dramatically inferior in every respect, can be explained only by the political situation after Prince Miguel I's *coup d'état* against his brother, King Pedro IV, which allowed the work to be seen as a direct (but ineffectual) call for reconciliation in the ruling house.

In October 1828 Mercadante, foreseeing the coming civil war and the closure of the opera house, decided against an extension of his contract, and early in 1829 he and some of the Lisbon singers moved to Cádiz, where a rich businessman provided financial backing for a short spring season to which Mercadante contributed his *opera buffa*, *La rappresaglia*. The venture was so successful that in the summer of 1829 he travelled to Milan to engage more singers. He organized a complete season in Cádiz in 1829–30, concluding it with the production of his *opera buffa, Don Chisciotte alle nozze di Gamaccio*.

During his time in Cádiz Mercadante's life was again affected by politics, this time in the form of the projected wedding of the young Neapolitan Princess Maria Cristina – known in musical history for commissioning Rossini's *Stabat mater* – to her great-uncle, Fernando VII of Spain. With a view to making this match more acceptable to the princess, attempts were made to reorganize the rather mediocre musical life of Madrid. Mercadante was asked to direct the Teatro Real, and he accepted, returning to Italy in the summer of 1830 to form a company of singers. With this royal protection he was reconciled with Barbaia in Naples, and he also succeeded in recruiting the Neapolitan star soprano Adelaide Tosi for his Madrid company. At the end of 1830, however, following personal animosities involving Tosi, he decided not to accept an extension of his contract in Madrid and returned to Italy for the next season.

His work as director of the royal opera houses of Lisbon and Madrid, which seemed to contemporaries to be continuing the 18th-century Neapolitan tradition, had considerably enhanced Mercadante's reputation in Italy. The perspicacity with which he absorbed the developments of *melodramma dramatico* from 1827 is remarkable: while he was still in Madrid he staged Bellini's *La straniera* and composed a *Francesca da Rimini* to an existing libretto by Romani. In contrast to his previous practice on similar occasions, Mercadante made considerable changes to Romani's libretto, with the aim of producing a tragic triangular story on the model of *Il pirata*. Musically too, the work betrays the influence of the bel canto style typical of Bellini. It was probably no coincidence that he also chose to set *Zaira*, with which Bellini had just failed in Parma. Mercadante's opera was well received and brought him Zingarelli's official approval. Thus encouraged, he went to Turin, where he gave *La testa di bronzo* its first performance in Italy in the autumn of 1831, and then *I normanni a Parigi*, on 7 February 1832. All the critics agreed that he had caught up with the latest developments, and had emerged as a front-ranking operatic composer, a view that was confirmed with the première of *Gabriella di Vergy* on 16 June 1832 in Genoa.

During rehearsals for *Gabriella* Mercadante met his future wife Sofia Gambaro (1812–98), whom he married on 9 July 1832. He now decided to secure a steady income and a settled home for his wife and family (two sons and a daughter). Early in 1833 he applied, in competition with Donizetti and Coccia, to succeed Pietro Generali as *maestro di cappella* at Novara Cathedral, a post traditionally regarded as one of the great church music appointments of Italy. The fact that he was invited to sign the contract only six weeks later says much for his reputation at this time.

In retrospect, Mercadante saw his years in Novara (1833–40) as a period of serene creativity; he had his greatest artistic successes at this time. He withdrew from opera for a year and wrote a great deal of functional sacred music for daily performance by the cathedral *cappella*. He concentrated mainly on compositions for the chief liturgical festivals of Novara, and since he had additional solo singers and an orchestra as well as the cathedral choir available, he was able to write grand ceremonial works, including a *Missa solemnis* for the feast of the Assumption. The real advantage of the arrangement, however, was that the dates of these church festivals, Novara's proximity to Turin, Milan and Venice, and the provision in his contract for generous leave of absence enabled him to continue his

operatic activities, producing two or three new operas every year, and staging about the same number of new productions of his own earlier operas. Since his salary from Novara was sufficient to support his family, he was able to accumulate a considerable fortune in securities during these years, especially since his increasing operatic success meant that his average fee for a new opera, in 1833 roughly the same as his annual salary from the cathedral, had almost quadrupled by 1840.

His economic and artistic success in these years could not necessarily have been foreseen. The revision of *Gabriella* in 1832 had effectively concluded his come-back as an operatic composer. With the exception of *Emma d'Antiochia* (Venice, 1834) all Mercadante's operas of 1832–6 had at best a *succès d'estime*. He was far less popular with audiences than Bellini and Donizetti, a state of affairs clearly reflected in Rossini's decision not to invite him to compose an opera for the Théâtre Italien in Paris until the spring of 1836 (Bellini and Donizetti had written works for the same theatre in 1835), and even then asked for an *opera buffa* or *semiseria*. Meanwhile, Mercadante had accepted a commission to write an opera for Naples in the autumn of 1835, chiefly so that he could show his wife his native city. When a cholera epidemic frustrated their travel plans he changed them, and arrived in Paris in September 1835. However, after three months of delays, Felice Romani, from whom the libretto had been commissioned, finally declined to provide one at all. Mercadante was obliged to work with the inexperienced J. Crescini, and had to set *I briganti* in a very short time. It had its première on 22 March 1836. The opera was not exactly a failure, but was overshadowed by the greatest operatic event of the 1830s in Paris – the première of *Les Huguenots*, three weeks before. However, his time in Paris was not wasted; apparent failure, as in Vienna in 1824, provided creative impetus. *Il giuramento* (La Scala, 11 March 1837) from the night of its première was regarded as his masterpiece and became his most frequently performed opera. It also marked the point of departure for the series of successes (*Elena da Feltre*, *Le due illustri rivali*, *Il bravo* and *La vestale*) with which Mercadante set the trend in replacing the dramaturgy of the pure bel canto opera of Bellini with dramatic action that permeated the whole work. Many contemporaries, chief among them Franz Liszt, thought that in these works Mercadante overtook Donizetti himself as the leading composer of Italian opera between Bellini and Verdi. (A glance at performance history, however, shows that even with these, his most successful operas, Mercadante never attained Donizetti's popularity; although produced internationally, they were rarely revived in subsequent seasons.)

Early in 1838 Mercadante applied to suceed Zingarelli as director of the Naples Conservatory. His chief rival for the post was Donizetti, who had been a professor there since 1830 and had taken over in the interim after Zingarelli's death. Since both men began with about the same amount of support in influential Neapolitan circles, a decision was delayed. During 1839 they both tried to score further points in support of their candidature, Donizetti with his initially not very successful visit to Paris, Mercadante with the production of his highly acclaimed version of *Le sette ultime parole di Nostro Signore* (inviting direct comparison with the famous earlier works of Haydn and Zingarelli) and with the announcement of a forthcoming *Metodo di canto*. The scales tipped in his favour with the successful Neapolitan

première of *La vestale* in March 1840, and with Rossini's public invitation to him to come to Bologna as both *maestro di cappella* at the cathedral and director of the conservatory. The offer of the Bologna appointments also allowed him to make considerable financial demands in Naples. He succeeded in winning the appointment as director of the Naples Conservatory, and took up his new post in 1840.

This appointment represented both the peak of his career and a turning-point; material security allowed him and his family the high standard of living that had previously been a considerable spur to his creativity. His new post, with duties comprising the artistic (but not administrative) management of the conservatory, taking a master class in composition and directing the conservatory orchestra, freed him to compose as he pleased. Consequently, he turned away from opera in favour of instrumental music, which was at the centre of his creative output after 1860. The reverse side of the coin in his new post was his geographical distance from the centres of Italian musical life in the north and dealing with a despotic government that was under threat and took little interest in the arts. The reason why Mercadante, who remained faithful all his life to the political liberalism of his youth, preferred Naples to Bologna lies in his view of the post: he saw the director of the Naples Conservatory as *de facto* leader of the Neapolitan school of composition. His remark of 1840 in a letter to Florimo, 'I have established a school founded on Neapolitan antiquity, but lacking the prejudices and the pretension that result from the progresses made in the art', may be seen as the key to his own composition and his activities at the conservatory.

In his teaching he aimed to combine theory closely with practice, placing emphasis on instrumental teaching; his experiences with operatic orchestras obviously influenced him in this. His advocacy of an approach to the teaching of singing that would answer the requirements of modern *canto dramatico* was also linked to practice. This attitude led to his estrangement from Florimo, who regarded himself as the guardian of the older tradition, and it explains Florimo's hostile depiction of Mercadante as director of the conservatory in the second edition of his treatise *La scuola musicale di Napoli* (1881), which has affected Mercadante's reputation to this day. It is true that there were no outstanding composers of opera among Mercadante's students of composition; however, in such students as T. Mabellini, A. Mariani and Serrao, Mercadante trained composers and conductors who had a great influence on Italian musical life in the second half of the 19th century, and Cilea and Giordano, pupils of Serrao, made their débuts with operas in his style. He also introduced to the conservatory orchestra works by French and German composers such as Beethoven, Weber, Auber and Offenbach, and presented unusual and spectacular projects for concerts at the conservatory – such as his arrangement for chorus and orchestra of 'Qual mesto gemito', Rossini's *pezzo concertato* from *Semiramide*. Not long after Mercadante took up his post a visit to the conservatory became a regular part of the programme laid on for foreign state guests, and the minister of the interior regularly attended the examination concerts at the close of the academic year. In an unconstitutional state ruled by an avowedly unmusical monarch, such factors were the best possible guarantee of the conservatory's continued

existence and gave Mercadante some limited scope to manoeuvre within the cultural bureaucracy.

During this period he contemplated withdrawing from the operatic stage entirely, but he finally presented *Il proscritto* at S Carlo early in 1842. However, its modernity proved too taxing for the theatre's rather conservative audiences. The following year he accepted an invitation from Turin to set a subject (*Il reggente*) that the censor would not have permitted in Naples; this work proved more successful. In contrast, *Leonora*, produced at the Teatro Nuovo in Naples in 1844, was a nod in the direction of the Neapolitan *buffo* tradition, mingling the advanced operatic style of the 1840s in the serious parts with 18th-century *parlando* in the *buffo* sections (in Neapolitan dialect and with *secco* recitatives); it was the most successful opera of Mercadante's late Neapolitan period.

At the beginning of the 1844–5 season, Mercadante took up the post of music director at S Carlo, while continuing in his position at the conservatory, thereby becoming the dominant figure in Neapolitan musical life. This restricted his ability to accept outside engagements, although there was no shortage of invitations: until the early 1850s, for instance, he was repeatedly invited to write for the Opéra in Paris. The duties of his new post included conducting, and an undertaking to write a new opera for S Carlo every three years. Early in 1845 he made use of this agreement to realize a project he had long cherished, the reworking of *Francesco Donato*, written in 1835 for Turin; even in its new version, however, it was not successful. In March 1845 he produced *Il vascello di Gama*, a version of the Raft of the Medusa story disguised for the sake of the censor, and probably the closest he ever came to grand opera. It would probably have been more successful if Mercadante and his librettist Cammarano had not allowed themselves the luxury of a happy ending, and instead had left the rescue ship to appear after the soprano's death on stage from thirst. However, an opera originally intended by Cammarano for Pacini, *Orazi e Curiazi*, was a triumph in the autumn of 1846, although Florimo was probably right in assuming that the applause was for the evocation of ancient Rome rather than the work's unmistakable pacifist message. This success sent Mercadante on a protracted tour (August 1847 – March 1848) to conduct performances of his own works in Venice, Trieste and Milan. Almost incidentally, this led to a commission to write a new opera for Milan, *La schiava saracena*. Its première was to have been in January 1848, but the revolutionary troubles of the time meant that it had to be postponed until December.

On returning to Naples, Mercadante found the short-lived constitutional government in place. He was made a Cavaliere, a distinction Fernando II had always declined to award him. Mercadante made his own comment on the suppression of the constitution in 1849 by his choice of subject for his next opera at S Carlo, *Virginia*, set in ancient Rome, with a heroine whose actions lead to the revolt of the plebeians and the institution of tribunes of the people. Although Cammarano's libretto avoids the political conclusions to be drawn from the subject, the opera was banned by the king shortly before its planned première in March 1850, a measure of censorship that attracted attention and condemnation throughout Europe. The appointment of Mercadante as inspector of the royal military bands in 1852, and the

commissioning of several works for these ensembles (*Fantasia sull'inno russo*; *Fantasia sull'inno borbonico*), may be regarded as an attempt on the part of the state to improve its image. However, Mercadante locked away the score of *Virginia* and refused to agree to a compromise permitting its performance if the scene of the action were moved to Egypt. As a substitute opera for S Carlo, he presented *Medea* in 1851. Although based on a revision of Romani's libretto of 1813 for Mayr, the Classical legend had distinctly modern features in Mercadante and Cammarano's psychological interpretation. The failure of this opera hit Mercadante hard. He tried to build on the success of *Leonora* with *Violetta* (1851–2) for the Teatro Nuovo, but the sudden death of the leading singer meant that the première had to be postponed until January 1853, when Mercadante found he was competing with himself; the première of *Statira* was to be given at S Carlo in the same month. Neither work was very successful, and Mercadante felt reluctant to compose any more operas. After the 1855–6 season he resigned his post as director of music at S Carlo; his last work for the theatre, *Pelagio* (1857), is a kind of afterthought, owing its existence chiefly to the fascination the libretto held for Mercadante.

Mercadante turned instead to orchestral music, writing a number of programmatic works, mostly free in form, responding to the need for the revival and reinvigoration of instrumental music in Italy. They were deliberately intended to be different from the German symphonic music he admired and performed. His two *Decimini*, an individual response to Beethoven, were written at this time. He also returned to church music with two great masses, and kept in touch with a wide public by publishing demanding *romanze* and folklike *canzone napoletane*. An admirer of Offenbach, Mercadante also wrote light polkas, waltzes and mazurkas for piano or wind, as well as several more substantial concert waltzes.

His standing in Naples was illustrated by his being commissioned in 1859 to write the coronation and wedding music for Francesco II. His compliance was by no means a personal declaration of loyalty, as became evident when the state collapsed in 1860. Not only did the new government of a united Italy very swiftly confirm Mercadante's appointment at the conservatory, but at its express wish he also resumed musical direction of S Carlo. He paid tribute to the political change with an *Inno a Vittorio Emanuele*. His true sympathies, however, can be deduced from his dedication of two separate *Inni* to Garibaldi, and from the musical character study of the hero of the Italian war of unification in his *Sinfonia Garibaldi* of 1861. Similarly, his orchestral fantasy *Insurrezione Polacca* commented musically on the Polish revolt against Russian rule in 1863 and the assistance given by Garibaldi's soldiers.

In 1862 Mercadante suffered a stroke that left him completely blind; he had already lost the sight of one eye after an inflammation in 1838. He naturally had to give up his post as conductor at S Carlo, but remained nominally director of the conservatory, although his work was largely done by his colleague Carlo Conti. He concentrated on teaching composition by dictating new works to his students. The symphonic poem *Il lamento del bardo*, one of the few compositions to reflect his personal circumstances, was written in 1862–3. His *Melodie preparatorie al canto drammatico* of the same period was a modern operatic counterpart and complement to

Florimo's tutor codifying the 18th-century Neapolitan tradition in song. The most significant event of his last years was the successful première of *Virginia* in 1866. It came too late to make the work the national opera of Italy, as Mercadante may have hoped, but it won him the highest possible civil distinction of the kingdom of Italy with his appointment as Cavaliere dell'Ordine Civile di Savoia, together with promotion to the ranks of the hereditary nobility, and it spurred him on to continue composing. In 1869 he produced his Mass in G Minor, but his intention of returning to opera with a setting of Cammarano's posthumous libretto *Caterina di Brono* was never completed. He had reached the finale of the first act when he suffered another stroke, and this time did not recover; he died after a short illness.

Mercadante, Saverio

2. Works.

Mercadante's extraordinary fame during his lifetime was followed by comprehensive oblivion after his death. His works never became part of the established operatic repertory in the second half of the 19th century, and in the 20th century he was at best seen as a precursor of Verdi. This narrowly aesthetic judgment of his operas ignores the commercial context in which Mercadante worked, which was more akin to the world of modern show business. While some revivals of his works in recent years have led to a general revision of this assessment, however, there has been no new musicological interpretation of his work.

Firmly bound as he was to the 18th-century tradition, Mercadante saw composition as a craft to be practised by a professional rather than a genius, able to write outstanding music in all fields; in this respect he did not value his operas more highly than his compositions in other genres. He thought the 19th-century focus on opera in Italy a mistake, which as director of the conservatory he sought to rectify. Indeed, he began and ended his career writing instrumental music, and his years as an opera composer were to an extent the result of the economic conditions of 19th-century Italian musical life. In terms of his craft, he had no difficulty in accepting the commercial orientation of opera, and the need to adapt to the changing preferences of the public, but he did find it a problem that the development of Italian opera in part ran counter to his nature as a composer and his fundamental position on musical aesthetics. His evolution as an operatic composer can be seen as an attempt to reconcile these opposing ideas.

Mercadante was influenced by Zingarelli's training, which consisted essentially in teaching good musical craftsmanship in relation to a specifically Neapolitan musical aesthetic, its ideological heart being the absolute primacy of melody over harmony and counterpoint. As his many extant sketches show, Mercadante composed in two stages: the first entailed working out the whole of the main melodic line, and the second harmonizing and orchestrating it. Reasonable as such an approach was in terms of composition in the 18th and early 19th century, its application to the advanced harmony and instrumentation that characterized the mid-19th century became a problem, particularly as Mercadante's musical ideas were thematic rather than melodic, and as his real gift was for harmony and instrumentation. The strength of his operas tends to lie in more *concertante*

forms such as introduction, finale, quintet and quartet, and in descriptive musical character pieces such as the *romanza* and *preghiera*; conversely, his writing in the more dramatic forms of *scene ed aria* or duet is not always equal to that of Bellini or Donizetti. Mercadante was well aware of this fact, and his chief criterion in his choice of librettos was a distribution of ensemble and solo numbers that suited his talents.

Although Mercadante's student works have been only partially preserved, it is easy to follow the course of his development as a composer. His earliest pieces (for instance the string trios) are linked to his study of the violin and follow the examples of Paisiello and Viotti. His Flute Concerto in E minor, modelled on Devienne's Flute Concerto no.7, shows a knowledge of French music. Under Zingarelli's influence his musical horizons were progressively extended. In 1813–14 he was writing in strict counterpoint, evident in a series of sinfonias of the andante–allegro–alla fuga type. In 1815–16 Zingarelli acquainted him with the works of Haydn and Mozart (see his Sinfonia concertante in D major and his Clarinet Concerto no.2), and in 1816–17 with the early Romanticism of Danzi and Spohr (see his Flute Concerto no.6 and his *Gran concerto*). His training in operatic composition was equally systematic, but while Zingarelli's approach to instrumental music was cosmopolitan, his operatic models were Neapolitan works of the previous century. Rossini's music was deliberately excluded from Mercadante's training; Zingarelli thought that after *Tancredi* it contained errors of taste and subverted the art of good composition. Mercadante's setting of *Climene* (S Carlo, 1807), which concluded his study of operatic composition, shows that Zingarelli hoped to continue the tradition of the *opera seria napoletana* as a drama of emotions, cautiously modernized in its formal language, but modelled on the works of Spontini and Manfroce.

The conservative tendency of his early operas suits their traditional librettos, and certainly appealed to musically conservative listeners who, like Zingarelli, disliked Rossini's operas. But only rarely did he achieve international success, as with *Elisa e Claudio*, and that opera owed its popularity less to its music than to the way it captured the mood of the time. When Mercadante attempted tragedy on the grand scale his touch was less sure: the first-act finale of *Amleto*, for instance, concentrates on the ghostly apparition of Hamlet's father, in an almost precise parallel to the first-act finale of Rossini's *Semiramide*, written at the same time. However, while Rossini brings the diverse reactions of the characters together in one of his finest scenes, Mercadante confines himself to representing separate emotions. A Milanese theatrical chronicler accounted for the failure of *Amleto*, despite excellent performances from the singers, by pointing out that the music had 'nessuna novità'.

Mercadante profited from the failure of his visit to Vienna in 1824 by reacting against Zingarelli's antiquated operatic aesthetic. His development as a composer became guided as much by Rossini's dramatic concept as by his vocal style. However, when he combines the Rossinian singing technique with the Neapolitan tradition, he achieves an unmistakably personal style, harmonically and technically rich, that transcends Rossini and accounts for the success of *Donna Caritea*. The introductory terzetto 'Dopo due lustri, ah, misero', for example, is modelled structurally on the

terzetto from Rossini's *Armida*, but it far outstrips it in emotional depth and individual characterization, and gives a glimpse of what he was to produce in the late 1830s.

While Mercadante was in Spain, Italian opera turned towards the *melodramma romantico*. Adapting to this trend was an essential prerequisite for Mercadante's successful return to the Italian operatic stage, but the speed with which he did in fact adapt says much for his skilful craftsmanship, and is all the more impressive in that it went against his own inclinations. Mercadante did not think highly of the stark dramatic style of *melodramma romantico*, with its emphasis on big solo arias, nor did he possess Bellini's outstanding melodic power of invention. Moreover, he clung to clear periodic structures in contrast to the free transitions from recitative to arioso and aria favoured by Donizetti. Despite his initial successes in the new genre, Mercadante never developed the individuality of form that distinguishes the works of Bellini and Donizetti in the same period. His correspondence with Florimo, leading up to his planned visit to Naples in 1835, shows that he was in search of new directions; his readiness to experiment with new kinds of subjects was a practical attempt to break away from a trend which did not suit him. However, the real turning-point came only with his long (and involuntary) stay in Paris in 1835–6, during which he familiarized himself with the works of Rossini, Auber and Meyerbeer which did not reject virtuoso singing, but subordinated it to the drama itself. In his works after 1836, generally termed his 'reform operas', Mercadante assimilated these experiences.

The essential achievement of these reform operas is their depiction of more complex and realistic situations of emotion and conflict. Mercadante's main stylistic change was to abandon bel canto singing in favour of the highly declamatory *canto dramatico*, largely free of fioritura. The inclusion of virtuoso singing in the course of the dramatic action made it possible to adapt for Italian opera, at least in part, the dramatic principle upon which grand opera was based. By giving less prominence to the solo aria as a show-stopper and placing more musical and dramatic emphasis on choral and ensemble passages, Mercadante was able to combine a succession of single numbers into a musically self-contained dramatic whole similar to the French *tableau*, while adhering to the conventions of Italian number opera. Setting the action in a real historical or social context provided an opportunity to replace dramatic stereotypes with individual situations, which called for the musical construction of psychologically convincing and complex characterization. To Mercadante, personal conflict is in the foreground, a feature distinguishing his reform operas from grand opera, which emphasizes the historical and real context: whereas Auber and Scribe made the plot against Gustav III of Sweden the subject of *Le bal masqué*, in *Il reggente* Mercadante and Cammarano were chiefly concerned to show the increasing alienation that must be felt by the character of Ankastrom/Hamilton before he assassinates his former friend. With the concept of reform opera, Mercadante thus found a way of employing his particular talents for harmony and orchestration in a striking new operatic manner, and emphasized the importance of the individual in the musical expression of dramatic action. It should be noted that the influence of the reform operas on other composers derived from a specific concept of music drama rather than a particular Mercadante 'sound' (as

with Rossini or Bellini); they were thus models for adaptation rather than imitation. Although Verdi incontestably made use of Mercadante's understanding of dramatic writing, for example, he was much closer to such composers as Pacini in terms of vocal and instrumental technique.

With his later operas on subjects from Classical antiquity, Mercadante further reinforced the significance of music as drama by abandoning consecutive narrative action and concentrating on the depiction of dramatic peaks and turning-points in the drama. Rather than linking single numbers together into large musical scenes, he expanded the individual number. Camilla's aria at the end of the second act of *Orazi e Curiazi* provides a good illustration of this. She has entered a cave under the Aventine to pray, and is disturbed by Roman priests entering in haste to question the oracle about the forthcoming battle. After the oracle has spoken, and the people and priests have left again, Camilla expresses her despair. Formally, this aria consists of a cavatina and cabaletta linked by the *tempo di mezzo* of the oracle scene. However, the 20-minute oracle scene occupies a third of the aria, and is its chief attraction. Its interpolation emphasizes the transitional nature of the *tempo di mezzo*, and at the same time questions the logic of the cavatina and cabaletta sequence as two contrasting musical movements. Mercadante was aware of these contradictions; even before the première he replaced the original cabaletta with a character piece which is really an anti-cabaletta, and might be described as 'veristic' in its intensity of feeling but for the ostinato chords in the orchestral introduction. Rather than simply returning to traditional forms, he tried to renew them from within. For all his willingness to experiment with details, he still wanted to retain the *scena ed aria* model; in the last resort he was a Classicist who would not have considered sacrificing musical beauty to dramatic truth.

The widening gulf between the Classical aesthetic and the modernity of his approach to composition and drama also points up the real problem in Mercadante's late operas: his attempt to combine conflicting concepts increasingly lent these works academic features that were alternately praised and condemned, even at their premières, as 'distinguished scholarship' and 'exaggerated bombast'. In addition, the attempt to extend single numbers into self-contained musical scenes brought with it the danger of overloading the traditional forms: a cavatina or cabaletta could unexpectedly become a concert piece, destroying the illusion of the independent course of time on stage simply through its greatly extended duration in performance. A contemporary critic identified this difficulty in the first-act finale of *Medea* when he commented that it was far too beautiful for him to criticize its *longueurs*.

Not all critics showed such forbearance: the failure of Mercadante's late operas shows that his endeavours to achieve beautiful singing in great tragedy had failed in the last resort, and indeed were probably bound to fail in view of the change in the aesthetic paradigm that occurred about 1850. This is where the difference between his and Verdi's operas lies; while Verdi built on the achievements of Mercadante's early reform operas, he combined them with a progressively realistic aesthetic, thus attaining the dramatic power that made him the outstanding composer of the 1850s, so

that by comparison with his work Mercadante's late operas, for all their modernity, seem curiously antiquated.

Although Mercadante's fundamental Classicism proved a problem in his later operas, the same cannot be said of his late instrumental works. Almost all of them were conceived as programme music; they are 'operatic scenes without words' and in a way represent a symphonic transformation of operatic subjects, although here Mercadante did not have to conform either to traditional formal patterns or to the requirements of the drama, and consequently he could let his imagination roam with more freedom than in his operas. The *Sinfonia Garibaldi*, for instance, is a free orchestral fantasy on the battle song of the followers of Garibaldi and compares favourably with similarly constructed works by Glinka; the various sinfonias on themes by Rossini, Bellini and Donizetti deserve notice as orchestral pendants to Liszt's piano paraphrases. Far from being mere potpourris, they display Mercadante's ability to take melodic ideas, extend them, and integrate them into a symphonic context. Although his later instrumental works are largely unknown today, in concept they made an original contribution to the revival of Italian instrumental music in the 19th century; an understanding of that contribution also casts new light on Giuseppe Martucci's promotion of the German symphonic tradition at the Naples Conservatory later in the century.

Mercadante's church music still awaits revival. In the tradition of Durante and Zingarelli, it is chiefly indebted to contemporary operatic style and contains little complex polyphony. However, in transferring the stylistic and technical development of his operas to his sacred music, Mercadante also made significant changes. Writing initially in the bel canto style of the early 1830s, he turned later (after his visit to Paris) to the *canto dramatico* typical of his reform operas in his sacred works – it is tempting to term his dramatization of settings of the mass 'reform masses'. After 1840 he finally achieved the Classical monumentality that presented problems in the late operas in his masses and psalm settings; to a composer with his particular gifts, the text of the mass resembled an ideal libretto. In terms of the history of the genre, his church music forms a link between Donizetti's *Missa di gloria* and Verdi's Requiem. Mercadante's songs also deserve mention; composed in the years from 1820 to 1870, they provide a good summary of his development in composition and in vocal style.

There is some personal tragedy in the fact that by freeing himself from conformity with the operatic standards of the time in order to emphasize his (retrospective) ideals, Mercadante was sowing the seeds of their oblivion and his own. However, it seems time to abandon the superficial musicological notion that the repertory obeys the laws of natural selection, and allow Mercadante his proper place as one of the most significant Italian composers of the 19th century.

Mercadante, Saverio

WORKS

operas
ballets
sacred
cantatas and hymns with orchestra

Mercadante, Saverio: Works

operas

NC	Naples, Teatro di S Carlo
TR	Turin, Teatro Regio
VF	Venice, Teatro La Fenice
dm	dramma per musica
mel	melodramma
mels	melodramma serio
melss	melodramma semiserio
tl	tragedia lirica

Climene (dm, 2), NC, 1807, *I-Nc**

L'apoteosi d'Ercole (dm, 2, G. Schmidt), NC, 19 Aug 1819; *A-Wn*, *F-Pn*, *I-Fc*, *Nc**, *PAC*, *RSC*, *US-Bp*, *Wc*, vs excerpts (Milan, *c*1820; Naples, *c*1819; *R*1989: IOG, xiv)

Violenza e costanza, ossia I falsi monetari (dm, 2, A.L. Tottola), Naples, Fondo, 19 Jan 1820; *I-Bc*, *Fc*, *Nc**, vs excerpts (Naples, *c*1820); as Il castello dei spiriti, Lisbon, private theatre of Barone di Quintella at Laranjeiras, 14 March 1825

Anacreonte in Samo (dm, 2, Schmidt, after J.-H. Guy: *Anacréon chez Polycrate*), NC, 30 June 1820; *F-Pn*, *I-Fc*, *Nc**, *Os*

Il geloso ravveduto (mel buffo, 2, B. Signorini), Rome, Valle, Oct 1820; *F-Pn*, *I-Fc*, *Nc** (inc.)

Scipione in Cartagine (mels, 2, J. Ferretti), Rome, Argentina, 26 Dec 1820; *Fc*, *Mr*, *US-CA** (inc.), *Wc*, vs excerpts (Milan, 1821)

Maria Stuarda regina di Scozia (dramma serio, 2, ?G. Rossi, after F. von Schiller: *Maria Stuart*), Bologna, Comunale, 29 May 1821; *F-Pn*, *I-Mr*, also as Maria Stuart

Elisa e Claudio, ossia L'amore protetto dall'amicizia (melss, 2, L. Romanelli, after F. Casari: *Rosella*), Milan, Scala, 30 Oct 1821; *B-Bc*, *D-Bsb*, *F-Pn*, *GB-Lbl*, *I-Bc*, *Bsf*, *Fc*, *Mc*, *Mcom*, *MAC*, *Mr**, *Nc*, *OS*, *PAc*, *PESc*, *RSC*, *US-Bp*, *Wc*; vs (Milan, 1821–2/*R*1989: IOG, xiv; Paris, 1823)

Andronico (mel tragico, 2, Dalmiro Tindario [G. Kreglianovich]), VF, 26 Dec 1821; *I-Nc* (frags.), *OS* (frags.), vs excerpts (Milan, 1821–4)

Il posto abbandonato, ossia Adele ed Emerico (melss, 2, F. Romani), Milan, Scala, 21 Sept 1822; *Mc*, *Mr**, vs excerpts (Milan, 1823); rev. for Madrid, Príncipe, aut. 1826; rev. for Lisbon, S Carlos, 18 June 1828, *Nc*

Alfonso ed Elisa (mels, 2, after V. Alfieri: *Fillipo*), Mantua, Nuovo, 26 Dec 1822; as Aminta ed Argira, Reggio nell'Emilia, Pubblico, 23 April 1823, *Gl*, *Nc*, *OS* (all frags.)

Amleto (mel tragico, 2, Romani, after W. Shakespeare), Milan, Scala, 26 Dec 1822; *Mr**, *Mc*

Didone abbandonata (dm, 2, P. Metastasio), TR, 18 Jan 1823; *F-Pn*, *I-Fc*, *Nc*, *PAc*, *Tc*, *US-Wc*, vs excerpts (Milan, 1823); rev. for NC, 31 July 1825, *I-Nc**

Gli sciti (dm, 2, Tottola, after Voltaire: *Les scythes*), NC, 18 March 1823; *Nc*, vs excerpts (Milan, 1823/4)

Costanzo ed Almerisca (dm, 2, Tottola), NC, 3 Sept 1823; *I-Nc*, vs excerpts (Naples, ?1824)

Gli amici di Siracusa (mel eroico, 2, Ferretti, after Plutarch), Rome, Argentina, 7 Feb 1824; *RSC* (frags.)

Doralice (mel, 2, after *Les troubadours*), Vienna, Kärntnertor, 18 Sept 1824; *NC** (frags.)

Le nozze di Telemaco ed Antiope (azione lirica, 7, C. Bassi), Vienna, Kärntnertor, 5 Nov 1824, ? incl. music by others; *D-Bsb** (frag.)

Il podestà di Burgos, ossia Il signore del villaggio (mel giocoso, 2, Bassi), Vienna,

Kärntnertor, 20 Nov 1824; *F-Pn*, *I-Nc*; as Il signore del villaggio, Naples, Fondo, 28 May 1825 (in Neapolitan dialect); as Eduardo ed Angelica, Naples, Fondo, 1828; *Nc*

Nitocri (dm, 2, A. Zeno, recit., and Conte Piosasco, arias), TR, 26 Dec 1824; *Tc**, vs excerpts (Milan, 1826)

Les noces de Gamache (opéra bouffon, 3, J.H. Dupin and T. Sauvage, after M. de Cervantes: *Don Quixote*), Paris, Odéon, 9 May 1825, music arr. Guinée (Paris, 1825)

Erode, ossia Marianna (dramma tragico, 2, Ricciuti, after Voltaire), VF, 27 Dec 1825; *I-Nc**, *Vlevi*

Ipermestra [I] (dramma tragico, 2, L. Ricciuti, after Aeschylus), NC, 29 Dec 1825; *Nc**

Caritea, regina di Spagna, ossia La morte di Don Alfonso re di Portogallo (mels, 2, P. Pola), VF, 21 Feb 1826; usually as Donna Caritea; *B-BC*, *F-Pn*, *GB-T*, *I-Bc*, *Fc*, *Mc*, *Nc*, *PAc*, *Vlevi*, *US-Wc*, vs (Milan, 1827, Paris, n.d.)

Ezio (dm, 2, Metastasio), TR, 2 Feb 1827; *I-Tc*, vs excerpts (Milan, 1827)

Il montanaro (mel comico, 2, Romani, after La Fontaine), Milan, Scala, 16 April 1827; *I-Bc* (sinfonia)

La testa di bronzo, ossia La capanna solitaria (mel heroi-comico, 2, Romani), Lisbon, private theatre of Barone di Quintella at Laranjeiras, 3 Dec 1827; *GB-Lbl*, *I-Mc*, *Nc*, vs (Paris, 1828)

Adriano in Siria (dramma heroico, 2, Metastasio), Lisbon, S Carlos, 24 Feb 1828; *I-Nc*

Gabriella di Vergy (dramma tragico, 2, Tottola, after P. de Belloy), Lisbon, S Carlos, 8 Aug 1828; *I-Mc*, *Nc*; rev. (E. Bidera), Genoa, Carlo Felice, 16 June 1832; *Mr**, *Nc*, vs (Milan, 1833; Naples, n.d.)

Ipermestra [II] (drama heroico, 2, Metastasio), Lisbon, S Carlos, 29 Sept 1828; *I-Nc*; rev. for Genoa, Carlo Felice, 26 Dec 1832; *F-Pn*, *I-Mr**

La rappresaglia (mel buffo, 2, C. Sterbini), Cádiz, Principal, 21 Feb 1829; *Nc*, *US-Wc*

I due Figaro (mel buffo, 2, Romani, after H.-A.R. Martelly), Madrid, Principe, 26 Jan 1835 [1st known perf.]; comp. for Madrid, sum. 1826

Don Chisciotte alle nozze di Gamaccio (mel jiocoso, 1, S. Ferrero, after Cervantes), Cádiz, Principal, ? carn. 1829–30; *I-Nc*

Francesca da Rimini (mel, 2, Romani after Dante: *Commedia*), ?Madrid, 1830/31; *Bc**

Zaira (mel tragico, 2, Romani, after Voltaire), NC, 31 Aug 1831; *Nc**, *Rsc*, vs excerpts (Milan, 1831)

I normanni a Parigi (tl, 4, Romani), TR, 7 Feb 1832; *F-Pn*, *I-Bc*, *Fc*, *Nc*, *OS*, *Rsc**, *Tc**, *US-Bp*, vs (Milan, 1832)

Ismalia, ossia Amore e morte (mel, 3, Romani), Milan, Scala, 27 Oct 1832; *A-Wn*, *I-Mc*, *Mr**, vs (Milan, *c*1832)

Il conte di Essex (mel, 3, Romani), Milan, Scala, 10 March 1833; *Mc*, *Mr**, vs excerpts (Milan, 1833)

Emma d'Antiochia (tl, 3, Romani), VF, 8 March 1834; *F-Pn*, *I-Mc*, *Mr**, *Nc*, *Vlevi*, vs excerpts (Milan, 1835)

Uggero il danese (mel, 4, Romani), Bergamo, Riccardi, 11 Aug 1834; *D-Bsb*, vs (Milan, 1839)

La gioventù di Enrico V (mel, 4, Romani, partly after Shakespeare), Milan, Scala, 25 Nov 1834; *I-Mc*, *PAc*, *Mr**, vs excerpts (Milan, 1835)

Francesca Donato, ossia Corinto distrutta (mel, 3, Romani, after Byron), TR, 15 Feb 1835; *Tc**, rev. (S. Cammarano), NC, 5 Jan 1845; *Nc**, vs excerpts (Milan, ?1845)

I briganti (mel, 3, J. Crescini, after F. Schiller: *Die Räuber*), Paris, Italien, 22 March

1836; *F-Pn, I-Nc, Raf,* vs (Milan, 1836); rev. for Milan, Scala, 6 Nov 1837, *Mc, Mr**

Il giuramento (mel, 3, G. Rossi, after V. Hugo: *Angelo*), Milan, Scala, 11 March 1837; *A-Wn, D-Bsb, Mbs, F-Pn, I-CAcon, Fc, Mc, Mr*, Nc, Nlp, NOVd, Rsc, US-Wc,* vs (Milan, 1837/*R*1986: IOG, xviii; 2/1860; Paris, 1859); as Amore e dovere, Rome, 1839

Le due illustri rivali (mel, 3, Rossi), VF, 10 March 1838; *I-Mc, Nc, Vlevi,* vs (Milan, 1838; Leipzig, 1840); rev. Scala, 26 Dec 1839, vs (Milan, 1839), *Mc, Nc*, Rsc*

Elena da Feltre (dramma tragico, 3, Cammarano), NC, 1 Jan 1839; comp. aut. 1837; *Fc, Mr, Nc,* vs (Milan, 1839/*R*1985: IOG, xx; Naples, n.d.)

Il bravo, ossia La veneziana (mel, 3, Rossi and M.M. Marcello, after J.F. Cooper and A.A. Bourgeois), Milan, Scala, 9 March 1839; *A-Wn, D-Bsb, F-Pn, GB-Lbl, I-Mc, Mr*, Nc, Rsc,* vs (Milan, 1839/*R*1989: IOG, xxi; 2/?1888; Naples, n.d.; Paris, n.d.)

La vestale (tl, 3, Cammarano), NC, 10 March 1840; *Fc, Mc, Mr, Nc*, PAc, VEc,* vs (Milan, 1841/*R*1986: IOG, xxii; Paris, n.d.); as Emilia, Rome, aut. 1842; as San Camillo (azione sacra), Rome, 1851

La solitaria delle Asturie, ossia La Spagna ricuperata (mel, 5, Romani), VF, 12 March 1840; *A-Wn* (Act 1), *I-Mr** (Acts 2–5), *Vlevi*

Il proscritto (mel tragico, 3, Cammarano, after F. Soulié), NC, 4 Jan 1842; *Nc*,* vs excerpts (Milan, 1842)

Il reggente (dramma lirico, 3, Cammarano, after E. Scribe: *Gustave III*), TR, 2 Feb 1843; *Mr*, Nc*; rev. with adds, Trieste, 11 Nov 1843, vs (Milan, 1843; Paris, n.d.)

Leonora (mel, 4, M. d'Arienzo, after G.A. Bürger), Naples, Nuovo, 5 Dec 1844; *F-Pn, I-Mc, Mr*, Nc,* vs (Milan, n.d; Paris, n.d.)

Il vascello de Gama (mel romantico, prol, 3, Cammarano, after Desnoyer: *Le naufrage de la méduse*), NC, 6 March 1845; *Mr*, Nc,* vs excerpts (Milan, 1845)

Orazi e Curiazi (tl, 3, Cammarano, after P. Corneille: *Horace*), NC, 10 Nov 1846; *Bc, Mc, Mr*, Nc,* vs (Milan, 1846; Naples, n.d.)

La schiava saracena, ovvero Il campo di Gerosolima (mel tragico, 4, F.M. Piave), Milan, Scala, 26 Dec 1848; rev. NC, 29 Oct 1850; *F-Pn**(sketches), *I-Mc, Mr*, Nc,* early autograph draft *US-NYpm,* vs (Milan, *c*1849–51)

Medea (tl, 3, Cammarano, after Romani), NC, 1 March 1851; *I-Bc*(sketches), *Mr*, Nc,* vs (Milan, ?1864; Rome, n.d.)

Virginia (tl, 3, Cammarano, after Alfieri), NC, 7 April 1866; comp. Dec 1849–March 1850, perf. not allowed; *Bc** (sketches), *Nc*,* vs (Milan, ?1845, Naples, n.d.)

Statira (tl, 3, D. Bolognese, after Voltaire: *Olympie*), NC, 8 Jan 1853; *Nc*,* vs (Paris, 1853; Naples, n.d.)

Violetta (mel, 4, Arienzo), Naples, Nuovo, 10 Jan 1853; comp. 1851/2, *Nc*,* vs (Milan, n.d.)

Pelagio (tl, 4, Arienzo), NC, 12 Feb 1857; *Nc*,* vs (Milan, n.d.),

Caterina di Brono (mel, 3, Cammarano), unperf., comp. 1869/70, inc., *Nc* (dictated to middle of Finale, Act 1)

I cacciatori delle Alpi, Mantua, 1859, arr. of Leonora

Mercadante, Saverio: Works

ballets

choreographers given in parentheses

Il servo balordo o La disperazione di Gilotto (S. Taglioni), Naples, S Carlo, 1 Feb 1818, *I-Mc** (Sinfonia), *Nc** (inc.)

Il califfo generoso (A. Vestris), Naples, Fondo, spr. 1818, arr. Mercadante

Il flauto incantato o Le convulsioni musicali (Taglioni), Naples, S Carlo, 19 Nov 1818; rev. Milan, La Scala, 12 Jan 1828; excerpts arr. 2 fl (Naples, n.d.), *Nc** (inc.)

I portoghesi nelle Indie o La conquista di Malacca (5 pts., Taglioni), Naples, S Carlo, 30 May 1819, collab. Gallenberg; excerpts arr. 2 fl (Naples, n.d.)

contributions to other ballets, 1816–30

sacred

for chorus and orchestra/organ unless otherwise stated

MSS in I-Nc and/or NOVd/NOVg unless otherwise stated; many are autographs

Giaele, azione sacra, 3 solo vv, chorus, orch, Lanciano, 1841, Rome, 1855, *Rf*; Le sette ultime parole (Le tre ore d'agonia) di Nostro Signore, S, T, B, chorus, (2 va, vc, b)/pf (Milan, 1841); De profundis (It. trans., Tommaseo) (Milan, 1845), *Rsc*; Cantantibus organis Cecilia, antiphon, S, chorus, orch, 1847, *Rsc**; Beatus vir, B, chorus, orch; Benigne fac, chorus, 1849; Ag, 3 solo vv, 1850, *D-Bbs**; Tibi soli peccavi, chorus, 1850; 3 cori religiosi (D. Anselmi), 3 S, pf, 1855 (Naples, n.d.), *F-Pn** (nos.1 and 2); Christus e Miserere, chorus, eng hn, hn, bn, hp, 1856 (Naples, n.d.); Dunque del padre ancor, quarta parola di N.S.J.C. sulla croce, 5 solo vv, orch, 1857

Ave Maria, chant, orch, *I-VIGsa*; Ave maris stella, T, chorus, orch; Ave verum corpus, T, T, B, org (Paris, n.d.); Benigne fac, S, hmn, eng hn, va, vc, b (inc.); Canzoncine alla vergine; Confitemini Domino, *MEs*; Del ciel regina, T, chorus, pf, *Mde Micheli*; Cum sancto spirito; Domine Deus, 3vv, orch; Domine, Domine, motettone; Domine filii, 2 A, orch; Domine salvum fac; Dominus a dexteris, chorus; Eripe me, graduale, A, orch; Erubescant et reversantur, communio, T, B, 2 va, vc, b; Et incarnatus est, T, chorus, orch, *I-SAsd*; Exurge Domine, graduale, A, 2 va, vc, b; Gaudeamus omnes in Domine; Gloria; Gloria patri, S, A, T, B (inc.); Iste confessor

Judica me Deus, introit; Ky, Gl, Cr; Lauda Jerusalem, T, T, B, chorus, org/orch; Laudate Dominum, *MEs*; Libera me, chorus, in: Zingarelli, Christus e Quoniam; 6 Motettoni pella esposizione del SS Sacramento; Nisi Dominus; Non volle offesa, canzoncine alla vergine, chant, pf, *Mc*; Redde mihi laetitiam, Miserere e Versetto, chorus; Responsori pel Mercoldi Santo, A, T, B, chorus, ob, 2 va, vc, b; Rogazione, S, A, T, B; Saluto alla SS vergine, S, B, pf (Naples, n.d.); Tecum principum (inc.); Tota pulchra es; Veni sponsa Christe, 4 solo vv, chorus, orch, *Mc*, *Nf*; Virgam virtutis, T, B, orch

12 Cr, 2 Dixit, 3 Dixit Dominus, 4 Domine e Dixit, 3 Gratias agimus, 4 Ky, 3 Laudamus te, 2 Laudate pueri, 2 Litania de Beata Vergine, 13 Mag, 28 masses, 14 motets, 3 Qui tollis, 4 Quoniam, 5 Regina coeli, 4 Salve Maria, 7 Salve Regina, 31 Tantum ergo, 2 TeD, 2 Vespro, 2 Veni creator spiritus

cantatas and hymns with orchestra

MSS in I-NC* unless otherwise stated

L'arte che pria divisi, chorus, orch, Naples, Fondo, 1818; Ridente e fausto di (L. Ricciuti), 2 solo vv, chorus, orch, Naples, 1818, for the Duchess of Noja's name day; Gia veloce anzitempo (N. Mogardi), 4 solo vv, chorus, orch, Rome, 1825, for

the coronation of Charles X, *Rsc**; Esulta Iberia, 12 solo vv, chorus, orch, Cádiz, 1829, for the wedding of Ferdinand VII, *Nc*; Cantata for the Queen of Spain's new baby, 1830; Come suon d'arpa dolente, terzetto, 3 solo vv, chorus, orch, in: In morte di Maria Malibran (cant., A. Piazza), Milan, Scala, 17 March 1837 (Milan, 1837), *Mr**; Inno a S Irene, male chorus, org/orch, 1844, Chorus, org/orch, *ALTsm**, *Nc** inc.; Inno a Pio IX (M. d'Arienzo), chorus, orch, 1850 (Naples, n.d.); Inno funebre per Monsignor Somma, chorus, orch, 1851; La danza augurale (N. Sole), 5 solo vv, chorus, orch, Naples, S Carlo, 1859, for the accession of Francis II; Inno popolare all'unisono a Dante, chorus, orch, 1863; Inno all'armonia, chorus, orch, 1864; Inno a Rossini, male chorus, orch, 1864 (Milan, n.d.)

Chorus dedicated to the people of Cádiz, S, T, B, orch, *Nc*; Divina scintilla regina de cori, chorus, orch, *Nc** inc.; Inno a Francesco II e Maria Sofia, chorus, orch, *Nc*; Inno a Vittorio Emanuele (L. Tarantino), chorus, insts (Naples, n.d.); Inno militare, Maria, Maria, chorus, orch; Jesu corona virginum, inno a S Cecilia, 4 solo vv, chorus, orch, *Rsc**; O fra la tenebre, inno alla vergine, 5 solo vv, orch, *Mc*, *Nc**; Il pianto di Aretusa, 4 solo vv, chorus, orch; Dal sangue tiene, T, orch; Un sospiro sulla tomba di Monsignor Scotti, chorus, orch; Viva l'Italia, Inno a Garibaldi (E. Delpreite), chorus, orch (Milan, n.d.), *Mc** (sketches), *Nc**; Un voto, for A. Starace (M. d'Arienzo), 6vv, orch

Mercadante, Saverio: Works

orchestral

MSS mainly in I-Nc; many are autographs

20 concs. incl.: 5 concs., fl (ob, cl)/2cl, hn, 1817–?20; Fl Conc., no.1, E, op.49, 1813, arr. fl, pf (ed. P. Spada, Rome, 1978), no.2, e, op.57, 1814 (ed. A. Girard, Milan, 1973), no.4, G, 1816, no.6, D, 1817 (Naples, 1817), arr. fl, pf (ed. P. Spada, Rome, 1983); Cl Conc., no.1, e, op.76, 1815, arr. cl, pf (ed. G.C. Ballola, Milan, 1975), no.2, B, op.101, arr. cl, pf (ed. P. Spada, Rome, 1988); Vn Conc., G, 1815; Ob Conc., 1816; Hn Conc., C, arr. hn, pf (ed. E. Leloir, Milan, 1972)

*c*60 sinfonias and fantasias incl.: Sinfonia caratteristica spagnuola no.1, 1826 (ov. to I due Figaro); Sinfonia caratteristica spagnuole no.2 (ov. to Don Chisciotte alle nozze di Gamaccio) (Milan, n.d.); Sinfonia caratteristica napoletano, ?1830, arr. pf (Milan, 1832), rev. 1841; Fantasia (sinfonia) funebre, 1835 (Novara/Milan, 1844; ed. R. Longyear, New York, 1983); Il zampognaro napoletano, 1841 (Milan, n.d.); Sinfonia su motivi dello Stabat Mater di Rossini, 1843 (Milan, 1844); La schiava saracena, sinfonia caratteristica no.1, 1848, rev. as Il campo dei crociati, 1850; L'aurora, sinfonia caratteristica no.2, *c*1850/60; Il lamento dell'arabo, sinfonia caratteristica no.3, *c*1850/60; La religione, sinfonia caratteristica no.4, *c*1850/60; Ricordi di Donizetti, sinfonia caratteristica no.5; Sinfonia sulla 2a caratteristica napoletana, sinfonia caratteristica no.6, *c*1850/60; La rimembranza, *c*1849; Omaggio a Bellini, 1860, arr. pf (Milan, 1861); Sinfonia fantastica, *c*1860 (Milan, n.d.); L'amore, 1861; Garibaldi, 1861, arr. pf (Milan, n.d.); Il lamento del bardo, 1862 (Milan, n.d.); Insurrezione Polacca, 1863; Sinfonia a Rossini, 1864, arr. pf (Milan, n.d.); La caccia, 1865; Sacro e profano, 1866; Omaggio a Pacini, 1868, arr. pf (Milan, n.d.); Omaggio a Rossini, 1868, arr. pf (Milan, n.d.); Sinfonia marcia, 1869

Other works incl.: Il giuramento, divertimento/mazurka; 3 divertimenti, 1848; La caccia, gran marcia militare, 1863; Passo doppio, 1863; Polka-marcia, 1863; Dolori e gioie, valzer fantastico, 1865; La melancolia, mazurka di concerto, red. (Milan, 1865); La danza, valzer di concerto, 1870; Gran marcia per il re di Greca; La passione, serenata caratteristica spagnuola; Il telegrafo elettrico, capriccio, arr. pf

(Naples, n.d.); more than 15 other variations, romanze, capriccios

Mercadante, Saverio: Works

chamber

MSS mainly in I-Nc; many are autographs

17 qts incl.: 3 Qt, fl, cl, hn, bn, op.50, 1813; Qt, fl, vn, va, vc, op.53, 1813 (ed. G.L. Petrucci, Padua, 1988); 8 other works for 4 insts incl.: Aria con variazioni, La ci darem la mano, fl, vn, va, vc; 3 melodie, 1859 (Milan, n.d.; ed. P. Spada, Rome, 1988); Cavatina, fl, vn, va, b; La serenata (f), fl, eng hn, vc, pf/hp; Notturno, E♭; 2 cl, hn, bn

9 trios incl.: no.1, 2 fl, bn (ed. G.L. Petrucci, Padua, 1988); other works for 3 insts: 3 serenate, 3 fl (Milan, 1825); Duetto nell orat Mosé in Egitto (Rossini), 2 fl, vc (Naples, 1818); Fantasia sull'opera Franceso Donato, fl, vn, pf

35 works for 2 insts incl.: 3 Sonate (C, F, D), fl, fl/vn (Naples, c1817); 6 divertimenti facile, fl, fl/vn (Naples, 1818); 3 duetti concertanti, 2 fl (Naples, 1819); 5 sets of Pezzi scelti, 2 fl [on themes from various operas] (Naples, 1819–21); Elegia (d), vc, pf (Milan, 1865; ed. P. Spada, Rome, 1985); 4 Cavatinas, cl/bn, pf [on themes from operas by Mercadante]; fantasias, romanze

Solo insts: 3 Arie variate (Rossini, Carafa, Mozart), fl (Naples, 1818); 3 Arie variate (Rossin, Paer, Rossini), fl (Naples, 1818); 4 Arie variate (Rossini), fl (Naples, 1819; arias 1–10, ed. G.L. Petrucci, Padua, n.d.); Potpourri (dall'opera Elise e Claudio), fl (Milan, 1822); 12 Variazioni (sul coro nell'opera Elisa e Claudio), fl (Milan, 1823); 20 Capricci, fl (ed. A. Piguet, Leipzig, 1910); 14 works for pf incl.: Il riposo, melodia, 1845; Scherzo, 1853; Andante, 1862; Marcia; 6 polkas (Naples, n.d.); 2 polka-mazurkas (Naples, n.d.); Valtz originale (Novara, n.d.)

Mercadante, Saverio: Works

other vocal

for voice and piano unless otherwise stated; many MSS in F-Pn and I-Nc

33 ariette, incl.: 6[5] Ariette, 1 Ah rammenta o bella Irene, 2 Tra un sol mia bella Clori, 3 Co' sguardi lusinghieri, 4 So che induce a piangere, 5 Freddo sasso che racchiude (Vienna, 1824); Misero tu non sei (P. Metastasio), 1836; Serate italiane, 8 ariette e 4 duetti, 1 Il desiato ritorno, 2 La primavera, 3 L'asilo al pellegrino, 4 Il pastore svizzero, 5 La serenata del marinaro, 6 Il zeffiro, 7 Lamento del moribondo, 8 La zingarella spagnuola, 9 La pesca, 10 Il galop, 11 Il brindisi, 12 La caccia (Crescini and Pepoli) (Paris, 1836); La madre (G. Regaldi), 1842; Le lagrime de l'otto (A. Marsini), v, hp, 1851; La mesta tacente (D. Anselmi), 1852 (Milan, 1865); Nol sai (M. Tancredi), 1860 (Milan, n.d.); La fidanzata del bandito, 1861; Un estate a Sorrento, album (Naples, n.d.: Milan, 1865); La fidanzata del demonio (Milan, 1865); 19 romanze incl.: L'abbandonata, 1868 (pubd in *Album per F.M. Piave*, Milan, n.d.); Domando a queste fronde (Milan, n.d.); Placido zeffiretto; Il sogno di Torquato Tasso (Milan, n.d.); Tutto il dolor perdonati (pubd in Fleurs d'Italie, Paris, n.d.)

Other works incl.: A retella mia, 4 canzone napoletane, 1 La palomma, 2 La rosa, 3 Lu zucchero d'amore, 4 Lu marenaro (M. d'Arienzo) (Naples, 1849; Milan, n.d.); Su marciamo, marciamo, inno a Garibaldi (F. Barilla) (Naples, 1861); Giovanottin che di qua passate, stornello (Naples, n.d.; Milan, 1865); 4 canzone napoletane (Naples, n.d.); Luna e stelle (S. Pellico), coro, 4vv (pubd in *100 Canti popolari*,

Milan, n.d.); Di nube oscure ed adre, coro, TTB, pf (Milan, n.d.); Serenata per l'esposizione marittima (G. Milli), SAB, pf; 26 terzettos, arias, romanze on themes from operas by Mayr, Donizetti, Mercadante, Meyerbeer, Pacini, Rossini, Vacchai; various other arias, duets, terzettos

Pedagogical: [7] Esercizi di canto con aggiunti di vari [9] solfeggi (Vienna, 1829); 70 vocalizzi, v, pf (Milan, 1830); 3 pezzi di concorso, 1850–61; Melodie preparatorie al canto drammatico, v, pf, 1859 (Naples, n.d.; ed. P. Pisa, Lucca, 1991); studies, fugues, solfeggi

Mercadante, Saverio

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Mercer, Johnny [John] (Herndon)

(*b* Savannah, GA, 18 Nov 1909; *d* Los Angeles, 25 June 1976). American lyricist and composer. Mercer had no musical training but as a child he loved the songs of Victor Herbert, Irving Berlin and Jerome Kern, and wanted to be a singer. He worked his way to New York where he found work as an actor and eventually as a vocalist for the Paul Whiteman and Benny Goodman bands. Some singing assignments led to lyric writing and by 1930 his songs were heard in a number of Broadway revues, most memorably *Garrick Gaieties* (1930) and *Americana* (1932). In 1933 Mercer went to the West Coast and soon became one of Hollywood's leading lyricists, working with the composers Harold Arlen, Hoagy Carmichael and Henry Mancini, among others. Although he could not read music, he sometimes provided the melody for his songs and wrote the complete scores for a handful of films and Broadway musicals. Throughout his career he periodically returned to Broadway and provided lyrics for various shows, some of them critical successes, such as *St Louis Woman* (1946) with Arlen, but, except for *Li'l Abner* (1956) with composer Gene de Paul, most were financial failures.

In Hollywood, however, his popularity never waned, receiving the Oscar for Best Song four times: *On the Atchison, Topeka, and the Santa Fe* (1946), *In the Cool Cool Cool of the Evening* (1951), *Moon River* (1961) and *Days of Wine and Roses* (1962). He wrote scores and individual songs for many films, his last being *Robin Hood* (1973). His final stage work was the British musical *The Good Companions* (1974) with composer André Previn.

Mercer's remarkable career was distinguished by his versatility. He could write nonsense songs such as *Jeepers Creepers* or painful laments such as *Come Rain or Come Shine*. When necessary he could be blatantly commercial in his songs but he also had a talent for regional sounds, ethnic idioms and poetic, evocative character lyrics.

WORKS

(selective list)

names of composers given in parentheses

stage

dates are those of the first New York performance, unless otherwise stated

Walk With Music (H. Carmichael), 4 June 1940 [incl. Way Back in 1939 A.D.]

St Louis Woman (H. Arlen), 30 March 1946 [Come Rain or Come Shine, I had myself a true love, Any place I hang my hat is home]

Texas, Li'l Darlin' (R.E. Dolan), 25 Nov 1949 [The Big Movie Show in the Sky]

Top Banana (Mercer), 1 Nov 1951 [incl. Top Banana]

Li'l Abner (G. de Paul), 15 Nov 1956 [incl. Jubilation T. Cornpone, If I had my Druthers, Namely You]

Saratoga (Arlen), 7 Dec 1959 [incl. Love Held Lightly]

Foxy (Dolan), 16 Feb 1964

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Here Comes the Groom (H. Carmichael), 1951 [incl. In the Cool Cool Cool of the Evening]; Dangerous When Wet (A. Schwartz), 1953 [incl. I got out of bed on right side]; Seven Brides for Seven Brothers (G. de Paul), 1954 [incl. Wonderful Day]; Daddy Long Legs (Mercer), 1955 [Something's gotta give]; Li'l Abner (de Paul) 1959 [incl. Namely You, The country's in the very best of hands]; Breakfast at Tiffany's (H. Mancini), 1961 [Moon River]; Days of Wine and Roses (Mancini), 1962 [Days of Wine and Roses]; Charade (Mancini), 1963 [Charade]; The Great Race (Mancini), 1965 [The Sweetheart Tree]; Darling Lili (Mancini), 1970 [incl. Whistling Away the Dark]

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THOMAS S. HISCHAK

Mercer, Mabel

(*b* Burton upon Trent, 3 Feb 1900; *d* Pittsfield, MA, 20 April 1984). English popular singer, naturalized American. She was the daughter of a black American, who died before she was born, and a white English music-hall singer and actress. At the age of 14 she formed a family act with her mother and two cousins. During World War I she joined a black touring show called Coloured Society, later becoming its conductor and music director, and after the war she went to Europe and toured as a dancer and singer. She spent several years in Paris at Bricktop's cabaret, where she introduced the practice (later customary in nightclubs) of singing from a seated position. From this time onwards she was something of a cult figure, greatly admired not only by her audiences but by other singers in every field. In 1938 Mercer went to New York (she became an American citizen in 1952). She was engaged first at Le Ruban Bleu, then at Tony's on 52nd Street; she also sang at the Byline and at the St Regis Hotel. Her voice, originally soprano, became more limited in range as she grew older. She was always more a diseuse than a singer, and her ability to convey the emotional sense of a song influenced many other performers, notably Frank Sinatra, Billie Holiday, Peggy Lee and Tony Bennett. Composers such as Cole Porter, Bart Howard, Cy Coleman and Alec Wilder were also inspired by her interpretive skills; many of their songs were made popular by other singers who had fallen under the influence of Mercer's performances.

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Merceur, Jean.

See Mercure, Jean.

Merchant.

See Marchant.

Mercher, Matthias.

See Mercker, Matthias.

Merchi [Melchy, Merchy, Merci], Joseph Bernard

(*b* Naples, *c*1730; *d* Paris, 22 May 1793). Italian instrumentalist and composer, active in France. He is often confused with his brother Giacomo ('di Brescia') since almost all their published works simply have the name 'Merchi'. The earliest documented reference to the brothers is from Rennes in France on 25 May 1751. Described as 'brothers from Venice, musicians of the chamber of his majesty the King of Sardinia' (Paolini) they played the mandolin, lute, 'calissonciny' and theorbo. They also performed that year in Dijon. Five concerts on the colascione, mandolin and cello in Frankfurt were announced for August and September 1752, one with the violinist Carlo Tessarini, while the *Mercure de France* noted a performance by the Merchi brothers of a 'concerto of their composition on the calsoncini' at the Concert Spirituel in Paris on 31 May 1753. They also gave concerts in London. After 1760 it seems that only one Merchi brother (possibly Joseph Bernard) remained in Paris; contemporary comments suggest he had a high reputation as a composer and as a teacher of the guitar, mandolin and violin.

A *privilège générale* to publish their own vocal and instrumental music was granted to the Merchis in 1755, 1766, 1771 and 1777, and each year from about 1760 to about 1780 one or two books for guitar were published in Paris; the titles of opp.3 and 4 still bear the first name Giacomo. As publishers the Merchi brothers contributed to the wide variety of music published in Paris before the Revolution, including newly-composed songs and works for guitar, mandolin and violin as well as compositions by Albanese, Gluck, Grétry, Monsigny, Philidor and Piccinni. Some works, including pieces for the English guitar, were also published in London. The brother remaining in Paris published two guitar methods: *Le guide des écoliers de guitarre* op.7 (*c*1761) and *Traité des agréments* op.35 (1777), a supplement to the earlier work.

As adherents to the Enlightenment the Merchi brothers endeavoured to provide guitarists with new repertory of a higher quality than before and to continue to develop the instrument. Vocal accompaniments in their works have melodic accompanying parts to complement simple arpeggios. In the guitar duos both parts are of equal importance and there is some surprising harmonic phrasing. Merchi publications up until op.6 employed a parallel system of tablature and staff notation for the guitar part, as in the music of Corrette and Genty, but after op.7 tablature was abandoned. The use of double strings, advocated in op.7, gave way to the use of single strings for the sake of improved sound and timbre in op.35. Some of J.-J. Rousseau's ideas are included in op.35, and some of his music in op.36. The *Mercure de France* in 1770 also described the Paris Merchi as an advocate of a newly-invented method of adjusting the frets in mandolins and guitars. His tireless exertions made him the most important figure in his field in the pre-Revolutionary period, when the Baroque guitar was finally developing into the Classical instrument.

WORKS

published in Paris unless otherwise stated; London publications are probably by Giacomo

instrumental

op.

2	Sei duetti, 2 vn/mand (n.d.)
3	Quatro duetti, 2 gui, e 6 minuetti … con variazione, gui (n.d./*R*)
5	Sei trio, 2 vn, b (*c*1755)
9	Sei trio, 2 vn/mand, vc (n.d.)
12	Sei duetti, gui, muted vn (1764/*R*)
15	Six duo, 2 mand/vn/tr viol (1764)
16	Dodici suonate, 6 for gui, 6 for 2 gui/(gui, vn) (London, 1766)
21	Sei sonate, gui, muted vn (1769)
21	Twelve divertimentos, 2 gui/(gui, vn) (London, n.d.)
22	A Collection of the Most Favorite Italian, French & English Songs & Duets, 2 gui (London, n.d.)
28	Sei Sonate, gui, vn (n.d.)
33	Sei duetti, 2 gui/(gui, muted vn) (1775)
–	Six Lessons and Six Duets … Book First, gui and 2 gui/(gui, vn) (London, n.d.)

vocal

1	Six barcaroles italiennes, 1v, insts, bc (1755)
4	Raccolta d'ariette francesi ed italiane, 1v, gui (*c*1760/*R*)
5	Ariette et vaudevilles nouveaux, 1v, gui (1760)
15	Scelta d'arietta francesi, italiane ed inglesi, 1v, gui (London, 1766)
17	12 ariette et 4 duetti per cantare o sonare, 1v, vn/fl/hpd/gui, bc (n.d.)
–	Collection of the Most Favourite Italian, French & English Songs, gui acc. (London, n.d.)
–	A Collection of the Most Favourite Italian, French & English Songs and Duets, gui acc. (London, n.d.)

Livre[s] de guitare, opp. 6, 8, 10–11, 13–14, 16, 18–20, 22–7, 29–32, 34, 36 (1761–1780), incl. La guitarre de bonne humeur, Les soirées de Paris, Recueil d'airs avec accompagnement de guitarre

Various pieces, *CH-BEb* [Giacomo], *Bu* [Joseph Bernard], *E*; *GB-Lam*; *S-HÄ* [Giacomo]; *SK* [Giacomo]

pedagogical works

op.

7	*Le guide des écoliers de guitarre, ou Préludes aussi agréables qu'utiles … V^e livre de guitarre (c1761/R, 2/1761 as Instruction préliminaire ou Méthode courte*

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JÜRGEN LIBBERT

Merck, Daniel

(*b* Augsburg, *c*1650; *d* Augsburg, 1713). German writer on music and composer. He spent his life in his native city. He received his musical education at the Protestant Gymnasium and college of St Anna and sang in the choir in the production of a play there in 1671. His teacher was Tobias Kriegsdorfer. From about 1678 he was Kantor of the Barfüsserkirche and from 1686 an instrument teacher. In 1697 he is recorded as a city wait. In the same year, on the death of Georg Schmezer, he succeeded him as Kantor and director of music at St Anna, and he held these posts until 1712. He published *Compendium musicae instrumentalis Chelicae, das ist: kurtzer Begriff, welcher Gestalten die Instrumental-Music auf der Violin, Pratschen, Viola da Gamba, und Bass gründlich und leicht zu erlernen seye* (Augsburg, 1695). This short volume is the first German tutor for string instruments. In addition Merck is said to have composed two funeral songs and the music for the play *Cevilinda*, produced in 1702 in the Meistersinger's hall at Augsburg.

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ADOLF LAYER

Mercker [Maercker, Merkher, Mercher], Matthias

(*b* Amsterdam; *fl c*1585–1622). Dutch composer and instrumentalist. Between 1585 and 1588 he was taught by Cornelius Conradus, a pupil of Sweelinck. He was active as a cornett player in Lüneburg in about 1600, where he worked for about a year before entering the service of King Christian IV of Denmark. In 1602 he travelled to Russia as leading instrumentalist to the younger brother of Christian IV. After his return to Copenhagen in 1603 he discovered that his post had been filled by someone else and so left the country. Four years later he became organist in Franeker (the Netherlands), but by Christmas Eve 1608 had taken up a post as cornett player to Duke Ernst of Holstein, Bückeburg. Because of the duke's financial difficulties he was forced to leave in 1615, after which he almost certainly went into the service of Eberhard Otto von Münchhausen for three years, as suggested by the dedication in *Musica instrumentalis*. From 1618 to 1622 he was organist of the St Nicolas Church in Strasbourg. The last mention of his name is found in a document dated 1622 recommending his appointment as director of an instrumental ensemble at the Latin School.

Mercker seems to have been a very skilful musician and was versed both in composition and in the playing of several instruments. According to Tobias Speccerus (in the 1620 archives of the St Nicolas Church in Strasbourg), Mercker played the organ, trombone, cornett, flute and viol. His works show a thorough knowledge of musical theory and good craftsmanship; he often exploited harsh sonorities, and in the *Odae spirituales binae* made effective use of contrasting homophonic and polyphonic textures. Among his compositions instrumental dances are in the majority.

WORKS

Musica instrumentalis: Wir wünschen frölich jederman, 5vv; 3 Fugen, Pavana, a 5 (n.p., n.d.)

Fantasie seu cantiones gallicae, 4vv, accomodatae cymbalis (Frankfurt, 1604), lost

20 neue ausserlesene Padouane und Gaillard, a 5 (Helmstedt, 1609)

Matthie Merckeri belgae concentus harmonici, varii generis, instrumentis quibusuis congruentes, 2–6vv (Frankfurt, 1613), lost

Neue künstliche musicalische Fugen, Pavanen, Galliarden und Intraden, a 2–6 (Frankfurt, 1614)

Odae spirituales binae, 5vv (Strasbourg, 1619)

Paduana, 5vv, in 1607[28]; 4 Paduanas and 3 Galliards, 5vv, in 1609[30]

Christ, Gottes und Mariae Sohn, 5vv, 1599, *D-Bsb*

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41 sacred pieces, formerly Breslau, lost, doubtful

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<div align="right">F.J. DE HEN/JOACHIM KREMER</div>

Mercure, Jean [John]

(*b c*1600; *d* before 1661). French lutenist and composer. He was probably unrelated to Mercure d'Orléans. According to Mary Burwell's teacher he was long resident in England. His name first appears in December 1641 in a warrant admitting him 'as a musician to his Majesty for the lutes and voices in ordinary, in the place of Robert Dowland', and payments continued up to the end of March 1642, but he may have been living in England for some time before this. He probably left England at the outbreak of the Civil War in 1642. By 1646 he was in Paris, where he gave John Evelyn lute lessons in 1647. In English court records for 1660 he is mentioned as deceased. His works are all in D minor tuning or in his own *ton Mercoeur*, so must date from the 1640s and 50s. They have originality and charm, and keyboard versions, probably not made by him, preserve the lute's wispy texture and *brisé* repeated notes, features taken over in original English keyboard works of this time.

WORKS

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Doubful: arrs. of 3 of the lute pieces, kbd, *Lbl*, *Llp*, *Och*, *US-NYp*; 5 pieces, kbd, *GB-Lbl*, *Llp*, *Och*, *S-Sk*, *US-NYp*; arrs. of 3 of the lute pieces, 2 vn, bc, 1658[4]; piece, 2 vn, bc, 1658[4]

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<div align="right">DAVID LEDBETTER</div>

Mercure, Pierre

(*b* Montreal, 21 Feb 1927; *d* Avallon, 29 Jan 1966). Canadian composer. He studied theory, composition (with Champagne) and several instruments

at the Quebec Conservatory with the intention of becoming a conductor. However, he quickly showed considerable creative gifts in various incidental scores, a few songs, the orchestral pieces *Kaléidoscope* (1947–8) and *Pantomime* (1948), and in three ballet scores written for Françoise Sullivan. These initiated a constant preoccupation with the fusion and integration of different art forms; among his associates were a group of painters, writers, actors and dancers centred on Paul-Emile Borduas, an artist whose manifesto *Refus global* (1948) indicted conservative middle-class society and called for the liberation of creative man.

In the autumn of 1949 Mercure travelled to Europe and joined Boulanger's class in Paris. His interests, however, were increasingly in new music, and he stayed with his teacher for only a few months before leaving to work assiduously with Gabriel Charpentier, Jocelyne Binet and Clermont Pépin on improvisation, superimposed forms and collective composition. At the same time he studied orchestration with Hoérée and conducting with Fournet. His choral work *Ils ont détruit la ville* (1950), later incorporated as one of the movements of *Cantate pour une joie*, won first prize in a CBC International Service competition.

After a year's absence Mercure returned to his post as bassoonist in the Montreal SO (1947–52); later he also played at the Théâtre des Variétés Lyriques (1951). He studied with Dallapiccola at Tanglewood in 1951 and there discovered the principles of 12-note serialism, a technique that he almost immediately rejected. Instead he went on to develop his poetic manner, hesitantly but surely, in more Charpentier settings, the *Divertissement* for strings (1957) and *Triptyque* for orchestra (1959). Throughout this early period (1948–59) he looked for new sonorities. Failing to find them, he turned to a spontaneous lyrical expression in traditional forms, influenced by Stravinsky, Milhaud and Honegger, as well as popular American music and jazz (several of his themes are from Glenn Miller numbers). In these works rhythms are explicit and the orchestration shimmers. All this while Mercure continued his association with artists in other media, particularly while working in the music department of the CBC French television network (1952–66). The first Canadian producer of music on television, his programmes included performances of *Oedipus rex*, *Jeanne d'Arc au bûcher* and *Wozzeck*.

After this period Mercure was impelled by a desire to align himself with the most modern forms of art. He spent the years 1959–62 seeking a new language in electronic music, stimulated by his contacts with Pierre Schaeffer and the Groupe de Recherches Musicales. The works he produced include *Répercussions*, *Structures métalliques*, *Incandescence* and *Improvisation*, most of them involving dance and/or film. He also organized the Semaine Internationale de Musique Actuelle (1961) in Montreal, presenting music by Cage, Stockhausen, Wolff, Xenakis and others. This single festival, which he had intended be the first of an annual series, prepared the way for the Société de Musique Contemporaine du Québec, founded in 1966 for the promotion of new music.

Mercure returned to Europe in the summer of 1962 to familiarize himself with new developments in electronic and other music in Paris, Darmstadt and Dartington. He then undertook a cantata for radio, *Psaume pour abri*

(1963), the first of three works combining electronic and live material, in this case synthetic sounds, transformed sounds from three brass quintets and four string quartets, singing and speaking choruses, a reciter and seven instrumentalists. The work is a 'cry against barbarism, atrocity, absurdity' in seven parts, of which the last three are varied versions of the first three, the whole moving away from and back to the human element. Following this, in *Tétrachromie* for instruments and electronic sounds (1963), Mercure produced a work on the four seasons and the four ages of man, symbolically represented by the colours green, yellow, red and white. It was commissioned by the Compagnie des Grands Ballets Canadiens for the inaugural festival at the Place des Arts, but the performance did not take place because of a labour dispute. *Lignes et points* for orchestra (1963–4) has links with both of the preceding works; indeed, the same melodic cells of three, four or five notes occur in all three. The piece, a set of variations on a theme, attempts to reproduce electronic sounds in the orchestra.

Two film scores for Jacques Giraldeau, *Formes 64* and *Elément III*, were Mercure's last works, though the latter generated a by-product in H_2O *per Severino* (1965), a sequence of eight serial improvisations for flutes and/or clarinets sparked by Severino Gazzelloni's recording of music for the film. Before he was tragically killed in a car accident, Mercure prepared a television production for the CBC of Schafer's opera *Loving*, the performance of which, a few days after his death, made an entirely appropriate tribute.

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(selective list)

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Improvisation (F. Riopelle), prep pf on tape, 1961, Montreal, Studio Françoise Riopelle, Dec 1961
Incandescence (Riopelle), tapes, 1961, Montreal, Comédie Canadienne, 6 Aug 1961
Structures métalliques I (Riopelle), metal sculptures, tapes, 1961, Montreal, L'Egrégore, 6 June 1961
Structures métalliques II (Riopelle), metal sculptures, tapes, 1961, Montreal, Comédie Canadienne, 6 Aug 1961
Manipulations (J. Renaud), tapes, 1963, Quebec, L'Estoc, 8 May 1964
Tétrachromie, cl, b cl, sax, perc, tape, 1963
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other works

Inst: Kaléidoscope, orch, 1947–8 [arr. small orch, 1949]; Pantomime, orch, 1948 [arr. 14/18 wind, perc, 1949]; Pantomime, vc, pf, 1949; Divertissement, str qt, str orch, 1957, rev. 1958; Triptyque, orch, 1959; Lignes et points, orch, 1963–4;

Elément III (film score, J. Giraldeau), fl, 1965; H_2O per Severino, 4–10 fl and/or cl, 1965

Vocal: Colloque (P. Valéry), 1v, pf, 1948; Cantate pour une joie (G. Charpentier), S, chorus, orch, 1955; Dissidence (Charpentier), S/T, pf, 1955; Psaume pour abri (F. Ouellette), spkr, choruses, 7 insts, tapes, 1963

Tape: Jeu de hockey, 1961; Répercussions, Jap. bell sounds, 1961; Structures métalliques III, 1962, unfinished; Formes 64 (La forme des choses) (film score, Giraldeau), brass qnt, tape, 1965 ; see also Ballets

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LYSE RICHER/MARIE-THÉRÈSE LEFEBVRE

Mercure d'Orléans

(*fl c*1590–*c*1619). French lutenist and composer. He was probably unrelated to Jean Mercure. His name may be a pseudonym, or he may have been a musician in the service of Philippe-Emmanuel de Lorraine, Duke of Mercoeur (*d* Nuremberg, 1602). 24 lute pieces by him are known, in two printed sources (RISM 1603[15], 1615[24]), and in 17 manuscript sources from the German lands dating from between 1603 and 1619 (ed. M. Rollin and J.-M. Vaccaro, Paris, 1977; for further information on sources see Goy, Meyer and Rollin). The pieces are all in *vieil ton* and represent a rather ordinary cross-section of lute music of the period 1590–1615, though *Auff die Schlacht vor Pavia* is a remarkable and technically demanding battle piece.

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DAVID LEDBETTER

Mercurio, Vecchio.

Copyist of *GB-Lbl* Add.30342, a companion manuscript to that copied by Jacques Cellier.

Mercury (i).

Ancient Roman god, possibly identifiable to some extent with the Greek god Hermes.

Mercury (ii).

American record company. Established in New York in 1945 as a division of the Mercury Radio and Television Corporation, it has recorded classical music, jazz, popular music, rhythm and blues, country music and the folk revival. In 1948 Mercury acquired the catalogue of the Keynote company. The company maintained a modest level of activity in classical music, establishing the Living Presence series, which issues recordings made between 1950 and 1968. Prominent in this series were recordings by the Chicago SO, with Rafael Kubelík conducting; the Minneapolis SO and London SO, both conducted by Antal Dorati; several Eastman ensembles, under Howard Hanson and Frederick Fennell; the Detroit SO, with Paul Paray; the Hallé Orchestra under Sir John Barbirolli; Marcel Dupré; and Janos Starker.

A new subsidiary label, EmArcy (an acronym for Mercury Record Corporation), devoted to jazz, began issues in 1954 and included sessions by Clifford Brown and Max Roach, Sarah Vaughan and Dinah Washington; activities declined from 1958 onwards. Other jazz recordings were released on the Mercury label. In the 1950s the National label was acquired from Savoy. Mercury was bought by Philips in 1961, and its recordings were issued on various labels: Fontana and Philips, the short-lived Limelight label (jazz), Blue Rock (rock), Cumberland (country music and the folk revival) and Smash (pop). Affiliations were made with the Platters, who began their career on the parent label in 1955, and Jerry Lee Lewis and James Brown, who recorded for Smash. By the 1970s Mercury had been acquired by Polydor, and much of its jazz catalogue was reissued on Trip. Ownership of the repertory was later transferred to Polygram, and reissues of EmArcy albums appeared in the mid-1980s.

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BARRY KERNFELD

Mercy, Luis [Lewis]

(*fl* 1708–51). English composer and recorder player, presumably of French birth. On 26 July 1708 he played in a concert at Epsom, 'being the second time of his performance in public, since his arrival in England'. In 1716 he played two 'entertainments' in the interval of a play at the Lincoln's Inn Fields Theatre, London. By 1718, when Walsh and Hare published his op.1, he was in the service of James Brydges, Earl of Caernarvon (and soon to become Duke of Chandos) at Cannons, Middlesex. The sonatas

are dedicated to Brydges, 'under whose roof they were composed'. In February 1719 he played 'a concerto and solo' for the recorder in a concert at Hickford's Room. A month later, he had left Brydges' service and what he then did for a living is unknown. On 18 July 1730, while living in the parish of St Paul's, Covent Garden, he married Anne Hampshire at St Vedast-alias-Foster. From 1733 to 1737 he lived in Orange Court, Castle Street.

In the preface to his op.1 recorder sonatas, Mercy defended the instrument against the encroachments of the violin (not the flute, as one would expect), praising the recorder's technical capability, clean passagework, ability (though soft) to make itself heard in a 20-strong ensemble, and good intonation even on high notes. According to Hawkins, Mercy was involved in the proposal by Thomas Stanesby (ii) to make the tenor, not the treble, the standard size of recorder, but Stanesby's prospectus (1732) makes no mention of him. Hawkins also reports (in two accounts) that around 1735 Mercy published 'twelve Solos, the first six whereof are said to be for the Traverse-flute, Violin, or English Flute [recorder], according to Mr. Stanesby's new system' or 'six solos for the [recorder], three whereof are said to be accommodated to Mr. Stanesby's new system'; no such sonatas are extant.

The last notice of Mercy as a performer is for his benefit concert on 1 April 1735 at York Buildings, when he played some of his own compositions. Around the same time he published a set of six sonatas for bassoon or violoncello, and about ten years later a set of six flute sonatas (both designated op.3) under his own auspices. It seems likely that the decline of the recorder had forced him to take up other woodwind instruments. He is last heard of in a letter of 13 August 1751 from Lady Caroline Brydges (James's granddaughter) concerning her visit to the Long Room at Bristol. 'The master of ceremonies … is one Mercie, formerly a hautboy in my grandfather's band of music. He scraped acquaintance with me, to my great astonishment, and [I] was more amazed when I found all … he had … was by knowing my grandfather before I was born'.

Hawkins's claim that Mercy's recorder sonatas 'are among the best compositions for that instrument extant' is not borne out in practice. Although Mercy had some good ideas and an interest in rhythmic variety, the sonatas are gauche and repetitive. His bassoon sonatas represent a considerable advance in compositional technique: the awkwardness is smoothed out into a pleasing and balanced series of phrases of considerable rhythmic imagination.

WORKS

6 Solos, rec, bc, op.1 (London, 1718, 2/*c*1730)
6 Solos, rec, bc, op.2 (London, *c*1720, 2/*c*1730)
VI sonate, bn/vc, bc, op.3 (London, *c*1735)
VI sonate, fl, bc, op.3 (London, *c*1745)

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DAVID LASOCKI

Mercy-Argenteau [née Caraman-Chimay], (Marie Clotilde Elisabeth) Louise [Louisa] (de Riquet), Comtesse de

(*b* ?Belgium, 1837; *d* St Petersburg, 27 Oct/8 Nov 1890). Belgian pianist, music organizer and writer on music. She was brought up in Belgium, and as a child developed remarkable ability at the piano. In 1860 she married Eugène, Comte de Mercy-Argenteau. Through moving in Parisian society, she met Liszt in 1861 and also became the devoted intimate confidante of Louis Napoléon. After the fall of the Second Empire she retired to her estate in Belgium. The countess's fascination with Russian music began in 1882, her eventual favourite being César Cui. Through print and performance she dedicated the last seven years of her life almost exclusively to propagandizing Russian music. In 1885 she organized and performed in the 'Russian concerts', which helped to popularize symphonic works of Russian composers in Belgium, and she was instrumental in mounting Cui's *A Prisoner in the Caucasus* in Liège the following year. Her devotion to Russian music earned her the friendship of such figures as Borodin, Balakirev, Cui, Repin and Lyudmila Shestakova, as well as honorary membership in the Russian Music Society in 1888. Having learnt Russian, she made translations of several Russian operas and songs (including Rimsky-Korsakov's *The Maid of Pskov* and *The Snow Maiden*, operas by Cui and selections from *Prince Igor*). She published an 'esquisse critique' of Cui (Paris, 1888); other critical writings appeared in *Le ménestrel* and *Le guide musical*. Her reminiscences were published as *The Last Love of an Emperor: Reminiscences of the Countess Louise de Mercy-Argenteau, née Princess de Caraman-Chimay* (ed. 'C.L.-W.', London, 1916).

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LYLE NEFF

Méreaux.

French family of musicians.

DAVID CHARLTON

Méreaux

(1) Nicolas-Jean Le Froid de Méreaux

(*b* Paris, 1745; *d* Paris, 1797). Organist and composer. He was educated in Paris by various French and Italian musicians. By 1767 he was organist at St Sauveur, Paris, and he was later organist of the Petits Augustins and of the royal chapel. He was unusual in his social context for working so consistently in both sacred and secular *milieux*. In a series of works composed between the ages of 27 and 32 for the *opéra comique* players and for the Concert Spirituel, he achieved particular recognition for the oratorio *Samson*. This was given four times, attracting listeners who found it both noble and picturesque. *Samson* and the oratorio *Esther* placed emphasis on choral writing, while *La Résurrection* contained more soloistic writing and was the 'only Parisian oratorio of the period dealing with the life of Christ apart from the Christmas story' (Foster); the figure of Christ does not appear, and the story is told by observers. A letter by Méreaux, describing the current state of church music in France, was published by his friend Martin Gerbert in *De cantu et musica sacra* (1774).

Méreaux's publicly performed *opéras comiques* were not very successful. D'Origny detected dramatic shortcomings in the music for *Le retour de tendresse*, but *Laurette* had an early flurry of enthusiasm. The libretto of *Alexandre aux Indes* was criticized for overzealous limitation of love interest, and the music was deemed derivative. It certainly echoes the gestures of Gluck, but remains lyrical; there is extensive use of the clarinet, and brief use of an Indian cymbal ('Ind. cimbale') and a 'Gros tambour' in Act 1. *Oedipe et Jocaste* (known under various titles) was well received and contains music of great vigour, especially the D minor trio for Jocasta, Oedipus and Phorbas in Act 2. Méreaux wrote parts for the new ceremonial Revolution instruments (tuba curva and buccin), but they were not copied for use by the Opéra staff.

WORKS

operas

performed in Paris unless otherwise stated

La meunière enrichie, ou Le gascon puni (oc, 2, P.L. Moline), private perf., ?Paris, 1767

La ressource comique, ou La pièce à deux acteurs (cmda, 1, L. Anseaume, after C.F. Panard: *L'armoire*), PCI (Bourgogne), 22 Aug 1772 (Paris, 1773)

La rencontre imprévue (compliment de rentrée, Anseaume), PCI (Bourgogne), 11 April 1774

Le retour de tendresse (cmda, 1, Anseaume, after La Ribadière: *La réconciliation*

villageoise), PCI (Bourgogne), 1 Oct 1774 (Paris, 1774)

Le duel comique (opéra bouffon, 2, Moline [parody of Paisiello: Il duello]), PCI (Bourgogne), 16 Sept 1776

Laurette (oc, 1, Danzel de Malzéville, after J.F. Marmontel), PCI (Bourgogne), 23 July 1777 (Paris, 1777)

La réduction de Paris par Henri IV (opéra, C.L. Ducrest), private theatre of Mme de Montesson, 1781

Alexandre aux Indes (opéra, 3, E. Morel de Chédeville), Opéra, 26 Aug 1783 (Paris, *c*1784)

Dormenon et Beauval, on Le fils corrigé (cmda, 2), PCI (Favart), 15 Sept 1787

Grisélide, ou La vertu à l'épreuve (comédie-héroïque, 3, P.J.B.C. Desforges), PCI (Favart), 8 Jan 1791, *F-Pc*

Oedipe et Jocaste [Oedipe à Thèbes] (tragédie lyrique, 3, P.A. Duprat de la Touloubre), Opéra, 30 Dec 1791, *Pn*, *Po*

Fabius (tragédie lyrique, 3, M.J.D.M. Barouillet), Opéra, 9 Aug 1793, *Pc*, *Po*

Unperf.: Les Thermopyles, *Pc*; Scipion à Carthage, 1795–6 (3, J. Lacombe) [listed in *FétisB*]

other vocal

Aline reine de Golconde (cant.) (Paris, 1767); Ariettes de la feste donnés à Monsieur de La Garde (Paris, 1770); Motet, 1v, 1773; Motet, 3vv, 1773; Samson (orat, after Voltaire), 1774, *Po*; Esther (orat, after Racine), 1775, *Po*; Laudate Dominum, motet, 1775; La Résurrection (orat, P.-L. Moline), 1780, *Pn*; Laudate pueri, motet, 1781; Ode sur la naissance du dauphin (Moline), 1781; TeD, 1789; Cantique française, 1789

Romances and airs, 1v, pf/gui

Méreaux

(2) Jean-Nicolas Le Froid de Méreaux

(*b* Paris, 22 June 1767; *d* Paris, 6 Feb 1838). Organist, pianist, teacher and composer, son of (1) Nicolas-Jean Le Froid de Méreaux. He was taught music by his father and, although remaining a Roman Catholic, became organist of the Protestant church of St Louis-du-Louvre in 1791. He remained in this post until 1811 when the church was demolished, and he was transferred to the Chapelle de l'Oratoire St Honoré. He produced an unofficial hymn for solo voices, choir and orchestra for Napoleon's coronation in 1804, and published flute sonatas, piano sonatas and piano fantasias. In 1828 he edited a French psalter, *Les pseaumes de David mis en vers français*.

Méreaux

(3) Jean-Amédée Le Froid de Méreaux

(*b* Paris, 17 Sept 1802; *d* Rouen, 25 April 1874). French musicologist, pianist and composer, son of (2) Jean-Nicolas Le Froid de Méreaux. He was given piano lessons by his father, but was sent to university to pursue a legal career. Instead, he took lessons from Reicha in counterpoint and concentrated on becoming a pianist and composer for the piano. After 1830 he travelled in France and went to London in 1832–3, giving concerts and teaching. In 1835 he settled in Rouen, where he combined teaching with the publishing of music and musical articles. Curiosity about music of the past led him to mount 'historical concerts' in Rouen in 1842 and in Paris

the following year; later he confessed that his performances on these occasions of early keyboard music were insufficiently based on precise knowledge, especially of the interpretation of ornaments. Contact with early music had awakened an intellectual interest, however, which was later to prove fruitful in the longer term.

Permanent reminders of his keyboard teaching appeared in 1855 with the 60 *Grandes études pour piano*. These were officially adopted by the Paris Conservatoire, and the fact advertised. Three years later Méreaux was elected to the Académie Impériale of Rouen. As a pianist he continued to appear occasionally in Paris; in 1855 (according to *FétisB*) he gave with a pupil the first performance in Paris of Mozart's double piano concerto k365/316*a*.

The double talent of composer and musicologist recognized by Comettant in his obituary was most completely realized in Méreaux's *Les clavecinistes de 1637 à 1790* (1864–7), an edition of a large collection of keyboard music, with full introductory essays on the composers, the problems of their keyboard music and early instruments. The earliest composers dealt with are Frescobaldi, Chambonnières, Purcell, the Couperins and the Bach family; the emphasis is on the 18th century, and a sonata by Steibelt was considered historically justified for inclusion. The editorial outlook was, however, a scholarly one: 'It is necessary to study the theory and meaning of ornaments in order to discover the composer's intentions'. Accordingly, comparative tables of explanation are given and in the music itself the ornaments are all written out in modern notation. This, and the many dynamic markings, make Méreaux's edition seem clumsy. But the importance of the collection was recognized at the time, and it is valuable in the history of 19th-century musicology. Méreaux's compositions for piano appear unoriginal; they are predominantly influenced by Chopin and at times approach salon music. The trio, quartet and second mass represent a late, more ambitious flowering.

WORKS

(selective list)

most published in Paris, no date

vocal

Messe solenelle, 4vv, orch, Rouen, *c*1852
Second mass, 4vv, orch, 1866
2 cants., 2 idylls, male vv; romances

orchestral and chamber

Grand concerto symphonique, pf, orch
2 duets, pf, vc
6 cantilènes concertantes en duo, op.64 (1856)
10 mélodies, v, pf (1868)
Grand trio, pf, vn, vc, op.102, 1873
String Quartet, op.121 (1877)
Hymne du matin, vn, pf/org, op.104 (1876)
Hymne de la nuit, vc, pf, op.105 (1876)

piano

Grandes études pour piano en 60 caprices (1855)

Ballade, op.60; Addio, elegy, op.71; Boléro, op.72; Inquiétude

Au bord de la mer, barcarolle; Une chanson d'autrefois, arabesque

Le départ des pèlerins; Souvenir de la Bastide

Variation sets

Many transcrs. for pf and for chbr ensembles of operatic and chbr works by Handel, Mozart, Beethoven and others; vs of Berlioz's L'enfance du Christ (1855), collab. J. Ritter

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Biographies musicales: Labarre, De Beriot, Moschele, Stamaty (Rouen, n.d.)

Esquisse de l'histoire du chant en France (Rouen, n.d.)

Articles in *Moniteur universel* and *Journal de Rouen*, many collected in *Variétés littéraires et musicales* (Paris, 1878)

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GerberL

PierreH

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Meredith, John (Stanley)

(*b* Holbrook, NSW, 17 Jan 1920). Australian folksong collector, folklorist and oral historian. In Sydney he came into contact with other enthusiasts for the collection and performance of Australian traditional bush songs and verse, and in 1954 he formed the original Bushwhackers band, in which he played the button accordion, as a means of ensuring performance of many of the songs and dance tunes he had collected. Also in 1954 he met Sally Sloane, with whom he established regular recording sessions; between 1954 and 1958 he recorded over 150 items from this one singer. From this period his collecting and recording activities became geographically wider in scope and more thorough. The culmination of this work was *Folk Songs of Australia*, i (1967), which remains significant for its wealth and variety of material, as well as for the information it offers on each song's performers

and social contexts. A heart attack in 1962 prevented his collecting in the field for 18 years, but during this period he continued to study and write on aspects of Australian folk music, folklore and social history. He returned to the field in 1980 and began work on collecting material for *Folk Songs of Australia*, ii (1987). Australia's leading and most significant collector of traditional songs and dance tunes, Meredith's interest in Australian folk music and folklore is also reflected in his compositions, which include two ballad operas (*The Wild Colonial Boy* and *How Many Miles from Gundagai?*), and documentary films he has made of performers of traditional Australian music.

WRITINGS

The Wild Colonial Boy: the Life and Times of Jack Donahoe (Ascot Vale, 1960)
The Coo-Ee March (Dubbo, 1981, 2/1986)
The Donahoe Ballads (Ascot Vale, 1982)
Duke of the Outback: the Adventures of 'a Shearer named Tritton' (Ascot Vale, 1983)
King of the Dance Hall (Kenthurst, NSW, 1986)
Real Folk (Canberra, 1995)

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with R. Covell and P. Brown: *Folk Songs of Australia*, ii (Sydney, 1987)

PATRICIA BROWN

Merelli, Bartolomeo

(*b* Bergamo, 1794; *d* Milan, 10 April 1879). Italian librettist and impresario. The son of the steward to a noble Bergamo family, he was intended for a career in law but attended Simon Mayr's composition class together with Donizetti, for whose earliest operas he was to write librettos. In 1812 he was arrested and charged with attempted theft, but, after a few months in gaol, was released for lack of evidence. He found work with a theatrical agent in Milan. Between then and the late 1820s his own opera agency became one of the busiest. Like Alessandro Lanari, he engaged singers and dancers on long-term contracts at fixed salaries and sought to profit by selling their services to managements, or by managing seasons himself throughout a large network of theatres, mainly in north Italian towns.

From 1829 to 1850 Merelli managed La Scala, originally in partnership with others; when Giuseppe Crivelli died during rehearsals, Merelli was responsible for the staging of *Norma* (1831). From 1836 he also managed the Kärntnertortheater, Vienna, where his partner, Carlo Balochino, was in day-to-day control. At La Scala he staged Verdi's first opera, *Oberto*, and its three successors. Verdi's story of how Merelli helped him overcome depression after the deaths of his wife and children by giving him the libretto of *Nabucco* is inaccurate in some ways but may be substantially true. Verdi, however, turned against Merelli after *Giovanna d'Arco* (1845), as did Donizetti after Viennese performances of his operas. Both complained bitterly of careless, shabby productions and cavalier treatment of their scores, and Verdi refused to let Merelli give the first performance of

any more of his works. During the 1848 revolution Merelli, openly pro-Austrian, was suspected of spying; he spent part of the 1850s in Vienna but was able to run La Scala again in 1861–3. He kept up a gentlemanly manner, spent much time and money trying to prove his own noble origins, and lived on a grand scale; but he was often regarded as shifty or dishonest. After losing much of his money he retired to the hills above Bergamo. His son Eugenio was an impresario in Venice, Vienna and Paris.

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JOHN ROSSELLI

Merengeau, René.

See Mesangeau, René.

Merengue.

A dance of Venezuela, Haiti and the Dominican Republic. It combines rural, folk and urban popular traditions. In the Dominican Republic it was originally the music of the peasantry, people who were marginalized politically, socially and economically in the country despite being a majority. In the Trujillo years, the *merengue* of Cibao was promoted as a national dance in ballroom adaptation; its status was raised to that of the folk music which most represented the country's identity, so that by the late 20th century it had become a symbol of national identity, epitomizing the creolism of Dominican culture.

Merengue may by played by *merengue orquestas* (large urban ensembles). As rural traditional *merengue típico* or *perico ripiao*, it was formerly played on stringed instruments of the guitar family but is now performed using the accordion, the *güira* or *guaya* (scraper), the *tambora* (double-headed hand drum) and sometimes the *marimba* or the *marímbola* (large lamellophone). Accompaniment can be in duple and triple metres, sometimes creating 5/8 effects. Afro-Cuban *cinquillo* and *tresillo* rhythmic figures are predominant. Early *merengue* lyrics from the mid-19th century typically concerned current events of local or national import. With a call-and-response vocal structure, often regional in subject matter, the verses of the *merengue* use typical Hispanic *copla* (quatrain) and *estribillo* (refrain) form in a European-style couple dance with African influence, involving hip and pelvis movements. Following the death of Trujillo, who while promoting *merengue* had repressed popular music's function as social commentary by forbidding song texts not supporting his regime, song texts again began to address a wide range of topics. The dance is discussed in D.P. Hernández: 'La lucha sonora: Dominican Popular Music in the Post-Trujillo Era', *LAMR*, xxii/2 (1991), 105–23.

WILLIAM GRADANTE/R

Mergot, Franciscus [Francisco de Novo Portu]

(*fl* 1560–76). Singer and composer of ?Spanish birth, active in Austria. He was known by the sobriquet 'de Novo Portu', but his surname was Mergot. He may have come from Spain, as Eitner said. In the court records of Archduke Maximilian of Austria his name first appears in 1560, when he was a court chaplain with a monthly stipend of ten guilders. When his employer became Emperor Maximilian II in 1564, he became a bass singer in the Vienna Hofkapelle at a salary of 15 guilders plus allowances. In 1576 he received an honorarium in recognition of his long and faithful service at court. After Maximilian's death on 12 October 1576 and the consequent dissolution of the court all trace of him is lost. He may be the Franciscus Portu who had a five-part madrigal included in a collection by the Milanese composer Antonio Martorello (1547[17], inc.). He was definitely the composer of two three-part motets in 1567[2] and of four motets in 1568[2] and 1568[4-5] (one five-voice motet ed. in TM, xxxiv, 1974).

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WALTER PASS

Merian, Wilhelm

(*b* Basle, 18 Sept 1889; *d* Basle, 15 Nov 1952). Swiss musicologist and critic. He studied classical philology, and then musicology with Karl Nef at the University of Basle and with Rezniček, Kretzschmar and Johannes Wolf in Berlin. In 1915 he took the doctorate with a dissertation on Hans Kotter's

organ tablature. He became a critic and later music editor (1920–51) of *Basler Nachrichten*. In 1921 he completed the *Habilitation* with a study of the keyboard music of the German colourists and was appointed lecturer at the University of Basle; he was subsequently appointed reader (1930) and full professor (1935). He was the first secretary of the IMS (1927–48) and, after having organized its first international congress in Basle in 1924, president of the Schweizerische Musikforschende Gesellschaft (1935–46); later he became an honorary member of both societies. In 1933 with Paul Sacher he founded the Schola Cantorum Basiliensis.

Merian is important for his studies of 16th-century organists, particularly those associated with Basle. In his dissertation, *Habilitationsschrift* and in several articles (e.g. those on Amerbach and Meyer) he drew on archival evidence and letters for biographical information. In *Der Tanz in den deutschen Tabulaturbüchern* (1927) he traced the development of a keyboard style through the intabulation practices of the 16th century.

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Hermann Suter (Basle, 1936)

EDITIONS

Oeuvres religieuses de XVIme siècle/Geistliche Werke des XVI. Jahrhunderts, Oeuvres musicales de compositeurs suisses des XVIe, XVIIe et XVIIIe siècles/Musikalische Werke schweizerische Komponisten des XVI., XVII. und XVIII. Jahrhunderts, i (Geneva, 1927)

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K. Jeppesen: 'Wilhelm Merian in Memoriam', *AcM*, xxiv (1952), 220 only

W. Nef: 'Wilhelm Merian zum Gedächtnis', *Mf*, vi (1953), 143–5

M.E.C. BARTLET/DOROTHEA BAUMANN

Méric-Lalande [née Lamiraux-Lalande], Henriette (Clémentine)

(*b* Dunkirk, 4 April 1799; *d* Chantilly, 7 Sept 1867). French soprano. She sang in French provincial towns from 1814 to 1822, when she joined the Théâtre du Gymnase-Dramatique in Paris, taking lessons with the younger García before making her appearance on 3 April 1823 in a pasticcio by Castil-Blaze. She then went to Italy, studying further in Milan and singing in the première of Meyerbeer's *Il crociato in Egitto* (1824, Venice); she also created four Bellini roles: Bianca (*Bianca e Gernando*; 1826, Naples), Imogene (*Il pirata*; 1827, Milan), Alaide (*La straniera*; 1829, Milan) and the title role in *Zaira* (1829, Parma). Her London début was at the King's Theatre on 17 April 1830 in *Il pirata* but, according to Chorley, her voice was past its best. Later that year she appeared at the Théâtre Italien, and in 1831 she again sang in London and Paris, where she was admired as Semiramide. She continued to sing in Italy and Spain, but retired shortly after creating the title role in *Lucrezia Borgia* (1833, Milan). In her prime she was a brilliant dramatic singer, with a fine technique and a powerful stage presence.

Mericocke, Thomas

(*fl c*1535–65). English composer. A five-part In Nomine attributed to him is in *GB-Ob* Mus.Sch.C.212–16; in style it is not dissimilar from those in the same manuscript by Tye; both composers may well have been of the same generation, since Mericocke is known to have been a lay vicar of St Paul's Cathedral, London, from 1535 to 1537. Mericocke was probably also the composer of the English settings of *Te Deum*, *Magnificat* and *Nunc dimittis* attributed simply to 'Merricock', of which a single (alto) part survives in *Lbl* Add.29289. Although, like the manuscript in *Ob*, this partbook dates from the early 17th century, the texts set are not later than 1552.

In *Lbl* R.M.24.d.2 there is a three-part setting, attributed to 'mr. moorecocke', of *Gloria, laus et honor*, the hymn sung in the Use of Salisbury during the procession before Mass on Palm Sunday. In this case, however, a more plausible candidate for identification with the composer would be Robert Morecock.

ROGER BOWERS

Merighi [Merichi, Merigi], Antonia Margherita [Teresa]

(*b* Bologna; *fl* 1711–40; *d* by 1764). Italian contralto. For a long time she was in the service of the Dowager Grand Duchess Violante Beatrice of Tuscany. In 1711 she sang Selvaggio in Floriano Arresti's *L'enigma disciolto* in Lugo. She sang in several operas at Florence (1714–16) and regularly in Venetian theatres (1717–21, 1724–6, 1732–3), appearing in 19 operas, the first of them Vivaldi's *Tieteberga*. In 1718 she was in Vivaldi's *Armida al campo d'Egitto* at Mantua. She had a great success in Bologna in Gasparini's *Sesostri* (1719), and sang in at least 19 operas in Naples (1721–4, 1728–9), often in male roles, in Parma and Florence in 1725, Turin in 1726 and Bologna again in 1727. In 1729 Handel engaged her at a high salary for London, where she was advertised as 'a Woman of a very fine Presence, an excellent Actress, and a very good Singer – A Counter Tenor', and remained for two seasons. She created Matilda in *Lotario* (her début in December 1729), Rosmira in *Partenope* and Erissena in *Poro*, and was also heard in *Giulio Cesare*, *Tolomeo*, *Scipione*, *Rinaldo* and probably *Rodelinda*, often in soprano parts adapted for her. That she stood high in Handel's favour is clear from the size and quality of all his parts for her. Rolli paid tribute to her intelligence and acting skill in *Lotario*; Mrs Pendarves wrote that 'her voice is not extraordinarily good or bad … she sings easily and agreeably'. Burney dismissed her, quite wrongly, as 'a singer of the second or third class'.

Merighi was singing in Florence in 1731–2 and Modena in 1735. She returned to London in 1736 for the unsuccessful final season of the Opera of the Nobility and sang at the King's Theatre in operas by Hasse, Riccardo Broschi, Pescetti, Veracini and Duni. The following season she appeared in pasticcios, further operas by Pescetti and Veracini, and in Handel's *Faramondo* and *Serse* as the original Gernando and Amastris. By then she had declined and her compass had narrowed: from *a* to *f'* in her earlier Handel parts to no more than *c'* to *d''* in *Serse*. She is last heard of in two operas during Carnival 1740 at Munich. She married the tenor Carlo Carlani (1716–76), but was dead by 1764, when he remarried. (*SartoriL*)

WINTON DEAN

Merikanto, Aarre

(*b* Helsinki, 29 June 1893; *d* Helsinki, 29 Sept 1958). Finnish composer and teacher, the son of composer and organist Oskar Merikanto. He studied composition at the Helsinki Music Institute (the Sibelius Academy from 1939) with Melartin, completing his studies at the Leipzig Conservatory with Reger (1912–14) and at the Moscow Conservatory with Vasilenko (1915–16). Merikanto taught theory and analysis at the Sibelius Academy in Helsinki between 1936 and 1951, and was then appointed professor of composition. Most Finnish composers born between the world wars were students of his, and his influence was strongly felt.

His background was unusual: because his father was a celebrated organist and composer of songs, he received musical training at home from a young age, and wrote his first compositions during his teenage years. His one-act opera *Helena*, later destroyed, was performed in 1912. In Leipzig Merikanto furthered his studies in counterpoint; in Moscow he heard Skryabin's music and was greatly influenced by its harmony and tone colours. His own musical language possessed initially a strong attachment to modernism, and was also coloured by chromatic polyphony, Russian mysticism and the rhythms of Finnish folk dance. His output divides sharply into three stylistic periods: modernist (1921–33), national Romantic (1934–50) and finally a synthesis of both (1951–8).

Artistically the most significant period in his life was surely the 1920s, when he produced many notable works and even gained some international success. His style of this time, a blend of late Romantic, Impressionist and Expressionist elements, with a greater rhythmic complexity and harmonic chromaticism than the Sibelian music of the time, nevertheless met with bewilderment in Finland, and his music was largely passed over in silences: Merikanto's contemporaries were working in strictly tonal idioms, and his Central European modernist style was distinctly unusual in Finland at that time. Some works of this period began to be appreciated and performed only in the late 1950s and 60s.

The most significant work of the 1920s is the opera *Juha* (1922), which received its première in a concert version only in 1958, after the composer's death. Its performance at the Finnish Opera in the 1920s was blocked by a number of factors, behind which lay personal disagreements and also a general aversion to Merikanto's style. The main problem, however, was that the orchestra was not capable of performing the work. *Juha* – a successful blend of atonal, Expressionistic textures and stylistic quotations from folk dance – is now widely regarded as the best Finnish opera. Its libretto is based on a novel by Juhani Aho and tells of a three-cornered drama in which Finnish culture, represented by Juha and his wife Marja, meets the more easterly culture of Shemeikka, a pedlar of Archangel Karelia. The dance episode in Act II skilfully demonstrates the influence of folk music, which Merikanto made use of from the 1930s onwards. Among other notable works of the 1920s are the piece which won first prize in a competition run by the Schott publishing house, the Concerto for nine instruments – the 'Schott Concerto' (1925) – and also, inspired by the concerto's success, the Konzertstück for cello and chamber orchestra, which the composer submitted to the publisher in vain. Merikanto partially or totally destroyed many of his compositions from the 1920s, and continued to do so even during the last decade of his life; their failure to be accepted still caused him bitterness. The most significant of these rejected works was the *Symphonic Study* (1928), which his pupil Paavo Heininen completed in 1981.

Merikanto radically changed his style in the mid-1930s, and *Kyllikin ryöstö* ('The Rape of Kyllikki', 1934) is the turning-point between his modernist and national Romantic periods. The reasons for the stylistic change have included the cool reception accorded to his works of the preceding decade, the general change in cultural atmosphere, and Merikanto's weariness of spirit caused by morphine dependence arising from its use in treating

stomach pains; the decline in originality of the works from this period may also be due to his addiction. In the 1940s he composed mainly small-scale functional music, but he developed a new interest in composition at the beginning of the 1950s when he was appointed professor of composition at the Sibelius Academy. At the time he produced his Third Symphony (1953) and Third Piano Concerto (1955), which differed greatly from his 1940s work in that he approached, to some extent, the stylistic features of his modernist period.

WORKS

(selective list)

Opera: Juha (3, A. Ackté, after J. Aho), 1922, broadcast concert perf., 1958; staged Lahti, 1963

Orch: Pf Conc. no.1, 1913; Lemminkäinen (sym. poem, Kalevala), op.10, 1916; Sym. no.1, 1916; Vn Conc. no.1, 1916; Sym. no.2, 1918; Vc Conc. no.1, 1919; Fantasia, 1923; Pan, sym. poem, op.28, 1924; Vn Conc. no.2, 1925; Sym. Study, 1928, partially destroyed, completed by P. Heininen; Notturno, 1929; 10 Pieces, 1930; Partita, 1931; Vn Conc. no.3, 1931, lost; 4 Pieces, 1932; Dance Suite, 1934; Kyllikin ryöstö [The Rape of Kyllikki] (Kalevala), 1934; Intrada, 1936; Pf Conc. no.2, 1937; 5 Ugrian Folk Tunes, 2 suites, 1937, 1938; Vc Conc. no.2, 1944; Sym. no.3, 1953; Vn Conc. no.4, 1954; Pf Conc. no.3, 1955; Andante, str, 1956

Vocal: Syyssonetti [Autumn Sonnet] (V.A. Kodkenniemi), S, orch, 1922; Ekho [Echo] (Koskenniemi), S, orch, 1922

Chbr: Conc. 'Schott Concerto', vn, cl, hn, 6 str, 1925; Konzertstück, vc, chbr orch, 1926; Nonetto, fl, eng hn, cl, pf, 5 str, 1926; Sextet, str, 1932

Principal publishers: Fazer, Schott

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T. **Teerisuo**: *Aare Merikannon ooppera Juha* [Aare Merikanto's opera Juha] (diss., U. of Helsinki, 1970)

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L. **Otonkoski**: *Aarre Merikanto* (Helsinki, 1997) [pubn of the Finnish Music Information Centre]

OSMO TAPIO RÄIHÄLÄ

Merikanto, (Frans) Oskar

(*b* Helsinki, 5 Aug 1868; *d* Oitti, 17 Feb 1924). Finnish composer and organist, father of Aarre Merikanto. He studied at the Leipzig Conservatory

(1887–8) and in Berlin (1890–91). His activities in church music education and in initiating professional opera performances were of great importance in the development of Finnish musical life in the early 20th century; he also appeared as an opera conductor, as an excellent accompanist and as a virtuoso organist (in addition he worked as inspector of organs). His *Pohjan neiti* (1899), which was Singspiel-like in character, was the first opera in Finnish, but he owed his wide popularity to his numerous folksong-influenced salon romances. He was one of the first composers to set his songs to Finnish poems.

WORKS

(selective list)

Ops: Pohjan neiti [The Maid of the North] (3, A. Rytkönen, after the Kalevala), 1899, Viipuri, Song Festival, 19 June 1908; Elinan surma [Elina's Death] (5, J. Finne), Helsinki, National, 17 Nov 1910; Regina von Emmeritz (5, Z. Topelius), Helsinki, Finnish Opera, 30 Jan 1920
Incid music, incl.: Tukkijoella [Log River]
Choral orch: Kesäillan valassi [Summer Evening Waltz], Merellä [At Sea]
Many solo songs, pf and org works

Principal publishers: Fazer, Westerlund

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ERKKI SALMENHAARA

Meriläinen, Usko

(*b* Tampere, 27 Jan 1930). Finnish composer. He studied at the Sibelius Academy in Helsinki (1951–6), taking diplomas in conducting with Funtek and composition with Merikanto; he also studied with Krenek in Darmstadt (1956), and in 1958 learnt 12-note technique from Vogel in Ascona. From 1954 to 1956 he was chorus master at the Finnish National Opera. He then worked as a conductor and teacher in Kuopio (1956–7) and as a theatre conductor in Tampere (1957–60). He gave up regular conducting and remained in Tampere as a theory teacher at the music school (1961–5) and the university (1966–87). In 1986 he was one of the founders of the Tampere Biennale, a festival of contemporary music, and from the outset has served as its artistic adviser. He was also chairman (1981–92) of the Society of Finnish Composers. Among the awards he has received are first prize in a national competition for ballet scores (1958, with *Arius*), first prize in the AIDEM competition at Florence (1963, with the Chamber Concerto) and in 1965 the Sibelius Prize of the Wihuri Foundation. In 1995 he became an *honoris causa* professor and in 1997 was awarded an honorary doctorate from the Sibelius Academy.

The conception of tonality and the use of polymodal counterpoint in Meriläinen's early music indicate the influences of Hindemith, Bartók and

Stravinsky; many sections of the Partita for brass (1954) are very Stravinskian. After a period of neo-classicism he was drawn towards serial thinking, and composed works characterized by crystalline structures and more complex textures (First Piano Sonata, 1960; Four Love Songs, 1961; Chamber Concerto, 1962). While still working with tone rows (First String Quartet, 1965) he began to develop a technique he terms the 'metamorphosis of musical characters'. These characters, as Heininen has pointed out, are 'ideas or embryos, the identity of which is directly recognizable but not dependent on definite rhythmic or intervallic structure'. Being free to proceed in any direction, the 'characters' are more flexible than the row, and give the music a new sense of elasticity, as in the Second Piano Sonata. Its texture is based on the point, the line and the plane, familiar from Kandinsky's abstract paintings, but seldom treated in music so naturally as here. The flexibility of the character variation technique even allows some of the features of his early neo-classical idiom to return, as in *Metamorfora per 7* (1969), deliberately scored for the same ensemble as Stravinsky's *The Soldier's Tale*. In Meriläinen's subsequent works (e.g. *Simultus for Four*, 1979; *Concerto per 13*, 1971) periodic and free rhythm are juxtaposed, the metamorphosis technique is within a wider span, and instrumental colour increases in importance and form in works such as the Third Symphony of 1971. During the 1980s and 1990s Meriläinen fully exploited the resources of his mature technique in various genres, with an emphasis on concertos and chamber music. Important chamber works from this period include *Mouvements circulaires en danceur* (1985), the Third String Quartet (1992) and the Fifth Piano Sonata (1992).

WORKS

(selective list)

stage

Arius, ballet, 1960; Psykhe, ballet, tape, 1973; Alasin [The Anvil], dance pantomime, tape, 1975, concert version = Elec Sym. (Sym. no.4); Ku-gu-ku, dance pantomime, tape, 1979; incid music and film scores

orchestral

Syms.: 1955, 1964, 1971, 1976

Other orch: Sumu [The Mist], 1952; Conc. for Orch, 1955; Pf Conc., 1955; Suite from Arius, 1960; Chbr Conc., vn, perc, 2 str orchs, 1962; Introduction and Variations from Arius, 1962; Suite from Arius, 1962; Epyllion, 196; Musique du printemps, 1969; Pf Conc., 1969; Vc Conc., 1975; Dialogues, pf, orch, 1977; Mobile - ein Spiel für Orchester, 1977; A Kinetic Poem, pf, orch, 1981; Visions and Whispers, fl, orch, 1985; '… mutta tämähän on maisema, monsieur Dali' ['… but this is a landscape, Monsieur Dali'], 1986; Aikaviiva [Timeline], 1989; Gui Conc., 1991; Summer Conc. 'Geasseia niehku', str, 1993; Suvitorisoitto [Summer Market-Place Music], fanfare, wind, perc, 1994; Kehrä [The Wheel], 1996

ensemble

Partita, 12 brass, 1954; 4 Bagatelles, str qt, 1962; Impression, wind qt, perc, pf, va, vc, db, 1965; Str Qt no.1, 1965; Divertimento, wind qnt, hp, va, vc, 1968; Metamorfora per 7, cl, bn, tpt, trbn, hp, vn, db, 1969; Conc. per 13, str, 1971; Aspects from Psykhe, wind qnt, tpt, trbn, perc, hp, vn, db, tape, 1973; Simultus for

4, fl, a sax, gui, perc, 1979; Str Qt no.2 'Kyma', 1979; Mouvements circulaires en douceur, fl qt, 1985; Clock-work-Brass, brass qnt, perc, 1990; Kirje sellistille [Letter to a Cellist], vc solo, fl, ob, cl, perc, str qnt, 1990; Str Qt no.3, 1992; Henrietten juhlat [Fêtes d'Henriette], fl, vc, pf, 1995; Due notturni in una parte, cl, vc, pf, 1997; Notturno della ottava notte, cl, vn, pf, 1997

instrumental, tape

Pf sonatas: 1960, 1966, 1972, 1974, 1992

Other inst, tape: Suite, pf, 1955; Sonatina, pf, 1958; Riviravi, children's pieces, pf, 1962; Arabesques, vc, 1963; Hommage à J.S., vn, pf, 1965; Opusculum, vn, 1965; 3 notturni, pf, 1967; Papillons, 2 pf, 1969; Conc., db, perc, 1973; Meditation, vc, pf, 1975; Sym. no.4 (Elec Sym.), 1975, concert version of Alasin; Grandfather Benno's Night Music, hn, 1976; 5 notturni, pf, 1978; Suvisoitto [Summer Sounds], fl, tape, 1979; Paripeli [For Two], vc, pf, 1980; Konsertti jossa nukahdin [The Concert where I Dozed Off], tape, 1982; Sonata, a sax, pf, 1982; Zimbal, hpd, 1983; huilu, veden peili [Flute, Mirror of Water], fl, pf, 1984; 4 notturni, hp, 1984; Oratorio Picassolle [Oratorio for Picasso], tape, 1984; Tollai, ob, 1986; Unes, cl, vc, 1990; Sona, pf, 1997

vocal

4 Love Songs (P. Luonela), S, pf, 1961; Yö, vene ja punaiset purjeet [Night, a Boat and Red Sails], SATB, 1987; Exodus, SATB, orch, 1988

Principal publishers: Bote & Bock, Fazer, Jasemusiikki, King, Weinberger

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M. Heiniö: *Aikamme musiikki* [Contemporary Music], Suomen musiikin historia [A history of Finnish music], iv (Porvoo, 1995)

ILKKA ORAMO

Mérimée, Prosper

(*b* Paris, 28 Sept 1803; *d* Cannes, 23 Sept 1870). French novelist and short-story writer. Inheriting a taste for the picturesque and the grotesque from his father, Léonor Mérimée, a drawing master at the Ecole Polytechnique, he began his literary career with *Le théâtre de Clara Gazul*, a collection of plays never intended for stage performance. He discovered the literary form best suited to his temperament in a series of short stories that first appeared in the *Revue de Paris. Tamango*, for instance, presents a mutiny by slaves on board a ship, while the subject of *Mateo Falcone* is a

Corsican father's bitter punishment of his son's lapse from honour; there are several operatic versions of the latter.

Mérimée was fond of strong, strange situations, exotic settings and blazing emotions, but an ironic tendency predisposed him to distance himself from this violence even as he presented it. There is a reflection of his attitude in his language, precise in description and laconic to the point of indifference in narrative. Paradoxically, the style enhances the impact of the narrative because the reader feels impelled to respond. Inspired by a performance of *Don Giovanni* at the Théâtre-Italien, Mérimée wrote *Les âmes du purgatoire* (1834), which in turn contained what was to become the duelling sequence at the end of *La forza del destino* (though in Mérimée's story it is the friar who challenges the brother of the seduced heroine). This came to Verdi through the Spanish dramatization of *Les âmes*, the Duke de Rivas's *Don Alvaro, o La fuerza del sino* (1835). *Colomba*, a short novel set in Corsica, attracted a number of composers including Sir Alexander Mackenzie (1883), but none had the success that Bizet enjoyed with *Carmen*. This story of unbridled passion in Spain was first published in the *Revue des deux mondes* in 1845, and the opera, to a libretto by Meilhac and Halévy, had its première in 1875. Its success silences criticism, but the difference in style between the opera and its literary source is striking. A number of Mérimée's plays were adapted as operas and *opéras comiques*, though with only moderate success. His work in later years reflects his many travels. He also translated works by Pushkin, Gogol and Turgenev; Scribe's libretto for Halévy's *La dame de pique* is partly based on Mérimée's translation.

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Le ciel et l'enfer (play, 1825): G.F. Malipiero, 1954, as Donna Urraca

Inés Mendo, ou Le préjugé vaincu (play, 1825): Erlanger, 1897, revived as Das Erbe, 1898

Le carrosse du Saint-Sacrement (saynète, 1829): Offenbach, 1868, as La Périchole; Berners, 1923; Büsser, 1948

Mateo Falcone (novella, 1829): Zöllner, 1893; T. Gerlach, 1898; Cui, 1907; Ewart, 1932; P. Fejko, 1987

L'occasion (play, written 1829); Durey, comp. 1923–5

La Vénus d'île (story, 1837): Schoeck, 1922, as Venus; H.H. Wetzler, 1928, as Die baskische Venus; Büsser, 1964

Colomba (story, 1840): G. Pacini, 1842, as La fidanzata corsa; A.K.W. Grandjean, 1882; Mackenzie, 1883; V. Radeglia, 1887; Büsser, 1921; N. van Westerhout, 1923

Carmen (novel, 1845): Bizet, 1875

Le chambre bleu (story, 1871): Bouval, 1902; Lazarus, 1937

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P.H. Dubé: *Bibliographie de la critique sur Prosper Mérimée, 1825–1993* (Geneva, 1997)

CHRISTOPHER SMITH

Merino (Montero), Luis (Felix)

(*b* Santiago de Chile, 2 May 1943). Chilean musicologist, teacher and composer. He studied piano at the University of Chile under Germán Berner and composition under Gustavo Becerra, and graduated with a bachelor's degree in musicology. He pursued graduate study in Spanish Renaissance and Baroque music at the University of California, Santa Barbara, and Los Angeles (MA 1968), and took the doctorate in 1972 under Robert Stevenson with a dissertation on the masses of Francisco Guerrero. At the University of Chile he was coordinator of undergraduate studies in musicology (1973–81), director of the journal *Revista musical chilena* (1973–), academic director (1983–6) and dean of the College of Fine Arts (1986–7, 1995–), and vice-president for academic and student affairs (1990–93); he became a member of the Fine Arts faculty in 1963, and full professor in 1985.

Merino's extensive research and publications deal primarily with the musical culture and history of Chile and Latin America in an integrative manner, taking into consideration the various contexts of music-making phenomena. He was a John Simon Guggenheim Memorial Foundation fellow (1976–7) and has been a member of the most important international and North and South American musicological associations, including the Chilean Fine Arts Academy of the Instituto de Chile (1983–). His achievements grant him a major place in Chilean musicology of the latter part of the 20th century.

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GERARD BÉHAGUE

Merk, Josef

(*b* Vienna, 18 Jan 1795; *d* Vienna, 16 June 1852). Austrian cellist and composer. He made a promising start on the violin, but an injury from a dog bite to his left arm forced him to switch to the cello. After one year's study with Schindlöcker he entered the service of a Hungarian nobleman as a quartet cellist. Two years later he began a five-year solo tour throughout the Habsburg Empire. Upon returning to Vienna in 1818 he became solo cellist at the Hofoper, subsequently joining the Hofkappelle. The most important Viennese cellist of the post-Beethoven era, Merk performed with Mayseder and Bocklet in the second Viennese performance of Beethoven's Triple Concerto in 1830. In 1834 he and Mayseder were appointed *Kammervirtuosen*. He was on friendly terms with Schubert, the dedicatee of his op.11 *Exercices*, and with Chopin, who wrote the Polonaise Brillante op.3 for him. From 1822 to 1848 Merk taught at the Vienna Conservatory. His pupils included August Träg and Jacques Franco-Mendès. Apart from a concert tour through Germany and England in about 1835, Merk

concentrated his activities in Vienna. As well as the op.11 *Exercices*, Merk's compositions, all for cello, include a Concerto in D op.5, a Concertino in A op.17, several sets of variations, character pieces and six studies.

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<div align="right">JOHN MORAN</div>

Merkel, Gustav Adolf

(*b* Oberoderwitz, nr Zittau, 12 Nov 1827; *d* Dresden, 30 Oct 1885). German organist and composer. The son of a teacher and organist, he studied at the teachers' college in Bautzen from 1844. He was a schoolteacher in Dresden (1848–53), and then earned a meagre living as a piano teacher while studying the piano with Friedrich Wieck, music theory with Ernst Julius Otto (Kantor at the Kreuzkirche) and the organ with Johann Schneider the younger. Schumann and K.G. Reissiger acted as mentors to the young composer. In 1858 Merkel won a competition with his organ sonata for four hands (op.30, no.1 in D minor). From 1858 until his death Merkel worked as an organist in Dresden, first at the orphanage church, from 1860 at the Kreuzkirche and from 1864 at the Catholic court church (although he was a Lutheran). He taught the organ at the Dresden Conservatory from 1861 and directed the Dreyssigsche Singakademie from 1867 to 1873.

A world-famous organist and highly regarded composer for the instrument, Merkel wrote organ music whose great popularity in Germany in the second half of the 19th century spread to the rest of Europe and even America. By the 1920s, however, he was dismissed as derivative; his works, deeply rooted in the rich tradition of Saxony, employed the forms of the Baroque and also of later periods (e.g. sonata form) without developing them in any way. Some of his organ compositions have recently been revived, although his works for harmonium, piano, chorus and solo voice remain forgotten.

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KARL-ERNST BERGUNDER/MARTIN WEYER

Merklin, Joseph

(*b* Oberhausen, 17 Feb 1819; *d* Nancy, 10 July 1905). French organ builder of German birth. His father, Franz Joseph Merklin (1788–1857), was also an organ builder. Joseph worked first with Haas in Berne in 1837, and then with Walcker in Ludwigsburg where he met his future brother-in-law Friedrich Schütze, with whom he was in partnership from 1853 to 1870. After two years spent working as a foreman for Korfmacher in Linnich, near Aachen, he settled in Ixelles (near Brussels) in 1843, and exhibited with great success in the national exhibition, Brussels, in 1847. Merklin purchased the prestigious Parisian firm of Ducroquet in 1855. New premises were built not far from the workshop of his rival, Cavaillé-Coll, and the two builders were to engage in serious, sometimes bitter competition for the succeeding 40 years. Large Merklin instruments of this period, e.g. St Eugène-Ste Cécile in Paris and Murcia Cathedral in Spain, still used Walcker-like cone-chests, but his organs gradually became an aesthetic foil to the still-developing Cavaillé-Coll style, and the firm prospered. In 1870 the Franco-Prussian War forced Merklin into exile in Switzerland, but he returned two years later to set up a shop in Lyons, in addition to the one in Paris. He was naturalized in 1875. The prestigious contract for St Eustache in Paris (1879) was a turning point in the firm's fortunes. In 1884 he completed the first of many organs with electro-pneumatic action, for the Brotteaux Reformed Church in Lyons. He moved back to Paris in 1894, and henceforth included tubular-pneumatic actions in certain organs built in partnership with Joseph Gutschenritter. The latter succeeded him upon his retirement in 1899, Pierre Schyven having already taken over Merklin's Belgian operations in the mid-1870s. Subsequently, Merklin's son-in-law Charles Michel and later the Swiss firm of Kuhn continued to operate in Lyons (for several decades under the name Michel, Merklin et Kuhn), where a remnant of the firm still exists. The German branches of the Merklin dynasty produced organ builders well into the 20th century: Albert August (Alberto) Merklin (1892–1925) worked for Walcker in Spain and published a treatise, *Organología*, in Madrid in 1924.

Significant organs include those built for the cathedrals of Arras, Blois, Boulogne-sur-mer, Bourges, Geneva, Guadalajara (Mexico), Havana, Moulins (extant), Oran, Rouen and Soissons, St Epvre, Nancy (extant), and S Luigi dei Francesi, Rome. Many smaller instruments were built for Paris, Lyons and the provinces; the firm being particularly well-represented in the north of France. Although ultimately overshadowed by Cavaillé-Coll, Joseph Merklin's level of production was comparable, in terms of quantity as well as in artistic and technical viability. In general, Merklin organs retained subtle German influences in the individual timbres, in tonal power from tart reeds and cornets and in openly progressive technical innovation. In other respects he remained fundamentally true to the Daublaine-Callinet line of thinking, readily specifying free-reed solo voices while downplaying the use of overblowing stops in chorus structures. Eschewing the standard Cavaillé-Coll 'Thunderstorm' (*Effet d'orage*) pedal, he often supplied a cumulative pedal for all reed/mixture ventils. In smaller organs he used double sliders instead of double pallet boxes with ventils, and several stops

could be borrowed from one manual onto another. The broader characteristics and evolution of Merklin's scaling, voicing and design principles, however, have yet to be studied systematically. Ostensibly, Merklin's reputation ultimately suffered from his foreign origins (for he cannot be seen as emanating from the venerable classical French tradition, save via the tenuous Dallery–Daublaine–Ducroquet lineage) and, above all, from the retrospectively minor stature of his 'house organists' (Vilbac, Batiste, Hocmelle, Dallier). In addition, his work has suffered massive rebuilding and tonal modification, and this has tended unfairly to veil the vital role he played in French organ history.

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<div align="right">KURT LUEDERS</div>

Merkù, Pavle

(*b* Trieste, 12 July 1927). Slovenian composer of Italian birth. He graduated in Slavonic studies at Ljubljana University in 1950 and at Rome University in 1960; his music studies were undertaken privately in Trieste under Ivan Grbec and Vito Levi. Merkù taught in schools in Ljubljana (1950–51) and Trieste (1952–64), and in 1965 he was appointed to the staff of Italian radio and television in Trieste. He also writes on music.

A prolific composer, he always aims for a refined and delicate style, particularly in his chamber music. Much of his chamber music concentrates on miniatures of great subtlety and delicacy and includes a number of works for solo instruments. In his orchestral and instrumental music he has employed new techniques, choosing only those elements that are compatible with clarity of expression and beauty of sound. Much of his instrumental music from the 1960s and 70s uses aspects of 12-note technique, but this has never been used exclusively. His early outstanding work is the extended expressionist cantata *Von der Kindesmörderin Marie Farrar*, which uses recitative and unusual tonal progressions to great dramatic effect. He has made extensive studies of folk music, particularly in the North East of Italy and the neighbouring regions of Slovenia, and has used some of these melodies in his wide range of vocal music. His later prolific vocal output is generally reflective and tonal in nature. His extensive writings have involved important research of the life of the Slovenian composer, Marij Kogoj, who grew up in Trieste.

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(selective list)

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Incid music

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NIALL O'LOUGHLIN

Merlet, Dominique

(*b* Bordeaux, 18 Feb 1938). French pianist and teacher. After early training with Jean-Jules Roger-Ducasse and Rose-Aye Lejour he attended the Paris Conservatoire, where he studied accompaniment with Nadia Boulanger and piano with Jean Doyen, in whose class he won a *premier prix* in 1956. He completed his studies in Switzerland with Louis Hiltbrand and shared the first prize in the 1957 Geneva Competition with Maurizio Pollini. He held teaching posts in Strasbourg and Rouen before his appointment to the Paris Conservatoire, where from 1974 to 1992 he taught one of the most prestigious piano classes. In 1992 he was appointed to the Geneva Conservatoire. He has been a frequent jury member of many leading international competitions, including those at Leeds, Dublin, Geneva and Munich. His recordings include exceptionally refined and poetic accounts of the complete piano works of Ravel, the six *Images* of Debussy and the last works of Chopin. He has contributed a chapter 'Enseignement et carrières du piano' to *Le guide du piano*, ed. Michel Archimbaud (Paris, 1979).

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(*b* Milan, 27 Jan 1887; *d* Milan, 12 Dec 1976). Italian tenor. He studied in Milan with Negrini and Borghi, and began his career in 1916 as a second tenor in Buenos Aires, then sang Alvaro in Spontini's *Fernand Cortez* at La Scala. He was soon singing larger roles, and in 1918 he sang Elisero (*Mosè in Egitto*) and created Fausto in Favara's *Urania* at La Scala, where he continued to appear until 1942, sharing the dramatic tenor roles in the repertory with Pertile. He sang at Covent Garden between 1926 and 1930 and was the first London Calaf in *Turandot*. His appearances at the Metropolitan, where he made his début as Radames in 1932, were dogged by ill-health and he was never re-engaged. He participated in numerous revivals of works by Franchetti, Gomes, Catalani and Zandonai and continued to sing until 1948. Merli had a powerful and resonant voice and his feeling for words was notable. Among his recordings are vivid portrayals of Manrico, Canio and Calaf.

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Merlin, John Joseph

(*b* Huy, 6 Sept 1735; *d* Paddington, London, 4 May 1803). English instrument maker and inventor of Flemish birth. The third child of Maximilien Joseph Merlin and Marie-Anne Levasseur, Merlin first became noted for his mechanical ability during the six years he spent in Paris from about 1754 until 1760, when he came to England in the suite of the Spanish ambassador, the conde de Fuentes. By 1763, after a brief spell working for a London goldsmith called Sutton, he took a position as 'first or principal mechanic' at Cox's Museum in Spring Gardens. While he was there he became conversant with the range of automata which filled the museum, an experience which was to influence him in setting up on his own. This he did in 1773, nominally as a maker of mathematical instruments, although in fact this was but one aspect of his considerable inventive ingenuity. Illustrated in the catalogue of an exhibition devoted to Merlin, held at Kenwood House, London, in 1985, are examples of his work as a watch and clockmaker, his development of several forms of the wheel-chair, the roller-skate, the Dutch oven (for which he took out a patent in 1773), weighing-machines and many of the ingenious automata which he exhibited at his Mechanical Museum in London.

Merlin also made 'improvements' to the cello and the violin, but his most important instrumental development was a downstriking piano action which he patented in 1774. This could be used in instruments designed specifically as combinations of harpsichord and piano, such as the magnificent compound instrument of 1780 (also fitted with a rudimentary

clockwork recording mechanism) in the Deutsches Museum, Munich, or it could be fitted to existing harpsichords (an example of a 1758 Kirkman harpsichord so adapted survives at the Museum of Fine Arts, Boston), or, finally, it could be used solely in pianos (a splendid example of a Merlin grand piano – with four strings per note – survives at Ampthill House, Buckinghamshire). Merlin also produced upright and square pianos, and at least one square survives in combination with a chamber organ (an 'organised piano'). At the request of his friend, Dr Charles Burney, Merlin extended the compass of the piano upwards and downwards to give a full six octaves. Merlin was popular with London society, having a ready wit and an engaging character. A portrait of him by Gainsborough is at Kenwood House.

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CHARLES MOULD

Merline

(Fr.).

A type of bird organ. *See* Bird instruments.

Merlo, Alessandro [Alexander]

(*b* Rome, *c*1540; *d* Rome, 22 April 1601). Italian singer. Brother of the long-time papal singer Giovanni Antonio Merlo (*d* 1590), Alessandro was a virtuoso bass/tenor (Vincenzo Giustiniani credited him with a range of 22 notes). He was listed as a boy soprano in the Cappella Giulia in 1553 and as a tenor in 1560–61. He joined the Cappella Sistina on 20 December 1561, and his name is on all the extant lists of that institution between 1562 and 1594. He seems to have lived in Rome for his entire life; he died in the parish of S Maria in Vallicella. This career makes it nearly impossible for Merlo to be the same person as the composer Alessandro Romano, with whom he has been confused since the 19th century. Romano, who claimed to be a pupil of Willaert and Rore, published his first book of madrigals in 1554 (when Merlo was a choirboy in the Cappella Giulia). The origin of the confusion appears to have been Baini, who referred to 'Alessandro Merlo Romano detto della Viola' as a composer, thereby conflating Merlo with the 'Alessandro Romano della Viola' whom Andrea Adami (1711) had erroneously listed as entering the Cappella Sistina in 1560 (Merlo's name appears separately on Adami's list).

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RICHARD SHERR

Merlotti, Claudio.

See Merulo, Claudio.

Merlus, Alessandro [Alexander].

See Merlo, Alessandro.

Merman [Zimmermann], Ethel (Agnes)

(*b* Astoria, NY, 16 Jan 1909; *d* New York, 15 Feb 1984). American actress and singer. As a youngster she sang at church socials, weddings, and at army bases around New York City during America's participation in World War I. While working as a typist and stenographer she appeared in night clubs, and was then contracted to Warner Brothers' New York film studio. She gained a small role, later expanded, in the Gershwin brothers' stage musical, *Girl Crazy* (1930), in which her performance of *I Got Rhythm*, with its legendary held c" made her an overnight star. Further supporting roles followed in musical features and shorts for Paramount and Goldwyn, and there was a series of brief yet memorable Broadway appearances in *George White's Scandals of 1931* and *Take a Chance* (1932). Her first co-starring role, in Porter's *Anything Goes* (1934), was a critical and public success. Not only did she introduce four standards (*Anything Goes*, *I get a kick out of you*, *You're the top* and *Blow, Gabriel, blow)* but she also fixed her clarion voice and brassy, no-nonsense personality firmly in the public mind as a new kind of heroine for the Depression years: earthy, optimistic and supremely confident.

Porter and Merman collaborated in four more musicals: *Red, Hot, and Blue* (1936), *DuBarry was a Lady* (1939), *Panama Hattie* (1940) and *Something For the Boys* (1943). Films for Twentieth Century Fox were less successful, although in *Alexander's Ragtime Band* (1938) she sang a wealth of Irving Berlin hits, including *Heat Wave*. Berlin also provided the music and lyrics for *Annie Get your Gun* (1946), and, for the first time in a leading role, she was allowed to show a certain degree of vulnerability with *I Got Lost in his*

Arms, but the show-business anthem *There's no business like show business* became the number most closely identified with Merman. Her portrayal of Sally Adams, from Berlin's *Call Me Madam* (1950), was repeated on screen in 1953, but it was the only time Hollywood allowed Merman to film one of her stage roles substantially intact: her role in the 1936 film of *Anything Goes* was severely truncated.

Her most challenging musical and dramatic assignment came in 1959, when she appeared as Rose in Styne and Sondheim's *Gypsy*. She refused the lead in Herman's *Hello Dolly* (1964), but appeared in a 1970 revival; that and her appearance in a 1966 revival of *Annie Get your Gun* were her last Broadway shows. In her later years, she appeared in concert with many American symphony orchestras, was a guest on television shows, and concluded a long recording career with a disco album (1979). Her last major film role, non-singing, was in *It's a Mad, Mad, Mad, Mad World* (1963).

Gershwin, Porter and Berlin all publicly stated how glad they were to write songs for Merman's outsized voice and character; because her roles were usually some variant of her own personality, there was no additional interpretation to obscure the song. She is usually thought of as the first belt-voice singer, but this technique of extending the female chest voice past its normal range is mostly absent from Merman's early recordings. In her 1932 recording of Berlin's *How deep is the ocean*, for example, she alternated chest and mixed chest-head voice with no audible break between registers. She was blessed with extraordinary powers of projection, a clean and focussed attack, and precise yet natural diction. The retention of the hollow, open vowels of her middle-class New York upbringing undoubtedly contributed to the unpretentiousness and exuberance of her persona. She had an unerring sense of rhythm and pitch, which she could alter through rubato and flattened notes for expressive purposes, and she also employed an amazing variety of portamenti. Most remarkably, since she claimed to have never taken singing lessons, she had an instinctive gift for phrasing, with beautifully controlled diminuendos at phrase ends. Only in her last decade did her previously light use of vibrato degenerate into wobbling. She produced three autobiographies: *Don't Call me Madam* (London, 1955), *Who Could Ask for Anything More* (with P. Martin; Garden City, NY, 1955) and *Merman: an Autobiography* (with G. Eells; New York, 1978).

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HOWARD GOLDSTEIN

Mermet, Auguste

(*b* Brussels, 5 Jan 1810; *d* Paris, 4 July 1889). French composer. His father was a colonel in Napoleon's army and he was himself destined for a military career. But he abandoned this for music, having studied first the flute and later composition privately with Le Sueur and Halévy. Most of his small output was for the stage. His first opera, *La bannière du roi*, was

performed at Versailles in 1835 and his *Le roi David* was staged at the Paris Opéra in 1846 with Rosine Stoltz singing David's part. A long gap intervened before *Roland à Roncevaux* in 1864 and yet another between that and *Jeanne d'Arc* in 1876. *Roland à Roncevaux* enjoyed considerable if short-lived success (65 performances by 1867) owing to its patriotic tone and appeal to the spectacular. Mermet's Napoleonic connections served him well under the Second Empire and he exploited the same patriotic vein, with less success, in *Jeanne d'Arc*, the first new work presented at Garnier's Opéra (opened in 1875). Both of these works told of stirring episodes in French history; the music was modelled closely on Meyerbeer and Halévy, and his own librettos were modelled on those of Scribe, but Mermet lacked their imaginative sweep. His music is direct, attractive, unadventurous and noisy. He filled canvases too large for his slender musical skills but knew how to make a direct appeal to certain sectors of Parisian taste, with a special fondness for martial and rousingly rhythmic music. The failure of *Jeanne d'Arc* has been seen as the close of Meyerbeer's domination of French opera. Two further operas were never performed: *Pierrot pendu*, a comic opera, and *Bacchus dans l'Inde*.

WORKS

(selective list)

La bannière du roi (oc, 2, P.F.A. Carmouche), Versailles, April 1835
Le roi David (op, 3, A. Soumet and F. Mallefille), Paris, Opéra, 3 June 1846
Roland à Roncevaux (op, 4, A. Mermet), Paris, Opéra, 3 Oct 1864 (Paris, ?1865)
Jeanne d'Arc (op, 4, Mermet, after J. Barbier), Paris, Opéra, 5 April 1876, vs (Paris, 1876)

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A. Jullien: 'Théâtre National de l'Opéra: Jeanne d'Arc', *RGMP*, xliii (1876), 113–15

HUGH MACDONALD

Merques, Nicolas [Nicholas de, C., C. de]

(*fl* 1433–45). French composer. The names 'Nicholas' and 'C. Merques' appear in 15th-century music manuscripts; the name 'K. Merques' appears only in modern musicological literature, and has arisen owing to a misreading of the index of the inventory of the Trent manuscripts (in DTÖ, xiv–xv, Jg.vii/1–2, 1900/*R*) where the first composition listed under the surname Merques is a Kyrie, abbreviated K. Nicolas and C. Merques may be the same, since 'C.' could mean either Colin, the diminutive, or Claus, the German equivalent of Nicolas, as was suggested by van den Borren. A

singer and cleric from Arras named Nicolas de Merques entered the chapel of the Council of Basle in November 1433 and remained until at least 1436; in 1444–5 he was in the chapel of the antipope Felix V. The style of the 14 works attributed to him or to C. Merques suggests that they were composed in the mid-1430s, and there is no stylistic reason to doubt that anything under the surname Merques, including works attributed to C. Merques, is by Nicolas Merques of Arras.

His liturgical works include Kyries, antiphons, hymns and an introit. In all he employed the treble-dominated style with cantus firmus appearing in the superius in ornamented form. An exception is found in the Kyries where fauxbourdon sections alternate with sections in three voices where the cantus firmus lies in the tenor. All these works are rather small-scale and functional liturgical works.

The five chansons are similar to other works of the 1430s in their use of perfect time and in the application of text to either the superius alone or to the superius and tenor. The motet is somewhat archaic in its use of separate texts in the three voices.

In addition to the above-mentioned works, six antiphons and an incomplete Kyrie in *I-TRmp* 92 can be attributed to Merques on stylistic, liturgical and palaeographical grounds. The antiphons belong to the same service as those actually ascribed to him, they are identical in style, and each group was copied into the manuscript by a single scribe who added no other music. The manner in which the Kyrie is entered in the original index suggests that Merques was the composer and in its treatment of the cantus firmus the work is very similar to his other Kyries. If these attributions are correct, he ranks after only Du Fay and Binchois in the number of his works found in the first section of *I-TRmf* 92.

WORKS

All for 3 voices; precise ascriptions added because of the possible confusion of authorship.

liturgical

Kyrie, *I-TRmp* 92, f.12*v*–13 (no.1373), C. Merques

Kyrie, *TRmp* 92, f.101*v* (no.1454), Merques

Audi benigne conditor (hymn), *TRmp* 92, Merques

Da pacem Domine (introit), *TRmp* 92, C. Merques

Pange lingua (hymn), *TRmp* 92 (twice) and *D-Mbs* 14274 (twice), Merques; ed. in DTÖ, liii, Jg.xxvii (1920/*R*), 84

Regali ex progenie (antiphon), *I-TRmp* 92, N. de Merques

Ut queant laxis (hymn), *TRmp* 92, Merques

Vidi turbam (antiphon), *TRmp* 92, Merques

motets

Castrum pudicitie/Virgo viget/Benedicamus, *TRmp* 92 and *AO* 15, Merques; ed. in DTÖ, lxxvi Jg.xl (1933/*R*), 84

rondeaux

Adieu Apurille, *F-Sm* 222, Nicolas de Merques

Amors forga, *Sm* 222, Nicolas de Merques

Las comment porraye, *Sm* 222, Nicolas de Merques, and *E-E* V.III.24, anon.
Volés scavoir, *F-Sm* 222, Merques
Vos soyez, *I-TRmn* 87, C. de Marques, and *Bu* 2216; ed. in DTÖ, xxii, Jg.xi (1904/*R*), 91

anon. works possibly attributable to merques

Kyrie, *TRmp* 92, f.44
Benedicite Dominum (antiphon), *TRmp* 92, f.127
Cum jocunditate (antiphon), *TRmp* 92, f.122
Et omnes angeli (antiphon), *TRmp* 92, f.126*v*
Hymnus omnibus sanctis (antiphon), *TRmp 92*, f.143*v*
Nativitas gloriose (antiphon), *TRmp* 92, f.122
Redemisti nos (antiphon), *TRmp* 92, f.127

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TOM R. WARD

Merriam, Alan P(arkhurst)

(*b* Missoula, MT, 1 Nov 1923; *d* nr Warsaw, 14 March 1980). American ethnomusicologist. He took the BA at Montana in 1947, then began studies in anthropology under M.J. Herskovits and Richard A. Waterman at Northwestern University (MM 1948, PhD 1951). After teaching anthropology at Northwestern University (1953–4; 1956–62) and at the University of Wisconsin (1954–6), he became professor (1962) and then chairman of the anthropology department at Indiana University (1966–9), which under his directorship became a leading research centre in ethnomusicology. He was also co-founder (1952) and president (1963–5) of the Society for Ethnomusicology whose journal he edited (*Ethnomusicology Newsletter*, 1952–7; *Ethnomusicology*, 1957–8). He died in an aeroplane crash.

Merriam's extensive field research among the Flathead people of Montana (1950, 1958) and the Basongye and Bashi people of Zaïre (now the Democratic Republic of Congo) and Burundi (1951–2, 1959–60, 1973) resulted in a series of major articles on African music, and in *Ethnomusicology of the Flathead Indians* (1967), which became an exemplar for ethnomusicological studies after 1970. His most important work, *The Anthropology of Music* (1964), argued for a tripartite model for ethnomusicological research involving investigation of the sounds themselves as well as of the behaviour (social, physical and verbal) and

the conceptualizations of musicians and audience; this approach has had lasting relevance. Defining ethnomusicology as the anthropological study of music, it is arguably the most influential work in ethnomusicology published after 1950, stressing the importance of cultural and social factors in any investigation of the processes of creation, aesthetics, and the training and acculturation of performers and audience. He also wrote on jazz, American music and Afro-Caribbean music, but his most significant contribution remains his discussions of the theoretical and conceptual problems in ethnomusicology. A dedicated teacher and a visiting lecturer at many institutions, he was largely responsible for the eventual acceptance of ethnomusicology at North American educational institutions.

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PAULA MORGAN/BRUNO NETTL

Merrick, Frank

(*b* Clifton, Bristol, 30 April 1886; *d* London, 19 Feb 1981). English pianist, teacher and composer. From 1898 to 1901 he studied with Leschetizky in Vienna and made his London début in 1903 at the Bechstein Hall. He was awarded a diploma of honour for composition at the 1910 Rubinstein Competition in St Petersburg. The following year Merrick took over Petri's class at the Royal Manchester College of Music, moving to the RCM in 1929. He retired from the latter in 1956 and subsequently taught at the Trinity College of Music.

Merrick was co-winner of a prize instituted by Columbia in 1928 to mark the Schubert centenary, contributing two final movements to the Eighth Symphony, which the company recorded. Other works include two early piano concertos (unpublished), settings of poems in Esperanto and music for viola d'amore and piano. Of wide musical sympathies, Merrick was a staunch advocate of contemporary music, and early on championed Debussy and Prokofiev as well as Bax and Ireland. He revived interest in John Field's music, much of which he recorded. Above all a serious pianist of textual integrity and poetic insight, Merrick was especially admired as an interpreter of Beethoven, Schubert, Brahms and Reger. He wrote *Practising the Piano* (London, 1958) and edited a Chopin edition for Novello. He was made a CBE in 1978.

JAMES METHUEN-CAMPBELL

Merricocke, Thomas.

See Mericocke, Thomas.

Merrill, Robert

(*b* Brooklyn, NY, 4 June 1917). American baritone. He was trained first by his mother, Lillian Miller Merrill, a concert singer, then by Samuel Margolis in New York. Although he occasionally appeared in Europe and South America, he preferred to base his career at the Metropolitan Opera where he sang all the major baritone roles of the Italian and French repertories. In

terms of vocal endowment, technical security and longevity he was unequalled among baritones of his generation at the Metropolitan, where he made his début as Germont in *La traviata* in 1945 and where he celebrated his 500th operatic performance in 1973, still singing with undiminished vigour. Merrill made numerous complete opera recordings – Toscanini chose him as his Germont and Renato (*Un ballo in maschera*) – and one film, and often sang on radio and television and in *Fiddler on the Roof*. In 1975 he made his London concert début, winning praise for the generosity, if not the subtlety, of his singing. For all the natural beauty and healthy resonance of his voice, he was never highly regarded as an imaginative interpreter or a compelling actor.

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PETER G. DAVIS

Merriman, Nan [Katherine-Ann]

(*b* Pittsburgh, 28 April 1920). American mezzo-soprano. She studied in Los Angeles with Alexia Bassian, and in 1942 made her début at Cincinnati as La Cieca (*La Gioconda*). Toscanini engaged her for his broadcasts and recordings of Gluck's *Orfeo* (as Orpheus), *Falstaff* (as Meg Page), *Rigoletto* (as Maddalena) and *Otello* (as Emilia). She sang Dorabella at Aix-en-Provence (1953, 1955, 1959), the Piccola Scala (1955–6) and Glyndebourne (1956), and recorded the role under both Karajan and Jochum. She played Baba the Turk in the British première of *The Rake's Progress* at Edinburgh (1953), and Laura in Dargomïzhsky's *The Stone Guest* at the Piccola Scala (1958). She was also an accomplished recitalist, and was especially distinguished in French and Spanish song. Merriman retired in 1965 while her appealingly vibrant mezzo-soprano was still at the height of its powers.

HAROLD ROSENTHAL/R

Merritt, A(rthur) Tillman

(*b* Calhoun, MO, 15 Feb 1902; *d* Bedford, MA, 25 Oct 1998). American musicologist. He studied at the Universities of Missouri (BA 1924, BFA 1926) and Harvard (MA 1927). After studying in Paris with Nadia Boulanger and Paul Dukas, he taught at Trinity College in Hartford, Connecticut, from 1930 to 1932. From 1932 he was professor of music at Harvard University, where he served as chairman of the department from 1942 to 1952 and 1968 to 1972. Between 1952 and 1972 he was also curator of the Isham Memorial Library; he retired from the department and from the curatorship in 1972.

Merritt specialized in the music of the Renaissance, particularly the 16th-century chanson. He co-edited the complete secular works of Janequin,

and edited the madrigals of Andrea Gabrieli, and several volumes of motets originally published by Attaingnant. His widely used textbook on counterpoint (1939) includes a thorough discussion of 16th-century contrapuntal practice and offers a useful alternative to the study of the subject by species.

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PAULA MORGAN

Merritt, Chris (Allan)

(*b* Oklahoma City, OK, 27 Sept 1952). American tenor. After studying in Oklahoma, he became an apprentice at the Santa Fe Opera, where he made his début in 1975 as Fenton (*Falstaff*). In 1978 he sang Lindoro (*L'italiana in Algeri*) at the Landestheater, Salzburg, and from 1981 to 1984 was engaged at Augsburg, where his repertory included Tamino, Idomeneus, Julien (*Louise*), Faust and Rodolfo. Merritt has subsequently developed an international reputation as a Rossini specialist, his unusually wide vocal range, extending to *d*'', allowing him to sing the composer's high-lying roles without strain. He has performed Erisso (*Maometto II*), Contareno (*Bianca e Falliero*), Pyrrhus (*Ermione*) and Otello at Pesaro; James (*La donna del lago*) and Idreno (*Semiramide*) at Covent Garden, the former for his début there in 1985; Count Libenskof (*Il viaggio a Reims*) for his La Scala début (1988) and subsequently in Vienna; Aménophis (*Moïse et Pharaon*) at the Paris Opéra; Antenore (*Zelmira*) in Venice and Rome; and Argirio (*Tancredi*) in Los Angeles and Chicago. His resonant, expressive lower and middle registers and free, ringing top notes have been displayed to particular advantage as Arnold (*Guillaume Tell*), which he has sung at La Scala, Paris, Covent Garden (1990) and other theatres. His repertory also includes such roles as Gluck's Pylades, Arturo (*I*

puritani), Percy (*Anna Bolena*), Nemorino, Léopold (*La Juive*), Cellini, Aeneas (*Les Troyens*), Arrigo (*Vespri siciliani*), Admetus (*Alceste*), Leukippos (*Daphne*) and Schoenberg's Aaron, which he sang in Amsterdam in 1995. Merritt has recorded several of his Rossini parts and other roles ranging from Faust and Arrigo to Sobinin (*A Life for the Tsar*).

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<div align="right">ELIZABETH FORBES</div>

Merro, John.

17th-century music copyist. *See* Sources of instrumental ensemble music to 1630, §7.

Merseburger.

German firm of music publishers. It was founded in Leipzig on 21 September 1849 when Carl Merseburger (1816–85) purchased the C.F. Meusel publishing house in Weissenfels. From 1885 to 1898 Carl's brother Otto Merseburger (1822–98) directed the business, followed until 1918 by Otto's son Max Merseburger (1853–1935) with Georg Merseburger (1871–1958); by 1904 Georg had founded his own book publishing concern in Leipzig. In 1944 the firm in Leipzig was destroyed, but it was re-established in Berlin in 1951 by Georg's son Karl Merseburger (1905–78), with temporary subsidiaries in Heidelberg and Darmstadt. In 1956 Adolf Strube acquired the firm, which became a limited company in 1964. Wolfgang Mattei (*b* 1925) became principal shareholder in 1972.

Carl Merseburger was also a writer on music (*Taschenbüchlein des Musikers*, 1858, 31 editions; *Kleines Tonkünstlerlexikon*, 1860, 15/1971). He established his firm as publishers of educational music, founding an educational periodical *Euterpe* (1851–84, ed. E.J. Hentschel and Ludwig Erk); Strube, an author for the firm from 1924, followed the same policy. The firm is one of the principal Protestant church music publishers in Germany; it also issues musicological literature, new editions of old masters, and the periodicals *Der Kirchenmusiker* (1950) and *Ars organi* (1952).

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Neue Deutsche Biographie, xvii (1994), 173ff

<div align="right">RUDOLF ELVERS</div>

Mersenne, Marin

(*b* La Soultière, nr Oizé, Maine, 8 Sept 1588; *d* Paris, 1 Sept 1648). French mathematician, philosopher, music theorist and savant. He was one of the leading French thinkers of the 17th century, and his work is central to the academic and scientific movements of the second quarter of the century; an important part of it is devoted to the science, theory and practice of music. He was a transitional figure at a crucial confluence of Renaissance and Baroque ideas in France, summing up the accomplishments of the past and posing the difficult questions for the future inherent in the new attitudes of his own time.

1. Life.

Mersenne studied first at the college at Le Mans and from 1604 at the newly established Jesuit school at La Flèche, where he trained in logic, physics, metaphysics, mathematics and theology. He left for Paris in 1609 to complete his studies at the Collège Royal and the Sorbonne. In 1611 he joined the Order of Minims, beginning his novitiate at the monastery at Nigeon, near Paris, and completing it at St Pierre de Fublaines, near Meaux, where he received his holy orders on 17 July 1612. Thereafter he served the Minim monastery in the Place Royale, Paris, and was named deacon and priest. In 1614 he was sent to the monastery near Nevers as teacher of philosophy (1615–17) and theology (1618), after which he was designated corrector. In 1619 he returned to Paris as conventual of the order, and he remained there for the rest of his life except for occasional trips to the Low Countries, the French provinces and Italy.

2. Works.

Mersenne's output reflects a neo-Platonic, encyclopedic outlook, in which science is at first used in defence of religion. His later thinking is dominated by the concept of the universality of knowledge and the development of scientific methodology based on experimentation and the principles of mechanics. He strongly believed in the reason of Man and in the order of the universe, and he fostered co-operative ventures and the dissemination of scientific knowledge, championing the establishment of an international academy. His cell in Paris became a meeting place for the intellectually curious, and he maintained an immense correspondence with leading thinkers of the day, including Descartes, Gassendi, Hobbes, Constantijn Huygens, Fermat, Roberval, Galileo, Doni, Arnauld and Peiresc; many of the ideas exchanged therein found their way into his published works.

Although his interests ranged widely, Mersenne's work has particular import in several specific areas of learning: in philosophy he served as an intermediary between Descartes and other thinkers of the time, in mathematics his name is specially associated with research on cycloid curves and on the theory of numbers, in astronomy his writings helped establish a modern science, and in physics he made remarkably original contributions to acoustical theory.

It is notably through mathematics and physics that music is assigned an important role in Mersenne's writings. For him music was capable of being

analysed and rationally explained, and it took its place along with other disciplines as an area for scientific pursuit. Six of his 24 published works are devoted either entirely or in large part to music. He raised fundamental acoustical questions even in the earliest of them, *Quaestiones celeberrimae in Genesim* (1623), notwithstanding the general exegetical and polemical nature of the tract, in which music is treated in a humanistic way and special emphasis is placed on the nature and power of ancient music. By the 1630s his writings on music took on a new scientific interest and format: this is the period of his most indispensable published work, the *Harmonie universelle*, which in spite of its characteristic digressiveness and occasional uncritical reporting, contains his most developed and perceptive ideas on music, both theoretical and practical.

Mersenne's derivation of the basic principles of the behaviour of sound, which are the foundation of the science of acoustics in later times, is central to his contributions to musical knowledge. On the basis of observations derived from experimentation and the study of natural phenomena he discerned sound as pure motion rather than as substance, and he accurately described the method of sound transmission. He is credited with being the first to formulate rules governing vibrating strings, based on an understanding of the variable factors on which pitch depends (length, diameter, tension and mass of the vibrating body), and the first to discern the nature of partials (harmonics) related to a fundamental note. He contributed to the theory of tuning and temperament through a synthesis of knowledge of earlier systems, and he advocated an equal temperament intended for practical application in the construction of certain instruments. He also inquired into the nature of the speed of sound, the phenomena of echo and resonance and the character of a vibrating column of enclosed air: in all of these areas again his work was important for later developments.

Questions of speculative theory are raised throughout Mersenne's work, yet he clearly favoured a theory based on practice, even though he himself was not a performer or composer. He gave wide coverage to practical subjects and sought advice and compositional models from leading musicians of the day, including Mauduit, Titelouze, Du Caurroy, Le Jeune, Antoine Boësset, Moulinié and Charles Racquet. His description of the compositional practice of the early 17th century, though based in large part on the work of Zarlino, provides a view of the effect that new attitudes had on such practice, particularly in France. The nature of consonance and dissonance is reassessed in the light of the laws of vibrating bodies and the nature of partials; but there is a new awareness of the psychological factor in a listener's comprehension of a musical event (a question also discussed by Descartes), and he allowed a certain freedom in the interests of a pleasurable sound or desired effect. For Mersenne consonance provided the basis of a composition, and dissonance served an ornamental function.

In developing rules for the construction of melodies Mersenne stressed the relationship of music to rhetoric and recommended use of the practice of *ars combinandi* in seeking an acceptable solution to a given problem. He contributed to rhythmic theory through a study of Greek metrics and their emotional content and of the oratorical qualities of rhythm. His work provides a virtual compendium of modal systems advocated and used at

the time, but he suggested a reduction in the number of such systems, recommending that they be based squarely on the octave species (rather than on finals) and that a seven-syllable solmization procedure be adopted to eliminate mutation.

Mersenne distinguished between national styles of performance. He also showed practical concern about pedagogical techniques in the teaching of children and beginners. He recommended alternative methods of notation with the aim of simplifying the learning and performance of music. He reviewed ornaments and methods of ornamental elaboration and found room for definitions of terminology. His classification of musical instruments (partly indebted to the earlier work of Michael Praetorius) and his extensive presentation of the structures and capabilities of both occidental and oriental instruments then known to him are of particular importance to organology.

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only those relating to music

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ALBERT COHEN

Mersmann, Hans

(*b* Potsdam, 6 Oct 1891; *d* Cologne, 24 June 1971). German musicologist and journalist. He studied musicology with Sandberger and Kroyer at Munich University (1910–12), with Riemann and Schering for one term in Leipzig, and with Kretzschmar and Wolf in Berlin (1912–14); he also had some practical training at the Stern Conservatory. He took the doctorate in 1914 with a dissertation on Christian Boxberg and the music history of Ansbach, and then as assistant to Kretzschmar at the musicology institute of Berlin University he catalogued old music in archives and libraries in Germany and Italy (1915–17); he was subsequently the first director of the Musikarchiv Deutscher Volkslieder (1917–34). In 1921 he completed the

Habilitation at the Berlin Technische Hochschule with a study of new musical methods of research into folksong, and in 1927 he became a reader at the Technische Hochschule. During his years (1924–34) as editor of *Melos* he secured its international standing. In this period he became one of the leading apologists for new music; he was also active in the German youth movement, began broadcasting in 1930, and in 1932 became director of German Radio's music department. The Nazis stripped Mersmann of all his posts, and from 1933 to 1945 he could work only in a private capacity.

In 1946 he held a teaching post at the Munich Musikhochschule, and then directed the Staatliche Hochschule für Musik, Cologne (1947–58). Mersmann held many honorary offices: he was a founder-member (1947) of the Institut für Neue Musik und Musikerziehung and director of the governing body of the Max-Reger-Institut (1948). As a founder-member, chairman (1953–64) and honorary president (1964–8) of the Deutscher Musikrat he laid down and helped realize many of its aims: the publication of the periodical *Musikalische Zeitfragen*, the encouragement of young musicians and the organization of international exchange concerts. He was also a frequent contributor to the *Philharmonische Blätter* (Berlin).

All Mersmann's work as a scholar, journalist and organizer was marked by a vigorous and practical understanding of art, as were his compositions and writings. His central interests – folksong research, performing practice, music teaching and analysis, musical aesthetics, modern music, German and Western music – were closely linked with each other in the context of a creative and humane approach to central problems of history and philosophy.

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THOMAS-M. LANGNER/PAMELA M. POTTER

Mertel [Mertelius, Martelius], Elias

(*b* Wangen, nr Molsheim, Lower Alsace, *c*1561; *d* Strasbourg, 21 July 1626). German lutenist, composer and intabulator. The dedication of his *Hortus musicalis* (1615) indicates that he was in the service of the Elector Palatine Friedrich IV until 1595, but was summoned to Heidelberg to play at celebrations there in November 1600, October 1601, August 1605 and May 1606. On 27 January 1596 he married at Strasbourg, and on 23 December became a citizen of the city. He later became treasurer of the Strasbourg academy. In 1620 he paid a visit to Basle. Gumpelzhaimer named him as one of the best-known lutenists in Germany.

An assessment of the importance of Mertel's *Hortus musicalis*, which contains 235 preludes and 120 fantasies and fugues, is hindered by the fact that no composers' names appear on the pieces; it is doubtful whether any of the works are his own. J.D. Mylius included nine preludes and six fantasies from *Hortus musicalis* in his *Thesaurus gratiarum* (1622). Of Mertel's few surviving original compositions, most are dances. These are usually rambling movements in variation form, only occasionally enlivened by imitations and sequences; the textures are thin, though, where possible, chords are spread in various ways and the bass notes are played before the beat so that there is some movement in all the parts. However, in the vocal arrangements, many of which are also variations, the notes of the chords are usually plucked simultaneously.

WORKS

all for lute

Hortus musicalis novus … testudine carpendis atque delibandis consitus: in cuius hac parte prima continentur praeludia, variis ex tonis plusquam ducenta phantasiae item & fugae complures … ex optimis quibusque authoribus Germanicis, Italicis, Gallicis, Anglicis, constructus (Strasbourg, 1615)
[Hortus musicalis novus, part II], announced but probably never pubd
Allemande, balletto, 4 galliards, 2 passamezzos, prelude, Spectri cujusdam sonus nocturnus, 4 vocal intabulations, untitled piece: 1603[15], 1615[24]
2 ballettos, in J.D. Mylius: Thesaurus gratiarum (Frankfurt, 1622), lost
Lied intabulation, 2 preludes, 2 choreas, 3 ballettos, passamezzo, 3 galliards, *CH-Bu*, *D-BAU*, *Hs*, *LEm*, *Ngm*, *W*

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HANS RADKE/WOLFGANG BOETTICHER, CHRISTIAN MEYER

Mertzig, René

(*b* Colmar-Berg, nr Luxembourg, 11 Aug 1911; *d* Meaux, France, 17 Sept 1986). Luxembourg composer. He worked as a violinist and pianist at Radio Luxembourg for about 40 years and was an indefatigable advocate of new music. His best works (the String Quartet, two piano trios and his symphonic poems) mark the beginning of a new musical era in Luxembourg. His style was influenced by Richard Strauss, Debussy and Ravel, but with his first chamber and orchestral works he found a personal musical language characterized by honesty, lucidity and skill. Despite international recognition (premières of four of his works were given by the Institut National Belge de Radiodiffusion of Brussels under Franz André), his work was met with indifference in own his country, as a result of which he stopped composing in 1968.

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LOLL WEBER

Meruco, Johannes de.

See .

Merula, Tarquinio

(*b* Cremona, 1594–5; *d* Cremona, 10 Dec 1665). Italian composer, organist and violinist. He was one of the finest and most progressive Italian composers of his generation, and excelled in both vocal and instrumental music.

1. Life.

The suggested years for Merula's birth derive from the fact that he was confirmed on 23 April 1607, probably at the customary age of 12. His earliest post was probably as organist of S Bartolomeo, the church of the Carmelite Fathers, at Cremona. On 22 October 1616 he signed a three-year contract to serve as organist of the church of the Incoronata, Lodi. He was re-engaged on 8 February 1620 but appears to have left Lodi at the end of January 1621. He probably went directly to his next known position,

in Poland, since in a letter of Anton Neunhaber of about that time he is mentioned as being in Warsaw. In 1624 the nature of his position is made explicit: he was serving as 'organista di chiesa e di camera' to Sigismund III, King of Poland.

Returning to Cremona, Merula was elected on 18 February 1626 provisional *maestro di cappella* for the Laudi della Madonna, which took place at the main altar in the cathedral on Saturdays and on vigils of Marian feasts. A regular appointment followed on 13 January 1627. In 1628 he was also holding the position of organist of the collegiate church of S Agata. His next move was to Bergamo, where on 12 April 1631 he signed a three-year contract to serve as *maestro di cappella* of S Maria Maggiore. As successor to Alessandro Grandi (i), who had died in the plague of 1630, Merula began the work of rebuilding the *cappella*. In his first year G.B. Buonamente was one of its members. Merula was, however, dismissed on 29 December 1632 for 'indecency manifested towards several of his pupils'. Threatening a lawsuit to recover his lost salary, he was in turn faced with the prospect of a criminal complaint lodged by the governing body of S Maria Maggiore. On 11 April 1633 the matter was resolved by a statement from him in which he apologized and relinquished all claim to his salary. He again returned to Cremona and at his own request and by prior agreement was reinstated on 19 August 1633 as *maestro di cappella* for the Laudi della Madonna in the cathedral, thereby displacing G.B. Minzio, *maestro* at the time. Disagreements with the governing body there over matters of salary and responsibilities, however, led to his resignation in 1635. He is next heard of in 1638 at Bergamo, this time as *maestro di cappella* and organist at the cathedral, adjacent to S Maria Maggiore. Further problems with his former employers at S Maria Maggiore prompted them on 14 April 1642 to forbid any of their musicians to perform under his direction, thus disrupting the customary exchange of musicians between the two churches. He appears to have remained at Bergamo Cathedral until his final return to Cremona, which resulted from his appointment on 25 August 1646, in succession to Nicolò Corradini, as organist of the cathedral and as organist and *maestro di cappella* for the Laudi della Madonna. He thus held the last of these posts for the third time, and he now held all three until his death. In 1643 he collaborated with five others in composing music for *La finta savia*, performed in Venice. He was a member of the Accademia dei Filomusi of Bologna and a Knight of the Golden Spur.

2. Works.

Merula was particularly responsive to Venetian stylistic developments, and his sacred music is thoroughly progressive. The sacred concertos for few voices resemble Monteverdi's in their skilfully wrought lines, often richly embellished, as can be seen in ex.1. He was one of the first to write solo motets with string accompaniment. His sacred concertos for more voices are in the style of Giovanni Gabrieli, with harmonically conceived lines, strong tonal movement and formal clarity. In the mid-1630s Merula turned to writing mass and vesper psalm settings, several of which use ostinato basses. One setting of *Beatus vir* uses the romanesca, and an entire mass is said to be built on the *Aria del Gran Duca*, though in fact it is on the Ruggiero (see Kirkendale, 41). Other formal schemes encountered in his

music include the ritornello principle and the *ABB* design common throughout Italy until the 1680s.
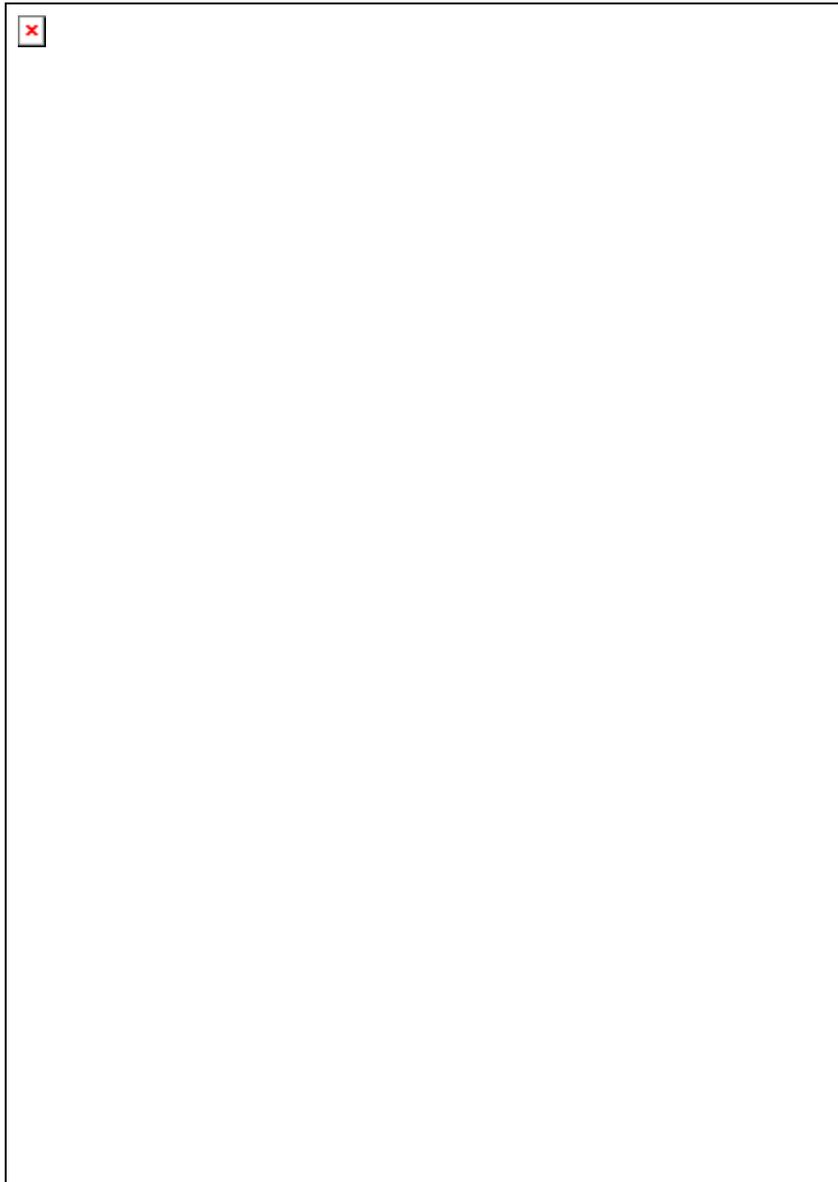
Merula's secular music comprises monodies, dialogues and accompanied madrigals and includes some of the finest settings of his day. His arias are in the Venetian style of Berti and Grandi and are usually in triple metre. In numerous accompanied madrigals from the 1630s he adopted ostinato bass patterns, and in several the division into recitative and aria, characteristic of the mature Baroque cantata, is clearly recognizable. The title piece of his op.13 includes elements of Monteverdi's *stile concitato*. His instrumental music comprises works for both keyboard and ensemble. The ensemble canzonas are among his most significant works and trace the development of the form up to the 1650s, including the gradual fusion with the sonata that led to the *sonata da chiesa*. The earliest, like those of his north Italian contemporaries, use four-part writing and are divided into contrasting sections, which are often repeated. In his second book he adopted three-part textures, specified the violin (using notably idiomatic writing) and often re-used opening material at the end of a work. In his later canzonas the influence of violin technique is more marked, so they are indistinguishable from the early church sonatas subsequently produced by

such composers as Cazzati and Legrenzi. In the 1630s and later he wrote several canzonas based on ostinatos, variations on popular tunes, chamber sonatas, sinfonias and a number of dances. He also wrote several sonatas similar to those of Buonamente and G.B. Fontana. His surviving keyboard works show similarities to those of Frescobaldi and Michelangelo Rossi. Several pieces use subjects found in his ensemble canzonas.

WORKS

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operas

La finta savia (G. Strozzi), Venice, 1643, collab. Filiberto Laurenzi, Alessandro Leardini, Vincenzo Torri and Benedetto Ferrari

sacred

op.	
6	Il primo libro de motetti e sonate concertati, 2–5vv (Venice, 1624)
?8	Libro secondo de concerti spirituali con alcune sonate, 2–5vv (Venice, 1628)
11	Pegaso … salmi, motetti, suonate … 2–5vv, libro terzo (c1633–7, Venice, 2/1640)
15	Concerto … messi, salmi … concertati, 2–8, 12vv, insts (Venice, 1639)
16	Arpa Davidica … salmi, et messe, a 4 (Venice, 1640)
18	Il terzo libro delle salmi et messa concertati, a 3–4 (Venice, 1652)

Gaudeamus omnes, S, vn, bc, *A-KR*; ed. W. Fuerlinger (Neuhausen - Stuttgart, *c*1977)

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secular vocal

4	Il primo libro de madrigaletti, 3vv, bc (Venice, 1624)
5	Il primo libro de madrigali concertati, 4–8vv, bc (Venice, 1624)
?7	Satiro e Corisca dialogo musicale, 2vv, bc (Venice, 1626)
10	Madrigali et altre musiche concertate a 1–5, libro secondo (Venice, 1633, 2/1635 as Musiche concertate et altri madrigali, libro secondo)
13	Curtio precipitato et altri capricii, libro secondo, 1v (Venice, 1638)
?14	Canzonette a 3 et 4 (before 1649); lost, mentioned in A. Vincenti's catalogue of 1649 (see *MMg*, xv, 1883, p.22)

instrumental

[1]	Il primo libro delle canzoni, a 4 (Venice, 1615); S
9	Il secondo libro delle canzoni da suonare, 3 insts, bc (*c*1631–3, Venice, 2/1639)
12	Canzoni overo sonate concertate per chiesa e camera, a 2–3, libro terzo (Venice, 1637)
17	Il quarto libro delle canzoni da suonare, a 2–3 (Venice, 1651)

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<div align="right">STEPHEN BONTA</div>

Merulo [Merlotti, Merulus], Claudio [Claudio da Correggio]

(*b* Correggio, 8 April 1533; *d* Parma, 4 May 1604). Italian composer and publisher. He was the most gifted of a group of performer-composers who transformed European keyboard genres from simple pieces based on vocal models to idiomatic virtuoso works during the second half of the 16th century; also a prolific composer of madrigals, masses and motets in the mature Venetian style.

1. Life.
2. Works.
3. Publishing and editing.
WORKS
BIBLIOGRAPHY

<div align="right">REBECCA EDWARDS</div>

Merulo, Claudio

1. Life.

Merulo is the twice-modified surname of the Italian composer and organist born Claudio Merlotti. His name appeared as Claudius Merulus in some publications, but he often called himself Claudio da Correggio or simply Claudio Merulo, using an Italianized form of the Latin surname. His mother, Giovanna Govi, was from Brescia. Little is known of his childhood, but it is assumed that he began his earliest musical training in his native town, possibly with Tuttovale Menon or Girolamo Donato, and that as an adolescent he may have gone to Venice for further study with a master such as Adrian Willaert or Gioseffo Zarlino. On 21 October 1556, at the age of 23, he was appointed organist at Brescia Cathedral, and on 2 July 1557 he was unanimously elected to replace Girolamo Parabosco at the Basilica of S Marco, Venice, triumphing over a list of candidates that included Andrea Gabrieli and Florentio Maschera. At S Marco Merulo soon assumed a highly visible role, first requesting enhanced registration for the organ and later taking on a disproportionately heavy load when the basilica's first organist, Annibale Padovano, deserted the chapel to direct instrumental music at the Austrian Hofkapelle in Graz in 1565. His diligence was rewarded by the procurators, who granted him generous salary increases, improved housing in procuratorial properties, and financial assistance when he was faced with family difficulties. It was during his early Venetian years that Merulo commenced an extremely active composing career that would come to encompass most major musical genres – sacred and secular, vocal and instrumental – and span his entire adult life.

Merulo remained in the Cappella Marciana for 27 years, regularly supplying music for its most prominent feasts and, as the contemporary historian Francesco Sansovino stated, 'embraced by the Venetian patriciate', especially for his compositions of music for private and official celebrations.

His madrigals were performed at the celebrations for the wedding of Alessandro Farnese, son of the Duke of Parma, and Princess Maria of Portugal in November 1565, and his music figured prominently in the exuberant musical celebrations of Venice's military victory over the Turkish navy at Lepanto in 1571. In the summer of 1574, he was selected by the Venetian government to set a *Tragedia* on the occasion of the state visit of Henri III of France. The text of the *Tragedia* was published later that year. Merulo was further honoured when, as the only musician from Venice, his madrigals were featured at the nuptial festivities of the Venetian Bianca Cappello and Grand Duke Francesco I of Tuscany in October 1579. Almost from the beginning of his tenure in Venice, Merulo was a frequent visitor at musical gatherings in the palaces of aristocratic families such as the Zantani, Corner, Contarini and Bragadino. He also formed strong bonds with printers and *letterati*, collaborating with Lodovico Dolce and Antonio Molino to provide music for two dramatic presentations, *Marianna* and *Le Troiane*, featuring Molino's acting talents.

If Merulo's musical relationships during the 1560s and 70s were primarily with patrons, musicians, writers and bookmen, he was also involved with organ builders and other craftsmen, especially those associated with the shop of Vincenzo Colombo. Shortly after Merulo joined the Cappella Marciana, Colombo was called to the organ lofts to modify and repair the basilica's instruments. Amicable collaboration seems to have resulted, for a number of Merulo's Venetian friends and in-laws subsequently found employment in the Colombo shop. Merulo also collaborated with a certain Frate Urbano, to demonstrate the value of musical instruments, and acted as an organ consultant for the court at Mantua. His own harpsichord was employed on at least one occasion to accompany singers who were being auditioned by an agent of Duke Alfonso of Ferrara. Merulo maintained a keen interest in instrument technology, and he owned shares in a company which appears to have produced parts used in building organs. During his later career in Parma, he personally constructed a small chamber organ, which is still used for recitals at the music conservatory there.

Merulo's first wife, Barbara Pellizoris (with whom he had a daughter, Antonia), died in mid-1583, and in early 1584 he married a woman named Anzola, the widow of an organ builder from the Friuli. Documents show that he left Venice shortly thereafter to serve at the court of Duke Ottavio Farnese in Parma. Merulo may also have spent some time at the court of Mantua during this period, but in 1586 he was reconfirmed as Duke Ranuccio Farnese's court musician upon the death of Ottavio. In 1587 he added official duties at the Cathedral of Parma, and in 1591 he was made organist at the church of the Madonna della Steccata, posts he retained until his death. He was married a third time, in 1588, to the Parmesan noblewoman Amabile Banzola, and he lived prosperously for the rest of his life in a large house near the cathedral. Despite his many duties in Parma, he continued to travel to Rome and Venice and to collaborate on a number of printing projects.

Merulo was widely celebrated during and after his life (see illustration). Among the several portraits of him may be one attributed to a fellow Emilian, Annibale Carracci (Museo Capodimonte, Naples); his likeness was also included in a ceiling painting by his friend Palma Giovane for the

Scuola di S Maria della Giustizia e S Girolamo in Venice. He was a renowned teacher of composition and performance, attracting students from Germany, Poland and the whole of the Italian peninsula. Among those who became well-known composers were G.B. Mosto, Florentio Maschera, Vincenzo Bonizzi, Ivo de Vento and Francesco Stivori.Girolamo Diruta, another distinguished student, attempted to codify Merulo's teaching in the synthesis of keyboard playing in his book, *Il transilvano* (Venice, 1593 and 1609). Diruta described Merulo's techniques for acquiring a legato touch, restricting the use of thumb and little finger to the ends of scales, and capitalizing upon the natural distribution of strength within the various fingers of the hand to control tone and accent. In his final years Merulo was celebrated and honoured with many tributes, not least of which was a knighthood conferred by Ranuccio Farnese, who superintended the details of his funeral. Merulo's body lay in state dressed in a Capuchin robe and laurel wreath; he was buried in a prominent spot in Parma Cathedral near the main crossing, marked by a portrait bust in a niche above the tomb. He was eulogized with dozens of poetic tributes, many calling him the greatest keyboard musician of his age.

Merulo, Claudio

2. Works.

Merulo wrote successfully in almost every musical genre of his era. His toccatas are of historical and musical significance for their alternating sections of contrasting treatment, in which imitative sections of steady, well-worked counterpoint give way to more static, homophonic sections, across which flow brilliant, rhapsodic, semi-improvisatory melodies and ornaments. His flair for chromatic passages often leads to swerving and unexpected solutions with the assumed crossing of parts. Perhaps most importantly, Merulo's works avoid a repetitious, formulaic treatment of ornaments; even within freer forms, motives or memorable fragments return in a wide variety of guises while various ornaments undergo constant renewal. Everywhere there is a rejection of the sterotypical formulae which mar the works of lesser composers for the keyboard.

Merulo was the most prolific composer of ricercares in the history of the genre. His organ ricercares display moments of the same dazzling virtuosity evident in the toccatas, while those for four-part instrumental ensemble are characterized by clear part-writing and, in a few instances, unusual length. Merulo was perhaps the first to compose in the style later known as 'ricercar sopra quattro soggetti', a style which underwent elaboration in the hands of Ferrarese and Neapolitan composers. His canzonas offer further evidence of his variety of *passaggi* and other ornaments and an unprecedented degree of refinement and invention of figuration. They also serve as an argument for the use of the portative organ in secular settings in the later 16th century. Merulo's unadorned versions of the canzonas are stylistically close to the vocal originals from which they grew and provide a valuable guide to 16th-century methods of ornamentation. Many of his pieces are not adaptations of French tunes at all, however, but original compositions that spring from his fluency in keyboard traditions. Merulo's use of embellishment stems from a certain ebullience of creative force and, rather than pointing out structure, enhances surface features of a piece.

Madrigals occupied Merulo for the whole of his professional life and were his first and his last compositions. His frequent choice of texts by Italy's best poets – Ariosto, Bembo, Petrarch, Tasso, Guarini – was counterbalanced by the works of colleagues, friends and perhaps some of his own verses. The poetry ranges from encomiastic to spiritual to theatrical. The musical style of his five-voice madrigals, which account for more than half of his total output, is often in a serious vein similar to that of his predecessors at S Marco; yet Merulo loosened the dense polyphonic textures, exploring techniques which came to be associated with the lighter, more theatrical madrigal which he helped to pioneer. These techniques included varied and free manipulation of imitative procedures, more sectionalized forms, homophonic declamation, antiphonal effects, greater tonal clarity and clearly punctuated cadences. In his madrigals for seven and eight voices Merulo explored the dialogue madrigal, and his predilection for a more tonal harmony apparently antedates analogous efforts by his colleague, Andrea Gabrieli, though the two composers appear to have benefitted mutually from one another's influence. Individual madrigals by Merulo found their way into most of the important collections of the later Cinquecento and his most popular works were often reprinted and widely circulated; a number of them appeared with religious contrafact texts.

Merulo's sacred music is centrally positioned in the Venetian polychoral tradition of the High Renaissance, while facing toward the burgeoning concertato style of the Baroque. In his mass cycles, Merulo paid homage to his models, often borrowing liberally in opening and closing sections, while skilfully camouflaging pre-existing material and, throughout a composition's central section, rearranging the order of themes. While maintaining a conservative care for his models, Merulo revealed an intent to recast older materials into a new and original language, especially avoiding the strict contrapuntal procedures of the past. In his masses for divided choirs, he placed emphasis on musical textures and upon the kaleidoscopic designs which result from the interplay of parts. The autonomy of each separate choir is maintained, while choirs are pitted against each other until the identity of each finally merges into a combined flow of sound. Of his motets, most seem to be intended for the Office, of which a quarter are antiphons predominantly for Vespers and another quarter are set to Psalm settings. In keeping with the fashions of his day, he took great care to set texts for clarity and proper declamation, maintaining spacious textures which, nevertheless, are permeated with imitative counterpoint. These he sometimes contrasted with homorhythmic, chordal sections, juxtaposing high timbres with low in varying combinations and giving extended treatments to refrains. Merulo's parody masses remain among the more conservative examples of his compositional style, while his motets explore new techniques of contrast and surprise, breaking new ground and pointing firmly to future developments.

Merulo, Claudio

3. Publishing and editing.

Merulo's decision to enter the printing business in 1566 was a logical extension of his collaborations with writers and bookmen. Seven years after arriving in Venice, he borrowed money against his future salary at S

Marco to open a printshop in joint partnership with Fausto Betanio. The venture initially included two others: Don Pellegrino Stellini, a priest from Ravenna whose participation was short-lived, and Bolognino Zaltieri, a prominent printer and retailer. The shop opened its doors in March 1566, but the partnership soon failed and an arbitration awarded Merulo sole proprietorship; Betanio received equipment and part of the stock. Zaltieri probably continued to function as the shop's main bookseller. The printer's mark of the Merulo shop is one of the more distinctive among Venetian printers' symbols, featuring Proserpina's golden bough with the motto 'Simili frondescet virga metallo' ('a bough of the same metal puts forth leaves') a paraphrase from the *Aeneid* (vi.144). Other classical elements, a tragedian's mask and a cameo portrait of Virgil, are included in the design.

In a five-year period, from 1566 to 1571, Merulo's shop issued 35 new volumes and reprints, the bulk of which were madrigals and secular songs. Merulo's ambitions for the printshop clearly envisioned a burgeoning market for keyboard music, however, for in his *Ricercari d'intavolatura d'organo, libro primo* (1567) he outlined the titles and contents of 12 prospective volumes of intabulated organ works, the ricercares being the first of the series. Proof of the seriousness of Merulo's intentions is provided by the privilege which the Venetian state granted to his scheme in early March 1568. The *Messe d'intavolatura d'organo, libro quarto* issued later that year, closely followed the plan. Unfortunately, the project, which would have included works by the major organists in Italy from 1523 to 1598, was eventually turned over to other shops when Merulo left the trade. The seventh book of the plan (toccatas) was released by Verovio (1598 and 1604), and books eight (canzonas) and 12 (ricercares of Andrea Gabrieli) were published by Gardano. Some of the promised works of lesser ranking or non-Venetian organists were eventually produced by Vincenti.

Exactly when and to whom Merulo sold his printshop is unknown, but he had already attempted to sell it by mid-1569. A book of four-voice madrigals by Aurelio Roccia, prepared in 1571, bears the words 'per Claudio Merulo da Correggio … corretti', but a small notice on the back page reads, 'in Venetia, Presso Giorgio Angelieri', confirming that the shop had changed hands, even though Merulo continued to edit and proofread some prints.

Merulo, Claudio

WORKS

Editions: *Claudii Meruli: Opera omnia*, ed. J. Bastian, CMM, li (1970–) [vols i-vi entitled *Musica sacra*] [B i–ix]

Claudio Merulo: Messe d'intavolatura d'organo, ed. R. Judd, CEKM, xlvii/5 (1991) [J]

Claudio Merulo: Canzoni d'intavolatura d'organo, ed. W. Cunningham and C. McDermott, RRMR, xc–xci (1992) [C]

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Claudio Merulo: Il primo libro de' madrigali a cinque voci (Venice, 1566), ed. J.A. Owens, SCMad, xviii (1993) [O i]

Claudio Merulo: Il secondo libro de' madrigali a cinque voci (Venice, 1604), ed. J.A. Owens, SCMad, xix (1994) [O ii]

latin texted

Missarum liber primus, 5vv (Venice, 1573) [1573]

Liber primus sacrarum cantionum, 5vv (Venice, 1578) [1578a]

Liber secundus sacrarum cantionum, 5vv (Venice, 1578) [1578b]

Il primo libro de mottetti, 6vv (Venice, 1583) [1583]

Il primo libro de mottetti a voci pari, 4vv (Venice, 1584) [1584]

Il secondo libro de mottetti, 6vv (Venice, 1593) [1593]

Sacrorum concentuum, 5, 6, 10, 12, 16vv (Venice, 1594) [1594]

Il terzo libro de mottetti, 6vv (Venice, 1605), inc. [1605]

Missae duae, 8, 12vv, org (Venice, 1609) [1609]

1585[1], 1590[5], 1593[11], 1599[19]

Mass: Aspice domine, 5vv, 1573, B i; Benedicam Dominum, 12vv, 1609, Bii; Benedicta es, coelorum regina, 5vv, 1573, B i; Cara la vita mia, 8vv, 1609, B ii; Oncques amour, 5vv, 1573, B i; Susanne un giour, 5vv, 1573, B i; Kyrie quinti toni, 5vv, 1594, B vi; Kyrie sexti toni, 8vv, 1594, B vi; Kyrie sexti toni, 12vv, 1594, B vi; Sanctus primi toni, 16vv, 1594, B vi; Sanctus sexti toni, 8vv, 1594, B vi; Sanctus sexti toni, 12vv, 1594, B vi

Other latin texted: Adoramus te, Domine, 6vv, 1593, B iv; Anima nostra sustinet Dominum, 8vv, 1594, B v; Apparuit benignitas, 6vv, 1593, B iv; Assumpsit Jesus Petrum, 6vv, 1583, B iv; Ascendens Christus in altum, 5vv, 1578a, B iii; Audi, Domine hymnum, 6vv, 1593, B iv; Ave gratia plena, 8vv, 1594, B v; Ave Maria, 5vv, 1578a, B iii; Beata Elisabeth, 5vv, 1578a, B iii; Beata es, Virgo Maria, 7vv, 1593, B iv; Beata viscera, 6vv, 1593, B iv; Beati qui custodiunt judicium, 4vv, 1584, B v; Beati qui habitant in domo tua, 4vv, 1584, B v; Benedicite, spiritus, 6vv, 1583, B iv; Benedictus Dominus, 8vv, 1594, B v; Bonum certamen certavi, 5vv, 1578a, B iii; Bonum est confiteri, 7vv, 1593, B iv; Cantabo Domino in vita mea, 4vv, 1584, B v; Cantate Domino, 7vv, 1593, B iv; Clamavi in toto corde meo, 4vv, 1584, B v

Cogitavi dies antiquos, 4vv, 1584, B v; Confiteantur tibi populi, 8vv, 1594, B v; Cumque beatissimus Marcus Evangelista, 5vv, 1578a, B iii; Delicta juventutis meae, 6vv, 1583, B iv; Deus noster refugium, 8vv, 1594, B v; Domine, si adhuc populo, 5vv, 1578b, B iii; Dominus dedit, 6vv, 1583, B iv; Dominus illuminatio, 7vv, 1593, B iv; Dominus regit me, 4vv, 1584, B v; Dum illucescente, 4vv, 1584, B v; Ecce Maria genuit, 7vv, 1593, B iv; Ego sum panis vivus, 5vv, 1578a, B iii; Eminente coeli dulcedine, 5vv, 1578b, B iii; Exaudi, Domine, 7vv, 1593, B iv; Exaudi me, Domine, 6vv, 1593, B iv; Gaude, felix parens Hispania, 5vv, 1578b, B iii; Gaude Maria Virgo, 10vv, 1594, B vi; Gaude sponsa cara Dei, 6vv, 1583, B iv; Haec est dies, 5vv, 1578a, B iii; Haec est dies, 8vv, 1590[5], B v

Haec est domus Dei, 5vv, 1578b, B iii; Haec est Virgo prudens, 5vv, 1578b, B iii; Hei mihi! Domine, 7vv, 1593, B iv; Hodie beata Virgo Maria, 5vv, 1578a, B iii; Hodie Christus natus est, 10vv, 1594, B vi; Hodie Spiritus Sanctus, 5vv, 1578a, B iii; Homo Dei, 8vv, 1594, B v; Inclina Domine aurem tuam, 4vv, 1584, B v; In Deo laudabo, 7vv, 1593, B iv; In Deo speravit, 6vv, 1583, B iv; Indicabo tibi, homo, 8vv, 1594, B v; Innocentes pro Christo, 5vv, 1578a, B iii; In te Domine speravi, 6vv, 1583, B iv (arr. lute, 1599[19]); In tribulatione mea, 8vv, 1594, B v; Iste est Joannes, 4vv, 1584, B v; Iste Sanctus Theodorus, 4vv, 1584, B v; Jesum quem quaeritis, 6vv, 1593, B iv; Judica me, Domine, 6vv, 1593, B iv; Jubilate Deo, 4vv, 1584, B v; Jubilate Deo, 6vv, 1593, B iv; Laetabimur, 6vv, 1593, B iv

Laudate Dominum, 8vv, 1594, B v; Levita Laurentius, 5vv, 1578b, B iii; Litaniae Beatae Mariae virginis, 8vv, 1609, B ii; Lux fulgebit, 7vv, 1593, B iv; Magna enim

sunt, 6vv, 1583, B iv; Magnificat primi toni, 8vv, 1594, B vi; Magnificat primi toni, 12vv, 1594, B vi; Magnificat quinti toni, 8vv, 1594, B vi; Magnificat sexti toni, 8vv, 1594, B vi; Magnum haereditatis mysterium, 8vv, 1594, B v; Magnus Dominus, 7vv, 1593, B iv; Maria Mater gratiae, 4vv, 1584, B v; Maria unxit pedes Jesu, 5vv, 1578a, B iii; Maria Virgo, 8vv, 1594, B v; Maria Virgo assumpta est, 6vv, 1605, B vi (org. tablature, *D-Mbs* Mus.265); Maria Virgo caelos ascendit, 5vv, 1578b, B iii; Maximum hoc omnium, 5vv, 1578a, B iii; Memento mei Deus, 4vv, 1584, B v; Mirabiles elationes maris, 8vv, 1594, B v

Nativitatem hodiernam, 5vv, 1578b, B iii; Ne projicias me, 4vv, 1584, B v; Ne reminiscaris, 6vv, 1583, B iv; O admirabile commercium, 5vv, 1578a, B iii; O adoranda Trinitas, 5vv, 1578a, B iii; O Alberte, norma munditiae, 5vv, 1578b, B iii; O altitudo divitiarum, 6vv, 1583, B iv; O altitudo divitiarum, 7vv, 1581[1], B iv; O crux benedicta, 5vv, 1578b, B iii; O Doctor optime, 5vv, 1578b, B iii; O gloriosa Domina, 4vv, 1584, B v; O quam gloriosum, 5vv, 1578b, B iii; O quam suavis est, 6vv, 1593, B iv; O Rex gentium, 6vv, 1583, B iv; O rosa incorruptibilis, 8vv, 1594, B v; O sacrum convivium, 6vv, 1583, B iv; O virgo justa, 5vv, 1578b, B iii; Pax vobis, ego sum, 5vv, 1578b, B iii; Peccantem me quotidie, 6vv, 1583, B iv; Peccavi super numerum, 6vv, 1583, B iv

Puellae saltanti, 5vv, 1578b, B iii; Puer qui natus est, 5vv, 1578a, B iii; Puer qui natus est nobis, 6vv, 1593, B iv; Quae sunt in corde, 6vv, 1583, B iv; Quantas ostendisti mihi, 6vv, 1593, B iv; Qui manducat, 4vv, 1584, B v; Qui me confessus fuerit, 5vv, 1578b, B iii (arr. lute, 1593[11]); Quis est homo, qui vivet?, 4vv, 1584, B v; Regina caeli laetare, 8vv, 1594, B vi; Repleatur os meum laude, 4vv, 1584, B v; Respice, Francisce, 5vv, 1578b, B iii; Sacerdos et Pontifex, 5vv, 1578b, B iii; Salvum fac populum tuum, 12vv, 1594, B vi; Sancta et immaculata virginitas, 4vv, 1584, B v; Sancti et justi, 5vv, 1578a, B iii; Salvator noster, dilectissimi, 5vv, 1578a, B iii; Similabo eum, 5vv, 1578b, B iii; Simile est regnum caelorum, 6vv, 1583, B iv; Spiritus Sanctus, 7vv, 1593, B iv; Stephanus autem plenus gratia, 5vv, 1578a, B iii; Tanquam aurum in fornace, 5vv, 1578b, B iii

Tribuat tibi, 7vv, 1593, B iv; Tribulationem et dolorem, 5vv, 1578b, B iii; Tribus miraculis ornatum diem, 5vv, 1578a, B iii; Tu es Petrus, 5vv, 1578a, B iii; Ubi caritas, 6vv, 1583, B iv; Ubi sunt misericordiae, 6vv, 1583, B iv; Ure igne Sancti Spiritus, 6vv, 1583, B iv; Veni Sancte Spiritus, 6vv, 1583, B iv; Verbum iniquum, 6vv, 1583, B iv; Vias tuas Domine, 4vv, 1584, B v; Vias tuas Domine, 10vv, 1594, B vi; Vigilate ergo, quia nescitis, 4vv, 1584, B v; Vos qui reliquistis omnia, 5vv, 1578b, B iii

italian texted

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

Il primo libro de madrigali, 4vv (Venice 1579) [1579]

Il primo libro de madrigali, 3vv (Venice, 1580) [1580]

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

1560[22], 1561[15], 1562[6], 1564[16], 1565[12], 1567[13], 1568[16], 1570[15], 1570[17], 1576[5], 1577[7], 1578[22], 1579[2], 1579[3], 1582[5], 1583[12], 1584[4], 1586[1], 1586[11], 1586[12], 1588[17], 1588[21], 1589[8], 1589[12], 1592[15], 1593[3], 1593[5], 1596[11], 1604[11], Il secondo libro della musica di Claudio Monteverdi e d'altri autori, 5vv (Milan, 1608), 1610[10]

Alcun non può saper, 3vv, 1580, B viii; Alla Sibilla, 3vv, 1565[12], B viii; Allor ch'io vi mirai, 5vv, 1604, B vii, O ii; Alma ch'or vivi in ciel, 5vv, 1566, B vii, O i; Amor co' i strai, 5vv, 1596[11]; Amor n'è causa, 3vv, 1580, B viii; Amorosetto neo, 5vv, 1592[15], B vii; Ancor ch'io possa dire, 4vv, 1579, B viii; Anzi via più, 3vv, 1580, B viii; Bella fanciulla, 3vv, 1580, B viii; Caro amoroso neo, 5vv, 1577[7]; Che pena si può dire, 3vv, 1580, B viii; Chiara beata luce, 5vv, 1566, B vii, O i; Chi non sa ciò, 4vv, 1579, B viii; Cintia tu sei più bella, 5vv, 1566, B vii, O i; Come al partir, 3vv, 1580, B viii;

Come la notte, 3vv, 1580, B viii; Cor mio senza cervello, 7vv, 1564^{16}, B viii; Da' bei raggi, 5vv, 1567^{13}, B vii; Dalle perle e rubini, 5vv, 1577^{7}, B vii; Deh avesse Amor, 3vv, 1580, B viii

Deh ferma, Amor, 3vv, 1580, B viii; Deh perchè il lungo pianto, 5vv, 1604, B vii, O ii; Deh perchè, morte mia, 5vv, 1576^{5}, B vii; Deh perchè voglio, 3vv, 1580, B viii; Deh torna a me, mio sol, 3vv, 1580, B viii; Di neve e fresche rose, 6vv, 1579^{2}, B viii; Donna, poichè non puote, 5vv, 1604, B vii, O ii; Donna poi che volete, 5vv, 1566, B vii, O i; Donna, se l'occhio mio, 4vv, 1564^{16}, B viii; Donna s'io resto vivo, 5vv, 1566, B vii, O i; D'una gioia, 5vv, 1593^{3}; Dunque fia ver, 3vv, 1580, B viii; Ero così dicea, 4vv, 1588^{17}, B viii; Fida scorte, 7vv, 1584^{4}; Gelo ha Madonna il seno, 6vv, 1579^{2}, B viii (1610^{10} as Hymnum cantate); Gioia m'abonda, 4vv, 1579, B viii; Gravi pene in amor, 5vv, 1562^{6}, B vii; Il desiderio e la speranza, 5vv, 1566, B vii, O i; Il dolce aspetto, 5vv, 1562^{6}, B vii

Il vago e lieto aspetto, 5vv, 1566, B vii, O i; Ingiustissimo Amor, 5vv, 1562^{6}, B vii; Ingrato Amor, 3vv, 1570^{17}, B viii; Innanzi a te che dalle prime, 4vv, 1579, B viii; Io non potria goder, 5vv, 1576^{5}, B vii; L'alma mia fiamma oltra, 6vv, 1560^{22}, B viii; La mia spietata sorte, 6vv, 1579^{2}, B viii; Lasso, chè desiando, 5vv, 1578^{22}, 1604, B vii, O ii; Liete fiore e felici, 5vv, 1562^{6}, B vii; Ma di che debbo lamentarmi, 4vv, 1579, B viii (arr. 3vv, 1580, B viii); Madonna, poi ch'uccidermi volete, 4vv, 1561^{15}, B viii (arr. 3vv, 1580, B viii; arr. L. Balbi, 5vv, 1589^{12}, B vii); Mai non vo' più cantar, 3vv, 1586^{12} (1p. of a 6p. cycle with other composers), B viii; Ma non apparirà, 3vv, 1580, B viii; Mentre ad ogni stagion, 3vv, 1580, B viii

Mentre il lauro gentil, 5vv, 1582^{5}, B vii; Mentre l'acerbo duolo, 4vv, 1579, B viii; Mentre, mia stella, miri, 6vv, 1579^{2}, B viii (1610^{10} as In toto corde); Mirami, vita mia, 5vv, 1583^{12}, B vii (1604^{11} as Domine quid multiplicati; Il secondo libro della musica di Claudio Monteverdi, 1608, as Respice ò Jesu; further Latin contrafacta, 1588^{21}, 1589^{8}); Nel grato e dolce albergo, 5vv, 1604, B vii, O ii; Non è ver, 3vv, 1580, B viii; Occhi, che fia di voi, 8vv, 1584^{4}, B viii; Occhi leggiadri, 4vv, 1579, B viii; O di che grato odor, 5vv, 1566, B vii, O i; O dolce servitù, 5vv, 1566, B vii, O i; O liete piante, 5vv, 1578^{22}, B vii; O se, quanto è, l'ardore, 3vv, 1580, B viii; O voi felici, 5vv, 1604, B vii, O ii; O voi, servi d'Amore, 4vv, 1579, B viii; Padre del ciel, 5vv, 1604, B vii, O ii; Perchè aspra e cruda sei, 4vv, 1579, B viii; Perché sopporti, 7vv, 1584^{4}; Punge l'ape amorosa, 5vv, 1604, B vii, O ii

Qual maggior segno Aurora, 5vv, 1566, B vii, O i; Quand'io penso al matire, 5vv, 1566, B vii, O i; Queste alme da natura, 5vv, 1604, B vii, O ii; Questi della mia musa, 4vv, 1579, B viii; S'al vostro mal consente, 5vv, 1562^{6}, B vii; S'amar si deve il bello, 5vv, 1604, B vii, O ii; Sa questo altier, 3vv, 1580, B viii; Se'l sol si scosta, 3vv, 1580, B viii; Se nel mirar quel lume, 5vv, 1566, B vii, O i; Se non m'inganna Amore, 3vv, 1586^{12}, B viii; Se non volete, 4vv, 1579, B viii; Sento l'aura vital, 5vv, 1566, B vii, O i; Se potesse morir, 4vv, 1579, B viii; S'ergan carchi di spoglie, 5vv, 1566, B vii, O i; S'è ver, donna gentile, 5vv, 1604, B vii, O ii; Signor che del peccato, 5vv, 1604, B vii, O ii; Signor, cui fu già poco, 5vv, 1604, B vii, O ii; Signor, fra tutte le opre, 5vv, 1586^{1}, 1604, B vii, O ii

Signor l'ardente fuoco, 5vv, 1566, B vii, O i; Si rubella d'Amor, 4vv, 1579, B viii; Son simile all'avar, 3vv, 1580, B viii; Sorgi, popol felice, 5vv, 1604, B vii, O ii; Svelto ha di morte, 5vv, 1568^{16}, B vii; Tanto coi lieti suoni, 5vv, 1566, B vii, O i; Tanto è il piacer ch'io sento, 5vv, 1566, B vii, O i; Tanto t'amo, tanto t'adoro, 3vv, 1565^{12}, B viii; Tra pure nevi alme, 6vv, 1579^{3} (3p. of a sestina with other composers), B viii; Un breve sì, 5vv, 1604, B vii, O ii; Vergine bella, 5vv, 1604, B vii, O ii; Vergine Madre, figlia, 5vv, 1604, B vii, O ii; Vergine sacro vel, 5vv, 1604, B vii, O ii; Vergine, son già stanco, 5vv, 1604, B vii, O ii; Vi colse, o donna, 4vv, 1579, B viii; Vide l'Arno superbo ambe, 5vv, 1586^{11}, B vii; Vivea solo per voi, 5vv, 1570^{15} (2p. of an 11p.

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Merulo, Claudio

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Merulo, Giacinto

(*b* Parma, ? 13 Jan 1595; *d* Parma, 23 Feb 1650). Italian composer and organist, grandnephew and godson of Claudio Merulo, who mentioned him in his testament of 1598. Giacinto was probably reared near Parma

Cathedral in a large house on Borgo della Morte, which was divided between the Merulo family and the Confraternita della Morte. His name was associated with six posthumous publications of Claudio's works; the dedication of Claudio's third book of *Ricercari da cantare* (1608) has been thought to suggest that Giacinto was then ten years old, an interpretation difficult to reconcile with the baptismal record dated 1595 reported by Pelicelli. In either case, Giacinto would hardly have been more than a child; the addition of his name to his great-uncle's posthumously published works was most likely intended to attest the authenticity of the pieces. Giacinto succeeded Vincenzo Bonizzi as organist of Parma Cathedral on 1 July 1630 and served in that position until his death. His only publication, *Madrigali a quattro voce in stile moderno, libro primo* (Venice, 1623), survives incomplete.

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REBECCA EDWARDS

Merulus, Alessandro [Alexander].

See Merlo, Alessandro.

Merville, Nicolas de

(*b c*1600; *d* after 1643). French lutenist and composer. He appears in documents from 1625 to 1644 as master lutenist in Paris and *musicien ordinaire du roi*. In 1632–3 he gave lessons to an English diplomat in Paris, Bullen Reymes (1613–72), who also took lessons from René Mesangeau, and whose manuscript lute collection (*F-Pcnrs*) is one of the most important sources for French lute music of that decade. In 1636 Mersenne mentioned Merville as one of the principal living lutenists. Merville's works (in *CH-Bu*, *D-Bsb*, *DO*, *Kdma*, *Kl*, *ROu*, *F-Pcnrs*, *Pn*, *GB-En*, *Ob*, *WMl*) represent the period of new tunings (1620s–40s). It is regrettable that in the sources closest to him (i.e. Reymes's manuscript and a closely related source in *GB-En*) most pieces are unattributed, particularly some fine and original semi-measured preludes.

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<div align="right">DAVID LEDBETTER</div>

Merzhanov, Viktor

(*b* Tambov, 15 Aug 1919). Russian pianist and teacher. He studied at the Moscow Conservatory from 1936 to 1941 with Feinberg (piano) and Goedike (organ), after which he served in the Soviet army until 1945. The following year he was awarded a joint first prize, with Sviatoslav Richter, in the All-Union Competition of Interpretative Musicians in Moscow. Merzhanov joined the staff of the Moscow Conservatory in 1947 and since 1964 has been a professor there, though he was also a visiting professor to the Warsaw Conservatory from 1973 to 1978. His career as a recitalist has extended over 50 years. Merzhanov is a noted exponent of Chopin, Grieg, Skryabin and Rachmaninoff, his style less quixotic than that of his teacher, Feinberg. His playing is nonetheless deeply poetic and gives priority to variety of tonal texture and absolute clarity in the delineation of phrasing. Among his several discs, accounts of Schubert's 'Wanderer' Fantasy, the Chopin Preludes and Brahms's Variations on a Theme of Paganini are widely admired.

<div align="right">JAMES METHUEN-CAMPBELL</div>

Mesa, Sergio

(*b* Medellín, 14 Nov 1943). Colombian composer. He first studied theology, mathematics and philosophy, initially in Medellín and subsequently in New York, at Fordham University, in Frankfurt (1969–73) and Heidelberg (1974–5). He studied piano with Harold Martina (1956–7) and, more recently, composition with Luis Torres Zuleta in Bogotá (1985–96). Respected for his solid humanistic foundation, he is also well known as a pianist and organist. He took up a post teaching music theory and composition at the Javeriana University in Bogotá in 1984 and lectures throughout Colombia.

Mesa has rapidly become one of Colombia's most promising composers. Acknowledging his indebtedness to the Germanic school, he insists that his music is not modelled on other schools or composers. His *Trazos* for orchestra (1991), commissioned by the Medellín PO, is based on tightly constructed and articulated rhythmic cells that undergo organic development; it was included in a three-CD set commemorating the quincentenary of Columbus's voyage to America. His *Medea* was performed in Bogotá in 1991 under the auspices of UNESCO by the progressive theatrical group Mapamundi, the lead role being sung by the Colombian contralto Marta Senn. Mesa was invited to Budapest in 1996, where his *Diferencias* for trumpet, piano and percussion as well as several songs were performed at the annual Mini Festival of 20th-century composers sponsored by the Hungarian Music Society.

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SUSANA FRIEDMANN

Mesangeau [Mazagau, Merengeau, Mesangio, Meschanson, Mesengeot, Messangior, Mezanio, Mezengau etc.], René

(*b* late 16th century; *d* Paris, ?early Jan 1638). French lutenist and composer, possibly of Italian origin. His presence in Germany is recorded for the first time in Besard's *Novus partus* (RISM 1617[26]). In 1619, when he had settled in France for good, he married Marguerite, daughter of the famous spinet maker Jean Jacquet, and he was described in his marriage contract as an equerry at the French court. Two years later he became *musicien ordinaire du roi*, but nothing is known about his activities at court. He enjoyed an enviable social position as a 'bourgeois de Paris', and was a popular master to whom the publisher Pierre Ballard gave considerable space in his two anthologies of tablatures issued in 1631 and 1638. A visit to England in late 1631 is documented by the correspondence and diary of his English pupil Bullen Reymes. His death inspired a famous *tombeau* by Ennemond Gaultier, and an anonymous *Tombeau de Mesangeau* (*F-Pn*, version for baryton in *D-Kl*). Only two of his seven children outlived him.

A much admired lutenist, Mesangeau won praise from both Mersenne and the author of Mary Burwell's lute tutor for the excellence of his compositions. His earliest pieces (which originate in Bavarian sources) are written in *vieil ton*, while his later pieces employ the *accords nouveaux*, which appeared about 1620–25 and of which he was one of the principal advocates. His work, comprising about 50 pieces, played a decisive part in determining the style and language adopted by lute music after 1630.

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autograph; prelude, 3 courantes, *CH-Bu*; courante, sarabande, *F-Pn*; allemande, *US-Cn*, ?autograph; allemande, chanson, *D-Mbs*

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CLAUDE CHAUVEL

Mesens, Edouard Léon Théodore

(*b* Brussels, 27 Nov 1903; *d* Brussels, 13 May 1971). Belgian composer, poet and collagist. He studied the piano and violin from 1909, and attended the Ecole de Musique de Saint-Josse-ten-Noode from 1917, receiving the *premier prix* for solfège in 1919. In the same year he enrolled at the Brussels Conservatoire, where his talent was soon recognized. In 1920 an article about him by Herman de Man was published, and the following year he met Satie, who was visiting Brussels for a series of lectures and concerts. Mesens became one of Satie's protégés, and accepted an invitation to Paris. There, he met Dadaists, including Philippe Soupault, Man Ray, Francis Picabia and Tristan Tzara, who delayed his involvement with the Surrealist movement. From 1926 Mesens felt unable to reconcile his Surrealist aspirations with musical composition. However, he edited and contributed to various reviews, including *Marie* and *Oesophage*, and managed the London Gallery between 1938 and 1952. He was co-organizer of the 1936 London International Surrealist Exhibition.

Although he claimed to have abandoned music in the 1920s, his subsequent musical activities, particularly during the war, suggest otherwise. While his 1920 setting of poetry by Rabindranath Tagore consists of static vocal writing and pianistic gestures reminiscent of Debussy's *Chansons de Bilitis*, his works from 1921 betray the influence of Satie and Les Six. In *Garage* (1921) he gives Soupault's Dada-inspired poem a ragtime quality; it is unambiguously tonal with prominent added 6ths and ostinato patterns. *Défence de pleurer* (1922), subtitled 'toujours dans l'esprit d'Erik Satie', is contrapuntal and mimics Satie's use of the tritone in *Vexations* (1893). The collage score *La partition complète complétée* (1946) combines traditional notation with pictorial symbols and can be compared to graphic scores by Sylvano Bussotti, John Cage and Barry Guy.

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BARBARA KELLY and SILVANO LEVY

Mesiltayim

(Heb.).

Ancient Jewish cymbals. *See* Biblical instruments, §3(vi).

Mesomedes

(*b* Crete; *fl* early 2nd century ce). Greek kitharode and lyric poet. He was a freedman and favourite of Emperor Hadrian, who made him his chief

musician; he also served under Hadrian's successor, Antoninus Pius. It was probably Mesomedes whom the emperor Caracalla honoured with a cenotaph a century later and not a later poet who appropriated a famous name of the past.

Only 15 of his poems have come down to us, four of them with musical notation; information about the metre and musical settings of two other poems has also been preserved. Together they provide insight into the metrics and rhythmics of lyric poetry during the imperial period; until the discovery of the Epitaph of Seikilos (Pöhlmann, no.18) in the late 19th century, the poems with notation were the only authentic evidence of late classical vocal music.

Two poems from the *Palatine Anthology* (xiv.63; xvi.323) have been attributed to Mesomedes since antiquity. The first, *The Sphinx* (Heitsch, 1961, no.12), employs a special form of the anapestic dimeter (- - | - -) and its catalectic form, the paroemiac. West (1982, p.172), following Aphthonius (H. Keil, ed.: *Grammatici latini*, vi, Leipzig, 1874/*R*, p.75.23), has described the metre used by Mesomedes as *apokroton* ('sonorous'). The second poem, *Glass* (Heitsch, 1961, no.13), employs trochaic dimeters with and without catalexis.

In 1581 Vicenzo Galilei, from a manuscript provided by Girolamo Mei, published three hymns with Greek musical notation which he attributed to one Dionysius (Pöhlmann, nos.1–5). Quotations from these hymns in secondary sources (Synesius; Ioannes Lydus; the *Suda*), and the use of the rare *apokrota*, make an ascription to Mesomedes possible. Recent scholarship has arranged these materials into three *proöimia* (Pöhlmann, no.1, *To the Muse*; no.2, *To Calliope*; no.3, *To Apollo*) and two hymns in *apokrota* (Pöhlmann, no.4, *To Helios*; no.5, *To Nemesis*). Where the setting has come down to us, it is the Lydian *tonos* that is used. *To the Muse* and *To Calliope* contain a transition to the chromatic Hypolydian with C; *To Apollo* consists of four spondaic catalectic dimeters followed by two hexameters, but except for a solitary note mark (C = *a*) the setting has been lost. *To Helios* is preceded by a metric and rhythmic *skolion*, which makes no sense in this context, since it describes choriambic dimeters in twelve-time; a poem by Mesomedes in this verse metre has therefore been lost. *To Helios* and *To Nemesis* employ *apokrota*. In so far as they are catalectic, the omitted short element is usually replaced by a lengthening sign; in two cases (*To Helios*, lines 23 and 25) there is a three-note melisma at the catalexis. Line 25 repeats the melody of line 23 exactly, so that the hymn ends with a kind of refrain. All the poems with musical notation show imitation of the verbal accentuation in the melody, a feature that first appears in the Delphic hymns of 128 bce (Pöhlmann, nos.19–20). In 1903 Horna discovered eight poems without notation (Heitsch, 1961, nos.4–11) in a 13th-century manuscript (*I-Rvat* Ottob.gr.59; reproduced in Merkelbach and van Thiel, 25–8) after Ariphron's hymn to Hygieia (Wilamowitz-Moellendorff, 494–5) dating from the 4th century bce. These poems have been ascribed to Mesomedes on stylistic and metrical grounds.

Characteristic of Mesomedes are the arbitrary nature of his subject matter, evident even from the titles of the poems, his wish to vocalize his poems in

the Dorian dialect (except for Pöhlmann, no.1), his preference for *apokrota*, and his confining himself to stichic lyric poetry. In the settings it is noticeable that he restricts himself to diatonics and the Lydian or Hypolydian *tonoi*. The rhythmical and musical *skolia* in two of the three sources suggest that a collection of Mesomedes' works with all the poems set to music existed in later classical times. A comparison of the style and metre of Mesomedes and Synesius shows the former's significance for the late literary hymn (Wilamowitz-Moellendorff, 606). Synesius prefigured the first evidence of Greek Christian community singing (Pöhlmann, no.34 and p.108).

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Mesopotamia.

The land between the Rivers Tigris and Euphrates that was occupied by a number of different peoples and empires from the 5th millennium bce until late antiquity; it now forms part of modern Iraq and Syria. The musical culture of these ancient peoples, in particular the Sumerians, Akkadians, Babylonians and Assyrians, is well attested from the 3rd millennium bce in archaeological finds, iconographical representations and in the texts inscribed on hundreds of cuneiform tablets. Such evidence provides information on the various instruments used, the musicians who played

them, and details of performing practice and music theory; the texts of poems and hymns together with directions for their musical performance are also preserved on many tablets.

<div align="right">ANNE DRAFFKORN KILMER</div>

Mesopotamia

1. Historical background.

The Sumerians settled Mesopotamia by about 4000 bce and gradually established a number of independent city states, of which the most important were Uruk (Warka, Iraq), Nippur and Ur, whose Royal Cemetery (*c*2500) has produced many significant archaeological finds. The first signs of literacy appeared in about 3000 bce and by 2500 a system of cuneiform writing had developed, which was subsequently used to transcribe the languages of later Mesopotamian peoples. In about 2350 Sumer was conquered by the Akkadians, a Semitic people led by Sargon I (*c*2350–2295), who united the city states into a single empire; from this time onwards written records in cuneiform script were preserved in both the Sumerian and Akkadian languages. With the decline of the Akkadian empire, Sumerian civilization and its language revived during the period 2150–1800 (the Neo-Sumerian period) until it was again conquered by other settlers, such as the Elamites (*see* Iran, §I, 2(i)) and Amorites. Among the important city states of the Amorites was Mari (modern Tell Hariri) on the Euphrates, which, between about 1900 and 1700, built up a library of thousands of cuneiform tablets in the Sumerian and Akkadian languages. The Amorites also expanded the city of Babylon, making it the most powerful centre in Mesopotamia, especially from the reign of Hammurabi (1792–1750).

In about 1200 bce the Assyrians, a people of the upper Tigris, began to increase their territory and power, and by 1100 bce had established their own empire in Mesopotamia, conquering even Babylon itself. Although Assyrian civilization went through a period of decline after about 1000, it was revived from the 9th century bce during the reigns of Ashurnasirpal II (883–859) and his successors, who established their capital at Nineveh. Nineveh, however, was sacked by the Babylonians and Medes in 612 bce under the leadership of Nebuchadnezzar II (604–562), during whose reign Babylon once again became the dominant city in Mesopotamia until it was conquered by the Persians in 539 bce. When Babylon and the Persian Empire fell to Alexander the Great in 331, Seleucus, one of Alexander's generals, became satrap of Babylonia (321–281). His successors, the Seleucids, ruled over an increasingly Hellenized kingdom until the last king died in 64 bce.

Mesopotamian history may be divided into periods with the following approximate dates (all bce):

3300–3000 Pre-literate (Uruk VI–IV) period.   3000–2900 Proto-literate (Jemdet Nasr) period.   2900–2700 Early Dynastic I period.   2700–2350 Early Dynastic II–III (Ebla/Fara) period.   2350–2150 Old Akkadian period.   2150–1800 Neo-Sumerian (Ur III; Isin/Larsa) period.   1800–1600 Old Babylonian and Old Assyrian periods.   1600–1150 Middle Babylonian and Middle Assyrian periods.   1150–500   Neo-Babylonian and Neo-Assyrian periods.   500–65   Late Babylonian-Seleucid period.

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2. Pre- and Proto-literate periods.

The earliest evidence of musical performance in Mesopotamia dates from the 5th millennium bce, to which period belong a complete bone wind instrument and two fragments of the same type found at Tepe Gawra in northern Iraq. From the 4th millennium dates a stone from Megiddo (modern Tel Megiddo, Israel; *c*3700–3000 bce) on which are carved a musician and a string instrument; the latter has been interpreted as resembling either a harp with a pillar (see Kilmer and Lawergren, *MGG2*) or an asymmetrical nine-string box lyre with one arm 'strongly curved' (see Norborg, 1995, pp.30–31). An impression from a carved stone cylinder seal found at Chogha Mish in south-west Iran (*c*3200 bce) depicts a feasting scene with a singer and musicians playing a round harp and a hand-beaten drum; the two horn-shaped objects on the seal are more likely to be food preparation tools than double *shofar*-like horns (*see* Iran, §I, fig.2*a*). To the same period belongs a fragment of a clay flute from Uruk. The earliest clay tablets with writing use a round harp as a pictogram (fig.1). The rich evidence of instruments and texts from the subsequent Early Dynastic period indicates that a variety of string, wind and percussion ensembles were already active in the Proto-literate period.

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3. Early Dynastic and Old Akkadian periods.

By the time of the first Sumerian dynasties in the early 3rd millennium bce, music clearly played an important role in life at the royal palaces, and instrument makers had mastered the art of costly ornamentation. The most spectacular evidence from this period comes from the Royal Cemetery at Ur (*c*2600 bce) where the remains of eight symmetrical and asymmetrical bull lyres (fig.2), one round-bottomed (or 'boat') lyre and two round harps (fig.3) have been excavated, together with the bodies of the musicians buried with them. Although these are the only surviving examples of wooden instruments from this period, the existence of other types is known from depictions on cylinder seals, shell and stone inlays, and sculptures in relief and in the round. The inlaid front panel of one of the Ur lyres, for example, shows an animal orchestra with an ass playing a bull lyre together with a jackal playing a sistrum and drum, and a bear clapping and dancing (fig.4). Such evidence indicates that lyres ranged in size from small, easily portable instruments to those as tall as an adult and that most had between four and 13 strings. Five fragments of a pair of silver pipes were also found at Ur; the pipes have finger-holes but show no evidence of mouth reeds. Idiophones (clappers and sistra) are depicted on the inlaid

decoration of Early Dynastic lyres and on cylinder seals; drawings on pottery show small frame drums and women clapping their hands.

From the Old Akkadian period dates the first evidence for the long-necked lute (Sumerian GIŠ.GÙ.DÉ = Akkadian *inu*; see Eichmann; in the following account Sumerian words are represented by upper case letters and their Akkadian equivalents by italics). According to two carved cylinder seals these instruments had two or three strings. In one carving the lutenist sits on a stool and performs before seated deities; in the other he sits back on his heels and plays to two deities (one standing, one seated) and a scorpion-man. An inscription on the latter cylinder seal in the Sumerian language records that it belonged to a male lutenist named 'Ur-ur the musician' (LÚ.NAR).

The earliest lexical texts (lists of Sumerian and Akkadian words and phrases) of the second and third Early Dynasties contain many Sumerian terms for musical instruments and their parts, for a great variety of vocal and instrumental performers and other types of entertainer (cult and lay), and for musical compositions and their sections; also evident is a specialized technical vocabulary for tuning procedures and performing techniques (vocal and instrumental). While there is no single word for 'music' in either language, common words associated with music-making are NAM.NAR = *nârūtu* ('musicianship'), GÙ.DÉ = *nagû* ('to exult', 'sing joyously'), I.LU = *nigûtu* ('merry-making'), ŠÌR = *zamāru* ('to sing', 'play'; used for voice, strings and drums) and ŠU.TAG or TUKU = *mahāsu* ('to hit', 'beat', 'tap'; referring to percussion and reed pipes). Dozens of Sumerian and Akkadian terms designate various types of song, lament and hymn.

The name of one composer-musician from the Old Akkadian period has come down to us: Enheduanna (*fl c*2300 bce), Sargon I's daughter, who composed sophisticated and complex hymns in her role as high priestess in the temple of the Sumerian moon god NANNA (Akkadian Sîn) at Ur and as sponsor of the cult of the goddess INANNA (Ishtar). The texts of several of Enheduanna's hymns, including 'The Exaltation of Inanna', are known from cuneiform tablets (see Hallo and van Dijk, 1968).

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4. Neo-Sumerian period.

In about 2120 bce Gudea, ruler of the southern city of Lagash (modern El-Hiba), named a year of his reign in honour of the construction of a BALAG = *balaggu*, an instrument that appears to have functioned as both a harp and a drum (see below, §5). This instrument's personal name, 'Great Dragon of the Land', was also the title of one of Gudea's temple musicians. Another BALAG commissioned by Gudea was named 'Lady as Exalted as Heaven'. Large stone *stelae* of this period show giant drums lying on their sides, with heads as tall as a man. Played by two men in alternating strokes with their hands or with drumsticks, these drums accompanied the dedication ceremonies of royal buildings and other rituals; singers and cymbal players also took part, together with men and women who clapped their hands.

Many Sumerian technical terms known from the lexical lists are set in context by a self-laudatory hymn composed by Shulgi (*c*2070 bce), the second king of the third dynasty of Ur (Shulgi Hymn B; see Krispijn, 1990). The precise meaning of these terms, however, remains unclear. The king boasted that he understood how to play the novel instrument, the lute, the moment it was placed in his hands. On the harp and the lyre he was adept at 'tuning up' (ZI.ZI) and 'tuning down' (ŠÚ.ŠÚ), and he knew how to 'set' the mode (GÁ.GÁ) for performing a particular piece of music. He had mastered the tuning procedures of 'tightening' (GÍD.I), 'loosening' (TU.LU) and 'perfecting' or 'testing' (GE.EN) the intervals, as well as the performing techniques of 'fingertip' (AGA.ŠU.SI) and 'fingerstring' (SA.ŠU.SI). On the lute he knew how to 'adjust the frets' (SI.AK) and to manipulate the 'knots' (KAM.MA) that loosened and tightened the strings. Shulgi also claimed the ability to conduct a musical ensemble with a reed baton.

By the end of the Neo-Sumerian period and the beginning of the 19th century bce, the foundations were laid for the full blossoming of Mesopotamian music, evidence for which may be seen in the considerable written documentation concerning different scale types and 'Pythagorean' tuning procedures (see below, §8), together with the development of a standardized musical vocabulary in the Akkadian language.

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5. Old Babylonian period.

While the earliest Sumerian and Akkadian musicians appear to have transmitted their musical knowledge orally, from the early 19th century bce scholars in the Old Babylonian Tablet House (É.DUB.BA = *edubbû*) began to record it in writing and taught their students about instruments and their parts, musical genres and their sections, and performing techniques and procedures, along with mathematics, 'classical' Sumerian, accounting and other subjects.

This period has yielded the largest number of Sumerian (and bilingual Sumerian-Akkadian) literary texts (epics, myths and other poetry), hymns (divine and royal) and solo or choral laments sung to instrumental accompaniment. Nearly 100 different song types or genres are mentioned in lexical and literary texts. Sumerian hymn 'rubrics' or section labels serve to divide pieces, indicate modal changes and signal antiphons, cadences and doxologies. Proverbs often refer to 'good' and 'bad' singing and to vocal techniques such as improvisation and tremolo. One text describes a men's chorus that called upon the goddess GESHTINANNA to set the mode and rhythm for their singing; in another text she is invoked as the muse of expert singing 'like one' as opposed to 'teamwork' singing; these terms may be interpreted as indicating unison and part singing respectively (see below, §8(i)). A Sumerian hymn text records a syllabic 'descant' to be sung simultaneously with the words of the main song.

Royal correspondence from the city of Mari on the Euphrates reveals that musicians travelled with the army, that captives were trained to sing in a variety of musical styles and that orders were issued concerning the manufacture and delivery of musical instruments. A variety of musical performances are depicted on clay plaques: lute, harp and lyre players alone or accompanying other instrumentalists (e.g. frame drum players,

pipers etc.), as well as dancers and acrobat-musicians (human and simian). Many plaques also show explicitly sexual scenes.

The oldest music theory texts using the standard Akkadian corpus of terms (probably based on earlier Sumerian practice) come from the southern Babylonian cities of Nippur and Ur. Verbs of playing include *ragāmu* ('to make noise'), *lapātu* ('to touch' or 'play'), *šutēšuru* ('to set [the strings] in order') and *tarāku* ('to beat'). There are hundreds of Sumerian and Akkadian terms for string, wind and percussion instruments (membranophones as well as idiophones), although some cannot be identified beyond their classification according to general type or the materials from which they were made.

ZÀ.MÍ = *sammû* was probably the lyre, the model instrument of music theory texts (fig.5). The instrument called ÁB.HI.NUN ('abundant cow') in a Sumerian hymn was most likely the bull lyre; prominent in earlier periods, it disappeared around the turn of the 2nd millennium. A text from Ugarit (now Ras Shamra, Syria) of the Middle Babylonian period uses the Ugaritic term *rimt* for a lyre, perhaps related to the Akkadian *rīmtu* ('wild cow'). A text from Mari (see Durand, 1989) refers to two ibex heads sculpted on the yoke or crossbar of a *sammû*; these lyres had wooden frames, sometimes with a skin stretched over the open side of the soundbox, and were richly decorated with lapis lazuli, shell inlay, silver, gold and other precious metals. The strings were adjusted by means of tuning sticks or rods.

The round harp also disappeared around the turn of the 2nd millennium bce and was replaced by the angular harp (fig.5). The BALAG = *balaggu*, which served as both harp and drum, had a broad soundbox serving as a resonator. The *kippatu* ('hoop') may refer to a clasp or hoop that held the drumhead in place (for a discussion of the construction of the BALAG, see Arndt-Jeamart, 1992).

Wind instruments were made of reed, wood, bone, metal and animal horn. Common terms are GI.GÍD = *embūbu* and *GI.DI* = *malīlu* or *šulpu* (both reed pipes) and SI.AM.MA ('bull horn'). The reed pipes made the piping sound *halīlu*, and the bull horn sounded *gum-ga*. Double pipes are known from the 2nd millennium onwards; a term for them may be *sinnatu*, an instrument whose voice was said to 'surge' (*šapû*; fig.5).

Wood and metal drums with skin heads include the ÙB = *uppu*, the frame drum (round and rectangular) and the BALAG = *balaggu*. Common words for drums are Á.LÁ = *alû*, A.DA.AB = *adapu*, TIGI = *tigû* and ŠÈM = *halhallatu*. The big drums were said to sound like thunder while the small ones issued the soothing (?brushing) sound A.MÚŠ = *ahulap*. Some drums were decorated with rings or ring-jangles (*kamkammatu*). The copper or bronze LILIS = *lilissu* and the MEZE = *manzû* may have had metal heads in as much as the term KUŠ = *mašku* ('skin' or 'hide') is never used to describe them. If so, they may be classified as idiophones or gong drums (see below, §6).

Although several representations exist of idiophones – sistra, cymbals, clay rattles, clappers and bells made of several different materials – knowledge of the Sumerian and Akkadian terms for them is limited. Literary texts from this period identify sickle shaped clappers called URUDU.GUR$_{10}$.TUR

('small copper sickles'); the URUDU.KIN.TUR ('copper frog instrument') may have made a croaking sound. GIŠ.PA.PA.É.PA.NA = *tāpalu* ('pair of wood sticks') probably refers to a crotalum-like instrument; other clappers are called *kiskilātu*.

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6. Middle and Late Babylonian and Assyrian periods.

An Akkadian text from the northern city of Ashur (now Qal'at Shirqāt, Iraq) catalogues at least 360 Sumerian and Akkadian song titles from 31 or more genres ranging from sacred hymns to love songs. This list appears to record the memorized repertory of an Akkadian *zammāru* (celebratory singer). The *zammāru* usually rehearsed each 'set' of songs in groups of five or six. At the end of each set he invoked Ea (Sumerian ENKI), god of water and of wisdom, skill and music, exclaiming 'May Ea command thy life!' (*Ea balātka liqbi*) by way of thanking the god for his accomplishment. The GALA = *kalû* (lamentation singer) and his apprentice, the GALA.TUR = *kalaturru*, collected and rehearsed musical compositions in the temples.

The Babylonian musical system spread as far as the Mediterranean coast; tablets found at Ugarit contain hymns in Hurrian (an ethno-linguistic group different from Sumerian and Akkadian). Song repertory collectors hired scribes to record the hymns together with their performance or tuning system instructions, which employed the standard Akkadian musical terminology. Late Babylonian hymn texts use 'shorthand' instructions that seem to have developed directly from the older Sumerian-Akkadian vocabulary. These abbreviated terms, inserted into the texts or placed in the margins of the hymns, are not yet understood by modern scholars.

The 1st millennium bce saw the introduction of a psaltery-like instrument, whose name is unknown, of the ivory oliphant, and panpipes with more than two pipes. Conical and cylindrical drums appear for the first time on Neo-Assyrian reliefs (see Rashid, 1971, and 1984), and a terracotta sculpture may depict a unique example of a friction drum, played by a monkey (see Rimmer, 1969). Metal gong drums (*lilissu* and *manzû*) with more than one pitch hammered into their metal drumheads may have been introduced towards the middle of the 1st millennium, or at least by the Late Babylonian-Seleucid period; the instruments are described as having 'eyes', possibly referring to tuning or pitch spots (see Kilmer, 1995, p.466).

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7. Performances and performers.

Music-making in ancient Mesopotamian cultures took place in a wide range of formal and informal settings. Unaccompanied singing was heard in the nursery, in shepherds' and farmers' animal enclosures, fields and threshing floors, and probably in every workplace. Shepherds played reed pipes, and lutenists performed in taverns and in explicitly sexual settings together with other instrumentalists and dancers. Metal and ceramic bells and jangles were attached to priests' ceremonial clothes as well as to horse trappings (see Calmeyer, 1969). Singing and dancing took place at weddings and there was lamentation music at funerals.

Music was no doubt heard frequently in city quarters where instrument makers, repairers and performers resided. At religious processions and cult festivals musicians, magicians, jugglers, and costumed and transvestite performers provided colourful, often carnivalesque street entertainment. Musicians were also attached to military camps. Traditional compositions were learnt and practised in the schoolrooms of the Old Babylonian Tablet House; in later periods apprentices were trained in the private homes of musicians and temple singers.

Royalty and their retainers were entertained in the palaces by dancers and small ensembles of string, wind and percussion instruments. Ceremonies for the dedication of important buildings required the performance of music and religious rites. Epics, myths and other kinds of poetry were sung to instrumental accompaniment; some compositions probably had both solo and choral parts. Love poetry associated with the cult of the Sumerian love goddess INANNA (Ishtar) and her consort DUMUZI (Tammuz) was sung responsorially. The great temples had elaborate musical facilities, with special halls where large orchestras of harps, lyres, wind and percussion instruments performed sacred music. The location of certain instruments was sometimes prescribed, in relation either to other instruments or to sacrificial animals and cult objects. Musicians such as the GALA = *kalû* (lamentation priest-singers; see above, §6) collected and rehearsed musical compositions. Some male cult musicians were often depicted with effeminate bodies and non-masculine coiffures, suggesting that they may have been castratos.

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8. Theory and practice.

Mesopotamian music theory and practice were passed down from the Early Sumerian dynasties in an uninterrupted stream of tradition. Many technical terms for stringing, tuning and playing string instruments were collected in Sumerian lexical lists beginning in the second half of the 3rd millennium, and texts devoted exclusively to music appeared after 2000 bce. The technical vocabulary specifically relating to heptatonic diatonic scales is recorded in Akkadian (and bilingual Sumerian-Akkadian) lexical lists, but was probably based on earlier unrecorded Sumerian traditions, as many of the later Akkadian terms have Sumerian logographic equivalents. Nevertheless, it is possible to isolate a Sumerian musical system that equated composition type with prescribed performing style and used special rubrics also related to detailed aspects of performing practice (see Wilcke, 1975).

(i) Sumerian composition types.

Sumerian music may be divided into three general composition types, each of which probably had its own set of melodic and rhythmic patterns (see Hartmann, 1960) and used special rubrics. (1) Hymns derived their nomenclature from the names of specific percussion instruments: ADAB; BALAG; TIGI; and ÉR.ŠÈM.MA. (2) Five types of song are distinguished by names beginning with the word ŠÌR ('song'), for example, ŠÌR.NAM.UR.SAG.GÁ ('heroism song'). (3) There are also three composition types of uncertain meaning: BAL.BAL.E (perhaps indicating multi-modalism within a single song); Ù.LU.LU.MA.MA (perhaps a

cowherd's song); and Ù.LÍL.LÁ (meaning unclear). For a description of the Sumerian rubrics and technical terms describing instrumental and vocal performance see Kilmer (1995).

A bilingual text gives us the Sumerian terms TÉŠ.BI ('their oneness'; Akkadian *ištēniš šutešmû*: 'made to be heard like one'), which is said of unison singing, and NÍG.KI.LÁ.A AN.TAG.GE.NE ('they are playing in balance'; Akkadian *simdassunu šaqlat*: 'their joining/teamwork is balanced'), which is said of many voices and possibly means 'in harmony' or part singing.

(ii) Akkadian tuning systems.

From the Old Babylonian to the Seleucid periods a standard corpus of Akkadian terms was used to describe seven heptatonic diatonic tuning sets or 'scales'. Knowledge of Mesopotamian tuning systems derives from nearly 100 cuneiform tablets, some well preserved, others fragmentary. The tablets can be classified according to the type of text they contain: lexical lists; a mathematical text; tuning instructions relating to string instruments; song catalogues; and hymnodic instructions. A key term derived from these texts is SA = *pitnu,* which denotes the individual string as well as 'dichord/interval' and 'mode/tuning' (for a detailed discussion of these various Sumerian and Akkadian texts see Kilmer, 1995).

The mathematical text CBS 10996, which contains a section dealing with musical strings, was the document that led to the recovery of ancient Mesopotamian tuning systems. Table 1 displays the arrangement on that tablet of the names of 14 string pairs or dichords together with the names of specific strings. The progression of numbers from one to seven and the substitution of string 8 by 1 and string 9 by 2 may indicate that heptatonic scales were involved, that the dichords represented intervals of 5ths, 4ths, 3rds and 6ths, and that the concept of the octave was known.

This portion of the text may represent a kind of verbal tablature for a string instrument (lyre or harp) telling the player how to tune seven strings for each of the seven sets of tunings by using the cyclical pattern set forth as a

model. It is also possible that the 3rds and 6ths were used as checks on the pitches in the just-tuned intervals, indicating that some kind of temperament may have been involved (see diagrams in Smith and Kilmer, forthcoming; see also West, 1993–4).

The most complicated text is the tuning instruction U.7/80 dating from about 1800 bce or earlier; it convinced scholars that heptatonic diatonic scales must be the correct interpretation of this material (see Gurney, 1968, and 1994; Wulstan, 1968; Kümmel, 1970; and Crocker, 1997). It also demonstrates that the cycle of 5ths was known, and that the scales were named after the interval of a 5th or a 4th that initiated each of the seven tuning procedures (see Kümmel). The procedures may be carried out by going up or down the scale: Table 2*a* shows the seven ancient Greek octave species matched with the Mesopotamian seven (assuming that string 1 is the lower pitch and string 7 the higher, and that string 8 is the octave of string 1 and string 9 the octave of string 2). Table 2*b* shows the Greek equivalents assuming a downwards-moving scale.
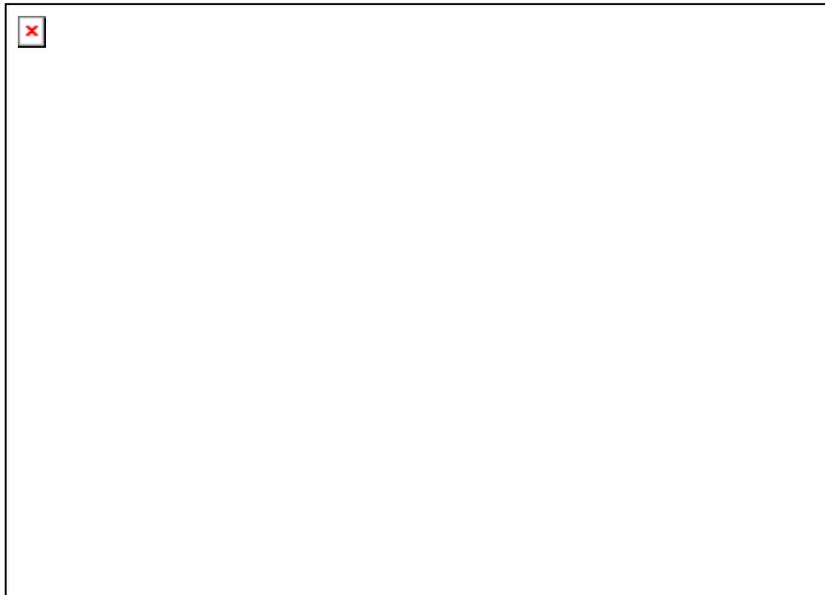
Among the hymnic instruction texts only one (h.6 from Ras Shamra) is complete. It affords the opportunity to match the Hurrian words of a hymn to the moon goddess with the Akkadian musical instruction terms ('notation') and the number signs that follow them (fig.6). On this tablet the Hurrian words of the hymn are above the division line with the Akkadian musical instructions below; the latter consist of interval names followed by number signs (Kilmer, 1995, describes the various interpretations of this text, including the suggestion that the instructions constitute a tablature for the instrumentalist). The only mode or tuning name provided by the extant hymn fragments is *nīd qabli* ('fall of the middle'). The lack of reference to the interval *pītu* may suggest that both elements of the dichord were played simultaneously, and that a major scale is correct for *nīd qabli* tuning since the *pītu* interval/dichord is the tritone in that scale.

(iii) Other aspects.

Wulstan (forthcoming) uses the term 'periodic metre' (based on the length of time needed to exclaim words or sounds in a single breath) to describe the universal four beats to a line of verse. The line may contain any number

of syllables (four to 12 being common) in addition to unvocalized beats. Much Sumerian and Akkadian poetry appears to operate in this manner. All lines end trochaically (i.e. on a short unaccented beat); introductory lines, invoking a divine name, and what may be modulation lines in musically performed poetry (whether myth, lyric or sacred music) often have syllable counts much greater than the norm for the piece. Although the Sumerian texts do not refer specifically to tempo or rhythm, it can be assumed that they were prescribed by the performance styles of the different song categories. In musical instructions accompanying the Hurrian hymn h.6, the Akkadian term *uštamarri* ('I do slowly') possibly refers to tempo (see Kilmer, 1971, p.145).

With regard to the 'notation' on the Hurrian hymn tablet, scholars disagree as to whether more than one note was sounded at the same time. However, most of the evidence – the presence of dichords in tuning systems, the use of instruments with many strings, depictions of orchestral performances with vocalists, and observations relating to hand positions on strings – strongly suggests that ancient Mesopotamian music included not only monophony but also polyphony or heterophony (see Plato, *Laws*, 812d, as read by Handschin, 1948, p.61; see also Görgemanns and Neubecker, 1966).

Mesopotamia

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Mesplé, Mady

(*b* Toulouse, 7 March 1931). French soprano. She studied at the Toulouse
Conservatoire, and in 1953 joined the Walloon Opera, Liège, making her
début as Lakmé. After three seasons she was engaged by La Monnaie,
Brussels, playing Lucia and the Queen of Night. In 1956 she first appeared
at the Opéra-Comique and in 1958 at the Opéra, in such roles as Sister
Constance (Poulenc's *Les dialogues des Carmélites*), Oscar, Gilda,
Sophie, and the Fire, Princess and Shepherdess in Ravel's *L'enfant et les
sortilèges*. She sang throughout Europe and the USA in roles such as
Mireille, Philine (*Mignon*) and Ophelia. A high soprano of unusual
distinction, with an individuality of timbre and a refinement of phrase
beyond the usual coloratura singer, she was also a noted concert
performer and recitalist, including in her adventurous 20th-century
repertory Webern's cantatas. Mesplé made delightful recordings of many
French operettas; her other recordings include Satie's *Socrate*, Madame
Herz in Mozart's *Der Schauspieldirektor*, Lakmé and Auber's Manon, in
addition to several discs of *mélodies.*

MAX LOPPERT

Mesquita, Henrique Alves de

(*b* Rio de Janeiro, 15 March 1836; *d* Rio de Janeiro, 12 July 1906).
Brazilian composer. He acquired his training at the Imperial Conservatory
of Music where he received the gold medal in 1856 on completion of the
counterpoint course under Gioacchino Giannini. He was granted a
government scholarship for further studies in Europe; at the Paris
Conservatoire he studied harmony with Bazin. His symphonic overture
L'étoile du Brésil was performed in Paris (1861), as was his comic opera

Une nuit au château (Portuguese version *Noivado em Paquetá*). His most important work was the opera *O vagabundo* produced on 24 October 1863 at the Teatro Lírico Fluminense (Rio). This was the last work by a Brazilian composer to be presented by the Imperial Academia de Música e Ópera Nacional, founded in 1857. In 1869 Mesquita became the regular conductor of the Teatro Fénix Dramática, which specialized in operettas, and for which he wrote some successful pieces including *Ali Babá* and *Coroa de Carlos Magno*. He also composed salon music. In 1891 he was appointed professor of brass instruments at the Instituto Nacional de Música.

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GERARD BÉHAGUE

Mesquita, José Joaquim Emerico Lobo de.

See Lobo de mesquita, josé joachim emerico.

Messa

(It.).

See Mass.

Messa di voce

(It.: 'placing of the voice').

The singing or playing of a long note so that it begins quietly, swells to full volume, and then diminishes to the original quiet tone. The *messa di voce* is one of the most important techniques of 17th- and 18th-century Italian singing style, first as an ornament and then as a pedagogic tool.

Descriptions of the practice are far more prevalent than the term itself. Caccini (*Le nuove musiche*, 1601/2/*R*) considered the swelling and abating of the voice 'the foundation of Passion', but does not use the term. Christoph Bernhard (*Von der Singe-Kunst, oder Maniera*, *c*1649) also described the effect without assigning it a name: 'On whole and half notes it is customary to employ a *piano* at the beginning, a *forte* in the middle, and a *piano* once more at the end'. It is only in the 18th century that *messa di voce* is consistently used as a term to describe this practice. Tosi (1723)

advised that the ornament be used sparingly. Mancini (1774) devoted a short chapter to the subject and suggested that 'a truly accomplished singer will use it on every long note that occurs in a cantilena'. Farinelli was particularly known for his exquisite *messa di voce*. Burney (*BurneyFI*) wrote that in 'the famous air *Son qual Nave* [1734], which was composed by his [Farinelli's] brother [Riccardo Broschi], the first note he sung was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished in the same manner, that it was applauded for full five minutes'. By 1810, Domenico Corri described the *messa di voce* as the 'soul of music' and offered it as a pedagogic exercise to be performed on all chromatic notes of the scale. García (1840–47) listed *messa di voce* as one of four methods of sustaining a tone (*see* Son filé) and advises the singer to practise it throughout the range in order to unite the registers. The term is also found in 19th-century scores, for example, in Act 1 scene vi of Bellini's *Norma* (1831), where the first note of Adalgisa's phrase, 'Lo, l'obbliai', is to be sung 'con messa di voce assai lunga'.

With its establishment in vocal music, the *messa di voce* was taken over into instrumental music. The effect is described as early as 1638 in Fantini's trumpet method, though without using the term itself. In 1658, Christopher Simpson did the same for the viola da gamba. Roger North associated the effect specifically with Italian violinists and called it the '*arcata* or long bow'. As with vocal tutors, the term *messa di voce* appears regularly only in the 18th century, for example, in treatises by Geminiani for the violin (1751) and Quantz for the flute (1752). Although the *messa di voce* is obviously appropriate only for instruments capable of dynamic change on a single note, C.P.E. Bach (*Versuch*, 1762) also advised keyboard players that 'when the solo part has a long sustained note which by the conventions of good performance should begin pianissimo, increase by degrees to a fortissimo, and return in the same way to a pianissimo, the accompanist must follow with the greatest exactitude. Every means available to him must be employed to attain a *forte* and *piano*. His increase and decrease must coincide with that of the principal part: nothing more, nothing less'. It seems likely that Mozart had such an effect in mind in, for example, the sustained piano trills at the soloist's entry (bars 80–83) in the first movement of his Piano Concerto in C k467, which is analogous to the implied *messa di voce* at the soloist's entry (bars 72–3) in the Sinfonia Concertante k364 for violin and viola as well as to many passages within the violin and wind concertos (for example, the Violin Concerto k218, Andante, bars 15–16).

<div align="right">ELLEN T. HARRIS</div>

Messager, André (Charles Prosper)

(*b* Montluçon, 30 Dec 1853; *d* Paris, 24 Feb 1929). French composer. Following his formal musical education at the Ecole Niedermeyer, and lessons with Saint-Saëns, he succeeded Fauré as *organiste de choeur* at St Sulpice before beginning a career as a stage composer at the Folies-Bergère in the late 1870s. He had by this time already composed a symphony, been awarded a prize by the Société des Auteurs, Compositeurs et Editeurs de Musique in 1875, and two cantatas, one of

which (*Don Juan et Haydée*) brought him to the attention of Auguste Vaucorbeil, the director of the Paris Opéra, who subsequently commissioned (May 1884) Messager's ballet *Les deux pigeons*. Messager's interest in Wagner also seems to date from the 1870s, probably under the influence of Saint-Saëns and Fauré, with whom he improvised the skittish *Souvenirs de Bayreuth*, regularly performed as a party piece by the two composers, but probably first conceived around 1880. Messager left the Folies-Bergère at the end of the 1870s, and was engaged for a season as conductor at the Eden Théâtre in Brussels. An important opportunity to have his work performed in Paris presented itself in 1883, when William Enoch (who had already published a number of Messager's songs) asked him to complete Firmin Bernicat's *opéra comique François les bas-bleus*, left unfinished at Bernicat's death. Messager completely orchestrated the work, and composed about 12 numbers for it.

After further praise for his ballet *Les deux pigeons* in October 1886, Messager wrote a number of stage works until the end of the 1880s as well as vocal and piano compositions. His first attempt to write in a more serious vein was the unsuccessful nationalist work, *Le bourgeois de Calais* (1887). Three subsequent projects also ended in failure: *Isoline* (Christmas 1888); incidental music for *Colibri*, a one-act comedy (June 1889); and *Le mari de la reine* (December 1889), which Gauthier-Villars ('Willy') noted had fallen completely flat (*La paix*, 20 December 1889), and which Messager at the time called 'the best of my failures'.

The 1890s began to bring success both in France and England, beginning with *La Basoche*. *Mirette* (1894) was written for London, and Messager later resisted attempts to have it performed in France. *Madame Chrysanthème* (1893, the earliest musical setting of the story by Pierre Loti later set by Puccini as *Madama Butterfly*) was another attempt to write a less lightweight work, but it met with little success, as did *Le chevalier d'Harmental* (1896), another serious piece, whose failure led Messager to consider retirement from the stage. He moved to Maidenhead, Berkshire, and lived there with his second wife, Alice Maude Davis (known professionally as the composer Hope Temple). This self-imposed exile was brought to an end by the brilliant success of *Les p'tites Michu* in 1897, and by his being appointed (by Albert Carré) musical director of the Opéra-Comique, a position Messager held until 1904. This meant that he composed fewer works during the period 1898–1904, concentrating instead on bringing the works of others to the stage. He is particularly remembered for encouraging Debussy with *Pelléas et Mélisande* and eventually conducting its first performance at the Opéra-Comique in 1902. He also introduced Charpentier's *Louise* and Massenet's *Grisélidis*.

From 1901 to 1907 he was employed at Covent Garden, where much of his time seems to have been spent on administration. His first seasons (1901–3) were somewhat undistinguished, and he himself appeared as conductor only for the world première of Herbert Bunning's *Princesse Orsa* (1902); but from 1904 he conducted *Carmen*, *Faust*, *Roméo et Juliette*, *Don Giovanni* (with Caruso), *Orphée* and *Armide*, British premières of Saint-Saëns's *Hélène* (with Melba) and Massenet's *Le jongleur de Notre-Dame* and the world première of Franco Leoni's *L'oracolo*. In 1906 he also introduced to Covent Garden his ballet *Les deux pigeons*.

Messager's next dramatic work, *Fortunio* (1907), was performed by the Opéra-Comique with great success, and he was then named director, with Frederick Broussan, of the Opéra. The partnership lasted until 1914 but was only moderately successful, owing to shortage of funds and disputes with staff. Highlights of the period included Fauré's *Pénélope*, Rameau's *Hippolyte et Aricie* (1908), Ravel's *L'heure espagnole* and Musorgsky's *Boris Godunov*. Wagner was also popular, and on the strength of his experience in this area Messager was appointed conductor of the Société des Concerts du Conservatoire in 1908. During World War I he took the orchestra on a number of foreign propaganda tours, including an expedition to Argentina (1916), where his performances of Wagner made him some enemies at home. Further trips followed, to Switzerland (1917) and the USA (1918–19), at the end of which Messager resigned his post because of disputes with members of the orchestra, especially with his deputy conductor Philippe Gaubert.

Messager's most significant stage work from the war years was *Béatrice* (1914), a quasi-Wagnerian piece, whose première was moved from Paris to Monte Carlo at the outbreak of war; it received no French performances until 1917 and was not successful, much to Messager's disappointment. April 1919 saw the première of *Monsieur Beaucaire*, although Messager was suffering from sciatica and was unable to attend the first nights in either Birmingham or London. He took on the musical directorship of the Opéra-Comique for the 1919–20 season, conducting among other items the first complete French performance of *Così fan tutte*. Six stage works followed, two of them for Sacha Guitry and his wife, Yvonne Printemps; the second of these, *Deburau*, is dedicated to Fauré's memory.

He was elected president of the Société des Auteurs et Compositeurs Dramatiques in 1926, the first composer to hold this office, and in 1927 was made a Commandeur of the Légion d'honneur. His health began to decline steadily (a serious illness in 1921 had led to his being reported dead at that time) and he died in February 1929.

In spite of the fact that his greatest successes were stage works of a lightweight character, Messager claimed in his memoirs that his intention had always been to write *opéra comique* in the tradition of composers such as Boieldieu. Albert Carré also considered Messager to have had higher aspirations; he also thought that by the time Messager had made enough money to fulfil his ambitions, the public expected nothing but operetta from him.

Fame as a composer of light music has tended to obscure Messager's considerable standing in contemporary serious musical circles. His friendship and advice were prized by the leading composers of the time, and Fauré himself acknowledged his comprehensive ability: 'familiar with everything, knowing it all, fascinated by anything new … one of the first pilgrims to Bayreuth and [able] to play Wagner by heart at a time when the latter was still unknown in Paris'. He was also noted for his performances of Mozart's operas, and in the concert hall for his performances of Russian works. As a music critic he wrote for several papers, including *Le Figaro*. As an orchestrator he was called on by Saint-Saëns to orchestrate the first

act of *Phryné* (1892), and for Marguerite Long he reorchestrated Chopin's Piano Concerto in F minor.

Messager's style is characterized by fine orchestration (evident also in the ballet music), a gift for easy-flowing melody, often in a waltz rhythm, and a skill in writing music of a dance-like character. His own experience of operetta came through the works of Offenbach, Hervé and Lecocq, and he was regarded by some as the last of this line. His biographer and pupil Henry Février claimed that *La Basoche* was the last great French *opéra comique* of the 19th century, and Messager's next *opérettes*, especially *Les p'tites Michu* and *Véronique*, certainly show a difference in style from the earlier works, bringing an altogether fresher approach to the genre. Messager's contribution to French music, both through his own works and as conductor and promoter of opera, is undeniable, and was recognized as such by his musical contemporaries in many countries.

WORKS

stage

first performed in Paris unless otherwise stated

BP	Bouffes-Parisiens
FB	Folies-Bergère
FD	Folies-Dramatiques
OC	Opéra Comique

operas, opéras comiques, operettas and comédies musicales

published in vocal score, in Paris unless otherwise stated

Les païens (opérette, H. Meilhac), *c*1876, collab. G. Serpette, Widor, Massenet and Delibes, lost

François les bas-bleus (oc, 3, E. Dubreuil, E. Humbert and P. Burani), FD, 8 Nov 1883 (1883); completion of work begun by F. Bernicat

Gisèle, *c*1884–5 (opérette, 3, F. Oswald and M. Boucheron), lost

La fauvette du temple (oc, 3, Humbert and Burani), FD, 17 Nov 1885 (1885)

La Béarnaise (oc, 3, E. Leterrier and A. Vanloo), BP, 12 Dec 1885 (1886)

Le bourgeois de Calais (oc, 3, Dubreuil and Burani), FD, 6 April 1887 (1887)

Les premières armes de Louis XV (oc, 3, A. Carré), Menus-Plaisirs, 16 Feb 1888, unpubd; enlarged version of F. Bernicat: Les beignets du roi, 1882, addl music by Messager

Isoline (conte des fées, 3, C. Mendès), Renaissance, 26 Dec 1888 (1888)

Le mari de la reine (opérette, 3, E. Grenet-Dancourt and O. Pradels), BP, 18 Dec 1889 (1890)

La Basoche (oc, 3, A. Carré), OC (Lyrique), 30 May 1890 (1890)

Hélène (drame lyrique, 4 [5 tableaux], P. Delair), Vaudeville, 15 Sept 1891 (1891)

Miss Dollar (opérette, 3, Clairville (L. Lhérie) and A. Vallin), Nouveau, 22 Dec 1893 (1894)

Madame Chrysanthème (comédie-lyrique, prol., 4, epilogue, G. Hartmann and A. Alexandre, after P. Loti), Renaissance, 30 Jan 1893 (1893)

Mirette (3, M. Carré, Eng. lyrics by F.E. Weatherley, H. Greenbank and A. Ross), London, Savoy, 3 July 1894 (London, 1894); ?collab. H. Temple

La fiancée en loterie (opérette, 3, C. de Roddaz and A. Douane), FD, 13 Feb 1896 (1896), collab. P. Lacome

Le chevalier d'Harmental (oc, 5, P. Ferrier, after A. Dumas *père* and A. Maquet),

OC (Sarah Bernhardt), 5 May 1896 (1896)

La montagne enchantée (pièce fantastique, 5 [12 tableaux], A. Carré and E. Moreau), Porte-St-Martin, 12 April 1897 (1897), ?collab. X. Leroux

Les p'tites Michu (opérette, 3, G. Duval and Vanloo), BP, 16 Nov 1897 (1897); as The Little Michus, rev. H. Hamilton and P. Greenbank, London, Daly's, 29 April 1905

Véronique (oc, 3, Duval and Vanloo), BP, 10 Dec 1898 (1898)

Les dragons de l'impératrice (oc, 3, Duval and Vanloo), Variétés, 13 Feb 1905 (1905)

Fortunio (comédie lyrique, 4 [5 tableaux], G.-A. de Caillavet and R. de Flers, after A. de Musset: *Le chandelier*), OC (Favart), 5 June 1907 (1907)

Béatrice (légende lyrique, 4, Caillavet and Flers, after C. Nodier), Monte Carlo, 21 March 1914 (1914)

Cyprien, ôte ta main de là! (fantaisie, 1, M. Hennequin), 1916 (1920)

Monsieur Beaucaire (romantic op, 3, A. Rivoire and P. Veber, after B. Tarkington), Eng. version by F. Lonsdale and A. Ross, Birmingham, Prince of Wales, 7 April 1919 (London, 1918); in Fr., Paris, Marigny, 21 Nov 1925

La petite fonctionnaire (comédie musicale, 3, A. Capus and X. Roux), Mogador, 14 May 1921 (1921)

L'amour masqué (comédie musicale, 3, S. Guitry), Edouard VII, 15 Feb 1923 (1923)

Passionnément (comédie musicale, 3, Hennequin and A. Willemetz), Michodière, 16 Jan 1926, fs (1926)

Coups de roulis (opérette, 3, Willemetz, after M. Larrouy), Marigny, 29 Sept 1928 (1928)

Music in: Miousic, 1914, ?lost

incidental music

Le Petit Poucet (E. Mortier, Leterrier and Vanloo), Gaîte, 28 Oct 1885, selections pubd

Colibri (L. Legendre), Vaudeville, 12 June 1889, 1 serenade

Hélène (P. Delair), Vaudeville, 15 Sept 1891

La montagne enchantée (A. Carré and E. Moreau), Porte-Saint-Martin, 12 April 1897; collab. X. Leroux

Deburau (Guitry), Sarah Bernhardt, 9 Oct 1926

ballets

in 1 act unless otherwise stated

Fleur d'oranger (Dreyfous), FB, 1878

Les vins de France (Dreyfous), FB, 1879

Mignons et vilains (Dreyfous), FB, 1879

Les deux pigeons (2, H. Régnier and L. Mérante), Opéra, 8 Oct 1886

Les bleuets (?after Hugo), 1889, unpubd, lost

Scaramouche (2, M. Lefèvre and H. Viragneux), Nouveau, 17 Oct 1891; collab. G. Street

Amants éternels (Corneau and Gerbault), Théâtre Libre, 26 Dec 1893

Le procès des roses (Mendès), Marigny, 6 June 1896, unpubd, lost

Le chevalier aux fleurs (A. Silvestre), Marigny, 15 May 1897, choruses pubd; collab. R. Pugno

Une aventure de la guimard (H. Cain), OC, 8 Nov 1900

other works

instrumental

Symphony, A, 1875, perf. Concerts Colonne, 1878 (1948)

Loreley, ballade, orch, *c*1880

Trois pièces, vn, pf (1897): Barcarolle, Mazurka, Sérénade

Solo de concours, cl, pf (1899)

3 valses, pf 4 hands (1884)

Souvenirs de Bayreuth, pf 4 hands, collab. G. Fauré, *c*1880–99 (1930)

Impromptu, op.10; Habañera, op.11; Menuet, op.12; Mazurka, op.13; Caprice polka, op.14; Valse, op.15; Pavane des fées: all pf (1889)

Many pf arrs., 2–4 hands, incl. Chabrier's España and Gwendoline, Charpentier's Impressions d'Italie, Holmès' Au pays bleu, Lalo's Namouna, Saint-Saëns's Etienne Marcel, Phryné, Requiem and Symphony no.2

Messager also orchd Act I of Saint-Saëns's Phryné

vocal

Don Juan et Haydée (Byron), cant., 3vv, *c*1875

Prométhée enchaîné (G. Clerc), cant., solo vv, 4vv, orch, *c*1877

Nouveau printemps (Clerc, after Heine), 5 songs, 1v, pf acc. (1885)

Amour d'hiver (A. Silvestre), 6 songs, 1v, pf acc. (1911)

20 singly pubd songs, 1v, pf acc.: (1882–9): À une fiancée (V. Hugo); Chanson de ma mie (T. de Banville); Chanson mélancolique (C. Mendès); Gavotte, danse chantée (de Banville); La chanson des cerises (Silvestre); Mimosa (Silvestre); Neige rose (Silvestre); Regret d'avril (Silvestre) (1890–*c*1922): Chanson d'automne (P. Delair); Chant d'amour (Silvestre); Curly Locks (F.E. Weatherly); Douce chanson (E. Blémont); Fleurs d'hiver (Silvestre); La paix de blanc vêtue (Lahovary); Le bateau rose (J. Richepin); Notre amour (Silvestre); Pour la patrie (Hugo); Ritournelle (H. Gauthier-Villars); Si j'avais vos ailes, valse chantée (Grenet-Dancourt, O. Pradels); Va chercher quelques fleurs (L. Aufauvre)

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JOHN WAGSTAFF (with ANDREW LAMB)

Messangior, René.

See Mesangeau, René.

Messaus [Messaulx, Missau etc.], Guilielmus (van)

(*b* Antwerp, bap. 2 July 1589; *d* Antwerp, 8 March 1640). Flemish composer. He spent his life in Antwerp. In 1609–10 he was sacristan of St Joris and in 1613 became schoolmaster and sacristan at St Willibrordus. From 1614 to 1618 he taught at St Walburgis and St Andries, but was dismissed for bad behaviour. Before 1620, however, he became a singer and choirmaster at St Walburgis, a post he held until his death. In 1620 he was suspended for a time after refusing to perform a plainchant mass instead of a polyphonic 'missa de angelis' for a dead child. He wrote at least 14 masses, including the unpublished *Missa Victorius Fernandus*, which was found in his estate and was also in the library of King João IV of Portugal. In addition, 57 motets (including four canons) and Flemish and Latin carols, and three secular Flemish madrigals by him are known. It is possible that a number of partbooks listed under his name in inventories of St Jacobs, Antwerp (1677), St Michael, Ghent (1730–42), and St Salvator, Ghent (1754), can be traced back to his printed collections of 1633 and 1635. He was possibly the editor of *Cantiones natalitiae* (RISM 1629[2]), almost half the contents of which are by himself, and he was also active as a copyist. As well as numerous motets, he copied three books of harpsichord music by John Bull and others which were once owned by J.C. Pepusch; one of these survives (*GB-Lbl* Add.23623).

In 1613 or 1614 Messaus married Magdalena de Masereth; they had five children, including Guilielmus (*b* 1619) who in 1649–54 sang tenor at St Joris. After the death of Magdalena, Messaus married Clara Loycx in 1639.

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all printed works published in Antwerp

[16] Missae, 5, 6, 8, 10, 12vv [bc (org)] … quibus inserta sunt moteta aliquot, 10, 12vv (1633)

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20 motets and carols, 1629[2], 1648[2]; 5 ed. A. Bank (Amsterdam, 1961); 2 ed. in F. Noske, *Six Seventeenth-Century Carols from the Netherlands for Mixed Voices* (London, 1965); 5 ed. K. Cooremans, *Drie Kerstlieden*, i–ii (Mechelen, 1970); 9 ed. R. Rasch, *Cantiones natalitiae*, i (Amsterdam, 1980); 1 ed. in Rasch (1985)

1 motet, 3vv, in Luscinia sacra (1633)

2 motets, 2, 3vv, 1634[2]

3 Flemish songs, 4vv, in Livre septième des chansons vulgaires de diverses autheurs (5/1636)

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GODELIEVE SPIESSENS

Messchaert, Johannes (Martinus)

(*b* Hoorn, 22 Aug 1857; *d* Zürich, 9 Sept 1922). Dutch baritone and singing teacher. He studied with Karl Schneider at Cologne, Franz Wüllner at Munich and Julius Stockhausen at Frankfurt. A celebrated concert and oratorio singer, he specialized in lieder and the music of Bach, and was a noted interpreter of Jesus in the *St Matthew Passion*. As a teacher he held posts in Amsterdam, Wiesbaden, Frankfurt and Berlin, where in 1911 he was appointed professor of singing at the Königliche Hochschule für Musik. In 1920 he moved to Zürich, where he taught at the conservatory.

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ELIZABETH FORBES

Messe

(Fr., Ger.).

Mass.

Messiaen, Claire.

See Delbos, Claire.

Messiaen, Olivier (Eugène Prosper Charles)

(*b* Avignon, 10 Dec 1908; *d* Paris, 28 April 1992). French composer, organist and teacher. He was a musician apart. The sources of his music may be traced on the one hand to the French organ tradition and on the other to the innovations of Debussy, Stravinsky and Bartók, but right at the start of his career he found a modal system that has a completely individual sound, and to this he remained true, even when he vastly extended the possibilities of his style after World War II. He was alone, too, among major 20th-century composers in his joyously held Catholic faith, which again was unswerving, however much he came to value non-European cultures, especially Indian and Japanese. As a teacher he instructed many of the most prominent composers of the next two generations.

1. Life.
2. Theology.
3. Musical elements.
4. Works to 1950.
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WORKS
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PAUL GRIFFITHS

Messiaen, Olivier

1. Life.

In a sense his life as an artist began before he was born, for his mother, Cécile Sauvage, wrote during her pregnancy a cycle of poems, *L'âme en bourgeon*, in which her future child is of course referred to. He was proud of this, and in his sixties recorded a sequence of organ improvisations on the poems; he also wrote the preface for a republication of them in 1991. His father was Pierre Messiaen, an English teacher and translator of Shakespeare, from whom he inherited less the language skills (he was a monoglot) than an admiration for Shakespeare's plays, which as a boy of eight to ten he presented in toy theatres of his own devising, with coloured lighting coming through cellophane sweet wrappers, for his younger brother Alain. Between the ages of seven and nine he also began to compose and to play the piano. By this time the family was in Grenoble – except for Pierre, who was on war service in the army – and the young Messiaen gained a lasting love for the mountains of that region. According to his own account, he started in music without a teacher, and he was similarly independent of any prompting in the religious devotion he felt from an early age.

After the war the family was reunited in Nantes. They were there only for six months, but during that time Messiaen met his first teachers: Véron and Gontran Arcouët for piano and Jehan de Gibon for harmony. He was already musically sophisticated: as Christmas presents he had been

demanding operatic vocal scores, and was thus familiar with works by Mozart, Gluck, Berlioz and Wagner, as well as with piano pieces by Debussy and Ravel. But de Gibon gave him *Pelléas et Mélisande*, and that astonished him. In 1919 the family moved to Paris, and he entered the Conservatoire at a remarkably early age: a photograph of Jean Gallon's harmony class of 1923 shows a child in the company of young men and women.

Besides Jean Gallon, and the latter's brother Noël, with whom he had private lessons throughout his Conservatoire years, his teachers included Georges Falkenberg for piano, Georges Caussade for counterpoint and fugue (*premier prix* 1926), César Abel Estyle for piano accompaniment (*premier prix* 1927), Marcel Dupré for organ and improvisation (*premier prix* 1928), Maurice Emmanuel for music history (*premier prix* 1928), Paul Dukas for composition (*premier prix* 1929) and Joseph Baggers for timpani and percussion, this last an unusual study, suggesting that he was already—perhaps prompted by Stravinsky's *Les noces*, which he saw at this time – looking beyond Western norms. Certainly his other teachers might have given him some encouragement in that direction. Emmanuel was an expert on the metres of Greek verse (later a Messiaen speciality) and on the modes of ancient Greece, of folk music and of Christian liturgies; Messiaen recalled how after hearing this teacher's *30 chansons bourguignonnes* he was 'at once converted to modal music'. Dupré and Dukas also pointed towards modality and they were models for their pupil in other ways: Dupré showed that the organ, to which Messiaen would have been attracted as a Catholic composer, could be a virtuoso instrument; Dukas provided an example of artistic conscience.

New music in Paris at this time was represented principally by Stravinsky and by the more prominent ex-members of Les Six: Honegger, Milhaud and Poulenc. Messiaen admired some works of all these composers, and *Le sacre du printemps* was vital to him. But he had no time for Cocteau-esque urbanity and knew, at this point, almost nothing but *Pierrot lunaire* of the alternative represented by the new Viennese school. Not surprisingly, he began by staying close to Debussy, whose influence is strong on the set of eight piano preludes he composed in 1928–9. Even here, though – and more so in his first published organ composition, *Le banquet céleste* (1928) – he was moving within his own modal universe. The organ piece is also unusual in its extreme slowness.

In 1930 he left the Conservatoire and in September 1931 took the post of organist at La Trinité in Paris, where for more than 60 years he had charge of one of the great Cavaillé-Coll instruments. His major works of the next few years were all for his own instrument or for the orchestra—or for both, since *L'Ascension* (1932–4) was made available in the two forms. Whatever the genre, the declared purpose of his music was the same, and remained the same until his death: it was to manifest the doctrines of the Christian faith. His biggest work of the period was the organ cycle *La Nativité du Seigneur* (1935); *L'Ascension* had been preceded by orchestral pieces concerned with sin and redemption (*Les offrandes oubliées*, 1930; *Le tombeau resplendissant*, 1931; *Hymne au Saint-Sacrement*, 1932).

Another theme, after his marriage in June 1932 to the violinist and composer Claire Delbos, was the Christian family. His wedding present to her was one of his very few non-illustrative compositions, the Theme and Variations for violin and piano (1932); he also expressed much more forthrightly, indeed passionately, the bliss of marital love in the *Poèmes pour Mi* for soprano with piano or orchestra (1936–7), 'Mi' being his pet name for his wife. After the birth of their son Pascal (his only child) in 1937 came another song cycle, *Chants de terre et de ciel* (1938), in which all three members of the family are portrayed. For both cycles Messiaen wrote his own texts as he did for most of his vocal works, exceptions being Prix de Rome competition pieces, an early song to one of his mother's poems, a couple of liturgical settings (so few because he felt that plainsong was the only proper music for the liturgy) and *La Transfiguration*, for which he compiled an anthology of texts on the subject from the Bible, the Missal and St Thomas Aquinas.

The *Poèmes pour Mi*, frankly self-expressive and exuberant in their orchestral colouring, make a creative demonstration of Messiaen's opposition to the neo-classicism prevailing in Paris, and in the year of their composition as piano songs he founded a group with André Jolivet, Daniel-Lesur and Yves Baudrier: La Jeune France. Their aim was to re-emphasize passion and sensuality in music, and they presented several concerts of their works in Paris between 1936 and 1939. No doubt they influenced one another. Messiaen could, for example, have picked up from Jolivet the use of irrational values to loosen his rhythm, and he may have been stimulated too by the visits made to Paris in the 1930s by Varèse and Villa-Lobos. In 1936 he began teaching, at the Ecole Normale de Musique and the Schola Cantorum. The next year he wrote *Fête des belles eaux* for six ondes martenot (his first use of this electronic instrument), to accompany a display of fountains on the Seine at the 1937 Paris Exposition.

Soon after the outbreak of World War II he was called up for military service, and in May 1940 was captured and taken to a prisoner-of-war camp at Görlitz in Silesia. There, during the winter of 1940–41, he completed the *Quatuor pour la fin du temps* for himself to play with a violinist, a cellist and a clarinettist he had found among his fellow inmates. It was his most ambitious work so far, a sequence of eight movements in which 'the end of time' – meaning the end of orderly progressive time – is conveyed sometimes by non-developing textures of ostinatos, sometimes by very slow music, sometimes by sudden interruptions, sometimes by dances in irregular rhythm. The first performance took place at the camp, before a huge audience of prisoners in the depth of winter.

After his release in the spring of 1941 he was appointed to teach harmony at the Conservatoire. Paris was now an occupied city, and perhaps the becalmed condition of musical life there had a part in rendering him musically silent for almost two years. Other factors would have been his work on an outline of his composition methods, *Technique de mon langage musical*, and the extraordinarily gifted circle of students that was gathering around him, among them Boulez, Serge Nigg and Yvonne Loriod. His wife had by now succumbed to illness and entered a sanatorium, where she remained in steadily diminishing health until her death in April 1959. During this difficult period Loriod, an outstanding pianist, became the focus of a

love that could be expressed only in music: in the *Visions de l'Amen* (1943) he wrote for the two of them to play, in the *Trois petites liturgies* (1943–4) where she had the solo part, in the recital-length *Vingt regards sur l'Enfant-Jésus* (1944) and in a third song cycle, *Harawi* (1945), which itself became the first 'act' in a trilogy of works on the Tristan legend, the others being the ten-movement *Turangalîla-symphonie* (1946–8) and the *Cinq rechants* for 12 mixed voices (1948).

Turangalîla – his biggest work so far, scored for a large orchestra with abundant percussion and solo piano (again a Loriod part) and ondes martenot—was commissioned for the Boston SO by Koussevitzky, who, being ill, had to yield the first performance to Bernstein. Despite the difficulties in presenting a work on such a scale, *Turangalîla* was soon being widely played and making Messiaen known to a large international audience. Reactions to it were divided. Its rapturous love music, exultant dances, scintillating colouring and extraordinary images appealed to many; others were appalled by what they considered its vulgarity. Boulez, who had followed rehearsals for the first performance of the *Trois petites liturgies* with keen enthusiasm, was dismissive of the new piece, and for a while there was a breach in the friendship between master and pupil.

Messiaen had Boulez in his class for part of the time when, between 1943 and 1947, he had given private lessons in composition and analysis outside the Conservatoire, introducing his pupils not only to his own methods but to those of the Second Viennese School (Berg's *Lyric Suite* had been among the scores in the portable library he took with him to Görlitz). The atmosphere was that of a revolutionary cadre, consciously opposed to the Conservatoire's academic rigidity, and the pupils called themselves 'les flèches' (the arrows) to indicate their determination. Boulez and Nigg produced the first French serial compositions, and Messiaen began in parts of *Turangalîla* to apply 12-note methods to rhythmic values. (These sections, 'Turangalîla' I, II and III, were perhaps the only movements of which Boulez approved; certainly they were the only ones he ever conducted.) Teacher and pupils stimulated one another, and for a short time it seemed that Messiaen was about to join his younger colleagues on the road to and through total serialism. His piano piece *Mode de valeurs et d'intensités*, which he wrote while teaching at the Darmstadt summer course in 1949, allots a particular duration and a particular dynamic level to each of the just 36 notes in play; it had a crucial impact on both Boulez and Stockhausen (see fig.1). He also used abstract numerical procedures in a tape-music project, *Timbres-durées* (1952), and in some movements of the *Livre d'orgue* (1951), in other movements of which, as in the whole of the *Messe de la Pentecôte*, he formalized what he had learnt in two decades of improvising at La Trinité. With the exception of a Conservatoire test piece, *Verset pour la Fête de la Dédicace* (1960) and the only posthumously published *Monodie* (1963), he wrote nothing more for his own instrument until the end of the 1960s.

The note-by-note procedures of the *Mode de valeurs* and a few other works of this immediate period did not fit well with his urge to write illustrative music, and after 1952 he combined them with broader kinds of material or else used them, though only rarely, to evoke a bleak or menacing atmosphere (as in the owl portrait 'La chouette hulotte' or the

stigmata scene in *Saint François d'Assise*). The other effect of his abstract phase was to leave him suspicious for a while of melodic-harmonic invention, for which he found an alternative in listening to birds. His interest in ornithology dated back to his student years, and he had imitated birdsong in a generalized way in *La Nativité*, the *Quatuor* and *Visions de l'Amen*. Now, starting with the Conservatoire test piece *Le merle noir* for flute and piano (1951), he devoted himself to copying the songs of particular species he had heard in nature, and from this point on he journeyed throughout France – and later throughout much of the world – collecting birdsongs by ear (fig.2). In adapting the songs and calls to traditional instruments, to 12-note temperament and to a human timescale, he had to adjust them, and often a greater or lesser hint of his modal practice would creep in, if only in the favouring of the tritone. His birds are recognizably his, but they are also recognizably themselves, and his efforts to reproduce nature, maintained for 40 years, brought from him music of great variety and often dazzling brilliance. It is not just the songs of birds that are projected through this music but also the intense colours of avian plumage, and the awe Messiaen felt for birds as being, like angels or resurrected souls, free in flight and at one with God.

Only the first of his larger birdsong compositions, *Réveil des oiseaux* (1953), was based on this material exclusively, presenting a speeded-up picture of the period from midnight (with nightingales alone) through the dawn chorus to mid-morning silence. By now he was doing much of his composing during summer holidays spent at his own property in Petichet, near Grenoble, amid the birds and the mountains, though for the immense *Catalogue d'oiseaux* for solo piano (1956–8) he travelled all over France so that he could portray his chosen birds in their native habitats, in compositions that last up to half an hour and are patterned in typical verse-refrain forms. *Oiseaux exotiques* (1955–6) is based largely on the loud cries of tropical birds from the Americas and Asia, recreated in the same kind of block-built structure and by what became a characteristic ensemble of solo piano with a small group consisting mostly of wind and percussion. The culmination to this birdsong period arrived in *Chronochromie* for large orchestra (1959–60), where songs and shrieks appear alongside impressions of the rocks and streams of high mountains, and sometimes also with abstract quasi-serial formulations. *Chronochromie* was commissioned by the Donaueschingen Festival, the principal showcase for the international avant garde, while *Oiseaux exotiques* and its two successors for similar formations, *Sept haïkaï* (1962) and *Couleurs de la Cité Céleste* (1963), were composed for Boulez's Domaine Musical concerts. (In 1955 the Domaine had decamped to La Trinité to hear the composer play his *Livre d'orgue*.)

Sept haïkaï was the souvenir of a first visit to Japan that Messiaen had made in 1962 with Loriod, whom he had recently married. *Couleurs* marked a return to Catholic subject matter after a dozen years of celebrating God almost exclusively as the creator of the natural world, the only exception having been the little organ *Verset*. Next came *Et exspecto resurrectionem mortuorum* for symphonic wind and percussion (1964), commissioned by the French government for performances in the Ste Chapelle and Chartres Cathedral, lit by the medieval stained-glass which Messiaen adored and took as his highest example of art: an art of pattern and colour, in which

figures and narratives are irradiated by light. He often spoke of seeing colours internally when he heard or imagined sounds, and he was consistent in the correspondences he described or tried to create: the A major chord with added 6th, for example, was always bright blue, the blue of Chartres, of the Mediterranean and of heaven.

After *Et exspecto* he gave himself largely to the composition of huge works, each a concert in itself, drawing on everything he had discovered hitherto: the modal melodies, sumptuous harmonies and driving or static rhythms of his pre-war music, the abstract speculations of the period around 1950, the birdsongs and the colours. The first of these grand summations was *La Transfiguration de notre Seigneur Jésus-Christ* (1965–9), for seven instrumental soloists, choir and large orchestra. *Des canyons aux étoiles…* for piano and orchestra (1971–4) was commissioned by Miss Alice Tully of New York, and Messiaen used the occasion of his first American commission to render the canyons and birds of Utah. *Saint François d'Assise* (1975–83), his unexpected single exercise in music theatre, was written for the Paris Opéra and followed swiftly by the *Livre du Saint Sacrement* (1984), a last organ work (commissioned by the city of Detroit and the American Guild of Organists). Finally, after several small pieces, came *Eclairs sur l'Au-delà …* (1988–92), scored for an enormous orchestra, a commission from the New York PO.

In 1978 he was obliged by the Conservatoire's age rules to retire. He had been teaching analysis since 1947 and composition since 1966, and his pupils had included Barraqué, Stockhausen, Xenakis, Goehr, Murail and George Benjamin. He loved teaching, loved his pupils and kept in contact with many of them. But retirement gave him more opportunity to travel the world in pursuit of performances and of birds, and he became a familiar figure in concert halls: benign, gently smiling, accompanied always by Loriod, attentive and courteous to any who came to ask him questions or request an autograph, habitually tieless except when evening clothes were required (fig.3). Among the many honours bestowed on him during his last quarter century was the naming of a Utah mountain Mount Messiaen.

Messiaen, Olivier

2. Theology.

Except during the period between 1945 and 1962 Messiaen devoted himself almost exclusively to religious subject matter, and there would be virtually no exception at all if his themes of love (in the Tristan trilogy of 1945–8), number (1949–52) and birdsong (1951–60) could be subsumed within the religious category. He was not, he said, a mystic. He claimed no special access or wisdom, only that he faithfully illuminated the teachings of the Church. But his choice from those teachings was particular. Of Christ's Passion and Crucifixion, treated in so much Christian music, he had little to say, and though the arduousness and inevitable sinfulness of earthly life was a topic that recurred from *Les offrandes oubliées* to *Eclairs sur l'Au-delà …*, it did so only occasionally and would always be contradicted by hope and the expectation of salvation. His was a theology of glory. He was attracted by those moments in the Gospel stories when Christ's divinity stood apparent: the Nativity, the Transfiguration, the Resurrection and the Ascension. He dealt many times, as he had to in

church most Sundays, with the mystery of the holy sacrament (*Le banquet céleste*, *O sacrum convivium!*, *Livre du Saint Sacrement*), and he was drawn also to the mystery to which his own church was dedicated, that of the Trinity (*Les corps glorieux*, *Méditations sur le mystère de la Sainte Trinité*). But most of all he fixed his imagination on the life to come, as described in the last book of the New Testament: on the nature of resurrected existence, on the pronouncements of angels and on the heavenly city.

These were all stories, ideas and images with strong musical possibilities. St John's description of the New Jerusalem, for instance, seems to demand music of brilliance, strength and colour. More generally, Messiaen's way of composing block by block, usually without a through line of continuity, creates a spatial effect: it is as if we were viewing different aspects of a rotating object, or shifting our gaze suddenly from one place to another. We, as listeners, gain the elevated, gravitation-free viewpoint of the resurrected. The abyss is evoked not only by deep bass sounds but also by the place its symbolization has within this quasi-three-dimensional perspective: as an interruption, the abyss is so much the more abysmal. (The abyss is the most frequent negative image in Messiaen, but in a sense its appearances are not negative at all. Though it represents, of course, the gulf that separates us from God, Messiaen's treatment suggests not shame – for his music is never subjective – but rather fear, and from fear it is a short step to awe, and hence to an appreciation of divine glory much more than of the depths from which that glory is being perceived.)

Nevertheless, as a musician-theologian Messiaen found himself concerned much less with space than with time. His favourite themes all hinge on the meeting of the divine and the human (in the life of Christ, in the continuing presence of Christ in the eucharist, in the celestial life intended for humanity), and therefore on the meeting of the eternal and the temporal. He developed many ways of handling this encounter: by decelerating tempo (*Le banquet céleste*, the string adagios of the *Quatuor pour la fin du temps*, *Turangalîla* and *Eclairs sur l'Au-delà …*), by inserting values to unsettle regular metres, by projecting ostinato machines that are, potentially, virtually endless (*Quatuor pour la fin du temps*), by turning events backwards (*Turangalîla*) and, everywhere, by jumping from one kind of motion to another.

By such means and others he created his arrays of extraordinary objects, but there is not, as already mentioned, a subjective personality at work here and Messiaen's creative intentions, other than to reveal, barely arise. His faith was naive. He said he had no doubts, and though he was fascinated by what astronomers and geologists were learning of the history and nature of the cosmos, he was untroubled by any rational objection to the items of his creed. In a sceptical age, such faith from a man of high culture must either encourage or bewilder.

Messiaen, Olivier

3. Musical elements.

Messiaen was the first front-rank composer to work after, and to a large degree quite separately from, the great Western tradition. For though he

spoke warmly of composers central to that tradition – especially Mozart, to whom he referred in two late orchestral pieces, *Un sourire* and the *Concert à quatre* – and though such composers figured prominently in his teaching, his music goes another way. If diatonic chords still constitute a large part of his harmonic vocabulary, their normal functions are weakened or annulled by their use within the framework of his 'modes of limited transpositions' – modes in which a pattern of intervals is repeated through the octave (e.g. his 'second mode', B-C♯-D-E-E♭-G-G♭-A♭-B, where the repeating unit is a whole tone plus a semitone). So his music is generally deprived of normal harmonic impetus and hence of the necessary force for long-range continuity. (Nothing shows this better than his few early attempts at sonata form, such as the last of the Preludes for piano.) Continuity tends therefore to be asserted rather than supported by the music: large-scale forms usually consist of numerous distinct panels, often arranged in repetitive or mirroring sequences, and abrupt change, or change back, is essential to the effect. Where a longer unity is required, it is achieved either by means of an emphatic rhythmic pulsation enlivened by syncopation ('Joie du sang des étoiles' in *Turangalîla*) or else by stasis ('Jardin du sommeil d'amour' from the same work). Often the discontinuity from moment to moment is matched by a heterogeneity within each moment, again in perfect defiance of what had been counted good musical practice in the West for centuries. Indeed, as Messiaen was well aware, one has to go back to Machaut to find an earlier composer who treated pitch and duration so much as separate elements.

Among nearer ancestors, Stravinsky provided his outstanding model of rhythmic propulsion and formal discontinuity – especially the Stravinsky of *Le sacre*, a work he closely analysed and loved to teach. (His 1939 article reveals how he was much less enamoured of the neo-classical Stravinsky.) As for his harmony, and particularly its unresolved diatonic discords, its origin was in Debussy, and to a lesser extent Ravel and Dukas, along with jazz of the inter-war period for the added 6th chord. But his combination of these strands was entirely original and opened his music to a third influence, that of non-Western music. In 1931 he heard Balinese music at the Exposition Coloniale in Paris, and though there was no immediate effect, the sound of the gamelan prompted the tuned percussion ensembles characteristic of his orchestra from the *Trois petites liturgies* (1943–4) onwards. Other Asian music he heard on record or (during his later travels) in situ, though the repercussions within his own music were temporary, a clear example being the 'Gagaku' movement of the *Sept haïkaï*. Much more central to him was Indian music, as mediated by the Lavignac encyclopedia. There he discovered the *jātis* and *deçi-tâlas* (melodic shapes and rhythmic formulae) catalogued in Sanskrit treatises, and these he used in most of his works, beginning with *La Nativité* (1935).

Another correspondence with Eastern music is in quality of mind. Abandoning the logic and continuity most characteristic of the Western tradition, Messiaen's music does not so much elaborate a proposition as create conditions for mental excitation or reflection. Narrative thrust is replaced by liturgical order and ritual. The music is structured in self-contained blocks, and proceeds as statement followed by new statement, restatement or altered statement. Where a conventional Western composition will seem to unfold as a thread through time, Messiaen's

discontinuous music rather provides an environment within which time itself can be observed, 'coloured', as he would say, by rhythm: time suspended, in his slow movements, or time racing forwards, in his scherzos and dances, or, most frequently, time changing its rhythmic colour from moment to moment. Instead of affirming the orderly flow of everyday existence, this is music which acknowledges only two essences: the instantaneous and the eternal.

Many of these particularities of Messiaen's music are shown in his first published composition, written when he was 19: the organ piece *Le banquet céleste*. This is only 25 bars long, but according to the metronome mark Messiaen added for the second edition (1960), because he found organists were playing the work too quickly, the duration should be six minutes. Lasting for seven seconds, the first chord in ex.1 becomes less an element in a musical discourse than an event all by itself, a harmonic atmosphere. At this speed there can be no sensation of metre, even though the phrasing is so square (a mark of the young Messiaen, soon to be alleviated). Similarly, there can be no sensation of tonal movement. This music is not going anywhere, and to make sure of that Messiaen uses what he was later to codify as his second mode.

Le banquet céleste suggests how he might have arrived at his modal conception by improvising at the keyboard with chords based on symmetrical divisions of the octave: the diminished 7th chord in the case of the second mode, the augmented triad in that of the third, where the repeating unit is semitone-semitone-tone, as in F♮-G-A♭-B♭-B-C-D-E♭-E-F♮. Messiaen described his modes as being 'of limited transposition' because, unlike major or minor scales or church modes, they can only be transposed a small number of times before the same notes are generated. Mode 1, the whole-tone scale (little used by Messiaen, perhaps in deference to Debussy) has just one alternative transposed form; mode 2 has two and mode 3 three. However, the basic defining feature is the symmetry, which is responsible both for the repetition of forms on transposition and for the modes' harmonic peculiarities. The second mode makes available just four triads, on the notes of a diminished 7th. There is no easy possibility, therefore, of dominant harmony, and in the second and third modes, which were his favourites, Messiaen habitually used the falling tritone to make a cadence. However, a sense of key persists. *Le banquet céleste* is much

concerned with diminished 7th areas, but the F♯ major chord at the start of the second bar is a definite point of arrival and the piece maintains F♯ as its goal – or rather as the place where it really always is, since there is no striving for resolution.

If *Le banquet céleste* is fundamentally and blissfully static, a contrary example of rhythmic dynamism — still in F♯ but now in the third mode — is provided by the 'Danse de la fureur' from the *Quatuor pour la fin du temps*, a vigorous melody played by the four instruments in unison or at the octave below (ex.2). The emphatic tritone cadence may be noted. Also, quite by contrast with ex.1, there is a hectic energy that comes not only from the rudeness of the scoring but also from the rhythm, and in particular from the insertion of what Messiaen called 'added values' into the regular crotchet pulse, the first instance being the semiquaver in the opening bar. The example also shows early and simple cases of 'non-retrogradable rhythms', Messiaen's term for patterns which are the same whether read forwards or backwards (e.g. the first seven values of the opening bar).
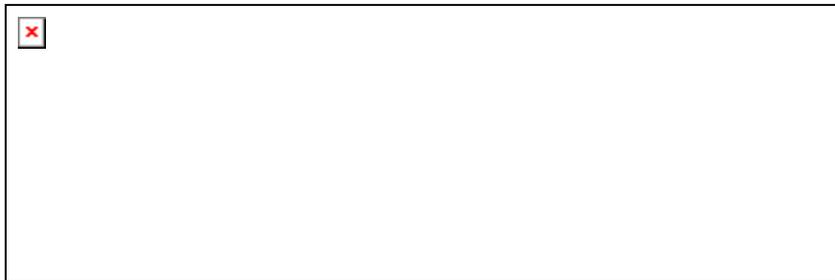
Exx.1 and 2, being purely homophonic and purely melodic respectively, represent extremes in Messiaen's music, though extremes that kept recurring: even in his last major work, *Eclairs sur l'Au-delà …*, there are movements or passages that repeat these ideals. Much more common throughout his output, though, is polyphony of an unusual sort: polyphony in which the strands are quite independent, moving perhaps at different speeds and in different modalities. The first of the *Trois petites liturgies* (ex.3) is typical. The vocal line shows again, within a smoother style than that of the 'Danse de la fureur', some common traits of Messiaen's melody: rhythmic regularity occasionally dislocated, the modes of limited transpositions (the first phrase is in a 'truncated' form of the second mode, G-A-B♭-(C)-C♯-D♯-E-(F♮)-G, while the second is in the fifth mode, E-F-F♯-B♭-B-C-E, both modes being replete with tritones), tritone cadencing. In the piano meanwhile there is what Messiaen termed a 'rhythmic canon': the left hand, doubled by strings and maracas, plays the rhythmic sequence of the right hand, doubled by vibraphone, in a 3:2 ratio. Also highly characteristic is the chordal colouring of these durational lines. The right hand fits a sequence of 13 chords in the sixth mode (B-C-D-E-F-F♯-G♯-A♯-B) on to a sequence of 18 values, while the left hand clothes its similar rhythmic sequence in repetitions of nine chords in the third mode. There is no logic in this, only a delight in regularities and irregularities, as in an Ars Nova motet. Similarly, in the vertical dimension, there is no logic in the placement together of the choral chant, the orchestral canon and the brilliant solos for violin and ondes martenot: these are different things which happen to be in the same place at the same time. In creating his textures, as in building his forms, Messiaen smiled on incongruity.
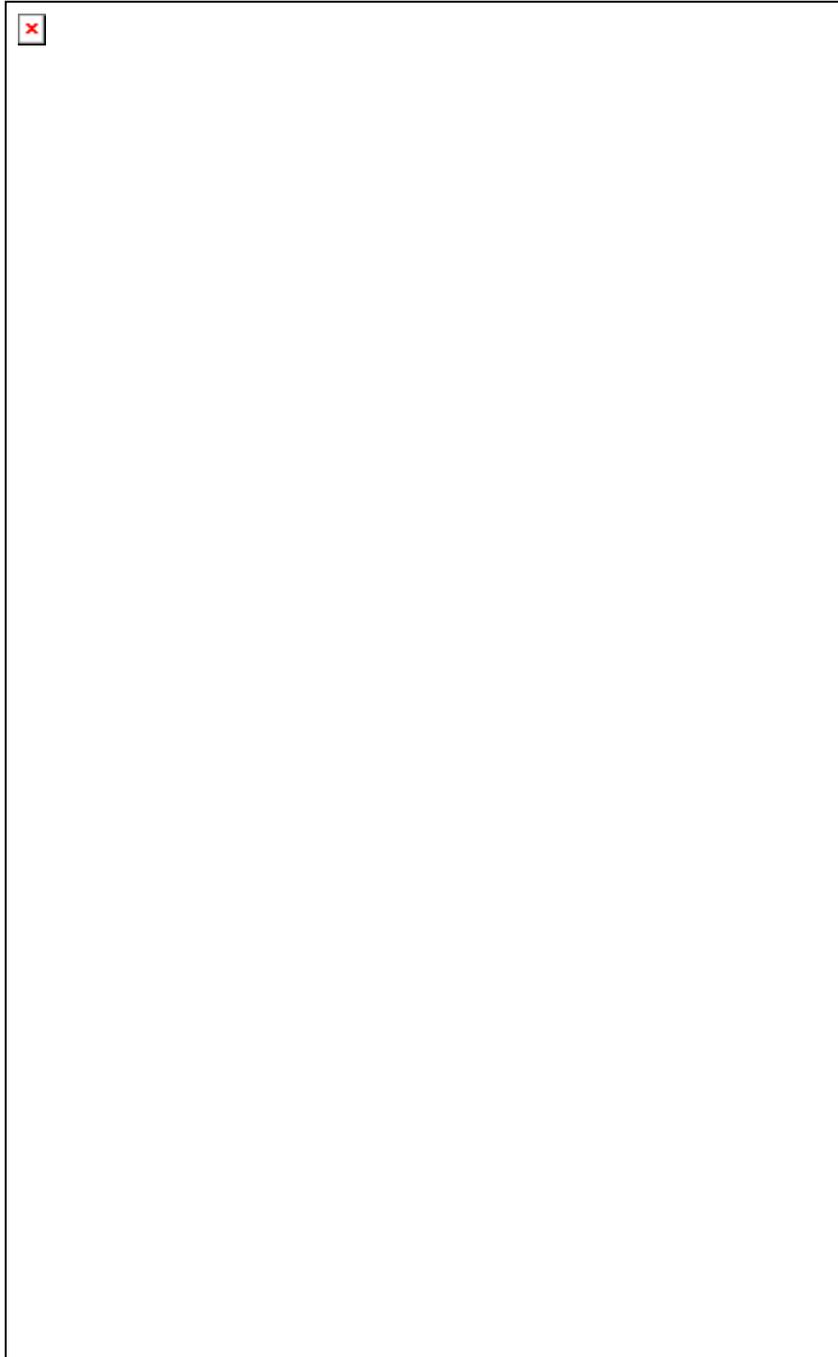
Messiaen, Olivier

4. Works to 1950.

The elements described above can be found all through Messiaen's music, which did not so much develop as come to include a greater diversity, especially with the arrival around 1950 both of more complex number games and of closely observed birdsongs. Such stylistic jumps and shifts make it possible to identify five broad chronological phases in his creative life, of which the first took him up to the age of 30 – the age at which he wrote *Les corps glorieux*. Typical of this period, which is dominated more than any other by organ music, is a growing sophistication in essentially homophonic movements that have their origin in *Le banquet céleste*, coupled with a contrasting rhythmic exuberance that came partly out of *Le sacre du printemps*, partly out of Dupré's toccatas and, from 1935 onwards, partly out of the Indian rhythms discovered in Lavignac. (The orchestral *tâla*

of is constructed from these rhythms.) The second phase, covering the great works of the 1940s from the *Quatuor* to *Turangalîla*, did not add much but brought everything in Messiaen's early style to a climax of achievement. He was no longer an organist-composer within a recognizable French tradition. Indeed, there were no organ works at all, but instead works of sacred – or, later, erotic (just as shocking) – intent designed for the orchestral auditorium or the recital room. Then, between 1949 and 1952, came the brief period when he worked with new techniques: electronic music, systematic process and the use of sets of pitches, durations, dynamic levels and (on the piano) varieties of touch. Out of this came the years of birdsong re-creation, blending from 1963 onwards into a late period when he produced almost exclusively works of monumental character and all-embracing scope.

The early organ works – *Le banquet céleste*, the *Diptyque*, *L'Ascension*, *La Nativité du Seigneur* and *Les corps glorieux* – established basic features of Messiaen's style and subject matter, the two being of course related. Very slow speed and immobile harmony (*Le banquet*, the finale of *L'Ascension*, much of *Les corps glorieux*) were responses to the awesomeness of the divine presence, whether in the person of Jesus or in the eucharist, and to the wonder of resurrected existence. Bounding exuberance ('Transports de joie' from *L'Ascension*, 'Dieu parmi nous' from *La Nativité*, 'Joie et clarté des corps glorieux' from *Les corps*) was an alternative possibility. Moreover, as Messiaen took possession of his distinctive language, so he moved away from chromatically inflected regular tonality and from an associated fixation on sinfulness and penitence, as reflected in the *Diptyque* or in *Les offrandes oubliées*, which was the culmination to a sequence of bold and colourful orchestral meditations. The similarity of organ and orchestral pieces, in language, form and subject, was characteristic of him at both ends of his life, and the two versions of *L'Ascension* differ only in their third movements, where virtuosity demands a form of expression specific to the means.

His more private music, whether concerned with marriage (*Poèmes pour Mi*), family life (*Chants de terre et de ciel*) or death (the *Pièce* in memory of Dukas), has a spiritual dimension that comes partly from the texts, in the case of the songs, and partly from the fact that these works too use the same musical language. For both the song cycles he wrote his own words, which gloss marital and parental relationships with a mixture of biblical imagery and language derived from the surrealist poets he admired at the time, especially Pierre Reverdy. But formally there is hardly any change from the organ works, both cycles containing diverse, strongly individualized movements set side by side. This is particularly true of the later cycle, with its range from the pentatonic to the virtually atonal, and with its imaginative variety of keyboard textures, contrasting with the pianistically simpler and more uniform *Poèmes pour Mi*, a work which only attains its full splendour and strangeness in the later orchestral transcription.

In *Chants de terre et de ciel*, more than in any earlier composition, number games begin to contribute to the substance of the music, but Messiaen had shown himself a numerologist before in packaging movements in multiples of three, for the Trinity (*La Nativité*, *Poèmes*, *Chants*), or in sevens, for

perfection (*Les corps glorieux*). Many later works show this too, beginning with the *Quatuor pour la fin du temps*, in which, according to the composer, an eighth movement is added to extend the perfect seven 'into infinity'.

The *Quatuor* is a special case in Messiaen's music. That it was his only important chamber composition was due to the circumstances of its composition; in its emphatic rhetoric it is an orchestral work on a small scale, while in form and subject it carries on from the great organ cycles of the previous decade. The subject, the end of time, is not so much evoked as symbolized and even embodied in the music. The first movement, 'Liturgie de cristal', is a polyphony of unmatching rhythms more complex than that illustrated in ex.3; here the process that is set up would take vast eons to complete itself. Other movements have recourse once more to almost immobile tempos (the solos for cello and for violin with piano) or, contrastingly, to violent irregularity (ex.2). All these techniques had appeared before, but they are handled with a new decisiveness. For the first time, in the preface to the score, Messiaen wrote of 'dazzlement' as his musical objective, the effect to be achieved by the brilliant colours of his harmony and instrumentation and also by the astonishment of surprise.

The works that then took Messiaen up to *Turangalîla* are all (an unimportant piano *Rondeau* excepted) on an ample scale. The *Visions de l'Amen* and the *Trois petites liturgies* share a grounding in pentatonic A major, which was for Messiaen a key of serene, naive joy, as well as of blueness. Pentatony also suggests exotic models, and the suggestion is reinforced by other aspects of these works – by the percussion effects and quasi-Balinese simultaneous different speeds of the *Visions*, and by the ostinatos and metal percussion of the *Liturgies*. The virtuosity of their piano writing, stimulated by Loriod, is also central to the *Vingt regards*, which circle around Messiaen's much-favoured F♯ major. There is room here for a complete survey of the composer's manners, including massive, pounding fugato ('Par lui tout a été fait'), warm, sweet stillness ('Le baiser de l'Enfant-Jésus'), severe automatic system ('L'échange') and surrealist vision ('Regard de l'onction terrible').

Just as the spiritual in these three works of 1943–4 welcomes the sensual, so the sensual subject matter of the next three – the Tristan trilogy of 1945–8 – is a mirror of divine love. The three compositions are quite separate in most respects but that of subject, and there is no narrative continuity in any of them: Messiaen's style effectively precludes such continuity, lending itself instead to sectional forms and thereby to fragmented stories. *Harawi*, for example, presents moments from a story of erotic passion and death – a Tristan in an exotic setting, both music and text alluding to Peruvian love songs. *Turangalîla* uses a large orchestra, with solo ondes martenot often used as a 'vox humana' stop above the strings and solo piano leading a tuned percussion ensemble, in a sequence of movements where flamboyant love music is interleaved with alarming images and abstract rhythmic speculations. *Cinq rechants*, more compact than the other two, is a succession of verse-refrain forms in which meaningful phrases are delivered in a forest of onomatopoeic noises and freshly imagined choral textures. Neither here nor in *Harawi* (both works have words by the composer) is there any explicit mention of God, but the love that both celebrate is seen on a cosmic scale. It can be represented in

the symphony by gentle caressing gestures and by virtual stasis ('Jardin du sommeil d'amour'), but it can be represented too by the energy of strongly pulsed fast rhythm, the energy that the work's great central dance, 'Joie du sang des étoiles', projects as streaming through the universe. *Turangalîla* itself is a Sanskrit word, the name of one of the rhythmic formulae in Lavignac, with connotations approximating to those of Bergson's 'élan vital'. Whether in the bodies of lovers, in the rotations of stars and galaxies or in the movement of musical time and tone, it was for Messiaen the same, and his symphony celebrating it centres on, again, F♯ major, his key of ecstatic adoration and exultation.

Some of the melodic themes that link the Tristan works are carried over into their immediate successor, the piano piece with another Sanskrit title, *Cantéyodjayâ* (1949), whose mosaic form also includes elements that look forward to Messiaen's next phase – especially the section marked 'mode de durées, de hauteurs et d'intensités', which is a three-part counterpoint of lines using 12-note sets not only of pitches but also of durational values. Messiaen had been thinking about serializing rhythm since the early 1940s, and had begun to explore the possibilities in parts of *Turangalîla*, where unpitched percussion patter out sequences of arithmetical values (demisemiquaver, semiquaver, dotted semiquaver, quaver etc., representing one, two, three, four units and so on). In *Cantéyodjayâ* his 12-note rhythmic sets are permutations of values from demisemiquaver (one unit of time) to crotchet (12 units), and in another piano piece – the *Mode de valeurs et d'intensités* (also 1949), composed entirely in the austere three-line style of the earlier work's episode – he applied a similar categorization to loudness and attack.

This piece was a powerful stimulus to younger composers: Boulez based his first book of *Structures* on a 12-note series from it, and Stockhausen was immediately set on the road to the abstract note manipulation of his *Kreuzspiel*. However, the *Mode* is, as its title declares, a modal and not a serial composition. It works not with defined sequences but with repertories of notes, and the sets of values for duration, loudness and attack are used not to increase variability, as in Boulez or Stockhausen, but rather to identify the relatively small number of sounds in play, since each pitch has the same duration, loudness and attack throughout. When Messiaen wanted to vary his material in ordered fashion – as he did, for example, in another piano piece of this period, *Ile de feu II*, or later in *Chronochromie* he used, instead of serial procedures, his own technique of 'interversion', which conserves the repertory of elements but not the intervals between adjacent pairs. From an original set 1-2-3-4-5-6-7-8-9-10-11-12 one may make a first interversion at random and so obtain, say, 9-3-8-4-1-11-7-5-2-6-10-12. The second interversion is obtained by applying the same exchanges a second time over. For instance, 9 in the original set gives way to 2 in the first interversion, 3 gives way to 8, and so on. Thus the second interversion is 2-8-5-4-9-10-7-1-3-11-6-12. (In this case three positions will always maintain the same value, because they did so in the first interversion, but of course this need not be so. Similarly, there can be different numbers of interversions in the cycle before the original set recurs.)

Messiaen, Olivier

5. Works after 1950.

The high degree of systematization in the *Quatre études de rythme* – to which both the *Mode de valeurs* and *Ile de feu II* belong – was maintained in parts of the *Livre d'orgue*, though Messiaen's association here of highly constructed with seemingly improvised movements is suggestive of his acceptance and even enjoyment of contrast. Unity of style had not been a consideration with him since at least the time of *Chants de terre et de ciel*. In the last piece of the *Livre d'orgue*, 'Soixante-quatre durées', the strict and the free blithely coexist in flights of birdsongs through a monumental musical architecture. Here, as in many of his works, it may be difficult to say quite what binds a work together, or even what unifies a movement. The formal principle seems to be rather that of a catalogue, as Messiaen perhaps acknowledged in the title of his biggest piano collection, the *Catalogue d'oiseaux*. And indeed, since this is not music that moulds a line through time, discontinuity of form is only the most outward manifestation of its essential nature. Its disorder is, moreover, not the kind of broken order by which a composer's will might be asserted; it is, rather, a disorder conveying absence of will.

To Messiaen no natural phenomenon was alien, whether a sound (though he had a definite preference for clear harmonies, closely relatable to triads or to natural resonance) or something that could be represented by sound: not only birdsongs but the colours and shapes of landscapes. As he moved into the second half of his life, so the range of phenomena he encountered – through his travels, through reading and listening, and through the music of his pupils – grew, and so did the diversity of his catalogue forms. Meanwhile, on the smallest scale, his modes of pitches, durations and other musical qualities were also catalogues; there need be no logic in how the composer chooses from them – and the computed choices resulting from his interversions produce, not entirely paradoxically, the most irrational effect.

In the birdsong pieces that continued to the end of his life, he would sometimes again place his avian transcriptions on an organized rhythmic armature, as he had in 'Soixante-quatre durées': such armatures are openly disclosed in, for example, *Oiseaux exotiques* (durational interpretations of Greek metres) and *Chronochromie* (interversions of duration sets), as well as in several of the pieces in the *Catalogue d'oiseaux*. The pursuit of birdsong seems to have been partly responsible for his penchant during this period for formations consisting of solo piano with a wind group and a percussion ensemble in which keyed instruments (often a trio of vibraphone, xylorimba and marimba) are prominent. The piano, Loriod's instrument, had to be there: *Chronochromie* and *Et exspecto resurrectionem mortuorum* are his only important works between the *Livre d'orgue* (1951) and the *Méditations sur le mystère de la Sainte Trinité* (1969) in which there is no solo part for Loriod, and his whole way of imitating birdsong might have been different if he had not had her incisive playing in mind. As for his characteristic birdsong orchestra, the tuned percussion instruments functioned as coloured pianos, while the wind instruments, especially the woodwinds, could most closely approach birdsong timbres (though this was not an essential: the 'Epôde' of *Chronochromie* is a bird chorus for solo strings; fig.4).

At the same time, wind and percussion provided Messiaen with the means to project impressions of colour with clarity and power. These impressions depended principally on harmony, on particular combinations of mode and key, but they could certainly be intensified by brilliance and variety of scoring. In two consecutive works of this period – *Sept haïkaï* (1962) and *Couleurs de la Cité Céleste* (1963), both for the favoured combination of piano, winds and percussion (with the addition of eight violins in the former) – Messiaen marked in the score the colours at which he was aiming: real colours that he had experienced in the case of the seven musical images from Japan, jewel colours as described by St John in the case of the later work. In *Sept haïkaï* he worked with complex irrational rhythms nearer to Boulez or Stockhausen than to anything else in his own music, whereas *Couleurs* generally restores his norms of insistent pulse or stasis.

Couleurs is unusual in another respect, though: its formal elaborateness. Hitherto, since *Turangalîla*, Messiaen had preferred small forms or catalogue-like sequences of small forms, except in those works – *Réveil des oiseaux* and the *Catalogue d'oiseaux* – where form is given by a speeded-up progress through the hours of the day. In *Couleurs* the principle is instead that of a mosaic, or, better, of a stained-glass window, in which coloured chords, birdsongs and pictorial elements (an image of the abyss, plainsong alleluias) are tumbled together in repetitions, interchanges, decorations and new departures. This was, however, a unique moment. The movements of later works are often on a grand scale – up to three quarters of an hour in the case of the Bird Sermon scene in *Saint François*—but they generally return to the concatenation or verse-refrain forms of earlier Messiaen.

The first of these massive later works was *La Transfiguration de Notre Seigneur Jésus-Christ* (1965–9), a concert-length ceremonial based on the story of Christ's Transfiguration. In each of the work's two 'septenaries' the Gospel narrative is intoned by a large chorus in two relatively short sections, each followed by a pair of meditations for chorus and orchestra, with seven instrumental soloists often splashing over the surface in birdsong figuration. Each part then ends with a huge chorale. With invitations both in the story and in St Thomas Aquinas's commentary on it to revisit some of his central themes – the irruption of the eternal into the everyday, cascading light, a mountain scene – Messiaen created a review of his entire musical world, from modal melody (as his first vocal piece since the *Cinq rechants*, the work was perhaps inevitably a throwback) to the more recent abstract constructions, colossal sonorities and, of course, birdsongs.

At the time it appeared, *La Transfiguration* was greeted as Messiaen's *summa*, but he was still in his early 60s and had much further to go. Each of his big subsequent works is similarly resumatory, but in each he was careful to add at least one new item to his repertory of techniques. First, in the *Méditations sur la Sainte Trinité* for organ, he introduced a 'communicable language' of letters and words coded by notes. This he used again in *Des canyons aux étoiles …*, where the novelties include representations of desert sounds by means of a wind machine, an 'earth machine' and a horn mouthpiece played by itself. In other respects this

work caps the sequence of birdsong-colour pieces for piano, wind and percussion, though in this case a small string complement also plays.

From here Messiaen went directly into his largest work, *Saint François d'Assise* (1975–83), an opera on a Wagnerian time scale, though of course quite un-Wagnerian in how it shapes its time in blocks. He created his libretto out of the saint's own writings (notably the *Cantico delle creature*, of which he quoted a stanza in each of the eight scenes) together with memoirs and lives dating from soon after Francis's time, as well as a modern study, Louis Antoine's *Lire François d'Assise*, and passages in the Bible. Crucial decisions concerned what to leave out. There was to be no conversion (because, he said, 'sin is not interesting'), no dispute between Francis and his father (for this was not to be a psychological opera), no meetings with pope or bishops and no St Clare. With two vital exceptions – the Angel and the Leper – the people onstage are all monks, which means not only that the opera has a strong dramatic homogeneity but that, dealing with people who have left the world behind, it can leave behind the worldliness of conventional drama and show, as Messiaen put it, 'the progress of grace in St Francis's soul'.

To this portrayal the colossal choral-orchestral forces (150 singers and 120 instrumentalists) contribute as much as the long central role, which combines, according to the composer, the 'vigour' of Golaud with the 'declamatory solemnity' of Boris Godunov. (The reference is to two of the operas he most admired, along with those of Mozart and Wagner.) Typically the work proceeds by alternating a solo voice with the orchestra. This makes it possible for the soloists to sing without strain, for them to be heralded and answered by distinctive orchestral themes, and for the opera to resemble a medieval manuscript in sound, the orchestra providing great initials, pages of pattern and images of the supernatural while the plain black characters of the modal chant continue.

Even more than in *La Transfiguration*, the orchestral writing in *Saint François* reviews Messiaen's whole career: the cured Leper has an exuberant dance of the kind he had not written since *Turangalîla*, which is recalled too in the use of three ondes martenot for the heavenly music the Angel plays to Francis. But much of the score is composed of birdsongs. These include some which Messiaen, faithful to reality, notated around Assisi, but there are others which he, with fidelity to a different sort of reality, took from far-flung locations. Most notably, in the Bird Sermon scene, Francis reveals his spiritual advance by hearing and naming birds from a place unknown in the saint's time: New Caledonia, which Messiaen visited specificially to collect material for this moment. This scene also contains a new technical device: the use of independent tempos for certain instruments within the orchestra, so that their birdsongs can fly freely. Characteristically, Messiaen enjoyed a simple pride in this innovation, which he used again in *Un vitrail et des oiseaux* and the *Concert à quatre*, a work completed after his death by Loriod in consultation with Heinz Holliger, one of its intended soloists, and Benjamin.

In discussing his birdsongs, whether in *Saint François* or elsewhere in his output, Messiaen habitually elided the difference between the birds that sing in the natural world and those that sing in his works. For example, in

the context of the opera he wrote of 'a long skylark solo entrusted to the three xylophones', or of 'a mistle thrush [which] strikes off on the solo clarinet', or of 'the second ondes which does the Japanese Uguisu', or of 'a chaffinch on three solo violins, reco-reco and three trumpets playing in the third mode with Harmon mutes'. Indeed, one of the attractions of birdsong for Messiaen may have been that it allowed him to diminish or ignore the distinction between reality and representation. He spoke of 'trying to trace as exact as possible a musical portrait' of a bird, but his portraits are perhaps better understood as icons, in which the reality is metaphysically present. And in *Saint François* the monks too, who have their own songs, are iconically present.

The great paradox of Messiaen's music – and most spectacularly of his largest work – is that there is no conflict between the icon-maker's selfless transcription of what is given (and thereby insertion of it into the icon) and the artist's assertion of an unmistakably individual world, an assertion that depends in Messiaen's case on, most particularly, the modes of limited transposition. In *Saint François* these underlie the birdsongs as usual and, much more directly, the solo and choral chant. There is no conflict because the music is emphatically not about its composer's individuality: the modes are its means, and are of themselves inexpressive. The intention is always to display something else (images from nature and sacred history) to the fullest. Among the consequences of this were that Messiaen left very little non-illustrative music and that, because his vocabulary was idiosyncratic at a fundamental level (that of the modes and of his rhythmic practices), he could range far and wide in his choice of techniques or models. No other composer could imitate both a mistle thrush and Mozart without stylistic incongruity – or, rather, with the same stylistic incongruity, since Messiaen was impervious to Western music's demand for consistency, as he demonstrated in his block forms, heterogeneous textures and deliberately uncoordinated application of different rules to the handling of pitch and rhythm. 'Messiaen does not compose: he juxtaposes', was Boulez's complaint. Only a 'juxtaposer', though, could have composed as Messiaen did.

Saint François was followed a year later by a last organ collection, the *Livre du Saint Sacrement*, which presumably gathers together ideas developed at La Trinité over many years and so does not represent a new large adventure. Messiaen's next projects were all small, having the aspect of postscripts to earlier achievements: *Petites esquisses d'oiseaux* (1985) is a pendant to the *Catalogue*, *Un vitrail et des oiseaux* (1986) a reminiscence of the 1950s and 60s pieces for piano and small orchestra, and *La Ville d'En-haut* (1987) another such memory, though with a wind and percussion ensemble more on the scale of *Et exspecto*. His contribution to the Mozart bicentenary, *Un sourire* (1989), came as another brief monument, and the Piece for piano and string quartet (1991) was a greetings telegram for the 90th birthday of Alfred Schlee, who, as director of Universal Edition, had published *Oiseaux exotiques* and *Cantéyodjayâ*.

By this time, though, he had embarked on another immense work, *Eclairs sur l'Au-delà …* (1988–92). Life after death had been his greatest subject since the 1930s, and this last completed work revisits much of the musical imagery he had found for it: the dazzling woodwind and percussion jewels

of *Couleurs de la Cité Céleste*, the string adagio song of *Les offrandes oubliées* and *L'Ascension*, the wind-orchestra chanting of *L'Ascension* and *Et exspecto resurrectionem mortuorum*, the birdsongs as harbingers of the brilliance and agility of the angels, the potentially endless rhythmic mechanisms as fragments of eternity. Above all, the contrasts from movement to movement – and the depictions of scenes from Revelation, and the presence of two slow movements for strings – point back towards the *Quatuor pour la fin du temps*.

And yet the sense is less one of culmination than of continuing, as if everything Messiaen had ever created were still permanently attainable. The ending of time is conveyed not only inside each piece, but across the output as a whole, in that Messiaen was able, in his 80s, to achieve again what he had achieved as a young man, without any dimming, and certainly without any nostalgia. The only signs of age in this last piece are in its orchestral virtuosity, its breadth of reference, and perhaps also its audacity, not least its audacity in bringing together an ensemble of a 128 players only to leave many of them silent for long periods: the ten double basses, for instance, play nothing until the eighth of the 11 movements, the coda of which provides the single tutti in a composition otherwise for smaller, if majestic, groupings.

New to Messiaen's handling of these groupings is a sophistication of instrumental blends. Whereas before he had generally used the orchestra in families, blockwise, *Eclairs sur l'Au-delà …* has gentle swerves of colour within phrases – though these are still rare. Another change is in the increased richness and delicacy of timbre and harmony in the big string adagios. Long melodies became increasingly important again in Messiaen's last works. In the second movement of the *Concert à quatre* he orchestrated the early *Vocalise-étude*; both *La Ville d'En-haut* and *Un sourire* extend a melody in phases marked off by contrasting episodes; and *Eclairs sur l'Au-delà …* ends with a vision of 'Le Christ, Lumière du Paradis', an immensely slow movement with a muted violin melody couched on chords from other strings and lit by three high-trilling triangles. There are places where that melody comes to rest, but these are not partitionings of a form so much as pauses for breath along an endless path, around an endless circuit. Nor is there any striving into the uppermost register, as there was in the work's earlier slow movement for strings. The echo of the ultimate treble – the light of Christ, perhaps – is always there in the metal shimmer of the triangles, projecting a reverberation which does not die away but stays, because time has stopped.

Messiaen, Olivier

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Catalogue: S.N. Simeone: *Olivier Messiaen: a Bibliographical Catalogue of Messiaen's Works. First Editions and First Performances* (Tutzing 1998)

opera

I/52 Saint François d'Assise: scènes franciscaines (op, 3, 8 tableaux, Messiaen), 1975–9, orchd 1979–83; Paris, Opéra, 28 Nov 1983

vocal orchestral

I/17b Poèmes pour Mi (Messiaen), S, orch, orchd 1937

I/26	Trois petites liturgies de la Présence Divine (Messiaen), female vv, pf, ondes martenot, perc, str, 1943–4: 1 Antienne de la conversation intérieure, 2 Séquence du Verbe, cantique divin, 3 Psalmodie de l'ubiquité par Amour
I/60	Chant des déportés (Messiaen), large ST chorus, orch, 1945
I/48	La Transfiguration de Notre Seigneur Jésus-Christ (Bible, Missal, Aquinas), 100 vv, pf, vc, fl, cl, xylorimba, vib, mar, orch, 1965–9

orchestral

II/5	Fugue, d, 1928, unpubd
II/7	Le banquet eucharistique, 1928, unpubd, related to org piece Le banquet céleste
II/9	Simple chant d'une âme, 1930, unpubd
I/5a	Les offrandes oubliées, méditation symphonique, 1930, pf red. (I/5b) 1930
I/7	Le tombeau resplendissant, 1931
I/9	Hymne au Saint-Sacrement, 1932; reconstructed as 'Hymne', 1947
I/12a	L'Ascension, 4 méditations symphoniques, 1932–3: 1 Majesté du Christ demandant sa gloire à son Père, 2 Alléluias sereins d'une âme qui désire le ciel, 3 Alléluia sur la trompette, alléluia sur la cymbale, 4 Prière du Christ montant vers son Père; movts 1, 2 and 4 arr. org
I/29	Turangalîla-symphonie, pf, ondes martenot, orch, 1946–8, rev. 1990: 1 Introduction, 2 Chant d'amour I, 3 Turangalîla I, 4 Chant d'amour II, 5 Joie du sang des étoiles, 6 Jardin du sommeil d'amour, 7 Turangalîla II, 8 Développement de l'amour, 9 Turangalîla III, 10 Final
I/40	Réveil des oiseaux, pf, orch, 1953
I/41	Oiseaux exotiques, pf, 11 wind, 7 perc, 1955–6
I/43	Chronochromie, 1959–60: 1 Introduction, 2 Strophe I, 3 Antistrophe I, 4 Strophe II, 5 Antistrophe II, 6 Epôde, 7 Coda
I/45	Sept haïkaï, pf, 13 wind, 6 perc, 8 vn, 1962: 1 Introduction, 2 Le parc de Nara et les lanternes de pierre, 3 Yamanaka: cadenza, 4 Gagaku, 5 Miyajima et le torii dans la mer, 6 Les oiseaux de Karuizawa, 7 Coda
I/46	Couleurs de la Cité Céleste, pf, 3 cl, 10 brass, 6 perc, 1963
I/47	Et exspecto resurrectionem mortuorum, 34 wind, 3 perc, 1964: 1 'Des profondeurs de l'abîme, je crie vers toi, Seigneur: Seigneur, écoute ma voix!', 2 'Le Christ, ressuscité des morts, ne meurt plus; la mort n'a plus sur lui d'empire', 3 'L'heure vient où les morts entendront la voix du Fils de Dieu …', 4 'Ils ressusciteront, glorieux, avec un nom nouveau, dans le concert joyeux des étoiles et les acclamations des fils du Ciel', 5 'Et j'entendis la voix d'une foule immense …'
I/51	Des canyons aux étoiles …, pf, 23 wind, 7 perc, 13 str, 1971–4: 1 Le désert, 2 Les orioles, 3 Ce qui est écrit sur les étoiles, 4 Le cossyphe d'Heuglin, 5 Cedar Breaks et le don de crainte, 6 Appel interstellaire, 7 Bryce Canyon et les rochers rouge-orange, 8 Les ressuscités et le chant de l'étoile Aldébaran, 9 Le moqueur polyglotte, 10 La grive des bois, 11 Omao, Leiothrix, Elepaio, Shama, 12 Zion Park et la Cité Céleste
I/55	Un vitrail et des oiseaux, pf, 17 ww, tpt, 8 perc, 1986
I/56	La Ville d'En-haut, pf, 31 wind, 8 perc, 1987
I/57	Un sourire, 1989
I/61	Eclairs sur l'Au-delà …, 1988–92: 1 Apparition du Christ glorieux, 2 La constellation du Sagittaire, 3 L'Oiseau-Lyre et la Ville-Fiancée, 4 Les élus marqués du sceau, 5 Demeurer dans l'Amour, 6 Les sept anges aux sept trompettes, 7 Et Dieu essuiera toute larme de leurs yeux …, 8 Les étoiles et la Gloire, 9 Plusieurs oiseaux des arbres de Vie, 10 Le chemin de l'Invisible, 11 Le Christ, Lumière du Paradis

I/62	Concert à quatre, fl, ob, vc, pf, orch, 1990–92, completed Y. Loriod, H. Holliger, G. Benjamin: 1 Entrée, 2 Vocalise, 3 Cadenza, 4 Rondeau

smaller vocal

songs

II/2	Deux ballades de Villon (F. Villon), 1v, pf, 1921: 1 Epître à ses amis, 2 Ballade des pendus, unpubd
I/4	Trois mélodies, S, pf, 1930: 1 Pourquoi? (Messiaen), 2 Le sourire (C. Sauvage), 3 La fiancée perdue (Messiaen)
I/17a	Poèmes pour Mi (Messiaen), S, pf, 1936, orchd 1937: 1 Action de grâces, 2 Paysage, 3 La maison, 4 Epouvante, 5 L'épouse, 6 Ta voix, 7 Les deux guerriers, 8 Le collier, 9 Prière exaucée
I/19	Chants de terre et de ciel (Messiaen), S, pf, 1938: 1 Bail avec Mi, 2 Antienne du silence, 3 Danse du bébé-pilule, 4 Arc-en-ciel d'innocence, 5 Minuit pile et face, 6 Résurrection
I/28	Harawi (Messiaen), S, pf, 1945: 1 La ville qui dormait, toi, 2 Bonjour toi, colombe verte, 3 Montagnes, 4 Doundou Tchil, 5 L'amour de Piroutcha, 6 Répétition planétaire, 7 Adieu, 8 Syllabes, 9 L'escalier redit, gestes du soleil, 10 Amour, oiseau d'étoile, 11 Katchikatchi les étoiles, 12 Dans le noir

other works

I/6	La mort du nombre (Messiaen), S, T, vn, pf, 1930
II/11	L'ensorceleuse, cant. (P. Arosa), S, T, B, pf/orch, 1931, Paris, Institut, 4 July 1931
II/13	Mass, 8 S, 4 vn, 1933, unpubd
I/15	Vocalise-étude, S, pf, 1935, orchd to form movt 2 of Concert à quatre
I/18	O sacrum convivium!, vv, 1937
II/16	Choeurs pour une Jeanne d'Arc, 1941, unpubd
I/31	Cinq rechants (Messiaen), 3S, 3A, 3T, 3B, 1948

chamber

II/10	Fugue sur un sujet de Georges Hüe, 4 pts, 1930 or 1931
I/10	Theme and Variations, vn, pf, 1932
II/12	Fantaisie, vn, pf, 1933, unpubd
I/22	Quatuor pour la fin du temps, cl, vn, vc, pf, 1940–41: 1 Liturgie de cristal, 2 Vocalise pour l'ange qui annonce la fin du temps, 3 Abîme des oiseaux, 4 Intermède, 5 Louange à l'éternité de Jésus, 6 Danse de la fureur, pour les sept trompettes, 7 Fouillis d'arcs-en-ciel, pour l'ange qui annonce la fin du temps, 8 Louange à l'immortalité de Jésus
I/37	Le merle noir, fl, pf, 1951
I/39	Chant donné, 4 pts, before 1953, pubd in *64 Leçons d'harmonie offertes en hommage à Jean Gallon* […] *par ses élèves* (Paris, 1953)
—	Chant (dans le style Mozart), cl, pf, 1986, unpubd
I/58	Piece, pf, str qt, 1991

organ

II/4	Esquisse modale, 1927, unpubd
I/1	Le banquet céleste, 1928, rev. 1960
II/8	L'hôte aimable des âmes, 1928, unpubd
II/6	Variations écossaises, 1928, unpubd
—	Offrande au Saint-Sacrement, *c*1930–35, unpubd
I/3	Diptyque, essai sur la vie terrestre et l'éternité bienheureuse, 1930
I/8	Apparition de l'église éternelle, 1932

I/12b	L'Ascension, after orch work, 1933–4, new movt 3 Transports de joie d'une âme devant la gloire du Christ qui est la sienne
I/14	La Nativité du Seigneur, 9 méditations, 1935: 1 La Vierge et l'Enfant, 2 Les bergers, 3 Desseins éternels, 4 Le Verbe, 5 Les enfants de Dieu, 6 Les anges, 7 Jésus accepte la souffrance, 8 Les mages, 9 Dieu parmi nous
I/20	Les corps glorieux, 7 visions brèves de la vie des ressuscités, 1939: 1 Subtilité des corps glorieux, 2 Les eaux de la grâce, 3 L'ange aux parfums, 4 Combat de la mort et de la vie, 5 Force et agilité des corps glorieux, 6 Joie et clarté des corps glorieux, 7 Le mystère de la Sainte Trinité
I/36	Messe de la Pentecôte, 1949–50: 1 Entrée (Les langues de feu), 2 Offertoire (Les choses visibles et invisibles), 3 Consécration (Le don de sagesse), 4 Communion (Les oiseaux et les sources), 5 Sortie (Le vent de l'Esprit)
I/38	Livre d'orgue, 1951: 1 Reprises par interversion, 2 Pièce en trio, 3 Les mains de l'abîme, 4 Chants d'oiseaux, 5 Pièce en trio, 6 Les yeux dans les roues, 7 Soixante-quatre durées
I/44	Verset pour la Fête de la Dédicace, 1960
I/45a	Monodie, 1963
I/49	Méditations sur le mystère de la Sainte Trinité, 1969: 1 Le Père inengendré, 2 La sainteté de Jésus-Christ, 3 'La relation réelle en Dieu est réellement identique à l'essence', 4 'Je suis, je suis!' 5 Dieu est immense, éternel, immuable – Le souffle de l'Esprit – Dieu est Amour, 6 Le Fils, Verbe et Lumière, 7 'Le Père et le Fils aiment, par le Saint Esprit, eux-mêmes et nous', 8 Dieu est simple, 9 'Je suis Celui qui suis'
I/53	Livre du Saint Sacrement, 1984: 1 Adoro te, 2 La source de Vie, 3 Le Dieu caché, 4 Acte de foi, 5 Puer natus est nobis, 6 La manne et le Pain de Vie, 7 Les ressuscités et la Lumière de Vie, 8 Institution de l'Eucharistie, 9 Les ténèbres, 10 La Résurrection du Christ, 11 L'apparition du Christ ressuscité à Marie-Madeleine, 12 La Transubstantiation, 13 Les deux murailles d'eau, 14 Prière avant la Communion, 15 La joie de la grâce, 16 Prière après la Communion, 17 La Présence multipliée, 18 Offrande et alleluia final
—	Prélude, unpubd

piano

II/1	La Dame de Shalott, 1917, unpubd
II/3	La tristesse d'un grand ciel blanc, 1925, unpubd
I/2	Preludes, 1928–9: 1 La colombe, 2 Chant d'extase dans un paysage triste, 3 Le nombre léger, 4 Instants défunts, 5 Les sons impalpables du rêve, 6 Cloches d'angoisses et larmes d'adieu, 7 Plainte calme, 8 Un reflet dans le vent
I/11	Fantaisie burlesque, 1932
I/16	Pièce pour le tombeau de Paul Dukas, 1935
I/24	Rondeau, 1943
I/25	Visions de l'Amen, 2 pf, 1943: 1 Amen de la Création, 2 Amen des étoiles, de la planète à l'anneau, 3 Amen de l'agonie de Jésus, 4 Amen du désir, 5 Amen des anges, des saints, du chant des oiseaux, 6 Amen du jugement, 7 Amen de la consommation
I/27	Vingt regards sur l'Enfant-Jésus, 1944: 1 Regard du Père, 2 Regard de l'étoile, 3 L'échange, 4 Regard de la Vierge, 5 Regard du Fils sur le Fils, 6 Par lui tout a été fait, 7 Regard de la Croix, 8 Regard des hauteurs, 9 Regard du temps, 10 Regard de l'esprit de joie, 11 Première Communion de la Vierge, 12 La Parole Toute-Puissante, 13 Noël, 14 Regard des anges, 15 Le baiser de l'Enfant-Jésus, 16 Regard des prophètes, des bergers et des mages, 17 Regard du silence, 18 Regard de l'onction

	terrible, 19 Je dors, mais mon coeur veille, 20 Regard de l'église d'Amour
I/30	Cantéyodjayâ, 1949
I/32–I/35	Quatre études de rythme, 1949–50: 1 Ile de feu I, 1949; 2 Mode de valeurs et d'intensités, 1949; 3 Neumes rythmiques, 1950; 4 Ile de feu II, 1950
I/42	Catalogue d'oiseaux, 1956–8: 1 Le chocard des alpes, 2 Le loriot, 3 Le merle bleu, 4 Le traquet stapazin, 5 La chouette hulotte, 6 L'alouette lulu, 7 La rousserolle effarvatte, 8 L'alouette calandrelle, 9 La bouscarle, 10 Le merle de roche, 11 La buse variable, 12 Le traquet rieur, 13 Le courlis cendré
—	Prélude, 1964, unpubd
I/50	La fauvette des jardins, 1970
I/54	Petites esquisses d'oiseaux, 1985: 1 Le rouge-gorge, 2 Le merle noir, 3 Le rouge-gorge, 4 La grive musicienne, 5 Le rouge-gorge, 6 L'alouette des champs

electronic

II/14	Fête des belles eaux, 6 ondes martenot, 1937, unpubd
II/15	Deux monodies en quarts de ton, ondes martenot, 1938, unpubd
II/17	Musique de scène pour un Oedipe, ondes martenot, 1942, unpubd
II/18	Timbres-durées, tape project, 1952, unpubd, withdrawn

Principal publishers: Leduc, Durand, Universal

Recordings by the composer: Messiaen recorded all his pubd org works to date at La Trinité for Ducretet-Thomson in 1956; these recordings have been released on CD by EMI. For Erato in the 1970s, again at La Trinité, he recorded the *Méditations sur le mystère de la Sainte Trinité* and improvisations on his mother's *L'âme en bourgeon*; only the former has been re-released by the company on CD.

Messiaen, Olivier

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I/13 *Vingt leçons de solfège modernes* (Paris, 1933) [5 by Messiaen]
III/2 'Ariane et Barbe-Bleue de Paul Dukas', *ReM*, no.166 (1936), 79–86
III/4 'Les sept chorals-poèmes pour les sept paroles du Christ en croix', *Le monde musical*, no.3 (31 March 1938), 34 [review of works by Tournemire, Migot and Langlais]
III/5 'L'orgue mystique de Tournemire', *Syrinx* (May 1938), 26–7
III/6 'Le rythme chez Igor Strawinsky', *ReM*, no.191 (1939), 91–2
I/21 *Vingt leçons d'harmonie* (Paris, 1939)

I/23 *Technique de mon langage musical* (Paris, 1944; Eng. trans., Paris, 1956)

III/7 **Preface to A. Jolivet**: *Mana* (Paris, 1946) [in Fr. and Eng.]

III/10 'Maurice Emmanuel: ses "Trente chansons bourguignonnes"', *ReM*, no.206 (1947), 107–8

III/13 *Conférence de Bruxelles* (Paris, 1960, with Ger. and Eng. trans.); orig. pubd as 'Musikalisches Glaubens-bekenntnis', *Melos*, xxv/12 (1958), 381–5

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III/38 *Conférence de Kyoto* (Paris, 1988) [incl. Jap. trans.]

— **Preface to C. Sauvage**: *Tandis que la terre tourne* (Paris, 1991)

I/59 *Traité de rythme, de couleur, et d'ornithologie* (Paris, 1994–)

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Messina.

City in Italy, on the island of Sicily. The city dates from about 2169 bce when it was called Zancle. A musical tradition noted in Greek times did not survive in the Roman period; Byzantine liturgical music flourished during the Middle Ages. The most important monastery was S Salvatore, a cultural centre which reached its peak in the 12th century. Its flourishing musical activity was closely linked to that of the *scriptorium* of the monastery, as is indicated by the 27 manuscripts with Byzantine notation (in *I-ME*) and other manuscripts from Messina surviving elsewhere. The activity of the *scriptoria* encouraged the importation of troubadour songs, such as the *chansons courtoises* and the *chansons de geste*. During the 15th century there was renewed interest in humanistic studies in Messina; a public Greek school was founded and in 1473 Arrigo Alding introduced printing. From 1551 the Jesuits presented tragedies, comedies and sacred dramas with an ever increasing number of sung parts in the Teatro del Collegio Mamertino. Most of the works staged up to the end of the 16th century had texts written by Stefano Tuccio, Bartolomeo Petraccio and Girolamo Cariddi. Local performers seem to have been unsatisfactory; in

1549 and 1552 the senate engaged foreign musicians to perform at all religious and secular occasions, both in the cathedral and in the piazzas. The Messina Cathedral *cappella* was established in 1558; it was employed by the senate and soon attained fame throughout Italy, attracting musicians from elsewhere in Italy to become *maestri di cappella*: Heliseo Ghibel (1558–61), Bartolomeo Lombardo (1561–4 and 1567–95), Filippo Bonaffino and Gerolamo Lombardo (1614). Bartolomeo Lombardo's compositions were performed with notable success in Italy and in the royal chapel of Spain. Later *maestri* included Ottavio Catalani (1621–*c*1644), Vincenzo Tozzi (1653–74), Paolo Lorenzani (1675–8) and Domenico Scorpione (1680–81). Between the mid-16th century and the mid-17th the choir's numbers increased from eight (in 1564) to over 20.

In the same period polyphonic music was developed in Messina and throughout Sicily. Most of the *maestri di cappella* published religious and secular polyphonic music, as did Vincenzo Gallo, G.P. Flaccomio and P.M. Marsolo, all of whom were madrigal composers. This activity had a great impact on music publishing; the printing firms of Fausto Bufalini (1589–93) and of Pietro Brea ed Eredi (1594–1671) achieved a standard of production which could compete with that of their Venetian counterparts. The elder Antonio Ruffo was an important 17th-century patron of the arts; his collection became the most important in southern Italy. He had transformed his palazzo in Regio Campo into an academy, and between about 1662 and 1725 scholars gathered there, and devoted much of their time to music: musicians were invited from outside the town and several members of the Ruffo family were accomplished instrumentalists and composers.

Other academies flourished in the 17th century and became famous throughout Italy: the 'Radicati', or 'Abbarbicati' (1653–78), one held in the house of the La Rocca family (where the first comedy was staged in Messina in 1575) and, most outstanding, the Accademia della Fucina (1639–78), the centre of the intellectual and political life of the city. Many of its members wrote texts for music, others were musicians, but the most famous were the poets Errico Scipione (1592–1670), author of the music drama *Deidamia*, performed in Venice in 1644, and Carlo Musarra, who probably introduced the melodrama to Messina several years before it reached other Sicilian cities. His dramatic poem *Eneidem*, or *Eneide di Virgilio*, with music by either Ottavio Catalani or Vincenzo Tozzi, was performed before the Prince of Castile and Viceroy of Sicily, probably in January 1652. The heroic drama *Il ratto d'Elena*, by Bernardo Morando with music by Tozzi, dates from 1657; it was performed by musicians hired by the city *cappella* who had formed a society which had an oratory in the church of S Gioacchino. In 1716 the society obtained the church of S Cecilia, transferring in the mid-19th century to that adjoining the former convent of S Agostino, where it remained until the earthquake of 1908, after which it moved to the church of S Antonio Abate.

Both before and after the rise of the melodrama, other forms of music and music drama such as miracle plays, sacred dramas, oratorios, serenades, cantatas and musical intermezzos were popular, particularly for use at special occasions. Performances were given in the theatres and churches of the religious orders, on parade floats, in the Teatro alla Marina built by

the clergy, but especially in the theatre of the royal palace and of the senate. Messina acquired a proper theatre only in 1724 with the conversion of a large 14th-century warehouse known as the 'Munizione'; it had already been used for theatrical performances, including opera.

The cultural development of the 16th and 17th centuries was halted after the failure of the anti-Spanish revolt of 1674–8. The senate, the university (founded 1596), the order of the Cavalieri della Stella (1595) and the Academy of Letters (whose members were sent into exile) were all abolished. Later, the plague of 1743 and the 1783 earthquake had disastrous effects on the cultural life of the city, which had seen the foundation of several new academies: that of the Clizia (1701), the Accorti (1725) and, the most important and long-lasting, the Peloritana dei Pericolanti, founded in 1728. In the 18th century the Teatro della Munizione had engaged as designers Filippo Juvarra, Pietro Cirino and Quagliata, and Neapolitan opera had gained a strong hold, stimulated by the presence of the *opera buffa* composer Nicola Logroscino. The theatre was restored many times (1747–54, 1777, 1876, 1895), and engaged such outstanding singers as Luigi Lablache and Teresa Brambilla; it was destroyed in the earthquake of 1908.

Cultural life was renewed by the middle of the 19th century: the Accademia Peloritana enjoyed a period of great distinction (1827–47), the university was reinstated in 1838 and new libraries were opened – the Gabinetto Letterario (1839–47) and the Gabinetto di Lettura (from 1860). In 1852 the spacious Teatro S Elisabetta (renamed Teatro Vittorio Emanuele II in 1860) was officially inaugurated with Donizetti's *Marino Faliero* under the title *Il pascià di Scutari*. The theatre attracted many famous singers and conductors. Antonio Laudamo (1813–84), the most important local musician during the 19th century, was conductor at the theatre, *maestro di cappella* at the cathedral and a composer of operas and sacred music. A second theatre, the Arena Peloro, was inaugurated in 1878. Concerts also became popular and several concert societies were founded: the Accademia Filo-Armonica di Messina (1833), which merged in 1840 with the Reale Accademia Filodrammatica to become the Accademia Filodrammatica e Filo-Armonica (later Filodrammatica Pietro Cossa); the Melopea Accademia Filarmonico-Drammatica (1868); the Società del Quartetto (1880); the Filarmonica Verdi (1880); the Società Orchestrale l'Avvenire (1886); and the Società del Circolo Musicale. Their concerts presented works by Haydn, Mozart, Beethoven, Mendelssohn, Schubert and Liszt, as well as arrangements of chamber and symphonic music for piano (or other instruments) and for brass band. The concerts were given in the Teatro della Munizione, the Teatro Vittorio Emanuele, the Arena Peloro, the Sala Comunale, Coglitore, Sala Mola and elsewhere. The Banda Cittadina, the Banda Militare and the Banda della Società Operaia also gave concerts.

The earthquake of 28 December 1908 destroyed all of the city's cultural institutions. The void was only partly filled by the establishment of the Sezione di Messina della Federazione Orchestrale Italiana (1921) and the Filarmonica Antonio Laudamo (1922). The Accademia Filarmonica e Filodrammatica was re-established in 1948, and in the same year two new institutions were established in anticipation of the reopening of the Teatro

Vittorio Emanuele: the Scuola di Danza Classica, and the Istituto Musicale A. Corelli. From 1936 the Sala Laudamo, part of the restoration project of the Teatro Vittorio Emanuele, was the venue for the most important musical events in the city. The Arena Peloro was demolished in 1969. The new Teatro Vittorio Emanuele opened in 1986; in 1995 the Sicilian legislature established the Teatro di Messina authority, which administers the Sala Laudamo and the Teatro in Fiera as well as the Teatro Vittorio Emanuele. The latter theatre does not have its own chorus and orchestra; short opera seasons are organized with companies from other theatres in Italy and abroad.

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GIUSEPPE DONATO/GIUSEPPE FERRARO

Messner, Joseph

(*b* Schwaz, Tyrol, 27 Feb 1893; *d* Salzburg, 23 Feb 1969). Austrian organist, conductor and composer. After studies at Innsbruck University and his ordination in 1918, he studied the organ and composition at the Akademie der Tonkunst in Munich. In 1922 he returned to Salzburg Cathedral, where he had been a choirboy, and assumed the duties of organist. Messner became Kapellmeister in 1926 and for many years conducted concerts in the cathedral as a part of the Salzburg Festival. He also led the seminar on church music at the Mozarteum. His honours included election to the Académie des Beaux-Arts (1931), Austrian honorary professorship (1932) and the Austrian State Prize (1936). He was distinguished both as an improviser on the organ and as a composer. His compositions, particularly his numerous church works, are in the tradition of Bruckner, although his songs show the influence of Mahler.

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(selective list)

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instrumental

Orch: Sym. no.1, c, op.5, *c*1919; Sinfonietta, op.10, pf, orch, *c*1922; Sym no.2 'Savonarola', f, op.25, perf. 1926; Symphonische Festmusik, op.45, perf. 1937; Salzburger Suite, op.51, perf. 1942; Rondo giocoso, op.54, perf. 1942; Sym. no.3, A, op.58 (1943–5); Vn Conc., op.61, perf. 1948

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Deutschlandslied, op.28, org (1931); Suite, op.33, org (1932)

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WILLIAM D. GUDGER/ERIK LEVI

Mester, Jorge

(*b* Mexico City, 10 April 1935). American conductor of Hungarian parentage and Mexican birth. As a student at the Juilliard School of Music, he concentrated on conducting, principally with Morel; he also worked with Bernstein (Berkshire Music Center, 1955) and Albert Wolff. He made his début in 1955 with the National SO of Mexico, and his operatic début with *Salome* at the 1960 Spoleto Festival. In 1961–2 he was music director of the Greenwich Village SO in New York. Since then he has conducted numerous leading orchestras, including the Boston SO, Philadelphia Orchestra, BBC SO and the RPO, and has also worked in opera. In 1967 he became music director of the Louisville Orchestra, and in 12 years there made 72 première recordings, among them works by Bruch, Cowell, Crumb, Dallapiccola, Ginastera, Granados, Koechlin, Penderecki, Petrassi, Schuller and Shostakovich. In 1969 he became music director of the Aspen Festival, holding that position until 1990. Mester taught conducting and literature at the Juilliard School (1958–68, 1976–8, 1980–88), and there directed the American premières of Hindemith's *Long Christmas Dinner*, Henze's *Elegy for Young Lovers* and Cavalli's *Ormindo*. From 1972 to 1975 he was music director in Kansas City, and from 1979 to 1985 reorganized and directed the Casals Festival in Puerto Rico. In 1983 Mester accepted an appointment as music director of the Pasadena Symphony in southern California. He was named music director of the Mexico City PO in 1998, the same year he organized a new concert series at the Getty Center in Los Angeles. Avowedly modelling himself on Carlos Kleiber, he is essentially an intuitive rather than an intellectual musician, although he has successfully conducted works as difficult as Sessions's *The Trial of Lucullus*.

MICHAEL STEINBERG/CHARLES BARBER

Mesto

(It.: 'sad', 'sorrowful', 'dejected').

A tempo or mood designation used primarily in the 19th century. The word itself was used in musical contexts by Zarlino (1558) and by Bernardino Bottazzi (1614), as well as by Monteverdi in a celebrated direction in *Il ritorno d'Ulisse*: 'Finita sinfonia in *tempo allegro*, si incomincia la seguente *mesta*, alla bassa sin che Penelope sarà gionta in scena per dar principio al canto'. But this did not bring the word into current musical vocabulary. The most famous uses are probably by Beethoven, who marked the slow movement of his Piano Sonata op.10 no.3 *largo e mesto* and that of his String Quartet op.59 no.1 *adagio molto e mesto*. Bartók's Sixth Quartet opens *mesto*.

For bibliography *see* Tempo and expression marks.

<div align="right">DAVID FALLOWS</div>

Mestre de capela

(Port.).

The musician in charge of a Chapel.

Mestres (i Oñós), Apel·les

(*b* Barcelona, 29 Oct 1854; *d* Barcelona, 19 July 1936). Catalan composer, librettist and writer on music. He worked as a professional magazine illustrator, but in 1914 he had to relinquish his career because of poor eyesight. He wrote numerous books of poetry, several plays, and many essays in which he advocated the unity of the arts. He is the author of a biography of the composer and conductor Anselm Clavé (Barcelona, 1876); his musical criticism was collected in *Volves musicals* (Barcelona, 1926).

He began composing in 1913 and gave his first public performance in 1922. His music consists mostly of songs. He dictated his music to professional musicians who would then transcribe it and write a piano accompaniment. (Frederic Lliurat and Joan Massià were among his transcribers.) His songs are characterized by a popular and traditional bent; they are generally cast in strophic form (or its Spanish variant, the copla) and, rather than imitate or mimic the lyrics, they attempt to be a psychological impression of them. Because of his role as a poet-musician, Mestres's music has often been identified with that of the medieval Catalan troubadours, but contemporary witnesses report that he felt affinities with the music of Mozart, Haydn and Gluck.

Mestres's musical output must be understood within the context of his whole production as an artist. As a critic he exerted great influence on a whole generation of composers, writers and artists. Innumerable composers were influenced by his writings and many wrote music on his

poems and librettos, including Granados, Vives, Joan Borràs de Palau, Cassià Casademont, Enric Morera, Celestí Sadurní, Lamote de Grignon, and Samper, as well as modern songwriters such as Xavier Ribalta.

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(selective list; all 1v, pf)

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ANTONI PIZÀ

Mestres Quadreny, Josep M(aria)

(*b* Manresa, Barcelona, 4 March 1929). Catalan composer. He studied the piano privately with Leonor Sigg and Rosa Maria Kucharsky and composition with Taltabull. His first acknowledged works showed a fascination with Webern that gave way to an involvement with aleatory techniques and mobile forms. Partly because of his university background (he holds a degree in chemistry) he has been largely interested in the integration of scientific thinking into musical composition. He participated in the setting up of the Phonos Foundation, devoted to electronic and computer music. His language is permeated by the surrealist tendencies common to a number of the Barcelona artists and writers of his generation, with whom he has worked on many joint projects. His recent music sometimes includes elements of musical tradition such as tonal chords or popular songs, not found in his former works. They act rather as out-of-context quotations, but make his music (or, at least, its surface) eventually depart from the more radical gestures of his production of the 1960s and 1970s. Nevertheless his main concern continues to be the expression of the laws of probability in the musical structure.

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Stage (all music-theatre pieces unless otherwise stated): Concert per a representar (J. Brossa), 1964; Suite bufa (Brossa), 1966; Homenatge a Joan Prats, 4 perc, 1972; Cap de mirar (op, 3, Brossa), 1991

Orch: Antiodas, 1964; Ibemia, chbr orch, 1968; Double Conc., ondes martenot, perc, orch, 1970; L'estro aleatorio, cycle of 6 concs., 1973–8: no.1, vn, orch, no.2, gui, orch, no.3, no.4, pf, orch, no.5, perc, orch, no.6, inst ens; Simfonia, E♭, 1983; El carnaval del Liceu, 1997

Chbr: Invenciones moviles nos.1–3, 1960–1; Tramesa a Tàpies, vn, va, perc, 1962; Quartet de Catroc, str qt, 1962; 3 cànons en homenatge a Galileu, pf/perc/ondes martinot/gui, tape, 1965–74; Música per a Anna, S, str qt, 1967; Str trio, 1968; Frigolí-Frigolà, any insts, 1969; Variacions essencials, str trio, perc, 1970; Micos i papallones, gui, perc, 1970; Aronada, any insts, 1972

Kbd: Pf Sonata, 1957; Org Sonata, 1960; Vara per quatre, pf 8 hands, 1982

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VÍCTOR ESTAPÉ

Mestrino, Nicola [Nicolò]

(*b* Milan, 1748; *d* Paris, July 1789). Italian violinist and composer. He entered the service of Prince Esterházy in November 1780 and played in the orchestra under Haydn. In 1785 he became chamber musician of Count Erdődy in Pressburg (now Bratislava). The following year he travelled to Brussels and proceeded from there to Paris. There he made his début at the Concert Spirituel during the Christmas season 1786 and his style was warmly acclaimed as 'new, full of expression and sensitivity' (*Mercure de France*). Soon he became one of the city's most popular performers. Viotti thought highly of him and engaged him as leader of the Théâtre de Monsieur from its opening in January 1789.

Mestrino's compositions bear traces of his years in Austria and his association with Haydn. His concertos, however, are modelled on those of Viotti and his early followers. All 12 of Mestrino's concertos first appeared in Paris, and it is likely that most of them were written for performance there. Despite his success in adapting his style and virtuosity to the high level of the French school his compositions were soon forgotten, except for the *Caprices*, which are still used for study purposes.

WORKS

12 vn concertos
Duos, 2 vn, opp.2–4, 7
Sonates, vn, bc, op.5
Fantasie, Theme varié, vn, and Caprice, 2 vn (after 1793); fantasy ed. F. David, *Die hohe Schule des Violinspiels* (Leipzig, 1868)
Caprices ou études, vn, dédiés aux amateurs (Vienna, n.d.)
Modulations ou exemples pour passer d'un ton à l'autre (Vienna, n.d.)
12 grands solos ou études, vn, choisies dans les ouvrages de Mestrino (extracts, mainly 1st movts, from the vn concertos)

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BORIS SCHWARZ/CHAPPELL WHITE

Mesuré

(Fr.: 'measured').

In time. Couperin (1716) described it as an instruction to play regularly, not freely, and thus as the equivalent of *tempo giusto*. For Rousseau (1768), however, it was the French equivalent of *a tempo* or *a battuta*, an indication to return to the correct tempo after a deviation or specifically at the end of a recitative. Both uses are found in French music of the 18th century, and 'mesuré' is frequently used in orchestrally accompanied recitative to distinguish passages which are to be performed *a tempo*.

For bibliography *see* Tempo and expression marks.

DAVID FALLOWS

Metabolē

(Gk.: 'change' or 'exchange').

A term used in ancient Greek writings to indicate a tonal or rhythmic change in music, or one of *ēthos*. There is no better translation of *metabolē* than 'modulation', although the latter term most commonly refers to change of key, whereas the ancient Greek term was used in more varied ways.

Metabolē denotes change from one state to another – most often a change of note function or pitch – while an underlying entity remains the same. Bacchius, a music theorist from late antiquity, defined *metabolē* as 'an alteration of the substratum, or the transposition of something similar into a dissimilar place' (*Introduction to the Art of Music*, ed. Jan, 305.5–6). The underlying entity may be the musical composition itself, but often the

change is musically very precise, just as modulation in tonal music of the 18th and 19th centuries often entails change of tonal centre while other musical characteristics such as mode remain constant.

Cleonides, a disciple of Aristoxenus, described four kinds of *metabolē* (*Introduction to Harmonics*, xiii, ed. Jan, 204.19–206.18): by genus, system, *tonos* and melodic composition. *Metabolē* by genus is the change from one of the three genera (diatonic, chromatic, enharmonic) to another (see fig.1*a*).

Metabolē by melodic composition is a change of character or *ēthos*, for example, from grandeur and heroism to melancholy. The other two kinds of *metabolē,* by system and *tonos*, are more complicated. Aristoxenus, an early author upon whom Cleonides relies, distinguished between simple and modulating melodies, and said of the latter that they undergo a change of their order (*On Harmonics*, xxxviii). Later writers such as Ptolemy and Aristides Quintilianus help clarify Cleonides' meaning to some degree. *Metabolē* by system most often entails use of the *synēmmenōn* or conjunct system as a way of changing the names (and possibly function) of the notes lying within a specified range (Ptolemy, *Harmonics*, ii.6). The note *mesē* is shared by the *mesōn* and *synēmmenōn* tetrachords (see fig.1*b*); *metabolē* is effected by reinterpreting the old *synēmmenōn* tetrachord as the new *mesōn* tetrachord.

Thus the functional notes of the *hypatōn* and *mesōn* tetrachords have modulated from *B–a* to *E–d*. Examples of this kind of *metabolē* as well as *metabolē* by genus occur in the Delphic paeans attributed to Athenaeus and Limenius (Pöhlmann, nos.19–20).

Metabolē by *tonos* can be considered a variant of *metabolē* by system. The latter is confined to making the change by means of a system, that is, by an interval of a 4th, 5th or octave, whereas the former can be effected by retuning the immutable two-octave system so as to bring into the central octave (by convention, *E–e*) a sequence of intervals characteristic of a different octave species (*harmonia, tonos* or *tropos* – ancient theorists use a variety of terms). In fig.1*c*, according to the dual nomenclature posited by Ptolemy to indicate systemically absolute ('thetic') and functional ('dynamic') positions, the functional Dorian *tonos* is replaced by the functional Phrygian.

Another kind of *metabolē* by *tonos* may be approximately equivalent to a change of key but with retention of mode. Ptolemy addressed such a change (*Harmonics*, ii.7–8), as did other later theorists. In music of the 18th and 19th centuries this kind of modulation requires a relocation of the tonic and may convey as well a change of pitch and range, although the latter changes are hardly necessary. The presentation and discussion by the late Aristoxenian writers Cleonides, Bacchius and Alypius (*Introduction to Music*), seem to allow for this kind of modulation; Ptolemy, however, disparaged it (*Harmonics*, ii.9).

Both Ptolemy (*Harmonics*, iii.7) and Aristides Quintilianus (*On Music*, iii.26) drew analogies between tonal *metabolē* and changes in the soul, not only in the short term but also over a lifetime. The 'higher' *tonoi* such as the Mixolydian tend to excite the listener and are comparable to similar stages

in life such as war; the 'lower' *tonoi* such as the Hypodorian tend to calm the listener and may accord with times of scarcity and thrift.

That ancient Greek music contained various kinds of tonal changes is evident not only from theoretical writings but also from extant musical fragments. Furthermore, the degree to which music modulated was debated from at least the late 5th century bce. In addition to well-known criticisms by Aristophanes (*Clouds*, 961–72) and Plato (*Republic*, iii, 399c7, d1, d4, 404d12), there is a passage by Pherecrates, quoted by Pseudo-Plutarch (*On Music*, xxx) in which Music bewails the tonal mistreatment she has received at the hands of the contemporary musicians Melanippides, Cinesias, Phrynis and Timotheus, which included 'exharmonic' bends in the music.

In addition to tonal *metabolē*, ancient Greek theorists recognized rhythmic *metabolē*, in both tempo and meter (Aristides Quintilianus, *On Music*, i.13, 19; Bacchius, *Introduction to the Art of Music*, ed. Jan, 304.6–305.6).

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ANDRÉ BARBERA

Metacrusis.

See Feminine ending.

Metallica.

American heavy metal band. Formed in 1981, it consisted of James Alan Hetfield (*b* Los Angeles, 3 Aug 1963; vocals and guitar), Kirk Hammett (*b* San Francisco, 18 Nov 1962; guitar), Lars Ulrich (*b* Copenhagen, 26 Dec 1963; drums) and Cliff Burton (*b* San Francisco, 10 Feb 1962; *d* Ljungloy, Sweden, 27 Sept 1986; bass). Dave Mustaine (*b* La Mesa, CA, 13 Sept 1961) initially belonged to the group but was replaced by Hammett in 1983; Mustaine went on to found Megadeth. Jason Newsted (*b* Battle Creek, MI, 4 March 1963) replaced Burton on bass. Metallica combined the influences of the 'new wave of British heavy metal' with the speed and raw sound of Motörhead; it was the main pioneer of speed metal, a gritty fusion of heavy metal and hardcore that gained underground popularity throughout the

1980s as an alternative to more pop-oriented styles of metal. Albums such as *Master of Puppets* (Elek., 1986) made them arguably the most influential hard-rock band of the decade, and Metallica eventually crossed over to mainstream success with *Metallica* (Elek., 1991), which sold more than seven million copies. Hetfield's growled vocal style was much admired and imitated, and Ulrich was considered one of rock's best drummers. Their songs tended to be constructed sectionally, with independent riffs played at high speed, sometimes in odd metres, and always with great ensemble precision. Much of speed metal's distinctively grim affect resulted from its reliance on extreme guitar distortion, tritone relationships and the Phrygian mode. Metallica often used contrasting, slow-tempo, undistorted sections within more aggressive songs. Their lyrics expressed feelings of anger, despair and fear, avoided references to sex and gender and often addressed questions of justice and political violence. (C. Crocker: *Metallica: the Frayed Ends of Metal*, New York, 1993)

ROBERT WALSER

Metallo, Grammatio [Grammatico, Graminazio]

(*b* Bisaccia, nr Naples, 1539 or 1540; *d* ?Venice, after 1615). Italian composer. His birthplace is known from the dedication of his second book of *Canzoni* (1577), and he was probably a pupil of Giovanthomaso Cimello in Naples. In 1582 he competed unsuccessfully for the position of *maestro di cappella* of Aquileia Cathedral. According to Fétis, the title-page of his now lost *Canzoni alla napolitana* (1594) stated that he was then *maestro di cappella* of Bassano Cathedral. Some time before 1602 he journeyed to the Holy Land, Crete and Egypt. As he recorded in his later publications, he composed many of his motets during his travels. He was imprisoned for a time in Crete; and in Egypt, to quote the dedication of his *Primo libro de motetti* (signed from Alexandria on 15 September 1601), he was 'stripped of his clothes, tortured and ruined'.

On 2 February 1602 he completed his volume of *Magnificat* settings in Cairo and returned to Venice the same year to assume the post of *maestro di cappella* at S Marcuola, which he still held in 1610. His portrait in the 1614 edition of his *Ricercari* gives his age as 74, and according to Romano Micheli's *Musica vaga et artificiosa* he was still living in Venice in 1615.

Metallo composed mainly lighter music and instrumental works during his early years; only later did he turn exclusively to sacred music. Judging from the number of reprints, his *Ricercari* was his most popular publication. Each ricercare carries a text incipit; the title-page states that the pieces are 'to sing and play', and these opening words are those of proverbs to be completed by the performers. Metallo was particularly adept at the composition of canons, and Micheli admired his skill sufficiently to add parts to 15 of them in his *Musica vaga et artificiosa*, a compendium of contrapuntal dexterity. His sacred music is rather conservative and recalls the stylistic trends current in Rome at the time rather than the more progressive Venetian church music.

WORKS

Il secondo libro de canzoni … con una moresca, 3, 4vv (Naples, 1577[9]), inc.

Villanelle alla napolitana con una moresca, 3vv (Venice, 1592[19])

Canzoni alla napolitana con 2 canzoni alla francese per sonare, 4, 5vv (Venice, 1594); lost, 13 pieces transcr. org in *CH-Bu*

Messe comodissime, libro sesto, 4 equal vv (Venice, 1602)

Il primo libro di motetti … con una messa, 3, 4vv (Venice, 1602)

Ricercari per sonare et cantare, 2vv (Venice, 1603)

Magnificat con le 4 antifone, hymno et un motetto con diversi canoni, 4, 5vv (Venice, 1603)

Motetti, 6vv, con una Magnificat, messa e motetti, 8vv, libro secondo (Venice, 1604), inc.

Messe con 2 motetti, 5vv, bc, org, op.17 (Venice, 1610), inc.

Motetti con una Magnificat, 5, 10vv, bc, org, op.18 (Venice, 1610), inc.

Motetti, per tutte le solennità dell'anno con una Regina coeli, 4, 8vv, opp.19, 20 (Venice, 1610)

Messa, motetti et un Magnificat … et un circolo musicale, 5, 6vv, op.21 (Venice, 1611), inc.

Epistola, introiti, offertorii, passii, improperii, et messa per la settimana santa, 4vv, op.24 (Venice, 1613), inc.

Motetti, Magnificat et madrigali spirituali, 3vv, bc, op.25 (Venice, 1613)

Motet: Sanctus Dominus, canon, 3vv, *D-Bsb*

19 villanelle, 3vv, in 1590[24]; 15 canons in 1615[3], with addl parts by Micheli; 1 canon in Cerone: El melopeo y maestro (Naples, 1613)

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DAVID NUTTER

Metallophone.

A generic term for percussion instruments that consist of a series of tuned metal bars arranged in a single or double row (for details of the Hornbostel-Sachs classification *see* Idiophone). Instruments made of metal slabs were known in China by 700 ce. An instrument of Turkish origin consisting of 16 slabs of metal suspended in an upright frame is said to have been introduced into China in the 7th century. Bronze slabs came two centuries later in the form of the Javanese *saron*. This bronze metallophone differs from the earliest instruments in that the slabs are suspended horizontally over a cradle of wood similar to the trough xylophone. The *saron* and a similar instrument, the *gender* (*see* Gendèr), have distinctive roles in the Gamelan ensemble. In the *gender* the tone of each bar is enriched by

means of bamboo tubes which are placed in the framework in a vertical position under the slabs. Each bar is tuned by adjusting its length to sound in unison with its corresponding slab.

The East Asian metallophones have influenced certain Western orchestral percussion instruments such as the glockenspiel (*see* Glockenspiel) and vibraphone (*see* Vibraphone). In modern compositions the term 'metallophone' is applied to a series of alloy bars suspended over a resonance box. The bars are arranged in a single row or in keyboard fashion. A damping mechanism is incorporated in certain models. In some cases the sustaining power is controlled by a magnetized strip of metal which is moved towards or away from the nodal points. Carl Orff scored for metallophones in a number of his compositions. A simple form of metallophones are included in 'school percussion'.

JAMES BLADES

Metallov, Vasily Mikhaylovich

(*b* Saratov province, 1/13 March 1862; *d* Moscow, 1 June 1926). Russian musicologist and composer. He studied theology in Moscow, and taught at the Synodal School there from 1894. In 1901 he was appointed professor of the history of church music at the Moscow Conservatory, and he also lectured at the Institute of Archaeology. He was for many years an active member of the Russian Academy of Sciences. Metallov made a study of the neumatic notation of the early Russian Church, and transcribed pieces from service books dating from the 11th to the 14th centuries. He published two useful textbooks on notation, and also wrote books and articles dealing with the history of the Russian Church and with the development of early Russian music in general. He also composed some sacred music.

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Strogiy stil' garmonii: opït izlozheniya osnovaniya strogogo i strogotserkovnogo stilya garmonii [The strict style of harmony: an attempt to describe the principles of strict church harmony] (Moscow, 1897)

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JENNIFER SPENCER

Metamorphosis, thematic.

See Transformation, thematic.

Metaphor aria.

See Simile aria.

Metastasio [Trapassi], Pietro (Antonio Domenico Bonaventura)

(*b* Rome, 3 Jan 1698; *d* Vienna, 12 April 1782). Italian poet, librettist and moralist. Although his fame rests chiefly on his 27 *opera seria* librettos, his works intended for musical setting also include a comic intermezzo, close to 40 occasional pieces (ranging from elaborately staged *feste teatrale* to simple *complimenti* for two participants), 8 oratorios, 37 cantatas, 8 solo *complimenti*, 7 canzonettas, 33 *strofe per musica* and other lyrical stanzas. This broad spectrum, widened further by settings of some of the 32 sonnets, has brought over 400 composers in contact with Metastasian texts, which, along with the music they prompted, were known across Europe, Britain, Scandinavia and imperial Russia during the period from about 1720 to about 1835, and even reached pockets of the New World. To understand these poetic works is a challenge. It demands a thinking back past the movements in realism and naturalism that were so much a part of the latter 19th century and which, in the 20th century, became so photographically and psychologically exact. It also demands a peeling away of 20th-century cynicism. In his writings Metastasio was much more concerned with what humanity might be than with what it actually is.

1. Life to 1730.

1. Life to 1730.

Born to Felice and Francesca Trapassi, of modest means, Pietro was destined to attain imperial recognition and patronage through talent and learning coupled with appropriate and timely connections, the first of which was Cardinal Pietro Ottoboni, a man of wealth and influence and a beneficiary of Pietro Ottoboni the elder. Elected Pope Alexander VIII in 1689, the older Ottoboni elevated his two nephews, Marco and Antonio, to princely positions and named both as cardinals along with Antonio's son Pietro. The younger Pietro was a devotee of music and theatre and a generous patron; he was also a librettist, and as Pietro Trapssi's godfather he facilitated the boy's early schooling, along with that of his younger brother, Leopoldo. Later, in 1727, he commissioned the writing and staging of Metastasio's first oratorio, *Per la festività del santo natale*, given in Rome at his own residence, the Cancelleria Apostolica, with music by Giovanni Costanzi, another of his protégés. The distinguished jurist Gianvincenzo Gravina was Pietro Trapassi's next important connection. Impressed by the boy's intelligence and precocious ability at verse improvisation, Gravina adopted him in 1708, the year in which he published his most significant literary treatise, *Della ragion poetica libri due*. Gravina set in place the boy's classical education, contemplating a career in law. He also introduced him to influential members of society and encouraged his public displays of poetic improvisation as long as the boy's delicate health permitted. In 1712, when Gravina supervised the writing of the 14-year-old Pietro's only tragedy, *Giustino*, he took him to Scalea in Calabria to study with Gregorio Caloprese, Gravina's cousin and a scholar of Cartesian philosophy. Back in Rome, in 1714, Pietro took minor orders at the Lateran Basilica. The following year, Gravina arranged the name change from 'Trapassi' to its Greek equivalent, 'Metastasio', and in 1717 *Giustino* appeared in an edition of *Poesie di Pietro Metastasio Romano* published in Naples. This volume, in its dedication to Aurelia Gambacorta d'Este, contains a passing compliment to Filippo di Gallas, Austrian Ambassador in Rome, and the tragedy is preceded by the idyll *Il convito degli dei* a more recent work written on the confinement of the Empress Elizabeth, consort to Charles VI of Austria. Similar tributes to the Austrian court via its representation in Italy were to follow.

Gravina died in 1718, leaving Metastasio well educated, well connected and well provided for. He initially worked in a law office in Naples, where he also continued to build his career as a poet. In 1720 he wrote the *azione teatrale Endimione*, which was on hand the following year for the wedding of Antonio Pignatelli, Prince of Belmonte, and Anna Pinelli di Sangro. Set by Domenico Sarro, this work was dedicated to the groom's sister, Marianna Pignatelli, a lady-in-waiting to the Empress Elizabeth and wife of Michael Johann d'Althan, a private counsellor, to Charles VI. Michael Johann's brother, Cardinal Michael Friedrich d'Althan, became viceroy of

Naples in 1722, the year in which Metastasio wrote *La Galatea*, another *azione* which, set by Gioseffo Comito, served another Pignatelli occasion: the birth of a child to Margherita, sister of Antonio and Marianna. Meanwhile, two more *azioni*, *Angelica* and *Gli orti esperidi*, both with music by Nicola Porpora, were written for performance in Naples in 1720 and 1721 as birthday celebrations to honour the Empress Elizabeth. In 1722 Marianna d'Althan in Vienna, became a widow, but she remained close to the throne and was well positioned to add her voice to that of Apostolo Zeno in praise of Metastasio when, in 1729, Zeno announced his intention of returning to Venice, thus leaving open a position for an Italian court poet. That Metastasio was appointed in 1730 by invitation rather than by application, that his salary of 3000 florins was higher than that of the *Kapellmeister*, J.J. Fux, and that the appointment was made without the knowledge of Siegmund Rudolf Sinzendorf, the Obersthofmeister, under whose jurisdiction the position fell, testifies to the strength of the connections that had been forged. The salary was in fact augmented by an additional 1000 florins annually from the emperor's privy purse and 400 florins for accommodation.

Connections aside, however, by August 1729, when he was offered the court position, Metastasio had also established himself as a poetic dramatist with six successful operas and an oratorio. Further, still in Rome in November 1729, he was to add *La contesa de' numi*, a *festa teatrale* in honour of a son born to Louis XV of France and, before leaving for Vienna, the two operas destined to become his most popular, *Artaserse* and *Alessandro nell'Indie*, all three in settings by Leonardo Vinci. His first opera, *Siface rè di Numidia*, by Francesco Feo, had its première in Naples in 1723. It was successful, but Metastasio tended to discount it, as it was largely a reworking of Domenico David's *La forza del virtù*. The first fully original opera text therefore, was *Didone abbandonata*, set for Naples by Sarro in 1724 and dedicated to the viceroy. While writing this libretto, Metastasio lived in the home of Giuseppe Bulgarelli and his wife, the singer-actress Maria Anna Benti ('La Romanina'), for whom the title role was created. She had sung Venus in *Gli Orti esperidi* and the friendship between poet and singer led to his regular presence in her salon, where he met the composers of his early works and began his lifelong friendship with the castrato Farinelli. Vinci was to set the next opera, *Siroe rè Persia*, for Venice in February 1726, just a month after his setting of *Didone* was given in Rome. *Catone in Utica* (1728, Rome) and *Semiramide riconosciuta* (1729, Rome) were both Vinci operas, with *Ezio* (1728, Venice) first set by Porpora. Thus, by the time Metastasio left for Vienna, his dramas had not only succeeded, but had also triumphed in the three major opera centres of Italy, and in settings by the major composers.

Metastasio, Pietro

2. Life after 1730.

Opera and oratorio had reached Vienna early in the 17th century and the regular performance of theatrical pieces for imperial birthdays, namedays, weddings etc. became standard from the middle of the century, with Lenten and Advent oratorios (or their equivalent) following from about 1661. Metastasio's first work for Vienna was the oratorio *La passione di Gesù Cristo*, performed at the Hofkapelle on 4 April 1730, before he actually

arrived in the city. The following year, he complied fully with the existing tradition by providing texts for an Easter oratorio (*Sant' Elena al Calvario*), a *festa teatrale* (*Il tempio dell'Eternità*) for the birthday of the Empress (28 August) and an opera (*Demetrio*) for the nameday of the emperor (4 November). In all, between 1730 and the death of Charles VI in 1740, he wrote 11 of his opera librettos, another 11 occasional pieces, and the last seven of his eight oratorios, not to mention cantatas, canzonettas, sonnets and other lyrical poetry for which the dates are uncertain. *L'olimpiade*, *Demofoonte* and *La clemenza di Tito* all date from the first half of this decade and by early 1736, with four *azioni* and an oratorio written the previous year, with *Achille in Sciro* just completed for the wedding of Maria Theresia and Francis of Lorraine, and with *Ciro riconosciuto* and *Temistocle* yet to emerge for August and November, Metastasio was struggling to maintain the pace. Musical settings of most of the major works were by Antonio Caldara, the *vice-Kapellmeister*, with smaller works generally allotted to the court composers Georg Reutter and Luca Antonio Predieri, both of whom rose to greater prominence after Caldara's death in December 1736. Yet even as he strove to fulfil imperial demands, changes in Vienna's material circumstances were imperceptibly bringing about cultural changes that would render Metastasio's creative life after 1740 quite anti-climactic by comparison with what he experienced under Charles's patronage.

Austria began to suffer territorial losses as from the mid-1730s, and further pressure was placed on an already strained economy with the wars that followed the accession of Maria Theresia in 1740; the bonds between politics and religion that had brought Counter-Reformation Austria to its height under Charles began to loosen, and reform eventually altered Viennese society, from the structures of church and state down to the bill of fare at the theatres, now given over to private management. The Austro-Italian Baroque of which Metastasio had become a part gave way to a form of early classicism, a movement considerably bolstered by the new alliances between France and Austria as already made manifest in the union of Maria Theresia and Francis of Lorraine and further affirmed in 1744 with the marriage of Maria's sister to Francis's brother.

Although between 1741 and 1782 Metastasio wrote about 20 texts tailored to Habsburg court occasions and eight solo *complimenti*, he wrote no new oratorios and only a few new *opera seria* librettos. Some of the Metastasian operas performed in the early 1740s were adaptations for Vienna of works previously written for Italy, with new settings of existing texts common by the end of the decade. With the support of the imperial rulers and, in 1752–3, the new chancellor, Wenzel Kaunitz, French theatre and its offshoots reduced productions of Metastasian opera in Vienna to nothing by 1765. Joseph II's preference for Italian *opera buffa* over *opera seria* then became evident after his accession to power in the mid-1760s. When, in 1776, Joseph established the German National theater and then the National Singspiel, Metastasian theatre took another setback, and its continuance into the 1830s was outside the imperial capital.

Of the operas written after 1740, *Antigono* (1743) and *Nitteti* (1756) had their premières outside Vienna (in Dresden and Madrid respectively), as did *Romolo ed Ersilia* (1765) and *Ruggiero* (1771), albeit for Habsburg

weddings (in Innsbruck and Milan). Other wedding pieces included the opera *Ipermestra* (1744) and the elaborately staged *feste teatrali Alcide al bivio* (1760) and *Partenope* (1767). Another *festa*, *Egeria* (1764), celebrated Joseph's coronation. Of the remaining three operas, *Il trionfo di Clelia* (1762) was written to celebrate the birth of a daughter to Archduke Joseph and Isabella of Parma, while *Il re pastore* (1751) and *L'eroe cinese* (1752) were vehicles for amateur performance by court personnel. Nearly 20 occasional pieces, including the solo *complimenti*, were prepared for performances by the young royals. Four others, however, were written for Madrid, including *L'isola disabitata*, an *azione teatrale* that was to attract the attention of such composers as Jommelli, Paisiello, Perez, Traetta and Joseph Haydn. Further, although Metastasian productions came to grace the stage in Vienna only as formal accompaniments to special court occasions (or as 'in house' events), several were set by one of the poet's favourite composers, J.A. Hasse. Other first composers included Reutter, Giuseppe Bonno, Nicola Conforto, C.W. Von Gluck and Georg Wagenseil. Long after Metastasio's death, extracts from his works continued to serve such composers as Leopold Kozeluch, Giovanni Liverati and Antonio Salieri as texts for compilations of solo songs and arias, duets and ensembles, grouped together under such titles as *ariette*, *canzonette*, *divertimenti vocali* or *notturni*, and published as vocal pieces with keyboard accompaniment.

Metastasio, Pietro

3. Purpose.

Metastasio's entire literary career flourished within the milieu of the Arcadian movement. Both Pietro Ottoboni and Gravina were Arcadians, as was Michael Friedrich d'Althan and the whole line of court poets in Vienna from Donato Cupeda (who followed Nicolò Minato) to Pietro Bernadoni, Silvio Stampiglia, Pietro Pariati, Apostolo Zeno and Giovani Pasquini. Poets such as Marco Coltellini and Ranieri de' Calzabigi, later to have associations with Vienna, were also Arcadians. For dramatic poets, the fundamental Arcadian aim was a moral one: to render virtue appealing and vice distasteful. At least, such an aim is articulated along with other literary principles in the treatises of Gravina, Giovanni Crescimbeni and Lodovico Muratori, all published in the first decade of the 18th century. Like Metastasio, these writers were familiar with Cartesian moral philosophy by which virtue was best revealed in an individual's mental and spiritual ability to control actions that may be incited by human passion. Indeed, the human passions – their identity and their understanding – form the very substance of Descartes' discourse (*Les passions de l'âme*), the moral code that served Arcadian writers as a veritable guide book. It was particularly relevant to the Arcadian dictum, drawn from antiquity, that dramatic poets should teach moral principles under the guise of giving pleasure, and should move the emotions of audiences and readers in favour of the moral stance; the Arcadian librettist, as a writer of moral drama, thus became a preacher in the theatre. For Metastasio, with his first-hand knowledge of ancient tragedy and his capacity to blend Arcadian ideals with the observations of Aristotle and Horace, these moral dramas took on a highly developed literary quality. Complete as they are in text alone, they were also capable of performance as spoken dramas. In musical setting, however, they were constantly modified throughout the 18th century to suit

local performance requirements, to accommodate the increased use of duets, ensembles and scene-complex finales and new musical forms, and to reflect changes in the pace and intensity of dramatic expression.

In addition to the Arcadian treatises published at the beginning of the 18th century, there were also three important treatises on pulpit oratory (those of Blaise Gisbert, Jean Gaichiès and François Fénelon), all of which show a remarkable similarity with the Arcadian works in their emphasis on morality, their assumed knowledge of Descartes, their insistence on the principles of teaching, moving (or persuading) and pleasing, and their desire for lofty ideas to be expressed in simple and economical language. The preacher in the chapel, therefore, had much the same demands upon him as the preacher in the theatre. Thus, provided dramatic poets, like the *abbe* Metastasio, were as informed about matters of church doctrine, the writings of the church fathers, bible stories and the lives of the saints as they were about matters of mythology and ancient history, their task of preaching could be readily moved from theatre to chapel – from opera libretto to oratorio text. In emphasizing the emotional predicaments of the personages in their oratorios, poets automatically aligned themselves with a general trend in pulpit oratory of the day. Indeed, Metastasio, more than being a mere poet and librettist, was also a preacher and, as that term implies, a moral philosopher and a theologian. Unlike the opera texts, those for the oratorios often remained remarkably intact during the 18th century. Oratorios with action plots, however, were frequently reworked during the second half of the 18th century to serve as librettos for operas. Thus such oratorios as *Betulia liberata* and *Isacco figura del redentore* were transformed into sacred operas, particularly appropriate for the Lenten season.

Metastasio, Pietro

4. Poetic style.

When the first Arcadian Academy was founded in 1690, it gave impetus to a movement in Italian literature that Muratori believed to have surfaced as early as 1650. Thus the Arcadians endorsed an already existing call for poets to return to the models of antiquity – to the didactic and moral function of ancient Greek drama and to the simplicity, directness and economy of its language. Metastasio obeyed. Not only was his youthful *Giustino* based entirely on Greek models, but he was later to provide some observations on several Greek dramas and to attempt a justification of *opera seria* in terms of Aristotle's *Poetics* in his *Estratto dell' Arte poetica d'Aristotle* (1772, published 1782). Ancient Rome also gained representation in his plots and in his annotated translation of Horace's *Ars poetica* (1749). For Metastasio, however, the moral and technical principles of antiquity had to be reconciled with those of Arcadia, founded on the more recent more philosophy of Descartes and requiring the manipulation of the Italian language as first exemplified by Petrach. Beyond Petrarch, Metastasio also found models in Tasso, Ariosto, Guarini, and even in Marini, the poet most condemned by Arcadia for having corrupted the moral integrity and clear expression of Italian poetry. Out of this background, Metastasio created dramas based upon characters in action (as Aristotle suggests) to which he later assigned names. These characters, however, are engaged in moral action, and their varying

degrees of success in subjugating to their wills the deeds to which their emotions may incite them follow the probable outcomes as outlined by Descartes. In this way, Metastasio demonstrated moral aspiration and its universal benefit within the bounds of Aristotelian probability and in line with Aristotle's notion that poets, unlike historians, should demonstrate what might be rather than simply record historical truth. Further, Aristotle's suggestion that characters should be 'better than average' and made better looking than in real life was reflected by Metastasio in his depiction of consummate moral heroes and heroines who, if not themselves gods, saints or biblical characters, were of the highest ruling class. Metastasio successfully blended this fusion of Aristotle and Descartes with the external and internal 'beauties' of poetry demanded by Arcadia. External beauties included choice of words, versification, figures of speech and eloquence of style, while internal beauties included profundity, hidden mysteries, philosophy and theology. Uniquely Metastasian in the result is the sensitivity to the emotive nuances of words and the moulding of them into mellifluous yet simply stated poetry that in itself could turn both heart and mind in the direction of the noble aspirations expressed. As in the texts of Zeno, there was no place here for comic elements, all of which were expunged.

While satisfying the demands of his literary environment, Metastasio also accommodated genre expectations and the requirements of musical setting. The operas are conceived in three acts, the oratorios in two parts, the *feste* and *azioni* in one or two parts and the dramatic cantatas and *componimenti* in one. Scenes change in the operas according to the entry or exit of a character. Such scene divisions, however, are present in only a few of the *feste* and *azioni*, and are completely absent from the oratorios. Often a series of scenes or events will be linked by a character common to all of them (the *liaison de scène* technique), at the end of which, in the larger theatrical works, a change of location may occur. All the dramatic works, whether for theatre, chapel or salon, begin with the action already in progress, from which the emotional weight of subsequent events, regulated according to genre, builds to climactic points of internal conflict for the central characters. For musical setting, the action of most scenes or events is laid out in dialogue (for *recitativo semplice*), occasional monologue (for *recitativo obbligato*) and final exit aria, with the character's state of mind usually set before the aria begins. The individual lines of verse are all musically conceived and are generally cast in two stanzas to accommodate the prevailing *da capo* settings, with vowel placement appropriate, to vocal rendition. In the operas, the ends of the first two acts are high points of tension, with either a scena for a principal character or a duet for the two principals. In all except three of the operas (*Attilio Regio, Catone in Utica* and *Didone abbandonata*) a happy ending (*lieto fine*), celebrated in the work's final lyrical number, is standard. Typical though these characteristics may be, however, they are generalities around which much variation is woven.

The notion of scenes ending with *da capo* arias is occasionally broken, even in the operas, with the inclusion of short arias that do not conclude the scenes in which they occur. Beyond the operas, the absence of scene divisions in other genres loosens the convention even further. Almost half the operas contain act-ending duets with medial duets occurring in almost

a quarter of them. Both types of duet are found in the *azioni* and *componimenti*, while in the *feste* medial duets dominate, matched by an equal number of act-ending and medial ensembles, which often occur in combination with choruses of gods, muses, virtues and the like. In the *feste*, three to four numbers usually require chorus, including the final *tutti*. *Egeria*, for example, is a *festa* in one part. It opens with a quartet and chorus, has another at its centre, and concludes with a quintet and chorus. All 7 of the Vienna oratorios call for a chorus at the end of each of their two parts, often with at least one other medial entry. In the operas, the quartet written for the second version of the *Catone in Utica* conclusion represents the only medial ensemble. Act-ending ensembles, however, occur in 5 other operas, and include the final sextet in *Antigono*. A chorus is required for half the operas and is thus available to join with or replace the principal singers in the final *cori*. In most of the remaining operas, 'extras' who may or may not contribute to the vocal conclusions, are at least assembled for them. Indeed, *Ruggiero* and *Zenobia* may be the only operas with final *cori* that have to be sung by the soloists alone. Such *cori* simply do not occur in either *Didone* or *Catone*, but are typical of the *azioni*, where they usually occur as numbers for the solo ensemble. The *componimenti* and dramatic cantatas tend to end in duets or genuine trios according to the number of *dramatis personae* involved.

Along with an awareness of this tremendous variety within the librettos, it is also important to bear in mind that nearly all of Metastasio's works, and certainly all the *opera seria* texts, were written after the publication of Benedetto Marcello's *Il teatro alla moda*. Indeed, the content of the poet's only comic intermezzo, *L'impresario delle Canarie*, written as a companion piece to *Didone abbandonata*, suggests his acquaintance with Marcello's work and the operatic foibles that it satirizes right from the outset of his career. Further, although the tradition that Metastasio upheld during his first ten years in Vienna may represent the final flowering of the Austro-Italian Baroque, his earlier works for Rome, Naples and Venice had already attracted the attention of a new generation of composers more associated with an early Classical style than with the passing Baroque. Apart from Caldara, as much an early Classicist as a master of counterpoint in the Fux tradition, Metastasian texts served hundreds of later composers, including Mozart, and it must be remembered that Gluck set far more Metastasio than he did Calzabigi. Beyond Vienna, Metastasian texts remained in vogue until well into the 19th century, a longevity not easily understood if acquaintance with these works is limited to skeletal synopses, occasional arias, or translations that distort the works beyond recognition, such as those of the well-intentioned John Hoole.

Although Metastasian drama, while still popular elsewhere, fell from fashion in Vienna by 1765, the lyricism and the moral tone that permeated it did not. From the stage, Metastasio's dramatic poetry retired to private libraries where it could be read in unaltered versions. Copies of Metastasio volumes were given as gifts, for example to the young Carl Zinzendorf in Vienna in 1762 and Mozart in Milan in 1770. Later, in North America, Thomas Jefferson, keen to amass works of the highest quality for his personal library, obtained a 12-volume *Opere del Metastasio*. Editions of Metastasio's works, beginning with the first publication of 1717, number over 200, the most significant of which remain the Hérissant edition edited

by Giuseppe Pezzana (Paris, and dedicated to Marie Antoinette, the Zatta edition (Venice, 1782–4), dedicated to Catherine the Great, and the Brunelli edition (Milan and Verona, 1943–54). Other early editions contain important critical commentaries, and texual annotations have accompanied editions of selected works published in Italy since the 1960s. The tercentenary of Metastasio's birth in 1998 lent further momentum to research.

Metastasio, Pietro

WORKS

each libretto is followed by a list of composers who set it, with dates of first performances of first settings only, except where subsequent revisions provide alternate titles

operas

feste, azioni, componimenti

oratorios

other works

Metastasio, Pietro: Works

operas

Achille in Sciro
Adriano in Siria
Alessandro nell'Indie
Antigono
Artaserse
Attilio Regolo
Catone in Utica
Ciro riconosciuto
Demetrio
Demofoonte
Didone abbandonata
Ezio
Il re pastore
Il trionfo di Clelia
Zenobia
Ipermestra
Issipile
La clemenza di Tito
L'eroecinese
L'impresario delle Canarie
L'olimpiade
Nitteti
Romolo ed Ersilia
Ruggiero
Semiramide riconosciuta
Siface rè di Numidia
Siroe rè di Persia
Temistocle

Achille in Sciro

Caldara, 1736; Sarri, 1737; G. Arena, 1738; Chiarini, 1739; Leo, 1740; Courcelle, 1744; Manna, 1745; G. Verocai, 1746; Meyer, ?1747 (as Il trionfo della gloria); G.B. Runcher, 1747; Jommelli, 1749; ?Sciroli, 1751; Mazzoni, 1754; Hasse, 1759; Sarti, 1759; Bertoni, 1764; Monza, 1764; Agricola, 1765; Gassmann, 1766; Naumann, 1767; A. Amicone, 1772; Anfossi, 1774; Sales, 1774; Paisiello, 1778; Pugnani, 1785; Bernardini, 1794; Coppola, 1828

Adriano in Siria

Caldara, 1732; Giacomelli, 1733; Pergolesi, 1734; Sandoni, 1734; Broschi, 1735; Duni, 1735; Veracini (rev. Corri), 1735; Ferrandini, 1737; Hasse, 1737; Nebra, 1737 (rev. Bazano as Más gloria es triunfar de si); Porta, 1737; Ristori, 1739; Galuppi, 1740; Giai, 1740; Lampugnani, 1740; Giaino, 1741; ?Logroscino, 1742; Verocai, 1745 (as Die getreue Emirena); Abos, 1746; Graun, 1746; Latilla, 1747; V. Ciampi, 1748; Scalabrini, 1749; Pampini, 1750; Pescetti, 1750 (as Farnaspe); Adolfati, 1751; Perez, 1752; G. Scarlatti, 1752; Valentini, 1753; Conforto, 1754; Scolari, 1754; Bernasconi, 1755; Brusa, 1757; Uttini, 1757; Rinaldo di Capua, 1758; Borghi, 1759; Mazzoni, 1760; Colla, 1762; Schwanenberger, 1762; M. Wimmer, 1764; J.C. Bach, 1765; Guglielmi, 1765; Holzbauer, 1768; Mango, 1768; Majo, 1769; Monza, 1769; Tozzi, 1770; Sacchini, 1771; Insanguine, 1773; Monti, 1775; Mysliveček, 1776; Anfossi, 1777; Sarti, 1778; Alessandri, 1779; Rust, 1781; Cherubini, 1782; Nasolini, 1789; Méhul, comp. 1790–91 (rev. F.-B. Hoffman as Adrien, empéreur de Rome; rev. and perf. 1799); Zingarelli, c1790; Mayr, 1798; ? V. Migliorucci, 1811; P. Airoldi, ?1821; Mirecki, 1826 (inc.); Mercadante (rev. A. Profumo), 1828

Alessandro nell'Indie

Vinci, 1729; Handel, 1731 (as Poro, re dell'Indie); Hasse, 1731 (as Cleofide); Porpora, 1731 (as Poro); Predieri, 1731; Mancini, 1732; Pescetti, 1732; Bioni, 1733; Lucchini, 1734; Schiassi, 1734; Courcelle, 1738; Galuppi, 1738; Brivio, 1742; Sarri, 1743; Uttini, 1743; Gluck, 1744; Graun, 1744 (as Alessandro e Poro); Jommelli, 1744; Perez, 1744; Chiarini, 1745; Pelegrini, 1746; Abos, 1747; Wagenseil, 1748; Scalabrini, 1749; Scolari, 1749; Rutini, 1750; Fiorillo, 1752; Latilla, 1753; G. Scarlatti, 1753; Agricola, 1754 (as Cleofide); Araja, 1755; Perez, 1755; Piccinni, 1758; Holzbauer, 1759; Cocchi, 1761; Dal Barba, 1761; Sarti, 1761; J.C. Bach, 1762; Traetta, 1762; G.G. Brunetti, 1763; Sacchini, 1763; Fischietti, 1764; Sciroli, 1764; Majo, 1766; Gatti, 1768; Naumann, 1768; Bertoni, 1769; J. Kozeluch, 1769; ?Felici, 1771; Anfossi, 1772; Paisiello, 1773; Corri, 1774; Piccinni, 1774; Monza, 1775; Rust, 1775; Marescalchi, 1778; Mortellari, 1778; Vincenti, 1778; A. Calegari, 1779; Cimarosa, 1781; Cherubini, 1784; Bianchi, 1785; Chiavacci, 1785; Caruso, 1787; Tarchi, 1788 (rev. C.F. Badini as Le generosità di Alessandro, 1789); Guglielmi, 1789; Zingarelli, c1790; Gnecco, 1800; Ritter, 1811 (as Alexander in Indien); Pacini (rev. A.L. Tottola), 1824

Antigono

Hasse, 1743 (rev. 1752 as Alessandro, re d'Epiro); Scalabrini, 1744; Bernasconi, 1745; Galuppi, 1746; Jommelli, 1746; Conforto, 1750;Wagenseil, 1750; Bertoni, 1752; ?Cocchi, 1754; Sarti, 1754; Mazzoni, 1755; Gluck, 1756; Pampani, 1756; Re, 1757; Ferradini, 1758; Duran, 1760; Piccinni, 1762; Traetta, 1764; Zannetti, 1765;

Scolari, 1766; Guglielmi, 1767; Majo, 1767; Schwanenberger, 1768; A. Felici, 1769; Sales, 1769; Cafaro, 1770; Monza, 1772; Alessandri, 1773; Anfossi, 1773; Latilla, 1775; Mortellari, 1777; Bachschmidt, 1778; Gazzaniga, 1779; ?Parenti, comp. 1780s; Mysliveček, 1780; Gatti, 1781; Paisiello, 1785; Zingarelli, 1786; Caruso, 1788; ?Rossi, 1788; Ceracchini, 1794; A. De Santis, 1798; Poissl, 1808; Ant. Gandini, 1824

Metastasio, Pietro: Works

Artaserse

Vinci, 1730; ?Chiocchetti, 1730; Hasse, 1730; D. Zamparelli, 1731; Bambini, 1733; Bioni, 1733; Corradini, 1736 (as Dal er ser el hijo all padre); Paganelli, 1737; Poncini Zilioli, 1737; Schiassi, 1737; Araja, 1738; Brivio, 1738; Ferrandini, 1739; Adolfati, 1741; Arena, 1741; Chiarini, 1741; Gluck, 1741; Graun, 1743; Manna, 1743; Scalabrini, 1743; Duni, 1744; Terradellas, 1744; Abos, 1746; Bernasconi, 1746; V. Ciampi, 1747; Maggiore, 1747; G. Scarlatti, 1747; Carcani, 1748; Perez, 1748; Galuppi, 1749; Jommelli, 1749; Lampugnani, 1749; Mele, 1749; Smith, 1749 (inc.); Fiorillo, 1750s; G. Bollano, 1750; Pampani, 1750; Dal Barba, 1751; Pescetti, 1751; Fischietti, 1754; Cocchi, 1755; Gasparini, 1756; Pampani, 1756; ?G. Quagliattini, 1757; Scolari, 1757; J.C. Bach, 1760; Sarti, 1760; Arne, 1762; Majo, 1762; Piccinni, 1762; Sertori, 1765; Ponzo, 1766; Boroni, 1767; Sacchini, 1768; Paisiello, 1771; Vento, 1771; Manfredini, 1772; Caruso, 1774; Mysliveček, 1774; Borghi, 1775; Bertoni, 1776; Guglielmi, 1777; Re, 1777; Ullinger, 1777–81; ?Parenti, comp. 1780s; Rust, 1781; Schacht, 1781; Zannetti, 1782; Alessandri, 1783; Cimarosa, 1784; Bianchi, 1787; Anfossi, 1788; Tarchi, 1788; Andreozzi, 1789; Zingarelli, 1789; Isouard, 1794; Ceracchini, 1795; Nicolini, 1795; Portugal, 1806; Lucas, 1840 (as The Regicide)

Metastasio, Pietro: Works

Attilio Regolo

Hasse, 1750; Jommelli, 1753; Monza, comp. 1777; Beltrami, 1780; Zingarelli, *c*1790

Metastasio, Pietro: Works

Catone in Utica

Vinci, 1728; Leo, 1729; Hasse, 1731; Marchi, 1733; Torri, 1736; Vivaldi, 1737; Duni, 1740; Rinaldo di Capua, 1740; Verocai, 1743 (as Cato); Graun, 1744; Scalabrini, 1744; Latilla, 1747; Ferrandini, 1753; Höpken, 1753; Jommelli, 1754; G. Ballabene, 1755; V. Ciampi, 1756; Poncini Zilioli, 1756; J.C. Bach, 1761; Gassmann, 1761; Majo, 1762; Piccinni, 1770; Ottani, 1777; F. Antonelli Torres, 1784; Andreozzi, 1786; Nasolini, 1789; Paisiello, 1789; Zingarelli, *c*1790; Winter, 1791

Metastasio, Pietro: Works

Ciro riconosciuto

Caldara, 1736; Galuppi, 1737; Rinaldo di Capua, 1737; Leo, 1739; Chiarini, 1743; Jommelli, 1744; Smith, comp. 1745 (unperf.); Verocai, 1746; Duni, 1748; Hasse, 1751; Fiorillo, 1753; Sarti, 1754; G. Meneghetti, 1758; Cocchi, 1759; Piccinni, 1759; Petrucchi, 1765; Puppi, 1765; Mango, 1767; P. Persichini, 1779; Zingarelli, *c*1790; Tarchi, 1796; Capotorti, 1805 (as Il Ciro); Mosel, 1818 (rev. M. von Collin as Cyrus und Astyages)

Metastasio, Pietro: Works

Demetrio

Caldara, 1731; Bioni, 1732; Giai, 1732; Hasse, 1732 (rev. 1734 as Cleonice); Leo, 1732; Peschetti, 1732; Schiassi, 1732; Araja, 1734; Mele, 1736 (rev. D.V. de Camacho as Por amor y por lealtad recobrar la majestad); Giacomelli, 1737;

Perez, 1741; Carcani, 1742; Caroli, 1742; Gluck, 1742; Lampugnani, 1744 (rev. P.A. Rolli as Alceste); Wagenseil, 1746; Galuppi, 1748; D. Naselli (Lasnel), 1748; Jommelli, 1749; Pulli, 1749; Piazza, 1750; Gibelli, 1751; Pallavicini, 1751; G. Scarlatti, 1752; Fiorillo, 1753; Ferrandini, 1758; Perillo, 1758; Insanguine, 1759; Ponzo, 1759; Eberlin,1760; Sala, 1762; Perez, 1766; Pampani, 1768; Monza, 1769; Piccinni, 1769; Paisiello, 1771; Bernasconi, 1772; Guglielmi, 1772; Mysliveček, 1773; Bianchi, 1774; Bachschmidt, 1777; Mysliveček, 1779; Paisiello, 1779; G. Giordani, 1780; Gresnick, 1786 (rev. Badini as Alceste); Tarchi, 1787; Caruso, 1790; Zingarelli, *c*1790; P.C. Guglielmi, 1793; Mayr, 1824; Aless. Gandini, 1828; Saldoni, 1840 (as Cleonice, regina di Siria)

Metastasio, Pietro: Works

Demofoonte

Caldara, 1733; Chiochetti, 1735; F. Ciampi, 1735; Sarri, Mancini, Sellitto and Leo, 1735; Schiassi, 1735; Duni, 1737 (as Demophontes, King of Thrace); Ferrandini, 1737; Brivio, 1738; Latilla, 1738; Reina, 1739; Bernasconi, 1741; Verocai, 1741; L. Vinci, 1741; Gluck, 1742; Jommelli, 1743; Graun, 1746; Hasse, 1748; Smith, 1748 (inc.); Galuppi, 1749; Fiorillo, 1750; Uttini, 1750; Perez, 1752; Cocchi, 1754; Manna, 1754; Mazzoni, 1754; Sarti, 1755; Pampani, 1757; Ferradini, 1758; Traetta, 1758; P. Vinci, 1758; Eberlin, 1759; Gius. Brunetti, 1760; Piccinni, 1761; Majo, 1763; Petrucci, 1765; Vento, 1765; Guglielmi, 1766; Mysliveček, 1769; Vanhal, 1770; J. Kozeluch, 1771; Anfossi, 1773; Berezovsky, 1773; Mysliveček, 1775; Paisiello, 1775; Monza, 1776; Schuster, 1776; Rust, 1780; Bianchi, 1781; Pio, 1782; Alessandri, 1783; Prati, 1786; Tarchi, 1786; Gatti, 1787; Pugnani, 1787; Cherubini, 1788 (rev. Marmontel as Démophoon); Vogel, 1789 (rev. Desriaux as Démophon); Federici, 1790 (as L'usurpatore innocente); Trento, 1791; Portugal, 1794; Lindpainter, 1811 (rev. I.F. Castelli as Demophoon), 1820 (rev. F.K. Heimer as Timantes); Horn, 1821 (as Dirce, or The Fatal Urn); G.M. Sborgi, 1836

Metastasio, Pietro: Works

Didone abbandonata

Sarri, 1724; Albinoni, 1725; Porpora, 1725; Vinci, 1726; Schiassi, 1735; Brivio, 1739; Duni, 1739; Lampugnani, 1739; Galuppi, 1740; Bernasconi, 1741; Rinaldo di Capua, 1741; Hasse, 1742; Scalabrini, 1744; Adolfati, 1747; Jommelli, 1747; Bertoni, 1748; Chiarini, 1748; Terradellas, 1750; Fiorillo, 1751; Manna, 1751; Perez, 1751; Bonno, comp. 1752 (?unperf.); Mazzoni, 1752; Poncini Zilioli, 1752; Scolari, 1752; V. Ciampi, 1754; Fioroni, 1755; Traetta, 1757; F. Zoppis, 1758; Auletta, 1759; Gius. Brunetti, 1759; Ferradini, 1760; Sarti, 1762; Schwanenberger, 1765; Zanetti, 1766; Boroni, 1768; Celoniati, 1769; Majo, 1769; Insanguine, 1770; Piccinni, 1770; Mortellari, 1772; Colla, 1773; Anfossi, 1775; Mombelli, 1776; Schuster, 1776; Hozbauer, 1779 (as La morte di Didone, rev. 1780 as Der Tod der Dido); Ottani, 1779; Astaritia, 1780; Piticchio, 1780; Sarti, 1782; Andreozzi, 1784; Gazzaniga, 1787; Paisiello, 1794; L. Kozeluch, 1795; Marino, 1799; Fioravanti, 1810; Paer, 1810; Klein, 1823 (rev. L. Rellstab as Dido); Mercadante, 1823; Reissiger, 1824

Metastasio, Pietro: Works

Ezio

Porpora, 1728; Auletta, 1728; Hasse, 1730; ?Predieri, 1730; Broschi, 1731; Handel, 1732; Lampugnani, 1737; Cortona, 1740; Jommelli, 1741; Sarri, 1741; Contini, 1742; G. Scarlatti, 1744; Pescetti, 1747; Bernasconi, 1749; Bonno, comp. 1749 (unperf.); Gluck, 1750; Perez, 1751; Ferradini, 1752; Conforto, 1754; Traetta, ?1754; Graun, 1755; Galuppi, 1756; Latilla, 1758; Gassmann, 1761; Rutini, 1763; Schwanenberger, 1763; Alessandri, 1767; Bertoni, 1767; ?Majo, 1769; Guglielmi,

1770; Mango, 1770; Sacchini, 1771; Gazzaniga, 1772; Mysliveček, 1775; Mortellari, 1777; Anfossi, 1778; Bachschmidt, 1780; Levis, 1782; Calvi, 1784; Gabriele Prota, 1784; Pio 1785; Tarchi, 1789; Celli, ?1824; Mercadante, 1827
Metastasio, Pietro: Works

Il re pastore

Bonno, 1751; Höpken, 1752; Sarti, 1752; Hasse, 1755; Uttini, 1755; Agnesi, ?1756; Gluck, 1756; Perez, 1756; Mazzoni, 1757; Galuppi, 1758; Lampugnani, 1758; Piccinni, 1760; Zonca, 1760; Richter, 1762; Jommelli, 1764; Rush, 1764 (rev. R. Rolt as The Royal Shepherd); Giardini, 1765; Tozzi, 1766; Guglielmi, 1767; Sarti, 1771; Schmittbauer, *c*1772; Bachschmidt, 1774; Mozart, 1775; T. Giordani, 1778; Platania, 1778; ?Parenti, Comp. 1780s; Sales, 1780s; M. Rauzzini, 1784; Zingarelli, *c*1790; Santos, 1797
Metastasio, Pietro: Works

Il trionfo di Clelia

Hasse, 1762; Gluck, 1763; Mysliveček, 1767; Bertoni, 1769; Vanhal, 1770; Borghi, 1773;
Jommelli, 1774; Michl, 1776; Urbani, 1784–5; Tarchi, 1786
Metastasio, Pietro: Works

Zenobia

Predieri, 1740; Porpora, 1740 (as Tiridate); G. Sbacci, 1740; Pellegrini, 1741; Poncini Zilioli, 1741; Latilla, 1742 (as Zenobia und Radamistus); Verocai, 1742; Michieli, 1746; Pulli, 1748; Perez, 1751; Uttini, 1754; Piccinni, 1756; Cocchi, 1758; G.B. Zingoni, 1760; Hasse, 1761; Pescetti, 1761; Sala, 1761; Traetta, 1761; Schwanenberger, 1765; Tozzi, 1773; G. Calegari, 1779; F. Sirotti, 1783; Mount Edgcumbe, 1800
Metastasio, Pietro: Works

Ipermestra

Hasse, 1744; Gluck, 1744; Bertoni, 1748; Duni, 1748; Jommelli, 1751; Adolfati, 1752; Perez, 1754; Re, 1755; Galuppi, 1758; Fiorillo, 1759; Cafaro, 1761; Eberlin, 1761; Sarti, 1766; Majo, 1768; Mysliveček, 1769; Piccinni, 1772; Fortunati, 1773; Naumann, 1774; ?R. Mei, 1778; Martín y Soler, 1780; Millico, 1783; Rispoli, 1785; Astarita, 1789; Zingarelli, *c*1790; Paisiello, 1791; Morlacchi, 1810 (rev. S. Scatizzi as Le danaidi); Mercadante, 1828; Saldoni, 1838; Carnicer, 1843
Metastasio, Pietro: Works

Issipile

F. Conti, 1732; Bione, 1732; Hasse, 1732; Porta, 1732; Feo, 1733; Porpora, 1733; Sandoni, 1735; Galuppi, 1737; Chiarini, 1740; K. Bellermann, ?1741; Smith, comp. 1743 (unperf.); Verocai, 1743 (as Hissifile); Mazzoni, 1748; Gluck, 1752; Errichelli, 1754; Holzbauer, 1754; Cocchi, 1758; Gassmann, 1758; G. Scarlatti, 1760; Sarti, 1761; Schwanenberger, 1766; Anfossi, 1784; Marinelli, 1796; Poissl, comp. 1818; ?Ellerton, ?1825
Metastasio, Pietro: Works

La clemenza di Tito

Caldara, 1734; ?Chiocchetti, 1735; Hasse, 1735 (as Tito Vespasiano); Leo, 1735; Peli, 1736; Marchi, 1737; Veracini (rev. Corri), 1737; Arena, 1738; Wagenseil, 1746; Camerloher, 1747 (as Die Gütigkeit des Titus); Corradini, Courcelle and Mele, 1747 (rev. I. de Luzán y Suelves); C. Pietragrua, 1748; Pampani, 1748; Perez, 1749; Caputi, ?1750s; A. Correia, *c*1750; Gluck, 1752; Adolfati, 1753; Jommelli, 1753;

Valentini, 1753; Mazzoni, 1755; V. Ciampi, 1757; C. Cristiani, 1757; Holzbauer, 1757; G. Scarlatti, 1757; Cocchi, 1760; Galuppi, 1760; Franchi, 1766; Plantania, 1766; Bernasconi, 1768; Anfossi, 1769; Naumann, 1769; Sarti, 1771; Mysliveček, 1773; Bachschmidt, 1776; Beltrami, 1779; Santos, ?1780s; Apell, 1787; Mozart, 1791; Nicolini, 1797; Ottani, 1798; Del Fante, 1803

Metastasio, Pietro: Works

L'eroecinese

Bonno, 1752; Galuppi, 1753; Hasse, 1753 (rev. 1773 as Der chinesische Held); Perez, 1753; Conforto, 1754; Ballabene, 1757; Piazza, 1757; Uttini, 1757; T. Giordani, 1766; ?Majo, 1770; Sacchini, 1770; Colla, 1771; Mango, 1771; Bertoni, 1774 (as Narbale); Bachschmidt, 1775; Checchi, 1775; Cimarosa, 1782; V. Rauzzini, 1782; Zingarelli, *c*1790

Metastasio, Pietro: Works

L'impresario delle Canarie

Sarri, 1724 (as Dorina e Nibbio); Albinoni, 1725; Chiocchetti, 1726; Orlandini, ?1729; Leo, 1741; Martini, 1744

Metastasio, Pietro: Works

L'olimpiade

Caldara, 1733; Vivaldi, 1734; Pergolesi, 1735; Brivio, 1737; Leo, 1737; ?Orlandini, 1737; Corradini, 1745 (rev. M. Guerrero as La más heroica Amistad el Amor más verdadero); Fiorillo, 1745 (rev. 1749 as Die olympischen Spiele); G. Scarlatti, 1745; Galuppi, 1747; Scolari, 1747; Lampugnani, 1748; Wagenseil, 1749; Pulli, 1751; Latilla, 1752; Logroscino, 1753; Perez; 1753; Uttini, 1753; Duni, 1755; Hasse, 1756; Carcani, 1757; Monza, 1758; Traetta, 1758; Sciroli, 1760; Jommelli, 1761; Piccini, 1761; Manfredini, 1762; Fischietti, 1763; Guglielmi, 1763; Sacchini, 1763 (rev. 1777 as L'olympiade ou Le triomphe de l'amitié); Bernasconi, 1764; Gassmann, 1764; Arne, 1765; Bertoni, 1765; Brusa, Guglielmi and Pampani, 1766; Zanotti-Cavazzoni, 1767; Piccinni, 1768; Cafaro, 1769; Anfossi, 1774; Gatti, 1775; Rosetti, 1777; Mysliveček, 1778; Sarti, 1778; Bianchi, 1781; Andreozzi, 1782; Schwanenberger, 1782; Cherubini, 1783; Sarti, 1783; Borghi, 1784; Cimarosa, 1784; Paisiello, 1786; Minoja, 1787; Federici, 1789; Zingarelli, *c*1790; Reichardt, 1791; Tarchi, 1792; Poissl, 1815 (as Der Wettkampf zu Olympia, oder Die Freunde)

Metastasio, Pietro: Works

Nitteti

Conforto, 1756; Piccinni, 1757; Traetta, 1757; Fiorillo, 1758; Hasse, 1758; Holzbauer, 1758; Jommelli, 1759; Sarti, 1760; Mazzoni, 1764; Fischietti, 1765; Adlgasser, 1766; Carvalho, 1766; Petrucci, 1766; Czeyka, 1768; Mysliveček, 1770; Rutini, 1770; Anfossi, 1771; Monza, 1771; Gatti, 1773; Sacchini, 1774; Accorimboni, 1777; Paisiello, 1777; G. Giordani, 1781; Rispoli, 1782; Curcio, 1783; Parenti, 1783; Nasolini, 1788; Bertoni, 1789; Bianchi, 1789; Zingarelli, *c*1790; Benincori, ?1797; Pavesi, 1811; Poissl, 1817

Metastasio, Pietro: Works

Romolo ed Ersilia

Hasse, 1765; Mysliveček, 1773

Metastasio, Pietro: Works

Ruggiero

Hasse, 1771; Ant. Gandini, ?1820

Semiramide riconosciuta

Vinci, 1729; Porpora, 1729; Giacomelli, 1730; Leo, 1730; Araja, 1731 (rev. F. Silvani as Il finto Nino, 1737); Porta, 1733; Lapis, 1737; Aliprandi, 1740; Jommelli, 1741; Lampugnani, 1741; Hasse, 1744; Terredellas, 1746; Gluck, 1748; Galuppi, 1749; Perez, 1750; Guiseppe de Majo, 1751; G. Scarlatti, 1751; Rutini, 1752; Cocchi, 1753; Brusa, 1756; Fischietti, 1759; Manfredini, 1760; Sarti, 1762; Sacchini, 1764; Bernasconi, 1765; Mysliveček, 1765; Traetta, 1765; Bertoni, 1767; Guglielmi, 1776; Salieri, 1782; Gyrowetz, 1791; Meyerbeer, 1819 (rev. G. Rossi)

Siface rè di Numidia

Feo, 1723; Porpora, 1725; G.N.R. Redi, 1729 (as Viriate); G.M. Nevli, 1732; Leo, 1737; Hasse, 1739 (as Viriate); Maggiore, 1744; Cocchi, 1748; Fiorillo, 1752; Fischietti, 1761; Valentini, 1761 (as Viriate); Galuppi, 1762 (as Viriate)

Siroe rè di Persia

Vinci, 1726; Porta, 1726; Porpora, 1727; Sarri, 1727; Vivaldi, 1727; Handel, 1728; Fiorè, 1729; Bioni, 1732; Hasse, 1733; Latilla, 1740; Perez, 1740; G. Scarlatti, 1742; Manna, 1743; Scalabrini, 1744; Mazzoni, 1746; Wagenseil, 1748; Cocchi, 1750; Conforto, 1752; Uttini, 1752; Poncini Zilioli, 1753; Galuppi, 1754; Lampugnani, 1755; Errichelli, 1758; Piccinni, 1759; Raupach, 1760; Boroni, 1764; Guglielmi, 1764; Tozzi, 1766–7; Traetta, 1767; Franchi, 1770; Borghi, 1771; Sarti, 1779; Beltrami, 1783; Ubaldi, 1810

Temistocle

Caldara, 1736; Chinzer, 1737; Latilla, 1737; Orlandini, 1737; Pampani, 1737 (as Artaserse Longimano); Ristori, 1738; Poncini Zilioli, 1739; Bernasconi, 1740; Maggiori, 1743; Porpora, 1743; Costantini, 1744; Finazzi, 1746; Jommelli, 1757; Manna, 1761; Durán, 1762; Schwanenberger, 1762; Uhde, 1762; Monza, 1766; J.C. Bach, 1772; G.G. Brunetti, 1776; Ullinger, 1777; Beltrami, 1780; Pacini, 1823 (rev. P. Anguillesi)

feste, azioni, componimenti

Alcide al bivio

Hasse, 1760; Conforto, 1765; Bortnyansky, 1778; Santos, 1778; L. Xavier, 1778; Paisiello, 1780; Zingarelli, 1787; Righini, 1790; Mayr, 1809

Amor prigioniero

Predieri, 1732; Beringer, ?1740s; Reutter, 1741; Perez, 1751; Araja, 1755; M. Mancini, ?; Bonno, ?(unperf.); Ferrandini, 1781; Bevilacqua, 1784; Musenga, 1789; Schuster, 1801; S. Cristiani, 1803; Vogler, comp. 1804

Angelica

Porpora, 1720; G.F. Milano, 1740; Fiorillo, 1744; Scalabrini, 1746; Mele, 1747; Brusa, 1756; Zonca, 1758; Carvalho, 1778; Moneta, 1780; Cimarosa and Millico, ?1783 (as Angelica e Medoro); Andreozzi, 1783/92; Mortellari, 1796; Cinque, c1800 (as Angelica e Medoro); ?Valero, 1843

Astrea placata

Predieri, 1739 (also as La felicità della terra); J.M. Bräunich, 1742; Schürer, 1746 (rev. B. Campagnari); Majo, 1760; Sarti, 1760; Mango, 1765; Traetta, 1770; Anton of Saxony, 1785

Augurio di felicità

Reutter, 1749; L. Calegari, 1827

Egeria

Hasse, 1764; Tantari, 1800

Endimione

Sarri, 1721; G. Mancini, 1729; Alberti, 1737; Pescetti, 1739 (as Diana e Endimione); ?Treu, 1741; Bernasconi, 1742; Hasse, 1743; Mele, 1749 (as Endimione e Diana); N. Conti, 1752; Fiorillo, 1754 (rev. 1763 as Diana ed Endimione); Sabatini, 1758; Jommelli, 1759; Sigismondo, comp. 1760s (unperf.); Conforto, 1763; A. Rugarli, 1769; J.C. Bach, 1770; Schmittbaur, 1772; M. Haydn, ?1778; Guglielmi, 1781 (rev. Serio as Diana amante); Carvalho, 1783; G. Rugarli, 1795

Gli orti esperdi

Porpora, 1721; Conforto, 1751; Santos, 1764; J.C. Bach, 1765; Lima, 1779; Vannacci, 1802

Il natal di Giove

Bonno, 1740; Hasse, 1749; Plá, 1752; Richter, 1764; Santos, 1766; Lucchesi, 1772; J. da Silva, 1778; Fracassini, ?

Il palladio conservato

Reutter, 1735; Meyer von Schauensee, 1743; Santos, 1771; ? F. Robuschi, *c*1805

Il Parnaso accusato e difeso

Reutter, 1738; Breunich, 1750; Mango, 1766; Schwanenberger, 1768

Il Parnaso confuso

Gluck, 1765; Sarti and ?Bertoni, 1766; Rust, 1778

Il sogno

Reutter, 1756

Il sogno di Scipione

Predieri, 1735; Porta, 1744 (as Der Traum des Scipio); Nichelmann, 1746; ?Sciroli, 1752; Llussa, 1753; Bernasconi, 1765 (as Il trionfo della costanza); ?Hasse, 1758; Confortto, ?; Bonno, comp. 1763 (unperf.); Mango, 1764; Uttini, 1764; Santos, 1768; Mozart, 1772; Cinque, *c*1800

Il tempio dell'Eternità

Fux, 1731 (also as Enea negli Elisi); comp. unknown, 1772; Mysliveček, 1777; ?Tritto, 1793; Liverati, 1810

Il trionfo d'Amore

Gassmann, 1765; Zingarelli, *c*1785; Portugal, 1817

Il vero omaggio

Bonno, 1743; J.W. Hertel, ?1761; Anton of Saxony, 1783

La contesa de' numi

Vinci, 1729; Gluck, 1749

La corona

Gluck, comp. 1765; De Mora, 1815

La Galatea

Comito, 1722; Alberti, 1737; Nichelmann, 1740; Schürer, 1746; Uttini, 1755; Zoppis, 1760; Gius. Brunetti, 1762; Schwanenberger, 1763; J.C. Bach, 1764; Mango, 1767; Gomes, 1779; B. Furlanetto, 1780s; Santos, comp. 1780s; Bertoni, 1781; Cipolla, 1786 (as Polifemo); Sclart, 1789; Zingarelli, ?; Benincori, comp. 1804; L Kozeluch, 1806

La gara

Reutter, 1755

La pace fra la virtù e la bellezza

Predieri, 1738; Bioni; 1739; Adolfati, 1746; Galuppi, 1766; Perez, 1777

La pace fra le tre dee

?Conforto, 1765

L'ape

No settings known

La rispettosa tenerezza

Reutter, 1750

La ritrosia disarmata

comp. unknown, 1759; Elsner, *c*1825 (unperf.)

L'asilo d'Amore

Caldara, 1732; Paganelli, 1732; Pescetti, 1738; Hasse, 1743; comp. unknown, Vienna 1743; Courcelle, 1750; Jommeli, 1758; Gassmann, 1765 (as Il trionfo dell'onore); Sarti, 1769 (rev. Deschamps as L'asile del'amour); P.A. Skokov, 1787; Schicht, 1789

L'Atenaide (Gli affetti generosi)

Bonno, comp. 1762 (unperf.)

Le cinesi

Caldara, 1735; Conforto, 1750 (rev. 1751 as La festa cinese); Gluck, 1754; Holzbauer, 1756; Misón, 1757 (as La festa chinese); Sales, 1757; Jommelli, 1765; Perez, 1769; Astarita, 1773; Millico, ?1780s; Anton of Saxony, 1784; ?Cedronio, 1789; García, ?1831

Le grazie vendicate

Caldara, 1735; Ferrandini, 1753; Reutter, 1758; Santos, 1762; Anton of Saxony, 1784

L'isola disabitata

Bonno, 1753; Holzbauer, 1754; Uttini, 1755; Sales, 1758 (as Die unbewohnte Insel); Arne, 1760 (rev. Murphy as The Desert Island); Sarti, 1760; Jommelli, 1761; Schmittbaur, 1762 (as Die wüste Insel); Sigismondo, 1766; Perez, 1767; Traetta, 1768; G. Calegari, 1770; Astarita, 1773; Naumann, 1773; Anton of Saxony, 1775; Boroni, 1775; Bologna, 1777; ?Garbi, 1779; J. Haydn, 1779; Schuster, 1779 (as Die wüste Insel); Millico, ?1780s (unperf.); Michl, 1780; Gatti, 1783; Mengozzi, 1783; ?Musenga, 1789; Lanza, 1792; G. Rugarli, 1794; Paisiello, 1799; García, *c*1831

Partenope

Hasse, 1767; Martín y Soler, 1782; Zingarelli, *c*1790; Benelli, 1798; G. Farinelli, 1814; ?Pacini, 1826

Tributo di rispetto e d'amore

Reutter, 1754

Metastasio, Pietro: Works

oratorios

Betulia liberata

Reutter, 1734; Leoni, 1737; Sodi, 1740; Jommelli, 1743; Matini, 1743; B. Angelini, 1746; Ciampi, 1747; Bernasconi, 1754; Aurisicchio, 1756; Holzbauer, 1760; Matucci, 1760; Ricci, 1767; Scolari, 1768; G. Calegari, 1771; Mozart, 1771; Mysliveček, 1771; Gassmann, 1772; Schuback, 1773 (as Die Rettung Bethuliens); Seydelmann, 1774; Manna, 1775 (as Judith seu Bethulia ad obsidione liberatio); Almerici, 1776; Pio, 1776; Alessandri, 1780; Sala, 1780; Anfossi, 1781; Morosini, 1781; Sales, 1783; Favi, 1787; Pugnani, ?1780s; Furlanetto, 1790; Guglielmi, 1791 (arr. Fiori as Il trionfo di Giuditta, ossia La morte di Oloferne); Nasolini, 1794; G. Giordani, 1796; Schuster, 1787; A. Brunetti, 1799; Pacini (and others), 1803 (as Giuditta); Mussini, 1805 (as Das befreiete Bethulien); Naumann, 1805 (posth.)

Gioas re di Giuda

Reutter, 1735; Milano, 1735; Berett, 1737; Magagni, 1737; Redi, 1737; Sodi, 1739; Orlandini, 1744; Jommelli, 1745; Seaglias, 1745; Manna, 1747; Costanzi, 1748; Duni, 1749; Minuti, 1751; Piccinni, 1752; Harrer, 1753; Wagenseil, 1755; Mar. Carafa, 1757; Speraindeo, 1759; G. De Santis, 1760; Santacroce, 1762; Ritschel, 1763; Boccherini, 1767; Ricci, 1769; J.C. Bach, 1770 (arr. Bottarelli as Joash King of Juda); Michl, 1772; Duyle, 1773 (as Joas ein König der Juden); Valentini, 1774; Seydelmann, 1776; J. Kozeluch, 1777; Schubach, 1777; Gomes, 1778; Avondano, *c*1780; Sales, 1781; Conventati, 1782; Baini, 1783; Cartellieri, 1794; Laurentini, ?; Pazzaglia, ?; Wassmuth, ? (as Joas König in Juda); Schuster, 1803; Mosca, 1806; Favi/Nicolini, 1817

Giuseppe riconosciuto

Porsile, 1733; Redi, 1735; ?Milano, ?;Terradellas, 1736; Leoni, 1738; Santacroce, *c*1739; Hasse, 1741; Scalabrini, 1742; Seaglies, 1743; Ferradini, 1745; Orlandini, 1745; Bencini, 1748; Eberlin, 1750s; ?Fornasari, 1750; Lombardo, 1752; B. Angelini, 1754; Predieri, 1755; Cröner, 1756; Dianda, 1757; Duni, 1759; Sales, 1759; Gibelli, 1762; Accorimboni, 1765; Cogiola, 1765; Borghi, 1766; Boccherini, 1767; Mysliveček, ?1770; ?San Giorgi, 1770; O. Nicolini, 1771; Omobuono, 1771 (as Der wiedererkannte Joseph); Bonno, 1774; Fasch, 1774 (as Der wieder erkannte Joseph); Gaiani, 1774; Anfossi, 1776; Naumann, 1777; Pasterwiz, 1777; Meder, 1779; Fontemaggi, 1782; Morosini, 1782; Prati, 1783; Bertoni, 1787; Calvi, 1787; Zingarelli, 1797 (as Giuseppe in Egitto); Fiodo, 1804; ?Cappelli, 1904

Isacco figura del Redentore

Predieri, 1740; Coletti, 1741; N. Conti, 1741; Redi, 1741; Chiarini, 1742; Jommelli, 1742 (as Il sacrifizio di Abramo); Matucci, 1742; Pizzolo, 1743; Rolle, ?1741–6 (as Die Opferung Isaacs); G.B. Martini, ? (as Il sagrificio d'Abramo); B. Felici, 1747; Schürer, 1748; Fiorillo, ?; Orlandini, 1752; Fischetti, 1754; Bizzarri, 1755; Vici, 1756; Holzbauer, 1757; Bonno, 1759; Crispi, 1762; F. Ricci, 1762; Cafaro, 1763; Santos, 1763; Borghi, 1764; Harrer, 1764; Bellini, 1765; Dittersdorf, 1766; Küffner, 1769 (as Isaac als ein Vorbild des Erlösers); Zanetti, 1769; Naumann, 1772; Gius.

Brunetti, 1775; Mysliveček, 1776; Sales, 1778; Avondano, c1780 (as Die Aufopferung Isaacs); Luciani, 1781; Martinez, 1782; Andreozzi, 1785; Bocaccio, 1786 (as Isacco); Cimarosa (and others), 1786 (as Il sacrificio d'Abramo); Torelli, 1788 (as Isacco); Himmel, 1792; G. Giordani, 1794; Marcori, 1796; Tarchi, 1796; Fusz, 1812 (arr. J. Perinet); Zingarelli, c1815 (as Il sacrificio d'Abramo); Morlacchi, 1817

La morte d'Abel

Caldara, 1732; Leo, 1732; Bracci, 1735; Galeazzi, 1735; Gigli, 1737; D. Valentini, 1741; Arne, 1744 (as The Death of Abel); N. Conti, 1748; Meli, 1748; Dolé, 1752; Harrer, 1753; Abos, 1754; Zonca, 1754; Vannucci, 1757 (as L'uccisione d'Abele); Costanzi, 1758; Pampani, 1758; Piccinni, 1758; Seaglies, 1759; Crispi, 1763; Fischetti, 1763; G. Calegari, 1769; J. Kozeluch, 1776; Gatti, 1778 (as Abels Tod); Avondano, c1780; Morosini, ? (as Caino ed Abele); G. Giordani, 1785; Cristiani, 1788 (as L'Abele); Borghi, 1789; Naumann, 1790; C. Angelini, 1794; Perotti, 1794 (as L'Abele); Seydelmann, 1801; Rungenhagen, ?1810; Morlacchi, 1821; L. Bringeri, 1823; Guglielmi, ?; Wassmuth, ? (as Der Tod Abels)

La passione di Gesù Cristo

Caldara, 1730; Sodi, 1733; Gregori, 1735; Magagni, 1736; Sarri, 1737; Venturelli, 1738; Perez, 1742; N. Conti, 1743; D. Valentini, 1743; Cordicelli, 1747; Cornario, 1749; Jommelli, 1749; Santo Gemmine, ?; Runcher, 1751; Pietragrua, 1754 (as Das Leyden Jesu Christi); Holzbauer, 1754; Eberlin, 1755 (as Des Leiden unsers heilands Jesu Christi); Schürer, 1755; Harrer, ? (as Ich weiss nicht, wo ich bin); Feroci, 1756; Masi, 1759; ?Zannetti, 1759; Starzer, ?; Vannucci, 1762; Naumann, 1767; Sales, 1772; Mysliveček, 1773; Crispi, 1775; Salieri, 1776; Uttini, 1776; Lucchesi, 1776–7; Majo, 1778; Morosini, 1778; Schuster, 1778; Pavani, 1779; A. Calegari, ?; C. Spontini, 1781 (as A Paixat de Jesus Christo); Paisiello, 1783; Reichardt, 1783; Santos, 1783; Commandini, 1785; Prati, 1786; Torelli, 1787; Zingarelli, 1787; Fiocchi, 1789; Guglielmi, 1790; Almerici, 1791; Mattei, 1792; Mortellari, 1794; Andreozzi, 1799; Nicolini, 1799; Azopardi, 1802; Morlacchi, 1812

Per la festività del santo natale

Costanzi, 1727; Gregori, 1735 (as La natività di nostro Signor Gesù Cristo); Mazzoni, 1735 (as Il santo natale di Jesu Cristo); Chiarini, 1744; N. Conti, 1755; Sales, 1756; Sigismondo, c1761; Manna, ? (as Oratorio pel Santissimo Natale); Sacchini, 1779; Uttini, ?; ?Fioravanti, 1822

Sant'Elena al Calvario

Caldara, 1731; Leo, 1732; F. Conti, 1736; Chiocchetti, 1737; Leoni, 1737; Hasse, 1746 (as Die heilige Helena); Bencini, ?; Eberlin, 1750s; Pietragrua, 1750; Seaglies, 1757; Costanzi, 1758; Küffner, ? (as Die heilige Helena); Martinez, ?; Naumann, 1775; Anfossi, 1777; Pozzo, 1777; Baini, 1778; F. Luciani, 1779; N. Luciani, 1780; Pascali, 1780; Sarti, 1781; Morosini, ?; Schacht, ?; F. Bringeri, c1790; Sales, 1790; Tozzi, 1790; Isola, 1791; ?Lepri, 1817

Metastasio, Pietro: Works

other works

Il ciclope, dramatic cant., 2vv: comp. unknown, 1754; Hasse, 1776; Asioli, 1787; Rössler, ?; Morosini ?; Kleinheinz, ?; Kanne, 1804

La danza, dramatic cant., 2vv: Bonno, 1744; Gluck, 1755; Conforto, 1756; Santos, 1766; Hasse, 1775; Reichardt, 1788; Zingarelli, ?; Himmel, 1792; Scondito, ?; Celli, ?

Il quadro animato, dramatic cant., 2vv: Wagenseil, 1760

37 other cants. (26 with titles), incl. Amor timido, Il consiglio, Il nido degli amor, Il nome, Il primo amore, Il ritorno, Il sogno, Il tabacco, Il trionfo della gloria; Irene, La cacciatrice, La cioccolata, La gelosia, La Pesca, La primavera, L'Armonica, La scusa, La tempesta, L'Aurora, L'estate, L'inciampo, L'inverno, Pel giorno natalizio di Francesco I, Pel giorno natalizio di Maria Teresia, Pel nome glorioso di Mari Teresia, Primo omaggio di canto; 7 canzonettas: A Nice, Canzonetta, La libertà, La partenza, La primavera, L'estate, Palinodia: variously set by Adolfati, Agricola, Ansani, Apell, G. Aprile, Asioli, C.P.E. Bach, J.C. Bach, Benati, Bizza, Bonno, Brusa, Capece, Celoni, Channan, Corigliano, Ettore, Ferrari, Galuppi, Gassmann, G. Giordani, Graun, Hasse, Jommelli, L. Kozeluch, Kraus, Martinez, Mayr, Meder, Mortellari, Motta, Mysliveček, Nägeli, Ottani, Paer, Paisiello, Piccinni, Pollini, Porpora, Prati, Reggio, Reutter, Rossini, Rutini, Schuster, Telemann, Traetta, Wagenseil, Zingarelli, Zonca

9 complimenti: 2 as dramatic cants., Hasse, 1760; 5 as cants., Reutter, 1748, 1751 (La virtuosa emulazione), 1754, 1759, Bonno, 1761; 2 as arias, Wagenseil, 1752, Reutter, 1760

33 strofe per musica, several set as canons by Caldara, presumably 1730–36, first pubd 1748; then set variously by others

Collections for v or vv that incl. Metastasio texts: Apell, Aprile, Asioli, J.C. Bach, Cannabich, V. Ciampi, Cipolla, Cocchi, Consalvo, Ferrari, Gastoldi, Gyrowetz, Hasse, L. Kozeluch, G. Liverati, Mercadante, Meyerbeer, Mysliveček, Paisiello, Piccinni, Piticchio, Rösler, Salieri

32 sonnets and other lyrical verses (some inc.), stanzas from which have been set to music; 4 sacred poems, incl. Inno a san Giulio (set in 1751), Pel Santo Natale, paraphrase of the Miserere (Ps 51, 50 in Vulgate) and a preghiera based on its final stanza; many texts as separate arias, either set independently (some by Metastasio) or derived from complete settings of larger works. Prose writings, translations, other lyrical poems, not intended for musical setting

Over 2,600 pubd letters

Metastasio, Pietro

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Metcalf, John

(*b* Swansea, 13 Aug 1946). Welsh composer. He studied at University College, Cardiff, with Alun Hoddinott and others, at Goldsmiths College, London, and privately with Don Banks. In 1969 he founded the Vale of Glamorgan Festival which from 1991 has only featured works by living composers. He has taught at Atlantic College (1971–81), and served as artistic director of St Donats Arts Centre (1975–86) and composer-in-residence at the Banff School of Fine Arts, Alberta, Canada (1986–91). In 1996 he was appointed artistic director of the Swansea Festival. He has been closely involved in educational projects throughout Wales, many in collaboration with the BBC National Orchestra of Wales.

The most characteristic of Metcalf's early music is found in his first three operas. *The Journey* is a Tippettian modern myth based on the *I Ching*, while *The Crossing* relates an incident in the life of the painter George Grosz. *Tornrak* uses Inuit throat singing techniques to contrast Inuit and Western 19th-century cultures. In 1992 Metcalf began to evolve a largely diatonic style. This simplification of pitch material led to a richly lyrical vein of writing employed in an impressive series of chamber pieces and expanded in the opera *Kafka's Chimp*.

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Orch: Dyad, str, 1976; Mar Conc., 1991; Variations, 1991; Paradise Haunts, vn, orch, 1995, rev. 1999; Dances from Forgotten Places, str, 1999

Choral: Ave Maria, SATB, 1978; 2 Medieval Carols (trad.), ATTB, org, 1981, rev. 1992; The Boundaries of Time (M. Morris), S, T, B, chorus, orch, 1985; New Songs for Old (trad.), SATB, 1989; 2 Settings of Ceiriog, SATB, 1998; The Garden of Wales, SATB, 1999

Other vocal: Auden Songs, Mez, pf, 1973, rev. 1992; The Great Question Mark (R. Brooke, R. Wagner, S. Mallarmé, A.C. Swinburne), S, pf/orch, 1983; Vanish in the Heavens Blue (J. Keats), S, vn, va, pf, 1995; Museum of Air (G. Lewis), Mez, orch, 1997; Songs of the Gardens (early Welsh), Bar, pf, 1999

Chbr and solo inst: Fl Qt, 1982, rev. 1995, rev. 1995; Brass Qnt, 1983; Pf Trio, 1988; Llyfr Lloffion y Delyn [Harp Scrapbook], hp, 1992; Dance from Kafka's Chimp, (vn, va, db, pf, perc)/hp, 1994; Inner Landscapes, pf, 1994; Rest in Reason, Move in Passion, pf trio, 1994; Never Odd or Even, 6 pf, 1995; Paradise Haunts … , vn, pf, 1995; Sky High Cloud Light, 6 pf, 1995; Mountains Blue Like Sea, vc, pf, 1996; Airstream, cl, pf, 1997; Light Music, pf duet, 1997; Pull Up if I Pull Up, 2 pf, 2 mar, 1997; Light Metal, vn, perc, 1998; Not the stillness …, cl, vn, vc, pf, 1998; Endless Song, pf, 1999

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GERAINT LEWIS

Meters.

See Neville brothers.

Metheny, Pat(rick Bruce)

(*b* Lee's Summit, MO, 12 Aug 1954). American jazz-fusion guitarist, composer and bandleader. He started on the trumpet, but at the age of 14 took up the guitar. In his late teens he enrolled at the University of Miami but was so proficient that he was appointed as a guitar instructor in his second semester. In 1973 he began teaching the guitar at the Berklee College of Music and in 1974 he joined Gary Burton's group, at which point he took up the 12-string electric guitar to differentiate his sound from that of Burton's other guitarist, Mick Goodrick. He left Burton in 1977 and formed a quartet that included the keyboard player and composer Lyle Mays, who has remained as Metheny's longstanding associate into the 1990s. Away from the quartet, Metheny and Mays joined Joni Mitchell (1979), and Metheny spent two months in 1980 performing with the tenor saxophonist Dewey Redman, the double bass player Charlie Haden and Paul Motian. In 1981 he established a quintet that included Michael Brecker. In these

settings Metheny has toured almost unceasingly, establishing a large and wide audience for his music. In the early 1990s he also toured and recorded in a quartet with Herbie Hancock, Dave Holland and Jack DeJohnette, worked on other projects with Haden, Jim Hall and John Scofield, and with Holland and Roy Haynes.

Metheny is the central figure in a transformation of the basic instrumentation of jazz from the mid-1970s onwards, in which the guitar has attained a stature in jazz equal to that of the tenor saxophone. In 1977 he created a new and now widely imitated sound, in which a warm, smooth, full-bodied guitar timbre is modified via a quivering digital delay produced by overlapping signals projected through different speakers. The character of the sound contrasts dramatically with both the nearly monochromatic timbres which have dominated jazz guitar from the days of Charlie Christian onward, and the diverse ostentatious and aggressive timbres which John McLaughlin and others brought to jazz-rock. Metheny also plays acoustic guitars (6- and 12-string) and a guitar synthesizer.

From his teenage years Metheny has loved Ornette Coleman's free-jazz style, and the success of his own endeavours has given him the artistic freedom to embark on special free-jazz projects involving Coleman and Coleman's associates, most often Haden. However this is not always Metheny's greatest strength; his finest work is in a fusion style that shows great tolerance for silence, space and restraint. Many of these are his own pieces, sometimes composed in collaboration with Mays. In such settings (for example much of *80/81*, 1980, ECM, and *Still Life (Talking)*, 1987, Geffen), Metheny brings together elements of bop, free jazz, jazz rock, country music, the folk revival and Brazilian music in a manner that is consistently accessible and yet often maintains emotional and intellectual depth. Few others in fusion have managed such a feat.

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(selective list)

dates refer to first recording

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BARRY KERNFELD

Methodist church music.

Methodism refers to a group of Protestant churches whose origins may be traced to a religious society organized by John Wesley (*see* Wesley (1703–91), which was aimed not so much at theological or liturgical reform but rather at restoring Christianity in its fullest sense, that is, as guide to life on earth and as means to salvation. It acquired its nickname, which was eventually accepted by Wesley, from its emphasis on order and method in daily life, and its strong organization by classes, circuits and conferences. In course of time there have been many splits and reunions within Methodism, due to theological, social and national differences; only the most significant ones are mentioned in this article.

1. John Wesley and Methodism.
2. Wesleyan Methodism after 1791.
3. Calvinistic Methodism.
4. The 'Old Methodist' hymn tune.
5. Popular revivalism.
6. The 20th century.
7. Missions and world Methodism.
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NICHOLAS TEMPERLEY

Methodist church music

1. John Wesley and Methodism.

Although it was really the great preacher George Whitefield (1714–70) who initiated the Methodist Revival in both England and America, John Wesley soon came to dominate it. His strong personality and organizing skills made it a formidable movement that overcame the immense resistance it encountered, while the poetic gifts of his brother Charles (*see* Wesley, (2)) provided the basis for its most effective weapon: hymnody. All three men were ordained Anglican priests. They promoted Methodism as a movement to supplement and heighten the work of the Church of England, not as an alternative denomination. When allowed to do so, they preached in parish churches; when excluded by mounting opposition within the Establishment, they conducted meetings in other buildings or in the open air, but they always avoided the times of church services and urged their hearers to go to church and to take communion regularly.

For this reason the early development of Methodist music did not take place in a context of liturgical worship, despite the founders' staunch devotion to the Anglican liturgy. Singing occurred primarily in two types of Methodist meeting: the popular 'preaching service', which always included two hymns, one before and one after the sermon, and the 'love feast'

(borrowed from the Moravians; *see* Moravians, music of the, §2), which ended with the singing of several hymns. Even 'class meetings', the small cells of up to 11 members which were the building blocks of Wesley's organization, often included singing, and Methodists were encouraged to sing hymns in private family devotions. Both Whitefield and Charles Wesley led their followers in hymn singing in the public roads as they travelled from town to town. Sunday schools, introduced in 1780, were yet another context for singing.

Hymns were thus the typical, and indeed the only, form of music in the early stages of the movement. They might be sung anywhere – ideally by all those present. Hence they were monophonic and unaccompanied. John Wesley at once grasped the supreme efficacy of hymn singing to stir up feelings and hopes, to bind a group of disparate people into a worshipping community and, most importantly from his point of view, to instruct his flock in the truths of Christianity as he interpreted them. He therefore paid great attention to controlling the texts, tunes and performing practices of hymnody and devoted much thought to the proper use of music in religious observances.

In the choice of texts Wesley was at liberty to depart from the strict metrical psalm translations to which Anglican parish worship was largely confined. He made use of Isaac Watts's free paraphrases of psalms (*see* Congregational church, music of the, §3), as well as hymns by Watts and other authors both Anglican and Dissenting, translations of German Pietist and Moravian hymns (the parallels between Pietism and Methodism have often been pointed out), and, above all, newly written hymns, principally by his brother Charles. Here he was in a position to guide the theology of his followers directly, and he included many hymns of 'high' doctrine, especially with regard to the sacraments, as well as more immediate appeals to the emotions, using a graphic imagery and a poetic fancy that were new to public worship.

The early hymns used a wide variety of metres, some based on German originals, others on secular poetry; in particular, trochaic and anapaestic metres, hitherto mostly unknown to Anglican psalmody but familiar enough in popular songs, were favoured. Wesley's final selection, which became the standard Methodist hymn book, was *A Collection of Hymns for the Use of the People Called Methodists* dating from 1780. In the following year Robert Spence, a York bookseller, published *A Pocket Hymn Book*; it included many Wesleyan hymns but also a number of popular revival hymns with emotional appeal though little meaningful content, which quickly caught on in Methodist societies. Wesley summarily dismissed these as 'grievous doggerel' and brought out his own revision of Spence's book, with 37 hymns expunged. But the popularity of Spence's collection, especially in America, exposed a gulf between Wesley's high tastes and doctrines and the spiritual needs of his people.

His first tunebook, *A Collection of Tunes, Set to Music, as They are Commonly Sung at the Foundery* (1742), known as the 'Foundry Collection', was boldly innovative in its choice of musical material. The 43 tunes were printed monophonically. Those taken from English sources included many that were unfamiliar; others were German (some, but not all,

borrowed from the Moravians), and some were completely new. Prophetically, for the first time in any English printed collection of hymns or metrical psalms, one tune was taken from opera (a march from Handel's *Riccardo Primo*). But the book was incompetently edited and printed and did not succeed.

The Wesleys next turned to a professional musician, Johann Friedrich Lampe, for assistance. Lampe was a member of a theatrical circle which formed close associations with the Wesleys despite their suspicion of dramatic entertainments. (Handel was another, but his three tunes for Wesleyan hymns were not published until 1826.) At Charles Wesley's request Lampe set 24 of his hymns to music and published them anonymously as *Hymns on the Great Festivals, and Other Occasions* (1746). The tunes are in an ornate style typical of theatre songs of the time, with melismas, trills, dotted rhythms and figured basses. Nevertheless, they were approved by the Wesleys and quite widely used for several decades. All 24 tunes recurred in *Harmonia-Sacra* (*c*1754), a set of 162 tunes compiled and published by Thomas Butts, set mostly for three voices, with figured basses for domestic use. Butts greatly expanded the use of religious parodies of English urban popular songs, some from the theatre.

John Wesley went out of his way to praise *Harmonia-Sacra* in the preface to *Select Hymns with Tunes Annext* (1761). But, he explained, 'I want the people called Methodists to sing true, the tunes which are in *common use* among them'. To this end he now provided a tune supplement 'annext' to the hymnbook, which in later editions gained the title *Sacred Melody*. He said it had taken him more than 20 years to complete the book. The tunes were once again monophonic, each underlaid with one verse of a hymn. They included selections from both Lampe's and Butts's books, plus some from the Foundry Collection and a few from new sources. A second edition, with 12 new tunes, appeared in 1765.

Wesley's last tunebook was *Sacred Harmony* (1781), a companion to his 1780 hymnbook. It added figured basses (with, in five cases, a second treble part) and 11 new tunes. Each tune was set to a particular hymn, set out in full with the first verse underlaid. There were also two longer pieces in three vocal parts, *The voice of my beloved sounds* (from Butts, adapted from a popular song by Henry Holcombe) and *Before Jehovah's awful throne* (Martin Madan's well-known setting of Watts's Psalm c, elsewhere called 'Denmark'). In a revised edition, published about 1790, the tune selection was changed slightly, subsequent verses of the hymns were omitted, and Edward Harwood's popular setting of Pope's *The Dying Christian* ('Vital spark') and another 'anthem' were added. This remained the standard selection of music for British Wesleyan Methodists until the mid-19th century, and it was also influential in North America.

Wesley had no objection to melismas or ornaments, but he criticized long hallelujahs and 'the repeating the same word so often (but especially while another repeats different words – the horrid abuse which runs through the modern church-music)'. This would seem to imply the rejection of counterpoint in both anthems and fuging-tunes (*see* Psalmody (ii)), and it is true that Wesley gave little encouragement to either form; the explicit ban on fuging-tunes remained in the Methodist minutes in both Britain and

America until the mid-19th century. But the repetition of an entire line of text, or pair of lines, is common to many tunes in Wesley's books and became, indeed, a recognizable characteristic of Methodist hymn tunes (see §4 below). These 'repeating' tunes sometimes had a line marked *piano*, to be sung by women alone, and the textual repeat marked *forte*, to be sung by everyone. (Men and women sat on opposite sides of the aisle in most Wesleyan congregations.) According to some sources the last line of each tune was always repeated, whether a repeat was marked or not.

Wesley's choice of texts and music was a personal one, but because of his unique authority and tireless journeyings it prevailed far and wide for a long time. As in the matter of maintaining the Anglican liturgy, however, there was an acute conflict between his own cultivated tastes and his passionate desire to spread the Word to all classes of people. Many of the ornate tunes that he admired, by Lampe among others, were not really suited to congregational singing by a mass of unschooled people without musical leadership. In spite of this the Methodists soon gained a reputation for the excellence of their singing, which was singled out for praise by John Scott as early as 1744. Vincent in 1787 considered that 'for one who has been drawn away from the Established Church by preaching, ten have been induced by music'. How did this come about?

The explanation is that the Wesleys, unlike the ordinary Anglican clergy of the day, took an intense interest in the singing of their followers and constantly challenged assistants, class leaders and congregations everywhere to maintain its vitality and elevate its meaning. In 1746 John was already asking 'How shall we guard more effectually against formality in public singing'? The preface to *Select Hymns with Tunes Annext* contained his famous 'Directions for Singing' repeated in countless Methodist hymnals to this day. In brief, they are: 'Learn *these* tunes before any others; sing them exactly as printed; let all sing; sing lustily; sing modestly; sing in time; above all sing spiritually, with an eye to God in every word'. He returned to these matters repeatedly in later conferences. He championed singing by women; he interrupted hymns to ask the people whether they meant what they sang; he condemned 'complex tunes which it is impossible to sing with devotion', long hallelujahs and anthems, even though these features were to be found here and there in his own books. He accepted organs, but he was suspicious of their effect in Methodist meetings. Three are known to have been erected during his lifetime, at Bristol, Newark and Keighley.

With more and more conversions to Methodism among Dissenters and those who had no previous religious allegiance, the link with the Church of England, although Wesley would not give it up, became more tenuous. What he still called 'preaching houses' others were beginning to call 'chapels', and for most Methodists the Sunday morning 'preaching service' was the main weekly worship service. Even Wesley could not prevent it from becoming more dignified and formal. Choirs formed, often supported by a bass viol, and would begin to sing anthems and set pieces instead of merely leading the singing.

Wesley's main English centres were London, Bristol and Newcastle upon Tyne. He was also active in Scotland and Ireland: as early as 1749 a

Wesleyan hymnbook with 22 tunes was published in Dublin (*A Collection of Hymns and Sacred Poems*). Two of his Irish converts, Robert Strawbridge and Philip Embury, carried the movement to North America in the 1760s. In 1784 Wesley was compelled to recognize the independence of the United States (which he had opposed) and to ordain ministers to serve American Methodism (despite his lifelong belief that only bishops could ordain). The result was the formation of the Methodist Episcopal Church (MEC), which translated Wesley's 'superintendents' into 'bishops' – to his great dismay. The founding bishops of American Methodism were Thomas Coke and Francis Asbury, Englishmen appointed by Wesley. He tried to retain control of the worship practice of the American church by sending out an abridged version of the Book of Common Prayer and ordering the use of his 1780 hymnbook. But although the 1784 American Conference loyally accepted his dictates, the liturgy was soon a dead letter. The hymnbook and its tunes had a much longer life in America, but chiefly in settled, urban churches, where organs and paid choirs soon emerged to provide a staid and dignified form of worship. On the ever-expanding frontier very different conditions applied (see §5 below).

Methodist church music

2. Wesleyan Methodism after 1791.

In England Wesley's death was soon followed by departures from his ideas. The decisive split with the Church of England came in 1795, when the Conference allowed unordained preachers to administer the sacraments. Methodism gradually came to regard itself as a church as well as a society. In 1797 the New Methodist Connexion, led by Alexander Kilman, split off from the main body of Wesleyans. It allowed far more power to the laity than the Conference was prepared to give, introducing an effectively Congregationalist form of government.

Mainstream Wesleyanism now moved more clearly in the direction of bourgeois affluence and political conservatism, which tended to be expressed in more formal music. Although Conference at first tried to limit the use of elaborate choir music (1805) and the introduction and use of organs (1808), in 1820 it allowed organs. There was a test case at Brunswick Chapel, Leeds (1828). The trustees of the chapel, mostly successful Leeds businessmen, had decided to put in a large organ. Most of the congregation and local preachers were against it, but they were overruled by the national Conference, now dominated by the conservative Jabez Bunting (1779–1858). It was on this issue that a society of Protestant Methodists split off from the main body, later joining James Everett to form the United Methodist Free Churches (1857).

But Bunting led the main Wesleyan society consistently in the direction of greater formality and paternalistic rule. Large, imposing chapels were built in every town, with a towering pulpit in the centre and an organ and choir stalls behind. Four-part choirs, often reaching a high artistic standard, sang set pieces, anthems and even Anglican chants. The congregation still sang the hymns, often lined out by the minister and led by the choir and organ (or harmonium). In village chapels unaccompanied congregational singing survived much longer, of course. In some places a small instrumental band accompanied the singing, as in Anglican country churches.

A long series of privately compiled tunebooks appeared for the use of Wesleyan societies: some of the most influential were those of James Leach (1789, c1794, c1798), John Beaumont (1801) and William Edward Miller (1803). After the introduction of John Curwen's tonic sol-fa notation (1842), inexpensive music for Methodist choirs proliferated. It was not until 1877 that the Conference sponsored an official tunebook, *The Methodist Hymn Tune Book*, edited by George Cooper and E.J. Hopkins.

The development of American Methodism, though entirely independent of that in England, was strikingly similar in its outlines. The itinerancy of ministers, a cardinal feature of Wesley's organization, gained new significance in the vast spaces of the New World as Methodist 'circuit riders' travelled regularly to preach in remote outposts. Almost alone among American denominations, Methodism succeeded in keeping up with the expanding frontier. The MEC grew at an astounding rate, but it too showed signs of the split between high culture and populism. In hymnological terms the issue was whether to allow or outlaw the folk hymns associated with revivals (treated in §5 below). The General Conference banned organs, instruments and choirs in 1804, but many churches had a violin or flute to lead the singing; one Boston church had both an organ and a paid choir. In 1815 the Conference gave instructions for the use of the organ, strictly to assist congregational singing, including (curiously) a direction to continue the bass of the last chord until the next verse of a hymn began.

James Evans, an English Methodist musician recently settled in New York, founded a choir at the John St. church in 1806, and brought out two versions of a tunebook called *David's Companion*, one (1808) to go with 'the Methodist Pocket Hymn-Book' (i.e. *A Pocket Hymn Book: Designed as a Constant Companion for the Pious*, Philadelphia, 1790, an American revision of Spence's 'popular' book) and another (1810) for the 'Large Hymn Book', probably Wesley's 1780 Collection, which was still in use in some congregations. In 1821 *The Methodist Harmonist* appeared, specifically for 'worshipping assemblies', as opposed to social or singing societies or revival meetings: its tunes were distinctly 'classical', mostly of English origin, with a few anthems at the back. It was commissioned by the General Conference and linked with the official hymnal of the same year, and it pointedly excluded revival hymns. By 1830 choirs existed in many urban churches and they were beginning to sing anthems and other purely choral music.

Methodists, from Wesley onwards, were generally opposed to racial segregation. African Americans were admitted to full standing in their churches. Nevertheless, a group of them seceded to form the African Methodist Episcopal Church in 1794. Their leader, Richard Allen, compiled *A Collection of Spiritual Songs and Hymns* (1801), but without tunes. In the 1840s there were further splits over the issue of slavery: the MEC, South, was separated from its northern counterpart in 1846, while three black Methodist denominations were formed in the Southern states. Other secessions, such as that of the Methodist Protestant Church (1830–1939), were generally concerned, as in England, with greater representation for the laity in matters of policy, but each had its own series of hymnals (see

Deschner, 1987). The Free Methodist Church, which split off from the MEC in 1859, maintained a ban on choirs and organs until 1943.

The main-line MEC continued to grow phenomenally in size and wealth, reaching ten million by 1860. The 1853 preface to *Family and Social Melodies* noted that 'well-instructed, powerful choirs' were in place in the churches in and around New York but that congregational singing was failing. The same was true of urban churches in the South and West, but in rural communities fuging-tunes (despite the official ban) and folk hymns were used in worship, sung from shape-note books. A new official *Hymnal of the Methodist Episcopal Church* (1878), with tunes in four-part harmony, was produced under the direction of the General Conference. Its preface said that it was intended 'for all classes, from the elite of metropolitan society, to the emancipates of the rice swamps and cotton plantations', but in fact folk and gospel hymns were thinly represented. The MEC, South, followed suit in 1889. By the end of the century a solid, rich, thoroughly 'Victorian' sound of four-part harmony with organ or harmonium prevailed in middle-class Wesleyan circles, one that is most fully represented in *The Methodist Hymnal* of 1905, prepared jointly by the Northern and Southern conferences.

Methodist church music

3. Calvinistic Methodism.

At an early stage in its history Methodism was split in half on a purely theological issue. Wesley, with his high-church background, held to the Arminian view that Christ died for all believers and that it was open to anyone to accept Christ's offering of forgiveness and then, certain of ultimate salvation, to strive for perfection on earth. But Whitefield took the Calvinist position of predestined salvation for the elect only, despite its seeming inconsistency with the notion of conversion and revival.

Many Calvinistic Methodists, such as Augustus Toplady and John Newton (both distinguished hymn writers), remained in the Church of England as leaders of its Evangelical wing. Whitefield's Tabernacle in London had its own collection, *Hymns for Social Worship* (1753), and tunebook, *The Divine Musical Miscellany* (1754), and the tunebooks of Thomas Knibb were also designed for the use of this sect. Wesley's hymns were often emended to reflect Calvinistic theology.

Whitefield gained a powerful patron in Selina, Countess of Huntingdon, who as a peer's wife was entitled to maintain nominally 'private' chapels. But she seceded officially from the Church in 1781 and formed the Countess of Huntingdon's Connexion. Perhaps because of its upper-class converts, this group had greater musical influence than its numbers might have warranted; three books of hymn tunes by Benjamin Milgrove (1768, 1771, 1781), composed for the Countess's chapel in Bath, were very widely adopted, as was that of Thomas Haweis (*c*1791), one of Lady Huntingdon's chaplains.

The Lock Hospital, London, was a centre for Calvinistic Methodism, and its chaplain, Martin Madan, compiled for its use both a hymnbook and a tunebook which were widely influential. He commissioned leading musicians such as Felice Giardini, Charles Burney and Samuel Arnold to

provide tunes, and wrote some highly successful ones himself. The tunebook, *A Collection of Psalm and Hymn Tunes … to be had at the Lock Hospital* (generally known as 'The Lock Hospital Collection'), came out in numbers between 1762 and 1792. It introduced a new style of church music based on the elegant, treble-led *galant* idiom of contemporary *opera seria*; and yet there is evidence that in the Lock chapel, at least, congregations were able to master these ornate tunes (see Temperley, 1993). The Surrey Chapel, London, where Rowland Hill was minister and Benjamin Jacobs organist, was another important musical centre. Later, in 1847, James Sherman described 'the union of nearly three thousand voices rapturously and harmoniously singing the praise of their Saviour and God' at the Surrey Chapel, in chants and set pieces as well as hymn tunes.

There was bitter strife between Wesleyan and Calvinist leaders in the later 18th century, conducted in pamphlets and in the journals of the two sects (*The Arminian Magazine* and *The Gospel Magazine* respectively). With the decline of predestinarian doctrine, however, the Calvinist branch gradually became a set of licensed, independent dissenting societies hardly distinguishable from Congregationalists. Their liturgy was generally that of the Church of England, or something very close to it, but with greater emphasis on sermons and congregational singing.

Wales was a country which Wesley had tacitly left to the Calvinists to evangelize. Howel Harris (1714–73), backed by Lady Huntingdon, founded a college at Trevecca, and the preachers trained there (in both English and Welsh) were so successful that Calvinistic Methodism soon became the leading denomination. It remains so today, although its name is now the Presbyterian Church of Wales. Because in the 19th century this was the only vital church that embraced the Welsh language, it became the chief repository for the outpouring of hymns and choral singing for which the Welsh are famous. In contrast to an austere, puritanical way of life, a bare style of church architecture and an uncompromising form of service, the Welsh Calvinistic Methodists seem to have released their emotions only in hymn singing. Whole congregations often sang in four parts unaccompanied, with the help of tonic sol-fa notation and frequent musical meetings and festivals. William Williams (1717–91) and Ann Griffiths (1776–1805) were the best known of a long series of Welsh hymn writers whose verses in translated form have since spread over much of English-speaking Christianity. Welsh folksongs were often adapted as hymn tunes in the earlier days, and this is the probable origin of the splendid anapaestic tune 'St Denio'. The great period for composed Welsh hymn tunes was the 19th century, which yielded such longtime favourites as Edward Jones's 'Gwalchmai', Joseph Parry's 'Aberystwyth' and Thomas John Williams's 'Ton-y-Botel'.

Methodist church music

4. The 'Old Methodist' hymn tune.

A very characteristic type of tune was cultivated in British Methodism between about 1780 and 1850. Percy Scholes (1955) gave a description of it, while rightly pointing out that it was not an exclusively Methodist product. Maurice Frost (1957) even denied that there was any such thing as a Methodist hymn tune. The truth is that the type originated in Methodist

circles and spread to other Dissenting groups, but was generally avoided in the Church of England.

It seems to have come into being as a result of the particular conditions under which Methodism arose. There was the influence of mid-18th-century secular music, through theatre musicians such as Lampe and Giardini, which catered to Lady Huntingdon's aristocratic converts and the patrons of the Lock Hospital. There were Wesley's own, very decided opinions, more particularly his desire for lively singing by all, including women, and his hostility to counterpoint and the vain repetition of single words. There was the need to appeal to the masses without departing from Wesley's canons of good taste. And there was the idiom of the texts, with their unusual metres and sometimes almost amorous appeals to personal emotion.

The typical tune that emerged was melodious, even pretty, and in the major mode. It often had a second, equally tuneful subordinate part, moving mostly in parallel 3rds or 6ths, either of similar compass or in a treble-tenor relationship; the bass was inclined to be static. In other words, the texture was that of the 'galant' or early classic style, and for the most part the compositional rules of that style were well observed; but it long outlived the departure of *galanterie* in secular music. The melody was often ornate, with two or three notes to many of the syllables, and could easily take ornaments such as the turn, appoggiatura or trill. Uneven syllable lengths were normal, whether in triple time or by unequal division of common-time bars. Dynamic contrasts between phrases were sometimes a feature, probably implying sections for women alone (and so marked in W.E. Miller's *David's Harp … Adapted to Mr Wesley's Selection of Hymns*, London, *c*1803). Usually there would be repetition of some lines of the text, delaying or reconfirming a cadence or half-cadence. Sometimes fuging entries crept in, despite Wesley. But the most typical feature of all was the final cadence, of a very definite, foursquare kind, consisting of three chords: tonic 6-4, dominant 7th, tonic.

Prototypes can be found in the collections of Butts and Knibb and in the Lock Hospital Collection. Madan was perhaps the originator of the type: his most durable composition, 'Helmsley', and the tune he most successfully popularized, 'Hotham', both exemplify most of the characteristics listed above. But the heyday of the 'Old Methodist' tune came later. It was developed by composers such as James Leach, John Beaumont and Samuel Stanley around the turn of the century. The tune in ex.1, though composed by a Baptist, Gabriel Davis of Portsea, and published by him about 1802, was quickly adopted in Methodist sources such as William Green's *Companion to the Countess of Huntingdon's Hymns* (London, *c*1808), from which this two-voice version is taken; and it was still in the *Methodist Hymn Book* of 1933. (For a later example – Richard Boggett's 'Eccles', *c*1840 – see Rainbow, 1981, p.163.) A more widely familiar specimen is 'Antioch', generally sung to the Christmas carol 'Joy to the world': it is regarded as American and is often ascribed to Lowell Mason, but it actually originated in an English Methodist source of the early 1830s (see Wilson, 1986).

Methodist church music

5. Popular revivalism.

Mass religious meetings in the open air often allowed for a free expression of spiritual feelings that was hardly possible in a church or meeting-house under the direct control of a minister. Wesley strove to limit such undisciplined outpourings, but in the frontier lands of North America they had begun to flourish long before Methodism was formally organized. Whitefield began outdoor preaching in Georgia in the 1730s. Jonathan Edwards's 'Great Awakening' in New England in the 1740s and 50s, and Henry Alline's revival movement in Nova Scotia after 1776, drew mainly on Congregationalists and Presbyterians.

The 'Second Great Awakening' (1800 onwards), though started by a Presbyterian, was soon dominated by Methodists, because they alone had a well-developed frontier network. Families would travel by waggon over large distances to an agreed meeting place, usually a rectangular field or clearing of several acres, where they would lodge in tents for a weekend or even a whole week. For many living in remote settlements these 'camp meetings' were their sole experience of religion in a large public setting. In the space surrounded by the tents and waggons, several meetings might be carried on simultaneously, with preaching, discourse and singing. At night, singing and extempore prayer continued by candlelight. Emotion was unrestrained at these meetings, while the intellectual message of Methodism was diluted or stripped away, giving place to simple-minded, subjective texts sung to catchy tunes with strong rhythms. The MEC Conference disapproved of camp meetings and was suspicious of the violent physical tremblings and convulsions that were almost a conventional part of the scene. Some of the splits in the Methodist movement were brought on by these issues.

As most participants had no books, the singing depended at first on Lining out by the preachers, but a natural development was the 'spiritual song'. A succession of verses was improvised by a preacher or other leader and the congregation responded by repeating each line, echoing the last few words, responding in a predictable way or singing a repeated refrain such as 'Glory hallelujah'. As there was no possibility of musical instruction, leadership or accompaniment, the tunes had to be either well known (as with 'folk hymns') or very easily learned (as with 'spirituals'). There was little reason to write down, still less to print, these orally transmitted songs, until they began to be adopted in more settled worship situations or in singing schools.

The folk hymn, as Tallmadge pointed out, is more properly a 'hymn set to a folk tune'. The text was often by Charles Wesley (*Jesu, lover of my soul*), Toplady (*Rock of ages*), Newton (*Amazing grace*) or another classic Methodist author. But the tune was derived from Anglo-Celtic folksong, often using gapped or modal scales. Many of these have been identified in American published tunebooks, such as Amos Pilsbury's *The United States' Sacred Harmony* (Boston, 1799), Jeremiah Ingalls's *Christian Harmony* (Exeter, NH, 1805), John Wyeth's *Repository of Sacred Music, Part Second* (Harrisburgh, PA, 1813/*R*), Ananias Davisson's *Kentucky Harmony* (Harrisonburg, VA, 1816), Allen D. Carden's *Missouri Harmony* (St Louis, 1820), William Walker's *The Southern Harmony* (Philadelphia, 1835), and the many shape-note books that followed in southern and western states.

An extraordinary style of harmony was evolved for these tunes, based on 4ths and 5ths more than 3rds, with much incidental dissonance and parallelism, preserving the modal flat 7th at cadences, and ending on bare 5ths rather than full triads. One of the most famous of these tunes, 'Idumea', was probably adapted by Davisson from a folksong. The version of the tune given in ex.2 follows his corrections to the subordinate parts made for the 2nd edition of *Kentucky Harmony* (1817). The tune is carried in the tenor, which may have been doubled at the upper octave by women's voices. Some tunes were newly composed in a similar style, notably by the Methodist minister Elkanah Kelsay Dare (1782–1826), who contributed nine to Wyeth's book. Of course, the folk hymn was never an exclusively Methodist phenomenon, but it exemplifies the Methodists' unabashed adoption of secular songs.

The other type of revival hymn was the spiritual song or, simply, spiritual. Instead of relying on previous knowledge of the tune, it traded on easy accessibility of both text and music. The text was deliberately popular in diction, avoided complexity of thought or the type of self-questioning severity that the Wesleys had stressed, and appealed directly to feeling. Its message of hope in the future life as consolation for present misery was to become quite general to Methodism in the 19th century. Some spirituals made use of call-and-reponse structures, and also of refrains, which were often transferred from one hymn to another. Texts of this type are already found in *A Pocket Hymn Book* (1781). Stith Mead, a MEC preacher in Virginia, printed *Shout old Satan's kingdom down* in *A General Selection of the Newest and Most Admired Hymns and Spiritual Songs Now in Use* (Richmond, VA, 1807). It begins thus:

> This day my soul has caught on fire, Hallelujah!
> I feel that Heaven is coming nigher, O glory Hallelujah!
>
> *Chorus*
> Shout, shout, we're gaining ground, Hallelujah!
> We'll shout old Satan's kingdom down, Hallelujah!

The tunes of spirituals remained unprinted for some time. Some early examples are found in *The Wesleyan Harp* (1834), with rudimentary basses. In the preface the compilers, Abraham D. Merrill and William C. Brown, defended their choice of tunes to please the 'pious heart' rather than the 'scientific ear'. Other tunes appear in Moses L. Scudder's *The Wesleyan Psalmist* (1842), which is mostly monophonic. Some were gathered retrospectively in Marshall W. Taylor's *Collection of Revival Hymns and Plantation Melodies* (1883). Harmonization of spirituals in simple, 'correct' block chords was a comparatively late development, a

result of their gradual adoption in Sunday schools and then in the regular worship of urban churches. Tunes of this kind are found in Isaac B. Woodbury's *The Lute of Zion … Designed for the Use of the Methodist Episcopal Church* (New York, 1853). They were an ancestor of both Gospel music and the late-19th-century Spiritual. They were certainly cultivated in both white and black Methodist churches, although often opposed by the authorities, including the African MEC. They may have appealed to blacks, in part, because of chance similarities to African music. Certainly, the negro spiritual added lively rhythms and a style of vocalization that were uniquely African-American.

In England the first camp meeting was led by the American evangelist Lorenzo Dow at Mow Cop, Staffordshire, in 1807. It precipitated the formation of the Primitive Methodist Connexion in 1810. This organization was closely linked to radical politics and in the course of the 19th century won a large following among the urban working classes. Primitive Methodists were nicknamed 'Ranters'. The term was probably due in part to the harsh mode of vocal production used in their singing; this can also be heard in present-day Sacred Harp singing in the southern USA. The Ranters carried the Methodist practice of religious parody to its extreme, picking up drinking-songs and lewd ballads and adapting them as hymns. Many joined them initially because they were attracted by the lively singing and wanted to participate. A Manchester Primitive Methodist recalled that at camp meetings in about 1820 'people, chiefly young ones, used to run up to hear us, thinking we were singing a favourite song. But they were disappointed therein; nevertheless, they were arrested and often charmed by the hymn, which at times went with power to their hearts' (Kendall, *c*1906, ii, 33). Hymn singing overflowed from chapel and camp meeting into everyday working life.

> From the powerloom days onward, we hear a great deal about singing in the factories, with the women in particular lifting their voices above the clatter of the looms in exuberant Methodist hymns such as Perronet's 'All hail the power', to the handsome hexatonic tune called 'Diadem' in the hymnbooks, though country people know it better as 'The ploughman's dream'. (Lloyd, 1967, p.327)

In the United States, revivalism gained middle-class support after 1850 with the setting up of permanent Methodist camp-meeting sites such as Ocean Grove, New Jersey, and Round Lake, New York, and the introduction of revival services in local churches and Sunday schools. Simple texts and music characterized the Sunday-school songs of Isaac Woodbury, William Bradbury, George F. Root and Phebe Palmer Knapp, and it was from such sources that gospel songs arose. Both Ira D. Sankey and Fanny Crosby were Methodists, but the Moody-Sankey revival movement which swept both Britain and America in the 1870s was not embraced by the established Methodist churches in either country. Instead, it relied on a broader, interdenominational appeal. So do most of the revivals of more recent times, such as those of Billy Graham and the 'televangelists'. As often as not, modern revivals have taken place in large public halls or stadiums rather than open spaces. The resulting acoustical change has facilitated the coordinated mass singing of hymns by thousands, with

accompaniment by organ or brass band, while loudspeakers have enabled a leading singer to dominate the crowd.

Methodist church music

6. The 20th century.

British and American Methodists continued to follow parallel though independent courses during the 20th century. In Britain the Wesleyans were reunited in 1932 with the United Methodists (formed by an earlier union of 1907 between the New Connexion, the United Methodist Free Churches and the Bible Christians) and the Primitive Methodists. In the USA the MEC, the MEC South, and the Methodist Protestant Church reunited in 1939 as The Methodist Church, which in 1968 was joined by two Evangelical churches of German background to become the United Methodist Church. In Australia, Canada and other predominantly Anglo-Saxon countries, similar reunions have taken place, and in all there has been a steady progression in the direction of social reform and ecumenical experiment. In Canada the Methodists joined with Presbyterians and Congregationalists in 1925 to form the United Church of Canada, established by Act of Parliament; in Australia, the same combination (delayed by several decades of Presbyterian opposition) formed the Uniting Church in Australia in 1977.

However, formal reunion has not brought an end to the wide divergence of tastes and traditions in Methodist worship music. The rich heritage of four-part choir singing in 'mainstream' churches reached its apogee before World War I and continued to flourish for several more decades; there was an increase in liturgical forms, including Anglican-style chanting, anthems and responses, and a revival of emphasis on the sacrament of Communion, which was made the main Sunday service by the British Conference in 1975. The Methodist Church Music Society was formed in 1936; the *Choir and Musical Journal* was published from 1910 to 1964. In the USA the National Fellowship of Methodist Musicians (later the Fellowship of United Methodist Musicians) was founded in 1956 and published *Music Ministry* (1959–75). Many American city churches continue to practice elaborate choral music with organ accompaniment, often supported by a professional music staff including a 'music minister'. Several seminaries run courses in music, and in 1959 the Perkins School of Theology at Southern Methodist University, Dallas, introduced a master's degree in sacred music. In Britain there has been a relative decline in choir music, but the organ has remained the preferred accompanying instrument and was still found in 95% of British Methodist churches in a 1996 survey, although only 50% of these were pipe organs.

At the same time, many Methodist churches (and new, offshoot denominations) have been receptive to gospel songs and to the continuing influence of various forms of popular music. The charismatic movement has made considerable impact, often replacing hymns with 'songs', organs with bands, and hymnbooks with projection screens. This is especially the case in African-American Methodism, where bands based on the electric guitar, supported in some cases by piano, string bass, or wind instruments, accompany a freewheeling and relaxed type of singing by large choirs led by soloists with microphones. Swaying, clapping and other body

movements play a part in this music, and in some churches dancing is also encouraged.

A few gospel songs were included in the 1935 edition of *The Methodist Hymnal* (USA), but it was the 1964 edition that first made a serious attempt to reflect the musical pluralism of the Church by including negro spirituals, folk hymns and gospel hymns, while at the same time broadening the 'classical' repertory with hymns from German, French, Latin and Greek sources, and even plainchant. The effort was further extended in the 1989 *United Methodist Hymnal* edited by Carlton Young, which also reflects the desire to recover the practice of psalm singing, both in prose and metre. At the same time there have been many unofficial hymnals representing divergent cultures, such as *Songs of Zion* (1981), devoted to the black American religious tradition.

In Britain the relatively conventional 1933 *Methodist Hymn Book* was supplemented by *Hymns and Songs* (1969), containing some popular hymnody, and by the ecumenical *Partners in Praise* (1979). The later official book, *Hymns and Songs* (1983), is more restrained than its American counterpart in the effort towards catholicity of taste; it is supplemented in the majority of churches by *Mission Praise* or one of several other collections giving space to popular or 'happy-clappy' materials. The *Methodist Service Book* provides orders of service with music, borrowing freely from the traditions of other denominations but including the Covenant Service, the only one that is still distinctive and unique to Methodism.

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7. Missions and world Methodism.

The Methodists were a missionary body from the start. In 1786 Thomas Coke preached to 1000 negroes in Antigua and was appointed by the British Conference as their 'agent' in the West Indies and later as General Superintendent of Foreign Missions. From the first the missionaries opposed slavery, arousing the bitter resentment of the Dutch and British traders in the West Indies; emancipation in 1834 brought negroes in their thousands to Methodist services.

In 1813 the Wesleyan Methodist Missionary Society was set up and began activities in Ceylon, Java, the Cape of Good Hope, Sierra Leone and Canada. More than Anglican missionaries, the Methodists concentrated their efforts on the indigenous peoples; white settlers were drawn in only incidentally. By 1881 they were so well established in South Africa that a separate Conference was set up there: and by 1946 there were over a million non-white Methodists in the Union of South Africa. Methodists were active all over Africa, although their work formed only a part of the immense Christian effort in that continent throughout the 19th and early 20th centuries. In Asia they were, naturally, much less successful in the face of the ancient, developed religions of the region. In the Indian subcontinent the Methodists formed unions with other Protestant churches to form the Church of South India (1947) and similarly united churches in North India and Ceylon.

American Methodists have also undertaken worldwide missions, concentrating their efforts more especially among Amerindians and in Latin America: the MEC Missionary Society was set up in 1819. American Methodist missions have been extensive in East Asia, with a particularly notable thrust in China, and also in Continental Europe, where there are vigorous minority churches in Germany, Switzerland and the Scandinavian countries. The (American) African MEC established an effective mission for black South Africans, which by 1950 had spread to many other anglophone African countries. Autonomous Methodist churches have been established in most countries around the world.

Everywhere, participatory singing has been one of the chief attractions of Methodism. How far the English and American tunes have been modified or replaced to reflect indigenous culture has varied greatly from region to region. In continental Europe each country's traditional hymn tunes have been increasingly substituted for those of Anglo-Saxon origin. Amerindians have been encouraged to use their own music: as early as 1845 Thomas Connuck, a Narragansett Indian, collaborated with Thomas Hastings in compiling *Indian Melodies*, a set of Methodist hymns with Amerindian tunes.

But Latin American and Asian Methodist churches have continued to use predominantly 'Western' music for their singing – American gospel hymns or more classical styles, according to the social level of the congregations. In Korea, for instance, where there is a very large Methodist community, there have been some experimental Christian adaptations of the traditional *p'ansori* (a form of sung and spoken drama accompanied by a drum), but Western music remains overwhelmingly the norm. In Mexico, where the MEC began operations in 1873, several hymnals in Spanish had been published before 1900: by 1962 there were 33,000 Methodists, and there are many more today. The Mexican Conference's *Himnario especial* (1956) had about 270 hymns with harmonized tunes. The majority were gospel songs; a few were based on popular 'Spanish songs', and some newly composed ones in a similar style, notably by Vicente Mendoza, pastor of the Iglesia Metodista de la Trinidad, Mexico City. Nevertheless, the two favourite hymns were *Santo, santo, santo, Señor omnipotente* ('Holy, holy, holy', with Dykes's 'Nicaea') and *Firmes y adelante* ('Onward, Christian soldiers', with Sullivan's 'St Gertrude'). Popular *coritos* and *estrebillos* with religious texts were used for youth meetings, but the marachi-type bands used by Pentecostals were strictly excluded by the Methodists.

Undoubtedly, Africa is the region in which indigenization has gone farthest and deepest. The British Methodist missionaries, by comparison with Anglicans, were less closely associated with the colonial establishment and were historically identified with the poor and oppressed. For these reasons they were more readily accepted by indigenous peoples and, in turn, paid greater respect to their culture. For instance, in Ghana, where the first Methodist church was formed in 1835, a new type of music called the Fante Lyric developed in the later 19th century; it was unique at the time in drawing entirely on native musical resources. The Fante songs used translated biblical texts but in a verse-chorus pattern based on Asafo. Methodist missionaries wisely allowed them to flourish alongside Western hymns, and 15 of them were printed (Debrunner, 1967; for an example see

Warnock, 1983, pp.137–9). Since the songs were improvised, the missionaries took steps to see that the soloists were familiar with Christian doctrine and scripture. This was 'the first mass movement towards an Africanized hymnody' (Warnock) and has continued to the present.

Another reason for the success of Methodist missions in Africa was their use of simple gospel hymns, which also had a call-and-response or verse-chorus pattern that made them easily imitable by African converts. The brass and percussion bands they used to accompany the music also proved an attraction. Instead of staff notation British Methodist leaders used Tonic Sol-fa, which was a much easier medium for training African musicians who, in turn, would teach the music orally to a choir or congregation. They were often the pioneers in the general movement towards indigenization of Christian music that has accompanied the independence of former African colonies since 1957 (*see* Anglican and Episcopalian church music, §11).

Robert Kauffman, a missionary of the United Methodist Church (USA), founded the All Africa Church Music Association in 1961 and has been a leader in stimulating church music with an African identity. This includes the 'composition' of new music, often in fact growing out of improvised group experiences. Some African music originates in English hymns, but these have been so altered and elaborated by Africans that the result sounds almost purely African in style. In other cases, African secular songs were either adapted to Christian texts or used as a model for new songs in similar style (Axelsson, 1974, p.99).

After World War II efforts were made to bring together the leaders of Methodism from around the world. A World Methodist Council, founded at Oxford in 1951 and meeting every few years since then, has been politically fruitful. In 1993 a General Board of Global Ministries was formed 'to gather, receive, and share' music from all cultures, and has produced *Global Praise 1* (New York, 1997). However, as each country's Methodists adopt local forms, musical disparity must inevitably increase. Little now remains of the music that Wesley personally admired and promoted. But his exhortations to sing all together 'lustily' and 'spiritually' are still the backbone of Methodist music throughout the world.

Methodist church music

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Meţianu, Lucian

(*b* Cluj, 3 June 1937). Romanian composer, active in Switzerland. He cut short his studies in electronics at the Polytechnic Institute in Bucharest (1954–7) to attend the Bucharest Academy (1957–63), where his composition teachers included Mendelsohn and Olah. Meţianu received an

award to study electronic music with Eimert at the Hochschule für Musik in Cologne. Becoming musical secretary of the Ploieşti Philharmonica, he began to compose for films and animations. After settling in Switzerland he gained posts teaching electronic music at Lausanne Conservatory and composition at the Ribaupierre Institute in Lausanne. Applying a rigorous control to his highly expressive music, Meţianu introduces an unpredictability through his exploration of textural and spacial elements. Mathematical operations play their part in his extremely precise positioning. Further details are given in F. Popovici: 'Lucian Meţianu: portrait', *Muzica*, xxxii/7 (1982), 39–48 [in Fr.].

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OCTAVIAN COSMA

Metohija.

See under Yugoslavia.

Métoyen, Jean-Baptiste(-Jacques)

(*b* Paris, 28 July 1733; *d* Paris, 14 Aug 1822). French composer, bassoonist and serpent player. According to A. de La Fage he was also 'graveur de lettres et d'ornements'. He played the bassoon at the Chapelle Royale from 1760 to 1792, and was also 'secrétaire des atours' to Madame Sophie for seven years. After the Revolution, he became treasurer in the administration of the Institution Quinze-Vingt. This carried a pension which enabled him to retire, in 1811, to the Institution de Sainte-Perrine, rue de Chaillot, in Paris. With the Restoration he was made honorary music librarian to Louis XVIII, an office granted by the Duke of Rohan.

In 1773 he painted two watercolour plans illustrating the layout of the king's music in the grand theatre and in the gallery of the chapel at Versailles. His compositions, mainly religious, were mostly written between 1802 and 1819 for Notre Dame, St Eustache, St Denis and St Merri in Paris. According to A. de La Fage his *Recueil de chants d'église* was the first

published collection of harmonized plainsong. His manuscript tutor for the serpent, written for a Notre Dame chorister, was bought by the Conservatoire, but was not published. Among his manuscripts Métoyen left a text, signed with the pseudonym Mélophile, entitled *Parallèle entre la peinture et la musique*, in which he criticized the fact that Paris had no concert organization dedicated to religious music, and proposed the institution of concerts along the lines of the old Concert Spirituel.

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HERVÉ AUDÉON

Métra, (Jules Louis) Olivier

(*b* Reims, 2 June 1830; *d* Paris, 22 Oct 1889). French composer. He was the son of an actor and appeared in his father's touring company as a child. At the age of 11 he joined the company of the Théâtre Comte in Paris, where he received his initial musical training from Edmond Roche. He played the violin, the cello and the double bass in various theatre orchestras. In January 1849 he entered Elwart's harmony class at the Conservatoire (gaining first prize in harmony in 1854) and also attended the composition classes of Ambroise Thomas. He became conductor at the Théâtre Beaumarchais and at various dance halls and music halls, including the Athénée Musical and the Elysée-Montmartre. His waltzes, quadrilles, polkas and other dance music enjoyed considerable vogue and established him in the line of leading French dance composers represented by Musard, Isaac Strauss and, later, Waldteufel. From 1871 he conducted

the masked balls at the Opéra-Comique, in 1874 and 1876 the balls at the Théâtre de la Monnaie in Brussels, and then those at the Paris Opéra, where his Japanese ballet *Yedda* was given in 1879. From 1872 to 1877 he was conductor at the Folies-Bergère, for which he composed a number of operettas and ballets. One of these ballets, *Les volontaires*, contains the *Marche des volontaires*, which became one of his most popular compositions. During the last years of his life he worked little, but was always ready to perform for charity. His last work was an operetta, *Le mariage avant la lettre*, for the Bouffes-Parisiens (1888). He and his most celebrated waltz, *Les roses*, are featured in Hahn's operetta *Ciboulette*.

WORKS

(selective list)

stage

first performed at the Folies-Bergère unless otherwise stated

Operettas (published in Paris at time of first performance, mostly pf/vs, unless otherwise stated): Le valet de chambre de Madame (1, Liorat), Nov 1872; Un soir d'orage (1, J. de Marthold), 21 April 1874; La fée aux perles (D'Ennery and Burani), Bouffes-Parisiens, 1880 (?unpubd); Le mariage avant la lettre (3, A. Jaime and G. Duval), Bouffes-Parisiens, 5 Dec 1888

Ballets and divertissements: Robinson Crusoe (ballet-pantomime, 1), Folies Nouvelles, 1857; Le baptême des tropiques (1), 1873; Champagne, 1873; Clown (ballet-divertissement, 1), 1873; Les femmes du feu (1), 1874; Les faunes (1), 1876; Les fiancés du Béarn (1), 1876; La noce bohème (1), 1876; Possada (1), 1876; Les Almés (1), Cirque d'été, 1877; Aux porcherons (1), 1877; Échec et mat (1), 1877; Fouchtra (1), 1877; Une nuit venetienne (1), 1877; Yedda (légende japonaise, 3, P. Gille, A. Mortier, L. Mérante), Opéra, 17 Jan 1879; Les volontaires [incl. Marche des volontaires]

dance music

Many waltzes, orch 1856–89, incl. Ésperance; Les faunes; Gambrinus; L'orient; Les roses; La sérénade, valse espagnole; Le tour du monde; La vague; over 100 others, many on themes from contemporary stage works by composers incl. Audran, Lecocq, Offenbach, Planquette and Saint-Saëns

Several hundred polkas, galops, quadrilles and mazurkas, often on themes from contemporary stage works by composers incl. Audran, Lecocq, Offenbach, Planquette and Serpette

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ANDREW LAMB

Metre.

(1) A synonym for Time signature as in '6/8 metre'.

(2) More generally, the temporal hierarchy of subdivisions, beats and bars that is maintained by performers and inferred by listeners which functions as a dynamic temporal framework for the production and comprehension of musical durations. In this sense, metre is more an aspect of the behaviour of performers and listeners than an aspect of the music itself.

Metres may be categorized as duple or triple (according to whether the Beat (i) or Pulse is organized in twos or threes) and as simple or compound (whether those beats are subdivided into duplets or triplets). The four basic metric categories are shown in Table 1.

TABLE 1: Basic metric categories

	binary pattern of beats	ternary pattern of beats
subdivision by twos	simple duple: 2/4, 4/8	simple triple: 3/4, 3/2
subdivision by threes	compound duple: 6/8	compound triple: 9/8

Note that compound metres are 'compounded' as a result of the binary orthography of Western durational notation; in order to use a standard note form for the ternary subdivision, one must use a dotted value for the beats themselves.

The basic metric categories reflect the hierarchic structure of metre, as each defines the organization of three temporal levels – subdivisions, beats and bars. There may also be additional subordinate and super-ordinate levels of metric structure (*see* Rhythm, §I, 4). While the notated time signature usually corresponds to the perceived metre, at times it does not. For example, in the Scherzo of Beethoven's Ninth Symphony the notated measures correspond to beats and subdivisions, but not to the perceived bar; here a simple triple time signature is used as a means of notating an extremely rapid compound duple metre (ex.1).

Metre is usually stable over the course of a piece, but it may change, either explicitly through a change of time signature or other marking (as in the 'ritmo di tre battute' of the aforementioned Scherzo), or through a regular patterning of durations, *sforzandi* and articulations which force a shifted sense of metre contrary to the indicated time signature.

More complex metres are also possible. In the basic metres the articulations on every level are equally spaced, but in both Western and non-Western music one finds metric patterns that involve unequally spaced beats or bars (for examples and discussion of these so-called additive metres *see* Rhythm, §1, 7–8). Conventional metres may also be used as a convenient way of notating complex, irregular rhythms. In these cases, performers may engage in metric counting, but listeners are not able to infer any pattern of beats, bars and so forth, in which case it is doubtful if any metre is truly present.

See also Notation. For bibliography *see* Rhythm.

<div align="right">JUSTIN LONDON</div>

Metrical psalm.

See Psalms, metrical, and Psalm, §IV.

Metronome (i)

(from Gk. *metron*: 'a measure' and *nomos*: 'law'; Fr. *métronome*; Ger. *Metronom*, *Taktmesser*; It. *metronomo*).

An apparatus for establishing musical tempo. More specifically, it is the clockwork-driven double-pendulum device perhaps invented about 1812 by Diederich Nikolaus Winkel but refined and patented by Johann Nepomuk Maelzel in 1815. The name seems to have entered the English and French languages specifically on Maelzel's patents filed in London and Paris; and there is no apparent evidence of its earlier use in any European language.

1. Uses.
2. The 'chronomètre' and other pendulum time-keepers.
3. The metronome and other clockwork devices.
4. Electric and electronic devices.
5. Attitudes to the metronome and to metronome numbers.

<div align="right">DAVID FALLOWS</div>

Metronome (i)

1. Uses.

Traditionally the metronome has had two main purposes, which should be considered quite separately.

(i) To establish an appropriate tempo.

Nearly all the main developments have been driven by the need for composers and editors to fix the tempo they considered appropriate for a particular work (but *see* Tempo and expression marks, §4). This began to seem necessary for the first time in the late 17th century, when the music of different nationalities evolved markedly different styles and performance conventions but was internationally available. Thus Etienne Loulié (1696) justified his *chronomètre* – the earliest calibrated pendulum for music – by stating with heavy sarcasm that it was of no use to those who knew both French and foreign music intimately, to those who considered only music in the style of Lully to be worth performing, or to those who felt that it did not matter at what speed a work was performed; and he asserted that a composer had managed to send works to Italy with considerable success by attaching such arithmetical tempo indications to them. The need was felt even more strongly at the end of the 18th century when music moved away from the Tempo giusto that had hitherto governed most music in any particular tradition. The years around 1700 and shortly after 1800 therefore produced the main advances in the history of musical time-keepers. But it may well be true that the metronome would never have become ubiquitous

without Beethoven's brief flirtation with it, resulting from his relatively short friendship with Maelzel; this is so even though Beethoven's markings for his own works have often been ignored or assumed to be wrong. Many would still subscribe to Rousseau's view (1768) that the best metronome for these purposes is a sufficiently sensitive musician who has studied the music carefully.

(ii) To establish consistency of tempo through a work or an exercise.

On this practice there have been marked trends of approval and disapproval, with many fine teachers asserting that it is antimusical and promotes only wooden performance. The earliest writer to suggest such a device was Thomas Mace (1676), who proposed a bullet 'or any *Round Piece*, or what *weighty thing you please*, to the weight of *half a Pound*, or a *Pound*, (more or less)' suspended from the ceiling. He pointed out that the shorter string will have a quicker motion and that 'therefore a *Long String is Best* to *Practice* with, at *first*'. Mace was particularly concerned with the habit of changing speed as the music became more complex, as in a set of variations, something that can still be heard in the performances of many first-rate musicians. Related to this use is the practice of taking a technically difficult piece, or more particularly an exercise, at various different tempos as regulated by a metronome. Czerny has exercises to be taken at crotchet = 60 and then by gradual increments up to crotchet = 120; and several teachers have advocated practising a work at speeds faster and slower than seem musically correct (and therefore necessarily requiring a metronome to keep them steady) in order to produce more relaxed and controlled playing at a musical tempo. In 1804 J.F. Reichardt observed that even the finest musicians had been unable to play more than a few bars against the clockwork time-keeper devised by J.-A.-C. Charles (see §3); and other writers (among them Mersenne, 1636–7) had similarly implied a preference for flexible tempo.

In the 20th century two further uses have brought with them the need for more sophisticated and adaptable mechanisms.

(iii) Synchronization.

Film composers must almost invariably calculate their music to a fully edited film. Advertising jingles must be judged to a specific 'slot' measured in seconds. In both cases absolute precision is clearly essential, even though the advent of digital recording makes it easy to adjust the length of recorded material. The recording of a commercial lyric in several superimposed layers is often done against a metronomic pulse (normally transferred through earphones) rather than against a recording of the previously recorded track or tracks: obviously, if the first recorded track is in any way metrically irregular the synchronization of further tracks will be extremely difficult. Stockhausen's *Gruppen* (1955–7), for three orchestras, calls for 12 different tempos evenly distributed between crotchet = 60 and crotchet = 120: only three of his 12 tempos appear on the traditional metronome. Examples of this kind of use could be multiplied.

(iv) Comparison of recorded performances.

A precise documentation of tempos can help define the style or characteristics of a particular performer or conductor. This can be hard to exploit with any great rigour, if only because it is rarely possible to define any single movement with a single metronome mark.

(v) As an instrument.

Finally, the metronome considered largely as an objet trouvé (with a heavy inbuilt symbolism) appears as a musical instrument in its own right. Examples include the opening of Ravel's *L'heure espagnole* (1907–9), the third movement ('Cloche-pied au flic') of Villa-Lobos's *Suite sugestiva* (1929) and Ligeti's *Poème symphonique* (1962) for 100 metronomes.

Metronome (i)

2. The 'chronomètre' and other pendulum time-keepers.

At the ends of the long multi-section works in his *Polyhymnia caduceatrix* (1619) and his *Puericinium* (1621) Michael Praetorius gave their length in *tempora*; and in his *Syntagma musicum* (iii, 88) he stated that 160 *tempora* would last a quarter of an hour. This tempo (minim = 42·5) seems improbably slow; but evidently for him and his contemporaries the *tempus* was at least thought not to vary significantly. Similarly Johannes Vetulus de Anagnia 250 years earlier could say that the *brevis* in a trecento *novenaria* lasted 2½ seconds (if Gullo, 1964, has interpreted him correctly, though see Segerman, 1996). So it is perhaps not surprising that Galileo Galilei's investigations into the workings of a pendulum had no immediate impact on music, whereas they were quickly used in medicine for calculating pulse, following a technique attributed to Santorio Santorio (1561–1636). Mersenne (1636–7) gave an elaborate description of the workings of a pendulum, establishing 3½ *pieds* (approximately feet, or *c*1.06 metres) as the length that would beat once a second (*Mouvement des corps*, ii, §§14–16; *De la composition*, v, §11); and he even suggested that a composer wishing to send his music to Constantinople, Persia or China might like to indicate its tempo by means of pendulum lengths (*Des instruments a cordes*, iii, §18). But his scattered and repetitive discussion had no apparent influence in a world that felt little need to communicate music to China; and he implied that the current flexibility of performance tempos would require several different pendulums in the course of a single piece. Mace, though applying the pendulum to music, used it merely to establish stability of tempo (see §1 (b)); the writings of Robert Boyle (1627–91) refer to a 'skilled musician of my acquaintance' doing the same (see Kassler, 1979).

Loulié's famous *chronomètre* was the first device for defining tempo, made necessary simply by the difference between French and Italian music in his time (see fig.1). It was a pendulum mounted on a frame *72 pouces* (approximately inches) high. The frame was calibrated, and a peg on the fixed end of the cord could be plugged in at various points on the frame, thereby adjusting the length of the hanging part of the cord which formed the pendulum. Its main disadvantage was that the calibrations on the frame were in *pouces* without any intrinsic musical significance and were therefore meaningless to anybody who did not possess a *chronomètre* of Loulié's design. There is no further evidence of its use, though it was to be

mentioned and described by many subsequent writers as the first attempt at a musical time-keeper.

Joseph Sauveur (1701) refined Loulié's idea by devising for his *chronomètre* a calibration that made more general sense: the length of each beat was calculated in units of a *tierce* (1/60 of a second). His system of *tierces* became standard in the 18th century, and was first used for printed music by L'Affilard soon afterwards in the fifth edition (1705) of his *Principes* where many songs are given such tempo marks – with the added refinement of signs to indicate how many such beats appear in each bar. (It should be mentioned here that Sauveur's *échomètre* was not a time-keeping device at all but a comparative scale that related Loulié's figures to his own *chronomètre* figures as well as to the vibrations of particular pitches).

If Sauveur had improved the conceptual basis of Loulié's invention, D'Onsembray (1732) improved on it mechanically. By means of a highly sophisticated set of pulleys and a dial, his *métromètre* could measure Sauveur's *tierces* with considerable precision, giving beats from 30 to 68 *tierces* in length, divided into 76 steps each of a half-*tierce*; and a click identified the beginning of each swing. (An example of D'Onsembray's *métromètre* survives in the Conservatoire des Arts et Métiers, Paris, Inv. 1396.)

Further inventions followed, though the exact nature of their novelty is often no longer clear. Fougeau de Moralec attempted to perfect a device that established tempo by means of dripping water (Hellouin, 1900). Godefroi de Viltaneuse produced a *métromètre* in 1779 (mentioned in Grétry, 1797). The composer Jean-Baptiste Davaux devised a *chronomètre* that was manufactured for him by Bréguet (one survives in the Conservatoire des Arts et Métiers, Paris, Inv. 1394); and he included its numbers for his symphonies op.11 of 1784. Almost simultaneously another system was launched, the *plexichronomètre* of Renaudin, which had the blessing of the Ecole Royale de Chant. This (like that of D'Onsembray) included an audible click, and seems from his own description to have worked like a small musical box, its main virtue being its small size (4½ × 3½ × 3½ *pouces*). A vitriolic correspondence on the relative merits of the two new machines followed in the *Journal de France* (ed. in *BrookSF*, i, 502ff). The firm of Renaudin also marketed a simple pendulum at a much lower price (see Jefferson, 1786).

The *rhythmomètre* of Dubos (given in *FétisB* – perhaps following Weber, 1830 – as 'Duclos' and with the date 1782 for 1787) was rejected by the Académie Royale des Sciences on 30 March 1787 (see Cohen, 1981, 70) but presented to the king and queen on 13 January and eagerly accepted by the Ecole Royale de Chant headed by Gossec (see *BrookSF*, i, 314) for its accuracy and flexibility; no details of its construction seem to survive.

A remarkable early survival from England is the 'chronometer' built by the clockmaker William Pridgin in York, some time before 1793 (when he left for Hull) and now in Fairfax House, York (see Martin, 1988). In a wooden box seven inches high and four inches square, there is an elaborate series of gears that function on a clockwork mechanism and produce not only a regular tapping but also a bell for the downbeats. 14 different tempos are

offered, all associated with both a tempo mark and a time-signature engraved on the brass frontplate. Inside the front is a set of printed instructions 'for using the musical time-beater'. This stands right outside the known traditions of such machines both in its use of gears and in its avoidance of any numerical designation for the tempos.

Meanwhile, however, the pendulum was also being used for infinitely simpler devices. William Tans'ur (1746) devoted six pages to the subject, but in terms of specific advice to the musician he found it sufficient to mention that a pendulum 39·2 inches (99·6 cm) long would beat once a second. Similarly Robert Bremner (1756) proposed that a pendulum 8' 8" (2·64 metres) long should be 'hung at the End of all Schools where Church music is taught'. And on a slightly more refined level Henry-Louis Choquel (1759, 2/1762) even applied tempo marks by giving the length of the pendulum needed for each piece, for example (p.176): 'on en aura le mouvement en donnant 18 pouces de longueur au cordon'. (Evidently this was an independent idea, for in the preface to the second edition (1762) he stated, in a different context, that he had only just come across Loulié's *Elements*.)

Gabory (1770) had found a simple pendulum sufficient, and Mason (1801) described one in some detail. Thomas Wright used a highly ingenious system in his keyboard concerto of *c*1795, defining in a preface the length of the pendulum as 'the breadth of [a certain number of] Harpsichord and Piano Forte keys, in preference to inches, the former being always at hand, and the difference in Instruments in this respect, so trifling, as to occasion little or no alteration'. Wright seems also to have marketed a simple pendulum working in this way (*see* Wright, Thomas; see also *Grove3* ('Wright, Thomas'; F. Kidson)). Other such devices in England include James Peck's Pendulum or Pocket Metrometer of *c*1803, as well as Rudolph Ackermann's Regulator (a calibrated cord with a weight) and Balance Regulator (the same on a 28 cm frame) of *c*1812 (see Kassler, 1979).

Indeed even after the invention of Maelzel's metronome had quickly made most other systems obsolete, Gottfried Weber continued to recommend the simplicity of the ordinary hand-held pendulum, with its length as the information that should be carried in musical scores: several works by Spohr survive with such measurements in Rhenish inches. Zmeskall followed this by suggesting that the pendulum be calibrated with Maelzel's numbers. It is difficult to say how soon his advice was followed; but such devices are available to this day in the form of suitably calibrated tape-measures with the tape-container serving as the weight (see fig.2).

In the later 19th century other gravity metronomes were devised, among them those of Ihlenburg, Chiappani, Mahagoni (according to Barbacci, 1969) and in particular the highly successful device patented by A. Pinfold of Bradford (fig.3), a balanced weight over a horizontal bar: its mechanics owed much to the Maelzel/Winkel invention (see §3), but its devastating simplicity, coupled with its considerable elegance and its silence, ensured wide sales.

Concerning the more elaborate and sophisticated pendulum devices, various disadvantages seemed important in the years around 1800. First,

their size, that of Thiémé (1801) being some 9' (2·75 metres) tall; second, their silence, since it was difficult to perceive the precise moment of change by eye (and several later developments boasted their audibility as an advantage); and third, the lack of a calibration that made musical sense. All these disadvantages were rectified in one or other of the 18th-century inventions: Renaudin's was small, as were several of the simple pendulums; D'Onsembray and Renaudin had audible clicks; and Thiémé even mentioned calculations of tempo in beats per minute (as did Thomas Jefferson, 1786), though his actual machine evidently used Sauveur's system of *tierces*. But Guthmann (1806–7) defined all these ideals as being necessary for his 'New time machine which, however, is yet to be invented'. And it seems that one of the major factors in Maelzel's success was his system of counting tempo in terms of beats per minute.

Metronome (i)

3. The metronome and other clockwork devices.

Zacconi (1592, f.20*v*) had associated the movements of a clock with musical movement, though purely as a way of illustrating how various note values move at their own speeds (just as do the differently sized wheels in a clock). But mechanical clocks had been common in Europe from the 13th century, with their invention reputedly going back to the 10th century. Apparently the first writer to suggest setting tempos in terms of a clock was William Turner (1724), who described the speed of crotchets in reversed ¢ mensuration as 'counted as fast as the regular Motions of a *Watch*'. Similarly Robert Bremner in the second (1763) edition of his *Rudiments* lamented that his earlier (1756) suggestion of a ubiquitous pendulum (see §2) had not been well received, so he now proposed the use of a clock 'and count the *seconds*, or motions of the pendulum in fours'. Tans'ur (1746) seems to be suggesting the same device.

The theory that Christoph Semmler of Halle (1669–1740) invented a metronome in the 1720s seems to derive only from a statement in Kandler (1817) in an article that is otherwise largely taken straight from Maelzel's publicity leaflet. As already mentioned, Renaudin's *plexichronomètre* of 1784 apparently worked like a musical box. In 1786 the French physician Jacques-Alexandre-César Charles devised a clockwork *chronomètre musical* some two metres high (Conservatoire des Arts et Métiers, Paris, Inv. 1435) and he apparently continued to modify it until 1802 when it was seen in action by J.F. Reichardt (1804). In 1798 Anthony George Eckhardt patented in London a clockwork time-keeper calibrated in 'moments' (ten per second) in degrees from five to 100 moments: a barrel drove three interlocking toothed wheels that operated hammers to beat at the required interval of moments. There is no trace of this actually having been manufactured. In 1800 G.E. Stöckel invited subscriptions for his 'Chronometer', built like a large wall-clock with a 2' (61 cm) pendulum and clearly audible hammers and bells. In spite of written support from J.F. Reichardt, Stöckel had little success; at least, in 1803 he advertised a smaller 'improved model', again inviting subscriptions but this time being more cautious about the terms under which he would actually manufacture the *Zeitmesser*. This time too he had a longer list of famous supporters, including Reichardt, Türk and Rochlitz, but there is again no evidence that the device was ever manufactured.

Among several other new machines of those years, most of which are known only from a brief reference or description, are: a time-keeper by John Chancellor (Coggins, *c*1822); a chronometer by Henry Smart, brother of Sir George Smart (Coggins, illustrated in Harding, 1938, pl.18), built after the manner of a barrel organ and probably deriving from Eckhardt's machine; a machine in the shape of a pocket-watch made by Sparrevogn of Copenhagen (1817); a new pendulum by Despréaux (described by Fétis as representing no advance on Loulié's original invention of 125 years earlier); a machine for beating time by Charles Claggett (*c*1793), the Timonicon (*c*1825) of Mr Galbreath and a 'musical timekeeper' (*c*1829) by J.B. Barnard (all documented in Kassler, 1979); and other devices by Siegmund Neukomm (1815) and perhaps by Charles Neate in London (mentioned in Lichtenthal, 1826, as 'Neath', though this may refer simply to Neate's description of the Wright pendulum).

This quantity of new machines and of literature describing them was to some extent symptomatic of a general feeling that the time was ripe for a machine that would gain universal acceptance. But it also had two direct consequences. It stimulated considerable interest, so that many leading musicians were concerned with the question of precise tempo even if (or perhaps because) they were dissatisfied with the chronometers that were by then available. And it brought with it a substantial body of expertise and experiment. In short it prepared the ground for Maelzel, a man with relatively little technical or scientific knowledge but considerable musical skill, mechanical experience and business sense.

None of the earlier attempts had achieved any wide or lasting success. Maelzel came to the chronometer about 1808, having spent some years making and demonstrating mechanical instruments of various kinds, both musical and non-musical; and he then devoted over 15 years to refining and promoting his device. The result was a metronome of such perfection that modern metronomes (in the strict sense) differ little from his final model.

To judge from descriptions, his prototype (first mentioned in *AMZ*, 1 Dec 1813) was an ungainly pendulum machine somewhat like that of Stöckel; and its only significant characteristic was that it calculated tempo in terms of beats per minute. It had a range from 48 beats per minute to 160. The story of Beethoven's having composed his canon in honour of Maelzel, *Ta ta ta*, in 1813, must now be discarded as a fiction of Schindler's (partly because it includes the word 'Metronom', not otherwise known before 1815; see Howell, 1979), but the *AMZ* report of 1813 states that both Beethoven and Salieri were interested in the new machine. And that is a clue to Maelzel's flair for publicity, one of the qualities without which he would probably have had no more success than the many other makers and inventors mentioned in this article.

On a promotional journey in 1815 Maelzel demonstrated his prototype to Winkel in Amsterdam. Winkel had created something similar, though the small scale of his operation and his general lack of promotion meant that he would never have achieved international success (an example of his 1814 machine is in the Gemeentemuseum, The Hague, with the inscription 'Erfunden von D.N. Winkel in 1814 den 27 November in Amsterdam'; it is

reproduced in Kolneder, 1980, and van Tiggelen, 1997). On the other hand, Winkel had the clue to reducing the size of the machine, namely a double-ended pendulum which effectively quartered the necessary length of the stem. (This in turn probably owed much to the investigations of the English scientist Henry Kater (1777– 1835), who is famous for having brought the understanding of the pendulum to such a point that it could be used to define the exact length of a foot.)

There can be little doubt that Maelzel treated Winkel unscrupulously. According to a later inquiry (reported in de Vos Willems, 1829), Maelzel offered to buy the invention from Winkel. When his offer was refused he simply went to London and Paris, patenting in both cities a new machine – for which he devised the name 'metronome' – incorporating Winkel's crucial insight.

Kolneder (1980) has shown that Maelzel had in fact planned to set up the London factory some years previously, as noted in the *AMZ* article of 1813; and when he met Winkel he was on his way to London with his financial support organized, so Winkel's contribution may have been only a refinement. But Maelzel must nevertheless have worked quickly. The patents were ratified on 1 June 1815 in London and on 14 September 1815 in Paris. By the end of 1816 he had issued a short guide to its use in French (1816); and his letters to Breitkopf & Härtel state that he had also published a *Metronomic Tutor* in English. Further to that, he sent metronomes to 200 composers all over Europe (see Haupt, 1927, p.130, letter of 8 April 1817) – a further example of his commercial initiative. On 18 July 1816 the Leipzig *AMZ* was able to announce that the new metronome was being manufactured in London and in Paris, to regret that Maelzel had not seen fit to entrust his work to German manufacturers, and to state that metronomes from Paris were already on sale at Breitkopf & Härtel's shop.

This new 1815–16 metronome – the one on which all the surviving Beethoven markings were made – was a metal box some 31 cm high; and although the pendulum worked like the later one its calibrations were only from 50 to 160 – in twos from 50 to 60, in threes from 60 to 72, in fours from 72 to 120, in sixes from 120 to 144 and in eights from 144 to 160. (Examples survive in the Gesellschaft der Musikfreunde, Vienna (*see* fig.4); the private collection of Paul Badura-Skoda, Vienna; and at the Brussels Conservatory, Inv. 639). Within a few years several major composers had issued Maelzel Metronome (MM) numbers for works by themselves and others; and even though many composers soon concluded that the supposed accuracy of metronome indications was musically speaking a chimera, Beethoven's acceptance of it was in itself enough to ensure survival for Maelzel's system.

Over the following years Maelzel continued to change and refine his metronomes. Already in 1817 he was making silent gravity-driven metronomes (fig.5) which he abandoned in 1821 as being unpopular. From 1821 he started making all his metronomes in mahogany rather than metal. In 1828 a clock maker in Amiens named Bienaimé-Fournier had evolved a machine (an example is in the Conservatoire des Arts et Métiers, Paris) with three 'improvements' on that of Maelzel: ability to remain regular even

when not on a horizontal surface; the possibility of changing tempo without stopping the machine; and the addition of a device to strike every two, three, four or six beats. Fétis enthusiastically endorsed this as the successor to Maelzel's machine. But Maelzel, with a characteristic sense for the difference between important and unimportant matters, incorporated only the striking device into his subsequent metronomes. At some stage in the 1820s he also reduced the height to 20 cm; and later expanded the calibrations: they now ran from 40 to 208, in twos from 40 to 50 and in eights from 160 to 208, otherwise precisely as on the earlier metronome. These numbers and these limits have become standard for nearly all musical time-measurers since then, to such an extent that a figure such as crotchet = 130 has been described as 'irrational' simply because it does not appear on Maelzel's system.

Since then the clockwork metronome has remained practically unchanged. Slightly smaller models in a plastic case have been developed; but they usually retain many of the original Maelzel features: a double-ended clockwork-driven pendulum; a stem with ridges for positioning the upper weight, which is trapezium-shaped and has a small spring to hold it in position; calibrations written on a scale mounted behind the stem; relatively meaningless tempo-words added to the calibrations; a bell arrangement for downbeats activated by a little slider at the side; and a triangular (or obelisk-like) shape with a cover on the front that must be taken off before the metronome is operated.

Attempted refinements have been few and mostly short-lived. Hellouin (1900) mentioned French patents by Fayermann (1853, no.17880), Lesfauris (1854, no.20531), Janniard (1859, no.43290), Carden (1865, no.69207) and Metzger (1868, no.80809) as well as what may have been the earliest electric device by Gaiffe (1892); there were certainly many more in other countries. In response to Saint-Saëns's complaints that most metronomes were inaccurate Léon Roques devised a *métronome normal* which was cheap, easy to make, silent, and calibrated with 90 gradations from 30 to 236 (Brussels Conservatory, Inv. 1691 and 1697). In 1893 J. Treadway Hanson proposed (but probably did not execute) an extension that could actually beat time. More successful has been the Swiss-made pocket metronome: built like a pocket-watch, it has one hand that swings and clicks at the correct pace and another hand that can be moved through all degrees from 40 to 200.

Metronome (i)

4. Electric and electronic devices.

Such is the range of techniques made available by electronic technology that it may never be possible (or interesting) to detail the various 'metronomes' that have been developed along these lines. The number of new devices far exceeds that known from the years 1780–1830, but few have aroused much interest; and the advent of the synthesizer perhaps made most of them all but obsolete.

For most mid-20th-century teaching purposes an electric box is used with a light on top that flashes the beats but can be supported by an audible click (such as the model by Franz); again the tempo numbers tend to follow Maelzel's last system. More recently smaller versions have been made,

often equipped with an earphone (such as the model by Seiko). More elaborate devices have been made to cope with complex cross-rhythms, 'irrational' tempos and gradual change (see Henck, 1979 and 1980), as demanded by avant-garde scores. There have also been machines that can calculate the tempo of a received signal.

But it may well be true that the metronome still to some extent carries with it the stigma of being meaningless and unmusical in its aims (as in uses (*i*) and (*ii*) outlined in §1 above); and this could hamper the success of new inventions to cope with uses (*iii*) and (*iv*).

Metronome (i)

5. Attitudes to the metronome and to metronome numbers.

For many years it was normal to ignore the metronome marks of 19th-century composers, usually on the basis that many of them could not be made to work and probably reflected inaccurate metronomes. Those attitudes changed considerably in the 1980s when the performance practice movement began to take a greater interest in the music of the 19th century: following original or early metronome markings became one of the most tangible ways of making a performance 'authentic'. Older theories that Schumann's metronome, for example, did not function correctly were shown to be based on flawed reasoning (Kämper, 1964); and more attention was paid to the long-term campaign of Rudolf Kolisch to have Beethoven's metronome markings taken more seriously. It had been shown by physical experimentation (Talbot, 1971) that it is almost impossible for a metronome to change its beat by more than 5% and still function at all. Moreover, the magic of the system of counting beats per minute (a system that took so long to emerge) is that most musicians know roughly what a particular metronome number means without reference to a machine: that should have been almost as easy for Beethoven or Schumann as for any musician today.

But these considerations may not justify a fundamentalist view of metronome numbers. That the surviving numbers could contain misprints in an otherwise rigorously proofread edition seems also not merely possible but probable. No composer (with a few recent exceptions) has used metronome numbers as part of the initial compositional material for a work; they are most often added at the last moment. There has been some discussion (Gleich, 1988, and elsewhere) of the possibility that some composers of the 19th century occasionally read the double-beat of a metronome as reflecting a single beat in the music: while this counter-intuitive notion plausibly explains certain cases, most such cases may be better explained by suggesting a crotchet misprinted as a minim.

Somfai's important analysis (1996) of Bartók's metronome marks and timings throws the focus on various matters that help us to understand many of the more perplexing markings by Bartók and others. First, that Bartók revised his metronome numbers, often substantially, when he changed from the traditional clockwork-driven device to a simple tape-and-pendulum (fig.2): it should perhaps be obvious that it can be very hard to establish a tempo with the Maelzel machine, which must be stopped and adjusted several times before it matches the tempo desired (this despite André Gertler's remark that Bartók had an uncanny sense of 'absolute

tempo'). Second, that Bartók's own recordings are often rather different from any of his markings for a particular piece – and it is a common enough phenomenon that composers are more unpredictable in conducting their own works than those of others (as has been remarked of Mendelssohn and Elgar among others). Third, that Bartók's additional indications of the length of particular sections (given to the nearest second, and usually conflicting with the metronome mark) were simply the report of one performance but given as an indication of matters that were not susceptible to strict metronomization, partly because almost any music needs flexibility of tempo. Fourth, that Bartók routinely added his metronome marks only at the last proof stage of publication, so several of them have misprints, particularly the confusion of a minim for a crotchet.

Since few composers like to play with the metronome ticking alongside, it must be considered inevitable that most metronome numbers are established at the desk, sometimes with results that are wildly faster than would be appropriate with, for example, a full orchestra playing (for further considerations, *see* Tempo and expression marks). This may well explain the divergencies noted by Reidemeister (1997) between metronome markings and performances played or conducted by their composers in the 20th century.

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Metronome (ii).

Swedish-owned record company. It was established in Sweden in 1949 by Lars and Anders Burman and Börje Ekberg and acquired in 1950 by the Danish jazz musician and composer Bent Fabricius-Bjerre (Bent Fabric) (*b* Copenhagen, 7 December 1924), in whose hands it concentrated on jazz (Stan Getz, Kjeld Bonfils, Charles Norman) and classical music (Emil Gilels). The first sound engineer for Metronome's own productions was Peter Willemoes (*b* 1927), who issued many LP and 45 r.p.m. recordings in all categories, including the series Meisterwerke der Musik vor 1750 (ed. Mogens Wøldike), designed to accompany C. Parrish and J.F. Ohl's printed anthology *Masterpieces of Music before 1750* (New York, 1951). After a fire in 1967 the recording studios were not rebuilt, and later the company diversified into films and video. (B. Fabricius-Bjerre: *Klaver med mer*, Copenhagen, 1994)

GEORGE BROCK-NANNESTAD

Metropolitan College of Music.

London conservatory founded in 1889 and amalgamated with the London Academy of Music in 1904. *See* London, §VII, 3.

Metropolitan Opera House.

The most important New York opera house, opened in 1883. A new house opened in Lincoln Center in 1966. *See* New York, §4.

Métru, Nicolas

(*b* Bar-sur-Aube, ?*c*1610; *d* after 1663). French composer, organist, teacher and music publisher. He was living in Paris by 1631, when he was referred to as a 'maître compositeur de musique'. In 1642 he was organist of St Nicolas-des-Champs. He was highly thought of as a teacher: in 1643 Gantez spoke of 'Vincent, Métru and Massé, the three most celebrated teachers in Paris'; he also stated that Métru was *maître de musique* to the Jesuits. A document of 1692 (*Mémoire des compositeurs*), corroborated by La Borde, states that, together with Roberday and Gigault, he was one of Lully's teachers. He also tried his hand at music publishing: on 21 June 1633 he obtained official permission 'to print, sell and distribute, through any printer or bookseller he may choose, every kind of music he has produced or may produce in the future'. To this end he took on a printer from Pierre Ballard, who at the time had a monopoly of music publishing and now used his influence in high places to suppress his rival. On 7 April 1635 Ballard managed to get Métru's privilege withdrawn; however, a judgment of 3 July 1635 obliged him to print all of Métru's works from then on and 'to provide him with 100 copies' of each.

Métru's earliest known music, which appeared in 1628, just after the capture of La Rochelle, was composed to celebrate this event and was sung before Louis XIII. In 1632 he was well enough known for the author of *La Philomèle séraphique* to convert some of his *airs*, together with some by Guédron and other composers, into sacred songs. His two-part fantasies for viols are in a lively, rhythmic chanson style, with a strong sense of key. The third book of *airs* contains works to celebrate the marriage of Louis XIV, which had taken place a few months before the publication. While, in general, the books of *airs* and the mass are notable for their precise word-setting and melodic grace, the works in the third book lack these qualities; the abundance of dotted rhythms and short rhythmic values is suggestive of instrumental music.

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DENISE LAUNAY (with GEORGIE DUROSOIR)

Metrum

(Lat.).

In Latin monophonic psalmody, the principal break, or mediation (median cadence), in a simple psalm tone; *see* Inflection, (1). *See also* Psalm, §II, 7(iii).

Mettenleiter.

German family of church musicians.

(1) Johann Georg Mettenleiter
(2) Dominicus Mettenleiter
(3) Bernhard Mettenleiter

AUGUST SCHARNAGL

Mettenleiter

(1) Johann Georg Mettenleiter

(*b* St Ulrich, Lohntal, Württemberg, 6 April 1812; *d* Regensburg, 6 Oct 1858). Organist and composer. Intended by his father for the teaching profession, he went in 1824 to his uncle, choirmaster in Wallerstein, who instructed him in practical music, among other subjects. In 1837 he was appointed choirmaster of the parish church of Oettingen and two years later choirmaster and organist at Regensburg.

Mettenleiter's most extensive work is the *Enchiridion chorale, sive Selectus locupletissimus cantionum liturgicarum* (Regensburg, 1853; org acc., 1854–69), along with the *Manuale breve cantionum ac precum liturgicarum* (Regensburg, 1852), adapted for student use. At the recommendation of the Regensburg bishop, Riedel, the *Enchiridion* came to be a foundation of the sacred music restoration movement, its harmonic practice becoming a model for Cecilian chant harmonizations. As a conductor, Mettenleiter performed early polyphonic works in services of the Alte Kapelle, carrying out the church music reform plans of Proske. Most of his own compositions, sacred choral works, remain in manuscript (*D-Rp*).

Mettenleiter

(2) Dominicus Mettenleiter

(*b* Thannhausen, 20 May 1822; *d* Regensburg,2 May 1868). Writer on music, brother of (1) Johann Georg Mettenleiter. He was also educated and taught music by his uncle in Wallerstein. In 1835 he went to Regensburg, where in 1846 he was ordained. Four years later he was appointed vicar of the collegiate monastery of the Alte Kapelle. Through his association with Proske, active at the same institution, he acquired a broad musicological knowledge. A member of many learned societies and a contributor to numerous German and foreign music journals, he is perhaps best known for his music histories of Regensburg and the Upper Palatinate.

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Mettenleiter

(3) Bernhard Mettenleiter

(*b* Wallerstein, 25 April 1822; *d* Marktheidenfeld,14 Jan 1901). Teacher, choirmaster and composer, cousin of (1) Johann Georg and (2) Dominicus Mettenleiter. The son of the prince's secretary and choirmaster Johann Michael Mettenleiter in Wallerstein, he took up the post of teacher and choirmaster at Memmingen in 1848 and in 1856 became choirmaster and music teacher at the royal Gymnasium in Kempten. From 1871 to 1894 he was president of the Cecilian society of the Augsburg diocese, and he was a member of the Referentenkollegium of the Allgemeiner Deutscher Cäcilienverein.

Among the earliest and most ardent members of the German Cecilian movement, Mettenleiter was also known as an organist and music pedagogue. His church compositions are distinguished by their aptness to the solemnity of the sacred service; those published include eight masses, a requiem, a *Te Deum*, five Vespers, four *Pange lingua* settings, Marian antiphons and two Good Friday settings. He also wrote *Die Behandlung der Orgel* (Regensburg, 1869, 3/1886) and *Das Harmoniumspiel*, i (Kempten, 1880, 5/1904), ii (1882, 2/1892), iii (1899).

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Metzger, Ambrosius

(*b* Nuremberg, 31 Jan 1573; *d* Nuremberg, 1632). German composer and Meistersinger. His family came from Swabia. He attended the grammar school of St Sebaldus at Nuremberg for five years from 1586. After travels which took him to Regensburg and Linz he completed his education at Steyr and stayed there for a year and a half as a teacher and finally as tutor to an aristocratic Austrian family. After his father's death he returned to Nuremberg and in 1600 went to the university at nearby Altdorf to study theology. In 1604 at the latest he took his master's degree. As there was no position as a priest available to him he obtained a post, which he held until his death, as a teacher at the school of the Egidienkirche, Nuremberg. His only known music from these years is *Venusblümlein: 1. Theil Neuer, lustiger, weltlicher Liedlein* for four voices and *Ander Theil Neuer, lustiger, weltlicher Liedlein* for five voices (Nuremberg, 1611–12); a third part was never printed. This work was probably modelled on Hans Leo Hassler's *Lustgarten neuer teutscher Gesäng* (1601).

An ailment of the eyes, which eventually led to blindness, prevented Metzger from continuing with composition; he devoted himself instead to the art of the Meistersinger. Of his works from his later years only *Der Psalter David, in der gebräuchlichsten Kirchengesänge Melodeyen gebracht, mit hundert neuen Melodeyen geziert* (Nuremberg, 1630) was printed; everything else remained in manuscript. In a manuscript curriculum vitae of 1620 (*D-Nst*), which is a valuable source of information about the later Meistersinger, he prided himself on having composed more than 3000 poems and 340 melodies in less than seven years. In the Nuremberg Stadtbibliothek there is also a paraphrase of Ovid's *Metamorphoses* 'in Meister Tönen' and other Meistergesang poetry by him, together with a careful list of his poetry, including both sacred and secular songs (which he did not, however, compile himself). The phrase 'in Meister Tönen' refers to the melodies that he took over as well as to those of his own composition, which can be ascertained with the help of the psalter of 1630. He certainly appears to be an interesting figure among later Meistersinger.

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WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Metzger, Heinz-Klaus

(*b* Konstanz, 6 Feb 1932). German writer on music and music theorist. He studied at the Staatliche Musikhochschule in Freiburg (1949–52) and then studied composition with Max Deutsch in Paris and musicology in Tübingen (1952–4). He qualified in 1956 at the Akademie für Tonkunst, Darmstadt. He also received a lasting stimulus from the Darmstadt summer courses and, starting with Webern's music, was a champion of serial and electronic music. As a writer on music he has adhered to Hegelian and Marxist philosophy; stylistically he was influenced by Adorno, who was quick to recognize his talents. Together with Rainer Riehn, he has been co-editor of the series Musik-Konzepte since it began in 1978, and he has prepared editions of Adorno's music. His articles deal with 12-note music, Webern, Varèse, Cage, Hans-Joachim Hespos and theoretical, aesthetic and philosophical problems in avant-garde music.

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HANSPETER KRELLMANN/R

Metzger(-Lattermann), Ottilie

(*b* Frankfurt, 15 July 1878; *d* Auschwitz, ?Feb 1943). German contralto. She was a pupil of Selma Nicklass-Kempner in Berlin, and made her début at Halle in 1898. After three years at Cologne she became the leading contralto at the Hamburg Opera, and when Caruso appeared as guest artist she sang with him in *Carmen* and *Aida*. In 1901 she appeared for the first time at Bayreuth, where she was heard last in 1912, her great roles being Erda and Waltraute in *Götterdämmerung*. She also sang at Hamburg in the premières of Siegfried Wagner's *Bruder Lustig* (1905), Leo Blech's *Versiegelt* (1908) and d'Albert's *Izegl* (1909). From 1916 to 1921 she sang with the Dresden Staatsoper. Although her career centred on Germany, she was also heard in Vienna, St Petersburg and New York, where she sang under Blech with the German Opera Company which toured the USA in 1922 and 1923. At Covent Garden she made her début in 1902, singing in *Die Meistersinger*, *Siegfried* and *Tristan*. In 1910 she appeared as Clytemnestra in *Elektra* and later that year as the first London Herodias in *Salome*; she also made a strong impression as Carmen. Following her second marriage, to the bass-baritone Theodor Lattermann, she used the composite name of Metzger-Lattermann and developed a distinguished career as a concert singer, her accompanists including Richard Strauss and Pfitzner. She later taught in Berlin until the Nazis came to power when, as she was Jewish, she took refuge in Brussels, only to be deported to Auschwitz in 1942. Her recordings, made between 1904 and 1910, show a strong, deep tone, ideally suited to Erda's scene in *Siegfried*.

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J.B. STEANE

Metzler.

English firm of instrument dealers and music publishers. The founder was Valentin Metzler, a native of Bingen am Rhein who opened a shop in London for the sale of instruments in 1788. The name Metzler first appears in the London directories in 1812, and about four years later, when the publishing side of the business was apparently started, Metzler was joined

by his son George Richard Metzler (1797–1867) to form the firm Metzler & Son. In 1833, presumably the year of the elder Metzler's death, the firm became G. Metzler & Co.; by 1838 they were dealing in early forms of the reed organ. George Richard Metzler retired in 1866 in favour of his son George Thomas (1835–79), a well-known writer of song lyrics. In 1867 a partnership was established with Frank Chappell, who remained with the company until his death in 1886 and who formed a connection with the firm of Mason & Hamlin of Boston, Massachusetts, through which they effectively introduced the American organ into Britain. Their publishing activities covered all fields; many of the songs of Sullivan and Goring Thomas were published by the firm, and keyboard music was especially prominent in its catalogue. Among its operatic successes were Sullivan's *The Sorcerer* and *HMS Pinafore*, and it held the British rights for Bizet's *Carmen* and French songs and piano music by Gounod, Bizet, Godard and others. The firm became a limited company in 1893, and was taken over by J.B. Cramer in 1931.

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PETER WARD JONES

Metzler Orgelbau.

Swiss firm of organ builders, formerly Metzler & Söhne. It was founded in 1890 in Graubünden by Jakob Metzler. In 1930 his son Oscar moved the company to Dietikon (Zurich). In 1968 the direction was taken over jointly by his sons, Oskar and Hansueli. Since 1990 the company has been managed by a fourth generation of Metzlers: Andreas (planning and voicing) and Matthias (business and technical).

Although always craftsmanlike, the work of the firm was not especially distinctive until the mid-1950s when, on the insistence of the family's younger generation, it became more closely allied with the European organ reform movement. It achieved notable success, with its instruments in Schaffhausen and the Grossmünster, Zürich, built in consultation with the distinguished Danish organ builder and designer Poul-Gerhard Andersen. An enlightened tonal design and 'reformed' voicing techniques joined with the firm's traditional precision of workmanship to produce a general excellence which established it as Switzerland's most important builder. A new organ in 1965 for the Cathedral of St Pierre in Geneva (also with Andersen) reinforced the firm's position of leadership and its international reputation dates from the completion of that instrument. The first Metzler organ in England was installed at Trinity College, Cambridge, in 1975–6 when the firm was building in a severe, neo-classical style more reminiscent of the north German style than is generally typical of Swiss builders, with both stop and key action mechanical (Geneva's St Pierre

organ being the last with electric stop action) and all casework designed on strictly Baroque lines. Unlike most modern builders, the organs are without electric or electronic playing aids, such as combination pistons or crescendo pedal. In the last decades of the 20th century, the firm responded to a perceived renaissance of romantic organ music with greater flexibility, notably in its warmer foundation stops and the inclusion of Swell divisions, widening the organs' range without diminishing their suitability for earlier music. Examples are the instruments at Bremgarten (St Nikolaus, 1988), Salzburg (Cathedral, 1988, Franciscan church, 1989), and Basle (St Clara, 1993).

Metzler organs are noted for their traditional stop-lists, cohesive and well-balanced ensembles, responsive key action and perfection of construction. Fine examples are those at Netstal (1967), Frauenfeld (Stadtkirche, 1970) and Brugg (Evangelische Kirche, 1967). Metzler is also known for its meticulous restoration and reconstruction of historical instruments, as at Muri (Aargau), where the two choir organs dating from 1743–4 were restored (1962) and the 1628 organ rebuilt; the reconstruction of the Silbermann organ at Basle (Predigerkirche) was completed in 1978. Also noteworthy are the organ of St Pölten Cathedral, Lower Austria, in the old Egedacher case (1973), that of St Michael in the Augustinian priory at Reichersberg, Upper Austria, in the Rococo case (1981), and that for the Jesuit church in Lucerne, also in the old case but with a new *Rückpositiv* (1982). Recent new organs based on historical models are Porrentruy (1984, after Callinet), Antwerp Cathedral (1993; a synthesis of French and German Baroque), Biel (Stadtkirche, 1994, in Gothic style, and Braunau (St Stephen, 1995).

GILLIAN WEIR

Meulemans, Arthur

(*b* Aarschot, 19 May 1884; *d* Etterbeek, Brussels, 29 June 1966). Belgian conductor and composer. He studied under Tinel at the Lemmens Institute, Mechelen (1900–06), where he was a professor until 1914. From 1916 to 1930 he was director of the organ and song school at Hasselt; he then left for Brussels, where he was made conductor, and later director, of Belgian radio. He left this position in 1942 to devote his time to composition. The numerous awards made to him include the Flemish Academy's Boury Prize for his songs, the prize for a symphony awarded by the SABAM (the Belgian composers' union) in 1947, the Noordstar-Boerhave Prize in 1950 and the Jef Denijn Prize (1950) for his Serenata for carillon. The Arthur Meulemans Foundation was established in Antwerp in 1956 for the publication of scores and discs of his music. Meulemans's most important work was for the orchestra. He wrote a great deal and demonstrated a brilliant orchestral technique considerably influenced by French Impressionism, although there is individuality in the descriptive nature of some of the symphonic poems that were stimulated by the naturalism of Flemish Renaissance painters. He wrote the music for a play, *Sanguis Christi*, which is given every five years before the Belfry of Bruges.

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15 syms., 1931, 1933, 1935, 1939, 1940, 1942, 1943, 1946, 1948, 1951, 1954, 1960

Other orch: Dance Suite, 1943; De witte, 1949; Meteorologisch instituut, 1951; Peter Bruegel Suite, 1952; Hertog Jan van Brabant Suite, 1953; Sinfonietta, 1959; Middelheim, 1961; Het zwin, 1963; Torenhof, 1963; concs. for vc, 1920, 1944; pf, 1941, 1956; vn, 1942, 1946, 1950; va, 1942; hp, 1953; 2 vn, 1954; hpd/pf, 1958; org, 1958

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CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Meuschel.

See Neuschel family.

Mewton-Wood, Noel

(*b* Melbourne, 20 Nov 1922; *d* London, 5 Dec 1953). Australian pianist and composer. After studying the piano in Melbourne with Seidel, he entered the RAM in London in 1937 and the following year studied with Schnabel in Italy. He also took composition lessons with Bridge. In 1938 he made his London début (with Beecham) in Beethoven's Third Piano Concerto. His Wigmore Hall début (1940) included music by Weber, whose music he championed and recorded. A keen exponent of rare and modern repertory, he performed Busoni's Piano Concerto and *Fantasia contrappuntistica* to great plaudits, and gave the British première of the Bliss Piano Concerto

(1949). Hindemith regarded him as the leading performer of his *Ludus tonalis*. Mewton-Wood's playing was characterized by its wide emotional range, dramatic fervour and richness of tone. He also gave duo recitals with Ida Haendel, Peter Pears (with whom he recorded Tippett's *Boyhood's End* and *The Heart's Assurance*) and Max Rostal, including a recording of Busoni's Second Violin Sonata. His other recordings include concertos by Beethoven, Chopin, Schumann, Tchaikovsky, Shostakovich, Stravinsky and Bliss, and solo works by Weber and Hindemith. Mewton-Wood composed a piano concerto, chamber music, piano pieces, songs, ballet music and music for the film *Tawny Pippit* (1944). He committed suicide at the age of 31. (J. Amis: 'Noel Mewton-Wood: Love under the Shadow of Death', *Soundscapes*, iv/6, 1997–8)

CYRUS MEHER-HOMJI

Mexico, United States of (Sp. Estados Unidos Mexicanos).

North American country. Situated at the southern tip of the continent between the Gulf of Mexico and the Pacific Ocean, it is bordered by the USA to the north and Guatemala and Belize to the south-east. It is the third largest country in Latin America (area c1,967, 000 km^2). Previously the site of several indigenous cultures, notably the Olmec, Maya, Teotihuacán, Zapotec, Toltec and Aztec, the territory of Mexico was colonized by Spain after 1519. It became independent in 1821 and a republic in 1824. The majority of the population is Mestizo (of mixed European and Amerindian descent.

I. Art music
II. Traditional music

GERARD BÉHAGUE (I), E. THOMAS STANFORD/A. CHAMORRO (II, 1), E. THOMAS STANFORD/R (II, 2, 3)

Mexico

I. Art music

1. Colonial period, 1521–1821.

There were remarkable achievements in the organization of musical life around the church and in the repertories performed, as the large number of extant works in Mexican archives confirms. At the outset of the Spanish Conquest church officials emphasized music in worship. Missionaries were instructed by Juan de Zumárraga, first Bishop of Mexico, to use and teach music as 'an indispensable aid in the process of conversion', and the admirable aptitude and talent of the Indians in learning the European musical system was constantly discussed in 16th-century missionary chronicles. In 1523 the first three Franciscan missionaries arrived in Mexico, of whom one, Pedro de Gante (1480–1572), a member of Charles V's private chapel, opened the first music school where Indians were taught plainchant and instrument making. Gante's pupils spread his instruction through the colony; Franciscans and missionaries of other orders, as well as the secular clergy who came later, adopted his

educational methods. Missionary work continued throughout the colonial period.

Documentary evidence (e.g. Juan de Torquemada's *Monarquía indiana*, Seville, 1615) points to remarkable musical accomplishments among Indian populations, including the foundation of libraries of church music by copying materials brought from Europe. As early as 1539 there was a printing press in Mexico; it produced 13 liturgical books with music during the 16th century. An *Ordinarium* of 1556 is the first book with music printed in the New World; the other 12, published between 1560 and 1589, contain portions of the Ordinary and Proper of the Mass, hymns, antiphons, psalms and Passion music. Indian choirs did not limit their repertory to these books: they also learnt non-liturgical music, such as villancicos and *coplas*, as well as Spanish religious plays with music about the Nativity and Passion.

Polyphony in the best Spanish tradition was practised early in Mexico, at first in the form of villancicos, motets and psalms and then as settings of the Mass, *Magnificat*, *Te Deum* and Passion. Works of the Spanish polyphonists Morales, Guerrero and Victoria were sent to New Spain soon after their publication. The Mexico City and Puebla cathedrals received copies from the Seville and Toledo cathedral archives, which indicates the importance attached to partsinging. The most substantial Mexican archives are those of the Mexico City and Puebla cathedrals, Tepotzotlán and Morelia, which contain many copies and originals of European and Mexican music from the 16th to 19th centuries.

The first *maestro de capilla* of Mexico City Cathedral was Canon Juan Xuárez (appointed 1539); Hernando Franco (1532–85) occupied the post during the last ten years of his life. His seven settings of the *Magnificat*, the Franco Manuscript, are considered the most important examples of Mexican 16th-century polyphony. Other works by Franco are contained in various manuscripts (Valdés MS, Carmen MS, and the six volumes of Mexican and Spanish polyphony in *US-Cn*), which also include the extant compositions of Juan de Lienas (*fl* late 16th century) and those of Pedro Bermúdez, *maestro de capilla* at Puebla during the first decade of the 17th century.

The musical development of Puebla in the 17th century was remarkable, particularly during the reign (1639–53) of Bishop Juan de Palafox y Mendoza (1600–59), because of his devotion to music and the city's considerable wealth. Puebla Cathedral's large choir stalls made possible the performance of polychoral music, as is evident in the extant works of Bernardo de Peralta Escudero (*fl* 1640), and especially of Juan Gutiérrez de Padilla (*maestro de capilla*, 1629–64), the most important 17th-century composer working in Mexico. In his music for double choir, including masses, motets, hymns and Lamentations, he used imitative techniques and antiphonal effects with considerable diversity; his villancico cycles also deserve special attention. Other renowned composers active at Puebla by the middle and late 17th century were Francisco López Capillas and Miguel Matheo de Dallo y Lana, who made polyphonic settings of Sor Juana Inés de la Cruz's villancicos (Mexico City, 1690).

The growth of music in the province of Michoacán was due to the Cathedral of Morelia (formerly Valladolid) and the convent of S Rosa de S María de Valladolid, where the Franciscan monk Juan Navarro wrote his *Quatuor Passiones* (Mexico City, 1604). The convent established a music school for orphan girls by the mid-18th century which became the most famous conservatory of music in the colony, known as Las Rosas Conservatory. The archives of Morelia Cathedral and the conservatory contain an impressive number of Gregorian choirbooks, sacred and secular polyphonic works and instrumental pieces, from the 16th century to the 19th.

Several composers active at Mexico City Cathedral as *maestros de capilla* during the 18th century contributed greatly to the city's musical life. Antonio de Salazar, *maestro de capilla* from 1688 to 1715, wrote Latin hymns and villancicos. Manuel de Zumaya (*fl* 1720), a native of Mexico, composed the second opera known to have been produced in the New World, *La Parténope* (1711). Some of José de Torres's works are in the cathedral archive but there is no definite evidence that he held the post. The Italian composer Ignacio Jerusalem, *maestro de capilla* 1749–69, introduced the prevailing operatic style; he was succeeded by Matheo Tollis de la Roca. During Antonio de Juanas's appointment José Manuel Aldana (1758–1810) was considered the most prominent musician of the time, but his liturgical and instrumental works clearly indicate the decline of neo-Hispanic music in Mexico. The fact that Manuel Arenzana, an opera composer, was *maestro de capilla* at Puebla at the turn of the 19th century similarly indicates the secularization of sacred music, following the concurrent European tendency.

2. 19th and 20th centuries.

During the 19th century Italian opera dominated the Mexican musical scene. At first the cultivated genres were of Spanish origin: zarzuela, *tonadilla escénica*, *sainete*. But the Coliseo Nuevo theatre, which had been functioning from 1735, became bankrupt during the revolutionary period, and Mexican operas began to be produced only after independence. In the meantime José Mariano Elízaga (1786–1842) exerted an important influence in music education. He founded a conservatory of music in 1825 which flourished briefly, and wrote two influential theoretical treatises, the second, *Principios de la armonía y de la melodía* (1835), being an introduction to four-part harmony. His compositions are mostly sacred and adhere to the Classical style. Later attempts to create a regular school of music in Mexico City resulted in the foundation of a privately maintained conservatory (1866), which eventually became the government-subsidized Conservatorio Nacional de Música (1877).

The better-known Mexican opera composers of the 19th century were Luis Baca (1826–55), Cenobio Paniagua y Vasques (1821–82) and Melesio Morales (1838–1908). The opera *Guatimotzin* by Aniceto Ortega de Villar (1823–75), first performed in 1871 with the Mexican soprano Angela Peralta, is considered the first serious attempt to incorporate some elements of indigenous music within the framework of prevailing Italian models.

A large number of pianist-composers who cultivated salon-music genres and European Romantic piano music were active during the last three decades of the 19th century. The most popular composer of salon music was Juventino Rosas (1868–94), who wrote a set of waltzes in the purest Austrian tradition, *Sobre las olas*, which became famous throughout the world. The piano virtuosos of the time included Tomás León (1826–93), Julio Ituarte (1845–1905), Ernesto Elorduy (1853–1913) and Felipe Villanueva (1862–93). The last two cultivated the *danza mexicana*, following the model of Ignacio Cervantes's Cuban *contradanzas*. Ricardo Castro Herrera (1864–1907), who had some success in Europe, wrote piano and orchestral works and two operas, *Atzimba* (1901) and *La légende de Rudel* (1906). Gustavo E. Campa (1863–1934) wrote piano music and an opera *Le roi poète* (1901), strongly influenced by Saint-Saëns and Massenet.

An exceptional case in Mexican music history is the prophetic theoretical work of the composer Julián Carrillo (1875–1965), who from 1895 elaborated a microtonal system known as *sonido trece* ('13th-tone'), using up to 16th-tones. He wrote orchestral and chamber works according to this system and also in more conventional genres.

The Mexican Revolution (1910) made a deep impression on the country's artistic life. Musicians gave expression to their patriotic fervour in nationalist music which drew on Indian and mestizo cultures. The composer Manuel Ponce (1882–1948), considered the pioneer of nationalism in Mexico, systematically investigated and used all types of mestizo folk music (*corrido*, *jarabe*, *huapango son* etc.). His large output reveals a nationalist orientation which implies a greater autonomy of the popular elements integrated within a generally neo-Romantic or neo-classical style. This tendency was followed by most composers of Ponce's generation, such as José Rolón (1886–1945) and Candelario Huízar (1883–1970).

In the so-called 'Aztec Renaissance' of the post-revolutionary period the attempted return to pre-Conquest Indian musical practices was less an authentic reconstruction of those practices than a subjective evocation of the remote past, or of the character and physical setting of ancient and contemporary Indian culture. Carlos Chávez (1899–1978), the most influential early 20th-century Mexican composer, has been particularly successful in assimilating elements of music. In his works of Ámerindian character, such as *Los cuatro soles*, *Sinfonía India*, or in his most abstract compositions, such as his last three symphonies, his highly personal style and Mexican identity appear so intimately connected that his music has been described as 'profoundly non-European'. Chávez has also had a brilliant career as a conductor; he founded the Orquesta Sinfónica de México in 1928, and directed it for over 18 years. The orchestra has given the first performances of many 20th-century Mexican symphonic works.

Silvestre Revueltas (1899–1940), another nationalist composer of international fame, drew on contemporary Mexican popular and folk music to evolve his own style. Many of his works, such as *Ocho por radio* (1933) and *Sensemayá* (1938), reveal his spontaneous and good-humoured temperament.

Nationalist feeling is also evident in the works of Daniel Ayala Pérez (1906–75), Salvador Contreras (1910–82), José Pablo Moncayo (1912–58), Blas Galindo Dimas (1910–93) (all students of Chávez and at one time known as El Grupo de los Cuatro), Luis Sandi and Miguel Bernal Jiménez. While they attempted to integrate Mexican subjects and musical elements within traditional large forms (operas, symphonies), these composers were not exclusively nationalist.

As a teacher of composition at the Conservatorio Nacional the Spanish-born Rodolfo Halffter (1900–87) has exerted a decisive influence on the younger generation of Mexican composers. His style, at first a form of neo-classical nationalism, gradually evolved towards atonality and serialism. Musical nationalism began to decline in Mexico only in the 1960s, largely through the work of a dynamic group of avant-garde composers that included Manuel Enríquez, Héctor Quintanar and Mário Kuri-Aldana. In subsequent decades the major figures in Mexican composition have been Manuel de Elías (*b* 1939), Eduardo Mata (1942–95), Julio Estrada (*b* 1943), Mario Lavista (*b* 1943), Federico Ibarra (*b* 1946), Arturo Márquez (*b* 1950) and Gabriela Ortíz (*b* 1964).

See also Mexico City; Morelia; Puebla (de los angeles).

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Mexico

II. Traditional music

1. History.
2. Mestizo forms.
3. Indigenous forms.
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Mexico, §II: Traditional music

1. History.

(i) Pre-Columbian cultures.

Knowledge of music before the Conquest derives from three main sources: archaeology, testimony of observers during the initial period of contact, and analysis of vocabularies and grammars of Indian languages. These allow a detailed reconstruction of the instrumentation of Indian music.

There were many types of wind instrument, including duct flutes and end-blown flutes made of clay, jadeite, reed, bone and metal, conch trumpets (sometimes of clay, and often with inserted clay mouthpieces) and perhaps double-reed wind instruments. There is no evidence of indigenous string instruments, and when they were introduced by the Spaniards, the Amerindians classified them as drums – a reflection both on the Amerindian classification system and on the contemporary Spanish style of guitar playing.

Maracas and *omichicahuaztli* (a long serrated stick or bone scraped with a smaller stick, fig.1*b*) were widely used instruments, the latter especially for funeral music. Conch shells and their clay replicas (exactly reproduced in all internal and external detail) were greatly esteemed, and ceremonially associated with the god of rain. Among the many types of flutes two were distinctive. The triple and quadruple flutes of the Teotihuacán culture, dating from the period 400–600ce (fig.1*a*), were tuned to play untempered triads and 6–3 chords, which suggests that their music incorporated a concept of harmony. A second type, dating from the period just preceding the Conquest, is a double flute, with similar placement of fingerholes on both tubes; it was apparently tuned to produce a beating effect between the near-unison pitches of the two tubes. It was also frequently perforated as if to be hung on a string and might have been used for signalling in combat, especially as it produces a tremendous volume of sound.

The two most important instruments were the drums *huéhuetl* and *teponaztli*, named after demigods of Aztec legend. *Huéhuetl* incorporated the name of the tree *ahuehuete* which supplied the wood from which the instrument was made; it normally grows near water, and ceremonial sites,

town markets and plazas were (and are) found in its shade. Moreover *huehue* is the root of several words with connotations of esteem and value ('town elder', 'ancient' etc). The instrument is a single-headed three-footed drum, with a jaguar skin or deerskin fixed to its upright end; it was tuned by heating the interior with live coals which dried and tautened the head (for illustration, *see* Aztec music).

The *teponaztli*, a slit-drum, was made of a section of tree-trunk, as thick as the body of a man and about a metre long, hollowed out through a rectangular opening in its side (fig.1*c* and *d*). Opposite this opening, on the other side of the cavity, an H-shaped incision formed two tongues of wood which were tuned to harmonics of the resonant pitch of the drum cavity – most commonly an interval of a minor 3rd or major 2nd. According to 16th-century writers the sound of this instrument was doleful and carried a great distance.

At pre-Columbian festivities the *teponaztli* and *huéhuetl* were usually placed on a grass mat at the centre of the dancing area, the dancers – often hundreds – moving round them in concentric circles. The nobility danced in the inner circles, and, to synchronize with the dancers in the outer circles, abbreviated their steps, while those in the outermost circles danced at twice the speed; thus all the circles completed a revolution in the dance at the same time. Choreography, melodic shape and drum rhythms were so coordinated that the rise and fall of the dancers' arms and feet matched the rise and fall of the melody in the song and the pitches of the drums. A drum terminology based on four syllables and a suffix (*ti, to, ki, ko*, and *-n*) must therefore, besides indicating drum rhythms, have related to choreography and song pitch. A noteworthy feature of this system is its duality of consonant and vowel (*t* versus *k, i* versus *o*), which possibly relate to the high or low drum pitch, positions of arms and feet in the dance, the two pitch levels of the Náhuatl language, or to the left as opposed to the right hand. Most instruments found at archaeological sites – flutes, whistles, ocarinas, conch shells produce only two notes (usually a minor 3rd or major 2nd, like the *teponaztli*).

High-pitched and metallic timbres were highly esteemed by Mexican Indians in festivities, a fact reflected in the roots of their words. *Náhuatl*, as well as being the name of the language of the Aztecs, means 'sonorous, audible, council, law; to dance embraced at the neck'. In Mixtec, *huij* means 'agreeable, polished, gentle; clear, high, clean, pretty'; and the radical *kaa* or *saa* means 'to roar' (especially a jaguar, one of the forms of a principal native god); 'to sound high, clear, loud and metallic'; to whistle, to sigh, to jump in dance, to throw a certain clay piece in a ceremonial game'; 'metal' (especially gold, metal of the sun god); 'to cast metal'. According to one 16th-century chronicle the vocal quality of the Mexican Indians when singing amused the Spaniards, sounding somewhat out of tune and thin. An analysis of Mexican Indian musical terminology suggests that this thinness was a preferred musical quality, associated with gold, the metal of the sun god (the principal Indian deity), and the roar of the jaguar. In festivities the dances gradually progressed from a low pitch and slow tempo to a higher pitch and much faster tempo at the culmination of the celebration; this is reflected in the Mixtec word *saa-nino* (literally 'high-low', meaning 'a festivity, to celebrate').

To err in the dance was expressed with the words *tlakoa* ('to sin, to lie') and *tlako'tli* ('slave'); dancers who so 'sinned' were summarily executed. Cortés was so impressed with the precision and beauty of Aztec dance that he returned to the court of Charles V in 1527 with Indian entertainers who later performed for the pope.

Before the Conquest music was closely related to the dance, ceremonial, drama and poetry; there was no abstract music. Songs were probably differentiated more by text than by melody. The *cuicacalli* ('house of song') was described in Spanish as 'school of dance'. A high regard for song, however, is revealed in Aztec literature, which continually reiterates that the two most precious things in life are flowers and song. Musicians were members of the élite and enjoyed considerable social prestige.

At least four types of dance and song were taught and practised in the schools of dance attended by all Amerindian youths, male and female, as well as at the courts of the nobility, for whom there were separate schools. The first type, possibly generic and still encountered among the Yaquis, Mayos, Tarahumaras and other tribes in northern Mexico, was called *mitote* (from *itotia*: 'to dance'), a large communal celebration. The second, which also survives, was a penitential which subsequently merged with Catholic tradition and gave rise to the modern *concheros* (dance depicting Amerindian converts on a religious pilgrimage). The term for this type of dance, *macehua*, also means 'to obtain, to be meritorious, to do penitence'; 'merit, humble person, peon'. A third type, practised in the schools of dance during the morning and early afternoon before the youths arrived for their classes, was by all accounts high-pitched and lascivious, associated with certain 'public' women allotted to principal warriors in reward for their valour. This type, too, has survived as a bar-room song form. For the fourth type, practised by musicians at the courts of the nobility, singers with deep bass voices were particularly prized. Ceremonial wailing for dead relatives, chiefs or friends, a widespread pre-Conquest tradition, may not have been considered song at all as the same word is used for singing and crying. It has survived in some parts of southern Mexico and is noteworthy for its relaxed vocal quality – a unique trait in the indigenous reportory.

See also Aztec music and Maya music.

(ii) Cultural transition.

The social prestige of the musician in native society greatly encouraged the considerable growth of musical activities during the 16th century. Spanish friars began giving formal instruction in music to Mexican Indians in 1527, with such success that the first pupils from influential families immediately began teaching others. This process of dissemination, which probably employed an established method, resulted in the rapid and widespread assimilation of Spanish songs by the Amerindian populace. This response initially led the Spaniards to encourage Indian involvement in musical activities, as they felt that music, more than anything else, attracted the natives to Christianity. Subsequently, however, they decided that Mexico was overpopulated with musicians.

Mid-16th-century decrees attempting to limit musical activity ordered that no church should have more than one orchestra; the use of most instruments except the organ was restricted, the size of Indian choirs was reduced, and the qualifications necessary for natives involved in musical activities were made more stringent. Within 20 years of the Conquest, however, Mexican Indians were already composing in the European idiom, copying manuscripts and manufacturing their own instruments (except organs, which were built under Spanish supervision). There were said to be more flutes, sackbuts, trumpets and drums in Mexico than in all the rest of Christendom.

The first known Indian composition is a mass by an Indian singer from the city of Tlaxcala (1540). Following missionary practices of the time, a local liturgical repertory was created employing indigenous melodies. However, the only identified Indian compositions (dating from the last quarter of the 16th century) are two hymns by an Indian namesake of the Mexico City Cathedral *maestro de capilla*, Hernando Franco. It is not known if these two pieces make use of native melodies; indeed no pre-Columbian melodies are identifiable, even if they have survived in 16th-century manuscript.

(iii) The colonial period.

Catholic priests built churches on the ruins of pagan temples; they also instituted Christian celebrations on the dates of pre-Conquest ceremonies, for example the celebration of Corpus Christi in Mexico City was a substitute for the pagan celebration dedicated to the god of music, Huitzilopochtli. As most Amerindian celebrations were associated with the agricultural calendar before the Conquest, so most of the Christian celebrations are connected with the blessing of crops.

Mexican Indian music changed rapidly during the 16th century to conform with Catholic dogma and adjust to changes in function, but did not completely lose its native identity in the process. Certain elements conspicious at the time of the Conquest have been retained: the blackening of the dancers' faces; the predominance of flutes and drums; ceremonies connected with the propitiation of crops and penance; street decorations of paper; bonfires and general public drunkenness after the observances; the use of high-pitched falsetto in ceremonial song; the prominent use of feathers in headdresses (a stock way of portraying Indians); dancers costumed as tigers, deer coyotes (or dogs) and other animals, as well as men dressed as women, soldiers, hunters and savages (in costumes made of paper, feathers and leather); and the use of masks, props (including stuffed animals), jingles, rattles (seashells, gourds, cocoons, metal etc) and canes.

The villancico is an important source of information on 17th-century rural dance. The form represents an emulation of peasant music by contemporary *maestros de capilla* and professional musicians, whose manuscripts are the most direct evidence of the peasant tradition of that period. Varying types of this form that have contributed to the development of Mexican popular music include the *negrilla* (blackface minstrelsy), the *jácara* (especially with *corrido* guitar accompaniment) and the *tocotín*, an Aztec Villancico usually sung in Náhuatl. The *tocatín* was thought to have

developed from pre-Conquest traditions, as linguistic evidence would also suggest (its name derives from the drum terminology referred to above).

Touring theatrical groups popularized music and dance forms during the 18th century. The *son*, which appeared during the 17th century as a generic type of all popular song and dance forms (including the villancico), continued to contribute new variants; those considered native were called *sones de la tierra*, one of particular significance being the *jarabe* (see below).

Colonial dance-dramas usually included processions, elaborate costumes, armies of soldiers (Christians and infidels – frequently negroes), elaborate props such as fireworks castles ('burnt' at nightfall), papier mâché figures etc. The most frequent theme was conquest – the Conquest of Mexico, and the struggle between Moors and Christians in the re-Conquest of Spain (see §3(ii) below). Carnival themes became common in the theatre in the 18th and 19th centuries with the introduction of masked balls; the public could watch these fêtes from balconies and thus learn the latest European vogues. But Carnival celebrations, first mentioned in Mexico about 1544, were always popular. They were characterized by people in disguise (to avoid being recognized) behaving with moral abandon, by men dressed as women and by processions in which the populace participated. Celebrations were numerous, as Carnival formerly extended from early January to Ash Wednesday.

Mexico, §II: Traditional music

2. Mestizo forms.

(i) The son.

The generic term for peasant or rural music in *son*. The difference between this term and the Spanish *música* roughly parallels the distinction between the Spanish *danza* and *baile*, the former implying a rural dance form and the latter an urban or court form. The villancico (itself a generic type) was a common type of *son*, as also were many other dances at different periods. The *contradanza* (country dance) has been a common variant since the mid-18th century.

A form represented in music, song and dance, the most prominent trait of many *sones* is an unequal triple rhythm based on patterns of six beats, described in Spanish as *sesquialtera*, which has been associated with the form since at least the beginning of the 17th century. Verses alternate with refrains, sometimes vocal and sometimes instrumental. Final cadences are often stereotyped. Instrumental ensembles vary regionally, as do most of the details of performance – dance steps, song texts, patterns of voice repetition, etc.; but the combinations seem to suggest origins before the mid-18th century. The harp, for instance, common in 20th-century and particularly in 19th-century ensembles, was seldom used in theatres and large churches after about 1720 in Latin America, apparently becoming an exclusively rural instrument. Instruments of the guitar family in these ensebles are normally played in the strumming style known as Rasgueado.

Song texts are always in couplets, usually octosyllabic. Involving neither pathos nor sentimentality, they almost always deal, directly or indirectly,

with women and love; the stereotyped woman is often called María (a Spanish saying has it that *toda mujer es Maria*: 'all woman is Mary'). In other characteristic texts the verses may be dedicated to spectators, women or important people in attendance or may extol the beauties of a town or region; imagery is drawn from nature (animals, trees, birds, fruit, colours etc.), and symbolism, characteristically involving women and love, from objects and colours. Final verses are often called *despedidas* ('leave-takings').

The *son* is danced by independent couples, and is characterized by sections executed in *zapateado*, a rapid movement of the dancer's feet against the ground or a *tarima* (raised wooden platform), producing a percussive accompaniment to the music. The *zapateado* is normally performed during instrumental interludes so as not to drown the singing during the verses when melody instruments, such as the violin, are also inactive.

The most common *son* ensemble in urban centres is the *mariachi*, which originated in Western Mexico and generally comprises guitars, *guitarrón* (bass guitar), diatonic harp, violins and trumpet (*see* Mariachi for further information regarding history and development of the ensemble). An important type of *son*, the Mexican *chilena*, occurs on the Pacific coast of Mexico in an area just south-east of the port of Acapulco extending to the town of Tututepec in the state of Oaxaca. Its name derives from that of the *cueca chilena* introduced into the region by Chilean sailors during the Californian gold rush in the mid-19th century. The form, however, became assimulated into the general *son* repertory, having lost its division into two parts (known as *primerita* and *segundita* in the Andean region of South America). The original ensemble for the *chilena* was apparently a violin, *jarana* and harp, a fourth musician frequently adding a percussive accompaniment on a wooden box or the soundboard of the harp with his hands. The harp is now rare, and the violin and *jarana* occur only is local Indian groups. When singing *chilenas* as serenades, mestizos employ a guitar and a *requinto* (a smaller guitar tuned a 4th higher). When it is danced, the *chilena* is usually accompanied by an ensemble consisting mainly of wind and brass instruments with percussion and a string bass (fig.2); it is followed by a faster dance known locally as a *son*, reminiscent of the *fuga* section which concludes many Andean *sones*. Mexican *chilenas* often shift between minor and major, a characteristic feature of many *sones* of the Caribbean and Andean areas of Latin America and especially common at the beginning of the refrain.

The *huapango* (also known as *humasteco*) is both another type of *son*, and a widespread Mexican term for a type of *son* accompaniment pattern exevuted *rasgueado* on instruments of the guitar family in much of Latin America. The rhythm of this pattern has a number of variants and is normally heard in the bass. As a musical form the *huapango* is indigenous to the Huastec region, which extends from the Gulf Coast south fo Tampico into the Highlands. The word *huapango* itself derives from a Náhuatl workd for the raised wooden platform on which the dance may be executed (Sp: *tarima*). The normal ensemble consists of one violin, a *jarana* and a *huapanguera* (large five-course guitar with eight or ten strings; (see fig.3). Ex.1 illustrates the lively style of violin playing reminiscent of fiddle playing

in the southern USA, the singer's frequent use of falsetto, and the type of variation that occurs from verse to verse. the articulation above the middle staff is that of the *jarana*;..\Frames\F004009.html that below the staff is for the *rasego* of the *huapanguera*. An asterisk indicates a prolonged *raseg* called 'abanico' ('fan' since the player's hand is extended in a fan-shape). The sign -- above or below a note indicates a prolongation of the duration of ie; the sign (·) indicates a shortening (not a staccato). No attempt has been made to measure the intonation of the half-sharp with very great precision, but it is apparent that there are two intonations present for F sharp in this selection, at times appearing even simulateously in the same harmony.

The *son jarocho* is found in the Jarocho region of Mexico, which centres round the port of Veracruz, and extends southwards to the isthmus of Tehuantepec. This region and the music from it have a particular affinity with the Caribbean area, especially the coastal regions of Venezuela. The regional ensemble consists of a harp, a *jarana* (somewhat longer and thinner bodied than elsewhere) and a *requinto* (also known as *guitarra de son*, a small four-course guitar with four strings). Both the harp and the *requinto* are melody instruments, the latter played with a pick in the Punteado style with rapid scales and arpeggios. This *son* is thought to show considerable African influence.

The *jarana* is influenced by the *son*, rather than being a type of *son*, and is from the peninsula of Yucatán. It appears to have been common in the early 20th century, but is performed mostly by folkdance groups. The instrument called *jarana*, a member of the guitar family, may have been so named on account of its association with the *jaran*.

Zapateado, apart from denoting one of the characteristic traits of the *son*, often refers to a specific *son* or type of *son*. Conversely, in the valley of the Rio Balsas in central Guerrero, *son* denotes a piece danced entirely *zapateado* (i.e. not sung, as is also the case with the *son* that follows the orchestral version of the *chilena*), the remainder of the repertory being labelled *gusto*. which some belong to a repertory of *sones istmeños* or *sones de marimba*. A *son* designated *zapateado* is danced entirely or mainly with a *zapateado* step.

A considerable number of *son* forms are distinguished not by form, rhythm or choreography, but by textual content, and are called *cuando*, *gusto*, *malagueña indita*, *patenera* etc according to which word occurs in their texts.

(ii) The jarabe.

Although properly another *son* type, the *jarabe* is sufficiently atypical of the *son* repertory to justigy separate treatment. It is mentioned as a *son de la tierra* in theatrical annals of the second half of the 18th century, and seems to retain traces of its theatrical origins as it is still an exhibition dane. It consists of a series of musical sections, many of which have their own names, such as *la ploma*, *la diana* (the final section of most *jarabes*), *la iguana* (many have names of animals, which are mimicked in the accompanyng dance) and *los machetes*; each has a proceeding to the next, but no whole section of music is repeated, except the sung sections

which are performed while the dancers rest. The first two sung sections repeat the lines of one couplet so as to deploy it over two verses in the following way:

> Al pie de un encino roble
> me dio sueño y me dormí;
> me dio sueño y me dormí
> al pie de un encino roble.
> Me despertó un gallito
> cantando quiquiriquí
> al pie de un encino roble
> me dio sueño y me dormí.

The couple in the dance should be attired as *charro* (a Mexican cowboy with chaps and a wide-brimmed hat) and *china* (with a full, sequinned skirt of bright colours, and a hand-woven shawl) that is, in the national costume. Despite popular theories of 'Far Eastern' origin, the term 'china' (a household servant of the lower classes) in this context is probably derived from the same works in Quechua, the language of the Incas.

(iii) The corrido.

In 20th-century Mexico the term means either a type of dance generally performed in two lines with a *corrido* dance step (in north-eastern Mexico), or, more commonly, a narrative ballad accompanied by one or more guitars. Ex.2 shows the first verse of the 12-verse ballad *El capitán de ladrones*, illustrating its strophic form and the simple rhythmic and chordal accompaniment. The term 'corrido' in 17th and 18th-century Spanish was used for a special kind of accompaniment for the *jácara* (a type of villancico), usually performed on the guitar and so-called for its light, running style. The *jácara* shares several traits with the 20th-century *corrido*: it is usually narrative, dealing with violent or unusual events, and often uses a variant of the stepwise ascending and descending melodic idea shown in Ex. 3 (which in the 16th century employed enharmonic alterations, according to whether ascending or descending). Further trails of the modern form are the simple duple-time *paso doble* type of accompaniment or the similar but more common triple-time accompaniment typified in ex.2 and the usual strophic ballad structure beginning with an instrumental statement of the strophe (this introduction is only occasionally musically unrelated), which is also interspersed through the *corrido* to give the singer an occasional rest. The instruments are usually either a single six-string guitar, or the guitar with a *requinto* which plays the melody in the interludes and doubles with the guitar during the verses. The *corrido* is sung and played by the characteristic ensemble of the *canción ranchera* (see §2(iv) below) when performed in mass entertainment media, and is sometime sung by a female soloist with a masculine voice. This type of ensemble frequently performs a *corrido* which is atypical in that it has a refrain and is not narrative; its accompaniment, however, is of the *corrido* type.

The text of the *corrido* begins with a couplet (usually octosyllabic) setting the scene and frequently giving the time and place of the event to be narrated, and ends with a *despédida* which customarily identifies the singer or author or both. The *décima*, which was apparently the 19th-century literary antecedent of the *corrido*, almost always ended with a moral; early *corridos* in *décima* verse form retian this trait. The usual *corrido* contains a statement like: 'he died like a *valiente*'. The work 'valiente' appears to have survived from the 17th-century *jácara*; and like that form, the *corrido* sometimes deals with 'underworld' figures (bandits, revolutionaries etc). The *corrido* and *jarabe* are found throughout Mexico because they are national forms associated with nationalist sentiments.

(iv) The canción.

The tern 'canción' denotes a musical form not intended to be danced, with a text characterized by Romantic sentimentality and pathos, and which makes considerable use of rubato – traits which are rare in other types of Mexican popular music. The Caribbean connections of some types of canción are evident in the use (particularly prominent in the bolero) of maracas, which do not occur in any other Mexican forms. The *canción yucateca*, *canción habanera*, *bambuco* and bolero (the last three differentiated by distinctive rhythms) all have such links, the *bambuco* being the national dane of Colombia and the *habanera* (formerly also known as *danza*) having evolved in the port of Havana during the early 19th century.

The *canción ranchera* developed in the early 20th century and was associated with the Miexican Revolution of 1910. It is usually accompanied by *mariachi* ensemble in *corrido* style, the musicians dressed like dancers of the *jarabe*. The song texts frequently deal with *soldaderas* (soldiers), the stereo-typed man abandonded by his woman, and patriotic subjects. As in *son* texts the style is devoid of pathos but the musical metre is often duple.

(v) 19th-century dance forms and música norteña.

The *polca*, *mazurca*, *redova (redowa)*, *vals* and *chotis*, with the *paso doble* and *corrido* (20th-century forms), are especially prominent in nothern Mexico, where final settlements were established mostly in the 19th century. The characteristic instruments of this repertory, called *músuca norteña*, are the accordion and the *bajo sexto* (large 12-string guitar), which were widespread during the same period. Accompaniment patterns generally resemble those associated with the *canción ranchera* and *canciones revolucionarias*; the repertory overlaps to a large extent and is mostly differentiated by instrumental usage.

(vi) Bands and regional orchestras.

These exist in many of the smaller towns throughout Mexico, and are famous in such larger places as the city of Oaxaca and Culiacán, Sinaloa. They are supposedly a heritage of the French Empire in Mexico (1863–7), but the fact that a large proportion of the earlier instruments still in use by these groups, although French, date from around 1850, suggests that they have earlier antecendents. These were possibly church ensembles, as traditional orchestras in a few isolated regions formerly played 18th-century

church music, and as in colonial Mexico church and state were not separate. In the isthmus region the ensemble incoproates a marimba, and is called *marimbaorquesta*: such groups are widely popularized in Mexican tourist centres. In north-western Mexico, from Mazatlán northwards, the orchestras are called *tamboras*, because the large bass drum (*tambora*) is featured prominently. Both the *tambora* and the *marimbaorquesta* normally play *sones*, and make constant use of *corrido* accompaniments. The instruments are frequently municipal property, and musicians may be exempt from certain other civic responsibilities by virtue of their service in these groups. The *chile frito* of central Guerrero (south of Mexico City) is an indigenous ensemble which plays imitation band instruments made of assembled sections of gourds.

Mexico, §II: Traditional music

3. Indigenous forms.

Scholars have extensively debated the ethnic identity of Amerindian music in Latin America, some maintaining that it is predominantly indigenous and others that it is fundamentally Hispanic. The characteristics of 20th-century Mexican ceremonial traditions are generally survivals from pre-Conquest times, transformed by the assimilation of similar Hispanic cultural traits. Mestizo and indigenous musical and ceremonial traditions are fairly close, and traditional bases for defining indigenous culture, such as language, dress of life style, are unsatisfactory. However, most of the distinctions between Amerindian and mestizo musical institutions can be explained in terms of economies, since economic conditions are a major determinant of Amerindian patterns of culture.

The Amerindians' musical resources are restricted by the isolation of the areas they live in and by their (largely) barter economy. Musical instruments are often inherited, obtained through barter, or home-made. Indigenous musical expression is extremely varied, being determined by the different physical and economic conditions of each group.

(i) Ceremonial dances

Inventiveness plays a large role in indigenous ceremonial. The task of the investigator is made more difficult by the fact that a popular tune becomes transformed almost beyond recognition when it has been adapted to a local flute and drum repertory, and it is often difficult to establish common elements between indigenous dances such as *los voladores*, the deer dance and *los matachines*.

Virtually all Amerindian dance-dramas are supported by ceremonial organizations (some specifically dance societies) descended from colonial brotherhoods, unions and guilds (*gremios*). They are financially based on the *mayordomia*, headed by *mayordomos* (lay officials in a semi-religious organization) who, as part of their civic responsibility, pay for and organize certain church celebrations, dedicated at least ostensibly to a Christian saint. Dance groups within the *mayordomia* have a quasi military structure with *caporales* and *capitanes*. Dancers are usually life members of the organizations, often promised when children by their parents; commonly if a child has an apparently serious illness, its mother vows that when it recovers it will dance to the society's patron saint for life. Some members

serve only for a limited number of years (as among the *concheros*) as a penance. These societies, as well as performing in church celebrations, attend their members on such occasions as baptism, marriage and burial. Their musicians are the closest equivalents, to professionals in the Amerindian communities, though they are never salaried (they are compensated for time lost from their normal occupations with food and drink for them and their families for the duration of the celebrations in which they participate).

In a nearly all indigenous dance-dramas, the dancing takes place during interludes. The usual dance formation is two parallel lines, either facing each other or in one direction. The most experienced dancers are in front, and the *capitán* (whether or not he is part of the formation) leads them; newcomers and children take positions at the end of the lines where they can watch and imitate the movements of the experienced. The groups rehearse for months before a celebration, and during all rehearsals the captain pays for food and drink.

The dances are usually *contradanzas* or *cuadrillas*, *son* being generic name. Amerindian informants usually describe them as *bailes*, mestizos as *danzas*. Although the dancers are usually paired, the dances are not true couple dances except when some of the participants are dressed as women. The only common dances involving women are the *concheros*, songs of praise to the Virgin (*alabanzas*, *alabados*), and the *pastoras*, in which young virgins take flowers to the Virgin at the local church, dancing to the accompaniment of a violin. In all others contexts Amerindian communities disapprove of women who dance. Few dances, except for *los concheros*, involve any significant amount of singing.

The indigenous *son* generally consists of two short phrases of music, each repeated once before proceeding to the other (ex.4). The first phrase usually leads to the dominant, and the second back to the tonic. This short structure may be repeated strophically for half an hour or more. The usual instrumental ensemble is the flute and drum (or drums); or, more rarely, a violin with or without some type of guitar (or guitars) and occasionally a harp. The latter is apparently based on typical mestizo *son* instrumentation. Regional mestizo ensembles, such as orchestras and the violin, mandolin and *guitarra séptima* ensemble in southern Mexico, have become part of local Amerindian traditions. Tunes acquired from transistor radios or local mestizo groups are transformed as they are assimilated and so gain an indigenous quality.
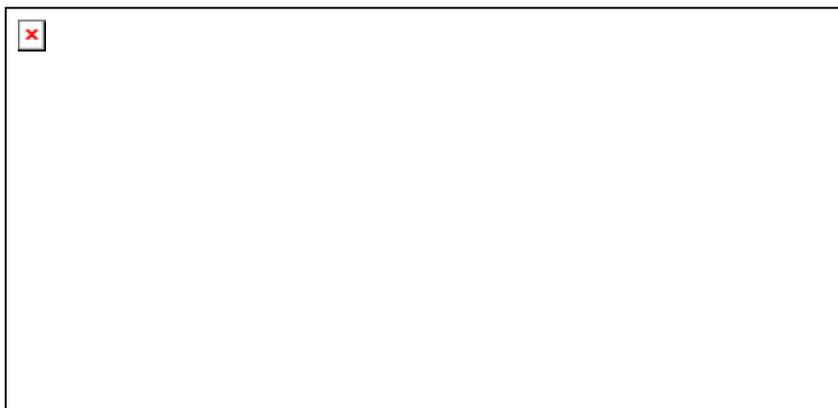
(ii) Conquest dances.

These have always depicted the 'pacification' of non-Christians, their repentance for godless behaviour and subsequent vows or never to revert to their sinful ways. At a symbolic level they portray the victory of good over evil, which is viewed as inevitable. Nearly all Mexican Indian dances belong to this category; there are numerous variants although certain elements recur continually. One Conquest dance, *los concheros*, is exceptional for its consistency over a relatively large geographical area in the central highlands, a result of the 'unionization' of the *conchero* brotherhoods (*cofradias*, *sindicatos*) which form its ceremonial base. This dance, however, is not strictly Amerindian, but rather a form of dance cultivated by the lower economic classes on the outskirts of large towns and in small rural communities. In the Aztec tradition it is nonetheless a dance for penitence.

In rural areas the most common type of Conquest dance depicts of recapture of Spain from the Moors. It involves at least two groups of dancers (*comparsas*), generally three: the Christians and non-Christians (Moor, Turks, Jews etc) are invariable, but the third group, *los negros*, is the most popular. In earlier versions of the drama this third group apparently consisted of actors portraying Moorish slaves, but now usually portrays local non-Christian Amerindians, before their conversion to Christianity. The blackening of faces, or the use of black masks, is no longer a sign of racial identity, but an indication that the dancers are not Christian. Fertility symbolism resulting from the association of the celebrations with the agricultural cycle is apparent in the mischievous behaviour of the *negritos*, full of sexual allusion. They sin, symbolically, hence, for all these dances, the groups must first obtain permission from the local authorities before appearing in the streets of town.

Where the *negros* are not part of the dance-drama, the Moors, Turks or Jews replace them, and the dance is reduced to a series of battles between Christians (kings) and non-Christians. Santiago, the patron saint of Spain, is the most popular Christian; he often has a kind of hobby horse. The dance called *los santiagueros* sometimes depicts only one episode, a battle between Santiago and his knights and the 'infields'. Usually a Moor or a Turk is Pontius Pilate. Several other dances may also be considered Conquest dances, including *los matachines* (fig.4*a*), *los sonajeros* (so-called for an unusual rattle that the dancers carry, made of metal discs in a wooden handle: fig.5 and dances involving the use of whips (identified with serpents, reminisceni of the pre-Columbian god Quetzalcoatl, the Plumed Serpent).

Another type of Conquest dance-drama depicts the Conquest of Mexico by Cortés. The large cast includes Cortés, Montezuma, *la reina Xochitl, la Malinche* (historically, Cortés's mistress, but here depicted as an Aztec monarch) and Cortés's captain Pedro de Alvarado. In all Conquest, dramas, and here especially, the players and the public side with the non-Christians, to the extent that the final victory of the Christians seems unexpected. Most of the action centres round the non-Christian characters. The vessel in which Cortés sailed to Mexico is commonly represented by an oxcart with mast and sail.

Non-Christian Amerindians are identified with feathers in all these dances, for example in the *concheros* and the *danza de la pluma* (ex.4), which spread from the highlands of Mexico City to the state of Oaxaca during the mid-20th century, apparently partly through folkdance educational programmes. The *concheros*, named after their large guitars made from armadillo shells, represent Chichimec Indians from the north-east on a pilgrimage to pay homage, most often to the Virgin of Guadalupe. They are usually represented as converts, and the dance is entirely pious.

A final type of Conquest dance depicting the symbolic victory of good over evil associates good with a deer and evil with a tiger (*tigre*, *gato*, *jaguar*). The main examples are the deer dance of many of the Amerindian groups of north-western Mexico, especially the Yaquis (in which, atypically, the deer, symbolizing good, is killed; see fig.6), and the tiger dance found among several Amerindian groups west and south of Mexico City in the states of Mexico, Guerrero and Oaxaca: in this dancers enact a tiger hunt, representing the hunter, the old fool (*el viejo loco*), dogs, domestic animals etc. The tiger is a precocious character, with many wives, much material wealth, and extremely mischievous. He is shot by the hunter at the conclusion of the dance. The jaguar was one of the forms of a principal Indian god before of Conquest.

(iii) Chirimia music and Holy Week processions.

In many parts of Mexico processions are customary during Holy Week, enacting each event of the Passion. Sometimes Christ, the disciples, and the other principals in the drama are represented by live actors, and sometimes by images taken from church and chapel altars and carried in processions through the streets. The church bells are silenced, and drums replace them for the duration of Lent. In many parts of Mexico a *chirimía* (double-reed aerophone) is played from the church tower in alternation with strokes on a drum played in the from the church tower in alternation with strokes on a drum played in the atrium below; this also accompanies the Roman soldiers in the procession representing Christ's march to Calvary. The *chirimía* music is unique in that it retains elements of the microtonal structure of Arab music. *Chirimía* are no longer generally made in Mexico, and when existing instruments become unplayable flutes or some sort of trumpet usually replace them, but the substitute instrument often retains the name 'chirimía' when employed in this context. Ex.5 shows part of a processional melody from Venustiano Carranza, in which six different motifs are introduced, repeated and extended in various ways.
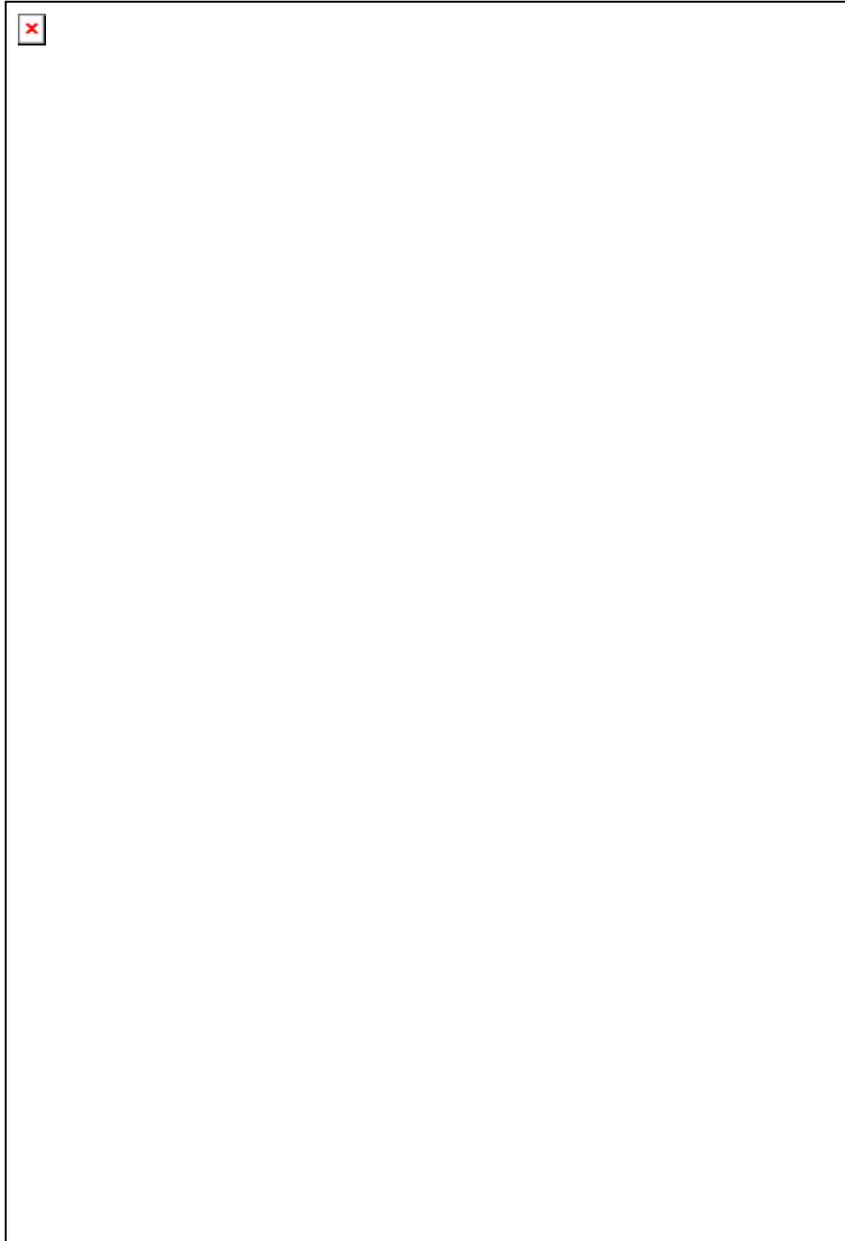
(iv) Personal music.

'Personal' music here means all music performed by an individual member of an Amerindian society without official sanction. Ceremonial music performed out of its proper context is believed to be highly perilous, endangering crops, causing droughts, or provoking retribution against offenders and the community as a whole. Virtually all members of Amerindian communities perform music for purely personal motives. Texts are improvised – often amorous, though sometimes devotional – and sung in a high-pitched, strained voice; accompanying instruments are high-pitched, such as the harmonica, concertina, *jarana* or, rarely, one of the larger guitars. Some groups sing unaccompanied (most Náhuatl-speaking groups, Amuzgos and Otomies); among the Mayo and Yaqui unaccompanied duets, mostly in 3rds and 6ths, are common.

Melodic and/or harmonic formulae in this repertory are usually peculiar to each hamlet. Neither texts nor melodies are strictly metrical, and the number of notes in each phrase is determined by the number of syllables in the text. Generally, all the songs of a given community conform to a single

formula, or at most two or three. The concept of song here is mainly textual, and each new text is considered as constituting an entirely new song. Possibly some melodic formulae carry verbal associations, established by analogy with the tonal patterns of the Amerindian and Spanish languages.

Mexico, §II: Traditional music

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Mexico City.

Mexican capital city. In 2000 it had a population of over 20 million.

1. Before 1800.
2. 19th and 20th centuries.
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ROBERT STEVENSON

Mexico City

1. Before 1800.

Tenochtitlán, the Aztec capital built where central Mexico City now stands, was founded, according to legend, in 1325 by a nomadic warrior tribe from the north. At the consecration ceremonies for the new great temple, erected at the centre of the city between 1482 and 1485 in honour of the heart-hungry deity Huitzilopochtli, 20,000 captives had their chests cut open by priests wielding sharp obsidian blades amid the din of *huehuetl* (an upright wooden cylinder drum covered with jaguar skin, beaten with bare hands), *teponaztli* (a two-keyed wooden slit-drum, beaten with rubber-tipped mallets) and other percussion instruments.

Among Spanish annalists of the final siege that preceded the fall of Tenochtitlán, Bernal Díaz del Castillo (*c*1492–*c*1581) best described the eerie throb of the *tlalpanhuehuetl* and other drums pounded during human sacrifices at this temple in July 1521. The Aztecs played no string instruments (none was known before the European invasion); instead, their highly trained musicians and priests played conch shell trumpets, metal trumpets, notched bone rasps, shrill clay whistles, vertical flutes, ocarinas, tortoise shells struck with antler prongs, rattles of different kinds, and especially the several varieties of *huehuetl* and *teponaztli*.

In the opinion of the invaders, Aztec music, whether heard during Montezuma's repasts or during sacrifices in the lofty terraced temples, faithfully mirrored the fierce and rigidly ritualistic Aztec religion. Drummers who missed a beat during their rituals were summarily withdrawn from their ensembles and executed. To sing from memory the lengthy hymns honouring their gods, young acolytes spent years in a special priests' seminary at Tenochtitlán (called *calmécac*). Every three-hour interval day and night had its own blood-letting ceremonies accompanied by appropriate music. But with their onerous responsibilities the court and temple musicians also enjoyed considerable social prestige, exemption from tribute, and constant contact with the mighty.

After 1521 these musicians, who under Aztec law had enjoyed privileges because they preserved community lore and morale, passed easily into the service of the scores of churches that Franciscans, Dominicans and Augustinians began planting over the former Aztec realm. Because the

Indian populace assimilated European music more readily than any other facet of imported culture, the cathedrals at Mexico City, Puebla and elsewhere could boast of music that rivalled the best in Spain only a half-century after the Conquest. As early as 1530 an Indian choir trained by Pedro de Gante (*c*1480–1572, a Franciscan from Ghent) sang every Sunday and feast day at Mexico City Cathedral (founded 1528). Only a year later Bishop Juan de Zumárraga (1468–1548) praised the skill of Indian polyphonic singers and in 1532 lauded the deft Indian copyists who transcribed European part music. In 1539, nine years after arriving in Mexico, Canon Juan Xuárez was appointed *maestro de capilla* of the cathedral and Antonio Ramos cathedral organist.

Lázaro del Álamo followed Xuárez in 1556, the year in which the first music book was published in the New World, an Augustinian 80-page *Ordinarium* printed at Mexico City by Giovanni Paoli (Juan Pablos), a native of Brescia, containing plainchant (copies in *GB-Lbl* and *US-NYp*). Within the next 33 years 12 more lavish liturgical music books were printed at Mexico City. A 354-page *Manuale sacramentorum* printed in 1560 was followed by a 660-page *Missale Romanum Ordinarium* in 1561 (copy at *US-SM*) that has been justly called the most handsome New World book of its century; the music is printed on 52 pages in black notes over a five-line red staff. The other books printed before 1600 include four graduals, two psalters, two antiphoners, a Passion-book, and a new edition of the 1560 manual to conform with revisions of the sacramentary authorized by the Council of Trent. In 1604 a Franciscan, Juan Navarro from Cádiz, published at Mexico City *Quatuor Passiones* (copies at *GB-Lbl*, *US-SM*, *BLl*), which in contrast with the previous imprints consists of 105 leaves entirely of music (for the four Passions, Lamentations, and the Prayer of Jeremiah). Nowhere in the colonial Americas was any similar succession of plainsong imprints published.

Polyphony continued to flourish in the Mexico City Cathedral under the direction of such distinguished *maestros de capilla* as Hernando Franco (1575–85), Juan Hernández (1586–1620), Antonio Rodríguez Mata (1625–43), Luis Coronado (1643–8), Fabián Pérez Ximeno (1648–54), Francisco López Capillas (1654–74), José de Loaysa y Agurto (1676–88), Antonio de Salazar (1688–1715) and Manuel de Zumaya (1715–39). They were all proficient composers with (except Hernández) an extant body of polyphony to prove their worth and also ran choir schools, superintended the purchase and care of large choral libraries, and conducted permanent paid choirs and professional instrumental ensembles that were equalled elsewhere in the New World only at Puebla, Lima and from time to time Bogotá, La Plata (now Sucre, Bolivia), Guatemala and Oaxaca.

Zumaya composed the music for the first North American opera, *La Partenope*, mounted in the palace vice-regal on 1 May 1711 (Silvio Stampiglia's libretto in Italian and Spanish on facing pages is in the Mexican National Library). After an interregnum the cathedral music was directed between 1749 and 1769 by the Italian-born Ignacio Jerusalem (*b* 3 June 1707; *d* 15 Dec 1769), who was concurrently director of the theatre orchestra at the imposing Coliseo Nuevo (inaugurated 23 December 1735; the old Teatro Coliseo built in 1670 burnt down on 19 January 1722). The cathedral orchestra in the 16th century consisted of brass and woodwinds

supported by organs, in the 17th century of the same forces augmented by harps, and in the 18th century predominantly of strings. The large surviving output of Jerusalem and his successors Matheo Tollis de la Roca and especially Antonio de Juanas, the last colonial *maestros de capilla*, faithfully reflects the successive influences of the church music of Leo, Jommelli and Paisiello.

Mexico City

2. 19th and 20th centuries.

During the 19th century Mexico City Cathedral music lost stature because of the curtailing of funds. The focus of musical life was the theatre until 1900 and then the concert hall. A typical season at the Coliseo Nuevo towards the end of the viceroyalty (1821) contained Cimarosa's *zarzuela bufa El Filósofo Burlado* (*Diario de México*, i, 100, 25 October 1805), and three theatre pieces by composers from nearby Puebla, Manuel Arenzana's *El extrangero* billed as a two-act comedy with music, his *Los dos ribales en amor* billed as a new duo (*Diario*, i, 236 and 264, 25 November and 2 December 1805), and a sung-and-danced *bailete Siana y Silvio* in which the two daughters of the guitar-playing composer Luis de Medina (1751–1806) took the parts of a shepherd and shepherdess driven into each other's arms by a sudden storm (*Diario*, i, 264, 2 December). The climax of the 1806 season at the Coliseo Nuevo was the première (4 December) of Paisiello's *Il barbiere di Siviglia* translated into Spanish and given as an 'opera bufa en cuatro actos'. The interludes between the four acts consisted of short Mexican dances ('bailes del país'). Five days later it was repeated, again with popular Mexican interludes ('sonecitos del país'). Native contributions to the Mexico City lyric stage were generally limited to the popular interludes in this way until well into the 19th century.

Between 1790 and 1810 the Coliseo orchestra was conducted by José Manuel Aldana, a native of Mexico City, who was, however, cynically urged in 1805 to change his name to something Italian. In 1813 the orchestra included strings, a flute, a bassoon, two trumpets and kettledrums. A singer's salary averaged three times that of an instrumentalist; star singers earned more than twice as much as less famous singers. However, it was only after independence that opera sung in Italian became a matter of course at Mexico City: Manuel García, fresh from New York triumphs, inaugurated the custom on 29 June 1827 with Rossini's *Il barbiere di Siviglia*. From 1831 the Teatro Principal, newly refurbished, housed a regular annual season of Italian opera, and even native-born composers, including Cenobio Paniagua y Vasques (1821–82) and Melesio Morales (1838–1908), had to compose their operas with Italian librettos to get them produced at Mexico City. Aniceto Ortega del Villar first broke this rule with his one-act opera *Guatimotzín* (13 Sept 1871), in which the princess's part was sung by the chief Mexican-born prima donna of the century, Angela Peralta (1845–83), and the last Aztec ruler's role by the celebrated Italian tenor Enrico Tamberlik. The Italian opera company contracted for the 1852–3 season advertised as its star the *prima donna assoluta* Balbina Steffennone who gave the official première of the Mexican national anthem on 15 September 1854 in the Gran Teatro de S Anna (music by the Catalan Jaime Nunó (1824–1908)).

The Conservatorio Nacional de Música grew out of an earlier conservatory organized under the auspices of the Sociedad Filarmónica Mexicana; it opened in 1866 with 14 instructors directed by Agustín Caballero, whose private academy (founded 1838 in cooperation with Joaquín Beristaín (1817–39)) provided the nucleus of the new conservatory. In 1877 it was nationalized. It was at Calle de la Moneda 16 in central Mexico City until 1950, when it moved to an attractive site in the suburbs, Avenida Presidente Masaryk 582.

Construction of the Carrara marble Palacio de Bellas Artes was started in 1900 according to plans drawn by the Italian Boari, but after various intermissions and changes of plans was not finished until 1930, and so, like Mexico City Cathedral, it is in diverse styles. The concert hall (cap. 3500) houses annual seasons of opera, symphony, ballet and large recitals; chamber concerts are given in the small adjacent hall named after Manuel M. Ponce. As in all other Latin American capitals, visiting musical celebrities perform frequently at the cultural institutes subsidized by the large European nations.

The Instituto Nacional de Bellas Artes formerly located in upper floors of the Palace of Fine Arts was set up by President Miguel Alemán in 1946. In 1972 President Luis Echeverría decreed a new short-lived National Plan of Music Action headed by Carlos Chávez, the composer-conductor who founded the Orquesta Sinfónica Mexicana (later the Orquesta Sinfónica de México) in 1928. The composer Manuel Enríquez headed the Conservatorio Nacional from 1972 to August 1974, since when its directors have been the organist Victor Urbán (1974–7), the pianist-composer Armando Montiel Olvera (1978–82), Alberto Alba Rodríguez (1983–4), the cellist Leopoldo Téllez López (1984–8), the concert pianist María Teresa Rodríguez (the first woman director, 1988–9), Ana Marí Baez Saldaña (1991–2), Aurora Serratos Garibay (1992–4) and Ramón Romo Lizárraga, who took over on 23 March 1994. In 1993 the soprano Thusnelda Nieto became the 15th head of the Escuelo Nacional de Música, affiliated to the Universidad Nacional Autónoma de México.

The Musical Research Section of the National Institute of Fine Arts (INBA, founded by presidential decree in 1946 with Carlos Chávez as head), was superseded in 1977 by the Centro Nacional de Investigación, Documentación e Información Musical (commonly referred to as CENIDIM) with Manuel Enríquez as director. From 1985 to 1991 he headed the music section of INBA. The lustrous record of CENIDIM as standard bearer in all areas of musical research and scholarly publication places it in the forefront of government-sponsored investigative entities in the Spanish-speaking Americas. The Cambridge University alumnus and international prizewinner José Antonio Robles Cahero was named CENIDIM director in March 1994 and in 1996 became the editor of Mexico's leading musicological journal *Heterofonía* (founded in 1968 and directed until her death by the scholar-critic-performer Esperanza Pulido Silva (1900–91)). In 1982 the renowned composer Mario Lavista (*b* 1943) founded the pocket-sized quarterly *Pauta*, incorporating short articles of universal appeal, many translated or abbreviated from foreign sources.

Over 250 contemporary Mexican composers of concert music are anthologized in Eduardo Soto Millán's *Diccionario*, the great majority residing in Mexico City. The Foros Internacionales de Música Nueva, inaugurated in 1977 by Manuel Enríquez to promote native and international vanguard music of Darmstadt and Donaueschingen character, has seen performances of works by Enríquez himself, Federico Ibarra (*b* 1946) and Alicia Urreta, among a preponderance of non-Mexicans. In 1973, prior to the Foros, Urreta cooperated with Carlos Cruz de Castro in initiating the Festival Hispano-Mexicano de Música Contemporánea.

As early as 1948, Mexico City hosted four symphony orchestras. Mexican conductors known abroad who were born in Mexico City and remained active there include Luis Herrera de la Fuente (*b* 1916), Fernando Lozano (*b* 1940), Eduardo Mata (1942–95), Enrique Batiz (*b* 1942), Jorge Velazco (*b* 1942) and Enrique Arturo Diemercke (*b* 1955).

In the 1990s opera became the favoured genre for Mexico City composers. Under the aegis of Ricardo Miranda, the national director of concert music and opera, real attempts were made in the late 1990s to salvage Carlos Chávez's opera and to give young aspirants access to the Palacio de Bellas Artes. After 1980 the following operas were given their first performances in the Palacio: *La Güera Rodríguez* (26 Sept 1982) by Carlos Jiménez Mabarek (1916–94), *Orestes parte* (5 July 1987) and *Alicia* (9 July 1995) by Ibarra, and *Aura* in 1998 by Lavista. In February 1979 Daniel Catán (*b* 1949), a native of Mexico City, was awarded first prize by the Fundación Morales Esteves for his opera *Encuentro en el ocaso* (libretto by Carlos Montemayor). His *Florencia en el Amazonas* was first performed at Houston (25 Oct 1996), and also in Los Angeles (22 Jan 1997).

In the realm of popular music, Consuelo Velázquez inherited the mantle of Agustin Lara (*d* 7 Nov 1970) with international successes such as *Bésame mucho*, recorded by the Beatles, *Qué seas feliz*, and other bestsellers. Leading the male popular music parade were Juan Gabriel (*b* 1950) and other platinum stars such as Marc Anthony, Alejandro Fernández, Enrique Iglesias and Luis Miguel.

Mexico City

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Meyer, André(-Charles)

(*b* Colombes, 5 July 1884; *d* Paris, 10 May 1974). French collector. Having taken the degree in English literature at the Sorbonne (1904), he became an industrialist. When he was 15 he began an eclectic collection of considerable musical interest. Its most unusual section consists of drawings and engravings relating to music and musicians; its most important part comprises printed scores from the 17th century to the 19th, especially 18th-century instrumental music, chiefly French. Meyer always opened his collection to interested students. He was treasurer of the Société Française de Musicologie from 1945 to his death.

There are two published catalogues of Meyer's collection. The first (1961), listing autograph manuscripts, printed and manuscript music, theoretical, historical and educational works, librettos, iconography and musical instruments, contains descriptions of the documents and about 300 illustrations; it was compiled by François Lesure and Nanie Bridgman. A supplement (1963) marks the acquisition of the sketches for *The Rite of Spring*. The second catalogue (1973), listing autograph manuscripts and iconography, consists of illustrations (251 plates) of the items described in the 1961 catalogue, and of later acquisitions. It was published under the direction of Fromrich-Bonéfant.

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See Morena, Berta.

Meyer, Christian (Henri)

(*b* Strasbourg, 20 Sept 1952). French musicologist. He studied philosophy and musicology at the University of Strasbourg II (1971–5), gaining the doctorat de 3ème cycle in 1977 with a dissertation on Sebastian Virdung, whose treatise *Musica getutscht*, he has translated with a commentary (Paris, 1980), and the doctorat ès lettres in 1986 with a dissertation on sources of lute music in Germany. He became a researcher at the CNRS in Paris in 1979. From 1988 to 1991 he supervised, with Marc Honegger, the research team Musique et Société dans les Pays Germaniques à l'Aube des Temps modernes and in 1996 was appointed a member of the Institut de Recherche sur le Patrimoine Musicale en France.

Meyer has carried out research in three main areas. The first of these is music theory in the Middle Ages; he is the general editor of the volumes of RISM entitled *The Theory of Music: Manuscripts from the Carolingian Era up to c1500* (Series B/III/3–B/III/5). The second is musical practice in Germany at the time of the Reformation and the third is lute music. In 1991 he published with others the catalogue *Sources manuscrites en tablature: luth et théorbe (c1500–c1800)* (Baden-Baden, 1991–7). Meyer is also prominent in the publication of musicological research both in France and internationally. In 1986 he was appointed editor-in-chief of the *Revue de musicologie* and in 1994, with C.-H. Mahling, he initiated *Musical Life 1600–1900*, a programme of the European Science Foundation.

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JEAN GRIBENSKI

Meyer, Daniel

(*b* ?Göttingen, 1545–50; *d* Kassel, *c*1597). German organ builder. The earliest surviving records of his activities date from 1571; he may have been a pupil of the Göttingen organ builder Jost Pape. In 1595 he was appointed organ builder to the court of his patron Moritz, Landgrave of Hesse; Meyer was succeeded, after his death, by Jörg Weissland in 1597.

Meyer's instruments were usually claviorgans, combining a single-manual organ with a two-register harpsichord. None of these survives, however. The organs were characterized by predominantly wooden pipes, the juxtaposition of flutes and regals, the use of Vogelgesang stops, and façade pipes inlaid with ivory. He is known to have made claviorgans at Kassel (1574–5), Göttingen (1575), the chapel at Schloss Wilhelmsburg, Schmalkalden (1586), and the Schlosskirche, Rotenburg an der Fulda. He rebuilt the organ in the Jakobikirche, Göttingen (1591). The only extant Meyer instrument is the organ in Schloss Wilhelmsburg. It was restored in 1971, and is reputedly the oldest working organ in Thuringia.

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FELIX FRIEDRICH

Meyer, Ernst Hermann [Baker, Peter]

(*b* Berlin, 8 Dec 1905; *d* Berlin, 8 Oct 1988). German composer and musicologist. He began to study the violin at the age of seven, and took theory and piano lessons with Walter Hirschberg while still a Gymnasium

pupil. After working for a short time at a bank (1924–6), he enrolled in Friedrich-Wilhelm University, Berlin, where he studied musicology with Johannes Wolf, Arnold Schering, Friedrich Blume, Erich M. von Hornbostel and Curt Sachs. In 1928 he transferred to Heidelberg University (PhD 1930), where his teachers included Besseler. He later made the acquaintance of Hanns Eisler. While a student he composed more than 45 songs, primarily settings of German romantic poetry, and some chamber pieces.

Having completed his formal studies with distinction, Meyer went into a world where fascism and antisemitism were rampant. After experiencing Bloody Sunday in Berlin firsthand (May 1929), he joined the communist opposition, writing for *Die rote Fahne*, publishing *Die Kampfmusik*, composing political songs such as *Krieg* and *Lied vom Junker Magerbauch* and conducting workers' choruses. Hitler's seizure of power meant months of work underground and eventual emigration to England in 1933, where he maintained his efforts towards the defeat of fascism. During the war years he continued to write propaganda songs, such as *Schlaflose Nächte* and *Song of the Refugees*, and conduct, also becoming active in the Free German League of Culture, an anti-Nazi organization of artists, scientists and writers. He supported himself during this period by composing incidental music and film scores, especially for documentaries. His experiments in the film idiom, such as the real-life noises imposed on to the soundtrack of *Roadways* (1937), met with considerable success. His Quintet for Clarinet and Strings (1944), the first version of the Symphony for Strings (1946–7) and the treatise *English Chamber Music* (London, 1946, 2/1951; Ger. trans., rev., Leipzig, 1958), which had a seminal influence on English musicology, were all written in London.

In 1948 Meyer returned to Germany to take up the post of professor of music sociology at Humboldt University, Berlin, an appointment he held until his retirement in 1970. From this position, he exerted considerable influence over musical life in the German Democratic Republic. He co-founded the German Academy of Arts in 1950 (vice-president, 1965–9) and the Union of German Composers and Musicologists in 1951 (president, 1968–82; honorary president, 1982–8), and served as president of the Music Council of the GDR (1965–71). Deeply convinced of the necessity for the artist to be an active agent in the reform of society and the propagation of humanist ideals, Meyer threw himself into the affairs of the newly formed state. His list of compositions rapidly lengthened according to the requirements of the time; he was awarded national prizes in 1950, 1952 and 1963.

Meyer's compositional output consists of more than 500 works (some published under the pseudonym Peter Baker), over half of which are propagandizing songs and choral pieces. In these works direct expression and clear text setting are prioritized. His solo songs, however, go beyond the usual creative boundaries of agit-prop, displaying a wide range of formal structures. Songs of the 1920s owe much to the 19th-century lieder tradition, and attest to the composer's strong lyricism, sophisticated understanding of form and refined musical craftsmanship. Later works are freely tonal, employing a subtle diversification of melodic ideas, and fusing vocal and accompanimental lines through poetic imagery. His 26 vocal-

orchestral works are mostly concerned with socio-political events. *Mansfelder Oratorium* (1950) is a monument to socialist realism. In the symphonic choral works of the 1960s, such as *Dem Neugeborenen* (1967), the lyrical, contemplative element of Meyer's style grew stronger, and melodic, harmonic and orchestral writing became less orientated towards folksong.

Programmatic ideas, cyclical structures and modifications of traditional formal patterns illustrate Meyer's debt to the symphonic tradition in such instrumental works as the Symphony for Strings (1947, rev. 1958), the Symphony in B♭ (1968) and *Kontraste-Konflikte* (1977). His typical manner of thematic development, which aimed to make motivic changes and transformations perceptible, remained an essential component of his style. Some of the orchestral works are based on poetry; the *Konzertante Sinfonie* (1961) for piano and orchestra and the Violin Concerto (1964), for example, are inspired by Louis Fürnberg texts. A marked awareness of compositional problems and a reflective mood characterize the late works.

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W. Rackwitz: 'In Memoriam Ernst H. Meyer (8.12.1905 – 8.10.1988)', *Händel-Jb*, xxxv (1989), 173–6

<div align="right">VERA GRÜTZNER</div>

Meyer, Johann David.

See Mayer, Johann David.

Meyer, Jürgen

(*b* Brunswick, 16 March 1933). German acoustician. In 1957 he enrolled in the Technical University of Brunswick as a student of electronics and music, becoming a research scientist in the acoustics laboratory at the Physikalisch-Technische Bundesanstalt in Brunswick in 1958. In 1960 he was awarded the doctorate by the Technical University for a dissertation on the behaviour of organ flue pipes, supervised by Martin Grützmacher. Meyer was appointed head of the acoustics laboratory in 1971, and under his direction the laboratory established an international reputation in musical instrument acoustics, room acoustics and psychoacoustics. At the Musikhochschule in Detmold he became a lecturer (1968) and professor (1980); in 1985 he became head of the audio acoustics department at the Physikalisch-Technische Bundesanstalt in Brunswick, retiring in 1996. A skilled violinist and conductor, his musical background has informed his research on the influence of acoustics on performance. Meyer has carried out definitive studies of the directional properties of instruments and the platform placing of orchestral groups. He has also given numerous public lectures involving acoustical demonstrations by live orchestras. President of the German Acoustical Society between 1995 and 1998, Meyer is a fellow of the Acoustical Society of America and of the Institute of Acoustics.

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with **W. Lottermoser**: *Orgelakustik in Einzeldarstellungen* (Frankfurt, 1966, 2/1983)
Akustik und musikalische Aufführungspraxis (Frankfurt, 1972, 3/1995; Eng. trans., 1978)
Physikalische Aspekte des Geigenspiels (Siegberg, 1978, 2/1992)
Akustik der Gitarre in Einzeldarstellung (Frankfurt, 1985)

Meyer, Kathi.

See Meyer-Baer, Kathi.

Meyer, Kerstin (Margareta)

(*b* Stockholm, 3 April 1928). Swedish mezzo-soprano. She studied in Stockholm, at the Salzburg Mozarteum, and in Siena, Rome and Vienna. She made her début in 1952 as Azucena with the Swedish Royal Opera and became permanently associated with that company. She sang Carmen in Wieland Wagner's controversial 1959 production in Hamburg, where she also created Mrs Claiborne in Schuller's *The Visitation* (1966), Alice Arden in *Arden Must Die* (1967) and Gertrude in Searle's *Hamlet* (1968). In 1960 she sang Dido (*Les Troyens*) at Covent Garden, later appearing as Octavian and Clytemnestra. After her début as Carolina in the first English-language performances of Henze's *Elegy for Young Lovers* (1961), she became a favourite at Glyndebourne; her roles there included Debussy's Geneviève, Monteverdi's Octavia, Clairon (*Capriccio*), Elisabeth in the première of Maw's *The Rising of the Moon* (1970) and Claire in the first British performance of Einem's *Der Besuch der alten Dame* (1973), a role she also sang in Stockholm (1976) in her own Swedish translation of the opera. At Salzburg she created Agave in *The Bassarids* (1966); she also appeared at the Metropolitan (1960–63) and Bayreuth (1962–5). She created Spermando (Amando) in Ligeti's *Le Grand Macabre* (1978, Stockholm). In recitals she often sang in duo with Elisabeth Söderström. Her voice, though not large, was used with skill and dramatic flair. Among her recordings are excerpts from her Orpheus and Octavian, as well as duets with Söderström.

HAROLD ROSENTHAL/R

Meyer, Krzysztof

(*b* Kraków, 11 Aug 1943). Polish composer, pianist and writer on music. He studied composition with Wiechowicz and Penderecki at the academy in Kraków (1962–5), and took lessons with Boulanger in Paris. A teacher at the academy from 1965 to 1987, he was then appointed lecturer in composition at the Hochschule für Musik in Cologne. He was a member of the Polish contemporary music ensemble MW 2 (1965–7) and president of the Polish Composers' Union (1985–9). Awards he has received include first prize at the Prince Rainier of Monaco competition (1960, for *Cyberiada*) and the Szymanowski competition (1974, for Symphony no.4); the Herder Prize (1984), the Polish Composers' Union prize (1992) and the award of the New York Jurzykowski Foundation (1993). In 1981 he completed Shostakovich's opera *Igroki* ('The Gamblers'); the first performance was given in Wuppertal on 12 June 1984.

Meyer has contributed significantly to the genres of the symphony, concerto, quartet and sonata. His music is elegant, energetic and intense.

While he showed a passing interest in Polish sonorism, as in the First Quartet, his style elsewhere draws on mainstream 20th-century music, particularly that of Hungary, Russia and Poland, and on 18th- and 19th-century forms. Contemporary pitch organization and textual concerns are tempered by a neo-classical sense of harmony and gesture, while the close association with Shostakovich is in evidence in his orchestral writing and use of expansive structures (particularly in works of the 1980s). His artful references to pre-existing music can be seriously symbolic, as in *Symfonia polska*, or humorous, as in *Caro Luigi*. His writing for string instruments is particularly lucid and contains a wide range of emotions.

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(selective list)

dramatic and orchestral

Stage: Cyberiada (comic op, 3, K. Meyer, after S. Lem), 1967–70, Polish TV, 12 May 1971, rev. 1985, Wuppertal, 11 May 1986; Hrabina [The Countess] (ballet, 1), 1980, Poznań, 14 Nov 1981 [based on the op by Moniuszko]; Klonowi bracia [The Maple Brothers] (children's op, 2, K. Meyer, after E. Szwarc), 1989, Poznań, 3 March 1990; incid music

Syms.: no.1, 1964, rev. 1966; no.2 'Epitaphium Stanisław Wiechowicz in memoriam (J. Tuwim), chorus, orch, 1967; no.3 'Symphonie d'Orphée' (P. Valéry), chorus, orch, 1968; no.4, 1973; no.5, 15 str, 1979; no.6 'Symfonia Polska', 1982

Other orch: Conc. da camera no.1, fl, perc, str, 1964; Vn Conc., 1965; Conc. da camera no.2, ob, str, perc, 1972; Vc Conc. no.1, 1972; Tpt Conc., 1973; Fireballs, brass, str, perc, 1976; Sym. in D in the style of Mozart, 1977; Pf Conc., 1979, rev. 1989; Hommage à Johannes Brahms, 1982; Fl Conc., 1983; Canti Amadei, vc, chbr orch, 1984; Conc. da camera no.3, vc, hp, str, 1984; Musica incrostata, 1988; Caro Luigi, 4 vc, str, 1989; Conc., a sax, str, 1992; Carillon, 1993; Vc Conc. no.2, 1995; Farewell Music, 1997; film scores

vocal

Solo: Pieśni rezygnacji i zaprzeczenia [Songs of Resignation and Denial] (J. Szczeblowska), S, vn, pf, 1963; Quartettino (Tuwim), S, fl, vc, pf, 1966; 5 utworów kameralnych [5 Chbr Pieces], Mez, cl, vn, va, 1967; Śpiewy polskie [Polish Chants] (Tuwim), S, perc, str, 1974; Lyric Triptych (W.H. Auden), T, chbr orch, 1976

Choral: Mass, 1987; Wjelitczalnaja, 1988; TeD, 1995

Music for children

chamber and solo instrumental

Str qts: no.1, 1963; rev. 1986; no.2, 1969; no.3, 1971; no.4, 1974; no.5, 1977; no.6, 1981; no.7, 1985; no.8, 1985; no.9, 1990; no.10, 1994; Au dela d'une absence, 1997

Other chbr: Interludio statico, cl, 4 vc, 1964; Hommage à Nadia Boulanger, fl, va, hp, 1967, rev. 1971, rev. 1991; 4 colori, cl, trbn, vc, pf, 1970; Conc. retro, fl, vn, hpd, vc, 1976, arr. fl, vn, hpd, str, 1986; 3 Pieces, perc, tape, 1976; Interludio drammatico, ens, 1980; Pf Trio, 1980; Canzona, vc, pf, 1981; Pezzo capriccioso, ob, pf, 1982; Sonata, vc, pf, 1983; Cl Qnt, 1986; Qt, 4 sax, 1986 [transcr. of Str Qt no.7]; Capriccio, 6 insts, 1988; Pezzo per Mauro, fl, sax, trbn, db, pf, perc, 1991; Pf Qnt, 1991; Trio, fl, va, gui, 1992; Str Trio, 1993; Misterioso, vn, pf, 1994; Trio, cl, vc,

Solo inst: Sonata, vc, 1959–61; Pf Sonata no.1, 1962; Pf Sonata no.2, 1963; Pf Sonata no.3, 1964–6; Pf Sonata no.4, 1968; Hpd Sonata, 1973; Pf Sonata no.5, 1975; Sonata, vn, 1975; Moment musical, vc, 1976; 24 Preludes, pf, 1978; Sonata, fl, 1980; Fantasy, org, 1990; Monologue, vc, 1990

Principal publishers: Agencja Autorska, Brevis, Moeck, Peters, Pro Nova, PWM, Sikorski

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'W piętnastolecie MW 2' [MW 2: 15 years on], *RM*, xxi/9 (1977), 6–7

'O muzyce Witolda Lutosławskiego', *Res facta*, ix (1982), 129–40

'Quartetto per archi nr.2 Krzysztofa Pendereckiego', *Współczesność i tradycje w muzyce Krzysztofa Pendereckiego*, ed. R. Chłopicka and K. Szwajgier (Kraków, 1983), 78–93

'Forma muzyczna z aspekcie psychologicznym', *Muzyka*, xxxvii/1 (1992), 3–20

'Kilka uwag na temat organizacji wysokości dźwięków w muzyce Witolda Lutosławskiego' [Some observations on Lutosławski's vertical pitch-organization], *Muzyka*, xxxx/1–2 (1995), 3–24

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K. Piątek: 'Symfonie Krzysztofa Meyera', *Krakowska szkoła kompozytorska 1888–1988*, ed. T. Malecka (Kraków, 1993), 289–304

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ADRIAN THOMAS

Meyer, Leonard B.

(*b* New York, 12 Jan 1918). American musicologist and writer on aesthetics. Meyer studied philosophy and music at Columbia University (MA in music, 1949) and the history of culture at the University of Chicago (PhD 1954), and studied composition privately with Stefan Wolpe and others. In 1946 he became a member of the department of music at the University of Chicago (professor and chairman, 1961–70; Phyllis Fay Horton professor in the humanities, 1972–5) and in 1975 was appointed Benjamin Franklin professor of music at the University of Pennsylvania. He was also visiting professor at a number of North American universities, including Harvard University and the Eastman School of Music. He became professor emeritus at Pennsylvania in 1988.

Meyer first became well known for the theory of musical meaning expounded in *Emotion and Meaning in Music* (1956). Here he develops a

distinctive account of musical content by bringing together aspects of Gestalt psychology and American pragmatist thought following Charles S. Peirce. From the pragmatists John Dewey, George Herbert Mead and Charles Morris, Meyer took up Peirce's central pragmatic idea, that the 'meaning' of an event (X) could be found in the consequence (Y) to which it pointed. Peirce had argued that any automatic and habitual response to an event must embody an anticipation of its probable consequences (Y), showing that the person responding tacitly understood the event's meaning. Dewey suggested, further, that the failure of an habitual response would lead a person either to reason about an event's meaning or to respond emotionally, and it was this idea that formed Meyer's central position. Music's expressive content or meaning, he suggested, could be observed at those moments when an established pattern had given rise to an habitual response, but the pattern had then been interrupted in some way. Gestalt psychology provided an account of modes of perception that could be taken as 'naturally' ingrained habits. Complementing this with a recognition of style as a set of learned conventions, Meyer developed an account of musical expectancy as perceptually constrained and stylistically learned. His account of meaning and expressiveness in music was then carried through by attention to formal and stylistic patterns, as the content of listeners' expectancies. It was thus a combined formalist/expressivist position.

Meyer's early ideas developed in various ways in his later work. With the exception of his *Music, the Arts, and Ideas* (1967), largely concerned with 20th-century trends, his principal contributions have been to tonal theory. *Explaining Music* (1973) develops techniques for analysing melody based on the Gestalt ideas of pattern-completion and good continuity. His earlier emphasis on a listener's 'expectancies' is replaced with reference to musical 'implications' (a change in terminology taken up by Narmour, 1977). In the later 1970s and early 80s Meyer turned to the study of short recurrent patterns named 'archetypes' and later 'schemata' (with B.S. Rosner, 1982). The changing-note figure was one of these (1973, pp.191–6). Collaborative research with the psychologist Burton Rosner established that the pattern satisfied the function of a cognitive schema (1982; see also Gjerdingen, 1986). A study of how this figure evolved during the 18th and 19th centuries was, furthermore, an important turning-point for Meyer, convincing him of the influence of extra-musical factors on stylistic change (1980, p.180). This broader context is taken up in *Style and Music* (1989), when Meyer links compositional changes in the 19th century with an increasing social distaste for obvious convention. He interprets a Romantic preference for individuality in expression as the historical motivation for composers to obscure the presence of received tonal schemata in their sources. An aspect of his aesthetic thought thus becomes historically contextualized, in the suggestion that composers could turn a strategy of concealment to an expressive end, violating listeners' learnt expectancies.

Meyer has had a seminal influence in leading theorists of music to be responsive to advances in cognitive psychology. He has shown a rare ability to integrate systematic and historical studies, retaining a concern both with theoretical rigour and with the reality of historical change. This combination of interests has led him to repudiate postmodern scepticism

about the possibility of creating general categories in theoretical work (1998).

See also Analysis, §II, 5.

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'A Pride of Prejudices; or, Delight in Diversity', *Music Theory Spectrum*, xiii (1991), 241–51
'Nature, Nurture, and Convention: the Cadential Six-Four Progression', *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner*, ed. W.A. Allanbrook, J.M. Levy, and W.P. Mahrt (New York, 1992), 473–516
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B. Vermazen: 'Information Theory and Musical Value', *Journal of Aesthetics and Art Criticism*, xxix (1970–71), 367–70
E. Narmour: *Beyond Schenkerism* (Chicago, 1977)
R. Cox: *The Aesthetics of Leonard Meyer: Music Formalism in the Twentieth Century* (diss., Ohio State U., 1983)

R. Gjerdingen: 'The Formation and Deformation of Classic/Romantic Phrase Schemata: a Theoretical Model and Historical Study', *Music Theory Spectrum*, viii (1986), 25–43

E. Narmour and R. Solie, eds.: *Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Meyer* (Stuyvesant, NY, 1988) [incl. J.M. Levy: 'About Leonard B. Meyer: a Bibliographical Vignette', 439–52; list of writings, 453–6]

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N. Cumming: 'Analogy in Leonard B. Meyer's Theory of Musical Meaning', *Metaphor – a Musical Dimension*, ed. J. Kassler (Sydney, 1991), 177–92

R. Gjerdingen: 'Revisiting Meyer's "Grammatical Simplicity and Relational Richness"', *Cognitive Bases of Musical Communication*, ed. M.R. Jones and S. Holleran (Washington DC, 1991), 225–43

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J.P. Swain: 'Leonard Meyer's New Theory of Style', *MAn*, xi (1992), 335–54

F.E. SPARSHOTT/NAOMI CUMMING

Meyer, Marcelle

(*b* Lille, 22 May 1897; *d* Paris, 18 Nov 1958). French pianist. She studied at the Paris Conservatoire first with Marguerite Long and then with Cortot, in whose class she received a *premier prix* in 1913. She later studied privately with Viñes. An ardent champion of the group Les Six, she performed and recorded with Poulenc, Auric and Milhaud. She played the first performances of many works, including Milhaud's *Scaramouche* and *L'automne*, Stravinsky's Serenade and *Les noces*, and Poulenc's first two *Novelettes*. In 1930 she played Richard Strauss's *Burleske*, one of her specialities, under the composer's direction in Budapest. She also appeared frequently with German orchestras, including the Berlin Chamber Orchestra in Paris during the Occupation. Her numerous post-war recordings, especially of works by Rameau, Scarlatti and Stravinsky, reveal her exceptional virtuosity and flair for sharply contrasting timbres and insouciant rhythms.

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CHARLES TIMBRELL

Meyer [Meier, Mayer, Maier], Peter [Pieter]

(*fl* 1640–78). German musician and composer. It may be assumed from his career that he was born and died in Hamburg. From 1640 he probably studied at Rostock University. Around 1650 he lived in Hamburg and

fraternized with poets such as Johann Rist and Philipp von Zesen, and about five years later he moved to Amsterdam, where Zesen also lived from 1656. His Amsterdam publications are dedicated to wealthy merchants, whom he may have taught. From 1661 to 1672 he worked as a musician at the court of Christian August II, Count Palatine of Sulzbach. His move to Sulzbach may be connected with the simultaneous move there of several German ministers who had studied at Rostock and had held temporary posts in the Dutch Republic around 1660. After 1672 he returned to Hamburg, where he was still living in 1678. He suffered from partial deafness.

Meyer's compositions fall into genres typical of mid-17th-century North Germany. He contributed a fairly large number of continuo songs to sacred and secular collections issued in Hamburg around 1650, with texts by poets such as Johann Rist and Philipp von Zesen. He edited and published the first edition of Rist's *Des edlen Dafnis aus Cimbrien besungene Florabella*, in which the majority of the 50 song settings are his. During his Amsterdam period he published three volumes of dance music, including variations (*'t Konstigh speeltooneel*). The surviving fragments show a virtuoso style of variation not unlike that of Johann Schop (i) and other 17th-century North German composers for the violin. He also wrote some small-scale sacred concertos: the *Collectanea* is a collection of nine, dedicated to important people (Emperor Leopold I, Count Palatine Christian August) or to well-known Hamburg people (e.g. the musicians Gerstenbüttel, Reincken, Dietrich Becker and Christoph Hartwich).

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RUDOLPH A. RASCH

Meyer, Philippe-Jacques [Philipp Jakob; Philip James]

(*b* Strasbourg, 1737; *d* London, 1819). Alsatian harpist and composer who worked in Paris and London. He originally studied theology but soon devoted himself to the harp. He became a pupil of Christian Hochbrucker in Paris, then the centre of harp playing; his first solo appearance at the Concert Spirituel was in 1761 and he performed there for three more years, often playing his own compositions. He established himself as a teacher and published a harp method in 1763 (*Essai sur la vraie manière de jouer de la harpe* op.1). After marrying in his homeland he was again active in Paris after 1765 as a teacher and composer. He introduced the new pedal harp to England during his first visit there in 1772. For the next eight years he travelled between London, Paris and Strasbourg until he settled in London in 1784.

Meyer's harp method is important as the first historical survey of harps and as one of the earliest specialist tutors. In it he discussed both the old hook harp and the new pedal harp, gave the correct tuning of both, dealt with the positioning of the hands, elaborated on *agréments* and recommended the arpeggio; the wording is expressly for beginners and laymen. He published many works for solo harp and harp with other instruments in Paris and London. The setting of *Apollon et Daphné*, 1782, attributed to him by Sainsbury, is by the Bohemian stage composer Anton Mayer (*b* Libicz, *c*1750; *d* after 1793).

Meyer's sons, Philippe-Jacques Meyer jr (*d* London, 1841) and Frédéric-Charles Meyer, were harpists, teachers and composers in England. Each published light music for the harp such as lessons, arrangements of songs, variations, divertimentos and sonatas; Frédéric-Charles also wrote a harp method (*A New Treatise on the Art of Playing upon the Double Movement Harp*, *c*1825). It is doubtful whether the harpists Johann Bernhard Meyer and Johann Baptist Meyer were related to Philippe-Jacques Meyer, although both were active in Paris and London and both published harp compositions and methods.

WORKS

(only those extant)

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Solo harp: 6 sonate, op.3 (Paris, 1768); 6 sonates, op.4 (Paris, 1770); 4 Original Lessons, i–ii (London, n.d.); Favorite Lesson (Dublin, n.d.)

Other inst: 6 divertimenti, hp, vn, op.2 (Paris, 1767); 8 divertissements, hp, vn, b, op.6 (Paris, 1771); 6 sonate, hp, vn ad lib, op.7 (Paris, 1773); Divertissement (2 hps)/(hp, pf/hpd), vn, fl (Kehl, 1782); 6 divertimentis, pf/hp, vn, fl (London, n.d.); 2

Sonatas, hp, pf/(2 vn, va, vc) (London, n.d.); A Sonata, hp/pf, vn (London, n.d.); 2 Duets, hp, pf/hpd (London, n.d.); 2 Duets, 2 hp/hp, pf, 2nd Set (London, n.d.); An Original Theme and a Favourite Scotch Air with Variations, hp, pf/fl ad lib (London, n.d.)

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HANS J. ZINGEL

Meyer-Baer [née Meyer], Kathi

(*b* Berlin, 27 July 1892). American musicologist and librarian of German birth. She studied musicology at Berlin under Kretzschmar, Riemann and Johannes Wolf, and obtained the PhD in 1916. She had a varied and distinguished career as a scholar, music librarian and critic. From 1922 she worked mainly as assistant to Paul Hirsch in his music library at Frankfurt for nearly 14 years, during which period she was also research librarian at the Berlin State Library (1928), and worked on the organization of the music department in the city library at Frankfurt (1927–9). She supervised various important exhibitions, including the international music exhibition at Frankfurt in 1927, the 'Goethe and Music' exhibition of 1932 and the Wagner Memorial Exhibition of 1933. From 1923 to 1932 she was a music critic on the *Frankfurter Zeitung* and, for a shorter period, on the *Neue Musik-Zeitung* of Stuttgart. After emigrating to the USA in 1939 she became a member of the editorial board of Schirmer in 1941 and joined the music department of the New York Public Library (1942–3).

Meyer-Baer undertook research on the aesthetic aspects of music, liturgical music, musical iconography, musical bibliography and music printing. In the last of these areas, her long research culminated in *Liturgical Music Incunabula* (1962) which was the first thorough study of the subject. This, though an invaluable book, should be used with caution because of certain basic inadequacies in identifying printers and presses. Her other outstanding achievement was the four volumes of the Hirsch Library catalogue (1928–36) which she compiled in conjunction with Paul Hirsch. Her studies in musical iconography were the product of keen observation and fine critical judgment, and like so much of her work reflect a wide-ranging and thoughtful mind.

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<div align="right">ALEC HYATT KING/R</div>

Meyerbeer [Beer], Giacomo [Jakob Liebmann Meyer]

(*b* Vogelsdorf, nr Berlin, 5 Sept 1791; *d* Paris, 2 May 1864). German composer. The most frequently performed opera composer during the 19th century, linking Mozart and Wagner.

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<div align="right">MATTHIAS BRZOSKA</div>

Meyerbeer, Giacomo

1. Early years and education.

Meyerbeer was descended from distinguished families in the Jewish society of Berlin. His father Jakob (Juda) Herz Beer (1769–1825) was an industrialist and contractor to the Prussian army, and his mother Amalia (1767–1854) was the daughter of the banker Liebmann Meyer Wulff,

whose family can be traced back to Jost Liebmann, a Jew at the court of the Great Elector. Amalia Beer received the finest minds of Prussia in her salon, including the future King Friedrich Wilhelm IV, the poet A.W. Iffland and Alexander von Humboldt, with whom Meyerbeer maintained a close lifelong friendship. At an early age he took piano lessons from Franz Lauska, and by the time he was 11 he was a successful prodigy, although he encountered hostile anti-Semitism in his childhood.

After taking early lessons in composition from Zelter (1805–7) and Bernhard Anselm Weber (1807–10), he left the family home in 1810 to continue his studies with Abbé Vogler in Darmstadt. It was then that he began combining his maternal family name Meyer with his paternal surname Beer. He formed lifelong friendships with Vogler's pupils Carl Maria von Weber, Gänsbacher, Gottfried Weber and Alexander Dusch; they founded a 'Harmonischer Verein' to support each other in the press. Meyerbeer made great progress in his piano lessons with Vogler and composed his first works, the most important of which is the opera *Jephthas Gelübde*, produced in Munich on 23 December 1812 though with minimal success. Meyerbeer attended the performance and in 1813 went to Vienna for the production of another youthful work, *Wirth und Gast*, originally written for Stuttgart and revised for Vienna as *Die beiden Kalifen*. At this period Meyerbeer was best known as an outstanding pianist; Moscheles thought his playing 'incomparable' and Weber described him in 1815 as 'one of the best pianists, if not *the* best pianist of our time' (*Sämtliche Schriften*, Berlin, 1908, p.308). Throughout Meyerbeer's life his example was Mozart, whose piano concertos he frequently performed. In November 1814 he went to Paris, which he regarded as 'the principal and most important place for my education in music drama' (*Briefwechsel*, i, 248). He was overwhelmed by the metropolis, its art treasures and its theatrical life, and already entertained thoughts of making his début as a composer there. In December 1815 he visited London to hear the outstanding piano virtuosos of the time, who included Cramer, Kalkbrenner and Ries.

Meyerbeer, Giacomo

2. The Italian operas.

Meyerbeer visited Italy for the first time in 1816, on a study tour that was, with short interruptions, to last nine years. It was here that he truly became a composer of opera, and in gratitude to the country to which he owed his career he began to use the Italian form of his first name, Giacomo. He was to return to Italy regularly throughout his life, visiting many cities to hear the current repertory and above all the best singers. He was given his first contract in Padua, in 1817, to set a libretto by the famous librettist Gaetano Rossi, with whom he always remained friends. This work, *Romilda e Costanza* (19 July 1817), is in the tradition of rescue operas popular at the time, and as his début opera in Italy it brought Meyerbeer local success. In its melodies and instrumentation it owes more to Mozart than Rossini. At this stage, if not earlier, Meyerbeer began tailoring his parts for certain singers, taking their vocal and histrionic abilities into careful consideration. The title role of his next opera, *Semiramide riconosciuta*, was designed for the contralto Carolina Bassi Manna, a famous singer of the time, who excelled in the part at the work's première in Turin on 3 February 1819.

However, Bassi Manna made little use of her rights of exclusive performance, and this hindered the work's wider circulation.

The success of Meyerbeer's first commission in Venice, *Emma di Resburgo*, was thus all the more important to him. Rossi's libretto skilfully transformed the fashionable Ossianism of the time into a sentimental domestic drama. This genre, incorporating a melodramatic child's role, had been particularly popular ever since such works as Paer's *Camilla* (1799). The Scottish local colour and romantic topoi of the settings (a castle, a knightly hall, a graveyard) gave Meyerbeer his first opportunity to show his skill in depicting character and scenic background. Critics immediately recognized the opera's individuality, and the première, on 26 June 1819, was Meyerbeer's first major success. There were further Italian productions, and the opera was staged internationally: in 1820 Weber produced his friend's work in Dresden, and in 1820 and 1821 it was also performed in Berlin, Vienna, Budapest, Brno and Warsaw.

Romani's adaptation of the popular melodrama *Marguerite d'Anjou*, by Guilbert de Pixérécourt (1810), was Meyerbeer's first encounter with modern French drama. The action, set in 1462, depicts an episode in the wars between England and France. The army commander Lavarenne represents the type of the 'irresolute hero', unable to choose between two women, and there is a new note of comedy in the character of the cunning doctor Michele Gaumotte. Meyerbeer created distinctively pastoral, Scottish and martial atmospheres in the manner already familiar from *Emma di Resburgo*, and drew musical and dramatic capital from the contrasting depiction of the two nations. He also employed a spatial dimension, positioning a band behind the stage to signal the decisive shifts in the confrontation in the introduction and the first finale. *Margherita d'Anjou* was Meyerbeer's first opera for La Scala, Milan, where an Italian composer's international success was usually decided. It lived up to Meyerbeer's expectations, with scenery by the distinguished Italian stage designer Sanquirico, and a brilliant cast, including (as Carlo) Nicolas Levasseur, for whom Meyerbeer was to write his most important bass roles, Bertram and Marcel. Soon after its triumphant première on 14 November 1820 it was produced on the stages of many European capitals.

After the relatively unsuccessful *L'esule di Granata* (12 March 1822, Milan), Meyerbeer surpassed even the success of *Margherita* with *Il crociato in Egitto* (7 March 1824, Venice). This work has a unique place in operatic history, for while it adheres to the contemporary Italian style of domestic drama, with the addition of an 'irresolute hero' and a colourful historical background, the leading part, written for Velluti, is one of the last castrato roles. He makes a virtue of this anomaly by skilfully incorporating many neo-Baroque references and other archaisms into the score, while developing the illustrative techniques that had proved successful in *Margherita*. The introductory scene now becomes a monumental tableau, and national confrontation is expressed in the opposition of two bands of musicians (no.11, *finale primo*), intercutting with each other in the stretta and combining with the chorus and orchestra. The exotic subject, an encounter between Egyptians and Crusaders, inspired Meyerbeer to instrumentation of a new kind to depict character: the Egyptians' janissary music employs percussion and five clarinets in C, supported in the upper

register by the piercing timbre of a piccolo flute and a piccolo clarinet in F, and in the lower register by a *serpentone*, a trombone and two bassoons. The reminiscence motif of the *romanza* 'Giovinetto Cavalier' in the central recognition scene (Act 1, *terzetto*, no.9) is introduced with a similarly new effect. The *romanza* is a kind of parable relating to the action, telling the tale of an unfaithful knight, as all three characters, the two women and the hero, recall the melody torn between them, they recognize each other.

With *Il crociato* Meyerbeer became the leading Italian operatic composer after Rossini. His status is illustrated by the fact that Goethe envisaged someone 'like Meyerbeer' setting his *Faust* (see J.P. Eckermann: *Gespräche mit Goethe in den letzten Jahren seines Lebens*, Leipzig, 1837–48/*R*). Writing on 12 February 1829, he saw Meyerbeer as Mozart's only true successor: 'Mozart would have been bound to compose *Faust*. Meyerbeer might be capable of it, but will not embark on such a venture'.

As early as 1823 the director of the Paris Opéra had approached Meyerbeer, through Levasseur, to enquire about his interest in the French stage. In September 1825 Rossini, as director of the Théâtre Italien in Paris, produced *Il crociato*, with a brilliant performance by Giuditta Pasta in the leading role. It was followed by a production of *Margherita* with French dialogue at the Théâtre de l'Odéon. Meyerbeer was now planning several French projects, but they were deferred in 1826 when Pixérécourt commissioned him to write a three-act *opéra comique*. He began working on *Robert le diable* with Scribe on 1 January 1827; the first reading of the libretto with the director took place on 24 February. However, when Pixérécourt resigned as director of the Opéra-Comique in the summer of 1827, Meyerbeer interrupted his work on the composition, and did not begin to revise it for the Opéra until some time later: he signed his first contract with the world's leading opera house on 29 December 1829.

Before this, however, family duties recalled him to Berlin. After his father's unexpected death on 27 October 1825, Meyerbeer, as the eldest son, was expected to found a family of his own, and he married his cousin Minna Mosson on 25 May 1826. There were five children of this marriage, but only the three daughters survived childhood. Plans for the couple to move to Paris were never realized because of Minna's frail health, and for the same reason she seldom accompanied Meyerbeer on his frequent professional tours. However, they often took a cure together at such popular spas of the time as Bad Ems, Baden-Baden, Ischl and Spa, or in Italy. Although Meyerbeer could be a tough negotiator on artistic issues, he was personally anxious and vulnerable, and his family provided essential support in the real and imagined crises of his life. This strong family feeling sprang from his profound Jewish faith. He had a particularly close relationship with his mother, whose blessing he asked on every important occasion, and he was also very close to his brother Michael Beer, a gifted dramatist, whose premature death in 1833 deeply affected Meyerbeer, as did the early loss of his friend Weber in 1826.

Meyerbeer, Giacomo

3. Meyerbeer's discourse: the grand historical operas.

At the time when Meyerbeer came to Paris with his first French projects, Joseph d'Ortigue, the leading representative of a school of music criticism

orientated towards philosophy and history, was calling for fundamental reform of French opera. The aim was to combine German instrumental music, as exemplified by Beethoven, and the operatic *bel canto* of Rossini into a comprehensive *Gesamtkunstwerk*. This 'art of the future' would be expressive of modern society, whose technical and industrial foundations must undergo radical change. D'Ortigue regarded Rossini's last French opera, *Guillaume Tell* (1829), as a stepping stone, and a little later he announced that his vision of the modern work of art was realized in Meyerbeer's first grand opera, *Robert le diable* (1831): 'The union that the author of this article prides himself on having proclaimed is now realized: that of the vocal genre created by Rossini and the instrumental genre developed by Beethoven and applied by Weber to dramatic music' (D'Ortigue, 122–3).

When Meyerbeer died suddenly 33 years later, during rehearsals of his last opera *L'Africaine*, the character of opera as an art was established beyond dispute. The style of grand opera developed by Meyerbeer was the recognized international model for music drama for almost a century. There were many consequences of this aesthetic reassessment: the setting of a libretto, which once took merely a few weeks, became an intellectual collaboration between composers and librettists that might last years, even decades. New compositional techniques were devised for each work and adapted to the opera's individual dramatic structure. Premières were staged after intensive historical and technical research by a whole staff of specialists, and the results of their labours were meticulously documented in a *livret de mise en scène*, or production manual. Above all, opera became a platform for the expression of metaphysical and philosophical ideas. Meyerbeer's four main works may be seen as phases in a conceptual operatic discourse: *Robert le diable* shows humanity torn between entanglement in evil and metaphysical redemption. *Les Huguenots* sets a sceptical historical viewpoint against the contemporary eschatological philosophy of history. *Le prophète* shows the individual involved in the historical emergence of the modern European world, and *L'Africaine* relates the same theme to the history of colonization, this time on a global scale. Meyerbeer's attitude is basically conservative and founded in his deep sense of religion. His historical operas are not simply based on historical subjects but take the historical process itself as their subject.

The fundamental modernity of Meyerbeer's concept of opera was clear to his contemporaries. In discussing the première of *Robert*, Fétis described the work as 'une production remarquable dans l'histoire de l'art' (*Revue musicale*, 26 November 1831). Even in 1891 Hanslick could write of *Robert* and *Les Huguenots* that he found 'the dazzlingly new and entirely unique impression they made unforgettable' (*Aus dem Tagebuch eines Musikers*, Berlin, 1892/R, p.105). For Verdi, writing in 1852, *Le prophète* was a model for his own work: 'I need a grandiose subject, impassioned, original; an imposing, dazzling *mise en scène*. I always have several in front of me … among others the coronation scene from *Le prophète*! In this scene no other composer could have done better than Meyerbeer' (letter to Scribe of 26 July 1852; see Gerhard, 1992). However, Meyerbeer's contemporaries did not perceive the consistent nature of his philosophical discourse of history, particularly its metaphysical foundations in *Robert le diable*;

perhaps the historical experiences of the 20th century have been a spur to its full recognition. Nor can there be any doubt that the extreme modernity of his musical and dramatic methods of representation, and the novelty of countless individual effects, obscured the intellectual conception of the works. Meyerbeer's operas define the beginning of the modern age: they are shaped by the perspectives of a mass urban society. Not only have their musical and theatrical techniques continued to influence music drama of the 20th century, for instance in the works of Schreker, Berg and B.A. Zimmermann; in their use of cutting and cross-cutting effects they point the way forward to film and other modern media.

Meyerbeer's first collaboration with Scribe, the most famous librettist of the century, was in 1827. *Robert le diable* had originally been planned for the Opéra-Comique, with spoken dialogue. The later through-composed version, given its première at the Opéra on 21 November 1831 (see fig.2), shows clear traces of the original concept. The libretto is an example of Scribe's *pièce bien faite*: each act presents a self-contained episode of the plot, and its resolution paves the way for the conflict of the next episode. The action is constructed on a single theme and a central *quid pro quo*: Bertram must win Robert's soul for hell by midnight, and Robert does not know that Bertram is his father. Bertram's efforts at temptation are motivated by paternal love, since he does not want to lose his son for all eternity. At the culmination of the plot in a *scène à faire*, Robert must decide between his father and his mother – the temptation of hell and the voice of heaven. The dramatic and musical structure, however, goes beyond the standard *pièce bien faite*: the opera makes the passage of time a central theme of the action by presenting the course of the day in ever shorter sections. The ambivalence of evil in the figure of Bertram certainly belongs to a literary tradition found in many variants from Cazotte's *Diable amoureux* onwards, but on the operatic stage it created an entirely novel effect; Balzac, analyzing the work in his novella *Gambara*, saw Mozart's Don Giovanni as the only comparable example. Finally, the hero's *scène à faire* is unconventionally constructed: Robert is the modern type of the 'irresolute hero' *in extremis*, unable to decide between the mythic powers contending for his soul. Only the fact that time is finally running out saves him and seals the fate of his demonic tempter.

Like the general plan of the *pièce bien faite*, the exposition of preceding events in the form of a ballad is part of the formal repertory of *opéra comique*. The return of the ballad motif at central moments in the opera is also very typical of the genre. However, the dramatic function of such references is novel. They create an independent level of meaning, with the ballad motif identifying Bertram as a satanic figure (Act 1, no.2, recitative, and Act 5, no.21, recitative). In this respect, Raimbaud's ballad (Act 1) can be seen as a model for Senta's ballad in Wagner's *Der fliegende Holländer*. The Prince of Grenada's motif (Act 2, no.8) also returns at key moments in the third and fourth acts. Its 'surreal' instrumentation, with four solo timpani used as melodic instruments, defines the figure's phantasmagorical nature. Another innovation was the replacement of the traditional overture by a programmatic prelude, an idea also adopted by Wagner. Besides setting out the theme of the central 'Evocation des nonnes' (Act 3, no.15a), it introduces the demonic orchestral sonority that dominates the opera.

Meyerbeer developed the instrumentation, as well as the significance of the thematic motifs, into an independent strand of the drama. The libretto contrasts three spheres: the chivalrous world of courtiers and knights, the demonic world of Bertram, and the world of the heavenly powers opposing him. In response to the demand for 'local colour', as popularized by the works of Walter Scott, Meyerbeer raised the instrumental characterization of these dramatic spheres to the status of a fundamental structural principle. He gave each of the three spheres certain characteristic sonorities which permeate the entire opera. For instance, he employs timpani, with bassoons and brass in the lower register, to illustrate the demonic sphere. The confrontation of various facets of 'local colour' leads to instrumental distancing and stylization, with many new orchestral effects, such as the use of horns and solo bassoons in their pale middle register, frequently mentioned in works on instrumentation from Berlioz onwards ('Evocation des nonnes: procession', Act 3, no.15a), and the offstage demonic chorus singing through megaphones (Act 3, no.10). There are also dramatic reasons for the first use of an organ in the theatre (Act 5, nos.20 and 21), and the positioning of two trumpets below the prompter's box to suggest the 'voice from the grave' of Robert's dead mother (Act 5, terzet, no.23). Meyerbeer's contemporaries saw the Wolf's Glen scene in Weber's *Der Freischütz* as the model for this advanced orchestral technique, and consequently regarded Meyerbeer's own development of instrumentation to define character as specifically German. However, Meyerbeer also proved himself Rossini's heir in his structuring of the singing parts, consistently putting vocal virtuosity to the service of the drama. In the aria in which Isabelle begs for mercy (Act 4, no.18c), the dramatic effect of coloratura is exploited, setting off the crucial moment of peripeteia: Robert is moved by the singing of his intended victim and abjures the demonic power at his command.

The modern concept of moving pictures, also found in the diorama of the period, is another factor determining the construction of the individual acts. The introductory tableau of the first act places the exposition – with Raimbaud's ballad, Alice's entrance and the identification of Bertram – in the epic context of an evocation of chivalric life in the 13th century. Consequently, the conventional Italian formal repertory is abandoned for musical structures of a more individual kind. The Opéra's director, Louis Véron, wanted the action to be intelligible in pantomime, and here again Meyerbeer's response was determined by the aesthetics of the tableau. A particularly good example occurs in the nuns' scene in Act 3 (*see* Grand opera, fig.4, and Ballet, fig.17), where the central temptation episode is illustrated in ballet pantomime. The ballet, emancipated from its traditional status as a mere operatic divertissement, becomes an independent component of the drama. The entire plot is presented as a series of contrasting pictures, alternating between settings using the front of the stage and settings using its entire depth. New lighting techniques and special effects reinforced the visual impression. The pale, bluish light of the nuns' tableau was a novelty in the era of gas lighting. At the end of the first act, and during the course of the fourth act, the authors also incorporated a *tableau vivant* into the action, presenting viewers with a static scene in the manner of the contemporary panorama.

This principle of visualization on stage called for new dramatic functions in the music. The composer approaches the tableau like a stage director, commenting on the action with relevant motifs and instrumental characterization. Details are picked out of the tableau, and musical light is cast on them. The stage itself is extended, as it were, by means of distant choruses and incidental music. Cutting and montage techniques allow simultaneous cross-cutting between the various musical strata. The beginning of Act 5 (nos.20 and 21) provides an example. The distant choruses of the faithful at prayer and the offstage organ are cross-cut with the dialogue, and they participate interactively: Robert is prevented from signing a pact with the Devil by the musical evocation of the heavenly sphere. The following terzet (no.23) is of historical importance because this was the first time Meyerbeer introduced into a score the technique for heightening tension described by Charles Asselineau as 'tenir l'esprit en suspens', and often known as the 'suspense effect' in 20th-century cinematic thrillers. At the moment when a decision must be made, the action suddenly freezes. Robert is held spellbound, unable to decide between the opposing metaphysical powers. As the allotted span runs out, time itself is felt as the sole force of dramatic momentum. In contrast, the real climax of the action, Bertram's fall into hell, is of very short duration; because of the work's metaphysical structure, Meyerbeer required another closing image for the final apotheosis of the victorious heavenly power. In his next two operas, the 'suspense effect' is introduced with increasing dramatic force into the final climax.

On 28 February 1831 Véron had been appointed the first private director of the Opéra, although he still had access to considerable state subsidies. No expense was spared to make his first première as director an outstanding theatrical event. He had the services of leading experts in Edmond Duponchel (theatrical director), Pierre Ciceri (stage designer), Filippo Taglioni (choreographer) and François-Antoine Habeneck (conductor). The leading roles were created by Adolphe Nourrit (Robert), Nicolas Prosper Levasseur (Bertram), Laure Cinti-Damoreau (Isabelle) and Julie Dorus-Gras (Alice), with the prima ballerina Marie Taglioni (Hélène). Its success was unparalleled in operatic history: by 1893 *Robert* had been performed 756 times at the Opéra alone, and it was very soon being produced in all the leading opera houses of the world, as well as in countless provincial theatres.

The revolutions of 1789 and 1830 in France made it possible for the first time to see history as a dynamic process determined by social groups rather than individual rulers. The revival movements of the 1820s and 30s reacted by formulating new philosophical concepts of history. The neo-Catholic philosophy of Félicité Robert de Lammenais, and the Saint-Simonians with their concepts of a social utopia, propounded the notion of a self-perfecting human history to replace Christian ideas of redemption. The Opéra had a long tradition of concerning itself with historical events. Revolutionary incidents had already been reflected in Auber's *La muette de Portici* (1828) and Rossini's *Guillaume Tell* (1829); the dangerous nature of collective mass hysteria was also a theme of the choral pogrom scenes in Halévy's *La Juive* (1835). It was not surprising, therefore, that after considering and rejecting various projects Meyerbeer came to an agreement with Scribe and Véron, on 23 October 1832, for an opera

centred on the bloody events of the Massacre of St Bartholomew's Day in 1572. However, difficulties soon arose. Meyerbeer thought that Scribe's outline lacked the 'colour of the chosen period' (*Briefwechsel*, ii, 232), and stopped work on the opera. He broke his contract with Véron, paying the stipulated penalty of 30,000 francs, which was repaid to him when the contract was reinstated on 29 September 1834. Meanwhile, he had been revising the concept of the opera with his Italian librettist Rossi. The character of Marcel, in particular, was reassessed so as to make him an advocate of the ideas behind the plot, and in this context Meyerbeer sought an authentic traditional melody to provide Protestant colour. He studied the Huguenot Psalter but eventually decided on Luther's chorale 'Ein feste Burg ist unser Gott'. Rossi's revisions were translated into French by Emile Deschamps, who also provided all the other alterations made necessary by objections from the censor. In addition, Meyerbeer developed ideas suggested by the director Duponchel and the tenor Nourrit, for whom he rewrote the duet in Act 4 (no.24).

This was the complex genesis of the first opera to present a modern concept of history. Traditionally, opera had represented history essentially as intrigue between rulers; *Les Huguenots* shows history following a dynamic of its own, largely conveyed by anonymous massed choruses. In a genre that depended on dramatic conflict between soloists, this approach called for the creation of an entirely new kind of drama. Scribe's libretto offered the usual treatment of soloists that was typical of the genre: a tragic love story between two people belonging to hostile groups, the Protestant Raoul and the Catholic Valentine. The idea that had already proved its worth in *Robert*, of letting the action spring from a failed intrigue, was skilfully combined with the historical background in the failure of Queen Marguerite's attempt to reconcile Catholics and Protestants through arranged marriages. However, two new techniques were necessary to make it clear that this private intrigue had been wrecked by the independent dynamic of the historical situation: the musical and dramatic flow of time had to be given its own momentum and a final 'shock effect' was required.

Meyerbeer constructed the first three acts of the work as historical tableaux, richly varied in themselves and mutually contrasted, but intentionally thin in conventional plot elements. The composer's art consisted instead in illustrating the growth of the underlying tension between the two groups, a tension apparently no longer capable of control by individuals, however high their rank. The resultant failure unfolds in a new kind of dramatic dynamic – one that will finally bring all involved, without distinction, to ruin. This is clear as early as the first act, when Marcel, servant to the Huguenot knight Raoul, tries to provoke Raoul's Catholic hosts by singing the Lutheran chorale. Although he then strikes up a Huguenot war-song, Marcel's provocation has no effect on the plot. Nonetheless, the principle of the 'idyll disturbed' as a central dramatic element in the first act is already present here – and the topos of interrupted festivities was subsequently taken up again and again, from Verdi's *Rigoletto* to Schreker's *Der ferne Klang*. In this first act of *Les Huguenots*, the idyllic atmosphere is particularly well realized in the page's aria (no.6b). Its coquettish profusion of coloratura and rocking rhythm display the refined courtly colour that is evoked in Act 2 against the setting

of the château of Chenonceaux. On the occasion of her own marriage, arranged to bring peace, Queen Marguerite wishes to marry her lady-in-waiting Valentine to Raoul. So far the audience is presented with an entirely traditional attempt to depict politics as a matter of private intrigue on the part of rulers. The failure of this attempt is shown on stage in a reversal of fortune deriving from the *quid pro quo* of the action: Raoul wrongly believes Valentine to be the mistress of the Catholic nobleman Nevers. At this point the queen has difficulty in preventing this twist of the plot from leading to open battle between the parties. The fragility of the courtly idyll arises from the way in which private misunderstandings caused by the opposition of hostile groups immediately assume political significance.

This state of affairs is displayed in Act 3 in a kind of sociological panorama involving all classes of society. The perspective of the urban masses dominates the act (see Gerhard, 1992). As the soloists retreat into the background, the depiction of collective confrontation comes to the fore, twice rising to a climax which is prevented only at the last moment from turning to bloody slaughter. On the first occasion the entrance of a troupe of gypsies momentarily distract the crowds; here again the ballet is incorporated into the action. The second threatened clash between the hostile parties is prevented by the queen, who appears by chance. In terms of music drama, Meyerbeer builds up this group confrontation by contrasting the simultaneous sounds of a Huguenot soldiers' chorus and a litany sung by Catholic maidens, and by accelerating the distribution of phrases in the four sections of the 'Choeur de la dispute' (no.20). The construction of the first three acts transforms the dynamic of dramatic suspense, from provocation with no result (Act 1), to the failure of a courtly scheme (Act 2) and so to double confrontations (Act 3). The Consecration of the Swords scene (Act 4, no.23) intensifies mass hysteria to the point of ritual fanaticism. The median modulations of this scene are regarded as a fine example of advanced 19th-century harmonies. Meyerbeer enhances the harmonic effect by extreme dynamic contrasts and the louring combination of horn, bassoon and trombones. The final suspense scene before the dramatic catharsis is underpinned psychologically: Valentine lets slip the confession of her love for Raoul at a moment of the utmost danger (duet, no.24). Meyerbeer reacts to this extreme situation with a freely through-composed structure determined by the psychological situation in the dialogue. The central section, 'Tu l'as dit', has been analysed as the paradigm of a self-contained melodic period, representing a specific 'musical culture' (Dahlhaus, 1980, p.10). In its dramatic context, it signals the psychological parting of the characters at the moment of greatest peril: Raoul must leave at once to warn the Huguenots. As in the terzet in *Robert*, the passage of time becomes dramatically crucial. With time running out, a utopian scene emerges from this moment of extreme tension: a tragic love that can never be realized is conjured up as a dream of happiness in a moment of fulfilment.

The constant energizing of the musical passage of time culminates in the closing catastrophe, which dramatizes the historical core of the action, the Massacre of St Bartholomew's Day (Act 5, no.27). In the foreground Valentine and Raoul are united by Marcel in an impromptu wedding. Meyerbeer used the newly invented bass clarinet for the first time to

accompany this plane of the action. At the back of the stage, the Huguenot women and children have taken refuge in a chapel and are singing the Lutheran chorale as fanatical bands of Catholic murderers enter the chapel. The final moment of drama grows from Meyerbeer's ingenious idea of introducing the chorale at key moments throughout the scene at a progressively accelerated tempo. The tune is taken up by the protagonists just as the murderers reach them. The final stage of acceleration ends with the melody disintegrating into fragments, together with the chorus of murderers. The principle of progressive quickening determines the spatial and temporal construction of the entire scene, and the various stages of acceleration correspond to precise stage directions: the gradual spread of the massacre is expressed simultaneously in terms of space (as the murderers approach), drama (the interaction between the murderers and the protagonists) and music (the disintegration of the chorale melody). Meyerbeer emphasizes the fact that this structural concept embodies the work's central philosophical statement by introducing the sequence described above in the opera's orchestral prelude: the dynamics of the historical process become perceptible in the acceleration of the chorale melody.

The inclusion of the murderers' chorus in the disintegration of the chorale indicates that the perpetrators as well as the victims of the massacre are being overrun by the unleashed forces of the historical process. This is confirmed in the stage action of the final scene: Valentine, who alone has survived the massacre unharmed, is shot by her father, and in a last silent entrance the queen is confronted by the body of her favourite lady-in-waiting, riddled with bullets. With the theatrical means available in the 19th century, the negation of any heroic concept of history could not have been more shockingly staged. The historical pessimism evident in this work undoubtedly also has its roots in Meyerbeer's own history. As a devout Jew, and often enough the subject of anti-Semitic attacks himself, he was well aware of the ever-present danger of new pogroms. Fear of mob hysteria, however, was something that all his contemporaries could imagine: the bloody scenes of the July Revolution had taken place just six years before the opera had its première, and those of the French Revolution were only 40 years in the past. The radical nature of the opera's historical and philosophical dimensions, however, was not evident to Meyerbeer's contemporaries, who usually understood it to be identifying with the Protestants, the victims of the story.

In his instrumentation, Meyerbeer had broken with the Italian layout of the orchestra and created the Franco-Italian synthesis often erroneously attributed to Wagner. Fétis mentions the fact in his discussion of the première: 'The novelty of the instrumentation gives the ensemble a character of creation' (Coudroy, 153). Meyerbeer's writing for wind developed into an independent stratum that could no longer be reduced to the four-part framework of the setting for strings. Novel sonorities appear with increasing frequency; for instance, an english horn is used instead of oboes between the flutes and clarinets in the orchestral prelude. There is an extreme contrast of register in the 'Chanson Huguenote' (no.4) between a piccolo and bassoon, double bass, bass drum and cymbals, emphasizing the frenetic character of the song.

In spite of its success with the public, the première of *Les Huguenots* on 29 February 1836 initially baffled the critics. They could see that the work was basically innovatory, but it was thought by many to present an unfortunate contrast between the poverty of action at the beginning of the opera, and the extremely rapid progress of the plot in the two closing acts. Subsequent performances, however, established its success, and it was received with increasing enthusiasm at every performance. The leading roles were taken by Dorus-Gras (Marguerite), Cornélie Falcon (Valentine), Nourrit (Raoul) and Levasseur (Marcel), with Habeneck as conductor. Nourrit was also responsible for the stage direction and this time the settings were painted by four different designers. The work became the most successful opera of the 19th century; it was the first to have over 1000 performances at the Opéra, a record that to this day has been broken only by Gounod's *Faust*. Its dissemination through the rest of the world was delayed particularly in Catholic countries by censorship, but it eventually had an international success to match that of *Robert*.

Meyerbeer was aware that with the epic dramatic writing of *Les Huguenots* he had reached the utmost limits of what was possible within the genre's conventions in the 19th century: in the printed score of the Paris production, not even the heroine Valentine has an aria to herself. Soon after the première he determined to base his 'dramatic system on indestructible pillars with a third work' (letter of 20 May 1836, *Briefwechsel*, ii, 527). However, he encountered significant difficulties. Although he considered a number of subjects, he finally settled on two possible projects: *L'Africaine* and *Le prophète*. The genesis of these works is closely interwoven. Meyerbeer began work first on *L'Africaine*, but abandoned it on 1 August 1838 when Falcon, for whom he had intended the title role, had lost her voice. A first version of *Le prophète* was deposited with a Parisian notary on 25 March 1841. Difficulties in the casting, however, delayed production. Meyerbeer had intended the exalted, missionary character of the title role for the leading tenor, Duprez, who sang with full chest voice in the upper register. In December 1843, when it transpired that Duprez was no longer up to the demands of the part, Meyerbeer deferred composition, and over the next four years he conducted fruitless negotiations with the Opéra over alternative singers, coming to an agreement only when Roqueplan and Duponchel took over the directorship on 1 July 1847. When he heard Pauline Viardot, Meyerbeer revised his ideas of the part of Fidès; it is a unique role, one of the great parts of the century, demanding the vocal range of mezzo-soprano and soprano in its dramatic coloratura. In contrast, the tenor part was simplified for Gustave Roger, and as a result the entire original dramatic concept was revised. During rehearsals, Meyerbeer made more cuts, and the opera had its première in this form on 16 April 1849 (fig.4).

Between 1851 and 1853 Meyerbeer resumed work on the first version of *L'Africaine*, the 'vecchia Africana', which he had abandoned in 1843. He made basic revisions to Acts 1 and 2, and transferred the action of Acts 4 and 5 from Central Africa to India. After a brief period of work on the score in 1857, he again let it lie until 1860. Despite another interruption as a result of Scribe's death on 20 February 1861, Meyerbeer completed his rehearsal score on 29 November 1863. However, he was unable to put his own finishing touches to the work since he died a few weeks after

rehearsals began. Fétis made a performance version from the extensive score material, and the opera had its première on 28 April 1865.

The dramatic parallels between the operas are obvious: in both, the historical action is presented from the viewpoint of a paradigmatic individual. There is a charismatic leader at the centre of each: Jean de Leide (John of Leiden), leader of the Anabaptist movement of the Reformation period, and the seafarer Vasco da Gama. Like Robert before them, the protagonists seem to be motivated by metaphysical powers, as is evident from the fact that their respective missions are revealed in dream scenes. In *Le prophète*, Meyerbeer was the first composer to use the leitmotif as an indication of what lies ahead, a function described later by Wagner as *Ahnung* or premonition: the themes of the coronation scene in Act 4 have already been introduced in instrumental form, and distanced. In both operas, the moment of peripeteia is marked by a spectacular stage effect: in *Le prophète* it was the first successful use in any theatre of an electric spotlight, which Meyerbeer had specially made by the physicist Léon Foucault. Meyerbeer's multi-media conception caused him to reject older notions of tone-painting at this point. His contemporaries felt they were blinded by a 'real sun'. Technologically, the sunrise effect resulted from the most developed technology of the time, and the work itself became a synonym for a new age; the prophet was seen, as Wagner put it, as the 'prophet of a new world'.

L'Africaine featured the first completely revolving stage set, on which the ship of Vasco da Gama's rival could be shown changing course. Both these stage effects marked crucial moments in the action: Jean's final guilty involvement in the historical process, and the premature failure of Vasco's mission of colonization. The change of fortune also forms part of analogous scenes: Sélika saves Vasco by forcing Nélusko to testify, falsely, that she and Vasco are married, while conversely, in the coronation scene, John forces his mother to disown him. Meyerbeer realized this dramatic climax of the opera on a variety of scenic and musical levels: the themes of the stretta of the aria, a ritual Anabaptist chorus and the contrasting chorus of the people are interwoven phrase by phrase (no.24d). There are also similarities in the protagonists' respective opponents. Nélusko, as the embodiment of specific ideas, is most closely comparable to Marcel in *Les Huguenots*. He stands for the unconditional rescue of his people from colonization and is thus opposed to Vasco's metaphysically based mission. Similarly, Jean's mother Fidès is the opponent of his mission as prophet of the Anabaptists: she symbolizes divine providence and forces him to give up his blasphemous ambition. The instrumentation of the two operas is also comparable. Differentiation of the woodwind in tutti is now the rule. In the autograph score of *Le prophète*, Meyerbeer usually began by setting the middle registers (horns, clarinets) very densely and did not thin the writing out until later. The coronation scene (Act 4, nos.23–4) calls for a children's chorus (with soloists), two mixed choruses, a complete saxhorn family and an organ for four hands. In *L'Africaine*, Meyerbeer adds only a few exotic touches connected with the subject of the opera. The *grand air* (Act 4, no.15) brings in a saxophone, which Meyerbeer had already planned to use in *Le prophète*. There is also three-part writing for strings combined with three flutes (Act 5, finale, no.22).

However, the specific concepts in the dramaturgy of the two operas are very different. *Le prophète* combines the philosophical view of history seen in *Les Huguenots* with the metaphysical image of humanity in *Robert*. To provide the historical colour of the Anabaptist revolts, Meyerbeer composed the chorale 'Ad nos, ad salutarem undam', repeated many times over in the course of the opera, like the chorale of *Les Huguenots*. The sacred colour becomes unctuously grotesque when the chorale is given to the trio of Anabaptist preachers.

The idyllic strand of *Les Huguenots* is also continued. Meyerbeer found the contrasting colour of the idyll in the realm of the pastoral, evoked by the dialogue between two clarinets at the beginning of the opening tableau. The thematic structure of the score is considerably more dense than in *Les Huguenots*, however, owing to the function of pastoral themes in the discourse. The 'idyll disturbed' becomes not merely an external dramatic pattern, as in the first act, but provides metaphysical motivation for the protagonist. Directly after his dream vision, evoking his vocation to become a prophet, John describes the dream of idyllic private happiness with his bride Berthe in his *pastorale* (Act 2, no.8), as a counterbalance to the Anabaptists. This idyll symbolizes the second of the metaphysical forces between which John is torn, like Robert before him. For a time Meyerbeer even thought of repeating the melody of the *pastorale* as a leitmotif whenever the action of the opera referred to Berthe or Jean's mother Fidès, who embodies the power of heaven (*Briefwechsel*, iii, 539). Consequently the *pastorale* is quoted in the army camp scene in Act 3 (*scène*, after no.16), when John, longing for his mother, wishes he could give up his prophetic calling. The reference to the closing terzet (Act 5, no.28) was originally to be played on an E♭ saxophone, both here and in the suicide scene. The theme of the pastoral passage in the final trio is derived from an inversion of the leitmotif. When the three principals – for the first and only time in the opera – meet in happy circumstances, the pastoral passage symbolizes the utopia of an idyllic simple life.

Here the dramatic treatment of suspense arises not from the passage of time, as in the analogous passages of Meyerbeer's earlier works, but from the extreme instability of the situation. At any moment Berthe will discover that her lover and the hated prophet are one and the same; in the event the revelation is made quite casually by a minor character. The action of *Le prophète* culminates in an extreme example of the final drama of the 'shock effect', previously encountered in *Les Huguenots*: Berthe, having set out to kill the prophet, stabs herself in horror. Extensive cuts were made to this strand of the plot during rehearsals and a version of Berthe's dying monologue, which at one time Meyerbeer had intended to be accompanied by the saxophone, was also cut, with the consequent abandonment of saxophone instrumentation for the leitmotif in the third act.

Despite these cuts, Berthe is far more clearly drawn as an active female principal than her predecessor Valentine. Her character develops from a simple country girl to a figure of avenging authority. If Fidès incarnates the principle of divine forgiveness, Berthe is driven by a positively Biblical anger that eventually becomes self-destructive. In the eponymous heroine of *L'Africaine*, who is the determining figure throughout the action, Meyerbeer created a synthesis of these two types of female character. In

the closing tableau of *Le prophète*, the topos of 'festivities disturbed' grows to apocalyptic dimensions. The music constantly presents the idea of bacchanalian festivities, and the bacchanal itself (no.29a) was reduced to its essential elements only just before the première. John's drinking song ('Couplets bachiques', no.29b) functions as a symbol of the catastrophe, and light is cast on the metaphysical motivation of his downfall when the pastoral theme of the terzet is heard in its orchestral introduction: John's ruin is shown to be the outcome of sin against the divine power, symbolized by the pastoral colour. The spectacular explosion of the palace is realized in purely scenic terms, while the text of the drinking song, still heard, identifies this apocalypse as purgatory. As in *Les Huguenots*, both parties to the historical event, the Anabaptists and the army of the legitimate emperor, are destroyed. This philosophical dimension is not suited to the closing scene of *L'Africaine*. Sélika's *Liebestod* under the manchineel tree remains a private tragedy with no meaning outside itself, and of no significance for Vasco's mission. Of the two operas, it is *L'Africaine* that points the way forward more clearly; the *drame lyrique* of the second half of the century can be sensed in the dramatic writing of the closing scene. Like Wagner's music dramas, *L'Africaine* concentrates exclusively on the action of the principals. The media art and video clips that shape our viewing habits in the early 21st century seem like an aesthetic step backwards from the mature Meyerbeer's multi-media projects.

The première of *Le prophète* was a triumph of theatrical history, and its success was undoubtedly heightened by its unintentional political topicality following the 1848 revolutions. The main roles were sung by Viardot (Fidès), Roger (Jean) and Jeanne Anaïs Castellan (Berthe); Eugène Scribe directed the production, and the orchestra was conducted by Girard. Like Meyerbeer's other grand operas, *Le prophète* retained its place in the repertories of all the major international opera houses for decades, and was in the repertory of the Paris Opéra until 1912. The spectacular Paris première of *L'Africaine* was created by Marie Sasse (Sélika), Marie Battu (Inès), Emilio Naudin (Vasco) and Jean-Baptiste Faure (Nélusko), in a production directed by Alexis Colleville and conducted by Georges-François Hainl (see fig.5). Being so clearly conceived as a work for soloists, it was the most frequently performed of Meyerbeer's operas in the 20th century, and has been produced wherever adequate interpreters could be found, although most such performances have embodied disfiguring cuts.

Meyerbeer, Giacomo

4. Last years.

Meyerbeer's undisputed leading position in international musical life brought him many honours and many requests for help. On 11 June 1842, after the change of government in Prussia had brought the enlightened monarch Friedrich Wilhelm IV to the throne in 1840, Meyerbeer was appointed Generalmusikdirektor of Prussia through the offices of Alexander von Humboldt. However, he took permanent leave of absence in 1846 because of constant disputes with the intendant, Küstner, and on 26 November 1848 he resigned the post although he remained director of the Royal Court Music. The works he conducted most frequently were those of

Gluck and Mozart; among his contemporaries, Spohr occupied a prominent place in his concerts. He also conducted many performances of his own works on his numerous tours.

Meyerbeer wrote several occasional works for the Prussian court; the most important is the patriotic festival Singspiel *Ein Feldlager in Schlesien*, written for the re-opening of the Berlin opera house on 7 December 1844 after a fire. The author of the libretto was named as the Berlin music critic Ludwig Rellstab, but in fact Rellstab merely translated and versified Scribe's outline. The opera tells the story of an incident from the life of Frederick the Great, and the Swedish soprano Jenny Lind, whom Meyerbeer had discovered in Paris in 1843, excelled in the leading role of the gypsy Vielka. A revised version tailor-made for the same singer was performed in Vienna in 1847 under the title of *Vielka*. Meyerbeer later used six numbers from this opera in *L'étoile du nord*, one of his two operas written for the Opéra-Comique in the long interval between *Le prophète* and *L'Africaine*. It had a new libretto by Scribe, and the première was on 16 February 1854. On 4 April 1859 it was followed by *Le pardon de Ploërmel* (also known as *Dinorah*). This time the libretto was not by Scribe but by Jules Paul Barbier and Michel Florentin Carré. Both operas employ the procedure that had proved its worth in *Le prophète*, combining various motifs within the mad scene typical of the genre: in *L'étoile* (Act 3, finale) this links quotations from the preceding acts as 'fragments of memory' (*PEM*). Vielka's famous virtuoso flute aria is cleverly used to bring about a cure, a theme which had been favoured subject matter in *semiseria* opera since Paer's *Agnese*. Dinorah's central mad scene (Act 2, no.11) unites analogous dramatic themes to create an extensive scenic complex: in the aria in which the heroine dances with her shadow, her mental disturbance is signalled by excessive virtuosity. The ensuing melodrama is a montage of themes setting out the psychological motivation of her madness. Both works became central to the repertory of the Opéra-Comique in following decades. Outside France, versions were performed with recitative composed by Meyerbeer to replace the spoken dialogue.

Among his many other minor and occasional works, Meyerbeer's lieder deserve special mention. He developed the French salon *romance* into a small-scale drama. Many settings of German texts, such as Heine's *Die Rose, die Lilie, die Taube* and Müller's *Der Garten des Herzens*, may be ranked with the works of the great German lieder composers. Fétis commented that the *romance* was 'a product of Germanic genius … as it alone has these forms, these details, these hints, which complete a thought and give it an air of creation' (*Revue et gazette musicale*, 1841).

Meyerbeer was regarded as the only composer to have united the national schools of Europe. In his grand operas he created the prototype of a synthetic and synaesthetic work in which different arts merge to create new perspectives. The cosmopolitan nature of his conception has never been in dispute; however, it is this very aspect that nationalistic criticism was bound to see as a flaw. He was the first composer to be given a funeral cortège worthy of a state funeral, on both sides of the Rhine, which his body crossed for the last time in a special train on the night of 6 May 1864.

Meyerbeer, Giacomo

5. Reception and research.

The frequent attacks on Meyerbeer in his native land of Germany always distressed him. The nationalistic and sometimes anti-Semitic background to these attacks, however, is usually obvious. Robert Schumann descended to the level of such criticism in his review of *Les Huguenots*, which left the famous Viennese music critic Hanslick uttterly baffled. Hanslick – usually a champion of pure instrumental music – could explain Schumann's condemnation only through Schumann's own obvious lack of talent for opera: 'A composer who, after close and honest study of *Les Huguenots*, is unable to discover even a single merit in its music, who has not a good word to say for it, may safely be assumed to be no composer of opera himself' (Hanslick, 1875). Schumann's criticism, he added, therefore represented only 'a memorable contribution to our knowledge of Schumann, but not of Meyerbeer'. Other reviewers had clearer motives: Heine, for instance, did not hesitate to use his pen to blackmail the vulnerable but wealthy composer.

The ambiguous relationship of Richard Wagner to Meyerbeer, however, cannot be explained in any such way; it can be accounted for only as a case of psychological patricide. Wagner took the opportunity to approach Meyerbeer on 20 August 1839, in Boulogne, to ask for financial support and help in promoting his plans for French operas. Meyerbeer was always ready to help his fellow countrymen, and was moreover convinced of the young composer's gifts. He therefore not only gave Wagner money but recommended his work in Paris, Berlin and Dresden. Without his active support neither *Rienzi* nor *Der fliegende Holländer* would have been performed so soon. In Paris, Wagner reacted with some remarkable and excitable letters, signing off with such phrases as 'your property', 'your most humble slave', somewhat to Meyerbeer's surprise (*Briefwechsel*, iii, 262, 285), but he continued his support for Wagner. However, in November 1846 he refused a request for another 1200 thalers (*Briefwechsel*, iv, 147). At this time Wagner was well provided for by his appointment as Hofkapellmeister to the King of Saxony.

After the failure of the 1848 revolution, Wagner saw his own career greatly endangered. Meyerbeer's latest work sent him into a state of enthusiastic euphoria: 'At this time I also saw the "Prophet" for the first time – the prophet of the new world: I felt happy and exalted' (letter of 13 March 1850). A few months later, he wrote an anti-Semitic pamphlet attacking Meyerbeer ('Das Judenthum in der Musik', *NZM*, 6 September 1850). It is as extravagant in tone as were his earlier articles in Meyerbeer's praise. At the time of the *Tannhäuser* scandal in Paris, Wagner believed that Meyerbeer was his secret enemy, a wholly mistaken idea. Even after Wagner's anti-Semitic pamphlet, Meyerbeer had followed his development with interest, and on hearing of the fiasco of the production of Wagner's opera, wrote in his diary: 'It seems to me that to find fault in so unusual a way with what is, after all, a very noteworthy and talented opera must be the work of cabals, not of genuine judgment, and in my view it may even be useful to the opera in subsequent performances' (Becker, 1980. p.128). The experienced composer was right in his assessment, for leading men of letters such as Baudelaire now began to speak up for Wagner. However, Wagner withdrew the opera of his own accord.

Wagner's behaviour cannot really be explained by the anti-Semitism endemic to his time. He could not admit to himself that – like all other operatic composers – he owed much to Meyerbeer's ideas. His early works are very close, even in their details, to Meyerbeer's style of grand opera. Hanslick himself noticed the connection: 'Richard Wagner, whose *Rienzi*, *Tannhäuser* and *Holländer* cannot be imagined without the example of Meyerbeer, judges Meyerbeer not as an artist but as a criminal is judged' (1875). Even the Wagnerian idea of a *Gesamtkunstwerk* is unimaginable without the synaesthetic and conceptual features of grand opera.

Such attacks wounded Meyerbeer deeply, since they came almost exclusively from his native land. For the same reason, however, they could not affect the international dissemination of his works. Even the growing nationalism of the late 19th century did no serious damage to the reception of Meyerbeer's operas: only the eventual international trend towards a return to the simplicity and classicism of the 17th and 18th centuries could significantly affect his popularity. That trend began in the 1920s, under the influence of the *Neue Sachlichkeit* ('new objectivity') opposed to Meyerbeer's metaphysically based and theatrically demanding concept of opera. In Germany, the National Socialist ban on performances of Meyerbeer was disastrous.

After World War II, the great singers of the century were responsible for the revival of his works, including Sutherland, Horne, Price, Gedda, Domingo and others. At the same time unprejudiced musicologists began studying the available sources. The great pioneer of German operatic research, Heinz Becker, and his wife Gudrun, edited the letters and diaries. This edition set standards for scholarship of the 20th century, and the Beckers' work is being continued by Sabine Henze-Döhring. A new interpretation of Meyerbeer's historical role was also necessary. Becker's arguments in his many studies were predominantly defensive, designed to prove the injustice of nationalistic prejudice. Since then, there has been a wide measure of agreement among younger specialists that Meyerbeer should be ranked among the great composers. It is impossible to imagine the musical history of Europe without him. The most important task that still remains is to produce a critical edition of the works, and this has been made possible, in particular, by the rediscovery of the autograph scores in Kraków, and the examination of important items in the Bibliothèque Nationale in Paris and large quantities of material relating to the premières of the operas, now at the Bibliothèque de l'Opéra.

Meyerbeer, Giacomo

WORKS

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operas

Title		Genre,	Libretto	First	Sources	MWA

	acts		performance	and remarks
Jephtas Gelübde	3	A. Schraeber	Munich, Hof, 23 Dec 1812	*GB-Lbl*, duet (Munich, ?1812)
Wirth und Gast, oder Aus Scherz Ernst	Lustspiel, 2	J.G. Wohlbrück	Stuttgart, 6 Jan 1813	as Die beiden Kalifen, 1814; as Alimelek, 1820, arr. pf 4 hands (Milan, n.d.)
Das Brandenburger Tor	Spl	E. Veith	unperf.	comp. for Berlin, 1814
Romilda e Costanza	melodramma semiserio, 2	G. Rossi	Padua, Nuovo, 19 July 1817	*I-Bc*, *Fc*, *Mr*, excerpts (Milan, n.d.)
Semiramide riconosciuta	dramma per musica, 2	Rossi, after P. Metastasio	Turin, Regio, March 1819	excerpts pubd
Emma di Resburgo	melodramma eroico, 2	Rossi	Venice, S Benedetto, 26 June 1819	as Emma di Leicester, 1820; *Fc*, *Mr*, vs (Berlin, ?1820)
Margherita d'Anjou	melodramma semiserio, 2	F. Romani, after R.C.G. de Pixérécourt	Milan, Scala, 14 Nov 1820	rev. Paris, 1826; *Mr*, vs (Paris, 1826)
L'Almanzore		Rossi	unperf.	intended for Rome, Argentina, carn. 1821, probably unfinished
L'esule di Granata	melodramma serio, 2	Romani	Milan, Scala, 12 March 1821	*Mr*, excerpts (Milan, n.d.)
Il crociato in Egitto	melodramma	Rossi	Venice, Fenice,	rev. Paris,

	eroico, 2		7 March 1824	1825; *GB-Lbl*, *I-Bc*, *Mr*, (*Vt/R* 1979: ERO, xviii), *US-Bp*, *Cu*, *Wc*, vs (Milan, 1824; Bonn and Cologne, 1824; Paris, 1826)	
Robert le diable	grand opéra, 5	E. Scribe and G. Delavigne	Paris, Opéra, 21 Nov 1831	*PL-Kj**; (Paris, 1831/*R*: ERO, xix); scene and prayer added for Mario's début, 1839; rondo for Mme Alboni added to It. version	i/1
Les Huguenots	grand opéra, 5	Scribe and E. Deschamps	Paris, Opéra, 29 Feb 1836	*Kj**; (Paris, 1836/*R*: ERO, xx)	i
Ein Feldlager in Schlesien	Spl, 3	Scribe, trans. L. Rellstab and C. Birch-Pfeiffer	Berlin, Hof, 7 Dec 1844	as Vielka, 1847	
Le prophète	grand opéra, 5	Scribe	Paris, Opéra, 16 April 1849	begun 1836; *Kj**; (Paris, 1849/*R*: ERO, xxi); ov., Berthe's cavatina and barcarolle added *c*1850	i/2
L'étoile du nord	oc, 3	Scribe, partly	Paris, OC	based on the	i

Title	Genre	Librettist	Premiere	Notes	
		after his ballet La cantinière	(Favart), 16 Feb 1854	music of Ein Feldlager in Schlesien (Paris, ?1854/*R*: ERO, xxii)	
Le pardon de Ploërmel	oc, 3	J. Barbier and M. Carré, after Carré: *Les chercheurs de trésor*	Paris, OC (Favart), 4 April 1859	also known as Le chercheur du trésor and as Dinorah, oder Die Wallfahrt nach Ploërmel (Paris, ?1859/*R*: ERO, xxiii)	i
L'Africaine	grand opéra, 5	Scribe, F.J. Fétis and others	Paris Opéra, 28 April 1865	also known as Vasco da Gama; begun 1837, final revisions by Fétis; *Kj**; (Paris, 1865/*R*: ERO, xxiv); 22 pieces and frags. not used in final version, ed. Fétis in vs (Paris, 1865)	i

Opera frags.: Abu Hassan, comp. 1810 Darmstadt, unperf.; Der Admiral, oder Der verlorene Prozess, comp. 1811, Darmstadt, unperf.; Le bachelier de Salamanque, ?1815, inc.; Ines de Castro 1824 (Rossi), inc.; Malek Adel 1824 (Rossi), inc.; La nymphe de Danube, 1826 (T. Sauvage), inc.; Die drei Pintos, Oper, after Weber's sketches, frags, Berlin/Paris, 1826–52; Le portefaix, 1831 (Scribe), inc.; Les brigands (A. Dumas *père*), planned 1832, not begun; Cinq mars, Dec 1837 (J.-H. Vernoy de Saint-Georges and E. de Planard, after A. de Vigny), inc.; Noëma, ou Le repentir [L'ange au exil] (Scribe and Saint-Georges), contract signed 15

Jan 1846, inc.; Judith, 1854 (Scribe), inc.

other dramatic

Der Fischer und das Milchmädchen, oder Viel Lärm um einen Kuss (Le passage de la rivière, ou La femme jalouse; Le pêcheur et la laitière) (divertissement, 1, E. Lauchery), Berlin, Royal, 26 March 1810

Gli amori di Teolinda (Teolindens Liebschaften) (dram. cant., G. Rossi), S, cl, chorus, orch, Verona and Genoa, 1816; *A-Wgm*

Das Hoffest von Ferrara (masque, E. Raupach, after Tasso), Berlin, 28 Feb 1843; excerpts pubd

Struensee (incid music, M. Beer), Berlin, Schauspielhaus, 19 Sept 1846 (Berlin, n.d.)

Ballade in the play Murillo, ou La corde du pendu (Aylic-Langlé [M.A.F. Langlois]), Paris, Comédie-Française, 18 Oct 1853 (Paris, n.d.)

La jeunesse de Goethe (L'étudiant de Strasbourg) (incid music, H. Blaze de Bury), Nov–Dec 1860, Aug 1862, not perf., lost [incl. scenes to Faust, Der Erlkönig (after Schubert), Mignon, Der König von Thule, Iphigenie]

occasional and choral

Kantate zur Geburtstagsfeier von Liebmann Meyer Wulff, 1806

Kantate zum Geburtstag von Amalia Beer (A. Wolfssohn), 1809

Zur Feier des 15ten Juni 1810, solo vv, vv, pf, for Vogler's birthday, collab. J. Gänsbacher; *US-STu**

Kantate zum Geburtstag von Jacob Beer (A. Wolfssohn), 1811

Das Königslied eines freien Volkes (F.W. Gubitz), TTBB, wind insts, 1814

Des Teutschen Vaterland (E.M. Arndt), TTBB, wind insts, 1814

Der Götterbund (E. Kley), allegorical drama, for Amalia Beer's birthday, 1814

Perche muni tiranni, aria, S, vv, orch, Genoa, 1816

Canone finito a 4, for Louis Spohr, Rome, 1817

Bayerischer Schützenmarsch (King Ludwig I of Bavaria) (cant.), 4 solo vv, male vv, wind insts, 1829

Festgesang zur Errichtung des Guttenberg-Denkmals in Mainz (C. Rosenberg), T, T, B, B, TTBB, pf ad lib, 1834 (Mainz, ?1835)

Freundschaft, TTBB, for foundation festival of the Friends of the Berliner Singakademie, 1842 (Berlin, n.d.; Fr. trans., Paris, 1862)

Dem Vaterland, T, T, B, B, TTBB, Berlin, 1842 (Berlin, n.d.; Fr. trans., Paris, 1861)

Die lust'gen Jägersleut, TTBB (Berlin, n.d.; Fr. trans., Paris, 1861)

Dem Meister deutschen Lieds ein Lied, TTBB, Berlin, for reception of Spohr, 1845

Der Wanderer und die Geister an Beethovens Grabe (F. Braun), trans. as Le voyageur au tombeau de Beethoven (M. Bourges), solo B, SSAA, unacc., 1845 (Paris, n.d.)

Fridericus Magnus (L. Rellstab 'Für solchen König Blut und Leben'), inserted song in *Ein Feldlager in Schlesien*, Singspiel for the dedication of a movement to Frederick the Great, SATB, orch, Berlin 1851

Festhymne (C.G.T. Winkler), solo vv, vv, pf ad lib, for 25th wedding anniversary of king and queen of Prussia, 1848 (Berlin, 1854)

Ode an [Christian] Rauch (A. Kopisch), solo vv, SATB, orch, vs (Berlin, 1851); as Opferhymne an den Zeus (L. Rellstab) (Berlin, 1854)

Maria und ihr Genius (cant., Goldtammer), ST, SATB, pf/orch, Berlin, for 25th wedding anniversary of Prince and Princess Carl, 1852 (Berlin, 1852)

Brautgeleite aus der Heimat (Adieux aux jeunes mariés), serenade, SSAATTBB, unacc., Berlin, for wedding of Princess Luise, 1856 (Berlin and Posen, 1856; Fr. trans., Paris, 1857)

Choeur des sybarites, Lyons, 1857

Nice à Stephanie, S, 3vv, pf, for birthday of Grand Duchess Stephanie of Baden, 1857 (Paris, 1858)

Festgesang zur Feier des 100 jährigen Geburtsfestes von Fr. Schiller (L. Pfau), S, A, T, B, SATB, orch, 1859 (Berlin and Paris 1860)

Bundeslied (Invocation à la terre), TTBB, pf ad lib, Berlin, 1861 (Berlin, n.d.; Paris, 1861) [on 'God Save the King']

Festhymnus (H. Köster), solo vv, vv, pf ad lib/orch, Königsberg, for coronation of Wilhelm I, 1861 (Berlin, n.d.)

Das Lied vom blinden Hessen (C. Altmüller), T, 4 male vv, pf, for the Schwalbacher Liedertafel, 1862 (Berlin, ?1863; Fr. trans., Paris, 1863)

sacred

16 chorales, 1805

Gott des Weltalls Herrscher ist König, fugue (4 vv), 1809

Psalms: i, 1809; cxxx, chorus, orch, 1810; xii, 1810; xcviii, chorus unacc., 1811; xxiii, solo vv, double chorus, 1813; xci, S, A, T, B, double chorus SATB, unacc., Berlin, 1853 (Berlin 1853/*R*, Paris, 1858)

Gott und die Natur (orat, A. Schreiber), Berlin, Singakademie, 8 May 1811; *F-Pn*

Der heilige Lucas, chorus, Berlin, 1813

Geistliche Gesänge (Klopstock), S, A, T, B, pf ad lib (Darmstadt, 1812): 1 Wenn ich einst von jenem Schlummer, 2 Preis ihm, 1st pubd in *AMZ*, xv (1813), suppl.2, 3 Erheb' uns zu dir, du, 4 Auf ewig ist der Herr mein Theil, repr. (Paris, 1841) with 3 added nos.: 5 Müde sündevolle Seele, 6 Wach auf mein Herz und singe, 7 Jesus Christus wir sind hier

An Gott (F.W. Cubitz), hymn, S, A, T, B, pf, 1814 (Leipzig, ?1817)

Hallelujah (E. Kley), cantatine, 4 male solo vv, vv ad lib, org, before 1815, *US-Wc**

Geistliche Lieder, 1815

2 religiöse Gedichte von Jakob Neus, SSA, org (Mainz, *c*1891): Gloria in der Höhe, Halleluja, der Herr ist da

Pater noster, off, SATB, unacc., in *La maîtrise*, i (15 Nov 1857), also (Berlin, n.d.); ed. T. Schwarz (Cologne, 1994)

Busslied (Qui sequitur me) (Corneille and Rellstab, after Thomas à Kempis), solo B, SSATTB, org, Berlin, 1859, in *La maîtrise*, iii (1859)

Prière du matin (E. Deschamps), 2 choirs, pf ad lib, Paris, 1864 (Paris, n.d.)

Prière, 3 female vv, unacc. (Paris, n.d., also pubd in *AMZ*, xli (1839), suppl.6)

Cantique à 6 voix avec récit., tiré de l'Imitation de Jesus Christ (P. Corneille: 'Ineffable splendeur de la gloire éternelle'), B, chorus, org, in *Journal de maîtrise* (n.d.)

songs

many published in Meyerbeers sizilianische Volkslieder, ed. F. Bose (Berlin, 1970); Lieder, mélodies, ed. R. Zimmermann (Leipzig, 1982/R); RFS

6 élégies et romances (Leipzig, 1839) [A]

12 mélodies (Paris, 1839 or 1840) [B]

40 mélodies (Paris, 1849) [C]

6 canzonettes italiennes (P. Metastasio), 1810, *D-Dlb**; Italienische Aria und Szene, 1810; Aria per mezzosoprano (Naples, 1816); Das Traumgesicht (L. Robert), 1824; Ballade de la reine Marguerite de Valois (Marguerite de Valois), 1829, in *Hommage aux dames* (Paris, 1829), C; La barque légère (Naudet) (Paris, 1829), C; Le voeu pendant l'orage (A. Bétourné) (Paris, 1830), C; La nonna (de Lanzières), duet

(Paris, 1832); Au revoir, ?1833 (Paris, 1833); L'absence (M. Desbordes-Valmore), 1833 (Paris, 1833); Le miroir magique, 1833 (Paris, 1833); Soave l'istante, 1833, autograph in Floersheim Collection, Switzerland; Le ricordanze (G. Rossi), 1833 (Paris, 1834; Milan, 1834); L'enlèvement, 1834; Le moine (E. Pacini), 1834, in *Keepsake lyrique* (Paris, 1834), C; Rachel à Nephtali (E. Deschamps), 1834, in *Keepsake lyrique* (Paris, 1834), C; Sie und ich (F. Rückert), 1835, B, C; Le poète mourant (C. Millevoye), élégie, 1836 (Paris, 1836), A, C

Fantaisie (H. Blaze), 1836, in *Revue de Paris* (4 Sept 1836), A, B, C; Hör ich das Liedchen klingen (De ma première amie) (H. Heine), 1837 (Paris, 1837), B; Komm du schönes Fischermädchen (Guide au bord ta nacelle) (Heine), 1837 (Paris, 1837), B, C; La fille de l'air (F.J. Méry), 1837 (Leipzig, 1837), A, C; La folle de St Joseph (Marquis de Custine), 1837 (Paris, 1837; Leipzig, 1837), A, C; Scirocco (M. Beer), 1837 (Paris, 1837), B, C; Lied des venezianischen Gondoliers (Mina) (Beer), ?1837, in *Album für Pianoforte und Gesang für das Jahr 1839* (Leipzig, 1838), C; Chant de mai (Blaze), 1837, in *Revue de Paris* (25 June 1837), A, B, C

Menschenfeindlich (Seul) (Beer), 1837, in *Revue de Paris* (25 June 1837), B, C; La Marguerite du poète (Blaze), 1837, in *Europa*, ii (1838), A, B, C; Die Rose, die Lilie, die Taube (C'est elle) (Heine), 1838, in *Album für Pianoforte und Gesang für das Jahr 1839* (Leipzig, 1838), C; Die Rosenblätter (W. Müller), in *Album für Pianoforte und Gesang für das Jahr 1839* (Leipzig, 1838); Chant des moissoneurs vendéens (Blaze), 1839 (Paris, 1839), B, C; Nella (Deschamps), chansonette, *c*1839 (Paris, 1840); Suleika (J.W. von Goethe), 1838 (Paris, 1839), C; Der Garten des Herzens [Le jardin du coeur] (Müller), 1839 (Paris, 1839), B, C

Le baptême (M. de Flassan), 1839, as Magdalena (W. von Chézy), in *Europa* (1841), C; La chanson de Maître Floh (Blaze), 1839, B, C; A une jeune mère (Durand), 1839 (Paris, n.d.), C; De miei giorni (Délire) (F.N. dei Santo Mango), canzona, 1840, in *Le ménestrel*, v (1840), C; Le repos du gondolier (T. Normand), 1840, in *Le ménestrel*, v (1840); Ständchen (G. Seidel), 1840 in *Orpheus*, ii (1841), C; Denkspruch (W.G. Griepenkert), 1841; La luna in ciel risplende (Rossi), canzona, ?1841; Sonntagslied (G. Kletke), 1841, in *Le ménestrel* (15 Jan 1843), C; Gottergebenheit (Mahlmann), 1841, in *Wiener allgemeine Musik-Zeitung* (1842); Luft: von Morgen (Le pénitent) (Knapp), 1841 (Paris, 1842), C; Gebet am Donnerstag Morgen, 1841, in *Wiener allgemeine Musik-Zeitung* (1842); Au victoire (Am Rhein) (K. Kaskel), 1842

Hirtenlied (Des Schäfers Lied) (L. Rellstab), T, cl, pf, 1842 (Paris, 1857); Cantique du trappiste, 1842, in *France musicale* (13 Nov 1842), C; Reue (Oft muss ich weinen) (G. Gottschalk), geistliches Lied, in Album für Gesang, ii (Leipzig, 1843); Sicilienne (Méry), ?1845 (Paris, 1849), C; Sur le balcon (E. Thierry), romance, 1845 (Paris, 1845), C; La dame invisible (Thierry), chanson persane, 1845 (Paris, 1845), C; An den Neugeborenen, 1846; Aimez (Aufforderung zur Liebe), chansonette, 1846 (Paris, 1847); Frühling im Versteck [Printemps caché] (Lua), 1847 (Paris, 1848), C; Drei Küsse (Klein), 1847

Confidences (Liederbothe) (M. Bourges), ?1851 (Paris, 1851); Les plus beaux jours (Crével de Charlemagne), arioso, 1852 (?Paris, 1853); Les fleurs de la vie (Crével de Charlemagne), 1853 (Paris 1853); Se per tutte ordisce amore (Metastasio), canzonetta, 1855 (Florence, 1866); La lavandière (M. Carré), ballade, in *Messager des dames et des demoiselles* (15 Oct 1855); A Venezia (P. Beltrame), barcarolle, 1856 (Paris, 1856); Près de toi (Roger and Duisberg), T, vc, pf, *c*1857 (Paris, 1857); Le revenant du vieux château de Bade (Méry), ballade, 1858 (Paris, 1859); Die helle Sonne leuchtet (M. Schaffy) 1860, Le retour (C.H. Millevoye), 1860, Giuseppe in carcere, monologue lyrique, *c*1860

Le ranz-des-vâches d'Appenzell (E. Scribe), chanson suisse, 2vv, pf, 1828, rev.

1846 (Paris, 1828), C; La mère-grand (Bétourné), nocturne, 2vv, pf, 1830 (Paris, 1830); Kindergebet, SSA, unacc, autograph facs. in *AMZ*, xli (1839), suppl.6

instrumental

4 Fackeltänze, military band, for Prussian royal weddings: 1, B♭, for Princess Marie, 1842 (Berlin, ?1854), 2, E♭, for Princess Charlotte, 1850 (Berlin, ?1854), 3, c, for Princess Anna, 1853 (Berlin, n.d.), 4, C, for welcome of newly married Prussian crown prince, 1858 (Berlin, n.d.)

Festmarsch, orch, Vienna and Paris, for centenary of Schiller's birth, 1859 (Berlin, 1860; Paris and Florence, 1860)

Krönungsmarsch, 2 wind orchs, Königsberg, for coronation of Wilhelm I, 1861 (Königsberg/Berlin, ?1861; Paris, 1862)

Fest-Ouvertüre im Marschstyl, orch, for inauguration of London World Exhibition, 1862 (Paris and Florence, 1862; Berlin and Posen, 1863)

Sym., E♭, 1811; Conc., pf, vn, orch, 1812

Pf: Conc., 1811; Concert Piece, with orch; Variations, with orch; Sonata; Fugues; Dances; Variations, all early, unpubd; Page d'album inédite, in *L'illustration* (1897), suppl. to no.2832

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Meyerovich, Mikhail Aleksandrovich

(*b* Kiev, 26 Feb 1920; *d* Moscow, 12 July 1993). Russian composer and pianist. He graduated from the Moscow Conservatory (1943–4) where he studied composition with Anatoly Aleksandrov, Glière and Litinsky and the piano with Yakov Zak. He was a member of the Union of Composers and worked in a variety of genres including opera and ballet; he wrote numerous symphonic and chamber works in addition to music for children and cartoon films (for which he received a State Prize). His individuality is most striking in his children's music, with its vivid imagery, bold thematism and subtly-styled, fascinating intrigue. His treatment of 'instrumentalism' – with theatrical elements, original approaches to formal problems and instrumental goupings – is notable in his concertos and chamber works. His often lyrical creative character is marked by his optimistic perception of life and humorous inclination, both admirably displayed in the Second Chamber Symphony and the music for the cartoons *Yozhik v tumanye* ('The Hedgehog in the Fog') and *Lisa i zayats* ('The Fox and the Hare').

WORKS

(selective list)

Stage: Printsessa Kaguya (ballet, after Jap. tale), 1977; Trilogiya (ballet, after V. Mayakovsky); Kukla Nadya [Nadya the Doll] (children's musical comedy), 1980; O chyom rasskazali volshebniki [What the Magicians Told of] (children's musical comedy), 1980; Zhizn' i priklyucheniya Kotofeyeva/Kontsert dlya treugol'nika s orkestrom [The Life and Adventures of Kotofeyev/Conc. for Triangle and Orch] (op, after tales by M. Zoshchenko), 1981; 7 Robinzonov [7 Robinsons] (operetta), 1985

Orch: Syuita, 1941; Ov., 1942; Syuita, small orch, 1946; Tsïganskaya rapsodiya [Gypsy Rhapsody], 1946; Torzhestvennaya pesn' [Triumphal Song], 1947: Kontsertnïye val'sï nos.l–2, 1949; Marsh [March], 1949; Syuitï, 1949, 1950; Cheshskaya rapsodiya [Czech Rhapsody], 1953; Yakutskoye kaprichchio, 1955; Conc., ob, 2 vn, db, orch, 1979; Sym. no.1, 1980; Sym. no.2, 1980; Double Conc., vn, vc, 1989; Double Conc., fl, hp, chbr orch, 1990; Pf Conc., 1991; Conc. grosso, str

Chbr and solo inst: Syuita, pf, 1939; Pf Sonata, 1940; Ukrainskaya syuita, pf, 1942; Kaprichchio, pf, 1945; Yakutskaya syuita no.1, cl, vn, pf, 1945; Yakutskaya syuita no.2, vn, vc, pf, 1945; Kaprichchio, fl, 1963; Str Qt no.1, 1978; Syuita, fl, ob, cl, bn, 1978; Malen'kaya nochnaya serenada [Little Night Serenade], eng hn, vn, 1980; Str Qt no.2, 1980; Trio, 3 vn, 1980; Pf Trio 1992

Vocal: Velikaya otechestvennaya voyna [The Great Patriotic War], song cycle, 1v, pf, 1942–3; Ballada, 1v, pf, 1943; Yakutskiye pesni [Yakut Songs], 1v, pf, 1950; Bengal'skiye pesni [Bengali Songs], 1v, pf, 1955; Detskiye pesni [Children's Songs] (cant., verses by children), 1980; 5 romansov (O. Mandelstam), Bar, cl, va, 1980; Semeynïy kontsert [Family Concerto], 1v, vn, pf 4 hands, 1980; Vesyolïye pesni [Cheerful Songs] (E. Lear), 1v, pf, 1980

Arrs. of Belorussian and Jewish songs, 1v, pf, 1942–3; also music for films and cartoons

<div align="center">ALLA VLADIMIROVNA GRIGOR'YEVA</div>

Meyerowitz, Jan

(*b* Breslau [now Wrocław, Poland], 23 April 1913; *d* Colmar, 15 Dec 1998). American composer of German birth. He studied at the Hochschule für Musik, Berlin, with Walther Gmeindl and Zemlinsky; in 1933 he left Germany and went to Rome, where he was a pupil of Respighi and Casella (composition) and Bernardino Molinari (conducting) at the Accademia di S Cecilia. In 1946 he married the French singer Marguerite Fricker and emigrated to the USA; he became an American citizen in 1951. A strong believer in the role of music in education, he held teaching positions at the opera department of the Berkshire Music Center (1948–51) and at Brooklyn (1954–61) and City (1962–80) colleges, CUNY. He lectured frequently for German radio services and wrote a monograph on Schoenberg (1967). He also appeared as a pianist and conductor, mainly in Italy. His awards include two Guggenheim fellowships (1956, 1958) and an NEA grant (1977). On his retirement from CUNY in 1980 he settled in France.

As a composer, Meyerowitz has adhered to tonality and attempted to build his own style on Classic-Romantic traditions. Occasionally his music betrays the influences of Schoenberg and Berg. Meyerowitz considers Italian neo-classicism to have been the principal influence of his formative years, while the lyric expressionism of his operas testifies to 19th-century

ideals (Meyerbeer, Verdi, Ponchielli). Without abandoning the European substance of his style, he utilized typically American idioms in his operas on American topics. *The Barrier*, on a libretto by Langston Hughes dealing with the racial problems in the South, was performed on Broadway (1950) and revived by the Teatro S Carlo, Naples (1971).

WORKS

only those composed after 1944

Ops: Simoon (P. Stephens, after A. Strindberg), 1948; The Barrier (2, L. Hughes), 1950; Eastward in Eden (5 scenes, D. Gardner), 1951, renamed Emily Dickinson; Bad Boys in School (Meyerowitz, after J. Nestroy), 1953; Esther (3, Hughes), 1957; Port Town (1, Hughes), 1960; Godfather Death (3, Stephens), 1961; Winterballade (3, after G. Hauptmann), 1967

Vocal: The Glory around his Head (L. Hughes), B, chorus, orch, 1955; The Five Foolish Virgins (Hughes), chorus, orch, 1956; Stabat mater, chorus, orch, 1957; Hebrew Service, T, Mez, chorus, org, 1962; I rabbini (Talmud), solo vv, chorus, orch, 1962; Missa Rachel plorans, S, T, chorus, org ad lib, 1962; other works, incl. 3 cants., 1954–6; choruses; songs and song cycles, incl. 6 Songs (A. von Platen), 1976

Orch/band: 3 Comments on War, band, 1957; Silesian Sym., orch, 1957; Esther Midrash, sym., orch, 1957; Flemish Ov., orch, 1959; Ob Conc., 1962; Fl Conc., 1963; 6 Pieces, orch, 1967; Sinfonia brevissima, orch, 1968; 7 Pieces, orch, 1974; 4 Romantic Pieces, band, 1978; other works

Other inst: Homage to Hieronymus Bosch, 2 pf, 1945; Trio, fl, vc, pf, 1946; Vc Sonata, 1946; Ww Qnt, 1954; Str Qt, 1955; Pf Sonata, 1958; Vn Sonata, 1960; Fl Sonata, 1961; other works

Principal publishers: Associated, Broude

SIEGMUND LEVARIE

Meyer-Siat, Pie

(*b* Ribeauvillé, Haut-Rhin, 15 Oct 1913; *d* Schiltigheim, Bas-Rhin, 4 April 1989). French musicologist. At the University of Strasbourg he took a degree in philosophy (1937), the agrégation in German (1948) and, with a dissertation on the Callinets, the doctorate in musicology (1962). From 1948 he taught German at the Lycée Kléber in Strasbourg. He devoted his research to the study of organ building in Alsace, in particular organ building at the end of the classical period which, in Alsace, extended into the mid-19th century. At first he was interested in the Callinets; the best-preserved organ by Joseph Callinet is in Mollau, a village in the Haut-Rhin at the bottom of the Thur valley where Meyer-Siat's father was a schoolteacher. He extended his research to other 19th-century Alsatian builders, and produced an exhaustive work on the most important of them, the Stiehr-Mockers. His articles in *Les cahiers de la Société d'histoire de Saverne* are concerned with lesser builders (the Sauers, N.A. Lété, the Moellers, Pierre Rivinach, Ludwig Geib, Sébastien Krämer, Nicolas Hellé, Johann Gottlob Sachse, Antoine and Aloïse Meyer, Jacques Henn, J.N. Hesse, Jacques and Jean Erckmann and Georg Wegmann).

Meyer-Siat's work is characterized by its pioneering approach (the Callinets, now a familiar subject, were scarcely known when he became interested in them) and its soundness, the product of limitless dedication, a rigorous method of investigation and perfect knowledge of the subject.

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'Orgue et musique à Andlau', *Annuaire de la Société d'histoire et d'archéologie de Dambach-la-Ville, Barr, Obenai*, x (1976), 57–68

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CHRISTIANE SPIETH-WEISSENBACHER

Meyer von Schauensee, Franz Joseph Leonti

(*b* Lucerne, 10 Aug 1720, *d* Lucerne, 2 Jan 1789). Swiss organist and composer. He was a member of an aristocratic Lucerne family, the son of Joseph Leonti and his wife Cäcilia (née Rusconi). He was taught the organ, cello and violin (the last by Galimberti in Milan 1740–42). In 1738 he entered the Cistercian monastery of St Urban but left after a year. In 1742–4 he served in a mercenary regiment in Sardinia and on his return, in keeping with his aristocratic background, worked in public life in Lucerne (1744–1752), while also following his musical interests. Having already taken minor orders, he became organist at the collegiate church of St Leodegar und Mauritius in Lucerne (1752), and rose to become successively titular chaplain (1760), minor canon (1764) and prebendary (1765). In 1760 he established a public college of music, and in 1768 founded the Helvetische Konkordiagesellschaft, remaining its president until 1783. In his last years he was active as an organist.

Meyer von Schauensee was one of the first Swiss musicians to become known beyond the boundaries of his own country. According to Koller his works show him to be a representative of a late Neapolitan style, revealing many points of contact with Hasse, Sammartini and Pergolesi, as well as Handel's influence.

for complete list with thematic index see Koller

Stage: Die Parnassische Gesandschaft (operetta), 1746; Hans Hüttenstock (ob), 1769; Angenehmer und wohllautender Streit dreyer Polizeiständen (Spl), 1773; Die Engelbergische Talhochzeit (ob), 1781; Heli (Spl), 1785, Iphigenie (Spl), 1785, Lucerne, Allgemeine Musikgesellschaft; incid music

Sacred: De semine bono flos vernans, 40 arias, op.1 (Unterammergau, 1748); Obeliscus musicus, 16 offs, op.2 (Unterammergau, 1752); Ecclesia triumphans, op.3 (Unterammergau, 1753); Pontificale Romano-Constantiniense, 7 masses, op.4 (Augsburg, 1757); Cantica Doctoris Melliflui Mariano dulcisona, op.5 (Augsburg, 1757); Omne Trinum perfectum, op.6 (Zug, 1763); Par nobile fratrum, op.7 (Zug, 1764)

Other inst works

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WILHELM JERGER

Meyfred, (Jean) Joseph (Pierre) Emile.

See Meifred, (jean) joseph (pierre) émile.

Meylan, Pierre

(*b* Lucens, Vaud, 22 Oct 1908; *d* Morges, 7 May 1974). Swiss musicologist and critic. After studies in Lausanne, Halle and Leipzig, where he took a degree in social sciences and literature, he taught at Vevey and Lausanne (1940–70). In 1954 he became editor of the *Revue musicale de Suisse romande* (formerly *Feuilles musicales*) and director of the Editions du Cervin at Morges; he was one of the authors of the *Schweizer Musiker Lexikon*. As a musicologist he was interested essentially in the relationship between music and literature, and in the musical history of the Suisse Romande. He wrote opera librettos for Sutermeister, Schibler and Kelterborn. (*SML* [incl. complete list of writings up to 1964])

WRITINGS

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Une amitié célèbre: C.F. Ramuz-Igor Stravinsky (Lausanne, 1962)
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Arthur Honegger: humanitäre Botschaft der Musik (Frauenfeld, 1970)

ETIENNE DARBELLAY

Meyland, Jacob.

See Meiland, Jacob.

Meyner, Giorgio.

See Mainerio, Giorgio.

Meytus, Yuly Serhiyovych

(*b* Yelizavetgrad, 15/28 Jan 1903; *d* Kiev, 2 April 1997). Ukrainian composer. The thriving cultural life of his native city proved important for the young Meytus. His first teacher was Gustav Neuhaus; Meytus later continued his studies with the latter's son Heinrich. He then studied composition with S.S Bogatïryov at the Khar'kiv Institute of Music and Drama (1923–31) and it was while Meytus was still a student that the influential stage director Les Kurbas invited him to compose music for his innovative productions of plays by M. Kulish, *Narodnyi malakhiy* and *Myna Mazailo*. The highly refined and startling productions of Kurbas's Berezil company made a profound impact on Meytus and developed his taste for dramatic art. During the same period he became, along with V. Kostenko, a founding member of the Association of Revolutionary Composers of Ukraine which was active until its dissolution in 1932. During the later 1920s he started making arrangements of folk music from Ukraine, Russia and elsewhere; some of these arrangements won praise from Bartók and Meytus soon incorporated folk elements into his own works. In 1927 he composed his first orchestral suite based on Ukrainian song styles, but it was with his second orchestral suite, *Na Dniprel'stani* ('On the Dnepr Dam') of 1929, that Meytus won international recognition. With its pre-minimalist rhythmic ostinatos and vast percussion section, the work reflected the current captivation with industry and is in many senses a quasi-futurist hommage to machine power. In the late 1930s he began working in the field that would undeniably become for him the most important genre, opera. His first two operatic endeavours were written in collaboration with two other composers – V.P. Rybalchenko and Tits. While living in Alma-Ata and Ashkabad during World War II, he developed an intense interest in Turkmen music and worked with Kuliyev on the opera *Abadan*, the first such work to deal with the subject of the ongoing war. Returning to Kiev in 1944, Meytus independently wrote *Moloda Hvardia* (1947), and it was with this work that he gained his first operatic success. He wrote ten additional operas between 1951 and 1997; in between composing these works he wrote occasional instrumental works and a series of stylistically refined song cycles in which he managed to condense his operatic sensibilities into miniature dramatic scenes. Although he began his career as a composer with experimental leanings and eclectic interests, his operas are profoundly conservative and display heartfelt national colouring (*Ukradene shchastia*

('Stolen Happiness'), is still in repertory in post-Soviet Ukraine). He was never able to shake off the stylistic fingerprint of socialist realism, but in his best works he created passages of elegant beauty and subtle, psychological characterization.

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(selective list)

operas

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Haidamaky [Ukrainian Cossacks] (Bichko, after T. Shevchenko), 1941, collab. Ribal'chenko and Tits, Ashkhabad, 15 Oct 1943

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Leili i Medzhun (4, 5 scenes, K. Burunov), 1945–6, collab. B. Obezov, Ashkhabad, Turkmenia Theatre of Opera and Ballet, 2 Nov 1946

Moloda hvardiya [The Young Guard] (4, 7 scenes, A. Malyshko, after A. Fadeyev), 1947, Kiev, Shevchenko Academic Theatre of Opera and Ballet, 7 Nov 1947; rev. 1950, Leningrad, 1950

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Makhtumkuli (3, 5 scenes, A. Karliyev, Kerbabayev), 1961–2, Ashkhabad, Turkmenia Theatre of Opera and Ballet, 29 Dec 1962

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Braty Ul'yanovy [The Brothers Ulyanov] (3, 9 scenes, Vasyl'yeva and D. Pavlychko), 1965–6, Ufa, 25 Nov 1967; rev. 1970, Alma-Ata, 1970

Anna Karenina (3, 12 scenes, Vasyl'yeva and L. Smirnov, after L.N. Tolstoy), 1969–70

Yaroslav mudryy [Yaroslav the Wise] (3, Vasyl'yeva, after M. Kocherha), 1971–2, Donets'k, 3 March 1973

Rikhard Zorge (prol, 3, 10 scenes, Vasyl'yeva, and Smirnov), 1974–5, L'viv, 1976

Mar'yana Pineda (3, Vasyl'yeva, after F. García Lorca), 1977

Ivan Groznyy [Ivan the Terrible] (3, 10 scenes, Vasyl'yeva, after A.N. Tolstoy), 1980

Mariya Volkonskaya (historical op, 3, 7 scenes, Vasyl'yeva), 1988–9, vs

Antoniy i Kleopatra (3, 9 scenes, Vasyl'yeva), 1997, vs

other works

Inst: Suite no.1, orch, 1927; Suite no.2 'Na Dniprel'stani/Na Dneprostoye' [On the Dnepr Dam], orch, 1929; Variation on a Ukrainian Theme, vn, pf, 1930; Suite no.3, orch, 1939; Suite no.4, orch, 1942; Suite no.5, orch, 1944; Turkmens'ka symfoniya [Turkmenian Sym.], orch, 1946; Poem, Nocturne and Allegro, vn, pf, 1965; V Karpatakh [In the Carpathians], pf, 1973; 12 Children's Pieces, pf, 1979

Vocal: Klyatva [The Oath] (cant., M. Bazhan), solo vv, chorus, orch, 1941; Iz Moabyts'koy tetrady (M. Dzhalilya), cycle no.1, 1956; Kobzarevi (vocal cycle, Malyshko), 1962; 6 Romances (V. Sosyur), 1v, pf, 1963; Maty [Mother] (Malyshko), 1v, pf, 1966; 4 Romances (V. Symonenko), 1967; 5 Romances (L. Ukrainka), 1v, pf,

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VIRKO BALEY

Mezanio [Mezengau], René.

See Mesangeau, René.

Mezari, Maddalena.

See Casulana, Maddalena.

Mezengau [Mezeniot, Mezenot], René.

See Mesangeau, René.

Mezza voce.

See Mezzo, mezza.

Mezzetti, Enrico

(*b* Iaşi, 17 Nov 1870; *d* Iaşi, 25 May 1930). Romanian composer of Italian descent. He was the son of the composer Pietro Mezzetti (1826–94). After studying with Musicescu (harmony), Constantin Ionescu-Gros (piano) and his father (singing) at the Iaşi Conservatory (1879–87), he continued his studies with Martucci and Gustavo Tofano (piano), Cesare Dal'Olio (counterpoint) and Alessandro Bussi (singing and composition) at the Liceo Musicale in Bologna (1888–93). On his return to Iaşi, Mezzetti devoted himself to education. At the Conservatory he taught the piano and singing, and held the directorship three times (1905–7, 1912–14, 1921–3). He also conducted orchestras, taught at several schools, and worked as a critic on the journals *Evenimentul* and *Opinia*. A composer primarily of theatrical and vocal-orchestral works, his compositional career developed around his pedagogical activities.

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OCTAVIAN COSMA

Mezzo, mezza

(It.: 'half', 'medium').

A word used in several different musical contexts, one of the commonest of which is the Mezzo-soprano voice. In current Italian *mezza manica* means the half-position in string playing, *mezza cadenza* a half-cadence or half-close and *mezzotono* a semitone. In addition the following universally used technical meanings appear.

(1) *Mezza voce*, *mezzavoce* ('*half-voice*'). A direction in both vocal and instrumental music to produce a quiet, restrained tone, found as early as Tosi's *Opinioni* (1723, pp.20–21), where it is recommended that ascending appoggiaturas, especially those involving chromatic intervals, be performed *mezza voce*. This very specific direction is most often found in operatic scores of the 19th century: in the second act of Verdi's *Otello*, for example, Iago's narration of Cassio's dream ('Era la notte, Cassio dormiva') is marked *mezza voce*; and the opening scene of *Simon Boccanegra* is marked 'tutta questa scena a mezzavoce'. It appears also in instrumental music, for example in the slow movements of Beethoven's opp.106, 109, 125 and 131; in very similar circumstances Beethoven also used *sotto voce* (*see* Sotto). The French equivalent in the 18th century, *à demi* or *à demi voix*, also applied to both vocal and instrumental music. *Mezza voce* is entirely different from Messa di voce.

(2) *Mezzo carattere*. A term sometimes applied in operatic parlance to a character part-serious, part-comic, as for example Elvira in *Don Giovanni*.

(3) *Mezzo-forte*, *mezzo-piano* (*mf*, *mp*). Dynamic indications implying moderation. Thus *mezzo-forte* is less loud than *forte*; and *mezzo-piano* is less soft, therefore louder, than *piano*. So vague are these directions, however, that a leading conductor has referred to *mezzo-piano* as 'the worst dynamic marking in the world'.

See also Tempo and expression marks.

(4) *Mezzo-legato*, *mezzo-staccato* (and *legato-staccato*). Articulations normally designated by a slur with staccato dots beneath it.

Mezzo, Pietro de.

See DeMezzo, Pietro.

Mezzo-contralto

(It.).

A term first used in the 19th century to describe a voice with affinities to both the mezzo-soprano and the contralto. Singers to whom it has been applied include Maria Malibran and Rosine Stoltz. The term is little used today, but it could usefully be applied to the voices of such mezzo-sopranos as Marilyn Horne or Cecilia Bartoli to distinguish them from the lighter and higher Mezzo-soprano.

See also Contralto.

ELLEN T. HARRIS

Mezzogorri [Mezzogori], Giovanni Nicolò

(*b* Comacchio, late 16th century; *d* ?Comacchio, after 1622). Italian composer. He was a pupil of Girolamo Belli at nearby Argenta. He was a beneficed priest and was *maestro di cappella* at Comacchio Cathedral in 1611; he was still there in 1623. He must have been on good terms with the town authorities, for in 1614 (according to the title-page of his *Cantilene ecclesiastiche*) Lorenzo Ferrucci, the governor of Comacchio, defended him against wrongful accusations, ordering that all 'foolish rumours' should cease. Mezzogorri probably spent his entire life in modest surroundings in his native town. He may have had connections with nearby Ravenna, for his *La celeste sposa* is dedicated to the Archbishop of Ravenna. His output consists almost entirely of sacred music for two to four voices; in the four-voice works he favoured low voice-groupings, making particular use of combining one alto, two tenors and a bass.

WORKS

all published in Venice

Del primo libro de sacri concerti, 2, 3vv, bc (org) (1611)

La citara sacra: secondo libro degli ecclesiastici concerti, 2–3vv, bc (1612)

La celeste sposa: terzo libro de gli ecclesiastici concerti, 2–4vv, bc (org) (1613)

Cantilene ecclesiastiche, varie messe, mottetti, e un Miserere intiero, 4vv, libro quarto (1614)

Il pastor fido armonico, in due parti diviso, parte prima, secondo libro de [21] madrigali, 5vv, bc (hpd/spinet/chit) (1617)

Cantico della Beatissima Vergine sopra gli otto toni . . . con l'inno Ave maris stella, 4vv, bc (org) [op.8] (1622)

Salmi festivi vespertini intieri, 4vv, bc (org) (1623)

Works in 1616², 1623², 1627¹, 1627², 1628², 1638⁵

JUDITH NAGLEY

Mezzo-soprano [mezzo]

(It.: 'medium soprano'; Fr. *mezzo-soprano*, *bas-dessus*, *second dessus*; Ger. *Mezzosopran*, *tiefer Sopran*).

A voice, intermediate in pitch between contralto and soprano. It is usually written for in the range *a* to *f''* and may be extended at either end, particularly in solo writing. Non-vocal uses of the term derive from a similar use of range; for example, the *C*-clef identified as mezzo-soprano, with *c'* on the second line up, defines a staff whose range is *a* to *b'*. In regard to voices, the term may apply historically both to women and men (castratos or countertenors), although more commonly it refers only to women. The distinction between soprano and mezzo-soprano (or 'mezzo') became common only towards the end of the 18th century.

1. Before 1800.
2. 19th century.
3. 20th century.
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OWEN JANDER, J.B. STEANE, ELIZABETH FORBES/ELLEN T. HARRIS
(with GERALD WALDMAN)

Mezzo-soprano

1. Before 1800.

In the 17th century most music for 'soprano' had a range *c'* to *g''*, which by later criteria would be deemed appropriate for a mezzo-soprano. During the first half of the 18th century, however, composers of operas and cantatas began writing soprano parts that not only extended the upper range slightly, frequently reaching *a''*, but also demanded lengthy *fioriture* in the range *g'* to *g''*. Along with this trend towards higher and lighter parts for the soprano voice came an awareness of the somewhat weightier mezzo-soprano voice, which was unsuited to the new soprano roles. J.J. Quantz, in his autobiography in Marpurg's *Historisch-kritische Beyträge zur Aufnahme der Musik* (i, 1754–5, pp. 213, 240–41), carefully distinguishes contralto, mezzo-soprano and soprano. The castrato Senesino, 'who was always regarded in England as a contralto' (Burney, *History*, iv, 1789, p.275), was described by Quantz as having 'a penetrating, clear, even, and pleasant deep soprano voice (mezzo soprano)' which he rarely used above *f''*. In comparing the soprano Cuzzoni (whose range was *c'* to *c'''*) with Faustina Bordoni, Quantz (quoted in Burney, iv, 318ff) similarly reported that the latter had 'a less clear than penetrating mezzosoprano voice' with the range *b* to *g''*. However, Quantz's use of the term mezzo-soprano was not generally accepted into practice until after 1800. Even then, operatic roles, other vocal music (both solo and choral) and voices themselves can often be identified as mezzo-soprano only by association with what is deemed mezzo-soprano today, for, as implied in Quantz's prescient use of

the term, the mezzo-soprano partakes of both soprano and contralto qualities.

The leading male roles in Handel's operas were generally taken by alto castratos who sang in the range *a* to *e*''; foremost among these was Senesino (Francesco Bernardi). Although the *primo uomo* part was for castrato, the *secondo uomo* part was frequently written for a woman in the same range. Handel unusually composed the *primo uomo* part in *Radamisto* for Margherita Durastante; it was taken over by Senesino (with compositional changes) on his arrival. Handel did not again compose a *primo uomo* part for a woman until 1748 when he wrote Solomon for the mezzo-soprano Caterina Galli.

Handel wrote leading female roles in the soprano range, but rarely went above *a*''. A somewhat lower range was used for older female roles, such as the widow Cornelia, played by Anastasia Robinson, in *Giulio Cesare*, and the wives of Hercules (Dejanira) and Jephtha (Storgè), both sung by Galli. Robinson began her career as a soprano, but her voice deepened. That she is today referred to as a contralto, while Galli is termed a mezzo and Bordoni a soprano, illustrates the problem of identifying a female mezzo-soprano before 1800.

In theatre music, women singers typically sang in the mezzo-soprano range. Susanna Cibber, an outstanding singing actress sang the alto solos in the *Messiah* première and performed a number of male roles in revivals of Handel's oratorios: David (*Saul*), Micah (*Samson*) and Lichas (*Hercules*). In Lutheran church music, alto choral parts and solos would have been sung by boys, but in Anglican services often by countertenors. Handel reserved the countertenor voice in his dramatic music for young men. The countertenor Daniel Sullivan sang Athamas (*Semele*), Micah (*Samson*), David (*Saul*) and the title role of *Joseph*, all mezzo-soprano parts by range and early examples of the tendency to compose young men's parts in this register (Cherubino, Oktavian). Castratos sang only rarely in oratorios, but in the 1750s the alto castrato Gaetano Guadagni performed in many Handel oratorio revivals, singing parts originally composed for Cibber.

In France, the importance of a higher and lower soprano voice in solo and choral ensembles created a more consistent terminology: Dessus for the soprano voice and Bas-dessus for the mezzo-soprano. Rousseau (*Dictionnaire*, 1768) commented that the solo mezzo-soprano voice was more esteemed in Italy than in France, but referred to the acclaim for a certain Mlle Gondré, 'a very fine *bas-dessus*'. Mozart's use of the treble voices in his serious operas remained similar to his Baroque predecessors. He wrote young, heroic male roles for castrato (Idamantes in *Idomeneo* and Sextus in *La clemenza di Tito*); his female roles are all for soprano, but some fall into the mezzo range including Cherubino (a breeches role), Dorabella and, in *La clemenza di Tito*, Annius (another breeches role) and arguably Vitellia.

Mezzo-soprano

2. 19th century.

The extension of the upper soprano range in the early 19th century caused many singers who would previously have been simply 'soprano' to take the

classification of mezzo-soprano. The disappearance of the castrato, who generally occupied a similar pitch range, gave further impetus to the development of the place of the mezzo-soprano in opera, and indeed many of the important mezzo parts in the first decades of the 19th century are heroic, travesty roles (*see* Travesty). Benedetta Pisaroni, who began her career as a soprano, took many male roles, creating Malcolm in Rossini's *La donna del lago* (1819) and performing both Arsace in *Semiramide* and the title role of *Tancredi*. Karoline Unger, whose range extended from *a* to *d'''*, is sometimes referred to as a contralto, but her roles and her range seem to belie it. Maria Malibran, a fiery and exciting singer, is now categorized as a mezzo-soprano although her greatest rival was the soprano Henriette Sontag; they performed many of the same roles, including Norma. Her range was allegedly *g* to *e'''*, but Bellini lowered the role of Elvira in *I puritani* for her (she never sang that version, which was not heard until the 1980s). Some roles today associated specifically with the mezzo-soprano were written for soprano, such as Adalgisa in Bellini's *Norma* (written for the soprano Giulia Grisi).

It is not always possible to be specific in establishing distinctions between voice types in the mezzo range: there are singers who are described sometimes as soprano and other times as mezzo, and others variously described as contralto and mezzo. The term Mezzo-contralto has also been used, for example for Malibran and for Rosine Stolz, for whom Donizetti wrote two rewarding parts when he was writing for the Paris Opéra, Léonor (*La favorite*, 1840) and Zayda (*Dom Sébastien*, 1843). Stoltz also created Ascanio in *Benvenuto Cellini* (1838); Halévy also wrote roles for her.

Beginning with Azucena in *Il trovatore* (1853), Verdi composed a long series of magnificent mezzo parts. Maddalena (*Rigoletto*) and Ulrica (*Un ballo in maschera*), originally intended for contralto, have usually been sung by mezzo-sopranos. Princess Eboli in *Don Carlos*, perhaps Verdi's finest mezzo role, was first sung in Paris by Pauline Guéymard-Lauters (1867), whose wide compass and powerful upper register also enabled her to sing soprano roles. At the Italian première of *Don Carlos*, Eboli was sung by Giuseppina Pasqua, whose strength lay more in her middle register; later she created Mistress Quickly in *Falstaff* (1893). Sofia Scalchi, whose large, imposing voice had a range of *f* to *b''*, sang Azucena, Amneris and other Verdi mezzo roles and was Siébel at the performance of Gounod's *Faust* at the opening of the New York Metropolitan Opera.

In Germany the three categories of female voice are even more difficult to distinguish. Eglantine, the villainess of Weber's *Euryanthe*, was written for a mezzo but created by the soprano Therese Grünbaum (1823). Adriano (*Rienzi*, 1842) and Venus (*Tannhäuser*, 1845) were first sung by a soprano, Wilhelmine Schröder-Devrient. These three roles and Ortrud (*Lohengrin*), Magdalene (*Die Meistersinger*) and Brangäne (*Tristan und Isolde*) were all introduced to the Metropolitan by Marianne Brandt, a contralto whose range allowed her to sing any part from the coloratura role of Astaroth (Goldmark's *Die Königin von Saba*) to Kundry (*Parsifal*). The mezzo role of Fricka (*Das Rheingold*) was created in Munich by a soprano, Sophie Stehle (1869–70); it again fell to a soprano, Friederike Grün, at Bayreuth in the first complete *Ring* cycle. Later the Liverpool-born mezzo

Marie Brema, who made her début as Lola in the London première of *Cavalleria rusticana*, was much praised as Fricka; she also sang Ortrud and Kundry at Bayreuth. In the first London *Ring*, Fricka was sung by Hedwig Reicher-Kindermann, another mezzo with an extraordinary compass who sang Erda in the first cycle at Bayreuth and was later a magnificent Brünnhilde.

Mezzo-soprano

3. 20th century.

The difficulty of categorizing mezzo-sopranos did not abate in the 20th century and if anything grew more acute with a continuing decline in the use of the term 'contralto' for a particularly rich female voice with an extended lower register; there are therefore 'high' and 'low' mezzo-sopranos. In addition, a distinction in vocal timbre can be drawn between lyric mezzos and dramatic mezzos, which categories are not tied directly to range (and parallel the lyric and dramatic soprano). Further, coloratura mezzos are not identified by an upper extension of the voice (as sometimes with sopranos) but rather by extraordinary agility, which may be found in mezzos of all combinations of range and timbre.

Lucy Arbell, the inspiration of Massenet's last years, first sang in one of his works at the Opéra in 1906 (as Persephone in *Ariane*). Massenet then wrote *Thérèse* (1907) for her, the title role of which was perfectly suited to her strong, vibrant mezzo-contralto and vivacious personality. She created Queen Amahelli in *Bacchus* (1909, the sequel to *Ariane*); then, in his last unequivocal success, *Don Quichotte* (1910), Massenet provided her with another tailor-made role, Dulcinée. She sang two more Massenet premières, as Postumia in *Roma* (1912) and, after the composer's death, as Colombe in *Panurge* (1913). Arbell was also renowned for her interpretation of Charlotte in *Werther*. Delilah, a role seized upon by mezzos and contraltos alike, figured largely in the repertory of Louise Kirkby Lunn, the English mezzo, who was equally at home in French, Italian and German opera; a notable Ortrud, Fricka and Brangäne, she sang Kundry in the first production of *Parsifal* in English, at Boston in 1904. She was also greatly admired as Gluck's Orpheus.

Puccini's mezzo roles are generally minor, but in the early 20th century Strauss wrote several superb mezzo roles. Most are older women: Herodias in *Salome* and Clytemnestra in *Elektra* are the obvious examples (though the latter role was created by a contralto, Ernestine Schumann-Heink). Two sympathetic travesty roles in operas by Strauss, Oktavian in *Der Rosenkavalier* and the Composer in *Ariadne auf Naxos*, both written for a soprano, are now usually sung by mezzos. The finest Oktavian in the post-World War II period, mezzo-soprano Christa Ludwig, was also a particularly fine interpreter of Mahler's *Das Lied von der Erde* and of lieder; Ludwig's compass was remarkable, spanning such soprano roles as Leonore (*Fidelio*) and the Marschallin on the one hand and Brahms's *Alto Rhapsody* on the other. Shirley Verrett, like Malibran a century before, had a range that allowed her to take on both soprano and mezzo-soprano roles; she was the first to perform both Dido and Cassandra in the same performance of Berlioz's *Les Troyens* in 1973 – Josephina Veasey (a noted Fricka) had alternated in these roles at Covent Garden in 1972–3 – and the

first of the 20th century to sing both Adalgisa and Norma (as Giulia Grisi had in the 19th century). The German mezzo Brigitte Fassbaender was particularly admired in such travesty roles as Sextus (*La clemenza di Tito*), Cherubino, Hänsel and Nicklausse (*Les contes d'Hoffmann*), but especially Oktavian; her other roles include Dorabella, Carmen and Eboli. Anne Sophie von Otter has also excelled in trouser roles across a wide range, from Mozart's Cherubino and Sextus to Oktavian and Composer, as well as the dramatic coloratura role of Rossini's Tancredi.

In the mid-1930s, the Spanish mezzo Conchita Supervia initiated a renewal of interest in the comic operas of Rossini by singing the title roles of *La Cenerentola* and *L'italiana in Algeri* at Covent Garden (Rosina in *Il barbiere* was still being sung in a transposed soprano version). Her successor Teresa Berganza was also especially admired as Carmen, in Rossini's comic operas and in the Spanish song repertory. After 1970, Frederica von Stade excelled in much the same coloratura mezzo repertory, as well as in the roles of Charlotte and Oktavian and in 17th- and 18th-century opera. Cecilia Bartoli has risen to stardom in such roles as Cinderella and Dorabella.

After the *bel canto* revival of the 1940s and 50s, mezzos once again began to tackle the leading male roles in Rossini's serious operas. The leader here was Marilyn Horne, who displayed amazing virtuosity and style as Arsace (*Semiramide*), Malcolm (*La donna del lago*) and Tancredi. Although Horne describes her own voice as a 'Rossini contralto' (Ellison, 1997), she also has the upper range for Adalgisa (*Norma*), and has sung 18th-century opera, notably the title roles in Handel's *Rinaldo* and Gluck's *Orfeo*. Mezzos who have followed Horne in the Rossini dramatic coloratura repertory include von Otter, Jennifer Larmore, Vesselina Kasarova and Sonia Ganassi.

As with the soprano repertory, the revival of early 19th-century mezzo-soprano coloratura roles encouraged an interest as well in 18th-century and earlier opera. Horne was again prominent, as was Janet Baker, who sang the title role in Handel's *Giulio Cesare* and recorded a particularly moving Dido (Purcell) as well as Rameau's Phaedra (*Hippolyte et Aricie*) and Handel's Ariodante. This earlier repertory has also attracted younger singers trained in early music vocal techniques, calling for a reduction or elimination of vibrato and the distinctive use of head and chest voice so that higher notes are ringing but not loud or forced and lower notes are full and rich. Lorraine Hunt Lieberson's voice seems particularly suited to Handel's operas and oratorios; she has sung such title roles as Xerxes, Ariodante and the soprano parts of Susanna and Theodora.

Composers have continued to write new roles and to adapt old ones: Britten composed Kate in *Owen Wingrave* for Baker, for whose mezzo Walton altered the soprano role of Cressida. Baker also enjoyed success in *Maria Stuarda* and excelled as Dido in *Les Troyens*. Tatiana Troyanos made her debut as Hippolyta in the New York première of Britten's *A Midsummer Night's Dream* and created Jeanne in Penderecki's *The Devils of Loudun* (1969); her other roles included Carmen, Charlotte, Adalgisa and Ariodante. Yvonne Minton, in addition to many other operatic roles, created Thea in Tippett's *The Knot Garden* and sang Helen in his *King*

Priam. Jan De Gaetani specialized in avant-garde repertory, singing, among many premières, the first performance of Crumb's *Ancient Voices of Children* and Maxwell Davies's *A Stone Litany*; she also recorded *Pierrot lunaire* and sang and recorded much early music, including the medieval *Play of Herod*.

The mezzo-soprano in opera has frequently been cast as nurse or confidante (Brangäne in *Tristan und Isolde*, Magdalena in *Die Meistersinger*, Emilia in *Otello* and Suzuki in *Madama Butterfly*) or the mature married woman (Herodias in Strauss's *Salome*, Adelaide in *Arabella* and Kate Pinkerton in *Madama Butterfly*). The same is true of operetta, where the works of Gilbert and Sullivan provide multiple examples, and musical theatre. Gertrude Lawrence, a featured soloist and actress in works by Gershwin, Noel Coward and Moss Hart, made her last stage appearance as the widowed schoolteacher Anna in the Rogers and Hammerstein musical *The King and I*. Other such roles in musical theatre include the title roles of *Annie get your Gun* (Ethel Merman, renowned for her belting style), *Hello Dolly* (the husky-voiced Carol Channing, also sung in revival by Merman) and *Evita* (Patti LuPone, but sung in the film version by pop star Madonna). Whereas the lower female voice often has been considered unromantic by operatic composers, conjuring up the dowager duchess or elderly aunt (Carmen and Dalila are striking exceptions), it has been considered especially sensual and sultry in popular music, jazz and cabaret, where the upper extension of the soprano voice has largely been avoided. Doris Day, Edith Piaf and Judy Garland are among the actresses whose voices are of mezzo-soprano pitch. Blues and jazz singers, such as Sippie Wallace and Billy Holiday, have also cultivated this range.

Mezzo-soprano

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Mezzo-sospiro

(It.).

See Suspension, §2.

mf.

Mezzo-forte (It.: 'moderately loud').

See Mezzo, mezza.

MG.

Main gauche (Fr.: 'left hand'). An instruction found in keyboard music.

Mi.

The third degree of the Guidonian Hexachord. *See also* Solmization, §I. In French, Italian and Spanish, the note E. *See* Pitch nomenclature.

Miami.

American city in Florida. A diffused urban area made up of a string of population centres, it is the musical centre of the state, both in number and variety of performing groups. Although Florida is a southern state, it is culturally closer to the north-eastern USA and to the Caribbean area than to the Deep South. It has an active art music life; its popular and folk music is heavily Latin American. Until the late 19th century it was a small town, isolated except by water travel. During the first decade of the 20th century, Flagler's coastal railroad connected Miami with the rest of the East Coast, and the town began to grow. Within 20 years Miami was famous as a beach resort and as a refuge from winter cold.

1. Art music.

There is a wealth of professional, semi-professional and amateur music-making in Miami, and a great emphasis on community involvement and performance. There are six main academic institutions that have performing ensembles and departments of music: Barry University (founded 1940), Florida International University (1972), Florida Memorial College (1879, moving to Miami in 1968), Miami-Dade Community College (1960), New World School of the Arts (1987) and the University of Miami (1925).

The city's regional professional orchestra, the Florida PO, originally founded in 1965 as the Greater Miami SO, is now the largest cultural institution in the state, serving the five-county south Florida area. The New World SO (1986) is directed by Michael Tilson Thomas and a variety of guest conductors as 'America's Orchestral Academy', preparing graduates of leading music schools for professional careers around the world. Other orchestras include the Miami Chamber Symphony (1981), the Miami SO (1989), the Hallandale SO and the North Miami Beach SO (1953). There are two community concert bands, Greater Miami Symphonic Band (1979) and the North Miami Concert Band (1976).

The Concert Association of Florida and Festival Miami, produced by the University of Miami, are the major presenting organizations in the area.

Other groups, churches and temples also have concert series. Major organizations primarily devoted to the works of particular composers are the Miami Bach Society (1984), the Chopin Foundation (1977) and the Mozart Festival, based in Coral Gables. The Murray Dranoff International Two Piano Competition (1987) is an important event in the community arts calendar. The Florida Grand Opera (formerly the Opera Guild of Greater Miami, founded 1941) presents five major productions annually. The main community choral groups are the Civic Chorale of Greater Miami, the Florida PO Chorus, the Miami Master Chorale and the Miami Choral Society Children's Chorus. The Miami City Ballet (1986), directed by Edward Villella, leads the city's dance scene. Dance ensembles range in style from classical ballet to jazz ballet and dance theatre. The University of Miami and New World School of the Arts also have dance programmes.

2. Popular and traditional music.

Latin jazz is the most important form of popular music in Miami, with groups from the various islands and regions of the pan-Caribbean and Latin America playing their countries' particular styles, including Cuban dance genres, Haitian compas, Jamaican reggae, Trinidadian calypso, Dominican merengue and Colombian currulao. Black American rap has influenced the Latin music of South Florida. Bands change and exchange membership frequently; this fluidity, as well as the high rate of new composition, contributes to a dynamic, creative environment similar to that of jazz performers in Kansas City and Chicago earlier in the 20th century. There are a number of festivals of traditional and popular music in Miami, including the Calle Ocho Festival (1978), which highlights Cuban music and the culture of Miami's 'Little Havana' area, the Hispanic Heritage Month (1973), which focusses on Latin arts of all kinds, and others ranging from jazz, Latin music and reggae to bluegrass. Less evident to the public are the continuing folk traditions of many Latin groups, as well as those of other ethnic groups including Mexican migrant workers, black Americans, the Seminole and Miccosukee Amerindians (whose reservations are close to Miami) and the Jewish community. Afro-Caribbean cult religions such as Cuban Santeria and Haitian Vodou have adherents in Miami, their rituals involving drum music and songs to summon the 'saints'. In late July the Miccosukee Tribe of Indians of Florida holds an outdoor music festival on its lands along the Tamiami Trail just west of Miami. The sizable community of black Americans in Miami nurtures its traditions of spirituals and gospel music. The large Jewish population continues its musical traditions; the Cuban-Jewish community, mixing both traditions in what is called 'Juban' music, is a strong presence in Miami. Leading figures in Miami popular music include Gloria Estefan and the Miami Sound Machine, the Bee Gees, KC & the Sunshine Band and the jazz artists Arturo Sandoval and Nestor Torres.

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DORIS J. DYEN/DONALD OGLESBY

Míča [Micza, Mischa, Mitscha], František Adam [Jan Adam František de Paula]

(*b* Jaroměřice nad Rokytnou, Moravia, 11 Jan 1746; *d* Lemberg [now L'viv], 19 March 1811). Czech composer. He was the nephew of František Antonín Míča. He studied music probably with his father Karel Antonín Míča (1699–1784), a Kammerdiener (valet) and musician of Count Questenberg at Jaroměřice, later a door-keeper and musician to the imperial court at Vienna. After law studies at Vienna (completed 1767), he became a government official there, and later in Styria (*c*1786–96) as well as in the Austrian provinces of Poland (from May 1796). He devoted himself to music as an amateur, mostly while in Vienna (to December 1785). He played several instruments, and his compositions enjoyed considerable esteem, notably with W.A. Mozart and Emperor Joseph II. His symphonies (of which the earliest manuscript is dated 1771) and string quartets (manuscripts dated 1786) use the general expressive techniques of the period. They consist of three or four movements, the first two sometimes being reversed (slow–fast); the movements in sonata form usually have two contrasting themes. A manuscript biography of Míča, including a detailed though incomplete list of his works, is in the library of the Gesellschaft der Musikfreunde in Vienna, and was partly published in Veselý (1968).

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Chbr: 12 str qts: all *A-Wn*, 6 also in *CZ-Bm*, no.2 ed. in MAB, vi (1949, 2/1965), nos.8–9 ed. A. Bílková (Prague, 1968–9); 6 qts, fl, str; 3 qts, ob, vn, va, b, *Pnm*, 1 ed. in Diletto musicale, cclviii (Vienna and Munich, 1967); Trio, 2 vn, vc; 4 sonatas, harp, 1781; 6 notturnos, 2 vn, 2 va, 2 hn, b, 1 in *CZ-K*; Notturno, vn solo, 2 vn, 2 ob, 2 hn, 2 bn, 2 va, b, ed. in MAB, xix (1953, 2/1964); Divertissement, pf, 2 vn, 2 va, 2 ob, 2 hn, b; Sextet, fl, ob, 2 vn, va, b, *Pnm*

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MILAN POŠTOLKA

Míča [Micza, Mitscha], František Antonín (Václav)

(*b* Třebíč, 5 Sept 1694; *d* Jaroměřice nad Rokytnou, 15 Feb 1744). Czech composer and conductor. He was the son of Mikuláš Ondřej Míča (1659–1729) and was taken as a child to Jaroměřice, where his father had been appointed organist to Count Questenberg. After studying music as the count's page in Vienna (1711), he was Kammerdiener (valet) and Kapellmeister of the count's orchestra from about 1722. He conducted performances of operatic works by Caldara, F.B. Conti, I.M. Conti, D.N. Sarro, Vinci, Leo, Hasse and others, occasionally with insertions and adaptations of his own, and frequently sang the tenor parts.

Míča's compositions date from about 1723 to 1738. They are in a late Baroque operatic idiom close to that of Caldara. The overtures (sinfonias) of his secular cantatas and of his only extant opera belong to the Italian type, with a tripartite fast–slow–fast order, the first allegros including elements of the pre-Classical sonata form. His authorship of a Sinfonia in D (Prague, 1946) is refuted by stylistic factors; it is now ascribed to his nephew František Adam Míča, but on slim evidence.

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MILAN POŠTOLKA

Michael.

German family of composers and musicians. (1) Rogier Michael was a notable late representative of the Dutch school; (2) Tobias Michael was also a notable composer and, as Kantor of the Thomaskirche, Leipzig, between Schein and Knüpfer, held one of the principal musical posts in Germany.

(1) Rogier Michael

BERND BASELT/DOROTHEA SCHRÖDER

Michael

(1) Rogier Michael

(*b* Mons or Bergen op Zoom, *c*1552; *d* Dresden, after 25 Jan 1619). Composer and singer of Dutch birth. His father was a tenor in the Vienna Hofkapelle, where Rogier became a choirboy. In 1564 he was transferred to the Graz Hofkapelle of Archduke Karl II, where the Kapellmeister was first Johannes de Cleve and then Annibale Padovano and where the boys were taught from 1567 by Jacob de Brouck. In 1569 he was given a three-year scholarship and may have studied in Italy. He was a tenor in the Hofkapelle of Margrave Georg Friedrich von Brandenburg-Ansbach at Ansbach from 1572 to 1574, when he went to the Dresden Hofkapelle as singer and musician. He remained there until his death, serving four electors during this 45-year period. From 12 December 1587 he was Hofkapellmeister, but because of increasing infirmity he was assisted from 1613 by Michael Praetorius and later by Schütz, who was appointed his successor in 1619. As well as his sons (2) Tobias, (3) Christian and (4) Samuel Michael, his pupils included Schein (from 1599 to 1603).

The basically late Dutch style of his music was doubtless modified to some extent by contact with more recent Italian music through his teachers in Vienna and Graz, his residence at Dresden and, if he went there, his experiences in Italy. Italian influences appear clearly in *Introitus dominicorum dierum ac praecipuorum festorum* (1603), a collection of 52 five-part motets, 49 of his own composition and one each by Andrea Gabrieli, Lassus and Padovano. None of the motets is based on a cantus firmus, and motet-like writing is fused with madrigalian elements, producing simple melodies and a good deal of homophony. In historical terms Michael's volume of chorale settings (1593) is more significant. Placing the melody in the descant, as Lucas Osiander did in his collection of 1586, he tried to combine a feeling for a type of melody appropriate to a prominent top part with the polyphonic style of the older type of chorale setting of Luther's day as represented by the work of Johann Walter (i). More important still are his two sacred histories of 1602, *Die Empfängnis unseres Herrn Jesu Christi* and *Die Geburt unseres Herrn Jesu Christi*. They are similar in layout: the recitation tone of the Evangelist is unaccompanied (in the former it is based on the *Canticum Mariae*, in the latter on the *Canticum Simeonis*), the turbae and the parts of the individual characters are for two to four voices, and the works are framed by an exordium and conclusion for six voices, and a *Magnificat* and *Nunc dimittis* for four and five voices respectively, with the psalm tones used as cantus firmi in the descant. The two works are interesting links in the tradition of sacred histories at Dresden between those by Michael's predecessors, Matthaeus Le Maistre and Antonio Scandello, and those by his successor Schütz. What was probably his last work, the five-part psalm in *Angst der Hellen und Friede der Seelen* (RISM 1623[14]), shows that he remained faithful to the traditions of the *prima prattica* and shunned up-to-date styles and techniques.

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Der ander Theil: die gebräuchlichsten und vornembsten Gesenge D. Mart. Luther und anderer frommen Christen: itzo auffs neue mit fleis componieret und den Choral durchauss in Discant geführet, 4vv (Dresden, 1593) [pt ii of Dresden Gesangbuch]

Hochzeit Gesang (Drei schöne stück sind) zu Ehren dem … Herrn Iohanni Georgi Gödelman … und … der Frauen Katharina Unwirdt, 6vv (Dresden, 1602)

Introitus dominicorum dierum ac praecipuorum festorum, in Electoratus Saxonici ecclesiis usitatissimorum, iuxta seriem totius anni, ad modum sacrarum cantionum, 5vv, 1603[5]

[Hochzeits-Gesang], 6vv (Dresden, 1611), lost

Qualis uvidulis brasilica jurgera … serenissimis principis … Joannis Georgii … filio Johanni Georgio, 31. Maji nato et 27. Junii 1613 … venato (Dresden, 1613), lost

Psalm, 5vv, 1623[14]

Te Deum, 6vv, *c*1595; 3 Lat. motets, 4, 6, 8vv (incl. 1 *c*1593–6); 3 wedding motets (2 Ger., 1 Lat.), 8, 12vv, 1604–7: Ger. work, 6vv: *D-Bsb, Dla, FBo, Z, PL-GD*

Die Empfängnis unseres Herrn Jesu Christi, 6vv, 1602, *D-Bsb*; Die Geburt unseres Herrn Jesu Christi nach … Lukas und Matthaeus, 6vv, 1602, *Bsb*; both ed. in *Handbuch der deutschen evangelischen Kirchenmusik*, i/3–4 (Göttingen, 1933); Die Geburt … Jesu Christi, ed. H. Osthoff (Kassel, 1937)

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Madrigal, 5vv, 1589[15]

Michael

(2) Tobias Michael

(*b* Dresden, 13 June 1592; *d* Leipzig, 26 June 1657). Composer, second son of (1) Rogier Michael. He was a pupil of his father. In 1601 he became a treble in the Dresden Hofkapelle and was thus also taught by Andreas Petermann, *Präzeptor* to the choirboys. On 8 May 1609 he was admitted to Schulpforta, the electoral school near Naumburg that specialized in music and the humanities, and at about the same time, together with his brother Christian, he matriculated at the University of Leipzig. From 1613 to 1618 he studied theology and philosophy at the University of Wittenberg and shortly before he left he founded a collegium musicum practicum. In 1619 he was appointed Kapellmeister of the Neue Kirche at Sondershausen, Thuringia, by the Counts of Schwarzburg and Hohenstein. When fire destroyed both the castle and the church he remained at Sondershausen for a few years as an official in the government offices. After the death of Schein on 19 November 1630, he applied to succeed him as Kantor of the Thomaskirche, Leipzig. He was chosen on 29 December, his appointment was confirmed as from 26 April 1631, and he took it up on 2 June. A letter from him to the Leipzig city council in 1633 (printed in La Mara) reveals something about his duties as a teacher at the Thomasschule and about the difficulties he encountered in trying to maintain the high standards of the choir during the Thirty Years War. He supported Marco Scacchi in his dispute with Paul Siefert, and a letter from him to this effect was printed by Scacchi in his *Judicium cribri musici* (*c*1649). He enjoyed friendly relations with several other musicians and scholars, including Scheidt, and wrote a number of occasional works for civic and university personalities in Leipzig; they included three works in 1650 celebrating the official ending of the war. At his funeral on 30 June 1657, Martin Geyer, professor of theology at the

University of Leipzig and preacher at the Thomaskirche, delivered the oration, and the service also included a work Michael had written shortly before, *Christliche Gedanken* (*In Angst und Noth*).

Michael's principal achievements as a composer are the two volumes of *Musicalische Seelenlust* (1634–7), which were influenced by Italianate models. The first volume comprises 30 motets for five voices and continuo to German biblical texts, which in their 'singularly delightful madrigalian manner' are clearly reminiscent of the pieces in Schein's *Israelis Brünlein* (1623). The second volume contains 50 Italianate sacred concertos of various kinds: the first 12 comprise three solo concertos each for soprano, alto, tenor and bass, the next 12 comprise three duet concertos each for sopranos, altos, tenors and basses, and the last 26 are concertos for various solo voices with obbligato instruments, some with symphonies and ritornellos. The preface to the second volume includes useful information on performing practice, especially the embellishment of the voice parts: in this regard Michael stated that as far as possible he had followed Kapsberger's method. He added separate decorated parts which the singer could use or take as models. The style and techniques in his concertos derive to some extent from Michael Praetorius, for example in the contrast between solo and choral voices and in the use of contrasted tempo and dynamic markings.

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published in Leipzig unless otherwise stated

sacred vocal

Musicalischer Seelenlust, erster Theil, darinnen ausserlesene … Glaubens-Seufftzerlein, Andacht und Freude, 5vv, bc (1634–5); 2 ed. in *Handbuch der deutschen evangelischen Kirchenmusik*, ii/l (Göttingen, 1935)

Musicalischer Seelen-Lust ander Theil, darinnen, gleichermassen, ausserlesene … Glaubens-Seufftzerlein, 1–6 and more vv, insts, bc (1637); 2 ed. in Wustmann; 1 ed. in Mw, xii (1956; Eng. trans., 1961)

5 chorales, 5vv, in J.H. Schein: Cantional (2/1645), J. Frentzel: Seraphischer Engels-Chor (1652); 2 sacred songs, 1v, bc, in J. Frentzel: 10 andächtige Bussgesänge (1650), 1653[5], ed. in Wustmann; Ger. psalm, 3–5vv, 1623[14]

Ger. sacred work, 1v, chorus 6vv, bc, *D-GRH*

occasional

Der 127. Psalm (Wo der Herr nicht das Haus bauet): in ein musicalisch Concert gebracht zu hochzeitlichen Ehren H. Christian Michaels … Organisten zu St Nicolai und Pauli … und … Frauen Susannen … Beumels, 4vv, bc (1635)

Gedächtnüss-Mahl (O liebe Lyr) … zu … Ehren … Thomae Leonhard Schwendendörffern … welcher das Ziel seines Lebens … beschlossen … den 25 … Decembr … anno 1635, 2vv, bc (1635)

Klaglied (Siehe, der Gerechte kömpt), über das unverhoffte … Ableiben der … Frauen Susanna geborne Euringin, 5vv, bc, in Leich-Predigt … bey … Leichbestattung … Frauen Susannen (1635)

Aller frommen Christen Ruhe … auf … H. Leonhard Hermans … Leichenbegängnüss, in die Music … gesetzet … den 16. Decembr. anno 1646, 8vv, bc (1647)

Sehnlicher Nachklang (So kans nicht anders seyn) betrübter Eltern, welche ihrem

lieben Kinde … zu dessen … Cämmerlein folgen müssen, 5vv, in Weiber-Schmuck … bey … Leichen-Bestattung … Fr. Claren Magdalenen gebohrnen Michaelin … Lanckisch … 1649 … am 30. Sept. (1649)

Christliche Gedancken (In Angst und Noth) über den mühseligen Lebenslauff Hn. Tobias Michael … welche er … mit eigener Hand gesetzt und bey seiner Beerdigung zu musiciren begehret, welches geschehen den 30. Iunii 1657, 5vv (1657)

lost works

[Komm, mein Freund] Melos novis honoribus viri Jac. Edelmanni … nuptias celebrantis … anno 1617, 21. Febr., 6vv (Wittenberg, 1617)

[Ich liege und schlafe] Ewige Seelen-Ruhe der Frawen Johannae, geb. Crefftin … zu dero Leichbegängnis … 21. Aug. anno 1631, 5vv, bc (1631)

Applausus musico gratulatorius (n.p., 1641)

Glückwünschungs-Gesang für Dr. Theol. Joh. Hülsemann, 14. Mai 1646, 5vv (1646)

Gottes Güte, Huld und Treu … Glückwunsch zur Hochzeit Fr. Lancke, 15. Febr. 1648 (1648)

3 Ger. motets, 7, 8vv, bc, perf. Leipzig, 7 Sept 1650, for end of war, formerly *RF-KAu*; 1 motet ed. in Wustmann

Other works, formerly at *D-Bsb*, *NAUw* (12 pr. works, 15 others, all 5–8vv, bc, see Werner), Wrocław

Michael

(3) Christian Michael

(*b* Dresden, *c*1593; *d* Leipzig, 29 Aug 1637). Composer and organist, son of (1) Rogier Michael. Together with his brother (2) Tobias he matriculated at the University of Leipzig in 1609. In 1613 he was given a scholarship by the Saxon Elector Johann Georg I. In 1633, after the death of his brother (4) Samuel, he succeeded him as organist of the Nicolaikirche, Leipzig, and held this position until his death. His *Tabulatura, darinnen etzliche Praeludia, Toccaten und Couranten uff das Clavier instrument gesetzt* (Brunswick, 1639, 2/1645; 14 preludes and toccatas ed. P. Rubardt, Leipzig, 1940), published posthumously, is among the last printed German organ tablatures. It contains nine three-part and nine four-part preludes (arranged, as the preface points out, according to the circle of 5ths), six four-part toccatas and ten courantes. Three manuscript vocal concertos by Christian Michael, two for five voices, the other for eight and 16 voices, seem now not to be extant. Like his father and his brother Tobias, he had a psalm published in *Angst der Hellen und Friede der Seelen* (RISM 1623[14]); it is in three sections and is for three and five voices. Daniel Michael, who is represented in the same volume by a similar work, seems to have been Christian's twin brother. Apart from the fact that he matriculated with Samuel Michael at Leipzig University in the summer of 1613, nothing is known about him.

Michael

(4) Samuel Michael

(*b* Dresden, *c*1597; *d* Leipzig, between 14 and 17 Aug 1632). Composer and organist, son of (1) Rogier Michael. He matriculated at the University of Leipzig in 1613. From 1617 to 1621 he held a scholarship from the Saxon Elector Johann Georg I similar to that held from 1613 by his brother

Christian. He was organist of the Nicolaikirche, Leipzig, from 1628 until his death. He died of the plague, and Paul Fleming commemorated him in a Latin elegy. Three collections by him were published: *Neue Paduanen, Intraden, Balletten, Allemanden, Auffzüge, Galliarden, Volten, Couranten und Schertzi* (Leipzig, 1627; inc.), *Ander Theil Newer Paduanen* (Leipzig, 1630; known only from fragments, see Braun), for three to five instruments and organ continuo, and *Psalmodia regia, das ist Ausserlesene Sprüche aus den ersten 25. Psalmen*, i (Leipzig, 1632), for two to five voices and continuo, which can also be performed on instruments. He also published several funeral motets, of which only one survives, the five-part *Christliches Trost-Lied* (*Die mit Thränen seen*) … *über den Hintritt … der Frauen Catharinen … Hans Behrs* (Leipzig, 1632). There are also four pieces by him in the *Cantionale sacrum* (Gotha, 1646–7).

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Michael, Daniel.

German musician, brother of Christian Michael. *See* Michael , (3).

Michael, David Moritz

(*b* Keinhausen, nr Erfurt, 21 Oct 1751; *d* Neuwied, Germany, 26 Feb 1827). German composer. He was educated at the Erfurt Gymnasium, then in the mid-1770s joined the Hessian troops at Ülzen and Hameln as a musician. In 1781 he became a member of the Moravian Church, working at Barby and Niesky, Saxony, in clerical and teaching posts. He was sent to the USA in 1795 to teach at the Moravian boys' school in Nazareth, Pennsylvania, where he instituted a weekly (later biweekly) series of concerts, the contents of which are recorded in *Verzeichniss derer Musicalien welche in Concert sind gemacht worden, Nazareth den 14t Octbr 1796 zum 30 Janry 1845* (in *US-BETm*). In 1804 he became superintendent of the unmarried brethren in Nazareth, and from 1808 occupied that post in Bethlehem. In 1815 he retired from active church service and returned to Germany, where he settled in Neuwied.

Michael, a fine violinist and clarinettist, is reputed to have been the most versatile musician in the American Moravian communities. His compositions consist of 14 woodwind *Parthien* and two 'Water-music' suites (mostly for two clarinets, two horns, and two bassoons), some 20 anthems for chorus or solo voice and instruments, and a setting of Psalm ciii for soloists, chorus and orchestra. Most of his manuscripts are preserved in the Archives of the Moravian Church in Bethlehem, and a few in the Moravian Music Foundation at Winston-Salem, North Carolina.

Michael's style is pragmatically Classical, with emphasis on clarity and balance.

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KARL KROEGER/NOLA REED KNOUSE

Michael, George [Panagiotou, Georgios Kyriakos]

(*b* London, 25 June 1963). English singer and songwriter. From a Cypriot emigrant family, he came to prominence with his school friend Andrew Ridgeley as the pop duo Wham!, a favourite of teenage audiences in the early 1980s. Their hit recordings included *Young Guns (Go for it)* (Innervision, 1982), *Bad Boys* (Innervision, 1983) and *Freedom* (Epic, 1985). He began a solo career with the global hit *Careless Whisper* (Epic, 1984) before separating from Ridgeley in 1986. He became the most commercially successful British pop musician of his generation, inheriting the 'blue eyed soul' mantle from such predecessors as Rod Stewart and Joe Cocker. His first album as a soloist, *Faith* (Epic, 1987), was a global best-seller and produced four hit singles including 'I want your sex' and 'Father Figure'. The glossy, erotic videos made for the songs contributed to their popularity. A duet with Aretha Franklin, 'I knew you were waiting (for me)', won a Grammy award in 1988. Subsequently, Michael stated his intention to be regarded seriously as a songwriter, releasing the album *Listen Without Prejudice Vol.1* (Epic, 1990), but his recording career was then interrupted by a lengthy dispute with his record company, Sony. His next album, *Older*, was issued in 1996 by Dreamworks in North America and Virgin elsewhere.

DAVE LAING

Michaele, Antoninus de.

See Di Micheli, Antonino.

Michaelides, Solon

(*b* Nicosia, 12 Nov 1905; *d* Athens, 9 Sept 1979). Greek composer. He studied at Trinity College, London (1927–30), where he was made an

honorary fellow in 1952. In Paris he was a pupil of Boulanger (harmony, counterpoint and fugue) and of Maize and Cortot (piano) at the Ecole Normale de Musique (1930–34) and of Lioncourt (composition) and Labey (conducting) at the Schola Cantorum. He then took a leading part in promoting musical life and music education in Cyprus and Thessaloniki. He was director of the Limassol Conservatory (1934–56) and professor of music at the Lanitis Communal High School in that city (1941–56). On moving to Thessaloniki he was appointed director of the state conservatory (1957–70) and director-general and principal conductor of the state orchestra. He also appeared as a guest conductor in Europe and the USA, and lectured on Greek music for the BBC (1946–8) and at American universities (1963). A composer of the national school, he made use of modal cantilena and folk or Byzantine elements, soberly harmonized in a manner slightly suggestive of Franck, Fauré or Vaughan Williams. His orchestration includes Impressionist touches.

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GEORGE LEOTSAKOS

Michaelis, Zanetto de.

See Zanetto da Montichiaro.

Michael Scotus

(*b* ?Scotland, ?1175; *d* 1235). Theorist, possibly Scottish. He probably studied at Oxford and Paris, and he worked at Toledo and Bologna. From 1220 he was in Sicily at the imperial court of Frederick II. Music is discussed in two chapters of his principal work, the *Liber introductorius*, which is a compendium of astronomy for the use of students. One chapter deals with the relationships between music and astronomy, and expounds the traditional theory of the harmony of the spheres. The other chapter comprises musical definitions and the classification of music, the division of the monochord and rules for the liturgical chant. Of particular interest are the analogies he drew between the elements of astronomy and those of music (sun and moon correspond respectively to the red and yellow lines of Guidonian notation, and the firmament corresponds to the cantus firmus), and the references to contemporary musical practice in Italy (*cantus fractus* and organum).

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F. ALBERTO GALLO

Michaels-Moore, Anthony [Moore, Anthony Michael Frederick]

(*b* Grays, Essex, 8 April 1957). English baritone. He grew up in a musical household (his father, John, is a noted amateur choral conductor) and studied at Newcastle University (1975–8) and at the Royal Scottish Academy of Music and Drama (1984–5). In 1985 he was joint winner of the Pavarotti Competition in Philadelphia, which led to his US opera début there (Guglielmo, 1988). After roles with Scottish Opera-Go-Round and Opera North (including the Messenger in *Oedipus rex* and Escamillo), in 1987 he joined Covent Garden, where he sang a wide range of lyric baritone roles. As his warm-toned voice gained in size, dramatic intensity and focus he made impressive figures of such Verdi parts as Stankar (*Stiffelio*) and Egberto (*Aroldo*), and Macbeth and Simon Boccanegra in the first versions of both operas. Playing romantically charged characters such as Enrico Ashton (*Lucia di Lammermoor*), Posa, Onegin, Thomas' Hamlet and Giordano's Gérard (in which he made his 1996 Colón début), he invests both notes and words with unforced eloquence which, combined with his natural stage command, lends his performances rare distinction. Among many international appearances Michaels-Moore has sung at La Scala (Licinius in *La vestale*, 1993, a role he has also recorded), in Madrid (Don Fernando in the first Spanish stage performances of Roberto Gerhard's *The Duenna*, 1992) and at the Metropolitan and San Francisco. He is also a noted concert singer in works such as *The Dream of Gerontius*, *The Kingdom* and *Elijah*. (R Milnes: 'Anthony Michaels-Moore', *Opera*, xlvi (1995), 1029–35)

MAX LOPPERT

Michałowski, Aleksander

(*b* Kamieniec Podolski, 5 May 1851; *d* Warsaw, 17 Oct 1938). Polish pianist, composer and teacher. He studied with Reinecke and Moscheles at the Leipzig Conservatory and with Tausig in Berlin. He made his début in Leipzig in 1869 and lived in Warsaw from 1874, giving concerts mainly in Poland and Russia. Though possessing a vast repertory, he concentrated on Chopin and was notable for his delicacy of touch. Between 1891 and 1917 he held piano classes at the Warsaw Music Institute and then at the school of the Warsaw Music Society, establishing a school of his own in the Polish piano tradition. His pupils included Wanda Landowska. Michałowski composed a few dozen piano miniatures; they are influenced by Chopin and not unlike works by Moszkowski and Anton Rubinstein. He also made some virtuoso arrangements of works by Chopin, and prepared for publication a collected edition of Chopin's works; the études, waltzes, ballades and impromptus were published by Gebethner & Wolff, Warsaw.

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ZOFIA CHECHLIŃSKA

Michałowski, Kornel

(*b* Poznań, 23 Feb 1923; *d* Poznań, 27 March 1998). Polish musical bibliographer and librarian. He studied musicology under Adolf Chybiński at the University of Poznań (1947–51). He worked at the University Library in Poznań (1945–86), becoming head of the music section (1950–81) and deputy director (1981–4). He also taught music bibliography and documentation at the University of Poznań (1972–87). Michałowski wrote and compiled many of the basic Polish music bibliographies. He was also the author of the Szymanowski thematic catalogue, which was the first publication of this type in Poland. In it he applied a new methodological approach which went beyond schemes usually employed in such works.

WRITINGS

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<div align="right">ZYGMUNT M. SZWEYKOWSKI</div>

Micheau, Janine

(*b* Toulouse, 17 April 1914; *d* Paris, 18 Oct 1976). French soprano. She studied in Toulouse and at the Paris Conservatoire, and made her début in 1933 at the Opéra-Comique as the Newspaper Girl in *Louise*. In 1935 in Amsterdam she sang Mélisande, which she later repeated elsewhere in Europe and in San Francisco. Her French roles at the Paris Opéra-Comique (1933–56) included Mireille, Olympia and Bizet's Leïla; she was also an acclaimed Zerbinetta and was the first French Anne Trulove in 1953. At the Opéra (1940–56) she sang Juliet, Gilda, Violetta, Pamina, Sophie (*Der Rosenkavalier*) and Creusa in Milhaud's *Médée*, and created the role of Manuela in his *Bolivar* (1950). She made her Covent Garden début as Micaëla in 1937 and sang Violetta and Micaëla in Chicago in 1946. She retired in 1968. In all her roles Micheau was admired for the care, skill and taste with which she used a characteristically French voice, light and flexible with a wide range and conspicuously even production. Her voice and style are best displayed in her recordings of Juliet, Leïla and Micaëla.

<div align="right">MARTIN COOPER/R</div>

Michel.

See Michl family.

Michel, Arthur.

See Saint-Léon, Arthur.

Michel, Catherine (Marie Céleste Elvire)

(*b* Amiens, 25 June 1948). French harpist. A student of Pierre Jamet, she entered his Paris Conservatoire harp class at the age of 13, obtaining a *premier prix* in 1964. She won a *second prix* at the Israel contest (1970) and a gold medal at the Marcel Tournier competition (1971), and was solo harpist of the Orchestre National de France from 1970 to 1977. In 1978 she was appointed solo harpist at the Paris Opéra. Strongly committed to pedagogy, she has taught at academic institutions in Hamburg (1977–80), Detmold (1996–2000) and Zürich (from 1999), as well as at the Ecole Normale de Musique in Paris (from 1981). Michel is visiting professor at the RCM and has published an important bibliography of harp music. Her significant recording career has been boosted by the popular success of

her prizewinning 1995 collaboration with Michel Legrand on the CD *Musique et Cinéma*.

WRITINGS

with F. Lesure: *Répertoire de la musique pour harpe publiée du XVIIe au début du XIXe siècle* (Paris, 1990)

<div align="right">ANN GRIFFITHS</div>

Michel, Guillaume

(*fl* Paris, 1636–56). French composer. He was a popular composer of dance chansons at the French court in the mid-17th century and composed four collections of them. The first (Paris, 1636) includes duets as well as solo songs. The remainder (Paris, 1641, 1647, 1656) are all for solo voice; the second also contains a few drinking-songs. He modelled his *chansons pour danser* on those of François de Chancy (to whom he dedicated the first book). They are all strophic and in duple metre and move almost exclusively in syllabic crotchets. Nearly all consist of eight bars followed by a repeated four-bar refrain. Only seldom is there rhythmic variety, such as the hemiolas at the end of *Robin est d'humeur gentille*, or thematic development, as in *A vos pieds je viens*. The overriding simplicity of these songs was no doubt the secret of their success among the pleasure-loving amateurs for whom they were written. A wider popularity is indicated by the reprinting of all four books in 1699, by the appearance of six of them translated into German and arranged for three voices by the leading German song composer of the time, Heinrich Albert, in his *Arien*, vii (Königsberg, 1648; ed. in DDT, xiii, 1904/*R*), and by the survival of one chanson in a *Recueil d'airs sérieux et à boire* (Paris, 1720). One *air* appeared as a sacred contrafactum in *La Philomèle séraphique* (RISM 1640[5]).

<div align="right">JOHN H. BARON</div>

Michel, Joseph

(*b c*1688; *d* Dijon, 4 Nov 1736). French composer. He was a student at the Collège des Godrans, Dijon, in 1698, and at some point before 1709 he was appointed *maître de musique* at St Etienne there. He was canon and *maître de musique du roi* at the Ste Chapelle, Dijon, from 28 December 1709 until his death. The municipal archives reveal that he was paid 300 livres for having conducted more than 60 voices and instruments in a requiem mass (see Doussot). Most of the music he composed for the Ste Chapelle is lost. Although the title-page of his *Dominus regnavit exultet* (Paris, 1735) states that this *grand motet* 'will be followed by several others', only two others survive: *Domine in virtute tua* and *Quid retribuam* (in manuscript copies in *F-Pn*). Michel composed these three *grands motets* for five-part chorus and orchestra entirely in the tradition of the Versailles motet. Much more original is the music for the tenebrae lessons in his *Recueil de XX leçons de Jérémie à une, deux, et trois voix* (Paris, 1735). Unlike Charpentier, Lalande and Gilles, Michel composed two or three optional versions for each lesson 'in a singular manner and for the

greatest use of different voices' (dedication to Monseigneur de Vauréal, Bishop of Rennes). Each version contains chains of short airs intermingled with recitatives, the whole being prefaced by the long melismas traditionally reserved for the Hebrew letters. All the airs are French to the core. They display effective use of expressive vocal ornamentation, such as *coulés*, *ports de voix* and *accents* (e.g. *O vos omnes*, no.7). Strophic basses underlie some of the airs. Six of the lessons use from one to three obbligato instruments (flutes or violins 'that one may leave out if he wishes'). No.13 has two independent bass lines for cello and bassoon. Most versions are for solo voice, but two are duos and two are trios. Bound together with the 20 lessons is a *Miserere* for soprano with violin or flute obbligato. Like the lessons, this is made up of chains of airs, two of which are in da capo form.

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JAMES R. ANTHONY

Michel, Paul-Baudouin

(*b* Haine-Saint-Pierre, nr Mons, 7 Sept 1930). Belgian composer. He studied at the Mons Conservatoire Royal and at the Chappelle Musicale Reine Elisabeth, with Jean Absil. From 1963 he followed the Darmstadt summer courses in new music, attending the classes in analysis taken by Maderna, Messiaen, Boulez and Ligeti. It was these encounters which interested him in serial and aleatory music. He was director of the Académie de Woluwé-Saint-Lambert in Brussels, and until 1995 taught composition at the Mons and Brussels conservatories. He won several international prizes, including the Prix Espla of Alicante in 1970 and the composition prize for set works at the Queen Elisabeth Competition in 1967 and 1972, the Geneva Prix Spécial for *Orphée abymé* in 1991, and third prize in the 1994 Ernst Bloch Competition, for *Résurgence*. With his constantly enquiring mind, Michel has explored all musical genres from opera (notably with *Jeanne la folle*) to chamber music, taking in orchestral and electronic music on the way. Always seeking a balance between sensitivity and rigorous formal construction, he does not disown the philosophical, social and spiritual content of his music, relating it to his formal research into mobility and aleatory composition.

WORKS

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Principal publisher: CeBeDem

ERIC DE VISSCHER

Michelangeli, Arturo Benedetti

(*b* Brescia, 5 Jan 1920; *d* Lugano, 12 June 1995). Italian pianist. He entered the Milan Conservatory at the age of ten, studying with Giovanni Anfossi, and graduated with honours at 14. After a brief period as a medical student he returned to music, and in 1939 he won first prize in the inaugural International Piano Competition in Geneva. The jury included Cortot and Paderewski, and his admirers described him as 'a new Liszt'. In 1940 he made his Rome début, where the crystalline perfection of his playing caused a sensation. After service in the Italian air force during the war, Michelangeli continued his concert appearances; he visited London for the first time to play in the Royal Albert Hall in 1946 and made his US début in 1948, performing the Schumann Concerto with Mitropoulos and giving a Carnegie Hall recital. He then turned to teaching, forming his own International Pianists' Academy which was based in various Italian locations, including Brescia, Arezzo, Bolzano and Bologna. In the 1960s he again returned to the concert platform with tours of South America and the USSR and a recital in Paris. In 1966 he made a coast-to-coast tour of the USA and in 1973 began to teach at a summer school at the Villa Schifanoia near Florence. He had a serious heart attack during a recital in Bordeaux in 1988, but was able to continue his career the following year.

A capricious perfectionist (he cancelled nearly as many concerts as he performed), Michelangeli surrounded himself in an aura of mystique, from which he emerged to give dazzling, teasingly enigmatic performances. His EMI recordings of the Ravel G major Concerto and, even more, Rachmaninoff's Fourth Concerto would assure him a place in the pantheon of great pianists, while earlier EMI recordings dating from 1939 to 1942 of such Michelangeli classics as the Bach-Busoni Chaconne, Beethoven's C major Sonata op.2 no.3 and his own idiosyncratic reordering of Brahms's Paganini Variations offer pianism of a rare order, distinguished by an immaculate control of colour and counterpoint. His performances of Chopin's B♭ minor Sonata and Ravel's *Gaspard de la nuit* had a unique frisson, while a Testament CD of his 1957 Royal Festival Hall recital captures him 'on the wing' in brilliant, charismatic performances of Schumann, Chopin, Debussy and Mompou.

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<div style="text-align: right">BRYCE MORRISON</div>

Michel Angelo del Violino.

See Rossi, Michelangelo.

Michel de Toulouse [Toulouze]

(*fl* Paris, 1496–1505). French printer. He was presumably from Toulouse, and may have been the first to print mensural music using movable type; his *L'art et instruction de bien dancer* uses type and is earlier than Petrucci, though in many respects rather crude. His edition of Guerson's *Utilissime musices regule*, which may predate *L'art*, uses the same music type. Michel was not the earliest music printer in Paris, though his predecessors had printed only liturgical volumes. He was living there in 1496, close to Guillaume Guerson, who also printed and sold music. They seem to have collaborated, for Michel also used some of Guerson's type. He is mentioned in Guerson's will of 1503, and was last referred to in 1505.

None of Michel's four musical books is dated, although 1488 has been added by hand to *L'art*. This is certainly too early: it was probably printed about 1496. All Michel's other known publications (nearly 20) date from after this. *L'art et instruction de bien dancer* is an important collection of melodies for the basse danse, with instructions; it is closely related to a Brussels manuscript of dance tenors (*B-Br* 9085).

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<div style="text-align: right">STANLEY BOORMAN</div>

Micheletti, Gaston

(*b* Tavaco, 5 Jan 1892; *d* Ajaccio, 21 May 1959). Corsican tenor. He studied at the Paris Conservatoire, made his début at Reims as Faust (1922) and three years later joined the Opéra-Comique, where he remained until his retirement in 1946. During this period he sang a large repertory of lyric-dramatic roles, appearing on such occasions in the company's history as the 500th performance of *Les contes d'Hoffmann* (1927) and the 1000th of *Carmen* (1930). Among world premières in which he took a leading part were those of Raoul Laparra's *Le joueur de viole*

(1925) and Camille Fournier's *Le chevalier de Mauleon* (1927). He also appeared in Brussels, Nice and Monte Carlo. On records he is most widely remembered in excerpts from *Carmen* with Conchita Supervia, whom he partnered on stage in 1930; but his worth as a fine singer on his own account is well attested by solo recordings, many of which are as pleasing for their stylistic qualities as for the resonance of his full-bodied, securely placed voice.

J.B. STEANE

Micheletti, Gioseffo [Giuseppe]

(*fl* 1683–92). Italian music publisher. He was active in Bologna, keeping his printing establishment on the Pavaglione. He published sacred music by Cazzati (op.19, 1687), Cavanni (op.1, 1689) and Albergati (op.7, 1691), chamber cantatas by G.F. Tosi (op.2, 1688) and instrumental music by G.B. Degli Antoni (opp.1 and 3–6, 1687–90), Giuseppe Torelli (opp.1–3 and 5, 1686–92), Gaspardini (op.1, 1683), Clemente Monari (op.1, 1686), C.A. Mazzolini (op.1, 1687), G.B. Berri (op.1, 1688), Elia Vannini (op.1, 1691) and F.C. Belisi (op.1, 1691). Micheletti's publications are characterized by neatness and elegance; his typographical mark is an angel with a cornucopia filled with flowers, a crown or a noble coat-of-arms.

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ANNE SCHNOEBELEN

Micheli.

See Zanetto da Montichiaro.

Micheli, Antonino di.

See Di Micheli, Antonino.

Micheli, Benedetto

(*b* Rome, ?*c*1700; *d* after 15 Sept 1784). Italian composer, poet and painter. The principal source of biographical information is his own preface to an unpublished epic poem (reproduced by Narducci). There he said that he studied painting 'under excellent masters' from the age of eight until he was 15; then his attention turned to music, where it remained until at least 1739. As a young man he appears to have enjoyed the patronage of Cardinal Alvaro Cienfuegos, who between 1722 and 1734 ordered five *Componimenti* to celebrate the nameday of the Empress Elisabetta

Cristina; during that period Micheli also wrote a few serious operas, which, however, cannot have been greatly successful, for no further commissions ensued. His main interest to music history derives from his activities during the period 1736–8. By his own recollection early in 1736 he was requested to compose a *farsetta* 'ad uso d'Intermezzi … in una Tragicomedia' for the Teatro Valle, which met with such applause that two more were commissioned for the autumn season, and another pair, now to his own librettos, for Carnival 1737. Similar work followed for the Teatro Argentina; there he introduced characters speaking Roman dialect, a novelty that captured the local fancy. Thereafter, he said, he worked for some time in the Roman theatres, writing other such intermezzos and adapting *opere buffe* by such composers as Gaetano Latilla, Rinaldo di Capua, Pietro Auletta and Nicola Conforto to meet the new taste (Narducci suggested that the Roman production of Latilla's popular *La finta cameriera*, Teatro Valle, spring 1738, may have been one of these). This represents the northern adaptation of a comic device which, though it continued for many years to have a following in Naples, had already passed its peak of popularity there.

Micheli was 'organista e maestro' of the Congregazione dei Musici di S Cecilia from about 1740. He first appeared at the meetings of the Congregazione on 5 September 1741 and on 1 June 1742 he was appointed *consigliere*. Meanwhile, he had maintained relationships with the world of art and composed several occasional pieces for the Festa del Concorso of the Accademia del Disegno di S Luca (later to become the Rome Accademia di Belle Arti), and conducted others; at the 1732 Concorso he performed the solo part of a flute concerto. By 1749 misfortune had overtaken him (the suggestion is of some chronic illness); no further music is known from him; and he became a pensioner of the Congregazione dei Musici di S Cecilia, from 4 June of that year receiving several payments per year of two scudi from a fund established for distressed musicians. During that period he turned his hand to literature and in 1756 produced the curiosity of a 12-canto epic poem in Roman dialect, dealing with Rome's early history, *La libbertà romana* (*D-WRtl*). The last disbursement to him from S Cecilia was on 15 September 1784 (the last receipted one, 25 January 1783); presumably he died shortly thereafter.

WORKS

lost unless otherwise stated; all first performed in Rome

dramatic

L'Oreste (os, G. Bartolucci), Capranica, 1723

La virtù trionfante dell'amore, e dell'odio, ovvero Il Tigrane (os), Capranica, carn. 1724; Act 1 and intermezzos by Micheli, Act 2 by Vivaldi, Act 3 by Romaldi

S Cotardo (dramma sacro, A. Ruspoli), 1725

occasional works

Componimento for the nameday of the Empress Elisabetta Cristina (S. Stampiglia), 1722

Componimento for the nameday of the empress (Tiberio Pulci [D. Pietrosellino]), 1724

Componimento for the nameday of the empress (G.B. Pontici), 1727

Componimento for the nameday of the empress (Pontici), 1728

Cantata (B. Bucci), Palazzo Apostolico, Christmas 1731

Componimento for the nameday of the empress (Pietrosellino), Piazza for Cardinal Cienfuegos, Festa di SS Pietro e Paolo, 1734

Componimento, Campidoglio, Accademia del Disegno, Festa del Concorso 1738

Componimento, Palazzo Colonna di Sciarra, carn. 1739

Componimento Campidoglio, Accademia del Disegno, Festa del Concorso 1739

Componimento, *D-MÜp*

Several sinfonie and arias, *B-Bc*, *D-SWl*, *E-Bc*, *GB-Lbl*

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JAMES L. JACKMAN/ENRICO CARERI

Micheli, Domenico

(*b* Bologna, *c*1540; *d* ?Bologna, *c*1590). Italian composer. He received his early musical training at S Petronio in his native city. In 1564 he signed the dedication of his first book of madrigals from Bologna; he succeeded Gabriele Martinengo as *maestro di cappella* at Udine Cathedral in April 1567, but resigned in September. In 1577 he was in the service of the Malvasia family at Cesena; from there he applied unsuccessfully for the then vacant post of *maestro di cappella* at S Petronio. In 1580 he applied for a similar position at Padua Cathedral, but was turned down in favour of G.B. Mosto. By 1581 he had moved to Ravenna, where he was employed as a private musician in the household of Innocenzo Malvasia. He was appointed singing master at the cathedral of S Pietro, Bologna, in 1588, and in 1589 assumed full duties there as *maestro di cappella*.

Although Micheli was a priest, his secular output considerably exceeds his sacred. In general he set poems of a serious nature, and was one of the few 16th-century composers to set a passage from Dante (*Quivi sospiri*, from *Inferno*, iii.22). Exceptional is the one *giustiniana* which survives in Giuseppe Policreto's *Secondo libro delle giustiniane* (RISM 1575[14]). Micheli was especially skilful at handling large vocal compositions of many parts; his dialogue madrigals for ten voices (1569) and 12 voices (1567) are the earliest examples for these numbers of parts to appear in print.

WORKS

all published in Venice

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Il quarto libro de madrigali, 5, 7, 8, 10vv (1569), inc.
Il quinto libro de madrigali, 5vv, con uno dialogo, 10vv (1581)
Missarum quinque, liber primus, 5vv (1584)
Giustiniane, 3vv, 1575[14]
3 madrigals, 5vv, 1570[15], 1577[7], 1586[9]
Latin contrafact of a madrigal, 5vv, 1616[8]

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DAVID NUTTER

Micheli, Romano

(*b* Rome, *c*1575; *d* Rome, after 1659). Italian composer and music polemicist. He learnt the art of counterpoint from Soriano and G.M. Nanino. He visited various Italian cities including Venice, Naples (where he was in the service of Gesualdo from about 1596 to 1598), Ferrara, Bologna and Milan. He became *maestro di cappella* of Tivoli Cathedral in June 1609 but left under duress in January 1610. He held similar posts at the cathedral of Concordia Sagittaria in 1616 and at Aquileia Cathedral from 1618 to 1621. Returning to Rome, he was favoured for the position of *maestro di cappella* at the Gesù but his appointment was blocked, probably at the instigation of the papal singers who had been antagonized by his polemics. He responded with a further challenge, the *Virtuoso manifesto* of 1624. In March 1625 he became *maestro* of S Luigi dei Francesi, thanks to the intervention of the ambassador of the Duke of Savoy. In July of that year he made his peace with the papal singers, without whose cooperation he could not organize large-scale music at S Luigi or elsewhere, presenting them with a copy of his latest music (presumably the *Dialogus annuntiationis* of that year). During 1625 he received a considerable sum of money for organizing music at an immense Good Friday procession of

pilgrims and members, put on by the Confraternita della SS Trinità dei Pellegrini. He left S Luigi in 1627 and in 1636 received a canonicate in Naples where he remained for several years. By 1644 he had returned to Rome, where he attempted, unsuccessfully, to regain his former position at S Luigi. He responded by publishing a further series of polemical discourses. In his later works he designated himself simply 'prete sacerdote' or 'musico di Roma'.

As a composer Micheli devoted himself to the writing of various types of canon thereby contributing to a flourishing of the art of canonic composition in 17th-century Rome. Although his works include examples of enigma and polymorphous canons, as well as canons with basso continuo, he prided himself particularly on the writing of canons according to *obblighi* (pre-compositional restrictions) and canons *sopra le vocali di più parole* ('on the vowels of several words') – a type he claimed to have invented. One such canon, to the text 'LUDOVICUS, Rex defensor omnium Christianorum', for 36 voices in nine choirs, was given the text 'Sanctus' and shown in the frontispiece of *Musurgia universalis* (Rome, 1650) by Athanasius Kircher. The distinction that Kircher thus accorded this canon and its composer was instrumental in establishing Micheli's reputation in the later 17th century.

Throughout his career Micheli was active as a polemicist, challenging others to compositional tests and boasting of his own prowess and that of other Roman composers. His conduct alienated him from many of his contemporaries and embroiled him in several disputes, most notably in that between Marco Scacchi, Paul Siefert and Kaspar Förster (i). Responding to Siefert's claim that Italians could write nothing but 'comedie, ariette, canzonette' and similar trifles, Micheli sent copies of his *Canoni musicali* (1645) to the three parties to the dispute. Förster replied in February 1647 with a complimentary letter and Siefert remained silent, but Scacchi launched a vigorous attack on Micheli, accusing him of not inventing *canoni sopra le vocali di più parole* and criticizing his relentless pursuit of canonic artifice. Undaunted, Micheli rebuffed him in his *Avviso inviato da me* (1650) and defiantly continued to proclaim himself the inventor of *canoni sopra le vocali di più parole*.

WORKS

Psalmi ad officium Vesperarum, 3vv, org, libro I (Rome, 1610)
Musica vaga et artificiosa (Venice, 1615)
Salmi per i Vesperi, 3vv, bc, libro II, op.3 (Venice, 1615)
Compieta, 6vv, bc, op.4 (Venice, 1616)
Madrigale, 6vv, in canone (Rome, 1621)
Dialogus annuntiationis BVM, 20vv (Rome, 1625)
Specimina musices magis reconditas, op.5 (Rome, 1633)
Vivit Deus: canones super plurium verborum vocalibus (Rome, 1644)
Canoni musicali composti sopra le vocali di più parole (Rome, 1645)
Canone musicale, 4vv, ad honore della concettione della BVM (Rome, 1650)
In honore del nome di Giesu e di Maria, canone musicale, 5vv (Rome, 1652)
Hic finis: (non) plus ultra … canon super vocalibus, 12vv in 3 choirs (Rome, 1655)
Virtutes theologales (Rome, 1658)

POLEMICAL WRITINGS

Alli molt'illustri … musici della Cappella di N.S. (Venice, 1618) [contains 2 canons by Micheli to be sung with 1 by Willaert]

All'illustri & eccellentissimi signori … Francesco Soriano … et Gironimo Frescobaldo (Venice, 1619) [contains 1 canon by Micheli based on 1 by G.P. Cima]

All'illustrissimo … Sig. Cardinal Borghese: 10 obligationes (Venice, 1619)

Certezza d'artificii musicali (Venice, 1621)

Copia di lettera con manoscritta, mandata dal Sig. Abundio Antonelli (Venice, 1621)

Virtuoso manifesto sopra li più dotti studi della musica (Rome, 1624)

Virtuoso aviso sopra li più dotti studi della musica (Rome, 1633)

Virtuoso avviso … sopra la nuova, e facile maniera d'imparare à cantare (Naples, 1636)

Virtuoso, et publico invito, che si fà alli … musici di questa città di Napoli (Naples, 1636)

Virtuosa risposta … alla virtuosa curiosità d'un musico peritissimo in Roma (Rome, 1645)

Virtuosa, e publica esperienza, che si fà in Roma, nell'insegnare di cantare in breve tempo (Rome, 1647)

Avviso di una virtuosa, e publica esperienza, che s'è fatta in Roma nell'insegnare di cantare in breve tempo (Rome, 1647)

Avviso inviato … col foglio reale del canone musicale 'Fons signatus' (Rome, 1650)

Alli peritissimi signori musici compositori d'Italia (Rome, *c*1659)

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CHARLES M. ATKINSON/NOEL O'REGAN

Micheli, Zanetto.

See Zanetto da Montichiaro.

Michelson, Robert.

See Mychelson, ?Robert.

Michi [Mihi; Dell'Arpa; Michi dell'Arpa], Orazio [Horatio]

(*b* Alife, nr Caserta, 1594–5; *d* Rome, 26 Oct 1641). Italian composer and harpist. He was probably trained in Naples, but the earliest document of his life comes from Rome, where in February 1613 he joined the household of Cardinal Montalto, whom he served until the cardinal's death in 1623. In February 1614 Michi played the harp in performances of the pastiche opera *Amor pudico*, which celebrated the second marriage of Cardinal Montalto's brother, Michele. By 1620 Michi was the most highly paid of Montalto's many famous musicians. In 1622 the cardinal established an annual pension of 300 scudi for him, made up of income from two of the cardinal's abbeys, and in his testament Montalto left Michi an additional pension of 2000 golden scudi a year, an income worthy of a cardinal.

After Montalto's death Michi passed into the household of Cardinal Maurizio of Savoy, whom he served until February 1630, possibly returning briefly from 1636 to 1638. He received additional patronage from Cardinals Pallotta, Bernardino Spada and Antonio Barberini. In 1639 André Maugars estimated Michi's income at 5000–6000 silver scudi. In his testament Michi disposed of a carriage with horses, an organ, a harpsichord, a theorbo, a harp, a large library, a ruby that once belonged to Cardinal Montalto's mother and 858 scudi in cash. His principal beneficiaries were the fathers of the *scuole pie* and the Oratorio di S Filippo Neri, for which he composed many sacred arias and cantatas during the last two decades of his life.

Michi was praised as a player of the double harp by Vincenzo Giustiniani in 1628, André Maugars in 1639, Pietro della Valle in 1640 and Severo Bonini in about 1650. His extant works number almost 100; most of these are in two Roman libraries (*I-Rc* and *Rn*) and a smaller number elsewhere in Rome (*I-Rvat*), Bologna (*I-Bc*) and Prague (*CZ-Pnm*). Five were published by Vincenzo Bianchi in Rome (RISM 1640[2]). Like several other composers in Montalto's household, Michi wrote works in which distinct sections of aria and recitative styles are set in opposition. There are in all 21 of these, 13 of which set canzonetta texts, often using only one strophe. One such is of Francesco Balducci's *Perdan quest'occhi il sole*, which contains several different patterns of verse, each of which Michi sets in a contrasting style. Similar contrasts correspond to changes between *versi sciolti* and metrical verses in Michi's setting of the anonymous *Empio cor, core ingrato*. These and other similar works are among the earliest that can be called cantatas according to the strictest modern definitions of the term. Of a high artistic calibre, they became important models for Luigi Rossi and other cantata composers in the Barberini household after Michi's death.

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JOHN WALTER HILL

Michigan, University of, School of Music.

School of music in the state university at Ann Arbor, Michigan, USA. The university was established in 1837 the Ann Arbor School of Music, founded in 1880 and from 1892 called the University School of Music, was at first administered by the University Musical Society and directed by Calvin B. Cady. From 1929 to 1940 it was run jointly by the society and the university's regents, and in 1940 it became an integral unit of the university. In the 1990s it enrolled about 800 students, including over 250 graduate students. The faculty numbers 105 full-time instructors. BM, BA, BFA, BMA, MM, MA and MFA degrees are offered, as well as the DMA in composition and performance and the PhD in musicology and music education. The National Music Camp (established 1942) is run by the university at Interlochen, Michigan, in the summer.

The school has a very wide range of facilities, including the Stearns Collection of Musical Instruments (1899), the Charles Baird Carillon (1935), an electronic studio (1965) and a Javanese gamelan (1966). The university's orchestra and chamber choir have toured successfully in the USA and abroad, as has its symphony band (the US State Department sponsored its 1961 tour of the USSR); its marching band is one of the most famous in the USA. The music library holds almost 90,000 books and scores, over 20,000 sound recordings and videos, and over 1900 periodical titles, and includes the Stellfeld Collection, much American sheet music and the Eva Jessye Afro-American Music Collection. The university's Clements Library of Early Americana contains many musical items including the papers of Andrew Law.

The University Musical Society also founded the annual Ann Arbor May Festival in 1894. Participants include leading composers and orchestras and international soloists as well as the University Choral Union; they have included the Boston Festival Orchestra conducted by Mollenhauer (1894–

1904), the Chicago SO conducted by Stock (1905–35) and the Philadelphia Orchestra conducted by Stokowski in 1936 and by Ormandy from 1937. Copland, Enescu, Holst and Stravinsky have been guest conductors at the festival.

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BRUCE CARR

Michl [Michel].

German family of musicians.

(1) Johann Joseph Ildefons Michl
(2) Ferdinand Michl
(3) Melchior Virgil Michl
(4) Joseph (Christian) Willibald Michl [Michelini]

ROBERT MÜNSTER

Michl

(1) Johann Joseph Ildefons Michl

(*b* Neumarkt, Upper Palatinate, 1708; *d* Regensburg, 1770). Composer, son of the choirmaster and organist Anton Michl. He studied for four years with Wagenseil in Vienna, then became Kapellmeister at Sulzbach during the brief reign of Duke Johann Christian Joseph (1732–3). After the duke's death Michl worked in Regensburg as, among other things, a composer for the embassies; in 1738 he became Kapellmeister at the cathedral. He composed some music (now lost) for sacred dramas, including a Lenten meditation for the Congregatio Latina Major in Munich (1739) and others for the Jesuits in Ingolstadt. Apart from six masses printed in Augsburg (op.1, 1744) his many liturgical works remained in manuscript and are now lost (see Mettenleiter).

Michl

(2) Ferdinand Michl

(*b* Neumarkt, 1723; *d* Munich, 23 March 1754). Organist and composer, brother of (1) Johann Joseph Ildefons Michl. He was educated at the electoral Gymnasium in Munich. In 1740–41 he was organist at the Jesuit church of St Michael, and in 1745, through the influence of Duke Clemens Franz of Bavaria, he also became the organist for vocal music at the electoral court. In 1748, while retaining both posts as organist, he was named deputy Konzertmeister for court instrumental music. Between 1740 and 1754 Michl composed 16 Lenten meditations for the Congregatio Latina Major in Munich and numerous school comedies for the Gymnasium in Munich and Ingolstadt (all lost). The organ part of his *XII symphoniae* op.1 (Augsburg, 1740) survives (*A-Gmi*); his only complete extant works are two sinfonias (*D-Bsb*, *DS*), a doubtful sinfonia (*IN*), and the aria

Dignare me laudare (*DO*). There are also two organ preludes attributed to a composer of this surname (in *D-Mbs*).

Michl

(3) Melchior Virgil Michl

(*b* Munich, *c*1735; *d* Munich, 8 Sept 1795). Cellist and singer, son of (2) Ferdinand Michl. By 1764 at the latest he was a supernumerary cellist in the Munich court orchestra, where in January 1765 he was fully installed. At times he was also principal of a German theatrical troupe which played in Salzburg (winter 1778) and, newly organized, in the Faberbräutheater, Munich (1785). No works by him, not even the lost opera *Marcio Coriolano* (Munich, 1786) sometimes attributed to him, have been authenticated.

Michl

(4) Joseph (Christian) Willibald Michl [Michelini]

(*b* Neumarkt, 9 July 1745; *d* Neumarkt, 1 Aug 1816). Double bass player, publisher and composer, son of Johann Anton Leonhard Michl (1716–1781), choirmaster and organist in Neumarkt, and brother of (1) Johann Joseph Ildefons Michl and (2) Ferdinand Michl. He studied at the electoral Gymnasium and Lyceum in Munich, and was an accomplished double bass player in the Jesuit church of St Michael until about 1767. In the 1760s Elector Maximilian III Joseph sent him to Freising to study for two years under Placidus von Camerloher. By the beginning of 1771 at the latest Michl was named a composer to the electoral chamber. His opera buffa *Il barone di Torre* (1772) was remarkably successful, and in 1774 he travelled to Italy at the elector's expense. In 1776 he wrote within four weeks (in place of the ill Josef Mysliveček) the Carnival opera *Il trionfo di Clelia* for the Munich court. With the succession of the new elector, Carl Theodor, in January 1778 Michl was dismissed with a pension of 125 florins (which he did not receive until 1780), raised to 240 florins in 1790. In July 1779 he was granted a privilege to publish music in manuscript; he seems however to have restricted this activity to his own works. From about 1784 to 1 September 1803 he lived with his brother-in-law, Johann Baptist Moser, a judge at the Augustinian prebendary institute at Weyarn, and wrote sacred works as well as symphonies and school dramas for the monastery. In 1786 he also taught composition at the Benedictine abbey at Tegernsee.

Michl was a talented composer, known particularly for his sacred works. These include numerous extant liturgical works as well as six Lenten meditations, performed at the Congregatio Latina Major in Munich between 1768 and 1772, which are now lost. Also lost are numerous works for school theatres, though several larger stage and vocal works remain, some of which were possibly composed by Johann Michael Michl, the musical director of F.J. Moser's theatrical troupe. Michl's instrumental output includes a wide range of orchestral and chamber works, and his abilities as a composer are attested by Burney, who, having heard a quintet performed in Munich (1772), wrote that few works showed more genius and invention or demanded more skill in performance.

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Cants.: Zephiro et Flora, Munich, 1776, lost; Il trionfo della gloria, Munich, before 1778, *Dlb*; Wohin krochst du, *WEY*; Il re alla caccia, Il cacciatore deluso, mentioned in *LipowskyB*

Sacred vocal (mostly *BB*, *Mbs*, *WEY*, some autograph): more than 22 masses; Gioas, re di Giuda (orat), Munich, Lent 1772, *Rtt*; Ich warne dich (orat), ?Munich, *Mbs*; 3 Requiem; vespers; lits; many shorter works

Inst: 6 syms., *WEY*; 5 syms., *Rtt*; 1 sym., *Bsb*; 1 sym., *Mbs*; 1 sym., *US-BEm*; 8 serenades, *Rtt*; Cl Conc., *CH-E*; Bn Conc., *D-Bsb*; 3 concs., pf, *Bsb*; 5 divertimentos, *CH-Bu*, *D-BE*, *Mbs*; 6 qts, *US-BEm*; 6 qts, 2 vn, bn obbl, vc, *A-KR*; qt, 2 vn, bn obbl, vc, *D-Bsb*; 6 sonatas, pf, vn, bn, *Bsb*; others, listed in Breitkopf catalogues (1773–87)

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Michna z Otradovic, Adam Václav

(*b* ?Jindřichův Hradec, *c*1600; *d* Jindřichův Hradec, 2 Nov 1676). Czech composer and poet. Michna's father Michal was 'Burggraf' of the castle at Jindřichův Hradec and reputedly town organist and leader of the castle trumpeters. Adam probably received his early musical training from his father. In 1611–12, and again in 1615–17, he studied at the town's Jesuit Gymnasium. The Jesuits were the leading musical force in the Czech lands in the 17th and 18th centuries and Michna seems to have become one of their favoured composers, a fact attested to by the striking number of his compositions printed, mostly by the Jesuit Academic Press in Prague. Among friends made during his school years was the bishop's supreme steward at Kroměříž, Johann Nikolaus Reiter von Hornberg (*d* 1669), to

whom Michna dedicated his most important concertato collection, *Sacra et litaniae*. In about 1633 Michna became town organist of Jindřichův Hradec, his only official musical appointment. A licensed wine vault and an advantageous marriage to Zuzana Zimmermannová brought him considerable revenue; he was a substantial property owner and prominent in local affairs. In 1673 he established an endowment for three talented young musicians in his area. He was twice married but there are no records of any children.

It is estimated that only about a third of Michna's compositions survive. They are all for the church and are of two distinct types: simple vernacular hymns and elaborate Latin concertato works. The hymns are clearly influenced by the strong and long-established tradition of congregational singing in the Czech lands, but nothing discoverable in his background fully accounts for the marked, and contemporary, Italian influence in his Latin church music. His two hymnals, *Česká mariánská muzika* ('Czech Marian music') and *Svatoroční muzika* ('Music for the liturgical year'), were specifically compiled for the use of churches with limited musical resources. They contain simple four and five-part homophonic settings of his own religious poetry, and the melodies have a decided folk character. Each hymn can be accompanied by a simple continuo part. Several of the pieces from these two books have remained in popular use in Czechoslovakia to this day, and Michna's sacred texts are regarded as a high point in Czech Baroque poetry. He also wrote the words for *Loutna česká* ('The Czech lute'), which is also technically a hymnbook but which, in musical style, provides a bridge between his two extremes of composition. The hymns are set as arias for two solo voices with accompanying strings and organ, the instruments providing short ritornellos. *The Czech lute* and *Obsequium Marianum* (his earliest surviving concertato music) are now incomplete.

Of Michna's works in the concertato style, the most notable are those in *Sacra et litaniae* (1654). They employ between four and six solo voices with chorus, and sometimes two choirs. The instrumentation is varied but relies on permutations of violins, violas, trombones and cornetts with organ continuo. Even in such elaborate music there is still a strong folk admixture, partly through the modality of the harmony and partly through the brief melodic motifs on which his counterpoint is built. In the second mass of *Sacra et litaniae* Michna actually used the opening of a Czech Christmas carol, which recurs as a linking motif. In the third mass he created an extended passacaglia, the whole mass consisting of variations over an eight-bar bass. Michna's music is notable for its colour and its attractive melodic qualities. He was the outstanding composer in the Czech lands during the 17th century, dominating his contemporaries.

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ADRIENNE SIMPSON/JIŘÍ SEHNAL

Michot, Andreas

(*fl* 1513–22). French singer and composer. A native of the diocese of Le Mans, he was a prominent member of the papal chapel under Leo X. His extant works (all ed. in CMM, xcv/1, 1982) comprise a *Missa de Beata Virgine*, a *Missa de feria*, a setting of the Ash Wednesday tract *Domine, non secundum peccata nostra* and possibly an anonymously preserved

Regina caeli. Michot's *Missa de Beata Virgine* is partly modelled on Josquin's, most notably in the opening sections of the first Kyrie and the second Osanna as well as in important sections of the troped Gloria. The quasi-isorhythmic treatment of the Credo recalls 15th-century examples. The first Kyrie of Michot's *Missa de feria* seems to have influenced the nearly contemporaneous setting by Bonnevin, which in turn was parodied by Palestrina. Michot's music is distinguished by its freely imitative textures (often with varied interval structures in the answers) and by the way in which plainchant melodies paraphrased in the counterpoint have been simplified, foreshadowing the Vatican chant reforms of the late 16th century.

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NORS S. JOSEPHSON

Miciezes [Micieces, Miçiezes, Micieres], Tomás.

The name of two Spanish composers, father and son.

The elder Tomás Miciezes (*b* Villaescusa de Ecla, Palencia, bap. 22 Dec 1624; *d* Madrid, 1667) was a choirboy at Palencia Cathedral and became choir chaplain and deputy *maestro* there on 14 May 1646. On 19 December that year he was appointed *maestro de capilla* at Léon Cathedral, and on 16 September 1650 *maestro de capilla* at Toledo Cathedral. Several difficulties encountered at Toledo – including the birth of his illegitimate son Tomás – forced him to relinquish the post for a similar one at the Descalzas Reales convent in Madrid on 19 July 1662; he remained there until his death in early 1667. He was among the finest and most prestigious Spanish composers of the mid-17th century; his pupils included (in addition to his own son) Pedro Ardanaz, Miguel de Irizar and Alonso Xuares.

His son Tomás Miciezes (*b* Toledo, 4 Dec 1655; *d* Salamanca, 17 May 1718) may have been a choirboy at Pamplona Cathedral. In 1672 he moved to Madrid, probably as a protégé of Cristóbal Galán, and in 1679 was appointed *maestro de capilla* at the collegiate church of Castellar de Santiesteban, Jaén. He retained this appointment when he returned to Madrid in 1682 and later held the post of *maestro de capilla* successively at cathedrals in El Burgo de Osma (from 1684), Zaragoza (La Seo, from 1692) and Salamanca (from 1694). From 1699 he was also professor of music at Salamanca University in succession to Diego Verdugo.

It is difficult to distinguish between the works of the two composers, most of which survive in manuscripts in Segovia and Salamanca. Those in Segovia are probably by the father, most of those in Salamanca by the son.

5 masses; 2 Mag; 23 pss; 20 motets (incl. Christus factus est, ed. in Pérez Prieto, 1995); 13 other liturgical works: *E-SA*

2 masses; 2 Mag; 4 pss; 1 motet: *SE*

2 Lamentations, *CU*, *CO-B*; 5 other liturgical works, *E-CU*, *Grc*, Jérez de la Frontera, Colegiata, *PAL*

345 villancicos, *D-Mbs*, *E-Bc*, *SA* (incl. Entre muchas sabandijas, Gallegos bailarines, ed. in MME, xlii, 1982; ¿Qué habra en esta nave?, 1707, ed. in Pérez Prieto, 1995, and Torrente, 1997; ¡Ay, tan dulce reir!, ed. in Torrente, 1997), *SE*; *V, Zac*

13 solos and tonadas, *SA* (incl. A la sagrada nieve, *c*1710, ed. in Torrente, 1997); 3 jácaras, *SA*; 2 cants., *SA* (incl. ¿Hasta cuando, oh sol?, *c*1710, ed. in Torrente, 1997)

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ÁLVARO TORRENTE

Mico [Micoe, Micho, Meco, Myco], Richard

(*b* Taunton, *c*1590; *d* London, bur. 10 April 1661). English composer. His family, originally named Micault, came from northern France some time before 1509; several of his near relations were merchants, including his cousin Sir Samuel Mico, an alderman of London. In 1608 Richard Mico was appointed resident musician at Thorndon Hall, Essex, the seat of John, first Lord Petre, whose son Sir William Petre was Mico's employer. His wages, £10 a year, were above average for the period, suggesting that he was already regarded as a musician of promise. Although his principal responsibility seems to have been the musical education of the family's children, he was probably expected to compose for the household's instruments. An inventory made on his arrival lists five viols (two trebles, two tenors and a bass), a lute, virginal and organ, together with printed music, mainly by William Byrd, and manuscript partbooks. At this time, Byrd lived nearby and was closely associated with the Petre family; another inventory lists 'Mr Birds chamber'. During this period Mico converted to

Catholicism, his employers' faith. This presumably had some significance in his appointment in 1630 as organist to Queen Henrietta Maria, succeeding Richard Dering, a post he held until the queen's flight to Holland in 1642. After this, evidence of his life is sporadic, but he was certainly living in London in 1651 and receiving a life annuity of £20 from the Petre family in 1658. He was buried at St Paul's, Covent Garden, on 10 April 1661.

It is likely that Mico's extant music dates from before 1630. Most of the sources can be dated to some time between the 1620s and the early 1640s, and two of them (*GB-Lcm* 1197, containing all the four-part works, and *EIRE-Dm* Z.3.4.7–12, which contains the three-part music and, elsewhere in the manuscript, the five-part pavans) are headed with Mico's signature. His music is conservative for its time, being stylistically closest to that of Alfonso Ferrabosco (ii) and Thomas Tomkins. He wrote nothing except fantasias and pavans and seems to have had no interest in the lighter dance forms; he certainly made no forays into the fantasia-suite, which was rapidly growing in popularity. Triple-time metres are notably absent, and homophonic textures appear infrequently. Of the stylistic fingerprints that can be seen throughout his output, the most obvious is a predilection for augmented triads, usually in first position and on the approach to a cadence. Slightly less widespread, but nevertheless noticeable, are leaps onto the 7th of a chord.

In his three-part fantasias Mico did show signs of being influenced by modern trends in his use of the organ, which was becoming more independent in consort music. Although it is generally nothing more than a short score, the organ part increasingly fills out the harmony and acts as an accompaniment to viol solo and duet passages. Possibly the most interesting of his compositions is the five-part *Latral*, the title of which is derived from the text of the second part of Monteverdi's madrigal *Vattene pur, crudel, con quella pace* (*La tra'l sangu'e le morti*). It is divided into two sections: the first an arrangement of the second part of the madrigal, and the second Mico's 'response', in which he mirrors Monteverdi's descending chromaticism with an equivalent ascending passage. Mico's music was widely circulated in his lifetime, suggesting that he was a highly regarded composer. At its best it displays deep feeling coupled with lyrical freshness. Both Simpson (1665) and Roger North (1728) ranked him among leading composers of consort music.

WORKS

For complete thematic index see *Doddl*

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4 fantasias, 2 viols, org, *GB-Ckc*
7 fantasias, 3 viols, org, *EIRE-Dm, GB-Lbl, Ob, Och*
17 fantasias, 4 viols, *Lbl, Lcm, Och*
2 fantasias, 5 viols, *Och*
4 pavans, 4 viols, *Lbl, Lcm*
3 pavans, 5 viols, org, *EIRE-Dm, GB-Ckc, Lbl, Ob, Och*

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Micronesia.

Conventional geographic and cultural division of the North Pacific Ocean comprising *c*2500 islands. With Melanesia and Polynesia they make up the Pacific Islands.

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Micronesia

I. Introduction

1. General.

Micronesia (Gk. *mikro*: 'small'; *nēsos*: 'island') is the name given by Europeans in the 1830s to the islands that lie east of island South-east Asia, north of Melanesia (and mostly north of the equator) and west of northern Polynesia (for map *see* Polynesia, fig.1). It comprises more than

2000 small islands with a total land area of about 2800 km^2 dispersed in an ocean area of about 7·7 million km^2. Topographically, the islands are classified as 'high' islands (mostly of volcanic origin) or 'low' islands (mostly coral atolls). Geographically, Micronesia includes the Caroline Islands (in a broad east–west arc that spans more than 3500 km); the Mariana Islands (Guam and the smaller islands north of it that lie north of the Carolines); the Marshall Islands (two parallel north-west to south-east chains east of the Carolines); the Gilbert Islands (south-east of the Marshalls); and Nauru and Banaba (separate islands south of the Marshalls). 'Micronesia' is incorporated into the name chosen by the peoples of a large part of the Caroline Islands as the name of their country: the Federated States of Micronesia (abbreviated both as FSM and as the single word Micronesia). In this introduction, 'Micronesia' refers to the whole geographic region; in the entries on the Caroline Islands below, it refers to the country.

Beginning more than 3000 years ago, ancestors of the peoples of the western rim of Micronesia moved north from some islands of what are now known as the Philippines and Indonesia and began to settle on the high islands of Palau and Yap (in the western Carolines) and Guam. Beginning more than 2000 years ago, ancestors of the peoples of central and eastern Micronesia moved north from some islands of Melanesia in what is now known as Vanuatu and began to settle the high islands of Kosrae, Pohnpei and Chuuk (in the eastern Carolines) and some low islands in the Marshalls and Gilberts. Later, people from (or passing through) Chuuk moved westwards and settled on coral atolls of the central Carolines. Following another route, Polynesians settled on Kapingamarangi and Nukuoro atolls in the south-eastern Carolines (*see* Polynesia, §1, 1).

At the time of first European contact, the people of individual high islands (or high-island clusters) who were supported by land and near-shore marine resources differed significantly from other high-island populations in social organization, lifestyle, music and and dance. In contrast, the people of the low islands, who had to rely on lagoons and on long, open-ocean canoe voyages for resources unavailable on the tiny lands, and for shelter assistance when drought or typhoon devastated the islands, shared more aspects of life with peoples of even distant atolls. The Micronesian peoples speak 12 (or, as sometimes listed, 15) languages and many dialects. In addition, they use English as the lingua franca and on some islands both English and Japanese for international communication.

From the mid-17th century, various parts of Micronesia were claimed by foreign powers: by Spain, Germany, England, Japan and the USA (for the United Nations). Not all of their administrative boundaries conformed to those of the indigenous cultures. The Mariana Islands (home of the Chamorro people) were divided into Guam and the Northern Marianas, which until after World War II were administered by different foreign powers. The Gilbert Islands (now part of Kiribati), inhabited by Micronesians, were adminstered jointly with the Ellice Islands (now Tuvalu; *see* Polynesia, §III, 5), inhabited by Polynesians, and for several decades also with Nauru and Banaba. The low-island peoples of the Carolines were administered from district centres on high islands with whose people they had less in common culturally than with those of low islands in other

districts. Effects of these administrative areas is apparent in the post-contact music and dance of these peoples.

The end of colonial rule in Micronesia began in 1968 with independence for Nauru, followed by that for Kiribati (which encompasses the Gilbert Islands, Banaba and the geographically Polynesian Phoenix and Line Islands). As of the turn of the 21st century, the Northern Marianas were a commonwealth and Guam a territory; the Federated States of Micronesia and the republics of the Marshall Islands and Palau were self-governing in free association with the USA.

Several large population relocations are significant to the regional distribution of Micronesian music and dance. In early historic times, peoples from typhoon devastated low islands of the Carolines were permitted to settle permanently on Saipan in the Northern Marianas. In the 20th century, almost the entire population of Banaba was resettled on Rabi Island in Fiji (*see* Melanesia, §VII). Some Gilbertese relocated to the the Line Islands and others to an enclave on Guadalcanal in the Solomon Islands. From the late 1980s many young people from the Carolines and Marshalls moved to Guam, Hawaii and the continental United States for educational and economic advancement. In their new homes these people have maintained their identity in part through their traditional music and dance.

The earliest information about Micronesia comes mostly from the observations of explorers, missionaries and, beginning in the early 20th century, ethnological studies, a few of which included sound recordings. Some Micronesian musics have been the focus of comprehensive ethnomusicological study, but others, including those of Chuuk and Nauru, have not. No comprehensive study of a Micronesian musical tradition has yet been published by an indigenous scholar; however, a few are now learning and studying the repertory of their own heritage through both indigenous and Western approaches. Principal collections of music of the Pacific Islands, including Micronesia, are the Bernice P. Bishop Museum, Honolulu, and the Archive of Maori and Pacific Music, University of Auckland (includes a territorial survey of Oceanic music).

2. Music and musical instruments.

Traditional Micronesian musics are predominantly vocal and are heterogeneous in voice production and musical traits. Singing was both solo and group, the latter in both unison and parts (the presumption that part-singing did not exist before the introduction of Western music is false). Much traditional music was and still is intrinsically associated with dance: in many societies, the same participants simultaneously perform the vocal component (chant or song), rhythmic accompaniment (body percussion or stick beating) and dance movements. Even where the early Protestant missionaries strictly forbade dancing by their converts, dance or dance-like movements are performed in church, for example in Kosrae in the Christmas *mas* processional and in the Marshalls in the *biit*.

Indigenous Micronesian musical and other sound-producing instruments were mostly aerophones and idiophones. The conch-shell trumpet was widely used for signalling and is still used for that purpose in some small

remote islands. It is also used in some programmes prepared for local and international audiences. The several kinds of indigenous flutes are no longer played, but the rolled-leaf oboe that most Micronesians now consider a toy is still made and blown by children, especially in the outlying coral islands. Sticks (some bamboo, some wood) for certain dance forms were the principal idiophone and continue in widespread use; the bamboo jew's harp may still be played for self-entertainment by a few islanders. The indigenous drum, found only in eastern Micronesia and banned by missionaries, is no longer played: however, in the Marshalls, a modified drum has been made to replace it in performance of the *jobwa*. Among the foreign instruments introduced in the 19th and early 20th centuries, including guitar, ukulele, mandolin, harmonica, accordion and a few reed organs, the guitar remains in widespread use to accompany songs of the late 19th and early 20th centuries as well as contemporary songs in popular idioms. Western drums are used by some groups playing popular music. Of recently introduced instruments, the electronic keyboard is widely used, especially in urban areas, in both the Mormon churches and among young performers of popular secular musics such as rock and roll, country and western, reggae and later styles.

In post-colonial Micronesia, young islanders use imported cassette tape recordings to learn the latest foreign popular 'hit' songs and cassette tape recorders to record and disseminate their own new songs in contemporary idioms, whether informally to friends and family (including between those living at home and abroad) or commercially. Many of these newly created songs take as their subject love – of a person, a group or an island – or concern for the land or the future. There is also a renewed interest in indigenous dances and in creating new dances in traditional styles to perform in modern contexts, especially at official local and national events and abroad at international events such as the Festival of Pacific Arts (*see* Pacific Arts, Festival of).

The entries below are organized geographically. Two additional entries present information on the music and dance of the Chamorro people and of Ifalik, a representative Carolinian atoll.

3. Dance.

Systematic study of even satisfactory description of dance in Micronesia has been woefully neglected, despite its significance in the social relations of Micronesian people. With the exception of a few studies, such as those conducted in Pohnpei, Kiribati and the Marshalls, research on dance and its functions in many areas of Micronesia remains to be carried out. Nevertheless, a number of recent articles by anthropologists have focussed on the importance of dance in politics and for ethnic/cultural identity.

Micronesian dance is often a visual enhancement of sung poetry. Although based on poetic phrases, the movements do not necessarily interpret or allude to the texts. Instead, movements enhance the texts with a performance in which the dancers are well dressed, well rehearsed and synchronized. In the Yap 'empire', where dances were given as tribute by Ulithi, Woleai and other islands to acknowledge the overlordship of Yap, the texts were in languages unintelligible to the Yapese dancers, and the movements served as visual decoration. Even in such islands as Ifalik,

where texts were in the indigenous language, movements were not illustrative but abstractly decorative. Traditionally dance was associated with tattooing, seafaring and fertility; many movement motifs were and still are linked mimetically with frigate birds. Often the importance of the sea is reflected in the use of dance paddles, head ornaments inspired by canoe parts, performances on platforms of canoes, and in the imagery of the texts; and some dances are said to concern the fertility of the land and sea.

Dances are the property of the composer, and the right to perform them can be bought and sold. Hand and arm movements are the most important, but some significance is given to movements of the head and legs. Choreography often consists of a series of poses in which rehearsed execution of group movement is emphasized, and dancers are arranged according to rank. Dances using sticks as sound and visual design components are common. In sitting or standing positions, group singing is associated with rhythmic striking of the body, ground, concussion sticks, or boards held on the lap and tapped with small sticks. Traditionally, long songs with dance accompaniment recounted origin stories, rituals for the gods and histories of encounters with Europeans, such as the Pohnpei rebellion against the Germans in 1910. Although still known and performed in the traditional manner, these songs are also rechoreographed in contemporary forms. Traditionally, dances took place on raised platforms in front of feast houses, on canoe flotillas or in other traditional performing spaces such as roads on Yap lined with shell money for ritual and yearly events or for competitions. Today, dances are performed at events emphasizing ethnic and cultural identity for important outside visitors such as UNESCO officials and during local, regional and international festivals.

Kiribati (Gilbert Islands) dance was praised by Robert Louis Stevenson as the best of the South Seas: it 'leads on the mind; it thrills, rouses, subjugates; it has the essence of all art, an unexplored imminent significance'. Traditional Kiribati performances consist of one or more principal dancers of the same sex and similar age, located at the front of a chorus that sings and claps. Precisely choreographed movement sequences are performed by the principal dancers, while the chorus's singing, clapping, foot-stamping and body percussion are also choreographed. Movement and sound must be exactly coordinated. The most traditional dance is *ruoia*, a series of sung texts performed standing or sitting by men or women. The principal dancers enhance the texts with a series of poses with slow movements or abrupt arm, head and hand movements. Besides singing, the chorus executes clapped percussion patterns and for some sections performs dance movements in parallel with the principal dancers. Newer traditional dance forms are based on Polynesian prototypes: for example, the *batere* combines old and new movements with more 'Polynesian' sounds and the percussion box drum struck with the palm imported from Tuvalu.

On Ifalik everyone is expected to sing and dance to please Tilitr and other kindly gods. *Ur*, a dance to entertain the gods, is usually performed standing; *gapengapeng*, an invocation to Tilitr, is performed by two lines of seated dancers facing his altar. Gestures are said to have no specific meaning. A solo *bwarux* is composed, sung and danced by a woman for her lover in private; a dance of this kind can be performed in public for

visiting chiefs from another island, but no man from Ifalik would attend. The arms are held high to make three circling beckoning gestures, then brought forward and dropped, while the hips make four side-to-side movements. On the fifth beat the knees are bent and the loins thrust forward.

Stick dances are common in much of Micronesia, where they have spread from island to island (fig.1). The Ifalik stick dance *laūra*, performed by all the men of a district as entertainment for the gods, is said to have come from Aurupik but is no longer performed there. The Marshallese stick dance (*jobwa*) is considered a national treasure. In fact, stick dances have become 'Micronesian' dances and are invariably performed when Micronesians from different islands combine in United Nations Day programmes or International Night Concerts. Other acculturated dances, such as those based on German and Japanese military marches, have replaced many of the indigenous dances that were objectionable to Christian missionaries. Introduced forms of music and dance have long been part of Micronesian performing traditions, transforming marching into dance, incorporating waltzing and rock and roll, constructing old forms out of introductions from colonial regimes and Polynesian counterparts. Having their roots in the past, these dances are performed in a variety of contexts that reveal cultural and ethnic identity as Micronesians, as one group among many within a political jurisdiction, or as specific villagers. Through these dances people tell their stories of the past while situating themselves within the modern world. These new dances capture traditional vigour and creativity to serve new economic and political ends, providing entertainment and opportunities for interaction between islands and satisfying national aspirations.

Micronesia

II. Caroline Islands

The Republic of Palau (in the west) and the four states of the Federated States of Micronesia (proceeding eastwards: Yap, Chuuk, Pohnpei and Kosrae) are part of the 963 Caroline Islands. The indigenous people and culture of the individual high islands (or high-island clusters) in each of these, where the national and state government centres are located, are distinctively different from one another and from the populations of the widely scattered low coral islands and atolls that lie around and between them. In contrast, the people and culture of the low islands, especially those lying between Chuuk and Yap that traditionally were part of the Yap 'empire', have much in common and, collectively, are referred to as 'Carolinian'. The Carolinians are famous for their traditional navigational knowledge and skill, sailing extensively throughout and beyond the Carolines. Navigation is related to both the content of songs and the performing style. In Ulithi atoll, for example, the same text can be sung in different locations and circumstances (e.g. while sitting on a beach, paddling a canoe or under sail) but must be performed with the specifically designated tempo, rhythmic pulse, melodic contour and vocal production appropriate to the situation.

1. Ifalik.
2. Chuuk.
3. Kosrae.

Micronesia, §II: Caroline Islands

1. Ifalik.

Ifalik (formerly Ifaluk), a Carolinian atoll, lies east of Yap island in Yap State. It is a typical small atoll of three small islets with a total land area of 1·5 km^2 rising from a coral reef that forms a lagoon of 2·5 km^2. As a member of the Yap 'empire', Ifalik traditionally recognized the overlordship of Yap, and people from Ifalik voyaged there and gave chants and dances to a Yapese chief as 'tribute' in the customary periodic ceremonial exchange. An important ethnomusicological study by Burrows was made on Ifalik in the early 1950s, when the population totalled 260: only one family had adopted Christianity, and the people had little exposure to non-Micronesian musics. Since then, the population has grown to over 600, everyone belongs to the Catholic Church, and radio and cassette recordings have brought other musics, especially American musics, to the atoll. Nevertheless, much of the traditional heritage retains its vitality.

The chants, songs and dances of Ifalik are similar to those of neighbouring atolls and are important both in ceremonies and as entertainment during the day or evening. Typically, young men gather in the canoe house in the evening and among other activities sing *bwarux* (a traditional type of love song with text composed by a woman in praise of the man she loves), with or without stylized body movements, and modern love songs (including popular American love songs with texts translated into the vernacular) with guitar and/or electronic keyboard accompaniment. Women also sing and dance *bwarux*, but men and women do not perform them together – in fact, traditionally, neither should even use the word *bwarux* in the presence of the other. *Arūerū* are laments sung to a dying person, after the death, and still later in remembrance. *Arūerū* may also be sung in praise of a good chief or fisherman, for a construction project, and for other purposes. In the 1950s, the dance type *gapengapeng*, in which singers swing trimmed half-leaves of the coconut tree, was performed as an invocation to the god Tilitr, and the formal ceremonial dance *ur* ('play') aimed to entertain the gods; since conversion to Christianity they are performed in secular contexts. The *laūra*, a stick dance performed to a song, is easily recognizable as a characteristically Carolinian dance.

Traditional Ifalik song, and songs of the Carolinian style in general, are characterized by a very small number of pitches (often only two or three), a narrow range (a 2nd, at most a 3rd), many phrases ending in a terminal glide that spans about an octave, and strict, marked rhythm. Several types of song and chant have certain melodic contours specifically associated with them. Multi-part singing is mostly in parallel movement, with the voices at any of several intervals but most characteristically at 4ths. On Ifalik, as elsewhere in the Caroline Islands, heavy pulling or hauling is performed to a leader–chorus chant, with the group doing the strenuous work during its response. During Catholic services, the music is sung by the whole congregation rather than a separate choir.

Indigenous sound-producing instruments include the conch-shell trumpet for signalling and a rolled-leaf oboe, made from a wound strip of coconut leaf, blown informally by both adults and children. By the 1950s a police whistle with a sound similar to the trilled whistle required at some phrase endings of indigenous songs had been adopted; in the 1990s, the guitar and electronic keyboard were the predominant Western instruments. The cassette tape recorder is used not only to play imported music but also as a means for young people to learn traditional chants recorded for them by their elders.

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2. Chuuk.

Formerly Truk, Chuuk is a cluster of high islands with a land area of about 118 km^2 in a huge lagoon encircled by a great reef. It is also a state that includes these high islands and groups of low islands with a total population of about 55,000. The peoples of these island groups have their own repertory; there are many different names for the same or similar song types, so only those widely recognized are used here. The people of the high islands of the lagoon and of certain low islands (especially the Mortlocks, which lie about 300 km to the south-east) are credited by other Micronesians with being very musical, their songs being noted for flowing tunefulness and their choral singing for vitality.

In the early 20th century, dance festivals preceded by months of rehearsal were among the most important occasions of the year. Both gesture dances (decried by Christian missionaries for their exhibitionist qualities) and stick dances were reported, as were chants for canoe-building, hauling and food-carrying, and children's songs and lullabies. In analysing music recorded in the Caroline Islands in 1908–10, George Herzog (1936) differentiated a western and an eastern Carolinian style, both present in the recordings from Chuuk. The western Carolinian style, essentially chant (see §1 above), continues in Chuukese stick-dance chants; the more tuneful eastern Carolinian style survives in songs in a special language sung by *itang* (a prestigious class of traditional leaders with knowledge of ancient lore).

In the last decade of the 20th century, with different content and in different contexts, performing as a group remained highly valued. Singing by large groups, Catholic, Protestant and civic, is predominantly *a cappella* in indigenized four-part hymn-tune style. *Kolun fen*/*kolun fal* are songs of the Christian church that are sung in the vernacular (both translations of introduced hymns and locally composed hymns); all songs in Latin are called *kirie*. *Kolun fonu*/*kolun fenu* ('island songs') commemorate communal and other major events. They too are usually sung *a cappella* by a large group, but they may also be sung solo or by a small group and may be accompanied by guitar. In urban centres, both *kolun fen* and *kolun fonu* are sometimes sung with electronic keyboard or recorded accompaniment.

Love songs, a song type with many names (including *kolun setan*, 'songs of Satan'), often use foreign (Japanese, American or other Micronesian, especially Palauan) melodies. They are usually sung solo or by a group of three or four youths accompanied by guitar or, where available, electronic keyboard. In the traditional practice of *itanipwin*, a young man expresses

his love for a young woman by serenading her at night with a song composed especially for her, singing it solo or with a small group of friends and guitar accompaniment. Another prominent song type, usually sung solo, expresses sadness, whether on departure of a loved one to a distant point, homesickness or unfulfilled hopes or desires.

Of the indigenous sound-producing instruments, only dance sticks for the *dukia*/*tokia* (war dances), originally wood and later bamboo, retain their former prominence. Use of the other instruments – conch-shell trumpet for signalling by chiefs, rolled-leaf oboe, a mouth flute and a nose flute (made from an aerial root of mangrove, used primarily for courting; *see* fig.2) – have been discontinued. The harmonica replaced the nose flute and is prominently used in music for the *maas* (a marching dance incorporating a variety of introduced elements). The guitar (and, to a lesser extent, the ukulele) is used primarily to accompany singing and in the 1990s was often joined – and sometimes replaced – by the electronic keyboard and Western drums. Radio broadcasts and cassette recordings (both imported commercial pre-recorded and locally privately recorded tapes) also help to fill Chuukese youths' desire for music to permeate their lives.

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3. Kosrae.

Kosrae is a high volcanic island that lies towards the eastern end of the Caroline Islands archipelago. With a land area of 117 km^2 and a population of approximately 7500 (mid-1990s), Kosrae is the smallest state in the Federated States of Micronesia.

Indigenous chant/song called *on* included *tafon* (love songs), *tan mas* (dirges), specialized work chants (e.g. *bas* for canoe-making) and chants with dance. For dance festivals, *usok*, a long, solemn, one-pitch chant accompanied by arm and hand movements, was followed by *mulmul*, a 'melodious' two- or three-pitch chant with hand-clapping and graceful arm movements, and *ra*, a vigorous men's gesture dance. Other dances include *alol*, in which men danced to women's choral chanting; *manot*, performed by men and women dancing together; *salsal*, performed by titular chiefs to the accompaniment of women drummers; and *on in sak*, a men's stick dance. Indigenous instruments included *ukuk*, a shell trumpet, *asis*, a drum introduced from the Marshall Islands, a stone gong, and perhaps an aerophone (Sarfert, 1920, 487–518).

European contact began in the 1820s, and thereafter foreign traders, pirates and whalers introduced alcohol and diseases that disrupted the islanders' lifestyle. They also brought with them the chantey, hornpipe, jew's harp and harmonica. Protestant missionaries sent by the American Board of Commissioners for Foreign Missions arrived in 1852. They competed with the sailors for influence on the *tokosra* (later referred to as 'king'), as they sought to convert him and his people to their faith and to replace both indigenous and recently acquired Western secular music and dance with their hymns. After strong initial resistance, Kosraeans accepted Christianity, abandoned their indigenous music traditions and developed a vibrant tradition of hymn and gospel singing.

In the 1990s the predominant musical activity was *a cappella* choral singing in an indigenized hymn and gospel style that reinforced the contemporary democratic society's emphasis on group participation while retaining pre-contact hierarchical society's emphasis on perfect synchronization and competition. The island radio station records the periodic choral competitions among the four *kumi* (social/work units) of each village and repeatedly broadcasts the best performances to the entire island. The people of each village celebrate Christmas together at the village church in a long programme devoted largely to the singing of the children in the Sunday School classes and the *kumi*. Once every four years the people of the whole island, groups of overseas Kosraeans (e.g. from Pohnpei, Guam, Hawaii and Nauru) who return home to celebrate Christmas, and often a group of Marshallese with ties to the mission school formerly located on Kosrae gather together at the head church to sing for each other in an all-day celebration. For this occasion, each village and overseas group has a member compose or arrange new *on* (songs) and a *mas* (march), and commits several evenings a week for about two months to learning and practising them. The special feature is the march in which several long lines of singers process and interweave to form figures such as a star and an X. Characteristically, both the songs sung standing in rows and those sung while marching feature gospel-style response and are sung loudly and enthusiastically with intense voice production at a high overall pitch level, with an obbligato by one or two women soaring high above the choral soprano part.

Popular songs, including American country and western, pan-Micronesian and original compositions, mostly sung in Kosraean and accompanied by guitar and/or electronic keyboard, are performed and enjoyed by Kosraean youths; some are recorded for radio broadcast. Stimulated by political self-determination (implemented in 1986), oceanic-style dance-with-chant/song has been recreated for performance at local and national civic events and in international contexts.

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4. Palau.

Palau, called Belau by the people themselves, comprises a cluster of high islands in the south-western Caroline Islands, including Koror (the district centre), Babelthuap, Peleliu and Angaur, as well as the Kayangel atoll and over 300 mostly uninhabited rock islets. Some small atolls to the south, with closer cultural affinity to the central Carolines than to Palau, also belong to the Republic of Palau, which became independent in 1994 while remaining still in free association with the USA. Of the foreign administrations since 1886, strong influence has come from Japan and increasingly from North America. Christian missionaries have had less influence than in northern and eastern Micronesia.

There are two major musical styles in Palau: traditional and modern. The classical tradition was flourishing at the end of the 19th century, when foreign influences began to disrupt the traditional social structure and values. In the traditional milieu, music and dance had political and economic importance, as well as personally communicative, psychological

and perhaps other functions. Contemporary genres are used principally for entertainment, school activities and religious services.

Two forms current during the heyday of the classical tradition, *klou chesols* (devout song in ensemble) and *derebesbes*, were sung by groups of older men in connection with council activities in and around the *bai* (community house). *Derebesbes*, a solo sung either entirely by one person or a verse at a time by each member of a council (in either case with yells between strophes by the whole group), includes a variety of song forms: *ulengokl chesols* (heroic song), *damalasoi chesols* (communicative song with a text ascribed to the fictitious character Damalasoi) and *rederad ra chesols* (miscellaneous songs). At funerals *kelloi* and *eldolem* (dirges) were sung by women. During festivals, usually held in clan-affiliated villages, both *ruk* (men's dances) and *ngloik* (women's dances) were performed; these consisted of introductory, standing, sitting, stick and stamping dances. Men also performed war dances on a triumphal return from battle. Children sang their own festival songs, visiting every house in the vicinity.

Most types of song were performed by both sexes, but except in *alall* (mock quarrel song exchanged between pubescent male and female groups), performance was differentiated. Other group songs included *keredekill* (occasional and topical song), *derebesiil* (sincere love-song) and *kerekord* (harmonious song, in which the singers lean towards each other, slightly covering their ears with their hands). Other solo songs included *rebetii* (a love-song referring to well-known historical events) and *kesekes* (a lullaby in epic style recounting the deeds of a legendary or historical hero of the village). Genres employing speech-song styles included *ongurs* (for work), *klaiskurs* (for racing), *dalang* (sarcastic recitation) and *ollai* (incantation). Children accompanied their games with songs and recitations.

Each genre of classical Palauan music has its own characteristic tonal and rhythmic configuration, with prescribed phrases for different musical functions varying in length, melodic contour, rhythmic figure, dynamic design and sometimes agogic change (e.g. an introductory phrase characterized by a sustained note; a penultimate phrase introducing the highest note; a final phrase with a terminal crescendo). Strophic form predominates, but sequences of phrases are also used. There are usually between three and seven notes, adjacent notes being from 50 to 300 cents apart; the melodic range is narrow, usually no more than a 5th (400 to 700 cents), and the tessitura varies according to the requirements of the genre or sometimes personal preference. Melodies commonly move conjunctly. In polyphonic ensembles the roles were differentiated: *mesuchokl* (textual prompter), *mengiidr* (starter), *meliikes* (chorus leader), *mengesbch* (second soloist using falsetto and head tone) and *rokui* (chorus). The polyphonic progressions were both parallel and oblique.

Indigenous instruments (generally called *tumtum*) were the *ngaok* (reed or bamboo fipple flute with four finger-holes) played as a solo instrument and to accompany *derebesiil*; *tumtum ra lild* (bamboo jew's harp); *debusch* (conch-shell trumpet) for signalling; and dance sticks. These instruments are no longer appreciated by the majority of the population. Foreign instruments – primarily the guitar, ukulele and harmonica, and to some

extent the mandolin and accordion – have become popular, especially with the younger generation.

Although the classical repertory is performed infrequently, some traditional stylistic elements survive through incorporation into new songs. For example, some aspects of the structure of classical *keredekill* are perpetuated in *boid*, *beches keredekill*, and even in *kesekes ra Modekngei* (a song for the modern local religion Modekngei). Some modern dances also use traditional stylistic elements. Other contemporary pieces are composed in essentially foreign styles – both other Micronesian styles and Japanese, European, American and Hawaiian idioms. Both the text and music of *beches chelitakl* (new song) show the influence of *kayōkyoku* (Japanese popular song) and American popular music. *Matmatong* (marching music and dance) reveals a more complex mixture of traditional Palauan, other Micronesian and foreign elements: it consists of a series of line-dances in which boys and girls dance together and incorporates harmonica music, songs with foreign influence, yells by the leader, and stamping and body-slapping. It is often performed for tourists and outside Palau as representative of Palauan culture. Christian church music, apart from its voice production technique, is essentially European in style.

Beginning in the 1970s, two major trends emerged, particularly from the late 1980s. The first is a new popular song tradition, usually referred to as *chelitakl ra Belau* (Palauan songs), with accompaniment from guitar and electronic keyboard instruments, distributed commercially on cassette. The second is the explicit revival of the classical style, including its use in new compositions, particularly in connection with museum activities and participation in the Festival of Pacific Arts (*see* Pacific Arts, Festival of).

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5. Pohnpei.

Pohnpei (from *pohn*, 'on top of'; *pei*, 'stone altar'), formerly Ponape, is a high volcanic island in the eastern Caroline Islands with a land area of 345 km^2 and population of over 33,000. It is also a state of the Federated States of Micronesia (FSM) and includes Pohnpei Island, several atolls with cultural affinity to the central Carolines, and two atolls (Kapingamarangi and Nukuoro) that are culturally Polynesian. For many years, people from these outer islands and from Kosrae and Chuuk have travelled and settled on Pohnpei Island, some in enclaves that have perpetuated their own traditions. Now, with the capital of the FSM located there, the resident population of the urban centre is increasingly cosmopolitan.

European discovery of Pohnpei occurred in the 16th century, but the island remained relatively isolated until 1852, when American Protestant missionary schools were established, resulting in a great and continuing influence on Pohnpeian music. The following discussion concerns only specifically Pohnpeian music and dance.

The Pohnpeian word for song or singing is *koul*. That for sound production (playing musical instruments, radios and tape recorders, and beating *sakau*) is *keseng*. Pohnpeians distinguish broadly between two styles: *koulin kawa*, the older traditional style, and *koulin sarawi*, a later style resulting from incorporation of elements of Western hymn singing. More

precisely, they distinguish four categories of song types and use: *koulin kawa* ('song of long ago'), pre-European contact chants/songs not associated with dance; *koulin kahlek* ('dance songs'), chants/songs for traditional and traditional-evolved dance; *koulin sarawi* ('sacred songs'), songs of respect for authorities (including traditional, Christian and government authorities); and *koulin sampah* ('world songs'), secular songs of many types, including foreign popular music. Few of the dance-songs, love songs, feast songs, children's songs and lullabies in the old traditional style are still known, though fragments of old chants for the *sakau* ceremony, *ngihs sakau*, and chanted oral history, *koulin poadoapoad*, with highly metaphorical language and archaic words, are an important link with the past. However, evolved forms and styles have contributed greatly to the post-colonial resurgence of expression of social and cultural identity through the performing arts.

Songs in the traditional style have a limited number of pitches, often only two or three, and are characterized by a conjunct melodic movement. The rhythm of most songs is complex because the metre of the text does not correspond with the underlying metre of the music (ex.1). Part-singing, usually in two parts and sometimes in three, is common; polyphonic intervals approximating to the 2nds and 3rds of Western music predominate.
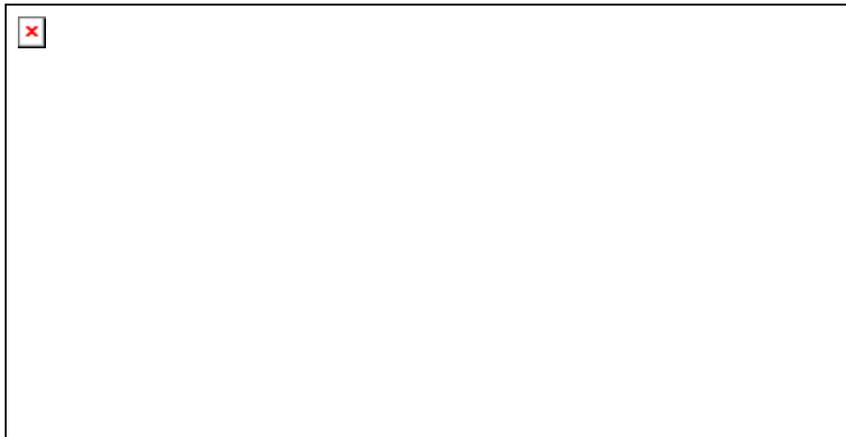
Instruments associated with music in the traditional style are mostly obsolete, but the *sewi* (shell trumpet) is still occasionally used. The reed-grass or bamboo nose flute and the side-blown arrowroot mouth flute were formerly popular instruments; no one on the island can now play or even remember them. The *aip*, an hourglass drum covered with the bladder or skin of a fish, was played during festive occasions for signalling and reportedly in connection with dancing. It resembled that used in the Marshalls, but on Pohnpei it was beaten both with a hibiscus stick and with the hand; only a few islanders remember it. Pohnpeians also had a type of jew's harp, but the instrument now played is imported from Pingelap atoll (see fig.3).

On Pohnpei the flat basalt slabs used for preparing the ceremonial beverage *sakau* (kava) are specially selected for their metallic sounds. Squatting in front of them, men pound the roots of the *Piper methysticum* with smaller stones. At frequent intervals they take turns to produce, on the edge of the slabs, specific rhythms that indicate stages in the preparation of the beverage (ex.2) and then unite in a special rhythm when it is

finished. It was formerly common for certain women to dance during the final stage of preparation.
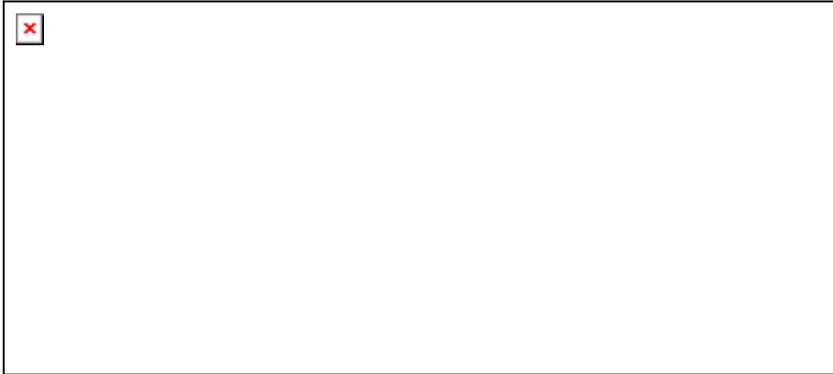
On special occasions (e.g. after a feast and ceremonial *sakau*, during governmental functions for Pohnpei State and FSM, to represent Pohnpei overseas and for tourists), four Pohnpeian traditional dances are sometimes performed simultaneously on tiered platforms, to one *koulin kahlek* (rather than each to a text originally associated with that dance). This practice is known to have existed at least as early as the period of Japanese control, between the World Wars. The *wehn*, which involves hand and leg movements, is performed by a row of young men standing on the top tier. The *kepir*, which incorporates stylized paddle movements, is performed by a row of young men standing on the second tier from the top. The *dokia* is performed by a row of young women seated on the tier below. Each woman holds two short sticks, one in each hand, which she strikes together, against her neighbours', and on a long board laid across the women's laps, always in prescribed rhythms. The *sapei*, in which hand and head movements are important, is performed by a row of young women seated on the lowest tier. The dancers sing while performing the dance movements; each dance may also be performed separately.

Lehp (the Pohnpeian pronunciation of 'left') is an adaptation of a Western military drill that incorporates some traditional dance movements; the accompanying music is a Pohnpeian adaptation of late 19th- and early 20th-century Western music.

Group singing of hymns (*koulin sarawi*) in four-part harmony, both translations of Western hymns and new hymns composed by Pohnpeians, has been widely practised for more than a century on both religious and secular occasions, often to the accompaniment of the guitar or ukulele and recently to the electronic keyboard. However, various forms of other Micronesian, pan-Pacific, rock and roll, and other popular music and dance styles from the USA are increasingly important in stimulating creativity among young Pohnpeians, while a resurgence of activity in evolved indigenous styles is strengthening their sense of social and cultural identity ranging from the local level as villagers to the international as Pacific islanders.

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6. Yap.

Yap comprises four main islands covering about 100 km^2 and 13 coral atolls; the total population is around 12,000. Chant and dance were

traditionally a central feature of village life in Yap. *Churuq*, usually translated as 'dance', also refers to the text and chanting. Traditionally *churuq* are performed by men or women, but not both together. Three genres of *churuq*, *saak'iy* (standing gesture dances), *puul nga buut'* (sitting gesture dances) and *gamel'* (bamboo-stick dances), were performed at village ceremonies, *mitmiit* (inter-village ceremonial feasts) and *guywol* (dance contests). Since the Federated States of Micronesia was established (1986), the most important occasions for dance are *guywol* at the celebration of Yap Day (1 March) and festivities associated with formal events of both State and Federation governments. Dance is no longer performed at funerals; however, some special events of the Catholic Church include dance with traditional-style chant and movements set to biblical or honorific texts.

The chants of *churuq* are performed by the dancers. They are strophic and have a narrow range, with several notes distributed around a central tone. The performance usually begins with an introductory solo call followed by strophes of chant, and ends with a shout by all the dancers. The dancers' vocalization and their movements should be perfectly synchronized. The most highly valued *churuq* are said by the Yapese to be in the language of Ulithi (a neighbouring atoll); however, many of them probably originated in atolls further east (e.g. Woleai, Ifalik) and were taken to Ulithi in a previous step of the chain of obligations within the Yap 'empire'. Most *churuq* concern mythological or historical events. There are three significant steps to the performance of a traditional *churuq*: *nga ni peqning e churuq* ('bringing-down ceremony'), figuratively from the rafters of the community house where all the valuables are stored, after which it is practised for several months; public performance at an event; and *matal churuq nga laang* ('hanging-up ceremony') wearing full attire in the village. The *tayöer* ('request' dance) was another highly regarded genre for a *mitmiit*.

The *maas* (marching dance) is a modern *churuq* that has become popular since the late 1930s. The accompanying music is a series of *teempraa utaa* (see below). Both the *maas* and, probably after World War II, also the *gamel'*, is frequently performed by students, sometimes with both genders participating. 'Discotheque dance' developed in the early 1970s.

Vocal music is referred to as *taang*. Traditional recitation genres included *faleech* (transmitting recitation); *machib* (initiating recitation), *t'aay* (slandering recitation) and *kaan* (recitation to spirits). Traditional chant genres included *dafeal'* (council chant by a group of men and a concubine of a men's community house by turns), *taangiin ea gamar* (love chant), *taang ko unum* (drinking chant), *sibibi* (lullaby) and *gireeng* (work chant for hauling and canoe-lashing). Each genre had a basic, mainly five-note melismatic melody in strophic or phrase-sequence form. *Taangiin ea gamar* could be chanted only in limited places and on occasions such as a secret meeting with one's lover, or in the men's or women's community house. Most traditional *taang* had died out by World War II.

Teempraa utaa (Japanese-influenced popular songs) began to be composed in the late 1930s. From the 1960s, popular music incorporated elements of American and pan-Pacific pop. Foreign music heard in Yap is predominantly American and Palauan pop. Both radio (since 1964) and

television (since 1979) broadcast Yapese dance and popular songs as well as foreign music.

Traditional Yapese instruments included the *ngal* (bamboo flute; fig.4), the same type as the *ngaok* in Palau (see §4 above), *yabul* (conch-shell trumpet), *uchif* (rolled-leaf oboe) and *gamel'* (bamboo sticks for dances, the same as the genre name), which was the only indigenous instrument used in the 1990s.

III. Kiribati (Gilbert Islands)

The 16 low coral islands (many are atolls) of the Gilbert archipelago lie in south-east Micronesia. Together with the Line and Phoenix Islands and Banaba, the Gilberts became independent in 1979 as the Republic of Kiribati. The total land area of 686 km^2, spread over more than 2·5 million km^2 of ocean, supports a population of about 76,000.

Music in Kiribati is primarily vocal, performed in ensemble and, especially for communal and festive occasions, associated with dance. Important to the indigenous culture are the traditional dances and associated dance songs collectively known as *ruoia*. A *ruoia* performance typically begins with an ensemble dance such as the *kawawa*, performed by a small group of men and women already in the *maneaba* (assembly house) to summon others to participate. Other introductory dances include the *arira* or *katika ni bee* (song for the tying on of clothing mats), and often the *wanibanga* and *wantarawa*. Following these are the main dances, which are performed by one to six dancers located in front of the ensemble. These include the *kamei*, considered the 'real *ruoia*', which can be danced by men or women; the female hip-shaking dance, the *kabuti*; and the seated *bino*. More rare are the *kamaototo* and the *tarae*; and the *tie*, *buka*, *buata*, *katio* and *boua*, are possibly obsolete. *Ruoia* genres are marked by slow arm, hand and head movements interrupted by pauses, and (except for the *bino*) small steps forward and backward. A standing chorus of singers (seated for the *bino*), provides rhythmic hand-clapping and body percussion accompaniment. For initial segments they mirror the arm movements of the dancers. Special dance suites (*nantekei*, *ietoa*) celebrate local historical events in the stratified societies of the two most northern islands.

The musical style of the *ruoia* dance-songs such as the *kawawa* belongs to pre-European Kiribati tradition. Song texts are through-composed and recited syllabically using scales of one to five pitches. Men and women sing in parallel octaves, marked by a few heterophonic deviations. Many songs consist of two to three (sometimes four) sections of related text and music, which may be immediately repeated in performance. For each, after the *akeia*, a solo introductory call that sets the pitch, a song leader sings the first line of text and is joined by the chorus at a designated point. The slow, rhythmically free recitation characterizing initial portions of these sections becomes more strict in the final segments, which are accompanied by choral hand-clapping and body percussion. Phrase endings employ characteristic melodic and rhythmic cadences, and main sections end with a *motika* (climactic cadential pattern) in both the music and dance. Dance-

song genres are differentiated by melodic contour, rhythmic organization, musical form and the number of scale degrees.

Traditional *ruoia* are no longer generally composed; most of those still known and danced appear to have been composed before 1950. According to old custom, *kainikamaen* (performance knowledge), including rituals for song composition, training of composers and inspiration of performers, existed in numerous versions that were the heritage of different kin groups. The most knowledgeable practitioner was the *tia-kanikamaen*, a highly trained priest who was believed to compose songs with supernatural aid. While in a trance, the *tia-kainikamaen* received the words from the *anti* (spirits) and dictated them to assistants at the *nikawewe* (composer's place), after which the composer returned to full consciousness. With the assistants' aid he then combined them into a song text, for which he instantly 'knew' (i.e. spontaneously composed) the melody. In practice, however, new texts could be created for old melodies and vice versa.

The education of a *tia-kainikamaen* spanned years, often from infancy to the mid-20s. Training rituals and incantations took place at special locations such as the ocean, beach or smoky fires built in the bush. Ritual objects included symbols of power such as the rising sun or the first coconut to emerge from the spathe. After the initial stages, a trainee was considered a *tia-ototo*, one knowledgeable in song composing. Later training imparted the remainder of the vast knowledge relating to performing practice and inspiration.

Large *ruoia*, especially those for the emotionally infused *kainikamaen* competitions between kin groups known as *kaunikai*, were usually conceived at the *nikawewe*. A good composer could compose a small love *ruoia* at his own home for a paying customer, and *katake* (traditional solo songs, composed on a variety of topics) originated solely at home. Songs were allowed to be copied by other family groups without restriction; indeed, the composer was proud if his songs were imitated.

In the *kaunikai*, song texts were simultaneously offensive and defensive; they contained imagery and allusion intended to cause harm or death to rivals, as well as protective words and phrases for one's own group. Attractive and powerful songs were an indication of the power and superiority of a kin group's *kainikamaen* heritage, and, by extension, of their ritual knowledge and spiritual influence in extra-musical realms such as warfare. Spiritual contact was evident when a dancer attained a heightened emotional state marked by short screams, a fixed stare and trembling, among other things. Both song texts and dance choreography were consciously structured to facilitate the attainment of this condition.

In addition to the *kaunikai*, music and dance performance was appropriate for life-cycle ceremonies such as first menstruation, male coming-of-age, weddings, funerals, construction of *maneba* (meeting houses) and royal events (in the northern islands), as well as village entertainnents marking the lunar month, hospitality for visitors and preparation for warfare.

Vocal types not associated with dance included religious chants, toddy-cutting songs ('toddy' being the sap of coconut palm trees), and *katake*.

Singing also accompanied traditional games such as the *karanga* (standing stick dance using one dance staff), *tirere* (seated stick dance using two small sticks) and *kabure* (seated chant with body percussion), which today are often incorporated into dance performances.

By the early 20th century, new forms of music and dance had developed in response to government and missionary censure of traditional performance and the introduction of hymn singing. The music incorporated Western scales and harmonies, but the movements were based on those of *ruoia* dances. New standing dances included the *kateitei*, *kakibanako*, *buki* and *kaimatoa*. They retained the sectional structure of music and text but were distinguished from *ruoia* by a different starting cue (*nako we*, 'let's go') and a seated chorus providing vocal and hand-clapping accompaniment only. The *kakibanako* has sections in both traditional and modern musical style, and the contemporary *bino* may be partially or totally new music. *Kainimeang* are unique dances from the northern two islands that feature different movement styles. Missionaries, who first arrived in 1857, also introduced new Samoan-type dances, most notably the *taubati*, with loose, swinging movements considered more appropriate for Christians.

I-Kiribati have enjoyed learning other Pacific dances and creating new styles. Joint British colonial adminstration with Tuvalu (the Ellice Islands) from 1872 to 1975 resulted in the adoption of the Tuvaluan *fatele* (*batere*) dance as light entertainment (*see* Polynesia, §III, 5). The *fatele*'s accompanying rhythmic instrument, a flat wooden box (*baoki*), is also used for the *kaimatoa* and *buki*. Eastern Polynesian dances are admired and performed at events such as wedding parties. The Gilbert Islands originally had no musical instruments, and even now *ruoia* dances are performed without instrumental accompaniment. However, wooden slit-drums, marching band drums and large cracker tins may accompany other borrowed or newly invented dances. Today the words *maie* and *batere* are the most common terms for performance, especially when syncretic dances are included.

The use of composing rituals and shrines has declined during the 20th century, largely due to missionary and government restrictions on indigenous religious practices. Although the power of *kainikamaen* is generally recognized, many present-day composers have been trained using abbreviated versions of rituals; others attribute their compositions to the Christian God. Some continue to use incantations and other ritual activities, but composition has largely become a private rather than communal matter. A song is still judged by its ability to inspire a heightened emotional state in performers and onlookers.

Kainikamaen practice appears to be enjoying a revival in a relatively new vocal genre, the *kuaea* (choir). This musical style is marked by guitar and ukulele (sometimes electronic keyboard) accompaniment, Western musical traits and melodies employing series of repeated pitches and typical phrase endings. Other post-contact forms include church *kairi* (hymns), love songs, *anene* (contemporary songs sung in a relaxed fashion) and music provided by dance bands who play foreign pop and country tunes as well as local songs. Communal music and dance performance is often part of the proceedings of a social gathering called *botaki*, held for church, school,

civic or *maneaba* festivities, welcome and farewell parties, weddings and first birthday celebrations. On urban Tarawa atoll special social groups have formed, centring on *kuaea* or dance performance. More private songs are sung casually by individuals or small groups when working or relaxing. *Katake* are still remembered by some older individuals, and toddy-cutting songs are heard daily throughout the islands.

IV. Mariana Islands

Stretching northwards from Guam for about 560 km, the Mariana Archipelago of 16 mountainous islands lies *c*2400 km east of the Philippines on the western border of Micronesia. Total land area is around 1000 km^2, and the population in 1990 was about 176,000. The southernmost island, Guam, has been US territory since 1898. The rest of the islands make up the Commonwealth of the Northern Mariana Islands, freely associated and in political union with the USA since 1976.

1. Northern Mariana Islands.

Artefacts that have been radiocarbon dated to *c*1500 bce establish the indigenous Chamorros, named after their chiefs, the Chamurri, as the earliest known inhabitants of Micronesia. Language and betelnut chewing link their culture with Palau, Yap, Sulawesi (Celebes) and the Philippines. Ethnicity reflects Negrito, Malay, Filipino and Chinese ancestry, with Spanish and Mexican influence after 1700. The Chamorros were skilled sailors and used the *sagman* outrigger canoe for travel in the Marianas. From about 850 to 1700 they quarried limestone monoliths called *lattes*, which supported house structures and were regarded as sacred ancestral abodes.

In 1521 Magellan discovered the Marianas and the Philippines for Spain. Between 1565 and 1815 the Acapulco–Manila galleons averaged bi-annual stops in Guam. A Franciscan, Fray Juan Pobre de Zamora, launched a nine-month effort to christianize the Chamorros in 1601. The first official effort began in 1668 with the Jesuit Padre Diego Luis de Sanvitores, who constructed the first church and school and introduced the teaching of plainsong chant.

Resistance to christianization, led by Chamorro chiefs and *makanas* (shamans), was overcome by the Jesuits aided by Spanish militia. By 1710 religious war and epidemic had reduced the population from 40,000 to 2700, mostly women and children on Guam. Ancient chant associated with the power of ancestor cults was extinguished. In 1676 the *Indio Apuro* agreed to stop teaching *mari*, the ancient Chamorro poetic debate based on extemporized couplets (Driver, 1993, p.18). Missionaries adapted this competitive poetic chant technique to the teaching of church doctrine, thus perpetuating this key feature of Chamorro oral and musical tradition. Musical expression that was acceptable to the missionaries survived in the 1700s through the '*magiganga*, a public festivity with slap-stick humour' (*Expediente formado*, 1987), and miracle plays.

Christianization was protested in religious processions by *urritao* (bachelor) song societies bearing ornate carved wooden *tinas* (phallic standards) to

counteract the Christian plainsong chanted by students of the *collegio*. The *urritao* also chanted love songs in an allegorical language, *fino gualafon*. Notation of one chant in the ancient Chamorro language is based on a four-note scale (ex.3).

Makanas invoked the *manganiti* (souls of dead ancestors) by chanting to the ancestors' skulls, to cast spells on those who did not show respect for the skulls, to cure one who was 'possessed' or to appeal to the skulls to make rain (*maran-anuchan*). In the 1990s the intonation of the rosary and the *novena* by traditional prayer leaders called *techas* (from the Spanish *endecha*) closely resembled the ancient chants, as did the *amaga* chants (*magas* meaning head, chief) that were intoned in courtship ritual. Jesuit efforts to change Chamorro religion established a psychologically important Chamorro counter-culture of survival through song.

In order to indoctrinate the Chamorros to Christianity, the Jesuits matched pre-Christian elements of European May festivals in honour of Mary, such as the Maypole Dance and the *canario*, with pagan Chamorro song and dance and the Dance of Montezuma from Mexico. This metaphorical dance of religious conquest incorporates masked dances similar to *Cristianos y Moros* and the *moresca*.

In the mid-19th century Chamorro historical song commentary developed in reaction to the visits of American and British whaling ships and traders. *Mari*, the Chamorro song poetry, readily absorbed similar Filipino song style and technique to produce the *chamorrita*, an extemporaneous song debate between two poets, expert in Chamorro legend, lore and language, who competed and were judged at village fiestas. They rhymed quatrains of two octosyllabic couplets.

The *chamorrita* also occurred as a dialogue song while fishing, planting, harvesting, roof thatching, tapping the coconut tree for sap to make *tuba* (a fermented beverage) and between a young man and woman during courtship. Dialogue song was sung from house to house until the 1950s, when air-conditioning extinguished that practice. Today it still provides a socially acceptable way for Chamorros to confront one another at a fiesta. Electric guitar accompaniment, country and western style and traditional *batsu* rhythm turned the *chamorrita* into popular song. The term is now generic for all songs in the Chamorro language.

In one ancient Chamorro dance, several women dance in a circle around a male hostage, prevent him from breaking out, then crown him and regale him with gifts. This hostage theme is encountered in various village activities such as *hodgon songsong* (the work party) as a vehicle for women to demonstrate superiority over men. This hostage dance appears to resemble that of the Negritos of Pampanga in the Philippines. LeGobien describes an animation of the Chamorro matrilineal creation myth as another dance in which '12 or 13 women stand upright in a circle without stirring, singing verses of their poets, shell castanets in their hands, animating their songs with lively action and gestures.' This is similar to the Moro dancing of Mindanao, which consists chiefly of body contortions above the waist and movements of the arms, wrists and hands; the feet are used comparatively little. In the late 19th century the Spanish fandango became the traditional wedding dance. In 1898 Spain sold the islands to Germany, which in turn lost them to Japan during World War I. The schottische (men's round dance) was popular in the early 20th century and shows the German 'polka' influence. Chamorros danced the *kanaka* in the early 1900s, parodying the men's dances of the Carolinians. The Mexican *batsu* is celebrated today as the traditional Chamorro dance.

The *belembao* (musical bow), an icon of Chamorro music culture, may have come from Africa via South America or South-east Asia (fig.5). It is an arc-shaped monochord about five feet long with a calabash resonator. Strings were made of *balibago* (pineapple) fibre and struck with a stick. Chamorros resonate the half-gourd on their belly and call it the *belembao tuyan* (shaking belly), but its use is dying out. *Belembao patchot* designated first the jew's harp and later the harmonica. Chamorros are known to have had two kinds of bamboo flutes, and their use is known to have existed up to 1760. The conch-shell was used as a signal and ceremonial instrument.

Indigenous Chamorro music culture has its roots throughout island South-east Asia, but it does not overly identify with any one particular area and hardly at all with other Micronesian cultures. Its identifying characteristics are song, gesture, humour and the circle dance. Traditional music after 1850 bears Filipino and Mexican influence, and the popular *Chamolinian* ballads mix Chamorro and Carolinian words. American song and dance styles have had a profound influence in the 20th century.

2. Guam.

In the late 1990s modern Guamanian music was flourishing locally and experiencing exportation. Primarily vocal, it is a synthesis of Chamorro, Filipino, Latin American and other genres adopted and adapted through

nearly 400 years of cultural contact and colonization. Most song texts are in Chamorro, some are in English. The accompaniment is played sometimes on a single guitar, but electronically amplified keyboards, plucked string instruments and percussion are commonly used. In some instances a saxophone or other wind instrument from the jazz band tradition is added. Pre-European contact forms of music and dance have not survived, but efforts to recreate traditional performing arts are being made through the creative interpretation of historical accounts. The use of the *triton* as a signal horn has been revived in some local performances. The traditional music of the *belembautuyan* was promoted by the last master of the instrument, Jesus Meno Crisostomo (1914–96).

Within the populace of nearly 150,000, each resident cultural group enjoys its own music and dance at social events, festive celebrations and in religious observations. For the rapidly expanding tourist industry and the commercial entertainment of residents, hotels provide pan-Polynesian and pan-Micronesian shows. Hotels and private enterprises import performing artists for special productions and help promote local musicians and groups. The Guam Council on the Arts and Humanities administers National Endowment for the Arts grants in the performing arts to individuals and community-based musical ensembles, and it regularly sponsors a delegation of musicians to the Festival of Pacific Arts (*see* Pacific Arts, Festival of) and other regional cultural events.

Community organizations include amateur stage bands, choral and orchestral ensembles. Radio and television media increasingly offer programmes and advertising using locally produced Chamorro music. Music taught in schools is essentially Western, with some inclusion of local and regional music and dance. The University of Guam, established in 1968, instituted in 1993 a Bachelor of Arts degree in Fine Arts with a focus on Western music studies. The Micronesian Area Research Center at the University of Guam holds a major collection of research materials about Guam and the region.

Micronesia

V. Marshall Islands

The Marshall Islands lie in two parallel chains called Ratak and Ralik (usually referred to as the sunrise and sunset chains) about 1280 km long in north-eastern Micronesia. Together they comprise 20 atolls with more than 1000 islets and 5 raised coral islands. The total land area is about 180 km^2, with a population of approximately 45,000.

The first European discovery was made by Spanish navigators in 1526; the archipelago was named after the British Captain John Marshal, who sailed in company with Captain Gilbert along the Ratak chain in 1788. Germany took administrative control of the islands in 1888, followed by Japan after World War I. The Marshalls were under United Nations trusteeship from 1947 until attaining full self-government in 1986 as the Republic of the Marshall Islands, with a Compact of Free Association with the USA.

The most revealing information about pre-missionary music and dance lies in journals from two Russian expeditions led by Otto von Kotzebue

between 1815 and 1826. Journal entries mention navigation and singing as the Ratak Islanders' principal pastimes and their favourite possessions as the boat and drum. Crew members enjoyed being entertained by songs and dances: detailed passages describe commemorative songs composed in their honour, martial dances and *eb*, dramatic presentations described as pantomime with songs, accompanied by singing and drumming. Evenings of dancing and singing served to perpetuate both history and tradition.

Later accounts of traditional performance report sitting dances performed by either men or women, including solo dances by chiefs and women's stick dances. Also described are men's and women's standing dances, including men's stick dances, and tattooing rituals accompanied by singing and drumming. Dances were accompanied by a chorus of women singers, several of whom beat *aje* (hourglass drums). Demeanour was described as frenzied and unrestrained, with trembling of the hands and arms, upper body contortions, eye-rolling and 'wild' singing. However, musical changes were already obvious to these same witnesses. Traditional dances were said to be hard to find, and the *aje* drum, prevalent several decades earlier, was being replaced by tin cans. Church-influenced melodies were becoming customary, and newer dance styles were performed in a measured, tranquil manner.

Of all the foreign contacts, including explorers, traders, whalers, administrators and missionaries, the missionaries had the greatest impact on Marshallese music and dance. Missionaries (including some recently converted Hawaiians) of the American Board of Commissioners for Foreign Missions began establishing missions in 1857. As elsewhere, they sought to replace chants and dances associated with traditional beliefs with hymn tunes. Christian texts were translated into Marshallese, and new ones were written in the vernacular; in both cases musical phrases were extended to accommodate the textual sense, and the musical style of adapted hymn tunes with characteristic phrase endings is today used for both religious and secular songs.

In the 20th century the most important surviving indigenous vocal genres included navigation chants (*alin meto*, *alin jerakrōk*), *eb*, and chants for tattooing (*alin eo*) and imparting strength or courage (*roro*, *alin mur*). Lullabies (*alin kakiki*), juggling songs (*alin lejoÃjoÃ*), historical songs (*alin bwebwenato*), chants for harvesting, food preparation, canoe-making and fishing, and prayers for a safe voyage and good weather, were still performed in the early 1960s, but tattoo chants and perhaps some of the others are becoming extinct. In the late 1980s many traditional chants were said to be known only by older Marshallese.

The dance chant believed to exhibit the oldest musical style and text is the *jebwa*, a performance said to have been learnt from legendary beings called *ŋoonniep* on Ebeju in the Ujae atoll. Although parts of the text are untranslatable (being in the *noonniep* language), Marshallese opinions about the chant's origin, meaning and performing practice are remarkably consistent, as are versions of the lengthy text collected at various times during the 20th century. Traditionally, the text was chanted by a group of women (*du*, accompanied by one or more drums), while men of high rank

performed the energetic dancing with sticks (fig.6) and shouted responses. In 1988 *jebwa* was sung by a single male chanter, a modified form of the traditional drum was played, and the dancers were young men, including schoolboys. Although the length both of textual lines and of musical phrases is irregular, form is readily apparent through the repetition and recurrence of textual and melodic contours, cadential formulae and sectional divisions. The range is narrow, the melodic progression is mostly stepwise (and often sliding), the relationships between principal tones are microtonal, and the rhythm is simple but has no fixed pattern. *Jebwa* is highly valued for maintaining cultural identity and is often chosen for performance to distinguished visitors and for cultural festivals in the Marshalls and overseas.

Other surviving indigenous dances include the *jiku* (men's standing stick dance from Majuro, today often performed by women), *lemade* ('using the spear', men's standing stick dance), *jimōkmōk* (women's seated stick dance from Likiep, using two short sticks), *joran* and *keton* (men's standing stick dances), *ebjijet* (men's and women's sitting dances) and *bwijbwij* (standing dance with foot-stamping from Mejit). Like the *jebwa*, several of these dances were obtained from supernatural sources, often during dreams. Although most historical sources indicate a traditional separation of the sexes during dances, in the late 20th century men and women may perform certain genres together.

20th-century secular song forms feature Western scales, melodic contours, metric structures and part-singing derived from hymn tunes. These songs are often composed for specific occasions and remain in the repertory of a village or social group. Types include *alin kamōḷo* (song for the *kamōḷo*, a festive occasion usually associated with a child's first birthday party), *alin būromōj* (sad song), *alin karawanene* (welcome song), *alin wa* (song for launching a new canoe/boat), *alin lokonwa* (sad song of departure), *alin mej* (song for a dead person), *alin maina* (love song, incorporating sexual metaphor), *alin emḷok* (song of remembrance) and *alin kaubowe* (cowboy song). Overwhelming grief can inspire the composition of *alin kāḷok* (song of flying away), stemming from the belief that extreme sadness causes one's soul to separate from the body and take flight. Some of these song genres existed with traditional music prior to the influence of missionaries.

A variety of contemporary dance forms exists, some specifically named. Standing dances are known generally as *eb/leep* (i.e. dance in Ralik/Ratak dialects) and *taidik* (folk dance). These dances are performed in columns, with hopping, shuffling, foot-stamping and arm movements, often miming an activity such as fishing or canoe-paddling. Sitting dances (*ebjijet*) feature arm movements that may be abstract, such as the *deelel* (fan dance) or enactments of specific tasks, such as extracting pandanus juice. The *jurbak* (jitterbug) is performed by columns of young boys. This is regarded as a new version of the *bwijbwij*, enhanced by dance steps learnt from North American servicemen during World War II. Vocal accompaniment is provided by a separate group of singers, a pre-recorded tape or the dancers themselves.

Christmas is an important musical occasion. In the Protestant Church, members from all the islets of an atoll gather for the whole day, and groups

(*jebta*) sing both old and newly composed Christmas songs. Informal competition among groups fosters excellence both in performance and song composition. Groups enter and exit the church by dancing in a style called *piit*, marked by simple footwork, arm movements and body turns. Favourite Christmas and Easter songs are performed not only according to the church calendar but on any occasion for singing. Hymn-tune style singing is usually in four parts, but doubling of any or all parts is common. Marshallese choir conductors, as in some other Pacific islands, often move in an almost dance-like manner that incorporates the Western conductor's standard arm movements. Welcome and farewell parties, a child's first birthday, school and youth group functions, events of religious and civic importance, cultural festivals and casual social occasions are all considered appropriate for music and dance.

There were few instruments at the time of European contact. The hourglass *aje* drum was introduced from Melanesia, perhaps via Pohnpei, where the *aip* resembles it in structure (see §II, 5 above). It was single-headed and was held on the lap or under the arm. Finger- and hand-strokes and centre and rim positions were differentiated. One, two or three *aje* (apparently different numbers on different islands or atolls) were played by women to accompany chanting or singing, sometimes with dance or pantomime. The *aje* was also beaten by women to signal and encourage warriors from behind battle lines. It was not played after the early 20th century (as a result of Christian missionary work), and there is only one extant specimen in the Marshalls, in the Alele Museum on Majuro.

The *jilil* (shell trumpet) was primarily a signalling instrument: there are numerous accounts of its being sounded during battles by the highest-ranking man in a canoe and to sound an alarm or call people together. It was also played during dance activities: at the beginning of an event or major section of a dance-pantomime, extensively during a vigorous men's dance and with the *aje* to accompany a vocal duet. There is also a report of its being blown at the water's edge during a chant intended to calm high waves endangering a low coral islet. The *jilel* is still used, especially in outlying atolls. Dance sticks were of two types: short wooden sticks (*jimōkmōk*) for a women's sitting dance and long wooden sticks or spears (*made*), some with decorative plaiting, for men's standing dances. Bamboo, which was introduced subsequent to the keeping of written records, has also been used for men's dance sticks. The guitar, ukulele and harmonica are now considered by the Marshallese to be their principal *kōjaÃjaÃ* (musical instruments), and electronic keyboards are gaining popularity with bands that entertain at island functions and night clubs.

Micronesia

VI. Nauru

Nauru is a single, raised coral island of about 21 km^2 located near the equator in the western Pacific. The Nauruan people constitute 58% of an estimated population of 10,000 (1994) and comprise 12 matrilineal clans descended from the original inhabitants, castaways from the Solomons, Carolines, Gilberts and Marshalls. Other Pacific Islanders, Asians and Europeans, mainly employed by the phosphate industry, make up the remaining population. The Republic of Nauru has been independent since

1968, following several foreign administrations since German colonial times (1888–1914).

Pre-European Nauruan life permitted an abundance of activities incorporating music, many recreational and often competitive. Teams of young people enjoyed weeks touring the island singing, dancing and exchanging gifts while being entertained in return, a custom that continued into post-contact times. The pandanus harvest festival occasioned dances and distinctive songs. Ball games, wrestling competitions and the annual contests for catching frigate birds required special incantations, and victory parties for these events were marked by feasts, song and dance. Incantations were also used for kindling fires and for curing and causing illness in others. During the seclusion that marked first menstruation, young women were taught songs by their elders. Girls from prominent families were additionally honoured with communal singing, dancing (including special women's dances), feasting and games. Casual musical activity included topical song composition, dance improvisation and children's game songs. Men sang while fishing, building canoes and 'cutting toddy' (toddy being the sap of coconut palms, fermented to make a sweet beverage). Commemorative and other chants were often illustrated by string figures. Paul Hambruch, ethnographer for the South-Sea Expedition (1908–10), described Nauruan melodies as centring on the first pitch of the phrase, dropping and then rising in pitch level at the end of the line. He reported choral singing as strident, with rhythmic accompaniment. Until the 1880s, an important venue for musical activities was the village meeting house.

Musical instruments included a sharkskin-head hand drum made of a hollow pandanus log (extinct by 1910), played by seated men and women to accompany dances. Dance sticks, including single dance staves (approximately 1 to 1½ metres long) and pairs of rhythm sticks (approximately 20 cm long), provided rhythmic accompaniment for certain dances, and 'toy trumpets' were fashioned from pandanus leaves. The conch-shell trumpet (side-blown triton) was used for signalling, during battles and in religious ceremonies.

Written accounts of traditional dances from the early 20th century describe a war dance, seated dances (including a stick dance), a women's dance accompanied by the men and a dance performed by a man and woman in front of a seated chorus. A standing stick dance and dances based on birds such as the white sea swallow, black sea swallow and frigate bird also existed. Dance movements included marching with stamping, turning and body percussion, while seated dances employed bodily-swaying and unison arm movement. Prior to an event, weeks of effort were devoted to dance rehearsals and costume construction. Short fibre skirts for women and dance mats for men were enhanced by accessories, including headpieces, sashes and girdles that were considered heirlooms. Songs, dances, legends and painted facial decorations were also regarded as family possessions.

Beginnning in the 1830s beachcombers and whaler ships initiated changes in Nauruan society, which accelerated after 1880 with the establishment of missions, a German administration and, in 1907, the phosphate industry.

The missions exerted the most direct effect on music. The Revd Delaporte of the American Board of Commissioners for Foreign Missions arrived in 1899; by 1901 he had established a school that included Western singing in the curriculum, and by 1907 a Nauruan hymn book had been produced. Traditional life-cycle ceremonies and dancing were discouraged, and within several years many purely Nauruan dances had been supplanted by Kiribati forms. Despite the mission's attitude, annual dance festivals on the Kaiser's birthday were encouraged by the German administration. By 1910, Nauruans were playing European instruments; Hambruch (1914–15) saw harmonicas and a 13-piece brass band during his visit.

In the late 20th century Nauruans made a distinction between *iruwo* (chant) traditional musical style and *iriang* (song) music employing Western scales and harmony. *Iruwo* includes old dance and narrative chants as well as honorific, string figure, traditional children's chants and some lullabies. These melodies and associated dances have been revived to entertain visiting dignitaries and for celebrations such as the Festival of Pacific Arts (*see* Pacific Arts, Festival of), which has featured music ranging from monotonic speech-like chants that rise in pitch at phrase endings to more melodic tunes based on three to four pitches. The music is rhythmic, with characteristic shouted phrase endings, intermittent vocal ejaculations and a narrow pitch range.

Iriang includes secular songs, hymns and imported children's songs. Accompanied by guitar and ukulele, modern Nauruan songs are sung for enjoyment. Many express love or patriotism, e.g. the national anthem, *Nauru Ubwema* (Nauru, Our Homeland), while others celebrate victories in competitions and sports. Contemporary North American and Hawaiian music are also popular, as are electronic keyboards, synthesizers and modern sound playback systems. Christmas is the most important musical event, celebrated with concerts and carol singing. In addition to choral singing during services, churches also sponsor singing and song composition competitions. Among non-Nauruans, I-Kiribati and Tuvaluan contract workers maintain their music and dance traditions in their communities.

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Microphone (Fr. *microphone*; Ger. *Mikrophon*; It. *microfono*).

A transducer which converts sound vibrations received from the air into variations of electrical current. The principle of the microphone is the exact reverse of that of the loudspeaker and is very different in size and appearance; however, at a low level of fidelity the two may be interchangeable (*see* Pickup). Different methods of microphone design result in a variety of directional characteristics, especially cardioid, omnidirectional and figure-of-eight, each of which has its specialized applications.

Microphones are used both for amplification of voices and instruments in live performance and in making recordings. Singing with a microphone necessitates the application of techniques such as turning the head aside from the microphone when taking a breath, and taking care to avoid 'pops' with loud plosive consonants such as 'd' and 't'. Live recording in concerts often involves only two microphones (often configured as a 'crossed' pair) for stereophonic imaging, whereas studio recordings of large forces may require each player or small group of players to be equipped with an individual microphone. For further information see T. Cary: Illustrated Compendium of Musical Technology (London, 1992), 273–95.

HUGH DAVIES

Microscopic musical instruments.

The techniques of silicon chip manufacture can be used to make a variety of tiny mechanical structures. A side effect of this research has been the development of the world's smallest 'musical instruments'. Tuned resonators can be made of silicon, for example in the form of small beams which behave rather like xylophone bars. A research group from Cornell University has sculpted silicon into a 'nanoguitar' and a 'nanoharp' on this principle. Both have silicon 'strings' with a diameter of approximately one-twentieth of a micron (a micron is a millionth of a metre), which corresponds to only about 100 atoms. Both instruments are approximately a hundredth of a millimetre in length, comparable to the size of a red blood cell. The highest note of the 'harp' has a frequency of 380 MHz, some 16 octaves above the highest note on a grand piano and far beyond the limit of human hearing. Less whimsically, rather similar resonant devices are in regular use for such practical applications as accurate pressure sensors for aircraft.

J. WOODHOUSE

Microtonal instruments.

Instruments specially constructed or adapted for performing music in microtonal tuning systems or to give accurate tuning in temperaments other than the 'standard' 12-note Equal temperament (ET). This article covers all such approaches, thus including not only unequal temperaments but also equal subdivisions of the octave that are more (occasionally less) than 12. Although some specialists limit the meaning of 'microtonal' to intervals that are less than a quarter-tone, others more logically apply it to all intervals that are smaller than the semitone, adopting the term 'macrotonal' for the few tunings that use larger intervals (primarily nine-, ten- and 11-note). This article deals only with Western instruments; instruments constructed in other parts of the world for the performance of music in systems of intonation other than 12-note ET are dealt with under their own headings.

Three main periods can be distinguished in the development of Western microtonal instruments: the work of theorists in the 16th and 17th centuries, acoustic research in the second half of the 19th century, and the explorations of composers, performers and researchers throughout the

20th century. Until the end of the 19th century there was little interest in microtonal composition based on more than 12 equal divisions of the octave; but this has been the main preoccupation in the 20th century in this area, and many composers who are not primarily concerned with microtonal systems have nonetheless included microtonal inflections in their works at some time, whether for traditional instruments or in electro-acoustic music.

In this article instruments are described as having a certain number of notes to the octave; 'equal' and 'unequal' temperaments are respectively those in which the octave is divided into equal or unequal intervals by the notes; 'just' indicates Just intonation, and 'mean' mean-tone temperament (both of which are unequal; *see* Temperaments). On some Enharmonic keyboard instruments and some instruments constructed since the 19th century certain pitches have duplicate keys for ease of fingering, so that there are more keys than notes to the octave. In other cases a single standard keyboard with 12 keys to the octave is used, together with switches, each of which assigns a specific intonation system to the keyboard.

1. To 1750.
2. 1750–1900.
3. 1900–30.
4. After 1930.
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HUGH DAVIES

Microtonal instruments

1. To 1750.

Before the establishment of equal temperament in the course of the 18th century, a number of investigations were carried out into intonation and tuning systems, in many instances inspired by a renewal of interest in ancient Greece and the three genera (diatonic, chromatic and enharmonic) of the Greek modes. Those principally active in this area in the 16th century were the theorists Francisco de Salinas, who proposed the use of 19 notes to the octave and probably perfected mean-tone temperament, and Gioseffo Zarlino, who investigated systems of 17 and 19 notes to the octave and contributed significantly to the development of 12-note ET. In the 17th century Nicolaus Mercator suggested 53 equal divisions of the octave and Marin Mersenne and Christiaan Huygens 31; these result virtually in just intonation and mean-tone temperament respectively.

A few microtonal instruments with enharmonic keyboards were constructed during this period for the performance of music in specific intonations. In Venice Domenico da Pesaro built for Zarlino an enharmonic harpsichord with 19 notes to the octave (described in Zarlino's *Le istitutioni harmoniche*, 1558/*R*). Nicola Vicentino made instruments which he called the *arcicembalo* (by 1555, recently reconstructed by Marco Tiella) and *arciorgano* (by 1561); both had 31 notes to the octave with two manuals each having three terraces of keys, and they were designed to play in mean-tone systems. Around 1590 Elsasz built a *clavicymbalum universale* (19 notes, mean) for Carl Luython. Over the next 100 years several other enharmonic harpsichords were constructed, principally in Italy, including

those of Vito Trasuntino, Fabio Colonna, G.P. Polizzino (for G.B. Doni), Francesco Nigetti, Galeazzo Sabbatini and Nicolaus (or Jacopo) Ramerini.

Microtonal instruments

2. 1750–1900.

During the decades when 12-note equal temperament was becoming widespread in its use other intonation systems persisted, especially in solo performances on keyboard instruments; unaccompanied voices and string instrument players continued (and still continue) to adjust their intonation according to context. Special instruments, like Charles Clagget's 39-note grand piano called the Telio-chordon (patented in London in 1788), were rare in this period. By the time the majority of musicians and manufacturers had adopted equal temperament, in some cases as late as the middle of the 19th century, it was the turn of the practitioners of the new science of acoustics to explore different tuning systems. A number of pipe and reed organs were built or modified for this purpose, beginning with Henry Liston's 56-note 'euharmonic' pipe organ of about 1812. Some of them are described in Table 1. Instruments from this period that did not have a keyboard include General Thomas Perronet Thompson's enharmonic guitar (?1829; for illustration *see* Just intonation, fig.5), the 31-note 'githárfa' (Ger. 'Guitharfe') built by the Hungarian physicist József Petzval in Vienna in 1862, and a quarter-tone trumpet (1893, now in the Odessa Conservatory). In 1864 a piano tuned in just intonation was built for the Russian Prince Vladimir Fyodorovich Odoyevsky.

Microtonal instruments

3. 1900–30.

Around 1890 Carl Andreas Eitz began to explore quarter-tones (*see* Eitz method); similar interests were soon pursued by others, especially in Germany, and inaugurated a new phase in microtonal music. This was characterized by the appearance not only of a considerable number of compositions in various tuning systems, but also of a great variety of specially constructed instruments.

Before the 1890s only a few quarter-tone instruments were constructed; they included one inspired by the Greek modes and built around 1850 by Alexandre-Joseph Vincent and Bottée de Toulmon (for which Joseph Lubet d'Albiz wrote *Création harmonique: étoile musicale composée pour piano*

ou orgue à quarts de ton, *c*1858), and a set of tuned glasses and an instrument with about 24 strings made around 1885 by George Ives (father of Charles). From 1890 a considerable number of quarter-tone pianos and reed organs were built (see Table 2), as well as a few in other tunings. Some of these instruments have two manuals tuned a quarter-tone apart; others have three manuals, the third duplicating the first to allow alternative fingerings (on the manual furthest from the player the white keys are the same size as the black ones). Those instruments with a single manual, including the harmoniums by Max F. Meyer and von Moellendorf, have unconventional keyboard lay-outs (*see also* Keyboard, §3).
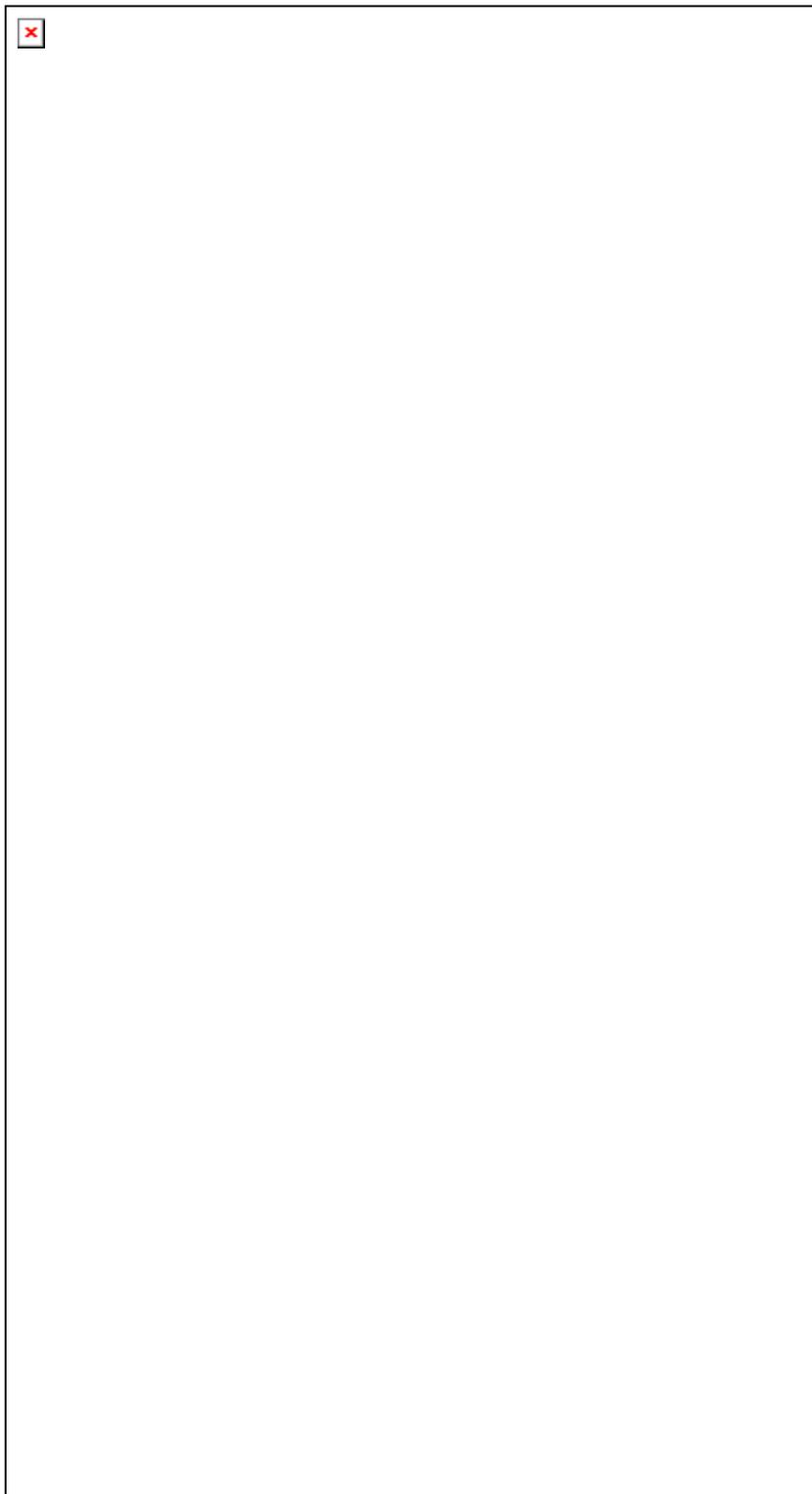
Much of the quarter-tone music written in this period involves retuning or fingering differently existing instruments. The earliest composition to use quarter-tones appears to have been Halévy's *Prométhée enchaîné* (1849), in the string parts; in 1898 the British composer John Foulds wrote a string quartet (now lost) that used quarter-tones, and from 1905 he included microtones for bowed strings in other works. The first important quarter-tone composition, and perhaps the first fully microtonal work, was Charles Ives's *Chorale* for strings; this was variously dated 1903–14 and 1913–14 by the composer, and was probably based on experiments carried out with two pianos tuned a quarter-tone apart about 1900–01. The *Chorale* is also lost, but it was arranged for two pianos by Ives as the last of his *Three Quarter-Tone Pieces for Two Pianos* (1923–4), from which Alan Stout has reconstructed the original. Quarter-tones also occur in Ives's Symphony no.4 (*c*1912–18 and his unfinished *Universe Symphony* (*c*1915–28).

Other quarter-tone practitioners before 1930 included Julián Carrillo, who evolved the theory of *el sonido trece* ('the 13th sound') in 1895 (see Microtone), but wrote no microtonal music until 1922; Arthur Lourié, who between 1908 and about 1915 wrote a number of works, including a string quartet (1910), as well as a *Prélude* for quarter-tone piano (1915); Mikhail Vasil'yevich Matyushin included quarter-tones in his Futurist opera *Pobeda nad solntsem* ('Victory over the Sun', 1913); and several Soviet composers in the mid-1920s, including Georgy Mikhaylovich Rimsky-Korsakov, who founded the Petrograd society for quarter-tone music (1923) and directed its ensemble (1925–32), which included a quarter-tone harmonium, two pianos tuned a quarter-tone apart, re-tuned harp and, in 1932, the electronic Emiriton; Arseny Mikhaylovich Avraamov (who also devised an 'ultrachromatic' ⅛-tone 'universal system of tones'), Nikolay Malakhovsky and Aleksandr Aleksandrovich Keneľ; and a number of musicians who developed or commissioned special instruments (see below). During this period quarter-tones were also briefly exploited in single works by Vittorio Gnecchi, Ernest Bloch and Alban Berg. Hans Barth featured his 1928 quarter-tone piano in several works, including a *Concerto* with string orchestra (1930), and many quarter-tone works were composed by Alois Hába and his students, and by Ivan Vischnegradsky.

Reed organs using other microtonal tunings were also constructed at about this time. Ferruccio Busoni, inspired in 1907 by reports of the second model of Thaddeus Cahill's Telharmonium (which had 36 notes to the octave in just intonation), experimented in New York (probably in 1910 or 1911) with a rebuilt three-manual harmonium tuned in 1/3-tones; a two-manual 1/6-tone instrument constructed for him by J. & P. Schiedmayer was completed only in 1925, several months after his death. In Cambridge Wilfrid Perrett built a harmonium in just intonation with 19 notes to the octave (*c*1925) which he called the 'olympion'. An electric harmonium designed by Lev Termen around 1926 (but not completed) was tunable in subdivisions of up to 1/100-tones. Hába commissioned a 1/6-tone harmonium from August Förster in 1927. In 1932 Shôhei Tanaka, working in Tokyo, produced an instrument with 21 keys per octave (assignable to 46 notes) in just intonation. Around the same time the Polytone, a 60-key, 53-note harmonium with a special keyboard, consisting of ten rows of differently coloured keys, was constructed for the composer Arthur Fickénsher at the University of Virginia. From the early 1930s several 43-

note harmoniums were constructed by Harry Partch under the names Ptolemy and Chromelodeon.

Microtonal instruments other than keyboards from the first half of the 20th century include the quarter-tone clarinet (*c*1906) of Richard Heinrich Stein; the 'intonarumori' (from 1913) of Luigi Russolo, in all of which divisions of at least ⅛-tone were possible; a quarter-tone violin (up to 1915) and a string instrument (1920) that combined features of the violin and balalaika, devised by Matyushin (who had published a quarter-tone violin tutor in 1912); Carrillo's ⅛-tone *octavina* (which resembled a bass guitar), his ⅛-tone *arpa citera* or 'harmony harp' (*c*1922), 14 other instruments in the same family tuned to subdivisions between 1/3- and 1/16-tones, and a quarter-tone trumpet and horn, all built during the 1920s; the six-string violins that formed part of a microtonal ensemble directed by Paul Specht in the mid-1920s; Eduardo Panach Ramos's 1/3-tone, *citarina*-like 'triola'; and the quarter-tone instruments built for Hába (clarinets, 1924 and 1931, by F.W. Kohlert; trumpets with a fourth valve, 1931, by F.A. Haeckel; guitar, 1943). A 1/12-tone version of the ondes martenot was made in 1938 at the request of the Indian poet and composer Rabindranath Tagore for performing rāgas, and in the same year Messiaen composed two quarter-tone *Monodies* for solo ondes martenot. In 1930 Carrillo established the microtonal Orquesta Sonido Trece, which toured in Mexico during the next decade.

Microtonal instruments

4. After 1930.

(i) Harry Partch and the California group.
(ii) Electronic instruments.
(iii) Other developments.
Microtonal instruments, §4: After 1930

(i) Harry Partch and the California group.

The first substantial range of less conventional microtonal instruments was constructed by the American composer Harry Partch from 1930; they employ a 43-note scale in just intonation. Besides inspiring a considerable number of instrumental inventions, including many later instruments in specific microtonal tunings, Partch's work has shown composers and performers that musicians who are reasonably skilful with tools can themselves create instruments appropriate to their ideas without much expense or assistance.

From the late 1940s Partch spent most of his time in California, where, as a result of his presence and ideas, a group of instrument makers concentrating on microtonal inventions has grown up. Ivor Darreg began to build and compose for new instruments in the mid-1930s (though initially he was probably unaware of Partch's work); he explored many equal and just systems. He re-fretted guitars in 17-, 19-, 22-, 24- and 31-note tunings and made several versions of three types of steel guitar with two or four separate sets of strings in different tunings (Kosmolyra, Hobnailed Newel Post and the bass Megalyra). The electrically amplified keyboard Megapsalterion (1971), which has 158 strings tuned to an overtone series, was based on his 'amplifying clavichord' (1940).

Ervin Wilson, working in West Hollywood from the early 1960s, has devised many lay-outs for keyboard and keyed percussion instruments in microtonal tunings, re-fretted guitars, and built several 'Tubulongs': tubular metallophones, usually tuned to give 31 equal divisions of the octave but sometimes in other equal or just tunings, including the 31-note Chromaphone and the 22-note Transcelest (1967), which has three rows of keys made from square brass tubing. The 19-note Hackleman-Wilson clavichord (1975) was built by Scott Hackleman to Wilson's keyboard design. Another 19-note clavichord was constructed at around the same time by Craig Hundley (now Huxley), a former student of Wilson's. Huxley's instruments also include a Tubulon (a large array of suspended aluminium tubes tuned in 53 equal divisions; fig.1) and the Blaster Beam; this is a water-filled aluminium beam 6 metres in length, along which 24 strings are stretched and amplified by means of movable magnetic and crystal pickups.

Another influential Californian is the composer Lou Harrison, who has constructed many instruments in 12-note ET and other equal and just tunings since around 1940, including his 'tack piano', clavichords and copies of oriental instruments. Later he collaborated with William Colvig, and together they constructed in the early 1970s what was probably the first American gamelan (see Gamelan, §II).

A younger group, who, unlike Partch did not restrict their work to a single tuning system, was centred on Jonathan Glasier and the Interval Foundation at San Diego (the Foundation published a quarterly journal from 1978 to 1987). In 1977 Glasier built a Harmonic Canon (modelled on that of Partch), which is tunable to any system; other instruments by him are an adaptation of a commercial Hawaiian guitar to create the microtonal 'Fender four-neck steel', and the Godzilla, which consists of tuned metal rods welded to a sawn-off oil drum. Glasier and others are also involved in improvisation, often with inventors of non-specifically tuned instruments, such as Prent Rodgers (who also built instruments that use 31-note equal or just intonation).

Cris Forster has made several instruments in 56-note just tuning: two of them, the Harmonic/Melodic Canon and Diamond Marimba, were inspired by Partch; a third, Chrysalis (fig.2), consists of a disc mounted vertically on a stand with 82 strings on each face, which radiate out from an off-centre circular bridge. The composer David Cope has constructed several percussion instruments tuned to 33-note just intonation. Other inventions to come out of California include Tillman H. Schafer's Undevigintivox, a 19-note metallophone (early 1960s), and a more recent 53-note metallophone built for Larry A. Hanson. Schafer (now based in Boston), Warren F. Kimball and others have refretted guitars. Kimball and Skip La Plante in New York have built microtonal 'harmonic canons' inspired by Partch.

In California there has also been some use of microtones in jazz. In the mid-1960s the Hindustani Jazz Sextet explored both microtones and complex time signatures (from 5/4 to 33/16). The Sextet included two musicians who went on to form their own bands in the late 1960s: the trumpeter Don Ellis, who commissioned from Frank Holton & Co. quarter-tone trumpets with a fourth valve for the whole of his trumpet section; and

the percussionist Emil Richards, whose Microtonal Blues Band consisted of several electro-acoustic instruments and a wide range of percussion from many cultures, tuned microtonally to give, for instance, 22, 24, 31, 33 and 43 subdivisions of the octave.

(ii) Electronic instruments.

Since World War II, electronics have been widely applied to microtonal keyboard instruments, and electronic instruments have been used to perform microtonal music. In the late 1940s Percy Grainger, searching for means of producing 'gliding tones', simulated them by using 1/6- and ⅛-tone tunings respectively in the first two models of the Cross-Grainger free music machine. Between 1950 and 1957 Yevgeny Murzin developed the ANS, a photoelectric composition machine tuned to 72 equal octave divisions (1/12-tones). In the mid-1960s Robert Moog constructed three microtonal electronic keyboard instruments: one with 43 notes to the octave over a range of four octaves; one with 31 notes to the octave and a total of 479 keys for a range of seven octaves; and one with 137 keys. At about the same time a microtonal version of the Ondioline was produced for the composer Jean-Etienne Marie by Georges Jenny; this could be tuned in a variety of systems (e.g. divisions of the tone into between three and seven). On the basis of principles proposed by Alain Daniélou, Stephan Kudelski designed a 53-note unequally tempered keyboard instrument in the early 1960s in collaboration with the harpsichord builders Wayland Dobson and Jean Eicher; this was followed in the late 1970s by the S52, built by Claude Cellier and André Kudelski and tuned to 52 notes per octave, with a touch-sensitive keyboard the compass of which can be transposed within a total range of eight octaves. The 31-note Arcifoon was manufactured in Holland from 1971 (see §4 (iii) below). In the early 1970s George Secor and others developed the Scalatron (fig.3), in which each note is independently tunable; Kenneth Macfadyen's 'detunable organ' (1968–9, constructed by A.E. Davies & Son) is similarly conceived, though its tuning (including mean-tone) can be reset instantly while that of the Scalatron must by fixed one note at a time. An electronic organ constructed by Ivor Darreg in 1962 retunes itself automatically to any of several different systems. The *ekmelische Orgel* of Franz Richter Herf (1973–4), built with the assistance of Rolf Maedel, has three 84-note manuals tuned to 72 divisions of the octave; from 1971 Herf composed in this system.

Some synthesizer keyboards, which can be adjusted not only in range but also in compass, have been used to create any number of equal divisions of the octave. The American composer Easley Blackwood has used Moog and Polyfusion synthesizers and the Scalatron in this way, and John Eaton has performed on the Synket in a number of his microtonal compositions; La Monte Young has used a Moog synthesizer and Terry Riley a Yamaha electronic organ to play music in just intonation. The digital EGG synthesizer added a manual with three rows of keys tuned in quarter-tones (197 keys in all) to an 85-note standard equal-tempered manual. In the early 1950s composers working in the electronic music studio at the Nordwestdeutscher Rundfunk in Cologne used various equal subdivisions of the octave or of larger intervals in order to avoid 12-note equal temperament: in Stockhausen's *Studie II* (1954) 28 semitones ($2^{1/4}$

octaves) are divided into 25 equal intervals so that there are no octave relationships, and *Gesang der Jünglinge* (1955–6) uses up to 60 divisions of the octave with vocal material and 42 with electronic sounds.

(iii) Other developments.

Microtonal keyboards have preoccupied inventors rather less in the period since World War II. The 31-note organ of Adriaan Fokker (1950) and its later electronic version the Arcifoon (1971) have a 31-note, equally divided octave, based on Christiaan Huygens's theories; they have a keyboard like that introduced by Bosanquet (see Table 1) with keys in three colours, blue, black and white (fig.4). A number of composers, including Hába and Vïshnegradsky, have written works for the 31-note organ. In Oslo the composer Eivind Groven built a non-tempered 36-note harmonium (1936), a small pipe organ (1954) and a 43-note electronic organ (1965), all in just intonation; around 1970 a similar complete pipe organ was constructed for him by Walcker. All four instruments use conventional keyboards with assignment facilities. In the 1940s A.R. McClure advocated tuning pianos and organs in mean-tone tuning, and an 'extended meantone organ' with 19 pipes to the octave was built to his specification in 1950; several mean-tone organs have been installed in the USA, especially those by Charles Fisk from about 1980 (his Stanford University organ has 17 pipes to the octave, and may be played either in mean-tone or well-tempered tuning). Arnold Dreyblatt's portable pipe organ in just intonation dates from around 1980, and Harold Waage's just intonation electronic organ from around 1985. Michael Harrison's modified 'harmonic piano' with 24 notes per octave, permits a choice of two different just intonation tunings.

A series of *pianos metamorfoseadores* (microtonal upright pianos with conventional keyboards), each in a different tuning from 1/3- to 1/16-tones, was planned by Carrillo in 1927; a 1/3-tone grand was built in 1947 and the uprights (by the Carl Sauter Pianofortefabrik in Spaichingen, Baden-Württemberg) in 1957–8. The range of these pianos becomes smaller as the number of subdivisions of the octave is increased, so that the 1/16-tone instrument has a compass of a single octave, in the middle range, with 97 keys. Many of Carrillo's instruments are housed in the Carrillo Museum in Santismo. From the 1930s Augusto Novaro, a former pupil of Carrillo's, built pianos that sounded less percussive than normal and were tuned in 14, 15 and 16 divisions of the octave in a system based on beats; he also constructed Novares, asymmetrical plucked string instruments in 15, 16, 53 and 72 equal divisions.

Activities in building microtonal instruments without keyboards have been largely concentrated in California; elsewhere developments have been sporadic. Since 1977 Dean Drummond in New York has built a family of Zoomoozophones: aluminium tube metallophones in 31-note just intonation, as well as the one-octave set of just intonation Juststrokerods. In Toronto the composer Gayle Young produced Columbine in 1977–8, a 61-note steel tube metallophone covering nearly three octaves in a 23-note unequal temperament based on frequency ratios; she followed it in 1980 with Amaranth, a koto-like instrument with 24 strings and movable bridges, which is tuned in various systems and can be plucked, struck and bowed.

The Six-Xen was constructed for Xenakis's *Pléïades* (1979), written for Les Percussions de Strasbourg; this is a set of six 19-note metallophones, each of which provides different pitches in an unequal scale of 21 notes to the octave, consisting of alternate 1/4- and 1/3-tones. John Grayson in Vancouver employed non-equal tunings in some of his instruments, such as the Pyrex Marimba (1967) which has 24 notes in a compass of about one and a half octaves. Since Carrillo's death in 1965 the *arpa citera* has been redesigned in Cuernavaca by Oscar Vargas Leal and the composer David Espejo Avilés; several large *arpas armónicas* with 400 notes to the octave have been built, as well as smaller models, including a three-octave version with 100 notes in ET played by Pepe Aton Estevane since the late 1970s. Péter Eötvös has performed on a '55-chord', a specially built Hungarian *citera* tuned in intervals based on the golden section, which results in a logarithmic scale lacking any integral frequency ratios or interval steps of identical size. Pierre-Jean Croset's 18-string amplified 'lyre harmonique' (1976), tuned to natural harmonics, is based on the 'harmonic canon'. Since 1983 the composer James Wood has constructed keyed percussion instruments for use in his own compositions, including a quarter-tone marimba and the *microxyl* (microtonally-tuned stroked rods). Warren Burt wrote several works from 1985 for his four-octave set of aluminium tuning-forks tuned in 19-note just intonation. Markus Stockhausen's quarter-tone flügelhorn is a specially-modified Besson instrument. Eva Kingma of Groloo, the Netherlands, has patented a 'Key-on-key' mechanism for quarter-tone alto and bass flutes; based on her patent, quarter-tone flutes and piccolos have been built by Brannen Brothers Flutemakers in Woburn, Massachusetts.

Many of the new acoustic and electronic instruments produced by musicians and sound sculptors use non-tempered tunings that are microtonal but do not adhere to any specific system. Examples include some of the work of Mario Bertoncini and the Sonambient series of Harry Bertoia, which produce constellations of microtonal intervals. Microtonal systems are equally feasible with the techniques of Drawn sound.

However, composers and performers more often prefer to use conventional instruments that are retuned or specially fingered (see Instrument modifications and extended performing techniques); works for microtonal piano have often been played on two adjacent instruments tuned a quarter-tone apart. Ben Johnston's *Sonata/Grindlemusic* (1965) requires a piano tuned in a just system in which only seven pairs of keys, mostly several octaves apart, give octave relationships. Just intonation is also used in La Monte Young's *The Well-Tuned Piano* (1964), which has been revived effectively since 1974 with a Bösendorfer piano. Serge Cordier has specialized in tuning pianos to equal temperament with justly tuned 5ths. Bjørn Fongaard wrote several works from the mid-1960s involving quarter-tone guitars, and the guitarist John Schneider performs in mean-tone, just and Pythagorean tunings. In the 1950s and 1960s Maurice Ohana used zithers tuned in 1/4- and 1/3-tones in several works. Henri Pousseur adopted a 19-note tuning in his solo cello piece *Racine 19* (1975), and quarter-tones have been used, primarily but not exclusively with bowed string instruments, in works by Boulez, Ligeti, Penderecki, Xenakis, Per Nørgård, Heinz Holliger, Alain Bancquart and others. Jean-Etienne Marie composed for some of Carrillo's instruments (several of which were in his

possession), for the microtonal Ondioline and for synthesizers such as an Oberheim. Pavel Blatný wrote a Study for quarter-tone trumpet and jazz orchestra in 1964. Microtonal inflections and beats are featured in works by Giacinto Scelsi, Phill Niblock, Kenneth Gaburo, George Crumb, Sergey Slonimsky, Peter Sculthorpe and Alvin Lucier. Manfred Stahnke's orchestral *Metallic Spaces* (1978) uses 1/12-tone tuning, and he has specialised in just intonation and beats. Larry Polansky has also concentrated on just intonation. Since 1989 Klaus Huber has composed several works that include bowed and plucked string instruments in 1/3-tones.

In New York a variety of conventional instruments have been played microtonally, especially in the series of concerts given since 1981 under the title American Festival of Microtonal Music; these are organized by a leading participant, the bassoonist Johnny Reinhard. Refretted guitars and the Scalatron have also appeared in these concerts. Tui St George Tucker has specialized in quarter-tones since the 1950s, especially in her compositions for members of the recorder family. A number of microtonal ensembles have been active in the USA, including the Interval Players, The Newband, Sonora and John Catler's 31-note rock group, J.C. and the Microtones.

Microtonal instruments

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Microtone.

Any musical interval or difference of pitch distinctly smaller than a semitone. Some writers restrict the term to quantities of less than half a semitone; others extend it to refer to all music with intervals markedly different from the (logarithmic) 12th part of the octave and its multiples, including such scales with fewer than 12 pitches as are used, for example, in south-east Asia.

Microtones encountered in music theory include the tiny enharmonic melodic intervals of ancient Greece, the several divisions of the octave into more than 12 parts, and various discrepancies among the intervals of just intonation or between a sharp and its enharmonically paired flat in various forms of mean-tone temperament. The Indian concept of a *śruti* might also belong in this list (*see* India, §III, 1(ii)(a)). Intervals incompatible both to the just and to the Pythagorean diatonic scale appear in Arab music theory in the 10th century, in al-Fārābī's definition of the *tunbūr chorasanī* tuning, and proliferate subsequently (*see* Arab music, §I, 3(ii)). The theory of Byzantine chant also mentions microtonal intervals, although indirectly at first, associating them with the *phthora*, which may denote alteration, modulation or microtonal inflection depending on the context. Manuscripts of the 15th and 16th centuries explicitly describe microtonal intervals as 'minute parts of the tone' or 'thirds or quarters of the tone'. Near Eastern musical traditions of the present (Turkish, Greek, Arab, Persian) show great abundance in microtonal inflections and scale intervals. Theoretical

systems such as those by Kyrillos Marmarinos (1749), Chrysanthos of Madytos (1832), Suphi Ezgi (1933), Ekrem Karadeniz (1981) and Simon Karas (1989) specify 17, 24 or 41 individually named degrees within the octave and employ divisions of the octave into 36, 53, 68 or 72 equal intervals. The potential of these traditions as living repositories of microtonal music has not yet been sufficiently explored.

Theoretical divisions of the octave into equal microtones have included the 19 division employed by late Renaissance and early Baroque musicians including Costeley and Titelouze; the 31 division calculated by Christiaan Huygens in the 1660s (often dubiously attributed to Nicola Vicentino); the 55 division discussed by Joseph Sauveur in 1701 and attributed by G.A. Sorge in 1748 to Telemann; and the 53 division implicit in the Renaissance concept that the Pythagorean whole tone (monochord ratio 9:8) could be divided into nine equal parts, four of which would comprise a Pythagorean diatonic semitone (ratio 256:243): thus the octave, consisting of five whole tones and two semitones, would implicitly contain 5 x 9 + 2 x 4 equal microtones. Theorists of the 17th century showed that the 53 division contains virtually pure 3rds as well as 5ths (*see* Interval, Table 1), and later R.H.M. Bosanquet (1875) built a harmonium tuned to this scale.

The use of microtones in Western art music is essentially a 20th-century phenomenon, though Julián Carrillo had experimented with his 'sonido 13' system of equal-tempered quarter-tones in the 1890s. Two basic approaches may be distinguished. Either microtonal intervals are introduced as finer divisions within regular 12-note equal temperament, or they arise as a necessary condition of different tunings. The former sort of microtonal composition was practised by Carrillo, by Charles Ives early in the 20th century and by Alois Hába and Ivan Vïshnegradsky from the 1920s onwards. Hába also used smaller intervals, particularly the sixth-tone, and wrote a great many microtonal works, from piano pieces and string quartets to a full-scale opera. The capacity of string instruments to play microtones is limited only by the player's ear, but Hába's music required the construction of special instruments, including quarter-tone pianos, harmonium, clarinet and trumpet, all made in the 1920s and 30s. In the 1950s Carrillo had pianos built to play in every integral division of the whole tone down to the sixteenth-tone. Ives and Vïshnegradsky wrote instead for multiple pianos differently tuned.

The foremost problem in microtonal music – beyond the making and tuning of instruments – is perhaps that of harmony; this may have encouraged composers to look in other directions from the 1970s onwards. Another prompt would have come from the new availability of quarter-tones on woodwind instruments, facilitated by unusual fingerings. On the one hand, quarter-tones became normal in music where high virtuosity and speed are in the foreground and natural consonance is not an issue, such as that of Brian Ferneyhough and Chris Dench. On the other, they found a cogent place in the upper treble for composers who based chords on harmonic spectra, for example Tristan Murail, Gérard Grisey and Claude Vivier.

The harmonic question is differently settled, of course, when microtones are conceived not as additions to the equal-tempered chromatic system but as basic intervals in other tunings – tunings which have customarily been

developed not in order to make available intervals smaller than a semitone but to find better approximations to just intonation than 12-note equal temperament can deliver. Harry Partch pioneered this approach, employing a 43-interval octave which made available frequency ratios involving the primes up to 11 and their multiples (his ascending scale begins 1:1, 81:80, 33:32, 21:20, 16:15, 12:11), and building his own instruments. Just intervals have also been achieved with a range of instrumental and vocal resources, notably by Eivind Groven, Lou Harrison, Ben Johnston, La Monte Young and James Wood.

Other composers have developed alternative equal temperaments, especially those which offer good simulacra of just intervals, as do the temperaments with 19, 31, 41, 53 and 72 intervals to the octave. Joseph Yasser argued for a 19-interval octave as a logical evolution from the 12-interval one of convention, just as the latter evolved from the 7-interval diatonic scale. Adriaan Fokker commissioned a pipe organ in 31-interval equal temperament, allowing accurate renderings of the just major 3rd and natural 7th. This organ has been used by other Dutch musicians such as Henk Badings and Hans Kox, and its tuning system has been applied by composers in the USA. Groven and Johnston have used 53-interval equal temperament, the 'Mercator system' favoured by earlier theorists. Easley Blackwood has composed with alternative equal temperaments on the piano, ranging from 13 to 24 intervals per octave.

Electronic music allows any kind of tuning without the need for virtuoso technique, retuning or the physical construction of new instruments, and without the complications of new notational systems, of which several kinds exist for equal-tempered quarter-tones, the most commonly used microtonal intervals. However, only in a few cases have composers set out to explore a defined microtonal system with electronic means. Examples include Stockhausen's *Studie I* (1953), in which there are 25 equal-tempered intervals within each stretch of two and a half octaves, and Krenek's *Spiritus intelligentiae, sanctus* (1955), with 13 equal-tempered intervals per octave.

See also Interval; Quarter-tone; Septimal system; Temperaments; Theory, theorists; Microtonal instruments.

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Miculi, Carol.

See Mikuli, Karol.

Micza, František Adam.

See Míča, František Adam.

Micza, František Antonín.

See Míča, František Antonín.

Middelschulte, Wilhelm

(*b* Heeren Werve, nr Kamen, 3 April 1863; *d* Oespel, nr Dortmund, 4 May 1943). German organist and composer. He first studied the organ with August Knabe in Soest, and later went to the Royal Academic Institute for Church Music in Berlin, where his teachers included August Loeschhorn (piano) and August Haupt (organ and theory). He later became associate professor there, and organist at the Lukaskirche, Berlin (1888–91). In 1888 he played the organ at the memorial service for Emperor Friedrich III. In 1891 he moved to Chicago to become Organist and Director of Music at Holy Name Cathedral. After giving three recitals from memory at the Columbian Exposition of 1893 he was invited to play with Theodore Thomas's Chicago Orchestra (later the Theodore Thomas Orchestra, then the Chicago SO) and was organist there from 1896–1918. He held a number of professorships in America, and from the 1920s returned to

Germany every summer to give a concert tour; in 1925 he was appointed postgraduate chair in organ and theory at the State College for Church Music in Berlin. Middelschulte's organ compositions embody the theories of Bernard Ziehn, with whom he studied in Chicago, particularly the principle of 'symmetric inversion', whereby the strict inversion of the chromatic scale gives rise to a distinctive harmonic language.

BRINK BUSH

Middle Ages.

See Medieval.

Middle C.

A colloquial name for the note *c*' whose pitch is 256 Hz when *a*' = 440 Hz. It is probably so called because it is written on a leger line midway between two staves bearing a treble and bass clef respectively. It is also placed roughly at the middle of the keyboard; further, it is near the top of the male vocal range and near the bottom of the female range. Its central significance in the notation of Western art music dates from the Middle Ages, when Guido of Arezzo used the letter *c* as a clef in his staff notation system. It was later designated the first note of the *hexachordum naturale*, which included neither B♮ nor B♭. The note C sol fa ut, being the note at the centre of the medieval gamut that could be part of all three hexachords (*molle*, *durum* and *naturale*), thus assumed a pivotal role in the notation system, used as a point of reference, for example in the continued use of the C clef.

Middle East.

The Middle East as a musical area is recognizable in patterns of historical, geographical, religious and musical continuities, yet is also subject to discontinuities that result in part from extensive cultural and political conflict, and geographical and geo-cultural divisions (e.g. mountains/desert, urban/rural). Scholarly traditions espousing the musical unity of the Middle East are based primarily on the theoretical similarities in the art musics of the region; on the extensive presence of Islam throughout the region, with its historical, linguistic and aesthetic influences on musical practices in virtually all Middle Eastern societies, even non-Islamic; and on the geographical location of the Middle East, historically imagined as lying 'between' Europe and both Asia and Africa. If the musics of the Middle East display unity when viewed from the top down, discontinuity predominates when local practices or hybrid traditions are viewed from the bottom up. As a regional musical culture the Middle East is the historical template for tension between canonic traditions and extensive variation, religious ideologies and aesthetic resistance to them, and the pull between centralized repertories and fragmentation at geographical peripheries.

Geographically, the Middle East stretches from north-western Africa eastwards to Iran and into Afghanistan. The northern boundaries include

the Mediterranean and Black Seas, but the influences of Middle Eastern musics reach far into south-eastern Europe, the Caucasus and Central Asia, even as far to the north-east as the Uighur area of western China. The southern boundaries are similarly impossible to draw with precision. They stretch along the Sahara, through eastern Africa into the Indian Ocean, but these boundaries have been permeable for centuries because of the exchange of musics across them. Musically, the geography of the Middle East is best defined by the ways its boundaries have facilitated musical exchange rather than by the containment of repertories and practices specific to the region.

The Middle East comprises four historically interlinked art music systems: Arab, Persian, Turkish and Maghribi, or North African. These art music systems were never entirely fixed and unchanging, although medieval treatises and modern nationalism emphasize their concentration of the representation of culture in a classicized core: usually a modal and theoretical framework, a distinctive repertory and instrumentarium and specific connections to literary and artistic traditions. In the regional and national cultures of the Middle East, the conditions of art music, even in fragmentary fashion, are often extended to other musical practices (to popular and traditional musics), thereby laying aesthetic and ideological foundations for the dominant presence of art musics and their historical symbolism.

Two other extensive sets of musics dominate the Middle East, albeit not primarily as distinctive art musics. The music of Jewish peoples, especially in the societies of the Sephardi diaspora along the Mediterranean littoral and in the communities of the eastern Mediterranean, such as Yemen and Iraq, occupies an important position in the histories and modernity of Middle Eastern music. The music of Christian church liturgies, especially those of the Roman Catholic Church in western Mediterranean societies and of various Orthodox traditions in the Levant, also stretch across the region, providing a network of unity.

Religion and religious attitudes toward music both unify and fragment the musical practices of the Middle East. The three major religions of the region, Islam, Judaism and Christianity, as well as several more localized religions (e.g. that of the Druze), share some fundamental musical concepts, although they also maintain some sharply different ones. A distinction between vocal and instrumental practices, particularly their relative acceptability, cuts across the religions of the Middle East. Cantillation traditions in Middle Eastern religions conform to the modal organization of the region. It is distinctive of the Middle East as a whole that religious doctrine plays a very significant role in determining what musics are allowable and in which circumstances, and how certain restrictions are placed on music-making, both sacred and secular.

Language and poetry have left their imprint on musical practices. In regions dominated by a particular art music there is usually a related literary tradition derived from a dominant language, such as Persian music and the Persian language. Language may also directly affect both theory and practice in art music, notably in the ways musical metre relates to language and poetic use of language. It is further characteristic of the Middle East

that the music in a single area may weave together repertories in different languages, for example, Arabic in the sacred practices, local dialects in traditional music practices, and several languages from outside the area in professional and popular music practices. Multilingual repertories, by extension, serve to connect regions in a complex network of related musical practices.

Within the Middle East topography, geography and political economy often produce musical landscapes that contrast with those represented by religious or art music practices. Around the Mediterranean musical exchanges may be found that reverse the influences of major language families and the major religions, making it possible to interpret many musical practices in southern Europe as influenced by the Middle East, not only because of the presence of Islam, but also because of the centuries of Ottoman domination in south-eastern Europe. The eastern Mediterranean has a special musical landscape of its own, as do the cultures that border the trade routes of the Red Sea and the Arabian Gulf. The musical geography of the Middle East has historically depended on the interaction between rural and urban societies. In particular, the Middle Eastern city has been characterized by extensive cosmopolitanism and hybridity, making it possible to construct music histories of the region around cities, stretching from the courts of the earliest Muslim caliphates in Damascus and Baghdad to the postmodern centres of the recording industry in Istanbul and Cairo.

The concepts and histories of music in the Middle East involve a number of paradoxes: the ways in which religious beliefs are used to reject some musical practices and accept others; the restrictions on musicians and music-making that give rise to alternatives; and the distinctions made between geographic and linguistic cores and boundaries, and between canonical art-music traditions at the centre of nationalistic thought and the seemingly infinite variations occurring at the peripheries. Historically, these have resulted from interaction with musics at the boundaries of the Middle East – European, African and Asian traditions – and the regular attempts to reject those musics.

PHILIP V. BOHLMAN

Middle East

I. Concepts of music

Religious texts may contain not only myths about the origins of music, but also the restrictions of allowable practice. In the *Pentateuch*, or *Torah*, music and musical instruments originate in several narratives. In the passages of *Genesis* known as the *Akedah* or 'binding of Isaac' (*Genesis*

xxii), the sacrificed ram yields his horn, which symbolically becomes the *shofar*, the musical instrument used to mark significant beginnings and endings during the Jewish liturgical calendar, for example, *Yom Kippur*, the Day of Atonement. Through the Qur'an, as the accounts, or *ahādīth*, of the Prophet's life report (cf Ibn Isḥāq Muhammad, B1955, pp.105–6), the voice of God is revealed to Muhammad as possessing musical qualities, which in turn are extended conceptually to the recitation of the Qur'an itself.

Non-religious texts also contain fundamental musical concepts, though these often remain ambiguous in their specific identification of music. The Arabic, especially North African, poetic practices gathered in books referred to as *maqāmāt*, derive from musical practices used in conjunction with the performance of poetry, which utilized the modal structures also designated as *maqāmāt* (sing. *maqām*). Epic traditions are widespread in the Middle East and in the boundary areas of the Middle East, such as south-eastern Europe and Central Asian Muslim nations. The epics of the Middle East are found either in written texts that originate in the region (for example, the epic of Moses in the Bible) or in the oral traditions of transnational migratory peoples (the Hilālī epics of North African Bedouins). The performing practices of Middle Eastern epics reveal similar concepts of the relation between poetry and the composition of melody, as well as between the meaning of narrative and the accompanimental functions of musical instruments.

One of the most basic conceptual distinctions in the music of the Middle East separates theory from practice. Theory, in the broadest sense, means speculation about music and the investigation of music as a science. The earliest music theorists borrowed extensively from Greek concepts of music, and elements of Greek musical thought remain in some domains of music theory even in the modern era. The application of scientific theory to music depends on literate traditions, which both undergird the conception of music as a form of religious or philosophical aesthetics and serve as a framework for mathematical operations on music. In contrast, practice depends primarily on oral tradition and the contexts of music-making. Musical learning (for example acquiring skill as a reciter of the Qur'an or learning a musical instrument) takes place largely through oral tradition. In many scientific writings the gap between theory and practice is considerable and the concept that theory and practice differ continues to influence ontologies of music in the Middle East to the present.

The earliest concepts of music in Islam treat it primarily as sound that is experienced rather than sound that is produced. *Samā'* literally means 'hearing' or 'listening', and when applied to the allowability of music, *samā'* refers more specifically to the act of perception rather than to the performance of music itself. Great debates, the so-called '*samā'* controversy', about the extent to which listening to certain types of music was theologically acceptable or not, accompany the entire history of Islam, but versions of them are found in other religions of the Middle East, for example, in Judaism, in which hearing a woman's voice in the synagogue is proscribed and is a primary aesthetic-theological reason for excluding women from praying in the main sanctuary of orthodox synagogues.

Samāʿ and the physical experience of music plays a central role in the rituals of the mystical sects of Islam included under the rubric of Sufism. Though Sufi genealogies, beliefs and ritual practices vary in different Islamic societies, the concept of *samāʿ* as a component of and even name for rituals of remembering the name of God, *dhikr* ('remembering') is essential for transforming the body through musical experience into a vessel whose capacity to draw closer to God is heightened.

The exact nature of musical experience through *samāʿ* is open to great debate. In the Qur'an there is no specific reference to music, but Islamic theologians and Qur'anic exegesis regard certain passages as containing references to music or as referring obliquely to the Prophet Muhammad's attitudes toward music. Theological debates about music appear first in a body of literature called *hadīth* (plur. *ahādīth*), the accounts of the Prophet's life. The *hadīth* chroniclers describe the Prophet either participating in musical activities or scorning them, and because both types of accounts are found, this body of literature fuels rather than quells the debates about what music is and to what extent certain musical practices are or are not acceptable.

Concepts of both theory and practice make their sharpest distinctions between vocal and instrumental musical practices. At the most fundamental level, in recitation and cantillation of religious texts, vocal practice is not music in any ontological sense. Recitation of the Qur'an and the call-to-prayer (*adhdhān*) that takes place in Muslim societies five times daily are not understood to be music, even though they often adhere fairly strictly to the Arabic modal structures, or *maqām*. The terms *mūsīqī* or *mūsīqā*, however, are frequently employed categorically to separate instrumental from vocal practices, thereby marking instrumental music with cognates of designations for music borrowed from the Greek language. These divisions between vocal and instrumental suggest further distinctions between Self and Other, relegating questionable musical activities, such as those associated with dance, to a domain of moral, intellectual and aesthetic otherness.

Otherness or foreignness in music frequently provide conceptual categories that resolve the *samāʿ* controversy, at least temporarily. Listening to foreigners (e.g. non-Muslims in Islamic society) is not the same as playing a music that is morally questionable or even that has been rejected as unacceptable. Instrumental musicians, for example in many Muslim courts, were often religious outsiders or foreigners. Orchestras with largely Jewish members often played in the courts of Iraq and Iran, and Jews even dominated national ensembles, such as the radio orchestra of Iraq, in the first half of the 20th century. Islamic law (*sharīʿa*) itself recognizes the participation in Islamic society of certain types of acceptable 'others' or *dhimmī*s. The performance of outsiders in traditional musics is also widespread in the Middle East. The role of outsider may result from religious and gender differences, ethnic and linguistic differences, the knowledge of foreign repertories, especially those in languages foreign to an area and to the musician's status as a professional, which is one of the most marked categories of otherness in Middle Eastern music. The professional musician known as *ʿāshiq* ('lover' in Arabic) performs widely throughout the northern and north-eastern areas of the Middle East (from

Turkey to Iran) and succeeds in part due to the presence of many such attributes of otherness.

Gender distinctions are present in virtually every music of the Middle East, either implicitly or explicitly. Musical genres are generally divided into those in which men participate and those in which women participate, both as practitioners and listeners. When men and women participate together, with relative equality or not, considerations of acceptability are often magnified. The gendering of musical genres, moreover, also leads to distinctions between the languages used for musical repertories. Men are far more likely to perform in traditions that use a classical language. In art, traditional and popular musics, instrumental musicians are largely male. Men dominate the public positions associated with religious music (for example the *muqri'* or reciter in Islam, or the *hassan* or cantor in Judaism), forming a 'priesthood' of sacred musicians. Women have had some success as popular singers during the 20th century by opening an even larger space for music's sexual character in modern societies, and homosexual and transsexual popular musicians have heightened and complicated the question of sexuality and otherness in music even more.

The conceptual ambivalence about music in Middle Eastern societies is linked to the way it serves as a source of power. On one hand, music can serve as a means of expressing imperialism and nationalism, for example, in the widespread nationalizing reforms of Atatürk in Turkey during the 1920s. The centralization of the Persian classical music system during the 20th century, as emblematized by the consolidation of the performing practices and modes called the *radif*, paralleled the centralization of national power in Iran, especially in the royal family prior to the Islamic Revolution in 1979. On the other hand, music may be used by musicians as a form of resistance. The Algerian popular music known as Rai first emerged in the mid-20th century as a voice for the disenfranchised in colonial Algeria, and since independence from France for many caught in the conflict between the opposing forces struggling for an Algeria under military or Islamic law. The Turkish popular music *arabesk* in different ways has provided a resistive voice for workers and ethnic minorities occupying the social periphery of the modern Turkish state.

Not all, or even most, musics in the Middle East are religious, but few concepts about music and its contexts are not related in some fundamental way to religious thought and practice. The major religions of the Middle East maintain strong positions about the functions of music in ritual and liturgy, and about the spiritual efficacy and moral acceptability of music. Religious doctrines both implicitly and explicitly create a place for music in human actions and often explicitly exclude music from certain actions. Music's presence at specific historical moments (for example the destruction of the temple and temple orchestra in Jerusalem with the inception and resolution of the Jewish diaspora) contributes to the history and practice of religions in the Middle East. Several crucial aesthetic and metaphysical debates – notably the *samā'* 'controversy' – are religious at their core.

However, there is very little agreement about the precise relationship between music and religion, not just in the mainstream of the major

religions but in the regional and popular variants of these and the local religions that are distinct from Islam, Judaism and Christianity. Religious positions towards music are multi-faceted and may sometimes appear contradictory, and they change over time and according to circumstances. Despite these contradictory and contested positions, three basic positions of religion towards music are discernible. First, certain musical concepts and practices are inseparable from religion, which is to say, religion and music are inseparable at certain levels. The recitation of fundamental religious texts – the Qur'an and Torah – are performances which draw on musical structures, even though they are not referred to as such. Second, religious dogma rejects some aspects of music and music-making, and when it does so, the proscriptive language is often unequivocal. The rejection of music frequently marks moments of sweeping religious change, for example, the call by 20th-century religious movements for social and political revolution. Third, religious doctrine may also be ambivalent or even mute about certain kinds of music and music-making, or religion may not have articulated positions on certain forms of music that did not exist when fundamental doctrines were written and became canonic. The third position is the most complex and common in the Middle East, and its prevalence is the primary reason that religious, especially Islamic, positions towards music are constantly undergoing debate and processes of reform, and that they often engender considerable and visible controversy.

The expression of religious texts often depends on musical performing practices. Recitation of a sacred text takes place at the nexus between speech and song. In the three major religions of the Middle East, the rules for recitation have been canonized, which is to say that recitation of the Qur'an or the Bible is not simply heightened speech, but rather a style of performance that one learns in certain ways. There are rules, and these rules have parallels in musical practice. Instrumental improvisation (*taqsīm*) in Arabic classical music, for example, contains many structures and rules that correspond to those sometimes used for vocal improvisation in public recitation of the Qur'an. Both rely on the *maqām* system of modes, which has its own distinctive music theory; both demonstrate a formal architecture that grows from phrases that are arch-like. The only restrictions are conceptual and rhetorical, and they do not directly affect sound itself, that is, *samāʿ* in a strictly Muslim sense of the concept.

When religious restrictions do become applicable, they are often unequivocal, at least on their surfaces. Within Islamic law, or *sharīʿa*, there are detailed restrictions about which types of music are permissible or acceptable. The restrictive elements in Jewish religious law are not dissimilar from many in *sharīʿa*, though they arise from quite different historical circumstances. Men praying in the orthodox synagogue, for example, should not experience the distracting qualities of women's voices, leading to the separation of men from women in the synagogue. Strict interpretations of Jewish law also ban musical instruments from sacred spaces, at least until the Messiah comes. Debates about the permissibility of instruments in the synagogue raged in the Jewish diaspora, and the restrictions have become law in modern Israel.

The ambivalence of religion towards music has several sources, not all of them related to one another. Unlike the Qur'an, the Jewish Bible is full of

references to musical instruments (e.g. Psalm cl), and it employs formal genres (e.g. epics) that traditionally require musical performance. In no case is the ambivalence of Middle Eastern religion towards music more evident than in Qur'anic recitation. The Qur'an's criticism of aesthetic forms such as poetry is quite explicit. But within the *samāʿ* polemic there is agreement about the potential of musical sound to engage a listener's emotions, and this potential extends to Qur'anic recitation. There are two general approaches to the traditions of Qur'anic recitation. The first focusses on religious meaning in the text itself: prosody, clarity and other aspects of meaning that can benefit from skilful recitation. The second focusses on performance: knowledge of music theory and performing practice. Recitation practices, *tajwīd*, may rely on knowledge of music that is not substantially different from the knowledge of music required of secular musicians, instrumentalists, for instance. The use of *maqām* is usually quite specific, but the rules for using *maqām* have nothing to do with extra-musical factors connected to *maqām* theory. Schools where reciters would learn the rules of *tajwīd* employ terminology borrowed from music theory. Reception of the Qur'an – in other words, how those listening to a reciter respond to and play a role in moulding tradition – are tied to factors of musicality. Still, *tajwīd* is never about music, and its meaningfulness is ultimately independent from music, however the listener may perceive the presence of music.

The religions of the Middle East also contain crucial contexts from which music is inseparable. Music and musical performance are determining factors in the communal and spiritual interaction of mystical groups, such as Sufi brotherhoods in Islam or Kabbalists in Judaism. Central to Sufi performances is the practice of *dhikr*. Although *dhikr* is generally associated with Sufis, it derives its meaning from religious concepts that unify Islam as a whole. Despite differences in local uses of music, *dhikr* is conceptually similar in North Africa, Turkey, Iran and Central Asia because of its fundamental efficacy of drawing the faithful closer to experiencing God. The faithful 'remember' by constantly repeating the name of God, Allah, which becomes a symbolic act of remembering by performing the object of memory. The solitary *dhikr*, therefore, occurs when the faithful turns his or her thoughts inwards, concentrating only on the name of God and penetrating beyond the word to the unitary presence of Allah in all things.

Musicality operates within *dhikr* and other forms of ritual performance in Islam: it facilitates the expression of textual meaning, it coordinates dance and movement, it has specific emotional and psychological effects, it redefines time as ritual experience and it produces physical responses in the body. In the ritualized abrogation of distance between the human and God fundamental to Sufism, music has become an efficacious agent. It is this efficacy, which however does not lend itself to explanation in musical concepts, that gives music such a powerful presence in the musics of the Middle East.

Middle East

II. Histories and historiographies of music

The history of music is interwoven into other historical processes in the Middle East: military and political histories, religious genealogies and histories of science, economic expansion and nationalistic consolidation. Traditional historiographical models, most of which privilege Islam as the determining factor in Middle Eastern history, parse the region's music history into four general periods: a pre-Islamic period; the period of Islam's expansion followed by centuries of a 'golden era' (7th–13th century); a long period of cultural stagnation equated with Ottoman imperialism (to the 20th century); and a modern era marked by growing nationalism in counterpoint with Islamic radicalism and conflict with the West.

Music theory and practice accompanied and chronicled the historical processes that framed these periods. As Islam expanded rapidly in the centuries following the Prophet's death (632 ce), music responded to the new political and cultural systems mapped on the Middle East. During the spread of Islam many centralized forms of political and military control developed, and these find a parallel in the growing tendency towards court music, with theories and concepts conveyed in Arabic-language treatises. The effectiveness of Islam's spread, nonetheless, depended on accommodation to local and regional traditions, including local musical practices, and a tolerance for and incorporation of variant traditions.

In general, the history of music in the Middle East follows an alternating pattern of expansion and consolidation, with classical traditions forming around a theoretical core. These then spread to and beyond cultural peripheries, only to enter a new phase of consolidation. The early expansion of Arab musical practices, therefore, was followed by the emergence of Persian musical practices, which in turn led to a shift towards the dominance of Turkish theoretical writing with the rise and expansion of the Ottoman empire until the 17th century. Similar patterns characterized the nationalistic movements of the 20th century, in which the consolidation of national power frequently stimulated attempts to shape, even through legislation, a national musical tradition through the institution of written traditions, musical ensembles and music academies, as emblems of a national music history.

Music historiography was an integral part of the rise of theoretical writing in the Middle East after the spread of Islam. Some scholars, including those working in music and more broadly in the Islamic sciences, accorded music an important position in different forms of historiography. Music might symbolize local practices and hence provide a means of integrating diversity into a history, but it was also a component of the impetus to universalizing that influenced many historians of the Middle East. In his *Muqaddima* ('Introduction', which was to precede a universal history), Ibn Khaldūn (*b* 1406) mentioned music in the context of a world history, as well as in an ethnographic analysis of different cultures of the Mediterranean world. Historiographically, music is a component at both the core and the peripheries of his 15th-century world.

There are also popular traditions of music history. Music in Sufi brotherhoods, for example, depends extensively on transmission through ritual practice, which in turn elaborates a belief system that grows from a complex genealogy of saints and the historical events associated with

them. Sufi performances, of which the most important are *dhikr*, serve as means of drawing upon the genealogy of past saints by musically narrating a brotherhood or sect's particular history. The 10th-century Ikhwān al-safā', who lived in the area near Basra, employed mystical concepts from an early form of Sufism to reformulate Greek, especially Platonic, music theory as a historiographical bridge between classical and Middle Eastern musical thought.

Music history in the Middle East suffers from an interpretative dilemma, generated by European perspectives on musical change. With the rise and decline of the so-called golden era, music history in the Middle East, so these perspectives hold, ceased developing. The absence of harmony and contrapuntal practices, accordingly, has been cited as evidence that musical development simply did not occur and that the music of the Middle East failed to enter a modern era. Such concepts of musical *ennui* contribute substantially to orientalist interpretations of the Middle East, ranging from those that hold on to the glory of a 'golden age' to those attempting to justify European control and colonialism in the Middle East. Music, therefore, enters a historiographical discourse about the Middle East as a place where people and nations have no history. This discourse pervades the entire music history of the Middle East, and modern and postmodern transitions in the region, such as 20th-century nationalism and Islamic radicalism, are frequently taken as additional evidence for these insidious historiographical practices.

With the European Enlightenment in the 18th century a new historiographical impulse was turned towards the music of the Middle East. Enlightenment philologists and early musicologists imagined the Middle East as the source of European music history and as a site of origins and authenticity. In this historiography which increasingly employed organicist and evolutionary concepts, Middle Eastern music cultures, especially those regarded as rooted in religious musics, were regarded as historically more authentic, but also more primitive, and music history in the region was imagined to be static and timeless. Scientific expeditions took place to the eastern Mediterranean, for example that which accompanied Napoleon to Egypt, producing a multi-volume encyclopedia on Egyptian culture, of which the final two volumes by Guillaume Villoteau were devoted to music and musical instruments. They encountered a world thought to be untouched by musical change, despite its vast religious and cultural variety. Whereas the music of the Middle East assumed an important position in the music histories of the 19th century, it increasingly acquired the aura of orientalism. By the beginning of the 20th century, accordingly, the musics of the Middle East very much belonged to Europe's Other.

The rise of the modern nation-state had an enormous impact on music historiography during the 20th century. As the empires that had extended political control of the region – the Ottoman empire, for example, as well as those of the British and French – lost their grip on the Middle East, new national governments arose that sought new ways to articulate nationalism in music. Music academies and the reform of musical practices by governmental edict re-examined the ways musical change had taken place in the history and even prehistory of the modern nation. Musical

scholarship in the Middle East itself focussed more on national traditions – Turkish, Egyptian or Tunisian – than on the unity of the entire region.

During the course of the 20th century there were, nonetheless, responses to the nationalist trend, notably the 1932 Cairo Congress on Arab Music. Sponsored by the Egyptian government, the congress invited musicians and ensembles from throughout the Middle East – from Morocco to Iraq – and delegations of musicologists and other musical scholars from Europe. The congress produced diametrically opposed agendas for the future of Middle Eastern music, with Middle Eastern scholars arguing for various forms of modernization, and European scholars urging Middle Eastern cultural ministries to preserve the integrity and authenticity of traditional practices.

The 20th century witnessed the growth of many new media and forms of mediation. The recording industry expanded rapidly in the Middle East, first in the urban centres dominated by colonial or imperial powers, notably Cairo, Beirut and Istanbul, and then in regional and national centres. Because of the importance of live recording during the rise of radio from the 1930s, radio ensembles and regular musical performances provided one of the most important networks for the dissemination of diverse musical traditions and the emergence of new processes of exchange. Radio and recording not only provide the foundation for modern and postmodern histories of popular music, but also a complex set of channels between local musical practices across the region, and between these and the diaspora and refugee cultures outside the Middle East. The recording media not only historicize the past for these cultures, but make it possible for them to participate actively, if from a diaspora, in contemporary political and nationalist struggles.

Middle East

III. Instrumental music

Within the Middle East there is considerable ambivalence and controversy about the presence of instruments in music and their role in society. Musical instruments in the Middle East may be seen as inhabiting five different conceptual categories. The first of these categories treats instrumental music as an essentially vocal and religious form of expression, hence regarding it with inclusivity and approbation. By extension, instruments can even serve as mediators of and for text and sacredness embedded in texts. In contrast, there is a second, widespread category in the Middle East that regards musical instruments as the antithesis of the sacred, asserting instead that they are associated with cultural activities that are profane, such as dancing. The third category includes the metaphysical attributes of science, which hold that instruments are used to measure and represent a purer, more abstract form of knowledge. Fourthly, there are musical instruments that conceptually belong to an aesthetics of 'art', creating distinctions between those instruments that are classical and those that are not. Fifthly, there are instruments derived from and suited to 'artifice'. This ontological sense of the artificial is most commonly encountered in traditional music, where creating the right sound for the right moment is essential.

The two historically 'most classical' instruments in Middle Eastern repertories, which cut across regional traditions and genres, are the 'Ūd and the Qānūn. Both instruments are chordophones, and both exhibit virtually every one of the metaphysical categories introduced above. The 'ūd, a five-string lute with a pear-shaped body, provides the basis for Arabic music theory because divisions of its strings generate patterns of pitch and interval measurement. The qānūn, whose name, related to the modern English term 'canon', reveals its connection to Pythagorean theoretical speculation, also lends itself to the science of Middle Eastern music theory, especially during the earliest century of its history (as in al-Fārābī's writings of the 10th century). Both instruments demonstrate quite high status in the art musics of the Middle East because of these scientific connections, yet both cross the borders between repertories and genres, in effect centripetalizing the diverse music cultures of the region.

The bowed, spiked chordophone, known as Kamānche or kamanja, possesses a timbral quality that is believed to mimic the voice most closely, and it is therefore a standard member, in one regional variation or another, in ensembles throughout the Middle East. Other instruments also embody concepts of human physicality and serve to embellish vocality. In classical thought the strings of the 'ūd represent the bodily fluids. The rim-blown flute, Nay, lends itself to a wide range of vocally conceived timbres, largely because of performing practice and despite the diverse materials used to construct the nay, from plastic tubing to bamboo.

Instrumental music may interact with sacred music, enhancing or complementing the sacredness of vocal practices. There are some instruments, especially time-marking percussion instruments such as the mazhar or mizhar (a frame drum), that are permitted in some mosques; Sufi brotherhoods frequently use frame drums in the dhikr ritual performance, and in some Sufi traditions wind instruments (the ney in Turkey) are also used because of the ways they reflect and enhance the physical transformation that accompanies sema (samāʿ). Instrumental music represents or participates in everyday practices, that is in the rituals and traditional activities that contribute to a sense of community. The musical life of the marketplace (sūq), for example, includes contexts in which instrumental music has a defining presence. Dance, too, should be included within this second conceptual category, not least because of its link with instrumental music.

Musical ensembles often contain performers who come from 'outside' the culture in which they play, or are at least distanced from the contexts in which they play; in many Muslim courts, even into the 20th century, Jewish musicians often dominated ensembles. This also goes for professional musicians, whose specialization in instrumental music marks them as foreign. The aşık in Turkish traditional and popular music moves from one local setting to another, thereby displaying foreignness in each. The amateur status of many instrumentalists in art music is further evidence of the ways in which instrumental music occupies a domain separate from the everyday.

In the traditions of many courts, it was the instrumental ensemble that represented the highest form of art music, a status still evident in the

shālgī-baghdādī ensemble of Iraq. In 20th-century attempts to use art music to symbolize the nation, artistic status of the highest order often accrued to the instrumental ensemble, such as the *ma'lūf* of Tunisia. Instruments acquire modern meanings because of the artifice that accompanies revival and the transformation of functions for contemporary social and political ends.

One of the functions for instrumental music in the modern Middle East is to provide a context for mediation and contact with Western and other musical practices. The mediating functions of instruments derive from the capacity to allow for exchange and adaptation, not least because of their ambiguous position in the metaphysics of music in the Middle East. Western instruments (such as the violin) have, for example, entered ensembles in many repertories, but when they do so, as in many ensembles of North Africa, they generally assume specifically Maghribi functions and express a Maghribi metaphysics of music. This capacity to mediate through indigenization also characterizes the ways in which professional traditional musicians (e.g. the 'āshiq) employ an instrument such as the Turkish *saz* (*see* Bağlama) investing that instrument with new possibilities for cultural translation.

In the popular musics of the Middle East instruments have yet another set of distinctive roles because of the ways they are used to facilitate mediation and change. Instruments serve as the basis for mixing and remixing in popular musics. Popular musics that lie at the core of attempts to foment social change may draw upon the symbolic power of a more classical instrument to empower those attempts, as in the case of the plucked-lute *saz* in popular Turkish *arabesk*. By mixing and remixing the instrumentarium, many popular musicians rely on a complex vocabulary of musical symbols that negotiate differences between Middle Eastern and European traditions and underscore the political dilemmas at the contested borders between Self and Other. In popular music of Sephardi and Eastern Jewish communities in Israel, *musica mizrakhit*, instruments from Arab traditions indigenous to those communities, for example, heighten the political message of easternness. The paradox of such complex meanings in the instrumentarium of popular music is that instruments, which are ontologically questionable in the Middle East, acquire the power in popular music to reimagine and remix the Middle Eastern qualities of music.

Middle East

IV. Theoretical systems

The extensive presence of modal and metrical systems historically served as a form of relative unity throughout the Middle East and continues to do so, despite the ways its theoretical and cultural meanings have changed and acquired modern and postmodern functions. Mode has many meanings in the Middle East, but underlying modal thinking is a tendency towards large-scale musical systems corresponding to modal complexes with interrelated parts and the expression of cultural, political, and religious hierarchies through musical form and performance.

Mode represents complex systems of musical identity. In some repertories mode is so extensively systematized that discrete pieces and formal

procedures are exchangeable with modal identity. In other repertories mode is much less formalized, providing instead barely more than a skeleton for improvisation or composition. Even if these two conditions suggest a continuum between mode as an actual composition and mode as a framework for improvisation or composition, each modal system in the Middle East can only be understood through the many varieties that such a continuum makes possible.

Mode possesses local functions, even while potentially connected more globally to the entire Middle East, for example through shared Islamic sacred musics and pan-Middle Eastern popular music. In a given music culture mode has vertical meanings, demonstrating the relations between different levels of a social hierarchy or between local traditions and art musics. Modal practice expresses the interactions between cultural core and peripheries, and in different ways it bounds genre, musical form and performing practice.

Middle Eastern modal systems are both similar to and different from those of neighbouring regions, especially the use of mode in Central and South Asia. In the Middle East there are fewer instances of specific references to the extra-musical, as in South Asian rāga, though there remains considerable evidence that Middle Eastern mode possesses meanings that are not strictly musical. The use of microtones to distinguish between different modes is one of the most characteristic aspects of Middle Eastern theory. Metrical systems, like those of South Asia, are additive and logogenic, but even more extensively so. Though some scholars have recently argued that the study of mode in the Middle East is anachronistic and that it places too much evidence on the purely musical, 20th-century music theories reveal instead that mode is used to participate extensively in modernization and nationalization, as well as in the creation of postmodern popular musics.

The history of Middle Eastern music theory begins with concepts of melodic mode in Arab music. The modern term *maqām* refers to both the larger system of melodic practices in Arabic-, Persian- and Turkish-speaking cultures, and to the entity of a single mode itself. Despite its centrality in Middle Eastern music theories and its extensive history, *maqām* exhibits more conceptual flexibility and exists in more different forms than the other major modal systems. Interpretations of *maqām* differ from region to region in the Arab world and among individual performers. There is considerable flexibility and diversity in the identification of a single *maqām* – a scale with a full complement of notes within the span of an octave or more or a smaller unit, such as a tetrachord, or a melodic motif or a repertory-specific formal procedure – marks performing practice.

Although *maqām* expresses certain types of hegemony in the Middle East (it provides the modal framework for Qur'anic recitation throughout the Middle East and much of the Islamic world), its own capacity to spill across borders and influence other music cultures (for example those of Greece) is considerable. Because of its historical, conceptual and terminological flexibility *maqām* also gives shape to local and regional practices. Just as Arab art music in Iraq has special formal and instrumental practices, such as the *shālghī* ensemble associated with the urban practices of Baghdad,

so too are there special compositional and improvisational practices, such as large-scale suites identified by a single *maqām* and modulations derived from it. Historically, ethnic and religious minorities in Iraq and elsewhere (for example Kurds and Jews) utilized *maqām* in ways specific to their cultural and musical needs.

Metre in Arab music is generally referred to as *īqā'*, a concept that describes the system as a whole and individual metric patterns. In early Arab treatises *īqā'*, such as *Kitāb al-īqā'* ('Book on Rhythm'; no longer extant) by al-Khalīl (718–91), is treated as a component of prosody, and, although metric theory has undergone many changes, *īqā'*s still express certain aspects of Arabic poetry. The individual cycles of *īqā'* are additive, meaning that they consist of a composite of discrete units, whose character is determined by the ways in which different percussion strokes represent the sounds and duration and accentuation that more literally or entirely abstractly constitute a given model. In a sense *īqā'* is far less malleable than *maqām*, and it contributes more to defining the core than the peripheries of Arabic art music.

The modal system of Persian art music, the *radif*, is the product of a historical trajectory stretching from numerous individual and localized systems, many of them equivalent to and recognized themselves as *radif*s, to a relatively centralized and standardized modern *radif*. Still at the beginning of the 20th century, modal practice (as opposed to modal theory) lay in the hands of individual musicians, for whom a repertory and the concomitant performance represented a local tradition, often that connected with a smaller urban centre or court, but also the system of pedagogy necessary for transmitting music orally and aurally. The conceptualization of *radif* as a centralized system did not fully emerge until the second half of the 20th century, and as late as the 1960s and 70s many musicians and scholars still referred to the *radif* as if it were a collection of its component modes, that is, as the *dastgāh* system or concept.

Already prior to the 1979 Islamic Revolution in Iran the systematization of mode was so extensive that there were several dominant, even canonic, *radif*s, which anchored art music in Tehran, the seat of national power. Versions were available in printed form, with Western notation modified to accommodate some of the distinctive differences within Persian music, especially microtones and the performing practices used by certain instruments. There are also recorded versions of the *radif* available on audio cassette.

As a modal system the Persian *radif* is distinguished by its wholeness, in which the many parts introduce variety and nuance at ever deeper levels but do so by proffering a more refined and complex structure to the whole. The 12 primary *dastgāh*s that constitute most *radif*s appear as a set of individual pieces, or *gushe*s, which provide different types of modal/melodic frameworks for any given performance or improvisation. *Gushe*s represent different genres, and each one has certain relative functions within a performance, such as beginning or ending, introducing dance rhythms, or effecting certain possibilities for modulation. Whether a musician plays only a few of the individual *gushe*s or enough to constitute an entire suite for

large ensemble, the modal order of pieces is more or less preserved. The *radif* thus prescribes form in an additive fashion, beginning at the most detailed level.

The Persian modal system is highly hierarchical, and its embodiment of musical authority suggests many parallels to the ascription of authority in Iranian society. The *radif* also serves as a symbolic site for the interaction of tradition and modernity, that is, for the contradiction of different forms of authority.

Although the Turkish modal system has interacted extensively with Arab, Persian, and European modal systems, *makam* is distinctive in many ways. Any examination of modern *makam* practices must take into account a long history of written treatises and various forms of institutionalization. What *makam* means at any historical moment depends on social, religious and political conditions and on the ways these are negotiated by musical institutions. Already in the 16th century, Persian music took its place as an important activity in the Ottoman court. Throughout the centuries of Ottoman rule, however, modal practices were adapted by religious institutions, which, as in the case of the Mevlevi orders of Islam, were highly centralized and hierarchical, but also generated alternative, even resistive, music histories. When Atatürk established the Turkish Republic in 1923, a modernized theoretical system replaced those that had thrived for centuries in Ottoman courts and Mevlevi ceremonies. Radio and government-sponsored music academies replaced the courts, and music itself was reformed from the inside out, paralleling in its transformation other domains of nationalism and reform, such as the Turkish language.

The use of the concept *makam* is more restricted in Turkish than in Arabic and Persian art music. *Makam* more specifically designates melodic mode, especially the nature of melodic material and the ways it is generated through the mathematical division of the strings on musical instruments. Improvisation, or *taksim*, is related to *makam*, but it possesses its own body of principles. Similarly, concepts of tempo, rhythm and metre, broadly included under the concept *usul*, have an integrity quite independent from *makam*. Performing practice, especially the suite of Turkish music (*fasıl*) draws from all other areas of Turkish theory, but also interacts extensively with the social, political and religious functions of music throughout Turkish history. Turkish music theory, therefore, is highly developed in several distinctive areas – *makam*, *usul*, *fasıl* – so that any account of one area must also include the others at various levels in order to permit a larger historical picture of Turkish music as a whole.

Unlike art musics in the Middle East, many regional music theories have tended towards neither consolidation nor classicization. There are two traditional ways of viewing local theoretical systems. The first perspective looks from the top down, treating regional systems as variants of the art musics; the second perspective recognizes greater integrity at the local level, treating regional systems as entities unto themselves. The two perspectives have led to quite different, even opposed, interpretations of North African, or Maghribi, musics. Art music traditions have a long history in North Africa, for example, through the medieval exchanges between and among the Muslim, Jewish and Christian cultures of the Iberian peninsula

and the western part of North Africa, including modern Morocco, Algeria and Tunisia. A considerable body of Arabic music theory emerged from these western areas of the Islamic world throughout the Middle Ages, much of which characterized the practices of Andalusian art music, one of the dominant traditions in the Islamic world until the dispersion of Muslims and Jews at the inception of the early modern era. As the music cultures of North Africa responded and contributed to the fragmentation of Andalusian art music, local and regional traditions emerged, some of which (for example the *ma'lūf* of Tunisia) possess an integrated theoretical system of their own. The most important questions are not whether one perspective is more correct than the other – both retain resolute adherents – but how they represent the different historical processes that influenced and are influenced by mode and music theory in the Middle East, and how the various regional traditions choose to represent themselves and why.

Art musics have by no means placed restrictive boundaries around modal practices, and there are numerous cases of modes spilling over into domains outside of art music, especially as responses to modernity. *Maqām* has historically been one of the unifying factors in the different traditions of Qur'anic recitation throughout the Middle East, thereby serving as a musical means of ascribing religious unity. Many popular musics in south-eastern Europe retain modal structures from Middle Eastern, especially Turkish, musics. Jewish instrumental or klezmer music in lands formerly controlled by the Ottoman Empire (for example in Romania and Bulgaria), not only uses but also recognizes Turkish *makam* as an element of music theory. The same is true for popular musics in the Muslim and non-Muslim populations of Bosnia-Hercegovina, Albania and Bulgaria. In modern Israel, Arab *maqām* is traditionally the modal framework for the predominant system of Jewish cantillation and liturgical music, the Jerusalem-Sephardi style. Specific *maqāmāt* even have extra-musical meanings in the Sephardi Jewish liturgical calendar.

Middle East

V. Local, regional and transnational musics

Throughout the Middle East the character and meanings of music differ considerably from place to place. On the one hand, musics may transmit local meanings and may narrate the long history of a single place; on the other, many musics exhibit geographic connections that reveal extensive fluidity and histories ceaselessly in flux. Middle Eastern musics only rarely function to connect rural cultures to the nation-state as, for instance, in Turkey. Instead in a myriad of ways, they respond to and negotiate publicly local historical and cultural conditions, and participate in the local construction of place in a changing and complex region.

Although many genres are identified by place the meanings attributed to them are diverse. Often hybrid genres combining sacred and secular, traditional and popular, oral and mediated traditions, they are performed by professionals rather than amateurs. Throughout the Middle East the music of a single place or community may comprise music of local or regional provenance, music from the 'outside' (albeit with some connection to a minority group physically present in the life of the community), music performed by professional musicians as well as religious music performed

by local sects and musics mediated and mixed by recording and broadcasting for widespread consumption.

Ethnographic studies and expeditions during the 20th century consistently encountered music cultures that belied European models of isolation and united repertories. Robert Lachmann's study in the 1920s of one of the two Jewish communities on the small Mediterranean island of Djerba, off the coast of Tunisia, failed to uncover isolation and authenticity which might connect modern musical practices to those of pre-diasporic Israel (J1940). The geographical and historical conditions on Djerba were presumably ideal for an isolated music, but instead Lachmann found extensive hybridity. Religious practices were presumably affected by the frequent pilgrimages that brought in traditions from the outside, as well as by exchange with local Muslim communities. Gender distinctions were so extreme that women's and men's genres were given separate categories. Even the two villages investigated by Lachmann and, later, Davis (J1984–5) contained music cultures that were markedly different from each other.

The Turkish village studied intensively by Lakshmi Tewari in the 1970s similarly did not demonstrate isolation, not least because the technologies that brought about hybridization were more developed (M1972). There was no single music shared by the village, but different groups, such as women's or religious groups, had their own musics. The musical practice most broadly shared was that of listening to the radio, which necessarily meant that the village's sense of place was mediated through the mixing of components from urban and national practices.

Performances by professional musicians throughout the Middle East permeate national and local boundaries. One of the forces behind these transgressions is the mobility of these musicians, who may perform from several repertories depending on where and for what purpose she or he is engaged. The *chārbeiti* (Persian: 'quatrain') is a verse form set to melodic types which vary regionally within Persian-speaking societies. In Turkey the *aşık* is the best-known professional musician to function in this way. Similar types of professional occur elsewhere in the northern Middle East, the 'āshiq in north-eastern Iran, for instance, incorporates *chārbeiti* in his repertory. The repertories of professional musicians are sometimes multilingual, often making them emblems of foreignness and otherness, which in turn symbolize the fluidity with which musics move from place to place. When these musics come from the outside, however, this does not necessarily mean they have no local meaning.

Rural–urban distinctions largely break down in the musics of the Middle East; musics are frequently exchanged between urban and rural populations. There are musical traditions that make the rural cosmopolitan (e.g. via trade and migration) and the urban rural (e.g. via mass mediation). Accordingly, popular musics are not easily defined. Popular musics of the Turkish city (for example *arabesk*) depend on rural workers and the crossing of ethnic boundaries, especially by Kurds from eastern Turkey and the Black Sea region of the north-east. The ethnicity expressed by these musics is fluid and constantly reconfigured through hybridity.

Middle East

VI. Gender and musical identity

Gender distinctions are present in all musical genres in the Middle East, and the impact of gender on musical identity is often quite extreme, although many genres are shared and sometimes also performance contexts, especially dance-songs. The significance of gender results from the ways it contributes to basic metaphysical notions of what music is and from the connections of gender to the conditions that determine the approbation of music. The boundaries between sacred and secular practices may also mark gender distinctions. The social acceptability of music in the public sphere may depend on the visibility or invisibility of certain aspects of gender. Instrumental music contains sharp gender distinctions, and the emergence of 20th-century popular music often paralleled the transformation of public attitudes towards gender as a component of social structure. To understand the construction of musical identity in the Middle East it is crucial to understand the ways in which music – all musics from the region – represents the meaning and presence of gender in society.

Historically, the musics of the Middle East have been represented as male-dominated practices. In part, this is understandable because of the public nature of many domains of male music-making, in other words the visibility of the music with which men are traditionally associated. The public recitation of the Qur'an or the call-to-prayer five times daily by the *muezzin*, for example, afford male religious professionals a public role. Neither form of religio-musical practice, however, is specifically restricted to men, at least according to religious tenets alone. The more such practices enter the public sphere, however, the more it becomes difficult for women to participate in them professionally. In the religions of the Middle East, therefore, public music-making often relies on musical specialists, even on a musical 'priesthood', to which women rarely have access. Specialization and professionalization are no less evident in classical and popular musics, both of which also take place in a type of public sphere. In the 21st century there are certain types of musical instruments that are almost exclusively played by men, such as those in the classical ensembles of the Middle East. Whereas men dominate many genres of popular and professional folk music, women have made considerable inroads into these domains.

The domains of women's music are generally more private and may be somewhat restricted to the home, the family or a more contained community. It is in these domains, nonetheless, that ritual and rites of passage occur, which often demand of women musicians an extensive knowledge of traditional repertories. Throughout the Middle East women's music spills over into the public workplace, especially in rural and village societies. The musics associated with agricultural practices, for example, may constitute a domain of women's music. Many women's repertories reveal long histories of ethnic and religious exchange. The songs of women in Yemenite- or Iraqi-Jewish cultures, for example, might well contain texts in Hebrew, Arabic and several local Judaeo-Arabic dialects, which together indicate that such songs are not local and restricted to the Jewish community at all. The distinctions between public and private domains of women's music have religious origins, and it is therefore not uncommon to

regard women who perform publicly as morally suspect or to mark women performers as culturally 'other'.

Middle Eastern musical identities do not always fall conveniently into categories of male or female; there are also gendered domains between those more easily identified as male or female. These form because outsiders are active in them, as in the case of rural areas of Turkey in which workers from outside a particular village are active in seasonal labour and accordingly bring with them repertories distinct from local ones. The in-between domain frequently enhances the potential for music and musical identities that are hybrid, especially when it facilitates linguistic and religious border-crossing. It is in the traditionally public domains of hybridity that dance has often taken place, which in turn has made the domains even more complex as gendered spaces, opening up possibilities for musical identities that express diverse forms of sexuality, and affording a public presence to transgendered and transsexual performers. Gender differences in music, therefore, may provide contexts for other types of difference.

Despite the seeming abundance of gender restrictions in the religious musical practices of the Middle East, women do have specific and very significant roles in the musics and musical concepts derived from religion. In Judaism, for example, God is understood to possess both feminine (*shekhinah*) and masculine (*tiferet*) attributes and these manifest themselves in religious musical practice. The feminine attribute emerges in some of the most significant ritual practices, notably the welcoming of '*shekhinah*' as the 'sabbath bride' at the beginning of Sabbath services in the synagogue. In Mediterranean Christian cultures, devotion to the Virgin Mary provides the basis for the proliferation of musical and ritual practices dominated by women. In Islam few religious tracts specify roles for women or men. Religious musics, nonetheless, reflect and reproduce many gender distinctions, creating contradictions between religious theory and practice, while giving music an important position in the articulation of gender distinctions.

Women musicians have a very distinctive presence in the history and historiography of Middle Eastern music. Cultural and music historians often use the numerous observations of 'dancing girls' in the pre-Islamic Middle East as a means of distinguishing the radical transformation that ensued with the spread of Islam. As contact between Western observers and the Middle East increased during the orientalism of the early modern and modern eras, women were most frequently stylized as exotic and erotic others, dancers and public performers symbolizing a world considered not yet as civilized as Europe. In contrast, very little attention has been paid to the participation of women in local and regional music histories of the Middle East, especially those that provide the basis for venerating and transmitting the genealogies of saints, both in Islam and Judaism. In 20th-century popular music, women singers succeeded in winning a place in the public sphere and transforming the position of women in the Middle East on national and international levels.

Because of the particular forms of boundedness in Middle Eastern societies there is often a gender split between women's (closed) and men's

(public) music-making. This split is clearest in religious practices, where men dominate the social and professional organization of music-making, in other words in the mosque or at times of public celebration. The distinction between private and public is further significant because of its impact on the representation of gender in music, both from within the Middle East and from the outside. Women who gain prominence as musicians in the public sphere are often identified as not belonging there. Especially within the aesthetics of radical Islamic groups women are not given a space in the 'public discourse' on music at all. The relevance of these exclusionary practices should not be underestimated, for there are foundational texts such as the *ahādīth*, or commentaries on the life of the Prophet, that generate a rhetoric of gender criticism directed specifically at women in public.

Gender distinctions in the public religious discourse on music notwithstanding, women assumed a much more visible presence in public music-making in the 20th century. Though still rare, women may serve as reciters of the Qur'an and professional performers of religious genres. The Egyptian singer Umm Kulthum acquired her early vocal training in a village Qur'anic school and she did not entirely abandon the performance of musics with sacred themes during a career that led to unprecedented popularity in the Middle East. Popular music in the Middle East, with its history of modern and postmodern nationalisms, is unthinkable without women singers and women stars. At the end of the 20th century the gendered spaces of in-betweenness in Middle Eastern popular musics also became increasingly complex and public, with growing visibility and influence of transsexual and transgendered stars in Turkish *arabesk* and in international popular music, such as the Israeli transsexual Dana International, who won the Eurovision Song Contest in 1998.

Middle East

VII. Popular music, modernity and the Middle Eastern diaspora

Increasingly during the second half of the 20th century the musics of the Middle East spilled across its borders, internal and external. The conditions of modernity – mass production and consumption, hybridization of styles and repertories, more intensive localization and more extensive globalization – have profoundly influenced popular musics in the Middle East and have expedited their participation in a transnational and international Middle Eastern diaspora. Historically, popular musics have provided conduits for contact between the Middle East and the West, fuelling orientalist and colonialist fantasies, and creating a body of stereotypes that enhanced the aura of otherness that enveloped the Western image of the Middle East. 20th-century popular musics continued to bear witness to this legacy of two-way culture contact, but in the course of the century they increasingly gave voice to the changing conditions wrought by modernity. The Middle East is not simply a station on a global, world-music network as might be suggested by media promotion in the West: its popular musics arise from the region's political struggles and historical transformations, communicating these powerfully on an international level.

In the course of its modern history popular music has interacted in increasingly complex ways with the nation-states of the Middle East. The shifting political landscape of the region produces quite different forms of the nation-state, which in turn expose the contested nature of political and cultural borders in the region. Popular musics, in particular, form along these contested borders, sometimes articulating and buttressing them, at other times crossing and transgressing them. In the 20th century nations dominated by the centralization and nationalization of cultural resources, certain musical repertories and practices achieved a public presence and the concomitant popularity through parallel forms of centralization, for example by consolidating as national repertories of classical and semi-classical music, such as the *ma'lūf* in Tunisia, or the ensembles performing stylized forms of *mūsīqā 'arabiyya* in Egypt. National broadcasting systems and recording companies supported by the state substantially broadened the presence of popular musics in the national public sphere, where they affirmed the cultural divisions of modernity. In contrast, many popular musics in the Middle East have resisted or defied the institutions of 20th-century nationalism. Popular musics of stateless peoples, notably the Kurdish populations of Turkey, Syria, Iraq and Iran, circulate widely through recordings and radio broadcasts that musically represent the culture and political aspirations of a Kurdish state. The popular musics of modern Middle Eastern nations are often drawn into the complex historical tensions between centralization and fragmentation.

Traditional studies of Middle Eastern popular music have focussed on its great performers and composers, in particular, on its most visible stars, such as Umm Kulthm and Muhammad 'al-Wahhāb Abd in Egypt, or Fayrüz in Lebanon. The stars of Middle Eastern popular music have enjoyed truly international fame; Umm Kulthum (1904–75) might well have been the most popular singer of the 20th century, both because of her immense influence on the musical life of Egypt and because of the wide dissemination of her recordings in the Islamic world. The attention to stars remains justified, in part, by the distinctive ways in which certain genealogies empowered popular music to represent crucial political and ethnic problems. An extended genealogy of popular singers with Yemenite-Jewish heritages, beginning with Beracha Zephira in the 1930s and continuing with Ofra Haza and Dana International in the 1990s, draws attention to the social and political struggles of eastern Jews (Jews of Sephardi heritage and those from largely Muslim countries in the eastern Mediterranean) in modern Israel. The visibility of Algerian *rai* stars, such as Cheikha Rimitti in the mid-20th century and Cheb Khaled at the time of heightened violence between nationalist and Islamic forces in the 1980s and 90s, also attests to the powerful role of the popular singer in the nationalist arena.

The growing impact of the Middle Eastern diaspora on international politics generated radically different new frameworks for interpreting Middle Eastern popular music. Guest workers from the Middle East, particularly Moroccans and Algerians in France, and Turks and Kurds in central Europe, shifted the borders of popular music and rendered the relation between music and the nation-state even more complex. Cultural exchange – both conflict and cooperation – underwent various processes of displacement, with diaspora communities throughout the world (for

example Palestinians in Detroit or Iranians in Los Angeles) using popular music to forge new identities that spread across the diaspora landscape. Some non-Middle Eastern Muslim communities (such as black American Muslims, or Sufi groups in South and South-eastern Asia) have turned to the Middle East for musical resources, and the global CD marketplace has itself provided the basis for a transnational Muslim diaspora music centred on the Middle East. The expansion of the Middle Eastern diaspora at the end of the 20th century provided a complex framework for the proliferation of popular-music styles and repertories, and globalized their availability in an international marketplace.

The conditions of modernity also created new possibilities for popular musics emanating from outside the Middle East to influence the region and the construction of its diverse identities. American and European popular musics have a considerable presence, and international styles, such as rap and hip hop, influence local musicians and national styles. Interpreted from a historical perspective, rock music has secured its presence in the popular-music culture of the Middle East not unlike many other musics that were 'foreign' and 'other'. There are rock genres that mark the élite status that comes from emphasizing connections beyond the region's borders, for example, to the cosmopolitan centres along the Mediterranean littoral. Rock and rap musicians in some parts of the Middle East also use popular music to articulate and critique more localized, national political dilemmas. The Israeli star Yehuda Poliker, for example, employs rock music to call for open dialogue with Palestinians. Rock music has the potential for levelling many of the class and gender borders marking the traditional cultures of the Middle East.

The historical contradictions between unity and discontinuity in the Middle East are fully evident in popular music. Processes of change, such as the religious radicalism that characterizes many nations, may spawn new popular repertories that cut across national boundaries and attempt to provide a framework for pan-Middle Eastern political consolidation. Popular musics also accumulate around the faultlines of the region, the persistent conflicts between nations at war, or the struggles of peoples and cultures excluded from the sanctioned national identities of modernity. Popular musics may provide heightened forms for nationalist sentiment, and they are among the chief sites for giving voice to resistance movements. Some popular musics may be religiously suspect, but others may provide new possibilities for religious expression. As individual, national and global identities in the Middle East undergo complex processes of change, popular music articulates the shifting borders between tradition and modernity.

See also Arab music; Bedouin music; Central Asia; Kurdish music; Mode, §V, 2; Ottoman music. For religious traditions *see* Coptic orthodox church music; Islamic religious music; Jewish music; Syrian church music. For individual country articles *see* Algeria; Arabian Gulf; Egypt; Iran; Iraq; Israel; Jordan; Lebanon; Libya; Morocco; Oman; Palestinian music; Saudi arabia; Syria; Tunisia; Turkey; Yemen.

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Middle eight.

See Bridge (ii).

Middleground

(Ger. *Mittelgrund*).

In Schenkerian analysis (*see* Analysis, §II, 4), one set of layers in a piece or movement (*see* Layer) that links the foreground to the background.

Middle Temple.

One of the London Inns of Court; *see* London, §III.

MIDI [Musical Instrument Digital Interface].

A hardware and software standard established in 1983 for the communication of musical data between devices such as synthesizers, drum machines and computers. It has virtually replaced earlier methods of playing one synthesizer from the keyboard of another, or of synchronizing the performance of one drum machine or sequencer to that of another. The information exchanged may include notes, program changes, volumes and other elements. The basic MIDI protocol provides up to 16 independent channels of information. However, some interfaces can provide multiples of 16, enabling many independent channels of information to flow between devices.

MIDI has various applications. It can be used to connect several synthesizers in order to thicken sound; to emulate multi-track recording, with the difference that tracks contain editable data rather than recorded sound; to control program changes and effects automatically or remotely; to edit synthesizer voices or samples, using MIDI connections to computers; to create effects such as delays using different instruments; to synchronize devices such as sequencers, drum machines and video, using MIDI time code; to automate mixing processes, such as fades and mutes; and to transmit notes and other musical events generated from computer algorithms.

See Computers and music, §II; Electro-acoustic music; Electronic instruments; Sampler.

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DAVID BURNAND

Midland Institute School of Music.

Birmingham conservatory constituted in 1886 as part of the Birmingham and Midland Institute, and renamed the Birmingham Conservatoire in 1989. *See* Birmingham, §7.

Midland Sinfonia.

Orchestra founded in 1961, later called the English Sinfonia. It was based in Nottingham until 1984.

Midori (Goto)

(*b* Osaka, 25 Oct 1971). Japanese violinist. At four she began violin lessons with her mother, Setsu Goto. In 1980 she was given a scholarship to study with Dorothy Delay at the Aspen Music School in the USA. Two years later she entered Delay's class at the Juilliard School in New York, where she also worked with Pinchas Zukerman. In 1982 she made her début with the New York PO under Zubin Mehta; she then toured Asia with the orchestra. The following year she played Paganini's *Caprices* before President Reagan on a televised Christmas show. After continuing her studies at the Professional Children's School in New York, she graduated in 1990 and began her international career. In 1993 she performed the Tchaikovsky Violin Concerto at the Proms in London. In 1994 she won the Suntory Award in Japan. Midori's repertory includes all the major concertos, many of which she has recorded; but her tone as heard in the concert hall is small and it is difficult to avoid the conclusion that she is a creation of the compact disc age. Her interpretations are sound but rather bland. She plays the 1722 'Jupiter' Stradivari and the 1735 'Ex-David' Guarneri del Gesù.

TULLY POTTER

Midzahket.

Sign marking a secondary pause and lowering of the voice in Armenian Ekphonetic notation.

Miechura, Leopold.

See Měchura, Leopold.

Miedke, Karl August.

See Krebs, Karl August.

Mieg, Peter

(*b* Lenzburg, canton of Aargau, 5 Sept 1906; *d* Aarau, 7 Dec 1990). Swiss composer, critic and painter. He studied the history of art and music, archaeology and literature at the universities of Zürich, Basle and Paris (1927–33), graduating with a dissertation on contemporary watercolours. His music teachers included C. Richter (Lenzburg), Hans Münch (Basle), and Emil Frey (Zürich); later he was a composition pupil of Frank Martin (1942–5). An art critic for Swiss and foreign publications, he worked in Basle from 1933, and in Lenzburg, where he was also active as a painter, from 1938. A collaboration with Edmond de Stoutz and Paul Baumgartner in the early 1950s turned him decisively towards composition. Influenced by Stravinsky, Bartók and Martin, he developed a style marked by the primacy of singable melody, condensed structures and transparent textures. Harmonies are often veiled: polytonality and fluctuating modalities are common; chromaticism and whole-tone scales are used colouristically. Distinctive rhythmic patterns are also characteristic. In 1991 the Peter Mieg Foundation was established in Lenzburg.

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(selective list)

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PETER ROSS/THOMAS GARTMANN

Mielck, Ernst (Leopold Christian)

(*b* Viipuri, Finland [now Vyborg, Russia], 24 Oct 1877; *d* Locarno, 22 Oct 1899). Finnish composer. He studied the piano with Albert Tietze in Viipuri for some years and from the age of 14 studied at the Stern Conservatory in Berlin, where he was taught by Heinrich Ehrlich (piano), Robert Radecke and Ludwig Bussler (music theory), and Arno Kleffel (composition). From 1895 he studied composition privately with Bruch, according to whom he showed 'an easy, felicitous, and remarkable flair for invention'. He was established as a composer in 1897, when the Helsinki Philharmonic Society, conducted by Kajanus, performed his Symphony in F minor ('Fairy Tale Symphony'); it was the first symphony by a Finnish composer since Ingelius's work of 1847. In 1898 the Berlin Philharmonic performed Mielck's symphony, his *Dramatic Overture*, which had been commissioned by Kajanus, and the *Konzertstück* for piano and orchestra, with Mielck as soloist. He died from tuberculosis in the following year.

Described by Flodin as 'our Finnish Schubert', Mielck had an original talent, and he wrote skilfully for the orchestra in the spirit of Beethoven and the German Romantic symphonists. In a few works, such as *Suomalainen sarja* ('Finnish Suite'), he tried to incorporate Finnish folk music, but without real conviction.

WORKS

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ILKKA ORAMO

Mielczarski, Mateusz

(1812–68). Polish organ builder. He founded the original Warsaw school of organ building and is considered to be the most important Polish organ builder of the mid-19th century. He was a pupil of Karol Żakiewicz in Zgierz before setting up independently in 1838, working first in Łowicz and then in Warsaw from 1850 onwards. Working in a small, traditionally run shop near the cathedral, he built more than 120 organs, mostly of medium size, before his premature death in an accident at work on the Warsaw Cathedral organ. Earlier, he had rebuilt the St Anna organ (1858). His surviving organs, including his larger instruments, such as those built for the Cistercian abbey at Ląd and for Wilanów, near Warsaw, are marked by solid workmanship and good sound qualities. His degree of self-sufficiency and the fact that he produced stops of all types including reeds are worthy of note. The high quality of his work and his low prices enabled him to compete successfully with foreign builders who began to appear on the Polish scene in about 1840. A real enthusiast of his craft, Mielczarski trained a number of gifted builders, including Józef Szymański (who was later his successor) and Stanisław Przybyłowicz.

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JERZY GOŁOS

Mielczewski [Milchevsky, Myltzewski], Marcin

(*d* Warsaw, Sept 1651). Polish composer. A pupil of Franciszek Lilius, he is first heard of in 1632 as a musician of the royal chapel in Warsaw, where he had probably been active for a number of years, mainly as a composer. From 1645 until his death he was director of music to the king's brother, Karol Ferdynand Waza, Bishop of Płock (the bishop's court stayed mostly in Warsaw and at his residences nearby). His Polish contemporaries recognized Mielczewski as a composer of the front rank. Although only two of his works were printed in the 17th century, they were performed abroad, as is proved by manuscripts containing some of them in archives in the

Czech Republic and Germany. Matthias Schacht included an entry on him in his *Musicus danicus* (completed 1687), and Nikolay Diletsky, probably one of his pupils, also referred to him and quoted extracts from his works in his treatise *Musikiyskaya grammatika*.

Mielczewski was indeed one of the leading Polish composers of his time, and his output was large and varied. The concertato principle dominates his entire corpus of accompanied vocal works, and homophonic and polyphonic writing alike are subordinated to it. He composed a wide variety of sacred concertatos for both a few and many voices as well as many polychoral works, and he was the first to introduce the Venetian rondo concertato into Polish music. The style of his small-scale concertatos, in which the words are given full expression, suggests that he must also have composed secular vocal and instrumental pieces, such as madrigals, which have not survived. The accompanied masses and motets for large numbers of performers continued the polychoral tradition of the Venetian school and also include virtuoso solo passages in contrast to the tutti. His instrumental canzonas are clearcut in form and include arch structures. He also wrote variation canzonas, one of which is particularly characteristic; in every other section there is an exact or slightly modified quotation of a Polish folktune, some in dance rhythms – the mazurka is found here for the first time in Polish art music. Mielczewski also quoted popular Polish religious songs in his sacred works, thus giving them a specific local character: for instance, his *Missa super 'O gloriosa domina'* is based on a version of the tune of the song named in the title which is known only from Polish sources. He wrote other masses, and motets too, in a *prima pratica* style in which the plainsong cantus firmus is generally placed in the bass as a harmonic foundation.

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<div align="right">ZYGMUNT M. SZWEYKOWSKI</div>

Mielorth.

See Römhild, Johann Theodor.

Miereanu, Costin

(*b* Bucharest, 27 Feb 1943). Romanian composer, active in France. After attending the Music Lyceum in Bucharest he studied composition with Olah at the Bucharest Academy (MFA 1966) then with Stockhausen, Ligeti and Karkoschka in Darmstadt (1967–9). Settling in France in 1968, Miereanu became a French citizen in 1977. In Paris he studied music semiotics at the Ecole des Hautes Etudes en Sciences Sociales (DMA 1978) and the liberal arts at the University of Paris VIII (PhD 1979), where he also held posts as lecturer and assistant professor (1973–81). In 1981 Miereanu became professor of philosophy, aesthetics and art science at the Sorbonne. He also lectured in Darmstadt in 1982 and 1984. At Editions Salabert he became artistic director in 1981 then artistic and musical consultant in 1992.

Miereanu's work projects an originality of vision richly diverse in concept, texture and style. The interplay of various factors – time and space, text, sound and image, repetitive progressions and mathematical formulae – generates material. Developing from a compositional basis in which the techniques of Satie combine with a sublimation of the fundamentals of Romanian traditional music, Miereanu has achieved a sensuous sonic fabric. Many of his complex and often virtuoso works include visual components. (CC1, T. Bann)

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(selective list)

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Chbr: Aquarius, 2 pf + elec org, 2 perc + cel, 1974–80; Planetarium, 2 fl, trbn, 2 perc, 1975; Musique élémentaire de concert, 7 insts, 1977; Nouvelle musique élémentaire de concert, 15 insts, 1979; Kammerkonzert, sax, 9 insts, 1985; D'un regard moiré, ww qt, str trio, db, pf, perc, 1988; Sextuplum, 6 perc, 1988–9; Ricochets, sax(s), elec gui, b gui, synth, perc, 1989; D'une source oubliée, hpd, str sextet, 1989; Les miroirs invisibles, str sextet, 1992

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Mixed media: Altar, chorus + perc + radios, tape, opt. visual elements, 1973; Amnar, 9 (pfmrs/vv), ens, opt. visual elements, 1973; Rainbow-Chess, pfmrs, chessboard, slides, fluorescent light, 1973; Domingo, 5 solo vv, tape, opt. visual elements, 1974; Segundafeira, (pic, fl, a fl, b fl)/(fl ens), tape, opt. visual elements, 1974; Piano-miroir, pf, synth/elec org, opt. tape, opt. visual elements, 1978

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<div align="right">OCTAVIAN COSMA</div>

Mierzwiński, Władysław

(*b* Warsaw, 21 Oct 1850; *d* Paris, ?14 July 1909). Polish tenor. He studied at Warsaw, Naples and Milan, and made his début at the Paris Opéra as Raoul in *Les Huguenots*. His appearance in London in 1880 marked the beginning of an immensely successful career. He appeared on all the principal European and American stages, singing the leading roles in *Guillaume Tell*, *Les Huguenots*, *Robert le diable* and *Il trovatore*. His voice was distinguished by its wide range, great strength and fine sound, and he was considered one of the most outstanding tenors of his time. A throat disease forced him to retire prematurely, and he died in poverty and obscurity.

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ZOFIA CHECHLIŃSKA

Mies, Paul

(*b* Cologne, 22 Oct 1889; *d* Cologne, 15 May 1976). German musicologist. He studied musicology with Leonhard Wolff as well as mathematics and physics at the University of Bonn, where he took the doctorate in 1912 with a dissertation on tone painting in music. He taught in Cologne from 1919 to 1939, except for a brief period of further study (1925–7), and in the late 1920s and early 30s he supervised several radio broadcasts for high schools. From 1946 to 1954 he was professor and director of the Institut für Schulmusik at the Staatliche Hochschule für Musik, Cologne. In 1946 he became a member of the board of directors of the Beethoven-haus, Bonn. In addition to his studies of the history of music in Cologne, Mies is known for his work on musical style and analysis (particularly of Beethoven's compositions) in which he attempts to describe the process of composition as well as assessing the music's effect.

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M. ELIZABETH. C. BARTLET

Miessner, Benjamin F(ranklin)

(*b* ?Huntingdon, IN, 1890; *d* Miami, 25 March 1976). American inventor and designer of electroacoustic instruments. Following an involvement with early radio research (from 1909), he invented several musical devices with his brother Otto, including the Rhythmicon, an instrument for producing complex rhythmic patterns, similar to Lev Termen's instrument of the same name developed in 1931. After selling his radio patents to RCA for a very large sum of money, Miessner set up a laboratory in Millburn, New Jersey in 1930 to explore further the possibilities of electrifying musical instruments.

Miessner sought first to develop a cheap and portable piano for educational purposes. After experimenting with different sound-producing elements and pickups he returned to strings with his Electronic Piano (1930–31), a grand piano fitted with electrostatic transducers and without a soundboard. Several upright electric pianos based on Miessner's patent were manufactured after 1935; the Bernhardt Electronic Piano; Dynatone (Ansley Radio Corp); Electone (Krakauer Bros.); Minipiano (Hardman, Peck & Co.); and Storytone (Story and Clark). Their ultimate lack of success was partly due to the innovatory long sustain time made possible by omitting the soundboard, thereby rendering such instruments unsuitable for most of the standard repertory. In 1954 Miessner produced a 'stringless' electric piano based on struck tuned reeds, which was marketed by the Wurlitzer Co. until the early 1960s.

Other instruments designed by Miessner during the 1930s included harmoniums with up to four reeds for each note and two electrostatic pickups for each reed, to produce a range of timbres (the Everett Orgatron, later taken over by Wurlitzer, was based on Miessner's patents), and amplified instruments such as guitar, zither, mouth organ, violin, cello, saxophone and clarinet. Around 1939 Tom Adrian Cracraft's All Electronic Orchestra consisted of a Hammond Novachord and amplified string instruments designed by Miessner (*see* Electronic instruments, fig.1): these included the 'chromatic electronic timpani', comprising 13 short bass strings, tuned to a chromatic octave and mounted inside a rectangular frame, which were played with timpani sticks, the vibrations being made audible by electrostatic transducers; Termen produced a similar but electronic instrument at around the same time.

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<div align="right">HUGH DAVIES</div>

Mietke.

German family of instrument makers, primarily of stringed keyboard instruments. Michael Mietke (i) (*b* Berlin, 1656–71; *d* ?Berlin, 1719) was established in Berlin as a maker of string keyboard instruments and harps by 1695 at the latest. Between 1697 and 1702 he is mentioned five times in the registers of marriages and baptisms as working for the court. The official maker to the court at that time was Christoph Werner, and Mietke became his successor in 1707. In 1719, recommended by J.S. Bach, Mietke delivered a harpsichord to the court at Köthen. Probably three harpsichords made by Mietke have survived: a single-manual harpsichord, which is signed and dated (Berlin, 1710), is preserved in Hudiksvall, Sweden, and a single- and a double-manual harpsichord are preserved in Schloss Charlottenburg, Berlin. The latter two are not signed, probably because they were made for the court. The single-manual belonged to Queen Sophie Charlotte. Heyde has suggested that the two-manual harpsichord at least was made by Werner, but nothing is known about the latter as a harpsichord maker. A Mietke harpsichord with a 16' stop, offered for resale in Berlin in 1778, may have been made by a son. (For further details of these instruments, *see* Harpsichord, §4(iv) (a).)

Michael Mietke (i) had two sons who became harpsichord makers: Michael Mietke (ii) (*b* Berlin, bap. 5 March 1702; *d* Königsberg, April–August 1754) became maker of string keyboard instruments to the court in Königsberg in 1728; Georg(e) Mietke (*b* Berlin, bap. 31 Jan 1704; *d* ?Königsberg, 1770) left Berlin in 1729. In 1736 in Danzig he married for the second time, and moved to Königsberg in 1739, where in 1747 he obtained a licence to build 'Claviere, und musikalische Instrumenten'. Georg Friedrich Mietke (*b* Königsberg, 1746; *d* ?Königsberg, ?after 1805), son of Georg(e) Mietke, was taught by his father until 1765. In 1770 he became maker to the court.

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DIETER KRICKEBERG

Mi fiolo.

See Ranieri, Giovanni Simone.

Migenes [Migenes-Johnson], Julia

(*b* New York, 13 March 1945). American soprano. As a child she appeared as Dolore in a Metropolitan Opera production of *Madama Butterfly*. After graduating from the High School of Music and Art in New York, she appeared on Broadway (*West Side Story* and *Fiddler on the Roof*) and then made her New York City Opera début as Annina in Menotti's *The Saint of Bleecker Street* (1965). In the early 1970s she pursued her career in Europe and studied in Cologne with Gisela Ultmann, a formative influence on her vocal technique and dramatic style. She became a popular performer with the Vienna Volksoper (1973–8), where her roles included Despina, Susanna and Blonde. She returned to the USA to sing Musetta in *La bohème* with the San Francisco Opera in 1978, and a year later first appeared with the Metropolitan Opera as Jenny in *Aufstieg und Fall der Stadt Mahagonny*. Other roles at the Metropolitan included Nedda, Musetta and the title role in *Lulu*, where her acting and singing in the 1985 production were highly praised. She also sang Salome in Geneva, Offenbach's Eurydice at the Deutsche Oper, Berlin (1983), and Massenet's Manon in her Covent Garden début (1987).

As a classical crossover artist, Migenes has more recently made successful ventures into television (she has hosted her own television variety shows in Germany and Britain), popular music and Broadway; in 1998–9 she toured with a one-woman entertainment, 'Diva on the Verge'. In 1984 she gained wide attention for her title role performance in Francesco Rosi's cinematic version of *Carmen*, starring opposite Placido Domingo. Her video recording of Poulenc's *La voix humaine* (1991) is also highly regarded, as is her performance as the lovelorn prostitute, Jenny, in a video of Weill's *Dreigroschenoper* (1991). Migenes's other recordings include Broadway hits *Man of La Mancha*, *Kismet* and Charles Strouse's *Rags*, excerpts from Viennese operettas and recitals of traditional ballads.

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KATHLEEN HAEFLIGER

Mighty Handful.

See Five, the.

Mighty Sparrow [Francisco, Slinger]

(*b* Grand Roy, 9 July 1935). Trinidadian vocalist, composer and bandleader born in Granada. His family moved to Trinidad when he was one year old. He sang as a church choirboy, and made his professional début at 19, performing in the annual calypso tent competition held during Carnival under the sobriquet Little Sparrow. In 1956 he changed his name to Mighty Sparrow and won the Calypso Monarch Competition with his road march *Jean and Dinah*. That same year he initiated the famous 'calypso wars' with his friend Lord Melody, performing at the Young Brigade Calypso Tent. The following year, his tune *Carnival Boycott* was taken up as an anthem to demand better competitive conditions and pay for calypsonians, masqueraders and pan-men, and which led to the founding of the Carnival Development Committee. In subsequent years, his songs *Teresa* (1958) and *The Yankees Back* (1960) also became instant hits.

The appeal of Sparrow's calypsos stemmed from his strong voice, his simple melodies and, most of all, his clever, catchy lyrics. He reinvigorated the calypso form in the 1950s and brought the genre to international prominence. Between 1956 and 1974 he won the Road March competition six times and the Calypso Monarch competition seven times, before heading into retirement. In 1992 he returned to win the Calypso Monarch competition again. Through the early 1990s he worked with Barbadian producer Eddy Grant to reissue his classic recordings.

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LISE WAXER

Mignon, Jean

(*b* ?Paris, *c*1640; *d* ?Paris, *c*1707). French composer. He was the son of Pierre Mignon, cobbler and valet to the Prince of Condé. He was educated as a choirboy at Notre Dame, Paris, and later at the College of Fortet. At an unknown date he became choirmaster of Senlis Cathedral. In 1663, despite his father's intervention on his behalf, he applied unsuccessfully for one of the choirmasterships at the royal chapel. On 30 August 1664 he succeeded Pierre Robert, a successful applicant at the royal chapel, as choirmaster of Notre Dame, Paris. There he was made sub-deacon of St Denis-du-Pas on 3 June 1682; sub-deacon (canon according to the title-page of his mass of 1686) of St Jean-le-Rond some time between 1682 and 1686; and vicar of St Aignan on 5 February 1687. In 1683 he tried again for a choirmastership

at the royal chapel and survived the first elimination only to be defeated in the second. On 21 June 1694 he retired from his position at Notre Dame and was succeeded by Campra. On the same date he was made canon of St Aignan, an honour reserved for those with whom the cathedral chapter was especially well pleased; he was the last choirmaster of Notre Dame to be so honoured. He was highly regarded in his day as a composer and musician and was one of the judges for the celebrated musical competitions held at Caen from 1669. His masses were reprinted as late as 1744. He also had some skill at poetry; in 1682 he sponsored a contest to write a sonnet in praise of the king using specified rhymes; according to contemporary sources this kept everyone busy for the whole season. His music, although contrapuntal, is in a simple, largely chordal and syllabic style, often with sparse imitation, square phrases, angular melodic lines and little affective response to the words. Its interest depends almost entirely on the drive of its dotted, dance-like rhythms.

WORKS

all published in Paris

Airs à quatre parties (1664)

Missa 'Iterum dico, gaudete', 4vv (1676)

Missa 'Gaudete in Domino semper', 4vv (2/1678; 1st edn lost)

Missa 'Vinea nostra floruit', 6vv (1678)

Missa in honorem Divi Joannis Baptistae 'Joannes est nomen ejus', 5vv (1682); facs. extracts in Chartier

Missa 'Psallite sapienter', 4vv (1686)

Missa 'Laetitia sempiterna', 4vv (1707); facs. extract in Chartier

7 airs, a 2, 1660[1]

Missa 'Magnificate Dominum mecum', 5vv, 2 choirs ad lib, lost, cited in Ballard catalogue of 1707

Psalms, motets, Te Deum settings: lost, cited in *Mercure galant* (1679–83)

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WILLIAM HAYS

Mignone, Francisco (Paulo)

(*b* São Paulo, 3 Sept 1897; *d* Rio de Janeiro, 2 Feb 1986). Brazilian composer and conductor. A son of an Italian immigrant musician, he began flute and piano studies with his father, continuing his piano training from 1907 under Silvio Motto. At an early age he played both of his instruments in local dance orchestras. He studied the piano, the flute and composition at the São Paulo Conservatory, where he was a pupil of Cantù and from where he graduated in 1917; although Mário de Andrade was his teacher for history and aesthetics, it was only later that Mignone came under Andrade's influence. By 1920, when he left for Europe, Mignone had composed and conducted several orchestral pieces. He studied under Ferroni at the Milan Conservatory, and there he wrote the opera *O contratador de diamantes* (1921), first performed in Rio de Janeiro in 1924; *Congada*, taken from the second-act ballet, achieved great popularity. A second opera, *L'innocente*, was presented in Rio with great success in 1928; the following year Mignone returned to the São Paulo Conservatory as a harmony teacher. In 1933 he moved to Rio and was appointed official conductor and conducting teacher at the Escola Nacional de Música; he also taught privately for many years. After a European conducting tour (1937–8) he visited the USA for the first time in 1942. In New York the League of Composers had some of his works performed and he conducted the NBC and CBS orchestras in concerts of his music. During the next two decades he held many different appointments in Brazil, among them the music directorships of the Teatro Municipal, Radio Ministério da Educação e Cultura and Radio Globo.

In the first (*c*1917–28) of the three periods that may be distinguished in Mignone's output, his Italian background and training are evident in the Romantic structure and harmony of such pieces as the *Suite campestre*, the *Paráfrase sobre o hino dos cavalheiros da Kirial*, and the tone poems *Festa dionisíaca*, *Momus* and *No sertão*, the last a fantasy suggested by the work of Euclides da Cunha. At the same time, an interest in national idioms may be perceived in *Maxixe* and *Congada*, both based on Brazilian popular rhythms.

Mignone was strongly attracted by the ideals of musical nationalism eloquently propounded by Andrade, and about 1929 he began a new period of intensive creativity drawing on all manner of Brazilian folk and popular traditions, a period that lasted until around 1959–60. Typical of this nationalist style are the ballets *Maracatu de chico rei* and *Leilão*, the orchestral *Batucajé* and *Babaloxá*, and the four *Fantasias brasileiras* for piano and orchestra. The first ballet and the two orchestral pieces are on Afro-Brazilian subjects and use almost exclusively Afro-Brazilian themes, or themes akin to them in rhythm and melody. Nearly all of the collective numbers of *Maracatu* are stylized folk- or popular dances, and the orchestration is given individuality by the inclusion of popular percussion instruments. The *Fantasias* epitomize Mignone's style better than any other works of the period; all are rhapsodic pieces with a piano part recalling the captivating, spontaneous, virtuoso style of such popular pianist-composers as Nazareth. In a 1939 newspaper article Andrade mentioned the third *Fantasia*, *Babaloxá* and *Maracatu* as 'monumental landmarks', recognizing

their importance in contemporary Brazilian music. The symphonic 'impressions' *Festa das igrejas*, which received international recognition after a Toscanini NBC SO performance in 1944, take some thematic material from the mestizo *caboclo* music.

In the 1930s and 1940s Mignone had most success in Brazil with solo songs and piano pieces. His first nationalist song, *Quando na roça anoitece*, is characteristic in its melody and guitar-like accompaniment; and the best of these songs are the *Seis líricas*, *Dentro da noite* and *Dona Janaína* from the cycle *Quatro líricas*, and *Pousa a mão na minha testa*. Of the piano pieces, the most overtly nationalist are the *Lendas sertanejas*, the *Quatro peças brasileiras*, *Cucumbizinho*, *Cateretê*, *Dança do Botocudo* and *Quase modinha*. Lyrical melodies, some taken from folksongs, within a prevailingly tonal harmony and frequent syncopated rhythms (as in *Nazareth* from the *Quatro peças*) point to a heavy dependence on urban popular music. Two sets of very Romantic waltzes, *Valsas de esquina* and *Valsas choros*, attempt to re-create the style of the improvised waltzes of early 20th-century strolling serenaders, of the popular piano pieces of such composers as Nazareth, and, in their melody, of the popular *modinhas*. These persistent references to national music were to some extent transcended in the Piano Sonata no.1 (1941).

Writing six years later in *A parte do anjo*, Mignone decided that 'my music will have to be gradually more refined technically, but clear, honest and easily understandable to the majority'. Such an intention appears to underlie the Piano Concerto (1958), a Romantic piece with colourful orchestration and brilliant bravura solo passages. Other orchestral and chamber pieces of the late 1950s indicate a turning away from direct preoccupation with national sources in favour of an attitude of such eclecticism that it is difficult to isolate constant features, although a tendency to polytonality, tone clusters, atonality and serialism can be discerned. Indeed, the *Variações em busca de um tema* (1972) were designed to accommodate 'all present-day compositional processes'.

In the 1970s Mignone returned to opera, with *O chalaça* (1973), one of the best works in the contemporary operatic repertory in Brazil, and *O sargento de milícias* (1978), both on librettos by H. Mello Nóbrega. He utilized a number of popular musical themes in the latter, regaining in the last few years of his life a strong attachment to nationalism, in which he found 'a message of richness, variety, atmosphere and local colour', as he stated in a 1977 interview. His works of the late 1970s and 80s, such as *Quincas Berro d'Agua*, *Nazarethiana*, several *Valses brasileiras*, and the *Choro* for two guitars, reveal this affinity with the many musical expressions of his country.

WORKS

opera

O contratador de diamantes, 1921 (3, G. Bottoni, after A. Arinos), Rio, Municipal, 20 Sept 1924

L'innocente (3, A. Rossato, after C. Espina Tagle), Rio, Municipal, 5 Sept 1928

Mizú (operetta), 1937

O chalaça, 1973 (2, H. Mello Nóbrega), Rio, 27 Nov 1976

O sargento de milícias (2, Mello Nóbrega, after M.A. de Almeida), Rio, Municipal, 15 Dec 1978

ballet

Maracatu de chico rei (M. de Andrade), 1933; Leilão, 1941; O espantalho, 1941; Iara, 1942; O guarda chuva, 1953; Sugestões sinfônicas (tone poem-ballet), 1969; Quincas Berro d'Agua (J. Amado), 1979; O Caçador de esmeraldas (O. Bilac), 1980

orchestral

Suite campestre, 1918; Paráfrase sobre o hino dos cavalheiros da Kirial, 1919; Congada (from op O contratador), 1921; Festa dionisíaca, sym. poem, 1923; Elegia, str, 1924; Momus, poema humorístico, 1925; No sertão, fantasia, 1925; Maxixe, 1925; Suite asturiana, 1928; Fantasias brasileiras nos.1–4, pf, orch, 1929, 1931, 1934, 1936; Variações sobre um tema brasileiro, vc, orch, 1935; Babaloxá, 1936; Batucajé, 1936; Sinfonia do Trabalho, 1939

Festa das igrejas, 1940; 4 amazônicos, 1942; Burlesca e toccata, pf, orch, 1956; Bn Concertino, 1957; Cl Concertino, 1957; Lenda sertaneja, str, 1957; Pf Conc., 1958; Sinfonia tropical, 1958; Vn Conc., 1961; Conc. duplo, vn, pf, orch, 1966; Canto seresteiro, str, 1972; Sinfonia transamazônica, 1972; Variações em busca de um tema, 1972; Boi bumbá, 1976; Nazarethiana, 1977; Concertino, cl, bn, orch, 1980; Episódio sinfônico, 1982; Pequena suíte à antiga, 1985

chamber and solo instrumental

Sonata, A, vn, pf, 1919; Gavota all'antica, vn, pf, 1930; Berceuse, vn, pf, 1930; Noturno sertanejo, vn, pf, 1931; Canção sertaneja, pf trio, 1932; Sexteto no.1, fl, ob, cl, bn, tpt, pf, 1935; Variações sobre um tema brasileiro, vn, pf, 1935; Oteto, str, 1956; 2 peças, str qnt, pf, 1956; Str Qts nos.1–2, 1957; Andantino, str qnt, 1958; Sonata, 2 bn, 1960; Sonata, vn, pf, 1964; Sonata, 2 bn, 1965; 2 sonatas, vn, pf, 1965, 1966; Tetrafonia, 4 bn, 1967; 4 sinfonias, ob, cl, bn, 1968; Sexteto no.2, wind qnt, pf, 1969; Sonata a 3, fl, ob, cl, 1970; Str Qt no.3, 1970; Serenata a Dulcinéa, str sextet, 1972; Preludio, coral para uma fuga, pf qnt, 1973; Aquela modinha que o Vila não esreveu, bn, 1981; 5 cirandas, tpt, pf, 1983; Minhas cirandas, vn, va, vc, 1984; 5 peças, 4 fl, 1984; Divertimento (6 canones), tuba, pf, 1985

choral

Cateretê, SATB, 1930; Menina Bonita, SSA, 1932; Papai, eu quero me casar, SSA, 1932; Sonhei que Sinhá tinha morrido, SSA, 1932; Hino do Colégio Bennett, SATB, 1938; Meu São Benedito, TTBB, 1941; Folga nêgo, TTBB, 1941; Enquanto morrem as rosas, SSAA, 1948; Samba-lelê, SATB, 1951; Seresta, SATB, 1951; Baianinha, SATB, 1951; Jura de ioiô, SATB, 1951; Despacho de Iemanjá, SATB, 1951; 14 cânones, 1954; Oratorio de S Clara, solo vv, chorus, orch, 1962; 7 masses, SATB, 1962, 1963, 1963, 1965, 1966, 1967, 1968; Belém! verde Belém (cant.), SATB, 1969; 16 cantos escolares, 2vv, 1970; Trem de ferro, chorus, 1973; Hino de academia se música Lorenzo Fernandez, 1977

piano

Lendas sertanejas nos.1–9, 1923, 1923, 1928, 1930, 1930, 1932, 1934, 1938, 1940; Maxixe, 1928; 4 peças brasileiras, 1930; 6 estudos transcendentais, 1931; Cucumbizinho, 1931; Cateretê, 1931; Valsas de esquina nos.1–12, 1938–43; Quase modinha, 1940; Dança do Botocudo, 1940; Sonata no.1, 1941; Valsas choros no.1, 1946, nos.2–5, 1950, nos.6–12, 1955; Sonatinas nos.1–14, 1949; Samba rítmico, 2 pf, 1953; Sonatas nos.2–4, 1962, 1964, 1967; Sonata humorística, 2 pf, 1968; 6½ preludios, 1972; Valsa brasileira no.3, 1975; 5 peças, 1976; 4 choros, 1977; Valsa brasileira nos.4–12, 1979; Improviso romântico, 1980;

Valsa brasileira nos.13–24, 1984; 14 pecinhas para a mão esquerda, 1984; Iá, 1985; Ultima valsa, 1985

songs

Morena, morena (C. da Paixão Cearense), 1925; Las mujeres son las moscas, 1928; Quando na roça anoitece (R. Guimarães), 1930; Luar do Sertão (Paixão Cearense), 1931; 6 líricas, 1932; Cânticos de Obaluaiê, 1934; Trovas de amor, 1936; 4 líricas (M. Bandeira), 1938; Berimbau (Bandeira), 1942; Pousa a mão na minha testa (Bandeira), 1942; Ruda! ruda! (Andrade), 1947; Cantiga do ai (Andrade), 1947; Violão do capadócio, 1953; Modinha, 1959; Poema para Manuel Bandeira, 1964; 7 líricas, 1967; Mais 5 canções, 1969; Modinha, 1972; Tríptico da saudade, 1976; Quizomba, 1980; Zodiacal, 1982; Vidinha e Leonardo, duet, 1983; Canção de natal, 1985

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GERARD BÉHAGUE

Mignot, de la Voye.

See La Voye-Mignot, de.

Migot, Georges

(*b* Paris, 27 Feb 1891; *d* Levallois, nr Paris, 5 Jan 1976). French composer. His father was a pastor and doctor, and Migot's concern for spiritual and humane values was instilled from his earliest years. In 1909 he entered the Paris Conservatoire, studying composition with Widor, orchestration with d'Indy and music history with Emmanuel. Badly wounded at the outset of World War I, he resumed his studies after a long convalescence; he won three successive composition prizes (1918–20). In 1921 he won the Blumenthal Foundation Prize for French thought and art for a body of work that was already considerable and showed great originality. At the same time he was producing remarkable paintings (exhibitions of his work were held at the Georges Petit Gallery in 1917 and at the Marcel Bernheim Gallery in 1919); he also published a collection entitled *Essais pour une esthétique générale* (1920). The years 1920–39 were ones of constant struggle – in music, writings and discussion – against the neo-classical aesthetic which was dominating music in Paris. Always an independent, Migot took nothing from this or any other fashionable movement; instead he continued to pursue his own ideas, steadily adding to his monumental

oeuvre. From 1949 to 1961 he was keeper of the Museum of Instruments at the Conservatoire. He was an Officer of the Légion d'Honneur.

His earliest works show a movement from harmonic writing to the linear style of such pieces as the Trio (1918–19) for violin, viola and piano. What distinguishes him from his contemporaries – Hindemith or Les Six, for example – is the uncompromisingly polyphonic manner which he progressively evolved. In his mature works, such as *Requiem a cappella* (1953), he achieved a line which is completely free from rigid metrical restriction and avoids any suggestion of definite tonality or modality. This melodic style is one of the most characteristic features of Migot's music. His use of timbre is also highly individual, whether in the unusual combinations of his chamber music (e.g. the *Quatuor* for flute, violin, clarinet and harp and the *Deux stèles* for solo voice, harp, celesta, tam-tam, cymbal and double bass), the subtlety of his orchestral scoring (most notable in the three concertante suites, 1924–6) or the adventurous sonorities of his piano works (e.g. *Le zodiaque*).

The flowing quality of Migot's music sets it in the tradition of Couperin, Rameau and Debussy. However, the visionary imagination displayed in such works as *Le sermon sur la montagne*, *La passion* and *Saint Germain d'Auxerre* is essentially original. Migot is set apart from other French composers of his generation by his impressive output of vocal works, which includes a large number of *mélodies* and over 70 choral works. The latter include six oratorios on the life of Christ, as well as other religious works (*Le petit évangéliaire*, *De Christo* etc.), some of which use his own texts based on the Gospels. His independent poetry, of which he published two volumes (1950–51), is concerned principally with spiritual themes. He insisted on a close spiritual link between text and music, scorning simplistic word-painting, but even in his secular and instrumental works the loftiness of thought is unmistakable.

WORKS

(selective list)

stage

Hagoromo (symphonie lyrique et chorégraphique, L. Laloy and Migot), 1920–21; La fête de la bergère (ballet), 1924; Le rossignol en amour (chbr op, Migot), 1926; Conte de fées (opéra chorégraphique, Migot), 1938; Mystère orphique (polyphonie chorégraphique, Migot), 1948; Le zodiaque (chorégraphie lyrique, 4, Migot), 1958–60

choral

Le cortège d'Amphitrite (A. Samain), chorus, str orch, 1923; Ps xix, chorus, orch, 1925; 2 pièces, pf, chorus, orch, 1934; Le sermon sur la montagne, 5 solo vv, chorus, str orch, org, 1936; La Passion, solo vv, chorus, orch, 1941–2; L'Annonciation, 2 solo vv, female chorus, str orch, 1945–6; Saint Germain d'Auxerre (Migot), 4 solo vv, 3 choruses, 1947; Suite (Conc.), pf, chorus, 1947–8; La mise au tombeau, chorus, wind qnt, 1949; 10 quatuors vocaux (Migot), chorus, 1949

Cantate d'amour (Migot), 2 solo vv, chorus, orch, 1950; Les Nativités (Migot), chorus, str orch, 1951; 10 Noëls anciens, chorus, 1952; Le petit évangéliaire

(Migot), 9 choruses, 1952; Ps cxviii, chorus, wind qnt, timp, 1952; Requiem a cappella, chorus, 1953; La Résurrection, 3 solo vv, chorus, chbr orch, 1953; La Nativité de Notre Seigneur (Migot), 3 solo vv, chorus, fl, bn, str qt, 1954; Cantate pascale (Nuit pascale et Résurrection), 5 solo vv, chorus, chbr orch, 1955

Cantate de la vie meilleure (Migot), children's chorus, youth chorus, mixed chorus, orch, 1956; 5 choeurs a capella (Migot), chorus, 1960; Du ciel et de mer (Migot), children's chorus, SA, 10 insts, 1961; L'ecclésiaste, Bar, chorus, orch, 1963; In memoriam (Migot), chorus, orch, 1963; 7 choeurs a capella (P. Moussarie), chorus, 1965; La sulamite, 2 solo vv, chorus, chbr orch, 1969; L'arche (Migot), 3-pt female chorus, orch, 1971; De Christo (Migot), Bar, chorus, fl, org, 1971–2; Okeanos (Migot), chorus, 1972

orchestral

Le paravent de laque aux 5 images, before 1917; Sym. no.1 'Les Agrestides', 1919–20; Dialogue, vc, orch, 1922; Dialogue, vn, orch, 1922; Suite, vn, orch, 1924; Suite, pf, orch, 1925–6; Suite en concert, hp, orch, 1926; Prélude, salut et danse, str, 1927; Sym. no.2, 1927; La jungle, org, orch, 1928; Prélude pour un poète, 1928; Le livre des danceries, 1929

Sym. no.3, 1946; Sym. no.4, 1947; Sym. nos.7–8, 1948–54; Sym. no.6, str, 1951; Sym. no.5 'Sinfonia da chiesa', wind, 1955; Phonie sous-marine, 1960; Pf Conc., 1962; Sym. no.10, 1962; Sym. no.11, wind, 1963; Conc., hpd, chbr orch, 1964; Sym. no.12 'Les nombres', 1964; D'un cercle de l'Enfer du Dante, 1966; Sym. no.13 'Du temps et de l'espace', 1966–7; Little Sym., str, 1970

chamber

Le paravent de laque aux 5 images, 2 vn, va, pf, before 1917; Str Qt no.1 '5 mouvements d'eau', before 1917; Trio, vn, va, pf, 1918–19; Les Agrestides, pf qnt, 1919–20; 3 pastorales, fl, ob, cl, bn, 1922–3; Qt, fl, cl, vn, hp, 1924; Le premier livre de divertissements français, fl, cl, hp, 1925

Conc., fl, vc, hp, 1929; Le livre des danceries, fl, vn, pf, 1929; Pf Trio (Suite à 3), 1935; Wind Trio, 1943–4; Str Trio, 1944–5; Wind Qnt, 1954; Sax Qt, 1955; Str Qt no.2, 1957; Qt, fl, vn, vc, pf, 1960; Pf Qt, 1960–61; Trio no.2, fl, vc, hp, 1965; Str Qt no.3, 1966; Trio, fl, vn, hpd, 1968

vocal

for one voice, piano, unless otherwise stated

7 petites images du Japon, before 1917; 4 mélodies (G. Kahn), 1917; 3 chants (T. Derême), 1922; 3 chants suivis d'un air à vocalises (A. Spire), 1v, str qt, before 1923; Hommage à Thibaut de Champagne, 1924; 2 stèles (V. Segalen), low v, hp, cel, tam-tam, cymbal, db, 1925; Elégie à Clymène (Derême), 1926; La surprise amoureuse, 1926; 3 monodies (T. Klingsor), 1927; Les chrysanthèmes d'or (J. Bruyr), 1928

3 chants pour 3 poètes (E. de Thubert, P. Chabaneix, N. Ruet), 1929; 3 poèmes (G. Normand), 1930; 2 chants (G. Ville), 1932; Reposoir grave, noble et pur (C. de Saint-Cyr), 1v, fl, hp, 1932; 3 chansons de Margot (P. Lebesgue), 1932; Les poèmes de Brugnon (Klingsor), 17 songs, 1933; 3 berceuses chantées (M. Gevers), 1934–5

Vini vinoque amor (Migot), Mez, T, fl, vc, pf, 1937; 2 mélodies (J. Pourtal de Ladevèze), 1938; 6 étraphonies (Migot), 1v, fl, vn, vc, 1945; 12 chansons de bord (Migot), 1950; 5 chants, 1v, str qt, 1951; 3 mélodies (Migot), 1v, 2 fl, 1953; 5 quatrains (A.M. Oddo), 1957; 6 poèmes (P. Moussarie), 1963

3 sonnets funéraires (A. Lebois), 1965; 5 monodies (Moussarie), 1968; 3 chansons

de joie et de souci (Moussarie), 1v, gui, 1969; 2 chants (Migot), 1v, tpt, vc, org, 1972; 3 dialogues (Migot), 1v, vc, 1972; 5 chants initiatiques (Migot), 1973; La retraite ardente (Migot), 15 songs, 1973

keyboard

8 préludes, pf, 1925; Le petit fablier, pf, 1927; Prélude, salut et danse, pf, 1927; Ad usum delphini, pf, 1927–8; Le zodiaque, pf, 1931–2; Le calendrier du petit berger, pf, 1932; 3 nocturnes dantesques, 1933–4; La Nimura, pf, 1934; Premier livre, org, 1937; Le livre d'Anne-Marie, pf, 1939; Sonata 'Polonia', pf, 1939; 5 études en forme de suite, pf right hand, 1941

4 nocturnes, pf, 1945–6; 12 préludes, pf, 1946–7; Sonate fuguée, org, 1948; Sonata no.2 'd'octaves', pf, 1951–2; Deuxième livre, org, 1954–71; 8 préludes hors du temps, 2 pf, 1957; 10 Variations, pf, 1963; Sonata, 2 pf, 1964–5; Déploration, org, 1965; Rhapsodie, pf duet, 1972; Dialogue, 2 pf, 1973

other instrumental

Premier dialogue, vn, pf, 1922; Premier dialogue, vc, pf, 1922; Hommage à Claude Debussy, gui, 1924; Deuxième dialogue, vn, pf, 1925–7; 6 petits préludes, 2 fl, 1927; Deuxième dialogue, vc, pf, 1929; Suite, vn, vc, 1929; Prélude à 2, hpd, hp, 1931; Suite de 3 pièces, fl, 1931; 3 pièces, vc, pf, 1932; Sonata, fl, pf, 1945; Suite no.2 'Eve et le serpent', fl, 1945; Sonate à danser 'La malouve', vn, pf, 1948; Sonate luthée, hp, 1949; Pastorale, 2 ob, 1950

Sonata, vn, 1951; Sonata, cl, 1953; Sonata, bn, 1953; Sonata, vc, 1954; Sonatina, rec, pf, 1957; Suite, 2 rec, 1957; Sonata, va, 1958; Sonata, vc, pf, 1958; Sonatine, vn, 1959; 3 petites prières, hp, 1960; Sonata, gui, 1960; 2 préludes, 2 gui, 1961; Sonata, 2 gui, 1962; Sonatine en duo, ob, cl, 1962; Suite, 2 vc, 1962; Suite à 2, eng hn, vc, 1963; Grave, vn, pf, 1965; 3 nocturnes, hp, 1965

Sonata, fl, gui, 1965; Fantaisie 1, fl, pf, 1968; Fantaisie 2, ob, pf, 1968; Fantaisie 3, cl, pf, 1968; Le mariage des oiseaux, 28 pieces, fl, 1970; Prélude et choral, trbn, pf, 1970; Epithalame, tpt, org, 1971; 4 préludes, celtic hp, 1971; Communions pour une liturgie, fl, org, 1972; Dialogue initial, fl, hp, 1974

Principal publisher: Leduc

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Bulletin des amis de l'oeuvre et de la pensée de Georges Migot, nos.1–14 (1976–87); nos.15– (1997–)

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MARC HONEGGER

Migret, Giacomo.

Composer, probably not identifiable with Meigret.

Miguel, Mariano Tafall y.

See Tafall y Miguel, Mariano.

Miguéz, Leopoldo (Américo)

(*b* Niterói, Rio de Janeiro, 9 Sept 1850; *d* Rio de Janeiro, 6 July 1902). Brazilian composer and conductor of Spanish descent. His first music studies were under Nicolau Ribas in Oporto, Portugal, where his father, a businessman, had settled. He returned to Brazil in 1871 and became associated in 1878 with the publishing firm Artur Napoleão. In 1882 his Symphony in B♭ was performed with considerable success. That same year he travelled to Brussels, where he had wanted to study since

childhood and where he came under the influence of Wagnerian ideals; upon his return to Rio in 1884 he became the chief advocate of Wagner in Brazil. He served as conductor and director of an opera company for several years. After the proclamation of the Republic (15 November 1889), a hymn of his won first prize in the contest for selecting a new national anthem, but it became simply the *Hino à proclamação da República*. He was appointed director of the newly created National Institute of Music (1890), establishing and implementing new educational policies, and visited several European conservatories in 1895 to obtain ideas and suggestions for the betterment of the institute.

Miguez's works were strongly influenced by the philosophies and musical languages of Wagner and Liszt. He wrote the dramatic poem *Pelo amor!* (1897) and the opera *Os saldunes* (1901), both on librettos by Coelho Neto, the latter 'conceived in the most orthodox Wagnerian spirit', according to Corrêa de Azevedo. The symphonic poems *Parisina*, *Ave, libertas* and *Prometeu* rely on thematic transformation and exhibit the composer's efficient handling of development techniques and of the orchestral palette. His contributions to musical education and concert life in Rio in the last two decades of the 19th century were remarkable.

WORKS

(selective list)

Stage: Pelo amor! (dramatic poem, 2, Coelho Neto), 1897; Os saldunes (op, 3, Coelho Neto), 1901

Orch: Sym., Bb, 1882; Parisina, sym. poem, op.15, 1888 (Leipzig, 1895); Ave, libertas, sym. poem, op.18, 1890 (Leipzig, 1895); Prometeu, sym. poem no.3, op.21, 1892 (Leipzig, 1895); Suite à l'antique and Ouverture dramática, both 1890s

Pf: Noturno, op.10; Souvenirs, op.20; Scènes intimes, op.24

Other: Vn Sonata; Oda à Benjamin Constant; Hino à proclamação da República, 1890

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G. Béhague: *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)

V. Mariz: *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)

GERARD BÉHAGUE

Mihajlović, Milan

(*b* Belgrade, 3 July 1945). Serbian composer. He studied composition with Rajičić and conducting with Živojin Zdravković at the Belgrade University of Arts, where he later completed a master's degree in composition (1978). He also studied with Kelemen in Cologne and at the Orff Institute in Salzburg. He was an assistant at Radio Belgrade (1971–5) and in 1987 became lecturer at the University of Arts and president of the Society of

Serbian Composers. In 1992 he co-founded the Composers' Rostrum, a festival of contemporary music held in Sremski Karlovci and Novi Sad. In his composition Milhajlović uses modes found in the music of Skryabin together with church modes and the pentatonic and whole-tone scales. His earlier works, for example *Prelude, Aria e Finale* (1976), are bright and expressive, while later pieces such as *Nokturni* ('Nocturnes', 1983) contain sounds that have a transparent quality. He has been referred to as the 'poet among Serbian composers' on account of the delicacy and refinement of his lyrical style. Several of his works have won national awards.

WORKS

(selective list)

Orch: Uvertira-fantazija, ov., 1970; Prelude, Aria e Finale, 1972; Simfonijske metamorfoze, 1976; Elegija, str, 1989, arr. vn, pf; Memento, 1993

Choral: Pohvala svetu [Praise to the World] (B. Miljković), chorus, orch, 1984; Šta sanjam [What I Dream] (I. Andrić), solo vv, female chorus, 1984; More [The Sea] (N. Mihajlović), 1986

Chbr and solo inst: Trio sonate, fl, vc, pf, 1968; Variations, pf, 1968; Str Qt, 1969; 4 skice [4 Sketches], vn, db, 1976; Lamentoso, cl, vn, pf, 1977; 3 nokturni, hn, ww, str, 1983; 3 Preludes, pf, 1986–9; Eine kleine Trauermusik, fl, ob, cl, bn, pf, 1990

Principal publishers: Peters, Savez organizacija kompozitora Jugoslavije

WRITINGS

Scriabine's Mode (Belgrade, 1979)
Elements of Music Science (Belgrade, 1983)
Musical Forms (Belgrade, 1989)

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ROKSANDA PEJOVIĆ

Mihalič, Alexander

(*b* Medzilaborce, 7 Aug 1963). Slovak composer. He studied composition with Podprocký at the Košice Conservatory (1982–5) before continuing his composition studies with Zeljenka at the Academy of Music and Performing Arts in Bratislava. In 1987 he received a scholarship to the Ecole Normale de Musique de Paris, where he studied with Yoshihisa Taira. Afterwards he remained in France, studying electro-acoustic composition with Michael Zbara at the Conservatoire National de Région in Boulogne (1988–90), with Donatoni at IRCAM (1988) and with Horacio Vaggione at the Université de Paris VIII (1989–90). In 1991 he studied musicology with

Dufourt at the Ecole de Sciences Sociales de Paris, and in 1992 he joined the teaching staff at IRCAM. His piece *Skladba* (1987) won the Prix de Résidence at the international electro-acoustic competition in Bourges in 1988.

In his early works Mihalič combined a traditional musical vocabulary with techniques such as electronics and the creation of new sounds. He applied advanced technology in the form of sound diffusion, sampling, pitch modulation and electronic interaction, while using repeated, regular rhythms (intensified by means of gradation or continuos accelerando) as dynamic patterns, reducing melody to a minimum of one or two notes, as in *Kompozícia* (1990) and Music for String Quartet (1988). During this period he focussed on achieving a balance between rationality, intuition and instinctive musicianship. In 1991, however, he destroyed all his previous works. He then embarked on a multiple work-in-progress entitled *Encyclopaedia musicalis*, a project based on the idea that various branches of science contain principles and laws applicable to music. Each work in this cycle can be varied according to chosen parameters, including computer applications.

WORKS

(selective list)

encyclopaedia musicalis

Functions, 2 vn, va, vc, 1988; Fractals I, tape, 1989–90, arr. as Fractals II live elecs, 1995–6; Atoms, fl, vc, pf, 1993; Crystals, str qt, 1995–6; DNA, cycle, (sax/ob/fl), pedalophone, live elecs, 1997; Univers, cycle: Earth (Terra), tpt, hn, trbn, tuba, perc, tape/live elecs, 1995–6; Big Bang, fl, ob, cl, bn, perc, tape/live elecs, 1996; Solar System, 2 vn, va, vc, perc, tape/live elecs, 1997

other

6 prelúdií, pf, 1982–3; Forlana [Female Chorus], 1983; Sonatina, trbn, pf, 1984; Quartettino, 2 vn, va, vc, 1984–5; Duo, fl, vn, 1985; Predohra [Overture], orch, 1985; Hudba [Music], fl, ob, cl, bn, hn, str, pf, 1986; Skladba, pf, tape, 1987; Music for Str Qt, 1988; Kompozícia, pf, live elecs, 1990

Principal publishers: Slovenský hudobný fond

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Y. Kajanová: 'Generacia 80/90', *Hudobný život*, xxviii/22 (1996), 6–7

'Crystals: symetries des cristaux dans la composition', *Journées d'informatique musicale* (1997), July, pp.80–88

YVETTA LÁBSKA-KAJANOVÁ

Mihalovich, Ödön [Edmund] (Péter József von)

(*b* Feričance [now in Croatia], 13 Sept 1842; *d* Budapest, 22 April 1929). Hungarian composer and educationist. While still at school he began to take private music lessons with Mihály Mosonyi in Pest, but it was the influence of Wagner, whose first concert in Pest he attended in 1863, that finally decided him on a musical career. He wrote his earliest works, such as the overture to *Athéni Timon*, in about 1860; the first to be published was a *Faust Overture* for piano duet, which already showed the Wagnerian influence that was to characterize his later music. After reading philosophy in Pest, he went to Leipzig in 1865 to study composition under Moritz Hauptmann and completed his education in Munich under Peter Cornelius in 1866.

At about that time he met Liszt, Wagner and Bülow, whose friend he was to remain; their correspondence provides valuable glimpses into the music and musical life of the day. Mihalovich made his public début as a composer in 1865 when his march for orchestra was played by the Philharmonic Society of Pest, and in 1867 the revised version of his *Athéni Timon* overture was performed in Meiningen. The first complete concert of his orchestral works was given in Pest on 6 April 1870. In 1872 he became president of the Wagner Society in Pest, and in 1881 director of the Színitanoda (drama school). In 1887, shortly before the publication of his important essay on the country's system of musical education, he was appointed principal of the academy of music in Budapest, succeeding Liszt as head of the most important musical institute in the country. He remained in this post until 1919, during which time he greatly contributed to the school's attaining an international reputation and to the general development of Hungarian musical life.

Mihalovich was not only gifted with outstanding organizing and administrative talent, but also with foresight, as shown by his role in securing Mahler's appointment at the Royal Hungarian Opera House. As a creative musician, Mihalovich's significance was, as he recognized, minor; yet apart from its profound technical competence, his work shows an aristocratic sensibility. Many of his compositions are wholly under the influence of the New German School; and although his music bears little trace of a Hungarian nationalist idiom, his aversion to new music of the 20th century and even his rejection of the contemporary style of the Hungarian school did not prevent him from supporting the most talented figures of the younger generation: Bartók, Kodály, Weiner and Dohnányi.

WORKS

principal MS source: H-Bl

operas

Hagbarth und Signe (3, A. Stern, after A. Oehlenschläger), 1867–74, rev., Dresden, 17 Jan 1882; rev., Budapest, 17 Jan 1886; *H-Bn*
Wieland der Schmied (3, Stern, after R. Wagner), 1876–8, unperf.

König Fjalar (O. Schlemm), 1880–84, inc.

Eliána (3, H. Herrig, after A. Tennyson: *The Idylls of the King*), 1885–7, in Hung., Budapest, 16 Feb 1908 (Budapest, 1908); in Ger. as Elione, Vienna, 17 April 1909

Toldi (3, G. Csiky and E. Ábrányi, after J. Arany), 1888–90, Budapest, 18 March 1893; rev. as Toldi szerelme [Toldi's Love], 1893–4, Budapest, 28 Feb 1895 (Budapest, 1895); *Bn*

A tihanyi visszhang [The Echo of Tihany] (G. Moravcsik), 1903, inc.

orchestral

4 syms.: no.1, d, 1879 (Leipzig, *c*1880); no.2, b, 1892; no.3, a, 1898–1900; no.4, c, 1901–2

Ov. to Athéni Timon, 1866

Das Geisterschiff, ballad (after M. Strachwitz), 1871 (Mainz, 1879)

A sellő [The Naiad], ballad (after P. Gyulai), 1874 (Mainz, 1879)

Hero und Leander, ballade (after F. von Schiller), 1875 (Mainz, 1879)

La Ronde du Sabbat, sym. poem (after V. Hugo) (Mainz, 1879)

Gyászhangok (Trauerklänge), 1876 (Mainz, 1879)

Eine Faust-Fantasie, 1880 (Leipzig, *c*1880)

Pán halála [Death of Pan] (after G. Reviczky), 1897–8

other works

Choral: Sturmesmythe (N. Lenau), male vv, orch, 1870; Csatadal [Battle Song] (S. Petőfi), male vv, orch, 1871 (Pest, 1873); other choruses for unacc. mixed and male vv

Lieder: *c*56, incl. settings of N. Lenau, J. Kerner, Hoffmann von Fallersleben, O. Sternau, L. Uhland, M. Wesendonck, S. Endrődy

Chbr and solo inst: Sonata, E♭, vn, pf, 1861; Ov. to Athéni Timon, pf 4 hands, 1st version, 1860; Faust Ov., pf 4 hands (Pest, 1864); Epithalame pour la noce de la Princesse Paola Borghese, pf 4 hands, 1899; Fantaisie pour piano (Pest, 1870); Nocturne (Pest, 1872)

WRITINGS

'Franz Liszt und die Beethoven-Feier in Pest', *Pester Lloyd* (25 Dec 1870)

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E. Major: 'Mihalovich Ödön: tanulmány' [Mihalovich: a study], *Muzsika*, i/5 (1929), 7–25

K. Isoz: 'Liszt Cosima levelei Mihalovich Ödönhöz' [Cosima Liszt's letters to Mihalovich], *Énekszó*, xvii/5 (1950), 202–10

M. Prahács: 'Kiadatlan és ismeretlen Liszt-levelek a Zeneművészeti főiskola levéltárában' [Unpublished and unknown Liszt letters in the archives of the High School of Music], *Zenetudományi tanulmányok*, iii (1955), 109–210

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H.-L. de La Grange: *Mahler*, i (New York, 1973)

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K. Szerző: 'Eine Oper der ungarischen Wagner-Schule: Edmund von Mihalovich: Eliane', *SMH*, ixx (1977), 109–60

K. Szerző: 'Mihalovich Ödön zeneműveinek jegyzéke' [List of Mihalovich's musical works], *Magyar zene*, iv (1979), 374–90

K. Szerző: 'Mihalovich Ödön: Wieland der Schmied: der Versuch, einen ungarischen Typus des Wagnerschen Musikdramas zu schaffen', *Musica Conservata: Günther Brosche zum 60. Geburtstag*, ed. J. Gemeiner and others (Tutzing, 1999), 407–31

<div align="right">JOHN S. WEISSMANN/KATALIN SZERZŐ</div>

Mihalovici, Marcel

(*b* Bucharest, 22 Oct 1898; *d* Paris, 12 Aug 1985). French composer of Romanian origin. He studied in Bucharest (1908–19) with Bernfeld (violin), Cuclin (harmony) and Cremer (counterpoint), and at the Schola Cantorum, Paris (1919–25), with d'Indy (composition), Saint Réquier (harmony), Gastoué (Gregorian chant) and Lejeune (violin). In Paris he also received advice from his compatriot Enescu. From 1959 to 1962 Mihalovici taught at the Schola Cantorum. He was a founding member of both the Society of Romanian Composers, Bucharest, and the Paris contemporary music society Le Triton; in 1964 he became a corresponding member of the Académie des Beaux-Arts.

A prolific composer who tackled all styles and forms, he was a strong advocate of neo-classicism and placed great emphasis on melody and counterpoint. His harmonic language ranged from chromaticism to serialism. The imaginative play of instrumental sounds and the constant rhythmic variation (often inspired by Romanian folk music) reveals Mihalovici as a composer who was contemporary in his outlook despite a rigorous, academic background. Works such as *Chindia*, *Rhapsodie concertante*, the First Sonata for violin and piano, the ballet *Karagueuz* and the Third String Quartet are remarkable for their transfiguration of Romanian folk elements, their original modalism and rhythmic definition. He was awarded the Louis Spohr Prize (1955), the Copley Prize (1962) and the George Enescu Prize (1966). He was married to the French pianist Monique Haas.

WORKS

(selective list)

Stage: Une vie de Polichinelle (ballet, M. Sauvage), 1922; Le postillon du roy (ballet), 1924; Karagueuz (ballet), 1926; L'intransigeant Pluton (op, 1, J.-F. Regnard), 1928; Phèdre (op, 5 scenes, Y. Goll, after J. Racine), 1949; Die Heimkehr (op, 1, K.H. Ruppel after G. de Maupassant), 1954, rev. 1955; Thésée au labyrinthe (ballet, Ruppel), 1956; Alternamenti (ballet, C. Rostand), 1957; Krapp ou

La dernière bande (op, 1, S. Beckett), 1960; Les jumeaux (op buffa, 3, Rostand, after Plautus: *Menechemes*), 1962; Héracles (incid music, Euripides), 1975

Orch: Le cortège des divinités infernales, 1928; Chindia, 1929; Vn Conc., 1930; Caprice romanien, 1936; Toccata, pf, orch, 1938, rev. 1940; Symphonies pour le temps présent, 1944; Variations, brass, str, 1946; Séquences, 1947; Rhapsodie concertante, pf, orch, 1951; Etude en 2 parties, pf, orch, 1951; Sinfonia giocosa, 1951; Sinfonia partita, 1952; Elégie, 1955; Ouverture tragique, 1957; Esercizio, str, 1959; Sinfonia variata, 1960; Nocturne, cl, orch, 1963; Sym. no.5, 1966–9; Prétextes, ob, cl, bn, chbr orch, 1968; Refrains, 1969; Chant premier, t sax, orch/pf, 1973; Follia, 1976–7

Vocal: 3 poèmes chinois, 1918–20; Chansons et danses, 1924; 3 romances (V. Hugo), 1929; Sinfonia cantata, Bar, chorus, orch, 1953–63; Abendgesang (Goll), 1957; Stanzas (M. Dumitrescu), 1967; Cantilène (Y. Sandro), Mez, chbr orch, 1972; Prétextes, 1974

Chbr and solo inst: Pf Sonatina, 1923; Str Qt, 1923; Sonatina, ob, pf, 1924; Sonata, vn, pf, 1927; Str Trio, 1929; Str Qt, 1931; Sonata, 3 cl, 1933; Ricercari, pf, 1941; Sonata, vn, pf, 1941; Sonata, va, pf, 1942; Sonata, vn, vc, 1944; Str Qt, 1946; Sonata, vc, 1949; Sonata, vn, 1949; Wind Trio, 1955; Sonata, bn, pf, 1958; Sonata, cl, pf, 1958; Dialogues, cl, pf, 1964; Pf Sonata, 1964; Cantus firmus, 2 pf, 1970; Variantes, hn, pf, 1970; Serioso, b saxhn, pf, 1971; Mélopée, ob, 1973; Récit, cl, 1973; Passacaille, pf, left hand, 1975; Str Qt, 1981

Principal publishers: Amphion, Billandot, Bote & Bock, Editions Françaises de Musique, Eschig, Heugel, Leduc, Mogador, Muzicală, Pro musica

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T. Grigoriu: 'Marcel Mihalovici la 80 de ani', *Muzica*, xxviii/12 (1978), 15–17

V. Tomescu: 'Jubileu: Marcel Mihalovici', *Muzica*, xxviii/10 (1978), 13–15

D. Petecel: *Muzicieni nostri se destainuie* [Our musicians reveal themselves] (Bucharest, 1990)

VIOREL COSMA

Mihály, András

(*b* Budapest, 6 Nov 1917; *d* Budapest, 19 Sept 1993). Hungarian composer, conductor and teacher. He entered the Liszt Academy of Music in 1934 as a cello pupil of Schiffer, and he also studied in the chamber music class of Waldbauer and Weiner. Although he began his career as a cellist, he took private lessons in composition with Kadosa and Strasser. His artistic development was greatly affected by World War II and the political struggles of the period. In 1941 he joined the illegal Communist party; he directed workers' choirs and propagated new music (chiefly the works of Bartók, Schoenberg, Berg and Hindemith) within the framework of private concerts given by his own string quartet. His own compositions of

the period, such as the Piano Trio and the First Quartet, came about under the influences of Bartók and the Second Viennese School. At the same time he became concerned with the problems of educating, and communicating with, a larger audience, and his first cantata, *Szabadság és béke* ('Freedom and Peace'), was composed for a Petőfi festival organized in 1942 to unite anti-fascist forces. In 1944 Mihály was arrested for his activities in the resistance movement.

After the liberation, in 1946, he composed his first symphony, subtitled 'Sinfonia da requiem', in memory of those killed as a result of war and persecution. Mihály became solo cellist at the State Opera, general secretary of the Philharmonia Society and general secretary of the Hungarian State Opera (1948–50). In 1950 he was appointed professor of chamber music at the Budapest Academy. As a summary of his evolution until then, he composed the Cello Concerto in 1953, mainly under the influence of Kodály. After this Mihály set himself to follow and assimilate the example of Bartók. The first works resulting from this intention were the Piano Concerto (1954) and the Fantasia (1955) for wind quintet and orchestra. These pieces exhibit a rather direct dependence on Bartók that was overcome in the Violin Concerto (1959), which incorporates neo-Baroque ideas.

In 1962 Mihály was appointed music adviser to the music section of Hungarian broadcasting. He received the Erkel Prize in 1964 for the third time; he had already been awarded the Kossuth Prize in 1955. A group of elaborate chamber pieces was succeeded by the Third Symphony (1962), constructed as a fresco of isolated points and close, in technique and aesthetic, to pre-serial Schoenberg. In 1964–5 Mihály composed a three-act opera to his own text, *Együtt és egyedül* ('Allied and Alone'), drawing on his wartime experiences. From 1965 he became more closely connected with avant garde-music. He founded the Budapest Chamber Ensemble in 1968 for the performance of new Hungarian and foreign works. Concurrently his own music grew more widely known internationally with performances in Zagreb, Darmstadt, Warsaw and London. Works written during this period, such as the Three Movements (1969) for ensemble and the orchestral *Monodia* (1971), show Mihály employing clusters, controlled aleatory writing and other novel developments. In the mid-1970s he stopped composing because of other obligations. He was general director and occasional conductor of the Hungarian State Opera (1979–86); after his retirement he continued to teach at the Liszt Academy and led chamber music classes, mainly in Scandinavia.

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(selective list)

Op: Együtt és egyedül [Allied and Alone] (3, Mihály), 1964–5

Orch: Sym. no.1 'Sinfonia da requiem', 1946; Sym. no.2, 1950; Vc Conc., 1953; Pf Conc., 1954; Fantasia, wind qnt, hp, cel, perc, orch, 1955; Festive Ov., 1959; Vn Conc., vn, obbl. pf, chbr orch, 1959; Sym. no.3, 1962; Monodia, 1971

Chbr: Pf Trio, 1940; Str Qt no.1, 1942; Rhapsody, va, pf, 1947; Serenade, wind trio, 1956; Str Qt no.2, 1960; 3 Movements, ens, 1969; Musica, va, pf, 1975; Musica per 15, ens, 1975; Str Qt no.3, 1976

Vocal: Szabadság és béke [Freedom and Peace] (cant.), 1942; Chamber Music (J.

Joyce), 1v, pf, 1958; Attila József Songs, 1v, pf, 1961; 3 Apocrypha, 3 female vv, cl, perc, 1962; Az áhitat zsoltárai [Pss of Rapture] (M. Radnóti), 1v, pf; 5 cants., 3 choral pieces

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Principal publisher: Editio Musica

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JÁNOS KÁRPÁTI/PÉTER HALÁSZ

Mihelčič, Pavel

(*b* Novo Mesto, 8 Nov 1937). Slovenian composer. He graduated in 1963 from the composition class of Bravničar at the Ljubljana Academy of Music and continued his studies there as a postgraduate (MA 1967). Between 1963 and 1982 he taught music theory at the Ljubljana secondary school of music and then worked as music editor at Radio Slovenia; in 1995 he was appointed assistant professor of composition at the Academy of Music. He has served as president of the Society of Slovenian Composers (1984–92), and in 1992 he became chairman of the Slovenian section of the ISCM. He is a highly respected music critic. In 1979 he received the Prešeren Foundation Award, one of Slovenia's most important cultural accolades.

His compositions are characterized by their formal accessibility and by their striking musicality. Some of his earlier works have an improvisational quality, possibly as a result of Mihelčič's preoccupation with jazz during his youth. His form of expression is predominantly modern and intimate in character. His works for orchestra are colourfully orchestrated, and are inspired, thematically, by Slovenian folk music (e.g. *Prizori iz Bele Krajine*, 'Scenes from Bela Krajina'; *Slike, ki izginjajo* 'Disappearing Pictures'; *Sen prve mladosti*, 'The Dream of First Youth'; and the Concerto 'Solange').

WORKS

(selective list)

Orch: Bridge, str, 1969; Hn Conc., 1977; Sinfonietta, brass, perc, str, 1979; Prizori iz Bele Krajine [Scenes from Bela Krajina], 1982; Slike, ki izginjajo [Disappearing Pictures], 1983; Sen prve mladosti [The Dream of First Youth], 1984; Žalna glasba [Funeral Music], vn, orch, 1986; Slava Vojvodine Kranjske [The Glory of the Duchy of Carniola], 1989; Conc. 'Solange', ob, hp, perc, str, 1991; Svetloba noči [Glittering Dusk], 1993; Vrnitev v tišino [Return to Silence], 1995; Conc. grosso, 1997

Vocal: Srce [Heart] (medical diagnoses and descriptions in Latin), chorus, tape (rec. heart sounds), 1977; Kost [Bone] (S. Makarovič), male chorus, bn, 1981; Prošnja umirajočega junaka [The Plea of the Dying Hero] (Slovenian folk texts), T, 2 hn, str,

1987; Zeleno drevce [Little Green Tree], 2vv, orch, 1994

Chbr and solo inst: Blow Up, pf, 2 bongos, 1973; Free Lancing, tpt, pf, 1974; Ekspozicija in refleksi [Exposition and Reflexes], 9 hn, 1976; Chorus 1, ob, 1978; Igre in odsevi [Games and Reflections] vc, pf, 1980; Chorus 2, ob, hp, 1981; Chorus 3, perc, 1988

Principal publishers: C.F. Peters, Društvo slovenskih skladateljev, Pizzicato, Državna založba Slovenije

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MATJAŽ BARBO

Mihevc, Marko

(*b* Ljubljana, 30 April 1957). Slovenian composer. He graduated from the composition class of Srebotnjak (1980) and the conducting class of Anton Nanut (1986) at the Academy of Music in Ljubljana. After further composition study with Burt at the Hochschule für Musik in Vienna he was awarded the MA (1991). In 1995 he became a lecturer and head of composition at the Academy in Ljubljana. He is a leading figure in Slovenian composer organizations and a founder of the Night of Slovenian composers, the largest annual contemporary music event in Slovenia.

His music touches the very core of debates surrounding music of the 20th century. It leads to a confrontation on several levels between all of music's parameters and in a postmodernist way interrelates past and present. Mihevc blends tonality with atonality and melodic linearity with textural fields, producing a vectorial turbulence rather than restrained stasis; this is particularly true of his symphonic poems *Equi*, *In signo tauri*, *Miracula* and *Alibaba* and of his vocal-instrumental works *Proverbia* and *Enigmata*.

WORKS

Stage: 'IO' (ballet), 1980; Aladin in njegova čudežna svetilka [Aladdin and his Magic Lamp] (children's op, M. Mihevc), 1981

Orch: Passacaglia, chbr orch, 1979; Variations, pf, str, 1979; Vn Conc. no.1, 1979; Fl Conc., 1982; Vn Conc. no.2, 1984; Pf Conc., 1990; Equi, sym. poem, 1991; In signo tauri, sym. poem, 1992; Miracula, sym. poem, 1994; Alibaba, sym. poem, 1996

Choral: Tarantella, 1977; Proverbia (cant.), S, T, chorus, orch, 1995; Enigmata (cant.), chorus, fl, str, 1997

Chbr and solo inst: Bagatelle, vn, pf, 1978; Patatina, brass qnt, 1983; Nocturne, pf, 1985; Kras, 2 fl, gui, vc, perc, 1986; Lacus somniorum, vn, pf, 1986; Papricapriccio nos.1 and 2, vn, pf, 1987, 1988; Shadows, 6 fl, 6 vn, 1989; Solaris, vn, 1989; Initium, 3 tpt, 1992; Intermezzo, fl, vn, 1993; Dwingaloo, fl, cl, bn, 1995; Eridanus, fl, pf, 1996

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F. Križnar: *Sodobni slovenski skladatelji/Contemporary Slovene Composers* (Vrba, 1997)

MATJAŽ BARBO

Mihi, Orazio.

See Michi, Orazio.

Mijwiz [mijwez, mizwaj, mizwij].

Reed instrument, normally a double clarinet, of the Middle East, with two parallel pipes of the same length. *Mijwiz* is the vernacular term for 'pair'. Each reedpipe, about 30 cm long, consists of two sections which fit together and are fastened by string and tar (which at the same time join the two pipes). The small, upper part (about 7 cm) is the actual idioglot single reed (there are two, one for each tube); the tongue is 2 cm long and is down-cut (i.e. it sticks up in the direction of the tube). The tops of the tubes are closed so that the breath must pass through the tongue, and the entire section must be placed deep in the mouth to produce the sound. The two playing pipes generally have six holes. The placing of the hands varies according to the players, the relationship of left hand to lower notes and right to higher changing from one village to the next. The range of the instrument is more than an octave but the player usually uses a range of a wide 4th (between 4th and a 5th). Playing requires circular breathing. The *mijwiz* is never played with one of the tubes providing a drone; two melodies are played simultaneously, in unison. One of the tubes is usually tuned slightly higher than the other, producing acoustic beats as a desired characteristic.

The *mijwiz* is mainly found in Syria, western Iraq, Lebanon, northern Israel and Jordan. The playing style along the Mediterranean coast is florid, with fiorituras, arabesques and features of free improvisation in a nervous, rapid tempo; this contrasts with the more accented, heavier and less ethereal style used in the hinterland. The nasal quality is found everywhere. The instrument is generally played alone, but it may accompany a singer, when it is supported by a *darbukka* (goblet drum). Its repertory is drawn from sing tradition, decorated by the performer. Particular pieces are not known, except for the *dabka* dance. It is associated with shepherds, and in Lebanon it was in the past sometimes used to lead funeral processions.

See also Mizmār.

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<div align="right">CHRISTIAN POCHÉ</div>

Mikeš, Adolf

(*b* Hradec Králové, 23 Dec 1864; *d* Prague, 26 May 1929). Czech piano teacher. After preliminary musical education at Hradec Králové, he studied law and painting in Prague and later in Vienna. On his return to Prague he continued music studies with Josef Klička and Jindřich Kàan, becoming the latter's assistant at the conservatory from 1891 to 1898. Unsuccessful in his pursuit of a solo career, he turned to teaching and founded his own piano school, first in Plzeň (1898) and later in Prague (1903). He carefully studied the Deppe piano method which, in combination with Batka's principles of music education, he elaborated as the basis of his own method. Harmony, music history, theory and aesthetics were also taught at his school. When he refused to submit the school to an official inspection he was obliged to retire and hand it over to his pupils; after 1918 he was professor at the Prague Conservatory.

Mikeš made a valuable contribution to the Czech school of piano playing, both by broadening its range through his introduction of the Deppe method and by teaching many distinguished players, a number of whom later became professors at the Prague Conservatory. His importance goes beyond his pedagogical activities; he was also an enlightened musical personality, who published many articles in newspapers and music journals and gathered round him a group of progressive musicians, among them the composer Vítězslav Novák. Mikeš also attempted a reform of keyboard shape, constructing a rounded keyboard in 1902, some years before Fred Clutsarn's fan-shaped keyboard.

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Z. Böhmová: 'Adolf Mikeš', *HRo*, i (1948–9), 237–40

<div align="right">MIROSLAV K. ČERNÝ/R</div>

Mikhashoff [Mychasiw; MacKay], Yvar Emilian

(*b* Troy, NY, 8 March 1941; *d* Buffalo, NY, 11 Oct 1993). American pianist and composer. He studied at the Eastman School of Music, the Juilliard School of Music, the University of Houston and the University of Texas, Austin (DMA 1973). His teachers included Armand Basile, Adele Marcus and Beveridge Webster. In 1968 he received a Fulbright scholarship to study composition with Boulanger in France; other awards included two New York State research fellowships (1974, 1978) and an American-Scandinavian Foundation grant (1982). In 1973 he joined the music

department at SUNY, Buffalo, where he taught for 20 years, and co-founded and directed the North American New Music Festival.

Mikhashoff commanded an extensive repertory of contemporary piano works and toured widely in the USA and in Europe, where he established a reputation as an advocate of 19th- and 20th-century American music. For the 1982 Holland Festival Mikhashoff produced 'Revolution and Revelation', a series of nine programmes offering a survey of American music from the colonial era to the 20th century. For the Almeida International Festival of Contemporary Music and Performance (London, June 1985) he organized 'At the Tomb of Charles Ives', 20 programmes 'in celebration of American experimental music, 1905–1985'. In June 1988 in Berlin, he performed an eight-hour piano marathon that included 80 piano works from eight decades of American music. Mikhashoff commissioned piano works from American composers including Henry Brant, John Cage, Lukas Foss and Lejaren Hiller and from Per Nørgård, Sylvano Bussotti and other prominent Europeans. To commemorate the sesquicentennial of the city of Buffalo in 1982 he commissioned piano works from 15 composers and in 1983 he invited 88 composers from 30 countries to contribute to his International Tango Collection. His own music was most influenced by Debussy, but from 1974 it also reflected central European and Amerindian folk music. He transcribed many works by Copland, Puccini, Auric, Thomson, Krenek and Nancarrow for chamber ensemble.

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(selective list)

Vocal: Canciones de Lorca, S, pf, 1967; Nocturne (G. Trakl), 1v, str qt, hp, 1969, rev. 1973; Traceries (W.C. Williams), 1v, fl, 1970; In Memoriam Igor Stravinsky (Marcus Aurelius), 1v, fl, cl, vc, 1971; 4 Figures of a Drowned Maiden (W. Shakespeare, A. Rimbaud, A.A. Blok, R.M. Rilke), S, spkr, chbr ens, 1972; Long Eyes of Earth, pf, 1975, rev. 1981; Improvisations on the Last Words of Chief Seattle, spkr, perc, mime-dancer, syllabist, 1976; Flight of the Moon, S, fl, hp, 1988; Jabberwocky (L. Carroll), 1v, pf, 1988

Inst: Dances for Davia I–II, fl, pf, 1958–79; Conc. no.1, pf, wind, perc, 1965; Va Conc., 1969; Nocturne, vc, pf, 1977; HWALC, vc, tape [whale songs], 1978; I Chose a Hyacinth, pf, 1979; Small Knocking Woods, pf, 1979; Light from a Distant Garden, str qt, 1983; Grand Bowery Tango, fl, ens, 1985; Night Dances, str trio, 1985; Twilight Dances, vn, db, pf, perc, 1986; Evening Dances, vn, pf, 1987; Flowers for Joan Mitchell, vn, pf, perc, 1988; Mikhachelle, pf, 1989; Charlie's Waltz, pf, 1990; Homage to Virgil Thomson, vn, pf, 1990; Ferrara Dances, 3 vc, 1991; Block Island Wedding Cake Waltz, 2 ob, 2 cl, 2 hn, 2 bn, 1993

Principal publishers: Boosey & Hawkes, Southern

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S. Montague: 'Virtuoso Who Always Took a Risk', *The Guardian* (15 Oct 1993)

<div align="right">DON C. GILLESPIE</div>

Mikhaylova [Michailova], Mariya [Maria] (Aleksandrovna)

(*b* Khar'kiv, 22 May/3 June 1866; *d* Molotov [now Perm'], 18 Jan 1943). Russian soprano. She studied in St Petersburg, Paris and Milan, and made her début in 1892 as Marguerite de Valois (*Les Huguenots*) at the Imperial Opera, St Petersburg; she remained there until 1912, making frequent tours in Russia and one each to Prague (1903) and Tokyo (1907). She created the role of Electra in Taneyev's *Oresteya* (1895); her repertory also included Mozart's and Auber's Zerlina, Aennchen (*Der Freischütz*), Carolina (*Il matrimonio segreto*), Berthe (*Le prophète*), Juliet, Nannetta (*Falstaff*), Gilda, Lakmé, Micaëla, Tamara (*The Demon*) and Glinka's Lyudmila and Antonida (*A Life for the Tsar*). With a pure, musical voice, she was the first singer to achieve world fame through the gramophone alone. She also undertook many salon engagements.

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<div align="right">HAROLD BARNES/ALAN BLYTH</div>

Mikhaylova, N.

See Zeyfas, Natal'ya Mikhaylovna.

Mikhaylov-Stoyan, Konstantin Ivanovich

(*b* Golyam Boyalak, Bessarabia, 25 March 1853; *d* Sofia, 13 June 1914). Bulgarian tenor. He was the first Bulgarian opera singer and producer, and one of the founders of Bulgarian opera. Born Konstantin Ivanovich Mikhaylov, the son of Bulgarian emigrants to Bessarabia, he adopted the typically Bulgarian name Stoyan in order to stress his origins. He studied in Odessa, sang in a choir as soloist, worked as a teacher and studied for several months at the St Petersburg Conservatory. He also toured Russia in various opera companies, and in 1888 became soloist at the Bol'shoy Theatre in Moscow. There he sang until 1899, when he went for the first time to Bulgaria to give concerts. He returned to Russia as guest artist in different opera houses (in 1902 together with Chaliapin) and in Helsinki; he was also lecturer at the music school in Vilnius, and in 1905 became headmaster of the music school at Rostov-na-Donu. In 1907 Mikhaylov-Stoyan gave successful concerts in Bulgaria with two other Bulgarian opera singers from Bessarabia (Ivan Vulpe and Bogdana Gyuzeleva-Vulpe). This

led to the foundation in the same year of the Operna Druzhba (Opera Association), which marked the beginning of opera performances in Sofia. Mikhaylov-Stoyan's repertory included many leading tenor parts from operas by Verdi, Wagner, Gounod, Mascagni and above all by Russian composers, and a large number of Bulgarian folksongs. He staged several operas in Sofia and wrote many articles in Bulgarian and Russian as well as a book, *Po vaprosa za osnovavaneto na Balgarskata narodna opera* ('On the foundation of the Bulgarian National Opera', Sofia, 1907).

LADA BRASHOVANOVA

Miki, Minoru

(*b* Tokushima, Shikoku, 16 March 1930). Japanese composer. He was brought up in a musical household, several members of his family being accomplished performers on Japanese instruments. At high school he had his first encounters with European music as a member of a choral group. He studied composition with Ifukube and Ikenouchi at the Tokyo National University of Fine Arts and Music from 1951 to 1955. In 1953 he won second prize in the Japanese radio competition for orchestra works with *Kōkyōteki sangakushō* (or *Trinità sinfonica*), and after graduating he continued to write large works for European orchestra while supporting himself by composing for films, particularly documentary and educational ones. Around 1960 he turned his attention to choral music, then in 1962 he composed his first piece for traditional Japanese instruments, *Sonnet* for three *shakuhachi*. Together with a number of players on Japanese instruments he organized the Ensemble Nipponia (now Pro Musoca Nipponia) in 1964, and Miki established himself as a leading composer for traditional forces. He took the group on overseas concert tours 13 times, acting as its artistic director until 1984. In 1970 an anthology of his music was issued on disc, winning the *grand prix* at the Arts Festival of the same year.

Miki mastered the techniques of European art music with astonishing rapidity; his command is displayed fully in the early Expressionist orchestral works, which already show a sensitivity to instrumental timbre and a fascination with extra-European music. His early instrumental works and a large number of choral pieces of 1960–63 demonstrate his attempts to combine European and oriental features in his own style. However, the formation of the Ensemble Nipponia marked a turning-point: from then on he gradually departed from the European tradition and began to explore original techniques appropriate to Japanese instruments. In doing so he depended a great deal on effective combinations of timbre and a strong sense of rhythm; his rhythms may be determinedly violent, irregular in beat or completely free and improvisatory, while he has benefited from his close contact with performers in developing music requiring a high degree of virtuosity. Indeed, much of his music after 1960 has been written for specific artists, in particular the Tokyo Liedertafel and Pro Musica Nipponia. In 1968 he met the *koto* virtuoso Keiko Nosaka, for whom he has written a series of pieces, and with whom he collaborated in the invention of a new 20-string *koto*, the *nijūgen*. He has also composed many pieces for the marimba virtuoso Keiko Abe.

After the success of his opera *Shunkin shō* in 1975, Miki turned his interest to opera, accepting two commissions to write operas to English librettos: *An Actor's Revenge* for the English Music Theatre (1979) and *Jōruri* for the Opera Theatre of St Louis (1985). In these works he used Japanese instruments alongside the Western orchestra, and their international success is due primarily to the composer's skill in blending elements of Japanese and European music in a way both natural and subtle. In 1983 he presented *Utayomizaru*, a folk-inflected smaller-scale work for three Japanese instruments and percussion. Designated a musical-opera or folk-opera by the composer, its success encouraged him to found a music-theatre ensemble, *Utayomi-za* (later *Uta-za*) in 1986, in order to further develop his ideas on music drama. As melody became an increasingly important element for him after the mid-1980s, his melodic lines became more expressive and suited to the text. At the same time, his interest in traditional instruments extended to include those of China and Korea as well as of Japan. In a visit to Korea in 1989, Pro Musica Nipponia performed *Soul* with a Korean ensemble. In 1994 his *Folk Symphony 'Den Den Den'* was performed to celebrate the inauguration of Orchestra Asia, an ensemble containing diverse Asian instruments. Throughout his career he has composed over 350 film scores, most notably for the French-Japanese film *Ai no korīda* ('L'empire des sens').

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Kikimimi (children's musical play, 1, A. Fujita), NHK TV, 27 Feb 1968

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Tōge no mukō ni naniga aruka [What is Beyond that Mountain Pass?] (choral op, 2 pts, M. Yamazaki), Nagoya, Green Echo, 24 April 1983

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Jōruri (op, 3, C. Graham, after M. Chikamatsu), St Louis, Loretta Hill Auditorium, 30 May 1985

Hanazono nite [At the Flower Garden] (mini-op, 1, Fujita), Tokyo, Toshi Centre Hall, 1 Aug 1985

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Yomigaeru (musical, 2, H. Terazaki and Fujita, after S. Kusano), 1989

Wakahime (op, 3, R. Nakanishi), Okayama, Symphony Hall, 25 Jan 1992

Shizuka to Yoshitsune [Shizuka and Yoshitsune] (op, 3, Nakanishi), Kamakura, Performing Arts Centre, 4 Nov 1993

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Sumida-gawa [The River Sumida] (op, 1, Fujita, after nō play by M. Kanze), Tokyo, Tessenkai Institute for Nō, 7 Oct 1995

vocal

Choral: Mittsu no Awa no warabe-uta [3 Children's Ballads from Awa], 1960; Awa, choral poem, 1962; Mogura no monogatari [Mole's Tale], 1966; Habataki no uta [Ballad for Winging], 1968; Jodo, suite, 1980

Other vocal works: Shunrai [Spring Thunder], Bar, pf, 1960; Kurudando (cant.), 1963; Requiem, 1963; Tsuru, S, shakuhachi, 2 nijūichigen, 1978; Berodashi Chomma, Bar, nijūichigen, 1980; Shirabe, S/T, hp, 1980; Nohara uta [Field Songs], 22 songs (1v, 2vv, 3vv, chorus), vn, pf, 1987; Hana monogatari [Flower's Story], 14 songs, 1v, pf, 1996

instrumental

Orch: Kōkyōteki sangakushō (Trinità sinfonica), 1953; Gamulan kōkyōkyoku (Sinfonia Gamula), 1957; Mar Conc., 1969; Eurasian Trilogy: [no.1] Jo no kyoku, shakuhachi, koto, sangen, str, 1969, [no.2] Ha no kyoku, nijūgen, orch, 1974, [no.3] Kyū no kyoku [Sym. for Two Worlds], Jap. ens, orch, 1981; Shunjū no fu [Sym. from Life], 1980; Awa Rhapsody, 1987; Beijing Requiem, str, 1990; Mai, orch, 1992; Z Conc., mar, perc, orch, 1992; Spring for Strings, chbr orch, 1996; Yume Loulan [Louran in a Dream], Asian orch, 1996; Pipa Conc., pipa solo, Asian/Western orch, 1997

Chbr: Osabai, wind, perc, 1955; Sonnet, 3 shakuhachi, 1962; Sextet, wind, pf, 1965; 2 Eclogues, shinobue, nōkan, 3 perc, 1966; Kodai bukyoku ni yoru parafurēzu [Paraphrase after Ancient Jap. Dances], Jap. ens, 1966; Yongun no tame no keishō [Figures for 4 Groups], Japanese ens, 1967–9; Totsu [Convexity], 3 Jap. ens, perc, 1970; Miyabi no uta, shakuhachi, jūshichigen, 1971; Dances Concertantes no.1 'Four Seasons', Jap. ens, perc, 1973; Hakuyō, vn, koto, 1973; Hote, Jap. ens, 1976; Wa, Jap. ens, 1976; Maboroshi no kome [Visions of Rice], nar, nijūichigen, 1977; Aki no kyoku [Autumn Fantasy], (shakuhachi/fl/vn), (nijūichigen/pf), 1980; Conc. Requiem (Koto Conc. no.3), nijūichigen, Jap. ens, 1981; Mar Spiritual, mar, 3 perc, 1984; Yui III (Flowers and Water), 3 Jap. insts, str qt, hp, 1985; Pf Trio, 1986; Soul, Jap. ens, Korean ens., 1989; Str Qt, 1989; Ki no kane [Yellow Bell], Jap. ens, 1992; Folk Sym. 'Den Den Den', Jap. ens, Asian ens, 1994; Lotus poem, shakuhachi, Jap. ens, 1994

Solo inst: 3 Festal Ballads, pf, 1954; Natsu no jojishi (Poema estiva), pf, 1958; Marimba na toki [Time for Mar], mar, 1968; Tennyo, nijūgen, 1969; Koto tanshishū [Ballads for Koto], 1969–90; Kokyō, shakuhachi, 1970; Saho no kyoku [The Venus in Spring], nijūgen, 1971; Tatto no kyoku [The Venus in Autumn], nijūgen, 1971; Honju, shamisen, 1974; Org Nirvana, org, 1988

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MASAKATA KANAZAWA

Mikołaj z Krakowa [Nicolaus Cracoviensis]

(*fl* 1st half of the 16th century). Polish composer and organist. He is known from works signed N.C. or Nicolai Crac. in two Kraków keyboard tablatures: the Jan z Lublina tablature (in *PL-Kp*) and the Kraków Tablature formerly in the Monastery of the Holy Ghost. The two manuscripts have 40 compositions in common including two ascribed to N.C. Some works signed N.Z. in the Kraków Tablature may also be by this composer (see White). The works, many bearing dates (from 1537 to 1546), include some pieces specifically for keyboard, and also intabulations of vocal works. Some of the vocal pieces signed N.C. may be transcriptions of unidentified compositions by other composers. It is uncertain how many of the dances following 'Sequuntur coree' (*Kp* Jan z Lublina tablature, ff.213*v*–224*r*) are attributed to N.C.

The composer is of great importance for his contribution to the development of polyphony in Poland: his works illustrate the process of transition from three- to four-part polyphonic textures, and the transcriptions of contemporary popular dances and dance-songs are the oldest Polish examples of this type of composition.

WORKS

all intabulated for keyboard, in Jan z Lublina tablature, PL-Kp

Editions: *Jan z Lublina: Tablature of Keyboard Music*, ed. J.R. White, CEKM, vi/1–6 (1964–6) [W i–vi]*Tabulatura organowa Jana z Lublina*, ed. K. Wilkowska-Chomińska, MMP, ser. B, i (1964) [facs.]

2 mass movements, 4vv: Kyrie 'Lux et origo'; Patrem per octavas: both in W i

4 introits, 4vv: Benedicta sit Sancta Trinitas, Cibavit eos, Gaudeamus omnes, Resurrexi et adhuc tecum sum: all in W ii

6 motets: Ave ierarchia, 4vv; De sancto Johanne Baptista, 4vv; Muteta Philipe qui videt me resolutum, 5vv; Nunc rogemus, 5vv; Quem preces, 4vv: all in W iii

1 Salve regina, 4vv, W ii

2 Pol. sacred songs: Nasz Zbawiciel [Our Saviour], Wesel się polska korona [Rejoice in the Polish crown]: both in W v

1 Ger. song: Ach hilph mich laith, 4vv, W iv

Dance compositions: Aleć nade mną Wenus [Fly above me, Venus]; ?others: all in W v

3 praeambula, F (f.91*v*), D, F: all in W i

1 untitled work: Resolutum, W v

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K. Wilkowska-Chomińska: 'Nicola de Cracovie et la musique de la Renaissance en Pologne', *The Works of Frederick Chopin: Warsaw 1960*, 640–48

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J.R. White: 'Original Compositions and Arrangements in the Lublin Keyboard Tablature', *Essays in Musicology: a Birthday Offering for Willi Apel*, ed. H. Tischler (Bloomington, IN, 1968), 83–92

B. Brzezińska: *Repertuar polskich tabulatur organowych z pierwszej połōwy XVI wieku* [The repertory of Polish organ tablatures from the first half of the 16th century] (Kraków, 1986) [with revised work-list]

ZYGMUNT M. SZWEYKOWSKI

Mikroutsikos, Thanos

(*b* Patras, 13 April 1947). Greek composer and administrator. After receiving piano tuition in Patras, he moved in 1962 to Athens, where he studied mathematics at the University (1966–70). From around 1969 to 1971 he studied composition with Papaoïannou, while continuing piano lessons with Hara Tombra. In the mid-1960s he became involved with left-wing politics, joining the Lambrakis Youth Movement headed by Theodorakis and composing popular songs to texts by eminent left-wing figures. He also wrote songs and incidental music for a number of theatre companies; his collaborations with the theatre director Henri Ronse in the 1980s took him to Vienna, Paris and Brussels. Under his directorship the short-lived Patras Festival (1986–90) set new standards for this type of cultural activity in Greece. His directorship (1991–3) of Moussiko Analoghia ('Musical Passages'), a key section of the Athens Concert Hall responsible for the main programme of events, was equally successful. His service in the Papandréou government as Deputy Minister of Culture (1993–4) and then Minister of Culture (1994–6) saw the restructuring of a number of important musical institutions, including the National State Opera in Athens.

The most highly acclaimed Greek composer since Theodorakis of both art and popular music, Mikroutsikos resists any hard-and-fast distinction between those two categories; no style or compositional technique is rejected out of hand. The song-cycles and cantatas of the 1970s, such as *Moussiki praxi ston Bertolt Brecht* ('A Musical Praxis on Bertolt Brecht', 1972–8) and *Euripides IV* (1979), present a captivating blend of the unusual and the commonplace, their stylistic ingredients ranging from bel canto to atonality and even rock. In his later concert music the style is essentially harmonic, exploring the interplay of densities and timbres and the juxtaposition of tonality and atonality, whether in the nightmarish musical images of *I kolassi mias epochis* ('The Inferno of an Era', 1989) or the intimate, elegiac atmosphere of *Slow Motion* (1990), a classic of the modern Greek orchestral literature; these are examples of the beginning of Mikroutsiko's gradual transformation into a tragic composer, spiritually akin Shostakovitch or Schnittke. From 1998 to 1999 he was artistic director of the joint Athens and Epidaurus Festivals.

WORKS

(selective list)

Dramatic: Une saison en enfer (lyrical drama, 4, H. Ronse, after A. Rimbaud), 1984-

; I epistrofi tis Elénis [The Homecoming of Helen] (op, 1, C.D. Lambrakis), Athens, Concert Hall, 8 June 1993; 4 film scores, incid music for 46 plays incl. Fuente Ovejuna (L. de Vega), Thessaloniki, State Theatre of Northern Greece, 1977

Choral: Semata [Signals] (Y. Ritsos), mixed chorus, 1973; Asphyxia (Ritsos), male chorus, 1973–4; Dhoxastiko [A Song of Glory] (Euripides), mixed chorus, 1979–81; Kapnon apothroskonda [Rising Smoke] (Y. Koutsohéras), mixed chorus, 1986; On a Travel (J. Skelton, Y. Seféris, J. Gracen Brown), mixed chorus, 1987; To kynighi [Hunting] (Aristophanes), children's chorus, 1991; Epigramma (Philippos Thessalonikeus), v, mixed chorus, fl, gui, 1997; Dimitriou engomion [In Praise of Demetrius] (Archbishop Symeon), mixed chorus, 1997; Pénde dhimotika tragoudhia [Five Folksongs], mixed chorus, 1999

Other vocal: 19 works incl. Moussiki praxi ston Bertolt Brecht [A Musical Praxis on Bertolt Brecht], 2 male vv, 2 cl, pf, 1972, 1978; Kinglidhoma I [Balustrade I] (Ritsos), nar, S, pf, tape, 1973–6; Apohaeretismos ke antithésseis [Farewell and Contrasts] (C. Cavafy, B. Brecht, Seféris, Ritsos), nar, S, Bar, ob, cl, bn, tpt, trbn, pf, 1975; Cantata ya ti makronisso [The Makronissos Cant.] (Ritsos), 2 vv, inst ens, 1976, 3rd rev. for 2vv, small orch, elec ens, tape, 1982; Spoudhi sto Vladhimiro Mayakovski [A Study on Vladimir Mayakovsky] (Mayakovsky, trans. Ritsos), B, bn, hn, tpt, pf, 1976–82; Euripides IV (Euripides: *Orestes, Ion*), nar, S, A, T, B, bn, tpt, hn, pf, 1979; Sonata tou selinofotos [Moonlight Sonata] (Ritsos), B, pf, 1979–81; Nuit avec ombre en couleurs (P. Willems), Mez, str qt/str orch, 1983–4; Warna (Willems), Mez, str qt/str orch, 1983–4, rev. Mez, str orch, hpd, perc, 1996; Mémoires brisées (A. Rimbaud, Michelangelo), Bar, fl, cl, bn, hn, pf, str qnt, 1991; Anepileptos thanatos [Irreproachable Death] (A. Sikelianos), S, fl, a fl, ob, cl, tpt, 2 hn, 1996; numerous popular songs

Inst: Piece, tpt, 1973–6; Preludes, gui, 1981; Trio no.1, pf, b gui, drums, 1983; Opera ya énan (flautista) [Opera for a Flautist], fl, 1983–4; Duo, a sax, b gui, 1985; I kolassi mias epochis [The Inferno of an Era], orch, 1989; Music for Two, vn, pf, 1990; Slow Motion, str orch, 1990; Doodle, pf 1991; I thalassa [The Sea], str, tpt, 1991; Gui Conc., 1992; For Sax and Strings and Love and Dreams, 1996 [in memoriam M. Hadjidakis]; In memoriam Dmitri Shostakovitch, orch, 1997; Music, vn, pf, str, 1997; Ballet Music, nos.1–3, pf, 1997–8; Polyrrhytmia, perc, 1997; Suite, gui, str, 1997; Kaliméra sas kyrie Hadjidaki [Good Morning Mr Hadjidakis], suite, pf, 1997–8; Lacrima in Old and Modern Style, pf, 1998; Mia istoria ya pénde paedhia [A Story for Five Guys], 5 perc, 1999

Tape: Adelfos [Brother] (Y. Himonàs), 1979

Principal publisher: Nakas

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Concert Hall, 11–12 Nov 1996 [programme notes]

GEORGE LEOTSAKOS

Mikuli, Karol (Narcyz) [Miculi, Carol (Carl)]

(*b* Czernowitz [now Chernovtsy], 20 Oct 1819; *d* Lemberg [now L'viv], 21 May 1897). Polish pianist, composer, conductor and teacher. According to an unpublished history of the family written in 1935 by Karol's nephew Stefan Mikuli, *Familie Ritter von Mikuli*, Mikuli came from an Armenian merchant family named Aksanian which settled in Moldavia; Stefan also gave Karol's date of birth as 22 October 1821. Mikuli studied medicine in Vienna for a year, and in 1841 moved to Paris, where until 1847 he was a pupil of Chopin. His circle included Alfred de Musset, H. Heine, George Sand and F. Liszt, who became a lifelong friend. He also studied composition under N.H. Reber. As a pianist he made successful tours of France, Austria, Russia, Italy, Poland and Romania. In 1858 he settled permanently in Lemberg and became artistic director of the Galician Music Society, whose symphony orchestra and chorus he conducted, and with which he introduced Schumann's orchestral music to Poland. He was also director and professor of the Lemberg Conservatory, where he taught the piano, composition and theory. After 1887 he opened a separate piano school which he ran with his wife, S. Kluczenko. Among his pupils were Raoul Koczalski, Stanislaw Niewiadomsk and Mieczyslaw Soltys. In the last years of his life he suffered from a persecution mania and withdrew from active musical life.

Mikuli composed a large number of piano works (for two and four hands) as virtuoso practice pieces, often in the form of lyrical miniatures and dances. He also wrote chamber music, songs and choral works, such as the mass composed for the consecration of Czernowitz Cathedral. The chamber music includes numerous paraphrases and arrangements of popular works; all his music is in an early Romantic style. His 1864 textbook *Der Canon* remains unpublished, but his Chopin edition (Leipzig, 1879) long enjoyed wide circulation. As a pupil for whom Chopin had a high regard, and whom he made his assistant, Mikuli was able to take into account the directions and remarks of the composer himself.

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JERZY MORAWSKI

Mikulka, Vladimír

(*b* Prague, 11 Dec 1950). Czech guitarist. He studied with Jiří Jirmal at the Prague Conservatory from the age of 15. His first major success was in 1970 when he became the youngest winner of the Concours Internationale de Guitare in Paris organized by ORTF. He was the first guitarist from postwar Eastern Europe to establish himself in the West; since then he has toured throughout the world, gaining a high reputation for his precise technique and stylistic felicity in music of all periods. He has been a faithful advocate of Czech music, working closely with Štěpán Rak and other guitar composers, and his collaboration with the Russian Nikita Koshkin and others has also generated many important works. Based in Paris, where he teaches the guitar, Mikulka has made numerous fine recordings, including works by Rak.

JOHN W. DUARTE

Mila, Massimo

(*b* Turin, 14 Aug 1910; *d* Turin, 26 Dec 1988). Italian music critic and writer. He graduated from Turin University with a thesis on Verdi (1931) which helped to revive Verdi scholarship in Italy. He was arrested for anti-fascist activities in 1929 and again in 1935, and given a seven-year prison sentence which he served until 1940. He was a founder of the resistance group 'Giustizia e Libertà' (1940–45), and after the war helped in reorganizing the government. He taught music history at Turin Conservatory (1953–75) and Turin University (1962–75), and worked as music critic of the prestigious weekly publication *L'espresso* (1955–67), and the newspapers *L'Unità* (1946–67) and *La stampa* (1967–88). He was on the editorial board of *La rassegna musicale* and the *Nuova rivista musicale italiana* and was a member of the S Cecilia Academy (from 1956), and of the Accademia Filarmonica Romana. He received numerous prizes and awards, including the diploma of merit from the Scuola della Cultura e dell'Arte (silver medal, 1972), the Viareggio Prize (1950, for his book *L'esperienza musicale e l'estetica*), the Viotti d'Oro (1981) and the international Antonio Feltrinelli prize of the Academy of the Lincei for arts and poetry criticism (1985). He was also honoured with the Festschrift *Il melodramma italiano dell' Ottocento: studi e ricerche per Massimo Mila* (ed. G. Pestelli, Turin, 1977).

Mila's *Breve storia della musica* (1946) was the first compact and comprehensive account of the subject in Italian. He also wrote basic volumes on Brahms, Stravinsky, Bartók, Verdi and Mozart. His theory of

the 'unknowable nature of artistic expression', explained in *L'esperienza musicale e l'estetica* (1950), suggests that an artist may achieve the highest possible aesthetic expression (in Croce's sense) even though his aims may be only technical; such composers as Stravinsky were examined in this light. As a critic he took a generally conservative approach towards avant-garde music, responding chiefly to Italian composers. His work outside music included translations of Goethe, Schiller, Hesse and Wiechert, criticism (for example, on his friend Pavesi), novels and articles on mountaineering.

WRITINGS

U. of Turin, 1931; *Il melodramma di Verdi* (thesis, Bari, 1933/*R*1958 as *Giuseppe Verdi*)

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Miładowski, Florian Stanisław

(*b* Minsk, 4 May 1819; *d* Bordeaux, 8 July 1889). Polish pianist, conductor, teacher and composer. He was the son of Fabian Miładowski, a music teacher who gave him his first piano instruction. He was famous as a prodigy and gave concerts at the age of ten. Later he studied piano with F. Thiebe in Vilnius. Further study followed at the Gesellschaft der Musikfreunde in Vienna with Joseph Fischhof (counterpoint), Franz Hauser (singing), Simon Sechter and A. Hölzl (composition). After a short stay in Berlin, where he befriended Mendelssohn, and a visit to France, he returned to his own country, where he taught music and conducted the then celebrated orchestra of Benedykt Count Tyszkiewicz at the Czerwony Dwór (Red Manor), near Kaunas. He next moved to Vilnius, where he taught music. In 1854 he and Moniuszko founded the Society of St Cecilia, the aim of which was the cultivation of church music. He then spent some time at his estate in Macki, near Minsk, but in 1862 left for France, where he worked in Strasbourg, Metz, Nancy and Bordeaux. Miładowski composed a number of orchestral works, some chamber music (a string quartet and three piano trios) and pieces for piano (three sonatas, lyrical miniatures and dances). He also wrote an operetta *Konkurenci* ('The Rivals'), to a libretto by M. Łapicki and W. Syrokomla (Minsk, 12 Feb 1861), and numerous religious works. During the period 1857–60 he also published reviews and articles in *Ruch muzyczny*.

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JERZY MORAWSKI

Milan

(It. Milano; Lat. Mediolanum).

City in Italy, capital of Lombardy.

1. Up to 1500.
2. 1500–1700.
3. 18th century.
4. 19th century.
5. 20th century.

MARIANGELA DONÀ

Milan

1. Up to 1500.

Milan probably existed before the invasion of the Gauls or the Celts, to whom the foundation of the city in the late 5th century bce is attributed. The political and economic importance of Milan grew further in the 3rd century ce, and in 313 Constantine promulgated the famous edict favouring Christianity there; with Constantius II (352) Milan became the effective capital of the Roman Empire. Soon afterwards Ambrose, who came to be

the symbol of Milan, arrived in the city; at first he was consular governor (*c*370), and he was elected bishop by the people in 374. Milanese (also called Ambrosian) chant is the earliest Western repertory of liturgical music to have survived parallel to the Gregorian repertory, and only in the 20th century had it begun to be undermined as a result of liturgical reforms. The independence of the Milanese rite was due to the political and ecclesiastical authority commanded by the city during the Middle Ages, and it was reinforced by the prestige associated with Ambrose, to whom the Milanese chant and liturgy had been traditionally attributed, together with the introduction of antiphonal singing from the East. It is certain only that he wrote the texts for four or six hymns. Milanese chant is characterized by a strong Eastern influence (Byzantine and Syrian) but built on a nucleus apparently of local origin. The long tradition of Milanese chant was fostered and maintained through the establishment of a *schola cantorum* conducted by a *magister chori puerorum*, which may have been founded by Ambrose. His successor, Simpliciano, is said to have enlarged the *schola* and appointed at least three *magistri cum ferulis*. The Milanese chronicler Landolfus the Elder reported that Archbishop Ariberto d'Intimiano (1018–45) reorganized the *schola* and the children were taught in the cathedral by four priests, including Arialdo and Azzone in the first half of the 12th century, and Eriprando and Ogero in 1144. Perhaps during Ariberto's tenure, but at least in the first half of the 12th century, the practice of two-voice polyphony was known at the cathedral.

The only Ars Nova composer connected with Milan appears to have been Jacopo da Bologna, who was at the Visconti court during the reign of Luchino (1339–49) and after 1352. The Milanese were always specially inclined towards religious music, about which the first official document was issued by the provincial council in 1311. When it was decided that a new cathedral be built, Gian Galeazzo Visconti, in his proclamation establishing the prerogatives of the deputies entrusted with its construction (1394), included regulations for the cathedral's music. In the same year the first organist was appointed, magister Montus a Prato, and the cathedral *cappella* was essentially established. Matteo da Perugia was appointed *biscantor* in 1402, remaining until 1407 and later returning in 1414 for two years; from 1411 the post was held by Ambrogio da Pessano. Matteo was in effect the first of a long series of outstanding *maestri di cappella* and was followed by Beltrame Feragut (1425–30), Ambrosius da Pessano (appointed 1430) and Santino Taverna.

There is evidence of only limited musical activity in the Duchy of Milan under the rule of the Visconti (to 1447) and during the short-lived Ambrosian Republic (1447–50). This changed with the advent of the Sforza family, which began in 1450 with Francesco I (*see* Sforza). Under Francesco, who had married Bianca Maria Visconti, but especially under his son and successor, Galeazzo Maria, sacred and secular music reached its greatest splendour. The cathedral *cappella* grew to include 12 first-rate singers with Giovanni Molli and Gaffurius (1484–1522) as *maestri*, and in 1491 Bartolomeo Antegnati built a fine organ in the cathedral. Galeazzo Maria Sforza established a court ensemble in 1473, recruiting the best French and Flemish singers and composers, which by 1474 included 18 *cantori di camera* and 22 *cantori di cappella*, and which became one of the most important ensembles of the period; Weerbeke (?1471–80), Josquin

(?1473–?1479), Johannes Martini (1474) and Compère (1474–5) were among the members of the *cappella* at its height. But many musicians began to leave the Sforza court after the murder of Galeazzo Maria in December 1476. Under Galeazzo's brother Ludovico il Moro, who seized power from his brother's widow in 1479, splendid musical festivities, some with sets and machinery designed by Leonardo da Vinci, were organized at court; Bellincioni's *Festa del Paradiso* with music by Gaffurius was staged for the wedding festivities of Gian Galeazzo Sforza and Isabella of Aragon in 1489. The high level of musical life at court was largely due to Beatrice d'Este, Ludovico's wife. Ludovico also established a Gymnasium in Milan in 1492 at which Gaffurius lectured on music; other professors included Luca Pacioli and Facius Cardanus. During his 38 years in Milan, Gaffurius established a reputation as one of the leading musical figures of the time; he wrote his major theoretical treatises and composed most of his music there. Although the cathedral *cappella* was dominated by Italians and the court *cappella* by Netherlanders, the relationship between the two was cordial and there were frequent interchanges of musical forces.

Milan

2. 1500–1700.

In 1535 Sforza rule ended, and for nearly two centuries Milan came under Spanish rule; a long period of general decadence began, which had repercussions in musical development and inhibited the development of an autonomous tradition. Nevertheless religious music, fostered in particular in the cathedral, maintained its traditionally high standards. Gaffurius was succeeded as *maestro di cappella* by Mathias Werrecore (1522–50), Olivero de Phalanis (1550–51), Simon Boyleau (?1557–63 and 1572–4), Ruffo (1563–72) and Bartolomeo Torresani (who also appears to have worked under the name of Hoste da Reggio). The Council of Trent and the Counter-Reformation had considerable consequences for the city's musical life, mainly because of Cardinal Carlo Borromeo, Archbishop of Milan from 1560 until 1584: interpreting the recommendations of the Council, he established a more rigorous code affecting both the character of religious music and the discipline of the musicians who performed it. One of the new rules banned all instruments except the organ in church; Ruffo wrote a series of masses accordingly in 1570, and many of his later masses were written to render the text as intelligible as possible in accordance with the wishes of Cardinal Borromeo.

During the early 16th century secular music continued to be practised even if it had lost the splendour that had characterized the Sforza court. The Spanish governors also employed musicians at their court; Ferrante Gonzaga (in Milan from 1546) had an instrumental and a vocal *cappella*, with the madrigalist Hoste da Reggio as *maestro*, and among his musicians was a cornett virtuoso, Moscatello, and the young Lassus, who was probably there in 1547–9. There was no shortage of festivities or sumptuous performances accompanied by music; notable ones took place in 1548 on the occasion of the visit to Milan of Philip of Spain and in 1559 to celebrate the peace of Câteau-Cambrésis. In 1563 Giaches de Wert was *maestro di cappella* to Governor Gonzalo Fernández de Córdoba; in 1573 Giovan Leonardo Primavera was *maestro* to Luis de Zúñiga y Requesens. Outside the court, music was practised by many accomplished noble

amateurs; preference was given to the lute by most players and composers, and a Milanese school of composers of lute music centred on Francesco Canova da Milano (including Joan Ambrosio Dalza, Marco Dall'Aquila, P.P. Borrono, Alberto da Ripa, G.G. Albuzio, G.P. Paladino and Perino Fiorentino) began to develop. Madrigals were also greatly favoured and were published in costly editions by such composers (many of them *maestri* in Milan) as Lassus, Hoste da Reggio, Wert, Primavera, Ruffo, Boyleau, Pietro Taglia, Gioseppe Caimo, Maddalena Casulana, Vicentino and Michele Varotto, printed in Milan by Castiglione, Moscheni, Ponzio, Piccaglia and Pontano; these printers also published editions of canzonettas and villanellas by such composers as Vecchi and Giovanelli.

The violin and viol families were also popular in instrumental music, Milan being the centre of the region most important in the early history of the violin; the first use of the term *violino* appears in 1538 in a document describing some of the musicians brought by Pope Paul III to the peace conference at Nice in 1538 as *violini Milanesi*. Virtuoso players became famous outside Italy; for example, by 1590 almost all the players of violins and viols employed by Queen Elizabeth I of England were Italian, including various members of the Lupo family headed by Ambrose Lupo of Milan. The Milanese Riccardo Rognoni was the author of one of the early important violin methods (1592). This predilection for instrumental music was noticeable in the 16th century and continued in the 17th; many canzonas (the *canzon francese* was much favoured) and instrumental capriccios were composed by musicians employed in the city churches, for instance Florentio Maschera and Francesco Rognoni Taeggio. Such compositions were often performed in patricians' houses and dedicated to noble patrons, frequently taking their title from a patron's name ('La Brasca', 'L'Aresa' etc.). The most notable among the noble amateurs to hold academies in their palazzos were the Brivio brothers, and the Arese and Valera families.

The first known sonata *per violino e basso continuo* and the first *sonata a tre* were published in the collection *Concerti ecclesiastici* (Milan, 1610), composed by G.P. Cima, a local musician who became the leading composer of the Milanese instrumental school in the early 17th century. These two musical forms were substantially developed in the 17th century by Lombard composers, mainly from Brescia and Bergamo, rather than Milan; similarly, Lombards from Cremona and Brescia became the outstanding lute and violin makers at that time. Biagio Marini, *maestro di cappella* at S Maria della Scala (1649–52), published his op.16 of three- to six-part chamber pieces at Milan in 1649.

A considerable number of organ works (ricercares and canzonas) were also published by such composers as Gian Paolo and Andrea Cima, and Francesco and Gian Domenico Rognoni. The end of the 16th century marked a decline in the popularity of the lute, which was increasingly replaced by the harpsichord or the Spanish guitar. The Milanese school of dancing-masters, including Pompeo Diobono and Virgilio Braccesco, became established around Cesare Negri and attained international fame. Negri was the author of the dance treatise *Le gratie d'amore* (1602), dedicated to Philip III of Spain, which is illustrated with dance figurations

(fig.1) and their music, and provides a comprehensive record of the social and theatrical dance music of the period.

During the 17th century the results of the rigorous restrictions imposed by the Counter-Reformation became increasingly extensive, so that religious music became almost totally predominant. Musicians had to compose madrigals of a religious character (such as Orfeo Vecchi's *La donna vestita di sole*, 1602); secular madrigals were often presented in sacred guise – Monteverdi's madrigals, for example, were mainly known in Milan in a religious arrangement by Coppini (1607–11). Collections of vocal music by Milanese composers were also published in the early 17th century, such as the *Concerti de diversi eccellentissimi autori* (RISM 1608[13]), published by Lomazzo and edited by Francesco Lucino, a musician at the cathedral; it included concertante pieces by such composers as G.C. Gabussi, Gastoldi, G.D. Rognoni and G.P. Cima.

After the departure of Vincenzo Ruffo (*maestro di cappella*, 1563–72), the cathedral *cappella* continued its tradition of excellent *maestri*, most of whom were also prolific composers of sacred music. Carlo Borromeo and, later, his cousin Cardinal Federico devoted their personal attention to the *cappella* which was in turn entrusted to Boyleau (1572–4), Pietro Ponzio, Gabussi (1582–1611), Vincenzo Pellegrini (1612–30), Ignazio Donati (1631–8), G.B. Crivelli (1638–42), A.M. Turati (1642–50), Michel'Angelo Grancini (1650–69), G.A. Grossi (1669–84), C.D. Cossoni (1684–93) and G.M. Appiani (1693–1714). Grancini was outstanding among these *maestri*; he was active in Milanese churches from 1622 and was renowned for the expressive singing style of his polyphonic writing, clearly influenced by Monteverdi. Polyphony also flourished during the 16th century in other Milanese churches with musical establishments, among them S Maria della Scala, S Ambrogio, S Marco, S Simpliciano, S Celso and S Eufemia, and in the convents. The strict polyphonic style gave way to a more expressive style using a few voices and continuo. Among local composers was the nun Caterina Assandra, who published a collection of motets in the new concertato style in Milan in 1609.

In so austere a climate there was little opportunity for the development of opera. However, some public festivities with music were arranged when distinguished visitors came to the city. In 1594 *Il precipitio di Fetonte* was performed with musical *intermedi*, and in 1599 the pastoral fable or *ecloga Arminia* by G.B. Visconti with music by Camillo Schiafenati was performed for the visit of the Infanta Isabella and her husband Archduke Albert of Austria. These performances were generally given in the great hall of the ducal palace opened in 1598 in the presence of Archduchess Margherita of Austria, wife of Philip III of Spain. (Later scholars have referred to the hall as the Salone Margherita, though there is no mention of this name in contemporary documents.) The ducal palace also contained the small Teatrino della Commedia (from 1686 the Regio Nuovo Teatro; closed 1729) used for *commedia dell'arte* and opera performances by touring theatrical companies, among them the famous 'Fedeli' of G.B. Andreini, which included his wife Virginia Ramponi, creator of the title role in Monteverdi's *Arianna* in Mantua.

Opera gradually acquired greater status in Milan. At the beginning of the 17th century the main theatrical productions came from Venice. Benedetto Ferrari's *Il pastor regio* was staged in 1646 and Cavalli's *Giasone* in 1650. These were performed by the Febiarmonici, who also gave Strozzi and Francesco Sacrati's *La finta pazza* in about 1650, probably in the Borromeo family's private theatre at Isola Bella, Lake Maggiore, in whose archive the score of this opera has been rediscovered. *Orione*, an opera specially written for Milan by Cavalli, had its première at the Teatro Regio in 1653. After 1670 the dependence on Venice decreased and a certain amount of local operatic production began to take shape, in part because of the local librettists Francesco Lemene and Carlo Maria Maggi.

Milan

3. 18th century.

The end of the Spanish domination of Lombardy and the advent of Austrian rule in 1706 was the beginning of a new age of prosperity and peace which lasted until 1797 and saw a flowering of culture and the arts. In 1699 the Nuovo Regio Ducal Teatro had been built by order of the Spanish governor, Vaudemont, on the site of the great hall. The theatre burnt down on 5 January 1708, and until a new theatre was built on the same site, opera was staged on a smaller scale in the Teatrino della Commedia. In 1717 a new theatre, the Regio Ducal Teatro (sometimes known as the Teatro Regio Ducale) was built by the architect Giovan Domenico Barbieri. It had five tiers of boxes, each with an anteroom where servants could prepare refreshments. Although one of the largest in Italy, the new theatre had the defect of being too long and narrow, providing a poor view of the stage (fig.2). It was inaugurated on 26 December 1717 with Gasparini's *Costantino*. For 59 years, until 25 February 1776 when it in turn burnt down, this was the centre of musical and social life in Milan. The city was still not a creative force in opera, but rather an eclectic and receptive centre open to widely varying tendencies. Its productions shone for the scenery of the Galliaris, for the ballets in the intermezzos, arranged by fine choreographers such as Le Picq, Noverre and Angiolini, and for the singers, who were among the best in Italy: the castratos Carestini, Bernacchi, Tenducci and Farinelli and the prima donnas Tesi, Bordoni, Gabrielli and Aguiari. In about 1740 the orchestra numbered 45 (fig.3). From the beginning intermezzos had been inserted between the acts of operas, as in Naples and Venice, but after 1738 they were usually replaced by ballets. During Carnival (26 December to February) two *opere serie* were performed. Already in 1718 a third opera was performed in August. The eclectic operatic repertory included works by composers from all parts of Italy as well as foreigners, but many were Milanese, the most distinguished being G.B. Lampugnani (*Candace*, 1732, *Angelica*, 1738, performed with intermezzos from Pergolesi's *La serva padrona*). *L'ambizione superata dalla virtù* by the Milanese symphonic composer G.B. Sammartini was staged at the Regio Ducal Teatro in 1735 in honour of the new sovereign Carlo Emanuele III of Savoy during the short period of Franco-Sardinian domination (1733–6).

The 18th-century Milanese musical scene, closely linked with that of Vienna, was of a high standard; this was due, in particular, to the presence of Sammartini, who spent his entire life in Milan. He was *maestro di*

cappella in several Milanese churches and took a leading role in the city's musical life, composing and conducting music for religious and state occasions. His vocal and instrumental music, notably his symphonies, whose harmonic and thematic relationships clearly indicate the emerging Classical style, soon became recognized outside Italy, and he was considered the leading figure in a Milanese symphonic school including Brioschi, Galimberti, Giorgio Giulini, G.B. Lampugnani and Melchiorre Chiesa. During Lent, when the theatres were closed, private concerts 'di sinfonia e di canto' continued, while in the churches, especially the Jesuit church of S Fedele, sacred cantatas were performed, many of them by Sammartini, who from 1728 was *maestro di cappella* of the Congregazione del SS Entierro which met at S Fedele.

Gluck was in Milan from 1737 until 1745 as a guest of Count Antonio Maria Melzi and probably studied with Sammartini, whose influence is evident in his early work, in particular *Le nozze d'Ercole e d'Ebe* and *La contesa de' numi*. Four of his operas were first performed in Milan: *Artaserse* (1741), *Demofoonte* (1743), *Sofonisba* (1744) and *Ippolito* (1745).

Johann Christian Bach was in Milan from 1757 to 1762. His patron was Count Agostino Litta, who enabled him to study with Padre Martini in Bologna. His style was influenced by that of Sammartini and other Milanese symphonists and this in turn had some influence on Mozart's style. By 1760 Bach was appointed one of the organists of Milan Cathedral and his opera *Catone in Utica*, written for Naples in 1761, was revived in the Regio Ducal Teatro the following year.

The Milanese of the mid-18th century had a keen interest in orchestral music, and concerts were organized on the ramparts of the Castello Sforzesco, where a large orchestra gave open-air performances several times a week. The vogue of instrumental and symphonic music was such as to encourage the establishment of the Accademia Filarmonica (1758), whose members were primarily noblemen, but whose musical backbone was formed by Sammartini and other musicians. Those seeking admission to the Accademia were required to pass stringent tests and each member was obliged to compose a sonata or overture annually. In the second half of the 18th century Milan was one of the most enlightened Italian cultural centres, with thinkers and men of letters such as the Verri, Cesare Beccaria and Giuseppe Parini. This was the atmosphere in Milan when the young Mozart visited the city for the first time in 1770; he was warmly received and met several musicians, including Sammartini. He returned at the end of the year to direct performances of his new opera *Mitridate, re di Ponto*, which he had written for the Regio Ducal Teatro. He again visited Milan in 1771 for the first performance of *Ascanio in Alba*, a *festa teatrale* to a text by Parini (commissioned for the wedding of Archduke Ferdinand of Austria and Maria Ricciarda Beatrice d'Este, at which Hasse's *Ruggiero* was the main operatic event), and in 1772–3 for the première of *Lucio Silla*. Both works were given at the Regio Ducal Teatro.

The cathedral *cappella* continued to flourish and musicians of high repute competed for the posts of organist and *maestro di cappella*. The *maestri* were Carlo Baliani (1714–47), G.A. Fioroni (1747–78), Giuseppe Sarti

(1778–87), Carlo Monza (1787–93) and N.A. Zingarelli (1793–4), all of whom were active in other Milanese musical institutions and as composers.

Opera, however, remained the main attraction. The theatrical spectacles received new impulse through Archduke Ferdinand, from 1771 Governor of Lombardy, who was very fond of opera and theatre. When the Teatro Regio Ducale burnt down on 25 February 1776, the archduke persuaded his mother, the Empress Maria Theresa, to approve a proposal by the Milanese nobility to build two new theatres designed by Giuseppe Piermarini: the Teatro Grande, or Regio Ducal Teatro alla Scala, and the smaller Teatro della Cannobiana. Until they were built a temporary wooden theatre, the Teatro Interinale, was erected to a design by Piermarini in the garden of the palace that had belonged to Bernabò Visconti. Between September 1776 and Carnival 1777–8 spectacles were staged in the Teatro Interinale. On 3 August 1778 the Teatro alla Scala was inaugurated with Salieri's *L'Europa riconosciuta* to a libretto by Verazi, with ballets choreographed by Claudio Le Grand and Giuseppe Canziani (fig.4). The theatre took its name from the site previously occupied by the church of S Maria della Scala (named after Bernabò Visconti's wife Beatrice della Scala). The architect was Piermarini, the interior was painted by Giuseppe Levati and Giuseppe Reina and the curtain, depicting Parnassus (at Parini's suggestion), was the work of Domenico Riccardi. The horseshoe-shaped theatre had five tiers of 194 boxes, a large royal box opposite the stage, a gallery and stalls (fig.5); each box had an anteroom as a cloakroom. Visibility and acoustics were excellent from every point. The exterior had a façade of three orders with a pediment, central projection and three-arched portico with a terrace above. The theatre overlooked a narrow street; it was only in 1857 that the piazza was opened out to its present size.

The Teatro alla Scala (as it came to be known) soon became one of the most famous in Italy; it represented one of the main centres of development of Italian opera, the genre that dominated Italian musical life in the 19th century. It also became a centre of Italian social and political history: in 1793 it was the scene of festivities for the coronation of Emperor Joseph II; in 1797 the end of Austrian domination and the advent of Napoleonic rule was celebrated by the performance of a tragedy-ballet, where the royal box was divided into six smaller boxes reserved for the 'liberated people'; also in 1797 the revolutionary opera *La congiura pisoniana* was first performed there; and in 1805 impressive performances for the coronation of Napoleon as King of Italy were given there. During the Napoleonic period of transition, operas from the old repertory were staged alternately with cantatas and other works. (For the theatre plan and interior, *see* Acoustics, fig.22)

The Teatro della Cannobiana (or Canobbiana), built on a site adjoining the schools founded in 1554 by Paolo da Cannobio, opened on 21 August 1779 with Salieri's *La fiera di Venezia* and *Il talismano* by Salieri and Giacomo Rust. The Cannobiana also staged drama and ballet and, during the Republic, patriotic displays and festivities. It was used chiefly for comic opera and *semiseria*, especially when La Scala was closed.

Milan

4. 19th century.

At the turn of the century Milan began to develop into a modern city based on the activity of a prosperous middle class, which eventually turned it into the most important industrial centre of Italy. Lombardy was returned to Austrian control in 1815 and renewed Viennese connections resulted in a large patrician and upper class supporting cultural life.

A new era of Italian opera began with the success of Rossini (*La pietra del paragone*, 1812), who quickly came to dominate Italian opera along with Donizetti and Bellini; from then on, Milan's musical history became virtually identified with that of Italian opera, of which La Scala was perhaps the most notable centre (it was also at that time that cycles of Mozart operas began to be mounted there). Important operas had their premières at La Scala and helped to establish the theatre's reputation: Rossini's works dominated the period 1812–20 (including *Aureliano in Palmira*, 1813; *Il turco in Italia*, 1814; *La gazza ladra*, 1817; and *Bianca e Falliero*, 1819); Meyerbeer had successes with *Margherita d'Anjou* (1820) and *L'esule di Granata* (1821); Mercadante with *Elisa e Claudio* (1821), *Il giuramento* (1837) and *Il bravo* (1839); Donizetti with *Lucrezia Borgia* (1833) and others; and Bellini had three successes particularly important for the theatre, *Il pirata* (1827, commissioned by Barbaia and initiating the composer's fruitful collaboration with the librettist Romani), *La straniera* (1829) and, after an initial failure, *Norma* (1831).

By the 1830s La Scala was one of the leading opera houses in Europe; 40 premières were given in that decade and in 1839 Verdi's first opera, *Oberto, conte di San Bonifacio*, was performed there. Ricordi bought the publishing rights, and the theatre's director, Bartolomeo Merelli, commissioned three more operas from the young composer. The first, *Un giorno di regno*, was a failure and was withdrawn after its first performance in 1840, but *Nabucco* (1842) and *I Lombardi alla prima crociata* (1843) were great successes; in fact, *I Lombardi* came to represent the drive towards unification and the patriotic choruses often incited demonstrations in the theatre. Although Verdi is closely associated with La Scala, his career there was chequered, and his works until *Otello* in 1887 had their premières elsewhere (with the exception of revisions); there was hissing and chatter during the Milan performances of *La forza del destino*, *Un ballo in maschera* and *Aida*, and Milanese critics accused Verdi of not knowing how to write for singers and of imitating Wagner. The Requiem, written for Manzoni, was given at La Scala in 1874 only a few days after its first performance at S Marco (see fig.6), and Verdi did return to La Scala with the premières of his last two operas, *Otello* (1887) and *Falstaff* (1893). Many other Italian composers were presented at La Scala during the second half of the 19th century, including Petrella, Faccio, Marchetti, Boito, Ponchielli and Catalani. The works of foreign composers were also brought to the theatre and, after initial failure, Wagner's operas were enthusiastically received under Franco Faccio's direction.

The best Italian singers performed at La Scala throughout the century, while the most notable conductors were Alberto Mazzucato (1859–68), Faccio (1871–91) and Toscanini (1898–1903). Alessandro Sanquirico was the theatre's leading stage designer and scene-painter from 1817 to 1832;

besides setting new standards of design in Rossini's *opere serie* and the operas of Mozart, Bellini (fig.7), Donizetti and Meyerbeer, he influenced opera stage design throughout the 19th century and into the 20th. Carlo Ferrario, who was the leading Milanese scene-painter of the second half of the 19th century, worked at other theatres as well as at La Scala, making a return to more realistic design. Ballets were produced there by such great choreographers as Salvatore Viganò and Gaetano Gioja.

Throughout the 19th century alterations and improvements were made to the theatre, the most important of which were the enlargement of the stage in 1807, the overall restoration in 1838, and the removal in 1857 of the tall houses that had made it impossible to have a perspective view of the façade. Gas lighting was installed in 1860 and electric lighting in 1883. There have traditionally been four annual seasons: Carnival to Lent (initially reserved for *opere serie*), and autumn, spring and summer, when *opere buffe* were mounted. The administration of La Scala had at first been supported by the proceeds of the dramatic company which used the theatre until 1803, but from 1806 to 1918 the theatre was supported, with varying success, by its joint owners: the state, then the city, box holders, impresarios and patrons. During the Austrian Restoration, the administration was in the hands of the government, but afterwards the theatre attracted such adventurous impresarios as Domenico Barbaia (1826–32) and Bartolomeo Merelli (1835–50 and 1861–3). In 1897 the city withdrew its subsidy and Duke Guido Visconti di Modrone formed a syndicate to take over the theatre's management, appointing Toscanini artistic director in 1898, with Giulio Gatti-Casazza as manager.

There were several minor Milanese theatres that mounted opera during the 19th century. Despite several substantial interruptions the Teatro della Cannobiana continued its activities, particularly when La Scala was closed. Many works by second-rate composers had their premières there, as did Donizetti's *L'elisir d'amore* (1832). In 1894, under the ownership of the publisher Sonzogno, the theatre was renamed the Teatro Lirico Internazionale and opened with the Greek composer Spyridon Samaras's *La martire*; it was later known simply as the Teatro Lirico and passed into other hands. In 1897 Caruso made his Milan début there in the première of Cilea's *L'arlesiana*. The Teatro Carcano, modelled on La Scala, was built by Giuseppe Carcano in 1803 and opened that year with *La Zaira*, sometimes attributed to Vincenzo Federici but more probably by Francesco Federici. Of the operas that had their premières there, few were memorable, though Donizetti's *Anna Bolena* (1830) and Bellini's *La sonnambula* (1831) were notable exceptions. In 1882 the first concert of Wagner's music in Milan was given there by Faccio. The Carcano had largely lost its importance by the mid-century and by 1900 it was no longer used for music. The Teatro di S Radegonda was opened in 1803 in a Benedictine convent, remodelled to accommodate drama and opera; it was demolished in 1882. The Teatro Lentasio opened in 1801 as a marionette theatre, but also presented opera and drama from 1805 to 1853. The Teatro Re was built by Carlo Re, opening in 1813 with Rossini's *Tancredi*; after the 1848 revolution it was used primarily for drama, though operas were occasionally mounted until its demolition in 1872, the final performance being Rossini's *Il barbiere di Siviglia*. In 1815 the Teatro Fiando was opened, offering a variety of entertainments including

marionette plays, drama, opera and ballet; the building was demolished in 1868, rebuilt and renamed the Teatro Gerolamo. The Teatro Manzoni (so-called from 1873) was built in 1872 as the Teatro della Commedia to replace the Teatro Re. It initially concentrated on performances of drama and music, particularly *opere buffe* and operettas, and over the next 50 years gradually raised its standards to occupy an important place in the city's theatrical life; however, soon after 1900 its musical activity ceased. The Politeama Ciniselli, a private theatre, was acquired by Count Francesco Dal Verme, demolished and rebuilt, reopening in 1872 with Meyerbeer's *Les Huguenots* as the Teatro Dal Verme. The most modern theatre of its time, it primarily gave drama and grand opera; first performances there included Puccini's first opera *Le villi* (1884) and Leoncavallo's *Pagliacci* (1892).

One of the city's most important institutions, the Milan Conservatory, was founded during the Napoleonic era; from 1803 there had been attempts to establish a residential conservatory based on the traditional Italian model, and in 1807 the conservatory, partly modelled on the Paris Conservatoire, was instituted by Napoleonic decree, principally to train musicians for the city's main musical institution, La Scala. The conservatory was housed in the convent attached to the church of S Maria della Passione, where it has remained, and all the students were resident. Simon Mayr was asked to take up the post of director in 1808, but he preferred to remain in Bergamo and it was subsequently offered to Bonifazio Asioli, *maestro di cappella* and music director at the court of Viceroy Eugène de Beauharnais (Napoleon's stepson); he accepted, and held the post until the fall of the Kingdom of Italy in 1814. Among the first professors were the violinist Alessandro Rolla, the horn player Luigi Belloli and the pianist Piantanida. The founding of the Milan Conservatory initiated the founding of a series of conservatories all over Italy. Under Austrian rule the conservatory underwent some changes; literary and historical studies were added to the teaching of music and it was opened to non-resident students. Outstanding 19th-century directors were Francesco Basili (1827–37), who refused admission to Verdi in 1832, Nicola Vaccai (1837–44), Alberto Mazzucato (1872–7) and Antonio Bazzini (1882–97). The conservatory soon became the most important music school in Italy, attracting such pupils as Puccini and Catalani to study with professors of the stature of Ponchielli (1880–86).

During the 19th century Milan became one of the most important centres of Italian publishing, dominated by the firm of Ricordi; it was established in 1808 by Giovanni Ricordi, a modest artisan, typographer and copyist, and developed by his descendants, who turned it into a flourishing and powerful business, also serving as a patron to support and stimulate composers. By 1811 Giovanni Ricordi was appointed publisher to the Milan Conservatory; in 1814 he was prompter and exclusive copyist to La Scala, which gave him rights to publish the music performed there, and in 1825 he bought its musical archives. Ricordi absorbed Artaria in 1837, further consolidating its power, and in 1839 the firm published Verdi's first opera; with the exception of three operas published by Lucca in 1846–8, Ricordi published all his subsequent operas and most of his other works. Lucca had been established in 1825 and became Ricordi's chief rival from about 1840. In 1842 Ricordi initiated the *Gazzetta musicale di Milano*, Italy's first regular musicological and critical journal, with Lucca issuing the rival publication

Italia musicale (1847–59). From 1874 the firm of Sonzogno began to specialize in music under Edoardo Sonzogno; in 1888, when Ricordi absorbed Lucca (which had taken over Canti and several other smaller music publishers), Sonzogno proved to be Ricordi's main rival, being the publishers of many *verismo* composers, for instance Mascagni and Leoncavallo. Ricordi, however, published all but one of Puccini's operas and, with the absorption of Lucca, had gained Italian rights to publish those of Wagner.

Although the tradition of instrumental music began to wane with the rise of opera, Milan remained one of the most important centres for its cultivation. During the first half of the 19th century instrumental music was performed in Milan more than in any other Italian centre, partly because the tradition established during the previous century was continued by such figures as Rolla and other professors at the conservatory, and partly because of the presence of the occupying Austrian nobility, who were directly connected with the musical activity at Vienna. This resulted in the foundation of several circles for amateur performances, such as the Società del Giardino, the Nobile Società and the Società d'Incoraggiamento. Concerts of chamber music were also held in many aristocratic houses.

The decade 1850–60 was almost devoid of instrumental music, but thereafter it started to revive. The court *cappelle* were dissolved with the establishment of the Kingdom of Italy and were replaced throughout Italy by philharmonic societies and other private associations founded by members of the aristocracy and wealthy middle class. The Società del Quartetto was founded in Milan in 1864 (similar organizations were established in other Italian cities) with members like Mazzucato and Boito as its intellectual backbone. Boito was actively associated with the 'Scapigliatura', a mainly literary movement which aimed at revitalizing and reforming the arts. The group reflected, in part, the disillusionment that followed the enthusiasm of unification. Boito published music criticism in the *Giornale della Società del quartetto*, promoting greater simplicity in art. From 1872 the orchestra of La Scala gave concerts under Faccio for the Società del Quartetto and in 1878 it took part in the Exposition Universelle in Paris; its success was so great that the following year the Società Orchestrale della Scala was formed with Faccio as director, giving two annual seasons of concerts in the spring and autumn. The orchestra played an important role in renewing interest in instrumental music and Faccio did much to establish high standards. Of lesser importance was a short-lived society founded in 1863 by Gustavo Adolfo Noseda on the model of the Concerts Populaires de Musique Classique initiated by Pasdeloup in Paris in 1861.

Milan

5. 20th century.

Milan continued to grow as a thriving industrial city supporting a wide range of musical activity. La Scala further expanded its prestige and in addition to presenting the standard repertory and works by Puccini, Franchetti, Leoncavallo and Giordano, mounted the first Italian productions of many foreign works, including Tchaikovsky's *Yevgeny Onegin* (1900), Strauss's *Salome* (1906), *Elektra* (1908) and *Rosenkavalier* (1911), Debussy's

Pelléas et Mélisande (1908), Musorgsky's *Boris Godunov* (1909) and Falla's *La vida breve* (1934). After World War II several important works had their premières there, for instance Milhaud's *David* (first staged performance, 1955), Poulenc's *Dialogues des Carmélites* (1957), Pizzetti's *L'assassinio nella cattedrale* (1958) and *Il calzare d'argento* (1961), Stockhausen's *Donnerstag aus Licht* (1981), *Samstag aus Licht* (1984) and *Montag aus Licht* (1988) and Berio's *La vera storia* (1982). Many other works were given their Italian premières at La Scala, for example Britten's *Peter Grimes* (1947), Prokofiev's *The Love for Three Oranges* (1947), Walton's *Troilus and Cressida* (1956) and Janáček's *The Cunning Little Vixen* (1958).

In 1920 the theatre became a self-governing body, 'Ente Autonomo del Teatro alla Scala'; Toscanini was then appointed artistic director and established a reputation for consistent excellence in performances during what was called 'the great Toscanini period'. He formed a new orchestra of 100 players and a chorus of 120; while the stage and auditorium were being reconstructed he took the company on a tour of Italy, the USA and Canada. His regime culminated in the company's visit to Vienna and Berlin in 1929. His eventual resignation had many causes, including political ones. Artistic directors succeeding him have included Erardo Trentinaglia (appointed 1931), Jenner Mataloni (1935), Carlo Gatti (1941), Gino Marinuzzi (1944), Antonio Ghiringhelli (1948), Victor De Sabata (1953) and Francesco Siciliani (1957), while conductors have included De Sabata, Giulini, Abbado and Muti. The La Scala company has also toured to Munich (1937), London (Covent Garden, 1950 and 1976), Johannesburg (1957), Edinburgh (1957), Brussels (1958), Moscow (1964), Montreal (1967) and Washington, DC (1976). After being seriously damaged by bombing in 1943, La Scala was one of the first buildings in Milan to be rebuilt after the war. It was reconstructed to its original designs (capacity now 3000) and was reopened on 11 May 1946 with a concert conducted by Toscanini containing works by Rossini, Verdi, Boito and Puccini. In 1955 the Piccola Scala (cap. 600) was built next to La Scala for performances of early opera and small-scale contemporary works, opening with Cimarosa's *Il matrimonio segreto*. It closed in 1983.

The Teatro Nuovo was built in 1938 and has always alternated productions of drama and concerts. It has a permanent orchestra and since World War II has played a particularly important role in the dissemination of new music. In addition, from 1959 to 1994 the Milan radio orchestra of the RAI gave public concerts in the conservatory, with Bruno Maderna as permanent conductor from 1971 to 1973. The Teatro Angelicum was built in 1939 specially for concerts of sacred music; its regular chamber orchestra was founded in 1941 primarily to present Italian instrumental music of the 17th and 18th centuries. Its activity ceased in 1992. The orchestra of the Società dei Pomeriggi Musicali aims to bring artists and audiences up to date with new works. The Polifonica Ambrosiana, founded in 1947 by Giuseppe Biella, devotes many of the programmes it organizes to medieval, Renaissance and Baroque music, as does Musica e Poesia a S Maurizio, managed by the city of Milan. Many solo and chamber concerts are given in the city under the auspices of the Società del Quartetto, Società dei Concerti, Musica Rara and other groups.

The Studio di Fonologia Musicale was opened in 1955 at the Milan branch of the RAI on the initiative of Berio and Maderna, and was directed by Berio until 1961. This electronic studio gave rise to a vigorous promotional and organizing activity, attracting composers of every tendency, from Pousseur to Cage. It also resulted in the publication of the magazine *Incontri musicali* (1956–60) and the establishment of a concert series, run by Berio and Maderna, under the same title; among the musicians who took part in the series were Scherchen, Boulez and Cage.

After the unification of Italy (1870) the conservatory came under state control, and in 1901 it was renamed the Conservatorio di Musica G. Verdi; it continued to be one of the most important music conservatories in Italy. 20th-century directors have included Pizzetti (1924–34), G.F. Ghedini (1951–62) and Jacopo Napoli (1962–72). Most of the conservatory buildings were destroyed in the 1943 bombing, but have since been reconstructed. The conservatory has a large library of over 250,000 volumes, including rare manuscripts and early editions, the collection that Noseda bequeathed to the library and the musical archives of the church of S Barbara in Mantua, as well as a collection of instruments. Other schools of music are the Scuola di Musica di Milano and the Civica Scuola di Musica, while the University of Milan has a music department.

Publishing in Milan remains centred on Ricordi, which began opening branches elsewhere from the beginning of the 20th century. After World War I the firm began to publish new editions of works by earlier composers and also continued to publish contemporary Italian works. The Milanese firms of Carisch, Curci and Suvini Zerboni (founded 1930) are among the leading publishers of contemporary Italian music.

In addition to the library at the conservatory there is an important archive at Ricordi which includes all Verdi's autographs. The Museo Teatrale alla Scala (opened 1913) has a large collection of musical autographs and manuscripts, letters and portraits of composers, opera librettos and drawings and etchings by important stage and set designers. The Castello Sforzesco has a museum of instruments, containing about 650 instruments from the Renaissance to the 20th century; the Civica Raccolta delle Stampe Bertarelli holds 11,000 illustrations of musicians and other theatrical personalities. The Ufficio per la Ricerca dei Fondi Musicali Italiani, founded in 1965 and housed in the conservatory library, contains the union catalogue of manuscript and printed music (up to 1900) in Italian libraries.

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Milán, Luys [Luis]

(*b c*1500; *d* after 1560). Spanish musician and writer. He is best known as the author of the first printed vihuela music, the *Libro de musica de vihuela de mano intitulado El maestro* (Valencia, 1536/*R*1975; ed. R. Chiesa, Milan, 1965, and C. Jacobs, University Park, PA, 1971). Along with his earlier booklet, *Libro de motes de damas y cavalleros, intitulado El juego de mandar* (Valencia, 1535), it was composed during his residence at the Valencian court of Germaine de Foix, where he remained until at least 1538. Nothing of Milán's earlier life is known, although it is possible that he was the nobleman of the same name mentioned in Valencian documents in

1516. His last book, *El cortesano* (Valencia, 1561), clearly inspired by Castiglione, offers valuable insight into life at the Valencian court and Milán's own musical practice. With an air of self-assurance and conceit, Milán refers to himself in *El maestro* as a second Orpheus. Testimony to his musical ability is found in poems published in the 1560s by Juan Fernández and Gil Polo.

El maestro is the earliest Spanish collection of independent solo instrumental music and accompanied songs, and is the first printed Spanish tablature. It is also the earliest known music to provide verbal tempo indications. In most cases, a single tempo prevails throughout each piece, expressed in terms such as 'algo apriessa' (somewhat fast), 'compás a espacio' (a slow measure) or 'con el compás batido' (with an agitated beat). For works in the 'gallant style' (*de tañer de gala*), which alternate passages of chords and diminutions, he advocated a more flexible tempo in which 'all that is chordal is to be played slowly and the diminutions fast, pausing briefly at each fermata'. *El maestro* is unique among Spanish tablatures in being notated in a similar way to Neapolitan tablatures with the highest line of the staff indicating the highest-pitched course.

The prefatory texts of *El maestro*, as well as its title 'the teacher', advertise that it was designed with a didactic purpose, with the pieces arranged in increasing difficulty following 'the same manner that a teacher would do with a student who had never played'. Even the easiest pieces, however, call for considerable instrumental dexterity. The book instructs in the reading of tablature, selection of strings and the tuning of the vihuela. It also includes an explanation of the modes that specifies the superius rather than the tenor as the voice by which mode is determined. The book is further arranged symmetrically in two parallel *libros*, each of which is formed by a combined cycle of genres, modes, and styles: fantasias (modes 1–4), idiomatic works (modes 1–8), fantasias (modes 5–8), pavans (modes 1–8; only in bk 1), Spanish and Portuguese villancicos, romances, Italian sonnets. Despite its novelties, *El maestro* is also a unique link with past generations of instrumental improvisors. The style of Milán's music sets itself apart form the work of all later Spanish instrumental music and, according to the author's own testimony, it is the work of a self-taught musician, an improviser who composed directly on the vihuela, later committing his works to notation.

The largest group of pieces in *El maestro* is the 40 fantasias, designated as such by Milán because they 'proceed from the imagination and industry of their author'. As the first known examples of their genre in Spain they display a high level of sophistication and stylistic maturity. They are composed of multiple independent episodes that achieve coherence through their narrative continuity. They are based on a simple rhetorical model and unified by strong adherence to the modes. Thematic material is derived from the composer's reservoir of improvisatory formulae, many of which recur almost identically in different works. These range from occasional passages of strict imitation to others based on idiomatic devices, chiefly passage work or occasionally arpeggios. Milán's textures usually evoke an imitative style, but they are most frequently crafted as pseudo-imitation, built from short, accompanied melodic units that are

reiterated at different pitches or in sequences to create the illusion of an imitative texture. The fantasias follow a characteristic tripartite scheme, beginning with an extended episode based on imitation or a combination of polyphonic and idiomatic devices, and continuing with a series of shorter episodes. The final episode is nearly always repeated as a signal of approaching conclusion, and a brief coda is frequently added. This style and structure also applies to the *tentos* in the gallant style. Also designated as fantasias, because they are original works, the six *pavanas* are similarly composed, within the confines of the dance rhythm. Two of these are based on Italian melodies, and the final one, in triple metre, is given as a galliard in at least one other contemporary source.

Milán's songs are notated with the sung melody shown in the tablature in red. This is a clear indication that the vihuelist would normally also have been the singer; the pitch register of the sung part is often quite high. Milán described himself as singing to his own accompaniment on a number of occasions in *El cortesano*. The Spanish and Portuguese villancicos are settings of popular love poetry and follow the formal pattern ABBA. Two versions are provided for 10 of the 12 of them, simple homophonic settings in which the singer embellishes with 'quiebros' (trills) and 'glosas' (diminutions), and alternative versions where the vocal part is to be sung unadorned while the vihuela part is written with added rapid dimiutions. The romances also have embellished accompaniments. Three of them deal with frontier themes of the reconquest, while one is based on the siege of Troy. All the Italian sonnets are through-composed settings. In one of them, *Madonna per voi ardo*, Milán suggests that the diminutions may be omitted from the accompaniment. The only sonnet by a known poet, *O gelosi d'amanti* by Sannazaro, was also set as a vihuela song by Mudarra.

For an illustration from *El maestro*, *see* Vihuela, fig.2; for an extract *see* Tablature, fig.6.

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JOHN GRIFFITHS

Milan, Susan

(*b* London, 3 Sept 1947). English flautist. She studied at the RCM with John Francis and at the GSM with Geoffrey Gilbert and also attended masterclasses with Marcel Moyse. She made her solo début at the Wigmore Hall in 1967. The following year she became principal flute of the Bournemouth Sinfonietta, and from 1973 to 1981 she was principal flute of the RPO. Since then she has concentrated on a solo and chamber music career and on teaching. She was appointed a professor at the RCM in 1983 and travels widely to perform and to give masterclasses. From 1990 to 1994 she was chairwoman of the British Flute Society. Milan has made numerous recordings, particularly of the French repertory with which she feels a close affinity, and is the dedicatee of works by many composers, notably Robert Saxton, Richard Rodney Bennett, Robert Simpson and Roger Steptoe. Her strongly projected playing is characterized by its rich tone and romantically expressive style.

EDWARD BLAKEMAN

Milanese chant.

See Ambrosian chant.

Milani, Francesco

(*b* Bologna; *fl* 1600–48). Italian composer. He seems to have spent his career at S Petronio, Bologna. He was a singer there in 1600–10, a trombonist (with a pay increase) from 1611 until 1629, and *maestro di cappella* from 1630-48. He was a member of the Accademia dei Filomusi under the name 'Il Solitario'. His small output of sacred music shows a bias towards the *stile antico*, particularly in the case of functional liturgical music such as psalms and hymns. That his vesper psalms for four voices, published as *Vespri per tutto l'anno* (Venice, 1635), can be performed 'con l'organo e senza' indicates this; the pieces are all *alla breve*, and some are written for the old 'high clef' combination. The hymn settings seem to have been written in accordance with a new reform by Urban VIII, the pope at that time: they were published in 1635 under the title *Hymnorum Urbani VIII* (even though the extant manuscript copy in *I-Bc* dates from 12 years later).

In the double-choir *Letanie e motetti* (Venice, 1638), the old style contrasts with a more up-to-date one; the second choir is sometimes lower in range, and some pieces (e.g. *Dilecta mea*) have much dance-like triple time. The best work in the set, however, is not a double-choir one but the very attractive and expressive *Ave verum* for five voices and organ.

JEROME ROCHE/R

Milano, Francesco da.

See Francesco da Milano.

Milano Franco d'Aragona, Giacomo Francesco

(*b* Polistena, Calabria, 4 May 1699; *d* San Paolo Bel Sito, nr Naples, between 30 Nov and 12 Dec 1780). Italian harpsichordist and composer. Prince of Ardore, Marchese of San Giorgio and of Polistena and Duke of San Paolo, he was a virtuoso harpsichord player and was highly thought of as a composer. He was chosen as one of the ten leading Neapolitan composers to set to music the *Tragedie cristiane* by Duke Annibale Marchese. From June 1741 to May 1749, and from July 1750 until May 1753, he was in Paris as an ambassador, and subsequently was state counsellor in Naples, a post he held until his death. He was also a patron of music: he established a musical chapel in his palace and in Paris organized concerts at which the city's leading musicians appeared. The opinions of a variety of his contemporaries on his compositions and harpsichord playing have survived: the Duke of Luynes described him as an excellent accompanist and a remarkable improviser; Jean-Jacques Rousseau praised his considerable skill in improvising at the keyboard; and his teacher Francesco Durante, to whom Milano Franco d'Aragona dedicated his *Salve regina*, praised him in the frontispiece to his own *Sonate per cembalo* (RISM A/1 D 3974 erroneously dated 1732, not published before 1741; see Magaudd and Costantini)). Geminiani's *Sonates pour le violoncello et basse continuo*, op.5, and Domenico Lalli's opera *La Ginevra*, performed in May 1733 at the Teatro S Samuele in Venice, are both dedicated to Milano Franco d'Aragona. Metastasio praised his compositions in a number of letters, from which we know that he set the librettist's *Giuseppe riconosciutto* and a *Via crucis* by another author.

WORKS

dramatic

Tragedie cristiane (A. Marchese), Naples, 1729, collab. others

Maria afflitta nella sua solità (dramma sacro), Palermo, 10 March 1742, lost, lib *GB-Lbl*

Il trionfo della castità (orat), Naples, S Domenico Maggiore, 1760

La Betulia liberata (orat), Polistena, Biblioteca Comunale

Maria Santissima de' dolori (orat) *D-Dlb*

Angelica e Medoro (serenata), *I-Nc*

other works

Ave Maria, 2 A, 2 vn, bc, *D-Bsb*

Lamentazione, S, 2 vn, va, bc, *F-Pn*

Salve regina, A, 2 vn, va, bc, *D-WRgs*

3 Sinfonie, 2 vn, bc, *F-Pn*

2 Sinfonie, 2 vn, va, bc, *Pn*

Esercizi, hpd, lost

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DANILO COSTANTINI, AUSILIA MAGAUDDA

Milanollo, Maria.

Italian violinist, sister of Teresa Milanollo.

Milanollo, (Domenica Maria) Teresa

(*b* Savigliano, nr Turin, 28 Aug 1827; *d* Paris, 25 Oct 1904). Italian violinist and composer. She learnt solfège from her father and studied the violin with Giovanni Ferrero, Mauro Caldera and Giovanni Morra. She made her début on 17 April 1836 in the theatre of Mondovi before moving with her family to France. After giving five concerts in Marseilles, she went to Paris in 1837 and met Lafont, who recognized her talents and took her with him on tours to The Hague, Amsterdam and elsewhere in the Netherlands. In December 1836 she gave a benefit concert in Brussels which marked the beginning of her lifelong concern for the poor.

Early in 1837 the Milanollo family went to England. Teresa performed with Johann Strauss (i) and was for a time the protégée and pupil of Francis Mori. In 1838 she toured Wales with the harpist Charles Bochsa, giving 40 concerts within a month. She then returned with her family to France and began teaching music to her younger sister Maria (*b* Savigliano, 19 July 1832; *d* Paris, 21 Oct 1848) before both completed their violin training with Bériot. In 1840–41 Teresa studied with Habeneck in Paris, and in 1842 the sisters began a series of extended European concert tours which took them to England, Belgium, France, Germany, Bohemia, Switzerland and northern Italy, rivalling Paganini in artistic and financial success. For a time they settled in Brussels, where Teresa studied composition with Ferdinand Kufferath. During their second visit to England, in 1845, they appeared at the Philharmonic Concerts; their benefit concerts and quartet performances in Lyons surpassed the earlier successes of Thalberg, H.W. Ernst and even Liszt in that city.

In autumn 1848 Maria died suddenly of tuberculosis; Teresa went into mourning for two months before giving a concert in Paris for the benefit of the Association des Artistes Musiciens. She virtually retired for the next two years, giving only benefit concerts. In 1852 she resumed full-time playing, touring France, Switzerland, Germany and Austria; she interrupted this tour only once, to recover from an injury to her thumb. From 1855 to 1857 she made few appearances. The day of her last public concert, on 16 April 1857, she married Théodore Parmentier, a military engineer and an amateur musician of some repute, who wrote for the *Revue et gazette musicale*.

The high point of Milanollo's career was her six-year period of concert tours with her sister. Teresa's playing was said to be full of warmth and feeling, while Maria's was brilliant and sparkling; to these characteristics they owed their respective nicknames, Mlle Adagio and Mlle Staccato. A Frankfurt critic wrote of them: 'Maria plays like a prodigy, Teresa like an angel'. But the most eloquent praise of Teresa's playing came from Joachim who, according to Moser, said that

> he had hardly ever heard then, or since, such accurate or charming violin playing; her technique was secure in every respect, and even in very difficult passages, her bow moved fluently and her tone was full of inner warmth. She was for him, in short, one of the most delightful and sympathetic artists that he had ever met.

The sisters were known particularly for their benefit concerts for the poor, in Savigliano and throughout France; when Teresa had recovered from her sister's death she established the Concerts des Pauvres in Lyons.

Milanollo's compositions include opera transcriptions for two violins and orchestra, numerous pieces for solo violin (including a *Fantaisie élégiaque*, written in memory of her sister in 1853) and an Ave Maria for male chorus.

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E. HERON-ALLEN/ALBERT MELL

Milanov [née Kunc; Ilić], Zinka

(*b* Zagreb, 17 May 1906; *d* New York, 30 May 1989). Croatian soprano. She studied at the Zagreb Academy of Music, and with Milka Ternina, Maria Kostrenčić and Fernando Carpi, making her début as Leonora (*Il trovatore*) at Ljubljana in 1927; she was the leading soprano at the Zagreb Opera from 1928 to 1935, singing such roles as Sieglinde, the Marschallin, Rachel and Minnie. After appearances at the Deutsches Theater, Prague, in 1937 and at the Salzburg Festival the same year (where she sang an

acclaimed Verdi Requiem with Toscanini), she began a long association with the Metropolitan Opera, making her début as Leonora (*Il trovatore*) and appearing every season (except for 1941–2 and 1947–50) until her farewell performance as Maddalena de Coigny (*Andrea Chénier*) in 1966; with the company she gave 424 performances in 14 works – notably as the principal Verdi and Puccini heroines, but also as Norma, Donna Anna, Santuzza, Maddalena de Coigny and La Gioconda. She appeared at the Teatro Colón (1940–42), San Francisco and Chicago, but her European performances after 1939 were few: as Tosca at La Scala (1950), and as Tosca and Leonora at Covent Garden (1956–7).

Milanov's *lirico spinto* voice was one of translucent beauty as well as great power, and she was able to spin out the most exquisite *pianissimo* phrases, although she was not always wholly reliable in pitch or steadiness. While she rarely delved deeply into a character, she dominated her roles by virtue of her majestic deportment. Her voice can be heard in pristine form in relays from the Metropolitan on the 1940s, notably as Amelia (*Un ballo in maschera*) and La Gioconda. Among her studio recordings, her Leonora (*Il trovatore*) and Aida reveal her lustrous tone and finely moulded phrasing, as do a 1939 broadcast of the *Missa solemnis* and a 1940 broadcast of the Verdi Requiem, both under Toscanini.

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HAROLD ROSENTHAL/ALAN BLYTH

Milanta, Giovanni Francesco

(*b* Parma, 1 March 1607; *d* after 1651). Italian composer and organist. He was born into an influential family living near to what is now the Oratorio di S Lucia at Parma. In 1651 he was organist and choirmaster at the Venetian fortress town of Asola, near Mantua.

WORKS

Misse, salmi e motetti con sinfonie, 1–5, 8vv, bc, op.1 (Venice, 1649)

Il secondo libro de motetti, 2–5vv, vns, et le letanie, 4vv, bc, della BVM et in fine 4 Tantum ergo sacramentum (Venice, 1651)

Il primo libro de madrigali, 2–4vv, con alcune canzonette, et sonetti in genere rappresentativo, 1v, bc, op.3 (Venice, 1651)

Salve regina and several litanies, cited in *LaMusicaD*

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JOHN WHENHAM

Milanuzzi [Milanuzii], Carlo

(*b* Sanatoglia [formerly S Natoglia], nr Camerino; *d c*1647). Italian composer and organist. Though born in central Italy he spent much of his life in the north. He became an Augustinian monk and was in Venice some time before 1618, working at S Stefano. In 1619 he was organist of the Augustinian church at Perugia and returned north by 1622 to be *maestro di cappella* of S Eufemia, Verona. From 1623 to 1629 he was organist of S Stefano, Venice, and from 1629 to about 1634 of Finale di Modena. In 1636 he was *maestro di cappella* of Camerino Cathedral, and his last known appointment, in 1643, was once more in the Venetian area, as *maestro* and organist of S Mauro, Noventa di Piave. He was also known as a preacher and literary figure, publishing the pastorale *Giacinto felice & Amarilli consolata* (Venice, 1625) and the literary collections *Arpa amorosa, tocca con poetica mano* and *Scherzi, devozioni*.

Milanuzzi contributed significantly to the genre of the solo aria in at least nine books of 'ariose vaghezze', eight of which survive. They are mostly short arias in a tuneful style that was rapidly gaining popularity in northern Italy in the 1620s; many are very charming. No doubt aiming at as wide an audience as possible he included letters for the guitar, and there are some Spanish dances for guitar in op.9, among them a very early example of the folia melody. He was one of the most progressive secular monodists of his day, and forward-looking developments in the strophic aria in the 1620s and 30s are clearly reflected in his output. A characteristic feature of Milanuzzi's aria style is the sequential repetition of a melodic-rhythmic motif that corresponds to a recurring verse unit of the same number of syllables, as in *Dal ciel d'amor seren*, op.9; he often sacrificed sensitivity to textual accent for clarity of musical design. Op.11 includes monodies by Monteverdi, Berti and Miniscalchi. The earlier concerted secular pieces for two to four voices in op.3 have gracefully ornamented melodies, and some are in a simple binary form.

Milanuzzi's numerous and diverse sacred compositions all employ concertato features, typically a few voices with continuo; their small-scale performance requirements (or large-scale if using the flexible performance options as in op.16) reflect his employment in religious establishments with modest performing forces. Though his collection of solo motets does not survive, he did append some motets for solo bass to op.13, and in the litanies of op.5 he adopted the cantilena style, in which there are extended solo passages unified by a tutti. The influence of the aria is felt in the 'walking' crotchet bass figures of op.19 which become like ground basses

when, as sometimes occurs, they are repeated often enough (even in different keys). A genuine ground bass does indeed appear in parts of a psalm from op.14, an indication that in setting long psalm texts Milanuzzi felt that some kind of repeated material would help to unify a work: in several pieces he brought back his opening theme at the words 'Sicut erat', while once he brought back the opening text as well, just as Monteverdi did in some of his Venetian psalms. Milanuzzi was certainly one of the foremost minor composers to experiment with the unifying of psalm settings: since his psalms are for more modest forces than those of most other Italian composers of the period, such structural interest was all the more necessary to prevent monotony. Even his masses (op.16) are basically for only three soloists and organ, though there are optional parts for ripieno and instrumental ensemble that make them more like the festive orchestral masses of the time.

WORKS

all published in Venice

sacred

op.

op.	
1	Sacri rosarum flores, 2–4vv, liber I (1619)
2	Vespertina psalmodia, 2vv, org, liber I (1619)
5	Letanie della Beata Vergine, 4, 8vv, parte sono in cantilena, parte correnti, et parte in concerto … bc (1622)
6	Armonia sacra di concerti, messa et canzoni, 5vv, bc (1622[6])
13	Sacra cetra concertata con affetti ecclesiastici, 2–5vv. Con l'aggiunta di 6 motetti, ariosi, e commodi per un basso solo, libro II (1625)
14	Concerto sacro di salmi intieri, 2–3vv, comodi, vaghi, et ariosi … bc (org), libro I (1629)
16	Messe a 3 concertate che si possono cantare a 7, 11, aggiuntovi 4vv, et 4 stromenti ad lib, bc, libro I (1627)
19	Hortus sacer deliciarum … 1–3vv … una cum missa 2, ac Litaniis BVM, 3vv, org, liber III (1636)
21	Concerto sacro di salmi intieri, 2–3vv, bc (org) … aggiuntovi 2 vn, libro II (1643)
23	Compieta intiera concertata con le antifone, e Litanie BVM di Dio … bc (org), 1–4vv (1647)

1 motet, 1625[2]

secular

op.

op.	
3	Aurea corona de scherzi poetici, 2–4vv, bc, libro I (1620)
7	Primo scherzo delle ariose vaghezze, 1v, hpd/chit/double hp/other inst con le littere del alfabetto, con intavolatura, e con la scala di musica,

	gui (1622)
8	Secondo scherzo delle ariose vaghezze, 1v, bc, aggiuntevi … alcune sonate facili intavolate (1622)
9	Terzo scherzo delle ariose vaghezze, 1v, bc, con l'aggiunta … di alcuni balletti, sarauende, spagnolette, gagliarde, follie, ciaccone, et altre sonate intavolate, gui (1623)
11	Quarto scherzo delle ariose vaghezze, 1v, bc, con una cantata, altre arie del Signor Monteverdi … aggiuntovi … 2 arie dall'autore (2/1624), ed. in ISS, vi (1986)
15	Sesto libro delle ariose vaghezze, 1v, bc (1628)
17	Settimo libro delle ariose vaghezze, 1v, bc, aggiuntavi un'arietta, 2vv, con sinfonie di 2 vn (1630)
18	Ottavo libro delle ariose vaghezze, 1v, bc (1635)
20	Nono libro delle ariose vaghezze, commode da cantarsi, 1–2vv, bc (1643)

2 arias, 1634[7]

Bc to Pomponio Nenna's Il primo libro de madrigali, 4vv (2/1621)

lost works

cited in the appendix to Messe a 3 concertate op.16

Primo e secondo libro di motetti, 1–5vv. Libro primo de madrigali concertati, 2–4vv. Le music[h]e moderne, 1–2vv. Il primo libro de motetti, 1v. Il primo libro de salmetti, 2vv, spezzati

Il primo, e secondo libro de salmi concertati con voci, e con stromenti, 4 chori. Una copia di salmi in tripla, 3 chori. Un'altra copia di salmi a 8 correnti. Le messe con alcuni motetti, 8vv. Una copia di messe concertati a 14 con voci, e stromenti; un altra copia a 12, concertate. Il primo libro delle messe, 4vv da capella. Una terza in tripla, 8vv. Una copia di compiete, 5vv, con sinfonie di 2 vn, et 1 bn. Un altra compieta, 5vv, corrente intiera. Un altra, 8vv. Due altre copie di compiete, 4, 5 chori concertate. Il secondo libro de madrigali concertati, 2–4vv. Un'altra copia di madrigali, 4vv, non concertati. Una messa, 6 chori concertata. Gl'improperii della settimana santa, 4vv. Un corpo di salmi, 16 chori, concertati. Altri salmi, 5vv, concertati, e correnti. Il settimo libro delle ariette, 1v. Diverse correnti, capricci

sonate, balletti, e stravaganze da sonare. Il terzo libro de motetti, 1–4vv

Corenti baletti, mentioned in Vincenti's *Indice* (see *MischiatiI*)

Balletti, saltarelli, e corretine alla francese, 1v, libro I, et salmi, 2 vn, bc, mentioned in *WaltherML*

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JEROME ROCHE/ROARK MILLER

Milchevsky, Marcin.

See Mielczewski, Marcin.

Milde, Hans (Feodor) von

(*b* Petronell, nr Vienna, 13 April 1821; *d* Weimar, 10 Dec 1899). Austrian baritone. He studied in Vienna and with the younger Manuel García in Paris. From 1845 to 1884 he was engaged at the Hofoper, Weimar, where in 1850 he sang Telramund in the first performance of *Lohengrin*, conducted by Liszt. He also sang the Dutchman and, later, Hans Sachs and Kurwenal. He took part in the revival of Berlioz's *Benvenuto Cellini* (1852), created the title role of Cornelius's *Der Barbier von Bagdad* (1858) and Ruy Diaz in the same composer's *Der Cid* (1865). He sang the High Priest in the first stage performance of *Samson et Dalila*, at Weimar (1877).

ELIZABETH FORBES

Milde-Agthe, Rosa von [née Agthe, Rosa]

(*b* Weimar, 25 April 1825; *d* Weimar, 25 Jan 1906). German soprano. She studied in Weimar, where she was engaged at the Hofoper from 1845 to 1867. Under the name of Rosa Agthe, in 1850 she sang Elsa in the first performance of *Lohengrin*, conducted by Liszt. The following year she married the baritone Hans von Milde. She created Margiana in Cornelius's *Der Barbier von Bagdad* (1858) and Chimène in the same composer's *Der*

Cid (1865). Her repertory also included Lucia, Pamina, both of Gluck's Iphigenias, Leonore (*Fidelio*) and Lady Harriet (*Martha*).

ELIZABETH FORBES

Mildenburg von Bellschau, Anna.

See Bahr-Mildenburg, Anna.

Milder-Hauptmann, (Pauline) Anna

(*b* Constantinople, 13 Dec 1785; *d* Berlin, 29 May 1838). Austrian soprano. She was brought up in Constantinople and Bucharest, before moving to Vienna, where she studied with Tomaselli and Salieri (on Schikaneder's recommendation) and also had instruction from Neukomm (on Haydn's advice). She made her début as Juno in Süssmayr's *Der Spiegel von Arkadien* (1803), and sang Leonore in all three versions of Beethoven's *Fidelio* (1805, 1806 and 1814). Her voice was described by Haydn as 'like a house' and by Griesinger as 'like pure metal'.

In 1808 she made a successful tour, and was admired by Napoleon, among others; in 1816 she was appointed court *prima donna assoluta* in Berlin. In 1810 she married a jeweller, Peter Hauptmann, whose difficult personality seems to have lain behind a later faltering in her career. She achieved her greatest triumph in 1812 in Gluck's *Iphigénie en Tauride*, and was largely responsible for the Gluck revival in Vienna and Berlin. Gluck's heroines suited her imposing presence and her magnificent full, rich and flawless voice; she made Weigl's *Das Waisenhaus* and *Die Schweizerfamilie* famous. Cherubini wrote *Faniska* for her, and Schubert *Der Hirt auf dem Felsen* and the second *Suleika* song. In 1829 she left Berlin over a quarrel with Spontini and visited Russia, Sweden and Denmark; in the same year she sang in Mendelssohn's historic revival of Bach's *St Matthew Passion*. Her last public appearance was in Vienna in 1836.

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F.A. MARSHALL/CHRISTOPHER H. GIBBS

Mildonian, Susanna

(*b* Venice, 2 July 1940). Italian harpist of Armenian parentage. She studied with Margherita Cicognari at the Venice Conservatory from the age of ten. In 1959 she won first prize in the first-ever Israel Harp Contest. Continuing her studies in Paris with Pierre Jamet, she gained a *premier prix* at the Conservatoire in 1961, following these successes with first prizes in the Geneva (1964) and Marcel Tournier (1971) competitions. She was solo harpist of the Belgian National Orchestra for 14 years, and in addition to maintaining an important international career she teaches in the Flemish section of the Brussels Conservatory. Her impressive discography includes the first recording of the Spohr F major Concerto for violin and harp (with Ruggiero Ricci), the concertos of Villa-Lobos and Ginastera and much solo and chamber music.

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ANN GRIFFITHS

Miles, Alastair

(*b* Harrow, Middx, 11 July 1961). English bass. He studied with Rudolf Piernay, Richard Standen and Bruce Boyce at the GSM, and then at the National Opera Studio (1986–7). He made his operatic début with Opera 80 as Trulove (1985), and the following year made an outstanding impression in a concert performance of Rossini's *Otello* in London. In 1988 Miles made his débuts in minor roles at the ENO, WNO and Covent Garden, and the same year appeared as Dikoj (*Kát'a Kabanová*) with Glyndebourne Touring Opera. In 1989 he sang Colline at the ENO, the Spirit Messenger (*Die Frau ohne Schatten*) and Raimondo (*Lucia di Lammermoor*) with the WNO, and Lamoral (*Arabella*) at Glyndebourne. He has subsequently undertaken major roles with the same companies and appeared in Amsterdam, Vienna and San Francisco, most notably as Mozart's Figaro (a role he has recorded with Mackerras), Rossini's Don Basilo and Alidoro, Rodolfo (*La sonnambula*), Raimondo, Zaccaria, Fiesco, and Gounod's and Berlioz's Méphistophélès. He made a much-praised Metropolitan début in 1997 as Sir Giorgio (*I puritani*). On the concert platform and on disc he has been much admired in Handel, especially as Saul, as Elijah and in the Verdi *Requiem*. Miles's true, firm bass is deployed with ease and flexibility through a wide range, and he has become an impressive actor. He is also an accomplished recitalist, at home in several idioms.

ALAN BLYTH

Miles, Jane Mary.

See Guest, Jane Mary.

Miles, Philip Napier

(*b* Shirehampton, Gloucestershire, 21 Jan 1865; *d* King's Weston, Gloucestershire, 19 July 1935).English composer and patron. Though heir to a large estate, King's Weston (designed by Vanbrugh in 1714), he studied in Dresden, and then with Parry and Dannreuther in London, thereafter devoting his energies to promoting music in the Bristol area. He supported Boughton's Glastonbury Festivals, and in 1924, 1926 and 1927 presented festivals of his own in Bristol where, in 1924, his one-act operas *Markheim* and *Fire Flies* were first performed (13 October) and Falla's *El retablo de Maese Pedro* received its British première (17 October). A three-act opera *Westward Ho!* (E.F. Benson after Charles Kingsley's novel) had been heard at London's Lyceum Theatre (4 December 1913), but later full-length operas (including a setting of John Masefield's *Good Friday*) seem not to have been staged. *Markheim*, composed in 1919 to a text drawn from Robert Louis Stevenson's tale of murder and redemption, received a Carnegie Award (1921). Its declamatory style, fluctuating time signatures and tritonal harmonies create a powerful effect. More typical, however, is the delicate Romanticism of the choral ballet *Music Comes* (Glastonbury, 1920) and such songs as *My Master hath a Garden* (1933). Although opera was his passion, he wrote in all forms, including a Symphony in C.

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MICHAEL HURD

Milestone.

American jazz record company. It was established by Orrin Keepnews and Dick Katz in New York in 1966. Among the musicians who recorded regularly for the label were Lee Konitz, Joe Henderson, McCoy Tyner, Sonny Rollins and Ron Carter. By 1972 the label had been acquired by Audio Fidelity and the following year it was sold to Fantasy. In 1978 the company sponsored the quartet Milestone Jazzstars (Rollins, Tyner, Carter and Al Foster), which toured the USA and recorded. From that decade into the 1980s it was better known for its reissues of material from Keepnews's earlier label Riverside than for new recordings, but from the late 1980s it reacquired significance for its new recordings by veteran players (notably Tyner with his big band and in duos with Stephane Grappelli) and by young jazz musicians. (O. Keepnews: *The View from Within: Jazz Writings, 1948–1987*, New York and Oxford, 1988)

BARRY KERNFELD

Milewicz, Antoni.

See Milwid, Antoni.

Miley, Bubber [James Wesley]

(*b* Aiken, SC, 3 April 1903; *d* New York, 20 May 1932). American jazz trumpeter. He moved to New York at the age of six, and studied the trombone before learning the cornet. He was active professionally from 1920 with Mamie Smith, and in 1923 joined Elmer Snowden's Washingtonians, which shortly afterwards came under the leadership of Duke Ellington. Miley remained with Ellington until early 1929, and then worked with Noble Sissle, with whom he travelled to Paris later that year, Zutty Singleton and others. In the last months of his life he led his own orchestra.

Miley's melodic and rhythmic styles were influenced by King Oliver and Johnny Dunn; he is noted for having begun the practice of using a plunger mute in conjunction with a straight mute, thus achieving a wa-wa effect by combining two techniques employed separately by Oliver. His growl effect was adopted by Sidney De Paris, Cootie Williams, Ray Nance and many other jazz trumpeters, and formed an important element of Ellington's style. He was the most impressive of the early Ellington soloists, and collaborated on or strongly influenced many of Ellington's early compositions; the better sections of *Black and Tan Fantasy* (1927, Bruns.), *East St Louis Toodle-oo* (1926, Voc.) and *Doin' the Voom-Voom* (1929, Vic.) are thought to be Miley's work.

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J.R. TAYLOR

Milford, Robin (Humphrey)

(*b* Oxford, 22 Jan 1903; *d* Lyme Regis, Dorset, 29 Dec 1959). English composer. He studied at the RCM with Holst, Vaughan Williams and R.O. Morris. Able to devote himself almost entirely to composition, Milford soon developed into a prolific composer in all genres. He made his first impact with a Double Fugue for Orchestra, published in 1927 by the Carnegie Collection of British Music, and the oratorio *A Prophet in the Land*, performed at the 1931 Three Choirs Festival. Despite successful first performances, many of his more ambitious orchestral works, including the Violin Concerto in G minor (1937), remained in manuscript; other works, including a full-scale opera, *The Scarlet Letter* (1958–9), adapted from the novel by Hawthorne, has remained unpublished and unperformed. Milford

reached his widest audience through his choral works, chamber music and songs. The collection *A Book of Songs* (Oxford, 1926) demonstrates the individuality of his creative gifts. Simple, diatonic and much influenced by folksong, his music has been of particular service to amateurs.

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MICHAEL HURD

Milhaud, Darius

(*b* Marseilles, 4 Sept 1892; *d* Geneva, 22 June 1974). French composer. He was associated with the avant garde of the 1920s, whose abundant production reflects all musical genres. A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, his music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity.

1. Life.
2. Works.
WORKS
WRITINGS
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JEREMY DRAKE

Milhaud, Darius

1. Life.

Though born in Marseilles, Milhaud grew up in the nearby town of Aix-en-Provence. His father was a well-to-do almond dealer who lived and worked at the Bras d'Or, a former inn where the Milhaud family had been established since 1806. From his earliest years Milhaud was exposed to the songs of the *amandières*, the women who sorted the almonds on the ground floor of the house while singing Provençal airs and comic songs of the café-concerts. Milhaud admitted in his autobiography that he was a 'rather neurotic' child, and even as an adult easily prone to anxiety, yet noise must have been a constant feature of life at the Bras d'Or. Half awake in the morning, or in bed at night, he would hear the clamour of the men and women at work, and the 'soft sound of fruit falling into the baskets and the monotonous and soothing drone of the machines'. It was at night too, before falling asleep, that he would hear a mysterious music he was quite unable to imagine written down, music he later realized was a premonition of polytonality.

He was profoundly marked by Provence, a region of striking contrasts: hot sun and grateful shade, harsh, arid landscapes with a majestic river, the Rhône, running through the heart of it. From the fishing villages to the great, desolate plain of the Camargue, as a young man he would go on long walks, absorbing the landscape and light of Provence. Judaism was a no less important element in his make-up, and, though not a strict orthodox Jew, he always had deeply-held religious beliefs. Aix is the heart of the

Comtat Venaissin, where the Jews have their own liturgy and were for centuries under the special protection of the Pope, a situation that forms the background to his opera *Esther de Carpentras*.

His father was an excellent amateur pianist and pillar of the local musical society, and his Italian mother (née Allatini) was a fine contralto. (He himself came to possess a beautiful baritone voice.) His musical disposition was soon clear: from the age of three he played duets with his father, which 'at once instilled in me a sense of rhythm', and at seven he took up the violin, progressing well enough to give recitals and, from 1902 to 1907, play second violin in the quartet of his violin teacher, Léo Bruguier. In 1905 they studied Debussy's quartet, which was such a revelation for Milhaud that he at once bought the score of *Pelléas*. The same year he started to take harmony lessons with a local teacher who used the treatises of Reber and Dubois. He was bored, but he had started to compose, and his letters of the time prove that, despite his success with the violin, he already realized that composition was to be his real occupation.

Highly important also in his early years were two exceptionally close friendships, complementary in many ways, and corresponding to different aspects of Milhaud's character. Léo Latil, the son of a local doctor, was an earnest Roman Catholic of a dreamy, poetic disposition, with a deep love of literature and music. Armand Lunel, who became a novelist and historian as well as librettist for Milhaud, had a more philosophical and also more playful disposition. For these three young men, literature, music and aesthetics were the main subjects of conversation and of the numerous letters that have survived. At first deeply impressed by Maeterlinck and the rather morbid, oniristic symbolist poets, they changed radically when, in 1908, they discovered the poetry of Francis Jammes. Jammes's homely simplicity and love of nature came like a breath of fresh air, and in these early years Milhaud not only set many of his poems, but made an opera of his play *La brebis égarée*. 'When I started to compose', he recalled, 'I at once sensed the danger in following the paths of impressionist music. So much woolliness, perfumed billows, rocketing pyrotechnics, shimmering finery, vapours and wistfulness, marked the end of an era whose affectation I found insurmountably repugnant. The poets saved me.' (Despite this he always had immense love and respect for Debussy's music. He had taken part in the first, private, performance of the *Sonata for viola, flute and harp* in 1916, on which occasion he went to see Debussy for advice: that was their only meeting.)

In 1909 he went to Paris to study at the Conservatoire. He was to stay there until 1915, though he returned to Aix regularly for holidays; his main teachers were Berthelier (violin), Dukas (orchestral playing), Leroux (harmony), Widor (fugue) and Gédalge (counterpoint, composition and orchestration). Gédalge had the most decisive impact on him, and he gained a mastery of French academic counterpoint that was to remain, for better or for worse, an important part of his technical apparatus. He also became an excellent orchestrator and a competent conductor, while gaining proficiency as a pianist quite unaided. Paris also exposed him to a much wider range of musical styles. During the early years in Aix, he had attended concerts in Marseilles, but nevertheless, until his arrival in Paris he had been more or less cut off from recent developments in music. Now

he discovered the music of, among others, Fauré, Ravel, Koechlin, Satie, Bloch, Magnard ('I really believe that [the music of] Magnard helped me to find my own path'), Roussel and Wagner (which repelled him from the start), and also *Boris Godunov* (a score he kept next to *Pelléas*), *Petrushka* and *The Rite of Spring* (which he analysed in 1914 with Koechlin). He was fascinated, if puzzled, in 1910 by Schoenberg's piano pieces op.11 and a few years later by the op.19 pieces.

Milhaud described his first meeting with Paul Claudel in 1912 as 'the great stroke of luck in my life'. Though 24 years older, the poet, playwright, diplomat and fervent Roman Catholic was to become not only a frequent source of texts but also a close personal friend. Gide was also an important, if passing influence: 'Gide's prose has an enchanting rhythm that is highly attractive for a composer', he later remarked, and he set extracts from Gide's novel *La porte étroite* as a kind of song cycle, *Alissa* (1913). One of the themes of the novel, the 'desire for purity through so much suffering and sacrifice' had deeply impressed him, as had the themes of adultery and forgiveness in Jammes's *La brebis égarée*. These Christian preoccupations are, too, a surprising but constant feature of his correspondence with Latil and Lunel at this time. As he matured such ideas lost their importance, yet they reflect a truly catholic spirit that led him to write several works of specifically Christian inspiration, such as the Te Deum in the Third Symphony, the *Cantate de la croix de charité*, *Pacem in terris* (a papal encyclical) and many works with texts by Claudel, including *Christophe Colomb*.

At the outbreak of World War I Milhaud was unable for medical reasons to join the armed services, and found work helping Belgian refugees. In 1915 came the shattering news of the death of Léo Latil at the front. In 1916 Milhaud took up a job in the propaganda department of the foreign ministry. With the turmoil of war and the loss of such a close friend, his world was thoroughly shaken, so when Claudel, as newly appointed minister to Brazil, offered him the post of attaché in charge of propaganda, he accepted with alacrity. In early January 1917 he embarked at Lisbon, conscious of leaving behind him his 'little habits, his little fads, his little flat full of little objects from the 1830s'. In Brazil he discovered the tropical forest, the sounds of which were ever after to haunt his music, and Brazilian popular music, whose rhythms had a wonderfully liberating effect on his works. His official duties consisted of translating coded messages and accompanying Claudel on his travels, but he also organized concerts and lectures in aid of the Red Cross. Leaving Brazil on 23 November 1918, he returned via the West Indies and New York, and arrived in Paris on 14 February 1919.

Though in Brazil he had not been completely cut off from French musical life, for Ansermet, Artur Rubinstein, Nizhinsky and the Ballets Russes had visited Rio, he now plunged into the postwar effervescence of Paris. This was the period of the Bar Gaya, soon to be renamed 'Le boeuf sur le toit' after Milhaud's Brazilian pot-pourri, the Cirque Médrano with the Fratellini brothers, Les Six (not that this is of any importance for his music), the 'Wiéner concerts' and the Saturday evenings in Milhaud's flat when poets, artists and musicians would share their latest work. It was a time of renewing old acquaintances (with Koechlin, Honegger and Poulenc among others) and especially of making new friendships, including that of Satie.

During the 1920s he also made journeys that were crucial to him as man and composer: to London in 1920 (bringing the revelation of jazz) and Vienna in 1921 (he went with Poulenc and Marya Freund to meet Schoenberg, Berg and Webern), and concert tours of the USA (1922 and 1927) and USSR (1926, with his cousin Madeleine Milhaud, whom he had married in 1925, and Jean Wiéner). Throughout the decade, compositions flowed with unfailing regularity and growing success. As a pianist he gave numerous concerts, mainly of his own works, while his most notable achievement as conductor was the French première of *Pierrot lunaire* on 15 December 1921 (first part only) and 12 January 1922 (complete). He also wrote music criticism regularly for the *Courrier musical* from 1920 to 1924; some articles of this period, including 'Polytonality and Atonality', are crucial to an understanding of his musical aesthetics. (His *Notes sur la musique* includes a representative selection.) By the end of the decade he had established himself as a major composer, especially with the remarkable success of his multimedia opera *Christophe Colomb* in Berlin in 1930.

The next ten years were marked by an increasing amount of film and incidental music (from which he was able to recuperate a number of concert works: *Scaramouche*, *Suite provençale*, etc.). Indeed, from 1935 to 1938 he composed little else. He continued his activity as a music critic for the daily *Le jour* (1933–7) and occasionally other publications. Unhappily, during this decade his paralysing attacks of rheumatoid arthritis became increasingly severe and frequent: by 1948 he would be permanently confined to a wheelchair.

Knowing that his name was on the Germans' wanted list of prominent Jewish artists, Milhaud was obliged, after the fall of France in 1940, to emigrate to the USA. During the crossing he received a telegram from Mills College, Oakland, offering him a teaching post, which he accepted. Later he also taught at the summer school in Aspen, Colorado, and from 1948 to 1951 he was honorary director of the Music Academy of the West in Santa Barbara. In 1947 he made his first return to France and became professor of composition at the Paris Conservatoire. Since he only gave up his Mills post in 1971, the latter part of his life was divided between the two countries. With the constant round of concerts, this all meant a lot of travel, yet despite his handicap, he relished it: 'Travel is one of the most necessary things for my imagination …. I love travel and I need it … whatever the destination'. To the continuing prodigious output of compositions was thus now added intense activity as a teacher. Milhaud's approach was characteristically undogmatic: 'teaching composition involves, I believe, allowing [students] to liberate themselves from all the conventional formulae … helping them, by a sort of cleansing process, to realise their often sensitive and refined personalities, which many years of strict but necessary exercises have prevented from flowering'. Among his pupils number many French and American composers, as well as the jazz pianist Dave Brubeck.

Milhaud composed almost to the end and left no unfinished works. His last, a wind quintet, was written for the 50th anniversary of his marriage to Madeleine, his inseparable companion, helpmate and muse.

Milhaud, Darius

2. Works.

There is scarcely a genre not represented in Milhaud's output. From grand opera to children's piano pieces, everything seems to be there in extraordinary profusion. Capable of composing anywhere, even while travelling he was not disturbed by the presence of other people or by ambient noise. He found his musical voice very early on, and there was neither anguish in creation, nor any problem of language or expression, let alone of technique. He rarely made sketches or notes.

Such serenity in the act of creation – allied to an independence of mind and musical style, an indifference to criticism (unless from his close friend, the Belgian musicologist Paul Collaer), and a seriousness of purpose that his sense of fantasy sometimes seems to belie – meant that he was receptive to many and varied sources of inspiration. Provence was a seemingly inexhaustible stimulus whether as a setting for opera and ballet (*Les malheurs d'Orphée*, *Le carnaval d'Aix*, *La cueillette des citrons*, *La branche des oiseaux*) or as a direct musical source (the *Chansons de troubadour* and the *Suite provençale* include 18th-century Provençal themes while *Barba Garibo* uses songs and dances from the Menton area). The Symphony no.8 is a portrait of and homage to the river Rhône. Similarly the Comtat Venaissin was a setting (*Esther de Carpentras*) and its liturgy a source of music (e.g. *Etudes* for string quartet) or a stimulus to composition (*Liturgie comtadine*). A more generalized Jewish inspiration is apparent in many works, from the *Poèmes juifs* to the *Ode pour Jérusalem*. In his epic opera *David* he portrays the warrior-king's life and its effect on present-day Israelis; in one of his most powerful works, *Le château de feu*, he remembers the holocaust, as in *Ani maamin*; the *Service sacré* and the *Service pour la veille du sabbat* are liturgical works.

Milhaud's attachment to these origins was inclusive, not exclusive. Provence was part of the Mediterranean, which for him extended all the way from Istanbul to Rio de Janeiro. A globe-trotter both physically and musically, he used themes from, or composed in the style of, folk music from many other countries. His suite *Le globe trotter* evokes France, Portugal, Italy, the USA, Mexico and Brazil. *Kentuckiana* and the *Carnaval à la Nouvelle-Orléans* use local American tunes. The *Suite française* is based on French themes, and the third act of his opera *Le pauvre matelot* is entirely constructed from French shanties. The influence of Brazilian folk music was exceptionally strong, anecdotally in *Le boeuf sur le toit*, a medley of tangos and maxixes written as music for an imaginary Chaplin film, and much more profoundly in a work such as *Saudades do Brasil* ('Memories of Brazil'), two suites of original and deeply felt piano pieces that go far beyond musical tourism. His use of existing music also extended to older classical music. He made arrangements of *The Beggar's Opera* and *Le jeu de Robin et Marion*; he wrote works using the music of Corrette (*Suite d'après Corrette*), François Couperin (*Introduction et allegro*), and the little-known 18th-century composer Baptiste Anet (Viola Sonata no.1, *L'apothéose de Molière*), whose Tenth Violin Sonata he also transcribed. In *La bien-aimée* he transformed Liszt's arrangements of Schubert waltzes, writing for a mechanical piano and orchestra.

His fascination with jazz began in London in 1920, where he heard the Billy Arnold Jazz Band, recently arrived from New York. Noting the subtle use of timbre and the complex rhythmic vitality, he was inspired to write *Caramel Mou*, a shimmy. Two years later, on tour in the USA, he heard the Paul Whiteman Band, and on his return composed the *Trois rag caprices*. The decisive, overwhelming experience, however, was the jazz of the blacks in Harlem: 'Against the beat of the drums, the melodic lines criss-crossed in a breathless pattern of broken and twisted rhythms'. Out of this – in 1923, the year before Gershwin's *Rhapsody in Blue* – came *La création du monde*, a highly successful blend of jazz and classical elements (including a properly developed fugue). Yet this seems to have got jazz out of his system, for in 1926 he was able to announce to American journalists that jazz no longer interested him – though he later recommended it to young classical musicians as it 'would teach them to count four beats in a 4/4 bar …. A fault of rhythm or of beat is so much more serious than a wrong note'.

Percussion plays an important and highly effective part in *La création du monde*, yet Milhaud had already shown himself to be a notable 20th-century pioneer in the use of unpitched instruments, in several works which antedate, for instance, those of Varèse. *Les choéphores* (1915–16) includes three movements written for rhythmically recited text (solo and chorus with whistles) accompanied solely by percussive instruments with sirens, though it was not until after experiencing the Brazilian forest that he wrote sections of music exclusively for percussion. The long percussion episodes in *L'homme et son désir* (1918) are a direct imitation of the sounds he heard there after dark. In later examples he was attracted by the dramatic force of percussion, allied in some cases to a chorus (*La mort du tyran*, *Christophe Colomb*). He also wrote the first Percussion Concerto (1929–30) and perhaps the first work to include music for performance by the audience, clapping, stamping and whistling in *Musique pour San Francisco*. No less pioneering was his use of metrically uncoordinated music in *Cocktail* (1920) for solo voice and three clarinets and the lost *Aérogyne femme volante* (1921), though it was not until the 1950s that this 'controlled aleatory technique', as he called it, really entered his textural vocabulary (for example in *Etude poétique* – his only work of *musique concrète* – and *Neige sur la fleuve*). The *Suite de quatrains* and the String Septet mix aleatory and fixed elements, and *Adieu* is his first score in which contrapuntal relationships are enriched by having instruments play simultaneously in different tempos (cf also *Musique pour Graz*, *Musique pour Ars Nova*, *Hommage à Igor Stravinsky*).

Milhaud's sense of fantasy, coupled with his often quirky inventiveness, led him to be stimulated by almost anything unusual, be it an instrument, such as the ondes martenot (which he used several times in the 1930s, largely in incidental music) or the Pleyela piano (*La bien-aimée*), the use of musical cryptograms, which encipher the names of friends, as in *La couronne de Marguerite* ('Marguerite Long'), *Le chat* ('Marya Freund') and the Symphony no.10 ('Oregon'), or extended palindromes (*Christophe Colomb*, Part I, scene iv and Part II scene xvi). On being given a manuscript book containing 84 pages of eight staves, he was inspired to write two string quartets (nos.14 and 15) that can be played separately or simultaneously, his music fitting exactly into those 84 pages. It amused him to set a catalogue of agricultural machinery to music, with total artistic

seriousness (*Machines agricoles*), and – though a lover of poetry and the composer of one of the largest and most important bodies of song and choral music in the 20th century, to texts by a remarkably wide range of poets – he had a particular fascination with setting prose. *Alissa* is an early example, and, in his first surviving opera, *La brebis égarée* subtitled a 'musical novel', he even sets the stage directions to music. Moreover, he was specially attracted to didactic or scientific prose, whether an 18th-century political harangue (*La mort du tyran*), a papal encyclical (*Pacem in terris*) or a plan for universal education (*Hommage à Comenius*).

Despite the impression his music usually gives, he had at times, and especially during the early years, a distinctly theoretical turn of mind, a feature that sets him quite apart from his contemporaries. This comes out especially in his researches into polytonality, which might be better called in his case 'polymodality', for he almost never used the functional relationships that characterize tonality. Already in *Agamemnon* (1913) he constructed his score on a series of 13 chromatically descending pedal notes, above which a recurrent theme appears, always at the same pitch, thus creating various polymodal combinations. In *Les choéphores* and *Les euménides* several movements are based on a pre-established sequence of polymodal chords, and for once sketches exist which indicate the extensive preliminary work; the vocal and instrumental lines are all derived from these basic harmonies. The most complex example of this technique is the Finale from *Les euménides*, where Milhaud predetermined not only the sequence of chords to serve as the basis for multiple ostinatos but also the number of different modes to be used in each section, and even derived the sung notes from a number of constructed matrices.

This chordal polymodality was (quite apart from its inherent fascination) a means for Milhaud to come to terms with large-scale construction. His early style, until about 1913, had been notably unsuccessful as regards form. The effusive, rhapsodic and vaguely Debussian style of his first works (mainly songs) is characterized by long, shapeless, often interminable phrases, and piano parts that are largely chordal or arpeggiated. There is little variety of texture in the course of a movement, and the harmony, the predominant parameter, is repetitive and monotonous. In a letter to Lunel of 1911, Milhaud recognized this, realizing he must write purely instrumental music in order to develop form. By 1914 he had begun to move away from this early style, using more chromaticism, moving to outright dissonance and the first hints of polymodality. Textures became lighter, the piano writing less heavy, and he developed a growing awareness of rhythm as a means of articulating form.

Counterpoint entered his music only during his time at the Conservatoire, and it was not until he went to Brazil that it became an important textural element. If the fine Sonata for flute, oboe, clarinet and piano, his first work to show a clear influence of Brazilian folk music, still shows lingering traces of Debussy and Ravel, in *Le retour de l'enfant prodigue* (1917) his mature style burst forth, with melody and harmony integrated into a balanced framework of polymodal counterpoint. (The role played by Koechlin in his research into polymodality has yet to be adequately investigated. It was undoubtedly important, as was the more general influence of Koechlin, to whom *Les choéphores* is dedicated.)

With polymodality now linear, Milhaud developed a new, shorter, more pliable phrase with which he was better able to construct form, and melody became the basis of his style. The ultimate in pure, linear polymodality is his Fifth String Quartet, dedicated to Schoenberg. But aside from the compelling musical reasons for adopting polymodality, Milhaud said that 'a polytonal chord is much more subtle when soft and much more powerful when violent than a tonal combination'. To go further, it gave a kind of sound and texture he instinctively preferred. He had – a result perhaps of his childhood experience surrounded by noise – a very high tolerance for simultaneity: in many works, polymodal or not, there is simply so much (sometimes too much) going on at the same time.

Milhaud's theorizing extended to establishing a clear view of the French tradition within which he worked. In various articles of the 1920s he developed his view of modern music as composed of two complementary traditions: the diatonic, Latin tradition, which gave rise to polymodality, and the chromatic, Germanic tradition, which gave rise to atonality. For the latter, as exemplified by the Second Viennese School, he had only admiration and respect, though he realized his path lay elsewhere, in the footsteps of Rameau, Berlioz, Gounod and Chabrier.

These were the basic elements of Milhaud's style and aesthetic. Though they evolved, they did not change radically, and the further course of his output can be traced quite briefly.

Few of his works of the 1920s are in the spirit of Les Six, however one might seek to define it. The *Trois poèmes de Jean Cocteau* would no doubt qualify, as might *Le train bleu* or the orchestral Serenade. *Le boeuf sur le toit* had nothing to do with Les Six until it was hijacked and turned into a ballet by Cocteau. Ironically, in the only work to which all members of the group contributed, the *Album des six* (1920), Milhaud is represented by a Mazurka he wrote in 1914. More important to his music of the 1920s was the confirmation of opera as a major and continuing thread. He wrote relatively little chamber music during this time, but seven operas in the space of five years, ranging from the miniature 'opéras-minutes' (*L'enlèvement d'Europe*, *L'abandon d'Ariane*, *La délivrance de Thésée*) to opera on the grandest scale. The decade ended with *Christophe Colomb* and *Maximilien*, the former a justly celebrated work (possibly the first to use film), the latter one of Milhaud's most riotously noisy scores. Together with the later *Bolivar*, these huge works of pageantry and spectacle reveal his connection with Berlioz.

The works of the 1930s are characterized by a greater tendency towards through-composition, in comparison with the clearcut sectional divisions of the earlier works. Along with this came a thickening of the light, contrapuntal textures which had characterized his music of the 1920s. The decade saw him providing a vast amount of incidental and film music – a means of earning a living, but also, as Milhaud acknowledged, an excellent lesson in discipline and humility. The opera *Médée* is perhaps his finest work of this period: a fascinating study of a woman scorned, graphically portrayed in some of the composer's most angular, expressionist music.

His preoccupation with the war in Europe was given expression in several works, including *Bolivar* and the *Suite française*, the movements of which

were composed with folktunes from various regions of France as those regions were being liberated. Two other masterpieces were to stem from the experience of the war: the *Six sonnets composés au secret* for chorus, to poems Jean Cassou wrote in captivity, and *Le château du feu*, also with a text by Cassou, and dedicated to the memory of close relatives deported during the war. In the 1940s Milhaud also wrote extensively for the standard symphony orchestra, having started his series of 12 fully fledged symphonies in 1939.

Then in the course of the 1950s emerged what might be called his 'final' style. Counterpoint returned to his music, as did lighter textures, more supple rhythms and a particularly mordant harmonic language. This development can be seen by comparing the operas *David* and *Fiesta* (with a libretto by Boris Vian), though it comes out especially in the chamber music which, in his late years, he produced abundantly. His 18 string quartets (1912–50) were followed by the four extraordinary string quintets, a sextet and a septet (one of his most acidulous and spikily refreshing chamber compositions).

Vocal music had again become an important constant in his output; examples include one of his most beautiful song cycles, *Tristesses* (a sign that Jammes was still part of his universe), as well as the splendid *Adieu* (one of two works on texts by Rimbaud). Choral music was another important genre, either *a cappella* or with orchestral accompaniment. His symphonies continued under the guise of the 'Music for' series, and in 1964 he produced his one real operatic failure, *La mère coupable*, a work full of bustle and commotion and very little inspiration that completes a Beaumarchais trilogy with *Il barbiere di Siviglia* and *Le nozze di Figaro*. Yet the 1960s saw too a further refinement and purification of his style, especially in his chamber music, and from his last years come two of his finest achievements: an opera-oratorio, *Saint Louis, roi de France*, notable for its astonishing long-breathed lyricism, and the cantata *Ani maamin* which succeeds despite Wiesel's interminably lachrymose text. That Milhaud's inspiration was not failing him is clear also from *Les momies d'Egypte*, a lively romp for vocal quartet and mime or dance with a *Commedia dell'arte* text by Regnard in an amusing mix of French and Italian, and the *Etudes sur des thèmes liturgiques du Comtat venaissin*, the composer's final work in a form he had so assiduously cultivated, and his last homage to his Judaic roots. The chief glory of Milhaud's later works are the superb slow movements. Sometimes funereal in character, they are all (whether in symphonic, chamber or operatic works) of extraordinary beauty and intensity, often exploiting the extreme high register as never before. There is a distillation of melody in these later works, articulated across fluctuating modes, transparent textures and subtly shifting instrumental colour.

Milhaud, Darius

WORKS

operas
ballets
other dramatic works
orchestral
choral

operas

La brebis égarée (3, F. Jammes), op.4, 1910–14; Paris, OC (Favart), Dec 1923

Les euménides (3, P. Claudel after Aeschylus), op.41, 1917–23; [Brussels, Belgian Radio, 1949]

Les malheurs d'Orphée (chbr op, 3, A. Lunel), op.85, 1925; Brussels, Monnaie, 7 May 1926

Esther de Carpentras (comic op, 2, Lunel), op.89, 1925–6; Paris, Radio Rennes, 1937; stage, Paris, OC (Favart), 1 Feb 1938

Le pauvre matelot (complainte, 3, J. Cocteau), op.92, 1926; Paris, OC (Favart), 16 Dec 1927

L'enlèvement d'Europe (1, H. Hoppenot), op.94, 1927; Baden-Baden, July 1927 [pt 1 of trilogy]

L'abandon d'Ariane (1, Hoppenot), op.98, 1927; Wiesbaden, April 1928 [pt 2 of trilogy]

La délivrance de Thésée (1, Hoppenot), op.99, 1927; Wiesbaden, April 1928 [pt 3 of trilogy]

Christophe Colomb (2 pts, Claudel), op.102, 1928; Berlin, Staatsoper, 5 May 1930; rev. version, Graz, Oper, 27 June 1968

Maximilien (3, R.S. Hoffman, after F. Werfel), op.110, 1930; Paris, Opéra, 5 Jan 1932

Médée (1, M. Milhaud), op.191, 1938; Antwerp, Opéra Flamand, 7 Oct 1939

Bolivar (3, M. Milhaud, after J. Supervielle), op.236, 1943; Paris, Opéra, 12 May 1950

David (5, Lunel), op.320, 1952–3; concert perf., Jerusalem, 1 June 1954; stage, Milan, La Scala, 2 Feb 1955

Fiesta (1, B. Vian), op.370, 1958; Berlin, Städtische Oper, 3 Oct 1958

La mère coupable (3, M. Milhaud, after P.-A. Beaumarchais), op.412, 1964–5; Geneva, Grand, 13 June 1966

Saint Louis, roi de France (op-orat, 2 pts, Claudel, H. Doublier), 1970; RAI, 18 March 1972; stage, Rio de Janeiro, Municipal, 14 April 1972

ballets

L'homme et son désir (Claudel), op.48, 1918

Le boeuf sur le toit (Cocteau), op.58, 1919

La création du monde (B. Cendrars), op.81, 1923

Salade (A. Flament), op.83, 1924

Le train bleu (Cocteau), op.84, 1924

Polka for L'éventail de Jeanne (Y. Franck, A. Bourgat), op.95, 1927

La bien-aimée, op.101, Pleyela (player pf), orch, 1928 [after Schubert and Liszt]

Les songes (A. Derain), op.124, 1933

Moyen âge fleuri, op.152d, 1936

Moïse (Opus americanum no.2), op.219, 1940

Jeux de printemps, op.243, 1944

Les cloches (after E.A. Poe), op.259, 1946

'Adame Miroir (J. Genet), op.283, 1948

La cueillette des citrons, op.298b, 1949–50

Vendanges (P. Rothschild), op.317, 1952

La rose des vents (A. Vidalie), op.367, 1957

La branche des oiseaux (A. Chamson), op.374, 1958–9

Milhaud, Darius: Works

other dramatic works

Incid music: Agamemnon (Claudel, after Aeschylus), op.14, 1913; Protée (Claudel), op.17, 1913–19; Les choéphores (Claudel, after Aeschylus), op.24, 1915–16; L'ours et la lune (Claudel), 1918; L'annonce faite à Marie (Claudel), op.117, 1932; Le château des papes (A. de Richaud), op.120, 1932; Se plaire sur la même fleur (Moreno, trans. C. Fuerte), op.131, 1934; Le cycle de la création (L. Sturzo), op.139, 1935; Le faiseur (H. de Balzac), op.145, 1935; Bolivar (J. Supervielle), op.148; La folle du ciel (R. Lenormand), op.149, 1936; Tu ne m'échapperas jamais (M. Kennedy), op.151, 1936; Bertran de Born (Valmy-Baisse), op.152a, 1936; Le trompeur de Séville (A. Obey), op.152e, 1937; Le quatorze juillet (R. Rolland), op.153, 1936 [Introduction et marche funebre for finale of Act 1 only]; Le conquérant (J. Mistler), op.154, 1936 [orch suite Fragments dramatiques]; Amal, ou La lettre du roi, op.156 (R. Tagore, A. Gide), 1936; Le voyageur sans bagages (J. Anouilh), op.157, 1936; Jules César (W. Shakespeare), op.158, 1936; La duchesse d'Amalfi (Fluchère, after J. Webster), op.160, 1937; Roméo et Juliette (S. Jollivet, after Jouve, after Shakespeare), op.161, 1937; Liberté (various), op.163, 1937 [ov. and interlude only]; Le médecin volant (Vildrae, after Molière), op.165, 1937; L'opéra du gueux (Fluchère, after J. Gray), op.171, 1937; Naissance d'une cité (various), op.173, 1937; Macbeth (Shakespeare), op.175, 1937; Hécube, op.177 (Richaud, after Euripides), 1937; Plutus (Jollivet, after Aristophanes), op.186, 1938; Tricolore (P. Lestringuez), op.190, 1938; Le bal des voleurs (Anouilh), op.192, 1938; La première famille (Supervielle), op.193, 1938; Hamlet (J. Laforgue), op.200, 1939; Un petit ange de rien du tout (C.A. Puget), op.215, 1940; L'annonce faite à Marie (Claudel), op.231, 1942; Lidoire (G. Courteline), op.264, 1946; La maison de Bernard à Alba (F. García Lorca), op.280, 1947; Shéhérazade (Supervielle), op.285, 1948; Le jeu de Robin et Marion (after A. de la Halle, op.288, 1948; Le conte d'hiver (Puget, after Shakespeare), op.306, 1950; Christophe Colomb (Claudel), op.318, 1952 [new music for stage play with only 1 reference to opera]; Saül (Gide), op.334, 1954; Protée (Claudel), op.341, 1955; Juanito (P. Humblot), op.349, 1955; Mother Courage (B. Brecht), op.379, 1959; Judith (J. Giraudoux), op.392, 1961; Jérusalem à Carpentras (Lunel), op.419, 1966; L'histoire de Tobie et Sarah (Claudel), op.426, 1968

Film scores: Actualités, op.104, 1928; La p'tite Lilie (dir. A. Cavalcanti), op.107, 1929; Hallo Everybody (dir. H. Richter), op.126, 1933; Madame Bovary (dir. J. Renoir), op.128, 1933; L'hippocampe (dir. J. Painlevé), op.137, 1934; Tartarin de Tarascon (dir. R. Bernard), op.138, 1934; Voix d'enfants (dir. Reynaud), op.146, 1935; The Beloved Vagabond (dir. K. Bernhardt), op.150, 1936; Mollénard (dir. R. Siodmak), op.174, 1937; La citadelle du silence (dir. M. L'Herbier), op.176, 1937 [collab. Honegger]; Grands feux (dir. Alexeiev), op.182, 1937; La conquête du ciel (dir. Richter), op.184, 1937; Tragédie impériale (dir. L'Herbier), op.187, 1938; Les otages (dir. Bernard), op.196, 1938; Islands (dir. A. Cavalcanti), op.198, 1939; Espoir (A. Malraux), op.202, 1939; Cavalcade d'amour (dir. Bernard), op.204 [collab. Honegger]; Gulf Stream (dir. Alexeiev), op.208, 1939; The Private Affairs of Bel Ami (dir. A. Lewin, after G. de Maupassant), op.272, 1946; Dreams that Money can Buy (dir. Richter), op.273, 1947 [Man Ray sequence only]; Gauguin (dir. A.

Resnais), op.299, 1950; La vie commence demain (dir. N. Vedres), op.304, 1950; Ils étaient tous des volontaires, op.336, 1954; Celle qui n'était plus (Histoire d'une folle) (dir. G. Colpi), op.364, 1957; Péron et Evita (TV score), op.372, 1958; Burma Road (TV score), op.375, 1959; Paul Claudel (dir. A. Gillet), op.427, 1968

Radio scores, unpubd: Voyage au pays du rêve (J. Ravenne), op.203, 1939; Le grand testament (N. Franck), op.282, 1948; La fin du monde (Cendrars), op.297, 1949; Le repos du septième jour (Claudel), op.301, 1950; Samaël (A. Spire), op.321, 1953; Le dibbouk (C. Anski), op.329, 1953

Miscellanea: Les mariés de la tour Eiffel (ballet-show, Cocteau), Marche nuptiale and Fugue du massacre only, op.70, 1921, rev. 1971; La sagesse (stage spectacle, Claudel), op.141, 1935; Fête de la musique (light and water spectacle, Claudel), op.159, 1937; Vézelay, la colline éternelle (son et lumière, M. Druon), op.423, 1967

Milhaud, Darius: Works

orchestral

Syms.: no.1, op.210, 1939; no.2, op.247, 1944; no.4, op.281, 1947; no.5, op.322, 1953; no.6, op.343, 1955; no.7, op.344, 1955; no.8 'Rhodanienne', op.362, 1957; no.9, op.380, 1959; no.10, op.382, 1960; no.11 'Romantique', op.384, 1960; no.12 'Rurale', op.399, 1962; see also choral[Sym. no.3, op.271]

Concs.: Vn Conc. no.1, op.93, 1927; Va Conc. no.1, op.108, 1929; Conc., op.109, perc, chbr orch, 1929–30; Pf Conc. no.1, op.127, 1933; Vc Conc. no.1, op.136, 1934; Conc., op.197, fl, vn, orch, 1938–9; Pf Conc. no.2, op.225, 1941; Conc. [no.1], op.228, 2 pf, orch, 1941; Cl Conc., op.230, 1941; Vc Conc. no.2, op.255, 1945; Vn Conc. no.2, op.263, 1946; Pf Conc. no.3, op.270, 1946; Conc., op.278, mar, vib, orch, 1947; Pf Conc. no.4, op.295, 1949; Hp Conc., op.323, 1953; Va Conc. no.2, op.340, 1954–5; Pf Conc. no.5, op.346, 1955; Ob Conc., op.365, 1957; Vn Conc. no.3 (Concert royal), op.373, 1958; Conc. no.2, op.394, 2 pf, 4 perc, 1961; Hpd Conc., op.407, 1964

Other concertante: Poème sur un cantique de Camargue, op.13, pf, orch, 1913; Ballade, op.61, pf, orch, 1920; 5 études, op.63, pf, orch, 1920; Le carnaval d'Aix, op.83b, pf, orch, 1926 [after ballet Salade, op.83]; Concertino de printemps, op.135, vn, chbr orch, 1934; Fantaisie pastorale, op.188, pf, orch, 1938; Suite anglaise, op.234, harmonica/vn, orch, 1942; Air, op.242, va, orch, 1944 [after Va Sonata no.1, op.240]; Suite concertante, op.278a, pf, orch, 1952 [after Conc., op. 278]; Suite, op.300, 2 pf, orch, 1950; Concertino d'automne, op.309, 2 pf, 8 insts, 1951; Concertino d'été, op.311, va, chbr orch, 1951; Concertino d'hiver, op.327, trbn, str, 1953; Suite cisalpine, op.332, vc, orch, 1954; Symphonie concertante, op.376, bn, hn, tpt, db, orch, 1959

Other: Suite symphonique no.1, op.12, 1913–4 [from op La brebis égarée, op.4]; Symphonie de chambre no.1 'Le printemps', op.43, 1917; Symphonie de chambre no.2 'Pastorale', op.49, 1918; Suite symphonique no.2, op.57, 1919 [from incid music Protée, op.17]; Serenade, op.62, 1920–21; Saudades do Brasil, op.67b, 1920–21; Symphonie de chambre no.3 (Sérénade), op.71, 1921; Symphonie de chambre no.4, op.74, 1921; Symphonie de chambre no.5, op.75, 1922; Symphonie de chambre no.6, op.79, 1923

2 hymnes, op.88b, 1925; Suite provençale, op.152c, 1936; Le carnaval de Londres, op.172, 1937; L'oiseau, op.181, 1937; Cortège funèbre, op.202, 1939 [after film score Espoir]; Fanfare, op.209, 1939; Sym. no.1, op.210, 1939; Indicatif et marche pour les bons d'armement, op.212, 1940; Introduction et allegro, op.220, 1940 [after Couperin: La sultane]; Mills Fanfare, op.224, str, 1941; Fanfare de la liberté, op.235, 1942; 2 marches, op.260, 1945–6; 7 danses sur des airs palestiniens, op.267, 1946–7; Kentuckiana, op.287, 1948

Suite campagnarde, op.329, 1953; Ouverture méditerranéenne, op.330, 1953;

Pensée amicale, op.342, str, 1955; Les charmes de la vie (Hommage à Watteau), op.360, 1957; Aspen Serenade, op.361, 1957; Symphoniette, op.363, str, 1957; Les funérailles de Phocion (Hommage à Poussin), op.385, 1960; Aubade, op.387, 1960; Ouverture philharmonique, op.397, 1962; A Frenchman in New York, op.399, 1962; Meurtre d'un grand chef d'état, op.405, 1963; Ode pour les morts des guerres, op.406, 1963

Music for Boston, op.414, 1965; Musique pour Prague, op.415, 1965; Musique pour l'Indiana, op.418, 1966; Musique pour Lisbonne, op.420, 1966; Musique pour la Nouvelle-Orleans, op.422, 1966; Promenade concert, op.424, 1967; Symphonie pour l'univers claudélien, op.427, 1968; Musique pour Graz, op.429, 1968–9; Stanford Serenade, op.430, chbr orch, 1969; Suite, G, op.431, 1969; Musique pour Ars Nova, op.432, 1969; Musique pour San Francisco, op.436, 1971; Ode pour Jérusalem, op.440, 1972

Brass band: Suite française, op.248, 1944 [also for orch, additional movts for ballet, op.254, 1945]; West Point Suite, op.313, 1951; Fanfare, op.396, 4 hn, 3 tpt, 3 trbn, tuba, 1962; Fanfare, op.400, 2 tpt, trbn, 1962; Musique de théâtre, op.334b, 1954–70 [after incid music Saül, op.334]

Also orchs of pf works

Milhaud, Darius: Works

choral

Psalm cxxxvi (trans. Claudel), op.53 no.1, Bar, chorus, orch, 1918

Psalm cxxvi (trans. Claudel), op.72, male vv, 1921

Cantate pour louer le Seigneur (Pss cxvii, cxxi, cxxiii, cl), op.103, solo vv, chorus, org, orch, 1928

Deux poèmes extraits de l'anthologie nègre (Cendrars), op.113, chorus, vocal qt, 1932

La mort du tyran (Lampride, trans. D. Diderot), op.116, chorus, wind, perc, 1932

Devant sa main nue (M. Raval, op.122), female vv/vocal qt, 1933

Adages, op.120c (Richaud), vocal qt, chorus, small orch, 1932

Les amours de Ronsard, op.132, chorus/vocal qt, small orch, 1934

Cantique du Rhône (Claudel), op.155, chorus/vocal qt, 1936

Cantate de la paix (Claudel), op.166, children's vv, male vv, 1937

Main tendue à tous (C. Vildrac), op.169, unacc., 1937

Les deux cités (Claudel), op.170, unacc., 1937

Quatre chants populaires de Provence: Magali, Se canto, L'Antoni, Le mal d'amour, op.194, chorus, orch, 1938

Incantations (Aztec poems, A. Carpentier), op.201, male vv, 1939

Quatrains valaisans (R.M. Rilke), op.206, unacc., 1939

Cantate de la guerre (Claudel), op.213, unacc., 1940

Borechou schema Israël, op.239, 1v, chorus, org, 1944

Kaddisch (Prière pour les morts), op.250, 1v, chorus ad lib, org, 1945

Pledge to Mills (G. Hedley), op.261, chorus, pf, 1945

6 sonnets composés au secret (J. Cassou), op.266, vocal qt/chorus, 1946

Sym. no.3 (TeD), op.271, chorus, orch, 1946

Service sacré, op.279, Bar, reciter, chorus, orch/org, 1947

L'choh dodi, op.290, 1v, chorus, org, 1948

Naissance de Vénus (cant. Supervielle), op.292, unacc., 1949

Barba Garibo (trad., Lunel), op.298, chorus, orch, 1949–50

Cantate des proverbes (Bible), op.310, female vv, ob, hp, vc, 1950

Les miracles de la foi (cant., Bible: *Daniel*), op.314, T, chorus, orch, 1951

Le château de feu (cant., J. Cassou), op.338, chorus, orch, 1954

3 psaumes de David, op.339, unacc., 1954

2 poèmes de Louise de Vilmorin, op.347, chorus/vocal qt, 1955

Le mariage de la feuille et du cliché (M. Gerard), op.357, solo vv, chorus, orch, tape [realized by P. Henry], 1956

La tragédie humaine (A. d'Aubigné), op.369, chorus, orch, 1958

8 poèmes de Jorge Guillen, op.371, unacc., 1958

Cantate de la croix de charité (L. Masson), op.381, solo vv, chorus, children's vv, orch, 1959–60

Cantate sur des textes de Chaucer, op.386, chorus, orch, 1960

Cantate de l'initiation (Bar Mitzvah Israël 1948–1961), op.388, chorus, orch, 1960

Traversée (P. Verlaine), op.393, unacc., 1961

Invocation à l'ange Raphael (Claudel), op.395, female vv (2 groups), orch, 1962

Caroles (cant., Charles d'Orléans), op.402, chorus, 4 inst groups, 1963

Pacem in terris (Pope John XXIII), op.404, A, Bar, chorus, orch, 1963

Cantata from Job, op.413, Bar, chorus, org, 1965

Promesse de Dieu (Bible: *Isaiah*, *Ezekiel*), op.438, unacc., 1971–2

Les momies d'Egypte (choral comedy, J.F. Regnard), op.439, unacc., 1972

Ani maamin, un chant perdu et retrouvé (cant., E. Wiesel), op.441, S, 4 reciters, chorus, orch, 1972

Milhaud, Darius: Works

solo vocal

2 or more solo vv: 2 poèmes du Gardener (Tagore, trans. Perrin), op.35, 2 solo vv, pf, 1916–17; No.34 of L'église habillée de feuilles (Jammes), op.38, vocal qt, pf 6 hands, 1916; 2 poèmes (Saint Léger, R. Chalupt), op.39, vocal qt, 1916–19; Le retour de l'enfant prodigue (cant., Gide), op.42, 5 solo vv, 21 insts, 1917; 2 poèmes tupis (Amerindian), op.52, 4 female vv, hand-clapping, 1918; 2 élégies romaines (J.W. von Goethe), (2 S, 2 A)/SSAA, 1932; Pan et Syrinx (A.-P.A. de Piis, Claudel), op.130, S, Bar, vocal qt, 5 insts, 1934; Cantate de l'Homme, op.164 (R. Desnos), vocal qt, reciter, 6 insts, 1937

Prends cette rose (Ronsard), op.183, S, T, orch, 1937; Les 4 éléments (cant., Desnos), op.189, (S, T)/S, orch/pf, 1938, rev. 1956; 3 élégies (Jammes), op.199, S, T, str, 1939

Suite de sonnets (cant., J. du Bellay, J. Jodelle, O. de Magny, A. Jamin), op.401, vocal qt, 6 insts, 1963; Adam (Cocteau), op.411, S, 2 T, 2 Bar, 1964; Hommage à Comenius (cant., Comenius), op.421, S, Bar, orch, 1966

Milhaud, Darius: Works

songs

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chamber

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solo instrumental

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electro-acoustic

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arrangements

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F. Poulenc: Finale from Sonata, pf 4 hands, orch
E. Satie: 5 grimaces, pf; Gymnopédie, vn, pf; Jack-in-the-Box, orch; Relâche:
Entr'acte, pf 4 hands; Suite after 3 morceaux en forme de poire, vn, pf

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Milhouse [Millhouse].

English family of woodwind makers. Richard Millhouse (*b* Newark, 4 March 1724; *d* Newark, 29 Sept 1775) married in 1753 in Fledborough, when he was described as a turner. The few surviving instruments stamped 'Millhouse Newark', including a fine bassoon dated 1763 in the Sheffield Museum, may confidently be ascribed to him; those stamped 'Milhouse Newark' and also 'Milhouse London' may be presumed to be by his elder son Richard Milhouse (*b* Newark, 10 Aug 1759; *d* West Retford, 3 Aug 1845). Little is known of his career; his father's will of 1775 instructed his executors to find him a partner to help him run the business until he came of age. He seems to have worked intermittently in Newark and London (Holden's Directory of 1805 lists him in Soho). He was once again in Newark, listed between 1822 and 1836 as a maker, before moving to Trinity Hospital in West Retford.

The most important member of the family was his younger brother William Milhouse (*b* Newark, 14 Aug 1761; *d* after 1834), who married in Newark in 1786. He moved to London and had opened a shop at 100 Wardour Street by mid-1787, moving at the end of 1797 to 337 Oxford Street. For nearly 50 years he enjoyed the highest reputation as a maker of woodwind instruments. His trade cards describe him as 'Manufacturer to their Royal Highnesses the Dukes of Kent & Cumberland'; he stamped his instruments 'W. Milhouse London'. An article in *The Harmonicon* (1830) states that 'Great improvements have been made on this instrument [the oboe] by Millhouse, the only maker in England of any celebrity'. He is also noted for his bassoons, which have survived in comparatively large numbers; he also published some music. In 1822 he was joined by his son Richard Milhouse (*b* London, 3 July 1796), who ran the business alone from 1835 to 1840.

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WILLIAM WATERHOUSE

Milioni, Pietro.

See Millioni, Pietro.

Militärflöte

(Ger.).

See Fife.

Militär-Glockenspiel

(Ger.).

See Bell-lyra.

Militärkapell

(Ger.).

See Military band. *See also* Band (i), §§II–III.

Militärtrommel

(Ger.).

Side drum. *See* Drum, §II, 2.

Military band

(Fr. *harmonie*; Ger. *Militärkapell*, *Musikkorps*; It. *banda*, *corpo di musica*; Sp. *banda*).

A term dating from the late 18th century used of a regimental band of woodwind, brass and percussion instruments. It is also applied to an ensemble of any sort that plays military music, including signals and military calls. In British usage it refers (misleadingly) to mixed wind bands of all types; *see* Band (i), §§II–III.

Military calls.

Signals intended to transmit information, commands or encouragement to an army during battle or in camp, to a navy during engagement or on voyage, and to royal and noble households at court and on tour, and also employed to embellish ceremonial occasions. Military calls are played on various musical instruments, including trumpets, bugles, flutes, drums and

kettledrums, and are usually, but not exclusively, performed monophonically.

For discussion of various types of military call, *see* Chiamata; Military music; Sennet; Signal (i); Sonnerie (i), (1); Tuck, tucket.

PETER DOWNEY

Military music.

Instrumental music associated with the ceremonies, functions and duties of military organizations. The function of military music was threefold: to give signals and pass orders in battle; to regulate the military day in camp or quarters; and 'to excite cheerfulness and alacrity in the soldiers'. Military music in the form of bugle and trumpet calls together with drum beatings could identify friend or foe before the general adoption of national uniforms.

The drum and trumpet, and latterly the bugle, were introduced to solve the problem of control in battle once armies had grown too large for control by the human voice to be effective. With the advent of the all-weather metalled road, it became possible for the large-scale movement of formed bodies of troops to be planned and performed to a timetable. For this a uniform and even marching beat was required and the military band, consisting of brass, woodwind (mainly reed) and percussion instruments, was evolved, supported by the drum and six-keyed flute (corps of drums) combination, and in Scottish regiments by that of the drum and bagpipe. This role has now disappeared with the increasing mechanization of modern war.

Before the days of radio and television military bands could be employed to project a positive image of the military in their relations with the civilian population, and were so used in the war-time recruiting campaigns that were a feature of the 'nation in arms' concept. This aspect has diminished in scope and appeal with the progressive reduction of armed forces, and today military music is only heard in connection with ceremonial occasions and, rarely, in public concerts given by service bands, while the use of music on the field of battle has been obsolete since the conclusion of the South African War of 1899–1902. (Pipers were used in World War I to play on the line of march to and from the trenches: the practice of playing attacking troops 'over the top' was stopped early on due to the high casualties among pipers.)

This article discusses the origins of European military music, and especially its use in Britain and North America. For more detailed discussion of the history, instrumentation and repertory of military bands, *see* Band (i); *see also* Feldmusik and Harmoniemusik; for military calls and signalling, *see* Military calls; Signal (i); and Tuck, tucket.

1. Antiquity.
2. Europe from the Middle Ages.
3. Britain.
4. North America.
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D.J.S. MURRAY (3), RAOUL F. CAMUS (4)

Military music

1. Antiquity.

In ancient times instruments – most commonly trumpets and horns – were used in warfare or other military contexts mainly for signalling or to frighten the enemy. A well-known example is the horrible noises made by the Celtic trumpets that are depicted on the Gundestrop cauldron in *Judges* vii. 16–22 refers to Gideon's night attack with *shofarot* (rams horns) and torches. There are many illustrations of Egyptian soldiers holding trumpets similar to those found in Tutankhamun's tomb, and *Numbers* x. 2–10 describes the manufacture and use of similar instruments. The few Mesopotamian reliefs which may depict military scenes show no instruments besides trumpets.

The only instrument shown in the hands of a soldier in ancient Greece is the salpinx, represented by a somewhat dubious instrument in the Museum of Fine Arts, Boston, which resembles none of the ancient iconography and has no secure provenance, and by short pottery instruments, some 30 cm long, from the Archaic period in Cyprus. The Roman army used three different trumpets: long and straight (tuba) long and curved (buccina), and short and curved, made of oxhorn cornu, the J-shaped lituus seems to have been a civilian or cultic instrument. A very few of these trumpets have survived, along with a much greater number of mouthpieces. Because the two longer instruments were portrayed on mosaics together with the organ in the circus, it has been suggested that they were used in concerted music; however, it seems more likely that the trumpets signalled while the organ provided the musical elements.

There are extensive accounts, dating from Greek and Roman times, of military calls blown on trumpets, horns and other wind instruments (see Walser, 1972). Tacitus, for example, speaks of them in his *Germania*. Drums, commonly thought today to be the most essential military instrument, seem not to have been used by European armies until about the 13th century ce. However, the Roman salii, or military dancers, accompanied their dances by beating on their figure-eight-shaped shields, a custom which has been recorded among the Zulus and elsewhere. Vigetius (*De re militari*, *c*300 ce) and other writers testify that Roman soldiers, apparently unique among early European armies, marched with a step measured both in time and in length. There is no evidence for any Roman accompaniment to the march, though the men may have sung chants such as that still favoured by drill sergeants today. Military music was also used in Roman times to accompany ceremonial displays: for instance, a ceremony with musical accompaniment called the *classicum* was performed at the solemn conclusion of a festive day in front of the *praetorium*, or commander's lodgings.

Drums seem to have been equally rare in western Asia until slightly before the 13th century. The commonest military instruments were horns of various types: sometimes large S-shaped instruments, rearing above their players' heads like the trunks of elephants, sometimes C-shaped, and often straight. The use of drums and bells for signalling and giving orders, as well as for emblems of status, is attested in China from at least the 7th century

bce. Not only were normal drums used but bronze skeuomorphs, instruments similar to the metal drums still associated with the Karen peoples of Myanmar and known from the Dong-son culture of South-east Asia, were awarded to successful generals.

Military music

2. Europe from the Middle Ages.

Military bands, in the sense of a diverse group of instruments playing some form of concerted music, first seem to have appeared in India or the Middle East in the 12th century. This can probably be linked to the adoption of the shawm, the only melodic instrument of that period powerful enough to stand up to the groups of long trumpets and kettledrums portrayed in Moghul and medieval Persian iconography. While signalling was certainly part of their duties, the main function of these bands seems to have been to produce a loud, sustained noise which would encourage their own forces and perhaps disconcert the enemy. These bands were encountered, and then to some extent emulated, by the Crusaders, and this led to the establishment of town bands and *Stadtpfeifers* of later medieval Europe.

In his account of Richard I's crusade to the Holy Land, Geoffrey of Vinsauf wrote, in 1188: 'The Turkish army appear around on every side with trumpets, drums, and horrid clang, ready to attack', and in 1191:

> In front came certain of their admirals, as was their duty, with clarions and trumpets; some had horns, others pipes and timbrels, gongs, cymbals and other instruments, producing a horrible noise and clamour. The earth vibrated from the loud and discordant sounds, so that the crash of thunder could not be heard amid the tumultuous noise of horns and trumpets. They did this to excite their spirit and courage, for the more violent the clamour became, the more bold were they for the fray.

Geoffrey's description of the battle for Constantinople dwelled on the drowning out of the city's alarm bells by the horns, trumpets and many percussion instruments of the advancing Turks. As late as 1526, at the battle of Mohács in southern Hungary, where the Christian army suffered a devastating defeat, their only musicians – the cavalry trumpeters and kettledrummers, and the infantry musicians playing fifes and drums – were solely employed in playing calls, while the Turks fielded a whole band playing trumpets, oboes, cymbals and drums so loudly that the sound rose above the din of battle.

The 13th century saw the introduction of more sophisticated wind instruments made of expensive metals, and of families of instruments in various sizes. In Arezzo in 1240, the German Emperor Friedrich II commissioned 'four tubae and one tubecta' to be made of silver. The tubecta was probably similar to the instrument known to Dante as the *trompetta*, but throughout the European Middle Ages there was some vagueness about the naming of instruments and their grouping in families of trumpets, horns, trombones and tubas. Wood and metal wind instruments existed in many hybrid forms. At the smaller European courts various wind and percussion ensembles, including the *alta* (*see* Alta (i)),

provided music for ceremonies and entertainment, hunting and military purposes. By the time of Emperor Maximilian (1459–1519) the shawm family dominated German military music. Hans Burgkmair's woodcuts for Maximilian's triumphal procession (*Triumphzug Maximilians I*, 1526) show a variety of instrumental ensembles (fig.1). Henceforward the combination of fife and drum was referred to as the *kleines Feldspiel*; it began to be distinguished from the *grosses Feldspiel* (i.e. wind band) in the 19th century. The use of fife and drum by Swiss and German mercenaries in the early Renaissance as an aid to marching in step led Arbeau (*Orchésographie*, 1588) to calculate the number of drum patterns to the league and to emphasize the essential requirement that the rhythmic pattern, however complex it became, must always show clearly which foot was which.

No clear chronology can be drawn up for the institution of permanent ensembles and regionally standardized music for calls and ceremonials. The first guilds specifically for trumpeters and kettledrummers were founded under Emperor Charles V (1500–58). The introduction of gunpowder in Europe in the 14th century and the development of hand-held firearms increased the volume of sound in battle. In the cavalry the 'instrument of command' became the trumpet; in the infantry, the drum. A code of calls for the trumpet and beats for the drum was devised which covered most of the manoeuvres likely to be required in battle; other calls were designed to indicate the nationality of the troops concerned. Two trumpet calls feature in Jannequin's chanson *La bataille*. *My Ladye Nevells Booke* (1591) contains imitations of what were presumably the usual trumpet calls of the time in England. Machiavelli in his *Libro della arte della guerra* (1521) and Zarlino in *Le istitutioni harmoniche* (i, 1558) cast light on the use of trumpets, kettledrums and flutes in Italian military music, and their function in providing a marching rhythm. The notes on calls and other musical pieces made by Hendrich Lübeckh and Magnus Thomsen (*c*1600) are of Danish provenance. Cesare Bendinelli's trumpet tutor *Tutta l'arte della trombetta* (1614) contains trumpet calls, as does Mersenne's *Harmonie universelle* (1636–7). However, these examples are by no means characteristic: military calls necessarily had to be kept secret, and new signals for specific events had to be devised so that they would be understood by the musicians' own side but not by the enemy.

By the 17th century European armies distinguished between two types of musical units, the 'field music' and the 'band of music'. The field music consisted of the company musicians of a battalion or regiment. When assembled, the field music was under the command of a drum-, fife- or pipe-major, who was part of the headquarters staff. Its principal function was to sound the signals and commands that governed military life. The band of music, on the other hand, served ceremonial and social functions. It was composed of professional musicians, often civilians, and was a separate unit under the control of a music master or bandmaster. Its members frequently were capable of playing a number of different string and wind instruments. In many cases military bands were paid by the officers' corps as their personal employees; this was true of military bandmasters in Austria-Hungary up to the beginning of World War I.

Hans von Fleming's *Der vollkommene Teutsche Soldat* (1726) gives the first clear account of the state of military music in Germany: when and for what purposes military musicians were employed, and which musical ensembles were attached to a unit. Fleming states that military music was necessary in both war and peace, to assist the order of marching in battle and in retreat (the cavalry tattoo), and to accompany ceremonies of mourning and rejoicing. Soldiers could be recruited with the aid of music (the Hungarian *verbunkos* dances of the time of Maria Theresa were famous in this capacity), and music helped to keep the men cheerful and ready to fight. According to Fleming the musicians serenaded their colonel in the morning and evening with marches, entrées and minuets. Besides the older groups of fifes and drums he mentions the 'regiment's *Hautbois* and drums', and three different kinds of trumpeters – court trumpeters, field trumpeters and ship's trumpeters. Of these, he says, some could read music, while some blew calls and trumpet pieces that they knew by heart.

In the 17th and 18th centuries clearly defined types of ensembles emerged in the West to play military music, influenced by the *mehter* – the wind and percussion bands of the élite janissary troops of the Ottoman Empire – encountered during the wars with the Turks. By the end of this period the concept of 'Turkish' music was well established in German-speaking countries, both as a type of composition (music *alla turca* and 'Turkish marches' by Gluck, Haydn, Mozart, Beethoven and other composers) and as the term for a military band comprising brass, woodwinds and 'Turkish' percussion instruments such as the Turkish crescent, cymbals and bass drum. Forms of military bands and wind bands (*see* Harmoniemusik) thus merged with 'Turkish music' (*see* Janissary music) to create the basis of the modern symphonic wind band (*see* Band (i), §II, 2(i) and §III).

During the first half of the 19th century the military band evolved from an ensemble serving a purely military function to one capable of performing a wide range of musical and cultural tasks, helping the army to make contact with the civilian population. This evolution was accompanied by a gradual growth in the size of bands, and by far-reaching developments in the design of brass and woodwind instruments. By the mid-1800s the band repertory included original works and arrangements by leading composers of the day.

Military music

3. Britain.

In the days before the general adoption of national uniforms the identification of friend or foe was a perennial difficulty, and this gave rise to the composition of drum beatings and calls designed to indicate the nationality of the troops concerned, of which the English and Scots marches have survived.

The continental wars of the 16th and 17th centuries involved units of English and Scottish mercenaries. The fife, the 'Almain whistle' made famous by the Swiss and German Landsknechten (mercenaries), began to be heard in the British army. In the later years of King Charles II's reign it was gradually ousted in favour of the hautboy. From 1746, however, the fife began to return as the instrument of the infantry, and found a role

accompanying the drum in signalling the four principal events of the soldiers' day: Reveille, Troop, Retreat and Tattoo.

On each of these four occasions the drums beat and the fifes played a prescribed sequence of tunes around the camp or through the streets. The tunes were laid down in *The Drum and Flute Duty*, the earliest edition of which appears to have been issued in 1759. At Reveille the soldiers lay in bed until the drums ceased. When the Troop was beaten, the soldiers paraded, the colours were trooped down the line, and the troops marched off to drill or other training. Retreat beating had to continue for at least 15 minutes to allow soldiers to make their way home before the roll was called and the camp gates locked. At Tattoo the drums beat and the fifes played for half an hour to allow the soldiers time to drink up and return to their billets before the music ended.

The first date in England for a military oboe band (with horns or trumpets) has not been established, but horns were usual by the mid-18th century. Handel's *Music for the Royal Fireworks* (1749) illustrates the scoring and orchestration then possible for an open-air wind ensemble (24 oboes, 12 bassoons, nine trumpets, nine horns and three timpani). In 1762 the Royal Artillery raised a 'Band of Musick' consisting of eight men playing ten instruments: pairs of trumpets, horns and bassoons, and 'four hautbois or clarinetts'. Such ensembles were the predecessors of today's military bands. The officers financed the bands themselves by subscribing to a fund from which musicians were engaged and instruments purchased. As the musicians were not enlisted soldiers, they could, and often did, refuse to play for an event that fell outside their contract. In 1783 the officers of the Coldstream Guards wished their band to accompany an 'acquatic excursion' to Greenwich. The musicians resigned en bloc; a replacement band was recruited from Hanover, organized on German lines and consisting of enlisted musicians playing clarinets, horns, oboes, and bassoons. Other regiments were quick to follow the example of the Coldstream in recruiting German musicians.

The raising of volunteer regiments at the end of the 18th century much increased the number of small bands, which usually consisted of two clarinets or oboes, two horns, two bassoons (often played from one part), one trumpet and commonly a serpent. Their repertory comprised marches and quicksteps varied by an occasional military rondo, often composed by local bandmasters. Much of this music was published at the time. Haydn, who was the first *Harmoniemusik* conductor at Eszterháza castle in Eisenstadt, wrote marches for this combination on his first visit to London. Sometimes there were extra parts for small flutes in B♭ or for flutes in F, and for a small Turkish percussion ensemble of long drums and cymbals.

In 1844 it was conceded that 'the formation of a band of music [was] essential to the credit and appearance of a regiment' (*The Kings Regulations*, 1844). By then the invention of the valve had released the brass instruments from the restrictions of their natural harmonic range, and the appearance of the tuba and its associated family of instruments in 1835 had further increased the musical potential of the band. The cost of the band was still borne by the officers, to whom the new instruments meant additional expense. One way in which they could obtain some return on

their outlay was by hiring the band out for paid performances. To secure these the band had to play to an acceptable standard, and it thus became customary to engage a civilian musician, frequently from Germany, to train and conduct the band. Not until the establishment of the Military School of Music at Kneller Hall, Twickenham, in 1857 was the army able to produce its own qualified bandmasters.

In the mid-18th century the British army adopted the cadenced step, and marching music was therefore required. Although marches were being composed in the 17th century, and illustrations of the period show troops marching in step, the scarcity of level areas on which troops could manoeuvre, together with the total absence of metalled roads, would seem to indicate that such music was restricted to formal ceremonial occasions. Even in the 18th century the size of parade grounds was limited and so marches did not need to be very long. Most marches of the time consisted of two simple sections in common time played at 72 beats to the minute, the 'ordinary step' of the British army, the *Parademarsch* of the Prussian, and the *pas ordinaire* of the French.

The situation changed radically with the appearance of the macadamized road surface in the first decade of the 19th century. It was now possible for columns of troops to march in time and step for long distances, and music became essential to ensure that an even rate of progress was maintained. Longer marches both for the band and for the fife and drum combination began to be composed, with the 'trio' now an integral part of the march. The rate of marching was also increased to 108 paces to the minute, the 'quickstep' of the British, the *Geschwindmarsch* of the Prussian, and the *pas redoublé* of the French. The improved instrumentation available to the military band also enabled more ambitious concert pieces to be performed, and selections from popular operas and operettas as well as arrangements of classical and symphonic music came to feature regularly in band programmes.

The concept of the regimental march, that is a marching tune associated with one particular regiment, is common to most armies. The British army is unique, however, in that the tunes which its regiments and battalions played when passing in review order, when entering barracks and at the end of every band programme tended to be arrangements of folksongs associated with the counties and districts to which regiments were linked in 1881, although a few played marches specifically composed for them by their bandmasters.

During the 19th century the keyed marching flute evolved from the simple six-holed fife. By 1868 flutes and piccolos in different keys were being issued to the Corps of Drums, as well as bugles which had taken over the role of 'instrument of command' from the drum at the beginning of the century. This enhanced flute component permitted a wider range of music to be played, and marches on the same melodic scheme as those of the military band began to be composed. On the line of march, the band and the Corps of Drums played alternately, but the beating of Reveille, Retreat and Tattoo remained the province of the Corps of Drums until the custom lapsed in the years between the two world wars.

Pipers were first authorized for highland regiments in 1854, although they had been a feature of these regiments since their first raising in the 18th century. Over the 19th century the fife gave way to the highland bagpipe in all the Scottish regiments, and the band of bagpipes and drums replaced the Corps of Drums, except in the Scots Guards, by 1918. An essential step toward standardization of the military bands of the British army was taken at the Instrumentation Conference held on 7 December 1921 at the Military School of Music. It was agreed to take the tenor horn out of use and introduce the saxophone. Well-known composers were encouraged to write original works for military band, following the example of Holst's Suites nos.1 and 2. The challenge was taken up by Vaughan Williams (*English Folk Song Suite*, 1923; *Toccata marziale*, 1924) and Gordon Jacob (*William Byrd Suite*, 1923). Holst also wrote *Hammersmith* (1930).

The altered conditions of the second half of the 20th century led to the abolition of the military band in the infantry and cavalry regiments of the line. However, representative bands were formed for the infantry and the Royal Armoured Corps, infantry units retaining their Corps of Drums and pipe bands.

Military music

4. North America.

In North America, as in Europe, armies distinguished between the 'field music' and the 'band of music'. The principal function of the field music was to sound the 'camp duties', a system of musical signals and commands which all personnel were expected to recognize and instantly obey, and which regulated military life. The drum was used in the infantry, while mounted units used the trumpet. During the colonial period British signals were used; in the Revolutionary era the basis for American practice was Friedrich von Steuben's *Regulations for the Order and Discipline of the Troops of the United States* (1779). This ordered nine 'beats' of the drum into use: 'The General', 'The Assembly', 'The March', 'The Reveille', 'The Troop', 'The Retreat', 'The Tattoo', 'To Arms' and 'The Parley'. Also included were 12 signals that were not regulated by the clock, or did not apply to the whole army. (For a full explanation of these and other calls, see Camus, 1976.) As the *Regulations* contained no music, the Continental Army's musicians depended on British practices and on the teachings of the army's Inspector of Music, John Hiwell, and regimental drum-majors. The drum beats gave the signals and command, with fife melodies added by the last third of the 18th century to make the signals more easily recognizable. In ex.1 an interpretation of the 'Drummer's Call' is combined with a fife melody found in a manuscript of Giles Gibbs (1777).

The first printed drum manuals in America appeared in the early 19th century; in these, as in early manuscripts, drum beats were not notated conventionally, but rather described. David Hazeltine, in his *Instructor in Martial Music* (1810), described the 'Drummer's Call' as 'a ten and a stroke, a flam and a stroke, and one flam, twice over; then a ten and a stroke, then a flam and a stroke, five times over; then one flam'. Comparison with contemporary British and American works shows that his ten-stroke roll more often consisted of seven or nine strokes, and by the time of the Civil

War it had become an 11-stroke roll. (For a listing of fife tutors of this period, see Warner, 1967.)

The fife and drum were used to sound the camp duties until well after the Civil War. The orderly drummer would beat the 'Drummer's Call' to assemble the company drummers and fifers for one of the day's routines, such as Reveille, Troop, Retreat or Tattoo. By the end of the 19th century, when the bugle supplanted the fife and drum, a new set of signals was developed. US Army manuals of 1957 list 20 calls and four ceremonial compositions, but except for 'Taps', which is still played at funerals, these have fallen into disuse.

The colonial field music evolved from English models. Each infantry company included one or two drummers and fifers, and each troop of horse had a trumpeter. An American infantry regiment with eight line companies might have a field music of as many as 16 drummers and fifers. Irish and Scottish settlers sometimes used bagpipes instead of fifes, and bugles were later used by light infantry and detached mounted parties. Black Americans, required to serve but in many colonies forbidden to bear arms, were often musicians. Field musicians, who were paid and ranked as corporals, were usually given rudimentary rote training by the battalion's drum- or fife-major. While primarily signalmen, they were required to do duty as soldiers. In battle the drummers remained with their companies, beating signals as required, and normally marching immediately behind the advancing line. The musicians were expected to attend the wounded after battle, and were responsible for carrying out punishments. Boys, especially the children of soldiers or widows, were taught the fife and drum (for one such veteran's fascinating reminiscences, see Meyers, 1914). Because of their importance as signalmen, military musicians in the 18th century were usually dressed in the reverse colours of the regimental uniform (the musician's coat being the colour of the regimental facings). This enabled their commanders to locate them quickly in the smoke and confusion of battle.

During the colonial and Revolutionary periods the military drum was a snare or side drum between 38·1 and 45·7 cm in height and diameter. A two-headed cylindrical wooden shell with two or more gut cords stretched across the bottom membrane, and the drum was normally emblazoned with the arms or crests of the king or colonel, later the American eagle. When not in use it was suspended from the shoulder by means of a plaited cord, or drag rope. The bass drum, adopted by European bands near the end of the 18th century with the vogue for janissary or Turkish music, did not become a part of the American field music until the early 19th century. Kettledrums were rarely included in the field music, but mounted regimental bands could use timpani instead of snare and bass drums.

The early fife was a one-piece, wooden transverse flute about 60 cm long; it had six finger-holes and was pitched in D. In the late 18th century C and B♭ fifes became standard, but most military music continued to be written in the keys of G and D. The trumpet, a cylindrical tube made of brass or silver, usually had two rings to which an emblazoned banner could be attached. Early trumpets were in D, but by the Civil War the regulation trumpet was in F. Confined to the natural harmonic series, its range for

military purposes was from the 3rd to the 9th or 10th partial. The bugle horn, a short, curved, wide-bore horn, was used in the late 18th century by light infantry and dismounted units to differentiate them from the line infantry. In the early 19th century the conical tubing was lengthened and coiled, resulting in an instrument pitched in C or B♭. The bugle or field trumpet gradually replaced the fife and drum, and by the end of the 19th century was the principal military signalling instrument; at this time it was pitched in G with a tuning-slide to F for use when performing with bands.

Technological advances in the 20th century relieved the field music of the duty of sounding signals, and with some exceptions the units were disbanded. Some vestiges of earlier practices remain: the US Army Band's Herald Trumpets, for example, open ceremonies and announce the arrival of the president and other dignitaries. Many traditions of the field music are carried on in revived 'ancient' fife and drum units, pipe bands, and modern drum and bugle corps. The Company of Fifers and Drummers in Ivoryton, Connecticut, coordinates the activities of more than 150 traditional fife and drum corps throughout the USA and Canada, and maintains a research library and museum. The US Marines maintain a drum and bugle corps, and Canada supports ten pipes and drums bands.

For a general discussion of the development and instrumentation of the band of music, *see* Band (i), esp. §III, 4, and §IV, 4. Each branch of the US armed services (the army, navy, marines, air force and coast guard) has a special band, often with its own traditions. The US Marine Band is the oldest in continuous operation (since 1798); the army and navy also have special academy bands. These bands, which may have as many as 165 members, frequently comprise one or more marching units, several small groups, a chorus and a chamber orchestra, as well as the full symphonic band. In addition, in the late 1990s there were 38 regular army, ten navy, 13 Marine Corps, 16 air force, 19 army reserve, 55 National Guard and 11 Air National Guard bands.

Canada maintains four 45-piece Regular Force professional brass and reed bands. Canada also has seven Regular Force voluntary brass and reed bands, five naval reserve bands, 42 land forces reserve bands and three Air Reserve bands. Every military band is required to function as a concert as well as marching band, and to provide small jazz, rock and popular combos for social occasions.

Military music

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Military School of Music.

London conservatory established in 1857 and renamed the Royal Military School of Music in 1865; *see* London, §vii, 3(ii).

Milka, Anatoly Pavlovich

(*b* Poles'ye, Belorussian SSR [now Belarus], 16 Dec 1939). Russian musicologist. He began his career as a violinist, and studied musicology with Dolzhansky, Druskin, Slonimsky and Kon at the Leningrad Conservatory (1962–70). He became a member of the Philosophical Association of the Russian Academy of Sciences (1982) and the International Bach Society (1988), and was chairman of the musicologists' section of the Leningrad-St Petersburg Union of Composers (1986–96). From the early 1980s he has held a chair at the St Petersburg Conservatory, specializing in polyphony and textual criticism. Milka has studied the music of J.S. Bach, Tchaikovsky, Slonimsky and others. One of the foremost Russian Bach scholars, he has drawn conclusions about the organizing principles of Bach's cycles using textual and graphological methods, and has proved that the placing of the canons in the original edition of the *Musikalisches Opfer* was altered by Bach and not by Schübler; he has also shown that the 'Berlin autograph' of *Die Kunst der Fuge* incorporates two versions of the completed cycle. He developed a theory of functional tendencies as attributive properties of music, which he saw as belonging not only to harmony and musical structure but to all elements of musical language and form. His later work concerns polyphonic theory and methodology, and he has introduced the concepts of 'maloy imitatsionnoy formï' ('insufficient imitative form') and 'kanonicheskoy intensivnosti' ('canonic intensiveness') as indicators of thematic saturation in imitation and canon.

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KIRA YUZHAK

Millán

(*fl* early 16th century). Spanish composer. The identity of this prolific song
composer, who had 24 settings in the Cancionero Musical de Palacio (*E-
Mp* 1335), is not clear. Barbieri maintained that there was a singer named
Francisco Millán in the Castilian royal chapel in 1501 to 1502, but he gave
no reference and the name has not been found in more recent archival
research. It has been suggested that his songs were performed with
instrumental accompaniment, but no instrumentalist of that name has been
found in pay documents of the royal household. Four of Millán's songs are
included in the original layer of the Cancionero, believed to have been
compiled in about 1500, but the majority were added later, over the first two
decades of the 16th century. Stylistically, the works attributed to 'Millán'
belong to the generation of composers such as Peñalosa and Mondéjar. In
the absence of any concrete information on his identity, it is tempting to
suggest that he might have been the vihuelist Luís Milán, especially given
the apparently instrumental-style accompaniment to the setting of the
romance Durandarte, *Durandarte*. This version, however, does not
correspond to that included in Milán's *El maestro* (1536), although the two
are based on the same melody. Any suggestion that Milán and Millán were
the same person remains hypothetical; given that Milán is thought to have
died in 1561, he would have to have composed the earliest of the
Cancionero songs as a very young man.

Millán is one of the most important and best-represented composers in the
Cancionero Musical de Palacio. Of the 24 songs, one (*Ved, comadres, que
dolencia*), is copied twice in the manuscript; in addition, the music of *Si ell
esperança es dudosa* is also used for *Pues la vida en mal tan fuerte*, and
Temeroso de sufrir adds a contratenor part to the three-voice version in
Porque de ageno cuidado. Most of the songs are villancicos, with a three-
line refrain or *estribillo*, and almost all set poems of courtly love full of the
puns, verbal witticisms and emotional contrasts typical of the lyric verse of
court poets at this period. The music is similar in style to that of Juan del
Encina, essentially syllabic and homorhythmic and with succinct, clearly
defined phrases; but frequent use of imitation, normally at the beginning of
phrases, is a characteristic of Millán's music. Usually the imitation involves
only two voices, but sometimes all three participate. The predominant
mode is Mixolydian, and duple metre is used except in a handful of cases.
His settings of two traditional ballads – *Durandarte, Durandarte* and *Los*

braços trayo cansados (another setting of which, attributed to Peñalosa, is preserved in *E-Bbc* 454) – are conspicuous for the rhythmic independence of the lower voices. Only three other songs by Millán are in the more popular idiom: *Ved, comadres, que dolencia*, *No husies de buen tempero* (a pastoral dialogue in the manner of Encina) and *Serrana del bel mirar*, a concise musical narrative, or *serranilla*, of the meeting between a beautiful mountain girl and a lovesick shepherd-courtier, during the course of which the composer introduces three popular refrains, almost in the manner of an *ensalada*.

WORKS

for 3 voices unless otherwise indicated

Edition:*La música en la corte de los Reyes Católicos: Cancionero musical de palacio*, ed. H. Anglès, MME, v, x (1947, 1951) [A i, ii]

Al dolor que siento estraño, A ii, no.457; Aunque no spero gozar, A ii, no.366; Durandarte, Durandarte, 4vv, A ii, no.445; Es de tal metal mi mal, A ii, no.334 Los braços trayo cansados, A ii, no.446; Maravilla es como bivo, A ii, no.368; Mios fueron mi coraçon, A i, no.185; No husies de buen tempero, A ii, no.295 O dulce y triste memoria, A ii, no.452; O vos omnes qui transistes, A ii, no.232 (macaronic love-song); ¿Para qué mi pensamiento? A i, no.195; Porque de ageno cuidado, A ii, no.319; Pues la vida en mal tan fuerte, A ii, no.333; Que mas bien aventuransa, A i, no.147 Señora, después que os vi, A ii, nos.339, 450; Serrana del bel mirar, A i, no.71; Si el dolor sufro secreto, A ii, no.367; Si ell esperança es dudosa (= Pues la vida en mal tan fuerte), A ii, no.351; Sufriendo con fe tan fuerte, A ii, no.323; Sy no piensas remediar, A i, no.194 Temeroso de sufrir, A ii, no.448 (music of Porque de ageno with added contra); Ved, comadres, que dolencia, 4vv, A i, no.122, ii, no.449

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TESS KNIGHTON

Millant.

French family of violin and bow makers. The brothers Roger (*b* 1901; *d* Aug 1990) and Max (*b* 1903) began their apprenticeship with their grandfather, Sebastian Auguste Deroux, and then worked for Dykes & Son in London. In 1923 they opened their own business at 51 rue de Rome, Paris. They

succeeded in establishing a fine reputation and gained first prizes at international exhibitions in Cremona and The Hague (1949) and Liège (1954). Their violins and cellos are patterned after an original model that combines characteristics of Amati and Guarneri, while their violas, from 1953 to 1960, slightly recall the Tertis model. Their instruments show excellent craftsmanship and choice of wood; the varnish is usually a transparent orange-red. Besides being labelled, their instruments are marked with the letters ormm enclosed in a losange of purfling below the button. Bows branded r & m millant and r & m.m. were made for the Millant workshop by various Mirecourt bow makers. The brothers collaborated on a *Manuel pratique de lutherie* (Paris, 1952) and Roger Millant published a study of J.-B. Vuillaume (London, 1972); they retired as makers in 1969. Roger Millant's son Jean-Jacques (*b* Paris, 29 Oct 1928; *d* Clichy, 6 Feb 1998) served his apprenticeship with the Morizot brothers at Mirecourt (1946–8) and trained further at his family's shop in Paris before opening his own workshop at 3 rue d'Edinbourg in 1950. He moved his shop to the rue Général Foye, then to the rue de Mont d'Or before settling at 17 rue de Bucarest, where he continued to work until his death. In 1971 he was named 'Meilleur Ouvrier de France'. His elegant bows follow the Peccatte school; many of them are mounted with either ivory or tortoiseshell frogs. The bows, which are branded j.j. millant à paris, enjoy a fine international reputation.

Max Millant's son, Bernard Georges Louis (*b* Paris, 13 May 1929) served his apprenticeship in violin making with Amédé Dieudonnée (1946–8) and in bow making with the Morizot brothers (1949). He then trained at the shop of Rudié in New York before opening a shop at 56 rue de Rome, Paris, in 1951. Bernard has made over a hundred instruments and numerous bows, achieving distinction in both fields and receiving numerous awards. His bows are branded either bernard millant à paris or bernard millant paris and often have the year of manufacture stamped in very small digits on the bottom facet of the butt. Like his cousin, Bernard's work is usually modelled after Peccatte, although the bow heads are slightly more squared. Bernard is a foremost expert on the authenticity of French bows.

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JAAK LIIVOJA-LORIUS/PAUL CHILDS

Millar, Edward

(*fl* 1624–43). Scottish musician. He graduated MA from Edinburgh University in 1624 and probably subsequently taught music in Edinburgh. His manuscript collection of psalm settings dated 1626 was known and described by Cowan, but has since disappeared. After Charles I's Scottish coronation at Holyrood in 1633, regular choral services were re-established at the Scottish Chapel Royal; Millar was appointed Master of the Choristers in 1634 and in 1635 his fine edition of psalm settings was printed in Edinburgh. In this collection the 104 anonymous settings of the Proper Tunes are by Scottish composers of the late 16th century. Millar wrote in

his preface: 'I acknowledge sinceerely the whole compositions of the parts to belong to the primest Musicians that ever this kingdome had, as *Deane John Angus, Blackhall Smith, Peebles, Sharp, Black, Buchan* and others famous for their skill in this kind'. Some of these settings can be identified from other sources as wholly the work of Peebles, Buchan and Kemp. In many cases, however, Millar seems to have made 'composite' pieces by taking phrases from different settings and fitting them together (sometimes even transposing the parts) to form a more or less pleasing whole. This perhaps helps to explain Millar's further comment in the preface: 'collecting all the sets I could find on the Psalmes, after painfull tryall thereof, I selected the best for this work, according to my simple judgement'. In other sections of the book, certain settings of Common Tunes and psalms 'in reports', new to the 1635 Psalter, may be Millar's work. A musical commonplace-book (called the MacAlman MS in MB, xv, 1957, 3/1975) containing psalmody, Scottish Renaissance partsongs and cittern music in Millar's hand is signed and dated 1643.

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KENNETH ELLIOTT

Millard.

See Müller, Ernest Louis.

Miller, Dayton C(larence)

(*b* Strongsville, OH, 13 March 1866; *d* Cleveland, 22 Feb 1941). American acoustician. He studied at Princeton (DSc 1890) and held appointments there before becoming head of the physics department at the Case School of Applied Science, Cleveland. He was an accomplished flautist, and wrote extensively about the instrument, provided a catalogue of literature on the flute, and gathered an important collection of flutes (now in the Library of Congress, Washington, DC). His most important contribution as an acoustician was the development in 1909 of the 'phonodeik', which incorporated a diaphragm of thin glass closing the end of a receiving horn; this allowed him to analyse waveforms of various instruments – by means of a thin wire attached to the centre of the diaphragm, which passed over a

spindle pulley, the rotation of the spindle (due to movement of the diaphragm) was recorded by light reflected from a mirror affixed to the spindle. He also carried out experiments on organ pipes and trumpets having walls of different thicknesses, although his conclusions about the desirable qualities for the containing walls of an instrument have been challenged by more recent studies. He became an expert on engineering acoustics and was responsible for the design of many concert halls. His 32-element harmonic synthesizer won him a medal from the Franklin Institute.

Miller's *The Science of Musical Sounds* (New York, 1916) incorporates the results of his charting of instrument waveforms; his *Anecdotal History of the Science of Sound* (New York, 1935), if it leaves something to be desired as a historical work, is the first broad history of acoustical studies.

See also Physics of music, §6.

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JAMES F. BELL, R.W.B. STEPHENS/MURRAY CAMPBELL

Miller, Edward

(*b* Norwich, 30 Oct 1735; *d* Doncaster, 12 Sept 1807). English organist, composer and historian. His father was a paviour, and he was apprenticed to that trade but absconded and studied music under Charles Burney; he played the flute in Handel's oratorio orchestra during the 1750s. On 15 July 1756 he was elected organist of Doncaster, in succession to John Camidge, on the recommendation of James Nares. In 1779, when the post of Master of the King's Band of Musicians became available on Boyce's death, the Marquis of Rockingham applied to the Duke of Manchester on Miller's behalf, but the position was given to John Stanley. In Doncaster Miller came to know Herschel, later the Astronomer Royal, and helped bring him out of obscurity. He played an active part in musical life in his native East Anglia and in the Doncaster region, and directed the Sheffield Festival of 1788. He took the MusD degree at Cambridge in 1786. Miller was first married in 1763; his wife died ten years later, and he remarried in 1796. He was said to be a simple and warmhearted man, with generous philanthropic tendencies.

Of his publications, *Elements of Thorough Bass and Composition* is a practical work containing examples for performance, and *Institutes of Music* is a book of rudiments for beginners. In *The Psalms of David* he attempted a reform of metrical psalmody; this volume includes the tunes 'Rockingham' and 'Galway', and had what has been claimed as the largest number of subscribers for any musical publication in England. In *David's Harp* he collaborated with his son, a Methodist clergyman, in adapting and composing about 300 tunes to Wesley's selection of hymns. His best instrumental works, the six flute solos, are reminiscent of Arne in style. The

harpsichord sonatas are of slighter content, and the 'easy voluntaries' for organ are ephemeral works; Miller also 'adapted' Corelli's sonatas opp.1–4 for the organ and harpsichord. His *History and Antiquities of Doncaster and its Vicinity* (1804) is a work of substance and scholarship; it includes some personal biographical information.

WORKS

all printed works published in London

vocal

A Collection of New English Songs and a Cantata (*c*1755)

Elegies, Songs and an Ode, op.3 (1770)

Anthem and Hymn, op.6 (1789); anthem *GB-Lbl**

The Psalms of David for the Use of Parish Churches (1790)

12 Canzonets, v, pf, op.10 (*c*1800)

Sacred Music, containing 250 of the most Favourite Tunes (*c*1800)

David's Harp (with W.E. Miller) (*c*1803), 100 of the 300 tunes are by E. Miller

Dr Watts's Psalms and Hymns set to new Music, 3, 4 vv (1802; with second pt., 2/1805; ed. for choirs as Psalm Tunes composed in 4 parts, *c*1805)

An Anthem Performed on a Commencement at St Mary's Church, Cambridge, and a Hymn (1805)

Te Deum, Jubilate, Magnificat and Nunc dimittis (org pt. only), *GB-Cu*

Songs pubd singly: Fair Sophia (H. Walpole) (1788); Serious Epigram (W. Jones) (1788); Ye Britons Bold (1790); I'm monarch of all I survey (1790); The Afflicted African (1790); Britons ever shall be free (F. Osborne) (*c*1794); The Negro Boy (*c*1795); I'll live no more single, glee (*c*1799)

Other songs, glees etc. (see Fowler)

instrumental

Short Airs or Minuets, fl, hpd (*c*1754)

6 Solos, fl, hpd/vc, op.1 (1761)

6 Sonatas, hpd, 3 with vn/fl, op.2 (*c*1765)

12 Progressive Lessons, pf/hpd, with fl/vn, op.8 (1791)

24 Exercises in all the Major and Minor Keys, op.7 (1791)

16 Easy Voluntaries, org, op.9 (1797)

Arrs. of Corelli sonatas: op.1, org, op.2, hpd/pf (1789); op.3, org, op.4, hpd/pf (1789)

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Institutes of Music, or Easy Instructions for the Harpsichord, op.4 (London, 1783)

Letters on Behalf of Professors of Music … to the … Directors and Managers of the … Commemoration of Handel (London, 1784)

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J.M. BLACK

Miller, Ernest Louis.

See Müller, Ernest Louis.

Miller, George

(*fl c*1765–90). Woodwind instrument maker, possibly of German extraction, active in London. *See* Astor.

Miller, (Alton) Glenn

(*b* Clarinda, IA, 1 March 1904; *d* between London and Paris, ?15 Dec 1944). American dance-band leader and trombonist. He attended the University of Colorado briefly, and in 1924 joined Ben Pollack's band on the West Coast. After moving to New York with Pollack in 1928 he performed as a freelance for several years, working at times with Red Nichols, Smith Ballew and the Dorsey brothers as both arranger and trombonist.

In 1934 Miller helped organize a band for Ray Noble, then in 1937 he formed another of his own. The following year he put together a second group. Eventually, in March 1939, the band was chosen to play the summer season at the prestigious Glen Island Casino in a suburb of New York, which led to another important engagement, at Meadowbrook, New Jersey, in spring of the same year. Both places offered frequent radio broadcasts, and by midsummer the Miller orchestra had developed a nationwide following. In autumn 1939 it began a series of radio broadcasts for Chesterfield cigarettes, which increased its already great popularity. Thereafter the band was in constant demand for recording sessions, and appeared in two films, *Sun Valley Serenade* (1941) and *Orchestra Wives* (1942). Miller's enduring popular hits from this period (all recorded for Bluebird) include *Moonlight Serenade*, *Little Brown Jug* (both 1939), *Pennsylvania 65000* (1940), *Chattanooga Choo Choo* and *A String of Pearls* (both 1941).

In October 1942, as a patriotic gesture, Miller disbanded his group and joined the US Army Air Force with the rank of captain. He assembled a high-quality dance band to play for the troops, which in 1944 moved its base to England. On 15 December Miller set off by aeroplane in bad weather for Paris to arrange for his band's appearance there, but the aeroplane never arrived, and no trace of it was found. Miller was mourned internationally and attained the status of a war hero. His recordings remain

popular in the USA and also in Britain, and at times various Glenn Miller orchestras, under several leaders, have been formed to play his music.

Miller led one of the most popular and best-remembered dance bands of the swing era. In his lifetime he was seen as an intense, ambitious perfectionist, and his success was built on the precise playing of carefully crafted arrangements. He was particularly noted for the device of doubling a melody on saxophone with a clarinet an octave higher. His arrangements were seamless and rich. Paradoxically, however, although he had many hits with sentimental ballads performed by such singers as Ray Eberle and Marion Hutton, it was his swinging riff tunes, for example *In the Mood* (1939, Bb) and *Tuxedo Junction* (1940, Bb), which became most famous. In 1943 he published Glenn Miller's *Method for Orchestral Arranging* (New York).

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<div align="right">JAMES LINCOLN COLLIER</div>

Miller, James

(*b* 11 Aug 1704; *d* London, 22 April 1744). English priest, playwright, moral and political satirist and librettist. Family penury delayed his education (he matriculated at Wadham College, Oxford, in 1726) and he wrote to earn a living. His plays were initially successful, but his strong, well-expressed and personalized criticisms of degenerate taste, political corruption and religious slackness prevented his prospering. Initially critical of Handel for writing Italian opera (irrational and non-British), he praised him for his oratorios in *Harlequin Horace, or The Art of Modern Poetry* (London, 1731) and *The Art of Life, in Imitation of Horace's Art of Poetry* (London, 1739). His one libretto, for Handel's oratorio *Joseph and his Brethren* (1743), a sentimental drama about an idealized biblical prime minister, is illuminated by his famously implacable opposition to the government of Sir Robert Walpole; it is also a defence of Christianity against deism. *The Pigeon-Pye* (London, 1738), a skit on Miller, associates him with Handel's music and singers. Handel subscribed to Miller's *Miscellaneous Works in Verse and Prose* (London, 1741), dedicated to the figurehead of the patriot opposition, Frederick Prince of Wales. In 1743 Miller acquired the valuable living of Upcerne, Dorset (previously held by his father), but he did not live to enjoy it. His posthumously published sermons had 337 subscribers.

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RUTH SMITH

Miller, Jonathan (Wolfe)

(*b* London, 21 July 1934). English theatre and opera director. A polymath whose achievements in both the sciences and the arts are extraordinarily varied. He studied medicine at Cambridge, and as one of the four co-authors and performers of the Oxbridge revue *Beyond the Fringe* (1961) he became widely known in London and later New York. Regular television appearances added to his reputation as subsequently did theatrical productions of Shakespeare, Chekhov, Beaumarchais and other classic authors.

Miller's first venture in opera was with the British première (New Opera Company, 1974) of Alexander Goehr's *Arden must Die*; this led to Glyndebourne (*The Cunning Little Vixen*, 1975) and thence to close associations with Kent Opera and the ENO. For Kent, Miller produced operas by, among others, Mozart (*Così fan tutte*), Verdi (*Rigoletto*, *La traviata*, *Falstaff*), Monteverdi (*L'Orfeo*) and Tchaikovsky (*Yevgeny Onegin*), which had as their common factor an imaginative avoidance of all extraneous decorative effect and, often, a compelling economy of physical movement. For the ENO, Miller's stagings, which have included *Le nozze di Figaro*, *The Turn of the Screw*, *Arabella*, *Otello*, *Il barbiere di Siviglia*, *Tosca*, *Der Rosenkavalier* and *La traviata*, have been on the whole somewhat more uneven in quality – although his transplantations of *Rigoletto* in a 1950s New York setting (1982) and *The Mikado* in that of an English 1920s hotel (1986) proved among the company's most celebrated productions. A criticism of Miller's work which was heard more frequently in the 1980s was that the many fertile intellectual ideas on which he was able to draw sometimes failed to enliven the actual stagings, which could seem stiff and insecure in command of a large stage or theatrical space. Miller has worked regularly in Italy, France and the USA; his 1991 début at the Metropolitan was with *Kát'a Kabanová*. He has also worked at Covent Garden, where he made his début in 1994 with *Così fan tutte*.

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MAX LOPPERT

Miller, Philip Lieson

(*b* Woodland, NY, 23 April 1906; *d* New York, 23 Nov 1996). American music librarian and writer on music. He studied piano and music theory at the Manhattan School of Music (1923–7) and singing at the Institute of Musical Art (1927–9). Beginning in 1927, he was associated with the Music

Division of the New York Public Library, first as a reference assistant (1927–45) and later as assistant chief (1946–59) and chief (1959–66); during his tenure the division was transferred to Lincoln Center and the Rodgers and Hammerstein Archives of Recorded Sound and the Toscanini Memorial Archives were established. He served as president of both the Music Library Association (1963–4) and the Association for Recorded Sound Collections (1966–8). Miller had a particular interest in vocal music, recordings and the recording industry, but he wrote many reviews and articles on all areas of musical literature for such journals as *American Record Guide*, *High Fidelity*, *Saturday Review*, *Notes*, the *Association of Recorded Sound Collections Journal* and *Musical Quarterly*. He was highly regarded as a mentor and role-model by American music librarians.

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ed.: *German Lieder* (New York, 1990)

<div align="right">PAULA MORGAN</div>

Miller, Silverius [Franz].

See Müller, Silverius.

Milleran, René

(*b* Saumur, *c*1655; *d* after 1713). French linguist and amateur lutenist. All that is known about him is what can be gleaned from his publications and his manuscript collection of lute music (*F-Pn* Rés.823; facs., Geneva, 1976). In his first book (*La nouvelle grammaire françoise*, Marseilles, 1692) he is described as professor of French, German and English, and as *interprète du roi dans sa Cour de Parlement*. In 1699 he was in Milan as professor of languages at the Hospice des Pénitenciers. His knowledge of languages and the places of publication of his books (including Milan, Amsterdam and Brussels) imply that he travelled widely. The lute collection was probably compiled in the 1680s, since it contains a transcription from Lully's *Persée* (1682) and Lully is described as *surintendant de la musique du roi*. Milleran stated that he was a pupil of (?)François La Baulle and Charles Mouton. Although amateur in presentation, the manuscript is notable for containing arrangements from Lully by Mouton, and it also reveals Milleran as a real lute enthusiast in the list he gives of significant French lutenists going back to the 1620s, some of whom are known only from this source.

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DAVID LEDBETTER

Millerd.

See Müller, Ernest Louis.

Millet, Jean

(*b* Montgesoye, Doubs, 1618; *d* Besançon, 10 Feb 1684). French musician and ecclesiastic. He served the two principal churches of the metropolitan chapter of Besançon as *enfant de choeur*, singer, organist, canon and, most notably, as *sur-chantre*. He was responsible for several books relating to the service in Besançon, of which the *Directoire du chant grégorien* (intended as a primer for the training of choir members) includes innovative ideas: a method for simplifying the singing of melismatic chant by elimination of unnecessary notes, and a solmization system based on four syllables (*re*, *mi*, *fa*, *sol*) rather than the Guidonian hexachord. His most significant work, however, is *La belle méthode*, a vocal tutor concerned with ornamentation of *airs*, which contains his only known surviving music – four *airs* and two motets.

WRITINGS

Directoire du chant grégorien (Lyons, 1666)
La belle méthode, ou l'art de bien chanter (Besançon, 1666/*R*)
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ALBERT COHEN

Milleville.

French family of musicians from Paris, largely active in Ferrara.

(1) Pierre [Pierreson] Milleville
(2) Jean Milleville
(3) Alessandro Milleville
(4) Francesco Milleville [Padre Barnabá, Milleville Ferrarese]

ANTHONY NEWCOMB

(1) Pierre [Pierreson] Milleville

(*fl* Ferrara and Rome, 1504–19). Singer and ?composer. He was the first professional musician of this family and is first heard of as a singer in the ducal chapel at Ferrara in August 1504. He remained at Ferrara until the temporary dissolution of the chapel in 1510. He may have gone from there to the chapel of the Marquis of Mantua from 1511 to 1516. He is mentioned in Rome in 1517, and as being among the singers in the private chapel of Pope Leo X in 1518 and 1519. According to Ferrarese chroniclers, Duke Alfonso d'Este I, after a visit to France and England in spring and early summer 1504, brought back to Ferrara a remarkable 12-year-old boy, who was gifted both as a singer and as a composer. This report is complemented by Pierre Milleville's presence in the chapel from 1504, but no compositions by him are known.

(2) Jean Milleville

(*b* before *c*1500; *d* ?after 1573). Music teacher. According to Fétis he went to the Ferrarese court in about 1530 at the request of Renée of France, the daughter of Louis XII, who had married Duke Ercole II of Ferrara in 1528. According to Weyler, he was a singer at the court of Ferrara from 1534 to 1550 and was perhaps already in service there in 1530. Although Valdrighi stated that the teacher of the Princesses of Modena from 1544 to 1573 was Alessandro Milleville, Solerti and Campori gave the entire document from the account books of the Duchess of Ferrara from which this notice seems to have been taken: it mentions paying a sum 'A milleville chantre' for teaching the princesses, presumably the duchess's daughters. It seems likely, then, that Valdrighi confused Alessandro with his father, Jean, and that the princesses were of Ferrara, not of Modena, and were taught by Jean. In locating a motet by Jean in a book by Attaingnant, Fétis identified Jean with Maistre Jhan of Ferrara, but this was probably an error since Maistre Jhan seems to have been at Ferrara from at least 1522.

(3) Alessandro Milleville

(*b* Paris, ?1521; *d* Ferrara, 8 Sept 1589). Organist and composer, son of (2) Jean Milleville. That Milleville was born in Paris is reported only by Fétis, who did not give his source. Although Fétis derived Alessandro's birthdate from the assertion that he went to Ferrara in 1530 at the age of nine (for which assertion no source is given), this birthdate is probably correct, for Superbi said that Milleville died at the age of 68 and Borsetti said that he died in 1589. He was a tenor in the papal chapel from October 1552 to June 1558. From April 1560 until his death he was second organist (under Luzzaschi) at the Ferrarese court. He was the teacher of Ercole Pasquini, of Vittoria Aleotti and, presumably, of his own son Francesco. He is said to have been a fine organist and may have been an important figure in the Ferrarese organ school, which included Jacques Brunel and Luzzaschi and reached its height in Pasquini and Frescobaldi. No organ music by him survives. His madrigals of the 1580s do not indicate that he had a strongly individual personality as a composer of secular music. His

madrigal books appear to have circulated only locally, and, with one exception, his pieces appeared only in specifically Ferrarese anthologies.

WORKS

Libro primo de' madrigali, 5vv (Venice, 1575)

Madrigali libro secondo, 5vv (Ferrara, 1584), inc.

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Sacrarum cantionum liber primus, 5vv (Ferrara, 1584)

Le vergine con 10 altre stanze spirituali, 4vv (Ferrara, 1584), inc.

4 madrigals, *I-MOe* Mus.F.1358

6 madrigals, 5, 6vv, 1581[5], 1582[5], 1583[10], 1586[10], 1591[9], 1593[3]

Milleville

(4) Francesco Milleville [Padre Barnabá, Milleville Ferrarese]

(*b* ?Ferrara, ?*c*1565; *d* after 1639). Composer and organist, son of (3) Alessandro Milleville. Fétis, the only source of information concerning Milleville's birthdate, said that he was organist to the King of Poland and to Emperor Rudolf II before going to Rome in 1614. After going to Italy Milleville became *maestro di cappella* of Volterra Cathedral, according to Sartori. The title-pages of his publications show that he held numerous posts in Italy between 1616 and 1628: in 1616 he was at Gubbio, in 1619–20 at Chioggia, in 1622 at S Giorgio, Ferrara, and in 1627–8 at S Benedetto, Siena. In 1632, according to Sartori, he was organist of Arezzo Cathedral. The dedication of op.20 to the abbot of the monastery of S Giorgio, Ferrara, may indicate that Milleville had returned to Ferrara by that time.

WORKS

all published in Venice

1 messa in concerto, 1 motet, 2 Dixit Dominus, 1 Magnificat, 8–9vv, op.5 (1616)

Concerti, 1–4vv, bc (org), op.2 (1617)

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Millhouse.

See Milhouse.

Millico, (Vito) Giuseppe

(*b* Terlizzi, nr Bari, 19 Jan 1737; *d* Naples, 2 Oct 1802). Italian soprano castrato and composer. About 1744 he came to Naples, where he attended one of the conservatories; in 1757 he made his début as a singer in Rome. He worked at the Russian court, 1758–65, then returned to Italy; at Parma in 1769 he sang Orpheus in *Le feste d'Apollo* by Gluck, who took him to Vienna, where he created Paris in *Paride ed Elena* (1770). In 1772 he went to London and again appeared as Orpheus; he was with Gluck in Paris in 1774, and in Zweibrücken and Mannheim. In 1775 he returned to Italy and appeared in Venice, Florence, Milan and Rome before returning to Naples in 1780. There he was appointed 'Musico Soprano della Real Cappella' and acted as a singing teacher to the Bourbon princesses Maria Teresa and Luisa Maria and to Lady Emma Hamilton. In close cooperation with the poet Raniero de' Calzabigi he set to music *Ipermestra, o Le Danaidi*, and composed several other operas, including *Le cinesi* and *L'isola disabitata* for the princesses. The published score of his opera *La pietà d'amore* bears an acknowledgment to Gluck and his ideals in the foreword, addressed to the opera's librettist, Antonio Lucchesi.

Millico composed several cantatas and, more importantly, numerous arias, canzonettas and duets, often with harp accompaniment. The fact that many of these works were published individually and in collections, along with the extraordinarily wide circulation in manuscript of the smaller vocal and instrumental compositions, thought to be late works, testifies to their popularity and to Millico's reputation as a singer, composer and teacher.

WORKS

stage

Componimento dramatico (1, L. Godard), Naples, after 1780

La pietà d'amore (op, 2, A. Lucchesi), Lisbon, 18 Dec 1783 (Naples, 1782)

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La figlia di Jefte (pasticcio, 3, G. Lucchesi), Naples, Fondo, 1785

La Zelinda (op, 3, Lucchesi), Naples, Fondo, 17 April 1786

Le cinesi (op, 1, P. Metastasio), ?Naples, Real Palazzo, ? between 1786 and 1793

L'isola disabitata (op, 1, Metastasio), ?Naples, Real Palazzo, ? between 1786 and 1793

L'avventura benefica (op, 3, G.S. Poli), Naples, Real Palazzo, 14 July 1797

Doubtful: Ecuba e Climene; Achille in Sciro (pasticcio, Metastasio); Esther (5, J. Racine)

other works

Other vocal: Salve regina; 8 cants.; 3 trios; 22 duets; 23 arias; 82 canzonets

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GERHARD CROLL, IRENE BRANDENBURG

Milligen, Simon van

(*b* Rotterdam, 14 Dec 1849; *d* Amsterdam, 11 March 1929). Dutch teacher, critic and composer. He was an organ pupil of J.A. Klerk and Samuel de Lange (i) and a composition pupil of Bargiel and Willem Nicolaï. In 1871 he was a piano teacher in Middelburg and in 1873 he was an organist in

Groningen, where he continued his studies with J. Worp. From 1875 to 1888 he was director of the music school in Gouda, leaving his post to make the acquaintance of Franck and d'Indy in Paris. After returning to the Netherlands in 1890, he settled in Amsterdam, working as a newspaper critic until 1906. In 1894 he edited the *Weekblad voor muziek* and from 1902 until 1916 the journal *Caecilia*; he also promoted modern French music. In 1906 he was appointed to the board of the Vereeniging voor Noord Nederlands Muziekgeschiedenis, and in 1913 he became professor of music history at the Amsterdam Conservatory, a post he held until his death. He wrote a study of early Christian church music, *De kerkzang van de eerste christelijke periode tot onzen tijd* (Groningen, 1908), and a comprehensive history of music, *Ontwikkelingsgang der muziek* (Groningen, 1912). From his compositions a cycle of Romanian songs has been praised. (A. Averkamp: 'In memoriam Simon van Milligen', *TVNM*, xiii/1–2 (1929), 101–3)

JAN TEN BOKUM

Millington, Barry (John)

(*b* Hadleigh, Essex, 1 Nov 1951). English critic and writer on music. He studied at Cambridge (1971–4), where he was taught the organ by Gillian Weir. He worked on the editorial staff of *Grove6* and then wrote criticism for the *Musical Times* and newspapers, notably *The Times* (1977–82 and from 1988), and in 1992 he became reviews editor for the *BBC Music Magazine*. In 1999 he founded and became artistic director of the Hampstead and Highgate Festival; in the same year he served as dramaturgical adviser on the new production of *Lohengrin* at the Bayreuth Festival. Millington's central interest is the music of Wagner; he has particularly addressed the issue of anti-Semitism, and political issues generally, especially in relation to the music dramas. He has contributed to *The Oxford Illustrated History of Opera* (Oxford, 1994), as well as numerous periodicals, including *Opera*, the *Cambridge Opera Journal*, *Wagner* and the *Musical Times*.

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ed.: *The Wagner Compendium* (London, 1992)
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JEFF DEAN

Millioni [Milioni], Pietro

(*fl* early 17th century). Italian composer and guitarist. He was one of the most important and prolific composers of the *battute* style of guitar playing. His earliest surviving works indicate that he had been producing guitar books for some time: two of the three books published in 1627 are reprints,

including the fourth impression of *Il primo, secondo, et terzo libro d'intavolatura*. This comprises one of the clearest and most representative selections of early guitar music. It has a thorough preface explaining chordal alfabeto and various ornamental strumming techniques, such as the *trillo* and the *repicco*, which were then carefully notated into the same pieces when they reappeared in the fourth and fifth books. Some of the material that reappeared in Millioni's later books includes additions and changes: *Corona del primo, secondo, e terzo libro*, for example, contains a system for tuning 12 guitars at different pitches, as well as an alfabeto for the chitarrino (four-course guitar). The stroke alignment of these later books is often quite haphazard, making them more difficult to read than the earlier ones. Millioni's name, along with Lodovico Monte's, also appears on *Vero e facil modo d'imparare … la chitarra spagnuola* (Rome and Macerata, 1637). Millioni was probably no longer alive in 1661 when his *Nuova corona d'intavolatura di chitarra spagnuola* was reprinted 'secondo il vero originale'; the original edition, now lost, may have been one of his earlier books and appears to have been plagiarized by both Foriano Pico (1628) and Tomaso Marchetti.

WORKS

Il primo, secondo, et terzo libro d'intavolatura (1624), lost, mentioned in *MersenneHU*; pubd as Quarta impressione del primo, secondo, et terzo libro d'intavolatura (Rome, 1627), 2 ed. in Hudson (1982)

Seconda impressione del quarto libro d'intavolatura di chitarra spagnola (Rome, 1627), 4 ed. in Hudson (1982)

Prima impressione del quinto libro d'intavolatura di chitarra spagnola (Rome, 1627)

Prima scielta di villanelle accomodate con l'intavolatura per cantare sopra la chitarra spagnola (Rome, 1627)

Corona del primo, secondo, e terzo libro d'intavolatura di chitarra spagnola (Rome, 1631)

Nuova corona d'intavolatura di chitarra spagnola novamente ristampata secondo il vero originale (Rome, 1661)

Vero e facil modo d'imparare a sonare et accordare da se medesimo la chitarra spagnuola (Rome and Macerata, 1637), with L. Monte

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Millner, Silverius [Franz].

See Müller, Silverius.

Millöcker, Carl

(*b* Vienna, 29 April 1842; *d* Baden, nr Vienna, 31 Dec 1899). Austrian composer. The son of a goldsmith, he studied the flute at the Vienna Conservatory (1855–8) and theory with F.J. Zierer and Laimegger. In 1858 he played at the Theater in der Josefstadt and in 1864, on the recommendation of Suppé (from whom he had received some practical tuition), he became conductor at the Thaliatheater in Graz. There his first one-act pieces, somewhat in the style of Offenbach, were produced in 1865 and there he also married one of the theatre's singers. In 1866 he obtained a position as conductor at the Theater an der Wien, but because of the lack of opportunities he moved to the Harmonie-Theater, where another short operetta, *Diana*, was produced.

In 1868 Millöcker was appointed conductor at the Deutsches Theater in Budapest and in 1869 returned to the Theater an der Wien as second conductor. In the course of his duties there he composed songs and incidental music for many short theatrical pieces, first gaining attention with his score for *Drei Paar Schuhe* (1871). From 1873 to 1876 he edited the *Musikalische Presse*, a monthly magazine of piano music and articles. He also began writing full-length operettas, his first successes being *Das verwunschene Schloss* (1878) and *Apajune, der Wassermann* (1880), which like his later major works starred the leading Viennese operetta singer of the time, Alexander Girardi. His greatest success came with *Der Bettelstudent* (1882), and in 1883 he was able to give up his conducting position to concentrate on composition. *Gasparone* (1884) was almost as well received. The most successful of his later operettas was *Der arme Jonathan* (1890): set partly in the USA, it was performed in London (with some additional numbers by Isaac Albéniz) and in the USA, where it was particularly popular. In 1894 Millöcker suffered the first of several strokes which partly paralysed him and eventually led to his death. He was twice married.

Millöcker's success in the late 1870s and the 1880s established him with Johann Strauss and Suppé as one of the three leading exponents of Viennese operetta. His music lacked the vigorous appeal of Suppé's and the melodic facility of Strauss's, as a result of which he has remained the least known abroad. Yet, at its best, his music combines much of the qualities of both, especially in *Der Bettelstudent*, which remains a repertory piece in Austria and Germany. Several numbers from other operettas are familiar, notably 'Er soll dein Herr sein' from *Gasparone* (which also became popular in Germany in bastardized form as 'Mutter der Mann mit dem Koks ist da') and 'Ich bin der arme Jonathan' from *Der arme Jonathan* (both for Girardi). Unfortunately, other than in *Der Bettelstudent*, Millöcker's music is frequently represented in arrangements that grossly distorted his style to suit the tastes of the 1930s. *Die Dubarry* (1931), to a totally new

libretto, had a score arranged by Theo Mackeben from *Gräfin Dubarry* and other pieces, with alien structures and orchestration, while a 1932 revision of *Gasparone* by Ernst Steffan also introduced other material and reduced the scale of Millöcker's comic-opera structures. Millöcker's theatrical expertise remains clearly evident, however, in *Der Bettelstudent*, a work that admirably displays his rich invention and accomplished theatrical workmanship. He bequeathed his scores to the municipality of Baden.

WORKS

(selective list)

many MSS at A-Wst and the archives of the municipality of Baden

operettas

most operettas published in Vienna (vocal score) about date of first performance; first performed in Vienna, Theater an der Wien, unless otherwise stated

Der tote Gast (1, L. Harisch), Graz, Thalia, 11 Feb 1865

Die beiden Binder (1, G. Stoltze), Graz, Thalia, 21 Dec 1865

Diana (1, J. Braun), Vienna, Harmonie, 2 Jan 1867

Der Dieb (1, A. Berla), Budapest, 1868/9

Die Fraueninsel [Die verkehrte Welt] (3, after T. Coignard), Budapest, Deutsches, 1868/9

Abenteuer in Wien (3, Berla), 20 Jan 1873

Das verwunschene Schloss (3, Berla), 30 March 1878

Gräfin Dubarry (3, F. Zell and R. Genée), 31 Oct 1879

Apajune, der Wassermann (3, Zell and Genée), 18 Dec 1880

Die Jungfrau von Belleville (3, Zell and Genée), 29 Oct 1881

Der Bettelstudent (3, Zell and Genée after V. Sardou: *Les noces de Fernande*), 6 Dec 1882

Gasparone (3, Zell and Genée), 26 Jan 1884

Der Feldprediger (3, H. Wittmann and A. Wohlmuth), 31 Oct 1884

Der Vice-Admiral (3, Zell and Genée), 9 Oct 1886

Die sieben Schwaben (3, Wittmann and J. Bauer), 29 Oct 1887

Der arme Jonathan (3, Wittmann and Bauer), 4 Jan 1890

Das Sonntagskind (3, Wittmann and Bauer), 16 Jan 1892

Der Probekuss (3, Wittmann and Bauer), 22 Dec 1894

Nordlicht, oder Der rote Graf (3, Wittmann), 22 Dec 1896

other works

*c*40 other theatrical pieces, mostly for Theater an der Wien, incl. Drei Paar Schuhe (1871); Die schlimmen Töchter (1876); Ein Blitzmädel (1878); Ihr Korporal (1878); Die Näherin (1880); Ihre Familie (1881): for detailed list see *GänzlEMT*

6 heitere Lieder, Bar/B, pf (Vienna, 1872)

Lebensphasen, quodlibet, v, pf (Vienna, 1872)

Miscellaneous songs and dances

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GänzlEMT [incl. complete list of operettas]

C. Preiss: 'Versuch einer Biographie Carl Millöckers', *Wochenschrift für Kunst und Musik*, iii (1905), 18

R. Holzer: *Der Wiener Vorstadtbühnen: Alexander Girardi und das Theater an der Wien* (Vienna, 1951)

E. Nick: *Vom Wiener Walzer zur Wiener Operette* (Hamburg, 1954)

G. Hughes: *Composers of Operetta* (London, 1962)

F. Racek: 'Das Tagebuch Carl Millöckers', *Wiener Schriften*, iii (1969), 137–230

R. Traubner: *Operetta: a Theatrical History* (New York, 1983)

V. Wallner: *Die 'leichte' Muse in Baden* (Baden, 1992)

ANDREW LAMB

Millot, Nicolas

(*d* after 1589). French composer. In December 1559 a Noel Millot was registered as one of the 12 clerks at the Ste Chapelle, Paris; this may have been Nicolas Millot, who is named as a singer in the royal chapel in several Parisian documents between 1560 and 1590. His four-voice settings of Accace d'Albiac's *Proverbes de Salomon* were published in 1567 with a dedication to Charles IX who in 1572 sent him from Chambord to Tours to find two boy choristers. In 1575 he won the silver lyre prize in the St Cecilia competition at Evreux for his chanson *Les espis sont à Ceres*, and was described as 'one of the *maîtres de chapelle* to King Henri III'; when he resigned this post to the castrato Estienne le Roy in March 1585, he was reported to have been 'sous-maître de la chapelle de musique du Roy' for over 20 years. In 1578 he was referred to as a singer ('haute-contre') and composer at the royal chapel. His last recorded appointment was as *maître des enfans* in the chapel of the queen mother (Catherine de' Medici); his signature appears (in a weak hand) on a will in 1590.

30 polyphonic chansons by Millot were printed at Paris between 1556 and 1578. They include settings of poems by Eustorg de Beaulieu (*Voici le beau temps*), Guillaume Guéroult (*Susane un jour*) and Ronsard, as well as popular verse (e.g. *J'ay l'alouette* which is related to the folksong *L'alouette, gentille alouette*). His musical style is predominantly old-fashioned, resembling that of the Parisian chansons of Sandrin, Janequin and Arcadelt; the courtly pieces are generally homophonic with occasional imitative passages, and the rustic songs are more syllabic and contrapuntal. Only rarely does the contemporary tendency towards a treble melody and homophonic texture appear. The 20 *Proverbes* do not use Gindron's Huguenot melodies, as Janequin's settings do, but are freely composed.

WORKS

Les [20] proverbes de Salomon mis en musique, 4vv (Paris, 1567)

30 chansons, 3–5vv, 1556[20], 1556[21], 1557[15], 1559[10], 1559[13], 1567[11], 1569[10], 1569[17], 1570[4], 1570[9], 1572[2], 1578[14], 1578[15]; 1 ed. in Thibault and Perceau; 1 ed. F. Lesure, *Anthologie de la chanson parisienne au XVIe siècle* (Monaco, 1953); 1 ed. F. Dobbins, *Oxford Book of French Chansons* (Oxford, 1987); 26 ed. in SCC, xix (1991)

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G. Thibault and L. Perceau: *Bibliographie des poésies de P. de Ronsard mises en musique au XVIe siècle* (Paris, 1941)

F. Lesure and G. Thibault: *Bibliographie des éditions d'Adrian le Roy et Robert Ballard (1551–1598)* (Paris, 1955), 23–198

FRANK DOBBINS

Mills.

Welsh family of musicians, educators and pioneers in congregational singing.

(1) Henry Mills
(2) James Mills
(3) Richard Mills (i) [Rhydderch Hael]
(4) John Mills [Ieuan Glan Alarch]
(5) Richard Mills (ii)

OWAIN EDWARDS/TREVOR HERBERT

Mills

(1) Henry Mills

(*b* Llanidloes, 1757; *d* Llanidloes, 28 Aug 1820). Minister. His singing impressed the celebrated preacher Thomas Charles of Bala during a Methodist revival in 1780 and made him responsible for improving congregational singing in the district, despite the opposition of some of the elders who objected to his youth and his ability to play several instruments.

Mills

(2) James Mills

(*b* Llanidloes, 1790; *d* Llanidloes, 1844). Conductor, son of (1) Henry Mills and his first wife. Continuing his father's activities, he attracted as many as 70 students to his weekly classes in the rudiments of music – a surprisingly high figure for the size of the district. He composed several anthems and hymn tunes.

Mills

(3) Richard Mills (i) [Rhydderch Hael]

(*b* Llanidloes, March 1809; *d* Llanidloes, 24 Dec 1844). Composer and teacher, son of (1) Henry Mills and his second wife. He was 15 when his hymn tune 'Maes-y-llan' was published in *Seren Gomer*, the first Welsh-language newspaper. His collections of hymn tunes *Caniadau Seion* (1840, suppl. 1842) and *Yr Arweinydd Cerddorol* (1840–5) greatly influenced congregational singing in Wales and were landmarks in its improvement. He composed about half the tunes in these books; the latter contains a 78-page introduction to rudiments, and advice on singing and interpretation. Mills followed the general practice of printing in open score with the melody in the line above the bass. Most tunes were in four parts although there was much controversy over whether tunes should be sung in harmony at all, or in three parts instead of four.

Mills

(4) John Mills [Ieuan Glan Alarch]

(*b* Llanidloes, 19 Dec 1812; *d* London, 28 July 1873). Minister, writer and musician, grandson of (1) Henry Mills and his first wife. In 1838 he travelled throughout Wales lecturing on music and temperance and founding music societies. His 'grammar of music' (*Gramadeg Cerddoriaeth*) published in the same year ran to several editions. Ordained a Calvinistic Methodist minister in 1841, he took charge of a church in Ruthin but moved to London in 1846 to pursue missionary work among the Jews. In 1863 he became pastor of the Welsh church in Nassau Street. He published many theological works in Welsh and English. His music books waged an active campaign for better congregational singing, better metrical consistency between hymns and tunes and a wider general knowledge of musical rudiments. With (3) Richard Mills (i) he was particularly influential in the admission of congregational singing as an essential part of Welsh nonconformist worship, which made possible the choral movement of the later 19th century. His other books include *Y Salmydd Eglwysig* (1847), *Elfennau Cerddoriaeth* (1848), *Y Canor* (1851), *Yr Athraw Cerddorol* (1854, with Thomas Williams 'Hafrenydd') and *Y Cerddor Dirwestol* (1855). He published *Y Cerddor Eglwysig* (1846, suppl. 1847) and a second edition of *Y Canor* (1859) with his brother, another Richard Mills. He also wrote articles in Welsh and English on Jewish life ('Iddewon Prydain', 1852, and 'British Jews', 1853); and his contributions to Cassel's *Bible Dictionary* were regarded as authoritative.

Mills

(5) Richard Mills (ii)

(*b* Llanidloes, 1 Oct 1840; *d* Rhosllanerchrugog, 18 May 1903). Musician and printer, son of (3) Richard Mills (i). Trained as a staff-notation compositor, he supervised the music publishing of Hughes & Son in Wrexham to 1877, then established his own press in Rhosllanerchrugog. In 1894 he started the *Rhos Herald*, which he edited until his death. Throughout his life he conducted various choral societies in Denbighshire. His partsongs were popular and a few of his hymn tunes such as 'Arweiniad' are still remembered.

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R. Brinley Jones, ed.: *Anatomy of Wales* (Cardiff, 1972), chap.11

Mills, Charles (Borromeo)

(*b* Asheville, NC, 8 Jan 1914; *d* New York, 7 March 1982). American composer. He was musically self-taught, and at the age of 17 earned his living by playing the saxophone, clarinet and flute in jazz bands. In 1933 he went to New York to begin composition studies with Max Garfield; he subsequently studied with Copland, Sessions and Harris. For eight years he was radio critic of *Modern Music* and was head of the composition

department of the Manhattan School in 1954–5; throughout his career, however, he concentrated on composition. He wrote in traditional forms such as fugue, sonata and concerto, and composed many works for recorder (he was an accomplished recorder player). His music shows the influence of the spirituals and folksongs heard during his childhood in the Carolinas, and the jazz of the dance orchestras in which he played as a young man. He was a convert to Roman Catholicism in 1944, and this experience is evident in the spirit of reverence and contemplation found in subsequent works. Among the awards Mills received is a Guggenheim Fellowship (1952). (*EwenD*)

WORKS

Orch: Sym. no.1, e, 1940; Sym. no.2, C, 1942; Sym. no.3, d, 1946; Pf Conc., 1948; Theme and Variations, 1951; Toccata, 1951; Prelude and Fugue, 1952; Prologue and Dithyramb, str, 1954; Concertino, ob, str, 1957; Sym. no.4 'Crazy Horse', 1958; Serenade, wind, str, 1960; In a Mule Drawn Wagon, str, 1969; Sym. Ode, str, 1976; Sym. no.5, str, 1980; Sym. no.6, 1981

Vocal: The Dark Night (Bible), female vv, str, 1946; The Constant Lover (J. Suckling), male vv, 1952; Why so pale and wan fond lover? (Suckling), male vv, 1952; The True Beauty, 5 solo vv, 1953; The Ascension (cant., Bible), SATB, 1954; 12 choral works, 1958, incl. Ballad of Trees and the Master (S. Lanier), O Christ, Redeemer (Mills), The First Thanksgiving (W. Bradford: Of Plymouth Plantation), settings of Pss. viii, cxxi, cxxx; numerous songs, S, pf

5 str qts: 1939, 1942, 1943, 1952, 1958

6 sonatas, vn, pf: 1940, 1942, 1948, 1970, 1974, 1977

Chbr and solo inst: Conc., 10 insts, 1942; Sonata, ob, pf, 1943; The 4th Joyful Mystery, 2 vn, pf, 1946; Serenade, fl, hn, pf, 1946; Sonata, eng hn, pf, 1946; Conc. sereno, 8 ww, 1948; Suite, 2 fl, 1951; Duo fantasie, vc, pf, 1953; Sonata fantasia, ww qnt, 1958; Brass Qnt, 1962; Piece, fl, rec, str trio, 1963; Sonata, t rec, pf, 1964; Prelude and Allegro, vn, pf, 1966; The 5 Moons of Uranus, t rec, pf, 1972; Sonata da chiesa, t rec, hpd, 1972; Duo eclogue, t rec, org, 1974; numerous other works for solo vn, fl, cl, ob, rec, org

Kbd: 2 pf sonatas, 1941, 1942; 5 pf sonatines, 1942–5; Toccata, hpd, 1956; many others

Other works: John Brown (ballet), 1945; Divine Dances of the Apocalypse (ballet), 1960; 4 film scores, incl. On the Bowery, 1956; 3 jazz ens works

Principal publisher: ACA

BARBARA A. RENTON/R

Mills, John

(*b* Kingston upon Thames, 13 Sept 1947). English guitarist. He studied with John Williams at the RCM (1966–9), and attended the Segovia Summer School at Santiago de Compostela. He made his début in London in 1971, and has subsequently appeared in Canada, Australia and South-east Asia. He taught at the Nelson School of Music, New Zealand (1985–8), and in 1987 was appointed professor at the RAM in London; he is also head of guitar at the Welsh College of Music and Drama in Cardiff. He has made many transcriptions for the guitar, and published *The John Mills Classical*

Guitar Tutor (Shaftesbury, 1981). A prolific recitalist, Mills has consolidated and extended the tradition of Segovia, both in repertory and in his exploration of the rich tone-colours of the guitar. His playing has been praised for its expressive sensitivity, which is combined with a subtle virtuosity and technical mastery.

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G. Clinton: 'John Mills, Cobie Smit', *Guitar International*, xvi/5 (1987–8), 10–14 [interview]

M.J. Summerfield: *The Classical Guitar: its Evolution and its Players since 1800* (Newcastle upon Tyne, 1992)

G. Wade: *John Mills, Concert Guitarist: a Celebration* (Leeds, 1997)

GRAHAM WADE

Mills, Richard (iii)

(*b* ?1798; *d* London, 28 Nov 1870). English music publisher, successor to Robert Birchall.

Mills, Richard (John) (iv)

(*b* Toowoomba, 14 Nov 1949). Australian composer and conductor. After studying arts at the University of Queensland and taking private piano and theory lessons with Lovelock, he studied at the Guildhall School, London, with Rubbra (composition) and Gilbert Webster (percussion) and worked as a percussionist in London orchestras. He returned to Australia as a percussionist with the ABC orchestras, taught at the Northern Rivers College of Advanced Education (1982–4), then the Queensland Conservatorium (1984–7), and during this period he appeared as a composer or guest conductor with all the ABC orchestras. Since 1987 he has been chiefly a freelance composer-conductor: he was artist-in-residence with the Australian Ballet (1987–8), then the ABC (1989–94), artistic adviser to the State Orchestra of Victoria (1987) and the Brisbane Biennial (1995–7), and artistic director of the Adelaide Chamber Orchestra (1991–6) and the WA Opera (since 1996). He was chairman of the Australia Council Music Fund (1996–8).

Mills's central achievement has been his sustained contribution to orchestral repertoire. His background as an orchestral player and his grounding in traditional theory with Lovelock and Rubbra led to his developing a polished orchestral craft and a language which is eloquent and effectively written. His orchestral works have been frequently performed in Australia and they have also been played by the BBC Scottish SO and the City of Birmingham Symphony. Starting with the attractive *Overture with Fanfares* (1981) he has written more than 20 works for large orchestra, making particularly colourful use of wind and percussion. His Trumpet Concerto (1982), *Soundscapes* (1983) for percussion and orchestra and *Bamaga Diptych* (1986), a work evoking far north Queensland, reveal a composer of a rich harmonic palette, superb instrumental craft, and energetic rhythmic imagination.

He has also been a successful composer for the theatre. *Snugglepot and Cuddlepie* (1987), his ballet for the Australian Ballet based on the fairy tales of May Gibbs, has become a favourite, and since the success of his two-act opera *Summer of the Seventeenth Doll* (1996), commissioned for the Victorian State Opera, he has increasingly focussed on dramatic works. He has also produced chamber works and choral settings which are less well known, although no less polished. One of the most frequently performed and commissioned of Australia's composers, he has won the Albert Maggs Composition Award, two Sounds Australian awards (1988, 1991) and the Australia Council Don Banks Fellowship (1996).

WORKS

(selective list)

Stage: Earth Poem/Sky Poem (music theatre), 1993; Snugglepot and Cuddlepie (ballet), 1987; Summer of the 17th Doll (op, 2, P. Goldsworthy, after R. Lawler), 1994–6, Melbourne, State, 16 Oct 1996

Orch: Toccata, 1976; Music for Str, 1977; Fanfares, perc, orch, 1980; Fantasia on a Rondel, 1981; Ov. with Fanfares, 1981; Tpt Conc., 1982; March 'Australia Victorious', 1983; Soundscapes, perc, orch, 1983; Castlemaine Antiphons, 1984; Bamaga Diptych, 1986; Sequenzas concertante, 1986; Fantastic Pantomimes, 1987; Aeolian Caprices, 1988; Fanfare, 1988; Seaside Dances (after e.e. cummings), 1989; Snugglepot and Cuddlepie Suite, 1989; Fl Conc., 1990; Vc Conc., 1990; Tenebrae, 1992; Vn Conc., 1992; Conc., vn, va, orch, 1993; The Code of Tupsihore, 1997; Millingimbi Fuscaes, 1997; Sym. Pictures from Summer of the 17th Doll, 1997; Sym., 1998

Chbr and solo inst: Epithalamium, org, 1985; Sonata, brass qnt, 1985; Str Qt no.1, 1990; 4 Preludes, ob, 1991; 4 Miniatures, vn, cl, pf, 1992; Fragments from the Secret Journal of Monostotos, fl, cl, pf, str qt, 1995; Requiem Diptych, brass qnt, 1997; Songs Without Words From the Poems of Ern Malley, ob, str qt, 1997

Choral: Festival Folksongs, Mez, T, Tr, chorus, children's chorus, 2 brass choirs, orch, 1985; Voyages and Visions, S, Mez, T, B, Tr, chorus, 3 brass bands, perc qt, tape, orch, 1987; 5 Meditations, S, Bar, chorus, orch, 1988; Sappho Monologues, S, orch, 1991

Educational: Little Suite, student orch, 1983; Miniatures and Refrains, student str qt, 1986; Sonatina, student str qt, 1986

Principal publisher: Boosey & Hawkes

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WARREN BEBBINGTON

Mills College.

College in Oakland, California, USA, near San Francisco. It has been an important centre for new music since the 1930s; *see* San francisco, §§2 and 5.

Mills Music.

American music publisher. With his brother Jack (?1892–1979), Irving Mills (*b* New York, 16 Jan 1894; *d* Palm Springs, CA, 21 April 1985) established Jack Mills, Inc. (later Mills Music) in New York in 1919. The firm built its reputation on developing the work of unknown songwriters; among those whose early careers it assisted were Zez Confrey, Hoagy Carmichael, Sammy Fain, Jimmy McHugh, Dorothy Fields, Harold Arlen, 'Fats' Waller and Duke Ellington. The leading publisher of piano novelties, it became one of the most important dance-band publishers before World War II; its pioneering dance-combo orchestrations were called 'orchettes'. Mills himself managed Duke Ellington and Cab Calloway, produced records for several dozen jazz bands and in 1937 founded the short-lived Master and Variety record labels; he collaborated as lyricist on hundreds of popular songs. By 1949 Mills Music and its subsidiary American Academy of Music owned nearly 20,000 copyrights in popular, educational and 'standard' (classical, light classical and film) music, including works by Roy Harris, Leroy Anderson, Antal Dorati and Morton Gould. The firm was sold in 1965, became part of Belwin-Mills. in 1969 and was later purchased by Simon & Schuster; in 1985 it was sold to Columbia Pictures Industries, Inc.

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S. Kemp: 'New Talent his Specialty: Irving Mills Discovers and Develops Unknown Personalities', *Metronome*, xlv/4 (1930), 31, 60
'The House that Jack Built', *International Musician*, xlvii/9 (1948–9), 12–13, 33
Obituary of Jack Mills, *New York Times* (26 March 1979)
Obituary of Irving Mills, *New York Times* (23 April 1985)

<div align="right">JOHN EDWARD HASSE</div>

Milne, Hamish

(*b* Salisbury, 27 April 1939). English pianist. He studied at the RAM (where he was later appointed a professor) with Harold Craxton and subsequently in Rome with Guido Agosti, a prime influence on his technique and musicianship. He made his London recital début in 1963 and his Proms début in 1978. His pioneering work on behalf of Medtner has earned him worldwide recognition, and his affinity for Medtner's music is finely captured on his recorded cycle of the complete piano works and the music for violin and piano (with Manoug Parikian). A lover of challenging musical byways (his first recording was of the Reubke Sonata and Busoni's arrangement of Liszt's Fantasia and Fugue *Ad nos, ad salutarem undam*), Milne is also a sensitive, lucid exponent of much mainstream repertory, notably the music of Beethoven, Schumann, Chopin, Liszt and Brahms. His other recordings include the complete Weber sonatas and two Schumann recitals, where his playing is marked by poetic insight, affection and scholarly scrupulousness.

<div align="right">BRYCE MORRISON</div>

Milne, Peter

(*b* Kincardine-O'Neil, Aberdeenshire, 30 Sept 1824; *d* Aberdeen, 11 March 1908). Scottish composer and violinist. His early education was scanty and his first job that of a farm labourer; it is not known how he came to learn music and acquire a violin. He led the orchestra at the Theatre Royal, Aberdeen, and went on, after some years, to similar appointments in Edinburgh. He drifted from one job to another, however, until finally he earned his living by playing on the ferries and pleasure-boats of the River Forth, at Edinburgh, Queensferry, Granton and Burntisland. He returned in his later years to Tarland, Aberdeenshire, later moving to Aberdeen, where he taught intermittently. He died in the Aberdeen poorhouse of Oldmill.

Milne composed numerous fine dance tunes, some of which (*Aboyne Brig*, *The Brig o' Teuch*) are still warmly alive to Scottish fiddlers. They were published, with those of other players, and edited by him in a collection entitled *Selections of Strathspeys, Reels, etc*. (Keith, Banffshire, 1870), which reached five editions. A monument in his honour was placed in the wall above his grave in Tarland churchyard near Aberdeen.

JEAN MARY ALLAN

Milner, Anthony (Francis Dominic)

(*b* Bristol, 13 May 1925). English composer and teacher. He was educated at Douai School, Woolhampton, and at the RCM, where he studied piano with Herbert Fryer and composition with R.O. Morris. He also studied privately with Seiber. He joined the teaching staff of Morley College in 1947 and became a London University extension lecturer in 1954. In 1965 he was appointed lecturer in music at King's College, London, and in 1971 senior lecturer in music at Goldsmith's College, London. He was a professor of composition at the RCM, and has often visited America as lecturer or as visiting composer at summer schools or music workshops.

Milner has written much choral music, mostly to religious texts. His dramatic oratorio *The Water and the Fire* was first performed at the Three Choirs Festival at Hereford in 1964; most of his later music has been written to commission. His instrumental works include the Variations for Orchestra (first performed at the Cheltenham Festival in 1959) and three symphonies, the first begun in 1964 in response to a commission from the LSO, but brought to performance only in January 1973, after the BBC had taken over the commission. He has written a textbook on the teaching of harmony, and has contributed chapters on 16th-century and Baroque music to symposia on music history.

Milner, a practising Roman Catholic, has been strongly motivated in his work by his religious beliefs. He is deeply involved with the words he chooses to set, seeing music as 'part of the great act of praise we should all be giving'. Even his Variations for Orchestra have symbolic meaning, being based on the Rosary: the 15 movements, in three groups of five, represent the Joyful, the Sorrowful and the Glorious Mysteries.

He has always been careful not to allow the meaning of texts to be obscured, often allowing music to follow the rhythms and inflections of speech, and setting words generally syllabically. He makes use of such

familiar symbolizations as falling semitones for grief, or clear diatonic harmony and rising 4th or 5ths for affirmation and belief. Melodically, his music shows considerable subtlety and a traditional restraint; tunes tend to proceed by step, avoiding leaps that could be considered awkward, and to be compact rather than straggling. The same type of restrained melodic line, vocal in derivation, appears in much of his instrumental writing.

Milner is an outstandingly resourceful contrapuntist. His intimate acquaintance with medieval music is reflected in melodic figurations reminiscent of plainchant, and in occasional uses of isorhythm and hocket. Textures remain clear even when processes of great complexity are at work; the fugal finale of the Variations for Orchestra is a most remarkable example of unlaboured contrapuntal ingenuity. But the vocal works tend to be more freely and personally expressive, and it is in these that the most striking and imaginative uses of instruments are to be found.

In two articles written in 1956, Milner criticized the computational approach of 12-note composers and the 'anti-melodic' vocal writing of Webern and Stravinsky. Yet there is some similarity between his own uses of medieval methods of note manipulation and the methods of serial composers. *Roman Spring* uses 12-note themes melodically, but not in the organization of harmony, and individual notes may undergo octave transposition, as in serial music. Though Milner has upheld traditional values, in words and in music, he has rarely repeated old formulae, and almost every new work shows signs of change and progress. While he remains always a conscientious and skilled craftsman, in full control of his material, there is often, in his best works, a suggestion of spiritual and emotional forces operating at deeper levels of consciousness. Of his later works, the Concerto for Symphonic wind band (1979), the Third Symphony (1986) and the *Oboe Concerto* (1993, commissioned by the Philharmonia Orchestra for John Anderson and given its première by him with the BBC SO), demonstrate typically Milner's orderly but impassioned approach, his sustained lyrical gifts, and his fluent, masterly command of subtle inversion and transformation of his symphonic material.

WORKS

Vocal

Vocal-orch: Salutatio angelica (cant., Angelus, Regina coeli, Ps cxxx), op.1, A, chorus, orch, 1948; Improperia (Liber usualis for Good Friday), op.2, double chorus, org, str, 1949; The Song of Akhenaten (Milner, after ancient Egyptian), op.5, S, chbr orch, 1954; The City of Desolation (Bible), op.7, S, chorus, orch, 1955; St Francis (J.A. Cudden), op.8, T, chorus, orch, 1958; The Water and the Fire (dramatic orat, Bible, St John of the Cross), op.16, S, T, Bar, chorus, boy's choir, orch, 1960–61; Break to be built, O stone (ceremonial ode, U. Vaughan Williams), op.20, chorus, orch, 1962; Festival Te Deum, SATB, orch/org, 1967; Roman Spring (Horace, Lucretius, Catullus, anon.), op.27, S, T, chorus, orch, 1969; Motet for Peace (Bible, St Francis), op.29, TTBB, 9 brass, 1973; Midway (cant., Sappho, J. Donne, P. Sidney, R. Bridges, A. Meynell, W. de la Mare), op.31, Mez, chbr orch, 1974; Emmanuel (Christmas cant.) (Bible, Julian of Norwich), op.32, Ct, SATB, org, str, 1975; Sym. no.2 (G.M. Hopkins, St Francis, Bible), op.35, S, T, chorus, orch, 1977–8; Send forth thy spirit, O Lord (Ps civ), op.39, SATB, org, 8 brass, timp, congregation, 1982; The Gates of Summer (ode, medieval, trans. H. Waddell),

op.46, S, T, SATB, orch, 1988

Choral with org: I have surely built thee an house (anthem, Bible: *Kings*, *Pss*), op.13/1, SATB, org, 1958; Festival Anthem 'Before time, beyond' (Cudden), op.13/2, SATB, org, 1958; Praise the Lord of Heaven (Pss cxlviii, cl), op.13/3, SATB, org, 1959; Out of your sleep arise and wake (carol, 14th century), (SATB, org)/(SA, pf), 1959; Blessed art Thou, O God of our fathers (anthem, Bible: *Pss*, *Chronicles*, *John*), op.23, SATB, org, 1971; I looked, and behold!, op.26/1, SATB, org, 1968; Most Glorious Lord of Life (Easter anthem, E. Spenser), op.26/2, SATB, org, 1968; O give thanks to the Lord (festival anthem, Ps lxxxiii), op.34, SATB, congregation, org, 1976; Hearken My Son (festival chant), op.37, SATB, org, congregation, opt. 3 tpt ad lib, opt. timp ad lib, 1980; O Lord our God, how great is your name (Ps viii), op.44, SATB, org, 1985

Choral unacc.: Mass, op.3, SATB, 1951; Blessed are They (Ps cxxviii), op.6/2, SATB, 1955; The Harrowing of Hell (cant., Cudden), op.9, T, B, double chorus, 1956; Benedic, anima mea, Dominum (Ps cii), op.10/1, double chorus, 1959; Christus factus est (Bible: *Philippians*), op.10/2, SSAATTBB, 1959; Cast Wide the Folding Doorways of the East (F. Thompson), op.12, SATB, 1957; Turbae for the Passion according to St John, SATB, 1958; Turbae for the Passion according to St Matthew, SATB, 1962; The Leaden Echo and the Golden Echo (partsong, Hopkins), op.33, SSAATTBB, 1974

Other vocal: Our Lady's Hours (15th century, Hopkins, H. Belloc), song cycle, op.11, S, pf, 1957; When all the angels (S. Bullough), unison vv, pf, 1957; Peacock Pie (de la Mare), op.15, SSA, pf, 1959; Ashmansworth (W. Shakespeare), 4 equal vv, 1963; Give thanks unto the Lord (Ps cxxxvi, E. Bullough), congregation, org, 1963; Chants for the Ordinary of the Mass, op.41, congregation, org, 1976

instrumental

Orch: Variations on 'Es ist ein Ros' entsprungen', op.14, 1958; April Prologue, ov., op.17, 1961; Divertimento, op.18, str, 1961; Sinfonia pasquale, op.21, str, wind ad lib, 1963; Chbr Sym., op.25, chbr orch, 1968; Sym. no.1, op.28, 1972; Conc. for Str Orch, op.40, 1982; Sym. no.3, op.45, 1986; Ob Conc., 1993

Chbr and solo inst: Ob Qt, op.4, 1953; Rondo saltato, op.6/1, org, 1955; Corfu, tr rec, a rec, 1957; Fugue for Advent, org, 1958; Str Qt no.1, op.33, 1975; Conc. for Sym. Wind Band, op.36, 1979; Org Sym. 'Canticle of Joy', op.38, 1981; Sonata quasi una fantasia, op.43, pf, 1987

Incid music: Bells, Books and Croziers, 1958; The Book of Philip Sparrow, 1958; The Egyptian Book of the Dead, 1960; Mary of Nimmegen, 1966

Hymns, psalms, congregational chants, Vespers

MSS in *GB-Lbl*

Principal publishers: Novello, Universal

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'The Vocal Element in Melody', *MT*, xcvii (1956), 128–31

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ed. R. Myers: 'Music and the Radio', *Twentieth Century Music* (London, 1960/*R*), 115–22

Harmony for Class Teaching (Borough Green, 1961/*R*)

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ed. A. Robertson and D. Stevens: 'The Late Renaissance', *The Pelican History of Music*, ii (Harmondsworth, 1963), 111–98

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'The Sacred Capons', *MT*, cxiv (1973), 250–52

ed. C. Palmer: 'The Church Music', *The Britten Companion* (London, 1983), 329–45

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J. Noble: 'The Harrowing of Hell', *MT*, cv (1964), 522

P. Stadlen: 'Redemption Theme in New Oratorio', *Daily Telegraph* (9 Sept1964)

M. Dawney: 'Anthony Milner', *Church Music* [London], ii/17 (1967), 9–11

P. Dennison: 'New Choral Music: Milner's Mass', *MT*, cix (1968), 174

S. Walsh: 'Beauty in Milner', *The Times* (14 Oct 1969); repr. in *MT*, cx (1969), 1265

F. Routh: 'Anthony Milner', *Contemporary British Music* (London, 1972), 258–70

L. East: 'Milner's Symphony', *Music and Musicians*, xxi (1972–3), 18–19

P. Griffiths: 'New Milner Symphony', *The Times* (14 July 1978)

S. Dodgson: 'Anthony Milner', *Records and Recording*, xxiii/7 (1979–80), 20–23

S. Dodgson: 'Milner at 60', *MT*, cxxvi (1985), 278–81

J. Milson: 'Milner's Variations and Symphony 1', *Gramophone*, lxiii (1985–6), 624

D. Matthews: 'Milner's Symphony 1 and Variations', *Tempo*, no.86 (1986), 24–5

J. Siddons: *Anthony Milner: a Bio-Bibliography* (Westport, CT, 1989)

R. Dunnett: 'A Composer in the Christian Line', *Church Times* (12 June 1992), 7

R. Dunnett: 'Anthony Milner: a Repertoire Guide', *Classical Music* (15 July 1995)

HUGO COLE/RODERIC DUNNETT

Mil'ner, Moisey Arnol'dovich (Yudkovich)

(*b* Rakitno, Kiev province, 17/29 Dec 1886; *d* Leningrad, 25 Oct 1953). Russian composer. He came from a poor Jewish background and was orphaned at the age of 12. From his childhood he sang in synagogue choirs. In 1915 he graduated from the Petrograd Conservatory where he studied composition with Lyadov, Steinberg and Nikolay Tcherepnin. From 1911 he took an active part in the Society for Jewish Folk Music in St Petersburg, directing the choir. After the Revolution he was involved in music and teaching; he was later chorusmaster of Prolekul't (1921–4) and of the opera theatre of the People's House in Petrograd. He headed the music section of the State Jewish Theatre in Moscow (1924–5) and in Kharkiv (1929–31); he later directed the Jewish folk ensemble Evokans in Leningrad (1931–41). In the war years he remained in Leningrad during the blockade and was engaged in creative work.

Along with Mikhail Gnesin, Aleksandr Krein and Aleksandr Veprik, Mil'ner was one of the leading Russian experts on and exponents of Jewish music of the early-mid 20th century. His work helped establish a professional Jewish school of composition, the foundations of which had been laid by the above-mentioned society. From the writing of small vocal and instrumental works based on folk material, Mil'ner gained artistic insight into Jewish melodies; he finally arrived at the creation of a national opera that was Jewish both in its language and its music – *Di Himlen brenen* ('The Heavens are Blazing'). After three performances, the opera was banned by the censor. Mil'ner helped mount more than 50 productions for the Jewish theatres in Moscow, Kharkiv, Minsk and Birobidzhan, including *Son yakova* ('Jacob's Dream') at the Gabim studio in Moscow in 1921. As with his colleagues Gnesin and Krein, anti-semitism prevalent in the 1930s and beyond effectively prevented Mil'ner from openly using Jewish subject matter in his compositions from that time onwards, as is evident from the titles alone.

WORKS

(selective list)

Ops: Di Himlen brenen [The Heavens are Blazing] (4, M.S. Rivesman, after Mil'ner), 1923; Novïy put' [The New Path] (3, M. Galitsky), 1932

Inst: Bejm Rebun zu Mlave Malke [Visiting Rebe at the Sabbath Feast Table], pf, 1914; Sonata, vn, pf, 1922; Sym., b, orch, 1927; Wariationen über ein Thema von Fr. Schubert, orch, 1928; Agada [Fairy Tale], Folkstimmung, Variationen und Fugue, opf, 1929; Chewro leizim [Pranksters], pf, 1930; Farn Obscheid [Before Parting], rhapsody, pf, 1930; Yudif, sym. poem, orch, 1935; Front i til [The Front and the Home Front], pf, 1942; Partizanï [The Partisans], orch, 1942; U Dnepra [By the Dnieper], orch, 1943; Sonata, vc, pf, 1947

Vocal: In Chejder [At the Heder], 1v, pf, 1914; Über di Hejfen [Wandering Musicians], Bar, T, pf, 1914; Unssane Tojkef [We Shall Tell about Sanctity], 1v, SATB, 1914; Mutter und Kind (I. Perez), suite, Mez, pf, 1916, rev. 1935; Sulamit (Nach dem Hoheliede) (D. Buturlin), 1v, pf, 1929; Musikale Silueten von Vergangenheit, 1v, pf, 1930

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A. Weisser: *The Modern Renaissance of Jewish Music* (New York, 1954, 2/1983), 93–102

G.V. Kopïtova: *Obshchestvo narodnoy yevreyskoy muzïki v Peterburge-Petrograde* [The Society for Jewish Folk Music in St Petersburg] (St Petersburg, 1997)

G.V. KOPÏTOVA

Milnes, Rodney [Blumer, Rodney (Milnes)]

(*b* Stafford, 26 July 1936). English music critic. Educated at Rugby and Oxford, he worked initially in publishing, before becoming music critic for *Queen* magazine (later *Harpers and Queen*) (1968–87) and opera critic for the *Spectator* (1979–90). He was opera critic of the London *Evening Standard* (1990–92) and became chief opera critic of *The Times* in 1992. He began writing for *Opera* in 1971, becoming associate editor (1976) and editor in succession to Harold Rosenthal (1986–99); he himself contributed discerning articles and profiles. In editorials he was forthright in his views on all aspects of opera house management and politics. A trenchant and entertaining writer, with a strong background in literature and theatre, and wide musical sympathies, he brought to his notices a fresh, sometimes controversial view on dramatic presentation. For many years he offered witty discourse and lively reviews on many BBC Radio 3 programmes. An accomplished linguist, he has prepared translations, under his original name, of a large number of operas, among them Dvořák's *Rusalka* and *The Jacobin*, Janáček's *Osud*, *Giovanna d'Arco*, the Riccis' *Crispino e la comare*, Almeida's *Spinalba*, Grétry's *Zémire et Azor*, *Tannhäuser* and Lortzing's *Undine*.

ALAN BLYTH

Milnes, Sherrill (Eustace)

(*b* Hinsdale, IL, 10 Jan 1935). American baritone. After studies at Drake and Northwestern universities, and with Rosa Ponselle, he became an apprentice at Santa Fe, then made his début with the touring Opera Company of Boston as Masetto (1960). In 1961 he sang Gérard (*Andrea Chénier*) with the Baltimore Civic Opera, and in 1964 Rossini's Figaro at the Teatro Nuovo, Milan. With New York City Opera (1964–6) he sang Valentin, Ruprecht in the American première of *The Fiery Angel*, John Sorel (*The Consul*) and, in 1982, Thomas' Hamlet, a role he recorded with flair. He made his Metropolitan début in 1965 as Valentin, remaining with the company for more than 25 years; in 1967 he created Adam Brant in Levy's *Mourning Becomes Electra*. His repertory included Escamillo, Tonio,

Don Giovanni, Barnaba, Jack Rance, Scarpia, Athanaël (*Thaïs*), Alphonse (*La favorite*), Sir Riccardo Forth (*I puritani*) and the leading Verdi baritone roles, in particular Amonasro, Carlo (*Ernani* and *La forza del destino*), Boccanegra, Rigoletto, Iago and Montfort. In 1971 he made his Chicago début as Posa and first sang at Covent Garden as Renato, returning in 1983 as Macbeth. He sang Falstaff for the first time in 1991. Milnes's brilliant top voice, general fervour and command of legato was in the line of succession to Tibbett, Warren and Robert Merrill. Among his many recordings his Macbeth (Muti) and Carlo in *La forza del destino* (Levine) catch most tellingly the dramatic thrust of his style.

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W. Sargeant: 'Sherrill Milnes', *New Yorker* (29 March 1976)
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J. Hines: 'Sherrill Milnes', *Great Singers on Great Singing* (Garden City, NY, 1982), 173–81

MARTIN BERNHEIMER, ELIZABETH FORBES

Milojević, Miloje

(*b* Belgrade, 15/27 Oct 1884; *d* Belgrade,16 June 1946). Serbian composer, musicologist and conductor. He studied at the Serbian School of Music, Belgrade, with Mokranjac and then at the Munich Academy (1910) with Klose (composition), Mayer G'schray (piano) and Mottl (conducting). In addition he studied musicology at the University of Munich with Sandberger and Kroyer, and with Nejedlý at Prague University (DMus 1925). Milojević engaged himself actively in Belgrade musical life as the conductor of the Collegium Musicum, the university chamber orchestra (1925–41) and as a respected music critic for the review *Književni glasnik* (1908–14, 1920–41) and for the daily paper *Politika* (1919–41); he was also editor of *Muzika* (1928–9). Within the Collegium Musicum organization he gave a series of lecture-recitals, and he held teaching positions successively at the school of music, at the university as professor of music history and at the Academy of Music as professor of composition (1939–46). While in France during World War I he published in Paris a series of Oeuvres des Compositeurs Serbes.

In his own composition he passed through several stylistic phases. This ranged from the Serbian nationalism of *Muha i komarac* ('The Fly and the Mosquito') to late Romanticism (e.g. *Smrt majke Jugovića* and *Intima*) and works containing impressionistic elements (e.g. *Pred veličanstvom prirode* and *Kameje*) to almost expressionist compositions (e.g. *Sobarova metla* and *Pir iluzija*). In *Melodije i ritmovi sa Balkana*, *Kosovska svita* and *Povardarska svita* he was inspired by Balkan folklore.

WORKS

(selective list)

Stage: Sobarova metla [The Servant's Besom] (op-ballet), 1923
Orch: Smrt majke Jugovića [The Death of Jugović's Mother], sym. poem, 1921; Intima, suite, str, 1939
Chbr: Str Qt, G, 1905; Str Qt, c, 1906; Sonata, b, vn, pf; Sonata, d, vn, pf; Sonata, f

, fl, pf; La légende de Yéphimia, vc, pf; other works

Pf: 4 morceaux, 1917; Ritmičke grimase [Rhythmic Grimaces], 1935; Kameje [Cameos], 1937–42; Kosovska svita [Kosovo Suite], 1942; Melodije i ritmovi sa Balkana [Melodies and Rhythms from the Balkans], 2 sets, 1942; Povardarska svita [The Suite of the Vardar Region], 1942; Sonata ritmica in modo balcanico, 1942; other pieces

Choral: Slutnja [Presentiment], 1912; Pir iluzija [The Feast of Illusions], 1924; Muha i komarac [The Fly and the Mosquito], 1930; many works for male, female, children's and mixed chorus

Songs: Pred veličanstvom prirode [Before Nature's Majesty], cycle, 1908–20; Mélodies populaires serbes; La chanson du vent de mer, cycle; Haikai, 1973; other pieces

Principal publishers: Collegium Musicum, Prosveta, Rouart, Lerolle and Cie

WRITINGS

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Smetana (Belgrade, 1924)
Smetanin harmonski stil (Belgrade, 1926)
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Miloje Milojević, kompozitor i muzikolog: Belgrade 1984 [with Eng. summaries]

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N. Mosusova and others: *Srpska muzička scena: zbornik radova Sa Naucnog skupa odrzanog 15–18 decembra 1993. godine povodom 125 godisnjice Narodnog pozonista* [Serbian stage music: Proceedings of the Scientific Conference held December 15–18 1993, on the occasion of the 125th anniversary of the National Theatre in Belgrade] (Belgrade, 1995)

STANA DURIC-KLAJN

Milonga.

A song genre of Uruguay and Argentina. It is the vehicle of expression in *payas* or *payadas* (vocal duels). Lighthearted in mood, the texts are in *corrido*, *romance*, *décima* or *verso* structures, and can be in a question-and-answer format. Melodies tend to descend scalewise and are in duple metre, contrasting with the guitar accompaniment in 6/8 metre. When *estribillos* (refrains) are added they are commonly harmonized in parallel 3rds.

WILLIAM GRADANTE

Milos, André.

Pseudonym of Wilhelm Grosz.

Milošević, Predrag

(*b* Knjaževac, 4 Feb 1904; *d* Belgrade, 4 Jan 1988). Serbian conductor, composer and pianist. He studied at the Belgrade School of Music, at the Munich Academy (1922–4) with E. Bach (piano), and then at the Prague Conservatory (1926–8) with Křička (composition) and Procházka (piano); he also attended the masterclasses of Suk (composition), Metod Doležil and Pavel Dědeček (conducting). After returning to teach at the Belgrade School of Music, he was made professor of composition and conducting at the academy (1939); he was dean there from 1960 to 1967. He began his conducting career with the Union and Hlahol choirs in Prague; in Yugoslavia he conducted the Belgrade Choral Society (1933–41), the Belgrade Opera (1932–9, 1945–55) and the Novi Sad Opera (1955–60), which he also directed for the first two years of his appointment. In addition, he was active as an orchestral conductor, broadcaster and writer on music and was president of the Serbian Composers Union (1958–60).

Most of his output has been of incidental music for the theatre, which reveals a talent for illustration and for the grotesque. His concert pieces are neo-classical and bear a striking resemblance to the music of Hindemith. His Sonatina for piano – the première of which was given by the composer himself in Prague – borrows from Impressionist and folk traditions. Other works include an elaborate and virtuoso String Quartet and a Sinfonietta (1930) that is highly contrapuntal. Scores have been published by Collegium Musicum and Prosveta.

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D. Miladinović: 'In memoriam Predarg Milošević (1904–1988)', *Pro musica*, nos. 138–9 (1988), 38

Milošević, Vlado

(*b* Banja Luka, 10 April 1901; *d* Banja Luka, 6 Feb 1991). Bosnian-Herzegovinian composer and ethnomusicologist. He read history and geography and then studied in Zagreb to become a music teacher specializing in solo singing. He graduated in 1929, having been a pupil of Franjo Dugan, Lhotka and others. His working life was spent in Banja Luka, where he was a teacher at the school of music and a research fellow in the department of ethnomusicology at the museum of Bosnian Krajina. In 1967 he became a member of the Bosnian Academy of Arts and Sciences. A self-taught composer, Milošević was a leading representative of the nationalist school: all his 543 works draw on Bosnian folklore, and in *Jazavac pred sudom* ('The Exploiter before the Court') he created the first Bosnian opera. His numerous writings encompass fieldwork from all parts of Bosnia.

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<div align="right">IVAN ČAVLOVIĆ</div>

Milosrdní bratří.

See Hospitallers of St John of God.

Mil'shteyn, Yakov Isaakovich

(*b* Voronezh, 22 Jan/4 Feb 1911; *d* Moscow, 4 Dec 1981). Russian musicologist. In 1932 he graduated from Igumnov's piano class at the Moscow Conservatory and in 1942 was awarded the doctorate for his dissertation on Liszt. In 1935 he joined the teaching staff of the Conservatory as Igumnov's assistant; he was appointed senior lecturer in 1948 and professor in 1963. Mil'shteyn's writings were concerned mainly with the history of piano music, in particular the music of Liszt. He edited the collected piano works of Liszt, Skryabin, Chopin, Brahms, Schubert and Tchaikovsky, and wrote a number of articles on piano music and the history of instrumental teaching and performance.

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<div align="right">LEV GINZBURG, L. KORABEL'SIKOVA</div>

Milstein, Nathan (Mironovich)

(*b* Odessa, 31 Dec 1904; *d* London, 21 Dec 1992). American violinist of Ukrainian birth. At the age of seven he began to study with Pyotr Stolyarsky and remained with him until 1914. (At the final student concert that year, he shared the stage with the five-year-old David Oistrakh.) He later studied with Auer at the St Petersburg Conservatory. Milstein made his official début in Odessa in 1920; that same year he played Glazunov's Concerto under the composer. For the next five years he enjoyed growing success in Russia. He often appeared in joint recitals with Vladimir Horowitz, when his accompanist was Vladimir's sister, Regina. In 1925 Milstein and Vladimir Horowitz left Russia on a concert tour and decided to remain abroad. Occasionally they were joined for trio concerts by Piatigorsky, also a recent émigré. In 1926 Milstein went to Brussels, where he received artistic advice from Ysaÿe. He made his début with the New York PO in 1929 and settled in the USA, becoming an American citizen in 1942. After World War II, Milstein re-established his European reputation. Among his honours is that of Officier of the Légion d'Honneur (1968).

Milstein was, perhaps, the least 'Russian' among Russian violinists because his violinistic instincts were so controlled by intellect. He began his career as a virtuoso and matured into a most individual interpreter. His fiery temperament was firmly disciplined, his line classically pure. His tone, though not large, had great carrying power: he changed his bowing frequently to produce power through sweep rather than by pressure. His intonation was incomparably true because his vibrato never became too wide or cloying. His interpretations of the great concertos were full of nobility and revealed a stimulating mind. It is clear that he could be a dazzling technician when he played his own *Paganiniana* (New York, 1954), or his cadenza to Beethoven's Violin Concerto. He ranked among the foremost violinists of his generation. With S. Volkov he wrote *From Russia to the West: the Musical Memoirs and Reminiscences of Nathan Milstein* (New York, 1990).

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<div align="right">BORIS SCHWARZ/R</div>

Milton, John

(*b* ?Stanton St John, nr Oxford, *c*1563; *d* London, bur. 15 March 1647). English amateur composer, father of the poet. It is almost certain that he was a boy chorister at Christ Church, Oxford, before becoming an undergraduate. He left Oxford for London in 1585, apparently having been disinherited for Protestant beliefs by his father, Richard Milton, a (perhaps recently converted) Catholic. In 1600 he was admitted to the freedom of the Scriveners' Company, shortly afterwards marrying Sarah Jeffrey and settling in Bread Street, off Cheapside, where his elder son John was born in 1608. In 1632 he was able to retire comfortably to Horton, Buckinghamshire. Evidence of continuing status and reputation lies in his election to the Mastership of the Scriveners' Company in 1634 (although he did not serve in that office). His wife died on 3 April 1637, after which he lived successively with his sons Christopher and John. He was buried in the chancel of St Giles, Cripplegate.

Milton has attracted attention in recent times principally because he was the father of a famous son, upon whom he exercised a powerful influence (as acknowledged in the poem *Ad patrem*). However, his music was highly regarded by his own generation, having been included in Thomas Morley's *The Triumphes of Oriana* (1601), Sir William Leighton's *Teares or Lamentacions* (1614), Thomas Myriell's *Tristitiae Remedium* (1616) and Thomas Ravenscroft's *The Whole Booke of Psalmes* (1621). Milton's first harmonization of the psalm tune 'York' remained in use for many years, being mentioned by Sir John Hawkins in his *General History* (1776). Milton sometimes worked on a vast scale, if two 17th-century accounts are reliable: John Aubrey referred in his *Brief Lives* to an 80-part 'Song', and Edward Phillips (Milton's grandson) wrote of a 40-part In Nomine presented to 'a Polish prince' (perhaps Albertus Alasco who visited Oxford in 1583).

Milton's anthems, the largest part of his output, are of the 'full' (rather than 'verse') type. Their sources suggest that, like the Latin piece *Precamur sancte Domine*, they were written for domestic rather than liturgical performance. The music is generally serious in character, and competent rather than compelling, but *When David heard* 'captures much of the spirit of the great settings by Weelkes and Tomkins' (le Huray), with some fine imitation of descending figures and some effective suspensions. In *O woe is me for thee* (David's lament for Jonathan) Milton exploits textural contrasts effectively (notably with extended four-voice sections, one with bass resting, the other immediately afterwards with treble silent). He treats the opening words at some length, and quite powerfully, although perhaps it was strange to answer the striking upward minor 6th in the tenor by significantly smaller intervals (sometimes falling) in the first entries of the other voices. The five-part fantasia for viols available in modern edition

(*MB*, ix, 1955, 2/1962) shows a confident handling of the medium, with some strong melodic ideas.

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NORMAN JOSEPHS/HUGH BENHAM

Miltou.

See Daniel, Jean.

Milveden, (Jan) Ingmar (Georg)

(*b* Göteborg, 15 Feb 1920). Swedish musicologist and composer. He was taught music first by his father Werther Carlson and then at Uppsala University, where he studied counterpoint and composition with S.E. Svensson and musicology with Moberg (graduated 1945, Fil. lic. 1951); he took the doctorate there in 1972 with a dissertation on the music of the liturgical *historia* in Sweden. As well as lecturing in musicology at the universities of Stockholm (1970–73) and Uppsala (assistant professor 1972–85), he was organist of St Per, Uppsala (1967–77). His predominating scholarly interest is Gregorian chant and he continues the distinguished tradition of research in Swedish medieval liturgical music begun by Moberg; of particular importance are the studies from his doctoral thesis and his contributions to the *Kulturhistoriskt lexikon för nordisk medeltid*.

As a composer Milveden has written vocal and instrumental music in a variety of forms, including a Sonatina for piano (1943), Serenade for string orchestra (1944), Duo for violin and piano (1947), *Pezzo concertante* (1970), *Concerto al Fresco* for clarinet and orchestra (1971), *Nu* (1974), *Gaudeat Upsalia*, a cantata for the 500th anniversary of the University of Uppsala (1976–7) and a solo cello sonata (1998); his main interest,

however, as in his musicological work, is in church music (e.g. *Mässa i skördetid*, 1969; a church opera *Vid en korsväg*, 1971; *Fem orgelkoraler*, 1973; *Magnificat*, 1973; *Tre motetter*, 1973; *Musica in honorem Sanctae Eugeniae*, 1982; *15 kammarpsalmer* for mezzo-soprano and piano, 1991; *Pentatyk* for mixed chorus and soloists, 1993). He is a member of the Royal Academy of Arts and Sciences, Uppsala (1974) and the Swedish Royal Academy of Music (1975), and was chairman of the Musikaliska Konstföreningen (1975–99) and the Upplands Musikstiftelse (1976–9).

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JOHN BERGSAGEL/HENRIK KARLSSON

Milwaukee.

City in Wisconsin, USA. Even before incorporation as a city in 1846, the community had a Beethoven Society (established 1843) performing choral and orchestral concerts of music by Haydn, Rossini and others. The Milwaukee Musical Society was founded in 1850 with Hans Balatka as its first conductor; the following year they gave the first complete oratorio in the city, Haydn's *Creation*, and later they mounted opera productions.

During the next half century the city developed into the musical centre of the northern part of the American Midwest, due to the presence of a large German immigrant population who fostered appreciation of the arts. Milwaukee saw the American premières of Lortzing's *Zar und Zimmermann* and *Waffenschmied* (1853) and the world première of *Mohega, die Blume des Waldes* (1859) by the local composer Eduard Sobolewski (a pupil of Weber), and many early performances and American premières of music by Beethoven, Mozart, Brahms, Mendelssohn and Wagner. During the 1899 tour by the Metropolitan Opera Company, Milwaukee was one of only five cities to hear a complete Wagner *Ring* cycle. The only Polish opera company in the country was located in Milwaukee and presented the American première of Moniuszko's *Halka* in Polish in 1924.

By 1870 there were 14 music publishers, over a dozen private music teachers, and acoustically excellent halls where international performers

were heard, including Vieuxtemps, Thalberg, Jenny Lind and Ole Bull. Concert halls include the Pabst Theater (cap. 1820), the Fine Arts Recital Hall at the University of Wisconsin-Milwaukee (cap. 334), Alverno College Auditorium and the hall at Wisconsin Lutheran College. Choral music was represented by 49 separate groups by the end of the century, of which several, notably the Arion Musical Club (founded 1876) and the Milwaukee Liederkranz (1878), are still active. John Singenberger, who emigrated from Regensburg, introduced Renaissance polyphony to the local Roman Catholic population through his involvement in the Cecilian movement. Christopher Bach (1835–1927) composed more than 350 works and had considerable musical influence for over 30 years, during which time he introduced a wide assortment of operatic and symphonic music through concerts in the city parks.

Although efforts to form a Milwaukee Symphony Orchestra date back to 1892, the Milwaukee SO as a full-time professional group was officially established in 1958. It plays a 44-week season and has become one of the leading orchestras in the USA, with Uihlein Hall (cap. 2331) at the Marcus Center for the Performing Arts, constructed in 1969, as its home. Conductors have been Harry John Brown, Kenneth Schermerhorn, Lukas Foss, Zdeněk Mácal and Andreas Delfs; there is an affiliated symphony chorus. Other local orchestral groups are the Festival City SO, founded in 1922 as the Milwaukee Civic Orchestra, and the Milwaukee Chamber Orchestra (founded 1974). Early Music Now and the Historical Keyboard Society present historically informed performances of music from before 1800. The Florentine Opera Company (founded 1933 by John Anello sr) and Skylight Opera (started 1960), both professional companies, give excellent presentations of both traditional and modern repertory, the former group using the Milwaukee SO.

The first school for music instruction was established in 1874, and by the end of the 19th century six such schools had been founded, the most prominent of which was the Luening Conservatory (founded 1888 by Eugene Luening, father of Otto Luening), which merged with Wisconsin College of Music in 1899 and later became the Wisconsin Conservatory of Music (a conservatory with this name had already existed, 1878–91). The School of Fine Arts of the University of Wisconsin-Milwaukee was founded in 1962 and offers undergraduate and postgraduate music degrees. In 1963 the Fine Arts Quartet of Chicago was appointed quartet-in-residence, and in 1983 the Institute of Chamber Music was founded. Undergraduate music instruction is also offered at Alverno College and Cardinal Stritch College.

The folksingers Mailton Lobell (*b* 1854) and Dan Tanner (*b* 1865) are frequently mentioned in contemporary accounts, and around the turn of the century the city became an important centre for the mandolin orchestra movement. Christopher Bach wrote many polkas, marches, quicksteps and galops in a popular style, and Charles K. Harris, the composer of hundreds of popular parlour songs, moved to the city around 1883 as a banjo teacher and songwriter.

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FRANKLIN S. MILLER

Milwid [Milewicz], Antoni

(*b c*1755; *d* 24 Dec 1837). Polish composer and organist. He worked at the abbey in Czerwińsk, near Warsaw. A national element is pronounced in his compositions, especially his sacred music: it appears principally in the use of Polish dance melody (mainly in polonaise and mazurka rhythms), traditional church songs and carols in his compositions. His sacred music shows both Baroque and Classical features; the cantata *Semper mi Jesu* employs techniques appropriate to the Baroque style, but in the cycle of 12 cantatas *Sub tuum praesidium* residual features of the concertato style are combined with early Classical elements, influenced by sonata form, and in his masses these last elements are combined with the *galant* style. His music is unusually lyrical in character.

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ZYGMUNT M. SZWEYKOWSKI

Milyutin, Yury Sergeyevich

(*b* Moscow, 5/18 April 1903; *d* Moscow, 10 June 1968). Russian composer. He studied with Vasilenko and Aleksandrov at the Moscow Municipal Technical School. An actor in his youth, he composed principally for the theatre; he went on to become a leading exponent of operetta in the USSR. His operettas were staged in many theatres in and outside the Soviet Union; most are concerned with the lives of ordinary people, and their musical language is direct and derived from folksong. Milyutin was equally well-known for his songs, particularly those to texts by Viktor Mikhaylovich Gusev and Vasily Ivanovich Lebedev-Kumach. He awarded the State Prize and the title Honoured Art Worker of the RSFSR.

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GALINA GRIGOR'YEVA

Mimesis

(Gk. *mimēsis*: 'imitation', 'representation').

A term found in Greek literature from the final years of the 5th century bce referring to an aesthetic ideal underlying music and art (see Aristophanes, *Thesmophoriazusae*, 156; *Frogs*, 109). From the beginning it was used primarily in relation to art and dramatic poetry, but it came to be employed also in discussions of music and particularly of musical Ethos, with reference to *harmoniai* and rhythms.

Damon and Plato show particular interest in such questions. Plato's discussion of mimesis in the *Laws* (ii, 667e–673d), for example, rejects the virtuosity that forms an inescapable part of solo instrumental music; but his real concern is the absence of text in this type of music. For Plato, text was essential if music was to be capable of mimesis. He makes it clear that when he speaks of musical mimesis, he means music's capacity to affect ethos, not the mere imitation of sounds (*Laws*, ii, 669e–670a; cf the Aristotelian *Problems*, xix.15) – a common feature of compositions for solo instruments. The best music is that which has the greatest similarity (*homoiotēs*) to mimesis of the good and the beautiful (*Laws*, ii, 668b; cf *Republic*, iii, 401b–403c). On the other hand, the treatment of the term by Aristotle in the *Poetics* is more generally encompassing: epic, tragedy, comedy, the dithyramb and most types of music for the aulos or the kithara are mimetic, but they differ in respect to medium, object and manner and in their combinations of rhythm, language and *harmonia* (1447a–1448b). For Aristotle, the concentration of mimesis must be human life – character, passions, deeds. Later writers, especially Neoplatonists such as Aristides Quintilianus, expanded on the concepts of *harmonia*, similarity, mimesis and metaphysics to develop an elaborate musical metaphysics in which rhythmic and metric patterns, *tonoi*, individual musical pitches, scales and so on might draw the human soul into a more concordant relationship with the order of the cosmos.

Varying translations of the term illustrate the difficulties of interpretation associated with it. 'Imitation' stresses the concept of copying; the preference for 'representation' emphasizes instead that of creative involvement. Neither translation conveys the full sense of the concept of mimesis.

In the Middle Ages, the term *imitatio* adopted some of the Neoplatonic conceptions of mimesis, and in the theory of Pseudo-Dionysius the Areopagite and St Augustine, the proper focus of *imitatio* became not earthly 'reality' but rather the more perfect invisible world or at least traces of eternal beauty in the visible world. Debates about the proper use of *imitatio* were at the heart of iconoclasm, and they also appear in scholastic theory, in 12th-century humanism, and in the writings of St Thomas Aquinas. Aesthetic theories of imitation multiplied rapidly from the 15th century onwards, drawing on Greek and Roman sources but fundamentally distinct from the earlier conception of mimesis.

See also Greece, §I.

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THOMAS J. MATHIESEN

Minagawa, Tatsuo

(*b* Tokyo, 25 April 1927). Japanese musicologist. After graduating in European history at Tokyo University in 1951, he took a two-year postgraduate course in aesthetics. In 1955 he went to New York, where he studied with Sachs and Reese, and in 1958 he spent several months in Europe studying musical sources. He returned to Europe four years later to study musicology with Osthoff in Frankfurt and Schrade in Basle (1962–4). He began teaching musicology at St Paul's University, Tokyo, in 1958, becoming a professor in 1964; he also lectures regularly at Tokyo University and Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music). His work centres on medieval and Renaissance music, with special emphasis on the history of music theory, notation, the history of the cyclic mass and the 16th-century chanson. (He is the director of an amateur choral group which specializes in the performance of choral music up to 1600.) His other research interests include the introduction of Christian music to Japan in the late 16th century and its influence. He has investigated the early printing of Gregorian chants in Nagasaki in 1605 and *kakure-kirishitan*, the 'hidden Christian' music, which survived long years of suppression in Japan. He is also an accomplished performer of nō plays and has written articles on the subject.

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MASAKATA KANAZAWA

Minas Gerais.

Region in Brazil. A mining region for gold and precious stones, it was discovered in the late 17th century and exploited throughout the next century, during which an important musical life developed. Its population at first included Amerindians (pure blood or mestizos), Portuguese and Brazilian colonizers and African slaves. By the mid-18th century mulattos and Brazilians of African descent formed the majority of the population in spite of intensive migration from Portugal and other areas of the colony itself. Soon a large number of free mulattos held important positions among the clergy and became craftsmen and artists, and the splendid

development of local Baroque architecture, sculpture and music was due largely to them. The musicologist Francisco Curt Lange, who first uncovered the musical history of this area, referred to this phenomenon as *mulatismo musical*. From the mid-1940s Lange found substantial documentary evidence of a unique musical development which reached its peak during the last two decades of the 18th century, and he and others edited some manuscripts of a large corpus dating from this period.

Musical life in Minas Gerais was organized after the Portuguese example in and around the various brotherhoods (*irmandades*) and not the church; all practising musicians belonged to a music brotherhood. Such corporations included the Irmandade de S Cecilia, Irmandade do SS Sacramento, Irmandade da Ordem Terceira do Carmo, Irmandade da Ordem Terceira de S Francisco etc. These brotherhoods supplied music for the Church or the municipality, which generally commissioned specific works, or simply performances for religious festivities.

The most active music centres in colonial Minas Gerais were the capital Vila Rica (now Ouro Preto), Sabará, Mariana, Arraial do Tejuco (now Diamantina), São João del Rei and São José del Rei (now Tiradentes). In spite of the relative isolation of these centres, there is evidence of local organ builders (e.g. Manuel de Almeida Silva), and the use of the harpsichord in church, and extant manuscript copies and prints of contemporary European music (Haydn, Boccherini, Mozart, Pleyel, Beethoven) indicate acquaintance with current European styles. Almost all *mineiro* composers cultivated a particular homophonic style which drew on characteristics of pre-Classical styles. Compositions of the 'Minas School' are in general liturgical works for four-part mixed chorus with orchestral accompaniment. The most important composers were José Joaquim Emerico Lobo de Mesquita (1746–1805), Marcos Coelho Netto (1746–1806), Francisco Gomes da Rocha (*d* 1808), Ignacio Parreiras Neves (*c*1730–*c*1793), Antonio dos Santos Cunha, Manoel Dias de Oliveira (*c*1735–1813) and João de Deus de Castro Lobo (1794–1832), followed in the 19th century by José Maria Xavier (1819–87), Luís Batista Lopes (1854–1907), João Francisco da Mata (*d* 1909) and Martiniano Ribeiro Bastos (1835–1912). The latter, from São João del Rei, was so influential in maintaining the tradition of sacred music performance among local amateur musicians that the Orquestra Ribeiro Bastos has continued uninterrupted since that time. The major archives of Minas Gerais, belonging to the church, orchestra or choral associations, are found in Ouro Preto, Mariana, Sabará, São João del Rei, Diamantina and Tiradentes. The oldest known manuscripts date from the 1770s, but the repertory was constantly copied as late as the 1880s for use in Minas Gerais and the neighbouring captaincies. Theatre life is well documented but no work produced in Vila Rica is extant.

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GERARD BÉHAGUE

Minato, Count Nicolò

(*b* Bergamo, *c*1630; *d* Vienna,1698). Italian librettist, impresario and poet, later active in Austria. His prodigious career as a librettist, attested by an extant output of over 200 works, began in 1650 with *Orimonte*, set to music by Cavalli, and continued until the year of his death. His activity fell into two distinct periods: the Venetian years, from 1650 to 1669, and the longer Viennese period, from then until his death. His first publication was a translation of *Eruditioni per il cortigiano* (Venice, 1645) by an anonymous Flemish author. In Venice, where he received legal training during the 1640s, he was a member of the Accademia degli Imperfetti, formed in 1649 and dedicated to the study of jurisprudence, history and the classics (the librettists Giacomo dall'Angelo, Aurelio Aureli and G.F. Busenello also belonged to the group). Minato was also a member of the older Accademia dei Discordanti; poems by him were printed in publications of these institutions (1651 and 1655). The prefaces to his earliest librettos indicate that he considered himself a lawyer by profession and that he initially viewed his writing as an avocation. By the mid-1660s, however, he was fully committed to the theatre as both librettist and impresario, a combination characteristic of the careers of several other Venetian librettists, including Giovanni Faustini and Aureli. By 1665 he was involved in the management of the Teatro S Salvador, an involvement reaffirmed by a three-year contract in 1667. His move to Vienna in 1669 to become court poet provoked a lawsuit for breach of contract by the Vendramin family, owners of the theatre. In the dedication of *Il ratto delle sabine* (1674) Minato mentioned nine librettos that he had written for Venice, but he actually wrote at least 11. His chief musical collaborator there was Cavalli, though Antonio Sartorio provided the music for his last three Venetian librettos.

Minato's duties in Vienna included the provision of texts for a wide range of (sacred and secular) theatrical events for weddings, royal visits, royal

birthdays and name-days, carnival and the important Lenten celebrations. During his 29-year period at the Viennese court he wrote more than 170 secular librettos (variously labelled *dramma per musica*, *festa teatrale*, 'invenzione', 'introduzione ad un balletto' or 'serenata') and approximately 40 sacred texts (labelled 'rappresentazione sacra' or 'oratorio'). He averaged about five texts a year and occasionally – in 1678, for example – produced as many as ten. Most of his Viennese works were collaborations with the court composer Antonio Draghi and the court designer Ludovico Ottavio Burnacini. His election to the exclusive Academy of the Emperor and the posthumous republication in 1700 of two volumes of his sacred texts indicate the high esteem in which he was held. Revived throughout Italy, as well as in France and Germany, his works were set by many composers, among them Leopold I himself (who wrote the music, among other things, for the oratorio *Il transito di S Giuseppe*, first performed in 1675), Pederzuoli, Sances, Pistocchi, Legrenzi, Giovanni Bononcini, M.A. Ziani, Albinoni, J.A. Hasse and Telemann.

Most of Minato's texts, like those of such contemporaries as Aureli and Noris – but unlike the pseudo-historical and mythological librettos of Giovanni Faustini, his chief predecessor in Venice – exploit and embroider events of ancient history, with particular emphasis on the military and moral stature of the hero. Although these subjects suggested parallels between the virtues of ancient Rome and those of the Venetian republic, political symbolism became more overt in the Viennese librettos, many of which contain detailed allegorical elucidations identifying the hero with the Emperor Leopold I. In many years until 1685, in deference to the patronage of the dowager Empress, Eleanora Gonzaga, Minato chose as his subject matter for her birthday, the exploits and triumphs of a female heroine, either fictional or historical. Unlike those of his contemporaries, Minato's multi-act librettos contain an equal number of scenes in each act, 20 in the Venetian texts, usually fewer in those written for Vienna. The growing public demand for arias in Venice after about 1650 is reflected in the increased formal and functional distinction he made between recitative and aria as well as in his manipulation of situations and characters to create plausible opportunities for arias, including the very ingenious introduction of professional singers into his *dramatis personae*. Although they afforded a means of integrating both arias and scenic display within the drama, his elaborate secondary plots and mixture of comic and serious elements earned him the scorn of late 17th-century opera reformers.

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ELLEN ROSAND/HERBERT SEIFERT

Minchejmer [Münchheimer], Adam

(*b* Warsaw, 23 Dec 1830; *d* Warsaw,27 Jan 1904). Polish conductor, teacher and composer. He studied music in Warsaw under S.C. Niedzielski and Jan Hornziel (violin), Aloys Tausig (piano), August Freyer (composition) and also, briefly, in Berlin (composition with A.B. Marx). At the Wielki Theatre, Warsaw, he was first violin (1850–64), music director and manager of the ballet (1858–72), conductor (1872–82), director of the opera (1882–90) and librarian (1890–1902). He taught at the Warsaw Music Institute (1861–4), the Aleksandryjski Institute (1864–72) and the music and drama school of the Warsaw Music Society (1895–1902); he also performed with the society (1876–1902) and conducted many other choral and instrumental ensembles. Warsaw's musical life was much enriched through his efforts: for instance, he organized symphony concerts, and performed a number of major works by Polish and foreign composers. His own compositions include four operas, in the manner of Meyerbeerian grand opera. He also composed many solo songs, piano pieces, orchestral works and incidental music; and he reorchestrated Chopin's E minor Piano Concerto (MS in *PL-Wtm*).

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stage

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Figle szatana [Satan's Tricks] (ballet, 6 scenes), collab. Moniuszko, Warsaw, 1870,

Wtm

Stradiota (op, 5, J.S. Jasiński), Warsaw, 14 Dec 1876, *Wtm*

Mazepa (op, 4, M. Radziszewski, after J. Słowacki), Warsaw, 1 May 1900, vs (Warsaw, 1899)

Mściciel [The Avenger] (op, W. Miller), Warsaw, 7 May 1910

vocal

Choral: 3 masses (grad from Missa solemnis in *Echo muzyczne, teatralne i artystyczne*, vii, 1890, no.339, appx); Requiem; 4 cants: Pomnik Mickiewicza [In Memory of Mickiewicz] (Warsaw, 1861); Hymn do mistrzów sztuki [Hymn to the Masters of Art]; Powitanie słońca [Greeting of the Sun], *Wtm*; Sprawa Clemenceau [The Clemenceau Affair] (after A. Dumas *fils*), *Wtm*; works for 1v, chorus, orch: Daban Flisaki [The Bargemen] (Warsaw, n.d.); Marsz żałobny [Funeral March]; Pieśń pochodu Litwinów [Song about the Lithuanian March]; Pieśń przy kielichu [Drinking-Song]; Polonez weselny [Wedding Polonaise] (Poznań, 1913); Świtezianka [The Water-Nymph]; Góralczyki [The Mountaineer] (Warsaw, 1890); Nasz mazur [Our Mazurka] (Warsaw, 1905); Wisełka (Warsaw, 1888); other choral works

Solo songs: Bławatek [The Blue Cornflower] (Warsaw, n.d.); Czarny krzyżyk [The Little Black Cross] (Warsaw, n.d.); Jej usteczka [Her Lips], in *Nowości muzyczne* (Warsaw, 1910), no.6, p.5; Jaż nie powróci [Never to Return] (Warsaw, 1860); Moja kochanka [My Sweetheart], in *Echo muzyczne* (1879), no.7, appx; Z nową wiosną [With the New Spring], in *Echo muzyczne, teatralne i artystyczne*, viii (1891), no.391, appx; Wieczór i ranek [Evening and Morning] (Warsaw, 1888); other solo songs and folksong arrs.

instrumental

Orch: Mistrz Twardowski [Master Twardowski], sym. legend; Marche héroïque polonaise; 2 polonaises; Scherzo; Suita koncertowa; Uwertura dramatyczna, c, *Wtm*; Les sons mystérieux, concert ov., *KA*; Ov. to T. Tasso's La Gerusalemme liberata; Ov., wind insts; incidental music; other works and arrs.

Chbr: Ballada, str, pf; Barkarola, str, pf (Leipzig, 1861); Mazurek, str, pf; Nokturn, hn/vc, pf

Pf: Kontredans, in *Ruch muzyczny* (1857), no.14, appx; Marsz żałobny [Funeral March], in *Echo muzyczne, teatralne i artystyczne* (1886), no.139, appx; Les deux styles; Nocturne; Polonez elegijny; Pieśni bez słów [Songs without Words]; Romance; other works

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Minchev, Georgi

(*b* Sofia, 29 Jan 1939). Bulgarian composer. He completed a degree in composition under Goleminov at the Bulgarian State Music Academy in 1964, and continued his studies with Shchedrin in Moscow until 1970. In 1972 Minchev was awarded a UNESCO music fellowship to continue his composition studies in the USA, Great Britain and France. While still a student in Sofia, he was appointed editor-in-chief of Bulgarian National Radio in 1963. He was appointed director of the recording company Balkanton in 1986, deputy chairman and secretary of the Union of Bulgarian Composers in 1987 and artistic director of Bulgarian National Radio in 1990.

In his quest for a personal style, he eschewed the use of folk elements, unlike his contemporaries Kazandzhiev and Ivan Spasov. He absorbed the broad musical vocabulary of Modernist Europe, including aleatory and collage techniques, graphic notation, and electronic transformation of sounds. He also made use of elements of instrumental theatre. His musical material is organized on a virtuoso level, which is characterized by opposing aggression with deep introspection, all within traditional classical structures. These features are most evident in one of his most celebrated compositions, the Piano Concerto, which was selected by the International Record Critics' Award in the United States in 1979 and was commended by the International Composers' Rostrum in Paris. He has received commissions from France, the Netherlands, and former Czechoslovakia as well as from such celebrated individuals as Penderecki, and the Bulgarian Ministry of Culture, and has been a jury member of a number of international music competitions.

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ANNA LEVY/GREGORY MYERS

Minelli, Liza (May)

(*b* Los Angeles, 12 Mar 1946). American actress, singer and dancer, the daughter of Judy Garland and Vincente Minelli. She made her film début while still a toddler in the Judy Garland vehicle *In the Good Old Summertime* (1949). In her late teens she began to establish herself as a singer and dancer in nightclubs and on stage, and her New York début was as Ethel Hofflinger in the off-Broadway *Best Foot Forward* (1963). She toured as Lili in *Carnival!* (1964) before playing her Tony-winning title role in *Flora, the Red Menace* (1965). She also starred in a one-woman show *Liza* (1974) and substituted for Gwen Verdon in *Chicago* (1975). With her Academy Award-winning film role as Sally Bowles in *Cabaret* (1972), she solidified her reputation as an interpreter of the work of Kander and Ebb, whose stage musical *The Act* (1977) won her a further Tony award. Her film career has not been as impressive as her stage career, due largely to the type of vehicle in which she has been cast. More recently, she has made numerous cameo appearances, including *The Muppets Take Manhattan* (1984), and has hosted entertainment documentaries such as *That's Entertainment!* (1974) and *That's Dancing!* (1985). She has also made several pop recordings, including a collaboration with the Pet Shop Boys.

Minelli, with her outstanding Broadway theatrical voice, can move almost indistinguishably between speech and song. There are many qualities of her mother's voice in her presentation, but she has developed a style uniquely her own. She is an evocative actress, and uses the dramatic aspects of her voice to portray the full range of human emotion. Her riveting portrayals of character give her the ability to command the interest of the audience whenever she is on stage.

WILLIAM A. EVERETT, LEE SNOOK

Minghino dal violoncello.

Nickname of Domenico Gabrielli.

Mingotti, Pietro

(*b* Venice, *c*1702; *d* Copenhagen, 28 April 1759). Italian opera impresario active in Austria, Germany and Denmark. His brother Angelo Mingotti (*b* *c*1700; *d* after 1767) formed an Italian opera company in Prague around 1732, consisting of three male and five female singers, a typical configuration. The troupe performed frequently at Brno, inaugurating a new opera house, the Theater in der Tafern, in 1734, and joined Pietro's company at Graz (the holders of a ten-year concession to perform there) from 1736 to 1740. During the following decade both troupes performed in various German and Austrian centres, occasionally together, presenting some *opere buffe* along with the mainstay of *opere serie*. Pietro's company, the more distinguished of the two, performed for the coronation of Franz I, Maria Theresa's husband, at Frankfurt in 1745 and for a royal wedding at Dresden in 1747, where they had received a concession in

1746. On the latter occasion Gluck apparently conducted his own *festa teatrale Le nozze d'Ercole e d'Ebe*, replacing the company's music director, Paolo Scalabrini. Pietro's wife Regina was recruited by the Dresden court opera at this time at an annual salary of 2000 thalers.

In December 1747 the troupe performed by royal invitation in Copenhagen, their first of many seasons. Gluck was still with the company there and in Hamburg in 1748. Most of the serious operas that made up its repertory were by Scalabrini, who was appointed Kapellmeister by the Danish court in 1748. In December 1752 Giuseppe Sarti joined Pietro's troupe as music director, by which time its repertory consisted of both serious operas and ballets. Financial reverses led Pietro to seek dissolution of his contract with the Danish court in 1755. His property was seized and sold to cover his considerable debts, and he died penniless in Copenhagen. Little is known of Angelo's later career, although he performed at Bonn in 1764 and 1767.

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THOMAS BAUMAN

Mingotti [née Valentini], Regina [?Caterina]

(*b* Naples, 16 Feb 1722; *d* Neuburg an der Donau, 1 Oct 1808). Italo-German singer. Her early life is known almost wholly from her account to Burney in 1772, which is inaccurate in at least one important respect. According to this, she was the daughter of a German officer in the Austrian service at Naples and was educated in a convent at Grätz in Silesia (not Graz, as sometimes stated). She attributed her firm intonation to the abbess, who made her practise scales without keyboard accompaniment. According to Prota-Giurleo she was the sister of the composer Michelangelo Valentini, hence presumably Italian, and may have had an early, undocumented Italian career. She was at all events trilingual in German, Italian and French. Her first recorded appearances were in Hamburg from 1743 to 1747, as a leading member of a notable company run by the impresario Pietro Mingotti, whom she married but soon parted from. She scored an immediate success in Dresden (1747), where she was kept on by the Saxon court and studied with Porpora. She sang in Naples, Prague, Madrid (1751–3), Paris and London (1754–5); in the 1756–7 and 1763–4 London seasons she took over the management of the King's Theatre together with the leader of the orchestra, Felice Giardini, and incurred much obloquy. Her retirement was spent at Dresden, then Munich, and finally Neuburg, where her son Samuel von Buckingham was inspector of forests; he was apparently born (in London) of a liaison with a

Piedmontese nobleman. Burney called her 'perfect mistress of her art', 'always grand' in her style though lacking in grace and softness; her practical musical intelligence, he wrote, was equal to that of any composer he had known. She was admired as an actress, particularly in the breeches roles she often sang.

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JOHN ROSSELLI

Mingozzi, Bernardo.

See Mengozzi, Bernardo.

Minguet y Yrol, Pablo

(*fl* Madrid, 1733–66). Spanish writer, engraver and publisher. He was active in Madrid for over 30 years, publishing popular manuals on a variety of subjects from religion to magic tricks; among them are two series of self-instruction books on music, one on instruments and theory (the most important in 18th-century Spain; see illustration) and the other on dancing. Their bibliographical aspect is exceptionally complex; they were available in separate parts, some of which were published in several editions, various additions were incorporated through the years, and no two copies seem identical. The series on instruments devotes most space to the guitar, but covers a total of 13 instruments, including the psaltery and the bandurria. The dance series surveys both French and Spanish styles and the art of choreography. The author claims to be first in the field in Spain, having allegedly brought out the earliest dance manual in 1733. The texts consist of series of elementary rules; of greater interest are the engravings, charts and musical examples. The books contain illustrations of musical instruments, various dancing positions and movements, diagrams of tablatures, keys and chords, and examples of popular tunes – the minuet, passepied, fandango, jota and others, with instrumental tablatures or diagrammed dance steps. The dance treatises contain extensive borrowing from other authors, especially Bartolomé Ferriol y Boxeráus and Raoul-Auger Feuillet, while much material in the *Reglas y advertencias* is taken from Gaspar Sanz's *Instrucción de música sobre la guitarra española*

(Zaragoza, 1674, 8/1697) and Santiago de Murcia's *Resumen de acompañar la parte con la guitarra* (Madrid, 1717). One of the finest examples of ornamentation from 18th-century Spain appears in Minguet's single sheet *El amable variado* in which he provides a highly adorned version of Campra's 'L'amable vainqueur' from *Hésione*.

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Contradanzas nuevas, y alegres, dedicadas â las cinco letras vocales para ponerlas los nomb[re]s que quisi[ere]n (Madrid, c1745)

Breve explicación de diferentes danzes y contradanzas (Madrid, after 1745)

Explicación del danzar a la francesa (Madrid, after 1745)

Quadernillo curioso, de veinte contradanzas nuevas, escritas de todas quantas maneras se han inventado hasta aora (Madrid, after 1745)

Reglas y advertencias generales que enseñan el modo de tañer todos los instrumentos mejores (Madrid, 1754/R) [chaps. pubd separately: *Las reglas de la guitarra, tiple, y vandola*; *Las reglas del psalterio*; *Las reglas de la bandurria*; *Las reglas del violin*; *Las reglas de la flauta traversa, flauta dulce, y la flautilla*; *Las reglas del labyrinto*; *Las reglas de acompañar sobre la parte*]; copy in *E-Mn* contains *El amable variado*

El noble arte de danzar a la francesa y española (Madrid, 1755, 3/1768)

Arte de danzar a la francesa (Madrid, 3/1758)

Colección de los papeles sueltos (Madrid, 1761)

Breve tratado de los passos del danzar a la española (Madrid, 1764)

Quadernillo de contradanzas curiosas, explicadas y demonstradas por choregraphia moderna, en 8 laminas finas (Madrid, before 1766)

Quadernillo de diferentes danzas y contradanzas q[ue] se estilan, demonstradas por media choregraphia: en 10 laminas finas (Madrid, before 1766)

Regala general para saber baylar qualquier contradanzas de las mascaras (Madrid, before 1766) [pubd with *Explicación de los passos que más se estilan en las contradanzas*]

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ALMONTE HOWELL/CRAIG RUSSELL

Mingus, Charles (Jr)

(*b* Nogales, AZ, 22 April 1922; *d* Cuernavaca, Mexico, 5 Jan 1979). American jazz double bass player, pianist, composer and bandleader.

1. Life.

Mingus grew up in the Watts area of Los Angeles. He took up the double bass in high school, and studied with Red Callender and a former bass player with the New York PO, Herman Rheinschagen. He played with Kid Ory in Barney Bigard's ensemble (1942) and toured as bass player in the big bands of Louis Armstrong (*c*1943) and Lionel Hampton (1947–8), then in 1950–51 gained national attention as a member of Red Norvo's trio (with Tal Farlow). Thereafter he settled in New York, where in the early 1950s he worked with Billy Taylor, Duke Ellington, Stan Getz, Art Tatum and Bud Powell. Some of his performances during this period, including the famous concert at Massey Hall in Toronto with Charlie Parker and Dizzy Gillespie (issued as the album *Quintet of the Year*, 1953), and several of his early Jazz Workshop sessions, are preserved on recordings issued by Mingus's own company, Debut Records (1952–5).

Mingus contributed written works to a Jazz Composers' Workshop from 1953 to 1955. Realizing that musical notation was inadequate for his approach to composition, he founded a new workshop in 1955 in which he transmitted the details of his works by dictating lines to each player.

The early 1960s saw the birth of Mingus's most complex musical creations – his compositions *The Black Saint and the Sinner Lady* and *Meditations on Integration*, and his many performances with Eric Dolphy. But by 1964 he was in dire financial straits and suffering from deep-seated psychological problems. Rarely performing, he essentially withdrew from public life from 1966 to 1969; Thomas Reichman's film *Mingus* (1968) documented his sad eviction from a New York apartment.

Financial pressures forced Mingus to resume his career in June 1969; his enthusiasm was rekindled in 1971 by the granting of a Guggenheim fellowship in composition and the publication of his autobiography, *Beneath the Underdog*. During his remaining years he wrote big-band music and two suites for films and collaborated on an album with the pop singer Joni Mitchell. He travelled extensively with his workshop until 1977, when he fell seriously ill; he supervised his last recording session (January 1978) from a wheelchair. His music has continued to be played in the group Mingus Dynasty, and his unfinished orchestral jazz piece *Epitaph* was reconstructed, completed and performed in 1989 under the direction of Gunther Schuller.

2. Music.

As a double bass player Mingus commanded an awesome technique and was thoroughly conversant with all styles of jazz extant during his lifetime. He developed a new 'conversational' approach to his instrument in his dialogues with Dolphy (*What Love*, 1960, Cand.; *Epitaph*, on the album *Town Hall Concert*, 1962, UA), and also a 'pianistic' approach that

simultaneously combined the bass line, inner harmonies and improvised countermelodies (*Stormy Weather* from *Mingus!*, 1960, Cand.).

Mingus's bop works are a coherent blend of New Orleans jazz, blues and black gospel music; he also made use of material from pieces by Duke Ellington. In almost every composition he modified conventional blues and popular-song forms by adding rhythmic contrasts: double-, half- or stop-time passages, shifting tempos or metres, and walking, shuffle, two-beat or Latin patterns. He frequently changed textures, and had a particular preference for dense sonorities generated by low-pitched instruments (double bass, trombone, baritone saxophone, tuba), striking dissonances, collective improvisation and overlapping riffs. These traits are all present in the 12-bar blues *Hora decubitus* (1963, Imp.), the first four bars of which are given in ex.1. The numbers to the left of the example refer to the entries of instruments in successive choruses (2–7), reading from bottom to top; the walking patterns on the double bass are varied, but the other parts remain constant. Mingus's rhythmic and textural devices often prefigured features associated with free jazz, just as his use of pedal points and oscillating chords prefigured Miles Davis's influential compositions of the late 1950s. The theatrical side of his art emerged in humorous or biting vocal pieces such as *Eat that chicken* (on *Oh Yeah*, 1961, Atl.) and *Freedom* (on *Town Hall Concert*, 1962, UA).
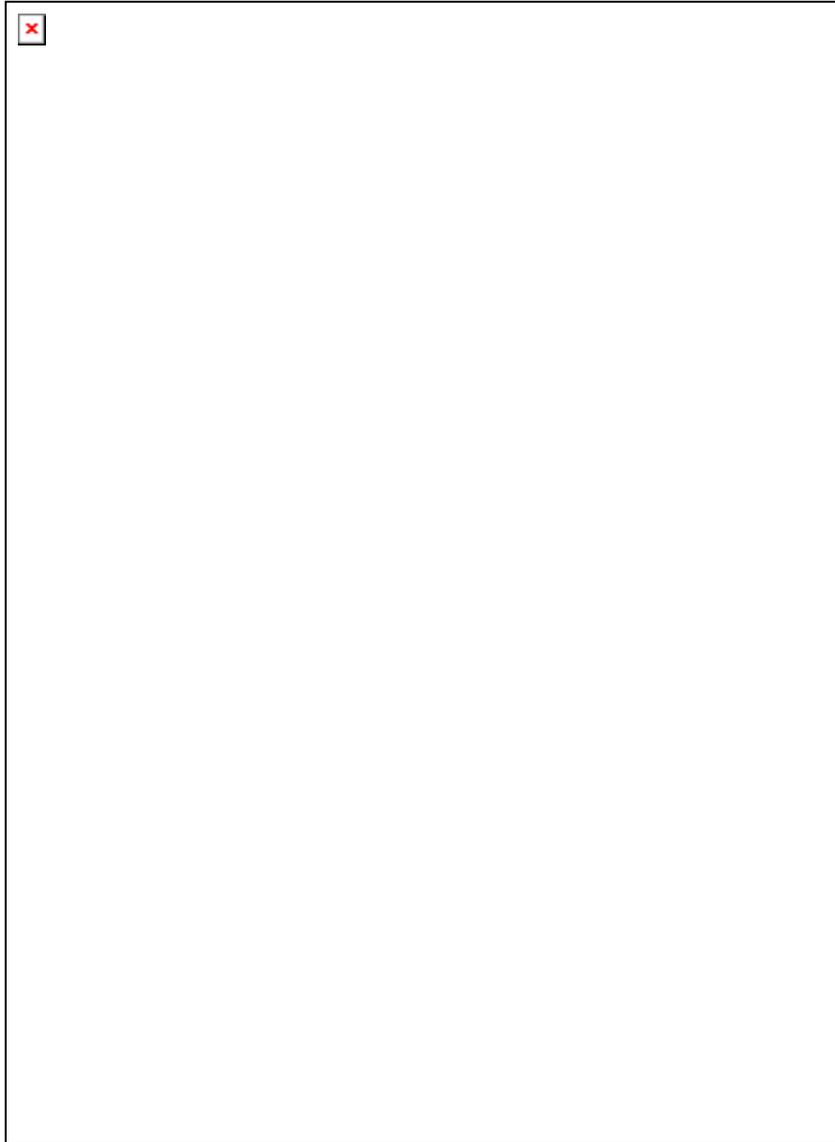
In the Jazz Workshop Mingus experimented, continually revising a central core of compositions. The results were chains of related pieces. Among these evolving works the two series *Fables* and *Meditations* (the latter initially entitled *Praying with Eric* because of Dolphy's death in 1964) demonstrate Mingus's greatest achievement; he obliterated the standard distinctions between improvisation and composition and brought the spontaneity of improvised jazz to complex structures. The progress of *Fables* can be heard on *Mingus Ah Um* (1959, Col.), *Charles Mingus Presents Charles Mingus* (1960, Cand.), *The Great Concert of Charles Mingus* (1964, Amer.) and *Right Now* (1964, Fan.), that of *Meditations* on *Town Hall Concert* (1964, Charles Mingus), *Right Now, Mingus at Monterey* (1964, Charles Mingus) and *Charles Mingus* (1965, Charles Mingus).

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BARRY KERNFELD

Min Huifen

(*b* Yixing, Jiangsu province, 23 Dec 1945). Chinese *erhu* player. Min Huifen began lessons on the *erhu* with her father, himself a musician. She studied at the Shanghai Conservatory of Music, graduating in 1968, and has since then held the post of *erhu* soloist with the Shanghai National Instruments Orchestra (Shanghai minzu yuetuan). Min initially rose to public prominence in 1964 when, as a teenager, she won first prize in the Shanghai Spring national *erhu* contest. Following this, she again rose to prominence as a model 'revolutionary musician' in the latter years of the Cultural Revolution. In more recent years, Min's struggles against cancer and her continuing activities in the political sphere have brought her further public attention.

Widely recorded and in much demand as a teacher, Min has also been active in the arrangement and commissioning of new repertory for her instrument. Perhaps the best example of this is her work with composer Liu Wenjin on the *erhu* concerto *Changcheng suixiang* ('Great Wall Fantasia') (1978). Min's performance style combines virtuosic technical control with considerable expressive flair.

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JONATHAN P.J. STOCK

Mini, Alessandro

(*b* Padua, *c*1756; *d* Padua, 27 June 1825). Italian organist and composer. He studied the organ and composition with Ferdinando Turrini and Gaetano Valeri; he replaced Valeri as organist of Padua Cathedral on 29 January 1803. He enjoyed a local reputation as an outstanding organist, theorist and composer. Although he is said to have composed several masses, only manuscript copies of mass movements for three voices and organ survive, in the cathedral library, Padua. In 1825 Mini was succeeded by his most famous student, Melchiorre Balbi.

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SVEN HANSELL

Miniature score.

See Score, §1.

Minim

(Lat. *minima*: 'shortest' [note]; Fr. *blanche*; Ger. *Halbe-Note*; It. *bianca*; Sp. *blanca*).

In Western notation the note that is half the value of a semibreve and twice the value of a crotchet. In American usage it is called a half-note. It was the shortest of the five notes of early medieval music, hence its Latin name. It is first found in early 14th-century music. Before about 1600 its value was a half or a third of a semibreve. The minim was shown as a semibreve with a stem upward until about 1500; thereafter in either direction. The minim is still in regular use, although in common with other notes it now has a round note head. Its various forms and the minim rest are shown in ex.1*a–d*.

See also Notation, §III, 3(iii), 4(ii), and Note values.

JOHN MOREHEN/RICHARD RASTALL

Minimalism.

A term borrowed from the visual arts to describe a style of composition characterized by an intentionally simplified rhythmic, melodic and harmonic vocabulary.

Although in the 1960s and 70s minimalist music was closely associated with minimalist art, itself in certain respects crucially modernist, it subsequently came to be widely seen as the major antidote to Modernism, as represented by both the total serialism of Boulez and Stockhausen and the indeterminacy of Cage. Such minimalism owes more to non-Western music, jazz and rock than to 20th-century Modernism or any other Western art music, at least that since the Baroque period. Openly seeking greater accessibility, it is tonal or modal where Modernism is atonal, rhythmically regular and continuous where Modernism is aperiodic and fragmented, structurally and texturally simple where Modernism is complex. First flourishing to popular acclaim in the USA, it was typified in the 1980s and

90s by the music of Philip Glass (*b* 1937), probably the most commercially successful composer of the later 20th century to work predominantly within the concert halls and opera houses of the 'cultivated' tradition. In the 90s European composers such as Henryk Górecki, Arvo Pärt and John Tavener made international reputations with a more overtly spiritual approach dismayingly dubbed 'holy minimalism'.

'Minimalist' art of the 1960s and 70s shared two crucial characteristics with minimalist music: the reduction of artistic materials to their essentials and a regularity of formal design that could in some ways be said to parallel the regular pulsing upon which much, though not all, of the most popular musical minimalism is based. Both minimalist art and music reacted against other recent modernist tendencies. But whereas in music those tendencies (serialism and indeterminacy) were generally noted for their intellectual abstraction, the work of Abstract Expressionist painters such as Willem De Kooning and Jackson Pollock had essentially metaphorical and indeed expressive aspects. The watchwords of 1960s minimalist art – 'the thing … is not supposed to be suggestive of anything other than itself' (Barbara Rose); 'what you see is what you see' (Frank Stella) – thus challenge the observer to respond to art which is resistant to conventional notions of interpretation.

Minimalist sculpture, in particular, uses slender and simple means – the right angle, the square and the cube – in symmetrical and serial sequences, contrasting with Abstract Expressionist painting's emphasis on a prolixity of gestural curves in statements of a fulsome, sometimes riotous immediacy. Both minimalist sculpture and painting use prefabricated materials and industrial colours to create a deadpan flatness, while the Abstract Expressionists cultivated painterly excess. Such minimalism is also structurally and texturally simple: it seeks, as the art critic Kenneth Baker put it, 'to clarify the terms in which art takes a place in the world' by eliminating metaphor, where Abstract Expressionism (and much other modernist art) sought complexity as a necessary passage to truth. Abstract Expressionism is 'hot', minimalism is 'cool'. Dominated by New York–based artists, minimalism was espoused by such painters as Stella and such sculptors as Donald Judd, Robert Morris, Richard Serra and Carl Andre.

The strategies of early minimalist composers had more in common with the still basically modernist idea of minimalist art than with the post-modernist aesthetic of their musical progeny. The Americans La Monte Young, Terry Riley, Steve Reich and Glass, all born within 18 months of each other in 1935–7, are widely considered pioneers in the evolution of musical minimalism. Two environments provided a sympathetic context for their rejection of the academy: the California counterculture of the 1960s, to which Riley belonged, and the 'downtown' Manhattan scene of the 60s and 70s, which formed the main base for the activities of Young, Reich and Glass, and of which Riley was also part for a time. Both environments emphasized the breaking down of barriers, not only between different kinds of music but also between different art forms.

Reduction is applied in a highly individual manner in the work of Young, whose concern with sustained sounds rather than pulsing repetition marks him out from the other three. Nonetheless, he influenced not only Riley,

Reich and Glass, but also such groups as Velvet Underground and, much later, Spiritualized. From at least as early as the Trio for Strings of 1958, Young's static harmonies, articulated with unchanging dynamics over long periods of time, set the agenda for a musical minimalism built on exploring the innards of sound; the investigation of just intonation and improvisation have also played crucial roles in his output. With *In C* (1964), Riley revised this agenda to focus on the alluring combination of modal material in constantly repeating patterns and unvarying fast pulses, features his music shared with contemporary jazz and, especially, rock (where Riley has had a more obvious influence than Young). While Riley has arguably compromised Young's radical stance, the fundamentally spiritual purpose of their improvised art justifies comparison of the two composers.

Though influenced by Riley, Reich's interest in modality and pulse has more in common with that of his erstwhile colleague Glass. In channelling their energies into composing rather than improvising, both were initially concerned to establish a formal rigour for the unfolding of individual works. Both brought the sharp focus of processes, clearly and deliberately audible to the listener, to bear on musical materials thoroughly scrutinized to offer new perspectives on interpretation: what you gain is, in their early outputs, no more, and no less, than what you hear. Reich's exploration of the gradually shifting relationships that result when modal musical material is deployed against itself contrapuntally – what came to be known as 'phasing' – is the central technical feature of almost all his compositions of 1965–71, culminating in *Drumming*. Glass's investigation of systematically organized additive and subtractive rhythmic processes plays a similar role in his music of 1967–74, culminating in *Music in Twelve Parts*. The sculptor Richard Serra and the filmmaker Michael Snow were personal friends of the two composers and influenced their music. 'Paragraphs on Conceptual Art', written in 1967 by the artist Sol Le Witt, inspired Reich's 1968 essay 'Music as a Gradual Process', a classic statement of the minimalist aesthetic in music. The early work of both Reich and Glass has qualities comparable to the readily observable and metaphor-free symmetries and sequences of minimalist art.

Reich and Glass have had an important effect on a wide range of concert musics, rock and the panoply of post-modernist, hybrid forms which became a major feature of late 20th-century music. In their more recent work, they and other composers, while continuing to activate their music with the crucial ingredient of repetition – or sustained sound, in the case of Young and other Americans such as Pauline Oliveros (*b* 1932) and Phill Niblock (*b* 1933) – have given greater prominence to melodic profile, timbral variety and sheer sonic allure. These new dimensions have made their music richer and deeper, at least from a conventional Western perspective, while rendering less audible the processes controlling its note-to-note details. The referentiality central to the music of John Adams (*b* 1947) subverts earlier notions of minimalism in the reintroduction of metaphor. Perhaps most significant, however, in what must logically be called 'post-minimalist' music is the reappearance of a kind of harmonic motion. The result of all these tendencies has been to emphasize the importance of harmonic progression and, in some cases, a more encompassing narrative development across broader spans of time.

The minimalist diaspora of the 1970s and 80s thus distanced itself from the original meaning of the term. Indeed, few so-called minimalist composers, even those who have established meaningful relationships with minimalist artists, are at all happy with the label. Some, such as the American Charlemagne Palestine (*b* 1945), the Frenchman Jean Catoire (*b* 1923) and the Belgian Karel Goeyvaerts (1923–93), have pursued their own versions of radical reductive repetition. Others, including the Americans Philip Corner (*b* 1933) and Frederic Rzewski (*b* 1938), and composers associated with the so-called English Experimental Music school such as Gavin Bryars (*b* 1943) and Howard Skempton (*b* 1947), have developed more hybrid approaches in which minimalist traits may still be detected. Still others have incorporated the timbres and gestures as well as the insistent pulse of rock into their music. Into this category fall the Americans Glenn Branca (*b* 1948), Rhys Chatham (*b* 1951) and Michael Gordon (*b* 1957), who have carried on the tradition of sound investigations pioneered by Young, as well as the English composers Michael Nyman (*b* 1944), Steve Martland (*b* 1959) and Graham Fitkin (*b* 1963), who have emphasized the more immediately accessible aspects of rock.

For many composers of the generation after Young, the musical minimalism of the 1960s and 70s can best be defined in political as much as in aesthetic terms. The American David Lang (*b* 1957), for example, viewed minimalism as a weapon with which to challenge the hegemony of postwar serialism. Minimalism's greatest contribution to music is perhaps to have pointed the way towards the erosion of cultural as well as purely musical barriers, enabling composers to explore a pluralism freed from the shackles of earlier certainties. While this is a curious situation in view of the supposed purity of the movement's original manifestations, it does begin to explain both how and why the broadbrush – and, to some, dismayingly value-free – notion of musical minimalism became one of the most notable developments in late 20th-century musical culture.

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KEITH POTTER

Miniscalchi, Guglielmo

(*b* Venice; *fl* 1616–30). Italian composer. He was an Augustinian monk active at S Stefano, Venice, and in 1616 he published *Coelum armonicum seu concentus a 1–2–3v* (now lost). By 1622 he was *maestro di cappella* of S Stefano and published *Il salmo 'Miserere mei Deus' concertato a tre voci con sinfonie … et in fine doi motetti a duo voci*. Miniscalchi was most popular for his secular solo songs contained principally in three books of *Arie* (Venice, 1625, 2/1627; 1627; 1630/*R* 1986 in ISS, vi; one from each of the first two in G. Benvenuti, ed.: *35 arie di vari autori del secolo XVII*, Milan, 1922). The publisher and collector of the second volume, Alessandro Vincenti, described them as being in a style 'sought after and embraced by all'. Two further songs appeared in Carlo Milanuzzi's *Quarto scherzo delle ariose vaghezze* (Venice, 2/1624/*R* 1986 in ISS, vi). Miniscalchi's most distinctive songs are in his first book of arias, in which he developed a relatively fluid, declamatory melodic style for setting simple canzonetta texts. In virtually all of these songs Miniscalchi employed duple metre and carefully replicated word accents in musical rhythms. He usually avoided melodic sequencing, tending instead to supply new music for each

poetic verse; he inserted rests frequently in order to demarcate verses (see *O come superbetta*). In his subsequent books, however, his music more closely approaches the styles of his Venetian colleagues G.P. Berti and Milanuzzi. A greater proportion of these songs contain changes of metre, and in one (*Gia che per hor intenerir*, 1630) Miniscalchi followed Berti's lead in contrasting recitative and triple-time aria styles. In addition, many of these songs are in triple time throughout, and both small- and large-scale sequential repetitions are much more prominent. Even songs written in duple metre display a reduction in rhythmic flexibility; the first half of *Tutto pronto al piacere* (1630), for example, incessantly repeats a short rhythmic motif of two *semifusae* preceding a *semiminima*. The combination of triple metre and repetitive, sequential musical constructs (see *O bocca vezzosa*, 1630) increased the tunefulness of Miniscalchi's later songs at the expense of his earlier, declamatory style of songwriting.

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NIGEL FORTUNE, ROARK MILLER

Minkowski, Marc

(*b* Paris, 4 Oct 1962). French conductor. He studied the bassoon in France and conducting with Charles Bruck at the Pierre Monteux Memorial School in Maine. For several years he played the Baroque bassoon with the Chapelle Royale, Les Arts Florissants and the Clemencic Consort. In 1984 he won a first prize at the Bruges International Early Music Competition and in the same year founded his Baroque ensemble, Les Musiciens du Louvre. Since then he has been invited to many festivals in France and abroad, and has won widespread praise for his vigorously characterized performances. He is artistic director of the Amsterdam Bach Soloists and of the Studio Opéra of the Centre de Musique Baroque de Versailles, and director of the department of early music at Toulouse Conservatoire. His recordings include Lully's *Phaëton* and *Acis et Galatée*, Handel's *La Resurrezione*, *Amadigi di Gaula* and *Teseo*, Rameau's *Platée* and *Hippolyte et Aricie*, Mondonville's *Titon et l'Aurore*, Gluck's *Armide* and Boieldieu's *La dame blanche*.

NICHOLAS ANDERSON

Minkus, (Aloysius) Ludwig [Léon (Fyodorovich)]

(*b* Vienna, 23 March 1826; *d* Vienna, 7 Dec 1917). Czech composer and violinist of Austrian birth. He probably studied in Vienna, but worked for most of his life in Russia. The earliest important ballet to which he made a small musical contribution was Delvedez's *Paquita*, performed in Paris first in 1846. In the early 1850s he went to Russia, where he directed Prince

N.B. Yusupov's serf orchestra in St Petersburg (1853–6). He had some success as a concert soloist, and also gave private violin lessons. He was appointed as leader/conductor at the Bol'shoy Theatre Orchestra in Moscow in 1862, later becoming inspector of the orchestras of the Moscow Imperial Theatres and, from 1866 (when Tchaikovsky also joined the staff), a professor of violin at the new Moscow Conservatory. At the same time he maintained a connection with Paris, collaborating with Delibes in the ballet *La source*, first performed at the Opéra in 1866. Although his St Petersburg début had been made with the tuneful short ballet *Fiametta* in 1864 (choreography by Arthur Saint-Léon), his first overwhelming success as a ballet composer in Russia was with *Don Quixote* (Bol'shoy Theatre, 1869). In 1870 Minkus was appointed official composer of ballet music to the Imperial Theatres in St Petersburg by the director, Stepan Gedeonov; it was he who commissioned the ballet *Mlada*, with ballet music by Minkus and pictorial scenes from Borodin, Cui, Musorgsky and Rimsky-Korsakov. Although Minkus completed his part, the project was not realized.

Of the ballets written in collaboration with the ballet-master and choreographer Marius Petipa, which included *Don Quixote*, one of the most successful was *La bayadère*, first produced at the Bol'shoy, St Petersburg, in January 1877 to enormous acclaim, while Tchaikovsky's *Swan Lake*, produced two months later at the Bol'shoy, Moscow, was a failure. Although to some extent Tchaikovsky was influenced by the kind of ballet music written by composers such as Minkus, the ballet public were not prepared for the novel harmonies, less obvious rhythmic pulse and more extended structures employed by Tchaikovsky. *La bayadère* has remained in the Russian/Soviet ballet repertory, and was the most lastingly successful pre-Tchaikovsky ballet in Russia. Moreover, it was popular with the dancers themselves: the prima ballerina who created the title role wrote in her memoirs of Minkus's superb management of 'melody and its coordination with the character of the scenes and dances' (Wiley, 286). The music for Minkus's next ballet, *Roxana*, also became immediately popular; a march from it was a favourite with Tsar Aleksandr II, and a version for military band was said to have been played in the course of the 143-day siege by Russian troops of Plevna (Pleven) during the Russo-Turkish war of 1877–8.

By the mid-1880s changes were taking place; the director of the theatres, Ivan Vsevolozhsky, was keen to persuade such composers as Tchaikovsky and Glazunov to write ballet music for the Mariinsky Theatre. He took the opportunity afforded by Minkus's 60th birthday to pension him off, and no permanent successor was appointed. At the request of Tsar Nicholas II, Minkus's ballet *Mlada*, in which he re-used his material from the earlier collective effort and composed new music as necessary, was performed with huge success in the 1896–7 season, much to the dismay of Rimsky-Korsakov, whose extraordinary, hybrid opera-ballet *Mlada* (1892), which contained some of his most advanced music and was to influence the young Stravinsky in *The Firebird* and *The Rite of Spring*, had been a spectacular failure. The enormous gulf between the competent, serviceable music of Minkus and the early ballets of Stravinsky is the more remarkable in that the space of time between them is so relatively short. But it is a credit to Minkus's professionalism that his music, in its proper context of ballet performances, has not entirely disappeared from the repertory.

WORKS

*c*20 ballets, incl. Paquita, collab. Delvedez, Paris, 1846; Néméa, collab. Saint-Léon, Paris, 1864; Fiametta, collab. Saint-Léon, 1864; La source, collab. Delibes, Paris, 1866, arr. pf (Paris, 1866); Le poisson d'or, collab. Saint-Léon, Paris, 1867; Le lys, collab. Saint-Léon, Paris, 1869; Don Quixote, 1869; Camargo, 1872; Les brigands, 1875; Les aventures de Pelée, 1876; La bayadère, 1877; Roxana, 1878; Mlada, 1879; Nuit et jour, 1882; Les pillules magiques, 1886; L'offrande à l'Amour, 1886

Vn works, incl. concs., études and teaching pieces; pf music; songs

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EDWARD GARDEN

Minneapolis and St Paul.

Cities in Minnesota, USA, identified as the Twin Cities. They are located on the Upper Mississippi River. A spirit of rivalry and enterprise, along with the shared conviction that communities in harsh northern climates require tempering by the arts, has triggered an abundance of music, theatre and museums in these hub cities of Minnesota. In the 1980s and 90s a vigorous popular music scene developed, notably in Minneapolis.

1. Art music.

In the westward expansion of the 1850s, Minneapolis and St Paul attracted immigrants to the fertile lands of the Upper Midwest. They came in large numbers from Scandinavia and the German-speaking countries, bringing with them both a folk-based culture, rooted in such activities as hardanger fiddle-playing and choral singing, as well as an understanding that a civilized place will have an orchestra. Apart from appearances by the Hutchinson family in 1855 and by Ole Bull with the 13-year-old Adelina Patti the following year, home entertainment and singing schools – the start of a robust local choral tradition – marked the decade in which the state was founded. By 1863 the St Paul Symphony Society had played the first symphony heard in the state, and three years later the capital city of St Paul built an opera house to accommodate burgeoning local events and the stream of European artists drawn westward while making lucrative American tours.

Spurred by the example of St Paul, Minneapolis inaugurated in 1867 the Pence Opera House, boasting the only grand piano in the city. With the founding of instrumental and choral groups the building soon proved inadequate, and a new Academy of Music was opened in 1871; at its opening concert the St Paul Symphony Society played the first symphonic music heard in Minneapolis. This exchange between the cities'

instrumental ensembles gradually expanded, especially in the second half of the 20th century, as the Minneapolis-based Minnesota Orchestra (known as the Minneapolis SO until 1968) and the St Paul Chamber Orchestra regularly performed concerts, even entire series, in each other's cities.

With expanded facilities and the growing population (particularly German and Austrian musicians eager to teach and perform), the range of musical activities grew more diversified after 1870, partly through the pioneering work of the Hamburg musician Ludwig Harmsen. The first conductor and full-time professional musician in Minneapolis, Harmsen conducted the Minneapolis Musical Society and its successor, the Orchestral Union. In the 1880s, when both St Paul and Minneapolis had become major commercial cities, opera, choral societies and festivals flourished in the competitive atmosphere. In 1881 Minneapolis engaged Franz Danz, a German immigrant musician, to form an instrumental ensemble to match the Great Western Band and Orchestra in St Paul. Two years later Danz's son, Frank Danz jr, came from the Theodore Thomas Orchestra to become Director of Professor Danz's Orchestra, which formed the nucleus of the Minneapolis SO on its foundation in 1903. Emil Oberhoffer was appointed musical director, with Frank Danz becoming leader. The inaugural concert was given on 5 November 1903, and two years later the orchestra moved into a new auditorium, the site of which was used in 1974 for its new hall.

In its fifth season (1907) the orchestra embarked on the first of several tours that soon took it to both coasts, and later to Canada, Mexico, Cuba and the Middle East. As early as 1914 a St Paul series was added, but it was abandoned during most of the orchestra's 43 years (1931–74) at the University of Minnesota's Northrop Auditorium (cap. 4832). The St Paul series was reinstated in 1970 on the opening of the I.A. O'Shaughnessy Auditorium (cap. 1800) at the College of St Catherine, and continued in the Ordway Centre for the Performing Arts (opened as the Ordway Music Theatre, cap. 1800, 1985).

After a season of guest conductors, including Walter Damrosch and Bruno Walter, in 1922–3, Henri Verbrugghen (1922–31) succeeded Oberhoffer and added to the repertory works by Bach as well as introducing Delius, Elgar and Vaughan Williams. The long history of the orchestra's recordings began in 1923. With the recordings issued during the conductorship of Eugene Ormandy (1931–6), the orchestra acquired an international reputation that Dimitri Mitropoulos (1937–49) brought to fruition; he risked his popularity by championing the works of Schoenberg, Berg, Krenek (resident in St Paul 1942–7) and Shostakovich, and by giving the premières of such works as Hindemith's Symphony in E♭ (1941). Mitropoulos created a climate for new music that was expanded by his successors: Antal Dorati (1949–60), who introduced works by Bartók, and the Polish-born Stanisław Skrowaczewski, whose extended tenure (1960–79) witnessed not only the growth of the orchestra season to year round but featured several USA premières, including Penderecki's *St Luke Passion* (1967), and saw the opening of Orchestra Hall (cap. 2460). In 1968 the Minneapolis SO changed its name to the Minnesota Orchestra as a sign of its expanded activities, and for the next three decades struggled with the problem of name recognition.

Under Neville Marriner (1979–86) the orchestra expanded its conducting roster to include principal guest conductors Klaus Tennstedt and Charles Dutoit, and fostered the concept of festivals. Principal guest conductor Leonard Slatkin became the founding director of the annual Viennese Sommerfest in 1980; he was succeeded by Michael Steinberg (1990), David Zinman (1993) and Jeffrey Tate (1996). Under Edo de Waart (1986–95) the Minnesota Orchestra advanced artistically and stablized at 95 members. The Japanese Eiji Oue, a Bernstein protégé, was named music director in 1995 and in 1998 led the orchestra on its first tours of Europe and Japan. In 1997 Pulitzer Prize winner (1975) Dominick Argento was named the orchestra's Composer Laureate, and the following year the 1998 Pulitzer winner Aaron Jay Kernis was appointed New Music Advisor.

Since the founding of the St Paul Chamber Orchestra in 1959, which soon developed into a full-time professional group, the Twin Cities have supported two world-class orchestras along with numerous civic and student ensembles. The St Paul Chamber Orchestra's founding director, Leopold Sipe, was succeeded by Dennis Russell Davies (1972–80), who programmed much 20th-century music and cultivated younger audiences. As the only full-time professional chamber orchestra in the USA from 1968 to 1978, the St Paul Chamber Orchestra undertook extensive touring, which continued under Davies's successors, Pinchas Zukerman (1980–87), Skrowaczewski (1987) and a tripartite artistic commission initially consisting of Hugh Wolff (named principal conductor in 1988, music director in 1992), Christopher Hogwood and composer John Adams (1988–90), the latter followed by composers John Harbison and Aaron Jay Kernis. Reflecting the 'crossover' current of the 1990s, composer/vocalist/conductor Bobby McFerrin was named Creative Chair in 1994.

Opera in the Twin Cities is dominated by the Minnesota Opera, which mounts its productions at the Ordway Center for the Performing Arts in St Paul. The company was founded in 1963 as the Center Opera at the Walker Art Center in Minneapolis; its first production was *The Masque of Angels*, commissioned from the noted Minneapolis composer Dominick Argento. In the following years the company produced more American and world premières than any other company in the US, winning accolades for its adventurous spirit in design as well as in musical programming. In 1969 it severed its ties with the museum, and in 1971 it changed its name to the Minnesota Opera. It continued to complement the Metropolitan Opera on tour, which had been performing annually at Northrop Auditorium since 1945. But with the end of the Metropolitan's national touring in 1986 Minnesota Opera focussed increasingly on traditional repertory performed in the original language. In contrast with its early years, commissioning became a low priority, though the company occasionally produces unusual works such as George Antheil's *Transatlantic*, given its American première in 1998.

The venerable Schubert Club of St Paul, founded in 1882, sponsors some 70 musical events a year, including the Twin Cities' most prestigious recital series, commissions new musical works (including several by Argento), organizes master classes, educational projects and an annual scholarship

competition, and maintains a distinguished Museum of Musical Instruments.

Other recital and chamber music events are presented at venues throughout the Twin Cities, especially the University of Minnesota School of Music's Ted Mann Music Theater. That new works appear frequently on these programmes is partly due to the influence of the American Composers Forum, founded in 1973 as the Minnesota Composers Forum by Libby Larsen and Stephen Paulus. By the late 1990s its membership numbered more than 1000 composers, performers and music presenters, who participate in an expanding network of activities that includes a visiting composers programme, the Sonic Circuits Electronic Music Festival, recordings and several new music series.

The choral tradition established by the earliest settlers continues to flourish in the Twin Cities, which support several outstanding organizations. Chief among them are the Dale Warland Singers and Symphonic Chorus (founded 1972), which consists of a renowned *a cappella* choir that regularly commissions new works and a large chorus that participates in performances of major choral works; the Minnesota Chorale, also founded in 1972, which was the official chorus of the St Paul Chamber Orchestra under Joel Revzen from 1983 to 1992, and continues to perform and record under Kathy Saltzman Romey; and the Plymouth Music Series of Minnesota, which was founded in 1969 by Philip Brunelle and has subsequently given the premières of over 60 new works. Based at Plymouth Congregational Church in Minneapolis, the Plymouth Singers have given the Midwest premières of nearly all the Handel oratorios, collaborated with Copland in a concert at which he conducted his own choral works, and commissioned numerous large-scale pieces, including Argento's *Te Deum* and oratorio *Jonah and the Whale*.

The University of Minnesota, Minneapolis (founded 1851), has been an important centre of musical activity since 1919. In addition to events at the Ted Mann Music Theater, the School of Music (founded 1903) and its opera workshop offer a variety of undergraduate and graduate degree programmes in music. Music degrees are also offered at Augsburg College in Minneapolis, Hamline University and Bethel College in St Paul, and other local schools. The music library of the Minneapolis Public Library is one of the largest collections in the country.

2. Popular music.

To followers of popular music, the so-called Minneapolis sound evokes two disparate notions: the synthesized funk of Prince and producers Jimmy Jam and Terry Lewis, and the post-punk rock of the influential and critically acclaimed Replacements and Husker Du.

Those 1980s sounds may be the ones identified with Minneapolis but the city's popular music traditions are more diverse, from the long-lived polka of Six Fat Dutchmen through the 1960s folk-blues of Koerner, Ray and Glover to three decades of the fancy finger-picking of guitarist Leo Kottke and the contemporary gospel of the choir Sounds of Blackness. Since Minnesota-born Bob Dylan left for New York City in 1960, more than 100

songs either recorded in Minneapolis or made by artists based there have reached the Top 40 on Billboard's pop chart.

Prince emerged in 1979 as a one-man band who composed, arranged and produced his recordings on which he played all the instruments. Combining rock, funk and soul, Prince became the most prolific recording artist of his generation and one of the most widely respected musicians, songwriters and producers. The rock underground also flourished in Minneapolis in the 1980s. The chaotic Replacements became the link between the Beatles and the Rolling Stones and the 1990s grunge explosion. Husker Du, a Minneapolis power trio, merged punk and pop into a post-punk noise pop that also laid the groundwork for much of the alternative rock of the 1990s. In the 1980s and 90s more than 75 venues regularly presented live music in Minneapolis. At the same time, the city became a major centre for recording, both at Prince's Paisley Park Studios and at Pachyderm Studio, 45 miles away in Cannon Falls.

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MARY ANN FELDMAN (1), JON BREAM (2)

Minnesang.

The German tradition of courtly lyric and secular monophony that flourished particularly in the 12th, 13th and 14th centuries. Though it is in many ways merely the German branch of the genre represented by the troubadours and trouvères in France, it has substantial independent features. The musical history of Minnesang is a particularly controversial subject because the melodies survive largely in manuscripts from the 14th and 15th centuries (*see* Sources, MS, §III, 5).

1. Introduction.
2. Origins and 'courtly love'.
3. Genres, prototypes, forms.
4. Historical development.
5. The melodies and their sources.
6. Evidence for performing practice.
7. Transcription problems.

BURKHARD KIPPENBERG/R

Minnesang

1. Introduction.

The name 'minnesinger' appears for the first time in the work of Hartmann von Aue (*Minnesangs Frühling*, 218.21; *c*1189); the word 'minnesanc' is substantially later, being first found in Walther von der Vogelweide (W 66.31; *c*1230); and 'minneliet' is used by Neidhart von Reuental (85.33; after 1230). Reaching its peak in the years of the Hohenstaufen emperors, the tradition grew alongside early Gothic architecture, the great religious movements of the time (particularly the Albigensians) which culminated in the crusades, and the brilliant rise of scholasticism. Just as in France, German Minnesang was cultivated by the travelling musicians but particularly by the nobility; and the intensity of the tradition shows the central role it must have played in the cultural and social life at court. This could happen only with the rise of a separate, carefully cultivated life style and new social obligations among the nobility coming together with the ethical duty to provide guidelines for their secular existence.

The *Minnedienst* – servitude to love – is the central motif of this aristocratic poetry and must be understood in terms of the feudal system. Alongside the inevitable components, the inferior social position in court of the professional singers as well as of the noble *ministeriales* among whose ranks most Minnesinger were found, there is the knight's courteous striving for the grace and favour of a lady, one who is a respected (and unreachable) member of the courtly society to whom the singer fully yields himself – at least in the fiction created by the ideology and poetic conventions of *Minne*. Within this concept of an inferior position is mirrored the idea of feudal dependence to which even the nobility were subject. *Ministeriales*, the vassals of the king and the great landlords, were bound to faithfulness, to service and to military duty; the fief they held in return for this was hereditary from the time of Konrad II. And it is perhaps from that context that many of the fundamental motifs of Minnesang – *dienen*, *triuwe*, *zuht* and *staete* – take their full meaning. Equally, the repertory contains many concepts taken from religious contexts – *hulde*, *genade* – thus emphasizing also the musical connection of Minnesang with the church.

Music and dancing were important components of courtly life, and the performance of epics and songs played a major role. The performer had normally created both the poetry and the music that he sang to the assembled company with instrumental accompaniment. But although this is one of the earliest repertories in which the poet is regularly named, the poetry is well separated from biographical detail: it takes place largely in the imagination, in a generalized fiction, and it is only after the factually documentable political songs of Walther von der Vogelweide that it becomes possible, in the more derivative later Minnesang, to begin to read biographical or historical fact in the poetry. Therefore many historical questions such as chronology, particularly of Walther's or Reinmar's poetry, and the mutual influences of single poets or groups of poets must remain unresolved. Further questions are made difficult by the nature of the sources: the earlier manuscripts tend to contain poetry alone; and it is therefore possible to overestimate the value of the few scattered early musical fragments as well as the much later large manuscripts with music.

Minnesang

2. Origins and 'courtly love'.

Although the German Minnesang tradition contains indigenous features and characteristic forms, its dependence on other western European song is predominant. The search for its origin is no longer limited to Provence and northern France since *jarchas* have been found in Cairo, at the extreme edge of the Romanic area (see Stern, F1953); but even so Provençal lyric poetry is still unquestionably the oldest vernacular tradition of its kind in Europe. It had an exceptionally strong effect over the whole West, and much in the German Minnesang is nothing more than a direct imitation of this art. From the beginning of the 12th century there was a fully formed tradition; for discussion of its origins and contexts *see* Troubadours, trouvères, §I, 4.

Central to the German tradition is the idea of *Minne*, a word coming from the Old High German *minna* and including the concepts of 'mindfulness' and 'remembrance' but best translated in English with the much contested but useful phrase 'courtly love'. It corresponds also to the late classical Latin *amor*. The verb *minnen* (Old High German *minnôn*) means 'to love' or 'to be complaisant' in both religious and secular senses. *Minne* therefore has both spiritual and sensual qualities, and it is possible to see within Middle High German literature a development from the earlier primarily spiritual and emotional use to a more sensual one in the later Middle Ages.

During the peak era of Minnesang *Minne* represented an ideal spiritual relationship between the man (*ritter, man*) and the lady (*frouwe, wîp*), also called *hôhiu minne* (high *Minne*), first by Friedrich von Hûsen (before 1190) and later also by Walther von der Vogelweide; it was a sensual force determined by the nature of courtly society and culture. By contrast, *nideriu minne* (low *Minne*) was the more outright demand by a man for physical possession of a woman. But the spiritual nature of earlier Minnesang makes it impossible to inflict the widely accepted characterization of 'low *Minne*' on, for example, Walther von der Vogelweide's *Mädchenlieder* (girls' songs).

Liebe ('love') represents fulfilment, acceptance, but normally includes the spiritual as well as the physical relationship of man and woman, though it can stand for the spiritual alone; it is, however, a less common word. A constantly repeated fundamental motif in Minnesang is the knight's longing for an unreachable woman, the lament over this unbridgeable chasm, and at the same time the spiritual optimism (*vröide*) which results in the sensual character-developing force of *Minne*, service of a woman without any reward.

Minnesang

3. Genres, prototypes, forms.

Of the three main categories of Minnesang, the *Lied*, the *Spruch* and the *Leich*, only the *Leich* is clearly identifiable in formal terms: it is not strophic but a through-composed form with a highly developed and complex metrical structure, containing repetition either in pairs of lines (*AABBCC …*) or in groups of lines (*AABBCC … AABBCC …*), often framed by individual opening and closing lines (*ABBCCDDEE … X*). The earliest known example in German seems to be the *Kreuzleich* of Heinrich von Rugge (*c*1190), but the form remained in use throughout the Minnesang era and beyond (*see* Lai). In the 13th century it reached full flowering with such

poets as Ulrich von Winterstetten (five), Der Tannhäuser (six), Konrad von Würzburg (two) etc., while later figures representing the transition to Meistergesang, such as Hadlaub (three) and Frauenlob (three), also fully exploited the form.

Lied and *Spruch* are closer to one another, however: modern scholarship largely accepts but continues to discuss the received distinction according to content and form (*see* Spruch). A social division whereby the travelling musician sang *Spruch* whereas the nobleman sang *Minnelied* is valid for the early period but ceases to hold towards the end of the 12th century with Walther von der Vogelweide, who was a master of both genres. On the other hand the most useful division of Walther's extensive lyric output seems to be between the single stanzas in *Spruch* form with elements of the travelling musician and the more noble multi-stanza *Minnelieder*. Hugo Kuhn has been followed by many modern scholars in considering a series of *Spruch* stanzas to the same melody (the so-called *Spruchlied*) as having been written a stanza at a time over a period of years. Several later poets wrote both *Minnelied* and *Spruch*, among them Neidhart von Reuental, Frauenlob and Wizlâv, while Reinmar von Brennenberg even wrote examples of both to a single melody.

For this stanzaic poetry a method of construction was employed that is particular to the Germanic repertory. Each stanza had a metrical and poetic scheme, known as a *Ton*; this also incorporated the melody, which was inseparable from the metrical-rhyme scheme. For *Minnelied* and related categories it is assumed that a new *Ton* was generally created for each song, but for *Spruch* poetry many stanzas were written in the same *Ton*, not just by the creator of the *Ton* but also, later on, by authors who employed older *Töne*, citing the name of the *Ton* at the beginning of their derivative poems (*see also* Ton (i)).

Compact four-line stanzas or stanzas with four long lines more in the manner of epic poetry (Kürnberger) are characteristic of early Minnesang; in the subsequent era of classic Minnesang canzone form (otherwise called bar form) was preferred for both *Lied* and *Spruch*, though other types of stanza existed; finally, in the course of the 13th century there was an astonishing expansion of forms and formal techniques with refrains, internal rhyme, linking rhyme and other features to which the melody could add a further structural dimension. In particular the canzone form was developed in many varied ways (*see* Bar form); it should however be emphasized that the presence of canzone form in the poetry did not necessarily imply music in the same form (see Paul and Glier, F1961, esp. p.88) so it is important to qualify all formal descriptions as being musical or poetic. In this, as in so much else, the lack of melodies in many cases and the lack of metre for the melodies that do survive have tended to focus metrical research onto the text and many of the received formal categories were devised by modern scholarship on the basis of textual form alone; and while a fuller knowledge of Minnesang music together with its context within early European secular monophony in general has brought some perspective to the subject, it remains true that questions concerning upbeats to lines, line ends, rests and so on remain unresolved.

In terms of their content the songs can be classified as follows. *Spruch* poetry divides into two main groups, the religious and the political; further there is a group of social criticism, often commenting on the generosity of a patron; and others may be classified as ethical and philosophical.

Minnesang proper is normally categorized according to content: (1) the strict *Minnelied* is normally the song of a man, describing his own happiness, sadness or longing in love, and is often introduced by a description of nature and the time of year; (2) the *Frauenstrophe* or *Frauenlied*, the song of a woman, belongs particularly to the early years of Minnesang but is otherwise found in many parts of the world (*cantigas de amigo*) portraying the woman's longing; in the (3) *Wechsel* ('exchange') stanzas from the man and the woman alternate, not in dialogue, but rather explaining to the listener their respective views of a situation; (4) the *Tagelied*, closely related to the Provençal Alba and many similar types across the world describing the parting of lovers at dawn, awoken by the watchman's warning, is the only genre within Minnesang that enabled an apparently objective description of sensual love; (5) the pastourelle of Latin and French medieval poetry is relatively rare in its purest form in Minnesang, but appears in Walther von der Vogelweide's *Under der linden*; (6) the *Tanzlied* (dance-song, round-dance) is most clearly represented in songs of Neidhart von Reuental but appears in songs of different content; finally (7) the *Kreuzlied* (crusade song), found particularly in the work of Hartmann von Aue, Friedrich von Hûsen, Walther von der Vogelweide and others, describes the experience of renunciation of the world on a crusade but contains rich overtones of other genres.

Minnesang

4. Historical development.

The development of Minnesang may perhaps be followed in terms of five very approximate chronological periods.

(1) According to the earliest evidence of Minnesang (*c*1150–80) the tradition began with simple straightforward love songs in a folksong-like manner. Based on dance-songs and other types of folksong with unconventional and directly experienced content, this earlier phase from the area round the Danube remains quite different from the Provençal model later adopted and is therefore independent of the strict stylization of high Minnesang. *Frauenstrophe*, *Tagelied* and *Wechsel* are common in these years. Long poetic lines after the manner of the epic and rhyming lines with four main accents are common, often with freer metre and assonance. The poems are for the most part single stanzas and are anonymous: the most famous names are Kürnberger and Dietmar von Aist – yet the latter has only two poems from this early date and they are quite different from the rest of his work in both style and content.

(2) Romanic influence characterizes the next generation (*c*1165–1290): the impact of the growing troubadour and trouvère traditions is first clearly recognizable in the dactylic verses surviving under the name of 'Heinrich' (VI) (seefig.1), but is more traditionally associated with the wedding of Heinrich's father, Emperor Friedrich Barbarossa, to Beatrice of Burgundy (9 June 1156), who had the trouvère Guiot de Provins in her retinue. An important symptom of the change is the position of the man (rather than the

woman) as the longing, yearning partner; and the love becomes less overtly sensual, more contemplative. Bar form seems also to grow at this point and to have been borrowed from the troubadours with a carefully differentiated rhyme scheme and form in the Abgesang. This new artistic, rhetorical and musical impulse from the west evidently created stylistic ideas of a hitherto unimagined range. Earlier representatives of this generation, whose music must largely be reconstructed from contrafacta, are Rudolf von Fenis-Neuenburg from Switzerland (then the kingdom of Arelat), Friedrich von Hûsen from the lower Rhineland and Hendrik van Veldeke.

(3) The golden age of German Minnesang is generally agreed to belong to those years (*c*1180–1230) when the influence of the new Romance poetries was united with the indigenous tradition in a courtly art – a development sometimes related to Friedrich Barbarossa's international festival in 1184 at Mainz. Bar form and dactylic rhythm became the most common technical features; but the whole form was now more varied and complex. Pure (exact) rhyme was now required, and the anacrusis was no longer added sporadically but became a regulated part of the metre; syllabic lines became predominant. The content, motifs and metaphors were now largely romanic; and knightly *Minne* was the central theme. Reinmar von Hagenau, Heinrich von Morungen and Hartmann von Aue were the most important poets; in addition Albrecht von Johannsdorf from Bavaria, Heinrich von Rugge from Swabia, Ulrich von Gutenburg from Rhenish Franconia, Bernger von Horheim and Bligger von Steinach should also be mentioned. But Walther von der Vogelweide represents the very peak of Minnesang, his all-embracing, superbly independent invention being conceptually, stylistically and formally beyond any classification and standing as a model for subsequent generations.

(4) The following years (*c*1230–1300) show an extraordinary expansion of Minnesang with the *Spruch* also being cultivated more systematically. Two main traditions may be identified: many poets continued the courtly tradition, albeit in a more mannerized style, following Walther von der Vogelweide. These included Ulrich von Liechtenstein, Reinmar von Brennenberg, Reinmar von Zweter, Friedrich von Sunnenburg and Meister Alexander. On the other hand Neidhart von reuental (*d c*1250), though a contemporary of Walther, led towards a new realism with his pointed style, often using rustic wit with positively coarse undertones and ironic parody. The use of a highly idealized fiction based on the courtly classical Minnesang is characteristic of this generation; it need on no account be considered derivative for it was a thoroughly creative transitional era also characterized by a return to realism and to parody as well as a retreat from the Romance influences of the preceding generation and a stronger alliance with indigenous traditions. Der Tannhäuser, Geltar and Der von Scharfenberg are the prime representatives of this second group. Poets who occupy a position between the two extremes include Burkhard von Hohenfels, Gottfried von Neifen, Ulrich von Winterstetten and Wizlâv iii von rügen. This generation closes impressively with the comprehensive and productive Frauenlob (fig.2).

(5) With the 14th century, in a changed political and social ambience with growing national consciousness and the rise of the towns and of the

bourgeoisie, Minnesang finally retreated from its courtly idealism while still retaining much of its traditional sense. So the learned but not particularly gifted Hugo von Montfort (*d* 1423), whose poems were set to music by Bürk Mangolt, sang no more of unattainable women but of his own wife. Spiritual and didactic material came to the forefront, as did the *geblümte Stil* (florid style) that had already been cultivated by Burkhard von Hohenfels and Wizlâv von Rügen and was further developed by Heinrich von Mügeln (*d* after 1371): the transition to Meistergesang was inevitable. The musically important songs of the Monk of Salzburg (late 14th century) owe only a small part of their range to Minnesang. A century after the end of Minnesang Oswald von Wolkenstein (*d* 1445), the 'last courtly singer', continued the tradition, but he must be considered the herald of a new epoch in musical and literary history.

Minnesang

5. The melodies and their sources.

No certain information survives as to the earlier scribal stages that led to the relatively late manuscripts for the texts and the music of Minnesang. Presumably the poets themselves or other singers and musicians collected repertory on single leaves or in volumes that were circulated and copied. Yet oral transmission must also have been extremely important. Only about 1300 did the literary era begin owing to the initiative of collectors, amateurs and patrons, such as the Zurich town councillor Rüedeger Manesse. But even then texts were copied much more than music, as in the three major manuscripts, *A* (Kleine Heidelberger Liederhandschrift, *D-HEu* pal.germ.357, late 13th century), *B* (Weingartner Liederhandschrift, *D-Sl* HB XIII, 1, early 14th century with 25 illustrations) and *C* (Grosse Heidelberger Liederhandschrift, or Manessische Handschrift, *D-HEu* pal.germ.848, *c*1320, with 138 magnificent illustrations) as well as *E* (Würzburger Handschrift, *D-Mu* 2° cod.ms.731, mid-14th century); in addition there is a large number of smaller manuscripts, equally without music.

By contrast with the text transmission and with the rich legacy of trouvère melodies, the musical transmission of early and high Minnesang (*c*1150–1300) is extremely slender except for the songs of Neidhart von Reuental; only with the latest representatives of Minnesang such as Hugo von Montfort, the Monk of Salzburg and Oswald von Wolkenstein, who were conscious of standing at the end of a vanishing tradition and concerned to preserve their art, were melodies regularly written down, often in manuscripts prepared by the poets themselves. Subsequently, in the Meistersinger guilds it became a regular practice to write down songs.

Apart from the non-diastematic neumes for a few Middle High German poems in the *Carmina burana* manuscript (*D-Mbs* Clm 4660/4660*a*), for a single song of Walther von der Vogelweide in *A-KR* 127 (VII.18) and for the anonymous *Rôsen ûf der heide* in *D-ERu* B5 (1655) – all of which are only subjectively transcribable – there are essentially three groups of musical sources for Minnesang:

(1) The musical manuscripts of Minnesang, mostly from the 14th and 15th centuries. Music from the earlier generation (before *c*1230) appears only in the Münster fragment (*D-MÜsa* VII.51), with one complete melody for

Walther von der Vogelweide, and in the Neidhart sources, particularly *D-Bsb* Mgf 779, *A-Wn* suppl.3344, *D-F* germ.oct.18 and Sterzing manuscript (*I-STE*); but even among these the 56 Neidhart and pseudo-Neidhart songs represent a new departure from the courtly Minnesang in both poetic and musical respects for they have a dancing, folksong-like style. The four major manuscripts, the Jenaer Liederhandschrift (*D-Ju* E I.f.101), the Wiener Leichhandschrift (*A-Wn* 2701), the Colmar manuscript (*D-Mbs* Cgm 4997) and its sister manuscript formerly at Donaueschingen (*D-KA* Donaueschingen 120), are largely taken up with Meistergesang and in any case do not always seem entirely reliable. Further manuscripts include fragments related to the Jenaer Liederhandschrift at Basle (*CH-Bu* N.I.3, 145), a fragment with the anonymous spring song *Ich sezte minen vuz* (*D-Bsb* Mgq 981; seefig.3) and perhaps also some of the 12 anonymous folksong-like melodies in *D-Bsb* Mgq 922. (For a table summarizing the sources and their notation, see Kippenberg, G1962, p.46; *see also* Sources, MS, §III, 5.)

(2) A substantial body of indirect musical transmission appears among the 'inferred melodies' (*erschlossene Melodien*): a number of texts are related to troubadour or trouvère songs in their form and content and seem to be contrafacta, so it is possible to take the original melody which the poet perhaps also used and to give it to the German poem. As a result of the energetic and thorough work of Spanke, Frank, Gennrich and Aarburg among others, over 30 cases of such contrafacta have been produced with greater or lesser degrees of certainty.

(3) Of questionable value for the study of this early period are manuscripts of Meistergesang from the 16th and 17th centuries which often contain melodies ascribed to earlier poets, among them Walther von der Vogelweide, Wolfram von Eschenbach, Tannhäuser, Marner, Reinmar von Zweter and Konrad von Würzburg. But the melodies are apparently changed and provided with new texts. Minnesang scholarship can use them only with the utmost caution.

Minnesang

6. Evidence for performing practice.

Any attempt to imagine the performance of Minnesang must begin by considering the rich instrumental practice of minstrelsy as recorded in a profusion of visual representations, in legal or administrative documents and within the poetry. This vital tradition must inevitably have affected the daily life of all classes in spite of the social disadvantage under which the performers laboured. Minstrels, jongleurs and travelling clerics with a variegated range of instruments and sometimes with extreme virtuosity took part in all kinds of festivities at court, in the countryside and at other secular occasions. The rondeau, the virelai and the *estampie* all contain some evidence of their music-making which did not care much for theories and rules or for written records but exerted a strong influence over courtly song forms in France and Germany as a result of its example and of the active and varied part it took in those song forms.

Textual evidence suggests that the vocal and instrumental abilities of the troubadours, trouvères and Minnesinger were often very good, sometimes excellent. Often additional musicians were employed to sing the song or to

accompany it on instruments (seefig.2; *see also* Flute,fig.8); and it is recorded that Rumzlant, for example, had his songs performed by a *singerlîn*. Sometimes instrumentalists were sent to other courts in order that they might spread knowledge of their patron's creations.

For the accompaniment all kinds of instruments seem to have been used. Here virtuosity was presumably important and the most varied performing styles may have been exploited. Thus Gotfrid von Strassburg praising Walther von der Vogelweide's singing drew attention to his skill in diminution (*wandelieren*) and in instrumental accompaniment (*organieren*). Equally he made the mythical figure Tristan accompany his *schanzune* (chanson) on the harp, showing how at that time a singer who was also a practised musician would master various styles:

> er sanc diu leichnotelin
> britunsche und galoise,
> latinsche und franzoise
> so suoze mit dem munde,
> daz nieman wizzen kunde,
> wederez süezer waere
> oder bas lobebaere
> sin harpfen oder sin singen

('He sang the *Leich* melodies in Breton and Gaelic, Latin and French [styles] so sweetly with his voice that nobody could tell which of the two was sweeter or more praiseworthy: his harp playing or his singing.' *Tristan*, ll.3626–33.) And Isolde had mastered the playing of bowed instruments in the French fashion:

> si videlt ir stampenie,
> leiche und so vremediu notelin,
> diu niemer vremeder kunden sin,
> in franzoiser wise
> von Sanze und San Dinise

('She fiddled her *estampies*, *Leichs* and melodies so strange that they could never be stranger; and she followed the French manner of Saintes and St Denis'. *Tristan*, ll.8058–62.) Normally the melody covered a 10th or an 11th, only rarely reaching two octaves. But the notation is sometimes in a relatively high tessitura: Ulrich von Liehtenstein even wrote that many fiddlers would thank him for choosing such high pitches (*Frauendienst*, l.1373).

Eustache Deschamps, writing much later (*L'art de dictier*, 1392), distinguished *musique naturelle* ('leiz, sirventois de Nostre Dame, chançons royaulx, pastourelles, ballades, virelais, rondeaux') from *musique artificielle* (mensural polyphony), emphasizing that *musique naturelle* had no fixed rules and could not be learnt but depended entirely on natural talent. This seems to reflect the commonly made distinction between *cantor* and *musicus*, between *ars* (music according to the schools) and *usus* (practical music). Courtly singers on the whole were probably more practitioners, but may have had varied theoretical backgrounds: Gotfrid

praised Tristan's *hantspil* (playing ability with his hands) as well as his ability as a *schuollist* (theoretician); on the other hand Ulrich von Liehtenstein, when he had been sent melodies by a lady with the request that he should write new poems for them, first had them sung to him by a musician, and afterwards the songs he had composed for the lady had to be written down, both text and melody, by an expert. But many of the surviving Minnesang melodies, particularly the through-composed *Leichs*, bear witness to considerable technical skill. The representatives of the less regulated Minnesang had various attitudes towards church music: Rumzlant and Gervelin, representing an older and less sophisticated tradition in northern Germany, expressed disapproval of the south German Marner who probably had church training and of the middle German Meissner whose singing they found strange because of its reliance on solmization and church modes.

Various notational problems present both palaeographical and historical difficulties. Not only individual copying errors, but also frequent changes of tonality (major to minor, leading note to *finalis* or *confinalis*) and suggestions and changes of mode, imply that all the manuscripts were copied partly by ear. Yet the parallel existence of several versions of melodies (rather more in the French repertory than in the German) cannot always be explained in terms of errors or limitations in the notation; they can also be seen as a normal and perhaps thoroughly legitimate symptom of largely oral transmission in which a song was performed by several singers and variants could arise in performance, or even be added by the individual artist. Repeatedly these questions make it important to bear in mind that the relationship of notation to musical reality was then rather different from what it is today. In the same way, a variable instrumental accompaniment could have caused this, because it was doubtless natural for the instrumentalist to show his skill with devices and embellishments that were quite independent of any musical notation.

So it is impossible to say how far the occasional appearance of melismas, for example in Wizlâv or Meister Alexander, and the later increase of melismatic melodies with Hugo von Montfort and the early Meistersinger are really a new development of the 'florid' style or whether they are rather – at least in part – a different, more detailed approach to notation (and to notational technique). It seems likely that the earliest Minnesang notation, before the big collective manuscripts, used extremely varied techniques, some of them considerably simplifying the music. There was probably a certain degree of freedom not visible in the notation inasmuch as the close interchange of vocal practice and instrumental sound has always been one of the determining factors in the development of stylistic tendencies. In this context one may note the anonymous spring song in the fragment *D-Bsb* Mgq 981 (fig.3), remarkable because of its rich melismas but perhaps only a special case of more fully written-out notation which, copied by an experienced copyist, could well give a more reliable record of the musical reality of Minnesang.

Minnesang

7. Transcription problems.

The surviving notation for Minnesang is extremely varied and sometimes changes even within a single manuscript. Yet there is another reason why no uniform transcription technique can be established: the question of rhythm is still unsolved and will probably remain so.

The earliest sources in non-diastematic neumes (*D-Mbs* Clm 4660, *A-KR* 127) do not even give clear information as to pitch, so no transcription can reasonably hope to be more than approximate. In the remaining sources the melodic shape is usually unambiguous; but there are variant readings in different manuscripts. This results partly from the chronological distance between the composition of the original and its copying, partly from the inherent variability within a primarily oral tradition, and partly from the incompatibility of that notation and ours. The principle of 'musical textual criticism' (*musikalische Textkritik*, Gennrich) that reconstructs an 'original form' from the various surviving versions of a melody (as has been done successfully with literary texts) must be considered highly questionable for this branch of medieval monody.

One must, for instance, consider conscious changes made by the scribes who mostly belonged to a later generation, were instructed in musical theory and may therefore themselves have produced a 'critical' edition. More recent scholarship sees only a limited relationship between text and melody, with a certain freedom to vary or even exchange the melodies (Räkel).

Embellishment, particularly as concerns the *plica*, is still little understood. Riemann's idea of replacing *plicae* and melismas with embellishment signs from the Baroque is now considered historically misleading; but his error led Runge to transcribe all the *puncta* as *plicae* in his edition of the Colmar manuscript, which is notated entirely in *virgae* and *puncta*.

The rhythm is not specified in the notation of Minnesang. This has caused considerable polemic and controversy among scholars. For primarily syllabic melodies editors have tended to adopt the principle that speech rhythm (of the verse metre) should provide the basis for an interpretation of the musical rhythm. But for poetry with alternating accented and unaccented syllables this amounts basically to the possibility of either duple or triple time (spondee, trochee or iamb). Even dactylic verses allow of a duple interpretation, although by analogy with certain mensural pieces in the trouvère repertory one could perhaps accept a dotted triple rhythm in some cases. But a particular problem lies in finding an appropriate rhythm for line ends and melodic cadences.

In discussions of rhythm it is obvious that one must consider not only the structure of the text but the shape of the melody, particularly its melismatic sections. Beginning with a consideration of both, musicologists and literary historians have been striving since the 1950s to join forces in reaching an understanding of Minnesang that is free from the dogmas of earlier years. So scholars have agreed, for instance, that the categories of line and line ends put forth in Andreas Heusler's *Deutsche Versgeschichte* (1925–9) cannot simply be applied to the rhythmic interpretation of the melodies as well.

Modern scholarship is inclined to give the melismas a much stronger melodic importance and even to give them a structural function, which can be seen in their regular appearance on accented syllables at particular places in the line. This discovery supports other arguments against a strictly uniform rhythmic structure in the music. And in these melismatic outgrowths, which represent independent elements in the strict structure of the line, some scholars have seen the influence of Gregorian chant, particularly where it consisted of a festive elaboration of a cadence. Direct evidence for some connection between Minnesang and the liturgy may be found in the addition 'EVOVAE' at the end of the melody of the anonymous song *Ich sezte minen vuz* (fig.3) and in *Leichs* of Frauenlob.

It is often difficult to decide whether such melismas are vocal or instrumental preludes and interludes; and the problem is not always solved for the editor by the appearance of a continued text syllable beneath such apparently instrumental sections (e.g. in *D-Bsb* Mgq 922 or in Hugo von Montfort's manuscript at Heidelberg). Further difficulties arise in text underlay when the melody is written down apart from the text (e.g. in the Neidhart manuscript *D-Bsb* Mgf 799).

Reviewing the history of Minnesang scholarship from the viewpoint of the constantly controversial question of its rhythm, one can see that it is clearly characterized by a change in evaluation of the sources: the first editors (von der Hagen, 1838; K.K. Müller, 1896; Mayer and Rietsch, 1896) were concerned primarily to produce an accurate reproduction of the written signs (facsimile). After early unsuccessful attempts to interpret the rhythms (Burney, Forkel, Fétis, Coussemaker) scholars began from 1900 to see the transcription of medieval monody into modern notation as their main aim, tacitly transferring contemporary notation and barring into the Middle Ages and attempting to close the 'information gap' in the sources with rhythmic theories. One of these theories attempted a free chant-like 'rhetorical' rhythm (Molitor, 1910–11). Another followed the metre of the text: Runge first publicized this theory (*Die Sangesweisen der Colmarer Handschrift*, 1896), and was followed by Saran (*Die Jenaer Liederhandschrift*, 1901), who expanded the idea with his exclusively metrical scheme and stated that his transcriptions were intended primarily to reproduce the metrical scheme of the poetry but not necessarily the musical results. Riemann also attempted to work from the poetic metre, but in his attempts to subject the melodies to his theories of *Vierhebigkeit* often overruled the facts of literary scansion; yet his exaggerated theories were limited to theoretical publications, not included in actual editions. Then the theories of 'modal rhythm' arose, transcribing the melodies according to the medieval teaching of the six rhythmic modes, following the lead set by Aubry and Beck with troubadour and trouvère melodies; for Minnesang this theory influenced practically all publications from about 1925 to 1960. Yet more recently (and following a lead already clear in Schmieder's edition of Neidhart in 1930) scholarship has largely discarded the schematic use of modern notation with barring, time signatures and modern note values, seeing the unqualified use of modal theory with more and more scepticism (Reichert, Anglès, Kippenberg, Jammers etc).

Rejection of the earlier and sometimes rather dogmatically held theories admittedly brings with it a realization that very little is known about the

rhythm of Minnesang: so the transcriber must limit himself carefully to a notation that is fundamentally neutral in rhythm (either simple note heads or a series of crotchets or quavers without precise values), adding signs to mark the poetic accents, the cadences, the ligatures and so on (Jammers).

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Minnesang, §7: Transcription problems

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Minoja, Ambrogio

(*b* Ospitaletto Lodigiano, nr Piacenza, 22 Oct 1752; *d* Milan, 3 Aug 1825). Italian composer and teacher. According to Choron and Fayolle, he began musical studies at 14, but did not make music his profession until much later. He studied with Secondo Anselmi in Lodi and with Nicola Sala in Naples, and was *maestro al cembalo* at La Scala and the Teatro della Cannobiana in Milan from 1784 until 1802. While at La Scala, he represented his colleagues in negotiations with impresarios and was secretary-general of a musicians' union, the Pio Istituto de' Professori di Musica, that sponsored Lenten concerts there. According to Choron and Fayolle, in 1789 Minoja was appointed *maestro da cappella* for the priests of S Maria della Scala; however, this probably refers to S Fedele, where the priests had been transferred by Maria Theresa. A Signora Minoja, whom Gerber described as a musical dilettante and harpist of Milan, has not been identified.

Although Minoja's two operas for Milan and Rome (1786–7) brought no commissions from other cities, he was called upon to compose for state occasions in Milan. During the French occupation of the city, he wrote a *Sinfonia funebre* (1798) on the death of the French general Lazare Hoche, and a hymn (1799) to commemorate the decapitation of Louis XVI. However, barely a month after the Austrians retook Milan (27 April 1799), Minoja directed a performance of a cantata praising the defeat of the French forces by General Suvorov. In 1805, when Napoleon was crowned King of Italy in Milan Cathedral, Minoja again provided special music, conducting 250 musicians in a *Te Deum* and *Veni Creator Spiritus*. When Napoleon named Eugène Beauharnais Viceroy of Italy, Minoja composed a cantata to celebrate his marriage to Augusta Amalia of Bavaria and their arrival in Milan (1806).

In 1814, when Milan passed into the hands of Emperor Francis I of Austria, Minoja replaced Bonifazio Asioli as censor of the Milan Conservatory. Although he could not match Asioli as composer or administrator, he tried to equal him as a teacher; his treatise on singing, *Lettera sopra il canto* (Milan, 1812; Ger. trans., 1815) gained recognition and was favourably reviewed in the *Allgemeine musikalische Zeitung* (xv, 1813, cols. 448–9).

He held the post of censor, the highest teaching position at the conservatory, until his death.

WORKS

vocal

Operas: Tito nelle Gallie (after P. Giovannini: *Giulio Sabino*), Milan, Scala, 26 Dec 1786, *F-Pn*, *P-La* [Act I]; Olimpiade (P. Metastasio), Rome, Argentina, 26 Dec 1787

Occasional works: Il sogno (festa teatrale), Milan, 1776, *F-Pc*; Inno per l'anniversario della caduta di Luigi XVI (V. Monti), Milan, Scala, 21 Jan 1799; Cantata (L. Ciceri), Milan, Scala, 25 May 1799; L'arrivo in Milan degli sposi (cant., L. Rossi), Milan, Scala, 13 Feb 1806

Sacred: Mass, 4vv, orch, *D-MÜs*; 2 Gl, D, *CH-E*, B♭; *I-MZ*; 2 Cr, C, G, *CH-E*; Requiem, mentioned in *FétisB*; TeD, Veni Creator, both 3vv, orch, for coronation of Napoleon, 1805; Cantico primo di Mosè, S, B, vv, orch, *F-Pc*; Canone, 1818, 4vv, orch, *?D-Bsb*; De profundis (It., S. Mattei), SSB, orch (Milan, n.d.); Eructavit cor meum, 4vv, *I-Md*; Hostias et preces, SAT, bc, *Tn*; Laudate pueri, 4vv, orch, *Td*; Lessons of Job, STB, 3 va, b, *D-MÜs*, *GB-Lbm*, S, male vv, orch, *D-MÜs*; Stabat mater, 3vv, orch, *CH-E*

Other vocal: La distruzione di Gerusalemme (orat), Milan, Conservatory, Lent 1820, collab. C. Soliva; Smarrito in rea foresta, trio, S, S, B, orch, *I-Mc*; Taccuini nuovi: schiribizzo musicale, 3vv, hpd (Milan, n.d.); arias, *CH-E*, *I-Tn*; solfeggi, 1-2S, bc (Milan, n.d.)

instrumental

Orch: Sinfonia funebre, 1798, *I-BGc*; syms., sym. movts, C, *I-Mc*, D, *GB-Lbl*, *I-Gl*, *Mc*, E♭; *GB-Lbl*, *I-Mc*, B♭; *GB-Lbl*, *I-Mc*, ?others, *CH-E*

Chbr: 6 sonatine, hpd, vn (Milan, 1793); Divertimento no.1, B♭, hpd, vn (Milan, 1799); Divertimenti della campagna, 6 str qts, *I-Mc*, *OS*; 12 qts, hpd, 2 vn, vc, *GB-Lbl*; 6 duets, 2 vn, *I-Mc*; Minuet with variations, B♭, hpd, vn, *GB-Lbl*; Sonata, B♭, hpd, vn, *I-Mc*; Minuetto, B♭, hp, *Tn*

Hpd: Battaglia, D, *I-Af*, *Bsf*; La caccia, *Tn*; Sinfonia, D, *GB-Lbl*; 2 sonatas, C, *I-OS*, F, *Mc*

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SVEN HANSELL

Minor (i).

(1) The name given to a diatonic Scale whose octave, in its natural form, is built of the following ascending sequence, in which T stands for a tone and S for a semitone: T–S–T–T–S–T–T). The note chosen to begin the sequence, called the key note, also becomes part of the name of the scale; a D minor scale, for instance, consists of the notes D–E–F–G–A–B♭–C–D. In practice, however, some notes of the scale are altered chromatically to help impart a sense of direction to the melody. The harmonic minor scale has a raised seventh, in accordance with the need for a major triad on the fifth step (the Dominant chord). The melodic minor scale has a raised sixth and a raised seventh when it is ascending, borrowing the leading-note function of the seventh step from the major scale; in descending, though, it is the same as the natural minor scale. *See* aeolian.

(2) Any Interval that is a semitone smaller than a major interval (*see* Major (i), (2)) but contains the same number of diatonic scale steps: minor 2nd (S), minor 3rd (S + T), minor 6th (2S + 3T), minor 7th (2S + 4T), minor 9th (octave + S); and so on.

(3) A minor Triad is a three-note chord which, reckoned from the lowest note, is built of a minor 3rd and a perfect 5th; a D minor triad, for instance, consists of the notes D–F–A.

(4) The name of the mode of a piece, or a section thereof, having as its melodic basis a minor scale, and as its harmonic basis the minor triad built on the key note of that scale; if the key note is D, the piece is said to be in D minor. A piece described in print as 'in d' (that is, with lower-case d) is normally taken to be in D minor, not in D major. *See also* Tonality.

WILLIAM DRABKIN

Minor (ii).

A term used to denote the size (rather than function) of an Organ stop.

Minor canon.

A member of the Anglican Church clergy; *see* Cathedral music and musicians, anglican, §2.

Minore

(It.: 'minor').

A term used, as was its French equivalent, *mineur*, to denote a change to the minor tonality – generally the tonic minor – in a work or movement written predominantly in the major key, no doubt serving as a warning to the performer in addition to that usually already provided by the change of the key signature. It makes an early appearance in the first of François Couperin's *Leçons de tenébres* (1713–17) where, following the setting of 'Beth' in the major key, the section 'Plorans ploravit in nocte' bears the rubric *Mineur et mesuré lent*. From the mid-18th century to the early 19th it was most frequently used to mark a change of mode in three contexts: in

the central episode of a rondeau (e.g. the finale of J.C. Bach's Simphonie concertante in A for violin, cello and orchestra, *c*1775, and Mozart's Rondo in F for piano k494); in sets of variations – one or more of the variations were usually in the minor key at this period (e.g. the finale of Mozart's Clarinet Quintet and Beethoven's Variations on a Russian Dance Wo071, where no fewer than three variations are marked *minore*); and in ternary movements such as the minuet and trio or its equivalent (examples in Haydn's B minor Piano Sonata hXVI:32, Beethoven's Sonata in E♭ op.7). In a few cases, such as the trio of the second minuet of Beethoven's String Trio in E♭ op.3, the change is to the relative rather than to the tonic minor. After Beethoven the term was little used; two of its few later occurrences are in Schumann's *Arabesk* op.18 (1838–9), with its contrasting *minore* sections in the mediant and relative minor keys respectively. The resumption of the major key was usually indicated by the word Maggiore.

<div align="right">

MICHAEL TILMOUTH
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Minoret, Guillaume

(*b* ?Paris, *c*1650; *d* Paris, 1717). French composer and ecclesiastic. According to Rouxel, Minoret received his early training in Paris at one of the choir schools. At some date before 1679 he was appointed *maître de musique* at Orléans Cathedral, and on 5 September that year he accepted a similar position at St Germain-l'Auxerrois, Paris. In 1683 he was one of four winners of the competition held to nominate *sous-maîtres* to the royal chapel. There is evidence that he was a protégé of Maurice Le Tellier, Archbishop of Reims and *maître* of the chapel. Minoret's position at the court was undoubtedly much less influential than that of his more famous colleague Lalande: in 1693, when Goupillet was dismissed, Lalande was assigned his quarter of chapel duties, while Minoret was to take complete charge of the choirboys, a duty he had hitherto shared with Goupillet. He retired from the chapel in September 1714.

Minoret composed more than 50 motets, most of which are lost. Six that survive, copied by Philidor in 1697, reflect a conservative, declamatory style of text-setting. Titon du Tillet, however, wrote appreciatively of Minoret: 'Some pieces have exceptional beauty and may be identified as masterpieces … including the third verset of the psalm *Nisi Dominum*, for which Minoret composed a piece for four different voices with independent accompaniment for violins and basses resulting in a very beautiful composition that one might state is almost unique'.

WORKS

6 grands motets: Ad te Domine clamabo; Currite, populi; Deus docuistime; Prope es tu, Domine; Usquequo, Domine; Venite exultemus; soloists, 2 choirs (4vv, 5vv), str orch, bc, *F-Pc, Pn, T*

2 petits motets: Misericordia Domine; Sancti Spiritus; 2vv, bc; *LYm*

Missa pro tempore Nativitatis, 1694 (symphony added by Brossard), *Pn*

Lost works including the grands motets: Beati quorum, composed for competition, 1683; Te Deum, performed at St Victor Abbey, 1682; Lauda Jerusalem Dominum; Nisi Dominus; Quaemamodum desiderat (the last 3 mentioned in *FétisB*)

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JOHN HAJDU HEYER

Minsk.

City in Belarus. It was under Lithuanian, then Polish and (from 1793) Russian rule; since 1991 it has been the political and cultural capital of a number of states established on Belarusian soil: the Belarusian National Republic (1918), the Belarusian Soviet Socialist Republic (1919–91) and the Republic of Belarus. A cathedral and court choir school were first established in 1069. Singing flourished during the Middle Ages in more than a dozen Greek and two Latin-rite churches. Rare examples of Belarusian *znamennïy* chant and Gregorian plainchant survive. Portable organs were in use in 1499; the earliest known Belarusian organist was Sebastian of Minsk (*c*1550). Greek churches destroyed or abandoned during the Russian and Tatar invasions (1502–18) and at the time of the Reformation were replaced by Calvinist conventicles and later by Latin-rite cathedrals. Oratories and confraternity schools set up after 1592 taught unison chants and part-singing, while the organ music of the Bernardine (1628) and Dominican (1622) convents were much admired by foreign visitors. The Basilian monk Tarasy compiled an *Irmologion* of local church chants in 1750, and hymns composed in honour of the city's patron saints have survived. The city's Jesuit academy (1682) taught music and drama, as well as staging popular *batleyki* (Christmas plays).

A small *capella* flourished throughout the 18th century at the court of the Vayavods (Governors) of Minsk; the ensemble also accompanied services at the Maryinski church. As a garrison town Minsk had its own military band of horns, trumpets and woodwinds, specializing in janissary marches.

After the second partition of the Polish Commonwealth in 1793 the court *capella* was replaced by the Minsk City Orchestra (1803–1917), which rose to eminence in the 1840s under the brothers Dominik (1797–1870) and Wikenty Stefanowicz (*b* 1804). In addition to an international repertory they promoted local composers and attracted virtuoso soloists. Elements of Belarusian folksongs and dances appeared in the works of local composers: Stanisław Moniuszko produced his Belarusian folk opera

Sielanka ('Idyll') in Minsk in 1852, and F.S. Miładowski's operetta *Konkurentsi* ('The Rivals') was first performed there in 1861. Concerts were held in churches, at the Merchants' Exchange, the City Theatre, the Pensione Montegrandi and in the Moniuszko, Vankovich and Hajdukiewicz mansions. In 1890 a spacious new Municipal Theatre was built (now the Yanka Kupala Memorial Theatre). A unique college of organists flourished at the Holy Trinity Church (1871–97). Visiting musicians under the liberal Russian governor Prince Nikolay Trubetskoy included Chaliapin (1896), Rachmaninoff (1895, 1913), Skryabin (1911) and Italian and Russian opera troupes (1899–1909).

Michał Jelski's collecting of folk dances from the Minsk region reflected a movement which gathered momentum during the last quarter of the 19th century with the founding of the Minsk Khorovaya Kapella folksong ensemble (1877–1904). The activities of music societies – the Minsk Musical and Literary Society (1880), the Society of Amateurs of the Fine Arts (1898–1906), the Friends of Music Society (1905) and the Minsk Literary and Artistic Association (1906) – were gazetted in such journals as *Minskiye Gubernskiye Vedomosti* (1838–1917) and *Minskiy Listok* (1886–1902), but were restricted after the 1905 Revolution because of their increasingly national orientation. Immediately before 1918 national and patriotic choral themes became popular with local composers such as Terawsky and Rogowski, while folkorists such as Churkin, Ravensky and Aladaw popularized the national folk operetta genre.

The establishment and consolidation of a Soviet Belarusian state (1918–48) led to the formation in Minsk of the National Conservatory (1918, 1932), National Theatre, Opera and Ballet (1930), Philharmonia group of specialist ensembles (1937), State Academic SO (1927), National Folk Orchestra (1930), State Radio and Television Choir (1931), Minsk RSO (*c*1937) and State Academic Choir (1939). Teachers came to Minsk from St Petersburg and Moscow. State-commissioned and monitored symphonies, operas and chamber music were produced in Minsk by a first generation of national composers; M. Aladaw, V. Bahatïrow, Tsikotsky, Mikalay Shchahlow, R. Pukst and Turankow. The war years left much of Minsk in ruins, and normal musical life only resumed after 1953. A Guild of Composers was formed in 1958. Postwar ensembles include the State Academic Shïrma Choir of Belarus, the State Academic Folk Tsitovich Choir (1952), the State Academic Opera and Ballet Orchestra and the State Theatre of Musical Comedy (1971). A number of popular song groups (e.g. Pesnyarï) have joined the Minsk Philharmonia.

Byalyawski opened a piano workshop in Minsk after 1861; in about 1890, A. Keller, K. Bohina, Mashkileyson and Katz had instrument-making studios. Violin makers in the 19th century included Z. Navitski and later A. Tsaykow and U. Krayko. The leading maker of folk instruments (woodwinds and bagpipes) is U. Puzïnya.

GUY DE PICARDA

Minstrel.

A professional entertainer of any kind from the 12th century to the 17th, juggler, acrobat, story-teller etc.; more specifically, a professional secular musician, usually an instrumentalist. This article is concerned chiefly with the period between about 1250 and about 1500, the heyday of minstrelsy.

LAWRENCE GUSHEE/RICHARD RASTALL

Minstrel

1. Terminology.

Etymologists agree that the Latin *ministerialis*, meaning office-holder or functionary, is the source of the Old French 'menestrel' and of the English 'minstrel'. By the 9th century the Latin word had also come to mean craftsman or handworker (cf the French *métier* from the Latin *ministerium*). Thus it is not known whether instrumentalists and other musicians came to be called minstrels because of their official or unofficial connections with noble courts or because of their virtuosity and technical specialization. At any rate both the Latin and the French terms were used in fiscal records and literary sources of the first half of the 13th century to designate either craftsmen or musicians, but this ambiguity disappeared by the end of the century. The former sense persisted in the 14th century in countries, such as Spain, that were slow in using the Latin word to indicate musical performers.

Slightly before 'menestrel' (later 'ménétrier') came into general use, the French term used to describe secular musicians was 'jogleor' ('jogleur', later 'jongleur', in English 'jogelour'). It may be that the change in nomenclature (in the early 14th century) reflected a change in function, from the jack-of-all-trades entertainer to the specialist in playing a single instrument. In other Romance languages the Latin *ministerialis* did not give way to a vernacular equivalent; the Spanish 'joglar' and Italian 'gioccolatore' remained in use into the 15th century.

The troubadour Guiraut Riquier (*c*1275) claimed, however, that, whereas in Provence 'joglars' covered a number of different types of musician, in Spain their functions were distinguished by different terms: instrumentalists (*juglares*), imitators of animal sounds etc. (*remedadores*), troubadours who travelled from court to court (*segrieres*) and street musicians (*cazurros*). In a reply no doubt written by Riquier but attributed to Alfonso X of Castile, his patron, it is suggested that street entertainers and the like should be called *bufones*; that he who could comport himself among the rich with *cortesia* and *ciencia* in playing instruments, reciting narratives and singing songs and verses made by others should be called *juglar*; that he who could make (*trovar*) words and melody should be called *trovador*; and that he who could do it with mastery and with an ethical or moral message should be called *don doctor de trobar*. Germanic languages generally used the

word 'Spielmann', though forms of the French word (e.g. 'minstreel') are frequent in Flemish and Dutch records.

At all times and in all languages the naming of the player after his instrument was common, but there is some confusion over the nomenclature for secular singers. Although most references to minstrels appear to indicate instrumental performance only, there is no reason to suppose that the instrumentalists did not also sing; nor should the possibility be ruled out that, in some cases, 'minstrel' means 'singer'. In the second half of the 14th century the confusion is somewhat mitigated by the use of such terms as 'menestrel de bouche' or 'juglar de boca'.

Although even in the 14th century the word 'musician' (or its cognates) could, in addition to its traditional sense of judge and theorist of music, refer to performers, it was not until the 16th century that it began to offer serious competition to 'minstrel', by which time 'jongleur' seems virtually to have vanished. By the end of the 16th century 'minstrel' had come to designate wretched mendicants, capable only of croaking or scratching out old-fashioned songs. An analogous shift can be observed in French, in which 'ménétrier' had come to mean village and country musicians. With the Romantic reawakening of interest in the culture of the Middle Ages, 'minstrel' became frequent in the special sense of wandering poet-musician, and to this day the word evokes the image of the itinerant singer accompanying himself on a plucked string instrument before an audience of knights and their ladies – a real enough phenomenon but only one among many in the range of medieval secular music. (In English the terms 'minstrel' and 'minstrelsy' have a broader meaning than their equivalents in other languages, and their use in this article is merely a convenience.)

Minstrel

2. Early history.

There is no reason to suppose that at any time during the Middle Ages secular musicians were absent from western Europe. One difficulty in interpreting the historical documents is that wherever records are kept in Latin the same terms, chiefly 'histrio' and 'mimus', serve to designate entertainers of all sorts, including musicians, from the 9th century to the end of the 14th. All were tarred with the same brush by the ecclesiastical authorities, who as a rule deplored their mode of life or even forbade it: the *Commemoratio brevis* (*c*900; *GerbertS*, i, 213) is unusual in its partly respectful attitude. Some modern scholars view the secular musician-entertainers of this early period as a continuation of the entertainer class of late Roman culture, but such an abstraction tells nothing of their specific functions, nor does it rule out the existence of other social or ethnic traditions.

One traditional role that has fascinated scholarship since the 18th century is that of the bard or epic poet-singer. He is usually supposed to have recited his lengthy tales to simple melodic formulae corresponding in their articulation and repetitions to the half-lines, lines and couplets of epic or narrative verse; he is also thought to have supported his song with an instrument such as the harp or fiddle. An image of this kind of verse- and music-making can be formed on the one hand from scattered documents of the Middle Ages up to about 1300 (*see* Chanson de geste) and on the

other from still extant or only recently extinct practices in non-literate cultures. Questions of individual or so-called collective creation and composition, textual variation and improvisation, mnemonic schemes and oral transmission have been intensively studied in the last 60 years by historians of literature and folklore.

If such poet-singers can be thought with good reason to form a class distinct from entertainers with skills in non-verbal domains (instrumentalists, dancers, acrobats, prestidigitators, animal trainers and the like), the position of the 12th- and 13th-century creators and performers of lyric or didactic stanzaic poetry in the vernacular is not so clear. Whereas there is every reason to date the development of epic narrative poetry well before the beginning of written records and to see it as an essentially non-literate art, the various schools of Romance and Germanic poetry appear to be literary in every sense. But although there is a considerable corpus of French and Provençal poetry dating from before 1300, very little of it was transmitted with music, and such music as there is bears the signs of oral transmission. The nature of the relationship between poets and instrumentalists or singers, or the combination of these functions in one individual, has often been discussed in connection with the Provençal troubadours.

A number of 13th-century French poets are also known to have been musical performers or composers: Adenes (often called Adenes le roi), was a *menestrel* in the employ of the Count of Flanders from about 1270 to 1300; another, Adam de la Halle, belonged to the retinue of the Count of Artois. These poet-composers and their music are interesting in view of the special character of bourgeois society and culture in the Low Countries and the close relations between the feudal nobility and the bourgeoisie.

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3. Minstrel instruments and ensembles.

There are two major sources of facts and impressions concerning the varied roles and functions of medieval minstrels: literature, in which, especially in poetry, the symbolic element often outweighs the descriptive; and financial records, which only now are beginning to be explored systematically. While 13th- and 14th-century poetry mentions many instruments by name, financial records are less specific, and neither source gives much information as to what exactly the instruments were, how they were played (in terms enlightening to a modern musician) or how they sounded. How instruments were held and typical groupings of minstrels can sometimes be seen in manuscript and easel painting from the early 15th century on, but the pictorial record before that is thin and frequently ambiguous (see fig.1). There is also very little evidence concerning regional differences or the development of performing practice.

The records are equally ambiguous concerning the size and composition of ensembles; it is possible that both polyphonic and monophonic works were performed by more than one musician to a part. Payments for solo minstrelsy on every sort of instrument were frequent, as were those for two minstrels: a pair of fiddles or trumpets, or a plucked and a bowed string instrument, were apparently standard combinations. One can rarely be sure that simultaneous payment to several musicians meant that they

played together, but in those accounts that permit such interpretation a variety of trio combinations is found, and occasionally quartets (three shawms and a trumpet were probably standard). Larger groups also appear, mostly in connection with urban processions. The division of instruments into *haut* and *bas* groups seems to have been common in the 15th century and relatively so in the 14th, though it is difficult to identify undesignated pipes and the 'ghiterne', which may be found in the company of both *haut* and *bas* instruments. The so-called *alta capella*, a trio or quartet of shawms and sackbuts (sometimes including the S-shaped slide trumpet), was also a 15th-century development. The chief percussion instrument was the nakers, usually found with trumpets and/or shawms, but the tabor was much used with softer instruments.

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4. Minstrels' music.

Little is known of the repertory performed by the minstrels. The various scraps that seem to be dance music (the *estampies* of *F-Pn* fr.844, the pieces of *GB-Lbl* Harl.978 or the *istanpitte* and saltarellos of *GB-Lbl* Add.29987) are so diverse in date, style and probable geographical origin that no coherent picture appears. Nor is it clear what place notated pieces occupied in a musical practice that was predominantly unwritten and to some extent extemporized. Certainly the Estampie must have been the leading kind of dance, and if it followed the pattern of many later dances it must have progressed by the mid-14th century some way beyond its beginnings as functional dance music; its characteristic structure – progressive repetition with *ouvert* and *clos* endings – seems specially well adapted to duet playing, particularly by similar instruments. The existence of this practice is corroborated by Raimbaut de Vaqeiras, who composed the poem *Kalenda maya* to an *estampie* that he first heard played by two fiddlers from France. From the end of the 14th century the basse danse also entered the minstrels' repertory, though its structure, and the ensemble of two shawms and slide trumpet or trombone frequently associated with it, sharply contrast with what is known of the *estampie*. As well as accomplished dance music, minstrels seem to have played the tenor and contratenor parts of the standard three-voice polyphonic chanson of the 14th century; Johannes de Grocheio (*c*1300) singled out fiddle players as particularly skilled in this practice. In the generations after Machaut, and perhaps during his lifetime, minstrels are even supposed to have composed such works.

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5. The minstrel in society.

The chief difficulties in comprehending the social functions of the minstrels stem from the absence of a comprehensive repertory of written music and the failure of medieval writers on music to devote any attention to them. Salmen (1960) singled out four factors contributing to this lack of critical attention: vagueness in systematic sociological foundations; lack of a complete view of European historical sources; failure to look to surviving traditions for parallels with extinct practices; and a lack of comparative studies of non-European cultures in which travelling musicians lived in similar circumstances. The role of the minstrels is deeply involved with the

sociology of medieval musical life, which can only be fully understood from a systematic analysis of non-musical sources and an understanding of the musical characteristics and artistic possibilities of largely illiterate musical cultures. Granted such general considerations, knowledge of minstrelsy is also very uneven according to country or geographical area. In France and Burgundy, noble and royal minstrels held the centre of the stage; in the Low Countries, urban or bourgeois instrumentalists; and in Spain, poet-musicians. Of the position in some countries (e.g. Italy) virtually nothing is known. Although this diverse picture is partly due to real regional differences, it is also the result of unevenness in the historical records and of the varying interests – often motivated by patriotism – of the few modern scholars who have worked on the subject.

While the organization of musical life and therefore the social status of the minstrel differed from one region to another, it is clear that some secular musicians of the later Middle Ages were completely outside the predominant social structure; along with entertainers generally and others (e.g. wandering clerks) they had no fixed abode and owed allegiance to no civil or ecclesiastical authority. In the absence of historical records it is impossible to describe the musical life of the vast rural majority (85–95%) of the medieval population of Europe; it is not known whether musicians providing music for rural populations were called minstrels, what proportion of instrumental to vocal music there was or how it was performed. Moreover, the music of the medieval church has no demonstrable direct relationship to minstrels or minstrelsy, although bishops who were also temporal lords supported minstrels, and minstrels were often essential in urban religious processions and sometimes participated in church services. Necessarily, then, the two main divisions of inquiry are the courts and cities of medieval Europe. In both cases, accounts and other records providing names and numbers of musicians, dates and places are virtually non-existent before about 1200, rare until about 1300, sporadic but significant until 1350 and increasingly common thereafter. Although the pattern of documentary evidence is partly due to the loss of older records, it also reflects social changes in which book- and record-keeping went hand in hand with increasingly regulated and normalized forms of feudal and municipal government; this development had a direct bearing on the social context of music-making.

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6. Court minstrels.

The chief sources of information concerning court minstrels are household accounts of the monarchs and noblemen of medieval Europe; these are sometimes quite full, as in the case of the Household and Wardrobe Accounts of Edward I of England (see Rastall, 1964, 1968), sometimes vexingly skimpy, as in the case of the French Valois kings (largely because the archives of the Chambre des Comptes at Paris were destroyed in 1737). In addition there sometimes exist ordinances specifying the size of the household and its administrative subdivisions, along with the duties and perquisites of the retinue. The accounts often furnish names, dates, places and precise sums of money given as regular wages, gifts, liveries or extraordinary expenses, and they sometimes specify the instruments played by a minstrel – though it is doubtful whether such designations

needed, or were intended, to be precise – but they do not usually provide direct evidence for the size or composition of ensembles or the nature of the repertory.

In the earlier part of the period under consideration, a noble household – though it might range from 30 or 40 to several hundred – did not always include minstrels on the payroll. For example, while Robert, Count of Artois (1250–1302), appears to have had up to half a dozen minstrels in his regular employ, none are found in the accounts of his daughter and successor, Mahaut (1302–29). Philip VI of France (1328–50), in a household of at least 140, had only two minstrels, according to an ordinance of 1355; but 13 years later his son John, Duke of Normandy, employed at least 12 instrumentalists. In particular it is not at all clear that there was a general increase through the 14th century in the numbers of minstrels employed. To find no minstrels on regular wages in a sizable household is unusual, but the number employed seems to have borne little relationship to the size of the household as a whole. The development of French secular polyphony during the 14th century may well have been influenced by the assiduous patronage of minstrels by John the Good of France (1350–64) and his sons, Charles V (1364–80) and the Dukes of Berry, Burgundy and Anjou.

It is not certain that only minstrels designated as such could provide court music on a regular basis. A number of court posts are frequently cited in close proximity to that of minstrel in the records, for example fools, heralds, waits, ushers, bodyguards, justicers or waferers, who were variously responsible for entertainment, protocol, procurement of prostitutes and guarding the gates and doors and who on occasion may also have provided music. The records also testify to a constant traffic of minstrels from other courts, as well as common minstrels with no designated status. Normally, court minstrels did not receive wages significantly higher than those of other lesser personnel of the household, nor did they enjoy social privileges; they were not badly paid and they received many occasional and extraordinary gifts. Players of the *trompe* or *trompette* were distinguished from other minstrels and were paid higher wages at some courts.

It has often been stated that minstrels frequently achieved a relationship of special intimacy and trust with their noble employers. This undoubtedly happened at times, particularly with harpers and other chamber musicians, but the fact that minstrels were often entrusted with messages and more devious political missions such as espionage may only reflect their mobility as an occupational group. In the 14th century particularly, minstrels often moved from court to court, were sometimes lent by their employers and seem often to have travelled independently of their masters. Two sorts of occasion – noble weddings, and ceremonies of knighthood which frequently took place at Pentecost – attracted vast assemblies of minstrels; in a few instances several hundred gathered, and the payroll of one such ceremony, at Westminster in 1306, lists over 150 names (see Bullock-Davies, 1978).

Minstrels sometimes remained associated with a court for many years, often surviving their original employer to serve his successor. There are no

women on the rosters of court musicians, though they were sometimes remunerated as the wives of regularly employed minstrels. Minstrels were ranked as household servants, with appropriate daily wages, but little is known about any hierarchic or career structure. The style 'magister' was occasionally used, probably for a minstrel in charge of apprentices (in this context it does not denote a university degree). In the late 15th century the chief minstrel was known as the 'marshal' in some households. From the 1270s onwards we hear of minstrel-kings, who apparently exercised control over minstrelsy in particular regions. Although they were royal servants there is no evidence that minstrel-kings were household officers. Until the mid-15th century minstrel-kings were the same as herald-kings, but thereafter the heralds specialized and minstrelsy was controlled through civic and national legislation.

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7. Minstrel schools.

During the 14th century and the early 15th, annual assemblies of minstrels took place, chiefly in the Low Countries and at Beauvais, in the week before Laetare Sunday in Lent. They seem to have involved both city and court minstrels, some of whom came from as far away as Aragon and Navarre. The earliest known gathering of this sort was in 1318 at Bruges (though there may have been one at Ypres in 1313) and the last was in 1447 at Damme. They were usually called 'escoles' or 'scoelen' – i.e. schools in the sense of a large group – but there is evidence from the second half of the 14th century that there were also schools in the more usual modern sense, in which musical instruction was offered (for example at Paris). Little is known of the duration of the *escoles*, the numbers of musicians present or the purposes for which they met, though a few records state that they learnt new songs and purchased instruments. There may have been several concurrent regional meetings in a single year. Such gatherings can be regarded as contributing to a supra-regional musical culture and to the musical predominance of the Low Countries as early as the 14th century.

Minstrel

8. Conclusion.

There is no distinct line of demarcation between an era of minstrels and minstrelsy and a subsequent one: indeed, in many rural areas minstrelsy never quite died out, and the village musicians in parts of eastern Europe and elsewhere appear to represent a tradition descended directly from medieval minstrelsy. In urban and court life minstrelsy gradually gave way to a different form of musical culture, mainly during the period 1500–1650. There are many interrelated factors in this change: the growth of musical literacy among the better minstrels; the appearance of an extensive body of written polyphony based on vocal styles (including important printed collections from 1501 onwards); the development of specifically instrumental styles; and the changes in social expectation that made the better minstrels aspire to the status of 'musician' and 'gentleman'.

See also Guilds.

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Minstrelsy, American.

A type of popular entertainment, principally of the 19th century, which consisted of the theatrical presentation of ostensible elements of black life in song, dance and speech; at first performed by whites impersonating blacks, minstrelsy only later was participated in by blacks. Minstrelsy took the theatrical productions of the Englishman Charles Mathews as one point of departure. Black music and dialect greatly attracted Mathews during his visit to the USA in 1822 and he incorporated the latter element in his skits, sketches, stump speeches and songs. Before Mathews, Charles Dibdin had used black material in his musical extravaganzas, which began in 1768 and were still popular well into the first decade of the 19th century. Southern plantation and frontier songs, black tunes patterned on English musical models, banjo tunes and playing styles, English plays and operas with black subjects and plots, British dance types and tunes and direct observation of blacks constituted other sources and models for early minstrelsy.

By the end of the 1820s there had evolved an indigenous and novel American, or blackface, minstrelsy. The performances of George Washington Dixon and of Daddy Rice represented the incipient stages of the form. The performer blackened his face with burnt cork and wore costumes that represented, to the white audience, the 'typical black' person: the uncouth, naive, devil-may-care southern plantation slave (Jim Crow) in his tattered clothing, or the urban dandy (Zip Coon or Dandy Jim). These two stereotypes persisted in minstrelsy for several decades. Rice developed the minstrel show, or 'Ethiopian opera', expanding the use of black dialect plantation songs, virtuoso dancing, banjo and fiddle music and crude humour, and providing the whole with a greater degree of organization. Nevertheless, its function continued to be primarily that of an entr'acte in the theatre or in the circus ring.

The classic age of blackface minstrelsy (*c*1840–70) was heralded in the late 1830s, when a modicum of dramatic continuity was introduced and performers began to join together to form duos (most frequently a banjoist and a dancer), trios and finally quartets. The instruments they used were the banjo, tambourine, violin, bones and sometimes accordion, all except the last associated with the southern plantation slave. At least one musician in the group doubled as a dancer. The Virginia Minstrels presented the first entire show of this new type at the Bowery Amphitheatre in New York on 6 February 1843; this performance was given as part of a circus but the group was soon appearing alone (see fig.1). The Virginia Minstrels consisted of Dan Emmett, who played the fiddle, Billy Whitlock (banjo), Frank Brower (bones) and Dick Pelham (tambourine). Emmett had established his reputation as a banjo player and singer in the circus ring and was a versatile, practical musician who enjoyed a long and productive life on the minstrel stage, first as a performer, then as both performer and composer of a large number of the finest examples of classic minstrel

music. Emmett's most popular contribution to minstrelsy was *I wish I was in Dixie's land* (copyright 1860), better known as *Dixie*, the melody and text of which eventually transcended boundaries of region, nation and genre. The Virginia Minstrels met with spectacular success in cities of the eastern USA in the spring of 1843 and in concerts during a brief tour of the British Isles that summer. Although the original group disbanded in July 1843, Emmett re-established it on his return to the USA, replacing Pelham and Whitlock, who had chosen to remain permanently in England.

The Virginia Minstrels provided the prototype for the instrumentation and stage action of the many troupes that were formed in the 1840s, such as the Ethiopian Serenaders, the Virginia Serenaders, Christy's Minstrels, Buckley's New Orleans Serenaders, the Kentucky Minstrels, White's Minstrels and the Kitchen Minstrels. The members of the troupe arranged themselves in a semicircle with bones and tambourine players at either end as focusses of attention. One of these players would serve as master of ceremonies, a role later assumed by an interlocutor at the centre of the band.

While minstrelsy frequently retained its connections with the theatre and circus as an entr'acte, these associations became increasingly attenuated as the minstrel show grew in scope and changed in content; more and more it stood by itself as a fully developed form of entertainment. The form and contents of the early minstrel show were flexible and versatile and could be adapted to the audience, but a general structure for the performance was developed. During the 1840s the show was divided into two parts: the first concentrated largely upon the urban black dandy, the second on the southern plantation slave. By the 1850s, however, black elements had been gradually reduced and moved to the concluding section of a tripartite structure. Music of the 'genteel' tradition now prevailed in the first section, where popular and sentimental ballads of the day and polished minstrel songs by such composers as Stephen Foster supplanted the older and cruder dialect tunes. The middle part consisted of the 'olio', a potpourri of dancing and musical virtuosity, with parodies of Italian operas, stage plays and visiting European singing groups such as the Rainer Family. In the third section the walk-around, at once the conclusion and high point of the show, took on primary importance. This was an ensemble finale in which members of the troupe in various combinations participated in song, instrumental and choral music and dance. Although examples of the walk-around performed by a solo dancer exist from the late 1840s, the ensemble finale dates from only around 1858. *Dixie* is the best-known example of this genre, although it soon lost its original function. Emmett, whose walk-arounds enjoyed an enormous popularity, described them as an attempt to imitate 'the habits and crude ideas of the slaves of the South' whose 'knowledge of the world at large was very limited'. While Emmett probably composed more walk-arounds than any other individual (including *I ain't got time to tarry*, 1858; *Jonny Roach*, 1859; *Wide Awake*, 1860; *Ober in Jarsey*, 1863; and *Old Times Rocks*, 1865), other important contributions to the genre were made by Sam Lucas (*Hannah boil dat cabbage down*, 1878) and Ned Straight (*Old Times Roxy*, 1880).

Shows from this classic age of blackface minstrelsy were immensely popular, especially in the Northeast. Bryant's Minstrels and Christy's

Minstrels were the outstanding examples of successful troupes, though other companies that remained popular throughout the 1850s were the Harmoneon Troupe, White's Minstrels, the Buckeye Minstrels, the Ethiopian Serenaders, Wood's Minstrels, Buckley's New Orleans Serenaders, Campbell's Minstrels, the Sable Harmonists, Ordway's Aeolians and Sanford's Opera Troupe.

The inclusion of music from the 'genteel' tradition and the varied fare of the olio began a movement away from the primitive quality of early minstrelsy towards a more sophisticated and standardized variety show. However, from 1857 to 1866 Bryant's Minstrels, led by Dan Bryant, temporarily slowed this trend with their productions of a rejuvenated minstrel show; full of the vitality characteristic of the 1840s, their performances were unqualified financial successes even during the Civil War. But their classic type of minstrelsy gradually fell from fashion, to be replaced by a show with a wider variety of styles. By 1870 many of the smaller troupes had been driven out of business by such companies as Leavitt's Gigantean Minstrels and Cleveland's Colossals (gigantism in any field greatly impressed many Americans at the time). While men had always played 'wench' roles in the classic minstrel show and continued as female impersonators, women minstrels now began to appear; some minstrel troupes, in fact, consisted only of women. Some troupes abandoned the burnt cork make-up. There was also a change in the contents of the show. With the issue of slavery more or less resolved, and in an attempt to appeal to a wider audience than before, black subjects were supplanted by such topics as satirization of other targets of hostility and ridicule: suffragists and ethnic stereotypes reflecting new patterns of immigration and Amerindians. Minstrels began to rail against the decline in morality and warn against the evils of city life; a yearning for a return to the simpler, 'good old days' was a common theme.

An important change was the development of minstrel troupes consisting of black performers. Whereas the few that had existed in the early days had not been considered important, black companies attained true significance after the Civil War. Often under the management of whites, but occasionally led by blacks, these troupes provided a showcase for the talents of black musicians (fig.2). Black troupes often concentrated on plantation scenes and incorporated African American religious music in their shows. Those that were successful in achieving extended runs included Brooker and Clayton's Georgia Minstrels, the Original Georgia Minstrels, Callender's Original Georgia Minstrels, Haverly's Colored Minstrels, Sprague's Georgia Minstrels, Richard's and Pringle's Georgia Minstrels, the Kersands Minstrels and W.S. Cleveland's Colored Minstrels. Billy Kersands, Thomas Dilward ('Japanese Tommy'), Bob Height, Charles Hicks, Horace Weston, Sam Lucas, Tom Mackintosh, Jim Grace and James Bland led the way for the participation of blacks in minstrelsy, and by 1890 African Americans were firmly established in American show business. By the turn of the century most professional troupes had turned from classic minstrelsy to burlesque, the development of the Broadway musical and musical productions connected only tenuously with the minstrel show. Nevertheless, among amateur performers and producers, minstrelsy continued as a popular form of American entertainment until the early 1950s.

Many of the tunes in the early minstrel show derived from British dance types; others seem to share a common African American heritage, with an insistence on irregular rhythmic accentuations achieved through phrasing, rests, textures, ornamentation and metrical shifts. The main emphasis in much minstrel music is a rhythmic, rather than a melodic or harmonic, one. While the rhythmic element is often highly complicated, the melodies tend to be based on brief motifs that are varied only slightly upon repetition. Melodies constructed on pentatonic or anhemitonic figures and triadic formulas, and lying within a relatively narrow compass, are commonly found. Many give no hint of any sort of harmonic progression. Diatonicism prevails in the accompaniments of later tunes, interrupted briefly on occasion by a diminished seventh or secondary dominant chord preceding a cadence. Common to many of the songs is a verse-and-refrain design. Initially a soloist sang the verse, and was joined in unison by the entire troupe for the refrain; before long, however, it became more common for the troupe to sing the refrain in four-part harmony – a particular characteristic of the minstrel songs.

Many striking similarities exist between the traditional oral music of the southern Appalachians and early minstrel songs, but it has not yet been determined which (if either) provided the original inspiration for the other. It is certain, however, that the animated rhythmic element of the banjo tunes composed for minstrel shows between 1840 and 1890 greatly influenced American popular music.

Important collections of documents concerning minstrelsy are in the Harvard Theater Collection, the New York Public Library at Lincoln Center, Brown University (Harris Collection), and the State Library of Ohio in Columbus.

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CLAYTON W. HENDERSON

Minter, Drew

(*b* Washington, DC, 11 Jan 1955). American countertenor. He attended Indiana University and studied privately with Marcy Lindheimer, Myron McPherson, Rita Streich and Erik Werba. Early in his career he was a member of early music ensembles, including the Waverly Consort in New York. His stage début was in the title role of Handel's *Orlando* at the St Louis Baroque Festival in 1983. He has since appeared in Boston, Brussels, Los Angeles, Milwaukee and Omaha, where his clear, ringing voice has won praise, particularly in operas by Handel, Landi and Monteverdi. In 1989 he made his Santa Fe Opera début as the Military Governor in the American première of Weir's *A Night at the Chinese Opera* and also sang Endymion (*Calisto*). He sang the title role in Handel's *Ottone* at Göttingen in 1992 and subsequently recorded the part. Among his other Handel recordings are *Agrippina*, *Berenice*, *Esther*, *Floridante*, *Giustino*, *Messiah*, *Sosarme*, *Susanna* and *Theodora*.

CORI ELLISON/R

Minton, Yvonne (Fay)

(*b* Sydney, 4 Dec 1938). Australian mezzo-soprano. She studied at the Conservatorium in Sydney and in 1960 moved to London, where she began a concert career before making her operatic début in 1964 as Britten's Lucretia in a City Literary Institute production; the same year she created Maggie Dempster in Maw's *One Man Show*. She then joined the Covent Garden company and over the next 12 years sang more than 30 major roles, creating (and later recording) Thea in *The Knot Garden* (1970) and having notable success as Octavian, the role of her débuts at Chicago (1970), the Metropolitan Opera (1973) and the Paris Opéra (1976); she also recorded the part under Solti. Her appearance as Brangäne at Bayreuth in 1974 was followed by Fricka and Waltraute in the centenary *Ring*, and she sang Kundry at Covent Garden in 1979. Also in 1979 she sang Countess Geschwitz in the first three-act *Lulu* in Paris, which she also filmed and recorded. Minton's other recordings include Dorabella under Klemperer (1971), Mozart's Sextus (1976) under Colin Davis, Geneviève (*Pelléas*) under Boulez (1970) and Fricka under Janowski (1981–4). Her warm fullness of tone and striking stage personality were combined with interpretative skill and imagination. She was made a CBE in 1980. After a short period of retirement she sang Leokadja Begbick (*Mahagonny*) at Florence in 1990, Clytemnestra at Adelaide in 1991 and returned to Covent Garden as Countess Helfensteen in *Mathis der Maler* (1995).

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NOËL GOODWIN

Mintz, Shlomo

(*b* Moscow, 30 Oct 1957). Israeli violinist, violist and conductor of Russian birth. He studied in Israel with Ilona Feher from 1964 to 1973, and made his début with the Israel PO under Zubin Mehta in 1968. In 1973 he went to the USA for his Carnegie Hall début and to study with Dorothy DeLay at the Juilliard School. In 1977 he made a major European tour, appearing with leading orchestras and conductors, and he has subsequently followed an international career as a soloist and chamber music player. He has given recitals with the pianists Itamar Golan and Georges Pludermacher, and as a member of the Golan-Mintz-Haimovitz Trio. He was music director of the Israel Chamber Orchestra from 1989 to 1993, and has also conducted the Israel PO and the Rotterdam PO; in 1994 he was appointed music director of the Limburg SO in Maastricht. Mintz has recorded both violin and viola repertory, and has been awarded the Grand Prix du Disque on several occasions. In 1984 he received the Premio Accademia Musicale Chigiana. He plays a Guarneri del Gesù violin of 1700 and a viola by Carlo Giuseppe Testore of 1696.

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<div align="right">MARGARET CAMPBELL</div>

Minuet

(Fr. *menuet*; Ger. *Menuett*; It. *minuetto*; Sp. *minuete, minué*).

A French dance. In a moderate or slow triple metre, it was one of the most popular social dances in aristocratic society from the mid-17th century to the late 18th. It was used as an optional movement in Baroque suites, and frequently appeared in movements of late 18th-century multi-movement forms such as the sonata, the string quartet, and the symphony, where it was usually paired with a Trio (*see also* Scherzo).

1. The dance.
2. Minuets in Baroque instrumental music.
3. Classical and neo-classical minuets.

<div align="right">MEREDITH ELLIS LITTLE</div>

Minuet

1. The dance.

Though the origin of the minuet is unknown, it was danced in the court of Louis XIV at least by the 1660s. Praetorius (*Terpsichore*, 1612) is now thought to have erred in claiming it to be a descendant of the *branle de Poitou*, a claim that was nonetheless repeated over a century later by Pierre Rameau (*Le maître à danser*, 1725), with the addition of the plausible detail that Pierre Beauchamp, Louis XIV's dancing-master, had effected the transformation. There is virtually no point of resemblance between the two dances; some of the minuets included in the Philidor Collection consist of the three-bar phrases characteristic of the Branle, however, so the theory cannot be entirely discounted. The name 'menuet' may have derived from the French 'menu' (slender, small), referring to the extremely small steps of the dance, or from the *branle à mener* or *amener*,

which, like the *branle de Poitou*, were popular group dances in early 17th-century France.

As an aristocratic social dance the minuet was dignified, graceful, relaxed and unaffected, unlike some modern re-creations in which exaggerated postures are used. The attention of both dancers and spectators was directed to the elegant and seemingly effortless performance of minuet step-units, each consisting of four tiny steps in 6/4 time set in counter rhythm to two bars of music in 3/4, and, secondarily, to the movement of the dancers in prescribed floor patterns. The earliest extant choreographies using minuet steps are from the 1680s. André Lorin presented a manuscript collection of longways country dances to Louis XIV in about 1685, with indications of minuet steps. Recent research has pieced together the performance of *Le mariage de la grosse Cathos* in which a choreographed minuet and other social dances form parts of a comic *Mascarade* presented at Versailles in 1688 (Harris-Warrick and Marsch, 1994). Specific information on the actual steps and movements began to be available in 1700, when the publication of the Beaucham-Feuillet system of dance notation (*see* Beauchamps, Pierre, and Feuillet, Raoul-Auger) made it possible to record dance steps in their proper relationship to the accompanying music. At least 45 early 18th-century choreographies or sections of choreographies survive (listed in Little and Marsh, 1992). These are primarily social dances by French and English choreographers (e.g. Isaac's 'The Britannia', 1706, and Pécour's 'Le menuet d'Alcide', 1709), though a few dances are designated for theatrical performance (e.g. Pécour's 'Menuet à deux pour un homme et une femme, dancé par Mr. du Moulin l'Ainé et Mlle. Victoire au ballet des fragments de Mr. de Lully', 1704, and Anthony L'abbé's 'Menuet performed by Mrs. Santlow', *c*1725).

Two treatises by Pierre Rameau (Paris, 1725) supply additional information on social dance practices at the French court. According to Rameau, each formal ball conformed to a pre-arranged ritual establishing the seating arrangement in the salon and indicating when, how and by whom each dance would be performed. Ordinarily the minuet was danced by one couple at a time while the rest of the company watched and appraised their accomplishments (fig.1; *see also* Dance, §4(ii), fig.12). After making honours to the Présence (the king or someone else designated to preside for the evening) and to each other, the dancers moved through a series of prescribed step patterns to diagonally opposite sides of a rectangular area. From there they moved, again in the typical minuet step patterns, along an imaginary letter Z (fig.2) so that they passed each other in the middle and finished the figure in opposite positions (before 1700 the figure of the floor pattern was a letter S, the sign for the Sun King, Louis XIV). After several Z figurations, the dancers presented their right hands to each other in the middle of the rectangle and turned a full circle before retreating to diagonally opposite corners. Then they advanced again for a similar presentation of left hands, followed by more letter Z figurations. The climax of the dance was the presentation of both hands, during which the dancers turned several circles before retreating together to make honours to each other and to the Présence (fig.3).

The four small steps of a minuet step-unit always began on the right foot. A number of different step-units were used, all but a few ornamental ones

made up of combinations of *demi-coupés* (rises from previous bends during the transfer of weight from foot to foot), *demi-jettés* (small leaps from one foot to the other) and *pas marchés* (plain steps on to the ball of the foot), all steps that end with the dancer's weight on the ball of the foot. Most step patterns can be taken in any direction, and all four-step complexes are tiny, covering a distance of about a metre. Two of the most popular patterns were the *pas de menuet à deux mouvements*, consisting of two *demi-coupés* and two *pas marchés* with the steps falling on the first, third, fourth and fifth crotchets of a two-bar unit (Table 1) and the *pas de menuet à trois mouvements*. The latter, more difficult to execute, consists of two *demi-coupés*, a *pas marché* and either another *demi-coupé* or a *demi-jetté*, with steps falling on the first, third, fourth and sixth crotchets of a unit. Gentle accents in the music accompanying the dance are always implied by the *demi-coupé* and the *demi-jetté*, but the music and dance often form counter-rhythms to each other. Thus, musicians accompanying dancers or playing stylized minuets should realize that the basic unit of the dance is two bars long (not one or four), and that while the dancers' movements always imply an accent on the first beat of a unit, strong secondary accents would not necessarily fall on the second downbeat. Further, the letter Z floor design ordinarily took six step patterns to execute, thus best fitting a musical strain 12 bars long. Although many of the minuets in Lully's ballets, for example, have such strains, most minuets are made of strains eight or 16 bars long, suggesting that a frequent lack of coincidence between music and dance was enjoyed. The tension was presumably resolved by the end of the 100 to 200 bars usually required for a complete minuet performance.
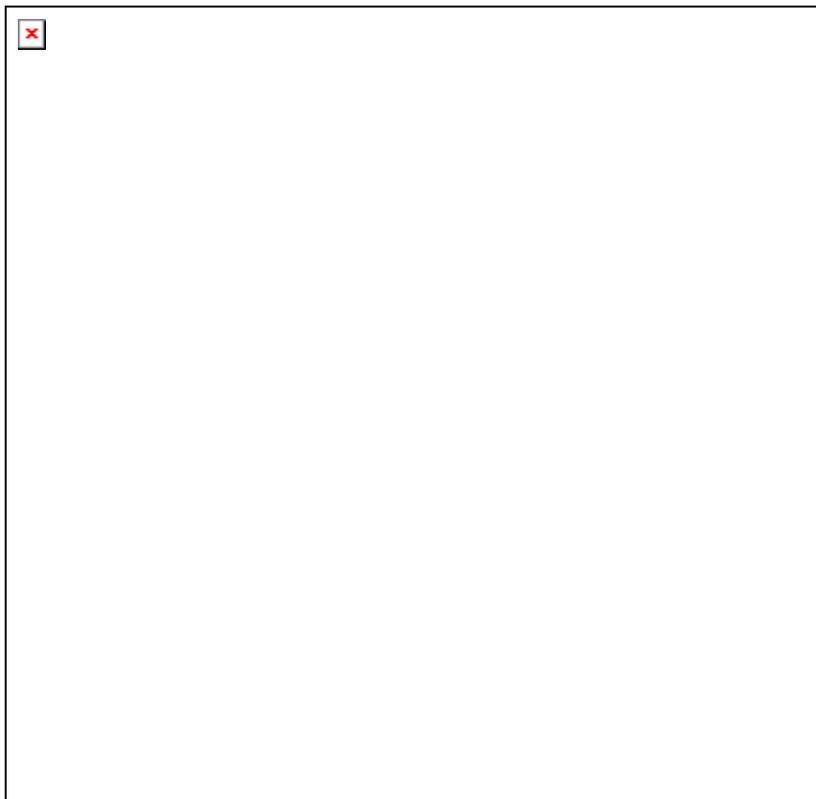
One reason for the minuet's remarkable longevity as a social dance may have been the considerable variety of steps it could absorb into the basic pattern. The 'minuet hop' or *contretemps*, the *balancé*, the *tems de courante* and the *fleuret* were among the most common interpolated steps

in France (see treatises by Rameau and Feuillet). gottfried Taubert, writing in 1717, described four step patterns for the minuet, in different relationships to music and in eight different rhythmic-metrical configurations. Dufort, writing in Italian in 1728, mentioned three possible step patterns with other relationships to the accompanying music. In 1767 C.J. von Felsenstein described a pattern with accents on the first, fourth, fifth and sixth beats (see Table 1). The French minuet apparently formed a point of departure for varied practices in different countries and social settings. Minuet steps were adopted into the Contredanse, for example, creating a set of dances for two or four couples using repetitive step patterns and a variety of floor designs. Later in the 18th century steps from other triple-metre dances such as the waltz, ländler and polonaise were introduced into the minuet or juxtaposed with it in the same piece. J.S. Bach may have been reflecting this practice in his Brandenburg Concerto no.1, in which the rondeau-form minuet movement has a polonaise section. In Spain and Portugal, where the minuet was a popular court dance, native dance styles infiltrated, as in the 'minuet afandangado' (see Minguet e Yrol, 1758, and Hatchette, 1971).

Minuet

2. Minuets in Baroque instrumental music.

Early examples of minuets apparently intended to accompany dancing survive in the Kassel Manuscript (c1660, ed. J. Ecorcheville, *Vingt suites d'orchestre*, Paris, 1906/R) and in the Philidor Collection. The two minuets in the Kassel Manuscript both consist of two unrelated strains, each eight bars long; those in the Philidor Collection consist of phrases three bars long, resembling the characteristic phrases of the *branle à mener* and suggesting an elegant cross-rhythm of music and dance resolved at the end of the strain. Many printed and manuscript collections of music to accompany dancing remain unedited (particularly rich holdings exist in France and England), and study of these sources may shed light on the early development of the minuet as a musical form. The earliest significant corpus of minuets comes from the theatrical works of Lully: 92 titled minuets appear in his ballets and operas from 1664 to 1687, and several of his overtures include minuet movements (e.g. *Armide*), presumably not intended to accompany the dance. The 'Menuet pour les faunes et les dryades' from *Les amants magnifiques* (*Oeuvres complètes*, ix/3, p.200) is cast in two strains, each 12 bars long and, therefore, each perfectly tailored to accompany the execution of one Z floor pattern. Not all Lully's minuets conform so strictly to the phrases of the dance, however: the fifth entrée of his *Ballet des nations* (*Oeuvres complètes*, ix/3, p.142, 'Les français'), including two instrumental minuets separated by a vocal reprise of the first, consists of two-, four- and ten-bar phrases, thus creating some tension between music and dance. Significantly, the entire entrée is 124 bars long when the indicated repeats are taken, almost exactly the prescribed length for a complete minuet performance. Ex.1, from the 'Menuet des Thébains' (*Entr'actes d'Oedipe*, 1664), shows a five-bar minuet strain, which, though unorthodox, would not necessarily preclude social dancing, since with the repeat an even number of bars would result. It should be remembered that theatrical dancing in general was more elaborate and virtuoso than contemporary social dancing, permitting and even encouraging considerable freedom in the accompanying musical structures.

Like most 17th-century dances, the minuet was included in French keyboard and ensemble suites, usually (along with other still-popular dances like the bourrée and gavotte) appearing after the sarabande, and many composers included minuets among their independent keyboard pieces (e.g. Chambonnières, Lebègue, Louis Marchand and Bach in the minuets in the *Clavierbüchlein* for Anna Magdalena). In addition, many minuets were included in manuscript collections of music for guitar and lute, and minuet-like movements (usually without the dance title), occurred in collections of organ music (e.g. by G.G. Nivers, Gilles Jullien and Nicolas de Grigny) and were incorporated into songs (*see* Brunette). Usually, the minuet received a rather straightforward treatment, with its characteristic clarity of rhythm and phrase preserved. Even the occasional *double* (*see* Double (i)) of a minuet was likely to be free from the complex texture and rhythmic ambiguities that otherwise fascinated instrumental composers of the French Baroque period, probably because the minuet was still a familiar social dance. Some composers experimented with irregular phrase structure: Louis Marchand's second minuet in the collection *Pièces de clavecin* (1702) consists of a ten-bar strain divided into five-bar phrases: at least one of Louis Couperin's minuets retains the three-bar phrase structure of the minuets in the Philidor Collection.

The minuet was a popular social dance in 17th-century England, where it also appeared in stylized forms (see the keyboard pieces in *The Second Part of Musick's Hand-Maid*, published by Playford, 1689) and in music for the theatre. Purcell set minuets more often than any other dance in his stage works and incidental music, including movements marked 'minuet' or 'tempo di minuetto' in the overtures to *The Old Bachelor* (1693) and *Bonduca, or The British Heroine* (1695); his minuets, like those of his French contemporaries, are in binary form, usually consisting of no more than two eight-bar strains. German composers of the Louis XIV era, such as Georg Muffat, Pachelbel and J.C.F. Fischer, also wrote minuets in the French style, adding more contrapuntal and motivic interest than the French while retaining the clear phrasing and unambiguous rhythms of the original dance. J.S. Bach's 28 titled minuets occur in his keyboard partitas and suites, in chamber music for solo and accompanied violin, cello or flute, in three of the four orchestral suites, and in the Brandenburg Concerto no.1 (Little and Jenne, 1991). Bach also liberally used minuet dance rhythms in his vocal works (e.g. in the cantatas bwv1, 'Unser Mund und Ton der Saiten', bwv93, 'Man halte nur ein wenig stille', bwv6, 'Hochgelobter Gottessohn'; and in the *Magnificat* in D bwv243, 'Et exultavit spiritus meus'). Though the time signature in these pieces is 3/8 not 3/4, the overall form is that of da capo aria and frequent virtuosity appears, the essential minuet characteristics are still present: triple metre in moderate tempo; moderate affect which is intimate and nonchalant or that of simple joy or peace; balanced four-plus-four-bar phrase structure with extensions; and uncomplicated harmonies.

As with other Baroque dance forms such as the allemande, courante and gigue, Italian minuet style differed from the mainstream of European taste

in a preference for faster tempos, implied by the prevalent use of 3/8 or 6/8 as the ordinary time signature. Melodic movement in the Italian minuet was carried over a longer phrase than in the French dance (usually eight bars rather than two or four), and more use was made of both melodic and harmonic sequence to sustain a clear sense of direction. Examples of the Italian-style minuet may be found in the chamber works of Corelli, in some of the opera overtures of Alessandro Scarlatti and Handel (ex.2), in some of Handel's keyboard suites, in the music of some of Handel's contemporaries, notably William Boyce, in French composers such as François Couperin, Rameau, Boismortier, Hotteterre and J.-M. Leclair *l'aîné*, and in works by Telemann and J.S. Bach. Michel L'Affilard, in his valuable treatise *Principes très-faciles pour bien apprendre la musique* (Paris, 1694), gave two examples of minuet songs, one with the mensuration 3, the other in 6/8 and a faster tempo, indicating that there was some variety in minuet tempos, even among French composers. Much has been written about the tempo of the minuet, both in the 18th century and in modern times. The large number of conflicting treatises and studies suggests that there was no fixed tempo for this dance over the centuries, but considerable variety in the different courts and cities in which the minuet was performed (see Malloch, 1993).

Minuet

3. Classical and neo-classical minuets.

Minuets in various styles remained among the most popular dance forms of aristocratic Europe throughout the 18th century, exerting a continuing influence on stylized dance music. The restrained yet complex elegance of the dance itself appealed to the requirements of the developing aesthetic of the Rococo period, and the relative simplicity of its phrases and harmonic movement made it an admirable vehicle for experiments with large structures based on contrasting harmonic and tonal plateaux, while permitting the introduction of other triple-metre styles and learned contrapuntal devices.

The minuet was probably first included in symphonies by Italian composers in the early 18th century, as movements labelled 'tempo di minuetto' often closed opera overtures which, like that to Domenico Scarlatti's *Narciso*, for example, were sometimes later published independently as 'sinfonias' (London, 1720). Scarlatti's minuet movement, typical of its time and in the binary form typical of late Baroque dance movements, consists of two

eight-bar strains based on a single rhythmic motif; many of Sammartini's symphonies end with similar minuet movements, as do the symphonies of C.F. Abel, Johann Stamitz and M.G. Monn and some of the early keyboard sonatas of Haydn.

Rather different minuet finales became fairly frequent in the symphonies, concertos and sonatas of English-influenced composers during the third quarter of the 18th century. These movements, generally headed with the rubric 'tempo di minuetto' or the hybrid Italian-German word 'menuetto', often applied some of the principles of so-called Sonata form to a movement having the characteristic metre, tempo and phrasing of the minuet. The third movement of Thomas Arne's Symphony no.3 in E♭ (1767, ed. in MC, iii, London, 1973), for example, marked 'tempo di minuetto', has an opening section presenting two distinct themes in contrasting keys; after repetition of that section, a brief development combines motivic transformation of the opening theme with a series of rapid modulations, followed by a full recapitulation of the opening without the change of key. J.C. Bach's Sinfonia concertante in E♭ (c1775, ed. J.A. White, *The Concerted Symphonies*, Tallahassee, FL, 1963) includes a slightly more complex minuet finale: the sonata-like minuet section (the first modulation to the dominant occurs after the double bar, followed by intense motivic development of the first section's theme, a long dominant pedal, and a full recapitulation) is paired with a short trio in ternary form, and then repeated da capo. Later and perhaps clearer examples of sonata principles applied to minuet movements (other than finales) can be found in the works of both Mozart (e.g. k387, which lacks motivic development but has a sharply defined contrast of tonality and theme in the 'exposition', and k464) and Haydn (piano sonatas hXVI:25 in E♭; hXVI:35 in C). Minuet finales, whether or not they use formal procedures derived from the sonata, occur fairly often in Haydn's piano sonatas and piano trios and in several of Mozart's concertos (e.g. k271 and k482 for piano, k190/186*e* for two violins, k191/186*e* for bassoon and k313/285*c* for flute).

Other formal schemes used for such movements included the rondeau-like alternations of one minuet with several trios seen in the minuet movement of Bach's Brandenburg Concerto no.1, commonly used in divertimentos and serenades (e.g. Mozart's Serenade in D k185/167*a*, the second minuet, and Haydn's piano sonatas h XVI:22 in E and h XVI:29 in F), variations of a binary minuet theme (Haydn's piano sonatas hXVI:30 in A and hXVI:33 in D), and, most familiarly, the common stereotype of a minuet paired with a single trio contrasting in key, thematic material, scoring and general mood. The last form, appearing frequently as the third of four movements in symphonies and string quartets written after about 1770, typically consisted of a ternary minuet section (e.g. two 12-bar strains, each repeated) and a shorter ternary trio, the minuet being repeated da capo with repeats (*see* Ternary form). About mid-century the trio was normally in a closely related key, usually either the tonic minor or the relative minor of the minuet, but in many of Haydn's later string quartets the tonal contrast was made considerably more striking: in op.77 no.2, for example, the minuet is in F major, the trio in D♭. Sometimes the characteristically simple and elegant style of the minuet was infused with elements from more 'serious' kinds of music, often with quite dramatic effects. The minuet of

Haydn's piano sonata h XVI:26 in A, for example, is cast in the typical minuet and trio form, but, as indicated by its heading 'menuet al rovescio', the second half of each section is an exact retrograde of the first. Haydn's Symphony no.44 ('Trauer') and String Quartet op.76 no.2 both include minuet and trio movements that employ strict canon and irregular phrases to lend an unaccustomed seriousness to the form, as does the use of both canon and double counterpoint in the minuet of Mozart's Symphony no.40 (k550).

All the forms applied to minuet movements in Classical symphonies and chamber works probably derived from the actual practice of dance accompaniment. Most surviving functional minuets are quite short, often no more than 16 or 32 bars, and indeed the instructions for composing minuets given by such theorists as Brossard (1703), J.-J. Rousseau (1768) and Honoré Compan (1787) specified that the individual strains of a minuet ought to be only eight or 16 bars long, divided into phrases of two or four bars. Contemporary descriptions of the dance, however, indicate that a complete performance would have taken well over 100 bars. To accompany the long social dance, the musicians would have had to perform several minuets in succession, with repeats, and may also have used improvised embellishments to the successive repetitions of strains, thus creating variation or rondeau forms (see Little, 1987). The minuet and trio stereotype seems to have been the most common such practice to be transferred to stylized music by composers who, for the most part, had contributed many minuets for ballroom use at various times in their careers. As an aristocratic dance, the minuet continued throughout the 18th century to hold its place in opera and ballet as well as in the ballroom and concert hall, especially in France, and several theatrical minuet choreographies have survived. Grétry included a minuet in his *Céphale et Procris* (1773), as did Gluck in the Paris version of his *Orphée* (1774), Sacchini in his opera *Chimène* (1783) and Salieri in his *Tarare* (1787). Probably the most famous appearance of the minuet on stage, however, was in Mozart's *Don Giovanni* (1787), where, in the finale of Act 1, Don Ottavio and Donna Anna dance a noble minuet, while Leporello and Masetto perform the comparatively plebeian German dance and Don Giovanni and Zerlina the middle-class contredanse, a scene in which the simultaneously performed dances portray the juxtaposed cultural values and social standing of the dancers (see Allanbrook, 1983, pp.277–87).

18th-century theorists such as J.P. Kirnberger (*Der allezeit fertige Polonoisen- und Menuettencomponist*, 1757) used the minuet as an elementary composition exercise, and the process was even reduced to methods used in games of chance such as the throwing of dice: the clear implication is that the melodic and harmonic patterns of the standard eight-bar minuet were so standardized that arbitrary arrangements of them could be made without incongruity (see Ratner, 1970), despite the sophistication that had been brought to the form by some composers. Interestingly enough, minuet movements seldom appeared in Italian symphonies and concertos after the mid-18th century, and, in fact, the standard minuet and trio movement was increasingly often replaced by a similarly structured movement called 'scherzo' (It.: 'joke'). Haydn was apparently the first to substitute movements with this heading for the minuets in his string quartets op.33 (the set is sometimes called 'Gli scherzi'). It is not clear

exactly why Haydn labelled the triple-metre movements thus in op.33, however, for while at least one such movement, the scherzo of no.5, does include several humorous elements such as unpredictable phrasing, some of the other movements are quite serious. Beethoven seems to have preferred the title 'scherzo' to 'minuet' in most of his works, using it to indicate a more vigorous, robust movement than that implied by the minuet's associations with elegant court pastimes. He used the minuet, however, in a number of his piano sonatas, including op.2 no.1, op.10 no.3 and op.49 no.2, in the String Quartets op.18 nos.4 and 5, in the Septet op.20, and in Symphonies nos.1 and 8. Twice, in the Violin Sonata in G op.30 no.3 and the Piano Sonata op.31 no.3, a movement entitled 'tempo di minuetto' actually takes the place of the slow movement.

19th-century composers were less interested in the minuet, an attitude which may have been influenced by political as well as musical considerations; nonetheless, Schubert (some of his piano works) and Brahms (Serenade op.11, 1857–8) included minuets in a number of their works, and Bizet used the form in his music for *L'arlésienne* (1872) and in the Symphony in C (1860–68). The courtly minuet was one of the programmatic associations in the symphonic poems of Liszt (see Johns, 1990). Late 19th- and early 20th-century neo-classicism led to a revival of interest in the minuet, evidenced by its appearance in Fauré's *Masques et bergamasques* (1919), Chabrier's 'Menuet poupeux' from *Pièces pittoresques* (1881), Debussy's *Suite bergamasque* (1890), Jean Françaix' *Musique de cour* (1937), Bartók's Nine Little Pieces (1926) and the second book of *Mikrokosmos*, Schoenberg's Serenade op.24 (1920–23) and Suite for piano op.25 (1921–3) and Ravel's *Sonatine* (1903–5), his independent *Menuet antique* (1895) and *Menuet* (on 'Haydn', 1909).

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Minuetto, tempo di

(It.).

See Tempo di minuetto and Minuet.

Mioduszewski, Michał Marcin

(*b* Warsaw, 16 Sept 1787; *d* Kraków, 30 May 1868). Polish priest and editor of religious songs. He was educated at the seminary of the church of the Holy Cross in Warsaw (1804–10), and then worked as a teacher in similar establishments in Warsaw (1810–14), Włocławek (1814–20) and Kraków (1820–68). He collected and edited several volumes of Polish religious songs, and also left extensive manuscript collections; until 1939 these were in the Biblioteka XX Misjonarzy in Kraków, but their whereabouts are now unknown.

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Śpiewnik kościelny bez melodyj [Church songbook without music] (Kraków, 1838)

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KATARZYNA MORAWSKA

Miolan, Marie.

See Carvalho, Caroline.

Mion, Charles-Louis

(*b* 1698; *d* Versailles, 12 Sept 1775). French composer and teacher. He was a great-nephew of Michel-Richard de Lalande, and his professional life focussed on the court. He was named as a singer in the royal chapel in 1727, and taught singing to Mme de Pompadour whose protection he enjoyed. With his *opéra-ballet L'année galante* (1747), Mion received an annual royal pension of 2000 livres and by 1750 was named *compositeur du ballets du roi*. On 24 January 1755 he became music master to the children of the royal family, but by 1765 he was unable to write owing to paralysis. From then onwards his name is absent from the pension lists, though he was still described as a royal pensioner at his death. He is buried in Notre Dame de Versailles.

Mion had three motets performed at the Concert Spirituel, but the stage works, which dominate his output, were almost all intended for the court circle where he spent his working life. Notably, the ballet *Julie et Ovide* was written for the marriage celebrations of the Prince of Condé in 1753. The exception is his only *tragédie lyrique*, *Nitétis*, which was performed at the Paris Opéra in 1741.

The mistaken forenames Jean-Jacques-Henri and the year of birth 1702 seem to have originated with Fétis.

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music lost unless otherwise stated

secular vocal

Bouquets de Mlle de G*** à sa mere (idylle, 3, P. de Morand), Versailles, 12 Dec 1735

Nitétis (tragédie lyrique, prol., 5, J.-L.-I. de La Serre), Paris, Opéra, 11 April 1741 (Paris, 1741)

Les quatre parties du monde (opéra-ballet, P.-C. Roy), Versailles, 1745

Bouquet (romance, L. Fuzelier), pubd in *Mercure de France* (1746), July

L'année galante (opéra-ballet, prol, 4, Roy), Versailles, 13 Feb 1747 (Paris, 1747)

Julie et Ovide (ballet héroïque, after L. Fuzelier: *Les amours déguisés*), Paris, 11 June 1753

sacred vocal

Motets, all perf. Paris, Concert Spirituel: Magnus Dominus, 7 Feb 1728; Beatus vir, 30 March 1735; De profundis, 13 April 1753

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BARBARA COEYMAN

Mira, Leandro

(*b* probably in Sicily; *fl* northern Italy, 1566–92). Italian composer. His first published compositions, two madrigals and a motet, appeared in two Venetian collections edited by Giulio Bonagionta (RISM 1566[23], 1567[3]). Four more madrigals for four and six voices were published in madrigal books by Maddalena Casulana and Pietro Vinci (RISM 1570[24], 1571[13]); one motet and a further five madrigals for three, five and six voices, composed in a style resembling Vinci's, are scattered through four vocal collections (RISM 1567[3], 1583[10], 1586[12], 1591[23], 1592[15]), and one lute tablature (RISM 1600[5a]). A motet survives intabulated for organ (*I-Tn* xii, 75, 92–93*v*). Mira published, at his own expense, Monte's *Terzo libro di madrigali a cinque* (Venice, 1570).

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Miramontes, Arnulfo

(*b* Tala, 18 July 1882; *d* Aguascalientes, 13 March 1960). Mexican composer. He studied in Guadalajara, Mexico City and Berlin, where he was a pupil of Martin Krause (piano) and Alexander von Fielitz (conducting). After giving piano recitals in Europe, in which he included his own works, Miramontes returned to Mexico where he established himself as a piano teacher. In 1921 he toured the USA (at his recital at Columbia University the Chilean poet Gabriela Mistral addressed the audience), and in 1922 he founded the State SO in Aguascalientes, of which he remained conductor until the late 1930s. After suffering the first effects of blindness he retired from public life but continued to compose until his death.

His style is conservative and mostly features a complex linear counterpoint. He wrote three operas, the first two referring to pre-Hispanic Mexico:

Anáhuac, from which he extracted the material for his symphonic poem *La leyenda de los volcanes*, and *Cíhuatl*, which tells the story of the Aztec goddess of the same name. The third opera, *Juana de Asbaje*, is based on the life of the 18th-century poet Sor Juana Inés de la Cruz.

WORKS

(selective list)

Ops: Anáhuac (N. Bracho), 1918, Mexico City, Virgina Fábregas, 1918; Cíhuatl, 1922, unperf.; Juana de Asbaje (Bracho), unperf.

Choral: Misa de requiem, SATB, orch, 1917, Misa solemne, SATB, orch, org, 1938; Otoño (cant.)

Orch: Obertura primavera, 1910; Sym. no.1, 1916; Suite sinfónica mexicana, 1917; Revolución, sym. poem, 1936; Iris, ballet suite, 1940; La leyenda de los volcanes, 1919; Sym. no.2, Sym. no.3, Pf Conc., Variaciones, vc, orch

Chbr: Str qt, 1916; Sonata, vn, pf, 1919; Cuarteto histórico mexicano, str qt

Pf: Sonata, c; 10 preludes; Vals-estudio; Mazurca; Xochimilco, barcarola; 4 momentos musicales; Intermezzo

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RICARDO MIRANDA-PÉREZ

Miranda, Carmen [Miranda da Cunha, Maria do Carmo]

(*b* Marco de Canaveses, nr Lisbon, Portugal, 9 Feb 1909; *d* Beverly Hills, CA, 5 Aug 1955). American singer and actress. She grew up in Rio de Janeiro and had established herself as a popular entertainer with a reputation throughout South America by the time she appeared on Broadway in 1939. Known as 'the Brazilian Bombshell', she captivated American audiences with her extravagant presentation of South American novelty songs and Tin Pan Alley imitations. Her samba-related dance movements, syncopated and staccato singing style and outlandishly theatrical mode of dress were highly distinctive. From her initial successes in the revue *The Streets of Paris* (1939) and the film *Down Argentine Way* (1940) until her death, Miranda performed extensively in night clubs, theatres, on television and in motion-picture musicals, making altogether 19 films and 154 recordings. Her film appearances were typically secondary roles capitalizing on her exotic qualities and were usually played with a sense of self-parody. The height of her popularity, the 1940s, coincided with a great craze in the USA for Latin-American culture.

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<div align="right">MICHAEL J. BUDDS</div>

Miranda, Ronaldo

(*b* Rio de Janeiro, 26 April 1948). Brazilian composer. He studied the piano and composition at the Federal University of Rio de Janeiro (UFRJ). He began his musical career as a critic for the *Jornal do Brasil* (1974–81) and intensified his work as a composer after 1977, the year he won the first prize at the Second Biennial of Brazilian Contemporary Music. In the early 1980s he received several composition prizes, expecially the prestigious Trofeu Golfinho de Ouro (1981) from the state government of Rio de Janeiro. His Symphonic Variations, commissioned by the São Paulo SO, earned him the distinction of 'best composer of the year' (1982), bestowed by the São Paulo Association of Art Critics. In 1984 the French Ministry of Culture made him Chevalier of the Ordre des Arts et des Lettres. A grant from the Vitae Foundation allowed him to write his opera *Dom Casmurro*, first produced in May 1992 at the Teatro Municipal, São Paulo. His works have been performed in many contemporary music festivals in Brazil, the USA, Spain, Austria, Germany and Hungary. In addition to teaching composition at UFRJ, he also worked for FUNARTE (the National Foundation for the Arts) and became director of the Sala Cecília Meireles in Rio in 1995.

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(selective list)

Stage and vocal: Terras de Manirema (cant.), 1981; Coraçao concreto (cant.), 1987; Dom Casmurro (op), 1992, São Paulo, Municipal, May 1992; many other choral and vocal works

Orch: Variações sinfônicas, 1981; Pf Conc., 1983; Pf Concertino, pf, str, 1986; Suite tropical, sym. band, 1990; Horizontes, 1992; Cantoria, vc, str, 1994; Suite festiva, 1997

Chbr and solo inst: Prelúdio e fuga, wind qt, 1973; Oriens III, fl trio, 1977; Prólogo, discurso e reflexão, pf, 1980; Tocatta, pf, 1982; Imagens, cl, perc, 1982; Lúcida I, cl, 1983; Três momentos, vc, 1986; Appassionata, gui, 1984; Variações sérias, wind qnt, 1991; Tango, pf 4 hands, 1993; Fantasia, sax, pf, 1994; Simple Song, fl, 1994; Alternâncias, vn, vc, pf, 1997

<div align="right">GERARD BÉHAGUE</div>

Mirate, Raffaele

(*b* Naples, 3 Sept 1815; *d* Sorrento, Nov 1895). Italian tenor. He studied with Crescentini and made his début in 1837 at the Teatro Nuovo, Naples, in Donizetti's *Torquato Tasso*. He went on singing the Rossini-Bellini-Donizetti repertory – at the Théâtre Italien, Paris, La Scala (Amenophis in Rossini's *Mosè in Egitto*, 1840), and elsewhere – but in 1845 appeared in Rome in Verdi roles (Jacopo in *I due Foscari* and Charles VII in *Giovanna d'Arco*). Verdi's librettist F.M. Piave compared him to the the previously supreme lyric tenor, Moriani. As the highest paid singer at La Fenice, Venice, in 1850 and 1851 he created, in the latter year, the Duke in Verdi's *Rigoletto*. A more forceful Duke than some later tenors, he was said to have a brilliant and intense timbre and incisive phrasing; Verdi approved of his singing the heavier part of Manrico in *Il trovatore* (1853–4, Venice; 1855, Milan). He sang in Boston and New York in 1855, in Buenos Aires in 1857 and 1860, retired in 1861, but appeared again at the S Carlo, Naples, in 1863–6; by then he was in serious decline.

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JOHN ROSSELLI

Mirecki, Franciszek (Wincenty)

(*b* Kraków, bap. 31 March 1791; *d* Kraków, 29 May 1862). Polish composer, conductor and teacher. When he was a child, he studied the piano with his father, who was an organist. In 1810 he began studies at the University of Kraków, specializing in Greek, and in 1814 went to Vienna, where he studied the piano with Hummel while acting as secretary and librarian to Count Joseph Maximilian Ossoliński. His first works (polonaises and marches for piano) were published in Vienna and he met Beethoven, who showed interest in Mirecki's work and in Polish folk melodies. From 1816 to 1817 he was in Italy. He then moved to Paris, where he studied composition with Cherubini. The latter awoke in Mirecki an interest in the works of earlier Italian masters and set him the task of arranging 50 psalms by Benedetto Marcello. (This arrangement became well known throughout Europe.) In 1822 he went to Italy again and during 1825–6 he was conductor of the Italian opera company in Lisbon. He and the company visited France and England. From 1826 to 1838 he was based in Genoa, where he gave singing lessons as well as working as artistic director and conductor of the opera company. In 1838 he returned to Kraków, where he opened a singing school, which was later reorganized (1841) as the first public music school in Kraków. Mirecki became the school's director and professor of singing, and was thus responsible for the education of generations of singers for the Kraków Opera. From 1844 to 1850 he was also artistic director and conductor of the Kraków Opera.

Mirecki was a passionate advocate of Italian opera and of the Classical style. His musical outlook was formulated in the treatise *Pogląd na muzykę* ('Approach to Music') (Prague, 1860), in which the Classical style is presented as the peak of musical development. He declared himself to be against 'national music' based on folk melodies, which he considered unsuitable for the development of musical forms, although in his earlier

pieces (sonatas and variations) he had used Polish folk melodies. Mirecki's later works correspond more closely to the principles outlined in his treatise. His operas are cast in the style of Rossini and his instrumental works show his adoption of the Haydn–Beethoven Viennese style. His symphony (1855), composed for Mannheim, follows Beethoven's monumental approach to form and is one of the most substantial and richly scored Polish Symphonies of the period. Mirecki also wrote one of the earliest European treatises on orchestration, *Trattato intorno agli instrumenti ed all'instrumentazione* (Milan, 1825).

WORKS

operas

Puławski, before 1822, lost

Cyganie [The Gypsies] (Spl, 3, after F.D. Kniaźnin), Warsaw, National, 23 May 1822, ov. and vs (Warsaw, n.d.)

Piast [The Piast] (J.U. Niemcewicz), Warsaw, National, 22 Nov 1822, lost

Evandro in Pergamo (os, 2, A. Peracchi), Genoa, S Agostino, 26 Dec 1824, excerpts vs (Milan, *c*1844)

Adrian en Syrie, 1825–6, unfinished, lost

I due forzati (os), Lisbon, March 1826, ov. *PL-Kj*, excerpts vs (Milan, *c*1844)

Cornelio Bentivoglio (os), Milan, Scala, 18 March 1844 (Milan, n.d.)

Nocleg w Apeninach [A Night in the Apennines] (oc, 2, N. Ekielski, after A. Fredro), Kraków, Miejski, 11 April 1845, vs (Milan, 1850)

Rajmund mnich [Raymond the Friar] (Fredro), aria (Lwów, 1860)

vocal

Mass, E♭, 4vv, org, *c*1841, *PL-Wn*

Songs: Krakowiaki ofiarowane Polkom [Krakowiaks Offered for Polish Women] (A. Górecki), op.4 (Warsaw, 1816)

Arrs.: G.C.M. Clari: 25 madrigals and 14 tercetti (Paris, *c*1820); F. Durante: 13 duets (Leipzig, 1824); B. Marcello: 50 Psalms, 2–4vv, pf (Paris, *c*1828)

instrumental

Symphony no.1, 1855, ed. (Kraków, 1972)

Chbr: Pf Trio, op.22 (Milan, *c*1830); Adagio and Allegro concertant, pf, 2 vn, va, vc, db, op.24 (Vienna, 1837); 2 sonatas, vn, pf

Pf: Variations, op.6 (Vienna, *c*1815); 3 sonatinas, F, D, B♭, op.12 (Paris, *c*1818); 3 sonatas, a, C, E♭, op.14 (Paris, *c*1818); Variations Sur un air de l'opéra Faniska de Cherubini, op.9 (Milan, *c*1819); 3 sonatinas, C, a, G, op.19 (Milan, *c*1822); Rondo, op.7 (Milan, *c*1825); Grand Variations sur un air national français, A, op.18; fantasies, krakowiaks, marches, mazurkas, polonaises

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M. Bristiger: *Trattato instrumentazione di Mirecki* (forthcoming)

Miremont, Claude-Augustin

(*b* Mirecourt, 1827; *d* Pontorson, 1887). French violin maker. He was a pupil of his father Sebastien, a little-known and unexceptional craftsman who worked at Mirecourt all his life. After working for Claude Collin he moved to Paris in 1844 and was employed by Lafleur and Bernardel *père*. In 1852 he moved to New York, where he worked for nine years before returning to Paris to establish his own shop at 20 rue Faubourg-Poissonnière. There his intimate contact with the work of Stradivari and Guarneri 'del Gesù' inspired him to make instruments that at times rival those of his great competitor J.-B. Vuillaume. The workmanship is refined and delicate, the varnish often of good substance and attractive appearance. The tone of his instruments is remarkably fine, his best-known advocate being the cellist Pierre Fournier, who used his Miremont in preference to Italian instruments for most of his career. (*VannesE*)

CHARLES BEARE

Mirgorodsky, Aleksandr Sergeyevich

(*b* Skopin, Ryazan region, 12 Sept 1944; *d* 23 Nov 1994). Russian composer. After studying the piano and conducting, he entered the Kazan' Conservatory at the age of 25 and studied composition with Al'bert Leman and Almaz Monasïpov. He taught at this institute from 1973, became a member of the Composers' Union a year later and from 1983 was on the board of the Tatarstan Composers' Union. He was an adjudicator of the 'Winter Variety Art' competition and led the jury on the Nizhnekamsk political song competition.

The author of over 120 works, Mirgorodsky preferred instrumental forms, ranging from symphonies to solo sonatas (his degree works included compositions in both of these formats). His vivid and individual style, while being clearly modern and incorporating an individually thematic approach to serial technique, also encompasses neo-classicism (Symphony no.2) and Russian folk sources (in works of the 1990s). The *Symphonic Variations on a Theme of Paganini* (1975) represented a landmark in his career and the subtle orchestration and clear figuration which aroused interest in this work are features of many of his subsequent compositions. The Third Symphony reflects the composer's concerns with themes of war and human suffering; the acutely expressive language of the work is intensified by the recitation of material from a letter – discovered in the ruins of a house – to a man from his daughter who was later murdered by Fascists.

WORKS

(selective list)

Inst: Vn Conc., 1970; Script, pf, 1971; Str Qt, 1971; Polyphonic Suite [no.1], org,

1972; Sonata, cl, 1972; Str Qnt, 1973; Sym. no.1, orch, 1973; Pf Conc. no.1, 1974; Sym. no.2, orch, 1974; Sym. no.3, reciter, org, orch, 1975; Sym. Variations on a theme of Paganini, orch, 1975; Sonata, bn, 1976; 5 Pieces, orch, 1977; Pf Conc. no.2, 1979; Polyphonic Suite [no.2], org, 1979; Romantic, orch, 1980; Sonata, hn, 1981; Conc., fl, pf, 1982; Fantasia on the Themes of S. Saidashev, ov., orch, 1983; Polyphonic Suite [no.3], org, 1983; Musical Offering to S. Saidashev, chbr sym., 1984; In the Rhythms of Jazz, fl, pf, 1986; Sym. no.5, orch, 1987; Dedication, str orch, 1991; Song cycle (A. Akhmatova), 1991; Elegy, str orch, 1991

50 songs, incid music, TV scores

MARGARITA PAVLOVNA FAYZULAYEVNA

Miricioiu, Nelly

(*b* Adjud, 31 March 1952). Romanian soprano, naturalized British. She studied in Iaşi and Milan, making her début in Iaşi as the Queen of Night, and was then engaged at Braşov Opera (1975–8). With Scottish Opera (1981–3) she sang Violetta, Tosca and Manon Lescaut. In 1982 she sang the three heroines in *Les contes d'Hoffmann* at the Opéra-Comique and made her Covent Garden début as Nedda, returning as Musetta, Marguerite, Antonia and Valentine (*Les Huguenots*). She sang Violetta with great success for the ENO (1984), and has subsequently performed the role throughout Europe and in the USA. Her repertory also includes Lucia, Gilda, Mimì (which she sang for her Metropolitan début in 1989), Butterfly, Magda (*La Rondine*) and Yaroslavna (*Prince Igor*). As Miricioiu's beautiful, vibrant voice has become more flexible she has taken on a number of bel canto roles, singing Rossini's Armida, Donizetti's Maria Stuarda and Anna Bolena in Amsterdam (1989–92), Amenaide (*Tancredi*) in Salzburg (1992), Norma in Washington and Rossini's Ermione in Brussels (1995), and Semiramide in Geneva (1998). Her recordings include a much admired Tosca, Mercadante's *Orazi e Curiazi*, Rossini's *Ricciardo e Zoraide* and *mélodies* by Duparc.

ELIZABETH FORBES

Mīristus.

See Muristus.

Mirliton.

A generic term for Membranophones played by a performer speaking or singing into them, and which alter the sound of the voice by means of a vibrating membrane. The word appeared in France during the 18th century as a fashionable term for a wide assortment of items; it first clearly indicated a membranophone in the *Dictionnaire de Trévoux* of 1752. The term Kazoo is also sometimes used in English. Mirlitons are classified as 'singing membranes' by Hornbostel and Sachs.

Three kinds of mirlitons may be distinguished. Representative of the simplest type, the 'free mirliton', is the device of a comb covered by paper, mentioned in 1511 in Arnolt Schlick's *Spiegel der Orgelmacher* and

depicted as 'pettine' by Filippo Bonanni in 1722. The 'trombetta di canna', also described by Bonanni, is a tube of cane on which the wall is scraped thin to form the membrane.

Of more musical importance are the 'vessel mirlitons', in which the membrane is combined with a resonating body that intensifies the sound. Among these are the Eunuch-flute, described by Mersenne (1636–7), and the 'bigophone' (saxophone shaped), 'cantophone' (brass-instrument shaped) and kazoo developed at the end of the 19th century. The Danse des Mirlitons in Tchaikovsky's *The Nutcracker* (1892) refers chiefly to such mirlitons used as children's toys, but they were also played in vaudeville music and early jazz. The same principle is found in the *nyâstaranga* of India and Bangladesh, a small brass trumpet closed by a membrane, a pair of which is applied to the larynx as the performer hums and sings.

The third group comprises instruments which produce their own real sound but employ the distorting effect of a membrane. Mersenne suggested that organ stops could be equipped with a membrane. The 'Flauto di voce' or 'Patent Voice Flute' made from 1810 by the London flute makers Wigley & McGregor was a transverse flute in G with an additional membrane-covered hole; some music was written for it by James Hook. Adolphe Sax, in his third patent for the Saxophone (1880–81), described a membrane for special sound effects on the crook. The same principle, of a distorting sound effect which could be switched on and off in valved brass instruments, was patented by François Sudre in 1892 for his Sudrophone. Many African xylophones and harps, for example the *chopimbila* of Mozambique and the *madimba* of Zaïre (now the Democratic Republic of the Congo), have membranes glued over openings in the gourd resonators. The Chinese Di flute is also a mirliton.

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S. **Marcuse**: *Musical Instruments: a Comprehensive Dictionary* (New York, 1964, 2/1975)
B. **Hopkin**: 'Mirlitons: Kazoos and beyond', *Experimental Musical Instruments*, v/1 (1989), 4–8

MARTIN KIRNBAUER

Miroglio, Francis

(*b* Marseilles, 12 Dec 1924). French composer. He attended the conservatories of Marseilles and Paris, studying with Milhaud at the latter. From 1959 to 1961 he worked in the electronic music studios of the ORTF

and in 1965 founded the annual summer arts festival Nuits de la Fondation Maeght in St Paul de Vence, which he also directed. Many of his compositions are mobile in form and variable in instrumentation. He has also composed multimedia works which incorporate such elements as mobiles (inspired by Calder) and the projection of paintings. His opera *'Il faut rêver' dit Lénine* is based on a quotation from Lenin; it tells of a choral society whose members, inspired by the song of a lark, transform a dark inhospitable place into one of light and joy. His orchestral textures are dense and imaginative, and make considerable use of percussion. Among French composers of his generation he stands out as one of the most versatile and wide-ranging.

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Stage: 'Il faut rêver' dit Lénine (op, 1 R. Pillaudin), Avignon, Cloître des Célestins, 15 July 1972; Inferno di gelo (op, 1, Miroglio, after Dante)

Orch: Allotropie, str, perc, 1954; Divertimento, cl, orch, 1955; Espaces, 1961–2; Espaces II, wind, perc, 1962; Espaces III, str, 1962; Extensions, perc ens, orch, 1970–72; Eclipses, hpd, orch, 1972; Strates Eclatées, 1973; Fusions, 1974; Magnétiques, vn, orch, 1979; Deltas, 1986

Vocal: Magies (Miroglio), S, 10 insts, 1960; Tremplins (Dupin), 4 solo vv ad lib, 13 insts ad lib, 15 insts, 1968–9; Habeas corpus (Lat. texts), 12 vv, 1984

Chbr and solo inst: Sonata, vc, pf, 1952; Pierres noires, ondes martenot, 2 perc, 1958; Choréïques, gui, 1958; Fluctuances, fl, hp, 2 perc, 1961; Espaces IV, 9 insts, tape, 1962; Espaces V, 9 insts, 1962; Soleils, pf, 1962; Réseaux, hp/(hp, str qt)/(hp, 9 insts), 1964; Phases, (fl, pf)/(fl, pf, str trio)/(fl, pf, 3 perc)/(fl, pf, str trio, 3 perc), 1965; Projections, str qt, slides of Miró paintings, 1966–7; Refractions, fl, pf, perc, vn, 1968; Insertions, hpd, 1969; Masques, wind ens, 1971; Gravités, org, 1976; Brisures, fl, 1977; Horizons coubes, 9–16 insts incl. sitar, 1977; Magnétiques, (vn, 7 insts)/(vn, pf), 1979; Ping-Squash 1–3, perc, mobiles, 1980; Triade, 1–3 vn, 1980; Trip through Trinity, 1 perc, colour transparencies, 1981; Chicanes (Miroglio), spkr, ens, 1983; Brut millésime 1. 9. 8. 4., 6 pfmrs, 1984; Moires, hp, 1985; Quinconce, 5 pfmrs, 1988; Pulsars, vib, 7 insts, 1990, also version for solo vib

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PAUL GRIFFITHS, RICHARD LANGHAM SMITH

Miroglio, Jean-Baptiste

(*b* Piedmont, ?*c*1725; *d* Paris, *c*1785). Italian composer, violin and viola teacher and music publisher, active in France. He called himself 'le cadet' or 'le jeune' until 1763–4, when his elder brother probably died. Three of his first four published works were dedicated to Parisians who apparently were his patrons or pupils. In 1765 he began an enterprise which was to be much more important than his compositions or teaching: he and the

German painter Johann Anton de Peters (1725–95) founded the first Parisian musical subscription and lending establishment, the Bureau d'Abonnement de Musique. For two years La Chevardière and other publishers fought the new Bureau in court, involving hundreds of musicians on either side; the decision in 1767 was in favour of the Bureau, which continued to operate until at least 1789. Miroglio was listed in periodicals as a composer and teacher up to 1785. His compositions are competent but unremarkable; their style is a mixture of the Italian, French and Mannheim characteristics typical of Paris in that period.

Miroglio had two brothers, Joseph-Antoine, of whom nothing musical is known, and Pierre (*b* Piedmont, *c*1715; *d* Paris, *c*1763–4). Pierre was in Paris by 1738, when he was mentioned in the *Mercure de France* as an Italian violinist of distinction; he was in the retinue of Prince Carignan and later that of La Pouplinière. Pierre and his famous compatriot in Carignan's orchestra, Guignon, had been violin pupils of Miroglio's uncle, G.B. Somis. His only known works are six *Sonate a violino e basso* op.1, published in Paris in 1741 and dedicated to Geminiani. They are Italian in style and require considerable technical facility.

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all published in Paris

[6] Sonates, vn, b, op.1 (before 1750)
[6] Sonates, vn, b, op.2 (1750)
[6] Ovs. a 4, 2 vn, va/vn, bc, op.3 (1751)
[6] Sonatas, 2 vn, op.4 (1753)
Les amusements des dames [suites 1–10], 2 vn/tr viols/mand (1760–68), all lost
Ariettes, all lost: L'art de plaire (1763); Amar e un piacer (1767); Vous qui cherchez une femme, 1v, 2 vn, bc (1772)
1e suitte de menuets en trio, 2 vn/tr viols, bc (*c*1763)
[6] Simphonies à grand orchestre, 2 vn, va, bc, 2 hn, op.10 (1764)
? [12] Duos, 2 vc (*c*1773–4), lost, see Johansson and Brook (*MGG1*)
Les amusements des dames [suite 11: 6 divertissements], harp/pf/hpd, vn ad lib, ?op.12 (1776), lost
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PEGGY DAUB

Miroglio, Pierre.

Brother of Jean-Baptiste Miroglio.

Mirror canon, mirror fugue.

See Mirror forms.

Mirror forms.

If an angled mirror is held to the right of a written musical passage, what appears in the glass is a Retrograde form of the music. A piece or passage that presents both the original and the retrograde, normally in immediate succession, is called a Palindrome.

If the mirror is held above or below the musical passage, the form that appears in the glass both inverts the counterpoint of the original, so that the topmost strand of the music becomes the lowest, and so on (clearly this mirror form only makes musical sense if the original embodied Invertible counterpoint), and inverts the melodic lines of the original, so that a linear ascent becomes a linear descent, and so on (this procedure is known as melodic inversion; *see* Inversion, §(3)).

Examples of this second kind of mirror treatment are rare. A notable instance is found in the Gigue of Bach's English Suite no.6 in D minor, where the second section is a mirror image of the first. What makes this a particular tour de force is the chromatic complexity of the counterpoint, and the fact that Bach was working within the circumscribed confines of binary form, with its non-symmetric tonal imperatives. In fact, he had to insert eight bars of free writing shortly before the end of the piece to make the device fit the context at all.

Perhaps Bach knew two chorale movements written by Buxtehude on the death of his father (1674). Contrapunctus I and II are each followed by an Evolutio. In Evolutio I the four strands of Contrapunctus I change places (we might call this quadruple counterpoint, except that only two of the four strands can serve convincingly as bass, and those are the two possibilities Buxtehude exploits). Evolutio II, however, recycles the counterpoint of Contrapunctus II in mirror form, with no modification until the penultimate bar. In both cases, the chorale melody, topmost in the Contrapunctus, migrates to the 'infernal' bass (aptly enough for funeral music) in the Evolutio, while the original bass 'ascends into Heaven' (that is, becomes the soprano).

A later example occurs in Schubert's 'Wanderer' Fantasy. Ex.1 shows the two-bar 'model' (a), the image produced by a mirror (b) and Schubert's actual 'refined' mirror form (c). The intervallic exactitude at the beginning of the second bar is noteworthy.

Hindemith went a step further in *Ludus tonalis* (1942) by applying mirrors (as it were) both above and to the right of his 'model'. The expansive Praeludium, falling into several sections differing in time, tempo and texture, returns in its mirror form – but in retrograde too – as the Postludium, the 25th movement of the 'Studies in Counterpoint, Tonal Organization and Piano Playing'. This could be termed a 'mirror palindrome'.

In a mirror-form work, the clefs, key signatures and other accessories of a passage are transmogrified, as well as the notes. In practice, composers reject these mirrored outcomes and choose their own clefs, normally retaining the original key signature, in order to preserve the mirror image in the notes themselves and make musical sense of it. Freedom is also observed in the placing of accidentals in the course of the passage, so as to make interval relationships in the melodic inversion more precise (see Ex.1).

While the ear is theoretically capable of recognizing a mirror form, whether it does so depends on the complexity of the passage, the listener's familiarity with it, and to some extent, his musical acumen. The fact that the rhythms of the original are usually replicated in the mirror version is a potential aid to recognition. Whether or not the listener perceives that a metaphorical mirror is in use, the result may still have its effect, which is to use existing material in such a way as to secure the benefit of (tight) unification while allowing the simultaneous advantages of diversification. It also provides a challenge some composers evidently relish.

See also Canon (i) and Fugue.

Mirshakar, Zarrina

(*b* Dushanbe, 19 March 1947). Tajik composer. Born into the family of the national poet of Tajikistan, she received her first professional training at the Dushanbe Music College under Ter-Osipov (1963–7) before studying at the Moscow Conservatory with Balasanian (1967–74), who had participated in the foundation of a Tadjik school of composition. Her style is associated with the musical dialect of the mountainous Pamir region and the fact that she is drawn towards instrumental miniature forms is symptomatic not only of her own artistic character but also of the nature of the traditional music of her native area. Initially influenced by 18th- and 19th-century structures, she has evolved a language notable for its clear textures and uncomplicated means of expression. She subsequently broadened her interest in international contemporary music, partly as a result of her acquaintance with Moscow-based composer Khagagortian, while her approach to folklore shares a kinship with those of Bartók and Stravinsky. From 1974 she worked in the Mirzo Tursun-zade Institute of Art in Tajikistan, and in 1994 was appointed senior lecturer in the faculty of composition and orchestration.

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LARISA ALEKSANDROVNA NAZAROVA

Miry, Karel

(*b* Ghent, 14 Aug 1823; *d* Ghent, 3 Oct 1889). Belgian composer. He studied the violin with Jean Andries and harmony and composition with Martin Joseph Mengal at the Ghent Conservatory; subsequently he studied at the Brussels Conservatory, where he was a fellow pupil of Gevaert. In 1845 he composed *De vlaamse leeuw* to words by his uncle, H. van Peene; the song became popular immediately, and remains today the national hymn of the Flemish people. In 1857 Miry succeeded Andries as professor of harmony and counterpoint at the Ghent Conservatory, where he also conducted the orchestra. In 1871 he became its assistant director, under Adolphe Samuel. From 1875 he was inspector of music at the municipal schools of Ghent, and six years later he became the inspector of state-aided schools of music; his influence greatly helped to raise the musical standards of these institutions.

Miry was one of the first Belgian composers to set Flemish texts. Of his 18 operas and operettas, most of them based on librettos by van Peene, *Bouchard d'Avesnes* was a great success when it was first produced in Ghent in 1864. From 1853 to 1863 Miry composed four symphonies, which reveal more his professional skill than any marked originality. He also composed ballets, sacred music, chamber music and works for wind instruments. But his most important works are his choral music and songs, especially children's songs.

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ANNE-MARIE RIESSAUW

Miryam Khan

(*b* a Kurdish village in the Cizre region [now Turkey], 1904; *d* Baghdad, 1949). Kurdish singer. She was one of the few female singers in the male-dominated environment of Kurdish music. Born to a poor family, she moved to the newly created state of Syria, where she married a member of the aristocratic Bedir Khan family. Her husband restrained her from singing, and she separated from him and resettled in Iraqi Kurdistan in 1924. In the late 1930s she returned to Baghdad where European phonograph companies had created a thriving recording business. She stayed with Sit Almas Mihammad, another female singer whose home was frequented by singers, and became the second female Kurdish singer to perform on phonograph records produced in Baghdad (the first being Bahija Ibrahim Ya'qoub). Although her voice was stigmatized by some male listeners as 'shrill', Miryam was the first woman singer on Radio Baghdad's Kurdish section, which began broadcasting in 1939. Her songs, all of which she learnt from rural performers, number about 30, divided almost equally between *strân* and *lawik*. The songs are in Kurmanji dialect and some are sung as duets with the singers Hasan-e Jiziri, Mihammad 'Arif-e Jiziri and Sit Almas.

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AMIR HASSANPOUR, STEPHEN BLUM

Mir y Llussá, José

(*d* Madrid, 1765). Catalan composer. About 1755 he succeeded Pedro Rodrigo as *maestro de capilla* of the Real Convento de la Encarnación at Madrid. He was one of the three chief Catalan composers at Madrid invited to contribute introductions to Antonio Soler's *Llave de la modulación* (1762) and the only one to show his wide learning with a quotation from Augustine's *Epistola 104*. Soler responded by soliciting many of Mir's works for El Escorial, the earliest of which is dated 1757. These are mostly Latin double-choir compositions with either two obligatory organs or orchestral accompaniment; they were still being recopied in 1803. He is also heavily represented by double-choir Latin music at Montserrat, and was widely performed in the Americas; a mass written in 1754, surviving at Lima, was still performed as late as 1810, when the Peruvian organist Melchor Tapia added flute and horn parts to it.

WORKS

Mass; 8 vesper psalms; Magnificat quarti toni; 2 Litanies of Our Lady: all 8vv, 2 org, all in *E-E*

Compline, vv, vns, hns, bc, 1758; 6 villancicos, 4–8vv, vns, hns/obs, bc: all in *E*

3 masses; Salve regina; 6 vesper psalms; Christmas responsories; responsories for the Office of the Dead; numerous motets: most 8vv, all in *MO*; villancicos, *MO*

Mass (Ky, Gl, Cr), 4vv, orch, Archivo Arzobispal, Lima, Peru; Mass, F [without Ag], 4–8vv, orch, Mexico City Cathedral; Envozado Dios mio reduces (villancico), 4vv, vns, hns, bc, Colegio de S Rosa, Morelia, Mexico

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StevensonRB
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J. Bagüés i Erriondo, : 'Compositors catalans a l'antic arxiu musical d'Aránzazu', *Recerca musicològica*, i (1981), 213–20 [Eng. summary, 237 only]

ROBERT STEVENSON

Mirzayev, Shavkat

(*b* Tashkent, 10 Feb 1942). Uzbek *rubāb* player, teacher and composer. He came from a family of musicians and began to study the *rubāb* at the age of six with his father, the composer and instrumental performer Muhammadjan Mirzayev. At the age of 14 Shavkat was invited to work with the Uzbek Philharmonic Society, and in 1960 he began to compose songs

in the traditional Uzbek classical style. Between 1958 and 1972 he took part in tours of several countries including Kazakhstan, Kyrgyzstan, Turkmenistan and Russia, and from 1960 to 1970 he worked for the Uzbek State Philharmonia. He studied Uzbek classical music with Fakhriddin Sadyqov at the Tashkent State Conservatory from 1972 to 1977, at the same time teaching singing and the Uzbek *rubāb*; he continued to teach at the Conservatory until 1982. From 1980 to 1982 he directed the *makom* ensemble at Uzbek State Radio, and in 1982 he returned to work for the Uzbek State Philharmonia. He is known internationally for his work with the singer Munadjat Yulchiyeva; as the musical director of Ensemble Munadjat Yulchiyeva he toured several European, Asian, American and African countries. He also conducts his own ensemble, which has performed widely in Uzbekistan and has also toured abroad; members have included Ahmadjan Dadayev (*ghidjak*), Shuhrat Razzaqov (*dutār*, *tanbūr*), Malika Zieyeva (*dutār*), Ikram Matanov (*qoshnay*), Timur Mahmudov (*chang*), Asrar Aslanov (*tanbūr*), Hodjimurad Safarov (*doira*) and Erkin Hudjaberdev (*nay*). Mirzayev has dedicated himself to the revival of songs from the Sufi tradition, the performance of which was forbidden during the Soviet period. In 1991 he was awarded the title Honoured Artist of Uzbekistan.

RECORDINGS

Munadjat Yulchieva and Ensemble Shavkat Mirzaev: a Haunting Voice, World Network 38 (1997)
Ouzbékistan: musique classique instrumentale, AIMP CD-974 (1998)

RAZIA SULTANOVA

Mirzoian, Edvard Mik'aeli

(*b* Gori, Georgia, 12 May 1921). Armenian composer and teacher; son of the composer M. Mirzayan (1888–1958). His family settled in Yerevan in 1924. He studied at Yerevan Conservatory with Vardkes Tal'ian (1936–41) and then at the music school attached to the House of Armenian Culture in Moscow with Litinsky and Peyko (1946–8). He began to teach composition at Yerevan Conservatory in 1948 and was later made head of department (1972–86). His students include Ter-T'at'evosian, Chaushyan and Terteryan. He was chairman of the Union of Armenian Composers (1957–91) and in 1977 became president of the Peace Foundation of Armenia.

Mirzoian has received numerous honours in Armenia, and was made People's Artist of the USSR in 1981. In 1997 he became a member of the International Academy of Sciences, Education, Industry and Arts, California.

Armenian national traditions and the work of Prokofiev, Shostakovich and Bartók were the formative influences on the dramatic style of Mirzoian's music, which combines inner intensity with the lyricism of Armenian folksong. These characteristics are prominent in the neo-classically tinged Symphony for string orchestra and timpani (1962), the first movement of which is a double fugue employing a folksong theme; the dynamic pulse of the second and fourth movements is linked to Armenian dance rhythms. International recognition of the Symphony has been paralleled by its influence on contemporary Armenian composers.

Mirzoian's characteristic balance between psychological and rational principles is seen both in the early *Theme and Variations* for string quartet (1947) and in the Cello Sonata written 20 years later, in which the strict modal harmony of the piano part sets off the monologic function of the cello. His film music has acquired wide currency; the waltz and the lyrical *Shushanik* episode from the film version of A. Shirvanzade's play *Chaos* are the best known excerpts.

WORKS

(selective list)

Loretsi Sako, sym. poem, after Hov. Tumanian, 1941; Hayrenakan paterazmi herosnerin [To the Heroes of World War II], sym. poem, 1944; Sym. Dances, orch, 1946; Festive Ov., orch, 1947; Theme and Variations, str qt, 1947; Hayastan (cant., A. Sarmen, A. Grashi, G. Sar'ian), solo vv, chorus, orch, 1948; Tonakan kantat [Festive Cant.] (Sarmen, Sar'ian), solo vv, chorus, orch, 1949; Sym. Poem, 1955; Introduction and Perpetuum Mobile, vn, orch, 1957; Sym. str orch, timp, 1962; Sonata, vc, pf, 1967; Poem, pf, 1970; Album for a Granddaughter, pf, 1984; Poem Epitaph 'In Memory of A. Khatchaturian', str orch, 1988; Poem, vc, pf, 1995
Film scores, romances (A. Isahakian and others), folksong arrs.

Principal publishers: Sovetakan Grokh, Sovetskiy Kompozitor

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M. Ter-Simonyau: *Edvard Mirzoyan* (Yerevan, 1969)

E.M. Mirzoian: 'Natsional'noye svoyeobraziye i tvorchestvo' [National originality and creativity], *SovM* (1971), no.8, pp.24–8

G. Gotsiridze: 'Simfoniya Mirzoyana', *Muzïka respublik Zakavkaz'ya*, ed. G. Orjonikidze (Tbilisi, 1975), 258–66

Zh. Zurabian: 'Melodicheskiy analiz Simfonii Mirzoyana', *Problemï traditsii i novatorstva v sovremennoy armyanskoy muzïke* (Yerevan, 1984), 3–15

M. Melkonian: 'Edvard Mirzoian', *Armenian Reporter* (11 May 1996)

SVETLANA SARKISIAN

Misa

(Sp.).

See Mass.

Misch, Ludwig

(*b* Berlin, 13 June 1887; *d* New York, 22 April 1967). American musicologist, conductor and critic, of German birth. He studied musicology with Friedlaender at the University of Berlin and law at the University of Heidelberg, where he received the doctorate in 1911. From 1913 to 1921 he worked as an operetta conductor in Osnabrück, Essen, Strasbourg,

Bremen and elsewhere; later (1921–3) he was music director of the Berlin Kammeroper. In the 1920s and 30s he was a critic for the *Lokalanzeiger* and other newspapers (including a few Jewish ones) and a writer of programme notes for the Berlin Philharmonic Orchestra. He taught music theory and history at the Stern Conservatory and conducted several madrigal choirs. The Nazis identified him as an important Jewish music critic, but on account of his non-Jewish wife Anni he was spared the concentration camps. He did, however, have to endure forced labour as a porter in the Jüdische Bibliothek des Sicherheitshauptamtes. After the war he was able to resume teaching and was even invited to form an orchestra by the mayor of Schöneberg, but he was abruptly arrested by a Soviet patrol for obscure reasons. After his release he emigrated to the USA in 1947. In New York he was a synagogue organist and music director as well as a teacher. As a musicologist, Misch became known for his analyses of form and melody in Beethoven's works.

WRITINGS

Johannes Brahms (Bielefeld, 1913, 2/1922)
ed., with W. Klatte: *Das Sternsche Konservatorium der Musik zu Berlin 1850–1925: Festschrift zum 75 jährigen Jubiläum* (Berlin, 1926)
Beethoven-Studien (Berlin, 1950; Eng. trans., 1953)
'Pseudokanons und Ratselkanons von Beethoven', *Mf*, iii (1950), 253–76
'Zwei Fugen aus dem Wohltemperierten Klavier in neuer Beleuchtung', *Mf*, v (1952), 179–90
with D.W. MacArdle: 'Minor Beethoveniana', *MQ*, xli (1955), 446–65
'Der persönliche Stil in Beethovens Erster Symphonie: Organismus und Idee des ersten Satzes', *BeJb 1955–6*, 55–101
'Fugue and Fugato in Beethoven's Variation Form', *MQ*, xlii (1956), 14–27
ed., with D.W. MacArdle: *New Beethoven Letters* (Norman, OK, 1957)
Die Faktoren der Einheit in der Mehrsätzigkeit der Werke Beethovens: Versuch einer Theorie der Einheit des Werkstils (Munich, 1958)
'Beethovens "Variierte Themen": Op.105 und Op.107', *BeJb 1959–60*, 102–42
'Eine problematische Aufzeichnung Beethovens', *BeJb 1961–4*, 80–84
Neue Beethoven-Studien und andere Themen (Bonn and Munich, 1967) [incl. reprs. of earlier articles]

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F.A. Kuttner: 'Ludwig Misch (1887–1967)', *JAMS*, xxi (1968), 409–10

M.E.C. BARTLET

Mischa, Frantisek Adam.

See Míča, František Adam.

Mischa, František Antonín.

See Míča, František Antonín.

Mischiati, Oscar

(*b* Bologna, 11 July 1936). Italian musicologist. For his degree in philosophy at the University of Bologna he wrote a thesis on Baroque musical aesthetics (1960). He then became a lecturer in poetry and drama at the Conservatory of Bolzano (1960–63) and assistant in music history at the University of Bologna (1961–3); in 1964 he was appointed librarian at the conservatory in Bologna. His main interests are the history of organ building, organ music, sacred music and music bibliography. At the beginning of his career he wrote articles on some 80 Italian composers for *MGG*. He has made the Bologna library into one of the few comprehensive centres of secondary sources in Italy. He is honorary inspector for the preservation and restoration of organs in Emilia and Lombardy, and he has organized research all over the country towards the preparation of a list of all early organs, with a view to saving the instruments and publishing the catalogue. With Tagliavini he edits *L'organo*, the journal founded by Lunelli and Tagliavini to investigate the history and literature of the organ; he was co-editor of Monumenti di Musica Italiana and a member of the editorial board for the Catalogus Musicus series of the IAML. He was also a council member of the Società Italiana di Musicologia (1964–7). In 1961 he was awarded the A.T. Davison Memorial Medal for Musicology by the Harriet Cohen International Music Award Foundation.

WRITINGS

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L'organo Serassi della chiesa di S. Liborio a Colorno e il suo restauro (Parma, 1985)

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'Il Concilio di Trento e la polifonia: una diversa proposta di lettura e prospettiva storiografica', *Musica e liturgia nella riforma tridentina*, ed. D. Curti and M. Gozzi (Trento, 1995), 19–29

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Giovanni Maria Trabaci: Composizioni per organo e cembalo, MMI, 1st ser., iii–iv (1964–9)

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with T.F. Tagliavini: *Girolamo Frescobaldi: Opere complete*, i: *Due Messe a otto voci e basso continuo: 'Sopra l'aria della Monica', 'Sopra l'aria di Fiorenza'*, Monumenti musicali italiani, i (Milan, 1976)

L. Marenzio: *Messa e mottetto 'Jubilate Deo'*, Monumenti musicali italiani, vii (Milan, 1981)

CAROLYN GIANTURCO/TERESA M. GIALDRONI

Miserere

(Lat.: 'have mercy').

The first word of Psalms l, lv and lvi, as well as of a number of liturgical texts. Of the former, Psalm l (li in the Hebrew numbering followed in the Authorized Version and Prayer Book translations) is the most important in the history of polyphonic composition. In the Roman rite it is sung at Lauds in the Office for the Dead and at Tenebrae, and it is also one of the seven penitential psalms. Its first verse and *Gloria Patri* are also sung with the antiphon *Asperges me* at the principal Mass on Sundays, except during Eastertide: four anonymous polyphonic settings occur in an English source of the mid-16th century (*GB-Lbl* 17802–5). Polyphonic settings of the complete psalm for use at Tenebrae (when the *Gloria Patri* is not sung) are usually in simple *falsobordone* style, alternating with the plainchant, a tradition that may have been initiated under Pope Leo X in 1514. A pair of manuscripts in the Vatican (*I-Rvat* C.S.205–6) includes a set of 12 such works for alternating choirs of four and five voices (the choirs themselves alternating with the plainchant) by Fabrizio Dentice, Palestrina, Gagari, G.F. Anerio and his brother Felice, Domenico Nanino, Giovannelli and anonymous composers, ending with the celebrated work by Gregorio Allegri. (The attribution by some modern authors of the first work in this set to Costanzo Festa, with the date 1517, appears to be unjustified.) Palestrina's work in this source is compounded of a four-part setting, published with his Lamentations (1588) and also included as the first of a set of three in Guidetti's *Cantus ecclesiasticus officii maioris hebdomadae* (1587), and a five-part work printed as the second of Guidetti's set. Nine-part settings were evidently popular: one by Lassus and numerous examples by minor composers are in the library of the Cappella Sistina. Other noteworthy settings in a simple style are those of Victoria (1581) and Gesualdo (1611), printed in their collections of Holy Week music. There are more elaborate and very beautiful works by Lassus (*Psalmi Davidis poenitentiales*, 1584) and Giovanni Gabrieli (a setting of the first four verses in *Sacrae symphoniae*, 1597). Tye's *Miserere* is a setting of Psalm lv. Josquin's extended setting of Psalm l (425 bars) is particularly noteworthy. The refrain 'Miserere mei Deus', heard after each verse, is based on a short phrase in the second tenor sung on successive degrees of the scale in turn: from *e'* to *e* in part i, from *e* to *e'* in part ii and from *e'* to *a* in part iii. The tonality of the work thus strongly suggests the E-modes, though it comes to rest on a chord of A minor.

Several texts from the Roman psalter or other old Latin versions begin with the words 'Miserere mihi Domine'; these are taken not only from the psalms mentioned above, but from verses of Psalms iv, vi, xxx and lxxxv. In the English tradition the most important is the short compline antiphon which continues and concludes with the words 'et exaudi orationem meam' (from Psalm iv, second part of v.2, in the Roman psalter). The plainchant is a simple two-phrase melody in the 8th mode. This gave rise to vocal settings (e.g. anonymous liturgical settings in *GB-Cmc* Pepys 1236, a liturgical setting by John Norman in *GB-Lbl* Add.5665 and an elaborate non-liturgical canon by Byrd in his *Cantiones*, 1575, perhaps written in rivalry to Tallis's canonic *Miserere nostri* in the same publication) as well as to a whole repertory of instrumental works. 18 liturgical settings of the plainchant for the organ survive by Kyrton, John Redford, Philip ap Rhys, William Shelbye, E. Strowger and 'Wodson' (possibly Thomas Woodson). After the Reformation the genre attracted such composers as Bull, Byrd, Benjamin Cosyn, John Lugge, Tomkins and Thomas Woodson. In these

compositions liturgical conventions are subordinated to increasing virtuosity, the possibility of stating the cantus firmus more than once (resulting in a miniature set of variations) and canonic treatment. The 20 surviving settings, out of a supposed 40, by Thomas Woodson, illustrate canonic technique; and Tomkins's eight works, all probably dating from the late 1640s and early 1650s, are a remarkable testimony to the resilience of the form in the hands of a master of the traditional style.

There are a few settings of the plainchant for lute by such composers as Alfonso Ferrabosco (ii), and ensemble settings by Tye, Byrd and others. According to Morley, Byrd and Alfonso Ferrabosco (i) each wrote 40 canonic settings in friendly rivalry. They were apparently printed in 1603 under the title *Medulla Musicke* (i.e. *musicae*), of which no copy survives; but the 19 canonic works of Byrd which survive in manuscript may represent part of his contribution. Morley also mentioned that George Waterhouse had composed 1000 or more settings, and R.A. Harman (in his edition of Morley's *Plaine and Easie Introduction*) referred to '1163 strict canons on the "Miserere" plainsong in the manuscripts at Oxford and Cambridge'. Some of the six-part canons that follow keyboard works by Bull and others in *A-Wn* 17771 are based on the 'Miserere' plainsong, but the printed collections of canons by John Farmer (i) (1591) and Elway Bevin (1631) are based on other plainchants.

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K. Jeppesen: ' Palestriniana', *Miscelánea en homenaje a Monseñor Higinio Anglés*, i (Barcelona, 1958), 417–30

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J. Caldwell: ' Keyboard Plainsong Settings in England, 1500–1660', *MD*, xix (1965), 129–53

J. Caldwell: *English Keyboard Music before the Nineteenth Century* (Oxford, 1973)

O. Neighbour: *The Consort and Keyboard Music of William Byrd* (London, 1978)

JOHN CALDWELL

Miskiewicz [Miśkiewicz], Maciej Arnulf

(*d* between 1682 and 1685). Polish musician and composer. From 1651 he was a substitute in the Capella Rorantistarum of Wawel Cathedral in Kraków. In 1653 or 1654 he became a full member and shortly afterwards its director, a position that he held until 1682. In this capacity he produced for the chapel a number of copies of vocal works by Polish composers of

the time (particularly Pękiel) and also adapted some 16th-century partbooks. These copies (*PL-Kk*), which bear the signature MMPR ('Mathias Miskiewicz Praepositus Rorantistarum'), are very important for the documentation of Polish music in the 17th century. Only one composition certainly by Miskiewicz is known, the four-part *Jesu, dulcis memoria* (*Kk*, dated 3 June 1668), which is in the traditional contrapuntal style typical of sacred music. Another work among the manuscripts from the Capella Rorantistarum is a *Missa 4 vocum pro nativitate D.N. Jesu Christi* bearing the initials M.M.; it is more likely to be by him than by the other possible candidate, Marcin Mielczewski.

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MIROSŁAW PERZ

Misliweczek [Misliveček], Josef.

See Mysliveček, Josef.

Misón [Missón], Luis

(bap. Mataró, Barcelona, 26 Aug 1727; *d* Madrid, 13 Feb 1776). Spanish composer. He became a flautist and oboist in the Madrid royal chapel in 1748. In 1757 he provided music for the Spanish translation of Metastasio's *Le cinese*. The Christmas play of 1761 presented at the Coliseo de la Cruz included two of his *tonadillas*. The published libretto of the first *Juego de la tonadilla* calls him the 'delicado orpheo de este siglo'. His reputation rests on his *tonadillas*, nearly all to his own texts. Subirá catalogued approximately 100 in the Biblioteca Municipal at Madrid and transcribed two. In addition, Misón composed about a dozen *entremeses* and a similar number of *sainetes*, also in the Madrid Biblioteca Municipal. His flute playing was praised by the poet Samaniego in his *El tordo flautista*. 12 sonatas for flute, viola and bass, written for the Duke of Alba, were in the Alba archives (lacking the viola part) prior to the Spanish civil war.

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ROBERT STEVENSON

Misonne [Myssonne, Missonne, Mizonne], Vincent

(*b* diocese of Cambrai, *c*1490, *d* Cambrai, 7 April 1550). Franco-Flemish singer and composer. He probably began his career at Cambrai Cathedral, but the first notice we have of him is a bull by Pope Leo X dated 7 August 1515 naming him as a singer in the papal chapel. On 3 March 1516, he was given a canonry at the cathedral of Cambrai, and also served as the procurator in Rome for the cathedral chapter. On Leo's death in 1521, Misonne returned to Cambrai (he arrived in May) and was appointed *magister parvorum vicariorum*. In 1524, he was recalled to Rome by Pope Clement VII with the commission of recruiting four singers for the papal choir. The canons of Cambrai granted him a leave of absence in October 1524, and Misonne was in Rome by April 1525, rejoining the papal chapel. He is listed in a census of the city taken shortly before the Sack of Rome in May 1527; in that year, he returned to Cambrai and resumed his position as master of the *petits vicaires*. He appears to have remained in Cambrai for the rest of his life, although he did not relinquish his connection to the papal choir; in 1531 he received permission to keep the privileges of a papal singer *in absentia*.

Misonne wrote a small number of sacred works, contained mostly in the manuscripts of the Cappella Sistina. All but the *Missa de Beata Virgine* were copied before he left Rome in 1521. His style is typical for the beginning of the 16th century. He wrote primarily for four voices, used imitative polyphony as a structural device, occasionally broke up the texture into short duets and homophonic passages (seen particularly in Glorias and Credos) and used canon and strict cantus firmus procedure to produce five-voice polyphony. His music sometimes contains internal repeats reminiscent of French chanson style.

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Missa 'Gracieuse plaisant', 4vv, *Rvat* C.S.26
Missa 'Que n'ay je Marion', 4vv, *CMac* P(E), *Rvat* C.S.26
Regina caeli, 4vv, *Rvat* C.S.26; Salve regina, 4vv, *Rvat* C.S.26

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RICHARD SHERR

Missa.

The Latin term for the principal service of the Roman Catholic Church and the music used for it. *See* Mass.

Missa, Edmond

(*b* Reims, 12 June 1861; *d* Paris, 29 Jan 1910). French composer. Born into a family of organists, he learned the rudiments of music from his mother. He studied at the Ecole Niedermeyer, then at the Paris Conservatoire, where he attended Massenet's class. As a candidate for the Prix de Rome of 1881 he received an honourable mention for his cantata *Geneviève*. His first opera, *Juge et partie*, which won the Prix Cressent in 1886, was produced the same year at the Salle Favart and well received. It was followed by some 20 other operatic works, none of which found a permanent place in the repertory. Only *Muguette* was fairly successful, being staged in Geneva, Hamburg, Moscow and London. Missa's music, in which the influence of Massenet is clearly perceptible, shows genuine dramatic and melodic qualities, also found in his *mélodies* and his lively orchestral suites. As organist of the churches of St Thomas-d'Aquin and St Honoré-d'Eylau in Paris, he left several collections of liturgical pieces for organ or harmonium.

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(selective list)

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(opéra-comique, 1, W. Busnach), Paris, 1887; La belle Sophie (opéra-bouffe, 3, P. Burani and Eugène Adenis), Paris, 1888; Mariage galant (opéra-comique, 3, F. Oswald and M. Boucheron), Paris, 1892; Dinah (comédie lyrique, 4, M. Carré and P. de Choudens, after W. Shakespeare), Paris, 1894; Ninon de Lenclos (épisode lyrique, 4, A. Leneka and A. Bernède), Paris, 1894; L'hôte (pièce lyrique, 3, Carré), Lyons, 1897; La demoiselle aux camélias (opérette, 3, Edmond and Eugène Adenis), Paris, 1899; Les grandes courtisanes (ballet, 1, F. Cohen and Mariquita), Paris, 1899; Muguette (opéra-comique, 4, Carré and G. Hartmann after Ouida), Paris, 1903; Maguelonne (drame lyrique, 1, Carré), London, 1903; La peur (mimodrame, 1, Carré), Berlin, 1904; La demoiselle du Tabarin (opérette, 3, M. Ordonneau and A. Alexandre), Paris, 1910; Cyprienne (pièce lyrique, 3, J. Jullien and Alexandre), unperf. (1910)

Orch: Scènes mexicaines (1888); Les bains de mer (1895); Scènes villageoises (1903); Fête alsacienne (1904); Scènes hindoues (1904); Ballet des saisons (1905); Aquarelles musicales (1908)

Vocal: Recueil de mélodies (C. Soubise) (1889); Scènes champêtres, chorus, pf; many choruses and songs

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JACQUES TCHAMKERTEN

Missa brevis

(Lat.: 'short mass').

(1) In the 15th and 16th centuries this term denotes a complete setting of the Ordinary of the Mass in which all movements are short. The term was in use by about 1490 in Italy, as is shown by four masses by Gaffurius so designated in the Milanese manuscript *I-Mcap* 2268. These settings are typified by brevity, absence or near absence of mensural contrast and, in the Gloria and Credo, considerable omission of text and syllabic setting with many repeated notes. Following Ambrosian practice, all lack settings of the Agnus Dei and most also lack the Kyrie and Benedictus. These masses were clearly part of an older tradition, which may have been concentrated in Milan or have been more widespread: a setting of the Gloria, Credo and Sanctus minus Benedictus embedded in a composite cycle copied in *I-TRmp* 91 apparently in the mid-1470s shows exactly the same stylistic traits (see A. Peck Leverett: 'An Early *Missa brevis* in Trent

Codex 91', *Music in the German Renaissance: Sources, Styles and Contexts*, ed. J. Kmetz, Cambridge, 1994, 152–73). Similar characteristics also typify such masses as Josquin's *'D'ung aultre amer'* and Martini's *'In Feuers Hitz'*, although the term seems to have been reserved in contemporary parlance for cycles free of borrowed scaffolding. The term was used more widely after 1560, for example by Palestrina, at a time when a demand for shorter mass settings prompted greater recognition of the *missa brevis* as a distinct type of mass. A number of works that actually fit the category were not designated in this way, however, since the term was reserved for short masses that had no antecedent from which they could be named: thus Josquin's *Missa 'D'ung aultre amer'*, based on a chanson by Ockeghem, is in its proportions a *missa brevis*.

(2) In the 17th and 18th centuries the term came to mean principally a setting of the Kyrie and Gloria only, usually intended for use in the Lutheran service (*missa* alone sometimes signified the same). Less commonly *missa brevis* refers to a four- or five-movement setting of the Ordinary that was highly abbreviated. Abbreviation was sometimes achieved by the exclusion of portions of the text or by the simultaneous presentation of successive clauses. In the 20th century the term was used for masses of modest proportions, very often with accompaniment for organ only (Kodály, Britten).

See also Mass, §§ II and III.

LEWIS LOCKWOOD/ANDREW KIRKMAN

Missa dominicalis

(Lat.: 'Lord's Day mass').

The term normally designates a 'mass for Sunday use', that is, in the traditions of Catholic plainchant, a mass using the plainchants brought together in the Roman Gradual as Mass XI ('In dominicis infra annum') and using one of several Credo melodies. Such masses, for use when there was no higher feast day, were needed especially in the summer, for the Sundays after Pentecost. In the polyphonic tradition the *missa dominicalis* was a setting of the Ordinary that paraphrased several or all of these plainchants and normally alternated sections of text sung in plainchant with sections sung in polyphony. An early example using chants from Mass XI is the *Missa dominicalis* by Johannes Martini (*d* 1497), while the first one to be published seems to be that of Marbrianus de Orto (1505). German composers of the period especially favoured this type of mass, and important settings were made by Heinrich Finck and Senfl, among others. Palestrina wrote a setting on Mantuan plainchants that was published in 1592 together with other masses of the same kind by Italian contemporaries. A *Missa dominicalis* by Viadana for solo voice and basso continuo alternating with plainchant is printed in Wagner (p.534ff).

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<div align="right">LEWIS LOCKWOOD/ANDREW KIRKMAN</div>

Missal

(from Lat. *missale*, *liber cantus missae*).

A liturgical book of the Western Church containing all the material necessary for the celebration of Mass.

1. General.
2. Evolution.
3. 11th–20th centuries.

<div align="right">MICHEL HUGLO/DAVID HILEY</div>

Missal

1. General.

The missal is composite, a collection of material from various liturgical books in which all the pieces necessary for the solemn celebration of Mass are brought together: the prayers and Preface chanted by the priest; lessons read by the deacon and sub-deacon; and the chants of the Proper and Ordinary performed by the choir or soloists. The missal unites in a single book elements formerly dispersed in several books: the sacramentary (for the priest); the lectionary or the epistolary and the evangeliary (for the deacon and sub-deacon); the gradual and troper-proser (for the singers); and the ordinal, which gave directory rubrics for the manner of performance of the liturgical rites.

Surviving documents indicate that the various attempts to bring together the different books that resulted in the missal were usually carried out on the basis of the sacramentary, more rarely the lectionary, and followed very different courses. This survey of the evolution of the books leading to the noted missal will be pursued through groupings which illustrate the progressive inclusion of sung pieces with the other elements of the Mass.

Missal

2. Evolution.

(i) Sacramentaries with marginal chant text incipits.

The sacramentary, which usually began with the feast of Christmas (25 December), contained only prayers, the Preface and the *Canon missae*, the chanted recitation of which is the task of the celebrant, bishop or priest. In several ancient sacramentaries, chant incipits for each feast, taken from the gradual, were added opposite the first collect of the corresponding Mass, in minuscule script. The incipits were generally given without music, as would be expected bearing in mind the antiquity of the books. Manuscripts with such chant indications in the margin are: *F-AN* 102 (94) (end of 10th century, from Angers); *BS* 37 (end of 12th century, from St Bertin; introits only); *B-Br* 2034–5 (12th century, Saxon sacramentary passed into use at Stavelot; see F. Masai, *Scriptorium*, xiii, 1959, pp.22–6,

pl.5); *D-DÜl* D1 (10th century, from Corvey); *DÜl* D2 (10th century, from Corvey); *GB-Ob* Bodley 579 ('The Leofric Missal', 10th century, a Cambrai missal passed into England; ed. Warren, D1883); *Ob* Rawl.lit.C1 (12th century, from St Albans; introits only); *F-Pn* lat.821 (11th century, from Limoges); *Pn* lat.9430 and *TOm* 184 (end of 11th century, from Tours); *Pn* lat.9432 (second half of 11th century, from Amiens); *Pn* lat.11589 (11th century, from Brittany); *Pn* n.a.lat.1589 (end of 11th century, from Tours); *RSc* 213 (second half of 11th century, from Noyon); *RSc* 214 (10th century, from St Thierry, Reims); *I-Rvat* Ottob.313 (11th century, from Paris; chant text incipits included in edn. by H.A. Wilson, *The Gregorian Sacramentary under Charles the Great*, London, 1915); and *VEcap* LXXXVI (81) (11th century, from Verona).

(ii) Sacramentaries with gradual chants in full (text and music).

The sacramentary was here transformed into a sacramentary-gradual: for each Mass, first the five chants from the Proper (sometimes simply a cue), then the three prayers and Preface were given. Manuscripts arranged thus are: *F-AN* 91 (83) (10th century, possibly from St Pierre, Angers); *A* 220 (12th century, from St Pierre, Apt); *Pan*, AB XIX 1742–3 (10th–11th century; fragments with transitional notation, perhaps of Poitevin origin); *Pn* lat.9439 (11th–12th century, from St Etienne, Limoges); *TOm* 184 (11th century, from Tours); *I-TRmd* 43 (10th–11th century, from Austria).

The insertion of prayers in the middle of the pieces of chant (i.e. a missal without readings) is much rarer. This arrangement is found in two Paris missals: *F-Pn* lat.12054 (11th century) and *Pn* lat.9441 (13th century). In the latter, the readings are indicated by a cue, the full text being written out further on, as in the sacramentary-gradual.

A conflict was inherent in such 'half-missals' between the different calendars of each component part: the sacramentaries began from the Vigil of Christmas, whereas the graduals started with the first Sunday in Advent (introit *Ad te levavi*). In order to align the two books it was therefore necessary for the calendar of one to give way to that of the other: in the missal, it was the gradual order that usually prevailed. Furthermore, the separation of the Proper of the Time from that of the Saints was achieved very early, and led to the creation of a Common of Saints, which did not exist in the ancient graduals (the singer was simply directed back to a previous feast of the same class).

(iii) Missals created by the juxtaposition of component books.

The gradual, containing the chants for Mass, did not always remain isolated: it might be coupled to a sacramentary, a lectionary or both.

Gradual-sacramentary: the gradual, containing the chants for the Proper of the Mass, preceded the sacramentary of the Gregorian type; the same copyist transcribed both books and the same artist drew the initials. This juxtaposition occurs in very ancient books. From the 8th century: *CH-Zz* Rheinau 30 (from Nivelles; see Hesbert, A1935/*R*, pp.xii ff, and A. Hänggi and A. Schönherr: *Sacramentarium rhenaugiense*, Fribourg, 1971). From the 11th century: *F-Pn* lat.2291 (from St Amand; gradual ff.9–15, with some added Palaeo-Frankish neumes, ed. in Netzer, A1910/*R*, pp.283–355); *Pn*

lat.12050 (gradual, slightly later than sacramentary, ed. Hesbert, 1935/*R*, pp.xxi ff, cxxiii; for the tonal indications in the margin see M. Huglo: *Les tonaires*, Paris, 1971, pp.91–101); *Psg* 111 (9th–10th century, from St Denis); *GB-Ob* Can.lit.319 (*c*997, from Reichenau; see D.H. Turner, *Revue bénédictine*, lxxxv, 1965, pp.255–75); *CH-SGv* 295 (10th–11th century, from St Gallen). This arrangement, which explains why the gradual also benefited from the attribution of the sacramentary to Gregory the Great, enjoyed wide popularity in the German-speaking regions of eastern Europe at the same time as the other, three-book arrangement (see below). Of the 57 manuscripts of the 11th century or later that use the two-book juxtaposition, only three are from Romance-language countries (*F-AM* 155, from Corbie; *Pn* lat.2293, from Figeac or Moissac; *Pn* lat.9434, from Tours).

Gradual-lectionary: this juxtaposition is very rare. It is found in only three manuscripts (*F-SOM* 252, 10th–11th century, from St Bertin; *I-Rvat* Borg.lat.359, 11th century, from St Etienne, Besançon; *CH-SGs* 374, 11th century from St Gallen).

Gradual-sacramentary-lectionary: this arrangement does not seem to be as old as the two-book juxtaposition. It appears in the 11th century in a manuscript written at Gembloux for Stavelot (*B-Br* 2031–2; see *Scriptorium*, xiv, 1960, p.86), but it is found most frequently in manuscripts of the Lake Constance region: from Zwiefalten (*D-Sl* HB I 236), St Gallen (*CH-SGs* 342–3), Rheinau (*Zz* 14, 71, 75), although also in a Cologne manuscript (*D-DÜl* D3). The juxtaposition of three liturgical books in a single volume has serious practical disadvantages: it results in a very thick 'missal by juxtaposition' that is not easy to handle. It survived, nevertheless, until the 14th–15th century in the east (13 manuscripts), which was more conservative than the west (two manuscripts).

(iv) Full missals created by the amalgamation of component books.

The collection of the diverse component elements of the Mass (prayers, chants and readings) into a single book sufficient for the complete celebration of Mass seems to have been achieved first in Italy, possibly northern Italy. The oldest complete missals that include musical notation over the chant texts originate in Italy and belong to the 10th century: *US-BAw* M.6 (votive and festal masses, from St Michael, Monte Gargano), a manuscript very rich in liturgical texts see for instance the ancient offertory for Pentecost *Factus est repente*, ed. in *Organicae voces: Festschrift J. Smits van Waesberghe*, Amsterdam, 1963, pp.62–3; see also A. Doherty: *A Romano-Beneventan Missale plenum in the Walters Art Gallery*, diss., Princeton U., 1974); *I-BV* VI 33 ('Missale antiquum' of Benevento, with Beneventan neumatic notation; see PalMus, 1st ser., xiv, 1931/*R*, pls.i–vii), a manuscript with several archaisms, some liturgical (see K. Gamber, *Ephemerides liturgicae*, lxxiv, 1960, pp.428–9), and some scriptural (see M. Huglo, *Vigiliae christianae*, viii, 1954, pp.83–6); *Bu* 2217, ff.158–61 (10th–11th century) and *Bu* 2679 (11th century; fragments of missals with neumatic notation); *CH-LAac* (fragments of missals from the Bari region, second half of 10th century, other leaves of which are at Lucerne, Peterlingen and Zürich; see bibliography in *Le graduel romain*, ii, 1957, p.57); *I-Ma* L 77 sup. (10th century; missal with neumes from north Italy);

D-Mbs lat.3005 (11th century, taken in 11th century to Wessobrunn, then to Andechs where it was noted and modified; see *Le graduel romain*, ii, 1957, p.77); *D-Mhsa* (fragment of a missal from St Christina, near Olonna, second half of 11th century, later taken to Wessobrunn; see *Le graduel romain*, ii, 1957, p.83); *F-Pa* 610 (10th century, from Worms; votive missal); *I-PAVs* (fragments of a 10th-century missal, from ?Pavia).

Missal

3. 11th–20th centuries.

In the 11th and 12th centuries complete missals with neumatic notation proliferated: about 50 from the 11th century and about 40 from the 12th are known, almost all of west European origin. In the 13th century missals with neumes decreased in favour of missals with music on lines, which flourished until the end of the 14th century. The actual use to which these noted missals were put is not always clear, but many were no doubt used in small parishes or small monasteries with limited financial resources; a single book thus served the celebrant and his ministers, who would, respectively, intone the collect and read the lessons of the Fore-Mass (Mass of the Catechumens) from one and the same missal, while the singer also used the book, before the service, for *recordatio*, that is, to remind himself of the melodies to be performed.

Thus, from the 11th century, although sacramentaries sometimes remained in use at the same time as the other Mass books, a 'missal' was formed in each church and was passed on with all its local peculiarities from one copy to another. Particularly in the 13th century efforts were made in many churches to codify their liturgies in up-to-date, comprehensive missals and breviaries. At Salisbury, for example, Richard Poore, even before being elected head of the diocese in 1217, began the restoration of the liturgy with the help of Edmund Rich, the treasurer, thus establishing the Use of Salisbury (Sarum) for Mass and Office; it spread through most of the kingdom, displacing nearly all secular local uses (except those of York and Hereford). At Rome at about the same time, a reorganization of liturgical books was undertaken by Pope Innocent III (1198–1216), and a complete missal 'secundum consuetudinem romanae curiae' was established (see Van Dijk, E1956). The new Roman missal spread to several churches in central Italy from the 13th century, for example, to Todi (*GB-Lbl* 14793) and to Assisi. The new Franciscan order adopted the missal from the Curia, inserting their own festivals (12 August, 17 September, 4 October) which were introduced into the universal Roman missal by Franciscan popes such as Nicholas IV (1288–92), or Sixtus IV (1471–84) under whose pontificate the first Roman missal was printed (1474). In 1570 Pius V, a Dominican, made a new version of the missal which remained the basis of the *Missale romanum* until the Second Vatican Council. (For the missal since the Second Vatican Council *see* Ordo cantus missae.)

In 15th-century missals very little music was noted: the liturgical recitatives belonging to the celebrant (Preface, *Pater noster*) and the intonations of the Ordinary (*Gloria in excelsis Deo*, *Credo in unum Deum*); and sometimes also the *Ite missa est*, sung by the deacon. These pieces were reproduced from 1476 onwards in the first printed missals with music (see *The Printed Note*, Toledo, 1957/*R*, p.17; and Meyer-Baer, B1962, no.119).

Even when not noted, a missal is always of interest for the study of the ordering of chants in diverse local liturgies, at least before the Council of Trent (22nd session, September 1562) which resulted in the progressive 'Romanization' of the ancient local liturgies. Sometimes pieces peculiar to one church survive only in a printed 16th-century source, and certain sequences and rhythmic alleluias are known only from printed missals.

See also Gradual (ii); for illustration *see* Sources, MS, §II, fig.17.

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Missa solemnis

(Lat.: 'solemn mass').

A Mass in which all sections except readings (i.e. Epistle and Gospel) are sung, whether in plainchant or polyphony. The term can also be applied to extended, ceremonious settings. (*See also* Roman Catholic church music.)

Missau, Guilielmus (van).

See Messaus, guilielmus (van).

Missinai melodies.

A category of medieval Ashkenazi Jewish chant. *See* Jewish music, §III, 3(ii).

Missón, Luis.

See Misón, Luis.

Missonne, Vincent.

See Misonne, Vincent.

Misticanza [mistichanza].

A term used by Praetorius (*Syntagma musicum*, iii, 2/1619) to refer to the Italian Quodlibet; he also used the term 'messanza'. *Misticanza* is an archaic form of the modern Italian words 'misto' and 'mescolanza' ('mixture'), but the derivation of *messanza* is obscure. From Praetorius's definition it is clear that *misticanza* and *messanza* represented the Italian counterparts of the German quodlibet in the Renaissance, and thus belong to that genre of combinative composition that Italian scholars call the Incatenatura. The two examples mentioned by Praetorius, *Mirami vita mia* and *Nasce la pena*, are both six-voice choral works combining fragments from famous Italian madrigals and a few German lieder; they were included in Paul Kauffmann's *Musikalischer Zeitvertreiber* (1609). The term 'misticanza' also appeared in *Misticanza di vigna alla bergamasca* (1627) by 'Il Fasolo', a collection of solo songs with guitar accompaniment; there it simply means potpourri or miscellany, although one song combines different languages and Italian dialects for comic, quodlibet-like effect. The term 'messanza' was also used by W.C. Printz (*Compendium musicae*, 1689) to describe a particular ornamental figure.

For bibliography *see* Quodlibet.

MARIA RIKA MANIATES

Misura

(It.: 'beat', 'measure', 'time', 'bar').

A word found in music primarily in the direction *senza misura*: 'without a regular beat' (in the case of recitative sections with only declamatory rhythm), or 'freely', 'without strict regard for the metre'. Where *misura* is used in this last sense (as particularly often by Liszt, for example) the return to strict time is marked by *a tempo*, or simply *giusto*. Within the Italian language *misura binaria* means 'duple time', *misura composta* 'compound time', etc.

Misura vuota.

See Vuota.

Mitantier.

See Mittantier.

Mitchell, Donald (Charles Peter)

(*b* London, 6 Feb 1925). English musicologist, publisher and administrator. He studied at Dulwich College (1939–42) and from 1945 taught in London. He is largely self-taught in music, although he spent one year at Durham University (1949–50), where he studied with Arthur Hutchings and A.E.F. Dickinson. In 1947 he founded *Music Survey* and edited it (from 1949 with Hans Keller) until it ceased publication in 1952 (it was reprinted in full in 1981). From 1953 to 1957 he wrote regularly for the *Musical Times*, and from 1958 to 1962 edited *Tempo* for Boosey & Hawkes, for which firm he was music adviser in 1963–4. He was on the music staff of the *Daily Telegraph* (1959–64), and in 1964 music critic for *The Listener*. In 1958 he was appointed head of the music department of Faber & Faber; following a suggestion from Benjamin Britten in 1964, he founded the subsidiary company Faber Music, becoming its managing director in 1965. In 1970 he became a visiting fellow at Sussex University, was professor of music there (1971–6) and visiting professor from 1976. He was later visiting professor at York University (1991) and at King's College London (1995). He joined the board of Faber & Faber in 1973 and became a publishing director of the Performing Rights Society, later chairman (1989–92), and director of the English Music Theatre (formerly the English Opera Group); he was also appointed chairman of the education committee of the Britten-Pears School for Advanced Musical Studies, later becoming director of academic studies (1977–90). He became vice-chairman of Faber Music in 1976, chairman in 1977 and was president from 1988 to 1995. He was made an honorary MA at Sussex in 1973 and took the doctorate with a dissertation on Mahler at Southampton University in 1977. He became a governor of the RAM in 1988 and an honorary member in 1992, and was vice-president of the International Confederation of Societies of Authors and Composers, 1992–4. He was awarded the Mahler-Medaille of the International Gustav Mahler

Society, Vienna, in 1987 and a Royal Philharmonic Society award in 1992 for his book *Letters from a Life: the Selected Letters and Diaries of Benjamin Britten*.

Mitchell was Britten's publisher until the composer's death and in 1976 became an executor of Britten's estate. Thereafter he was largely responsible for the publication, first performances and recording of many of Britten's early works. He was a member of the council of the Aldeburgh Foundation (1977–94) and in 1986 was appointed chairman of the Britten estate and a director of the Britten-Pears Foundation. He was the guest artistic director of the Aldeburgh Festival in 1991, where his interest in the music of East Asia led to appearances by Japanese and Thai classical musicians. He also planned the programme of the 50th anniversary Peter Grimes Gala at Snape (1995) and organized annual Aldeburgh Britten October Festivals (1987–97). He has helped organize the *Mahler-Feest* (1995) at the Concertgebouw, Amsterdam, and a Concertgebouw Britten-Shostakovich series (1996–7).

Mitchell's writings have been almost exclusively concerned with 20th-century music, and he has written cogently and perceptively on a wide range of composers and styles. His more general essays, among which his short book *The Language of Modern Music* (1963) is important, are informed by a wide range of references from other disciplines, especially the visual arts. He has identified particularly with the music of Mahler and Britten, although the insights contained in his articles on Elgar show how acutely he can write on a major figure in a different tradition. His principal achievement, still in progress (a fourth volume is projected), is his large-scale work on Mahler, a highly detailed undertaking that involves the examination of all extant sketches and documents. This has been supplemented by further major Mahler studies.

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DAVID SCOTT/RICHARD ALSTON

Mitchell, Joni [Anderson, Roberta Joan]

(*b* Macleod [now Fort Macleod], AB, 7 Nov 1943). Canadian singer-songwriter. After a childhood in Canada and brief study at art college in Calgary in 1963, she moved via Toronto and Detroit to New York, where she recorded her first album at the age of 25. Largely using voice and acoustic guitar alone, her first two albums, *Joni Mitchell (Song to a Seagull)* (Reprise, 1968) and *Clouds* (Reprise, 1969), are characterized by the then-

current folk style (modal harmony and mystic lyrics). Her own mature style was established by the early 1970s and demonstrates a visual imagination, a precise sense of place and landscape, and an ability to attain a deep and personal lyric. The album *Blue* (Reprise, 1971) illustrates her instrumental prowess, harmonic surety and profound lyric sense. Her voice, best heard on 'A Case of You', is especially notable for its variety, from a rich lower register to a remarkable upper range.

From *Court and Spark* (Asylum, 1974) to *Mingus* (Asylum, 1979) Mitchell combined a rhythmically liberating and freer use of voice with an exploration of jazz harmony, which reached its peak on *Hejira* (Asylum, 1976). By this point it was evident that Mitchell was under-represented in American rock journalism in relation to her output and critical rating. A change of label accompanied her into the 1980s, and her sound followed the 1980s shift into drum technology and a sense of production: her dialogues with Wayne Shorter on soprano saxophone provide the best examples from this period. She has continued to address urgent political themes, maintained lyrical depth and also taken on settings of Yeats, as in *Slouching Towards Bethlehem* (1991), and the Book of *Job* in *The Sire of Sorrow* (1994).

As a Canadian singer-songwriter emerging during the 1960s she introduced singular and important insistences: to the deep relation of lyric to landscape and the pictorial, to questions concerning personal freedom and responsibility from a female perspective. She has also taken an innovative approach, particularly in relating the potential for musical advance in song with the improvisatory basis of jazz. In range she is one of the few singer-songwriters to have matched Dylan; nevertheless her albums of the 1980s are marred by the intrusiveness of production, a problem for much popular music at the time. Her more recent album *Turbulent Indigo* (Reprise, 1994) returns to earlier points of reference with an older and darker voice.

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DAI GRIFFITHS

Mitchell, Leona

(*b*Enid, OK, 13 Oct 1949). American soprano. In 1971 she won first place in a study programme sponsored by the San Francisco Opera and in 1972 made her professional début as Micaëla at the San Francisco Spring Opera Theater. Her Metropolitan Opera début, also as Micaëla, took place in December 1975; that year she also sang Bess in Maazel's recording of Gershwin's opera. At the Metropolitan she has sung Pamina, the Prioress (*Dialogues des carmélites*), Butterfly, Musetta, Leonora (*La forza del destino*) and Elvira (*Ernani*). She made her European début at the Geneva Opera (1976) as Liù, a role she repeated in 1980 at Covent Garden and

the Paris Opéra. Her voice has been described as a cross between Price's husky chest tones and Freni's radiant upper register. Although Mitchell's early career was as a lyric soprano, in the early 1980s she started to move into the spinto repertory. She has recorded a number of roles, notably Liù and Micaëla.

MICHAEL WALSH

Mitchell, William J(ohn)

(*b* New York, 21 Nov 1906; *d* Binghamton, NY, 17 Aug 1971). American musicologist. He studied in New York at the Institute for Musical Art (1925–9) and at Columbia University (BA 1930, MA 1938), where he was a Clarence Barker Fellow and won the Joseph H. Bearns Prize in composition. After spending two years in Vienna (1930–32) he returned to Columbia University, where he was successively an assistant (1932), lecturer (1933), instructor (1934), assistant professor (1941), associate professor (1947) and professor (1952), as well as chairman of the music department (1962–7). Concurrently he lectured at Mannes College, New York (1957–68), and subsequently at SUNY, Binghamton; he was also a visiting lecturer at the University of California (1950, 1957). In 1949 he became secretary of the AMS, of which he was later president (1965–6). His main area of interest was music theory; he devised the curriculum in this subject as an academic discipline at Columbia University, and wrote a wide variety of works on the theory and historical practice of harmony and structure. He was co-editor, with Felix Salzer, of the first three volumes of *Music Forum* (1967–73).

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PAULA MORGAN

Mithou (i).

See Daniel, Jean.

Mithou (ii).

See Champion family.

Mitjana y Gordon, Rafael

(*b* Málaga, 6 Dec 1869; *d* Stockholm, 15 Aug 1921). Spanish musicologist. A diplomat by profession, he served in Spanish embassies in Russia, Turkey, Morocco and Sweden. Composition was his first musical interest, and he studied in Málaga with Eduardo Ocón, in Madrid with Felipe Pedrell and in Paris with Saint-Saëns. Although he composed various works, including an opera *La buena guarda*, he devoted himself most intensively to musicology and in particular to the study of Spanish music. His writings have dealt with many of the seminal figures of Spanish music, including Juan del Encina, Francisco Guerrero, Cristóbal de Morales and Fernando de las Infantas; he also compiled the catalogue of the printed music of the 16th and 17th centuries at Uppsala University, and discovered the important collection *Villancicos de diversos autores* (Venice, 1556), the music of which was later published by Jesús Bal y Gay as the *Cancionero de Upsala* (Mexico, 1944). Mitjana himself published an important study of the texts and musical forms of these pieces and made his own full transcription of the music, which was discovered after his death and published as *Cancionero de Uppsala*, ed. L.Q. Rosso (Madrid, 1980). His monograph 'La musique en Espagne', contributed to Lavignac and La Laurencie's encyclopedia (1920), is one of the most comprehensive surveys of Spanish music history. Mitjana is a transitional figure in Spanish musicology between the 19th-century school of Pedrell and Barbieri and the modern school of Anglès; his work is more thorough than that of the former two, but retains their elegant and personal style of writing.

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JOSÉ LÓPEZ-CALO

Mitou.

See Daniel, Jean.

Mitrea-Celarianu, Mihai

(*b* Bucharest, 20 Jan 1935). Romanian composer, active in France. After encouragement at the age of six from Enescu, he started cello and piano studies with George Simonis in Craiova. At the Bucharest Conservatory he studied harmony with Negrea, the piano with Florica Musicescu and composition with Mendelsohn and Jora (1948–53). He taught music at the Scoala Populara de Artă in Bucharest (1954–60, 1962–8) and worked as an editor for Editura Muzicală (1960–62). At the 1968 Darmstadt summer course he studied with Stockhausen; he also worked with the Groupe de Recherches Musicales in Paris, participated in courses led by Pierre Schaeffer and Henri Pousseur, and attended the semiotics seminars of A.-J. Greimas. From his early scholastic style, Mitrea-Celarianu passed through a period of experimentation with integral serialism and structuralist methods before arriving at his mature compositional aesthetic in *Cantata* (1959). Influenced by models derived from astronomy and quantum physics and by the philosophical concepts of Gilles Deleuze, his rigorously controlled music incorporates complex formal and aleatory elements within a postmodern framework. His greatest compositional achievement is *Les incantations de la nuit eclairée*, a series of 27 pieces written between 1979 and 1993.

WORKS

(selective list)

†　part of 'Les incantations de la nuit eclairée'

Orch: Variations, 1950s; Trei pentru cinci [Three for Five], 1969, collab. C. Miereanu

and J.-Y. Bosseur; Milchstrassenmusik, orch/18 insts, 1984†; Jokari, str trio, str orch, 1989–90†; Plateaux, str, 1990†; Pin's 1, 1991–2†

Vocal: Cant., chorus, orch, 1959; Le chant des étoiles (cant., after Algonquin Indian text), Mez, 21 insts, 1963–4; Convergences V 'Jeux dans le blanc', chorus, perc, tape, 1969; '… EM …' (cant., G. Fournaison), S, T, 7 insts, 1982†; 'Aus …' (Fournaison, Mitrea-Celarianu), children's chorus/female chorus/5vv, 14 insts, 1985†; Weil Paul Celan (Mitrea-Celarianu), chorus, 4 male vv, children's vv, ens, 1986–8†; La reine manquante, S, 14 insts/orch, 1991†; Par ce fil d'or, T, Bar, ens/orch, 1993†

6–14 insts: Seth, 7 insts, 1964–9; Signaux 'sur l'océan U', 14 insts, 1969–71; Piano du matin (Ecoute pour Anne Franck), 5 insts, 5 actors, elecs, 1972; Plage de seth, 12 fishing bells (7 pfmrs), 1980†; Clarines, glock, 7 insts, 1983†; Et la lune, pf, (elec pf/synth/vib), 5 str, 12 bells (7 pfmrs), 1983† [played simultaneously with Plage de seth]; Heiligenstadtermusik, 8 perc, 1985†; Janvier, 10 pfmrs, 1985†; Natalienlied, 10 insts, 1986†; Evian, Evian, 6–9 insts, 1987†; Entre les récits, rapper, 6 insts, 1988†; Carnet de décembre, 7 insts, 1989–90†; Lettres d'amour (du moyen age), 7 pfmrs, 1996

1–5 insts: Sonata, vn, pf, 1957; Sonata, pf, 1958; Glose, amp va, 1965; Convergences II 'Colinda', perc, elec org, 1966; Convergences 'quatre', text composition, cl/tpt/sax/hp/perc/pf/ens, 1966; Inaugural 71, (kena/fl), perc, 1971; Recoins, pf, (elec pf/org/hmn), synth, 1979†; Ouverture – valse centrale, 3 sax, db, vib/mar, 1983†; Trio, t rec/fl, pf, vc, 1985†; Deplis, fl, hp + triangle, 1987; Trio II, fl, elec pf/synth, vc, 1987†; Eté, 4 sax, 1988†; Carnet I, a cl/b cl/a sax, perc, 1989†; Entre les récits II, pic, cl, vn, vc, perc, 1989†; Trio III, va, vc, db, 1989†; Intermezzo, 5 pfmrs, 1996

Principal publisher: Salabert

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D. Petecel: 'Mihai Mitrea-Celarianu: un creator "sălbatic de liber"', *Muzica*, new ser., ii/2 (1991), 27–31

F. Langlois: 'Concept et profusion', *Mihai Mitrea-Celarianu* (Paris, 1994) [Salabert catalogue]

OCTAVIAN COSMA

Mitropoulos, Dimitri

(*b* Athens, 2 Feb 1896; *d* Milan, 2 Nov 1960). American conductor, pianist and composer of Greek birth. In his youth he was strongly attracted to a life of service in the Greek Orthodox Church, but turned to music when informed that the church allowed no instrumental music within its precincts. He displayed natural gifts as a pianist and was 'discovered' at the age of ten by Armand Marsick. He enrolled in the Athens Odeion Conservatory in 1910 and graduated with highest honours in 1919. One year later, his opera *Soeur Béatrice* attracted the praise of Saint-Saëns and his international career was launched. After studies in Brussels with Gilson (1920–21) and in Berlin with Busoni and Kleiber (1921–4) he returned to Athens to teach at the conservatory and to conduct its orchestra for the

next 15 years. His breakthrough came with the Berlin PO in 1930, when he appeared at short notice in Prokofiev's Third Concerto, conducting from the keyboard. He toured widely with this piece in Europe and the USSR, eventually coming to the attention of Koussevitzky, who invited him to conduct in Boston in 1936. The Boston concerts were a sensation and a year later he succeeded Ormandy as conductor of the Minneapolis SO, a post he held for 12 years.

Often to the bewilderment of his audiences, Mitropoulos turned Minneapolis into an internationally recognized centre for contemporary music, programming major works by Berg, Krenek, Sessions and Shostakovich, and making the first recording of Mahler's First Symphony. During the 1940s he also conducted widely in America (he became an American citizen in 1946), most notably with the Philadelphia Orchestra, NBC SO and New York PO. He shared the directorship of the New York PO with Stokowski for a season (1949–50), then became sole musical director until his resignation in 1958, when he was replaced by his former protégé, Leonard Bernstein.

A simple, generous and ascetic man whose idealism took a constant pounding in the rough cultural climate of New York, Mitropoulos was an intensely physical conductor who directed with his entire body. He used no baton (until ill health forced him to adopt one in his final years), and directed every score, no matter how vast or complex, from near-perfect memory. He had a genius for mounting memorable performances of monumental works such as *Wozzeck* and *Elektra*; but in the central Classical and Romantic symphonic repertory he could be wildly erratic, conveying explosive excitement on one night, inexplicable wrong-headedness on another. His achievements in the opera pit were considerable, beginning with a legendary Metropolitan Opera *Salome* in 1954 and continuing for every subsequent season until his death; in 1958 he conducted the première of Barber's *Vanessa* at the Metropolitan. Throughout his life he retained an almost missionary zeal for music that other conductors deemed too difficult or too obscure. His continual advocacy of Mahler and other unfashionable composers alienated conservative listeners but were a revelation to more adventurous ears.

Though plagued by failing health, Mitropoulos scored triumphs in his final years with a number of European orchestras, especially with the Vienna PO and the Cologne SO. He died on the podium, of a heart attack, while rehearsing Mahler's Third Symphony with the La Scala Orchestra. In America his reputation went into rapid eclipse, but in recent years there has been a revival of interest in his work, stimulated by the reissue on CD of many of his recordings. Outstanding among these are Mahler's First Symphony (1940), a searing reading of Vaughan Williams's Fourth Symphony (1956), and a version of Shostakovich's Tenth Symphony, recorded shortly after he gave the work's American première in 1954, which captures as few subsequent recordings do the music's dark introspection and hard-won triumph.

Mitropoulos's compositions cover a period of 15 years; about 40 works survive, some of them written in a startlingly advanced and highly original idiom. They include a symphonic poem *La mise au tombeau de Christ*

(1916), a Piano Sonata (1919), incidental music for plays and other piano and chamber music. Perhaps his finest works are the *Ten Inventions on Poems of Cavafy* for soprano and piano (1927) and the Concerto grosso (1928).

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WILLIAM R. TROTTER

Mitscha, František Adam.

See Míča, František Adam.

Mitscha, František Antonín.

See Míča, František Antonín.

Mitsukuri, Shūkichi

(*b* Tokyo, 21 Oct 1895; *d* Chigasaki, 10 May 1971). Japanese composer. He studied chemistry at Tokyo University and, from 1921, in Berlin, where he also went to Georg Schumann for harmony lessons. In 1925 he returned to Tokyo and there became a pupil of Ikenouchi, König and Rosenstock. He made his début as a composer with the *Two Dances* for orchestra in 1926, and in 1930 he was a founder of the Shinkō Sakkyokuka Renmei. His *Shō-kōkyōkyoku* won a prize at the Japan Music Contest (1934) and the Weingartner Prize (1939). In 1939 Mitsukuri took a doctorate of science, but from 1945 he limited himself to musical activities. His style is strongly tonal and follows the German Romantic tradition, though in some works he made use of pentatonic scales and oriental harmonies. In *Ongaku no toki* ('Moment of Music', Tokyo, 1948) he discussed an original tonal system based on the 5th; he also published *Nihon no onkai to waseiteki shori* 'Japanese Scales and their Harmonic Treatment' (Tokyo, 1967).

WORKS

(selective list)

Inst: 2 Dances, orch, 1926; Shō-kōkyōkyoku (Sinfonietta classica), orch, 1934; Sonata, vn, pf, 1935; Sym. no.1, 1949; Pf Concertino, 1953; Pf Qnt, 1955; 2 Movts, orch, 1956–7; Mugon-shi [Poem without Words], cl, str qt, 1956–7; Sym. no.2, 1963

Vocal: Bashō kikō-shū [10 Haikai of Bashō], 1v, pf/orch, 1931, rev., orch, 1947; Gendai shi-shū [Anthology of Contemporary Poems], 1931–60; Nihon min'yō-shū

Principal publisher: Ongaku-no-Tomo Sha

MASAKATA KANAZAWA

Mittantier [Mitantier]

(*fl* 1536–47). French composer. He wrote 22 chansons which were published in Paris by Pierre Attaingnant. Two bicinia printed by Georg Rhau at Wittenberg in 1545 are also (dubiously) ascribed to Mittantier. His works are typical of the Parisian polyphonic chanson of Sermisy's generation. The majority are settings of courtly *épigrammes*, each line of poetry corresponding with a musical sentence which may be repeated for another line with or without symmetrical correspondence with the rhyme scheme. The music is generally homophonic, but opening or intermediate phrases occasionally have brief points of imitation. Just one chanson, *Amours si m'ont cousté*, is of the salacious anecdotal type, set in rapid syllabic counterpoint.

WORKS

Edition: *Mittantier: Opera omnia*, ed. A. Seay, CMM, lxvi (1974)

for 4 voices unless otherwise indicated

Amours si m'ont cousté cent livres, 1538[10]; Celluy qui fust du bien et du tourment, 1540[14]; Ce n'est sans tort que me plains, 1547[12]; En esperant espoir me désespere (Marot), 1538[13]; Jamais amour ne peult si fermement, 1538[14]; J'ay tant chassé que la proye m'a pris, 1536[5]; Layssons amour qui nous faict tant souffrir, 1539[15-16]; Le rossignol plaisant et gracieulx, 1539[15-16]

Moins je la veulx plus m'en croist le désir, 1540[14]; O que je tiens celle la bien heureuse, 1539[15-16]; Par ton parler n'auras sur moy puissance, ed. in PÄMw, xxiii (1899); Pauvre et loyal trompé par l'espérance, 1540[14]; Plus je la voys moins y treuve à redire, 1539[15-16]; Puis que fortune a sur moy entrepris, 1542[14-15]; Si bon vouloir méritoit récompense, 1547[11]; Si j'eusse esté aussi prompte à donner, 1539[17]; Si l'amytié porte la suffisance, 1538[12]; Si tu voulois accorder la demande, 1538[13]

Tant est l'amour de vous en moy enpraincté (Marot), 1538[13]; Tant seullement ton amour je demande (Marot), 1543[7-8]; Tel en mesdit qui pour soy la désire, 1538[12]; Tel en mesdit qui pour soy la desire, 2vv, 1545[7] (parody of 4-voice version); Ung doulx baiser je prins subtilement, 1539[17]; Vous perdez temps de me dire mal d'elle, 2vv, 1545[7] (Marot; parody of 4-voice model by Sermisy, 1538[12])

FRANK DOBBINS

Mittelgrund

(Ger.).

See Middleground. *See also* Layer.

Mitteltönige Temperatur

(Ger.).

Mean-tone temperament.

Mitterer, Wolfgang

(*b* Lienz, Osttirol, 6 June 1958). Austrian composer. He studied the organ and composition in Vienna and later electronic music at Studio EMS in Stockholm. On his return to Vienna he became particularly interested in improvisation. With Viennese ensembles such as Pat Brothers and Call Boys Inc., and musicians including Wolfgang Reisinger, Tom Cora, Hozan Yamamotot and Roscoe Mitchell, he developed an expressive and energetic, yet fragmentary, improvisational style. He has performed as a keyboard soloist in such works as *Grand jeu* and *Reluctant Games*.

Mitterer's music links the unexpected, the challenging and the surprising with precise and intricate structures. Aiming to confront and oppose the everyday, industrial perfectionism of studio recordings, he has created gigantic performances in large spaces; these include *Waldmusik*, a composition centred on the Venetian sawmill in Innervillgraten, East Tyrol, and *Turmbau zu Babel*, scored for 4200 singers, 22 percussion instruments, over 40 brass players and others. He has also generated electronic multitrack productions (*Modemusik 1*) and composed works for solo instruments. Central to his compositional style is the exploration of contradictory forces such as necessity and doubt, the alien and the familiar, and permanence and instability.

WORKS
(selective list)

dramatic

Radio plays: Nullmelodie, 1987; Null-Bytes, 1992; Schwarzenbergplat, 1992; Krok, 1994; Brain, 1995; Viruskonferenz, 1996

Other: Turmbau zu Babel, 1993; Waldmusik, 1994; Ka under Pavain (Ancient Egyptian Book of the Dead, Mitterer), 1997; incid music, 1986–95; film scores, 1987–9

electro-acoustic

With inst ens: Obsoderso, sax, org, elecs, 1984; Angelos, wind, gui, org, tape, live elecs, 1985; Ive, sax, org, tape, 1985; Fractals 5, 2 tpt, hn, trbn, tuba, org, live, elecs, 1986; Fractals 11, gui, org, live elecs, 1986; Call Boys Inc. I, sax, gui, perc, live elecs, 1988, collab. G. Selichar, K. Dickbauer, G. Schneider; Sortisatio, vc, org, elecs, 1989; Call Boys Inc. II, sax, gui, perc, live elecs, 1990, collab. Schneider, Dickbauer, Selichar; Amusie, ob, vn, cl, hn, bn, org, vn, tape, 1993; Tastatura, prep pf, org, live elecs, 1993; Matador, ww, trbn, perc, live elecs, 1994, collab. Dickbauer, I. Robert, W. Reisinger; With Ursura, 15 homemade insts, 4 tape recorders, 1994

With solo inst: Fractals 3, b cl, tape, 1984; Ive 1, org, tape, 1985; Reluctant Games, prep pf, live elecs, 1986–91; Fractals 9, perc, live elecs, 1987; Composto, vc, live elecs, 1989; Trio 1, perc, elecs, 1990, collab, W. Reisinger; Charivari, ob, live elecs, 1991; Trio, tpt, perc, live elecs, 1993; Homage à Bonbonidodonido, org, elecs, 1996; Mixture, org, live elecs, 1996

With vv: Signal, 1v, perc, elecs, 1989; Violettes gras, 1v, timp, elecs, 1989; Broken Consort, 1v, ob, vc, perc, pf, live elecs, 1990; Nichts, S, 2 tape recorders, 1994; Ausgebrannt, Mez, 3 SATB, fl, cl, bn, hn, tpt, gui, vn, va, pf, tape, 1996

Tape: Fractals 2 (7 Kinderlieder), 1984; So What, 1987; Olongapo, 1991; Cptr, 1992; Kon i net, 1992; Mü-keiten, 1992; Signation I–III, 1992; Gitarre, 1993; Löffel, 1993; Tier, 1993; Mimemata, 1995; Modemusik 1, 1996; other works

Other el-ac works

other works

Ens: Fractals 13, 13 players, 1983; Holladijodldiuo, sax, org, 1984; B, 1v, chbr ens, 1985; Pat Brothers, sax, vc, kbd, perc, 1986, collab. W. Reisinger, W. Puschnig, L. Sharrock; For Vc and Pf, 1987; Hirn mit Ei, vc, kbd, perc, 1987, collab. K. Karlbauer, H. Mutschlechner; Histrio, vc, org, 1989; Cantus fractus, fl, a fl, ob, db, org, perc, 1990; Burleska, ob, org, 1991; Danza saltata, ob, prep pf, 1991; Idee fixe, ob, cl, vn, vc, 1992; Idefix, ob, cl, vn, vc, banjo, prep pf, 1992; Call Boys Inc. III, sax, gui, prep pf, perc, 1993, collab. G. Selichar, K. Dickbauer, G. Schneider; The Four Seasons, shakuhachi, org, 1995, collab. H. Yamamoto; Cora/Mitterer, vc, prep pf, 1996, collab. T. Cora

Solo inst (org, unless otherwise stated): Stuck no.2, 1982; Orgelmusick, 1983; Krummhorn, 1988; Schlagstück, 1988; Solo, perc, 1988; Grand jeu, 1989; Larifari, ob, 1991; Vox acuta, 1991; Oboe, 1995

CHRISTIAN SCHEIB

Mitzler de Kolof [Koloff], Lorenz Christoph.

See Mizler von Kolof, Lorenz Christoph.

Mix.

A term used to denote the sequencing and mixing together of records by DJs to create a constant fluid stream of music. Until the 1970s, DJs in nightclubs linked consecutive records with chat and banter. However, the role of the DJ was revolutionized by Francis Grasso who invented slip-cueing. While one record is playing on one turntable, a second is cued up to its desired starting position on another turntable which is held stationary. When the second turntable is released its record starts immediately, producing an instant and synchronized switch from one recording to another. The DJ can also alter and match the speed of the two recordings, making a continuous seamless mix and the fading from one record to the other easier. By the late 1980s, as club culture grew in popularity with young people, many DJs had become more famous than the recording artists they played, and more still had moved into recording and remixing, both trends that continued well into the 1990s. During the early 1990s, record labels began to release mix albums, essentially 75-minute DJ sets

released commercially on CD. Despite the ubiquity of the CD format in the late 1980s and 90s, new dance records were still released on vinyl for the benefit of DJs; despite other technological advances, the slip-cueing technique and the use of pitch control have remained integral to DJ mixing.

WILL FULFORD-JONES

Mix [Micks], Silvio

(*b* Trieste, 31 Dec 1900; *d* Gallarate, Varese, 1 Feb 1927). Italian composer. Though born in a city under Habsburg rule and into a family of Hungarian origin, he was Italian in culture and sentiment. In Florence at the outbreak of World War I, it was there, at the end of the war, that he first appeared in public as a musician. He started to frequent futurist circles, performing piano improvisations at exhibitions by a number of Futurist painters. He was subsequently involved in the Italian tour (1924) of Rodolfo De Angelis's Nuovo Teatro Futurista. In the same year he took part in the First National Futurist Conference in Milan. He was later in Rome and, at the beginning of 1926, in Paris. Poor health obliged him to hurry back to Italy, but he died on the return journey.

Mix was an advocate of a new form of artistic synthesis, one that brought both concision and a fusion of miscellaneous elements. He was particularly interested in microtonality, rhythmic and polytonal superimposition and an idea of improvisation which transferred the 'parole in liberte' of Marinetti to sound. However, his enthusiasm for formulating theories was not matched by an equal directness in his compositional plans (a limitation already to be seen in previous attempts at defining a futurist musical aesthetic). Self-taught, Mix made his 'amateurism' an artistic banner, which was in tune with the anti-classical and anti-academic programme of the Italian futurists. While he lacked any polished skill as a composer, he was highly receptive to artistic trends outside Italy. Mix's writings, for the most part published in *L'impero,* and scores anticipated procedures which were only fully realized in *musique concrète* and electronic music in the second half of the 20th century.

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Ballet: Cocktail (pantomima sinfonica, F.T. Marinetti), 1926 (Trieste, 1995)
Orch: Intermezzo sinfonico dal metàdramma Astrale (Florence, n.d.); Inno futurista 'Omaggio alla sintesi'; L'angoscia della macchine, commenti sinfonici per la sintesi tragica in tre tempi di Ruggero Vasari, op.76, 1926
Chbr: Suite, op.18, hp, str; Bozzetto funebre, op.25, str qnt; Preludio, notturno e scherzo, str qt, op.45; Notturno elegiaco, wind qnt, str qnt; Stati d'animo (2 preludi), pf (Milan, 1923); Profilo sintetico musicale di F.T. Marinetti, pf (Rome, Florence, Trieste, 1924); Omaggio a Stravinsky, pf (Monfalcone, 1997)
Many lost works

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STEFANO BIANCHI

Mixed cadence.

A Cadence whose final chord is prepared by subdominant and dominant harmonies.

Mixolydian.

The common name for the seventh of the eight church modes, the authentic mode on G. In the Middle Ages and Renaissance the Mixolydian mode was described in two ways: as the diatonic octave species from *g* to *g′*, divided at *d′* and composed of a fourth species of 5th (tone–tone–semitone–tone) plus a first species of 4th (tone–semitone–tone), thus *g–a–b–c′–d′*+ *d′–e′–f′–g′*; and as a mode whose Final was *g* and whose Ambitus was *f–g′*, with extensions 'by licence' up to *a′* and even down to *e*. In addition to the final, the note *d′* – the tenor of the corresponding seventh psalm tone – was regarded as having an important melodic function in the fifth church mode.

In the Renaissance the term 'Mixolydian' was sometimes applied to polyphony. In modally ordered collections, pieces ending on G in *cantus durus* are usually divided into two groups using different clefs. For example, in Palestrina's second book of *Madrigali spirituali* (1594), nos.24–7 use Chiavette to represent the higher (authentic) Mixolydian mode, while nos.28–30 use normal soprano, alto, tenor and bass clefs to represent the lower (plagal) Hypomixolydian.

For the early history of Greek-derived modal names, *see* Dorian.

See also Mode.

HAROLD S. POWERS/FRANS WIERING

Mixture stop

(Fr. *Fourniture*; Ger. *Mixtur*).

An organ stop with two or more ranks of pipes comprising, most commonly, intervals at octaves and 5ths but also 3rds and (occasionally) 7ths and 9ths. As the pipes usually sound at higher pitches than the other individual stops, when the ranks of pipes in mixtures reach a certain pitch (the shortest length of pipe that has seemed practical has varied from country to country) the ranks must 'break' to a lower pitch even as they ascend

through the keyboard's compass. Since the middle of the 19th century, 'Mixture' has meant in English organs the same as *Mixtur*, *mixtuur* or *mistura*: the chief compound stop of the Diapason chorus. However, before then (with very few exceptions) the term indicated a combination of stops rather than a specific stop; nor was it then used, as it is now, as the term for compound stops in general. The number of ranks of pipes in each Mixture stop is usually given in Roman numerals in brief stop-lists, e.g. 'Sesquialtera II' or 'Cornet V'.

No stops have better represented makers' and players' attitudes to organs and their music throughout the history of the instrument than the compound ones. The block-chests of the early monastic organs (*see* Organ, §II, 5) were probably large undivided mixtures whose intended effect is probably still to be discerned in the largest surviving monastic mixture in the organ at Weingarten Abbey (1737–50), whose 48 pipes sound simultaneously from the *C* pedal key, and whose name 'la Force' indicates the yearly explosion of natural vitality and power associated with spring and Easter. With the medieval invention of stop- and key-actions, the lower ranks were separated from the Blockwerk, so that the overall pitch of the compound ranks rose. As they were further separated during the Renaissance, a great variety of Mixtures were experimented with (e.g. Mistura, Locatio, Hintersatz, Zimbel and Fourniture), and makers of the Baroque period added a repertory of wider-scaled solo or colour mixtures, often with 3rd-sounding (Tierce) ranks (e.g. Cornet, Hörnli, Sesquialtera, Terzian and Carillon-Mixtur). As organs became more forceful with mechanical aids to playing and winding, and were more generally tuned in equal temperament (which is particularly ill-suited to Tierce mixtures), there was a Romantic reaction to the use of mixture stops, which were sometimes tolerated only as a means of 'compensating' for the perceived shrillness of extreme treble tessituras (Compensationsmixtur, Progressio Harmonica, etc.). Some mixtures, such as Rauschpfeife, were chorus stops at one period, solo at another. Too often, in extreme reaction, modern organs have loud and bright mixtures in no particular style; the planning, content, scaling and voicing of compound stops should distinguish between national organ 'schools' as well as testing the skill, aural discrimination and patience of makers.

See Organ stop.

MARTIN RENSHAW

Miyagi [Wakabe; Suga], Michio [Nakasuga Kengyō]

(*b* Kobe, 7 April 1894; *d* Kariya, 25 June 1956). Japanese player of the *zoku-sō* (the 13-string koto) and composer. A son of Kunijirō Wakabe, he was given the family name of Suga as an infant. By the age of seven he was totally blind. He became in 1902 a disciple of Nakajima Kengyō II, a koto master of the Ikuta School; in 1903 he made his début as a solo

performer, and in 1905 he received a certificate of highest proficiency in koto playing, earning the professional name of Nakasuga. Two years later he went to Korea, where he taught the koto and *shakuhachi* in Jinsen (Inch'ŏn) and then in Keijō (Seoul). In 1909 he wrote his first composition, *Mizu no hentai*, a song with koto solo which won considerable fame. He received the professional title of Kengyō in 1912; and in 1913, when he married Nakako Kita, he assumed the surname Miyagi, after which he became best known as Michio Miyagi. In 1914 he met Seifū Yoshida, who became a lifelong friend and with whom he began in 1920 the Shin Nihon Ongaku (New Japanese Music Movement), aimed at adapting elements of European music to composition for Japanese instruments. Meanwhile he had returned to Japan in 1917 and settled in Tokyo. The first concert devoted to his music was given successfully on 16 May 1919 and was followed by more in 1920 and 1921.

Although Miyagi sometimes composed in a purely traditional style, as in *Yosamu no kyoku* ('Music on a cold night', 1920) or *Tsuki no kagami*, his works more often incorporate European features in harmony, form or instrumental combination (he occasionally used mixed ensembles of Western and Japanese instruments); the influence of French impressionism is particularly prominent. In 1921 he introduced the newly invented *jūshichigen* (a 17-string variant of the koto), used for the first time in his *Ochiba no odori*. His less important innovations include the *hachijūgen* (an 80-string koto) and the bass *kokyū* (a large bowed instrument), while he also experimented in other directions: *Kairo-chō* (1923) was written for a group of seven Japanese instruments in emulation of European chamber music; *Sakura hensōkyoku* (1923) adapts a Western form to Japanese instruments; and *Etenraku hensōkyoku* (1928) is virtually a concerto for koto and Western orchestra.

In 1929 Miyagi composed his most celebrated work, *Haru no umi* for koto and *shakuhachi*; the piece was later arranged for koto and violin, and in this version became an extraordinary international success through performances by Stern and others. Miyagi took appointments as lecturer (1930) and professor (1937) at the Tokyo Music School. His activities were interrupted by the war, but in 1946 he resumed teaching and in 1950 was appointed lecturer at the National University of Fine Arts and Music. In 1948 he was made a member of the Japan Art Academy, in 1950 he received the Broadcasting Cultural Prize sponsored by Japanese radio, and in 1951 the Miyagi Kai, an association of his supporters, was formed. He visited Europe in 1953 to take part in the International Festival of Folk Music at Biarritz and Pamplona.

Miyagi was a prolific composer as well as a gifted essayist. His compositions are in the main for koto or for an ensemble including the koto, and most of them follow Japanese custom in having a text, even where the instrumental parts are primary. He also left solely instrumental pieces and made numerous arrangements of pieces from the traditional koto repertory. In 1978 the Miyagi Michio Memorial Hall was founded; it houses manuscripts, recordings, and documents about him and about koto music.

WORKS
(selective list)

stage and choral

Op: Kariteibo, 1924

Incid music: Takiguchi Nyūdō, 1946; Genji monogatari [Tale of Genji], 1951–4

Cant.: Nichiren, 1953; Matsu [Pine], 1955

Choral: Tennyo bukyoku [Heavenly Maiden's Dance], vv, wind, str, 1927; Aki no hibiki [Sounds of Autumn], vv, 5 Jap. insts, perc, 1931; Sakura ni yoseru iwai [Celebration with Cherry Blossom], vv, wind, str, 1940

solo vocal

Mizu no hentai [Metamorphosis of Water], 1v, koto, 1909; Haru no yo [Spring Night], 1v, 2 koto, 3 shakuhachi, 1913; Hatsu uguisu, 1v, 2 koto, 3 shakuhachi, 1914; Aki no shirabe [Autumn Music], 1v, koto, shakuhachi, 1919; Aki no yo [Autumn Night], 1v, koto, 1919; Benisōbi, 1v, koto, 1920; Cosmos, Tsuki no kagami [The Moon Mirror], Sekirei [Wagtail], 1v, koto, 1921; Hira, 1v, Jap. ens, 1923; Noki no shizuku [Raindrops on Eaves], 1v, Jap. ens, 1926; Hana momizi, 1v, Jap. ens, 1927

Tō-ginuta, 1v, Jap. ens, 1929; Mushi no Musashino [The Musashino with its Insects], 1932; Ochiba [Falling Leaves], 1v, koto, 1933; Shun'yōraku, 1v, wind, str, 1933; Miyo no iwai [Celebration of the Generation], 1v, koto, 1934; Uteya tsuzumi [Play the Hand Drum], 1v, koto, 1935; Dōkan, 1v, koto, wind, str, 1936

Yamato no haru [Spring in Yamato], 1v, koto, ens, 1940; Yumedono, 1v, ens, 1940; Shiki no yanagi [Willows in 4 Seasons], 1v, Jap. ens, 1954; Nara no shiki [4 Seasons in Nara], 1v, 2 koto, 1955; Hamayū, 1956

instrumental

For koto/zoku-sō, orch: Etenraku hensōkyoku [Variations on 'Etenraku'], 1928; Shinsen-chō kyōsōkyoku [Conc. in shinsen mode], 1933; Hyōjō kyōsōkyoku, 1936; Ichikotsu-chō kyōsōkyoku, 1937; Shukuten sō kyōsōkyoku [Festival conc.], 1940; Banshiki-chō kyōsōkyoku, 1953, collab. Y. Matsudaira

For ens: Kara-ginuta, 2 koto, 2 shamisen, 1914; Fubuki no hana [Flower Drift], 4 koto, 1919; Higurashi, koto, shakuhachi, kokyū, 1920; Hanamibune, ens, 1921; Ochiba no odori [Dance of Falling Leaves], koto, shamisen, jūshichigen, 1921; Kairo-chō, ens, 1923; Sakura hensōkyoku [Variations on 'Sakura'], 3 koto, 1923; Seoto, koto, jūshichigen, 1923; Tanima no suisha [Watermill in a Valley], koto, shakuhachi, 1923; Haru no otozure [Arrival of Spring], koto, shakuhachi, 1924; Kohen no yūbe [An Evening by a Lake], koto, shakuhachi, kokyū, 1925; Seisui-raku, koto, shakuhachi, 1925; Wafū-raku, ens, 1926; Kimigayo hensōkyoku [Variations on the Jap. National Anthem], 3 koto, 1927; Suzumushi, koto, shakuhachi, 1927; Kinuta, 2 koto, 1928; Kotori no uta [Song of Birds], koto, shakuhachi, 1928; Haru no umi [The Sea in Spring], koto, shakuhachi/vn, 1929; Kōrogi, koto, shakuhachi, 1930; Shin-en no asa [Morning in the Holy Ground], ens, 1937; Uguisu, koto, shakuhachi, 1939; Mura no haru [Spring in Villages], ens, 1941; Gyōshun [Arrival of Spring], koto, shakuhachi, 1950; Sarashi-fū tegoto, 2 koto, 1952; Izumi [Fountain], koto, shakuhachi, 1954; Kiku no sakae [Prosperity for Chrysanthemum], ens, 1956

For koto: Kazoe-uta hensōkyoku [Variations on 'Kazoe-uta'], 1934; Isuzu-gawa [Isuzu River], 1947; Rondon no yoru no ame [Evening Rain in London], 1953

Principal publisher: Hōgaku Sha

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E. Kikkawa: *Miyagi Michio den* [The life of Miyagi] (Tokyo, 1962/*R*)

E. Kikkawa and S. Kamisango: *Miyagi Michio sakuhin kaisetsu zensho* [Complete commentary book on Miyagi's works] (Tokyo, 1979) [incl. chronology and list of compositions]

J. and Y. Chiba: *Oto ni ikiru: Miyagi Michio den* [Live in sound: Miyagi's life] (Tokyo, 1992) [incl. list of compositions]

MASAKATA KANAZAWA

Miyake, Haruna [Shibata, Haruna]

(*b* Tokyo, 20 Sept 1942). Japanese composer and pianist. She made her piano début with the Tokyo SO playing Mozart. At the Juilliard School, where she studied composition with Persichetti, she received the Edward Benjamin Prize for *Gengaku ōkesutora no shikyoku* (1964). After her return to Japan she produced an experimental concert series 'Contemporary Music as Myself' (1977–85) at Club Jean Jean in Tokyo which mixed Japanese *enka* (a nostalgic style of pop music) with European avant-garde idioms. She has collaborated in improvisatory work with artists from contemporary, jazz, pop and traditional Japanese backgrounds including Kazuo Ohno, Hideo Kanze, Frederic Rzewski, Wayne Shorter, Sergei Kuryokhin, Yuji Takahashi and John Zorn. She has received commissions from institutions including Lincoln Center (*Roku-gatsu no muttsu no koe*, for the opening of Alice Tully Hall, 1970), the Tokyo Summer Music Festival (*Yuki no koe*, 1996) and the Japan National Theatre (*Horobita sekai kara*, 1997), and her music has been performed worldwide. Miyake has sought to create music which differs from European forms but which Westerners do not perceive as Asian. Her works combine influences deriving from the complex cultural mix of modern Tokyo, ranging from *bunraku* and Japanese traditional music to Western classical and pop music. Her writings include a book on music history and criticism, *Ongaku mirai tsushin* (Tokyo, 1984).

WORKS

(selective list)

Stage: Horobita sekai kara [From the Ruined World], shōmyō, ryutēki, pf, harmonica, 1997

Orch: Gengaku ōkesutora no shikyoku [Poem for Str Orch], 1964; Pf Conc., 1966; Play Time, wind orch, pf , synth, 1989; Yūshū no toki [Time of Melancholy], conc., pf, perc, orch, 1991

Vocal: Sutego erejī [Elegy for an Abandoned Child], pf + v, 1973; Hana no maboroshi [The Phantom of the Flower], S, tpt, pf + v, 1977; Kamutoke no kumorō sora no, mixed chorus, shamisen, pf, 1992; Yuki no koe [Snow Voice], 6 female vv, pf, accdn, 1996

Chbr: Roku-gatsu no muttsu no koe [6 Voices in June], 2 fl, ob, cl, bn, tpt, 1970; Collection for Minimum Orchestra, tpt, vc, el gui, harmonica, pf, 1978–80; Kimi wa saishō no tōri wo… [You Turn the First Corner…], 4 perc, 1988; Kūki no ongaku [Air Music], after Renaissance motets, db, pf, synth, 1989; Inner Paradise, el koto, cptr, 1990; Toki to tei-en [Time and Landscape Garden], ondes martenot, 2 pf, 1992

Kbd: Pf Sonata, 1964; Poem Harmonica, 2 pf, 1980; Tango, 43° North… Type II, 2 pf, 1982; Hansekai shihen [Psalm for the Anti-World], 2 pf, 1987; Gijutsu-teki jidai [The Techical Age], 2 pf, 1993

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Discussion [H. Miyake, K. Masumoto, N. Funayama, E. Rieger, A. Hölzky, R. Matthei], *Komponistinnen in Japan und Deutschland: eine Dokumentation*, ed. R. Matthei (Kassel, 1991), 45–56

T. Kakinuma: 'Japan', *Ear Magazine*, xv/10 (1991), 18 only

H. Miyake: '… in den siebziger Jahren konnte ich mit der Zeit fühlen und eins mit ihr sein', *Komponistinnen in Japan und Deutschland: eine Dokumentation*, ed. R. Matthei (Kassel, 1991), 41–4

K. Hori, ed.: Nihon no sakkyoku ni jusseiki [Japanese composition in the 20th century] (Tokyo, 1999), 254–5

J. MICHELE EDWARDS/R

Miyazawa.

Japanese maker of flutes and piccolos. The firm was established in 1969 by Masashi Miyazawa and is located in Asaka. In the 1970s the flute design was modified, in consultation with P.L. West of West Music, Coralville, Iowa (the firm's distributor in the USA), to suit the American market. Among the firm's innovations are the development of new alloys, such as the PCM-Silver alloy (1979) and the Gold-Silver alloy (1986). Later, attention was focussed on traditional-style key-cup design and new head joints. The company began making alto flutes in 1988.

NANCY TOFF

Miyoshi, Akira

(*b* Tokyo, 10 Jan 1933). Japanese composer. After studying composition at the Paris Conservatoire (1955–7) and privately with Raymond Gallois-Montbrun, he graduated in French literature from Tokyo University (1960). The influence of Dutilleux on Miyoshi is evident in the transformation of motifs in early works including the Sonata for flute, cello and piano (1955). In such works as the Sinfonia concertante (1954), the Piano Concerto (1962) and the Concerto for Orchestra (1964), Miyoshi's individual technique of motif transformation, which at times evokes the incremental rhythms of Japanese traditional music, increasingly became a structural element. Many of his important works are for vocal forces. In *Kogen-dansho* (1955), *En blanc* (1962) and *Duel* (1964), atonal melodies follow the verbal intonation of Japanese. After the String Quartet no.2 (1967) his use of atonality has became more prominent, and he has experimented with graphic notation and unusual performance instructions. In his trilogy for chorus and orchestra, Requiem (1972), *Psaume* (1979) and *Kyomon* (1984), Miyoshi combines these elements with Japanese children's songs. Among his awards are four Otaka prizes for the Piano Concerto, the Concerto for Orchestra, the Cello Concerto (1974) and *Kyomon*.

WORKS

(selective list)

Dramatic: Ondine (radio score), chorus, orch, elecs, 1959; Hasekura Tsunenaga's 'Faraway Sail' (op, Takahashi Mutsuo), 1999

Orch: Sinfonia concertante, pf, orch, 1954; Mutation symphonique, 1958; Torse I, str, 1960; 3 mouvements symphoniques, 1960; Pf Conc., 1962; Conc. for Orch, 1964; Vn Conc., 1965; Conc., mar, str, 1969; Odes métamorphosées, mar, vib, cel, pf, hp, orch, 1969 ; Ov. de fête, 1970; Firework Music, 1973; Vc Conc., 1974; Rhéos, 1976; Suite, str, 1977; Noésis, 1978; En soi lointain, 1982; En passant, vn, orch, 1986; Poème symphonique 'Litanie Fuji', 1988; Sur les arbres, 2 pf, orch, 1989; Création sonore, 1991; Etoiles à cordes, vn, str, 1991; Dispersion de l'été, 1995; Vc Conc. no.2 'The Planet Suspending Echoes', 1996; Fruits de brume, 1996; Final: cueillage d'onde, 1998

Chbr: Sonata, cl, bn, pf, 1953; Sonata, vn, pf, 1955; A Fool Going and a Fool not Going Study Abroad, fl, ob, str qt, 1958; Str Qt no.1, 1962; Str Qt no.2, 1967; 8 poèmes, fl ens, 1969; Transit, perc, kbds, tape, 1970; Hommage I–V, fl, vn, pf, 1970–75; Torse IV, shakuhachi, 2 koto, 17-str koto, str qt, 1972; Nocturne, 1973; Torse V, 3 mar, 1973; Litania, db, perc, 1975; Un deuil, fl, vn, pf, 1976; Concert étude, 2 mar, 1977; Hommage en cristal, fl, vn, pf, 1979; Ixtacchihuatl, 6 perc, 1980; Sai-mu [Coloured Dream], 2 cl, 1982; Choral en spirale, brass ens, 1984; Fumon [Wind Crest], Jap. insts, 1984; Phénomène sonore, 2 pf, 1984; Cahier sonore, 2 pf, 1985; Message sonore, fl, cl, db, mar, perc, 1985; Ryūshō-kyokusui-fu [Music of a Sake Cup Flowing in a Meandering Stream], shakuhachi, 2 koto, 17-str koto, 1986; Rinsai [Circling Colour], ma, 6 perc, 1987; Autour d'absence, bn, pf, 1989; Constellation noire, gui, str qt, 1989; Ombre scintillante, fl, hp, 1989; Perspective en spirale, cl, pf, 1989; Hava-karuta [Japanese playing cards], yokobue, gui, 1990; Str Qt no.3 'Constellation noire', 1992; Gikyoku [A Play], Jap. insts, 1994; Fanfare, brass ens, 1997; Shutsujin no fu [Going out to Battle Array], Jap. perc, 1997

Solo inst: Pf Sonata, 1958; Suite, In a Case like This, pf, 1960; Conversation, mar, 1962; Torse III, mar, 1964; Etudes en forme sonate, pf, 1967; Prélude chaîne, pf, 1973; Epitase, gui, 1975; Berceuse, pf, 1977; Forest Echoes, pf, 1978; Tree, Wave and …, 17-str koto, 1980; En vers, pf, 1980; Miroir, pf, 1981; Sea Diary, pf, 1981; Du blanc au noir, 20-str koto, 1982; 5 poèmes, gui, 1985; C6H, vc, 1987; Pour le piano, 1995; Methode of 12 Propositions, pf, 1997

Choral with acc.: Torse II, chorus, pf, elec org, perc, 1961; 3 Lyrics, female chorus, pf, 1962; The Straw Hat, female chorus, pf, 1963; To my Daughter, Marrying Soon, chorus, pf, 1962; A Tale of Goldfish, chorus, inst ens, 1962; Small Eyes, chorus, 1963; Journey of Birds, female chorus, 1963; 3 occasions, male chorus, pf, 1963; 5 images enfantines, chorus, pf, 1968; Ouson fuki [A Royal Grandchild has Passed Away], male chorus, pf, 2 perc, 1970; Odeko no koitsu [This Fellow at my Forehead], children's chorus, pf, 1972; Requiem, chorus, orch, 1972; Henge tan-ei [Lamenting Recitation of the Incarnation], chorus, shakuhachi, 17-str koto, perc, 1975; Kitsune no uta [A Fox Song], children's chorus, nar, pf, 1975; A Picture Book of Paul Klee, chorus, gui, 1978; Psaume, chorus, orch, 1979; Animal Poems, chorus, pf, 1983; Died in the Country, chorus, 2 pf, 1984; Kyōmon [Sound Crest], children's chorus, orch, 1984; 3 nocturnes, female chorus, pf, 1985; The Sea, sym. choral poem, chorus, 2 pf, 1987; Litany to Jōmon, chorus, pf, 1990; Yusei hitotsu [One Planet], male chorus, 2 pf, 1992

Unacc. choral: Saisons d'enfants, 1965; A quatre saisons, 1966; Mittsu no umi no uta [3 Sea Songs], 1974; 5 Ballades to the Earth, 1983

Solo vocal: Kogen-dansho [Literary Fragments of a Plateau], S, pf, 1955; Mittsu no enkai no uta [3 Coastal Songs], A, pf, 1955; Longing for North, S, pf, 1961; En blanc, S, pf, 1962; Sei-santyō-hari [Three-cornered Sacred Crystals], S, pf, 1962; 4 chansons d'automne, S, pf, 1963; Duel, S, pf/orch, 1964; From a Red Diary, S, pf, 1964; Short Lyric Songs, T, pf, 1976; Prières, B, fl, mar, vib, perc, 1979; Koeru kage ni [2 Crossing Shadows], Mez, pf, 1991; Goryū-goshu [5 Willows, 5 Sake], Bar, pf, 1994; Homecoming of the Crabs, Mez, pf, 1995

Principal publishers: Kawai Gakufu, Ongaku-no-Tomo Sha

YOKO NARAZAKI

Mizelle, Dary John

(*b* Stillwater, OK, 14 June 1940). American composer. He studied at California State University, Sacramento (BA 1965), the University of California, Davis (MA 1967) and the University of California, San Diego (PhD 1977), where his teachers included Larry Austin, Robert Erickson, Gaburo, Oliveros, Roger Reynolds and Karlheinz Stockhausen. He has taught at the University of South Florida, Tampa (1973–5), the Oberlin College Conservatory (1975–9), the Sonavera Studio of Sonic Arts (1979–80) and SUNY, Purchase (from 1990). His over 300 works for a wide range of musical, electronic and mixed media configurations employ instruments such as the *shakuhachi* and the *tarogato*, extended vocal techniques and computer-generated electronics. His music embraces both Western and Eastern traditions, utilizes organic mathematical processes and elegant musical architecture, and communicates an earthy and timeless aesthetic through its lyrical exploration of timbral extremes. Many compositions incorporate improvisation. His works of the 1980s are dense, exhibiting layered textures and what he calls 'multi-dimensional' music, a polyphony of different musical ideas and their interaction.

WORKS
(selective list)

6 Pieces, vn, hn, 1963; Str Qt no.1, 1964; Green and Red, vn, cl, hn, bn, hpd, 1965; Straight Ahead, fl, vn, tpt, trbn, perc, tape, 1965; Radial Energy I, unspecified insts, 1967; Wave Forms, orch, 1967; Mass, SATB, elecs, 1968; In memoriam Igor Stravinsky, pf, 1971–6; Magnificat, SA, elecs, 1972–82; Quanta I and Hymn to Matter (P. Teilhard de Chardin), SATB, orch, 1972–6; Spectra, db, tape, 1974; Transforms, pf, 1974–81; Fantasy, vn, 1975–88; Polyphonies I–III, actress, dancer, shakuhachi, elecs, 1975–8; Str Qt no.2, 1975; Polytempus I, tpt, tape, 1976; Soundscape, perc ens, 1976; Primavera-Heterophony, vc choir, 1977; Earth Tones, db choir, 1978; Samadhi, cptr, 1978; Interplay, vn, cl, 1979; Quanta II and Hymn of the World of Knowledge (Vedic hymn), 2 SATB, wind, perc, org, 1979; Polytempus II, mar, tape, 1980; Lake Mountain Thunder, eng hn, perc ens, 1981; Preponderance of the Small, a fl, perc, 1981; Requiem mass, SATB, orch, 1982; Sonic Adventures, unspecified insts, 1982; Journey to the Center of the Earth/Self, amp v, shakuhachi, 1980–83; Str Qt no.3, 1983; Genesis, orch, 1985; Perc Conc., 1985–7; Pf Conc., 1985; Sonata no.2 'Polyvalence', pf, 1985; Vn Conc., 1985–6; 6 Meditations at the Grave of Bartók, orch, 1986–7; Metacontrasts, vn, cl, pf, 1987;

JOHN KENNEDY

Mizler von Kolof [Mitzler de Kolof, Koloff], Lorenz Christoph

(*b* Heidenheim, Franconia, 25 July 1711; *d* Warsaw, March 1778). German writer on music, physician and mathematician. He was the son of Johann Georg Mizler, court clerk to the Margrave of Ansbach at Heidenheim, and Barbara Stumpf of St Gallen. Most of his early life is chronicled in his autobiography (see *MatthesonGEP*). According to this, he first studied in Heidenheim with N. Müller, minister from Obersulzbach. At 13 he entered the Ansbach Gymnasium where for six years his teachers were Rector Oeder and Johann Matthias Gesner, subsequently director of the Leipzig Thomasschule, 1731–4. Gesner's move to Leipzig may have led Mizler to enter Leipzig University on 30 April 1731, where he studied theology. In Ansbach he had had music lessons with the music director Ehrmann and learnt the violin and the flute. Mizler stated that he had studied composition by reading the best books on the subject, hearing performances by good musicians, looking at the scores of the best masters, and through his association with J.S. Bach, whom he said he had the honour to call 'his good friend and patron'. The nature and duration of Mizler's association with Bach remains unknown. At Leipzig his teachers included such distinguished German intellectuals as Gesner, J.C. Gottsched and Christian Wolff. After an illness which required convalescence in Altdorf, Mizler returned to Leipzig to complete a bachelor's degree in December 1733 and a master's on 4 March 1734. His thesis, *Quod musica ars sit pars eruditionis philosophicae*, was later published, with a dedication to Mattheson.

After a journey through Germany 'to visit various men of learning' he settled in Wittenberg in 1735 to study law and also medicine 'so that he could better care for his own health'. He returned to Leipzig in 1736 and presented a disputation, *De usu atque praestantia philosophiae in theologia, jurisprudentia, medicina* (Leipzig, 1736, 2/1740). In May 1737 he began lecturing on Mattheson's *Neu-eröffnete Orchestre* and music history at the university; he was the first to lecture on music at a German university for 150 years. In the same year he established a monthly publication, *Neu eröffnete musikalische Bibliothek*, which became the official periodical of the Korrespondierenden Sozietät der Musicalischen Wissenschaften that he founded in 1738 with the support of Count Giacomo de Lucchesini and the Ansbach court Kapellmeister G.H. Bümler. At the same time Mizler began his own music publishing business. In 1743 he entered the service of the Polish Count Malachowski of Konskie as secretary, resident teacher, librarian and court mathematician, taking up with enthusiasm the learning of the Polish language, history and literature. In 1747 he returned to his earlier interest in medicine, taking the doctorate of medicine at Erfurt University. In the same year he moved to Warsaw, turning his attention largely to the natural sciences and becoming court physician in 1752. He established a publishing house in Warsaw in 1754, became a member of

the Erfurt Academy of Sciences in 1757, and received Polish nobility in 1768.

Mizler was a major figure in the history of German music in the 18th century. Although never more than an amateur composer, he commanded an extraordinary range of knowledge about music, mathematics, philosophy, theology, law and the natural sciences. He advocated what he felt was still an unattained goal: the establishment of a musical science based on mathematics and philosophy. His philosophical outlook was based largely on the writings of Christian Wolff (see Birke) and Gottfried Leibnitz, and much of his aesthetic doctrine, including his advice to imitate nature in music, was the result of his intimate association with the ideas of Gottsched. Mizler's most significant contribution was the publishing of the *Musikalische Bibliothek* between 1736 and 1754, a rich document of contemporary musical life in Germany as well as a review of many important books on music, largely from the period 1650–1750. He contributed wide-ranging commentaries on and criticisms of works by such writers as Printz, Gottsched, Mattheson, Euler, Scheibe, Schröter and Spiess. The works of Gottsched and Mattheson are particularly prominent in the pages of the *Musikalische Bibliothek*. There are several large excerpts from Gottsched's *Critische Dichtkunst*, including the sections on opera and cantata. More than 200 pages are devoted to the *Vollkommene Capellmeister*; while often genuinely impressed by Mattheson's ideas, Mizler criticized him for failing to create a systematic ordering of musical materials and a methodical presentation of the basic principles of part-writing (see Federhofer, 1970). In his detailed and perceptive essays Mizler formulated an invaluable musical philosophy and a musicological resource for Baroque music history that has not as yet been digested by musical scholarship nor recognized in contemporary studies of music history. Equally important was Mizler's organization of a corresponding society of musical scholars. The society was established to enable members to circulate by mail theoretical papers on various aspects of musical science and to further musical understanding by encouraging discussions of these papers by correspondence. Many of these theoretical statements appear in the *Musikalische Bibliothek*. The membership, limited to 20, comprised: 1738: 1. G. de Lucchesini; 2. Mizler (permanent secretary); 3. G.H. Bümler. 1739: 4. C.G. Schröter; 5. H. Bokemeyer; 6. G.P. Telemann; 7. G.H. Stölzel. 1742: 8. G.F. Lingke. 1743: 9. M. Spiess; 10. G. Venzky. 1745: 11. G.F. Handel; 12. U. Weiss. 1746: 13. C.H. Graun. 1747: 14. J.S. Bach; 15. G.A. Sorge; 16. J.P. Kunzen. 1748: 17. C.F. Fischer. 1751: 18. J.C. Winter. 1752: 19. J.G. Kaltenbeck. 1755: 20. L. Mozart (invitation apparently declined). Another important contribution by Mizler was his translation into German of Fux's *Gradus ad Parnassum*; in Mizler's judgment 'this methodical guide to musical composition [is] among all such works the best book that we have for practical music and its composition'.

WORKS

Musikalisches Vergnügen, bestehend in einer Sammlung von verschiedenen Oden und einer moralischen Cantate, announced 1737, not pubd

Sammlung auserlesener moralischer Oden, zum Nutzen und Vergnügen der Liebhaber des Claviers, i (Leipzig, 1740), ii (Leipzig, 1741), iii (Leipzig, 1743), iv, announced, not pubd [facs. of i–iii (Leipzig, 1971); ode 24 from vol.i, *D-Bsb*]

4 Sonatinen, fl/ob/vn (Leipzig, 1754), lost

Corrections to G. Lucchesini's Fl Conc., 1741, *Dlb*

WRITINGS

only those pertaining to music

Dissertatio quod musica ars sit pars eruditionis philosophicae (Leipzig, 1734, 2/1736 as *Dissertatio quod musica scientia sit et pars eruditionis philosophicae*, 3/1740)

Lusus ingenii de praesenti bello (Wittenberg, 1735); Ger. trans. in *Neu eröffnete musikalische Bibliothek* i/3, 65

Neu eröffnete musikalische Bibliothek, oder Gründliche Nachricht nebst unpartheyischem Urtheil von musikalischen Schriften und Büchern, i (Leipzig, 1739/*R*) [i/1 (1736), i/2–3 (1737), i/4–6 (1738)]; ii (Leipzig, 1743/*R*) [ii/1–2 (1740), ii/3 (1742), ii/4 (1743)]; iii (Leipzig, 1752/*R*) [iii/1–2 (1746), iii/3 (1747), iii/4 (1752)]; iv (Leipzig, 1754/*R*)

Musikalischer Staarstecher, in welchem rechtschaffener Musikverständigen Fehler bescheiden angemerket, eingebildeter und selbst gewachsener sogenannter Componisten Thorheiten aber lächerlich gemachet werden (Leipzig, 1739–40)

Anfangs-Gründe des General-Basses nach mathematischer Lehr-Art abgehandelt (Leipzig, 1739/*R*)

Preface to J.C. Voight: *Gespräch von der Musik, zwischen einem Organisten und Adjuvanten* (Erfurt, 1742)

Gradus ad Parnassum, oder Anführung zur regelmässigen Composition, aus dem Lateinischen ins Deutsche übersetzt, und mit Anmerkungen versehen (Leipzig, 1742/*R*) [trans. of J.J. Fux: *Gradus ad Parnassum* (Vienna, 1725)]

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<div align="right">GEORGE J. BUELOW</div>

Mizmār [tazamar, zammāra, zamr, zumare, zumbara, zummāra].

Generic term from the Arab world for various kinds of wind instrument with single or double reed.

1. Terminology and history.

In the past in Arab cultures the term *mizmār* applied to all wind instruments. Later any instrument meeting one of the following criteria could be called *mizmār*: a single-reed instrument with two tubes of different or equal lengths (double clarinet); an instrument with one tube and a single or double reed (simple clarinet and shawm); an instrument that uses circular breathing (simple and double clarinet, shawm and related bagpipe instruments).

Today the term *mizmār* is usually applied to specific types of reed instruments; the precise meaning varies according to region. In Egypt and parts of the Arabian Gulf *mizmār* is applied to the folk shawm; see illustration for an example from Bahrain. This shawm is of the type found throughout West and Central Asia, south-eastern Europe and parts of North Africa under various other names: Surnāy, *sornā*, *zurna* and *ghaita*. In Yemen *mizmār* is a double clarinet, but nowadays *zamr*, *zammāra*, Arghūl and Mijwiz are more common and widespread terms for double clarinet. *Zammāra* is derived from the same linguistic root (*zamr*) as *mizmār*. Other terms apply to related wind instruments (see §4 below).

The Semitic linguistic root *zamr* has a long history pre-dating the Islamic period by many centuries. The evidence suggests a prototype instrument constructed of two parallel tubes having a narrow compass of notes, probably without a drone. Instruments of this type were widely found on the Mediterranean coast, and must have spread long before the rise of Islam. A double-pipe instrument from Syria from the Roman period (locally known as *abuba*) is documented with a drum, played by prestigious women (possibly priestesses) mounted on a camel. Later, in the early Islamic period, the *mizmār* was much discussed and fiercely condemned by certain legists.

Historical evidence reveals that the *mizmār* used to be played with string instruments, a pairing that has fallen into disuse. In a bas-relief in the British Museum, a procession of Elamite musicians from the court of Ashurbanipal is shown with seven vertical harps and a psaltery which balance the presence of two wind instruments of the *mizmār* type. Later, in the 10th-century *Kitāb al-aghānī* ('Book of Songs'), al-Isfahānī mentions the legendary musician Zalzal playing his *'ūd* with a singer named Ibrāhīm and a *mizmār* player, Barsum. More recently the double clarinet and shawm

have been played with a cylindrical drum (Arabic: *tabl*; Turkish: *davul*), having important roles within life-cycle ceremonies.

In early Islamic literature, *mizmār* could mean either a beautiful voice or a wind instrument; this relationship explains features that survive today. Sometimes a single or double flute is called *mizmār* when the player sings into it at the same time (e.g. the *tazamar* of the Algerian Sahara) or plays and exhales loudly. This occurs in some techniques of the *mijwiz* (double clarinet), where the player blows and makes a low growling sound. Similarly, the Afar shepherds of Djibouti punctuate their playing on the obliquely held flute (*fodhin*) with singing.

2. Shawms.

In Egypt the *mizmār* is found in three different sizes, played with cylindrical drums (*tabl*). Corresponding to the *surnay* and *zurna*, these shawms have a detachable double reed, a pirouette and a flared body carved from apricot wood. In less than a century the shawms have discarded Turkish names probably derived from the Ottoman period. The most important of the group, the smallest, was called *goura* (from the Turkish *cura*: 'small, shrill'), and is now called *sibs*; the second, *zamr*, has become *shalabiyya* or *mizmār saʿīdī*; and the third and largest, in Turkish *kaba* ('big'), has become *tult* ('third'). The *mizmār* ensemble has its own strictly instrumental repertory, alternating between free, improvised sections and rhythmically strict, melodic ones which are specific dances.

3. Double clarinets.

In Egypt the double clarinet is called *zummāra*. It has two parallel tubes of the same length, 30 to 35 cm, each with a reed (*balūs*) which fits into the body. The tubes are bound together with string dipped in tar and wax. The melodic or principal tube (*rayyis*: 'master') has four to six holes. The adjacent tube (*nawti*), sometimes with no holes, serves as the drone. Some examples are bored similarly in both tubes and possess no drone. In practice, the compass is no more than a 4th. The instrument is played solo or, at public celebrations, with the *darbukka* (goblet drum).

In Iraq, the *zummāra* can be a simple clarinet with one tube and six holes (*zummāra mufrad*), a double clarinet with identical tubes similar to the *mijwiz*. It is played solo and favoured by shepherds. In popular celebrations, it is supplemented with a drum, often a goblet drum (*khashaba*), and required to lead the dances. Of limited compass (a 4th or a 5th), it does not have a drone.

In Yemen the double clarinet (*mizmār*) is fixed round the player's mouth by a muzzle, reminiscent of the early Phrygian or Greek aulos. In Tunisia and Morocco the double clarinet (*zamr*) has a bell-shaped single or double horn extension; in Morocco the pipes have six parallel holes. The Albanian *zumare* also has a horn bell; its pipes of cane, bird-bone or (more recently) metal are bound together with wool and wax and have five parallel finger-holes.

4. Other related instruments.

In Morocco the *mizmār* or *zamr rīfī* is a large double hornpipe, over 1 metre long, terminating in two bulls' horns. It comprises three sections: two parallel pipes of reed about 35 cm long, with six finger-holes; these are fitted into two slightly divergent metal pipes, with no holes, about 40 cm in length; these in turn are inserted into two separate horns about 30 cm long. The pipes are held together by metal wire, and the instrument is highly decorated.

The *zumbara* is a long obliquely held flute found in Sudan. Played by nomads, it has two finger-holes and a perforated metal disc that partly closes the open end.

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CHRISTIAN POCHÉ/R

Mizonne, Vincent.

See Misonne, Vincent.

Mizuno, Shūkō [Nobutaka]

(*b* Tokushima, 24 Feb 1934). Japanese composer. He studied with Shibata and Hasegawa at the Tokyo National University of Fine Arts and Music (1958–63). Together with Takehisa Kosugi and Mieko Shiomi he organized in 1958 the Group Music for improvisation, and he used improvisatory playing in *Three Dimensions* (1961) for three brass groups, each with a separate conductor. During the 1960s he frequently used graphic notation, for instance in the *Autonomy* series, and in *Orchestra 1966*, which makes

extensive use of clusters. Jazz became an increasingly strong influence in his compositions from *Jazzy Work* for chorus and orchestra (1967) to *Combo '77*. In 1968 he was appointed to teach at Chiba University, becoming a professor in 1979; in 1971 he began lecturing at the National University of Fine Arts and Music and other universities. From 1973 to 1974 he was in New York and San Francisco on a Rockefeller Foundation grant. His most popular work, *Tenshu monogatari*, the music for a TV drama later revised as an opera, is successful for its delicate treatment of the text and its synthesis of European and Japanese elements. In the 1990s he has composed mainly operatic and symphonic works, freely combining elements of jazz and the avant garde with European and traditional Japanese music. He won the government-sponsored Art Festival in 1975 with *Maboroshi* and in 1997 with his Symphony no.3. He has written *Ongun-teki sahō eno shikō* ('The Theory of Composition dealing with the *Ongun*', *Ongaku geijutsu*, xxv/11, 1967, p.12; xxvi/11, 1968, p.50), and his works are catalogued in H. Kobayashi: *Mizuno Shūkō sakuhin mokuroku* (Tokyo, 1997).

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MASAKATA KANAZAWA

Młynarski, Emil

(*b* Kibarty, nr Suwałki, 18 July 1870; *d* Warsaw, 5 April 1935). Polish conductor, violinist and composer. He studied at the St Petersburg Conservatory with Auer (violin) and Lyadov (composition); while a student he led the Imperial Musical Society orchestra and was a member of Auer's quartet. From 1894 to 1897 he taught at a music school attached to the Imperial Musical Society in Odessa. There he discovered the violinist Kochański and also taught Luboszyc. He returned to Poland in 1898 and inaugurated regular orchestral concerts in the capital. He was director of the Warsaw Conservatory, 1904–7 and 1919–22. As a conductor, he held appointments with the Scottish Orchestra (1910–16) and at the Curtis Institute, Philadelphia (1929–31), and worked in London, Moscow (at the Bol'shoy Theatre between 1914 and 1917) and Paris, where he organized festivals of Polish music (1903, 1925). In Warsaw he was also director of the opera (1919–29) and was responsible for the premières of several important Polish stage works, among them Szymanowski's *Hagith* and *King Roger*. At the end of his appointment in Philadelphia he returned to Warsaw where he conducted the Philharmonic, opera and radio orchestras.

Although he was active in the promotion of new Polish music, Młynarski's own work follows the traditions of Moniuszko, Wieniawski and Paderewski, combining Romantic traits with folksong elements. The style is somewhat academic but the instrumentation is very colourful. Among his best works are the Symphony 'Polonia', the Second Violin Concerto and the violin miniatures.

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TERESA CHYLIŃSKA

M.M.

Metronom Maelzel (Ger.).

See Metronome (i); Maelzel, Johann Nepomuk; and Tempo and expression marks.

Moberg, Carl-Allan

(*b* Östersund, 5 June 1896; *d* Uppsala, 19 June 1978). Swedish musicologist. He began his musicological studies under Tobias Norlind (1917–24). From 1924 he studied counterpoint in Vienna with Berg, and musicology with Peter Wagner in Fribourg until 1927 and with Handschin in Basle (1934–5). He achieved an international reputation as a medievalist with his doctoral dissertation of 1927 on Swedish sequences; in 1928 he became reader at Uppsala University and was professor there, 1947–61.

With his research and teaching from the 1920s following on Norlind's pioneering work, Moberg must be considered the founder of Swedish musicology. Though his output as a scholar lies mainly in the history of Swedish music, he also did important ethnomusicological research. A distinctive feature of his work is his critical approach to source material and his keen interest in aspects of cultural and social history. Besides medieval church music, Moberg made a particular study of Swedish 17th-century music, the history of ideas in music and Swedish folk music, carrying out field work in different parts of Sweden. For some decades he was involved in popular education, especially in Uppsala and with the Swedish Broadcasting Corporation. He was a member of the board of the Swedish Musicological Society from 1943 and in 1945 was elected president and editor-in-chief of its periodical, *Svensk tidskrift för musikforskning*, positions which he held until 1961. He was also the editor of *Studia musicologica upsaliensia* (1952–61) and a member of the editorial staff of *Sohlmans musiklexikon* (1947–52). A member of the Swedish Royal Academy of Music from 1943, he was its president from 1960 to 1963.

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INGMAR BENGTSSON

Mobile form.

See Aleatory, §4.

Mocke, Antoine.

See Mouqué, Antoine.

Mockridge, Cyril (John)

(*b* London, 6 Aug 1896; *d* Honolulu, 18 Jan 1979). American composer. He studied at the RAM before serving in the British Army for three years. After the war he played the piano in London orchestras and cinemas. In 1922 he moved to New York, where he worked on Broadway as a rehearsal pianist and vaudeville accompanist, making piano arrangements for musicals by Rodgers and Hart, among others. Invited to Hollywood by Richard A. Whiting, for whom he had produced piano arrangments for Broadway shows, he joined the music department of the Fox Film Corporation in 1932. His first studio work was as a rehearsal pianist and arranger, most notably on Shirley Temple films, but soon he was asked to compose and conduct.

Invited to 20th Century-Fox by Alfred Newman, Mockridge became one of the mainstays at that studio until he turned to freelance work in 1960. Altogether he contributed music to more than 200 films; many scores were composed in collaboration with David Buttolph, Hugo Friedhofer, Alfred Newman or David Raksin. Among his own most notable scores are those for *The Ox-bow Incident*, *Nightmare Alley* and John Ford's classic Western, *The Man Who Shot Liberty Valance*, in which he made exemplary use of American traditional and folk melodies. His music for the popular Katherine Hepburn/Spencer Tracy vehicle *Desk Set* revealed his capacity for writing sophisticated comedy scores. In addition, he wrote music for numerous television programmes, including the theme song for the television series 'Laramie'.

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all film scores

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CHRISTOPHER PALMER/FRED STEINER

Mock trumpet.

A term which seems to have been used about 1700 for an undeveloped Chalumeau. The mock trumpet has been confused with the trumpet marine, with which it has no connection. Dart (*GSJ*, vi, 1953, 35–40) described a book of instructions for playing the mock trumpet, as well as a volume of music, *A Variety of new Trumpet Tunes Aires Marches and Minuets* (1698) for the instrument. This was clearly the chalumeau before its improvement by Denner; it carried three finger-holes for each hand, one thumb-hole, and had no keys. Such an instrument (now lost) is illustrated as no.221 in the *Catalogue of the Royal Military Exhibition* (ed. C.R. Day, London, 1890), where its length is said to be 81/4 inches (*c*23 cm). Its range was *g'* to *g''* and its tone may be assumed to have been strident. The volume described by Dart seems to have been printed in about 1707, but he showed that an earlier edition was printed in 1698. No other music for the chalumeau before its improvement is known.

NICHOLAS SHACKLETON

Mocqué, Antoine.

See Mouqué, Antoine.

Mocquereau, André

(*b* La Tessoualle, Maine-et-Loire, 6 June 1849; *d* Solesmes, 18 Jan 1930). French scholar of plainchant. He took his vows as a Benedictine monk at Solesmes on 9 April 1877, was ordained priest on 28 December 1879 and was prior at Solesmes from 1902 to 1908. He worked for 13 years as assistant to Dom Joseph Pothier and eventually succeeded him as choirmaster at Solesmes in 1889. From 1887, in order to defend Pothier's *Liber gradualis* (1883), which was attacked by the supporters of official editions of chants (Pustet, Regensburg), Mocquereau began to conceive the idea of a monumental series of facsimile reproductions of Gregorian manuscripts as well as commentaries on them; the first volume of Paléographie Musicale appeared in 1889. From 1888 to 1891 he made several journeys within and outside France, bringing back much information and numerous photographs of musical manuscripts. This was revised and expanded on several occasions by his associates until 1914, by which time a valuable collection had gradually been assembled in the palaeographic centre at Solesmes. Many synoptical tables of different readings of the manuscripts were prepared from this collection. Armed with

such material Mocquereau was appointed a member of the commission formed in 1904 at the instigation of Pope Pius X to bring out a new official Vatican edition of chant and he was asked to draw up the musical text for discussion. This text, based on what was thought to be the oldest and most authentic tradition, did not always gain the approval of Pothier, who believed in the 'living tradition' and in its modern variants. The association of the two men soon came to an end. It was only in 1913 that Solesmes was again given the task of preparing forthcoming official editions.

Mocquereau had the insight to realize that our comprehension of Gregorian chant is to be gained above all from the manuscripts. The objective method which he was the first to apply in this field has still to be fully developed, since Mocquereau himself had neither the time nor the opportunity to carry it through completely. His achievement and influence were nevertheless immense. In the first volumes of the Paléographie Musicale, of which he edited the first 13 volumes, he examined the relation between the Latin accent and Gregorian melody; this study is the basis of a true understanding of the aesthetics of Gregorian chant. In volume vii (1901) he discussed the connection between accent and rhythm, an argument which Mocquereau took much further than the simple study of Gregorian chant and its manuscripts and which he dealt with more fully in *Le nombre musical grégorien*. From the beginning of his analysis, by means of the binary and tertiary subdivisions marked by the *ictus* (as by the alternation of the *arsis* and *thesis*), Mocquereau wanted first of all to specify exactly the rhythm of Gregorian chant. This precision he was then able to modify in practice through a flexible understanding of dynamic and agogic values acquired during his early musical training.

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EUGÈNE CARDINE/DAVID HILEY

Moda

(Sp.: 'fashion', 'style').

A narrative song genre related to the Iberian ballad. *See* Brazil, §II, 1(ii, iv), 3(ii, iv), and Modinha.

Modal jazz.

A style of jazz, developed in the late 1950s, in which modal scales (or their general characteristics) dictate the melodic and harmonic content. The leading exponents were Miles Davis and John Coltrane. Modal jazz rarely adheres strictly to the classical modes (Dorian, Phrygian, etc.), but it creates their flavour, or in some cases that of other non-diatonic scales, such as those of Spanish or Indian music. The term 'modal jazz' has also been applied, somewhat misleadingly, to performances based on the major or minor modes. The style has attracted musicians partly because it is relatively undemanding by comparison with those based on chord progressions. Because it is free of frequent harmonic interruption it can more easily create an unhurried and meditative feeling. Many performances are based on a two-chord sequence or a drone. The absence of frequent chord changes alone is sometimes regarded as defining modal jazz.

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Modal rhythm.

See Rhythmic modes.

Mode

(from Lat. *modus*: 'measure', 'standard'; 'manner', 'way').

A term in Western music theory with three main applications, all connected with the above meanings of *modus*: the relationship between the note values *longa* and *brevis* in late medieval notation; interval, in early medieval theory; and, most significantly, a concept involving scale type and melody type. The term 'mode' has always been used to designate classes of melodies, and since the 20th century to designate certain kinds of norm or model for composition or improvisation as well. Certain phenomena in folksong and in non-Western music are related to this last meaning, and are discussed below in §§IV and V. The word is also used in acoustical parlance to denote a particular pattern of vibrations in which a system can oscillate in a stable way; *see* Sound, §5(ii). For a discussion of mode in relation to ancient Greek theory *see* Greece, §I, 6

I. The term

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Mode

I. The term

1. Mensural notation.

In this context the term 'mode' has two applications. First, it refers in general to the proportional durational relationship between *brevis* and *longa*: the *modus* is *perfectus* (sometimes *major*) when the relationship is 3 : 1, *imperfectus* (sometimes *minor*) when it is 2 : 1. (The attributives *major* and *minor* are more properly used with *modus* to distinguish the relation of *longa* to *maxima* from the relation of *brevis* to *longa*, respectively.)

In the earliest stages of mensural notation, the so-called Franconian notation, *modus* designated one of five to seven fixed arrangements of longs and breves in particular rhythms, called by scholars rhythmic modes. In these stylized patterns both long and breve could have two possible durations: if the shortest breve is assigned the value 1, the breve could be 1 or 2, the long 2 or 3; for example: B L + B L (1–2 + 1–2), L + L (3 + 3), B B + L (1–2 + 3) and B B B + B B B (1–1–1 + 1–1–1).

See also Notation, §III, 2 and 3, and Rhythmic modes.

2. Interval.

Hucbald of St Amand (*c*850–930) listed nine 'modes' in his *De harmonica*, ranging from semitone to major 6th by semitonal increments, giving examples from the chant repertory for each (*GerbertS*, i, 105; ed. Traub, 26ff). His discussion was transmitted verbatim through Berno of Reichenau (*d* 1048; *GerbertS*, ii, 64). In chapter 4 of his *Micrologus* (after 1026) Guido of Arezzo gave six 'modes' 'by which the scale degrees are linked' from the semitone to the 5th with the exception of the tritone. He then mentioned an expansion to eight, adding the major and minor 6ths, and to nine, including the octave. Wilhelm of Hirsau (*d* 1091; CSM, xxiii, chap.21) reported both traditions – Guido's six 'modes' and Berno's nine – replacing the word 'modes' with 'intervals', and he added examples from plainchant for the minor 7th and the unison. (Further references to early traditions for *modus* meaning 'interval' may be found in Frutolfus of Michelsberg's *Breviarium*, ed. Vivell, p.64, n.11.) The designation of interval by *modus* was repeated

in manuals and treatises of later times, especially in Germany. In book 1 of Ornithoparchus's *Musicae activae micrologus* (1517) chapter 7 is entitled 'De modis seu intervallis', which in Dowland's translation of 1609 became 'Of Moodes, or Intervals'. As late as 1716 J.H. Buttstett, objecting to calling the unison an interval, repeated an old tradition that 'The unison is not a *mode* but rather the first foundation of other *modes*, as [is] unity of the numbers' (*Ut, mi, sol, re, fa, la*, p.29).

3. Scale or melody type.

It is essential to distinguish between 'mode' as a concept in the history and theory of European music and 'mode' as a modern musicological concept applied to non-Western music, though the latter naturally grew out of the former (see below, §V, 1). As an indigenous term in Western music theory the term is applicable in three separate successive historical stages: to Gregorian chant, to Renaissance polyphony, and to tonal harmonic music of the 17th century to the 19th. These three stages of modality in European music were historically continuous in the higher levels of a single musical culture.

The nucleus of the concept of mode in its basic Western form may be illustrated in two early 11th-century Italian formulations: 'A tone or mode is a rule which distinguishes every chant in its final [scale degree]' (Pseudo-Odo, *Dialogus de musica*, *GerbertS*, i, 257); and 'The first degree A and the fourth, D, are alike and are designated "of a single mode" because both have a tone beneath and [have] tone–semitone–tone–tone above. And this is the first "similarity in the scale degrees", that is, the first mode' (Guido: *Epistola de ignoto cantu*, *GerbertS*, ii, 47). The famous definition from the anonymous *Dialogus* emphasized both the classificatory function of mode and the primacy of the final scale degree; Guido here stressed the scalar–melodic environment of any given scale degree, thus providing a structural definition for mode. These and other elements of mode and modality had a considerable earlier and subsequent history in medieval theory and practice, but they epitomize the two most important features: classification, and tonal structure.

In the first part of the 16th century theorists began to use first the eight medieval modes of Gregorian chant and then also an extended system of 12 modes to account for such features of polyphonic music as the choice of cadential pitches and of pitches for the opening imitative entries, as well as to specify aspects of range and contour in individual melodic lines. How real these theories of polyphonic modality were for 15th-century musicians is moot; but from the mid-16th century until well into the 17th polyphonic modality was a central feature of many repertories as well as of many theories. Finally, during the 17th century various systems of polyphonic modes played complex roles in the development of theoretical systems made up of pairs of major and minor keys in what has come to be called tonal Harmony or harmonic Tonality.

All three stages of European modal theory emphasized the classificatory and scalar aspects of mode, though one can observe or infer important melodic and motivic features that may be called 'modal' in some phases of medieval and Renaissance theory and practice. But since the 20th century the use of the term 'mode' in English has been broadened to the extent

that melodic type and motivic features are now given equal weight with scale type in musicological parlance. The broader concept came into the scholarly literature during the first quarter of the 20th century in studies of eastern Mediterranean musical styles and Eastern Christian liturgical music, from which it has become the basis of the common understanding of 'mode'. A new basic definition from Idelsohn's *Jewish Music in its Historical Development* (1929) was given wide currency in the English-speaking world when it was taken over by Reese for his *Music in the Middle Ages* (1940, p.10): 'A MODE … is composed of a number of MOTIVES (i.e. short music figures or groups of tones) within a certain scale'. In Winnington-Ingram's *Mode in Ancient Greek Music* (1936) both the scalar and the melodic aspects of mode are summarized, in a broad geographical and cultural context that includes both the historical Western definition and the then new aspects proposed by Western scholars of Asian and Middle Eastern music:

> Mode is essentially a question of the internal relationships of notes within a scale, especially of the predominance of one of them over the others as a tonic, its predominance being established in any or all of a number of ways: e.g., frequent recurrence, its appearance in a prominent position as the first note or the last, the delaying of its expected occurrence by some kind of embellishment. [p.2]

> Mode may be defined as the epitome of stylized song, of song stylized in a particular district or people or occupation; and it draws its character partly from associations contracted in its native home, reinforced perhaps by the sanctions of mythology. This is true of the Chinese *tyao*, the Indian *rāg*, and the Arabian *maqam*; and probably of the [ancient] Greek [*harmonia*]. [p.3]

To the terms above, for which 'mode' is used as a translation, should be added *ēchos*, used in the music theory of the medieval Byzantine Church to describe the direct model for what became the mode of Gregorian chant theory. To the non-Western technical terms one might add Persian *dastgāh* or *āvāz*, *pathet* in Javanese gamelan music, and Japanese *chō* – with its usual enclitic, *chōshi* – a word cognate with Chinese *diao*, and written with the same ideograph.

Taking the term in the modern, twofold sense, mode can be defined as either a 'particularized scale' or a 'generalized tune', or both, depending on the particular musical and cultural context. If one thinks of scale and tune as representing the poles of a continuum of melodic predetermination, then most of the area between can be designated one way or another as being in the domain of mode. To attribute mode to a musical item implies some hierarchy of pitch relationships, or some restriction on pitch successions; it is more than merely a scale. At the same time, what can be called the mode of a musical item is never so restricted as what is implied by referring to its 'tune'; a mode is always at least a melody type or melody model, never just a fixed melody. This polarity of scale and tune is an instance of the familiar opposition of general to specific, which in music is often thought of as a contrasting of theory with practice. When modes (or their

equivalents) are construed as primarily scalar, they tend to be used for classifying, for grouping musical entities into ideal categories. When the melodic aspects of modality are its predominant features, then modes are seen as guides and norms for composition or improvisation.

The opposition of mode as class and mode as musical function is reflected in contrasts of emphasis observed in other aspects of modality. Modal systems used for classification are closed and often symmetrical in some way as well; they are constructions used for ordering purposes, and may well have origins and associations that have nothing essentially to do with any musical properties of the repertory to which they are actually applied. Musically functional modal systems, on the other hand, have to be open-ended and capable of making room for new musical modes, which may come into the system through borrowing, variation, proliferation, inspiration, and in many other ways. In this same vein, a modal system may be a rational construction, devised or revised by the learned; or it may be a traditional assemblage of musical entities used and retained by the working musician. And further, the possession of modality may be construed as a natural musical property, inevitably inherent in all music of the culture; or modality may be regarded as a property of a particular repertory, not necessarily applicable to other kinds of music in the culture.

Mode

II. Medieval modal theory

Medieval plainchant of the Western Church is the oldest musical style from which theory and repertory survive in sufficient quantity for comparative examination over time. Gregorian chant is a body of monophonic music melodically characterized by general open-ended modality and theoretically classified into a closed symmetrical system – the eight church modes (the two other principal repertories of Western medieval chant, Ambrosian and Old Roman, do not conform to the eight church modes). For ripeness of age combined with richness of intelligible sources, both musical and theoretical, it is unmatched. For these reasons, as well as because they are the ultimate source of all later Western notations of mode, chant theory and Gregorian chant provide the best paradigm for study and illustration of most aspects of mode and modality, both historically and systematically.

Mode, §II: Medieval modal theory

1. The elements.

Modal theories in the West originated in a confluence of the Western chant repertory that had already existed in oral tradition in pre-Carolingian times with two main strands of theory imported during the 8th and 9th centuries from outside the practical traditions of that time. The first strand and the fundamental component of Western modal theory was a system of eight modes borrowed from the Byzantine Church, as reported in the earliest Carolingian sources. The rest of the theory was erected on this foundation with the aid of a congeries of patterned schemes and abstract terms

originating with the musical systematists of the Hellenistic era – Ptolemy of Alexandria (*d* 161 ce) and others – and transmitted to the medieval West by the Latin writings of Martianus Capella (*fl* early 5th century), Cassiodorus (*d c*580), Isidore of Seville (*d* 636) and especially Boethius (*d c*524). The essential contributions to modal theory of this second strand were: (*a*) a precise means of measuring and demonstrating intervals of the diatonic scale using the monochord, a one-string instrument of ancient repute with a movable bridge; (*b*) a system of names for the resulting pitches, based on the diatonic tetrachord, along with the notion of using letter designations of some sort for the pitches of the whole system; (*c*) the idea of scale types, the species of the octave, along with a set of Greek names for them; and (*d*) the species of the smaller perfect consonances, the 4th and 5th.

(i) The Hellenistic model: tonus, modus, tropus.

Making distinctions between various aspects of the modal continuum in the sources of chant theory is complicated by the use of three different terms that came to cover more-or-less the same phenomena: *tonus*, *modus* and *tropus*. *Tonus* and *tropus* are latinized Greek, *modus* is pure Latin. These terms are often found in pairs or as a set, in contexts implying synonymity, as well as alone; and each of them has not only one or more significances in the realm of modality, depending on the source, but also at least one other, quite different meaning in medieval theory.

The Greek terms *tonos* and *tropos* occur latinized in the writings of Martianus Capella and Cassiodorus, respectively; the three terms appear together, and synonymously, in book 4 chapter 15 of Boethius's *De institutione musica* (early 6th century). For Boethius, as for his Hellenistic sources, tones or modes were simply devices for transposition; they had nothing whatsoever to do with the church modes:

> From the species of the consonance of the octave arise what are called 'modes'. They are also called 'tropes' or 'tones'. Tropes are 'constitutions' that differ according to highness or lowness throughout entire sequences of pitches. A constitution is, as it were, an entire collection of pitches [*plenum … modulationis corpus*], brought together within the framework of a consonance such as the octave, the 11th or the double octave. … If these entire constitutions were made higher or lower in accordance with the species of the consonance of the octave discussed above [bk 4, chap.14], this would bring about seven modes, which are named Hypodorian, Hypophrygian, Hypolydian, Dorian, Phrygian, Lydian and Mixolydian (trans. after Bower).

Ex.1 is a translation into modern staff notation of Boethius's instructions for deriving his *modi*, *tropi* or *toni*. The (diatonic) species of the octave to which he referred is the distribution of tones and semitones filling in an octave consonance by step. The (diatonic) 'constitution' – a translation of the Greek *systēma* – of the double octave can be thought of as transposed to seven different relative pitch levels in such a way as to generate the seven possible diatonic octave species at the same relative pitch level, here shown as the octave *e–e'* (see Bower, 1984). In terms of the staff notation,

as the movable double octave shifts its position here and there against the stationary 'characteristic' octave span *e–e'*, some of the interstitial degrees of the scale between *e* and *e'*, though they can keep their letter names, have to be sharpened or flattened, shown here by a modern key signature. (In ex.1 round semibreves show the 'characteristic' octave containing the octave species with the same name and number as the key of transposition, square breves show the movable 'dynamic *mesē*', with which other note names also move, and the diamond-shaped semibreves on *a* and *a*♮ show the fixed 'thetic *mesē*'.)

There was of course no implication in Boethius's description of any actual musical function. Neither *mesē* nor boundary notes nor any other note was deputed to a musical role such as tonic or final. There was on the other hand a necessary connection between the particular transposition of the movable double octave and the particular distribution of tones and semitones within the stationary characteristic octave; this was indeed the whole purpose of the scheme. In book 4 chapter 15 Boethius had already listed and numbered the seven diatonic octave species; transposition keys were modes that generated those octave species within the characteristic octave and were named for them.

(ii) The Byzantine model: oktōēchos.

From the 6th century to the early 9th, when the repertory of Western plainchant achieved its basic forms, there is no record of descriptive or theoretical sources, and of course no notated music. Towards the end of this period a system of eight modal categories, for which there was no genuine precedent in Hellenistic theory, came to be associated with the rapidly stabilizing repertory of Gregorian chant. This system was proximately of medieval Byzantine origin, as indicated by the non-Hellenistic Greek names of the modes in the earliest Western sources from about 800.

The origins of the Eastern Christian system of eight modes – usually called Oktōēchos – are not entirely clear; but it seems more than probable that it was not delimited purely or even primarily by musical criteria. In any case, the octenary property of the modal system of Latin chant in the West was of non-Latin origin; the idea of an eightfold system of modes in a four-by-two matrix was adopted by Carolingian theorists to an existing body of traditional liturgical song with which it had not originally been associated. The eightfold system was of Eastern provenance, originating probably in Syria or even in Jerusalem (Jeffery, 1992, p.108), and was transmitted from Byzantine sources to the Carolingian clergy during the 8th century.

Looked at in this way, that which is musically consistent between the modal system and the repertory of medieval Gregorian chant is not to be explained as the natural reflection of an inherent homology (with minor inconsistencies) between a natural melodic modality in the chant and the closed and symmetrical system of the eight modes. The consistencies, rather, are the result of medieval classification, adaptation and adjustment, which took full advantage of existing modalities of the chant repertory, and brought the borrowed eightfold system into as much harmony as possible with existing melodies, melody types and psalmodic practices. The result was on the whole successful but there were numerous discrepancies; in most cases these were easily managed, but there were many instances in Gregorian chant where a satisfactory fit was never really achieved. Attempts by medieval theorists to deal with conflicts between chant practice and modal theory furnish essential insights into the processes of medieval musical thought; the dozens of discussions and analyses of individual items provided by the theorists embody useful paradigms for modal analysis in general.

The earliest known Western source for the system of the eight modes is the Tonary of St Riquier (*F-Pn* lat.13159 dated between about 795 and 800. Soon after this, in the early 9th century, the term 'tonus' was defined in t the first part of a brief text beginning 'De octo tonis', and incorporated in chapter 8 of the *Musica disciplina* of Aurelian of Réôme (*fl* 840s). Presumably the 8th-century or earlier Greek model for the Carolingian system was ordered like the Byzantine *oktōēchos*, that is, the four principal (authentic) modes first, then the four plagals. The Latin modes, however,

from the outset were grouped the other way, with the authentics and plagals paired (table 1).

TABLE 1: The modal system of Latin chant

		authentic	plagal
1	protus	authentic	plagal
2	deuterus	authentic	plagal
3	tritus	authentic	plagal
4	tetrardus	authentic	plagal

See also Psalm, §II.

Mode, §II: Medieval modal theory

2. Carolingian synthesis, 9th–10th centuries.

The writings of later 9th-century theorists brought back Boethius's terms *tropus* and *modus*, but now (like *tonus*) to designate members of the system of church modes. First and foremost among these writings is the treatise *(De) Musica* (formerly *De harmonica institutione*) attributed to Hucbald (Weakland, 1956). This work brought together in a brilliant synthesis the three fundamental and, so far as the sources indicate, previously disparate strands of modal theory: the chant, the *oktōēchos* and Hellenistic theory (after Boethius).

(i) The Boethian double octave and the modes.
(ii) Octave species and the Hellenistic names.
(iii) Melodic types and modal orientation.
Mode, §II, 2: Medieval modal theory: Carolingian synthesis: 9th–10th centuries

(i) The Boethian double octave and the modes.

(a) The systems of tetrachords.

The opening demonstrations in Hucbald's treatise – interval size, a diatonically filled octave, and even a diatonic aggregate that became the hexachord – refer solely to examples from plainchant. They were meant to appeal to his readers' experience, which would make theoretical distributions of tones and semitones immediate and perceptible. Drawing on experience in the same way, he introduced the diatonic two-octave scale transmitted by Boethius. First listing the tones and semitones of the Boethian double octave, Hucbald then followed Hellenistic theory a step further by describing his double octave in terms of the system of four

descending tetrachords structured tone–tone–semitone. His example for this tetrachord as a familiar audible entity is the first four notes of the *Noeane* formula for the authentic protus (ex.2, from Aurelian, *Musica disciplina*, chap.9). He then gave a diagram of the tone–tone–semitone tetrachords of the descending double octave in terms of this familiar melodic figure, as shown in table 2a (from Weakland, 1956, fig.iv – the Latin letter names are not Hucbald's): two pairs of conjunct tetrachords separated by a tone and with a tone added at the bottom.
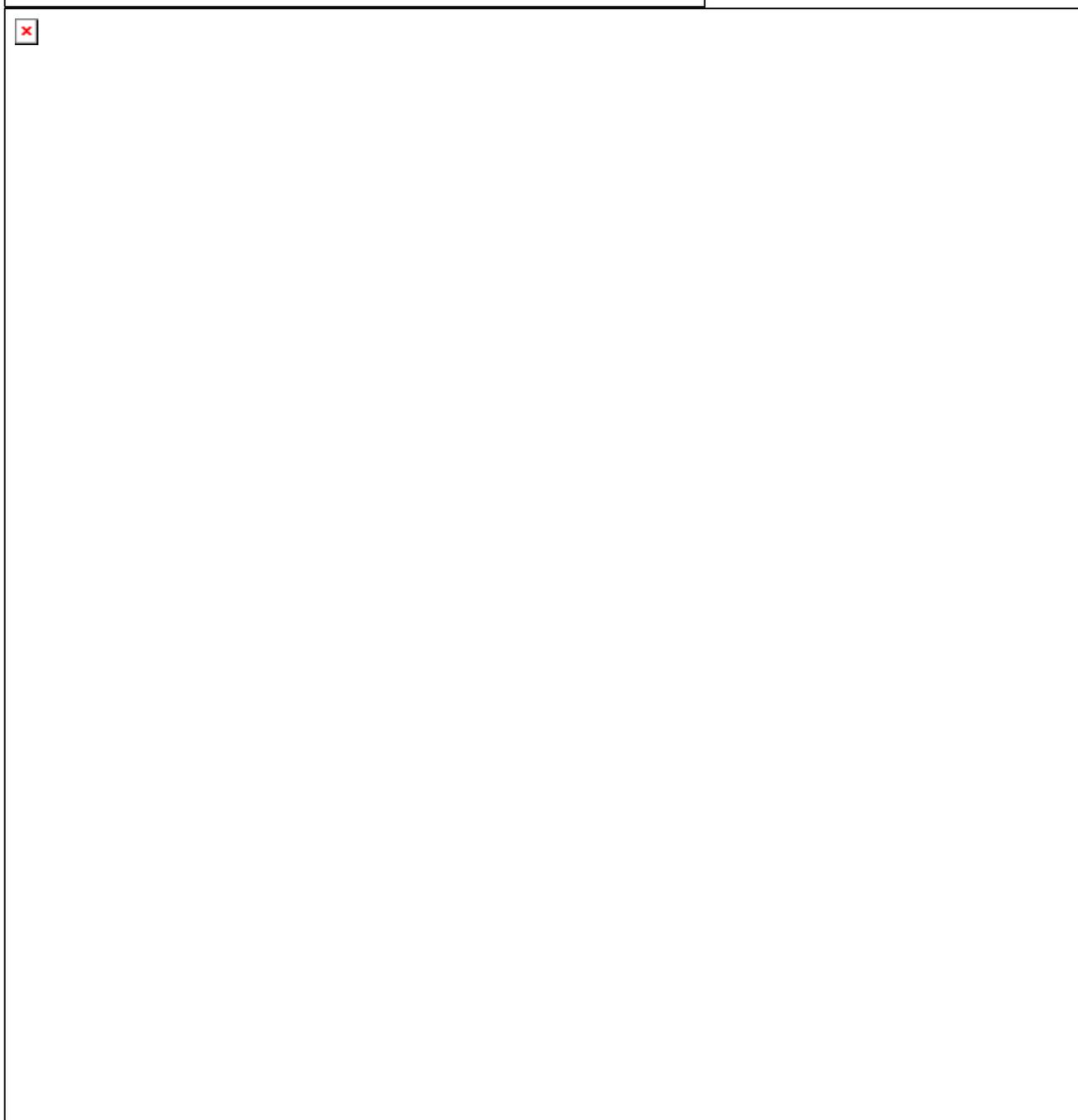
Hucbald showed (*GerbertS*, i, 112; ed. Traub, 46–8) that the framework behind the double octave does not depend on the Boethian (i.e. Hellenistic) tetrachordal disposition for its aural construction:

> If on the other hand, completely apart from the first set of tetrachords [tone–tone–semitone descending or ascending], you should wish to build up [a double-octave system] on the place '*V*enite', taken from the invitatory *Christus natus est nobis*, then you deduce, by tone–semitone–tone [two tetrachords from '*A*'], up to the seventh [degree], where, with disjunction of a degree upwards, you arrange two [more] tetrachords on the path [already] set forth, adding one degree besides at the top, according to the subjoined diagram.

Table 2*b* is a reconstruction of his diagram (garbled in *GerbertS*, i, 112) according to Hucbald's instructions and following the model of table 2*a*.

Hucbald drew special attention to the use of the contrasting tetrachords *diezeugmenōn* and *synēmmenōn* over the *mesē*. Changing from one to the other – modulation by system (*metabolē kata systēma*) in Greek theory – was used by early theorists of plainchant to allow a contrast of high versus low varieties in the degree of the scale above the *mesē*: *paramesē* versus *tritē synēmmenōn*, later designated by the contrast of *b*⬚ versus *b*⬚ above *a*. Theogerus of Metz (*d* 1120) summed up the usage as it was changing to the more familiar one: 'Some musicians however do not apply the tetrachord *synēmmenōn*, but only one degree, and call it soft [*unam chordem … mollem*]' (*GerbertS*, ii, 187). The particular and predominant use in the tritus modes of the tetrachord *synēmmenōn* to which Hucbald drew attention (*GerbertS*, i, 114; ed. Traub, 54) is a reference to what in later times was considered the particular and predominant importance of *b*⬚ in the F modes 5 and 6. Hucbald's adaptation of the Boethian double octave and tetrachord is shown in table 2*c* (after *GerbertS*, i, 112, 115, 119, with Roman letters for degrees of the scale and Latin names for tetrachords added in square brackets, taken from later authors).

(b) Tetrachordal degrees and modal quality.

The Boethian double octave plus the tetrachord *synēmmenōn* is now set forth as a descriptive foundation for modal theory (*GerbertS*, i, 119; ed. Traub, 66–8), and its systemic assumptions and properties endured for hundreds of years:

> The four [degrees] after the first three, that is *d*, *e*, *f*, *g* [after *A*, *B*, *c*] are appropriate for ending the four modes or tropes, which they now call 'tones' – that is, protus, deuterus, tritus and tetrardus – so that each of these four degrees may govern a pair of tropes subject to it: a principal, which is called authentic, and a collateral, called plagal:
> lichanos hypatōn [*d*]:hypatē mesōn [*e*]: parhypatē mesōn [*f*]: lichanos mesōn [*g*]: authentic/plagal protus: authentic/plagal deuterus: authentic/plagal tritus: authentic/plagal tetrardus: [modes] 1 and 2 [modes] 3 and 4 [modes] 5 and 6 [modes] 7 and 8
> – so that every song, whatever it may be, however it may be

twisted this way and that, necessarily may be led back to one of these four. And thence they are denoted 'final', because all things which are sung may take an ending in [one or another of] them. We notate them briefly, put into the notation already at hand [Boethius's letters]: in descent [*g*, *f*, *e*, *d*]; in ascent [*d*, *e*, *f*, *g*].

On their pattern [four] other tetrachords bring forth no less the intervals or quality of the sounds: of these [tetrachords] one comes out below [the finals] and three above. The addition of the examples above shows all these sufficiently [i.e. the tetrachord demonstrations, and especially the demonstration represented by table 2*b*].

Table 2*c* follows Hucbald's diagram in marking the 'tetrachord of the finals', and in labelling each final degree according to its assigned modal quality of protus, deuterus, tritus or tetrardus. The fifth tetrachord *synēmmenōn*, though it had a Latin translation 'coniunctarum', continued to bear its Greek name as a rule.

Hucbald drew attention (*GerbertS*, i, 119; ed. Traub, 68) to the parallel modal quality of equivalent degrees in the tetrachord of the *finales* and the one above it:

> The fifth steps above [i.e. *a*, *b*♭; *c'*, *d'*, above *d*, *e*, *f*, *g*] are always linked to these four [finals] by a sort of connective bond, such that most melodies may be found leaving off in them quite as though by the rule [i.e. as well as in the 'regular' finals] – contravening neither reason nor perception on this account, and going on correctly under the same mode or trope. In this way, therefore, are associated together [*socialiter continentur*] *d* with *a*, *e* with *b*♭; *f* with *c'*, which are distant one from the other in the fifth place.

The relationship of modal equivalence between *d* and *a*, *e* and *b*♭; *f* and *c'* was described again in the 11th century in chapter 8 of Guido's *Micrologus*: '*d*, *e*, *f* take *a*, *b*♭; *c'*, which are of the same mode', and the notes *a*, *b*♮ and *c'* were designated 'affinals'; later still the term 'confinal' was used in the same way.

Having discussed how the three lower degrees of the *finales* and the *superiores* 'are associated together', Hucbald (*GerbertS*, i, 119; ed. Traub, 68) went on to the uppermost degrees in the central tetrachords of his system, whose mutual orientation is not the same as the others:

> *g* and *d'* should be deputed as much as possible not to the end but to beginnings. They maintain a somewhat similar relationship also with the 4ths below, and certain 5ths, for in commencing they bend down towards them as a limit. These [lower 4ths] are *A* with respect to *d*; *B* with respect to *e*, but this rarely; *c* with respect to *f*; [and] *d* with respect to *g*, but in this latter it goes down sometimes to *c*, that is, to the [lower] fifth place; in the others this happens very rarely.

Hucbald here observed that while *d′* and *g*, like the three pairs *c′–f*, *b*♮*–e* and *a–d*, occupy parallel positions in their respective tetrachords, *d′* is not likely to serve as a secondary final (Guido's 'affinal') in place of *g*; on the contrary, *d′* and *g* have their affinity in downward-tending lines at beginnings.

Mode, §II, 2: Medieval modal theory: Carolingian synthesis: 9th–10th centuries

(ii) Octave species and the Hellenistic names.

After Hucbald's *Musica* the most important surviving source for the introduction of Boethius's terms *modus*, *tonus* and *tropus* in connection with the eightfold system is the late 9th-century treatise that Gerbert called *Alia musica*. Chailley has reconstructed, edited, analysed and annotated it, and shown it to consist of three layers, all anonymous. The putative Model Treatise, like Aurelian's *Musica disciplina*, used only *tonus* to refer to a member of the eightfold system. The Principal Treatise, a reprise of and commentary on the Model Treatise, retained *tonus* in this sense and added *tropus* as well. The third layer of the *Alia musica*, a summary and correction of the Principal Treatise by means of a 'New Exposition', used only the word *tropus*.

The most lasting contribution of the *Alia musica* to modal theory was the integration of the seven species of the octave with the eight church modes. The octave species were given the Greek names not of Boethius's octave species but rather of his transposition keys – Hypodorian, Hypophrygian etc. – which he had called *modi*. Thus the term *modus* came to mean not only the modal quality of protus, deuterus, tritus or tetrardus – the sound of a prominent pitch against its intervallic background – but also sometimes 'octave species', a distribution of tones and semitones within the extremes of an octave consonance. Modal qualities in turn were then attributed to either the lower terminus (in authentics) or to one of the medians of the octave species (in plagals), making the octave species into a modal octave.

The crucial passage in the Principal Treatise (ed. Chailley, 107) begins:

> The first mode therefore will be the lowest of all, namely the Hypodorian, from the first octave species, and it is terminated [at the top] by the middle degree [of the Boethian double octave], which is called *a* [*mesē*]. The second octave species produces the second, Hypophrygian mode, which is ended in *b*♮ [*paramesē*].

The above was continued by order number, name and upper terminus of each octave species: 3, Hypolydian, *c′*; 4, Dorian, *d′*; 5, Phrygian, *e′*; 6, Lydian, *f′*; 7, Mixolydian, *g′*.

At this point the author of the Principal Treatise had run out of octave species, but had one church mode left, the eighth. In his individual treatment of the church modes he treated the eighth trope (church mode) as a mere appendage of the seventh (p.163), saying: 'it is of course called Hypermixolydian because it transcends the Mixolydian; according to Ptolemy it traverses an eighth octave species higher than all the rest',

which is no new octave species at all but simply a replication of the first octave species *A–a* an octave higher, *a–a'*.

The difficulty was resolved by the third author of the *Alia musica* in his New Exposition (pp.198–9):

> All octave species can begin either above or below, e.g. first, *a–A* or *A–a*; second, *b♮–B* or *B–b♮*; third, *c'–c* or *c–c'*; fourth, *d'–d* or *d–d'* fifth, *e'–e* or *e–e'* sixth, *f'–f* or *f–f'* seventh, *g'–g* or *g–g'*. There are accordingly four higher [limits], that is, *a, b♮, c', d'* and four lower, that is *d, e, f, g*. The four higher end [*finiunt*] the Hypodorian, Hypophrygian, Hypolydian, and Hypermixolydian in the higher section, while the four lower end [*finiunt*] the Dorian, Phrygian, Lydian, and Mixolydian in the lower section. Hence they are called 'finals'.

Ex.3*a* illustrates the above with a visual model based on Chailley's. The word 'finiunt' in the text of the New Exposition means 'end' in the sense of 'make a terminus' or 'limit', confused (perhaps intentionally) with Hucbald's sense of 'end' as 'make a termination' or 'conclude'.
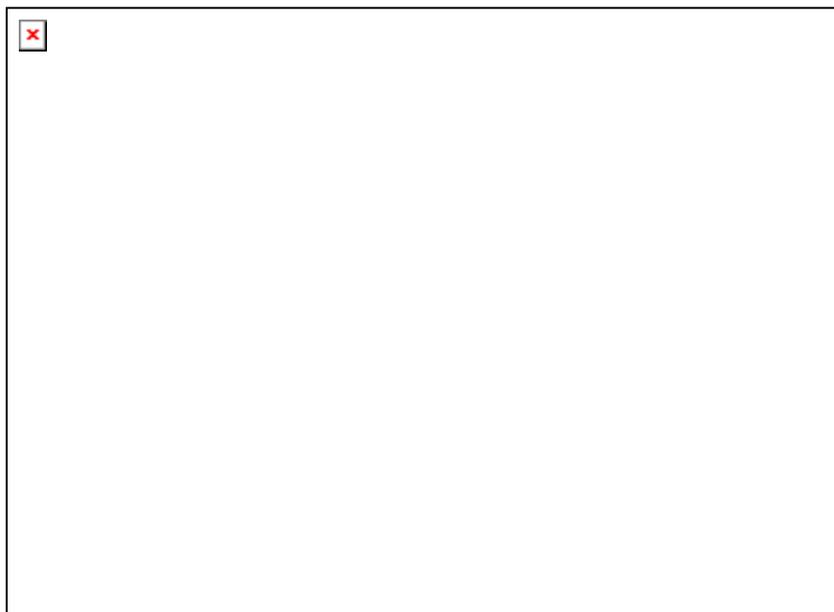
Ex.3*b* illustrates the way in which the New Exposition later divides each octave species into species of the 4th and 5th by a single median (pp.200–01):

> let the Dorian either descend from *a* to *d* or ascend to *d'*, and let it have these [*d', d*] above and below for its limits. Likewise from *b♮* let the Phrygian either descend to *e* or ascend to *e'*; in the same way the Lydian from *c'* descends to *f* or ascends to *f'*, [and] no less the Mixolydian from *d'* either descends to *g* or ascends to *g'*. And always any principal trope whatsoever has a 5th below the median degree and a 4th above it … and in fact any subsidiary trope has a 5th above the final degree and a 4th below it.

The author of the New Exposition went on to apply a doctrine from the Principal Treatise allowing the addition of an auxiliary note to the smaller consonances, as well as to upper and lower termini of the octaves (p.201):

> And if a note is added on to some trope, above or below the species of the octave, it will not be out of place to include this as *emmelis* [*aptus melo*, i.e. 'included in the tune', after a Boethian term]; wherever it adjoins the aforesaid medians, here or there, it may be a 5th plus a tone, or a 4th plus a tone.

Later writers retained the concept of the added note but applied it largely to the modal octave, using terms like *subfinalis* or *subtonium* for a one-note extension at the lower end of an authentic modal octave, and terms like *licentia* for a one- or two-degree extension at either end of any modal octave.

The New Exposition further explained the numerical discrepancy between the seven species of the octave and the eight tropes by invoking the concept of modal quality (p.202): 'Finally, the eighth trope has the same octave species [*d–d'*] as the first, but differs in that it has *g* as the preserver of its quality [*sue qualitatis custodem*], while the other [has] *a* under the name of protus'. With this work the members of the eightfold system, and their modal qualities, are joined to Boethius's seven species of the octave, with the Greek names of his seven transposition keys; Hypermixolydian became Hypomixolydian, consistent with the new names of the other three plagal modes.

Mode, §II, 2: Medieval modal theory: Carolingian synthesis: 9th–10th centuries

(iii) Melodic types and modal orientation.

(a) Modal beginnings and modal endings.

A clear distinction can be made between the practical and theoretical aspects of the church modes. For the sake of theoretical consistency virtually every item in the entire repertory of Gregorian plainchant was assigned to one of the eight modes in the closed system. But for certain kinds of items the modal system was made to serve a practical end as well. Antiphons of the Office and of the Mass (introits, communions, and probably originally offertories) were sung in what amounts to a special kind of refrain–verse pattern; a large number of independent songs serving as refrains were coupled with verses from the psalms sung to a relatively small number of musical recitation formulae. Making an immediate juncture of two separate melodic entities, such as psalm tone (i.e. music for the verse) and antiphon (music for the refrain), so as not to fall into ugly inconsistencies of pitch or pattern later on, is a formidable difficulty in a purely vocal, purely oral tradition. (*See* Psalm, §II.)

The Carolingian clergy regulated the relationship in the Franco-Roman Gregorian chant by using the borrowed system of the *oktōēchos*. In the compilations known as tonaries (practical and/or theoretical manuals useful in an era when chant was transmitted orally, *see* Tonary) every antiphon was assigned to one of the eight modes. Within each mode the antiphons

were again divided into subgroups, from one to as many as 13 per mode, depending on the mode and the usage at the time and place to which the tonary belonged. The rubric for each such subgroup of antiphons was a numbered *differentia* (also called *terminatio*, *varietas*, *divisio*, *distinctio* or *definitio*), which meant that the antiphons of each mode were subclassified according to variable endings for the psalm tone associated with the mode. This was done so that singers could learn to make the return from a psalm tone ending to the beginning of an antiphon in terms of some general feature of the antiphon beginning, rather than having to handle independently each link between psalm tone and antiphon (*see* Psalm, §II). Sometimes the general feature at the beginning of the antiphon was no more than the initial pitch, but often it was a typical opening gesture. At the same time the endings of the antiphons were deemed protus, deuterus, tritus or tetrardus; they were also classed as authentic or plagal according to tessitura, and thus assigned to one of the eight modes. This classification of antiphons first by mode and then by psalm-tone *differentia* can be construed as a kind of two-level scheme comprising closed systematic modes based on the endings of the antiphons, and open melody-type modes based largely on their beginnings.

A consequence of the identification at different levels of two areas of modality was that a number of antiphons seemed to belong to *differentia*-classes of one mode according to the opening of the melody and of another mode according to the end. Conflict of modal assignment between one source and another sometimes arose as a result of this. In Regino of Prüm's tonary (*CoussemakerS*, ii, 1–73) and chapter 2 of his *Epistola* (*GerbertS*, i, 231; ed. Bernhard, 1989, 40–42) ambiguities of beginning and end are noted for many specific antiphons; melodies with this ambiguity are called 'illegitimate chants' or 'hybrid songs' (*cantus nothi*). Some other writers before 1100 who commented on this are Berno of Reichenau, in chapters 9–11 of the prologue to his tonary (*GerbertS*, ii, 72–6); the anonymous author of the Reichenau Tonary (ed. Sowa, 81–154); and Johannes Cotto, chapters 14–16 of his *De musica* (CSM, i; *GerbertS*, ii).

Conflict of modal assignment from source to source may of course arise simply as a result of the melodies' being different; but often the same melody only slightly changed, or even unchanged, may quite legitimately be assigned to one mode or another. These variously ambiguous pieces and the theorists' attempts to deal with them indicate just what difficulties, both in theory and in practice, there must originally have been in fitting the vast body of plainchant to the closed eightfold system. At the same time, by focussing attention on the modality of musical sequences smaller than whole pieces, the multimodal attributions provide the best approach to melodic modality itself in the plainchant repertory.

Lists of ambiguous pieces and discussions of particular cases are given by Lipphardt (1965, pt iii, esp. chap.6) and Huglo (1971, esp. chaps.1, 2 and 12). Gevaert's *La mélopée antique* (1895), based on a study of Regino's tonary, is the seminal analytical study, even though its historical premises have long been discredited. And although his tonary can no longer be thought of as reflecting the most ancient state of chant modality, Regino (*d* 915) was so generous with his annotations of ambiguities and his explicit recognition of modality in openings that Gevaert's analysis seems almost

inevitably to follow. This analysis demonstrated for the antiphoner the existence of an open-ended modality behind the closed eightfold system; it is in fact paradigmatic for such analyses. Gevaert's two levels of classification – 47 melodic *thèmes* grouped into a much smaller number of fixed modes – embody a hierarchical contrast of free melody versus bound class, of flexible compositional (or improvisational) norms and models versus controlled aggregates of pitch relationships, which is characteristic of more than one musical culture of the past and present.

(b) An instance of modal ambiguity.

The mode at the end of an antiphon is established by the final degree and the manner in which it is approached; at the beginning a mode is often strongly suggested by some characteristic opening gesture. Hence conflicting assignments and bimodal antiphons arise from a similarity in opening phrases between two melodies or melody types whose continuations or conclusions are dissimilar. Concomitant contradictions in scale type, or implied chromatic inflections, either of which may lead to the transposition of a melody to its affinal position a 5th higher in the double octave, or to its projection a 4th higher, are a frequent but secondary result; the primary phenomenon is the accidental confusion or deliberate admixture of phrases, motifs and configurations.

In Regino's tonary several antiphons assigned to mode 3, the authentic deuterus, are annotated 'can be in mode 1' (authentic protus). They are all tunes with a mode 3 opening (Gevaert's *thème* 35) which strongly resembles the most common of all mode 1 openings (Gevaert's *thème* 6). This particular ambiguity is also described by Johannes Cotto at the end of chapter 15 of his *De musica*. The antiphons in question are given in mode 1 in most readable medieval sources (see Lipphardt, 1965, p.262, for other mode 3 attributions); but sources of the hymn tune *Pange lingua* can be used to illustrate the relationship.

Ex.4*b* gives the tune of *Pange lingua* in its familiar mode 3 form (as used, for instance, in Josquin's paraphrase Mass); ex.4*d*, the hymn *Urbs beata*, begins like dozens of mode 1 antiphons. Ex.4*c* gives the *Pange lingua* text to the *Urbs beata* tune, projected one degree higher in the double octave, with final at *e* instead of *d*; this has the effect of replacing the tone *e–d/d–e* in the fourth and fifth phrases with a semitone *f–e/e–f*. In terms of scale type reckoned from a tonic final degree, this constitutes a change of mode; yet the tune, as represented in ex.4*c* and *d*, is effectively unchanged. (In ex.4, *a*, *c* and *d* are after Wagner, 1921, pp.477–8, and *b* from Glarean, *Dodecachordon*, chap.36.)

The standard version of ex.4*b* differs from 4*c* in two essential particulars: there is an upper semitone inflection of the first note in the opening gesture; and in the opening gesture and elsewhere *b*♮ is replaced by *c'* when approached by step from below (a feature of the so-called German chant dialect, but here modally significant as well). These differences, unlike the differences in interval structure in the fourth and fifth phrases, bring about a clear contrast in melodic features between 4*b* and 4*d*. The opening gesture now brings forward the minor 6th above the final instead of the 5th, and this degree, especially as it is handled in the second and third phrases, is characteristic not only of this tune but of mode 3 tunes in general. In mode 1 tunes, conversely, the minor 6th above the final is an upper auxiliary inflection incidental to the 5th, as often notated by *b*♭ or *c'* as by *b*♮. So melodically, the second and third phrases of the *Urbs beata–Pange lingua* tune are not at all mode 1, no matter where they are projected on to the double octave.

Ex.4*a* is the *Pange lingua* tune projected a 4th higher, so as to end at *a* instead of *e*. The availability of both *b*♮ and *b*♭ above *a* makes possible the transformation of *a* protus at the affinal position with *b*♮ into *a* deuterus with *b*♭. For instance, the relationship between the mode 1 and mode 3 versions of the tune can be visualized most easily by supposing a transposition of ex.4*d* up a 5th to its affinal position; this would be an *a* protus version of the tune to contrast with the *a* deuterus version of ex.4*a*, and either could be considered a modal transformation of the other.

Mode, §II: Medieval modal theory

3. 11th-century syntheses.

(i) Italian theory of modal functions.
(ii) Reichenau theory of modal species and locations.
(iii) Authentic–plagal distinctions.
Mode, §II, 3: Medieval modal theory: 11th-century syntheses

(i) Italian theory of modal functions.

The two works on plainchant theory that had both the widest circulation in manuscripts and the most frequent appearance in commentary and quotation were produced in Italy in the late 10th century or early 11th. They were the *Micrologus* by Guido of Arezzo (*c*1026) and the *Dialogus de musica*, formerly attributed to Odo of Cluny, now established by Huglo as the work of an anonymous Lombard monk in the years not long before the appearance of Guido's work. (The *Micrologus* and its commentaries have been extensively studied by Smits van Waesberghe, and a comparative study of the *Micrologus* and *Dialogus* appears in Oesch's biography of Guido; the *Dialogus* itself is almost completely translated in Strunk, 1950, pp.103–16 – only the portions dealing with the specific characteristics of each mode have been omitted.)

These two works, especially the *Dialogus*, are characterized by their practical approach to modal theory. Learned reference to Boethius and other ancient authors is eschewed, and the elegant Greek note names for the double octave are replaced by the simple and familiar Latin letters *A–G*, *a–g*, *aa*, with the Greek gamma (Γ) added at the bottom; the available musical space was soon extended upwards to *dd* and later *ee*. The aim was not so much to make or remake new theory as to preserve and clarify traditional practices. Modal theory, especially in the *Dialogus*, is presented as simple truth, needed to help resolve confusions in the practice, with minimal recomposition according to theory in the most extreme cases. The Italian theorists were dealing in synthesis and didactic theory, not in new theoretical discovery and analysis.

The discussion of chant modes and modality in the *Dialogus*, the *Micrologus* and their many followers is based on the definition of modal functions, which are segmental and suprasegmental; that is, they apply to single pitches in critical positions or to ranges and successions of pitches. The modal functions are basically three: final, initial and medial. In the 'classical' modal theory from the 11th century onwards final and initial functions are treated as segmental, applied to single pitches, though these functions were occasionally also thought of in terms of characteristic phrases. The medial functions are of both kinds, having to do with range

and register on the one hand, and individually important medial pitches on the other.

(a) Final.

The classic definition of the final as modal function in the *Dialogus* (quoted in §I, 3, above), is: 'A tone or mode is a rule which distinguishes every chant in its final'. This famous dictum recurs in dozens of theoretical works, both about plainchant and about polyphony, over the next six or seven centuries; it is indeed part of the ultimate origin of the conventional notion of the 'tonic', current since the 18th century, which is almost inseparable in textbooks from the notion of 'finishing'.

After the *Dialogus* few objections were ever entered against the idea that the modal quality of the last note of a song should override all other considerations in melodic classification and orientation in the modal system. The doctrine had the virtues of simplicity and clarity, and it was soon buttressed by powerful logical arguments. Guido gave five in chapter 11 of his *Micrologus*, which are elaborated in Vivell's Anonymous, pp.36ff (*Commentarius … in Micrologum*; ed. Smits, 132ff) and thence in book 6 chapter 39 of the 14th-century *Speculum musice* of Jacobus of Liège (*CoussemakerS*, ii, 246–8; CSM, iii). Two versions of Guido's third argument may be seen in translation in Apel, 1958, p.175; but the second argument (a restatement of *Dialogus*, chap.8, see Strunk, 1950, pp.113–14) is the most important. It provides a two-stage rule whereby notes within a phrase are restricted to certain intervallic relationships with the note ending the phrase; the phrase-final notes in turn are restricted to the same set of intervallic relationships with the final (*Micrologus*, chap.11):

> With the degree which terminates a phrase [*neuma*], the rest of the degrees [in the phrase] ought certainly to agree, through the aforesaid six consonances [semitone, tone, minor 3rd, major 3rd, 4th, 5th]. To the degree which terminates a song, its beginning and the ends and also the beginnings of all its medial sections [*distinctionum*] have the duty to adhere. Degrees rightly 'are suited to the final', so that they are 'coloured' by it … for they concord to a medial cadence [*distinctioni*] by the aforesaid consonances, and the medial cadence [*distinctio*] to the final through the same consonances.

(b) Ambitus.

With the modal quality of a song residing only in the final, to which all other degrees were made directly or indirectly subordinate, the course of a liturgical song from incipit to final was necessarily governed in its internal pitch relationships by that final. The main independent function that was still to be determined in the domain of pitch was the registral area, the boundaries between which those relationships could exist. These boundaries were located in the double-octave system with respect to the final. Guido summarized (*Micrologus*, chap.13):

> as is sustained by the evidence of liturgical songs [*usualium cantuum attestatione*], authentics hardly ever descend more

than one degree from their final; [and] of these the authentic tritus seems to do so very rarely, on account of the imperfection beneath of the semitone. The authentics rise, however, to the eighth and ninth [degrees above the final], and even the tenth. Plagals, to be sure, fall and rise to the fifth [degree on either side of the final], but the sixth or seventh [degree] is authoritatively granted in the ascent, like the ninth and tenth in the authentics. The plagals of the protus, deuterus and tritus sometimes necessarily finish in the upper *a, b*♮*; c′* [respective affinals, by the process of transposition].

Ex.5 summarizes the classical doctrine of the ambitus of the eight church modes. The doctrine began with the *Dialogus* (*GerbertS*, i, 259–63), but was repeated in many later works. Ex.5 is based ultimately on the *Dialogus*, but in the light of later commentary, particularly the *Questiones in musica* (ed. Steglich, 45ff), which was the principal source in turn for book 6 chapters 43–50 of *Speculum musice* (CSM, iii, 6). The several ambituses are abstractly measured by systems of perfect consonances – an octave in mode 5, three conjunct 4ths in modes 2 and 4, and two conjunct 5ths elsewhere. (In modes 1 and 8 the note *e*' is regarded as extra, though legitimate, because the span *c–e*' cannot be contained within a system of three perfect 4ths or two perfect 5ths.) These systems are merely measuring devices: they are part of the doctrine and have nothing to do with the internal structure of the modal scales. They are not to be confused with the species of consonances adumbrated in the *Alia musica* (see §2(ii) above) which were developed by the Reichenau theorists (Berno and Hermannus Contractus) and later by Marchetto da Padova (*fl* 1305–190 and his followers up to Tinctoris (see §4(ii–iii) below), and on into the 16th century. (In ex.5 square notes indicate modal finals, parentheses enclose notes that are 'incorrect' according to the texts, and square brackets enclose notes theoretically available but rarely found; although the note *b*♮ is not mentioned in the standard theoretical summary for modes 3, 7 and 8, it appears often in graduals and in a few anomalous tetrardus antiphons.)

(c) Initials and medials.

After the 11th century ambitus and final were normally considered necessary and sufficient to determine the mode of a piece. To go beyond the mere determination of a mode, however, and to deal with melodic relationships in more analytical detail, other modal functions besides final and ambitus were required. The older and more abstract suprasegmental functions dealing with aggregates of pitches and intervals, such as modal quality and the modal species of the consonances, were to be developed as tools for analysis of chant by the 11th-century Reichenau theorists; more concrete and practical single-pitch segmental functions were developed largely as a consequence of the doctrines of the *Dialogus* and *Micrologus*. For each mode certain specific degrees could take on important secondary functions that were derived from the practice of liturgical music itself, and were determined in two ways: from the initial notes of songs in the several modes, particularly of Office chants with verse formulae, namely antiphons and responsories; and from the verse formulae themselves, particularly the psalm tones for the antiphons.

In Guidonian theory initial notes were taken as important guides to modal structure in connection with the doctrine of the supremacy of the final, and strictly as single pitches. Beginnings were obviously likely to be in the forefront of consciousness (Hucbald used them wherever possible in his practical demonstrations of the intervals). Furthermore, none of the modes had chants beginning on all seven degrees of the scale (given octave

equivalence), and the number of possibilities in any one mode ranged from one (mode 6 in some descriptions) to seven pitches at the most (mode 8 in some descriptions, with octave duplication of *c* and *c'*). Since they were easily identified, and yet were restricted to fewer than all the possibilities, those degrees in any mode that had chants beginning on them were believed to be a sure guide to the degrees allowable at the beginnings and endings of the medial phrases in that mode.

The tradition linking initials with the beginnings and ends of medial phrases – *distinctiones* – antedates the Guidonian school; but the author of the *Dialogus* was the first to link the theory and the practice by citing an example for each modal initial. Many of his citations, particularly of course for the less frequently used initials, were repeated down to Jacobus's *Speculum musice* in the 14th century, and beyond.

Characteristic expressions of the connection between initial and medial functions in each mode may be found in the anonymous *Musica* (*GerbertS*, i, 337–8), ascribed to Berno by Smits van Waesberghe, and Berno (*GerbertS*, ii, 70–71), whence they were taken over by Frutolfus of Michelsberg as part of the descriptive headings for each mode in his tonary. His heading for mode 1 reads, in part: 'Its singing begins in six degrees, *c d e f g a*, in which are comprised also the "colons" and "commas", that is, parts and sections [*membra et incisiones*], which we call the "distinctions" of the song' (*Breviarum*, ed. Vivell, 113). The equivalence of song initials with medial initials and medial cadences ('distinctions') is perhaps not always as close in practice as it is in theory, at least in terms of frequency of distribution. Rare beginnings may make fairly frequent medial cadences, such as *g* in mode 1, while some beginnings are never used as medial cadence points, such as *e* in mode 1. But on the whole the lists of modal initials so often provided by chant theorists can be used as a rough guide to the important secondary melodic nodes in each chant mode, as the theorists intended them. More than that, the very idea of secondary strong points in each mode played a central role in some of the later elaborations of the eightfold system as a theory for the structuring of polyphonic music between the 15th and 17th centuries.

(d) Tenor.

The other main source for secondary modal functions was the psalmody of the Office. The most important borrowing was the designation of the tenor of the psalm tone associated with a given mode as a modal degree second in importance only to the final of its antiphons. For it is indeed the case that the reciting pitch of each psalm tone, the tenor, is among the pivotal degrees of many melodies in each mode. The incorporation of psalm tones and especially psalm-tone tenors as aids in the understanding of chant modality was a natural consequence of both liturgical association and musical similarities.

In chapter 13 of the *Micrologus* Guido suggested that the upper pitch limit for the beginning of a liturgical song coincides with and thus in a sense is set by the psalm-tone tenors. Part of the passage is quoted below with the commentary of Vivell's Anonymous (p.46); Guido's own words are in quotation marks:

'For there', that is, in these formulae like *seculorum amen*,
'we see in which degrees of the individual modes a song may
be begun more often or more rarely, and in which it' – that is,
the beginning – 'may never occur'. For every song, plagal as
well as authentic, can begin – or any medial phrase
[*distinctio*] can begin or end – as high above the final as the
place where the *seculorum amen* and the tenor of the whole
psalm appropriate to any authentic or plagal mode rises.

Here the tenor is merely set as a guide to the upper limit for initials and for
medial cadences. But by the end of the 11th century, in a passage at the
beginning of chapter 11 of the *De musica* of Johannes Cotto, the practical
distinction of mode and psalm tone is obliterated with respect to the tenor.
Even the chapter title itself – 'On the tenors of the modes and their finals' –
attributes the psalm-tone element to the mode. The chapter begins:

As there are eight tones, moreover, so there are eight tenors.
… And in music we say tenor just where the first syllable of
the *seculorum amen* of any tone begins, for it is as though
they hold the keys of the melody [*claves modulationis tenent*]
and give us access to an understanding of the chant [*ad
cantum cognoscendum*]. … Moreover it is to be noted that, as
the ends [*fines*] of the eight tones are disposed on four notes,
which on that account are called finals, so also four notes are
attributed, but in a different way, to the eight tenors. … the
tenor of the second tone is on *f*; of the first, fourth and sixth
on *a*; of the third, fifth and eighth on *c'*; of the seventh on *d'*
[see below, table 3]. Nor is it unsuitable that the tenor of the
second and seventh claim solitary places for themselves,
because the second descends the furthest, to the 4th [below
d], and the seventh rises above all the others.

Johannes specifically pointed to the tenor as a guide to something outside
the psalm tone, in the song itself, for while 'modulatio' frequently refers to a
psalm-tone configuration, 'cantus' never does. His observations mingle
aspects of psalm tone and mode as concepts. He compared and
contrasted psalm-tone tenors and modal finals in the same context; and his
accounting for the singularity of the psalm-tone tenors *f* and *d'* is on the
grounds of the ranges of their correlated modes, for it is not the second
psalm tone that 'descends … to the 4th'. The psalm tones here are not
merely indicators of the mode of their associated antiphons; rather, they
have in themselves properties that can be attributed to the mode of the
refrains, the liturgical songs, to which they pertain. Table 3 shows the
relation of psalm-tone tenors and modal finals, as described by Johannes.

The addition of the tenor to the final and the initials further refines the hierarchy of single-pitch modal functions, for it implies that one among the secondary strong points has a certain limiting power and governance over the others; it is the one that in fact is the upper limit of the theoretical possibilities for a resting point, and it is to be established by reference to the psalm-tone tenor. A four-tiered system of modal pitch functions results: at the first level the final, at the second level the tenor, at the third level the other initial–medial strong points, and at the lowest level the remaining degrees of the scale.

Mode, §II, 3: Medieval modal theory: 11th-century syntheses

(ii) Reichenau theory of modal species and locations.

In Guido's references to mode, whether in connection with the eightfold system or as the quality of a note in its melodic environment, no mention is made of one of his two lasting inventions, the didactic syllables *ut re mi fa sol la* (not yet called Hexachord), the device which by the mid-13th century had become indissolubly associated with the idea of modal quality. Nor is there any treatment of species of the modal octave or of the smaller consonances. The aspect of modal theory first seen in the work of the Reichenau theorists was a coordination of four hitherto independent elements: the eightfold system; the species of the 4th, 5th and octave; Hucbald's Boethian double octave as constructed in tetrachords; and modal quality. Its culmination was Hermannus Contractus's scheme of hexachordal 'seats of the tropes' (*sedes troporum*).

(a) Modal species of the consonances.

Guido's contemporary Berno of Reichenau built up the species of the consonances on the abstract description of an anonymous earlier work (*GerbertS*, i, 313; see Bernhard, 1989, pp.77–84), designating specific locations in the double octave for their primary positions. The three species of the 4th are differentiated according to the position of the tones and the semitone: tone–semitone–tone; semitone–tone–tone; and tone–tone–semitone (placed *d–e–f–g*, *e–f–g–a* and *g–a–b♭–c'* by Berno). (The first

species of 4th is clearly to be distinguished from the 'tetrachord of the finals' first described by Hucbald. Species of the 4th, with all possible positions of the semitone, are used in the description of modes; tetrachords are invariant in form and are simply the elements used for building the background system of pitch relationships, the Boethian double octave.)

The four species of the 5th were generated by adding tones above and below the three species of 4th; Berno's placement is shown in ex.6*a* (from *GerbertS*, ii, 67, after *GerbertS*, i, 313). In ex.6*b* (from *GerbertS*, ii, 69–70, after *GerbertS*, i, 313) are shown his constructions of the eight modal octave species, analogously generated by adding species of the 4th above and below the four species of the 5th. (Numbers above the staff indicate which species of 4th, circled numbers which species of 5th.) To the abstract intervallic descriptions in his source (*GerbertS*, i, 313) Berno added not only specific placement (in terms of the usual Boethian Greek note names) but also some explanation in his own words (*GerbertS*, ii, 69):

> What I am saying is this: the first tone has the liberty of rising from its final, that is from [*d*], up in a [first species] 5th, that is to [*a*], and from [*a*] to [*d′*], which is the first species of the 4th. The second tone, however, which is called its subsidiary, rises to the same 5th, but by the same species of the 4th descends from [*d*] to [*A*], by tone, semitone, and again tone.
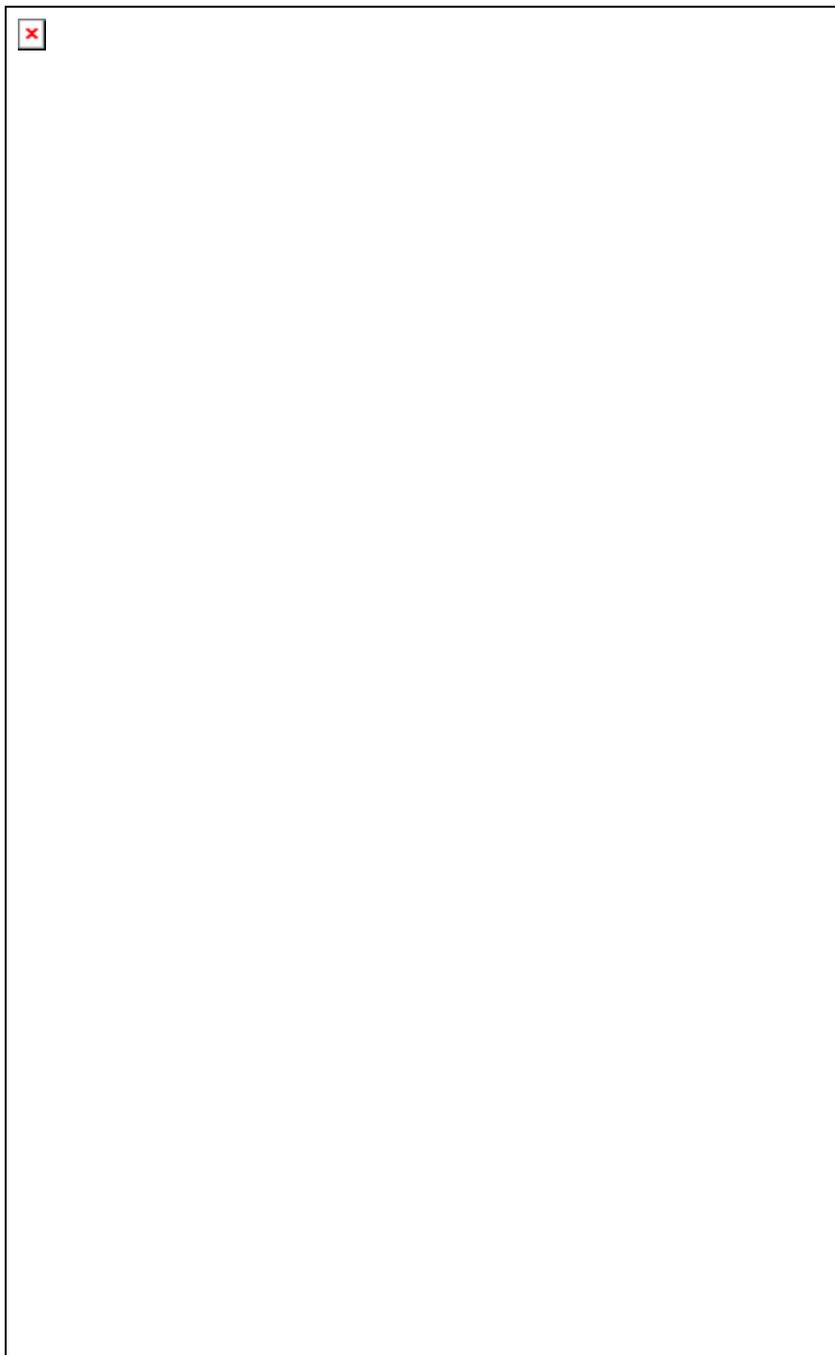
The theoretical contributions of Berno's younger colleague Hermannus Contractus (*d* 1054) originated as improvements on Berno's *Musica* and Guido's *Micrologus*; though neither author is mentioned by name, the doctrines criticized are unmistakable. Hermannus's new theory began from a more elegant systematization of the modal species of 4th, 5th and octave, which were generated from the four fixed tone–semitone–tone tetrachords of Hucbald's Boethian double octave. He then made each of the four tetrachords the nucleus of a hexachordal module linking melodic configuration and modal quality together, and both to the background double octave. Hermannus's *De musica*, unlike the *Musica* of Berno, was not circulated widely in manuscript, however. Despite the elegance of his system and the resemblance of some of its most novel features to central features of later theory, there is no clear evidence that his work directly influenced hexachordal and modal theory after the 11th century.

Modal quality pertains to all degrees in Guidonian theory, though it is only the modal quality of the final that can determine the mode of a chant. There is a theoretical inelegance in the Guidonian scheme, however, visible in the diagrams shown in table 4. It is most evident in the failure of *g*, the seventh degree of the system – 'te'/IV, tetrardus, in table 4*a*, modal pair 7–8 in table 4*b* – to have any parallel or affinity elsewhere in the system comparable with those for the protus–deuterus–tritus qualities (4*a*) or the modal pairs 1–2, 3–4, 5–6 (4*b*).
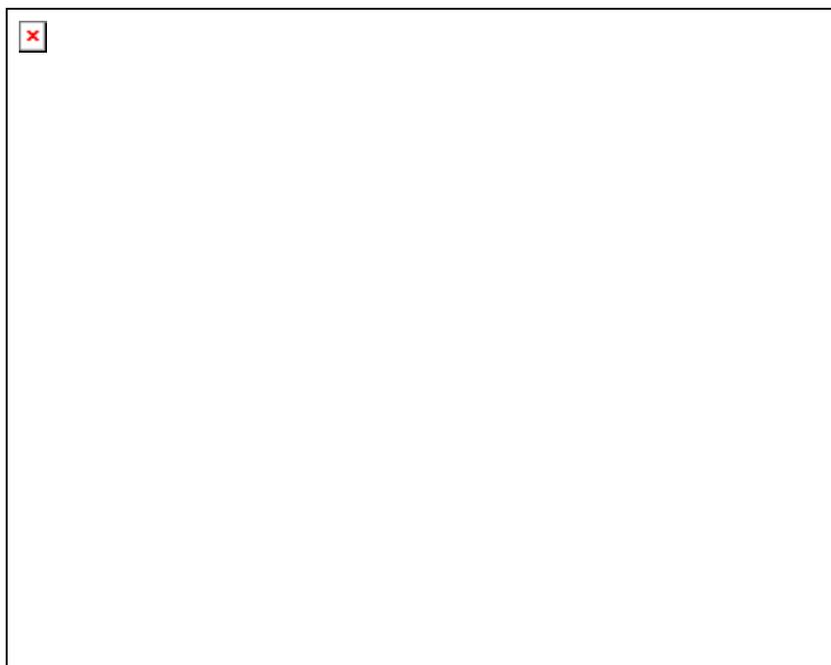
Hermannus's rectification of this inconsistency, arising originally out of his criticism of Berno's derivation of the species, led him into a new doctrine of great significance: in different contexts certain degrees of the scale can have different modal qualities. Specifically, the degrees *d* and *d′* can have either protus or tetrardus quality; and it follows as a corollary that the tone–semitone–tone species of the 4th is also twofold when it is located on *d–e–f–g* in the double-octave system (ed. Ellinwood, 27):

> Let us denote the degrees of the tetrachords … by their own letters. One [note] in the middle is enumerated (not measured) twice [*d*/*d*]. … The *graves* or *principales*, then, are *A*, *B*, *c*, *d*, the *finales d, e, f, g*. The first species of 4th [*diatessaron*] is necessarily then *A–d*, consisting of tone–semitone–tone, enclosed by its own letters; the second *B–e*, consisting of semitone–tone–tone, [is] bounded by its own letters this side and that; the third *c–f*, consisting of tone–tone–semitone, [is] secured on both sides by its own letters. The fourth species *d–g* – first [species] in disposition [of intervals] but fourth in the system and in power [*constitutione et potestate*] – delimits the seven intervals of the degrees [*septena vocum discrimina*] in this way [ex.7].

Hermannus objected that his predecessors 'did not attend to the oft-mentioned double form of *d*, and erred [in] withholding recognition of the fourth trope in the fourth place' (ed. Ellinwood, 59).

Just as the species of 4th are constructed by linking the melodic functions I, II, III, IV in the tetrachords of the *graves* and *finales*, the species of 5th are based on the modal affinities of I, II, III, IV in the *finales* and *superiores* (ex.7). And so the whole system of conjunct and disjunct tetrachords is built up on the basis of replication of the four modal qualities and the assignment of both protus and tetrardus potential quality to *d* and *d'*.

The build-up of modal octave species is also based on the presence of the same modal quality – I, II, III or IV – on degrees an octave apart in the system. Hermannus's system has the advantage of bringing everything – modal quality, position within the structural tetrachord, and species of 4th, 5th and octave alike – under the same set of numbers. Its one serious inconsistency arises if one tries to connect his modal octaves with the scale types of the seven octave species. If octave species are to be derived only by filling in between modal qualities an octave apart in the system, there can of course be only four of them, and Hermannus duly allotted both the octaves *A–a* and *d–d'* to the first species, *B–b*♮ and *e–e'* to the second, *c–c'* and *f–f'* to the third, and of course *d–d'* as well as *g–g'* to the fourth (ed. Ellinwood, 30ff). From a modal point of view this is eminently satisfactory, but of course it is in no way usable as a description of diatonic scale type in the octave species. And it was, in fact, the seven species of the octave, as integrated with the eightfold system in the New Exposition of the *Alia musica* and transmitted to and by Berno's *Musica*, which continued as the basis of the doctrine of modal octaves.

(b) Modes of the degrees and the 'sedes troporum'.

In both chapter 7 of the *Micrologus* and the letter to Michael *De ignoto cantu*, Guido discussed the modal qualities of the degrees of the diatonic system under the name 'modes of the degrees' (*modi vocum*) (ex.8a;

protus, deuterus, tritus and tetrardus are marked I, II, III and IV, the last being shown in two versions – IV-A from *De ignoto cantu*, IV-B from *Micrologus*). The fuller explanation is in *De ignoto cantu* (*GerbertS*, ii, 47):

> Degrees are alike and make similar sounds and concordant phrases [*concordes neumas*] only insofar as they are raised and lowered similarly with regard to the disposition of tones and semitones. So the first degree *A* and the fourth, *d*, are alike and are designated 'of a single mode' because both have tone in descent and tone–semitone–tone–tone in ascent, and this is the first similitude in degrees, that is, the first mode. The second mode is in the second [degree] *B* and the fifth [degree] *e*, for they both have tone–tone in descent and semitone–tone–tone in ascent. The third mode is in the third [degree] *c* and the sixth [degree] *f*, for both descend semitone–tone–tone and ascend tone–tone. But the seventh [degree] *g* makes the fourth mode alone; it has tone–semitone–tone–tone in descent and tone–tone–semitone in ascent.
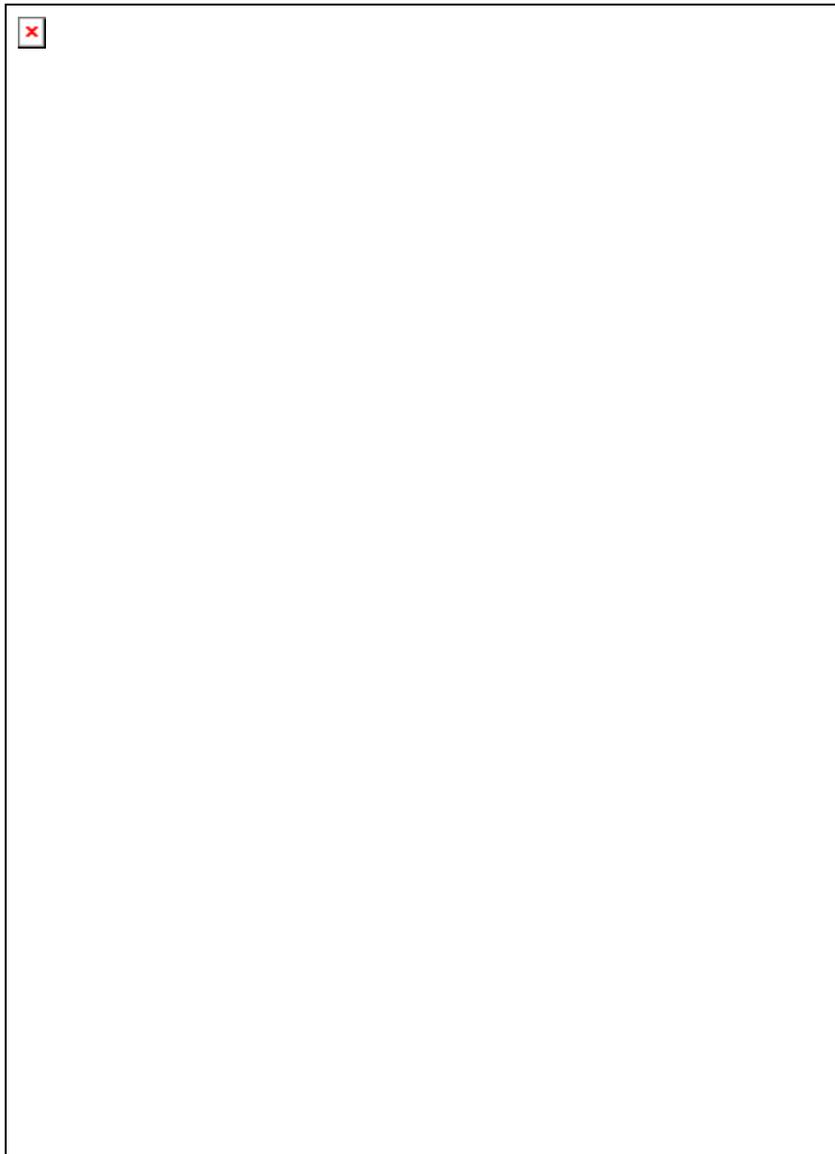
In chapter 7 of the *Micrologus*, the version of Guido's *modi vocum* known to Hermannus and later writers, a more limited descent is ascribed to the fourth mode of the degrees: 'but the fourth [mode] is lowered by a tone, and rises through tone, tone, semitone, like *g*'.

Hermannus's solution for the lack of modal affinity for the degree *g* in the Guidonian system was corollary to his doctrine of the 'biformity' of *d* and *d'*. His 'modes of the degrees' (*modi vocum*), though in all but the tetrardus identical in form with Guido's, were different in nature. Hermannus completed his system symmetrically, by developing Hucbald's treatment of the *g–d'* relationship, whereby '*g* and *d'* should be deputed as much as possible not to the end but to beginnings' (see §2(i) (*b*) above). He did not derive his modes of the degrees by starting with single degrees and building outwards as far as possible. Rather, he began with his existing cluster of four modal degrees in the tetrachord, modified to allow for melodic extension to the limits possible for parallel modal degrees everywhere in the diatonic double octave; thus he arrived at the modal aggregate of six degrees which he called the 'seat of the tropes' (*sedes troporum*). Hermannus described its construction: 'Take any tetrachord you want, for instance the *graves*, and having added a tone on both sides, you have the limits of the modes, which makes the seat of the tropes' (ed. Ellinwood, 57). Ex.8*b* shows Wilhelm of Hirsau's version of the modes of the degrees (chaps.27, 38) after Hermannus (ed. Ellinwood, 58–9).

Table 5 shows Hermannus's construction of the *sedes troporum* from the modal tetrachords, with the additional tetrachord appended after Wilhelm of Hirsau. Hermannus's discussion of the individual *modi vocum* ('modes of the degrees') is given below in the version transmitted through Wilhelm, which supplies brief but significant additional detail both in the theory and in the practical examples cited (*Musica*, chap.38). Wilhelm's additions are set off in diamond brackets; those of Hermannus's words that Wilhelm omitted are supplied in brackets and identified.

> I. The first *modus vocum* appears wherever a degree can be lowered by a tone and raised by a first species of 5th [tone–semitone–tone–tone], as can be recognized in *A.d.a.d'*, the principal degrees of the protus; and therefore this mode is <indifferently> [as to authentic or plagal] suited to the protus, as the <authentic> antiphon *Prophete predicaverunt* [ex.9*a*] shows [Hermannus: and in *In tuo adventu*, and in similar ones that do not exceed six degrees].

TABLE 5: Modi vocum and sedes troporum

		seats of the tropes				
		modal tetrachord				
		I	II	III	IV	
excelle ntes	*c'*	*d'*	*e'*	*f'*	*g'*	*a'*

superi ores	g	a	b♭/♮	c′	d′	e′
finales	c	d	e	f	g	a
graves	G	A	B	c	d	e
		I		II	III	IV

	[I		II	III	IV]
f	g	a	b♭/♮	c′	d′

[synēmmenōn]

Wilhelm's 'indifferently' emphasized an important aspect of the *modus vocum* of the protus, to wit, that it may shape the nuclear structure of either authentic or plagal antiphons. The versions of *Prophete predicaverunt* in ex.9*a* are in fact in mode 1 in the Worcester Antiphoner (WA) and mode 2 in the Lucca Antiphoner (LA).

> II. A degree shows the second mode [when it is] lowered by a ditone [tone–tone] and raised by a second species 4th [semitone–tone–tone], which appears in *B.e.b♮.e'* the principal degrees of the deuterus <to which this mode is related>. The <plagal> antiphon *Gloria hec est* [ex.9*b*; PA – Petershausen Antiphoner] shows this [Hermannus: and similar ones, either authentic or subsidiary, which do not exceed six degrees].

Hermannus's reference to authentic deuterus is curious. A deuterus composition strictly within the limits of the *sedes troporum* can either reach only to a 4th above the modal degree, in which case it would be plagal, or never get down to its final at all; if the modal degree is *e*, for example, the *sedes troporum* can be only *c–a* (plagal) or *g–e'* (without the final beneath).

> III. The third mode is lowered by the third species of 4th (tone–tone–semitone] and raised by a ditone [tone–tone], as the principal degrees of the tritus *c.f.c'.f'* show, of which this is the mode. Evidence of this <mode> is in the <plagal> antiphon *Modicum et non videbitis* [see above, ex.9*c*].

The applicability of a *modus vocum* at any point in the double octave where it fits is nicely illustrated by the Worcester and Lucca versions of *Modicum et non videbitis*, at *f* and *c'* respectively. This *modus vocum*, like that for the deuterus, is again only applicable here to the plagal. The authentic tritus sung with *b♮* would be a hypothetical possibility for a *modus vocum* if one were to construct a *sedes troporum* around *g–a–b♮–c'* by adding *f* and *d'* at the extremes. Though Hermannus did not use this tetrachord, the tetrachord *synēmmenōn* was mentioned by Wilhelm (*Musica*, chap.38) as the basis of a *sedes troporum* (see above, table 5).

> IV. We set up the fourth mode of the degrees raised by a tone and lowered by a fourth species of 5th [tone–tone–semitone–tone] [Hermannus: in the tetrardus] since its principal degrees produce that. <This mode has the speciality among the others that> you can recognize <not only the authentic> antiphon *Si vere fratres* <but also the plagal> antiphon *Multi veniunt* [ex.9*d*] [Hermannus: and the like].

Hermannus's tetrardus *modus vocum*, as exemplified in *Multi veniunt*, was built from *g*, the final of mode 8, downwards. There are perhaps only half a dozen antiphons that would fit into this pattern used in this way, but this part of mode 8 is an important element in many antiphons with a higher reach. Since a *modus vocum* can be built around any modal degree, not necessarily just a final, Hermannus was able to follow up Hucbald's hint to attend 'not to the end but to beginnings' in *d'* and in *g*, and use the same *modus vocum* from *d'* as a module for the authentic tetrardus mode 7, even

though mode 7 ends on *g*. *Si vere fratres* represents a common melody type in mode 7 (discussed by Apel, 1958, pp.400ff). This and several other mode 7 types begin on *d'*, or move up to *d'* rapidly, and then work their way down through the fourth species of 5th to the final *g*.

An elegant theoretical feature in Hermannus's *modus vocum* and *sedes troporum* was that the systems were completely symmetrical in terms of their components as described. That is, the *modi vocum* in pairs – protus and tetrardus, deuterus and tritus – are invertible as to pitch, as are the species of 4th and 5th that are their greater components; their lesser components, the tone and ditone, are of course self-inverting. This symmetry was noticed and elaborated by a few other writers, notably Aribo (*GerbertS*, ii; CSM, ii), where it was likened to symmetries in other domains.

Mode, §II, 3: Medieval modal theory: 11th-century syntheses

(iii) Authentic–plagal distinctions.

Hermannus's *modus vocum* of the protus could refer to authentic or plagal, 'indifferently', as Wilhelm added. But of course any particular antiphon in a particular liturgy would be assigned one way or the other, since one or the other psalm tone had to be chosen for the psalm verses. For Hermannus's first example, *Prophete predicaverunt* (or *predixerunt*), the choice could go either way, as ex.9*a* shows. A number of medieval treatises included discussions of how to make the choice of authentic or plagal in such cases. Both Guidonian and Reichenau theorists discussed modal features that might be relevant to the choice, and both their points and their examples give excellent insights into the medieval sense of mode and modality. These discussions were most extensive regarding the protus, as was the case with most medieval essays on the specific details of modal theory.

(a) Repercussion.

The *Dialogus* gives rationalized guidance on making such choices. The discussion begins and ends with two criteria: if it falls short of the 5th, it is plagal; if all else fails, judge by the traditional psalm tone. But in between there are clear instructions for making the choice on the basis of the modal structure of the antiphon (*GerbertS*, i, 260):

> There are, however, many songs among them which are neither lowered to *G*, *A* or *B*, nor raised to the 10th or 11th [scale-steps *c'* or *d'*]. The discrimination [*discretio*] for them is this:
> [A] if they do not reach the 8th or 9th [*a* or *b*♮], they are certainly in the second tone;
> [B] the 8th and 9th [*a* and *b*♮] are common to both [authentic and plagal]; when the song rises up to them it will be of the first mode if:
> [1] it dwells in them at length, or
> [2] it strikes [*repercutiat*] them three or four times, or
> [3] it begins in the 8th [*a*].
> [C] If, however, it begins in lower [notes] and reaches to them [*a* and *b*♮]

infrequently (according to the size of the antiphon) it will be of the second mode.
[D] Otherwise, they are discriminated according to the varieties and differences [*differentiae*] of their formulae [i.e. of their psalm tones].

The rule labelled '[B2]' above particularly reverberates through the literature on mode through Marchetto to Tinctoris and beyond. A note that is *repercussa* several times becomes a single-note medial function of a mode, like the tenor of the psalm tone, with which it is usually identical in fact and confused in principle.

(b) Mechanical measurement of average tessitura.

In the 13th-century scholastic *Summa musicae* a mechanical routine for distinguishing authentic from plagal was suggested (chap.18):

as there are four final degrees [*claves finales*], so there are four discriminatory degrees [*claves discretives*]. … Each discriminatory degree effects the distinction of two tones, for *f fa ut* discriminates the first [tone] from the second, *g* the third from the fourth, *a* the fifth from the sixth, and hard *b* [*b♮*] the seventh from the eighth. … If a protus song has more notes above *f fa ut*, to that extent [*quantum ad hoc*] it is authentic and of the first [tone]; if more beneath, to that extent it is plagal and of the second. [And so forth, for *g*, *a*, and *b♮* in deuterus, tritus, and tetrardus.]

The 'discriminatory degree' midway between the modal final and its upper 5th became an important part of the modal doctrine of Marchetto and Tinctoris, under the name of 'chorda'; as *chorda mezana* it was later developed in a different direction by Zarlino.

Mode, §II: Medieval modal theory

4. Mode in the later Middle Ages.

(i) Modal quality and hexachord syllables.
(ii) Italian modal theory in the 14th and 15th centuries.
(iii) Expansion of the tonal system.
Mode, §II, 4: Medieval modal theory: Mode in the later Middle Ages

(i) Modal quality and hexachord syllables.

The existence of modal qualities in parallel places in the Boethian double octave had been stipulated by Hucbald; the tetrachords embodying the set of four such modal qualities had been expanded to hexachordal *sedes troporum* by Hermannus and Wilhelm. The other 11th-century hexachord was the set of 'Guidonian' solmization syllables *ut re mi fa sol la*; but Guido himself connected his syllables neither with his own doctrine of affinities – *d* with *a*, *e* with *b♮*; *f* with *c'*, and so on – nor *a fortiori* with modal theory. It can be shown that by the end of the 11th century the 'Guidonian hexachord' must have been conceived as fully transferable to any place in the system where its stepwise successions would fit, that is, where there were affinities (see *Commentarius anonymus*, ed. Smits van Waesberghe, 120). Yet there is no documentary evidence for what would seem to have

been the obvious connection between the Guidonian *ut re mi fa sol la* transferable according to intervallic affinity and the Reichenau *sedes troporum* transferable according to modal quality. Hermannus's passage explicating his hexachordal *modi vocum* and *sedes troporum* appears in only a few other 11th-century works, notably Wilhelm of Hirsau's *Musica*. Another passage in Wilhelm's work summarizing the structure of each of the four *modi vocum* as the property of a trope is paraphrased in turn by Aribo (*GerbertS*, ii, 217; CSM, ii, 32); and this is recast in the treatise of Engelbert of Admont (*GerbertS*, ii, 348), who died in 1331. Apart from this no direct transmission of the Reichenau hexachord has been traced.

(a) Regular finals and transposed affinals.

It is only in treatises from the second half of the 13th century that the connection between hexachordal syllables and modal quality is documented. Yet the treatise of the Dominican Hieronymus de Moravia (*d* after 1271), the earliest fully to explain the modal quality of hexachord syllables, makes no more claim than any other 13th-century writing to be presenting original doctrine in this area. The source is almost certainly not Reichenau; but whatever it is, the connecting of the hexachord syllables with the modal qualities of the four tetrachordal degrees united the functional approach of the 11th-century Italian writers with the structural analysis of their northern contemporaries. Hieronymus's explanation of the location of modal finals and affinals in the hexachords follows below and is illustrated in table 6 (A): 'the first and second tone end in *d* or in *a*, with *re*. The third and fourth tone end in *e* or in *a*, with *mi*, or in *b*☐… . The fifth and sixth tone end in *f* or in *c'*. The seventh and eighth end only in *g'* (*CoussemakerS*, i, 77–8; ed. Cserba, 159ff). The hexachordal syllables for the tritus and tetrardus finals, which Hieronymus neglected to mention, are given in a similar passage from the *Speculum musice* of Jacobus of Liège (*d* after 1330). Table 6 (B) illustrates 'chants ending in *fa* are of the fifth or sixth tone, and in fact chants ending in *sol* are of the seventh or eighth' (bk 6, chap.75). The association of the four central hexachord syllables with the four pairs of authentic–plagal modes was simply the final stage in the evolution of a constant symmetry extending back through the four positions in the structural tetrachord and four modal qualities: *re*, modes 1 and 2, I, protus; *mi*, modes 3 and 4, II, deuterus; *fa*, modes 5 and 6, III, tritus; *sol*, modes 7 and 8, IV, tetrardus.
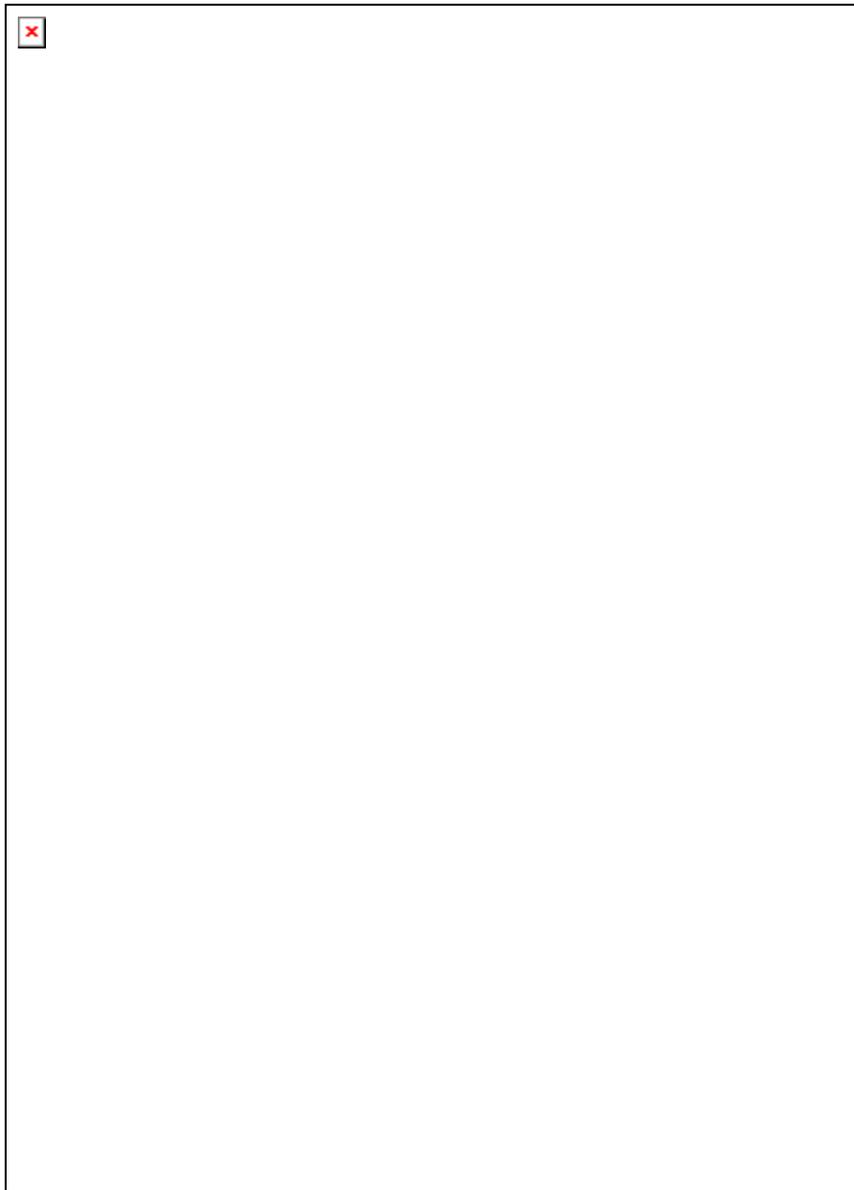
Some necessary substitutions for convenience of solmization at the approach to the tritus and tetrardus finals is supplied here from an anonymous treatise on the eight tones 'by some Chartist monk' (written probably at the end of the 14th century), and illustrated in table 6 (C): 'The fifth and sixth [tones] in *f fa ut* are also ended in *ut* when the hexachord [*cantus*] is soft and … descends to the final. Similarly the seventh and eighth [tones] are ended in *ut* when their chant [*cantus*] descends to the final' (*CoussemakerS*, ii, 442).

(b) Transformed finals.

The use of *a*, *b♭* and *c'* as protus, deuterus and tritus at the upper 5th had been recognized in Hucbald's 'associated together' and Guido's doctrine of affinity and term 'affinal'. But the conjunct tetrachord *synēmmenōn* (*a–b♭– c'–d'*), which made the 'second 9th degree' *b♭* of the *Dialogus* available, was regarded at the outset as auxiliary to the system rather than essential; the same in principle remained true of its *b♭* taken alone, which was considered merely a variant for *b♮* despite its early and continuous recognition as essential in the tritus modes. Hence theoretical recognition

of the projection of the finals at the upper 4th rather than the upper 5th was long in coming. A corollary of this projection, that one note could serve as modal final for two different scale types, caused particularly keen theoretical discomfort in the case where the note was a regular final, namely *g*. The process of turning *g* tetrardus into *g* protus (or for that matter *a* protus into *a* deuterus) by using *b*♮ was called 'transformation', and was not considered quite respectable by theorists until the full integration of the hexachords with the modal system. Jacobus of Liège drew attention to the hexachordal orientation of the protus on the tetrardus final *g* in the course of objecting to the use of a tetrardus–protus transformation within a mode 8 antiphon, one also discussed in the *Questiones in musica* (ed. Steglich, 51); table 6 (D) illustrates Jacobus's location of the *g* protus final (chap.78):

> every regular or irregular chant, if it terminates suitably and finally in *re*, is of the first or second tone wherever it may be found or with whatever letter of the monochord it may be joined. For that [*re*] is the final degree [*vox finalis*] of the first and second tone, and it begins the first species of 5th, which is common to those two tones. Moreover I said 'if … suitably' on account of those [mode 8] chants which have their final in *g* with *b*♮ … such as the [mode 8] antiphon *Magnus sanctus Paulus*.

Mode, §II, 4: Medieval modal theory: Mode in the later Middle Ages

(ii) Italian modal theory in the 14th and 15th centuries.

The last phase of medieval modal theory developed in Italy; the seminal work was the *Lucidarium* of Marchetto da Padova (*GerbertS*, iii; ed. Herlinger, 1987), completed by 1318, a few years before the *Speculum musice* of Jacobus of Liège. Aspects of the tradition for modal description and classification established by Marchetto endured for more than three centuries. One of the lasting features of the theory was in itself not new: the formal disposition of the scale structure of the modes according to species of the 4th and 5th. A second feature was the classification of the modal ambitus and melody into five categories: perfect, imperfect, mixed, pluperfect (some later writers preferred the term 'superfluous') and commixed. A third feature of the theory was a functional ordering of the species of 4th and 5th 'as they may be named when positioned in the tones' (*GerbertS*, iii, 114; ed. Herlinger, 488ff). The first four among these functional species were named 'principal' (or 'initial'), 'terminal', 'proper' and 'common'; also included were commixed species, conjunct and disjunct species (*aggregata*, *disgregata*), species rising or falling, and species with all possible interruptions (i.e. omissions of one or more notes between the outer tones of the consonance).

Up to the 16th century this theory was transmitted in Italy itself, where it is first documented over a century after the *Lucidarium*, in book 1 of the *Declaratio musicae disciplinae* of Ugolino of Orvieto, written in the 1430s (CSM, vii). Much of Ugolino's treatment is an enormously expanded and rationalized commentary on Marchetto's work. (This work should be added to those discussed by K.W. Niemöller in *KJb*, xl, 1956, pp.23–32.) Several writers of northern origin working in Italy were influenced by the theory,

such as Johannes Gallicus (*Libelli musicalis de ritu canendi*, pt 2, bk i), the teacher of Nicolò Burzio. The Franco-Flemish Tinctoris, whose *Liber de natura et proprietate tonorum* was written in 1476 in Naples, was very much in the centre of this Italian tradition. His exposition is the most complete of any and his work is characterized even more than Marchetto's by the use of examples composed to illustrate the points.

Franchinus Gaffurius's exposition of the doctrine is in book 5 chapters 6–8 of his *Theorica musicae* (Milan, 1492), and book 1 of the *Practica musice* (Milan, 1496, first draft before 1487). Gaffurius's *Practica musice* was the principal vehicle for aspects of the theory outside Italy (see Cochlaeus, 1511, bk 2, chaps.2–3, and Wollick, 1509, bk 3, chap.3). Pietro Aaron also belongs to the tradition, and part iii of Lanfranco's *Scintille di musica* (Brescia, 1533) should be included. As late as 1588 Pietro Pontio used and cited Gaffurius (*Practica musice*, bk 1, chap.8) for the five categories of modal ambitus and melody.

Marchetto's approach was implicitly scholastic, and Ugolino's *Declaratio* explicitly so. The first stage in the process of modal differentiation was a threefold classification of intervals; they were called conjunctions, and Marchetto defined them as 'disposition or arrangement [*ordinatio*] of sounds' (ed. Herlinger, 308). Tone, semitone, major and minor 3rds were 'syllable conjunctions', which were in turn the immediate constituents of 'species conjunctions', the consonances of the 4th, 5th and octave (plus the 11th, 12th and double octave). Ugolino defined this relationship metaphysically: 'Since there is no giving form without material … we claim the tones, semitones, ditones and other conjunctions of the degrees, from which the species of 5th and 4th are fitted together, to be the material for the form' (CSM, vii, 92). Marchetto's third class of conjunctions comprised the 6ths and the other intervals from diminished 5th and tritone to major 7th and diminished octave. The species of 4th exhibited the familiar structure tone–semitone–tone, semitone–tone–tone and tone–tone–semitone; three of the species of 5th were derived from them by adding a tone at the upper end, but the tone–tone–tone–semitone species of 5th 'arises from itself' (Marchetto, *Lucidarium*, ed. Herlinger, 354; Ugolino, *Declaratio*, bk 1, chap.29). These species were then summed in pairs to form the eight modal octaves, as they had been by Berno and his sources three and more centuries earlier (see ex.6*b*).

The passages in Marchetto's *Lucidarium* (ed. Herlinger, 488ff) and Ugolino's *Declaratio* (bk 1, chap.46) that classify the species according to function rather than structure are close in both text and illustrations. Their first two types of functional species – initial and terminal – are yet another representation of the importance of opening gesture and cadential approach. Ugolino's illustrations, shown in ex.10*a*, are not labelled as to mode, but they hardly need to be. The first 'initial' is Gevaert's *thème* 6, and the other is as clearly mode 3, from the final *e* up to the tenor *c'*. The first 'terminal' can be cadential in either protus mode, but is more frequent in mode 2, and is evidently so intended since the second 'terminal' is unmistakably mode 4, a deuterus plagal.
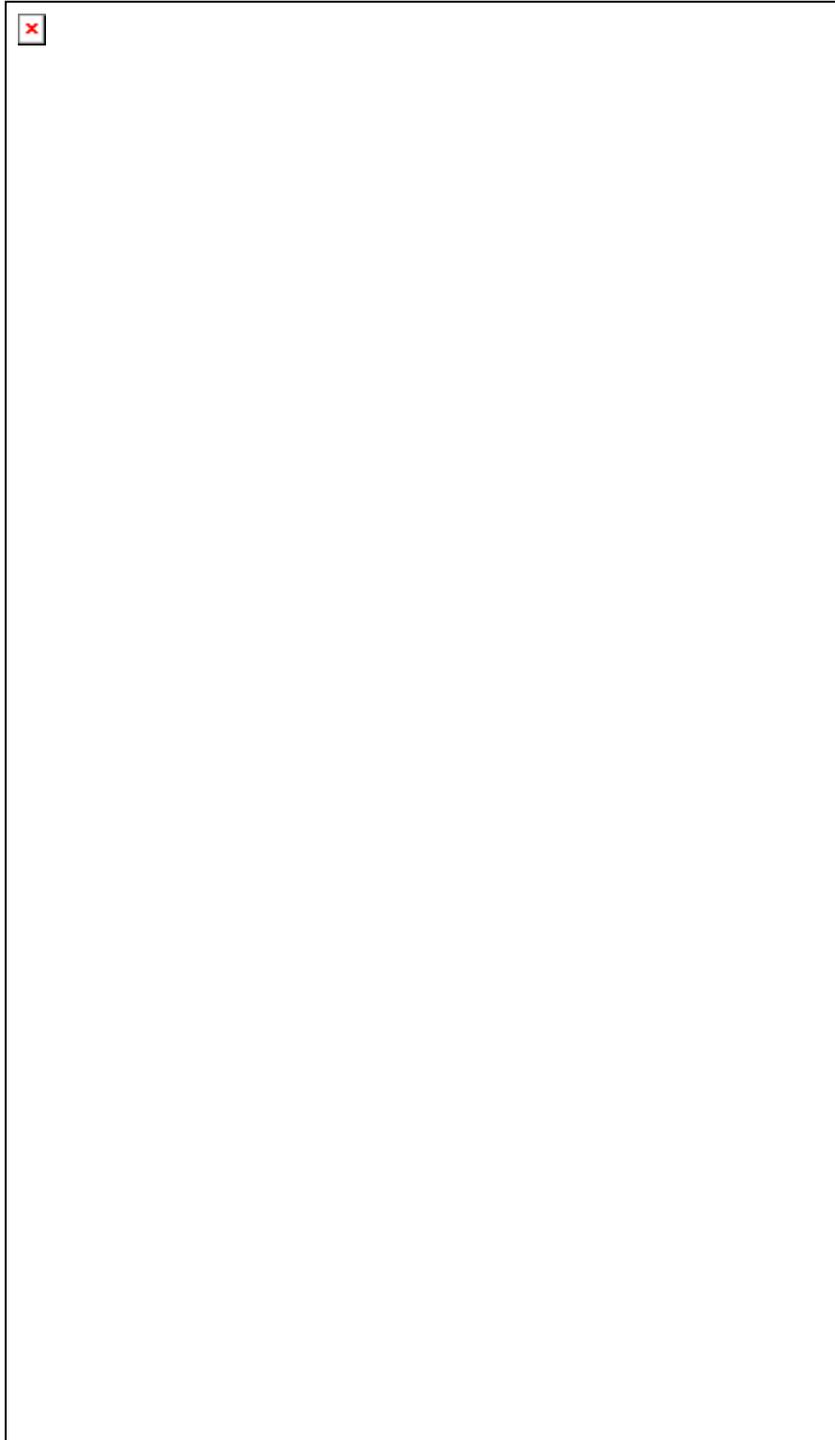
The species of 5th common to each authentic–plagal pair of modes reaches from final up to fifth. The species proper to each individual authentic or plagal is the species of 4th conjoined above or below the common 5th, respectively, to form the mode, that is, the modal octave. Ex.10*b* gives Ugolino's unambiguously composed illustrations showing the conjoining of proper 4th and common 5th in each mode. Appropriate cautionary footnotes are added from Marchetto's *Lucidarium*.

The doctrine also includes a 'common species' of 4th (ed. Herlinger, 434):

> In any of the tones, that species [of 4th] is called common
> which begins … where the tone has to end, and rises
> upwards; this species of course is used in [both] authentics

and plagals, although it can be put more often in plagals. For
if in a chant [lying] high this species is struck [*repercussa*]
several times, [provided] the chant does not rise beyond the
6th, the tone will be judged plagal.

Ex.10*c* is the illustration given by Marchetto and Ugolino for the species of
4th common in each authentic–plagal pair. In his *Practica musice* (bk 1,
chap.9; trans. Miller, 53) Gaffurius misunderstood this notion of
Marchetto's. Tinctoris, however, used it cogently in his *Liber … tonorum*:

If the tone rises above its final to the 5th plus a tone or
semitone and descends a tone or semitone below, it will still
be called authentic, as is proven here [ex.11*a*] … [but if]
common species of 4th are struck [*repercutiantur*] several
times, it will be judged plagal, as appears here [ex.11*b*].
[chap.30]
If a tone not descending beneath its final does not rise above
the 5th, and [if it] frequents the 5th as much or more than the
common 4th, it is authentic; otherwise, [it is] plagal, as is
proven here [ex.11*c*, *d*]. [chap.35]
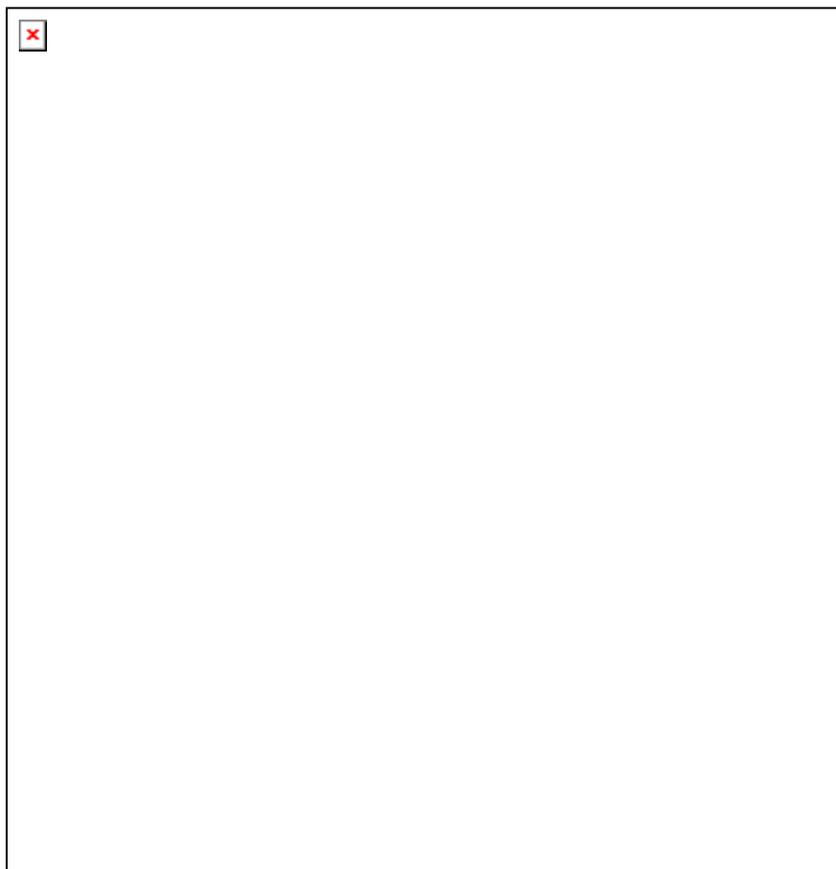
The contrast between common species of 5th as a mark for authentics and
common species of 4th as a mark for plagals is thus both assimilated to
and developed from the notion of repercussion, as first expounded in the
Dialogus. The repercussion – or common 5th/common 4th – coincides with
the corresponding psalm-tone tenor for three of the four authentics and for
two of the plagals; neither historically nor musicologically have the
distinctions between repercussion and tenor been observed as
scrupulously as is sometimes necessary. Ex.12 shows a mnemonic verse

found in several 16th-century German works in which in effect the common 5th of the authentics and the tenor of the plagals has been combined, to form a consistent pattern of repercussions. In the third part of Lanfranco's *Scintille di musica* (p.117, *recte* p.107) the same pattern may be found, making explicit the connection of repercussion with (common) species, as well as with the term 'melodia' (which sometimes also means psalm-tone tenor, or psalm-tone *differentia*, or the whole psalm tone): 'The repercussion, which is the *melodia* or interval proper to each chant … all of which repercussions are called species of chant'.
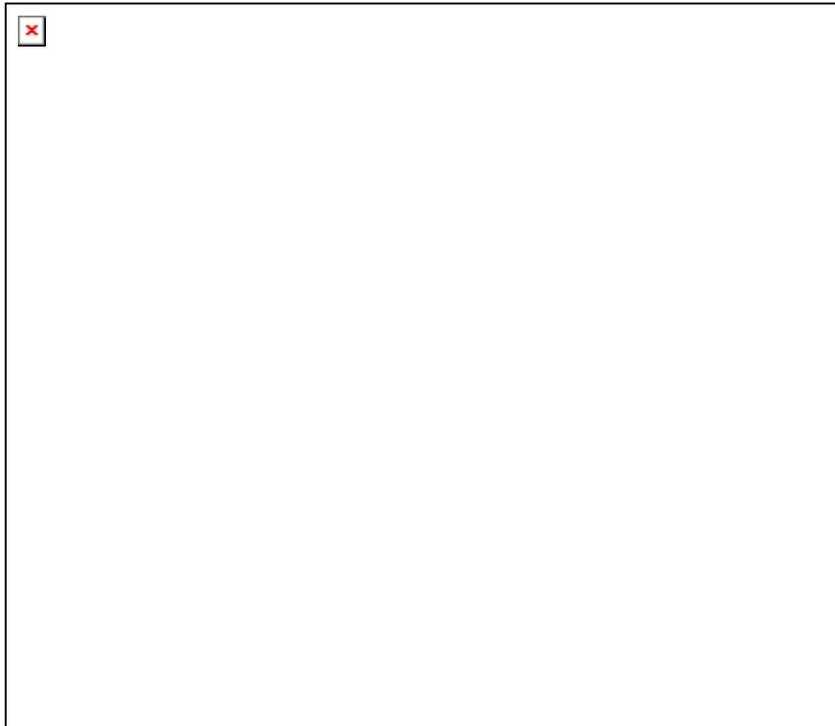
The confinal too is occasionally taken not as the final of the whole piece projected on the system a 5th higher but rather simply as the conclusion of a piece on the note a 5th above what would normally have constituted its final. This is Gaffurius's interpretation of the antiphon *Nos qui vivimus* 'which ends on the *confinalis* … [in] a very old antiphoner … it ends on its untransposed *confinalis d la sol re*' (*Practica musice*, bk 1, chap.14; trans. in CSM, xx, pp.60–61).

When a species of 4th or 5th that was neither proper nor common to the mode of a melody was introduced, it was called 'commixed' with respect to the species of the mode in question. Marchetto illustrated this by devising commixtures of the common species of 5th for mode 1 (*d–a*) with species common or proper to every other mode except 2 and 8 (the former shares the same final, the latter the same octave species), as may be seen in ex.13*a*.
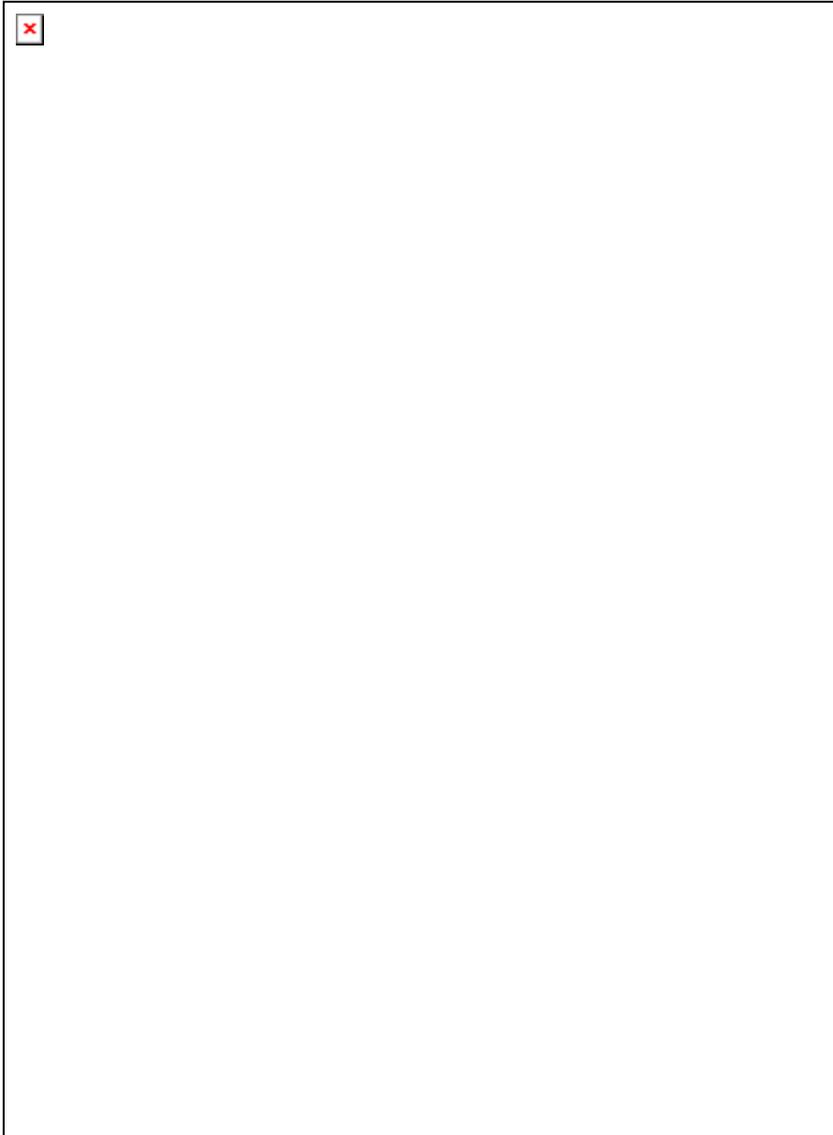
Commixture of species produced commixture of modes, the most novel of Marchetto's five categories of mode with reference to ambitus (which in this category was not confined merely to the sense of compass above and below the final). Among the illustrations devised by Tinctoris are the following (*Liber … tonorum*, chap.13):

> If the fourth species of 5th – regularly attributed to the seventh [tone] – is established in the first tone, then this will be called first tone commixed with seventh, as appears here [ex.13*b*, (i)]. Likewise, if the third species of 4th … which according to the regular tradition is assigned to the eighth [tone], is put in the second tone, then the tone is called second commixed with eighth, as is proven here [ex.13*b*, (ii)].

Citations of chant items specifically referring to commixture were infrequent. Marchetto (and others including Gaffurius after him) referred to an initial *e* in a mode 1 chant as commixed (ed. Herlinger, 418, 431). Ugolino said that 'within the protus first authentic we include another commixed octave not pertinent to it, namely, *c* to *c*'' (CSM, vii, 186), and listed a number of mode 1 chants operating in that compass straightforwardly in terms of the common 5th (*d–a*) with a tone below and a minor 3rd above. Commixture is nonetheless a useful concept and has

proved especially so both to Renaissance and to modern scholars trying to account for polyphonic music in terms of traditional chant modality (see, for example, Meier, 1974, pt ii, chap.2).

The other four categories of mode according to ambitus – perfect, imperfect, pluperfect and mixed – have to do solely with compass. Ugolino's definition of 'perfect' limits it strictly to the modal octave, as composed of its species of 4th and 5th; Marchetto considered the perfect range to be a 9th (with one exception):

> That tone is called perfect which fills its mode [i.e. modal octave] above and below. Now to fill its mode in an authentic [tone] is to rise from its final to the octave and not beyond, and to descend from the same final by a tone, excepting the tritus [authentic], which has a semitone below the final [ed. Herlinger, 378]
> [and] the fifth tone very seldom descends below its final [p.470]
> To fill its mode in a plagal [tone] is to rise from its final to the 6th, and from the final to descend to the 4th [below]. [p.380]

Imperfect and pluperfect have to do with an authentic or plagal mode that falls short of or exceeds the outer limit that makes it authentic or plagal:

> Imperfect is that tone, be it authentic or plagal, which does not fill its mode [i.e. modal octave], above [authentic] or below [plagal]. [ed. Herlinger, 382]
> The authentic tone which rises beyond the octave from its final, namely to the 9th or 10th, is called pluperfect. The plagal tone which descends below the 4th under its final is [also] called pluperfect. [p.384]

Either authentic or plagal can also encroach upon the compass proper to the other; that is, a melody may not only fill (or surpass) its 'proper' octave but may also extend in the other direction, into the territory proper to its companion. Such modes were called 'mixed'. 'If a tone is authentic it is called mixed if it descends more than one note below its final, touching something of the descent of its plagal … . A plagal tone which rises above the 6th from its final, touching the ascent of its authentic, is called mixed' (ed. Herlinger, 386ff). In chapters 28–48 of his *Liber … tonorum* Tinctoris explained and illustrated the possible combinations of perfect, imperfect, pluperfect (superfluous) and mixed ascent and descent for authentic and plagal. It was in connection with imperfection – in effect, small ranges above the final – that he invoked the repercussions to common 5th versus common 4th as a criterion for distinguishing authentic from plagal.

Marchetto's fifth and final category of modal ambitus, the commixed tone, has already been discussed. His descriptions of the eight modes by their species are outlined below, annotated with some of his comments (ed. Herlinger, 394–488), given in square brackets:

> (i) Species I 5th (*d e f g a*) + species I 4th above (*a b♮ c' d'*) + tone below (*c*) [either it ascends beyond its first species only as far as *c'* [!] and no further, and then it ought to be

sung always with b♮; and may be said to be common with the 6th [mode], … or it ascends to the aforesaid *c′* [or *a fortiori* beyond it] several times … before it descends to *f*, and then it will be sung with b♭.

(ii) Species I 5th (*d e f g a*) + species I 4th below (*d c B A*) and common (*d e f g*).

(iii) Species II 5th (*e f g a b♭*) + species II 4th (*b♮ c′ d′ e′*), + tone below (*d*) [such a chant may want to rise to its prescribed ascent, which is upper *c′*.

(iv) Species II 5th (*e f g a b♭*) + species II 4th below (*e d c B*) and common (*e f g a*) [even though the lower 4th may be rarely used].

(v) Species III 5th (*f g a b♮ c′*) + species III 4th above (*c′d′e′f′*) in ascent [when it rises from the final to the 5th above in whatever way, the extension through these notes passes more sweetly and smoothly to the ear … so that we may use the third species of 5th, which can be used in no other tone but this and its plagal]; in descent species IV 5th (*f g a b♭ c′*) [so that when it wants to come from the 5th above to the final, it may avoid the harshness of the tritone] + species III 4th above.

(vi) Species III 5th (*f g a b♮ c′*) + species III 4th below (*f e d c*) in ascent; species IV 5th (*f g a b♭ c′*) + species III 4th below (*f e d c*) and common (*f g a b♭*) in descent [Why it is so formed, and how it ought to be sung with b♮ or b♭, is the same reason as was said of its authentic].

(vii) Species IV 5th (*g a b♭ c′ d′*) + species I 4th above (*d′ e′ f′ g′*) tone below (*f*).

(viii) Species IV 5th (*g a b♭ c′ d′*) + species III 4th [common] (*g a b♮ c′*) [which begins in high *c′* tending downward; though this species is in common with its authentic, yet it should be put more often in the eighth]; also, species IV 5th (*g a b♭ c′ d′*) + species I 4th below (*g f e d*).

Like his contemporary, Jacobus of Liège, Marchetto accepted with only *pro forma* reservations the projection of the modes anywhere they could fit on the system:

> The first tone and its plagal can be ended in any part of the [Guidonian] hand where the species which form it above and below can be arranged. [ed. Herlinger, 400] … Such a tone is called 'proper' in terms of composition but 'improper' in terms of location, because it is settled in a place other than its own. [p.430] … And we claim the same for any other tone, authentic as well as plagal. [p.402]

The principle was to cover projections of modal degrees both at the upper 5th, to the affinal (or confinal), and at the upper 4th. First, 'if any tone finishes in its confinal, it is because of accidence [*propter accidens*]' (ed. Herlinger, 404). Marchetto used accidence in contradistinction to substance or essence. He took as his example the gradual *Nimis honorati* (*GR*, 391),

one of the so-called 'Justus ut palma' type. These graduals are in mode 2 ending on the affinal *a*, a projection required because of two 'accidentals' (p.406); regularly in mode 2 there was neither a semitone above the final nor a major 3rd below it. Second, 'there are also some chants which can finish neither in the final nor in the confinal on account of some inconvenient accidentals falling in them, such as the communion *Beatus servus*. … Such a note is called "acquired" [*tonus … acquisitus*]' (pp.408–16). *Beatus servus* (*LU*, 1203) is discussed at length in Jacobsthal *Die chromatische Alteration* (pp.99ff), although his constructions can be considerably improved with the better text of chapter 21 of Johannes Cotto's *De musica* (CSM, i). It is a mode 3 piece that also must finish on *a*; it uses *b♮* in mode 3 phrases at the beginning and end, but there are two medial phrases reflecting mode 1 that use *b♭*.

Mode, §II, 4: Medieval modal theory: Mode in the later Middle Ages

(iii) Expansion of the tonal system.

The freedom to claim the species of the 5th and 4th as modal, no matter where they might fall in the system, had radical implications. The soft hexachord provided a protus final on *g*, but to use it 'suitably' in the sense meant by Jacobus of Liège entailed a consistent use of *fa* on *b♭* along with the protus final *re* on *g*. Hence the soft hexachord *f–g–a–b♭–c'–d'* became a *sedes tonorum* encompassing *g* protus modes, and *b♭* became an essential degree, no longer accidental, just as the natural hexachord *c d e f g a* was the *sedes tonorum* encompassing the regular *d* protus modes, which use *b♮* of the hard hexachord as the essential sixth degree and *b♭* of the soft hexachord as the accidental. The acceptance of *g* protus modes with an essential *b♭* as their third degree further entailed a new accidental sixth degree, *e♭*, solmized *fa* in a new soft hexachord *b♭–c'–d'–e♭–f'–g'*. The *b♮* of the original system was reduced to the status of an alteration for approaching *c'* in cadences. By the 16th century the new system came to be called *cantus mollis*, because *b♭ mollis* is essential, as opposed to the traditional system where *b♮ durus* is essential, which thereby came to be called *cantus durus*.

Ex.14*a* illustrates what became the most conventional 16th-century usages of the *cantus mollis* system, in which all voices had a signature of B♭. The hexachordal and species patterns of the protus and deuterus modes (1, 2, and 3, 4) are identical with those of the traditional system – that is, *cantus durus* – but the letter names are different, so that protus finals are on *g* (solmized *re*) and deuterus finals are on *a* (solmized *mi*). For the tritus modes, conversely, the *cantus mollis* was used for the regular final *f*. For these two modes, from Hucbald (9th century) to Guido (11th century) to Marchetto (14th century), *b♭* was recognized as at least as powerful as *b♮* in practice and in theory; the *cantus mollis b♭* signature simply recognized the fact. (However, the acquisition by the system as a whole of a soft hexachord *b♭–c'–d'–e♭–f'–g'* made available to the tritus on *f* the same *subtonium* that all the other regular modes had always had.)
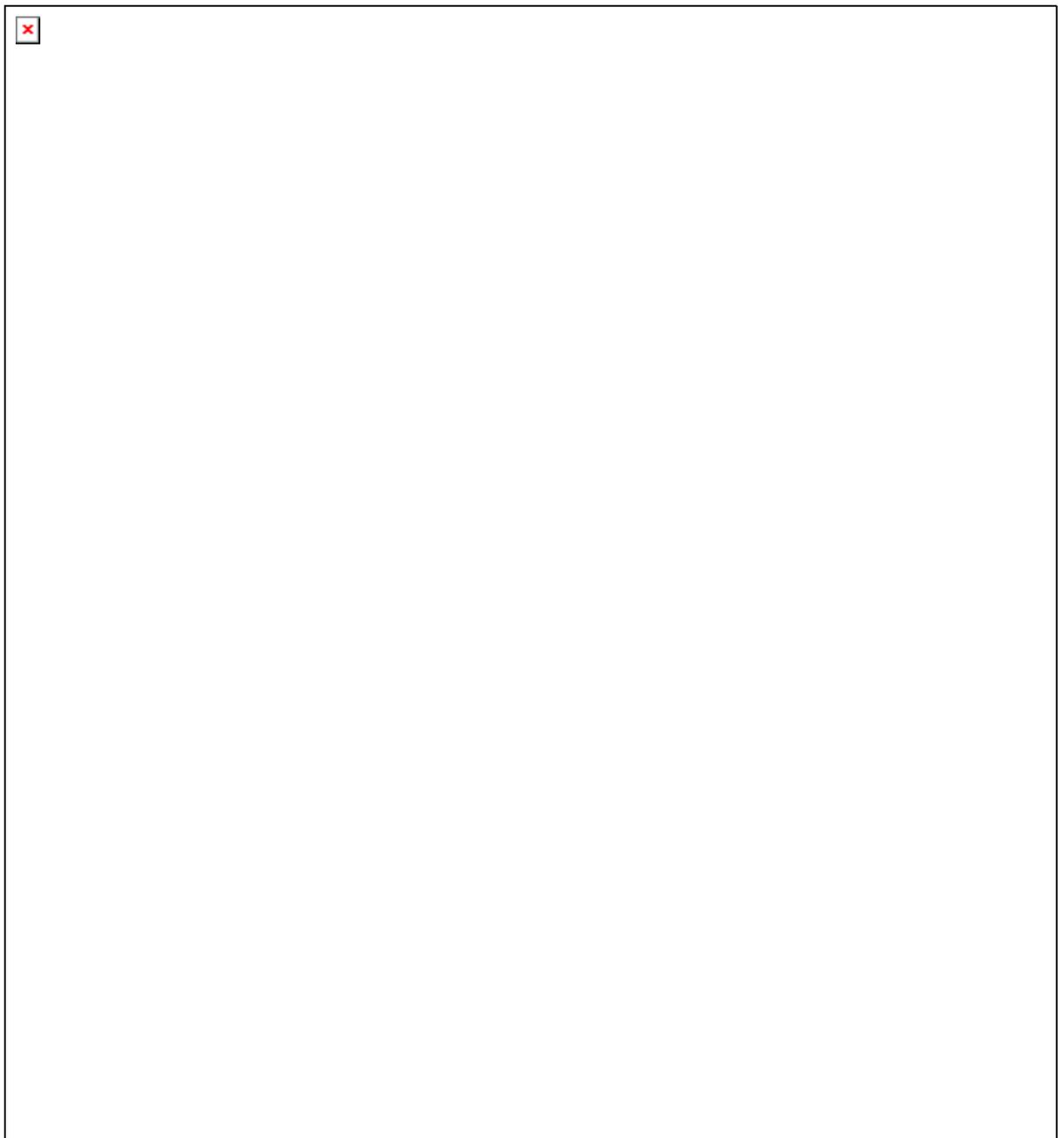
Once b♮ as *fa* of the soft hexachord could be considered an essential rather than an accidental degree in the system as a whole – a possibility not readily open to b♮ as a member of the extra tetrachord *synēmmenōn* (see §2(i) above) – the same principle could be extended to e♭ the *fa* of the new soft hexachord: it could be seen as the essential third degree in a new protus first species of 5th *re–mi–fa–sol–la*, *c'–d'–e♭'–f'–g'*. Since this extension provided for an essential note name (E♭) that had not formed even an accidental part of the traditional system, it was regarded as musically contrived, or somehow not quite real – *musica ficta* or *musica falsa* as opposed to *musica vera* – and the system of hexachordal relationships providing for it came to be called *cantus fictus*, as opposed to *cantus durus* and *cantus mollis*. The protus species of *cantus fictus* are shown in ex.14*b* (*see also* Musica ficta).

Cantus mollis tetrardus modes on *c* had been theoretically available in chant theory as transformations at the tritus affinal *c*, but they were

extremely rare. The more common orientation for a *c* mode was the traditional tritus affinal, much in evidence as a *sedes* for mode 6 (Hypolydian). Also in frequent use were the protus modes at the affinal position with the *sedes a*, especially the plagal protus.

Ex.14*c* shows the *cantus durus* interpretation of the species in *a* protus, and *c* and *c'* tritus. For the protus modes there is an essential difference between the *cantus mollis* 'transpositions' (in the modern sense) and the *cantus durus* transpositions, which continue in the medieval sense. The medieval transposition simply projected the melody against a different segment of the double octave, with no effect on the background system. A protus melody with its final set at *a* could thereby have a major 3rd below its final (*f'*) and the minor 6th above its final (*f'*) as logically essential notes; it also gained the option of using an accidentally lowered second degree (*b♭*), and it lost altogether the possibility of using a major 6th above the final. In terms of the hexachordal species shown in ex.14*c*, the common species of 5th for the protus *re–mi–fa–sol–la* (as in *a–b♮–c'–d'–e'*) dominated, but the conjoined species of 4th (below for plagal, above for authentic) was *mi–fa–sol–la* (as in *e–f–g–a*), which was proper to the deuterus rather than to the protus. A protus using its confinal *a*, then, was a commixed protus. In the tritus modes, on the other hand, both the common 5th *ut–re–mi–fa–sol* (as in *c'–d'–e'–f'–g'*) and the proper 4th *ut–re–mi–fa* (as in *g–a–b♮–c'*) had the same hexachordal syllables as those for the species of the tritus in *cantus mollis* at the regular final *f*. The only tritus species unavailable as a modal element in *c*-final projections was the third species of 5th f*a–sol/re–mi–fa*, with its internal mutation between natural and hard hexachord, which could only be projected at *f–g–a–b♮–c'*.

The extension of the hexachord system in such a way as to provide modal species and modal finals in unaccustomed places was a part of the development of polyphonic music, that is, 'composed songs, in primary attention to which', Tinctoris stated, 'I have principally undertaken this treatise' (*Liber de natura et proprietate tonorum*, chap.19). He concluded his treatise in fact with a discussion (with his usual ad hoc illustrations) of what he designated as 'irregular finals'. These included any final other than the regular finals *d*, *e*, *f*, *g*, and the confinals *a*, *b♮; c'*. These last three involved transposition only in the medieval sense and did not involve the transformation of the whole system effected by changing *b♭* from accidental to essential; in that sense Tinctoris had chosen to consider the three confinals as regular also. So, for example, the medieval tritus confinal at *c'* was not represented among his 'transpositions'. An octave lower, however, *c* was an 'irregular' tritus final, as shown in ex.15*a*. Also shown in ex.15*a* are the irregular tritus modes on *B♭* and *b♭*, along with Tinctoris's earlier examples for the regular tritus at *f*. It should be noted of the regular tritus at *f* and the irregular tritus at *b♭* that express provision was made for the perfect 4th above the final, *fa* as *b♭* or *e♭* respectively. Conversely, *fa* occurred naturally as *f* in the irregular tritus at *c*, which passed without any comment, indicating that the fourth degree above this tritus final *c* would never occur otherwise than as *f*.

Ex.15*b* shows two of Tinctoris's illustrations for irregular protus modes. One pair is *g* protus, in *cantus mollis*; the other is *c* protus, in *cantus fictus*.

Mode

III. Modal theories and polyphonic music

1. Elements of polyphonic modal theory.
2. Polyphonic modal functions.
3. Polyphonic modal theory and the eightfold system.
4. Systems of 12 modes.
5. Transition to major and minor keys.
BIBLIOGRAPHY
Mode, §III: Modal theories and polyphonic music

1. Elements of polyphonic modal theory.

Between the 13th century and the 15th modal theory was rationalizing and integrating an edifice of doctrine and analysis whose elements and concepts had been largely worked out two centuries earlier, initially to deal with a repertory yet more ancient. During the same period, while creative musicians were devising artistic forms of polyphony, theory too was attending with greater interest to the problems of rhythm and proportion in durations, and structure and succession of simultaneities – in short, to mensural notation and to discant and counterpoint. Johannes de Grocheio,

writing about 1300, specifically excluded mode from polyphony (trans. Seay, 1967, 31):

> Certain people describe a tone by saying that it is a rule that judges every song by its end [*regulam quae de omni cantu in fine iudicat*]. But these men seem to err in many ways, for when they speak of 'every song' they seem to include popular and measured song [*cantum civilem et mensuratum*]. This kind of song does not perhaps proceed through the rules of a tone, nor is it measured by them. Further, if it is measured by them, they do not speak of the method by which it is used nor do they make mention about it.

Earlier Grocheio had specifically included organum, conductus and motet in the category of measured song, so the presence or absence of a plainchant tenor as the basis for a polyphonic composition had no bearing on the question of whether or not it ought to be considered modal.

There may be more to this than merely the correction of a definition. Fuller (1990) pointed out that already in 1271 Amerus had applied the modes to 'cantilenis organicis' (almost certainly polyphony) in his *Practica artis musice* (CSM, xxv, chap.1). The *Compendium de musica* sometimes ascribed to Jacobus of Liège (*c*1300) also seems to connect modes and polyphony (chap.iii.3; ed. J. Smits van Waesberghe, E. Vetter and E. Visser, Buren, 1988, pp.88–122). The first unambiguous application of the eight modes to polyphony occurs in the anonymous treatise in the Berkeley Manuscript (*US-BE* 744, dated 1375; ed. O. Ellsworth: *The Berkeley Manuscript*, Lincoln, NE, 1984). A continuous tradition in the application of modal theory to polyphony begins only with Tinctoris (*Liber de natura*, 1476; CSM, xxii).

Nevertheless, well over two centuries after Grocheio, Sebald Heyden (Haiden) could still ask 'Why is it necessary to pursue religiously the ranges of authentic and plagal tones, as they are called, and the *differentiae* added to them, when we perceive that they are hardly taken into account in figural music?' (*De arte canendi*, 1540; trans. after MSD, xxvi, 113). Heyden was chiefly interested in *tactus* and proportions. Nonetheless, such a statement is surprising, for it came at a time when secular polyphonic collections ordered according to the eight modes were beginning to make an appearance. Moreover, immediately following Heyden's own summary and examples for the traditional modes and psalm tones he himself printed polyphonic compositions illustrating each of the eight modes (see Wiering, 1995, pp.176–83). The question draws attention to the fact, however, that between modes and modal theory on the one hand and the actual composition of polyphony on the other there was no necessary connection either in theory or in practice. Between counterpoint – the rules governing simultaneities and their successions – and modality there was nothing comparable to the indissoluble link between harmony and tonality that prevailed from Rameau's *Traité de l'harmonie* (1722) to Schoenberg's *Harmonielehre* (1911).

(i) The poetic function of the modes.
(ii) Modality in a polyphonic texture.

(i) The poetic function of the modes.

During the period 1450–1600 musicians increasingly came to feel that polyphonic music must somehow be modal. But a mode, unlike a key in 18th- and 19th-century music, was not an abstract general pattern of tonal relationships inherent in the grammar and syntax of the musical language. It was, rather, a part of musical style. Musicians believed that the modes furnished a number of differently structured sets of coherent musical relationships each of which had its own set of expressive characteristics that could naturally and of themselves reinforce the affective sense of a verbal text.

(a) Modal ethos in the Middle Ages.

The tradition that a mode has inherent expressive properties and extramusical associations was of ancient Greek origin; this notion is in fact an essential part of most modal systems (*see* Ethos). In the humanist Renaissance the doctrine of the inherent expressive properties of modes received powerful support from direct reference to classical sources. But the tradition of modal expressivity as well as the details of the eightfold system came to Renaissance musicians proximately from their medieval forebears.

At the beginning of chapter 14 of his *Micrologus* Guido had proposed that 'the diversity of tropes is suited to the diversity of mentalities' and had described four of the eight modes briefly. Engelbert of Admont (*d* 1331) reported the tradition as follows (*GerbertS*, ii, 340):

> Guido says that the third tone has broken leaps, and so its song is impetuous. The sixth in truth has gentle leaps, and this is voluptuous. The seventh is indeed garrulous, on account of many and short turnabouts [*reflexiones*]. The eighth is more agreeable on account of its lingering and less frequent turnings [*propter morosos et pauciores reflexus*].

Seen in this way, the modes are not merely members of a closed system of categories for musical classification, nor just a convenient traditional code helping to link a handful of recitation formulae with a galaxy of separate songs, nor only a collection of scales or melody types. Guido's tropes are depicted as real, individual entities, with characters identified as 'impetuous … voluptuous … garrulous … agreeable'. Such characters as these are ethic; they have to do with the expressive and even the moral power of a musical entity to act on a human spirit.

For the most part, the general idea of modal ethos was accepted in medieval theory without question (where it appeared at all), and specific doctrines regarding one mode or another are ad hoc, and purely traditional. Like many other usages in medieval musical theory the notion of ethos

(though not the term) was borrowed ultimately from classical antiquity. A characteristic instance is a story about the ethos of the Phrygian *harmonia* whose name had become attached to the authentic deuterus by the end of the 9th century. This story is retold after Boethius (see Strunk, 1950, p.82) by medieval and Renaissance theorists from Regino in the 9th century (*GerbertS*, i, 235) to Glarean in the 16th (bk 2, chap.23). Engelbert's version reads (*GerbertS*, ii, 340):

> Boethius tells in the prologue of his *De musica* that the Phrygian tone, that is, the third, sung to a musical instrument, aroused one young man listening, the suitor of a certain girl, and provoked him to such rashness that he wanted to break into the girl's room at once, by force. And when the Phrygian tone was changed to Hypophrygian, that is, the third to the fourth tone, the young man calmed down, appeased by the gentleness of the tone.

A modernized version appears in Artus Thomas's *Philostrate* (1611): a French nobleman became so aggressive when hearing a composition by Claude Le Jeune (in Phrygian?) that it was necessary to calm him by playing some music in the Hypophrygian mode (Walker, 1941–2, pp.113–14). Such a reworking of ancient legend shows that modal ethos was not only something of the past, but a reality in contemporary culture as well.

While modal ethos plays a smaller role in Western modal theory than it does in modal systems in some other cultures, there are ample listings of modal affect among medieval and Renaissance sources to illustrate the phenomenon. These lists are by and large in agreement as to the general character of an authentic as against its corresponding plagal, in that in each pair the plagal is almost always darker or softer than its corresponding authentic; beyond this there is only partial agreement. There follows below a compilation of modal affects from three 11th-century sources, as an illustration of the kinds of similarities and differences that can exist in the ascription of ethos to the members of a modal system. The sources are Hermannus Contractus (mid-11th century, ed. Ellinwood, 65), Frutolfus of Michelsberg (before 1100, ed. Vivell, 105) and Johannes Cotto (*c*1100, ed. in CSM, i, 109). They probably do not represent independent traditions, despite their mutual differences. Frutolfus and Johannes knew Guido's work, and Hermannus must have also; and Frutolfus knew Hermannus's work since he borrowed from it elsewhere.

> mode 1, authentic protus, Dorian: Hermannus, 'serious or noble'; Frutolfus, 'mobile because it is capable of all affects'; Johannes, 'lingering and courtly meanderings'.
> mode 2, plagal protus, Hypodorian: Hermannus, 'agreeable'; Frutolfus, 'mournful, because its melody seems more suitable to sad and unhappy things'; Johannes, 'deep-voiced seriousness'.
> mode 3, authentic deuterus, Phrygian: Hermannus, 'excited or leaping'; Frutolfus, 'excitable'; Johannes, 'harsh and rather indignant leaping about'.
> mode 4, plagal deuterus, Hypophrygian: Hermannus, 'moderate or lingering'; Frutolfus, 'moderate and serious';

Johannes, 'adulatory'.
mode 5, authentic tritus, Lydian: Hermannus, 'voluptuous';
Frutolfus, 'joyful'; Johannes, 'moderate wantonness and a
sudden fall to the final'.
mode 6, plagal tritus, Hypolydian: Hermannus, 'mournful';
Frutolfus, 'voluptuous'; Johannes, 'lacrymose'.
mode 7, authentic tetrardus, Mixolydian: Hermannus,
'garrulous'; Frutolfus, 'joyful and merry'; Johannes, 'theatrical
leaps'.
mode 8, plagal tetrardus, Hypomixolydian: Hermannus, 'joyful
or exultant'; Frutolfus, 'agreeable and sweet'; Johannes,
'seemly and rather matronly'.

An anonymous *Tractatus de natura et distinctione octo tonorum musice*
(part of the composite *Tractatus de musica plana*; *CoussemakerS*, ii, 434ff,
from a manuscript copied in Ghent in 1503, the contents of which may be
considerably older; *see* Anonymous theoretical writings, §2, no.27) makes
an effort to illustrate and justify ascriptions of ethos to church modes by
choosing chant examples whose texts are congruent in some way to the
traditional ethos of the mode of their traditional melodies. Though the
demonstration is necessarily specious, it was of course possible to find
texts in the enormous liturgical corpus with the right affect in the right
mode. Perhaps the most difficult case would have been mode 3, the
Phrygian, whose ascribed ethos lends itself ill to liturgical texts; but the
author found an ingenious rationalization. Since this mode is 'harsh and
inciting to wrath and war, it is suitably applied to those matters where
something of bravery or power is shown, such as [the Responsory] for the
mystery of the Holy Cross, *O crux gloriosa* [*Variae preces* (Solesmes,
5/1901), 151]' (p.446). The verbs in the *repetendum* of the respond warrant
the affect: '[O glorious cross … wonderful sign] Through which the devil
was conquered, and the world was rescued through the blood of Christ'.

The system of modes was also correlated with extra-musical octenary,
quaternary and binary systems. Near the very outset of the medieval
development Aurelian stated in his own supplement to the 'De octo tonis'
that begins chapter 8 of *Musica disciplina* that the eight modes appear to
imitate the motions of the zodiac and of the seven planets (the moon,
Mercury, Venus, the sun, Mars, Jupiter, Saturn). Ramis de Pareia (*Musica
practica*, 1482) presented an elaborate comparison of the eight modes and
the celestial orbits, which reappears on the title-page of Gaffurius's
Practica musice (1496; see Haar, 1974). In the Guidonian tradition the
eight modes were likened to the Beatitudes and also the parts of speech.
Johannes reported the last congruence, and added another (*De musica*,
chap.10):

> It seems very fitting that as all that is said is contained in eight
> parts [of speech] so all that is sung may be governed
> [*moderetur*] by eight modes. But though they are now eight
> they were once only four, probably in imitation of the four
> seasons. For as the ages are diversified by the four seasons,
> so all song is diversified by the four modes.

In chapter 14 of the 13th-century *Summa musice* attributed to Perseus of Würzbrug and Petrus (*GerbertsS*, iii, 190–248; ed. C. Page, *Summa musice:a Thirteenth-Century manual for Singers*, Cambridge, 1991) the eightfold system is correlated with the macrocosmic elements of the universe and the human microcosm of bodily fluids and temperaments. Authentic and plagal were more often than not called principal and subordinate, or master and disciple or servant; Aribo (*GerbertS*, ii, 205, late 10th century) expanded the roster of dichotomies to include not only rich and poor but also male and female, which was further elaborated by Johannes de Grocheio (*c*1300): 'Just as the masculine universally exceeds the female in skill and virtue, so it seems appropriate that the principal modes exceed their plagals in ascent' (trans. Seay, p.33).

Mode, §III, 1(i): Modal theories & polyphonic music: Elements of polyphonic modal theory

(b) Modal ethos for polyphony.

Renaissance notions of textual expressiveness and the humanists' recovery of more and better classical authorities stimulated great interest in the idea of modal ethos as an aid to the musically expressive setting of a text. Chapter 5 of Nicolò Burzio's *Musices opusculum* (1487, pt ii) is entitled 'How chansons [*cantilenae*] ought to be composed'. After recommending that a composer be thoroughly familiar with repertory and acquire experience through practice in his art, Burzio continued: 'most important of all, let him be familiar with the tropes, or (to use the term of practising [musicians]), the tones; for some of these induce joy, others rather sadness, while others [are] holding to a mean' (ed. Massera, 124). The ethic properties of the eight modes, according to Burzio 'as found in documents of the musicians', are:

> (1) '… induces happiness … capable of producing all affects';
> (2) '… heavy and pitiable … suitable for lamentations'; (3) '… provoking to anger'; (4) '… inciting to pleasure and tempering wrath'; (5) '… delightful, modest, and cheerful'; (6) '… pious and lacrymose'; (7) '… partly … playful and pleasant … partly … inciting, and having a variety of leaps'; (8) '… more gladdening … and stimulates pleasantness'.

Hermann Finck (1556, bk 4) drew attention to the difficulties of applying the traditional stipulations for the eight modes in composition, given the needs of the contemporaneous method of setting a text, for while a plainchant mode (Rr i*v*–Rr ii*r*):

> is recognized according to the ordinary precepts, with almost no difficulty by [even] the moderately erudite, polyphonic [music] does not follow the ordinary rules [of the modes]. … The chief reasons are [1] the observation of affects in the text, and according with that [2] the [textually] appropriate variation of the points of imitation and of the cadences [*fugarum ac clausularum conveniens variatio*]. … Hence … the limits of the tones cannot be observed strictly in polyphonic music.

Notwithstanding the variety of affect within a piece, a single mode will probably predominate, 'For the song as a whole is to be ascribed to the tone to which the greater part of its points of imitation and cadences can be referred' (Rr ii). So even though the method of recognizing a mode may be completely different, a predominant affect will be established, and Finck concluded the fourth book with a list giving the property (*proprietas*) of each tone, that is, its ethic affect. Along with traditional attributes Finck included the seven planets (presumably after Gaffurius; no mention is made of the zodiac for the eighth mode); the authentics are deputed to the unwavering sun and outer planets, the plagals to the moon and inner planets with their variable phases. Authentic–plagal pairs are male–female, in one case master–servant.

> (1) 'Dorian … has the liveliest melody of all, arouses the somnolent, refreshes the sad and disturbed … [it is] like the Sun, who is deemed first among the planets … the foremost musicians today use this tone the most'. (2) 'Hypodorian … is diametrically opposed to the former … produces tears, makes [one] morose … pitiable, heavy, serious, most subdued of all … [like] the Moon'. (3) 'Phrygian … not wrongly attributed to Mars … moves to choler and biliousness … loud words, hideous battles, and bold deeds suit this [tone]'. (4) 'Hypophrygian … represents the parasite, who caters to the passions of his master … is assigned to Mercury on account of the likeness in nature'. (5) 'Lydian … not unlike the sanguine [temperament] … corresponds with cheerfulness, friendliness, the gentler affects … since it pleases most of all, it averts quarrels, calms agitation, fosters peace, and is of a jovial nature … [it is] the joy of the sorrowful, the restoring of the desperate, the solace of the afflicted'. (6) 'Hypolydian … [is] contrary to the former … not infrequent in prayers … by others attributed to Venus'. (7) 'Mixolydian … has more in common with Saturn … shows itself with stentorean voice and great shouts, so as to be a terror to all'. (8) 'Hypomixolydian … is not unlike an honest matron, who tries to soften and calm the wrath and turmoil of [her] husband with agreeable discourse … studiously avoids offence … pacific'.

To what extent Renaissance composers of polyphonic music concerned themselves with the expressive possibilities of modal ethos is moot. That polyphonic modalities based on the eightfold system came to be used by the greatest masters of the 16th century is beyond question. This is especially clear from the large number of collections that are organized as 'modal cycles' employing all eight (or, later, 12) modes in numerical succession (408 cycles through the modes and psalm tones are listed in Wiering, 1995, appx C). Such cycles were by no means uncommon in plainchant. Polyphonic settings of the *Magnificat* and the psalm tones began to be organized in cycles from the second half of the 15th century onwards. The earliest example may be the *Magnificat* cycle in I-Rvat S Pietro B80), containing works by Binchois, Du Fay, Dunstaple and anonymous composers, compiled around 1460. Sebastian z Felsztyna's *Opusculum musice* (1517) contains what may be the oldest non-psalmodic cycle, which consists of eight short pieces in three-voice note-against-note

counterpoint. The first free cycle in a practical source, Thomas Stoltzer's *Octo tonorum melodiae*, a collection of five-voice instrumental fantasies, dates from approximately the same time and place. From the 1540s onwards polyphonic collections fully or partly ordered as modal cycles were published in considerable numbers. Among these are Rore's first book of five-part madrigals (1542), nos.1–17, and Palestrina's offertories (1593), nos.1–32. Such regularity might seem incompatible with the notion that the mode of a composition was determined by the principal affect of its text. In Palestrina's settings of the offertories for the Sundays from Advent to Trinity in chronological and modal order there is of course no question of choice of modal ethos. Nonetheless, the general theory of modal affect as well as the specific affects of individual modes were expounded with enthusiasm by Renaissance theorists. These included the classicizing humanists who propounded the 12-mode system, Glarean and Zarlino.

Among modern scholars Bernhard Meier has argued that consideration of modal ethos played a central role in the musical setting of textual affects with such composers as Rore and Lassus. Meier also endeavoured to show that the eight modes, four authentics and four plagals, were pre-compositional realities in Renaissance polyphony in much the same way as the keys were in tonal music from the 18th to the early 20th century. Structural and ethical functions of the modes are closely interrelated in Meier's view: departure from the norms of the modes is a 'licence' that the composer may take only when it serves to underline the meaning of the text. Meier's interpretation of polyphonic modality has been adopted by many who aspire to 'authentic analysis' of Renaissance polyphony. But it has also been criticized on methodological grounds. As early as 1968 Dahlhaus questioned the validity of the authentic–plagal distinction for polyphony. Harold Powers, working from an ethnomusicological perspective, contended that mode is not an objective (etic) property of a polyphonic composition, but a subjective (emic) category that has no meaning outside the cultural context of a composition (Powers, 1981; 1982).

Mode, §III, 1: Modal theories & polyphonic music: Elements of polyphonic modal theory

(ii) Modality in a polyphonic texture.

Until the middle of the 15th century modal theory remained almost wholly separate from theories of counterpoint. This is not to say that independent sections dealing with each could not appear in a single work; indeed, hardly any discant treatise is without an inserted or appended chapter 'on the eight tones'. In about 1460 Johannes Gallicus (*Libelli musicalis de ritu canendi*, chap.2.i.12) rejected the application of modes to polyphony, asserting instead that such pieces were composed in the Boethian constitutions. Yet barely 20 years later, Guilielmus Monachus (*fl* late 15th century) concluded his treatise with a section on the modes (CSM, xi, 9). He began almost as though he had intended to contradict Johannes de Grocheio. 'A tone, as it may be summarized here, is a certain rule [*regula*] which judges in every song [*in omni cantu dijudicat*], and I say "in every song" rightly, either plain [song] or polyphonic [*sive firmo sive figurato*]'. But the rest is exclusively a discussion of chant mode criteria: 'ascent–descent', psalm-tone intonations and mediations, finals and tenors. Only

one more passing reference to polyphony occurs, in a discussion of extended compasses in authentics, which 'can be comprised in measured or polyphonic music [*in cantu figurato sive organico*] or in … the music … of sequences, but not in Gregorian plainsong', (CSM, xi, 55).

Johannes de Grocheio's objection that 'if [measured music] is measured by [modes], [the writers] do not speak of the method' began to be met when the late medieval authors such as Tinctoris (*Liber … tonorum*, written in 1476 in Naples; CSM, xxii) applied both commixture and mixture to counterpoint and to mode together (chap.24):

> it is to be noted that commixture and mixture of tones are made not only in plainsong but also in composed [song], so that if the music [*cantus*] be composed with two, three, four, or more parts, one part will be of one tone, another of another – one authentic, another plagal – one mixed, another commixed.

(a) The modal voices.

If a mixed mode can be authentic and plagal combined contrapuntally as well as melodically, it would seem to follow that a polyphonic composition would most naturally be assignable as a whole to a mixed mode according to final, without distinction as to authentic or plagal – to a *maneria* (Gaffurius, 1496, bk 1, chap.7 has 'maneries'). For some time it was the common practice of modern scholars to do just that: to refer to any polyphonic *g* protus piece as '*g* Dorian', or to any *f* tritus piece as '*f* Ionian' or '*f* Lydian', and so on. There is some evidence for informal systems of 3 or 4 modes, based on the quality of the final only (Judd, 1992; Wiering, 1995, chap.5); yet the term 'maneria' has been used more in modern times than it ever was in the Middle Ages or Renaissance. But in fact, the authentic–plagal distinction was as scrupulously maintained in the Renaissance as in the Middle Ages, beginning with Tinctoris in the continuation of the above passage:

> Hence, when some mass or chanson [*cantilena*] or whatever other composition you like is made from different parts carried through in different tones, if anyone asks of what tone such a composition may be, he [who is] interrogated ought to reply, for the whole, according to the quality of the tenor, because that is the chief part and the foundation of the whole relationship [*fundamentum totius relationis*]. And if one be asked in particular, about some part, of what tone it may be in a composition of this sort, he will reply, this [tone] or that. For, if anyone were to say to me, 'Tinctoris, I ask you, of what tone is the song [*carmen*] "Le Serviteur"?' [by Du Fay], I would reply 'in general, of an irregular first tone [*c* protus authentic], because the tenor, the principal part of the song, is of such a tone'. If however he were to ask in particular, of what tone the superius or contratenor might be, I would reply in particular, [that] the one and the other were of the second tone, also irregular [*c* protus plagal].

The modal characteristics of Du Fay's *Le serviteur* are given in table 7

In Tinctoris's famous dictum the tenor is to be taken as the 'chief part' only in the contrapuntal sense. As Gaffurius put it, 'since the tenor [1] supports the cantus and [2] is supported by the *baritonans*, it is called the foundation of the relationship' (1496, bk 1, chap.15). There is no necessary implication either that the tenor is the chief melodic part, though it may be so, or that it has the 'chief part' because it was there first, though it may have been. Nicolò Burzio (1487) described two ways of composing a chanson (*cantilena*; cf Tinctoris's dictionary *Terminorum musicae diffinitorium* written *c*1475); both methods result in a 'discant–tenor framework' with added contratenor (ed. Massera, 124ff):

> you may compose first the *cantus*, or as they say, soprano, after careful consideration [*investigatione premissa*, presumably of the text]; then the tenor, corrected in all rigour; and finally the *contra*[*tenor*] *bassus*, producing no dissonances with the others. … Having shown the fabrication of a [free] polyphonic song, it [remains] only to be told how [one] is to be arranged on a plainchant … it is necessary that the plainchant have been made first. Next then, let the soprano be produced or composed with great ingenuity, having regard to the tenor (which is the plainchant), thence arriving at a *contra*[*tenor*] *bassus* [which is] to be completed, rooting out with mind, eyes, and reason whatever will have stood in the way of the sweetness of the harmony.

In both Burzio's methods the composer's primary imaginative effort is directed to the soprano; in the second not only 'careful investigation' but also 'great ingenuity' is required because of the pre-existing tenor. Given Burzio's previously quoted exhortation to the composer that he be familiar with the modes and their affects above all else, the inference that the soprano is the modal voice is inescapable. Meier's modal analysis of a number of chansons by Du Fay and others in a Ferrarese manuscript of about 1450 (*P-Pm* 714) has shown the primacy of the upper voice, and Meier proposed that the compositions demonstrate conscious use of modal affect (1953; but see also Fallows, 1981, on the genesis of this source).

In the *Opus aureum* (Cologne, 1501), freedom to choose a modal voice freely is specifically stipulated: 'Therefore, desiring to compose something, first it is necessary that one put a tenor – or indeed another part [*chorum*] if desired – yet such that it be well formed according to the requirements of the tone under which it is ruled' (Schanppecher, 1501, ed. Niemöller). A decade later one begins to read that the voices should be taken in pairs, in what was rapidly becoming the standard distribution: 'The tenor [*media vox*] produces the soprano part [*supremam vocem*] and the bass [*gravis*] the alto [*acutam*]; and in the way in which the soprano seems subject to the tenor, so let the alto be subject to the bass' (Philomathes, 1512).

From this time on, though most writers continued to mention the tenor as the principal modal voice, the soprano and tenor pair in fact functioned together in this role. Principal cadences in the four-part distribution were mostly formed by the tenor and soprano, with the bass and alto providing harmonic support and filling, respectively. A complete summary of the functions of the four 'primary voices' is in Burmeister (1606, p.11):

> Discant … because it is the highest in the system [*temperamentum*] of [paired authentic and plagal] modes, it is defined by the diapason or octave above the tenor.
> Alto … its limit is set in the octave which is median in the system of modes, between the discant and the tenor.
> Tenor … the nearest to the foundation of the harmony [i.e. the bass], suitable for maintaining the status of the mode by which the harmony or melody is defined.
> Bass … the lowest among the primary voices, carrying out the duties of fulcrum or foundation in the harmony.

Burmeister's useful term for the functionally paired voices – the modal tenor–soprano, the supportive bass–alto – was 'conterminous' (because their respective highest and lowest points just meet), while adjacent pairs of voices were 'disterminous' (because their registers overlap rather than conjoin). However, Vicentino (1555, f.48) proposed the bass as the principal modal voice. It seems that, especially in instrumental music, the range and final of the bass was sometimes considered the fundamental criterion for the determination of the mode (for example in Galilei's *Fronimo*, 1584; see Wiering, 1998, pp.98–101).

(b) The modal ensemble.

Though the tenor or soprano, or both, might be designated as the chief modal parts, the fully imitative musical style of 16th-century polyphony went far to obfuscate any distinctive type of line, pace or registral position that could mark one voice as modal and its neighbour as merely supporting. Gallus Dressler (1563) explained the matter with his wonted explicitness (ed. Engelke, 229):

> in free counterpoint account is taken not only of the tenor but of all the other *voices* … the ambitus of the tones, which is shown by the customary cadences and repercussions, is observed, by which means account is taken of all the *voices* … in songs which consist of points of imitation [*quae ex fuga constant*] the voice beginning the point is primary and pre-eminent.

As musicians came consciously to think of the modes of the eightfold system as essential to the full enrichment of their art they began to favour particular modal complexes of voices selected from the expanded tonal system. Such a complex could be designated through the particular choice of *canto durus* versus *cantus mollis* combined with a higher as against a lower general disposition of the clefs for the voices. Together with the final of the work, these characteristics are known as the 'tonal type'. Tonal types are usually rendered by an expression consisting of the signature, the clef of the superius, and the final, as in ♭-g2–G. The concept was introduced as *Tonartentype* by Siegfried Hermelink (1960); however, it gained wide acceptance only after Harold Powers used it to distinguish between an *a priori* and an *a posteriori* approach to tonal structure in Renaissance polyphony (Powers, 1981; 1982). Powers considered the tonal type to be *a priori* pre-compositional property, and mode to be an *a posteriori* method of classicification. He described their relationship as follows (1981, pp.466–7):

contrasting patterns in system, in cleffing representing *ambitus*, and in final sonority can be seen as objective criteria minimally marking off one from another a certain number of tonal types, each with its own distinctive musical profile. Though these tonal types were frequently used to represent church modes it leads only to confusion to treat them as though they somehow were church modes. The anthropologist's distinction of 'etic' from 'emic' is useful here, and the church modes might better be regarded as culture-contextual 'emic' musical concepts while the tonal types are objectively marked 'etic' musical entities.

One of the earliest polyphonic collections showing a consistent combining of clefs and systems for modal purposes is Rore's first book of madrigals for five voices (1542). Nos.1–17 constitute a modal cycle. They are disposed in a conventional pattern of systems and clefs which was the preferred norm until into the 17th century: *g* protus and *f* tritus modes were set in *cantus mollis*, *e* deuterus and *g* tetrardus modes in *cantus durus*: the authentic modes (1, 3, 5, 7) were set in high clefs (*chiavette*) and the plagals (2, 4, 6, 8) in 'normal' clefs. Ex.16 shows the convention as reported in 1595 (see Meier, 1959); Rore's dispositions in 1542 differ from these only in that he distinguished plagal from authentic deuterus by using *c′*2 *c′*4 *c′*4 *f*3 *f*5 clefs for mode 4. The systems and clefs of Palestrina's second book of spiritual madrigals (1594) are disposed exactly as in ex.16 (with the normal *cantus mollis* protus modes). To avoid making a distinction between modes 3 and 4 is a common usage. Glarean observed that 'it often happens … among *symphonetae* [polyphonic composers] that [Hypophrygian] songs rise to small *d* [i.e. *d′*] and do not descend below *D* [i.e. *d*], which range the Phrygian, its principal mode, also has' (MSD, vi, 254). Since contrast of high clefs and low clefs is merely the polyphonic equivalent of the traditional contrast of authentic and plagal, the common clef disposition for both modes 3 and 4 is perfectly consistent.
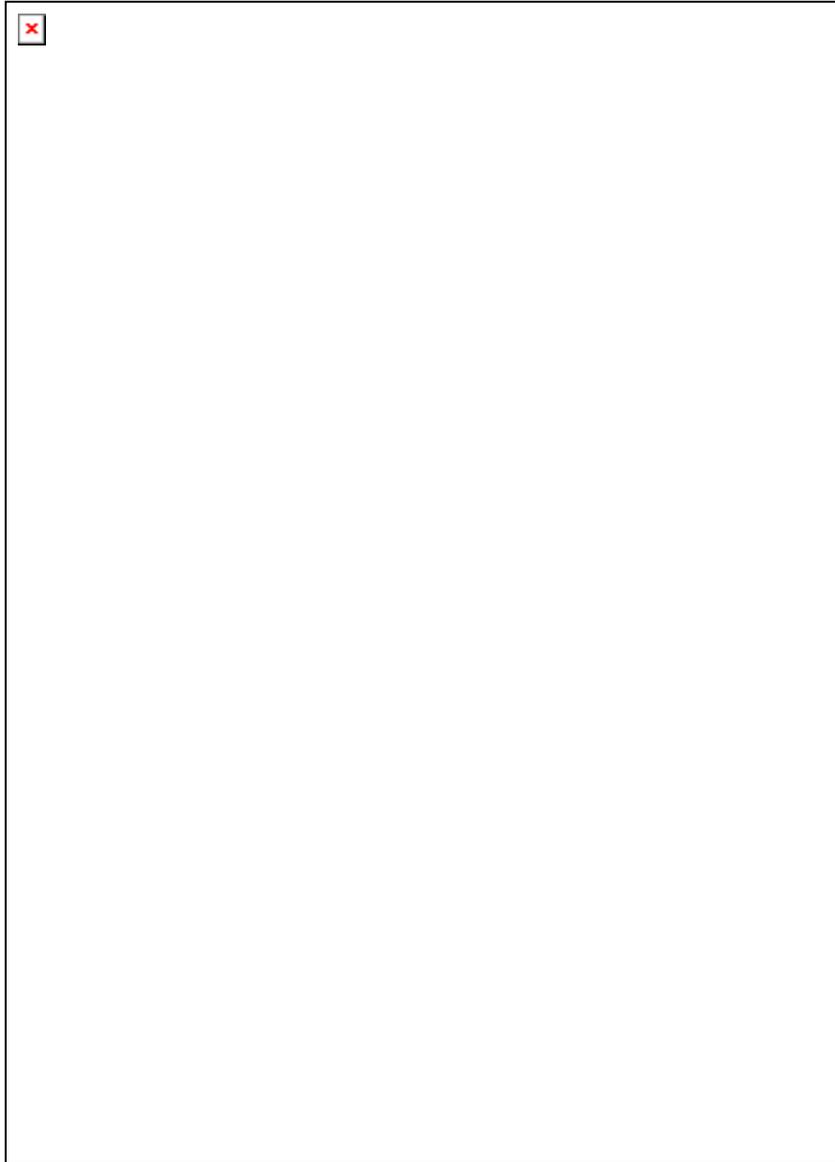
2. Polyphonic modal functions.

Modal prescriptions and the rules for the formation and succession of simultaneities came together only very gradually, and in some respects never completely. There was no real need to try to link the fields of modal theory and counterpoint so long as it was felt that mode belonged only to the chant, or even that mode could be understood in terms of a single newly composed voice; given one modally correct voice, the rules of counterpoint would handle the rest of the polyphonic texture automatically. Of nearly 70 concocted illustrations in Tinctoris's *Liber … tonorum*, only five are in two voices, even though Tinctoris proclaimed the work as largely in the interests of polyphony (*cantus compositus*); and his five two-voice examples are all concerned with the tritone. But the change from composing predominantly on a tenor to composing free imitative counterpoint gradually made some inroads into modal theory.

(i) Cadences and openings.

The first of the modal functions to be accommodated to counterpoint was the cadence, final and medial alike. In 1490 Adam von Fulda wrote, as the first of his ten counterpoint rules (*GerbertS*, iii, 352, with emendations from Riemann, *Geschichte der Musiktheorie*, 2/1920, p.321):

> In every song at least one voice is appointed to be adapted to a correct tone. Moreover, to adapt to a tone (namely, of the eight tones) is this: it is to place cadences beautifully and appositely, for as the rise and fall of speech (*accentus prosae*) is set off by the period, so the tone by a perfection.

In his *Liber … contrapuncti* written in 1477 Tinctoris (MSD, v, 135) had phrased it negatively (and he supplied two pieces in illustration): 'The fifth rule [of counterpoint] is that above absolutely no note, be it medium, superior, or inferior, should a perfection be taken by which a removal from its mode [*distonatio*] can happen'. A 'perfection', according to Tinctoris's dictionary, 'designates … the conclusion of a whole piece or of any of its sections' (p.48); under 'clausula', the cadence is defined as 'a small part of some section of a piece, at the end of which … is found a perfection'.

To make a cadence function modally in counterpoint, however, raises hardly any question for traditional modal theory. Cadences were of two voices (other voices when present being treated as accompanying) and were normally led to the perfection of an octave or unison, thus merely doubling the letter name and hexachord syllable alike of the modal degree. Even though medially 'an imperfect one is inserted from time to time' (Tinctoris, MSD, v, 136), the modal voice is not thereby affected. As for the course of the music between perfections, which most sets of counterpoint rules allowed to be filled with imperfect consonances if desired, only one voice is relevant to the mode.

Changes in compositional technique during the 16th century did not affect the fundamental structure of the cadence as a two-voice progression with accompaniment, and the general principle established in the later 15th century by Tinctoris and his contemporaries, that the making of a cadence established a modally significant degree, continued to be valid. Beginnings, however, were more of a problem. As long as the counterpoint rule 'begin with a perfect consonance' reflected a practice of beginning all the parts together – as in Tinctoris's examples for his fifth rule (MSD, v, 135–6) – no question about the modal voice need in principle arise. But the great variety of possible starting pitches stipulated in chant theory was drastically reduced, according to Tinctoris, even for the one modal voice (*Liber … tonorum*, chap.19; CSM, xxii): 'any tone can begin in any place in its ambitus. Nonetheless, there are some places more suitable than others … and out of 50 composed songs there may be hardly a one which does not begin in the place where it finishes'. Such a neat formal link between the opening and closing notes of a piece – making the final the initial – was often wistfully mentioned by chant theorists, but no fixed rule could be made in the face of the enormous variety of chant initials in every mode. The anonymous 11th-century Italian *Dialogus* put it, 'the beginnings, too, are found most often and most suitably on the sound which concludes the melody' (Strunk, 1950, p.113).

In the 1470s and 1480s the imitative style was well on the way to achieving the pre-eminent status it was to enjoy in the 16th century, and to make a simple analogy of an opening perfection with the modally significant cadential perfection could hardly have sufficed, nor does it seem to have been suggested. It was the point of imitation, the *fuga*, that developed a modal significance. Like other contrapuntal and compositional devices imitation was not linked to modality when its descriptions first began to appear in the literature. One of its essential features, however, ensured that in time it would be so linked.

Tinctoris defined 'fuga' in his dictionary (written in about 1475, printed in 1495) as: 'the identity in a song of the notes and rests of the parts as to [1] value, [2] name, [3] shape, and sometimes as to [4] location'. Under 'solfisatio' Tinctoris confirmed that 'name' (*nomen*) referred to the hexachord syllables.

Bartolomeo Ramis de Pareia (1482) also described imitation. The same passage appears in substance and partly verbatim in Burzio (1487), though this was a work directed against Ramis; as had Ramis, Burzio appended the passage as a supplement to the counterpoint rule recommending contrary motion. Ramis's passage (p.68), with Burzio's important changes (ii, ed. Massera, 122), reads as follows:

> The best fashion of making organum [*modus organizandi*], however, is when the organum [Burzio added 'or "soprano", to use the common term'] imitates the tenor in ascent or descent. It begins making the same melody at the same degree [*eundem cantum* – Burzio had *eandam melodiam* – *in eadem voce*], not at the same time, but after one or more notes. Or [it makes] a similar melody at the 4th or 5th or even octave, or in their replications and reductions below or above [Burzio omitted this sentence]. This fashion practising [musicians] call *fuga*.

Ex.17 shows Ramis's illustration, with one subject imitated at the 4th below and the 5th above, and another at the octave above.
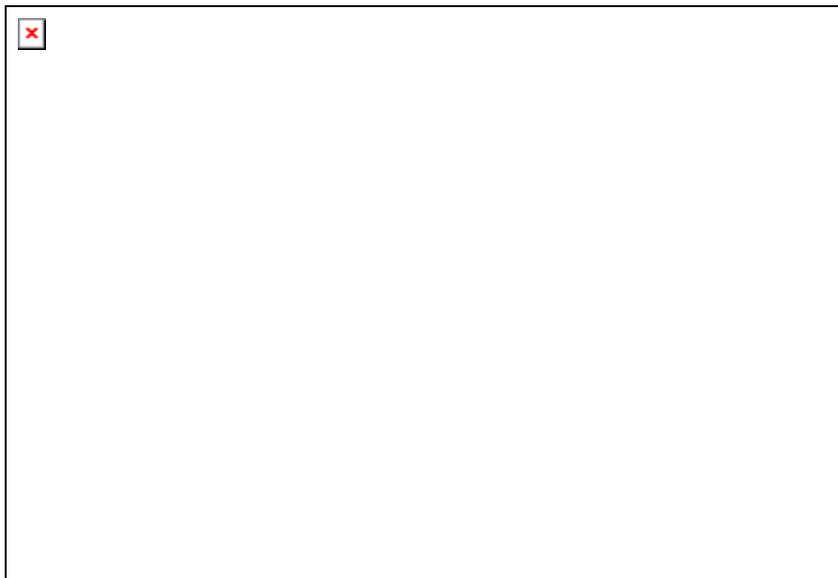
Burzio's omission of Ramis's list of intervals of imitation, seen in the light of Tinctoris's definition, goes to the heart of the matter. Ramis had discarded the traditional system of hexachords, replacing it with an octave solmization system of his own, and he was thereby forced to name the 4th and 5th as intervals of imitation. Burzio, who defended the traditional hexachord system, was under no such constraint. As Tinctoris made clear, it was enough that the points of imitation use the same hexachord syllables, whose location in hard, natural or soft hexachord automatically designates Ramis's intervals of imitation. Ramis's imitations at the lower 4th and upper 5th (ex.17*a*) would be solmized *re fa mi re fa mi sol* in all locations. This is of course the first species of the 4th, and since it occurs with *re* at *a'* and *a* as well as at *d'*, it is a modal species of the protus, in terms of the late medieval Italian theory. The leading voice (*dux*) works in the common species of 4th *re–sol* (*d'–g'*) while the answering voice (*comes*) exploits the proper species *re–sol* (*a–d'* or *a'–d''*).

The connection of the modes with the intervals of imitation was not explicitly to be made for several decades, though there are passages implying such a connection. In his *Compendium musices* (1537) Lampadius gave three 'rules' for imitative beginnings and for cadences. The first warned not to let the parts of a composition 'wander outside the regular tone, otherwise the melody will be corrupted'; the second warned not to exceed the double octave; the third stated that 'Josquin, who in this art is deemed most experienced [and] to be emulated, was the most distinguished of all in forming cadences and points of imitation'. There follow cadences combined with points of imitation (p.89), made, however, not with modal species but with the intonation plus the principal *differentia* of each of the eight psalm tones, or as Lampadius and numerous other German writers called them, 'the tropes of the tones, with which psalms conclude'. The confounding of tone as church mode with tone as psalm tone is as old as the modal system in the West (*see* Psalm, §II, 6), and central European modal theory from the 16th century often shows a particularly strong inpulse to do so, as compared to Italian sources. In Finck's *Practica musica* (1556) mode and psalm tone are so confounded, and claimed for polyphonic music as well: 'A trope is a brief phrase beginning in the repercussion of each tone which is added at the end of the individual verses of psalms and responsories … [these are] the differences [*differentiae*], an understanding of which is as necessary as the knowledge of their tones, especially in polyphonic music' (p.iii). It was of course necessary for a church composer to know how to set psalms and canticles polyphonically, and their recitation tones were often used as subjects; but a psalm tone as subject is modal only in the sense that any plainchant subject is modal, and in certain respects it is less so, for a psalm-tone *differentia* taken out of context can be strikingly at variance with the structure – in terms of species, or as final with ambitus – of its corresponding mode.

Where Lampadius left connection of the modes with imitation and cadences implicit, Finck stated it very pointedly, as quoted earlier, and stated it again in almost the same words: 'a song is referred to the tone which has the most cadences and points of imitation relating to it [*plures clausulae ac fugae sibi familiares*]' (Rr ii). This statement is a curiously apt transformation into indigenous polyphonic terms of one of the oldest

doctrines of chant theory: 'A melody … belongs most to the mode in which a majority of its distinctions lie' (anonymous (Pseudo-Odo) *Dialogus*, *c*1000, chap.8; Strunk, 1950, p.113).

(ii) The integration of modality and polyphony.

That composers were consciously considering the modes in their work is established at the latest by the 1540s, when the ordering of pieces within collections according to the order of the modes can often be confirmed by the objective evidence of orderly clef and system combinations. Modern scholars have tried to demonstrate that older composers were also consciously applying the modes in their compositions, irrespective of any modal assignment that might arise from a plainchant tenor or model. Perkins (1973) investigated the possibility for two generations earlier; Treitler (1965), Meier (1953) and Reichert (1951) raised the question for two and more generations earlier still. But all these studies are necessarily based on the scholar's own analysis of the music, based on more-or-less compelling inferences drawn from theorists like Tinctoris. Until the mid-16th century, direct assistance from contemporaneous writers is available only in the form of general directives in the areas just considered: a modal voice might or must be chosen, and cadences (and latterly points of imitation) had to reflect and not distort the mode.

In chapter 7 of his *Isagoge* (1516) Glarean expressed a discomfort with traditional modal theory which he exorcized by radical means in his *Dodecachordon*, by incorporating traditional modal theory into a more comprehensive new system that he believed to be founded on both classical authority and reason. The inability of modal theory satisfactorily to account for polyphonic practices was dealt with in another way by 16th-century German theorists who stressed *musica poetica* – the art of composition – as a third and culminating branch added to the traditional branches of musical doctrine, *theorica* and *practica*. *Musica poetica* offered a natural disciplinary forum for combining traditional modal theories and the teaching of counterpoint.

The clear and thoughtful manuscript treatise of Gallus Dressler (1563) brings the doctrines of modality and counterpoint into as close a symbiosis as they were ever to achieve. His manuscript is annotated with references to a few compositions; his lectures must have been replete with them. The work is one of a few sources fully discussing the art of polyphonic composition in terms of the traditional eightfold system; Dressler himself adopted Glarean's 12 modes in his own *Musicae practicae elementa* (1571), and was followed in this by numerous German theorists of the next half-century, most of whom cited or supplied profuse illustrations of the modes in polyphonic music.

Chapters 1–8 of Dressler's *Praecepta musicae poeticae* make up a well-ordered conventional treatise on counterpoint, divided into *simplex* (note-against-note), *floridus* or *fractus* (smaller values over a cantus firmus) and *coloratus* (free counterpoint); chapters 7 and 8 are on the traditional construction of four-voice sonorities and cadences by means of adding to the soprano–tenor framework. Chapters 9–14 describe the proper use of

counterpoint for developing modal structures and thereby compositions – that is, for *musica poetica*. Chapter 15 contains a summary of the method, and recommendations to study four generations of masters, from Josquin to Lassus, each in terms of special characteristics of compositional style.

Like his immediate predecessors, Dressler stressed the importance of controlling contrapuntal beginnings and cadences through the modes; he also specified how it ought to be done (ed. Engelke, 239):

> What the period and comma are in speech the cadences are in *poetica musica* … it is not enough therefore to know only the composition of cadences, but students are to be taught in what rank order the cadences are joined together so that they may render a correct *harmonia* to the ear. … First, they ought to correspond to the words … whatever *virgula*, comma, or period there may be, to them are cadences designated. Second, in what rank order the music may admit cadences is known from the doctrine of the tones … we may make three kinds of cadence …
> [1] principal … in which the chief foundation of the tone consists … the cadences … are built on the [notes bounding the] species of 4th and 5th, or on the [notes of the] repercussions.
> [2] secondary [*minus principales*] … which do not flow from the special sources [of the tone] but which can be inserted without offence in the middle part of the song.
> [3] foreign [*peregrinae*] … which have no proper place but rather invade from another tone.

In showing the cadences for each mode Dressler listed its (unfilled) species of 4th and 5th, and its repercussion, in hexachord syllables. The interval of the repercussion was simply that of the final of the mode and the tenor of the psalm tone, but in his work on *musica poetica* there was no reason for Dressler to allude to psalm tones, and the repercussion was treated as a purely modal function. The term 'repercussion' could refer to the single note or to the interval formed with the final, with or without other notes between.

The principal cadential degrees are listed, clearly in rank order of their importance, and then the secondary cadential degrees (if any); remaining degrees are classed as foreign. Dressler's species, repercussions and principal and secondary cadences are shown in ex.18 (after *Praecepta*, ed. Engelke, 239ff).
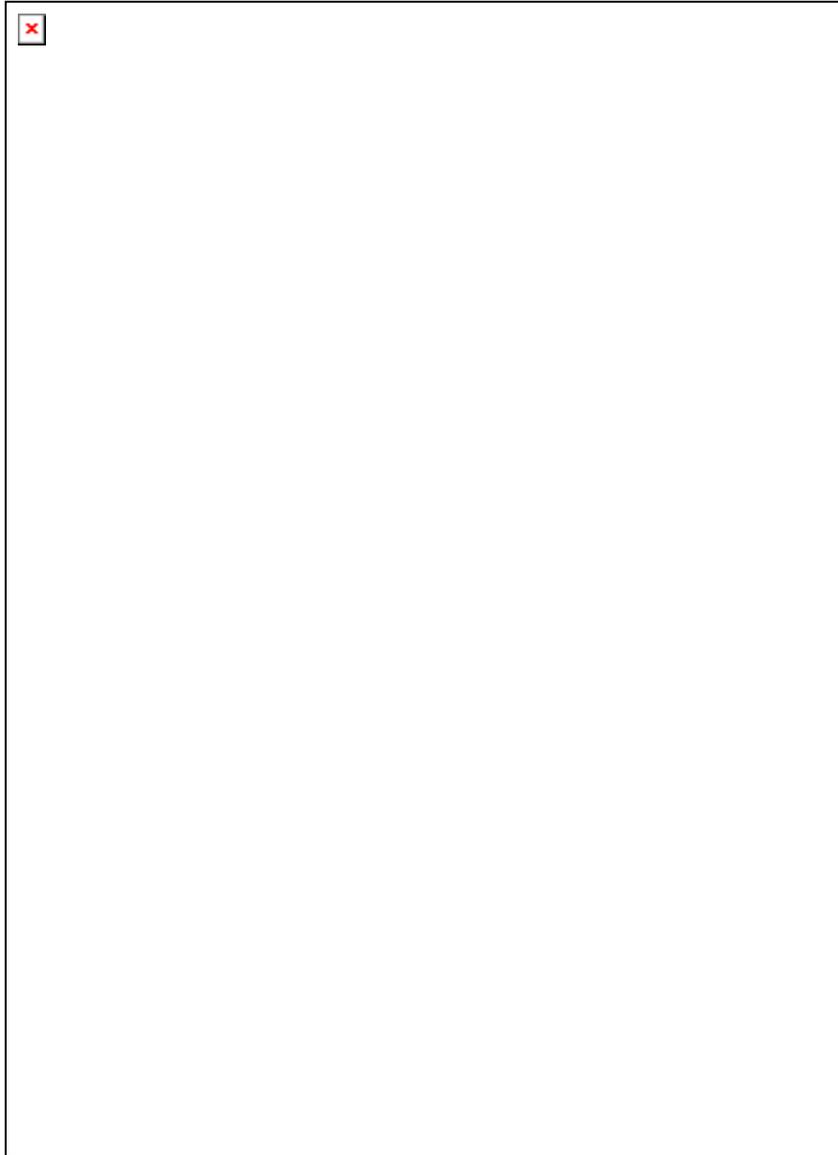
After describing three types of imitation (*fuga integra, semifuga, fuga mutillata*), Dressler wrote that imitations that initiate phrases, like cadences that conclude phrases, arise from the species and the repercussions; he divided them into four types (p.243):

> (1) The foundations of imitations are taken from the species of 4th or 5th …
> (2) The foundations of imitations are taken from the repercussions of the tones which [and this will apply to species too] are made not only empty [*nudae*] but also with many other intervals intervening.
> (3) Imitations may arise out of cadences in the musical tones [i.e. modes], so that we may get from one cadence to another.
> (4) 'Mixed' imitations are made partly from the repercussions and partly from the species of 4th and 5th; thus the *exordium* in Crequillon's *Deus virtutum* is made partly from the species of 4th *fa ut* and partly from the repercussion *fa la*, for it is of the sixth tone.

The touchstone of *musica poetica* is its parallel with the language arts. The use in a composition of a number of musical units one after another, each demarcated by imitation at the opening (or simultaneous entry) and cadence at the close, is conceived in terms of *exordium*, *medium* and *finis*. About the modality of the regular final ending Dressler said little, but he warned the student (p.248) that 'an irregular [final] is not to be introduced without an instance from an acknowledged composer [*sine probati authoris exemplo*] … and is mostly to be given to the first part of a song, where a second part is expected; rarely, however, [is it] to be regularly constructed as a final ending'.

The middle, between *exordium* and *finis*, can be composed with or without imitation. Four general rules are suggested, of which the first is a summary list of Dressler's modal affects: 'First of all, a tone suitable to the matter [of the text] is to be chosen: for some tones are joyful, like 1, 5, and 8; some are sad, like 2, 4, and 6; and some are captious and harsh [*morosi et austeri*], like 3 and 7'.

The *exordium* is crucial, compositionally, modally and aesthetically (p.244):

> *Exordia* are taken moreover from the chief sources of the
> tones, namely [1] from the species of 4th and 5th, or [2] from
> the repercussions and [3] the principal cadences … as we
> see the poet put forth his proposition in the *exordium* and the
> first lines … so we in music – whose alliance with poetry is
> very close – should express the tone in the *exordium* itself.

Exordia are of two types: '"Full" [*plenum*] is when all the voices begin at the same time [*uno tempore ictu*]: "bare" [*nudum*] … when they come in one after another. *Exordia* of this type are mostly constructed of imitations'.

The beginning of Lassus's *In me transierunt* (*Sacrae cantiones*, 1562, no.14) is an imitative *exordium* made with the repercussion. Though all the deuterus pieces in this collection are set in the same modal complex – low clefs in *cantus durus* – this one at least is unmistakably announced as authentic by its opening subject, the repercussion for mode 3; the solmization is *mi*, *mi/fa*, *mi/la*, *sol*. The piece is attributed to mode 3 by a number of writers, including Dressler himself in a marginal note (ed. Engelke, 239). It was analysed in detail by Burmeister (1606), and the analysis is discussed by Palisca (1972).

Mode, §III: Modal theories and polyphonic music

3. Polyphonic modal theory and the eightfold system.

Most of the inconsistencies and anomalies of polyphonic modal theory arose from incompatibilities between *a priori* systems of modes and compositional practice. In contrast to the casual attitude of composers towards particular aspects of modality, polyphonic modal theorizing – Renaissance and modern alike – tends towards the universal. It has often been assumed on historical, traditional, humanistic or analogical grounds that there has to be an inherent system of modalities in polyphonic music; that this system can be deduced or induced with the help of a proper understanding of the medieval tradition, or with the help of classical

authority, or through systematic and rational analysis; and that the system can then be demonstrated in the repertory.

(i) Aaron and the psalm-tone differentiae.

Pietro Aaron was the first theorist to undertake a thorough-going study of polyphonic repertory in modal terms. His theoretical premises were those of chant theory as formulated in the late medieval Italian tradition; they were set forth in his *De institutione harmonica* (1516), i.26–35, and appear in summary form in his *Compendiolo di molti dubbi* (*c*1550), i.29–50. Aaron referred many times both to Gaffurius and to Marchetto; though he usually took issue with Marchetto, for example in *Lucidario* (1545), i.4,7, it was only in matters of detail, while the theoretical concepts of Marchetto's doctrine were taken for granted (the relationship being much like that of Kirnberger and Rameau).

Aaron (1525) cited a substantial number of polyphonic pieces, almost all taken from Petrucci prints, in exemplification of his modal assignments, which are made according to the eightfold system. These examples have been studied extensively by Powers (1992) and Judd (1995). Criteria for determining the mode of a composition are its final and its species of 4th and 5th; medial cadence points must be in support of the other two.

Voices are governed modally by their courses of motion through the species of 4th and 5th; Aaron's term is 'procedure' (*procedere*, *processo*), a sometime synonym for 'ambitus' (cf Jacobus of Liège, *Speculum musice*, CSM, iii, 6, chaps.38, 67). Long before Aaron's time the word 'ambitus' had come to refer to the 'Guidonian' ambitus, which was not controlled by modal species; at the same time the term had lost any implication of motion implicit in its etymology and had acquired a purely static sense of compass. On both counts Aaron's choice of 'procedure' was apt. To refer simply to compass he used 'ascent' and 'descent'.

Aaron's doctrine of the finals is at once the most ingenious and the most specious aspect of his work. There are three kinds of finals: regular finals *d*, *e*, *f* and *g*; irregular finals, which can refer both to *a*, *b*♮ and *c'* (which he also called confinals) and to any other concluding degree found in a composition; and the concluding notes of psalm-tone *differentiae*. The *differentiae* are needed not because Aaron wished to include psalm-tone functions by right; conspicuously absent from his list of functions is the psalm-tone tenor (or its equivalent the modal repercussion). He invoked the *differentiae* to account for the combined procedure and final of most works ending with *a* or *c'/c*; indeed Aaron usually preferred to cite psalm-tone *differentiae* as modal finals even where confinals were available for the purpose, probably because psalm-tone *differentiae* are much more frequent in plainchant practice than confinals.

Psalm-tone *differentiae* were originally of the essence of movement and continuity, in their role as adjustable melodic links between psalm verse and antiphon. It is ironic that they should have taken on the function of pseudo-finals; it is not, however, unprecedented. The 12th-century Cistercian radical reformers of the chant had considerably reduced the number of psalm-tone *differentiae*, and for the introit verse tones they not only confirmed them at one per mode but also recomposed those of modes

3, 5 and 7 to bring them down to a conclusion on the modal final (see Huglo, 1971, pp.365–6, and Sweeney, 1975).

Aaron's principles for assigning a mode to a given piece turn on a hierarchical authority of modal functions. Regular finals *d*, *e*, *f* and *g* prevail in determining a mode except in the case of *g* protus modes in *cantus mollis* where the species govern (*g* being otherwise the regular tetrardus final). The modes of both *f*-final and *d*-final pieces in *cantus mollis*, however, are determined by the final, since there is no question of a conflict of two modes sharing one regular final; Aaron did mention *f* and *g* as possible pseudo-finals for those modes where they occur as *differentiae* in the corresponding psalm tones, but he had no occasion actually to use them in that way. The pseudo-final *differentiae* he needed were those on *a* and *c'*.

For pieces ending elsewhere than on one of the regular finals the species and procedure prevail. For example (*Trattato*, after Strunk, 1950):

> Certain other [presumably mode 1 or 2] tenors end on *a la mi re*; here you will need to consider and examine whether their procedure is suited and rational to such an ending, for if a tenor end irregularly in the first or second tone, not proceeding with its proper form, it may easily not belong to it, even though this step [*a*] is one of its irregular finals and an ending of its *Saeculorum* or diference [*differentia*]. As you will understand from what follows, this is because the third and fourth tones also use this step [*a*] as a difference [*differentia*]. For this reason, then, you will assign such a tenor to the first or second tone only when you find the proper form, as in *La plus de plus* by Josquin, which is of the first tone in view of the course of its diapente [5th] and its upward range. [p.213] You will also find certain other compositions ending on *a la mi re*; when these observe the appropriate procedure they will be assigned to the third tone, for example, *Miserere mei Deus* by Josquin. [p.215]

The compositional difference between *a* modes that Aaron's distinction reflects is a real one, and it is not that of the *a* protus and *a* deuterus of chant theory, the former in *cantus durus*, the latter transformed by the *cantus mollis*. It has to do rather with a property of the tonal system itself making the modal quality of *a* ambiguous. In §II, 3(ii) (*b*) above, Guido's passage on the *modi vocum* was quoted; it included a description of the affinity of *A* and *d* in the melodic environment of what would come to be called a rising first species of 5th, *re mi fa sol la*, plus the tone beneath. In his next chapter Guido dealt with 'other affinities of the degrees', and began by showing that 'A and E agree in descent, which with both is made by two tones and a semitone', that is, by a descending second species of 4th *la sol fa mi* (*a g f e = e d c B*).

In both pieces that Aaron cited the first species of 5th *a–e'* in the hard hexachord dominates the music. In *La plus de plus* the *a–e'* in both superius and tenor is joined with the first species of 5th, *d–a*, in the tenor, so that the piece works with the protus species of 5th in two positions.

Hence the piece is indeed 'proceeding with the proper form of the first tone', and it ends 'on one of its irregular finals'.

In the *Miserere*, on the other hand, the 5th *a–e'* is joined with the second species of 4th *a g f e* (*la sol fa mi*) in the bass, so that the structural voices exploit the octave *e–e'* divided at *a*. The ascent and descent between *e* and *e'* call for assignment to mode 3; the conclusion on *a* is accounted for by invoking the third psalm-tone *differentia* ending at *a*.

Aaron's reliance on the *differentia* as a pseudo-final led him into a novel explanation for pieces having irregular finals at *c'* and *c*. He granted (Strunk, 1950, p.216) that pieces ending with *c'* may be said 'to be of the fifth tone, both with and without the flat signature, for example, *Si sumpsero* by Obrecht; this is solely in view of the [psalm-tone] difference which the plainsong sometimes exhibits here'. For Aaron the existence of a psalm-tone *differentia* was decisive: the credentials of a note existing in a mode as a confinal but not at the same time as a *differentia* were insufficient to permit it to serve as an irregular final if any explanation for such a final invoking a *differentia* could be found. Thus despite the chant tradition for transposing mode 6 to the position with *c'* as final, for Aaron 'The sixth tone is lacking on this step [*c'*], even though it is the confinal of the fifth and sixth tones regularly ended, for the step [*c'*] can bear no form or difference appropriate to it'. The curious consequence of this doctrine is that no *cantus durus c*-mode piece is assigned to the tritus modes. Obrecht's *Si sumpsero* is a *cantus mollis f*-mode piece which happens to end at *c'*; Aaron's classification of it as mode 5 ending at the psalm-tone *differentia* is appropriate. But a piece like Josquin's *Comment peult avoir joye*, a setting of a popular or courtly tune, published by Glarean as *O Jesu fili David*, cannot by Aaron's criteria be considered as in mode 6, despite its overwhelmingly preponderant composition with the species *ut–sol* (*c'–g'*) and *ut–fa* (*g–c'*) – not to mention the constant repercussion of *fa* and *la*, *c'* and *e'*. He has to call it mode 7, since it is in the octave *g–g'*, with a pseudo-final at one of the mode 7 psalm-tone *differentiae*, *c'*.

Similarly, pieces ending at low *c* are not considered to be mode 5 irregular, as Tinctoris would have considered them (see above, ex.15*a*). On the contrary (Strunk, 1950, p.217):

> Those ending on *c fa ut*, for the reason given above [… we see them clearly continue in what the proper and regular tones naturally need and require …] and also because they do not have the proper diatessaron [4th], I assign to the eighth tone and not the seventh.

Aaron appears to be saying that pieces ending on *c* have at least a perfectly normal tetrardus species of 5th (*ut–re–mi–fa–sol* = *c–d–e–f–g*), as used in both tetrardus modes, but that the species of 4th set above it (*ut–re–mi–fa* = *g–a–b♭–c'*) is not, however, that of mode 7, the authentic tetrardus. That assignment thereby being eliminated, only mode 8 remains. As far as the 'ascent and descent' of such tenors are concerned, from *c* up to *d'* or even *e'* or *f'*, it is perfectly appropriate for mode 8, but not at all for mode 7.

For each mode Aaron listed internal cadence points both appropriate (chaps.9–12) and inappropriate (chaps.13–20), followed by listings of initials (see Strunk, 1950, p.208, n.4). But since four of the modes have five or more allowable cadential degrees, only one as few as three, and no criteria for their applications, Aaron's general admonition about cadences and species seems a more useful guide (Aaron, 1525, chap.13):

> It is necessary that the composer take care to process in his music with [the correct] species or form, through which the movements will seem pleasing and harmonious. But if you proceed in some other way in the tone, the tonally discordant path will always appear [*nascera sempre il distonata via*], and so also if you use contradictory cadences.

(ii) Composite modes.

The most elaborate exposition of the eightfold system as a theory for polyphonic music was that of Aiguino (1581), who referred to Aaron as his 'maestro irrefragibile'. This treatise, the last in the long series beginning with Marchetto's *Lucidarium*, considers the species of 4th and 5th in as many combinations as possible within the diatonic systems. The traditional plainchant mode 2 at the affinal position is regarded as a composition of species from two modes; ex.19*a* shows Aiguino's composite forms for modes 1 and 2 (*Il tesoro*, ff.77*v*–8). Aiguino's term is 'mixed modes' (obviously not in Marchetto's and Tinctoris's sense, though he also used the term 'commixture'). Though the 4ths are of the second species, and thus pertain to modes 3 and 4, 4ths are the 'minor species' in a mode, according to Aiguino. Here the 'major species' is the protus first species of 5th, which determines the modes as 1 and 2.
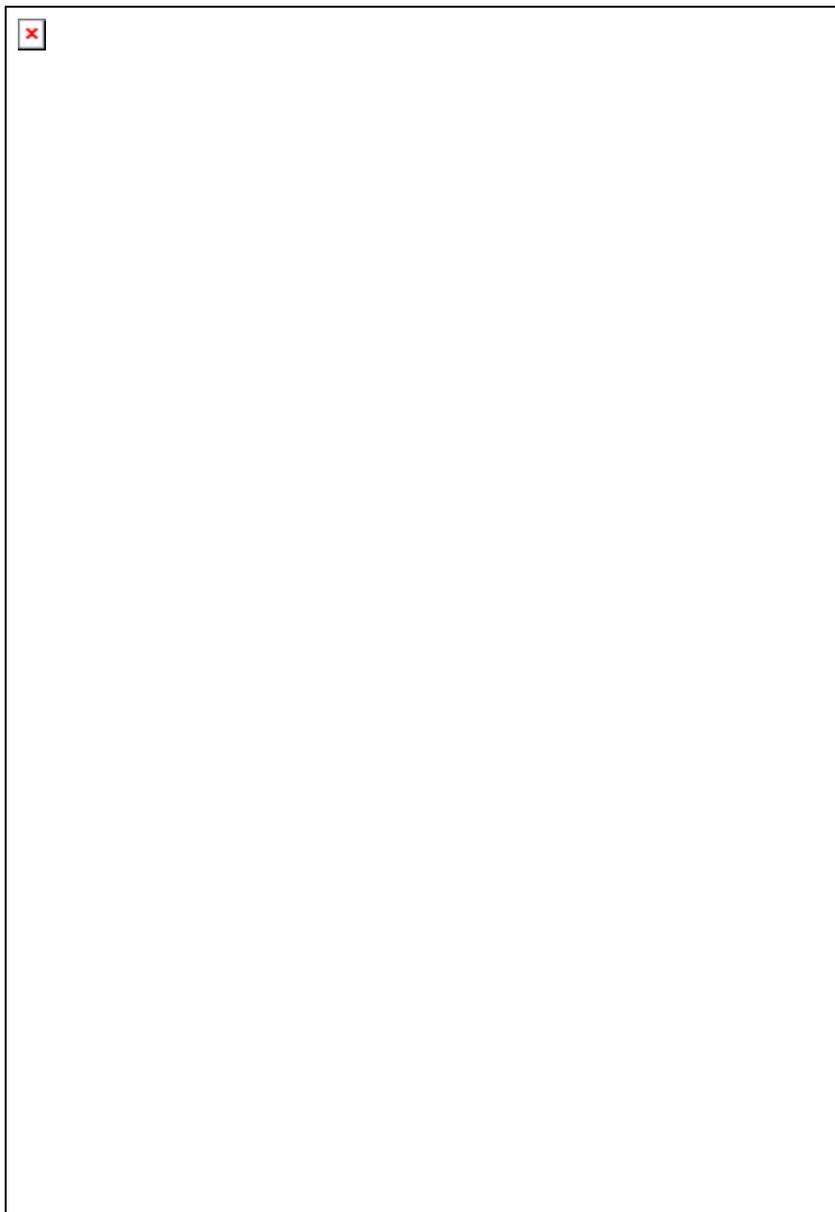
Aiguino argued that this construction made it unnecessary to add to the eightfold system the separate authentic and plagal modes on *a* proposed by Glarean and Zarlino (see Schubert, 1993). Neither this construction of 'mixed modes' nor this usage of the term originated with Aiguino, however. Tinctoris had already given an instance (ex.19*b* from *Liber … tonorum*, chap.18; CSM, xxii) of the 'second tone commixed with the fourth, so as to make *fa* against *mi* into a perfect consonance' – that is, to avoid a diminished 5th; as a result, 'the B♮ put against *f* creates the second species of the 4th in the fourth tone [in the lower voice]'. Vicentino called the combination of *d–e–f–g–a* with *a–b♮–c′–d′* (ex.19*c*, from *L'antica musica*, f.51*r*) a 'mode mixed from the first [species of] 5th from mode 1 and the second [species of] 4th from mode 3'. In Bermudo's *Declaración* (iv, 40) the same combination of 5th and 4th – the authentic *d* mode in *cantus mollis* – is called a 'mingling [*mezclan*] of the first tone with the fourth'.

The concept of modal 'mixture' is also used by Vicentino and Bermudo to account for the traditional *f* tritus in *cantus mollis*. Vicentino called it a mode-7 5th (*ut re mi fa sol*) with a mode-5 4th (*ut re mi fa*), as in ex.19*c* (ii). Bermudo said that 'always playing the sixth [mode] with flat sign is similar

to the eighth [mode] in its [species of] 5th' (iv, 23), and later, 'the mode which is played as the sixth is composed of the eighth and the sixth' (iv, 40).

(iii) Modal cadences and polyphonic psalmody.

Pietro Pontio (1588, bk 3) gave a full account of the application of cadential degrees in modal polyphony, an account based not only on the theory of the modal species but even more on his observations of compositional practice. Principal and obvious cadential degrees are mentioned without much elaboration, but for all other cadential degrees Pontio provided not only comment but also precise references to cadences in compositions by Rore, Giaches de Wert, Morales and himself, and many others.

Besides this Pontio made a clear distinction between modal cadences 'as in motets, masses, madrigals, and the like' and 'in psalms, because the psalms have different cadences, proper and separate from those of motets, and different composition, and they have their own endings' (p.101). This distinction was by no means always carefully made, and Pontio drove the point home by supplying an illustrative duo not only for each mode (except mode 4) but also for each of the eight psalm tones.

Pontio was anxious to isolate polyphonic psalmody from polyphonic modality; but in analysing distributions of modal cadences he was quite ready to recognize influences from the corresponding psalm tones, to which more often than not his comments attributed subtle but important elements for distinguishing authentics from plagals, especially in the deuterus and tetrardus modes where transposition is less easily available for the task.

Table 8 is a conspectus of Pontio's discussion of modal cadences (iii, 94ff), showing cadential degrees in the eight modes. As in Dressler, so also in Pontio the eightfold system found an intelligent and gracious, pragmatic spokesman, a composer, in an age when speculative rational theorizing about the modes was bringing them to utter confusion.

TABLE 8

mode		Primary	Secondary	Transitory	Inimical	cadences			
1,	2	d		a		f	g	c	e b♮
3,	4	e		a		c'	g	b♮;f	
	5		f	c'	a		d'	g	e b♮
	6		f	c'	a b♮;d'		g	e	b♮
	7		g	d'	–		c' f	a e	–
	8		g	c'	a'	–		f	a –

Mode, §III: Modal theories and polyphonic music

4. Systems of 12 modes.

(i) The 12 modes before Glarean.
(ii) Glarean's 12 modes.

(i) The 12 modes before Glarean.

(a) Four extra melodic types.

At the end of the Carolingian 'De octo tonis' text in chapter 8 of Aurelian's *Musica disciplina* the author related that 'there were some singers who claimed that there were certain antiphons which could in no way be adapted to their rule; hence your pious and august ancestor Charles ordered four [tones] to be added'.

Though *Noeane* syllables are named, no antiphons for the extra modes are mentioned. In a number of later sources, however, there are citations of chants (see Huglo, 1971, pp.35ff, 79ff and 156–7 for sources and references). In some of the sources the extra modes are called *mesi*, in others *parapteres* (or *paracteres*) and *circumaequales* (see Atkinson, 1982). Though the sources are by no means in full concord in their choice of chant citations, three relevant facts do come out: the extra modes were never more than a curiosity; but the tradition of their existence was fairly widely known; and the antiphons cited were indeed anomalous.

In Berno of Reichenau's *Musica* the tradition is reported for the last time, applied now to melodies anomalous only in that they are confined to the common 5th, making it difficult to fix them definitely as authentic or plagal: 'Some are accustomed to call these medial tones [*tonos medios*], and because they can be put between the four individual authentics and plagals, they add these four to those eight, and claim to have demonstrated twelve tones' (*GerbertS*, ii, 73).

(b) Modal divisions of the octave.

The integration of eight modes with seven octave species was achieved towards the end of the 9th century in the New Exposition of the *Alia musica* (see §II, 2(ii) above), through the device of modes 1 and 8 sharing the octave species *d–d′* mediated in two positions (see ex.3*a*). The 11th-century *Questiones in musica* points out how the operation of transposition a fifth upwards brings about a similar pairing of modes in two other modal octaves: modes 3 and transposed 2, sharing the octave *e–e′*, modes 7 and transposed 6, sharing the octave *g–g′* (ed. Steglich, 1911, p.55). A logical completion of this pattern would try to divide every modal octave by two medians. Such a division was described by Wilhelm of Hirsau, in the latter half of the 11th century (*Musica*, chap.37), and by Johannes Gallicus in the 15th century (*Libelli musicalis de ritu canendi*, chap.2.i.6).

(ii) Glarean's 12 modes.

Glarean's *Dodecachordon* is the product of an extraordinary synthesis of medieval tradition, both practical and theoretical, with Renaissance classicizing humanism, original system building and musical analysis. The publication of writings on ancient Greek music, including sources both of musical theory (such as Valla's 1497 edition of Cleonides' Aristoxenian *Eisagōgē*) and of musical anecdotes (the Aldine edition of Athenaeus's

Deipnosophistae, 1524) ensured Glarean a supply of classical authority when he needed it. Glarean was also a lifelong admirer of Boethius, whose doctrines he always preferred as the source for his own. Finally, he was devoted to the Church and its traditional music; his analyses of plainchant in *Dodecachordon* (bk 2, chaps.36–7) show an enthusiasm for the beauty of the chant matched only by the perspicacity with which its musical properties are expounded.

The synthesis of classical authority and medieval tradition shows itself in all phases of Glarean's study of the modes save one: for analysis of the structure of actual music, plainchant or polyphony, he could have no classical models. But he hoped to bring order and reason to existing modal theory, to reconcile it with classical sources wherever possible, and through it to provide a uniform doctrine to guide his readers to an understanding of the wonders of both kinds of music.

(a) The 12 modal octave species and their Greek names.
(b) Modal function and non-modal consonance species.
(c) Mode as ethos, category and inherent property.
Mode, §III, 4(ii): Modal theories and polyphonic music: Systems of 12 modes

(a) The 12 modal octave species and their Greek names.

Apart from classical writings there were four main sources for Glarean's theory: Gaffurius, Cochlaeus, Boethius and 11th-century chant theory. Gaffurius's work (1518), upon which Glarean drew heavily, was itself under the influence of rediscovered classical writings on music. It is brought into the *Dodecachordon* at a crucial juncture, in the last chapter of Book 1, as a preparation for Book 2 which has no separate introduction. In the introduction to Book 3 Gaffurius is lauded again, along with Cochlaeus, Glarean's teacher at Cologne between 1507 and 1510. Cochlaeus's teaching on mode, as reflected in Tract iii of his *Tetrachordum musices* (1511), was a combination of the late medieval Italian theories of species conjunction and five types of modal ambitus (perfect to commixed) with a German version of the repercussion doctrine and emphasis on the psalm tones. And finally, in the dedicatory preface, Glarean concluded (after references to Plato, Aristoxenus and Boethius) by alluding to a number of writers he had studied at a Benedictine monastery near Freiburg not long after he went there from Basle in 1529. The manuscripts he saw contained two further kinds of sources: a better text for Boethius than he had seen before, and a group of six 11th-century chant theorists. Three of these were 'Guidonian': Guido himself, 'Otto' (certainly the author of the *Dialogus*) and Johannes (Cotto, but like other writers of his time Glarean identified him with Pope John XXII). The other three are of the Reichenau school: Berno, Wilhelm (of Hirsau), and his disciple Theogerus (of Metz).

That the 11th-century writers had some influence on Glarean's thinking seems more than probable. Glarean was anxious that his 12-mode system be taken as a reconstruction, not a new creation, and he was quite ready to invoke medieval authority when it suited him, as well as classical. In justifying the number of his principal modes as six, and, by implication, the total number as 12, he cited Plato's *Republic* (*Dodecachordon*, prologue; MSD, vi, 38; cf Strunk, 1950, pp.4–5) and Aristoxenus (bk 1, chap.21;

MSD, vi, 102, presumably after Cleonides; cf Strunk, 44). But, in reality, no classical source could give him the number 12 for his modes, so he also reported that 'Berno … says there had been some who devised four other modes, so that there were twelve modes in all; so far has the truth about the 12 modes left some trace even among the men of so barbarous an age' (bk 2, chap.37; MSD, vi, 197). And in arguing the logical case for dividing every octave at both the 4th and the 5th, Glarean observed (bk 2, chap7; MSD, vi, 115) that:

> since they [the early church musicians] could not separate the eighth mode from the first mode … they were forced by necessity to have recourse to the inversion of a system [*d–a–d'* into *d'–g–d*]. When they saw that this turned out successfully, they also considered the arithmetical and harmonic interchange of the other modes. Thus, after these eight modes, they invented four besides, [each of] which still remained in the same system [as one of the others].

Since Glarean knew of Wilhelm of Hirsau's work it seems more than likely that the above refers to the first part of chapter 37 of Wilhelm's *Musica*, as Gerbert pointed out (*GerbertS*, ii, 54). Glarean continued: 'these last four modes … seem to have been neglected … either because they were not known to all or because the first eight seemed enough'.

Glarean's own construction of the 12 modes is based on a consistent rule differentiating the seven diatonic octave species according to combinations of the species of 4th and 5th (bk 2, chap.2; MSD, vi, 104ff). Each one of the four species of 5th is combined in turn with each one of the three species of 4th above, making 12 species of octave, and with each of the three species of 4th below, making another 12. Of these 24 octave species, however, 12 are rejected on the ground that they have either fewer than two or more than three whole-tone steps between the two pairs of semitones. Of the 12 octave species then remaining, five have the same pattern of tones and semitones as another five, differing from them only in the way the 4th and 5th are disposed; these five plus the two unduplicated octave species make seven, which encompass the 12 legitimate combinations of the 4th and 5th. Two more modes are mentioned but rejected, because their octaves cannot be properly divided. One is the Hyperaeolian, which shares its octave species *B–b* with the Hypophrygian, but can only be divided improperly into the diminished 5th *B–f* and the tritone *f–b*. Likewise the octave *f–f'* of Hyperphrygian, the other rejected mode, is improperly divided into the tritone *f–b* and the diminished 5th *b–f'* (bk 2, chaps.8, 18, 25; MSD, vi, 121, 150–51, 168–9). Despite their rejection, Glarean provided polyphonic examples for these two modes in Book 3 of the *Dodecachordon*. Table 9 and ex.20 show the seven octave species (*a*), Glarean's modal names and numbers for their harmonic and arithmetic divisions (*b*), the modal divisions of the octave (*c*), and Zarlino's renumbering (1571; 1573) and rearrangement of the names (*d* and *e*). Note that Glarean's first eight numbers and the associated names and species are those of the eightfold system. For modes 11, 12 and 8 Glarean also used the names Iastian, Hypoiastian and Hyperiastian, since these names were said to be in Aristoxenus (along with Aeolian and Hypoaeolian); on

his retention of old names and assignment of new, see *Dodecachordon* Book 1, chapter 21, and Book 2, chapters 4, 7, 9, 10.

TABLE 9

(a)	(b)		(c)	(d)	(e)	(a)			
	Aeolian	9	A–e, e–a	11	Aeolian				
A–a	Hypodorian	2				A–a	A–d, d–a	4	Hypophrygian
	(Hyperaeolian)	–	B–f, f–b	–					
B–b♭	Hypophrygian	4				B–b♭	B–e, e–a	6	Hypolydian
	Ionian	11	c–g, g–c'	1	Dorian				
c–c'	Hypolydian	6				c–c'	c–f, f–c'	8	Hypomixolydian

d–d'	Dorian	1	*d–a, a–d'*	3	Phrygian \				
	Hypomixolydian	8				*d–d'*	*d–g, g–d'*	10	Hypoionian
e–e'	Phrygian	3	*e–b, b–e'*	5	Lydian				
	Hypoaeolian	10				*e–e'*	*e–a, a–e'*	12	Hyperaeolian
f–f'	Lydian	5	*f–c', c'–f'*	7	Mixolydian				
	(Hyperphrygian)	–				*f–f'*	*f–b, b–f'*	–	–
g–g'	Mixolydian	7	*g–d', d'–g'*	9	Ionian				
	Hypoionian	12				*g–g'*	*g–c', c'–g'*	2	Hypodorian
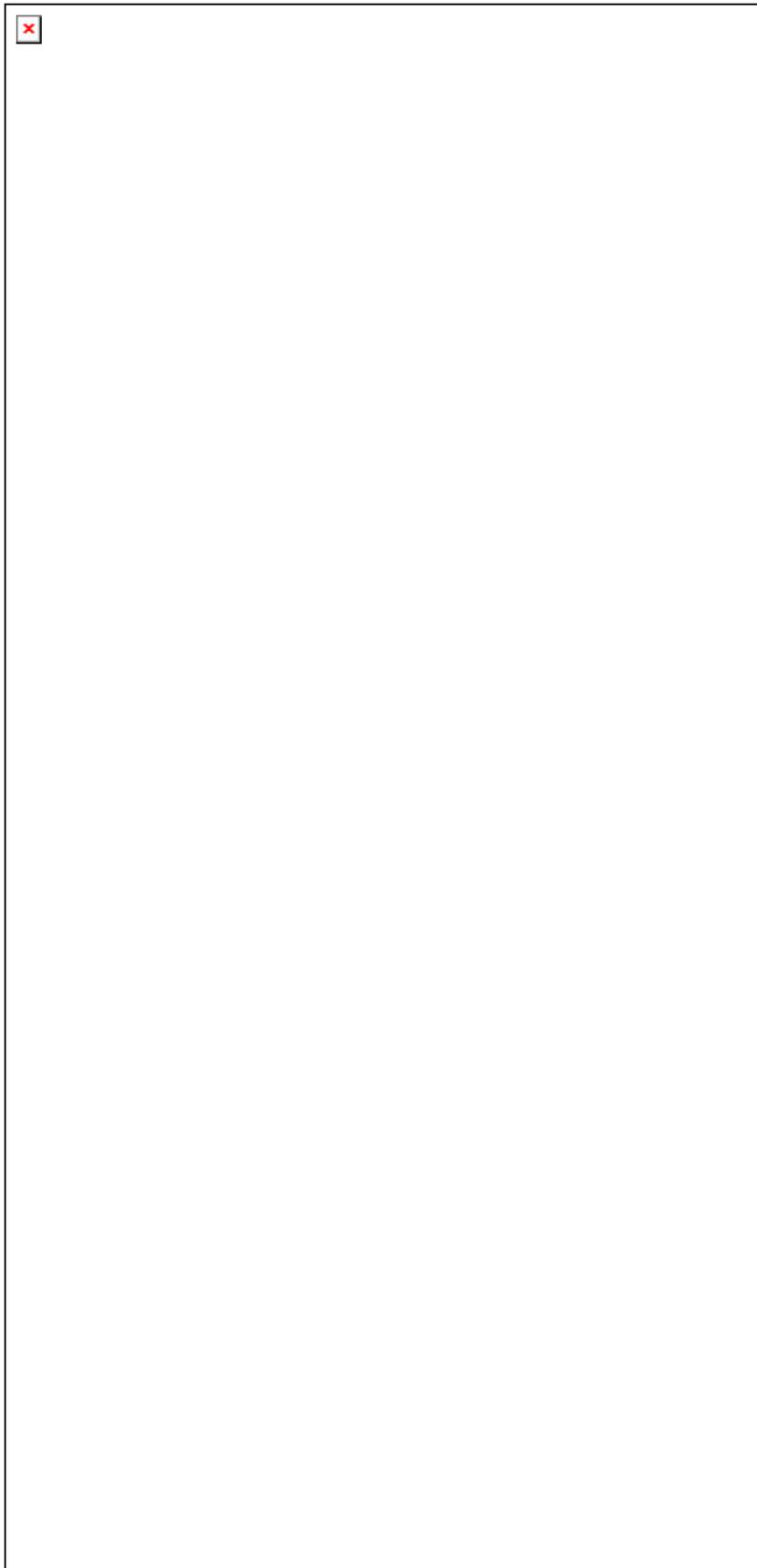
With his modes firmly rooted in mediated octave species, Glarean was forced to maintain that distribution of the semitones is the essential feature of a mode. He argued that if replacing b♮ with b♭ in a mode with *g* final changes it from mode 7 to mode 1, replacing b♮ with b♭ in a mode with *f*

final should change the mode also. He claimed that Lydian and Hypolydian (modes 5 and 6) if performed with b♭ throughout are really Ionian and Hypoionian (modes 11 and 12), transposed so that their finals are at *f*. Indeed, Glarean referred to Ionian and Hypoionian many times as 'new mode 5' and 'new mode 6' – whether *f*-final in *cantus mollis* or *c*-final in cantus durus – in contrast with 'old' modes 5 and 6 (that is, *f*-final modes in *cantus durus*, which he presumed to have been the original condition of Lydian and Hypolydian melodies).

By the same token, Dorian and Hypodorian (modes 1 and 2) with b♭ throughout must be redesignated Aeolian and Hypoaeolian – or rather restored to their putative rights, for Glarean supposed that his Aeolian was 'old indeed, but deprived of a name for many years' (bk 2, chap.17; MSD, vi, 142); or conversely, as he observed, 'one rarely finds a song in the Dorian which they have not somewhere turned into the Aeolian through the *synēmmenōn* tetrachord [that is, by using b♭, which I do not condemn if it is done with good judgment' (bk 2, chap.21; MSD, vi, 157). One such piece is the mode 1 antiphon *Ave Maria* (Gevaert's *thème* 5) which Glarean wished to call Aeolian.

Glarean's synthesis of medieval and ancient sources is also demonstrated in his method for assigning names to his new modes. He retained Boethius's names for the seven 'modes or tones or tropes' in the sense in which they had come to be understood in the Middle Ages, as octave species; he retained the medieval usage of 'hypo-' meaning 'plagal' when prefixed to a principal modal name; and he ransacked classical authorities for a set of five names that might be made to fit the modal scales left over. Glarean was quite frank in saying, after a great deal of discussion of the 'more than twenty names by which the seven octave species are designated' (bk 1, chap.21; MSD, vi, 101), that 'we shall now attempt to fit these names of modes into a definite form which is appropriate to the art and also adhered to by us in the following, howsoever the names may have occurred among writers' (bk 2, chap.7; MSD, vi, 117). Table 9(*b*) shows his final results. Boethius's seven names having been given to their customary medieval modal scales, 'the remaining five modes in the writings of Aristoxenus, as Valla reports [cf Cleonides; Strunk, 1950, p.44], are named … Hypoiastian, Hypoaeolian, Iastian, Aeolian, and Hyperiastian' (bk 2, chap.7; MSD, vi, 115–16).

To distribute these five names among the five remaining modal scales Glarean had recourse to a passage in Athenaeus in which the Aeolian and Hypodorian are equated (bk 2, chap.7; MSD, vi, 116; Strunk, pp.48–9); Glarean took the equation as meaning that they share the same octave species. With the Aeolian placed in the octave *A–a*, divided *A–e* and *e–a*, its plagal the Hypoaeolian reverses the species of 4th and 5th and occupies the other form of the Phrygian octave, *e–e′* divided into *e–a* and *a–e′*. This leaves only one pair of similarly related modal scales, *c–g–c′* and *g–c′–g′*, for the Iastian–Hypoiastian pair. From other classical sources Glarean (bk 2, chap.7; MSD, vi, 116) got the equation of Iastian with Ionian, which he preferred as being a Greek tribal name more on a par with Dorian and Aeolian. Hyperiastian – '[one degree] above the Iastian' – occupies the position of the plagal form of mode 7, the Hypomixolydian. The two 'rejected' scales are given names with the 'hyper-' prefix by analogy. Taken

as a whole, the confection is as brilliant as it is specious; with very few loose ends and inconsistencies several classical authorities are adduced to justify an *a priori* construction improving upon and extending a purely medieval tradition.

(b) Modal function and non-modal consonance species.

Classical authority, however, could give Glarean no direct support for analysis of repertory, and his musical discussions reflect the influence of traditional modal theory as he must have learnt it from Cochlaeus at Cologne. Book iii.1–4 of the latter's *Tetrachordum musices* deals with non-psalmodic aspects of the eightfold system. Chapters 1 and 4, as Miller has shown (MSD, xxiii, Preface), are modelled on Wollick (1501), but Cochlaeus replaced Wollick's 'Guidonian' doctrine of measuring modal ambitus solely by its extent above and below the final; in chapter 2 the finals, confinals and systems of modal species of the 4th and 5th are described, surely under the influence of Gaffurius's *Practica musice*, from which Cochlaeus borrowed directly elsewhere. In chapter 3 Cochlaeus discussed the five types of ambitus (perfect to commixed) of the Italian theory, also doubtless after Gaffurius.

Cochlaeus's teaching on the species of the smaller consonances may well have predisposed Glarean towards a construction based on those species along with the octave, reinforced as it would have been by the species doctrines of Boethius and Berno. But *Tetrachordum musices*, iii.4, reflecting the same doctrines as Wollick (1501), seems the clearest influence of the Cologne theorist on Glarean. For while Glarean proposed 'that modes are recognized principally by the octave division, which is made through the fourth and fifth consonances' (bk 2, chap.36; MSD, vi, 194), he also stressed 'that modes do not always fill out the outermost strings, but are recognized partly by *phrasis* and also partly by the final key' (bk 2, chap.37; MSD, vi, 197).

Glarean nowhere defined the term 'phrasis' (which in rhetoric means 'style' or 'diction'), but at one point he referred it back to 'certain rather easy and relatively common rules [for melodic movement] which … certainly should not be neglected' (bk 1, chap.13, bk 2, chap.36; MSD, vi, 71, 195). The rules turn out to be a form of the familiar list of eight pairs of characteristic modal intervals, those pairs consisting of the final and one other note, a note variously derived from (psalm-tone) tenor or (modal) repercussion, called *melodia* by Cochlaeus, Wollick and other writers in the German orbit, and now *phrasis* by Glarean. Ex.21 is a composite reference list of all the modal pairs in *cantus durus* (two hexachordal positions where relevant) and in *cantus mollis*, which is the norm for the regular *f*-final modes (note that as usual in their case the use of *cantus mollis* effects no transposition). This is the most important meaning Glarean attached to *phrasis*, but not the only one. The term in fact covers a wide range of meanings, from octave species (bk 3, chap.16; MSD, vi, 256) to personal style (bk 3, chap.26; MSD, vi, 278).

Wollick (1501, ii.9) gave a diagnostic definition of *melodia* in which the psalm-tone tenor and the modal melodic function are completely amalgamated (ed. Niemöller):

> it is necessary to distinguish authentics from plagals … considering thereunder two things: (1) the *melodia* itself, that is, its nature or essence, of which more later; (2) the ambitus … . [p.56] The *melodia* infallibly leads us to recognition of the tone. Every chant finishing in *re*, taking the beginning of its 'seculorum amen' [that is its psalm-tone tenor] in *la* is of the first tone … . To put it another way: … in every chant often attaining to *la* [and] recurring to *fa* above [i.e. b♮ over *a*, *f'* over *e'* or e♮ over *d'*], if a chant of this kind finishes in *re*, it is of the first tone. [p.58]

Cochlaeus's wording of the doctrine emphasizes further the melodic aspect of the two notes in the pair, and separates this aspect of *melodia* from the sense of *melodia* as psalm-tone tenor (which he mentioned briefly at the beginning of iii.5): 'The *melodia* of a tone is a conventional progression of notes, according to fixed intervals, which is more common to one tone than to another. For its recognition there are four rules, according to the [four] finals of the tones'. Following his list of four (pairs of) rules Cochlaeus gave an ad hoc formula or progression to demonstrate the role of the *melodia* in the course of each of the eight modes. The title of Stoltzer's *Octo tonorum melodiae* refers to the same intervals, which are quite conspicuous in the tenors of these works (as are the octave species; Wiering, 1995, pp.168–70).

In Glarean (1547) the equivalent term 'phrasis' occurs constantly, and in contexts where it implies both a still greater generality in melodic emphasis and at the same time a still greater specificity as motivic nucleus. The variant for mode 5 in Glarean's list (see ex.21) demonstrates an evident desire to turn the traditional *melodia* of his Cologne mentor into a unique

definition of the mode. The traditional *cantus mollis melodia* for mode 5 is the third species of 5th *ut sol* (or *fa/sol*); *ut sol* is also the *melodia* for mode 7. Glarean's substitution of *mi sol* as the characteristic interval for mode 5 has two effects. First, by dispensing with the final of the mode as a member of the pair, Glarean showed that he conceived the *phrasis* as a melodic interval, not a pair of modal functions or a single prominent note to complement the final. Second, the substitution eliminates the one duplication of intervals in the traditional list, *ut sol* in both modes 5 and 7. Now every modal pair is intervallically unique: one minor 6th (*mi/fa*); two 5ths differently composed (*re la* and *ut sol*); two 4ths likewise (*mi la* and *ut fa*); one major 3rd (*fa la*); and two minor 3rds differently composed (*re fa* and *mi sol*).

In Book 2, chapters 36–7, Glarean discussed the species of consonances as non-modal boundaries of pitch areas in which melodies operate – melodies whose true modality is determined by their finals and *phrasis*. Non-modal use of the consonances was of course not new: it was part of the 11th-century Italian theory of the ambitus, and the consonances were used as registral boundaries in the 9th-century *Alia musica* (see, for example, Chailley ed., pp.121ff, for an analysis by non-modal consonances of the Advent introit *Rorate coeli*).

Mode, §III, 4(ii): Modal theories and polyphonic music: Systems of 12 modes

(c) Mode as ethos, category and inherent property.

As a humanist Glarean was fully committed to the doctrine of modal ethos, and here too his work reveals his synthesis of the classical revival with the medieval heritage. The two modes of the Phrygian octave species (*e–e'*) are particularly revealing (bk 2, chap.23; MSD, vi, 160):

> The Phrygian is commonly called the third mode, a particularly famous and ancient mode … Horace calls it '*barbarus*' … Lucian calls it 'divinely inspired', Apuleius, 'religious' … some say that it evokes the harsh reviling of the indignant [cf Johannes in §1(i) above], others say that it incites to battle and inflames the appetite of a frenzied rage [cf the anonymous Chartist in §1(i) above]. Well known is the fable of the Tauromenian youth

Glarean then retold the Phrygian story from Boethius, quoted in §1(i) above in the version of Engelbert of Admont. For the Hypoaeolian mode, however, Glarean could report no ethos; the only classical source he had for the name was the Aristoxenus passage quoted in Cleonides, where Hypoaeolian is merely listed, and of course there was no medieval tradition for it. The arithmetically mediated octave *e–a–e'* got the name Hypoaeolian solely by virtue of being the plagal rearrangement of the *A–e–a* octave, which Glarean had had an excellent classical justification for calling Aeolian.

Glarean must have felt that the contrast in surviving richness of ethic attributions for these two modes was paralleled in their surviving musical manifestations in the chant. For the Phrygian, 'since it is known to everyone we shall be content with one example' (bk 2, chap.23; MSD, vi,

160); but the Hypoaeolian 'is infrequently used in our time, and one finds few songs in choirs [i.e. chant] according to it' (bk 2, chap.24; MSD, vi, 162). Yet as his only plagal *a* mode the Hypoaeolian is necessarily his category for two of the most provocative melody types in the repertory, probably very ancient, with apparent calendaric associations. First, there are 'some Graduals, as they are called, many of which are sung in Advent, and in Easter time, also some at other times' (bk 2, chap.25; MSD, vi, 167). These are the *Tollite portas–Haec dies* mode 2 transposed graduals (see Apel, 1958, pp.357ff, and PalMus, ii, iii; also G.M. Suñol y Baulenas, *Introduction à la paléographie musicale grégorienne* (1935), Plate *F*, for a tabular analysis). Glarean went on to observe that 'this [Hypoaeolian] mode is also found between small *e* and large *F* [i.e. *e'* and *f*] … within the same range as the Lydian … yet it ends on its proper final, small *a* [i.e. *a*], while the Lydian ends on large *F* [i.e. *f*]. We shall present an example of this', and he printed the antiphon *Exaltata est* (*Liber responsorialis*, 374, 'mode 4 transposed') – Gevaert's *thème* 29 – cited two more of the same melody type, and went on: 'Similar also are many used in Advent and other times, especially during Lent' (bk 2, chap.24; MSD, vi, 162–3). (For a brief discussion of this melody type see Apel, 1958, pp.398ff.) Glarean also used the Hypoaeolian as he did the Aeolian, as a modal assignment for protus melodies that use the flat 6th degree exclusively, as do many mode 2 responsories (see Apel, pp.332ff, for discussion of the type and references).

In applying his system to polyphony Glarean was limited in three ways. First, for him as for others the modes were monophonic, and a principle for integrating the voices was needed. Second, though the *Dodecachordon* includes a discussion of mensuration and proportion (bk 3, chaps.1–12), there is no treatment at all of counterpoint or of the composition of the sonorities, and thus no doctrine of polyphonic cadences or beginnings. Third, Glarean the humanist was committed to the integrity of the octave species; though he was aware of the potential modality of the smaller species he mentioned them only incidentally in his analyses, normally preferring rather vague invocations of *phrasis* when reference to a modal element of narrower compass was needed (though he often also used *phrasis* in a context implying the full span of a modal octave).

Glarean's examples are modally labelled according to the tenor, but in no sense did he discuss polyphonic compositions in terms of a single modality. He postulated natural relationships among modes as entities; though these relationships in fact turn on the existence of smaller species common to two modes, for Glarean the mode as a whole remains the unit of discourse (bk 3, chap.13; MSD, vi, 250):

> There is a certain hidden relationship of the modes and a generating of one from the other, certainly not acquired through the ingenuity of *symphonetae*, but determined in this way by the nature of the modes. For we see this happen whenever a Hypodorian tenor [e.g. *a–d'–a'*] is arranged so that its bass is Dorian [*d–a–d'*], often also Aeolian [*A–e–a'*] … . Contrariwise, whenever the tenor is Phrygian [*e–b♭–e'*], the bass and cantus often fall into the Aeolian [*A–e–a, a–e'–a'*] …

. Sometimes the cantus comes into the Hypophrygian [b♮–e'–b♮].

Glarean's 'hidden relationship of the modes' is nowhere better illustrated than in his own observations on the combinations of the Aeolian modes with the Dorian modes on the one hand and the Phrygian on the other. This relationship of modal systems is the equivalent, in Glarean's terms, of Aaron's distinction between final *a* as mode 1 confinal and final *a* as mode 3 *differentia*. Looked at yet another way, the relationship of Glarean's Aeolian to both Dorian and Phrygian reflects the mixed composition of the *a* modes, which consist of the *re la* mode 1 (protus) species of 5th and the *mi la* mode 3 (deuterus) species of 4th.

As an example of the Aeolian mode Glarean quoted the 'Pleni sunt coeli' from Josquin's *Missa sine nomine*, 'in which the higher voice begins, and after two *tempora* the lower voice follows at the fourth below, as they usually say. But its system is truly Aeolian, not Dorian as some have written, and also ends on the lowest string [i.e. degree] of the [Aeolian] fifth'. This canon is constructed on the same tonal principle as Bartolomeo Ramis de Pareia's little demonstration *fuga* in ex.17*a*: each voice lies within a single hexachord, natural (*c'–a'*) in the upper voice and hard (*g–e'*) in the tenor, and hence would be solmized with the same syllables. In terms of modal species of 5th both voices are protus, set at two positions a 4th apart.

Josquin's five-voice *Miserere* was one of Aaron's examples for mode 3 ending at its *differentia* on *a*; Glarean said of the same piece, referring like Aaron to the pattern of its ostinato tenor, 'One truly sees here the Hypoaeolian from small *e* to large *E* [i.e. *e'* to *e*], indeed divided arithmetically at small *a* [i.e. *a*], on which it also ends, namely on the lowest string [i.e. degree] of the [Hypoaeolian] fifth [*a–e'*]' (bk 3, chap.20; MSD, vi, 260).

The relationship of Glarean's Ionian and Hypoionian to the rest of his system is of a different kind. First, *c*-mode pieces, otherwise considered secondary forms of members of the eightfold system, could now be supposed to have separate modes of their own. For instance, Josquin's *Comment peult avoir joye*, which Aaron had assigned to mode 7 ending on its *differentia c*, naturally became Hypoionian when Glarean printed it with the words *O Jesu fili David*. Second, Glarean's insistence on the integrity of the semitone distribution in his modal octaves required him to consider *f*-mode pieces in *cantus mollis* as transpositions of his Ionian or Hypoionian mode because they had the same intervallic structure. This made the *cantus mollis f* modes systematically consistent with the other *cantus mollis* modes (bk 3, chap.16; MSD, vi, 256):

> Ionian … all the examples of this mode are transposed from the proper tonic by a fourth … which change usually occurs in most other modes, as in the Dorian and Hypodorian, its plagal, and in the Hypoionian, the plagal of this [Ionian] mode. … Moreover, a beautiful five-voice example of this mode is the *Stabat mater dolorosa* of Josquin des Prez.

Aaron had also cited the Josquin *Stabat mater*, an *f*-final *cantus mollis* composition, as one of his instances for mode 5 with the regular final, Glarean's 'old' Lydian; in so doing he was following the centuries-old tradition of considering *b*♮ – from the *synēmmenōn* tetrachord – a co-equal member of the tonal system when it occurred in tritus modes.

The simple and logical symmetries of Glarean's system eliminated cumbrous lucubrations over modal assignments for pieces ending with *a* or *c'*; it also eliminated the apparent inconsistency by which *f* modes were considered to be modes 5 or 6 in *cantus durus* and *cantus mollis* alike, while *g* modes in *cantus durus* were modes 7 or 8 but in *cantus mollis* they were modes 1 or 2. On the other hand, the 12-mode system also logically eliminated important and by no means over-subtle distinctions, such as those between the two kinds of *a* modes in *cantus durus*. Of course such distinctions could continue to be made on a secondary level, as Glarean and some of his immediate successors made them. But those who took up the 12-mode system, whether directly from Glarean or from Zarlino, eventually lost sight of such distinctions in their enthusiasm for the simple, rational and universal paradigm that the system provided.

Mode, §III, 4: Modal theories and polyphonic music: Systems of 12 modes

(iii) Zarlino's synthesis of modality and polyphony.

The modal doctrine of Zarlino is expounded in detail in Part iv of his *Istitutioni harmoniche* (1558, 2/1573); important concepts are also found in Part iii, on counterpoint. Zarlino adopted Glarean's system of the 12 modes; he added to it the polyphonic modal functions that had been creeping into the literature since the 15th century; and more than that, he succeeded in bringing polyphonic texture, modal structure and modal ethos under the rule of a single unifying musical principle.

Zarlino had already used Glarean's names for the 12 modes in his early motet collection *Musici … moduli* (1549) (see Flury, 1962). In the 1558 edition of the *Istitutioni* he retained Glarean's numbering, but did not use the classical names for the modern modes, since the intervals between the (modern) modal octave species did not agree with those of the classical modes (pt iv.8). Zarlino was generally much more sensitive to the differences between classical and Renaissance modality than Glarean was. In the *Dimostrationi harmoniche* (1571, pp.270ff) Zarlino explained his views more fully, and renumbered the modes to begin with the authentic and plagal *c* modes as modes 1 and 2, the *d* modes as 3 and 4, and so through the hexachord up to the *a* modes as modes 11 and 12 (see above, table 9(*d*)). This reordering was also used in the revised editions of the *Istitutioni* of 1573 and 1589. Of the six reasons offered for the reordering, the most important was that his tuning was based on just intonation of the (C) major scale (for which his classical warrant was Ptolemy's syntonic diatonic). Although he argued that the compasses of the modes could now be made to agree with classical sources, calling the *c* modes Dorian, the *d* modes Phrygian and so on, Zarlino hardly ever used the names again, apparently expecting the new usage to be confusing.

Zarlino often adopted Glarean's comments on the ethos of one or another mode. For instance, he said that mode 9/11 – Glarean's Aeolian – is 'very old, yet it has long been deprived of its name and proper place' (1573,

p.411), and shortly thereafter he listed several epithets translated from Glarean's classical sources. A survey of modal ethos according to Zarlino is given in table 10 (translations after Cohen). Zarlino's musical comments on individual works are not unlike Glarean's, but with regular reference to the smaller species of consonances, especially in cases where his new doctrine of modal structure produces something flagrantly at variance with what he knew to be the practice. On the Phrygian, for instance, whose regular cadence points he required to be *e, g, b♮* and *e'*, he observed (1573, p.401):

> If this mode had not been mixed … with [the Aeolian], and if it were heard plain, it would have had a harmony rather harsh. But because it is tempered by the 5th of mode [9/11, Glarean's Aeolian, namely *a–b♮–c'–d'–e'*] and by the cadence that is made on *a* which is so greatly used, some have thought on that account that it has the character of moving to tears; therefore they set it freely to words that are tearful and full of laments. It has great conformity to the aforesaid [Aeolian], because they have the [*mi fa sol la*] species of 4th in common.

In the treatise on counterpoint (Part iii), Zarlino introduced polyphonic modal functions. The fifth of his six general rules for composition requires that 'a composition be ordered under a prescribed and determined mode, or tone, as we like to call it' (pt iii.26; trans. Marco and Palisca, p.52). He went on to require that imitative voices enter on modal degrees (iii.28; p.55):

> the interval between the initial notes of the two voices should be one of the perfect consonances named above [… unison, fifth, octave, or compound …], or a 4th. This is not unreasonable, for one begins on the extremes or the middle points of the modes on which the melody is founded.

The cadences are to be on the modal degrees also (iii.53; p.142):

> The cadence has a value in music equivalent to the period in prose and could well be called the period of musical composition. … The end of a sentence in the text should coincide with the cadence, and this should not fall on an arbitrary tone but on the proper and regular steps of the mode used.

In its details Zarlino's counterpoint treatise is a summary, extension and codification of existing doctrine. But permeating the polyphonic web Zarlino saw the same 'sonorous numbers' that he had used for his tuning system, those perfect and imperfect consonances of just intonation which he had measured in the simple ratios of the numbers one to six. The small-number ratios of just intonation now allowed the 5th easily to be conceived as harmonically and arithmetically mediated into major and minor 3rds with simple ratios, just as the octave had always been simply mediated into a perfect 5th and a perfect 4th. As a consequence, the general bilateral pattern of both structural and ethic contrast that had been associated with the harmonically mediated authentic octave versus the arithmetically

mediated plagal octave could be claimed as well for the harmonically versus the arithmetically mediated 5th.

The 5th and its 3rds now became the sonorous glue of the contrapuntal texture. Zarlino portrayed them in their new role as follows:

> The variety of the harmony … results from the position of the note that divides the fifth … . On this variety depend all the diversity and perfection of harmonies. [iii.31; p.69]
> Since harmony is a union of diverse elements, we must strive … to have those two consonances [the third and the fifth] or their compounds sound in our compositions as much as possible. [iii.59; p.188]

Zarlino was of course quite ready to recognize the existence of other consonances in the texture, but he regarded them as substitutes for the 3rd or 5th (iii.59; p.188):

> True, musicians often write the sixth in place of the fifth, and this is fine. … Especially in three-voice writing the octave may be used in place of one of them to preserve a beautiful, elegant, and simple voice line. To want to use those consonances constantly in such pieces would be impossible.

The consonances that dominate the contrapuntal composition of the texture were also invoked to govern the modal disposition of the structure, establishing the final, its upper 5th and its mediating 3rd (major or minor) as the proper scale degrees for beginnings and cadences: 'The true and natural beginnings not only of this but of any mode you like should be at the boundary degrees [*chorde estreme*] of their fifths and fourths, and on the median degree [*chorda mezana*], which divides the 5th into major 3rd and minor 3rd' (1573; iv.18; p.392). And again Zarlino recognized the realities of practice, though in this case he attempted no explanations: 'All the same, many compositions that have their beginnings on other degrees are to be found'.

To allow for anomalous cadence points is both prudent and customary, and Zarlino did so; what is new is his prescription of a uniform basis for fixing cadential norms, the same for all 12 modes (1573, iv.18):

> Cadences are found to be of two kinds, 'regular' and 'irregular'. Regular are those which are always made on the boundary notes or degrees of the modes. (Where the octave in each mode is harmonically or arithmetically mediated or divided by a median degree, those degrees are the boundaries … likewise where the 5th is divided by a median degree into a major 3rd and minor 3rd.) Any other [cadences] then may be made wherever you like; they are called irregular.

The intervals that permeate the contrapuntal texture and regulate the modal structure are also said to determine the general ethos of a mode (iii.10; pp.21–2):

the fifth, sixth, seventh, eighth, eleventh and twelfth [modes, numbered as in 1558, see table 9(*b*) and (*c*)] … are very gay and lively, because in them the consonances are frequently arranged [in an order] according to the nature of the sonorous number, that is, the fifth is harmonically divided into a major and minor third which is very pleasing to the ear. … In the other modes, which are the first, second, third, fourth, ninth, and tenth, the fifth is arithmetically divided by a middle note, in such a way that one often hears the consonances arranged [in an order] contrary to the nature of the sonorous number. Whereas in the first group [of modes] the major third is often placed beneath the minor, in the second [group of modes] the opposite is true, with a result I can only describe as sad or languid.

This theory of a bipolar modal ethos based on the harmonic or arithmetic division of the modal 5th in Part iii is a generalization; in Part iv specific, usually traditional, affects are attributed to each mode individually (see above, table 10). Zarlino's recognition of the realities of compositional practice regarding 'irregular' cadences in the Phrygian has been quoted. The two-part examples in Part iv illustrate regular modal procedure, particularly for cadences. In addition, a number of multi-part compositions are listed for each mode, illustrating (among other things) that musical practice abounds with irregular cadences. Finally, his recommendations for a predominant use of 3rds and 5ths in the texture did not prevent him from providing for the actual construction of simultaneities through the conventional rules for adding first the bass and then the alto to a principal interval in soprano and tenor (iii.58; pp.178ff; see especially the table on pp.182–3). Nonetheless, his synthesis of texture, mode and affect through their joint participation in a background ambience of major 3rds, minor 3rds and 5ths was an enduring contribution, and it had a devastating effect on polyphonic modality. The essence of all traditional modal theory, as applicable to polyphonic music, had been that the tonal relationships specific to each mode were treated as completely independent of the general tonal relationships governing vertical sonorities and their successions. Zarlino's construction on Glarean's 12 modes broke down the barrier between modal structure and chord structure and left them wholly dependent on each other.

Mode, §III: Modal theories and polyphonic music

5. Transition to major and minor keys.

(i) The 12 modes in the late 16th century.
(ii) The modes in the 17th century.
(iii) The modal triad.
Mode, §III, 5: Modal theories and polyphonic music: Transition to major and minor keys

(i) The 12 modes in the late 16th century.

The new and systematically conceived theory of 12 modes was promulgated with both sets of names and numbers. One was Glarean's, and Zarlino's 1558 version as well: modes 1 (Dorian) to 8 (Hypomixolydian) – the old eightfold system – and modes 9 (Aeolian) to 12 (Hypoionian) as

authentic–plagal pairs of *a*-final (9, 10) and *c*– or *c*'-final (11, 12) modal octaves. The other set of numbers and names was Zarlino's second version from 1571 and 1573: six pairs of authentic–plagal modal octaves, with finals in order of the natural hexachord, *c d e f g a*; *c* authentic (mode 1) to *f* plagal (mode 8) were now called by the old names, Dorian to Hypomixolydian; the *g*-final modal octaves became Ionian and Hypoionian, and only the names Aeolian and Hypoaeolian (modes 11 and 12) referred to the same modal octaves as they had in Glarean's system. (See above, table 9(*e*).)

In the later 16th century and early 17th the 12-mode system was taken up enthusiastically, by composers as well as by theorists. In Germany at first Glarean was the source, so that mode 1 (Dorian) continued to be *d* authentic in *cantus durus* with *b*♮ or *g* authentic in *cantus mollis* with *b*♭. The earliest large-scale musical embodiment of Glarean's new system was a setting of the Gospel texts for the whole year, published in 1565, in four cycles of the 12 modes, by Glarean's student Homer Herpol. Alexander Utendal's 1570 settings of the seven penitential psalms (plus five texts from the Prophets) in the 12 modes, along with Herpol's works, were among those often cited as examples for the 12 polyphonic modes in music textbooks for the German Lateinschulen well into the 17th century (see Bossuyt, 1981). The 1577 *Cantiones* of Eucharius Hoffmann is another 12-mode collection, and in Hoffmann's 1582 treatise *Doctrina de tonis seu modis* Lutheran chorale tunes were added to the recurrent roster of citations exemplifying the 12 modes. Andreas Raselius also wrote about the 12 modes, illustrating them in his *Hexachoardum seu questiones musicae practicae* (1591) with chorales, polyphonic works and newly written canons, and published two collections of motets on German Gospel texts, one set for Sundays and the other for important feasts, 'in which living examples of Glarean's *Dodecachordon* in both scales [*cantus durus*, *cantus mollis*] have been invented' (*Teutsche Sprüche*, 1594–5); these are only partly in cyclical order. Raselius also prepared a huge manuscript collection, the *Dodecachordi vivi … exempla* (*D-Rp* 774), containing 12 works by different composers for each of the 12 modes in Glarean's ordering.

In Italy too the earlier 12-mode system was preferred, not because musicians were unaware of Zarlino's new scheme, but because it was easier in a liturgical context if the first eight modes could be associated directly with the traditional eightfold system; organists had not only to play independent pieces during the service but also to collaborate with both the polyphony and the plainchant of the choir. Keyboard compositions using the 12 modes proliferated in the late 16th century and early 17th. Luzzaschi's second book of *Ricercari* (1578 or earlier) is the oldest surviving of these; it is exceptional in using Zarlino's new numbering. Andrea Gabrieli's *Ricercari* of 1595 form a full set of extended compositions in all 12 modes (using the traditional numbering). Table 11*a* lists their modes (called 'tones') along with their scales (*cantus durus* unmarked, *cantus mollis* designated by a flat sign), their endings and their putative transpositions from the abstract system.

 TABLE 11

| | (a) | | | | |
Tone	Scale	Final	Putative transposition	'Natural' final	
1	–	d	–		
1	[scale]	g	↑ 4	d	
2	[scale]	g	↑ 4	d	
3	–	e	–		
4	–	e	–		
5	–	c	↓ 4	f	(in B♮ scale)
6	[scale]	f	–		
7	–	g	–		
8	–	g	–		
9	[scale]	d	↓ 5	a	
10	–	a	–		
11	[scale]	f	↓ 5	c'	
12	–	c'	–		

(b)					Name of mode
1	[scale]	f	↑ 4	c	Dorian
2	[scale]	f	↑ 4	c	Hypodorian
3	[scale]	g	↑ 4	d	Phrygian
4	[scale]	g	↑ 4	d	Hypophrygian
5	–	e			Lydian
6	–	e			Hypolydian
7	–	f			Mixolydian
8	–	f			Hypomixolydian
9	–	g			Ionian
10	–	g			Hypoionian
11	–	a			Aeolian
12	–	a			Hypoaeolian

In France, conversely, Zarlino's second scheme was generally accepted in principle, with the *c* authentic modal scale being mode 1, or Dorian. (Conflicts that arose in liturgical situations were accepted, though they had to be explained.) Claude Le Jeune composed several modal cycles in this order. In his *Octonaires* (1606; ed. in MMFTR, i, 1924, and viii, 1928) each of the 12 modes has two chansons for four voices and one for three; the *c-*

final and *d*-final authentic–plagal modal pairs – modes 1 (Dorian) to 4 (Hypophrygian) – are set in *cantus mollis*, to end with *f* and *g*. Table 11*b* lists the modes, scales, endings and putative transpositions for this collection.

The potential for confusion in two co-existing sets of names is only terminological; in any specific circumstance one set of names or the other will be found. But the 12 modes and the eightfold system were two genuinely competing theories, one rational and unified, the other traditional and diverse. Coupled with that source of confusion was the matter of transposition (in the modern sense) of modes. Even considering only the traditional overlapping systems of *cantus durus* and *cantus mollis* – the scale with *b*♮ and the scale with *b*♭ – the number of octave scales of potential modal legitimacy was doubled without there being much increase in the number of finals in the system as a whole. From table 11 two preliminary illustrations may be extracted.

The Gabrieli *Ricercari* (see table 11*a*) include two *f* modes, one authentic and one plagal, both with the *b*♭ scale; one of these, however, is called mode 11 (Glarean's Ionian) transposed down a 5th while the other is the traditional mode 6 of the eightfold system, the ancient tritus plagal mode with its traditional *b*♭. A similar coupling occurs with the *c* and *c'* modes: one is in principle a transposition of the traditional mode 5 (with its traditional *b*♭) into *cantus durus*, down a 4th to *c*; the *c'* mode is called mode 12 (Glarean's Hypoionian). Finally, the set includes two *d*-final authentic modes, mode 1 in its regular position and mode 9 a 5th lower. They differ in their sixth degrees, but the distinction is minimized by the normal practice of using *b*♭ over *a* (*fa* over *la*) in the authentic protus at *d*. (The downward transposition of mode 9, like the transposition of mode 5 down to *c* and mode 2 up to *g*, is ultimately a reflection of systematic adjustment of the organ to a convenient pitch level for the choir in the musical liturgy: see §5(ii) (*b*) below.)

Quite different instances of two modes sharing the same final due to the overlapping *cantus durus* and *cantus mollis* systems are furnished by Le Jeune's scheme for the *Octonaires* (see table 11*b*). The collection includes two sets of plagal–authentic *f* modes, and two sets of plagal–authentic *g* modes: in each set with common final one pair uses *b*♭, the other *b*♮, like Gabrieli's mode 1 and mode 9. In the *f* modes the contrast in scale system comes in their fourth degrees, the old question of theoretical tritus versus practical tritus. The contrast in the third degrees of the *g* modes, *b*♮ and *b*♭, is also reminiscent of an old modal contretemps, the transformation of mode 7 tetrardus on *g* to mode 1 protus on *g* (see §II, 4(i) above); but here it is not a question of changing modes in one piece but of the existence of whole pieces in different modes with the same final. This is the converse of the situation illustrated in the Gabrieli *Ricercari* by the first two pieces, which are both in the authentic protus mode but with different finals – *g* (in the *b*♭ system) and *d* (in the *b*♮ system).

These collections between them embody three elements of disorder for polyphonic modality: the existence of a new modal theory in conflict with the traditional eightfold system; systemic ambiguities arising ultimately from

the practical requirements of transposition; and contrasts in scale type over common finals arising out of two parallel systems of scales, *cantus durus* and *cantus mollis*.

(ii) The modes in the 17th century.

(a) Transposition of modal scales.

Before the humanists with their classical authority came to rationalize the eightfold system and make it more consistent it had been an essential part of the Catholic liturgy, and so it continued. An ever more important part in both Mass and Office was played by the organ, and in performing *alternatim* Mass sections and *Magnificat* verses with the choir the organist had to be ready to accommodate his music to pitch levels comfortable to the choir. This meant that the whole complex of modes and psalm tones had to be available in practice at pitch levels on the keyboard other than those embedded in the traditional system of note names, out of which the design of that keyboard had developed. The background diatonic assemblage of course already provided for one substantial and useful shift in relative pitch level through the two parallel systems of *cantus durus* and *cantus mollis*, the scales with b♮ and b♭. *Cantus fictus*, with its two flats, was a way of considering transpositions by a whole step downward as only slightly contradicting the conception of a single diatonic framework with exchangeable ancillary notes. Practical transpositions to other parts of the keyboard further augmented both the number of places a given mode could be projected and the number of modal scales that could be projected at a given place. This process, accompanied by necessary acoustic refinements, led in time to the abandonment of the extended double octave coupled with hexachord syllables as the model for the background assemblage of pitches and pitch relationships available for music.

(b) The eightfold system and the 12 modes.

The organist's need to transpose arose from his interaction with the choir; a considerable share in the confusions of later polyphonic modality in Catholic countries is due to the intersection of the practical need for transposition with conflicting systems of 12 modes, eight modes and eight psalm tones.

Pietro Pontio had made a clear and emphatic distinction between the eight tones used for motets, masses, madrigals and the like, and the eight tones used for the psalms, which, he rightly observed, have their own cadences and even their own endings (see §3(iii) above). Those adhering in principle to the new 12-mode systems generally made this same distinction; Zacconi, for instance, distinguished 12 'tuoni harmoniali' from eight 'aeri di salmeggiare' (*Prattica di musica*, ii, 1622, p.43), and proposed that in any case the latter are derived from the former. Cerone, who added four new examples to Pontio's eight tones for the psalms (*Melopeo*, 1613, pp.884ff), is one of the few authors who claimed the existence of 12 psalm tones.

Others, especially those inclined to prefer the traditional eightfold system as the basis for tonal distinctions, were not ready to build a wall between

tone (for psalms) and mode (for everything else). Banchieri (1614) gave a thorough, fully illustrated account of a kind of conglomerate modal system that was typical in Catholic usage well past the first half of the 17th century, with some local variations. Basically these systems were developed in three stages. First, members of the two eightfold systems – like Pontio's tones for motets and tones for psalms – were mingled together in theory, as in liturgical performing practice, into a single eightfold system. Second, the conglomerate eightfold system was compared and correlated with the 12 modes in *cantus durus* and *cantus mollis*. The third stage then either recognized the systems as separate in function or derived one of the systems from the other, implying or stating that there was only one true system of modes. The organist's practical experience with transposition played a leading role in the construction of the conglomerate system, but only *cantus durus* and *cantus mollis* were originally drawn on to provide theoretical scales for constituent modes in a closed system.

Banchieri began his discussion with a list of the traditional eight modes, illustrated however not by stepwise species or final–ambitus but by modal degrees within their octaves, in the manner of Zarlino (ex.22a); this is followed immediately by the eight psalm tones illustrated by the ancient and familiar couple of modal final with psalm-tone tenor (ex.22b – both from 1614, p.68). Shortly thereafter follows the principal demonstration, in which Banchieri depicted an eightfold system of polyphonic modes based on the psalm tones (ex.23, from 1614, pp.70–71). He began with the 'intonation, middle and end of the plainchant' for each of the eight psalm tones at its regular position, ending each with its principal *differentia*. They are all then shown again, each one 'transposed for compositions in polyphony for the choir' (*trasportato alle compositioni coriste del figurato*); following their transposed forms their modal degrees are shown as 'cadences', on a pattern like that shown in ex.22a.
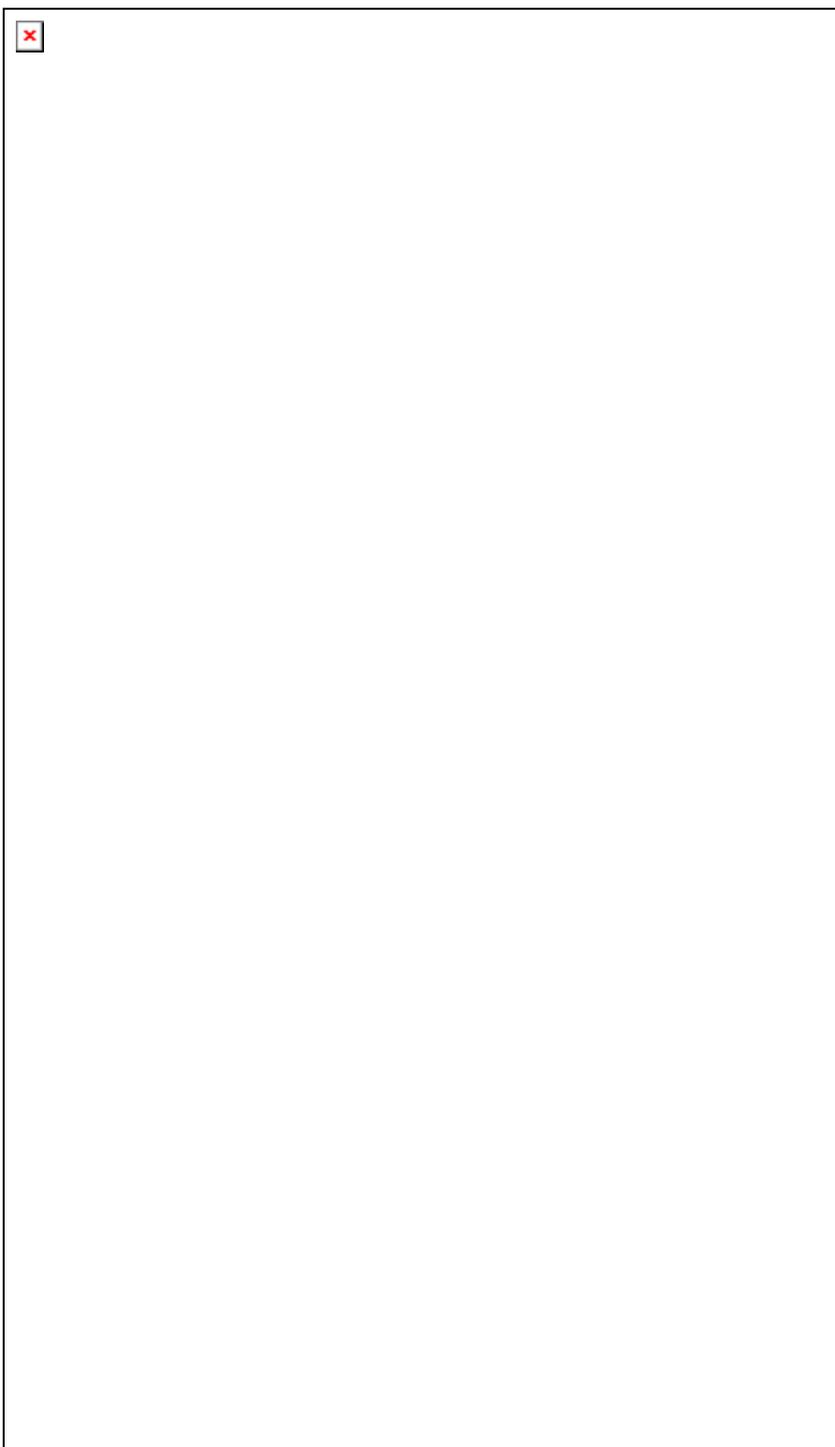
The transpositions that are made all occur within the parallel systems of *cantus durus* and *cantus mollis*. Tones 2 and 7 go from *cantus durus* into *cantus mollis*, up a 4th and down a 5th, respectively. Tone 5 appears as though it were merely transposed down within the *cantus durus* system, but Banchieri's tone 5 at the *f*-final position would have had its usual *b*♮ in practice (see ex.22*b*); tone 5 is in fact transposed the other way, from *cantus mollis* at *f* to *cantus durus* at *c*.

The practical aim of these transpositions was to reduce the range needed for the choir's psalmody. This is seen clearly in the 'middle' notes of Banchieri's formulation, which represent the recitation pitch of the psalm-tone tenor, on which the bulk of a psalm verse was chanted. Column 1 in ex.23 shows that in the pure diatonic double octave the psalm-tone tenors are spread between *f* and *d'*; their equivalents in the partly transposed system drawing from both *b*♮ and *b*♭ scales cover only *g* to *c'*. The lowest psalm tone (2), with its equivalent polyphonic tone, has been brought up,

the two highest (5 and 7) have been brought down. In the alternative use of a *cantus mollis* transposition by downward whole step suggested by Banchieri for the otherwise untransposed tones 3 and 8, the range of recitation pitches is still further contracted. In the *Cartella musicale* no explanation is offered for these alternative sets of cadence points, but in his *L'organo suonarino* (1605) Banchieri at one point outlined soprano and bass parts for the polyphonic verses of an *alternatim Magnificat* for each of his eight tones, and tones 3 and 8 have indeed been set 'a tone lower for the convenience of the choir' (pp.94, 104), bringing the tenors from *c′* down to *b♭*, thereby compressing the range of recitation tones to a minor 3rd, *g, a* and *b♭*.

It may be observed that a systemic effect of the mixed pattern of transposition is to subvert one of the fundamental premises of the traditional eightfold system. Instead of sharing a common final in a single diatonic system and being contrasted by higher and lower ambitus, three of the four authentic–plagal pairs – 1 and 2, 5 and 6, 7 and 8 – keep the octave span constant, and it is the final and scale system that change. This may be seen in ex.22*c* (from 1614, pp.84–7), which shows the prescribed intervals of imitation and the last notes in the tenor part for each of Banchieri's eight tones (the points of imitation are assigned to the extremes and the mean of each modal octave).

Tones 3 and 4 also have different finals, but both are in *cantus durus* and they have different octave spans as well. Tone 3, like all the others, is a psalmodically engendered polyphonic mode, and *a* is the last note of its most prominent *differentia*. The emphasis on *a* and *c′* in mode 3 is of course nothing new, but using *a* as the final of mode 3 is only justifiable when the psalm tone is the model for the mode. In a system of polyphonic modes avowedly derived from psalm tones there is no reason to call particular attention to this final in tone 3, and there is nothing inconsistent in Banchieri's taking it for granted. What is inconsistent is the treatment of mode 4. In his model for the derivation of the system (ex.23) he assigned two sets of modal degrees to tone 4, as he did for tones 3 and 8. The basis for the substitution – borrowed from Zarlino – is entirely different, and has to do neither with psalm tones nor with the convenience of the choir (p.75):

> Because the degree *b♮* does not have an upper [perfect] 5th, and so much the less a [perfect] 4th below, imitations by the 5th from *e* to *A* responding [to those] by the 4th from *a* to *e* are permitted. The proper cadences in two voices are *c′* [upper] terminal, *b♮* median, *g* indifferent, and *e* final; but with more voices, because of the aforesaid impediments [arising] from the note *b♭*, cadences on the two notes contiguous to the *b♮* are permitted, that is, the note *c′* [as] median cadence and *a* as indifferent, or *a* as median and *c′* as indifferent, as you wish.

After a detailed exposition and correlation of Zarlino's 12 modes in both scale systems and his own eight polyphonic tones Banchieri revealed himself as in the end rather partial to the claims of the two-scale eightfold system (p.136):

It has already been said how much to be esteemed are the
12 modes, on their own degrees or transposed, as learnedly
expounded by Gioseffe Zarlino … but it seems right to me to
warn the novice composer of the difficulties, found on closer
examination, that pervade them: [1] that really in every
composition [i.e. worldly as well as churchly] the eight or nine
ecclesiastical tones [the ninth being the *misto tuono*, that is,
tonus peregrinus] come into the 12 modes; and [2] that the 12
modes do not exceed the eight (or nine) tones if they are
desired to be usable in more than two parts.

(c) The eightfold system and the 24 major and minor keys.

The conception that 12 modes in each of two scales, 24 in all, should be
compressed into a combined system of eight modes, some using one scale
and some the other, continued in Italy for several generations. A succinct
report appears in Bononcini's *Musico prattico* (1673), ii.17, pp.121–2: 'Of
the 12 tones … there are seven that are normally used' (ex.24*a*, based on
pp.137–47). The reduction of 12 modes to seven rather than eight
devolves from the correlation of mode 10 with both tone 3 and tone 4:
Bononcini distinguished them only by their endings. Ex.24*b* (based on
pp.148–53) is Bononcini's demonstration of how a melody can be
converted from its 'natural' mode to any other mode by changing the key
signature.
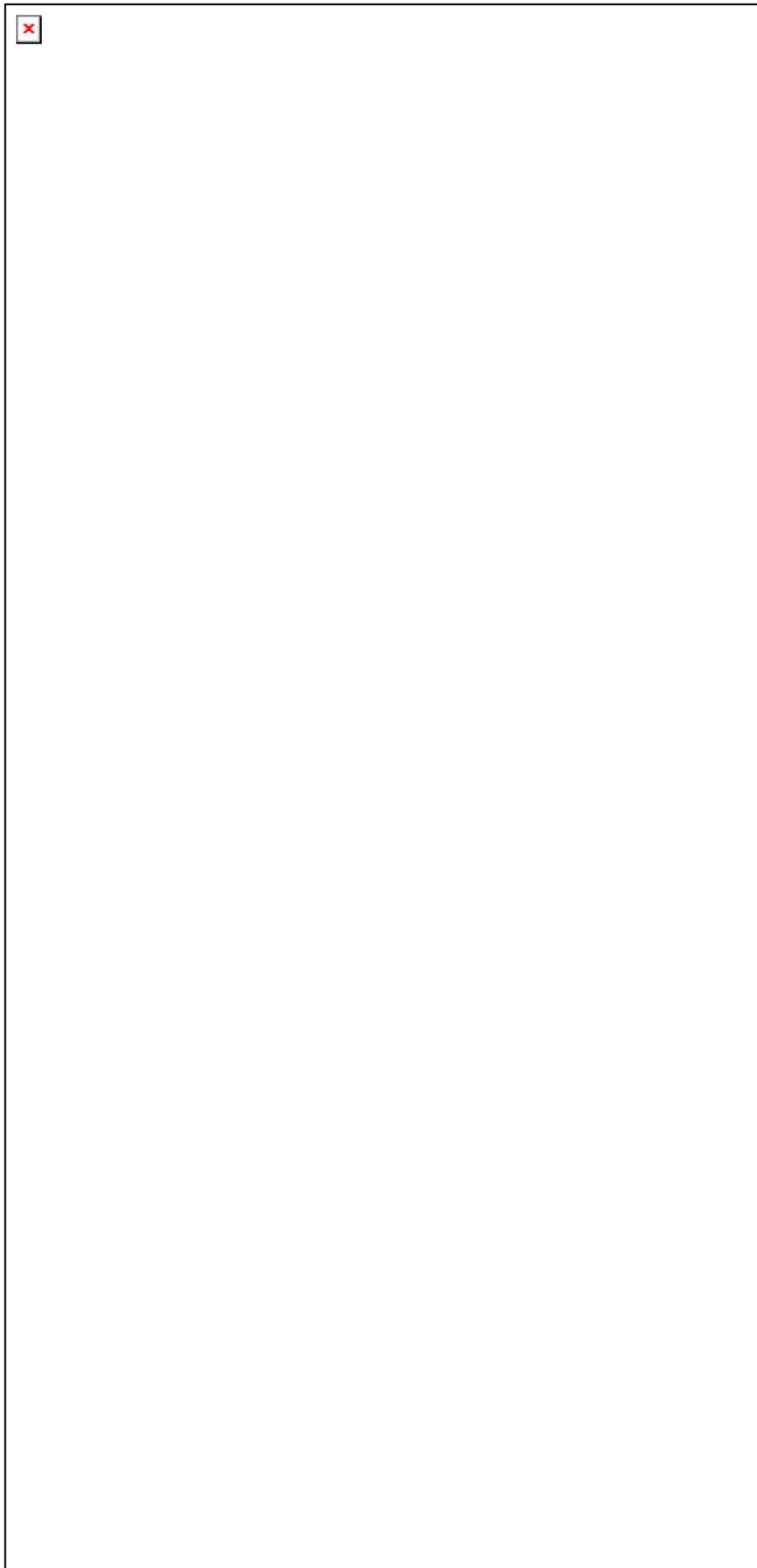
By a circuitous but traceable route through French- and German-speaking Catholic countries (documented in Lester, 1989), what had begun as Banchieri's eight 'psalm-tone keys' were finally incorporated into the system of 24 major and minor keys in Mattheson's *Das neu-eröffnete Orchestre* (1713). After a discussion of the '12 *modi*, or Greek manners of

singing' (p.57), Mattheson described the final stage of the eight 'psalm-tone keys' (p.60): 'The Italians and the present-day composers employ another fashion of differentiating their *modulationes*' (shown in table 12). As his source for this set of eight tones Mattheson must have used the 'regular tones or modes' in Georg Falck's *Idea boni cantoris* (1688), since he continued with a second eightfold set of four major and four minor keys corresponding to Falck's *fictus* or transposed modes, observing that they are 'no less usable and customary'. Mattheson concluded 'Whoever is desirous of knowing all tones must include the following', and completed the 24 by adding the remaining four major and four minor keys (cf Riemann, *Geschichte der Musiktheorie*, 2/1921, pp.454–5). But shortly thereafter he returned to the 24 major and minor keys, first set out as a whole in 1711, only two years earlier, in Heinichen's *Neu erfundene und gründliche Anweisung … des General-Basses*, recommending the more familiar approach: 'There are just the 12 semitones of the chromatic octave, each of which can be differentiated once, through the major or through the minor 3rds; thus the aforementioned 24 arise, and so it remains' (Mattheson, 1713, p.63).

TABLE 12

tone						
1	D	F	A	orD	D	minor
2	G	B♭	D		G	minor
3	A	C	E		A	minor
4	E	G	B♭		E	minor
5	C	E	G		C	major
6	F	A	C		F	major
7	D	F♯	A		D	major
8	G	B♮	D		G	major

A few traces of the heterogeneously agglomerated major–minor key system can be observed in 18th-century musical practice. Most conspicuous are the key signatures with one flat or one sharp too few or one sharp too many, representing transpositions of mode 1 or mode 2 (minor keys with one flat too few or one sharp too many), transpositions of mode 8 (major keys with one sharp too few), or use of a one-flat or two-flat signature as though it were *cantus mollis* or *cantus fictus* (major keys with one flat too few). Certain details of early 18th-century harmonic movement or aspects of tonal relationships also represent vestiges of polyphonic modality; familiar and obvious is the IV(6-3)–V half-cadence in minor keys, a survival of the mode 4 cadence to the final with an upper leading note in the lower voice. Cycles through the psalm-tone keys continued to be written for a long time. One of the last, the so-called *Octo toni ecclesiastici*, was written by Beethoven's teacher Albrechtsberger in about 1760; it consists of a cadenza, six verses and a fugue for each *tono*.

Mode, §III, 5: Modal theories and polyphonic music: Transition to major and minor keys

(iii) The modal triad.

In his *Cartella musicale* Banchieri listed the cadential degrees for his eight modes (see ex.22*a*) and his eight psalm-tone keys (see ex.23). His

cadential degrees, however, are not those of a partly traditional, partly empirical scheme of species boundary tones and repercussions; rather they follow Zarlino's doctrine stipulating the same three cadential degrees for each and every mode, regardless of its diatonic species: the final, the upper 5th, and the mediating 3rd. A set of any three things is called a 'triad', and the set of three modal cadential degrees may be called a 'modal triad'.

Claiming the degrees of the modal triad as the regular cadence points in every mode eliminated in theory (though by no means in practice) the variable distributions of cadential degrees that had differentiated polyphonic modes based on the eightfold system. Furthermore, just as an octave cannot be mediated into perfect consonances in more than two ways, which had always distinguished authentic modes from plagal modes, so a 5th cannot be mediated into 3rds in more than two ways, which came to distinguish major keys from minor keys. Granting overriding importance to the final, upper 5th, and mediant 3rd in all modes alike had the effect of calling attention to the modal triad common to all modes mediating their 5ths in the same way; concomitantly subordinated were most of the theoretically decisive modal distinctions supposed to arise from varying placements of the semitones in the modal octave.

Around 1600 German theorists began to manipulate simultaneities comprising three pitch classes as single entities, that is, as chords. Burmeister (1606, p.22) called them 'conjugate' and named the pitches *basis*, *media* and *suprema*. Harnisch (1608) offered for the first time a description of 6-3 chords as though they were in versions of 5-3 chords; his term for them is 'composite consonance', 'imperfect' and 'perfect' respectively, and he also discussed both doubling and open spacing in terms of octave duplication of chordal degrees (see Lester, 1974, p.110, and 1989, pp.31–3).

In the writings of Calvisius's student Johannes Lippius (published 1609–12), appears the expression 'harmonic triad' (*trias harmonica*), along with 'monad' (a single note in a melodic context) and 'dyad' (a two-note interval). Lippius not only defined 5-3, 6-3 and 6-4 chords as triads, however; he also defined each of the 12 modes in terms of the triad of its final, third and fifth degrees, defined the general 'lively' or 'sad' affect of each mode by the affect of its modal triad, and then finally listed the cadential degrees of modes in terms of that same modal triad, thus making the modal triad the single foundation of melodic identity, poetic affect and formal structure in each of the 12 modes.

Lippius's theories were transmitted to later generations through the publications of Johann Crüger, whose first significant work, *Synopsis musicae* (1630), borrowed not only its title but most of its language from Lippius's *Synopsis musicae novae* of 1612, simplifying or eliminating the theology and numerology and also expanding and clarifying the explanations (see Lester, 1989, pp.52–9). The *trias musica* is made up of three sounds, and (chap.8):

> this harmonic Trinity is the true and correct root of the *unitrisona* [one sound in three pitches] … it is twofold. One is natural, perfect, noble, and suave [and Crüger added] having

the major 3rd below the minor 3rd … . The other is imperfect and soft [*mollior*] … . Each harmonic triad has its species, now native, now fictive through chromatic notes. [ex.25*a* and *b*] … Other species of triad … [ex.25*c*].
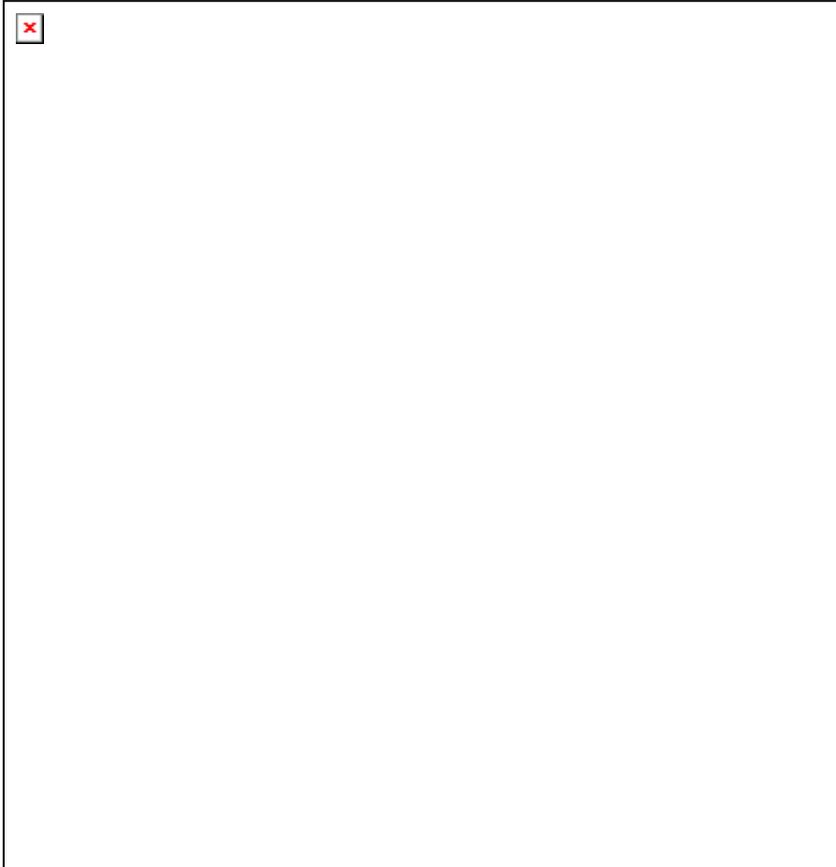
Crüger grouped the modes by the species of triad:

> The modes, because of the proper and individual harmonic triad that each has, are either natural, consisting of a natural harmonic triad, or soft [*molliores*], consisting of a soft triad. Ionian, Lydian, Mixolydian are natural; Dorian, Phrygian, Aeolian are soft.
> They are either authentic and primary, or plagal and secondary, by virtue of the 4th conjoined to the harmonic triad. … If the 4th is placed above the harmonic triad to complete the ambitus of an octave it will represent an authentic and primary mode … if below, a plagal and secondary mode [ex.25*d*].

Crüger then ascribed poetic content to each mode according to two hierarchic criteria, the modal triad and the scale type (chap.11):

> The nature of each mode follows the nature of its fundamental triad [*naturam radicis unitrisonae*], and of its intervals – tones and semitones disposed in the ambitus of an octave – by which the modes are distinguished from each other.
> Thus the one is vigorous and cheerful – Ionian extremely so, Lydian enchantingly, Mixolydian moderately – and the other is

soft, weak, sad, serious – Dorian moderately so, Aeolian less so, Phrygian completely.

The primary, secondary and tertiary cadential functions handed down from the latter part of the 16th century are now mechanically assigned (as in Zarlino) to the lowest (and 'final degree'), the highest and the median parts of the harmonic triad; the foreign cadences (*peregrinae*) 'arise irregularly, from the harmonic triad of another mode' (chap.15).

Varying combinations of elements from Glarean's modal doctrines and Lippius's doctrines as promulgated by Crüger continued to appear in German textbooks throughout the 17th century. The 12-mode doctrine, however, was never amalgamated with any other theory of modal or tonal structure; unlike the Italian modal theories it was not gradually transformed and merged into an evolving tonal theory. It survived as an antiquarian anachronism – but it also survived as well in one kind of musical practice, the Lutheran service, as can be observed in many of Bach's chorale settings and elaborations. Both the doctrine and the practice of Glarean's 12 modes at that time are summarized in J.G. Walther's *Musicalisches Lexicon* (1732, p.409):

> *Modus musicus* is the way of beginning a song, continuing it correctly within fixed limits, and ending it suitably. The Greeks principally had 12, namely six chief and as many collateral modes … only the Greek names survived, and they are applied to the diatonic melodies placed on the following six keys: D, E, F, G, A, and C … to know this doctrine is indispensable particularly to organists, since they have mostly to do with chorale songs, among which ever so many have been set and handed down in those old modes.

Walther listed five to ten familiar German chorale tunes under ten of Glarean's modes; he rejected Lydian and Hypolydian, quoting Glarean at length on the point.

See also Harmony, §3.

Mode, §III: Modal theories and polyphonic music

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Mode

IV. Modal scales and traditional music

1. Modal scales as a new musical resource.
2. Modal scales and melody types in Anglo-American folksong.
BIBLIOGRAPHY
Mode, §IV: Modal scales and traditional music

1. Modal scales as a new musical resource.

In the early 19th century the term 'mode' signified the major or minor scale; alternatively, it could refer to an ancient Greek mode, which would signify one of Glarean's 12 authentic or plagal octave species. By 1800 practising musicians on the Continent had come to believe that the major and minor modes had resulted from the historical reduction of earlier diverse scales to their essential features. Koch's *Musikalisches Lexikon* (1802) observed that 'our two modern modes are the descendants of the old Ionian and Aeolian'. Theorists in the 19th century usually began with the diatonic major and minor scales as the foundation of their teaching. Occasionally, however, composers could conceive of modality outside the major and minor conventions, as did Beethoven when he composed a four-part, chorale-like movement 'in the Lydian mode' in his String Quartet op.132. With this experiment Beethoven wished to evoke a reverent mood in a thankful release from illness. Composers from Schumann to Fauré, Grieg and Wolk used modality to extend this evocation of religious feeling or, alternatively, to suggest folk practice ('im Volkston').

Modes, as they evolved in popular tradition, arise from generalized types of melodic movement in existence before the abstract theories of ancient Greece or the medieval Church. The modern turn, around 1800, towards European folk music as a resource for composers was already evident in the settings of British folk tunes made by Beethoven, Haydn and others for the publisher George Thomson. In part this was the outcome of the stirrings of Romanticism, for the poetry of Ossian and Burns had drawn the attention of intellectuals to Scotland, where Allan Ramsay and others had been avidly collecting traditional song material throughout the 18th century. The settings by these composers, while often skilful and harmonious, misunderstand the modal character of the melodies. Indeed, this misunderstanding was nothing new. Composers such as Purcell and J.C. Bach tried to get to grips with the 'gapped' pentatonic or hexatonic melodies that proliferate in Scottish folksong: the ambiguous modal character of these tunes, for instance, or the habit of ending on a note other than the presumed tonic, puzzled composers with a conventional major–minor harmonic vocabulary.

Throughout the 19th century folktunes were a constant well of inspiration as composers began to reflect national feeling: Chopin drew on the mazurka dances of Poland, for example, Liszt on Hungarian Gypsy traditions. Both employed folk scales, indigenous or derived from Romani practice, as well as novel rhythms and textures that were unfamiliar to concert audiences. Minorities, conscious of their cultural identity, made their mark through the original use of modality: Mahler, brought up in a Jewish enclave on the borders of Bohemia and Moravia, adapted formulae from both German-language and Moravian folksong, including the Lydian 4th, in his melodic style (Janáček's absorption of folk modes stemmed from his devotion to Moravian folk music, as collector and arranger, from the 1890s. His opera *Jenůfa* (1908) and his mature works display not only mastery of the principles of folk modality but his creative synthesis of these.

Eastern Europe, especially Russia, gave rise to novel conceptions of harmony and melody derived from folk modes. Glinka had already drawn on Russian folk melodies for his early works: his strong attachment to the 'foreign lands and peoples' announced in Schumann's *Kinderszenen* led him to travels in Italy and, notably, Spain, which inspired a number of his compositions and whose Andalusian Hispano-Arabic melos also generated pieces by Chabrier, Debussy, Ravel and others. Musorgsky, famously, mined the modality of Russian melodies in works deemed strange or crude by his contemporaries. The first version of his song *Kalistratushka* (1864), for example, is called 'a study in folk style' and the cadential dissolution of the harmony into bare octaves is typical of the genuine folk polyphony recorded by Yuliy Melgunov, Kastalsky and others. By contrast, Rimsky-Korsakov oscillated in his lyric operas and tone poems bretween a diatonic style suffused with Russian folk music and an 'oriental' style that is usually chromatic or based on a whole-tone scale in its specifially melodic inflection. His 'revision' of Musorgsky's work was a typical misunderstanding, by a conservatory-trained musician, of an original, folk-influenced melodist.

Saint-Saëns was just such an academician: believing Musorgsky to be deranged, he brought back from Russia a score of Musorgsky's *Boris Godunov* thereby, however, introducing a new element into French music. He himself experimented with scalar novelties and produced several works, such as *Samson et Dalila* (1877) that conjure up 'exotic' sclaes and are often in the minor key with a minor 6th and raised 7th. Verdi had also injected elements of modal exoticism into *Aida* (1871), conjuring up visions of the 'remote' lands where Aida lived by means of an oboe melody that wavers between major and minor. Attracted to the modal features of peasant melodies, the 'antique' modes of the Middle Ages or Renaissance or the melos of peoples outside Europe, composers explored scalar systems other than those of major–minor, and this had become a distinct trend by the turn of the 20th century (*see* Exoticism).

Debussy, who visited Solesmes and was fascinated, like his contemporary d'Indy, by Gregorian chant, explored a variety of pentatonic structures: many of his works, as well as 'exoticisms' like *Pagodes*, are saturated with pentatonicism. He conjures up an antique world, as in *Pelleas et Mélisande*, or one in which ambiguity is central, as in the *Chansons de Bilitis* by mixing modality (usually Dorian) and chromaticism. The attitude of

Ravel, on the other hand, towards modal-melodic pastiche was sometimes ironic: he described his *Bolero* as being in the 'whining and monotonous style of Spanish-Arabian melodies'. But like Debussy he admired Javanese music and derived melodic and harmonic elements from it, as in the tolling of temple bells in 'Laideronnette' from *Ma mère l'oye* (1911). Similarly in debt to Debussy as well as to plainchant and Hindu sources, Messaien evolved 'modes of limited transposition' (i.e. modes able to be transposed by a semitone a limited number of times, after which the original set reappears). The importance of these modes in his composition is such that the horizontal line is harmonized exclusively by the notes of the mode.

Stravinsky, who had himself collected traditional tunes, transcended the inspiration of folk models by condensing, repeating or superimposing modals cells often derived from Russian folk sources as in, notably, the *Rite of Spring* (1913) or *Les noces* (1917). While his procedures in these early works have little to do with past modal practice, they do refer to diatonic pitch relations (e.g. the D- and G-scales or to hexachordal segments of these). The source of Stravinsky's well-documented octatonic pitch construction, on the other hand, which stretches over his entire output, may well have been Rimsky-Korsakov; it begins with the second tableau of *Petrushka* (1911). Bartók's complex use of modal structures reflects his interest not only in the Hungarian peasant music that motivated Kodály but also in the diffusion of melodic styles into Europe from the Middle East and North Africa. Nevertheless, Bartók stressed that in eastern Europe most of the old modes (Dorian, Phrygian, Mixolydian, Aeolian etc.) were robustly alive. His construction of harmonies by condensing these melodic patterns is a central feature of his style: the melodic mode articulated in the finale of the Sonata for Two Pianos and Percussion (1937) is a composite of the Lydian and Mixolydian modes (one used by Fauré, Debussy and Ravel) and makes for contrast with modal chromaticism because of its relationship to the open overtone series based on C.

From around 1900 the discovery and invention of modal procedure as a compositional resource evolved in two directions: first, towards a regional style of composing based on the collection of European folktunes; and second, towards works that incorporated musical elements from Africa, the Americas and Asia. The invention of the phonograph in 1877, the increased collecting of music in different parts of the world and the founding of phonograph archives at Berlin, London, Paris and Vienna permitted composers to absorb and adapt musical styles detached from their original context. At the same time, conferences such as the Congrès de musique arabe held in Cairo (1932) brought together composers (e.g. Bartók, Hába) and musicologists (e.g. Hornbostel, Lachmann, Sachs) from East and West to discuss topics such as melodic or rhythmic modes, and the 'musical scale' and, more broadly, to reach a greater understanding of both modal conceptions and musical difference.

The enthusiasm for folksong of English composers such as Holst and Vaughan Williams and of the Australian Percy Grainger stimulated them to fashion idioms based more on the open melodic style of traditional music than on its harmonic implications. This procedure emerges to some extent from the wider span of English-language folk tunes compared with the

narrow-range melodies with which their east European colleagues were working. Grainger, instinctively drawn to the modal qualities of traditional music, also made arrangements of Balinese and Javanese music he transcribed from the recorded collection *Musik des Orients*. The collecting activity of Cecil Sharp in both England and the USA and the populist effect of singers and collectors in the USA before and after World War II helped move some American composers towards folk styles, among them Roy Harris, who made a systematic use of modes, sometimes combining one or more modal type, Colin McPhee, who studied gamelan music in Bali, and Henry Cowell, who took over drones, modal scales and other effects from Celtic, Amerindian and east European folk music. The adaptation of structural elements from African and Asian music cultures (though not as models of sound) has continued in the music of Steve Reich, Philip Glass and John Adams, while the use of elements from European folk and liturgical sources has continued with Górecki, Pärt and Tavener.

Mode, §IV: Modal scales and traditional music

2. Modal scales and melody types in Anglo-American folksong.

During the second half of the 19th century, while continental composers were becoming ever more interested in indigenous traditional musical sources, English and American professional musicians remained dependent on the mainstream style as taught in continental conservatories. A few collections of British traditional songs with their melodies were published during this period by educated amateurs; one of the first was *Sussex Songs*, collected from agricultural workers and privately printed in 1843 by John Broadwood. His niece Lucy Broadwood was one of the founders of the English Folk Song Society. Although notated tunes had occasionally appeared with the literary collections of ballads and popular lyrics that began to be published in the mid-18th century, it was with the publication of the *Journal of the Folk Song Society* from 1899 that extensive tune collections made by the members of the Society began to provide sufficient material for serious musical study.

(i) Folksong scholarship and the modes.
(ii) Melody type in Anglo-American folksong.
(iii) Mode as musical property versus mode as category.
Mode, §IV, 2: Modal scales and melody types in Anglo-American folksong

(i) Folksong scholarship and the modes.

Professionally trained musicians and scholars were associated with the Society from the outset. J.A. Fuller Maitland was one of the founders, and both Vaughan Williams and Percy Grainger published collections in its journal. Grainger made the first attempt at a really precise notation of performing practice. His elaborately detailed transcriptions, made from wax cylinders, were published in no.12 of the journal in 1908.

(a) Folksong and pseudo-Greek modes.

Grainger's preface to his transcriptions included a section on 'Folksong scales in the phonograph' in which he made some analytical observations about the modality of the songs: 'Of seventy-three tunes phonographed in Lincolnshire, forty-five are major and twenty-eight modal. … Most [of the

latter] are in a mongrel blend of Mixolydian and Dorian' (p.156). Grainger summed up his observations by saying that (pp.158–9):

> the singers from whom I have recorded do not seem to me to have sung three different and distinct modes (Mixolydian, Dorian, Aeolian), but to have rendered their modal songs in *one single loosely-knit modal folksong scale* … consisting of:
> Firstly – the *tonic*, *second*, *major and minor* (*or unstable*) *third*, *fourth*, *fifth*, and *flat seventh* …
> Secondly – the *sixth*, which is generally major, though sometimes minor … and the *sharp*, *or mutable seventh*; which intervals do not, as a rule, form part of the bed-rock of tunes, but act chiefly as passing and auxiliary notes.

Grainger's grouping of his repertory into two basic classes, major as against modal, accords well with the fact that rural American singers even in much more recent times used to sing major tunes with instrumental accompaniment – 'chording' – and other tunes without. But Grainger's theory was very much at variance with the by then already conventional modal doctrines of the Society – so much so that the editorial committee of the journal responded to his 'mongrel blend' observation in an editorial footnote. These doctrines are summed up in chapter 5, 'The Modes', of Cecil Sharp's *English Folk-song: some Conclusions* (1907). On the tunes of Grainger's second class, Sharp wrote (pp.36–7):

> The scales, upon which many English folk-tunes are constructed … are generally known as the Greek modes. … It has been customary to look upon the ancient modes as mere relics of a bygone day … but the recent discoveries of English folk-song have thrown a fresh flood of light upon the matter … for here are scores of melodies cast, it is true, in the old despised modes, yet throbbing with the pulse of life … such melodies as these cannot be quietly dismissed as archaic survivals. … Nor, again, are they to be confounded with the music of the church. Except for the fact that they happen to be cast in the same scales, they have but little in common with the melodies of plain-song.

Sharp continued with a summary exposition of the diatonic species of the octave, concluding with Glarean's modal names and the observation that 'amongst secular musicians the old scales are known by the pseudo-Greek names' (p.44). To the diatonic modal scales Sharp added the five octave species of the anhemitonic pentatonic scale (the general scale made up of minor 3rds separated alternately by one tone and a pair of tones). He observed that the anhemitonic pentatonic collection: 'is still used by the peasant-singers of Scotland and Ireland, and also by the natives of New Guinea, China, Java, Sumatra, and other Eastern nations. It is occasionally used in English folk-music' (p.44). In contradistinction to Grainger's modal theory, which was derived largely from observation, however limited, the modal theories of the Folk Song Society were at first based entirely on the conception of a set of pre-existing 'old scales … known [amongst secular musicians] by the pseudo-Greek names'. This of course accorded well with the Romantic idea of a living survival of some older and purer pre-

Raphaelite music in what was left of the as yet uncorrupted rural countryside, and this flavour of quaintly antique peasant modalism is still very much a part of the folk music cult.

(b) A new modal theory for Anglo-American folksong.

A truly creative contribution to the theory of modality in folk music of the United Kingdom was made by Annie Gilchrist in a brief 'Note on the Modal System of Gaelic Tunes' (*JFSS*, (1910–13), iv, p.150; and see ex.26). Gilchrist's scheme is based on the set of five anhemitonic pentatonic octave species, which she expanded to hexatonic and heptatonic octave species by filling in the minor 3rds. Her attitude towards modalism in general was fully rooted in the late 19th-century presuppositions embodied in Sharp's chapter on 'The Modes' in that the pentatonic scales are regarded as more 'primitive' (p.150) and the hexatonic scales 'form a convenient index to the modifications of the pentatonic scale on its way towards a seven-note system' (p.153). Nonetheless her scheme is in no way *a priori* but rather is empirically founded on the specific collection to which her 'Note' is appended. Furthermore, she made a point of the necessary distinction between 'tonic' and 'final'. At the same time she drew attention to the musical uncertainties inherent in this kind of modal theory, uncertainties consequent on its need to make an assignment of tonic function to some one degree of every tune, whether or not the 'true tonic' can be established (p.153):

> No doubt there will be differences of opinion regarding classification in some of these tunes, especially those in which the modes are mixed, and certain others in which it is difficult to believe that the last note of the tune is the true tonic. … In examining the tunes in MS., there was also some uncertainty in certain cases as to where the tune really ended, owing to the fact of the song beginning with the chorus or refrain. [footnote] Some of these tunes, being of the 'circular' class, have *no* definite ending.
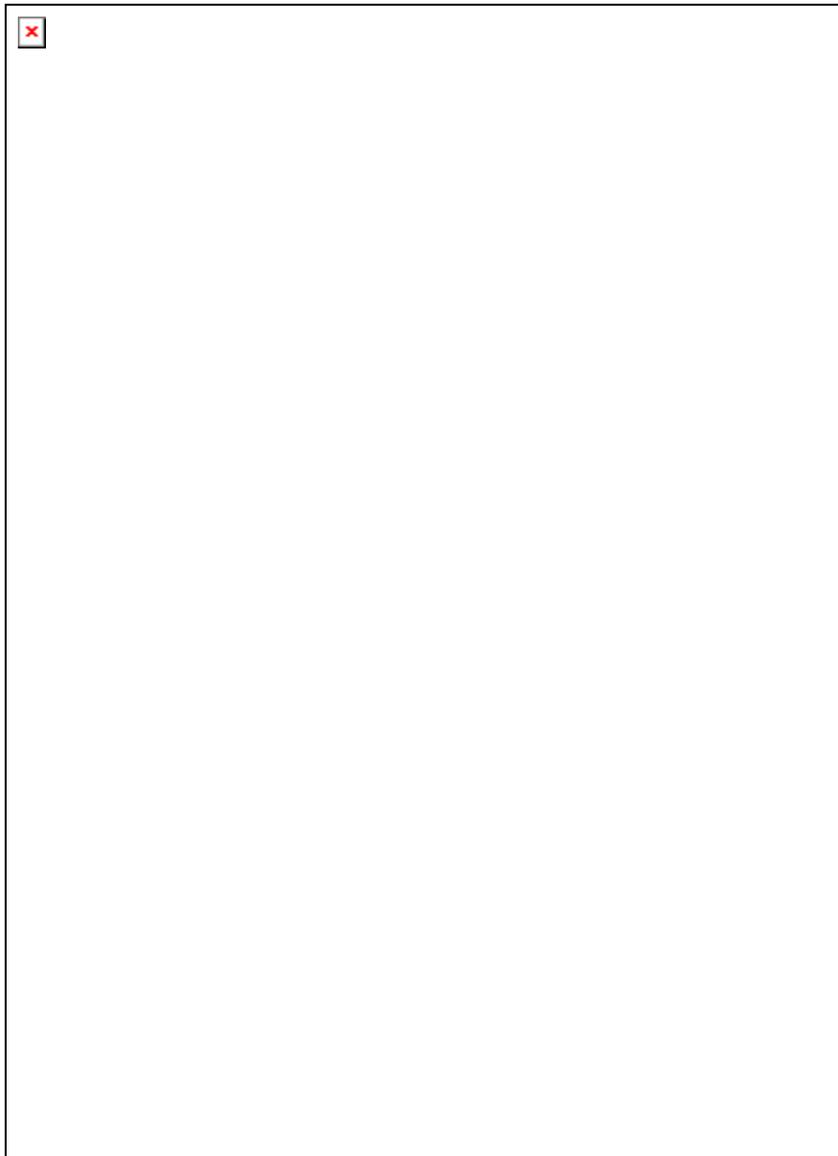
Gilchrist did not go so far as to suggest that some tunes might not have any definite tonic either, but she came closer here than any of those who followed her. The annotations to her table of modes (facing p.152; see ex.26) regarding strong and weak notes also testify to an extraordinary appreciation of the subtle importance of strong and weak degrees in a melody. She commented on modes 1-A, 2-A and 3-A that 'the E [marked *] is sometimes flattened in these three modes, more especially when occurring as the 7th degree of mode 3'. She also commented that 'The distinction between mode 1-A and mode 3-B, which appear to correspond in scale, lies in whether the 3rd or the 4th degree of the mode be an essential note, belonging to the original pentatonic framework'; and 'Similarly, in the case of mode 2-A and mode 4-B, the distinction lies in whether the 2nd or 3rd degree be the imported note'. Also 'The characteristic Highland mode formed by the filling-up of the gaps in mode 1 by E♮ and B♮ is distinct in tonality from the Mixolydian mode, whose scale it resembles; it corresponds more nearly to the Hypo-Ionian, owing to the prominence of F and A, its 4th and 6th degrees'.

Gilchrist's modal scheme was adapted by Sharp for *English Folk Songs from the Southern Appalachians* in 1917 (see pp.xxx–xxxiv of the 'Introduction to the First Edition' in the second edition of 1932); the scheme

thus adapted was thereafter cited or used by other studies, for instance Buchanan in 1939. The youngest descendant of Gilchrist's combined pentatonic-hexatonic-heptatonic scheme is the 'modestar' of Bertrand Bronson (*The Traditional Tunes of the Child Ballads*, ii, pp.xi–xiii, first described in his article 'Folksong and the Modes', 1946; repr. in Bronson, 1969). Bronson's diagram is a seven-pointed star schematically representing the connections of pentatonic, hexatonic, and heptatonic scale types, in terms of contrasting or overlapping scale degree content, by means of interior angles and intersections.

Mode, §IV, 2: Modal scales and melody types in Anglo-American folksong

(ii) Melody type in Anglo-American folksong.

(a) Mode as a musical property.

Bronson's modal designation for the tunes in *The Traditional Tunes of the Child Ballads* (1959–72, i) and his description of the system (p.xxviii) were, as he put it, 'generally either ignored or charged a little impatiently with being rather cryptic, or "fuzzy", or imperfectly described' (ii, p.xi). Whether such criticisms are apt or otherwise, there is one thing that Bronson did not attempt to do with his modes, and that is to use them as a basis for classification of the melodies. Kolinski (1968), opening with the words 'Bronson's classification of tonal structures' (p.208), merely criticized the modestar's pentatonically-based system for failing to be arranged like his own pentatonically-based system for ordering and classifying notated melodies (Kolinski, 1961). Cazden (1971) at one point referred to the 'imaginative epicycles of Bronson' (p.47) along with Sharp's 'church-mode plan' (p.57), and both are taken as being among the 'accepted mode classifications'. Yet neither for Sharp nor for Bronson was 'mode' a tool for classifying melodies, as is for instance Kolinski's congeries of modal 'tint-complexes' (Kolinski, 1961 and elsewhere).

Scholars have usually failed to make a clear distinction between mode in connection with melodic type and mode as a classifying rubric. Herzog (1937), observing that 'typology and classification are merely different facets of the same procedure', nonetheless warned against confusing them. In Bronson's monumental collection of ballads the hundreds of tunes that there are for some of the ballads are grouped and subdivided not according to modes but according to the tune families to which they belong. Bronson's modal theories have not prevented him from ordering the tunes with the greatest sensitivity to their melodic typology. The only claim he made for his cyclic formulation of modal scales is that 'the solid connections of the whole system show us how, in the chances of oral transmission, the same basic tune may pass from mode to mode almost imperceptibly' (ii, p.xiii). For Bronson, as for Sharp before him, 'mode' was an inherent musical property. As Sharp put it: 'Each of the modes has its own set of intervals from which it derives an individuality as characteristic and distinct as that of the major or minor. … The character of every melody is, in part, derived from the mode in which it is cast' (1907, p.47).

(b) Tune families.

Like the construction of modal theory, the consciousness of tune relationship has its roots in the work of the English Folk Song Society.

Samuel P. Bayard observed of Gilchrist that she 'has, almost uncannily, the faculty that discerns the basic tune in its persistent phrasal pattern, contour, intervals, and diagnostic formulae' (1953, p.128). The collectors were well aware that the existence of different tunes for the same text and the singing of different texts to very similar tunes betokened tune 'types' or 'styles' at several levels of resemblance, and the pages of the *Journal of the Folk Song Society* are replete with references to such tune resemblances by the name of some particularly well-known tune of the kind. More recently the writers most concerned with the theory of tune relationships have been Bronson and, above all, Bayard.

The term 'tune family' was first used consistently by George P. Jackson, but it is indelibly associated with Bayard's name as a result of a series of papers on tune families stretching over three decades. From the outset Bayard dealt only with abstractions inferable from the tunes. His intention was 'to identify specific melodies in as many of their variant forms as possible' (1950). In the process of attempting to isolate factors common to tunes that singers, collectors and scholars with a wide acquaintance with folksong tunes agree to be related, he arrived at a certain number of important factors, no one of which is universally consistent in tunes of the same family, but many of which can be observed to cluster and form melodic prototypes. Among his observations on the relatedness of tunes is that 'the mode in which an air happens to be cast of course means nothing' (1939, p.125). In the same paper he asserted that 'the number of separate tunes is not large … the well-known tunes in the British folk repertory [are] about fifty-five in number' (p.124), and he suggested three central factors in tune resemblance, namely, contour, important degrees of the scale, and stereotypical motifs (pp.125–6):

> [1] consistently parallel melodic lines … are much more important than any similarity in modal or rhythmic features
> [2] strongly accented … diagnostic tones
> [3] closely related melodic formulae of progression and cadence

He went on to observe in more general terms that:

> the problems of variation can never be solved by thinking in terms either of independently composed tunes in great numbers, falling into similar conventional lines or of mere rearrangements and recombinations of stock musical phrases. … The versions resemble each other in ways too deep and too intricately detailed to be accounted for in either manner.

Over the subsequent decades Bayard refined, elaborated, and demonstrated the theoretical premises here set forth, without needing to modify them in any essential way. The specific number of tune families suggested varies trivially; in 1953 he wrote that 'over forty such tune-families are current' (1953, p.132), and went on to discuss seven of them thoroughly. In his 'Prolegomena to a Study of the Principal Melodic Families of Folksong' (1950, repr. 1961) Bayard developed his 1939 outline of the principal factors in tune resemblance in great detail, and mentioned yet another number of tune families: 'no fewer than thirty-five' (p.115). In

the same article he referred to three hierarchical levels of tune relationship: 'tunes, tune-versions, and tune-families' (p.118). Bayard's one really extensive comparative analysis, 'Two Representative Tune Families of British Tradition' (1954), is a full and convincing demonstration of his command.

Another study dealing directly with tune families is Bronson's 'Some Observations about Melodic Variations' (1950; rewritten in 1954 and so repr. in Bronson, 1969), and of course Bronson's grouping of tunes under each ballad in *The Traditional Tunes of the Child Ballads* is an epic demonstration of results of the tune family approach. Charles Seeger's 'Versions and Variants of the Tunes of "Barbara Allen"' (1966) is a sophisticated discussion and analysis of two of the tune families associated with this ballad. (In Bronson, ii, four tune families for 'Barbara Allen' are represented by over 200 individual tunes.) The 30 notated tunes analysed by Seeger are transcriptions from the holdings of the Archive of American Folk Song (Library of Congress) and may be heard on their recording AAFS L54.

Ex.27 shows skeleton outlines of six versions of the tune 'Demon Lover', taken from among those included by Sharp for two Child ballads in his *English Folk Songs from the Southern Appalachians* (2/1932). Versions of this tune sung to some other Child ballads may be seen in the same collection: 4-F, H, I ('Lady Isabel'), 7-H ('Earl Brand'), 13-G ('Edward'). Despite the apparent variety in scale type and several striking deviations of contour and emphasis they are patently the same tune in all but the narrowest sense.
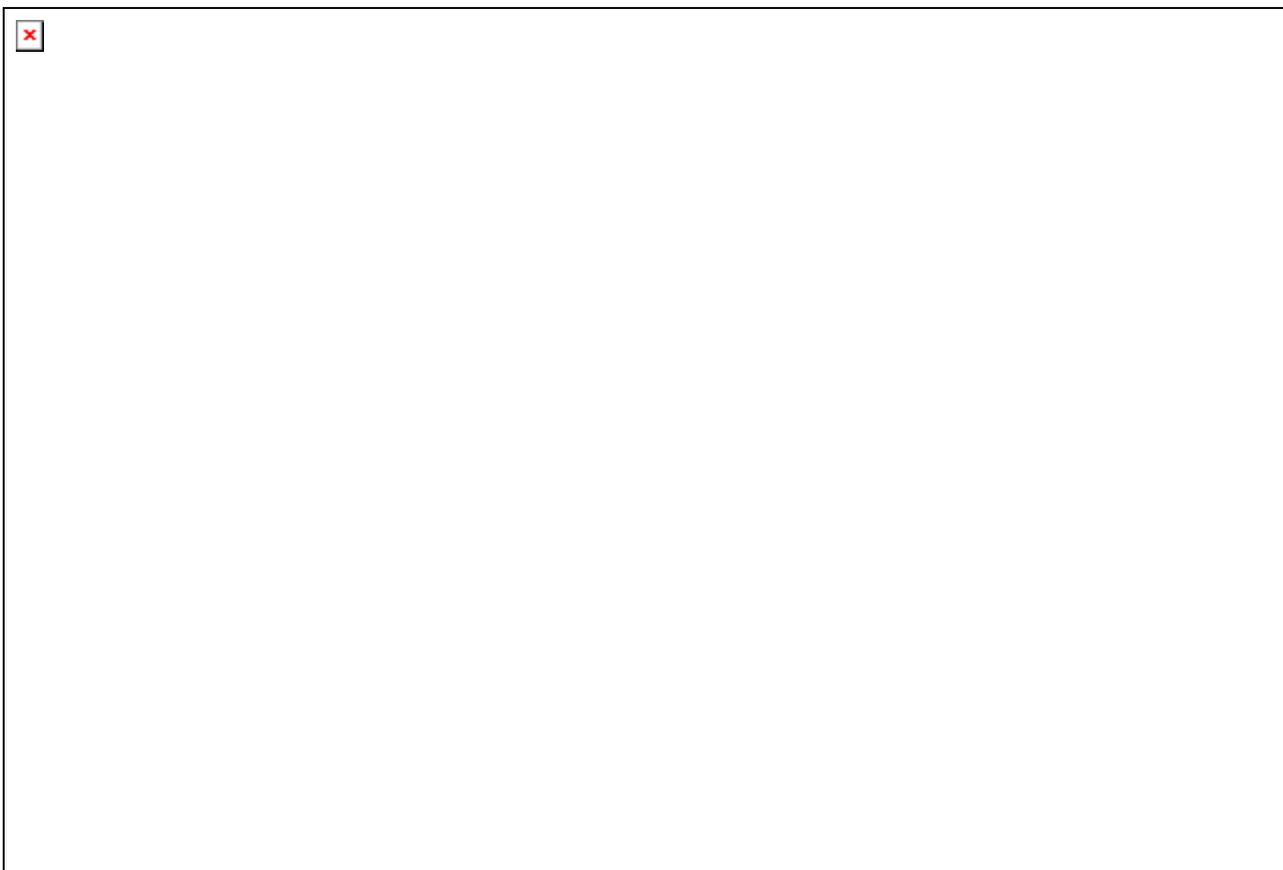
While Bronson demonstrated the efficacy of the tune family concept for grouping tunes in collections, he criticized its use in theoretical ventures:

> Obviously, the knowing annotator achieves a gratifying sense of mastery within his range of familiarity, and this is good for his psyche. The game can be fascinating to those who like to play it. But … will clarification be the end product, or only a patternless complexity like that of the interrelations of the human generations that begot this melodic flux? (1969, p.141).

Facing similar concerns, later scholars have tended to avoid further theorizing about tune families, although several have adopted the idea as a tool for categorizing and generalizing in area studies. Shapiro developed systematic refinements to this procedure which are appropriate for organizing large collections (1975).

A proposal for an expansion of the concept involves three basic principles – outlining, conjoining, and recombining – which may be applied to describe relationships between tunes in a given repertory (Cowdery, 1984; 1990). Unlike previous theoretical work with tune families, which often involved diachronic speculation concerning 'earlier' and 'later' versions based on historical records of dubious credibility, these principles address synchronic relationships between co-existent tunes, illuminating the creative processes of traditional musicians.

Outlining refers to the overall relationships illustrated in ex.27. Conjoining denotes the common traditional practice of combining a new melody with an older one. This procedure is particularly evident in dance tunes; for example, the two Irish polkas in ex.28 have different first sections which are conjoined to similar second sections. Versions of these second sections may be found in Bayard's 1954 study of 'The Job of Journeywork', where they are similarly conjoined to unrelated sections. Tunes related through recombining draw from a pool of melodic motives which, through long association with each other, belong together somewhat like the characteristic features of explicit modal systems. The three Irish song melodies in ex.29 share certain melodic gestures – indicated as A, B and C – while their overall contours differ significantly. A and C are essentially the same motive at different pitch levels; this congenial symmetry may account for their frequent use together.
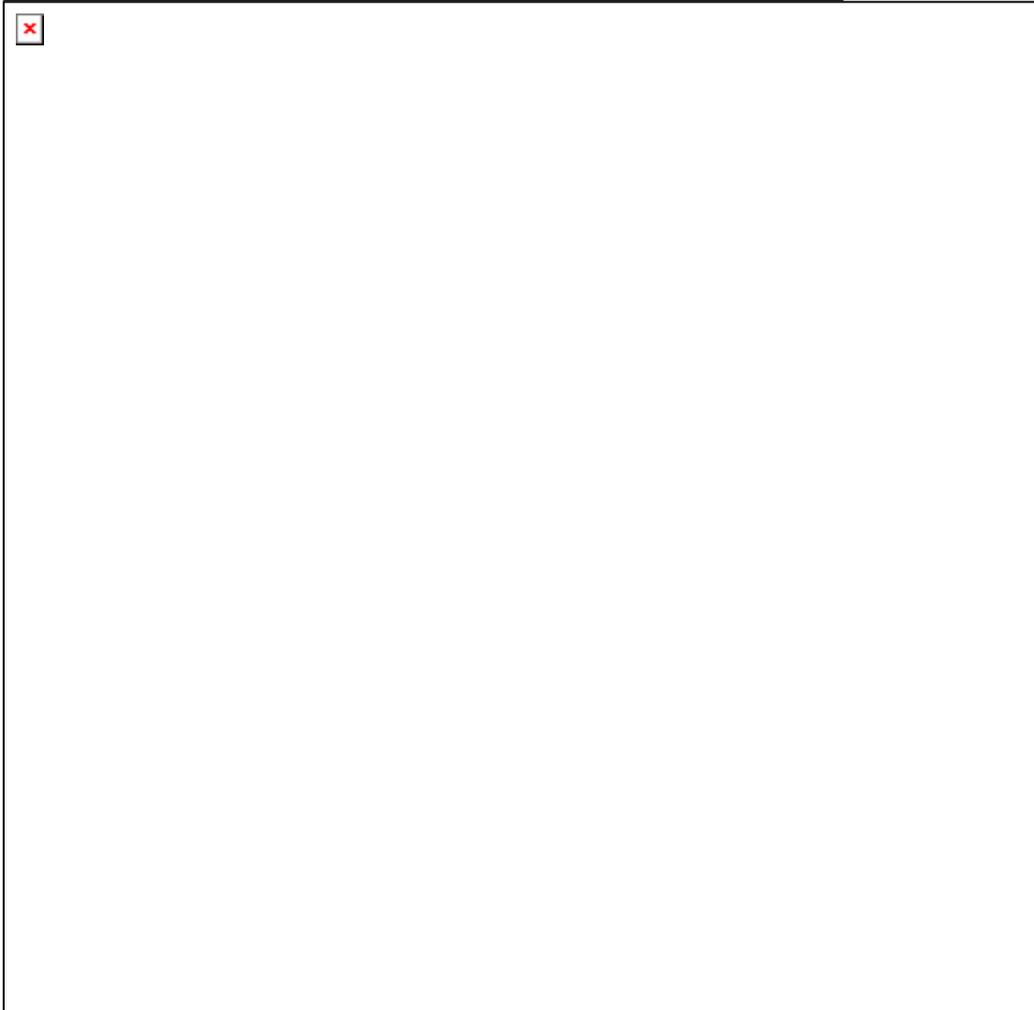
This augmentation of the tune family concept provides a link between theoretical and practical studies of traditional musics. Bayard himself acknowledged these three principles as compositional processes in his last

major collection (1982, p.7), Quigley documented them in his study of a French Canadian fiddler and composer (1995, pp.104–5) and Jeffery noted similar evidence in the repertory of Gregorian chant (1992, pp.101–2).

Mode, §IV, 2: Modal scales and melody types in Anglo-American folksong

(iii) Mode as musical property versus mode as category.

Bayard's '35' or 'over 40' or '55' tune families are certainly comparable in order of magnitude with Gevaert's 47 *thèmes*, in contrast to the fixed number of modes in Gilchrist's, Sharp's or Bronson's systems, or in the eightfold system. But even Bronson has not proposed his system of modes as a set of superordinate categories for the tune families corresponding to the role of the eightfold system for Gevaert's *thèmes*. So far the modes of Anglo-American folksong, whatever they may be, have been treated by most of those who know the repertory best more as properties of individual items than as universal categories. All the same, there is a constantly recurring and obviously powerful urge to imbue all items believed to have a common mode with a common musical property so distinctive or so fundamental that it warrants claiming all those items as members of a modal category.

In the 20th-century interest in systematic modal order set alongside ever changing congeries of melodic types, it is certainly not going too far to see a parallel to similar relationships that have arisen at least twice before: between the eightfold system and the antiphons in the 9th century; and between the eight or the 12 modes and vocal polyphony in the 16th century. The same kinds of musical results also seem to ensue: modern professional folksingers compose 'in the modes', as had the late medieval composers of tropes and rhymed offices, or the late 16th- and 17th-century composers of collections ordered by the eightfold system or by Glarean's or Zarlino's 12 modes.

Mode, §IV: Modal scales and traditional music

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Mode

V. Middle East and Asia

Mode, §V: Middle East and Asia

1. Introduction: 'mode' as a musicological concept.

By the mid-18th century, 'mode' in European languages meant a collection of degrees of a scale (and its aggregate intervallic content), being governed by a single chief degree: a mode was a scale with a tonic, which was the last note of a melody or the root of a final triad. This is the sense in which the major and minor scales, as well as the so-called 'church modes', are still deemed 'modes', and it was with this sense that the term 'mode' was first applied to phenomena and practices in other musical cultures.

The earliest full-scale attempt to deal with a modal system in a living non-European musical culture was Sir William Jones's 'On the Musical Modes of the Hindoos', first published in 1792, translated into German in 1802 by Dalberg and reprinted several times since then. He gave a systematic exposition, in terms of

> the variety of modes, or manners, in which the seven harmonic sounds [diatonic degrees of the scale] are perceived to move in succession, as each of them takes the lead, and consequently bears a new relation to the six others…. [Since] we find twelve semitones in the whole series, and, since each semitone may, in its turn, become the leader of a series formed after the model of every primary mode [diatonic octave species] we have seven times twelve, or eighty-four, modes in all.

Jones observed further that 'the Persians and the Hindoos (at least in their most popular system) have exactly eighty-four modes, though

distinguished by different appellations and arranged in different classes'. As the last words imply, however, the number 84 is not necessarily obtained by multiplying the seven diatonic octave species by the 12 semitonal degrees of the total chromatic. That process may be seen as the theoretical basis of a Chinese system of 84 *diao* (see §5(i) below). The Iranian theoretical 84 was merely one of a number of Iranian and Arabic schemes, this one comprising the sum of 'twelve *makams* or *perdahs*, [plus] twenty-four *shobahs*, and forty-eight *gushas*', a scheme partly related to older Iranian and Arabic theories, and dimly reflected in present Iranian practice. The South Asian 'most popular system' is arrived at through the 'families of the six rāgas … each of whom is … wedded to five rāginīs … and father of eight … sons' (p.146), so that the South Asian 84 arises from six groups of 14 'modes' each, each group of 14 comprising one *rāga* plus five *rāginīs* plus eight sons. But this too was only one of many such symmetrical classification schemes, by no means the most widespread, and it is the only one that adds up to 84.

In any case, individual Iranian '*makams* or *perdahs*' and South Asian '*rāgas* and *rāginīs*' in musical practice do not fit the 18th-century European abstract scale-type 'mode' well. In fact almost a century earlier Jean Chardin had located the Iranian entity at the melodic rather than the scalar end of the spectrum: '*Perdah* is the Persian term which means "[the] tune of [a] song" [*air de chanson*], and they distinguish the tunes by the names of their ancient kings, and by names of provinces' (*Voyages*, 1711). Jones himself was well aware that: '*rāga*, which I translate as mode, properly signifies a *passion* or *affection* of the mind', and he knew of more specific ethic attributes as well.

It seems to have been Willard who first perceived the incompatibility of the standard European conception of 'mode' with the phenomenon of *rāga* in South Asian practice, in a perceptive discussion at the beginning of the chapter 'Of Rags and Raginees' in his *Treatise on the Music of Hindustan* (1834). The review in the *Journal of the Asiatic Society*, xxv (1834) sums it up: 'The author [Captain Willard] corrects Sir William Jones' rendering of *Rág* by the expression "*mode*" or "*key*" for which the Hindus have the distinct word t'hat [*thāt*]: *Rág* signifies rather "*tune*" or "*air*"'. But Willard in fact had not moved *rāga* quite wholly to the melodic end of the scale-tune spectrum: 'It is not strictly a tune … it is likewise not a song, for able performers can adapt the words of a song to any Raginee; nor does a change of time destroy its inherent quality'. In short, Willard saw *rāga* as falling between the 19th-century European conceptions of 'mode' and 'tune', and he almost always left it untranslated.

The grey area between a comparatively undifferentiated scale-type 'mode' and a comparatively precisely determined 'tune' became a matter of continuing interest for European musicological scholarship only in the 20th century, at first as a result of greatly intensified work in the music of Eastern Christianity and Judaism. In the year before the outbreak of World War I a seminal article, 'L'octoëchos syrien' by the Benedictines Jeannin and Puyade in *Oriens christianus*, radically extended the scope of what had come to be understood as modal:

The modality of a musical item is principally determined by the arrangement of intervals on the scale. But in the case where the arrangement of intervals is the same for several modes, there are other empirical means for distinguishing the modality of a particular melody: return of certain cadences or of certain melodic formulae, preponderance of certain dominant degrees, and lastly, the final note.

In the same year an article along similar lines was published by Idelsohn, who devoted his life to the collection and study of Jewish music. He defined the Arabic term *maqām*, as he had come to understand it from his vantage-point in Jerusalem in the closing years of the Ottoman Empire:

In the musical sense, *maqām* is now used for 'tone'…. In the wider sense *maqām* in music signifies in effect *Musikweise*, that is, a musical type [*Musikart*] which makes use of its own proper degrees of the scale [*Tonstufen*] and motivic groups [*Motivgruppen*]. In no way may the concept *maqām* be identified with 'church mode' [*Kirchenmodus*] or even 'tonality' [*Tonart*]. For while these latter merely denote the scale in which tunes [*Weisen*] can be sung as desired, in *maqām* both scale type and melody type [*Tonleiter und Tonweise*] are comprised, and pre-eminently the latter. For in *maqām* the main emphasis is laid on the melody type [*Tonweise*], that is, on the organization and articulation of the tones [*Tongruppierung und Tongefüge*].

The definition of 'mode' that Idelsohn gave in 1929 is given earlier in this article (see above, §I); it differs in no essential particular from his definition of *maqām* in 1913.

In 1920 Egon Wellesz introduced Idelsohn's contrast into an article on the Serbian eightfold system (*osmoblasnyk*) (*ZMw*, ii, 1919–20):

Now if one examines the eight groups of songs according to the characteristics of the church tones [*Kirchentöne*], one concludes that no differentiation seemingly conformable to the nature of the eight modes can be worked out. On the contrary, it turns out that in each group of songs certain formulae appear which in turn are lacking in the other groups, and that the presence of just these formulae is the essential characteristic for whatever group a melody is to be assigned to. This however leads us on to the path that Idelsohn and Jeannin-Puyade have shown for the analysis [*Erschliessung*] of Arabic and Syrian songs.

Here the new notion of melodic type and the traditional notion of church mode are still thought of as separate, even opposed. But an increasing awareness of the importance of melodic formula in Byzantine chant in time led Wellesz to equate the individual members of the (Byzantine) eightfold system (*oktōēchos*) with their melody types (1961): 'The mode, we may therefore conclude, is not merely a "scale" but the sum of all the formulae which constitute the quality of an Echos'. The melody type phenomena

observed in *maqām* and *ēchos* are proposed as members of a larger metacultural musical entity:

> this principle of composition is of far greater importance than was at first thought. Further investigations have shown that it was not confined to the melodies of a few areas, but was the ruling principle of composition in Oriental music and, with the expansion of Christian music, spread over the whole Mediterranean basin.

The Indian *rāga* and Perso-Arabic *maqām*, as well as the Byzantine *ēchos*, thus independently came to be seen by European musicians and musicologists as falling between or combining together, or both, scale-type and melody-type. Furthermore, each term has had its own musicological history of association with the term 'mode' of European languages.

Similar associations of the European term 'mode' with technical words in Asian musical cultures still farther east are now widely accepted. For instance: '*Pathet* is the Javanese system of classifying gamelan pieces, usually translated as mode' (Becker, 1972); 'these modes, or *chōshi* as they are known in Japanese' (Garfias, 1975). The association of such culturally and linguistically diffused terms as *ēchos* (Greek), *maqām* (Arabic), *rāga* (Sanskrit), *pathet* (Javanese), and *chōshi* (Japanese) with the much expanded European concept of mode has naturally led to an almost unquestioned assumption of some minimal underlying metacultural or scientific category 'modality', to which concepts and phenomena of specific musical cultures might be referable as special cases. For example, Mantle Hood, in *The Ethnomusicologist* (1971), wrote that:

> in considering existing definitions of 'mode'.… We discovered that there were quite a few in print … [but] none of them could be applied on an international level. In fact, all of them taken together, contradictions aside, could not account for Indian raga, Javanese patet, Persian dastgah, and modal practices of other musical cultures.… After spending four or five months examining modal practices in various parts of the world, the Seminar was able to construct a definition … that rests on the assumption that mode itself is a continuum. Basic features of Mode seem to include the following: (1) a gapped scale …; (2) a hierarchy of principal pitches; (3) the usage of … ornamental pitches; and (4) extra-musical associations.

It is not clear, however, here or elsewhere, whether 'mode' in such a broad sense is an ontological or merely an epistemological object, an inherent musical property or a scientific paradigm. In the following sections several terms in Asian languages that have been associated with 'mode' and 'modality' are discussed with the aim of highlighting the similarities and, even more, the differences in the musical phenomena to which they refer in the different cultures.

The four kinds of modal entity whose comparison forms the focus of the following discussion are not only drawn from four different Asian musical cultures or genres but also represent four different points on the modal

spectrum between abstract scale and fixed tune. The Middle Eastern *maqām*, Central Asian *makom* and particularly the Indian *rāga* are nearer the tune end; the *pathet* of Javanese gamelan music and particularly the *chōshi* of Japanese court music (*gagaku*) are nearer the scale end. But they differ strikingly in some much less abstract aspects of their performing practice. First, most obviously and most significantly, the art of West and South Asian musical high cultures is pre-eminently the art of the virtuoso vocal or instrumental soloist, while the gamelan music of Java and the *gagaku* of Japan are for ensembles including many different types of melody instrument (sometimes including solo or choral vocal parts), performing simultaneously most of the time. Second, the number of named modal entities in the West and South Asian spheres, the number of *maqāmā* or *rāga*, runs to many dozens, even hundreds; the sets of central Javanese *pathet* or Japanese *chōshi* number fewer than ten entities each. Finally – and perhaps subsuming the dichotomies of tune versus scale, solo versus ensemble, and many versus few – the West Asian and Indian modal entities are primarily compositional-improvisational models, while the South-east and East Asian modal entities are primarily categories of a repertory.

Mode, §V: Middle East and Asia

2. Middle East and Central Asia: maqām, makom

(i) The basic terms.
(ii) Modal entities and the general scale.
(iii) Modal nucleus and modal complex in Arab and Turkish music.
(iv) Turko-Arabic simple and mixed modal complexes.
(v) Modal nucleus and modal complex in Persian music.
(vi) Modulation.
(vii) Tonal function and melodic progression.
(viii) Modal systems and cyclical genres.
Mode, §V, 2: Middle East and Asia: Maqām

(i) The basic terms.

Maqām (pl. *maqāmāt*; Turkish: *makam*, pl. *makamlar*) is an Arabic word meaning 'position', or 'place'. Its modal meanings ultimately derive from a basic meaning of 'tone' or 'degree of the scale', that is, a particular place in the general scale of all the pitches available in the system. The use of *maqām* in the sense of mode first became established in 15th-century Ottoman treatises written in Turkish, where it replaced the older Persian terms *pardeh* and *shedd*. The term *maqām* defined modal entities by their particular position on the general scale, thus introducing a new system of nominally equivalent note and *maqām* names. This system was adopted in Turkey and Arab countries of the Ottoman empire, but remained unknown in Persia. *Pardeh* continued to be used to denote 'fret' and latterly, 'key' of a piano; in this sense *pardeh* parallels the basic meaning of *maqām*, referring to a particular position in a general system of available pitches.

In contemporary usage, *maqām* is one of several terms used to denote two contrasting modal concepts: 1) tonal-melodic type and 2) cyclical genre. Analogous terms for *maqām* in the sense of tonal-melodic type are *naghma* ('tune', 'voice'), *tab'* ('nature', 'effect') and *gushehh* ('corner', 'piece'). *Naghma* is used interchangeably with *maqām* in speech, but rarely in

published sources, in Arabic-speaking countries of the eastern Mediterranean. *Tab'*, the term traditionally used in the Maghreb (Algeria, Libya, Morocco and Tunisia), has largely been superceded by *maqām*. In Iran, individual modal entities called *gushehh*s are organized in 12 modal families called *dastgāh* (organization, system) and *maqām* refers only to scale type. Cyclical *maqām* genres include the Iranian *dastgāh*, Iraqi *maqām* (*maqām 'irāqī*), Azeri *mugam* or *mugam-dastgāh*, *maqom*, Uighur *muqam*, Turkish *fasıl*, Mevlevi *ayin*, eastern Mediterranean *wasla* and North African *nūba*. Each of these genres comprises an ordered sequence of different kinds of performed items grouped together according to their modal character.

Mode, §V, 2: Middle East and Asia: Maqām

(ii) Modal entities and the general scale.

In Arab, Turkish and Iranian traditions, modal entities are composed of particular scale degrees which are conceived as belonging to a general background collection known as the general scale. The general scale of Arab and Turkish music is in turn capable of generating an infinitude of particular modal complexes. Each of these complexes, composed of a succession of tones linked by certain intervallic relationships with inherent melodic functions, constitutes a special mode, or *maqām*.

The general scale of all three traditions is ultimately derived from the 17-note-per-octave scale of medieval Arab and Persian music theorists. Safī al-Dīn's scale of 17 notes per octave, shown as frets on the *'ūd*, is derived from Pythagorean limma/comma divisions of the octave into two conjunct tetrachords, each comprising two whole steps (lima, limma, comma) and a limma half step, followed by a whole step. This arrangement provided the principal model for subsequent generations of theorists. The treatise of Prince Dimitrie Cantemir (1700) divides the general scale into a total of 33 scale degrees over two octaves, *yegâh* (*D*) to *tîz hüseynî* (*e'*), shown as fret positions on the *tanbur* (long-necked lute). Cantemir's fundamental octave *dügâh* (*A*) to *muhayyer* (*a*) is divided into 17 named notes of which eight are *tamam perdeler* (literally, whole frets) or basic scale degrees, and seven are *na-tamam* or *nim perdeler* (literally incomplete or half frets) or secondary scale degrees (table 13, after Feldman, 1996, p.203). Individual *makamlar* consist of basic scale degrees alone or a mixture of basic and secondary scale degrees, but never of secondary scale degrees alone. Cantemir provides no precise interval measurements, but simply uses the note names to describe modal progressions or the tuning of the *tanbur*. The traditional 17-degree scale was first reconceptualised as a 24 quarter-tone (*rub'*; pl. *arbā'*) per octave scale in Syria in the late 18th and early 19th centuries. The 24-tone scale was adopted in Egypt, Turkey and Persia in the early 20th century. In Arabic and Turkish usage, every degree has its own Arabic-Persian name, with Turkish versions differing slightly from the Arabic. In Persian music, number-position names, indicating the positions of the seven notes of the basic scale in numerical order, were used until the 18th century. In the 20th century, Persian music adopted French solfège terms, which are also used in Arab and Turkish music as alternatives to indigenous note names. Western staff notation is widely used in all three traditions.
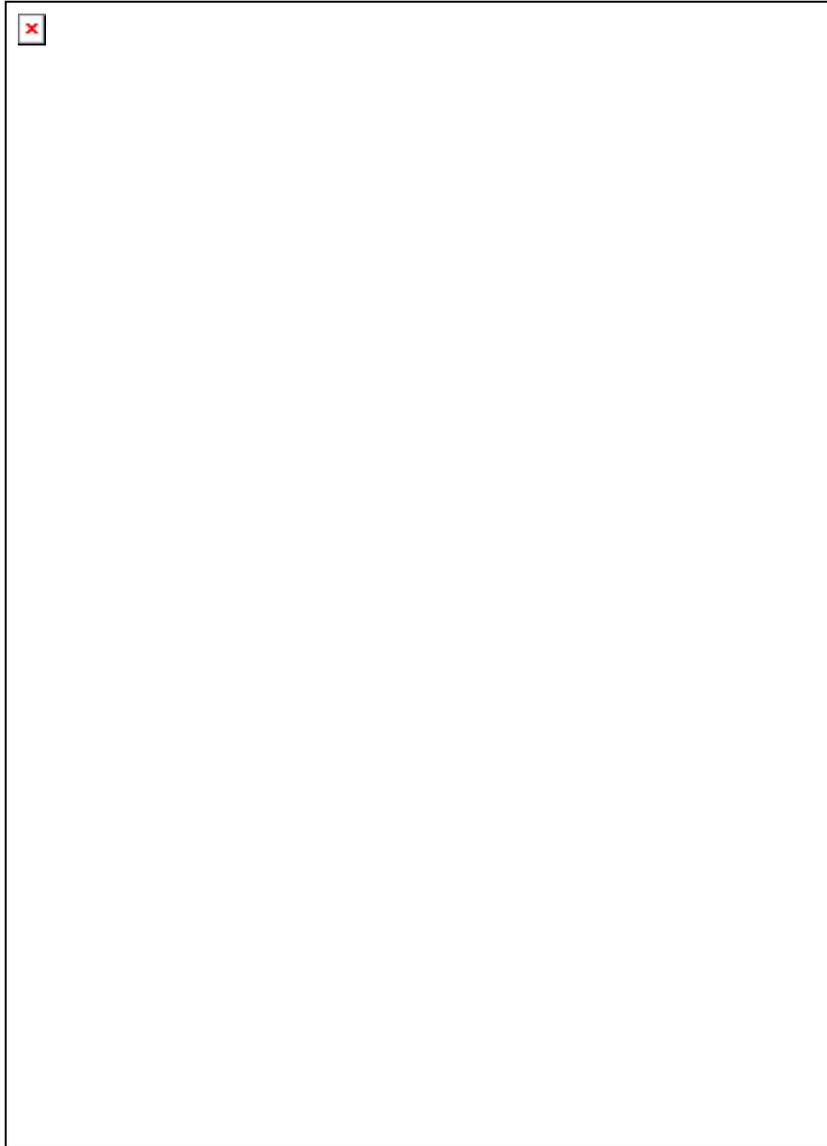
The general scale of Arab music comprises two octaves, from *yakāh* (*G*) to *jawāb tīk hijāz* (*g'*; see table 14, after Marcus, 1989, p.99). The individual degrees fall into three hierarchical categories: 1) the fundamental scale degrees with independent Arabic-Persian names; these include the fundamental octave, from *rāst* to *kardān*: *c–d–e½⌐+f–g–a–b½⌐+c'*; 2) seven *arbā'* (half-tones, also *ansāf*) per octave, whose Arabic-Persian names are generally the names of the particular *maqām* they characterize; *qarār* (lower octave) and *jawāb* (upper octave) qualify a standard name at the extreme ends of the scale; and 3) five *nīmāt* and five *tīkāt* per octave, named as *nīm* ('low') or *tīk* ('high') plus a standard name, divide the remaining undivided half-tones. Theorists recognizse basic melodic intervals of two, three, four and six quarter-tones; intervals of one and five quarter-tones are rare and their use is highly circumscribed. Although the 24-tone Arab scale was originally conceived as equal-tempered, this notion was challenged in the 20th century, and some Syrian theorists have adopted Pythagorean intonation under Turkish influence (*see also* Arab music, §I, 6).

TABLE 14: The 49 Notes of the Modern Arab Scale

g		jawab nawa		
–	α–b–		–	jawab tik Hijaz
–	*f**		–	*fawab Hijaz*
–	f =/=		–	jawab nim Hijaz
f		mahuran		
–	e =/=		–	jawab tik Busalik
–	*e*		–	*fawab Busalik*
e–b–		buzrak		
–	*eb*		–	*Sinbulah*
–	d =/=		–	nim Sinbulah
d		muhayyar		
–	d–b–		–	tik Shahnaz
–	*c**		–	*Shahnaz*
–	c =/=		–	nim Shahnaz
c		kirdan		
–	B =/=		–	tik Mahur
–	*B*		–	*Mahur*
B–b–		awi		
–	*Bb*		–	*'Ajam*
–	A =/=		–	nim 'Ajam
A		husayni		
–	A–b–		–	tik Hisar
–	*Ab*		–	*Hisar*
–	G =/=		–	nim Hisar
G		nawa		
–	G–b–		–	tik Hijaz
–	*F**		–	*Hijaz*
–	F =/=		–	nim Hijaz
F		jaharkah		
–	E =/=		–	tik Busalik
–	*E*		–	*Busalik*
E–b–		sikah		
–	*Eb*		–	*Kurd*
–	D =/=		–	nim Kurd
D		dukah		
–	D–b–		–	tik Zirkulah
–	*Db*		–	*Zirkulah*
–	C =/=		–	nim Zirkulah
C		rast		
–	BB1/2*		–	tik Kawasht
–	*BB*		–	*Kawasht*
BB1/2b		iraq		
–	*BBb*		–	*'Ajam 'Ushayran*
–	AA1/2*		–	nim 'Ajam 'Ushayran
AA		ushayran		
–	AA1/2b		–	qarar tik Hisar
–	*AAb*		–	*qarar Hisar*
–	GG1/2*		–	qarar nim

The Turkish 24-tone scale is based on precise interval measurements according to the Pythagorean system of commas (table 15, after Signell, 1977, p.28). Turkish convention uses letter names a 4th below the Arabic, that is, the fundamental octave is notated *rast* (*G*) – *gerdânîye* (*g*). Theorists recognize five basic melodic intervals: small half-tone (four commas), large half-tone (five commas), small whole-tone (eight commas), large whole-tone (nine commas) and augmented 2nd (12 commas). In practice, both Turkish and Arab musicians may deviate from the theoretical intervals, their intonation depending on factors such as modal and melodic context, regional custom and individual preference.

TABLE 15: The 48 notes of the modern Turkish scale

		Pitch name	Interval
	1.	Yegâh	D
	2.	Kaba Yim Hisar	E–5
	3.	Kaba Hisar	E–4
	4.	Kaba Dik Hisar	E–1
	5.	Aşiran	E
	6.	Acemaşiran	F
	7.	Dik Acemaşiran	G–3
	8.	Irak	G–5
	9.	Geveşt	G–4
	10.	Dik Geveşt	G–1
	11.	Rast	G
	12.	Nim Zirgüle	A–5
	13.	Zirgüle	A–4
	14.	Dik Zirgüle	A–1
	15.	Dügâh	A
	16.	Kürdi	B–5
	17.	Dik Kürdi	B–4
	18.	Segâh	B–1
	19.	Puselik	B
	20.	Dik Puselik	C–1
	21.	Çargâh	C
	22.	Nim Hicaz	d–5
	23.	Hicaz	d–4
	24.	Dik Hicaz	d–1
	25.	Novâ	d
	26.	Nim Hisar	e–5
	27.	Hisar	e–4
	28.	Dik Hisar	e–1
	29.	Hüseyni	e
	30.	Acem	f
	31.	Dik Acem	g–9
	32.	Eviç	g–5
	33.	Mahur	g–4
	34.	Dik Mahur	g–1
	35.	Cerdaniye	g

36.	Nim Şehnaz	a–5
37.	Şehnaz	a–4
38.	Dik Şehnaz	a–1
39.	Muhayyer	a
40.	Sünbüle	b–5
41.	Dik Sünbüle	b–4
42.	Tiz Segâh	b–1
43.	Tiz Fuselik	b
44.	Tiz Dik Pus.	c–1
45.	Tiz Çargâh	c
46.	Tiz Nim Hic.	d'–5
47.	Tiz Hicaz	d'–4
48.	Tiz Dik Hic.	d'–1

In Persian music theory, the 24 quarter-tone scale is conceived as equal-tempered. In practice, Farhat identifies five melodic intervals whose exact intonation is variable: small semitone (minor 2nd), small neutral tone, large neutral tone, whole-tone (major 2nd) and plus-tone (between a whole-tone and augmented 2nd). The whole-tone and semitone are relatively stable, the neutral tones are very flexible, and the plus-tone is particularly unstable (*see also* Iran, §II, 2).

Mode, §V, 2: Middle East and Asia: Maqām

(iii) Modal nucleus and modal complex in Arab and Turkish music.

In Arab and Turkish music theory, the smallest named modal entity is the tetrachord, or *jins* (pl. *ajnās*; Turkish *cins*; derived from Gk *genos*: 'genre') composed of four successive scale degrees (more rarely, trichords and pentachords are identified). An alternative term is *'iqd* (pl. *'uqūd*: 'necklace'). A fundamental concept of both Arab and Turkish music theory, tetrachords originated in medieval Arab treatises, but disappeared between the 16th and 20th centuries. They were reintroduced into Turkish music theory by Rauf Yekta and Sadettin Arel in the early 20th century, and to Arab music theory by Yekta's student, the Syrian shaykh 'alī Al-darwīsh, principal informant of Rodolphe d'Erlanger. Tetrachords first appear in modern Arab music theory in the 1932 Cairo Congress publications (Kitāb, 1933; Recueil, 1934).

Individual *ajnās* combine in conjunct, disjunct, or overlapping combinations to form complex modal entities. The *ajnās* are identified by their root degree and intervallic structures, and they take the same name as the *maqām* in whose scale they appear as the initial, or root tetrachord. Arab music theory recognizes nine or 11 principal tetrachords; the larger grouping distinguishes *huzzām* (*sīkā* tetrachord) and *'irāq* (*sīkā* transposed to B½♭) from the *sīkā* trichord. Some 20 more *ajnās* are named in modern theoretical sources.

D'Erlanger presents the individual *maqāmāt* as separate ascending and descending scales of two or nearly two octaves comprising four to five consecutive *ajnās* in each direction, sometimes with alternative *ajnās*. The upper octaves do not necessarily replicate the lower. D'Erlanger's model influenced a generation of Arab music theorists, including al-Shawwā, al-Hilū and Mahfūz. Present-day Arab and Turkish theorists have simplified

this model: *maqāmāt* (*makamlar*) are typically presented as single octave ascending scales comprising two tetrachords.

(iv) Turko-Arabic simple and mixed modal complexes.

Turkish *makamlar* and their Arab equivalents can be mixed together to form compounds (Turkish *mürekkep*; Arabic *murakkab* or *tarkīb*) in two different ways. In the first, a single *makam* dominates the composition and the second enters for a deceptive final cadence, as in ex.30*a*, the last line of a *şarkl* of the Turkish *makam beste-nigar* (*sabā* plus *irak*). Illustrations from the Arabic equivalent, the beginning and end of *taqsīm* in *bastah-nigār*, appear in ex.30*b*. The Turko-Arabic *makam beste-nigār* is composed of the modal nucleus of *makam Sabā* placed above that of *makam Irak*, with which *Sabā* has three scale degrees in common.
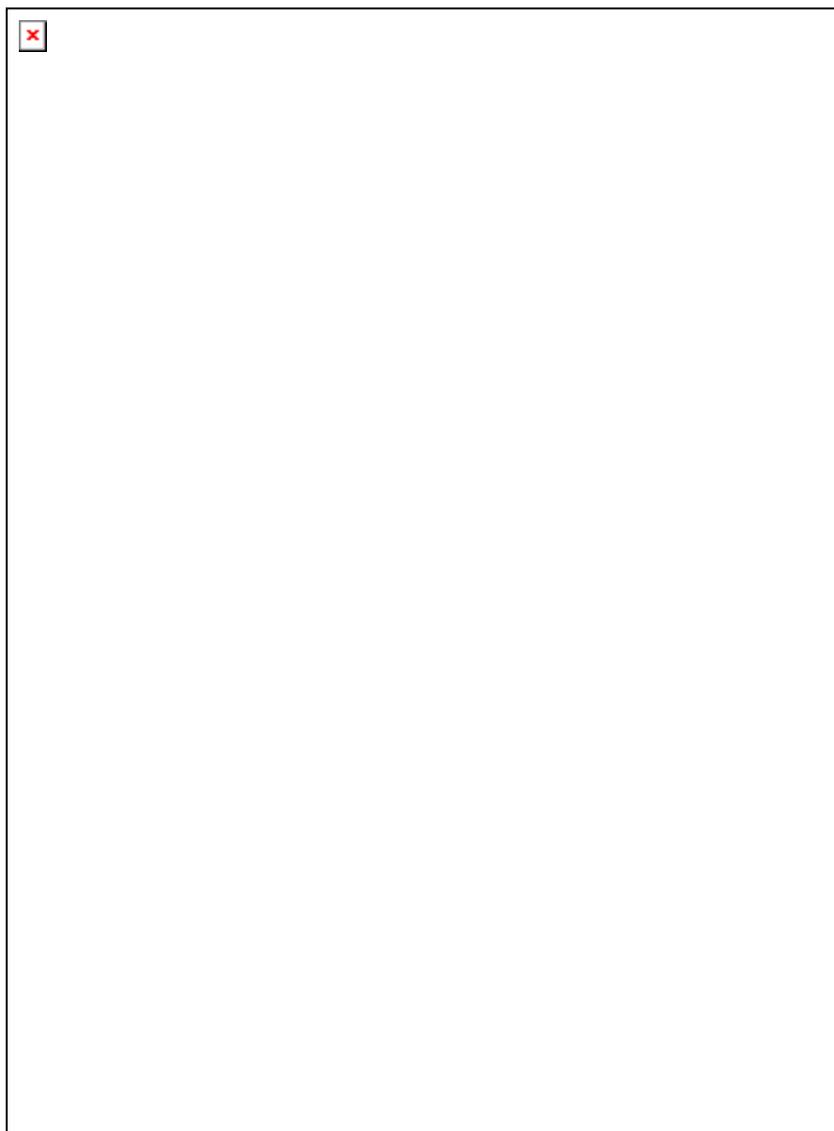
In the second type of compound, the constituent *makam*s, which may have the same or different finals, co-exist as more-or-less equal partners throughout the piece. A consituent *makam* in either kind of compound need not be 'complete'; it is sufficient that enough motivic or intervallic individuality, or both, be present for the *makam* to be identified (*see* Turkey, §4(ii)).

The phenomenon of creating new *makam*s by compounding existing ones is associated with the development of the *taksîm* (a novel, non-metred performance-generated genre) in Turkey in the 17th and 18th centuries. Cantemir uses the term *terkîb* to cover all subsidiary modal entities, including compounds. Of the 30 'functioning' *terkîb* he mentions, 12 belong to the first type of compound, and six to the second. New compounds proliferated from the middle to the end of the 18th century, when over 100 *terkîb*s, representing almost all the compounds known in modern Turkish music, were in use. The creation of *terkîb*s declined in the 19th century and virtually ceased in the 20th.

In modern Arab music, the phenomenon of compound *maqāmāt* is recognized more by theorists than by practising musicians, who tend to interpret combinations of *maqāmāt* as temporary modulations from a dominant *maqām*.

Mode, §V, 2: Middle East and Asia: Maqām

(v) Modal nucleus and modal complex in Persian music.

In the limited sense of modal nucleus, the term *gushehh* is equivalent to *maqām* (*makam*), although in terms of registral span a typical *gusheh* is comparable rather to a *jins*. However, a *gusheh* is also a specific melodic entity, and certain *gusheh*s have formal as well as modal characteristics: while most *gusheh* names identify particular modal structures, others denote characteristic melodic-rhythmic patterns (e.g. *kereshmeh*) or fixed compositions in particular forms or styles (e.g. *pishdarāmad*, *chāhārmezrāb*, *tasnif*, *reng*), whose modal identity is variable.

The sense of a larger modal complex is implicit in the concepts of *āvāz* or *dastgāh*, used to denote whole collections of modally-related *gushehs* arranged in a fixed order. For example the expressions *dastgāh-e chāhārgāh* and *āvāz-e chāhārgāh* refer either to the complete series of *gushehs* whose principal modal nucleus is called *chāhārgāh*, or to a performance of selected items from the same series. However, both terms may also denote the principal modal nucleus itself, the *gusheh* called *darāmad* (introduction), presented at or near the beginning of the performance. In that sense, *dastgāh-e chāhārgāh* and *āvāz-e chāhārgāh* are synonymous with *darāmad-e chāhārgāh*. Ex.31 (after a synthesis of Farhat, 1990, pp.56–64; Nettl, 1972, *Daramad* and 'Notes'; and the *santūr* performance by Nasser Rastegar-Nejad on Lyrichord CD 7434: *In a Persian Garden*) presents the modal nuclei *gusheh*s of *dastgāh-e chāhārgāh* in their characteristic order of performance, aligned to show the modal nuclei in overlapping registers. Also marked are the modal functions: Ā = *āqāz* ('initial'), F = f*orud-e kāmel* ('final'), S = *shāhed* ('predominant'), and I = *ist* ('temporary stopping-note').

Mode, §V, 2: Middle East and Asia: Maqām

(vi) Modulation.

The term is used in Western writings on Middle-Eastern music in three distinct senses. In the first, a modal nucleus is transposed in its entirety to another pitch level, as in ex.30*a* where *irak* is a downward transposition (by a 4th) of *segāh*. In the second, the intervallic structure of the modal nucleus and its position in the general scale remain constant, but there is a change

in melodic emphasis, or melody type, as in ex.31, *mokhālef* and the version of *hesār* with *f̣* and *e̦* where *g* is replaced as predominant and final with *a½*. In the third, a modal nucleus is replaced by another at the same pitch level and with the same root degree, but with a different intervallic structure. This is a change in scale type, as in ex.32 (after Signell, 1977, p.83) where in the third line *makam sabā* on *a* is replaced by *makam hicaz* on *a*. All three senses may (but do not always) entail a change of *maqām* or *gusheh*. The upward extension of *makam sabā* shown in ex.33*a* (reduced from Signell, 1977, p.62F) involves changes of pitch level, scale type, and necessarily melody type, yet it is simply part of the larger domain of *makam Sabā*. In the Arabic tradition, *nahāwand* on *c* remains *nahāwand* when transposed onto *f*, but may become *būsal̄k* when transposed onto *d* or *g*.

Evidence of modulation appears in 13th century treatises by Safī al-Dīn and Qutb al-Dīn, although in these early sources its substance remains obscure. Modulation, especially of the third type, was stimulated by the development of the *taksîm* in the 17th and 18th centuries. For Cantemir, the major significance of the *taksîm* was its ability to create 'consonance' by uniting the disparate modal entities of the *makam* system through modulation. The seventh chapter of his treatise (1700) closes with a verbal description of a *taksîm* entitled 'na me-i külliyât-i makamât' (compendium of the makam) that modulates through the entire *makam* system, presenting a total of 41 modal entites (*makam* and *terkîb*).

Cantemir has no term for any of the modulations he describes except transposition (*şedd*); *geçki*, the current Turkish term for modulation, seems to be of 20th-century origin. Both Arabic and Turkish terminology distinguish between transposition (*taswīr* in Arabic; *şet* in Turkish) and other types of modulation (*intiqāl*, *tahwīl* and *taghyīr* in Arabic). Every *maqām* can in theory be transposed onto all 24 degrees, although in practice, transpositions are normally at a 4th or 5th (the intervals at which the fundamental scale repeats).

Modulation plays an essential role in defining compositional structure. In Turkish music, almost all genres, including the *taksîm*, have the basic *zemîn-miyân-zemîn* structure (*ABA*) where the *zemîn* (ground) presents the nominal *makam* and the *miyân* (middle) modulates to a higher tessitura or a new *makam*, as in ex.32, a Turkish *ilâhî* (hymn) in *makam Sabâ*. In the third line (coinciding with a change of rhyme) the melody enters *makam Hicaz*, at the same pitch level as *Sabâ* but with a completely different intervallic structure. The fourth line returns to *Sabâ*. In the instrumental *peşrev* and *saz semaisi* and their Arab counterparts, the *samā'ī* and *bashraf*, each of the four sections (*hane*s; Arabic *khaānāt*) has a different *makam*, separated by a refrain (*teslîm*) in the nominal *makam*: AA' BA' CA' DA'.

Mode, §V, 2: Middle East and Asia: Maqām

(vii) Tonal function and melodic progression.

In the Turko-Arabic tradition, the concept of a distinctive melodic progression for individual *makams* around an octave framework (*seyir* in Turkish, from Arabic *sair*: 'travel', 'journey') distinguishes *makam* from non-*makam* genres. While Turkish treatises from as early as the 15th century include terms for the opening degree (a aze-i, *mahreç*), final (*mahat*, *karar*) and (occasionally) one other characteristic degree, Cantemir (1700) was the first Middle-Eastern music theorist both to define and create a term, 'hareket', for melodic progression. His prose descriptions of the characteristic melodic movement for each *makam* reflect a gradual development in the concept of *seyir* in 17th-century notated sources, a development that continued in both theoretical and practical traditions in the 18th and 19th centuries. In the 20th century, Turkish music theory, with its focus on tetrachords and intervals, has largely relegated *seyir* to the oral tradition of practical musicians. A notable exception is Rauf Yekta (1921) who provides notated *seyir* for 30 *makams*.

The *seyir* of each *makam* spans a framework of specific tonal centres: *karar* (final); *tiz durak* (octave above the final); *güçlü* (usually a 5th, 4th or occasionally a 3rd above the final) and *iptida* or *giriş* (entry tone, or tonal centre of the first musical phrase: generally the *karar*, *tîz durak* or *güçlü*). These degrees mark the beginning, middle and end points of temporary rest. *Makam*s sharing the same scale, final and dominant are differentiated by their *seyir* and overall melodic direction, which may be either ascending (*karar*, *güçlü*, *karar*); descending (*tîz durak*, *güçlü*, *karar*); or ascending-descending (*güçlü*, *güçlü*, *karar*). *Hüseynî*, for example, may be considered the ascending-descending version of the descending *makam muhayyer* (ex.34, after Signell, 1977, pp.55–7). The direction that *makamlar* extend beyond their basic octave is related to their melodic direction: ascending *makamlar* tend to extend below the final, while descending *makamlar* extend into the octave above. Extending *makamlar* do not necessarily repeat at the octave (e.g. the upward extension of *makam sabâ*; see above, ex.33).
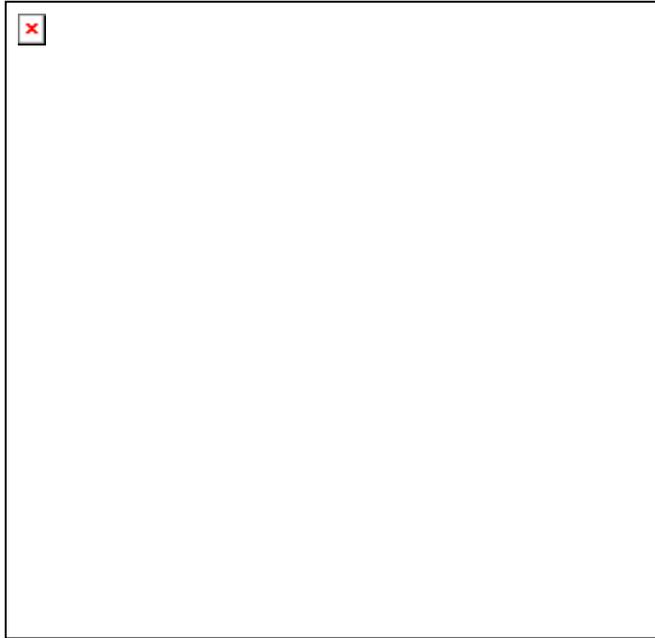
Arab music has no universally recognized term for melodic progression. Mushāqa (1840), who describes specific melodic paths for each of 95 *maqāmāt*, is the last Arab source to present melodic progression as a factor, independent of scale and final, in determining the identity of a *maqām*. D'Erlanger (1933; 1949) introduced a new method of describing melodic movement by specifying the order of *jins* in performance. Present-day Arab music theorists generally disregard melodic factors in defining individual *maqāmāt*, a tendency that reflects the lack of a uniform approach in Arab composition. Musicians distinguish between pre-composed genres, whose melodic direction is unspecified, and performance-generated genres, notably the *taqsīm*, which ascend from the final in an overall arch-like shape, regardless of *maqām*. Prior to the 1930s, *maqām* progressions were far more varied, reflecting Turkish concepts of melodic direction. Only 27 of Mushāqa's 95 *maqām* examples start on the final, and of the 68 that start above the final, 53 remain above until the final cadence. A maximum of 14 have an arch-like contour and one third have a clear descending progression. In d'Erlanger (1949) fewer than half the *maqāmāt* (only 45 of 101 illustrated) start with the root *jins*.

While some Western scholars have proposed that individual *maqāmāt* are defined by specific melodic motifs, the idea of obligatory, universally-recognized motifs, exclusive to particular *maqāmāt*, has been challenged by scholars such as Touma and al-Faruqi. However, it seems that both Arab and Turkish traditions use typical cliché phrases to evoke particular *maqāmāt*, especially in performances of *taqsīm*.

In Arabic music, the term *qarār* ('final', or 'resting place') has been replaced by *asās* ('fundamental', 'principal') and *rukūz* ('centre') in the 20th century, reflecting changes in concept and function. The 1932 Cairo Congress proceedings used *qarār* and *asās* interchangeably; later sources use *asās* and *rukūz*. All three terms embrace the concepts of both final and anchor degree, that is, the root degree of the *maqām* on the general scale. However, the *qarār* was not necessarily either the lowest degree (e.g. in *'ajam*, b♭ not B♭ is the final) nor the predominant, since it could be neglected until the end of the performance. When the *maqāmāt* began to

be presented as scales around the turn of the century, the final acquired the status of principal degree, with a new prominence in performance. The final may also determine nuances of intonation, for instance, *maqām rāst* and *bayyātī* use identical scale degrees; however, *e½* is slightly higher in *rāst* (final *c*) than in *bayyātī* (final *d*).

Mushāqa (1840) is the first to use the term *ghammāz* to signify the degree second in importance to the final and octave. For Mushāqa this degree was always the 5th. Starting with d'Erlanger (1949), the *ghammāz* could also be the 4th or 3rd from the tonic. Present-day theorists equate the *ghammāz* with the lowest degree of the upper *jins* (in most cases, *g*) although the term itself is rarely used outside academic circles. *Markaz* or *marākiz* (centre) is used by d'Erlanger (1949, p.100) to signify 'all passing, momentary or secondary stopping points', effectively the initial notes of the constituent tetrachords of a *maqām*. The term is virtually unknown in Arabic sources.

The concept of a fixed starting degree has been controversial since 1904, when al-Khula'ī described this concept as distinguishing Turkish from Arab traditions. D'Erlanger follows Mushāqa in specifying a distinctive starting note, which is not necessarily the final, for each *maqām*, but the idea met with only limited approval from the Cairo Congress. There is no commonly accepted Arabic term for starting note, and Arabic sources use a variety of descriptive phrases instead. D'Erlanger's terms *mabdā* and *madkhal* (1949) have been taken up by European scholars, but are not found in any Arab source. Powers (1980) is the only source that uses *āgāz*. Arab theorists and musicians alike deny the existence of a fixed starting note in contemporary practice.

While Persian music shares the same basic Turko-Arabic scales, it lacks the concept of octave division, or melodic progression (*seyir*) within the octave scale: most *gushehs* have an ambitus of no more than a 4th or 5th. Characteristic modal functions include the *āqāz* ('initial'), *forud-e kāmel* ('final'), *shāhed* ('predominant'), and *īst* ('temporary stopping-note'), as indicated above in ex.31.

Mode, §V, 2: Middle East and Asia: Maqām

(viii) Modal systems and cyclical genres.

The *maqāms* of Arab and Turkish music are indefinite in number. D'Erlanger's list of 119 *maqāmāt* (1949; produced around 1930) of which 'hardly 30 are in common use' is based on the 95 *maqāmāt* Shaykh Ali al-Darwish collected in Aleppo and elsewhere in Syria. Other comprehensive lists since the 1930s have identified between 74 and 108 separate *maqāmāt*; the general tendency, however, has been to reduce lists to as few as 12 or eight. Marcus (1989) estimates that in Cairo, about 12 *maqāmāt* are common in mainstream practice, and about 12 more are used occasionally. Signell (1977) estimates 60 to 70 *makamlar* in Turkey.

The predominant system of classifying the Arab *maqāmāt* is by their final degrees. Mushāqa recognized eleven groups, al-Khula'i ten, and d'Erlanger proposed first eight (1933) then nine (1949); eight groups are standard, but some contemporary Arab sources recognize only four based on finals *c*, *d*, *e½* and *f*. An alternative classification system introduced by the 1932

Cairo Congress groups the *maqāmāt* into varying numbers of *fasīlah*s ('families') according to the identity of their lower *jins*. The *fasīlah*s may in turn be divided into fundamental *maqāmāt*, which share the same name as the unifying *jins* of each *fasīl*, and subsidiary or branch *maqāmāt* whose names are different. In a system proposed by an Egyptian government committee (1964), 46 basic *maqām*s are grouped into 11 *fasīlah*s which are further divided into two groups, according to whether or not the basic *jins* use three-quarter tone intervals.

All the above systems comprise phenomena of actual practice, and the criteria of categorization are purely musical (albeit rather mechanical or even arbitrary); as a result, the systems are on the whole non-symmetrical and potentially open-ended at each level. The fact that most of the older classification systems are wholly or partly symmetrical and evidently closed suggests that the classifying began with the system rather than with the phenomena, and that the phenomena which did not fit well were sometimes either forced in or left out. The system reported by Jones (see §V, 1, above) is an extreme case: 12 *maqāmāt*, 24 *shu'ba*s, 48 *gusheh*s, with each level double the previous level.

Between the 13th and 15th centuries, there developed a four-fold classification system: *pardeh* (*perde*), *shu'ba* (*şübe*) *āvāz* and *tarkīb* (*terkîb*). The distinctions were usually based on extra-musical, specifically astrological criteria. The 12 *maqāmāt* of al-Lādhiqī in the 15th century are correlated not only with three general ethical categories of Platonic origin, but also with the 12 zodiac signs and the four elements; his seven secondary *āvāz* correspond to the seven planets and his four *shu'ba*s to the four elements. At the primary level, though, the *tarkīb* ('mixtures') are real musical entities, whose numbers are, in principle, infinite: 'in our time however there are about 30' (d'Erlanger, iv, p.428.

The ancient tension between open-ended and closed modal systems came to a head in Turkey in the 17th and 18th centuries, eventually resolving in distinctive Persian and Turko-Arabic traditions. It was, above all, the proliferation of mixed modal complexes (*terkîb*) in the *taksīm* that laid the foundation for the open-ended, non-hierarchical modal system of the Turko-Arabic tradition. By the 17th century, as concepts of *makam* and modal combination expanded, the standard four-fold divisions gave way to various two-fold systems, in which primary (*shedd*, *pardeh*, *maqām*, *naghma*) and secondary (*shu'ba*, *āvāz*, *tarkīb*) modal entities were distinguished according to purely musical criteria. During the 18th century, the various modal categories and their hierarchial relationships were gradually obliterated until by the mid-19th century all modal entities were called *makam*.

In Persian music, the core vocal repertory, *āvāz*, is based on memoriszed, non-metred melodic formulae called *gusheh*s. *gusheh*s began to replace the older Persian composed forms in the late 18th century, providing a tune-like basis for improvisation. Their fixed arrangement in 12 modal families (*dastgāh*) in the 19th century produced the closed, hierarchical modal system (*radif*: 'row') of modern Persian music.

The terms *dastgāh* and *āvāz* refer not only to a system of classifying modal entities, but also to their particular cyclical arrangement in performance.

The presentation of the principal modal complex in the *darāmad* is followed by a selection of *gusheh*s, generally at successively higher levels, culminating in the highest point, or *owj*. The diverse modal entities are unified by the *forud* ('descent'), a cadential formula returning, both between *gusheh*s and at the close of the performance, to the original modal area of the *darāmad*.

Like the Persian *āvāz*, the core vocal repertories of both the Azeri *mugam*, or *mugam-dastgāh*, and the Iraqi *maqām* comprise more-or-less fixed, non-metred melodic models. Both are still theoretically open-ended systems, comparable in their basic organization to the Persian repertory before its codification in the late 19th century. The 130 or so named modal entities of the Azeri repertory include over a dozen main *mugam*s; *sho'be*s, or secondary *mugam*s which function primarily as pre-determined modulations within the main *mugam*; and *gusheh*s, metred compositions whose melodic types may fit with more than one *mugam*. The *mugam-dastgāh* is an extended presentation of a principal *mugam* with excursions into other *mugam*s, *sho'be*s and *gusheh*s; unlike the *gusheh*s of the Persian *dastgāh*, however, the precise arrangement of the Azeri melodies, including their sequence of modulations, is flexible.

The 50 or so Iraqi *maqāmāt* include some 30 modulatory pieces, or *quta'* which, like the Azeri *gusheh*s, are transferable between *maqāmāt*. Like the Persian *dastgāh*, the modal-melodic features and overall structure of each *maqām* are pre-determined; the more complex *maqām*s ascend to a high register in a section called *al-meyāna*, comparable to the Persian *owj*.

The cyclical formats of the Iranian *dastgāh*, Azeri *mugam-dastgāh* and Iraqi *maqām* are characterized by tonal-melodic principles of sequencing. In the four national traditions of the North African *nūba* (pl. *nūbat*), in contrast, the fundamental principle of sequencing is rhythmic-metric. The core vocal repertory, allegedly of medieval Andalusian origin, is based on specific rhythmic-metric patterns called *īqā'āt*, and grouped *maqām* into a fixed number of *nūbat*: 11 in Morocco, 12 in Algeria, and 13 in both Tunisia and Libya; each *nūba* is named after the *maqām* or predominant *maqām* of its component repertory. Within each *nūba*, the individual songs are arranged in a fixed order of *īqā'āt*. The *nūbat* themselves are conventionally performed in a fixed order, thus producing a macro-cycle based on tonal-melodic criteria. In theory, the *nūbat* are closed systems, admitting no new repertory.

In the various Ottoman cyclical concert formats (e.g. the Mevlevi *âyîn*, the various types of *fasıl* and the eastern Mediterranean *wasla*), the sequencing of individual items likewise emphasizes rhythmic-metric contrast, although the specific rhythmic-metric patterns (*usūls*) are variable. In each of these cyclical formats, different types of pre-composed genres are grouped together with improvisatory genres in the same predominant *makam*, in a specific order of performance.

The fixed, metred compositions constituting the core vocal cycle of the Central Asian *shashmakom* form both rhythmic-metric and tonal-melodic cycles. The principal part, *sarakhbār*, introduces the essential tonal-melodic material of the entire cycle; the gradually ascending tone-groups in the principal *maqām* culminate in a melodic and emotional climax, *owj*, where

modulations, or *namud*s ('reflections'), are introduced before a final descent to the initial modal nucleus. In its tonal-melodic organization, the *sarakhbār* thus follows the basic structure of the Iranian *dastgāh* or Iraqi *maqām* with *meyāna*. After a series of song genres in the same principal mode (*shu'ba*) but different rhythmic-metric patterns, a seamless transition (*suparish*) introduces a new *shu'ba*, whose principal part (*nasr*) is again followed by a song or series of songs with characteristic rhythmic-metric patterns. Normally two or three *shu'bes* constitute a single performance. Until the mid-20th century, it was customary for a final *suparish* to lead back to the original *maqām*. With its sequencing of registral levels and modulations in the highest register, the *sarakhbār* foreshadows the sequencing of principal *maqām* followed by contrasting modal types (*shu'bes*) in the cycle as a whole.

See also Bedouin music.

Mode, §V: Middle East and Asia

3. South Asia: rāga.

(i) The basic terms.
(ii) Modal entities and the general scale.
(iii) The system tonic.
(iv) Modal nucleus and modal entity.
(v) 'Pure' and 'mixed' modal entities.
(vi) Modal functions.
(vii) Modal systems.
Mode, §V, 3: Middle East and Asia: Rāga

(i) The basic terms.

The two art musics of South Asia, Hindustani and Karnatak music, are similar and dissimilar in roughly the same degree as West Asian musics. Of the span of the scale-tune spectrum covered in West Asia by the Arabic word *maqām*, the major part, stretching towards the tune end, is designated in South Asia by the Sanskrit word *rāga* (*rāg* in North Indian languages, *rāgam* in the South). The feminine derivative *rāginī*, regularly found along with *rāga* in North Indian sources from the 16th century to the 19th, is identical with *rāga* in musical meaning.

The basic meaning of the Sanskrit word *rāga* is 'emotion', 'affect', 'passion'. Like the Arabic word *maqām* ('position', 'place') and the Persian word *dastgāh* ('system'), *rāga* is used widely in its common-language senses as well as in its musical sense. The strikingly different semantic fields of the musical terms *rāga* and *maqām* suggest that their musical senses may have less in common than at first appears. The identity of a *rāga* seems ultimately to devolve from the associative and expressive effects of its tonal configurations, while the identity of a *maqām* seems to depend more on the means of producing those configurations, ultimately on the position of the *maqām* in, and its relationship to, an instrumentally definable scale. This is not to say that a *rāga* cannot be discussed in terms of its scale. On the

contrary, for several hundred years Indian theory has had precise, instrumentally determined means for describing intervallic structures and scale-types. But from the outset a clear distinction has been made between a *rāga* and its scale-type.

The word *thāt* ('framework', 'arrangement') is used in the North precisely to denote 'scale-type'. The *thāt* of a *rāga* was originally the 'arrangement' of frets that would produce the intervals needed for the *rāga*. The term *thāt* first appears in the commentary of a musical treatise of 1609 (Somanātha, *Rāga-vibodha*), where it is used as the equivalent of the Sanskrit *mela* ('assembly'), an assembly of degrees of a scale. The word *melam* is still used in the sense of scale-type in South Indian theory; another 17th-century term *melakarta* ('that which produces a *mela*') is also used, and helps to prevent confusion with other musical senses of the word *melam*.

The terms *mūrcchanā* and *jāti*, theoretically connected with the idea of mode, are often encountered in the literature on Indian music, but refer to the musical systems of the pre-Islamic period. *Mūrcchanā* signified the sets of octave species (actually heptads) drawn from background pitch collections (a pitch collection is called *grāma*); the word *mūrcchanā* is not in current usage in this sense. *Jāti* – literally 'genre' or 'type' – is now used in only one restricted musical sense. It denotes the type of a *rāga* in terms of the number of scale degrees it includes within an octave: the *jāti* of a *rāga* can be *audava*, *sādava* or *sampūrṇa*, as it allows five, six or seven different scale degrees.

It is believed that the melodic types (*jāti*) first described in chapters 28–9 of the *Nātyaśāstra* must have been a classification for modal structures similar to *rāga*; the word *rāga* is not used as a technical musical term in the *Nātyaśāstra*, however, and appears for the first time in that sense only in about the 8th century (*see* India, §III, 2(ii)).

Mode, §V, 3: Middle East and Asia: Rāga

(ii) Modal entities and the general scale.

There are a few evident parallels between South Asian and West Asian orderings of modal complex and general scale. For instance, in both cases a given modal entity will use only some of whatever pitch positions an octave span of the general scale makes available – in principle seven – and normally no more than two intervals of the semitone class will occur in succession in a single modal complex. But the designation of degrees of a scale in Indian music, their organization into modal complexes, and above all the relationship of modal complex to general scale are very different from West Asian conceptions.

The underlying point of reference in Indian pitch nomenclature is melodic function rather than intervallic structure. The basic note names are vocal solmization syllables that were only secondarily adapted to the designation of measured intervals. An octave span in the centre of the Indian general scale provides seven independent note names – *sa ri ga ma pa dha ni* – as compared with 14 in the central octave of the West Asian general scale. Extension to registers above or below produces replications of note names in the central octave. In other words, the basic set of West Asian note names denotes in principle a general scale of all available pitches, while

the basic set of Indian note names denotes degrees of the scale of any possible modal entity but without specifying precise pitch relationships.

To provide for more precise description, Indian theory declares that some one particular scale-type, some particular intervallic arrangement of seven pitch positions, is to be deemed 'basic' and that any pitches other than those occurring in the defined 'basic' scale will be considered as having been 'altered'. 'Altered' scale degrees have the same names as 'basic' ones, but with an attributive term added.

The term denoting a degree of a solmization scale is *svara*. A *svara* in the 'basic' scale is called 'pure' (*śuddha*); any alteration of its pitch makes it 'modified' (*vikrta*), and different terms for designating the 'modified' degrees came into use. By the 17th century the designation of pitch as 'pure' or 'modified' had been adapted to the fret positions on the contemporary *vīnā*. The frets provided for 12 semitone positions in an octave. Note names of the seven 'pure' solmization degrees (*svara*) plus from five to ten 'alterations' of them (including enharmonic equivalents) were assigned to the semitone positions determined by the frets, each of which was called *svarasthāna* ('position for the solmization degrees'). From the general scale of 12 such positions to the octave, various systems of seven-degree scale-types were extracted. These systems were based on intervallic structures found in *rāga* of contemporary practice, and named for them; each of these was known as a *mela* or *thāt*.

The distinction between a general scale of available pitches and numerous particular scale-types is an important part of Indian scale theory today, for both Hindustani and Karnatak music. The particular scale-types may be considered either as abstractions from *rāga* (modal entities) or as selected subsets of all the available pitch positions.

Mode, §V, 3: Middle East and Asia: Rāga

(iii) The system tonic.

The emphasis in modern Indian theory on an abstract scale-type (*mela* or *thāt*) intervening between the general scale (the whole set of pitch positions) and a specific modal complex (the *rāga*) is directly related to a basic feature of Indian music that radically differentiates it from West Asian music. Every Indian *rāga* has a tonic, the *svara* named *sa*, which occurs in every *rāga* and which has only one *svarasthāna*, that is, no higher or lower varieties. In terms of the Indian general scale all *rāga* have the same tonic, unlike the Turkish, Arabic or Iranian *maqām*. (The scale degree *pa*, a 5th above *sa*, also has no higher or lower varieties, but it is omitted altogether in some *rāga*, such as those illustrated below in exx.35 and 36.) All the abstract seven-degree scale-types (*thāt* and *mela*) take *sa* as the first degree. The pitch used by a performer for *sa* is the system tonic for every item he or she may render. In Hindustani music it is the *sur*, in Karnatak music the *śruti* or *ādhāra-sadja*.

Note that 'tonic' does not mean 'final' nor 'predominant' nor any other modal function. The tonic in Indian music belongs to the system as a whole, not to individual modal complexes. Every *rāga*, like every *maqām*, has its own set of modal functions and its own internal melodic and harmonic relationships, motif to motif as well as note to note. But beyond

and in addition to all that, every note and every motif and every relationship is additionally related to the system tonic. In normal performance the system tonic is constantly present as an unchanging drone, in contrast to the sporadic drones of West Asian music, which may change pitch not only from one modal entity to another but also between one part and another in the same modal entity. Of course *sa* as a degree of the scale may well have a modal function specific to the *rāga* as well, but that is not the same as its general function as tonic for the whole system.

As a rule a performer at the end of an item will indeed subside to the system tonic; but this is 'repose' not in the sense of 'finality' for the particular *rāga* being performed but in a universal sense. In the Hindustani *rāga Mārvā*, for example (see ex.35a, after O. Thakur, *Sangītāñjalī*, iv, 134), the degree *sa* (*c*') is mostly avoided, and this avoidance is a most essential element in the individuality of the *rāga*. When *Mārvā* finally subsides to *sa*, with no more motions towards other degrees, it is the system tonic, not a modal tonic, that has emerged. The system tonic, in short, pervades and overrides all *rāga*; by being a required part of each it is a definitive part of none.
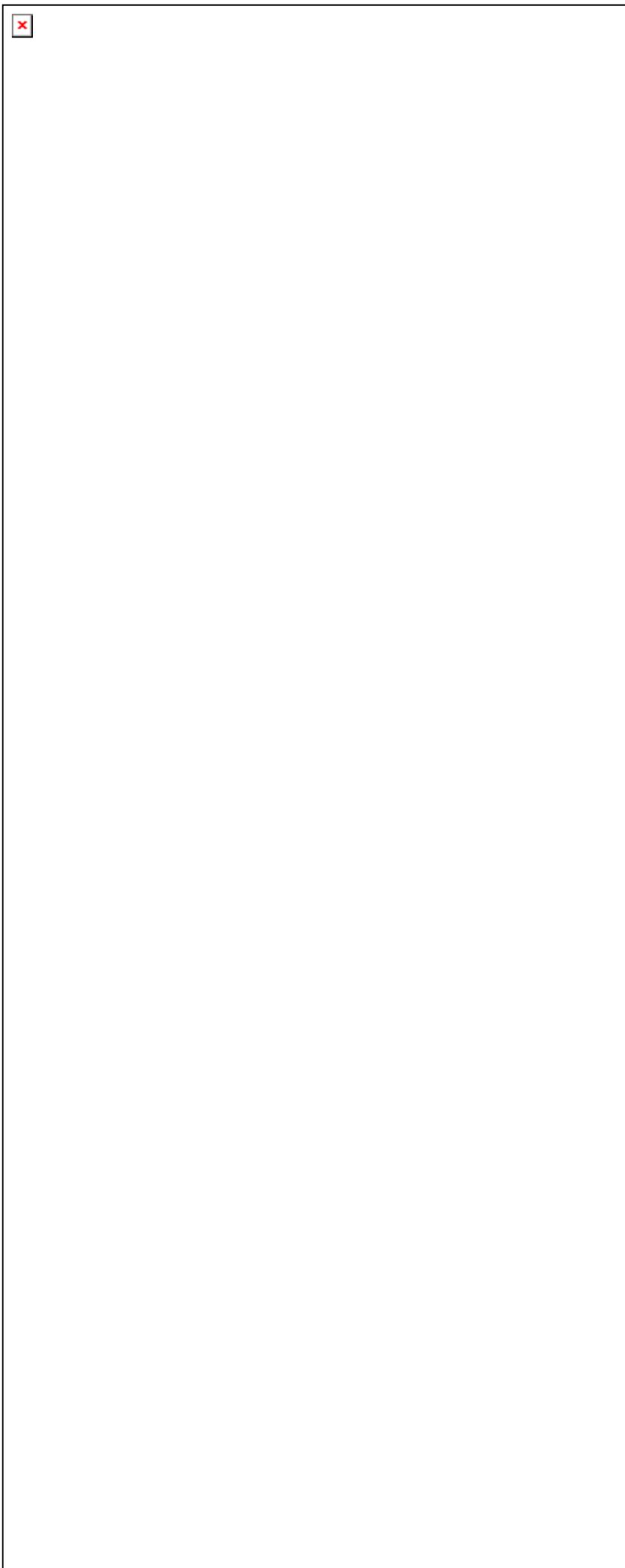
There is no tonic of this kind in West Asian music. If one chooses to take 'tonic' as synonymous with the modal function *qarār* ('final, repose') or with *shāhed-ghammāz* ('predominant'), or any other modal function, then West Asian modal entities have different tonics, in terms of the background system. So for example simple melodies in the Arabic *maqām sīkā* and *maqām rāst* work with the same basic aggregate of intervals – the nucleus may be written *c'-d'-e−½⌊⅓f'-g'* – and are distinguished sometimes only by whether they cadence finally to e−½⌊⅓ (*sīkā*) or c' (*rāst*). In Indian music the system tonic and the general scale are inseparable, and together they provide the frame of reference for the individual modal entities, the *rāga*. In West Asian music there is a general scale as frame of reference, but no system tonic.

Mode, §V, 3: Middle East and Asia: Rāga

(iv) Modal nucleus and modal entity.

An Indian *rāga* in performance is developed in the same general way as a Persian *āvāz* (see above, ex.32): low-register modal nuclei are brought in first; then the general tessitura moves up through ever higher-pitched modal nuclei (with occasional *forud*-like gestures back to the original cadential material); after the highpoint has been established a return to the original register is made. (Ex.35*a* (i), *b*(i), after O. Thakur, iv, pp.109–10, shows typical though compressed sequences of phrases in two Hindustani *rāga*.)

The characteristic Persian use of separate names for different levels of register of the same modal complex, however, has no counterpart in Indian music. Instead a general term *anga* – 'limb' (of the body), 'member', 'component' – may be coupled with various attributives to designate different 'components' of a *rāga*. The compounds *pūrvānga* and *uttarānga* designate formal and registral components or both, *mukhyānga* and *rāgānga* designate thematic or motivic components, which are referred to specific *rāga* by compounds with the *rāga* names, such as *kānadānga* or *bihāgānga*. All these compounds extend the basic term *anga* in many different directions but all convey the fundamental sense of a distinctive yet fully integrated part of some larger whole. (The word *rāganga* is used in Karnatak music with a different meaning, where it signifies a *rāga* which is used as a scale-type, a *melekarta*.)

The two principal components of a *rāga* are the *pūrvānga* 'prior component' and *uttarānga* 'higher component', to give *pūrva* and *uttara* their primary meanings. Actually two contrasts are implied in the dichotomy between *pūrva* and *uttara*: prior-subsequent (temporal) and lower-higher (registral). These contrasts are of course mutually consistent, since in a typical presentation of a *rāga* the lower-pitched material is in fact supposed to appear first, the higher-pitched afterwards as a 'response' (another meaning of *uttara*). Ex.36*a*, *b*, shows three registrally delineated components (*anga*) of the Hindustani *rāga Mārvā* and *rāga Pūriyā*, based on the epitomes in ex.35*a* (i), *b* (i). The first *anga* to be fully developed in performance, even before the full elaboration of the *pūrvānga*, is the *mandra* ('low [register]'); in a full rendition there would also be an extension of the *uttarānga* into the *tāra saptaka* ('high heptad') before the return to

the *pūrvānga*. (In ex.36 T = *sa* ('system tonic'), V = *vādī* ('predominant'), S = *samvādī* ('secondary predominant').)
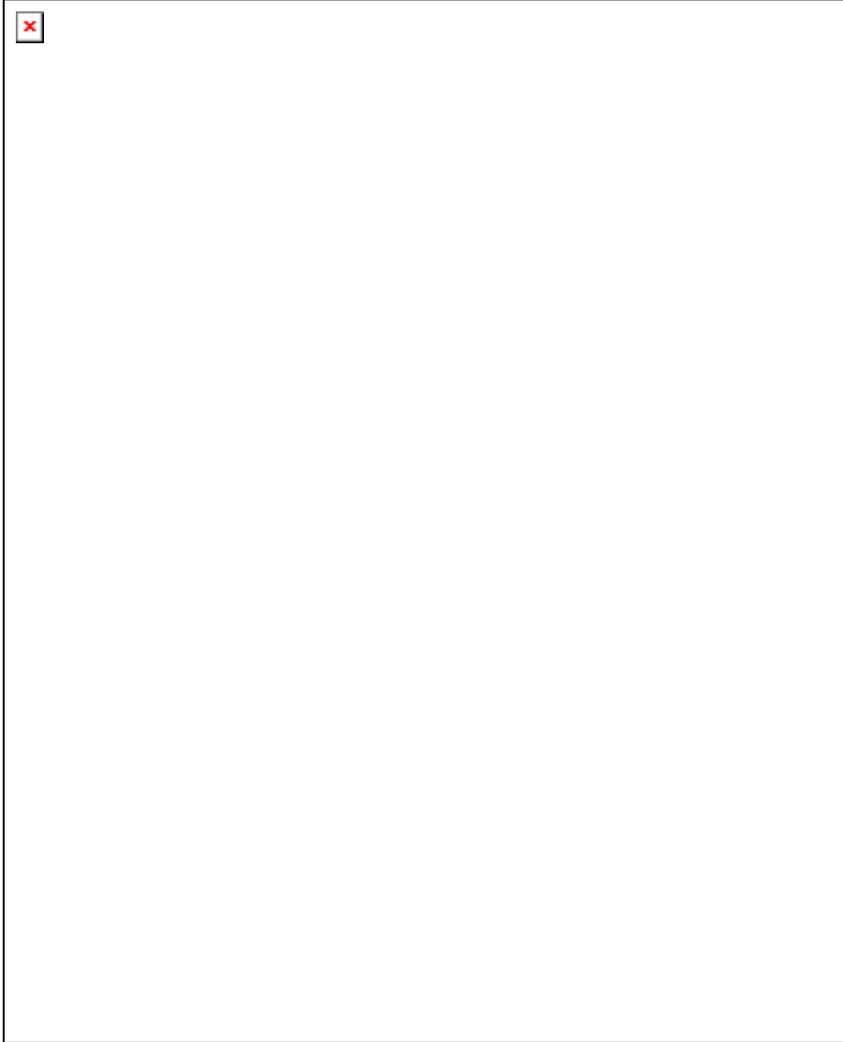
The registral components of an Indian *rāga* contrast with their West Asian counterparts in yet another way. In addition to other features, a *rāga* is almost always characterized by one or more striking motivic tags, by recognizable thematic elements. Such 'stereotyped motifs' are not merely ancillary to the *rāga* system, they are its central feature. One term for such an element is *mukhyānga*, 'chief component'. Ex.35*a*(ii), *b*(ii), show *mukhyānga* for *rāga Mārvā* and *Pūriyā*. Emphasis on their modal degrees is of course part of the identity of each *rāga*, but in *Pūriyā* particularly there are characteristic melodic ideas dominating every stage of the proceedings (see ex.35*b* (i)). In the *pūrvānga* of *Pūriyā* the last two segments of units [4] and [7] represent a characteristic rising contour followed by the cadential figure; unit [2] is another version of the same sequence, and unit [3] is a less characteristic form of the rising figure (as before, ending with *ga* resolved from a long held *ma*). In the *uttarānga* the configuration *ma-dha-s˙a* establishing the upper tonic is striking, but this motif is found in a number of other Hindustani *rāga*. Absolutely characteristic for *Pūriyā*, though, is the way of making the descent from *ni* to *ga* that is shown in unit [6]. In any rendition (improvised or otherwise) of a *rāga* some such absolutely characteristic phrases, or group of phrases, of the *rāga* must be heard first, before anything else, so that the identity of the *rāga* is unmistakably clear.

A glance through the sample procedures (*calan*) for *Mārvā* and *Pūriyā* shown in ex.35 will illustrate how each thematic-registral component is fully developed in both rising and falling configurations before a shift is made to the next level. In *Pūriyā*, for instance, units [1–2], [3–4], [5–6] and [7] are each self-contained cycles within *mandra*, *pūrvānga*, *uttarānga* and return to *pūrvānga*, respectively. Yet the levels can be bridged by a wide-ranging flourish across two or more registers, as in the *Mārvā calan* in the middle segment of unit [4], or in the *Pūriyā calan* at the beginning of unit [5]. To run through such a full sweep of a *rāga* is to show its *āroha* and *avaroha*, its ascent and descent. Indian theoretical descriptions tend to summarize *rāga* in terms of a full scalar ascent and descent – *āroha* and *avaroha* – across the registers, showing in the process both which degrees in the *mela* or *thāt* (abstract scale type) are to be omitted (*varjya*), and which degrees (if any) occur out of straight ascending or descending order (*vakra*) as a result of required motivic configurations. Ex.35*a* (iii), *b* (iii) shows the *āroha* and *avaroha* for *Mārvā* and *Pūriyā* as given by Omkarnath Thakur. In the *Pūriyā āroha-avaroha* the suggested ascent-descent is so characterized by out of order scale degrees (*vakra svara*) as to be no 'ascent-descent' at all but rather an abbreviated *calan* ('procedure'). His ascent-descent for *Mārvā* is a more straightforward scale pattern, though it does show how the system tonic *sa* (C) is characteristically omitted (*varjya*) in the ascent.

The conventional type of ascent-descent description adds yet another stage to the progressive crystallization of modal individuality from the general to the particular scale. The points on the scale-tune continuum for a Hindustani *rāga* can be summed up as in table 16, reading from top to bottom. The same scheme would apply to the description of a Karnatak *rāgam*, substituting the words *mela* for *thāt*, *sañcāra* for *calan* and *śruti* for *sur*.

TABLE 16

General scale	all the 12 scale degrees (svarasthāna)	
	a particular scale type (thāt)	
		system tonic (sur)
Particular scale	a scale pattern (āroha-avaroha)	
	a typical melodic pattern (calan)	

Mode, §V, 3: Middle East and Asia: Rāga

(v) 'Pure' and 'mixed' modal entities.

An old tripartite classification divides *rāgas* into *śuddha* ('pure'), *chāyālaga* ('[with] tinges added' from other *rāgas*), and *sankīrna* ('mixed'). This appears not unlike the distinction of simple and compound *maqām* in Turkish and Arabic music, but there are significant differences. The

underlying conception of 'pure' (*śuddha*) in this context has nothing to do with the mechanics of mixed versus unmixed scale types, but rather with how a given *rāga* is directly apprehended. 'Pure' means uncontaminated by melodic configurations audibly reminiscent of other *rāga*. As explained by Somanātha in 1609, 'pure [*śuddha*] is what is pleasing by itself, that is of its own accord, and without resorting to other tinges [*chāyā*]' (*Rāga-vibodha*, iv, 3, comm.; cf. Kallinātha comm. *Sangīta-ratnākara*, ii, 133).

This conception is still current. O. Thakur (ii, 1954, p.1) began by defining 'purity' of *rāga* the same way, then speculated that a concomitant feature of 'pure' *rāga* may be parallel tetrachords:

> A *rāg* in which there is no tinge or mixture [*chāyā yā miśran*] of another *rāg* is regarded as a pure [*śuddha*] *rāg*. But there is another key for understanding pure *rāg*, arising from experience …. In the pure *rāg* the same [intervallic] structure of degrees of the scale is found in the *pūrvāng* and uttarāng [lower and upper sections of the central octave]. There are even some *rāg* of this sort in which the same motif is found in both components [*anga*]. *Bihāg* is one such *rāg*; the [parallel] motifs in *bihāg* are like this: [ex.37*a*].

Thakur then showed an *āroha-avaroha* ('ascent-descent') incorporating these figures (ex.37*b*), and a simple rising-falling scale (ex.37*c*).

The conception of *chāyālaga* – 'a tinge [of another *rāga*] added' – is the clearest illustration of the difference between the Turkish and Arabic and the Indian approaches to mixture of modal entities. Since the *chāyā* ('shadow', 'image', 'reflection', 'tinge') of a *rāga* is produced whenever a particular melodic configuration brings that *rāga* to mind, there need be neither a change of register nor a change of scale-type for the *chāyā* of an extraneous *rāga* to be evoked. A characteristic motif from the other *rāga*, or even an emphasis on one of its modal degrees (if that contrasts with those of the established *rāga*) is sufficient.

Ex.38*a* (after O. Thakur, i, 39) shows a few configurations illustrating the pentatonic Hindustani *rāga Sārang*. A *chāyā* ('tinge') of this *rāga* in turn strongly permeates the large and important group of Kānadā *rāga*, of which one, *Darbārī Kānadā*, may be the most widely performed and recorded of all Hindustani *rāga*.
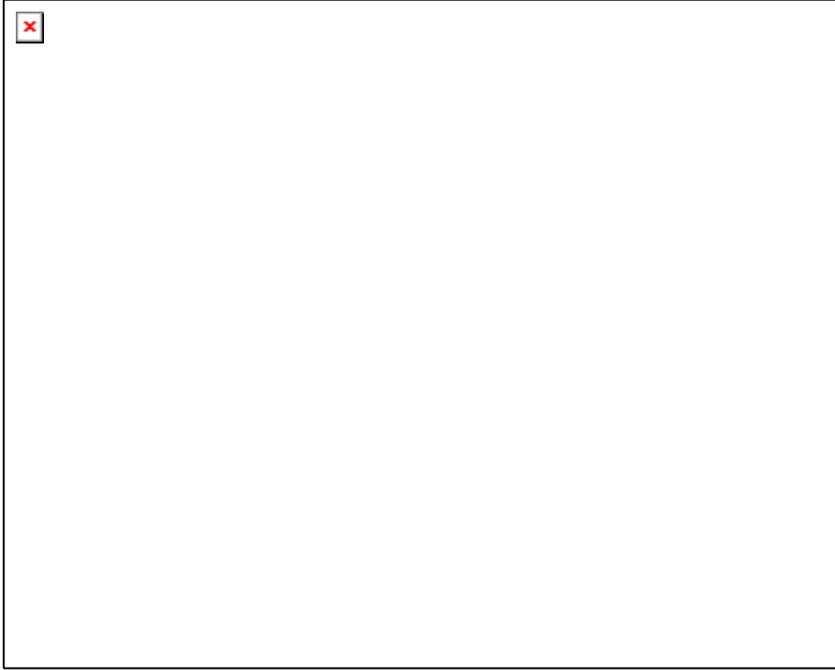
The link among all *rāga* of the *Kānadā* class is a recognizable melodic configuration with several elements (Ratanjankar, 1951, 103):

> The mark of the Kanhada [*Kānadā*] *anga* [component] is an oscillating Komal Gandhara [*ga*], Komal Ni-Pancham Swara Sangati [*ni-pa* interval] and Vakra Gandhara in the *avaroha* [out-of-order *ga* in the descent]. To illustrate: [see ex.38*b*]. Every Kanhada variety must have this passage, whatever else it may have.

Ex.39*a* is a *calan* for the *rāga Darbārī Kānadā*. The *Kānadā* component appears in full in the final descent at the end, and elements of it appear separately earlier; all are marked *.
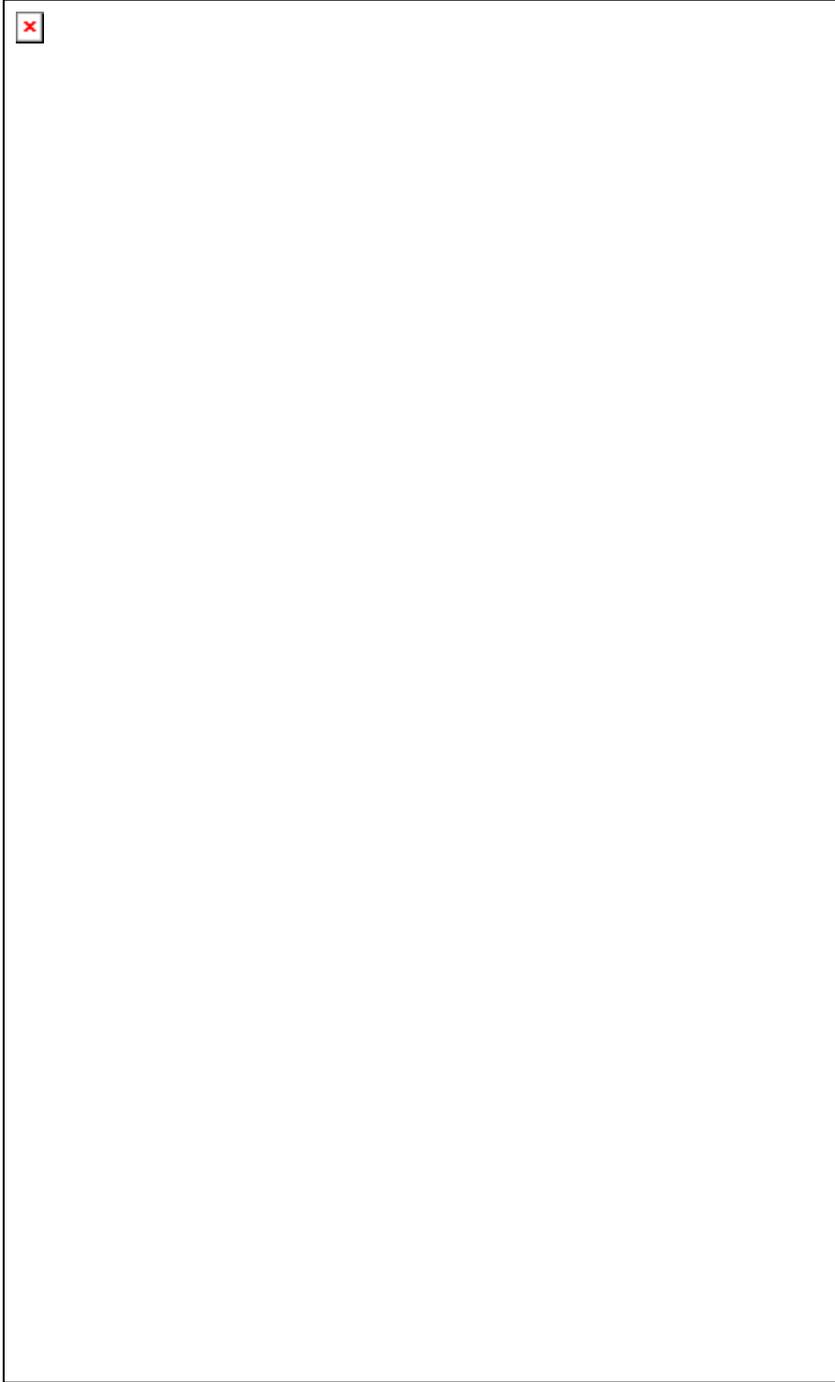
The *chāyā* ('tinge') of *Sārang* permeates the *rāga Darbārī Kānadā* because of the prominence of two of its principal elements as parts of the *Kānadā* component (O. Thakur, v, 122):

> The very sustenance of this *rāg* [Darbārī Kānadā] is coming onto these *Sārang* notes *b♭-g′* [*ni-pa*] and *f′-d′* [*ma-ri*]; … taking these two intervals in the descent is unavoidable because from them the *rāg* is manifested. It is true what the learned say, that the *Kānadā* component is formed by the use of out-of-order *e♭* [*ga*] and *a♭* [*dha*] in the *Sārang* degrees of the scale [i.e. *ni-pa* and *ma-ri* become *dha-ni-pa* and *ga-ma-ri*]. These *Sārang* elements are found in almost all *rāg* of the *Kānadā* type.

The addition of *dha* in the *ni-pa* component to make the *uttarānga* descent in *Darbārī Kānadā* is not a matter of a different scale-type for *Darbārī* than for *Sārang*. The *rāga Sahānā* (ex.39*d*) uses *śuddha dha*, and *Nāyakī* (ex.39*c*), like *Sārang* itself, has no sixth degree at all. Nonetheless, all three are clearly *Kānadā* melodic types, and *a fortiori* all three show a *chāyā* ('tinge') of *Sārang* in the *uttarānga* because of the *ni-pa*.

The *Kānadā* component, as a whole or in part, provides much of the descent material for the *rāga* in the *Kānadā* group, as may be seen in the four *rāga* illustrated in ex.39*a–d*; the *Kānadā* component is marked *. Each has its own melodic individuality as well as its own *rāgānga* – *rāga* component – that is, its characteristic motivic configurations (marked with daggers in ex.39).

The melodic contrasts among these four related *rāga* in some cases also entail registral emphasis or pace, or both. For instance, a contrast of serious and stately (*gambhīr*) versus playful and wild (*cancal*) in *Darbārī* versus *Adānā* is a reflection of the rather faster than average performing tradition of *Adānā* as well as of its characteristic emphasis on a higher tessitura.

Thus the *Kānadā rāga* illustrated in ex.39 show a twofold layering of purely melodic allusion. All the *rāga* have the elements of the *Kānadā* component, a common *rāgānga*; but in addition the *Kānadānga* in all its contexts incorporates a shading, a 'tinge', of the 'pure' *rāga Sārang*.

None of these *Kānadā rāga*, however, would be called *sankīrna*, that is 'mixed', since none of the individuating non-*Kānadā* components by itself suggests any different *rāga*. It is quite otherwise with another much-performed and recorded Hindustani *rāga*, a variety of *Bihāg* called *Māru Bihāg*, in which virtually every element is also an element in another fully independent *rāga*. The configurations of *Māru Bihāg* are illustrated in ex.40; bracketed numbers in ex.40*a* are keyed to O. Thakur's analysis (ii, 15):

> This *rāg* [*Māru Bihāg*] has obtained a widespread currency these days. Going *sarinisa*, *ga-ma* [1] and then back to *ga* is quite like *Bihāg*; but if one makes a pause on *ma* it [*Bihāg*] is suppressed and the *chāyā* of *Nand* is shown. Having shown its *chāyā* to that extent, then do *pa ma ma ga-sa* and again *Bihāg* is manifested [2]. And from then doing *sa-ga-ma⌐pa gama⌐pa* [3], at that point comes a view of *Suhāg*. In the *uttarāng*, show the *chāyā* of *Nand* [with] *pa dha ni pa, dha ⌐: ma, pa ga* [4] for the *Bihāg* component [i.e. instead of using the *uttarāng* in the *Bihāg* fashion, as in the second unit of ex.37*a*, do the same notes in such a way as to call to mind the *rāga Nand*]. Then couple this with the *Kalyān* motif ⌐*ma ga gari-sa* [5]. From these gestures collectively a complete form of the *rāg* [*Māru Bihāg*] stands forth. Remember that showing any one component repeatedly in the whole structure of this *rāg* will be a mistake. The *rāg* arises from the mingling of the components indicated above. Therefore when singing this mixed [*sankīrna*] *rāg* one has to develop it

keeping in mind the varying movements in its assorted components.

In ex.40*b* a typical *calan* of *Māru Bihāg* is shown. Of the elements not already identified in the above analysis only the *sa-ga-ma-ga* in the last segment is special to *Māru Bihāg*. The approach to and descent from the upper tonic are found in the already mentioned *rāga Nand*, which is itself a mixed *rāga*; the upper register descent, considered separately, shows a *chāyā* ('tinge') of *Kalyān*. Ex.40*c* is a less elaborate form of the first three segments of ex.40*b*, the *rāgānga* or *pakad* ('catch') for *Māru Bihāg*.

Mode, §V, 3: Middle East and Asia: Rāga

(vi) Modal functions.

Modal functions in Indian music have been defined in two ways: according to general tonal function; and according to phrase structure. Sets of terms for each exist in traditional music theory, both originating from lists in the *Nātyaśāstra*, where they are applied to *jāti*; hence the names of modal functions antedate the appearance of the word *rāga* in the meaning of modal entity: *vādī*: 'sonant' (i.e. sounding out); *samvādī*: 'consonant'; *anuvādī*: 'assonant' (i.e. auxiliary); *vivādī*: 'dissonant'. These four terms originally designated interval classes (*vādī* being unison and octave), but by an easy transition came to be applied to individual degrees of the scale as well. The last two terms are obsolete, but *vādī* and *samvādī* are important in Hindustani terminology, where they designate the 'predominant' and 'secondary predominant' degrees in a *rāga*. In ex.36 and ex.39 – the *Mārvā* and *Pūriyā* registral segmentations and the outline of four *Kānadā* type *rāga* – these two modal functions are marked 'V' and 'S'. *Vādī* is analogous to the Iranian *shedd*; *samvādī* would be analogous to the *shedd* of a principal *gusheh* in another register (see §V, 2(i) above and ex.31).

Two things may be observed of the *Mārvā* and *Pūriyā* modal functions (and compare also the melodic outlines in ex.35). First, the two *rāga* share the same scale type exactly, and a contrast in the *vādī-samvādī* pair is a major aspect of their modal differentiation. *Mārvā* stresses the degrees *komal* ('flat') *ri* and *dha*. The chief degrees of *Pūriyā* are *ga* – the normal phrase final in both *pūrvānga* ascent and *uttarānga* descent, in both cases usually following a prolonged *tīvra* ('sharp') *ma* – and *ni* at phrase beginnings, and often sustained. Second, while the *vādī-samvādī* degrees are normally mutually separated by 4th or 5th, the 4th or 5th is not necessarily perfect (though it almost always is); in *Mārvā* the augmented 5th or diminished 4th interval of *vādī* and *samvādī* is due to the retention of the traditionally predominant pair even after the original scale type of *Mārvā* had undergone a change.

The registral placement of predominant and secondary predominant degrees – *vādī* and *samvādī* in the four *Kānadā rāga* illustrated in ex.39 – suggests the enormous range of contrasting possibilities available even to melodically related modal entities. Four different predominant pitches (*vādī*) are represented: one is high (*Adānā*) and the others are low; two are established in descent (*Nāyakī* and *Sahānā*), one is established in the ascent (*Adānā*), and the oscillating *komal ga* of *Darbārī* is approached freely from both sides. (According to a different view, the *vādī* of *Darbārī* is *ri* and the *samvādī* is *pa*.)

The other way of characterizing the function of a single degree of the scale in a modal entity is according to registral or temporal position. The various forms of the rather longer list of such terms differ slightly in different sources and at different times or places. The following list of *rāga* characteristics – *rāga-laksana* – is typical; it is taken proximately from Śarngadeva (ii, 23–4), where it is said that the degrees of the scale exhibiting these features of a *rāga* must be made manifest in an *ālāpa*, that is, in an improvised exposition:

1. *graha*: initial
2. *amśa*: predominant
3. *mandra*: low point
4. *tāra*: high point
5. *nyāsa*: final
6. *apanyāsa*: secondary final
7. *alpatva*: weakness: a degree of the scale that is not repeated (*anabhyāsa*), and is 'skipped over' (*langhana*), that is, omitted or 'touched lightly' as a passing note
8. *bahutva*: strength: a degree of the scale which can be repeated (*abhyāsa*), and is not 'skipped over' (*alanghana*)
9. *sādava*: hexatonic (one of seven possible degrees of the scale is wholly absent)
10. *audava*: pentatonic (two degrees of the scale are wholly absent)

The purely negative property of complete absence – today called *varjatva* – is covered by characteristics 9 and 10. The two criteria for strength/weakness of a degree are reiteration (or presumably prolongation) and temporary omission or 'touching lightly' (see Śarngadeva, i.7, 49–50;

Widdess, 1995, 264–7). The *mandra-tāra* 'low point-high point' couple – *laksana* no.3 and no.4 above – is associated in ancient and modern times alike with the registers below and above the central operating register. The simple designation of specific degrees of the scale as outer limits is not common, though it is easy in almost any *rāga* to see points where to ascend or descend beyond a certain degree of the scale would require further movement in the same direction in order to complete the gesture thereby begun. For instance, in the Hindustani *rāg Pūriyā* illustrated in ex.35*b* and ex.36*b*, the note *ga* is a phrase ending in descent. To go below a low *ga* in the *mandra* register would require continuing through low *ri* to low *sa*, with the sequence *ma-ga-ri-sa*, since *ri* can neither begin nor end a phrase in *Pūriyā*; hence, low *ga* is an effective lower limit to a rendition of *Pūriyā* for most singers.

The remaining four modal functions – nos. 1, 2, 5 and 6 – are analogous to the four principal modal functions in the modal entities of West Asia, as suggested in table 17.

TABLE 17

	Sanskrit	Persian
	graha	āqāz
	amśa	shāhed
	nyāsa	forūd[-e kāmel]
	apanyāsa	īst

In the older Sanskrit technical literature there is some argument about whether there is any difference between the terms *graha* and *amśa* – initial and predominant – in this list, since in most sources the *amśa* and *graha* are invariably the same degree. The distinction is between two aspects of modal predominance. The *amśa* was a temporal-formal predominant, marked by frequency, reiteration, prolongation etc. *Vādī* refers not only to the 'strength' of the *amśa* but also to its support by the consonant *samvādī*. In time the terms became effectively synonymous.

Ex.41 illustrates these modal functions; it is a metrical melody illustrating the *rāga Madhyama-grāma* preserved in the *Sangīta-ratnākara* (ii, 2, 67–8; Widdess, 1995, pp.264–5). As transcribed here, the initial (*graha*) and predominant (*amśa*) are C, the low point (*mandra*) C, the high point (*tāra*) E♭; the final (*nyāsa*) F, the secondary final (*apanyāsa*) C (note the cadence on this pitch at the end of the fourth bar, half-way through the melody), the weak notes D and A, and the strong notes C, E♭, F and B♭. The strong notes are all frequently reinterated, whereas D and A occur only singly (*i*), or are omitted altogether (*ii*). The last bar perhaps illustrates 'touching lightly' (*iii*). G is less strong than the strong notes: it is sometimes reiterated, sometimes used singly and sometimes omitted.

Another historical confusion around the terms *graha-amśa-nyāsa* (initial-predominant-final) anticipates the present-day ambiguities regarding the system tonic. The group of 16th- and 17th-century treatises in which the notion of scale-type – *mela* or *thāt* – was first developed also report the degree *sa* as initial, predominant and final for almost all *rāga*; only in a few evidently exceptionally striking cases are other degrees of the scale reported as having any modal function.

Other than the *vādī-samvādī* couple in Hindustani music, few terms for modal functions are used consistently by practising musicians, North or South. In Karnatak music the term corresponding to the Hindustani *vādī* is *jīva-svara*, meaning 'life[-giving] degree of the scale'. The Tamil *etuppu* 'taking up' is used for the initial note of a phrase; it is a translation of *graha* ('taking, seizing'). The term *nyāsa* is used, but in the sense of a mid-phrase note sustained without oscillation, as well as in the sense of a phrase-final degree of the scale: it can mean a note to finish with, but it can also mean a note to pause upon, a function also conveyed by the term *viśrānti-svara* ('resting degree'). The common Hindustani expression for sustaining a tone in this way is *mukām karnā* ('to make a halt').

Mode, §V, 3: Middle East and Asia: Rāga

(vii) Modal systems.

In the oldest sources of Indian music theory modal entities are associated with performance in the theatre, and the systematizations of them reflect this connection in various ways. But well before the 13th century (when the treatise *Sangīta-ratnākara* was written) music theory was quite independent of dramaturgy, and post-13th-century modal systems are clearly akin to modern ones.

The number of *rāga* current in either Hindustani or Karnatak music is indeterminate (*see* India, §III, 2(i) (c)). Some of the systematizations of Indian modal entities have been symmetrical and closed, others have been open-ended and asymmetrical. Sometimes the criteria for structuring a system have been musical, sometimes extra-musical. Sometimes systems are closed at superordinate levels but open at the primary level.

An idea of the diversity of past Indian modal systems may be gleaned from Gangoly (1935) and Bhatkhande (*c*1930). An outline of three models still current will indicate the range of possibilities:

A traditional group of *rāga* still respected by some older musicians is called the 'Hanuman doctrine'. It is a closed symmetrical system of 36 entities comprising six *rāga* personified as male, to each of which are assigned five (female) *rāginī*. This system is known with two slightly differing distributions of *rāginī*. One is attested in a number of musical treatises; the other form is widely represented in numerous sets of 36 miniature paintings in which each personified *rāga* or *rāginī* is depicted in some stylized indoor or outdoor setting. There are several older schemes which also have superordinate classification levels of six *rāga*; in some the six *rāga* are specifically assigned to the six seasons of the year in North India: cold season, spring, summer, rainy season, autumn, winter. Beyond this extra-musical association there is no certain iconographical or musical basis for the grouping in these symmetrical systems, though an argument can be made for an original pentatonicism of the six superordinate *rāga*. The systems are purely traditional associations of *rāga* names and iconographies, found together long before any record of their musical properties exists. In some cases, in fact, differences over time or geography, or both, in both melodic type and scalar type in particular *rāga* can be demonstrated to have taken place during the long period over which the names of these *rāga* have been classed together. The earliest fully comprehensible source for both scale-type and melody-type for a complete set of 36 *rāga* and *rāginī* is the treatise *Sangīt-sār*. It was compiled some time before 1805, and there was then no more musical basis for the classification than there is now; indeed, some of the 36 are unmistakably the same musically as their modern embodiments.

The present South Indian system is closed and symmetrical in its superordinate levels but open-ended at the level of the modal entities themselves. The closed system is a symmetrical arrangement of 72 scale-types (*melakarta*) whose generating algorithm was devised by Venkatamakhin of Thanjavur in the 17th century. In his time only between 12 and 23 scale types had been inferred from existing *rāga* (he himself mentioned 19). Venkatamakhin proposed a method for providing scale-types for any and all modal entities that might evolve in the future, based on systematic permutation of the variable pitches of the five degrees of the scale subject to 'modification' – that is, all but the system tonic and its invariant upper 5th (*see* India, §III, 2, ex.7). Within each scale-type, however, an infinite number of ascent-descent patterns are possible, since in actual *rāga* one or two degrees may be omitted (*varjya*), one or more degrees may be taken out of order (*vakra*) and this sometimes more than once, or an altered variety (*anya-svara*) of one or more of the variable degrees of the scale may be used in some contexts. *rāga* showing any of these three 'deviations' from scalar regularity are often said to be *janya* ('born', 'generated') of their superordinate scale-type, called *janaka* ('giving birth', 'generator'). Early in the 20th century V.N. Bhatkhande, after investigating the southern system of scale-types and its historical prototypes, devised his own system of ten scale-types (*thāt*) for Hindustani music. He chose to follow the principle of Venkatamakhin's predecessors and contemporaries, however, using the fewest scale-types possible that

might still be made to accommodate modal entities existing in musical practice.

In South India the term for a *rāga* whose degrees are taken as representing one of the 72 scale types is *rāgānga-rāga*. In North Indian usage, however, the word *rāgānga* means the *anga* – melodic 'component' – that characterizes a *rāga*, as the *kānadānga* (ex.38*b*) characterizes the *rāga Darbārī Kānadā* and a number of other *rāga* (ex.39), or as the *bihāgānga* (ex.37*a*, first unit) characterizes a small group of *rāga* including *Māru Bihāg* (ex.40).

Musicians and theorists (including V.N. Bhatkhande) often draw attention to the fact that there are many clusters of *rāga* like the *Kānadā* and *Bihāg* groups in Hindustani music. Ratanjankar (1951, p.100) observed that:

> distinctions in the swara sancharas [scale degree patterns] have given rise to classifications and groupings of ragas from an aspect totally different from the Janya Janaka [modal entity scale-type] aspect. There are about 20 such ragangas [generalized nuclear motifs] which have given rise to as many groups of ragas, whatever melakartas [scale-types] they might belong to as regards their flats and sharps.

He went on to list some *rāgānga*, and discussed five of them, including the *kānadānga* (see above and ex.39*c*).

A number of motivically characterized components (*rāgānga*), each dominating a group of its own, is of course as much a two-layer modal system as any formally symmetrical *rāga-rāginī* system or any rationally ordered *thāt-rāga* system. Being open-ended and asymmetrical at all levels it has many more loose ends. On the other hand it also has the same expanding-contracting capacity as any of the innumerable modal entities, the *rāga* themselves, whose separate individualities emerge into musical practice or are submerged by it as the passing of years and the tenacity of tradition continue their endless conflict.

See also India, §III, 1–2 and (for bibliographical details of treatises), §§I–III, bibliography.

Mode, §V: Middle East and Asia

4. South-east Asia: pathet.

(i) Introduction.
(ii) Pathet.
Mode, §V, 4: Modal entities in South-east and East Asia

(i) Introduction.

What have been deemed to be modes and modal systems in South-east and East Asia contrast strikingly with the *rāga* and *maqām* systems. In heterophonic ensemble music such as that of the Javanese gamelan, a

given underlying melodic or modal structure will be expressed in very different ways by the various instrumental and vocal parts. These parts are rendered distinctive by their strongly contrasting idioms, distinguished by tone colour, range and rhythmic density. The melodic phrases (*cèngkok*) of the *gendèr barung* (metallophone) and multi-octave *gambang* (xylophone) parts are pulsed and relatively rapid; the corresponding phrases (*gatra*) of the single-octave *saron* metallophone are also metrically bound, but in much longer note-values. The *rebab* (spike fiddle) and *suling* (flute) parts are rhythmically free, as is the vocal line of the *pesindhèn* (female solo singer). These parts have diverse ways of expressing affiliation with the *pathet* (modal category).

Mode, §V, 4: Modal entities in South-east and East Asia

(ii) Pathet.

(a) South-east Asian modal systems.
(b) Modes and scales in Javanese gamelan music.
(c) Pathet versus rāga.
(d) Modal entity and modal functions.
(e) Melodic aspects: balungan.
(f) Melodic aspects: garap.
(g) Transposition, transformation and the relationships between pathet.
(h) Pathet and intonation.
(i) The nature of pathet.

Mode, §V, 4(ii): Modal entities in South-east and East Asia: Pathet

(a) South-east Asian modal systems.

There are generally at least two basic modal levels in South-east Asian musics, as in South Asian and Western Asian, but the numbers of named entities involved, and even to some extent the relationship of the hierarchic levels, are very different. In Myanmar (Burma), for instance, over a dozen basic named song types are grouped into four superordinate named categories; for each of these four 'modes' some of the strings of the Burmese bow harp *saùng-gauk* have to be retuned. In traditional Vietnamese music there are two modal categories called *diêu* – named *bac* ('north') and *nam* ('south') – and each *diêu* has three or four subordinate 'nuances' appended; *diêu* and 'nuance' alike are mutually distinguishable on the basis of pitch content and organization, as well as by circumstances of performance or type of ensemble, or both.

Mode, §V, 4(ii): Modal entities in South-east and East Asia: Pathet

(b) Modes and scales in Javanese gamelan music.

There are two different tunings for the fixed-pitch instruments of Javanese gamelan, called *laras pélog* and *sléndro*. The two *laras* are similar to the two *diêu* of Vietnam in that the contrast in their intervallic structuring involves much more than a mere choice of different degrees or intervals from a common stock; *pélog* and *sléndro* are altogether different from each other. The difference has nothing to do with the fact that interval sizes differ from one gamelan to another in any case; the basic contents and even concepts of the two tunings differ. *Sléndro* is always an anhemitonic pentatonic tuning, with only five named degrees of the scale. *Pélog* is always a heptatonic tuning of seven named degrees of the scale, with two conjunct intervals somewhat smaller than the others; (in any specific

musical context only five degrees of the scale are prominent, but at least one 'semitone' must be among them). The degrees of these two tunings are listed in table 18 as though naming the keys of two single-octave metallophones *saron* (one tuned for *pélog* and one for *sléndro*), with Javanese names and modern cipher equivalents, to which are added Western equivalents. The Roman letter A is arbitrarily set as though it were a common pitch (*tumbuk*) for the degree *nem*/6 between a set of paired gamelan; all other apparent pitches are necessarily approximate and the intervals would differ widely from one gamelan to another in either system. Degree 4 (*pélog*) is normally much closer to 5 (*lima*) than to 3 (*dhadha*); degree 3 (*dhadha*) in *sléndro* may be closer to 5 (*lima*) than to 2 (*gulu*) in certain gamelan. In short, the note *pélog* might as well have been represented by F⬚x and *dhadha* (degree 3) in *sléndro* by F⬚; the same applies with only slightly less force to other scale degrees, and instruments not having pre-set tunings (including the human voice) seem to be inflected one way or another, according to *pathet* ('mode') even within a single gamelan ensemble.

In the Central Javanese gamelan, traditional repertory items in each *laras* are assigned to one of three *pathet*; *pathet* is the term customarily rendered as 'mode'. To consider each *laras* – *sléndro* and *pélog* – as a 'mode' with several subdivisions would make the word 'mode' merely synonymous with 'scale type'. Therefore it seems quite natural to think of the relationship of *laras* and *pathet* as analogous rather to the relationship of *échelle générale* and *gamme particulière*. In that case, however, there would be two *échelles générales*, not one. At the same time, for each of the two *échelles générales*, *sléndro* and *pélog*, there are only three *gammes particulières*, the three *pathet*. Furthermore, each of the three *sléndro pathet* uses all the degrees of the *laras*, so there is no question of *gammes particulières* using particular degrees selected from a larger stock contained in an *échelle générale*. At the same time, in *laras pélog* just such selections of *gammes particulières* are made: *pélog pathet barang* uses scale degree 7 (*barang*/B) to the virtual exclusion of scale degree 1 (*panunggul* C⬚; the latter is featured in the other two *pélog pathet*, where degree 7 plays a subsidiary role, normally being omitted altogether. Degree 4 (*pélog*/F⬚) is an 'exchange note' (*sorogan*), normally for degree 3(*dhadha*/E) in two *pélog pathet* and normally for degree 5 (*lima*/G⬚) in the third, *pélog pathet barang*. Thus in *pélog* several different pentatonic *gammes particulières* are selected from a heptatonic *échelle générale*, by selecting either 1 or 7, and exchanging 4 for 3 or 5; in *sléndro*, on the other hand, each *gamme particulière* is coextensive with the *échelle générale*.

Mode, §V, 4(ii): Modal entities in South-east and East Asia: Pathet

(c) Pathet versus rāga.

Both the number of entities – six *pathet* divided between two *laras* – and their hierarchic relationship contrast strongly with the multiplicities of modal entity versus singular *échelle générale* of Western and South Asia. But in addition to numbers and systems, there is a difference in the way modal entities are related to the repertory in performance and to what is expected of the performer. For Javanese musicians the closest quantitative

equivalent to the dozens of *rāgas* an Indian musician must control is not the six *pathet* but the hundreds of *gendhing* – compositions set in gong cycles – that they know and can play. Indian musicians must know compositions too, but they are conceived as the embodiments of *rāgas*, and any major performance is dominated by the artist's own ad hoc elaborations in the *rāga*, attached to a composition only as to a convenient peg. Thus, for example, the improvised *ālāpana* of a south Indian artist in a major *rāgam* could be followed by any of several dozen *kīrtanam*.

The opening solo *bubuka* of a Javanese *gendhing*, conversely, is a fixed pattern attached to that particular *gendhing*; if it foreshadows anything, it is no so much the *pathet* in general but rather specific passages of the *gendhing* itself. A musician is not at liberty to transfer a *bubuka* belonging to one piece to some other piece in the same *pathet*. So too the closing soloistic *pathetan* after a *gendhing* is an instrumental elaboration not on the *pathet* as an abstract modal entity but rather on a specific vocal composition in that *pathet*, traditionally attached to the *gendhing*. In short, where a *rāga* is one of hundreds of more-or-less sharply defined musical entities, under the direct control of the artist and in the forefront of his consciousness, a *pathet* is one of a tiny handful of musical categories embodying in the most general kind of way features of hundreds of individual and distinct traditional compositions.

Mode, §V, 4(ii): Modal entities in South-east and East Asia: Pathet

(d) Modal entity and modal functions.

The task of explicitly identifying the distinguishing characteristics of the *pathet* has received a great deal of attention both from Javanese musicians and foreign scholars. Since this work has come to focus increasingly on the musical tradition of the city of Surakarta (Solo) rather than the closely related, but distinct, tradition of Yogyakarta, the following description applies to the Surakarta style unless otherwise indicated.

Clear and distinct separate modal functions like predominant, final and the like cannot be established for the *pathet*. The notion of modal 'tonic' (Javanese *bakuswara*: 'basic note') is more plausible, and the word *tonika* has been borrowed in modern Indonesian (McDermott and Sumarsam, 1975, p.236; see also Hood, 1954). The 'tonic' or 'tonics' of a *pathet*, however, are neither finals nor necessarily predominants; they are simply those degrees of the scale that tend to occur more often at important structural positions. Of equal or greater importance in *pathet* recognition, however, is the general avoidance in each *pathet* of a particular degree of the scale at important positions.

The pivotal positions in the structure of gamelan music are the goal notes of the largest divisions: those divisions are called *gongan* because their goal notes are marked by a stroke of the hanging *gong ageng* ('large gong'), and their goal notes are gong notes. Each *gongan* in turn is divided into two or more *kenongan*; mid points of *kenongan* are sometimes marked by the gong *kempul*. The fourth and last of every group of four *saron* beats (every *gatra*) is the goal note for the three that lead up to it. The more important the structural position, the more likely in any given *pathet* that certain degrees will occur with significant frequency at that position and that others will not be heard there.

The predominant usage for degrees of the scale in the three *pélog pathet* is summarized in table 19, with comments following. (For Javanese note names and approximate intervals, see above, table 18.) Degree 1 (*panunggul*/C⃞) is rare in *pathet barang*, as is degree 7 (*barang*/B) in *pathet lima* and *pathet nem*.
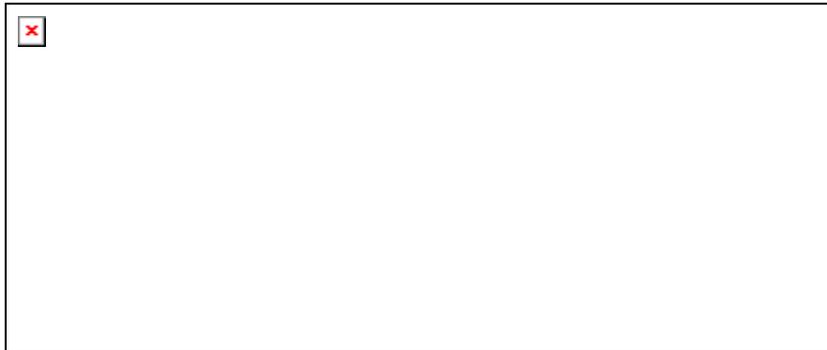
The three *pélog pathet* can be distinguished most concretely by the tonal resources they exploit. The unique pitch content of *pathet barang* is reflected in the provision of separate fixed-pitch idiophones (the *gendèr barung*, *gendèr panerus* and sometimes the *gambang*) for use in *pathet barang*: for example, the *gendèr barung* used for *pathet barang* contains a key for *barang* (7/B) but not for *panunggul* (1/C⃞), while the other, used for *pathet nem* and *pathet lima*, has *panunggul* but not *barang*. The latter two *pathet* are identical in pitch content (indeed, the Yogyakarta tradition refers to them collectively as *pélog bem*) but they differ in range. *Pathet lima* makes use of *panunggul* (1/C⃞) in the lower octave, a tone not used in any other *pathet*; to reach it, the *rebab* strings must be tuned to *lima* (5/G⃞) and *panunggul* (1/C⃞), one step lower than their usual tuning (apparently this retuning is not practiced in Yogyanese style). The other distinguishing marks of *pathet lima* and *pathet nem* involve the relative strength of degrees as structural goal tones; for example, degree 6 (*nem*/A) is more probable at points of structural weight in *pathet nem* than in *pathet lima*.

The strength and avoidance of degrees at structurally significant points is also important in identification of the *sléndro pathet*, where each *pathet* uses all five tones of the *laras*, and hence no *pathet* can be distinctive for its unique pitch content. (However, there are *pathet*-related differences in the use of *barang miring*, the importation into *sléndro* compositions of *pélog*-like interval patterns by singers and *rebab*.)

Table 20 compares the relative strength of pitch classes in the *sléndro pathet*. The strongest contrast is that between *pathet sanga* and *pathet manyura*. *Sanga* is in fact the most distinct of the *sléndro pathet*, and the frequency of degree 5 (*lima*/G) at the goal tones of *gongan* and *kenongan* contributes most strongly to this distinctiveness. *Pathet manyura* by contrast avoids degree 5 at strong goal notes; strong positions in *sanga* in turn avoid 3 (*dhadha*/E), a note correspondingly emphasized in *manyura*.
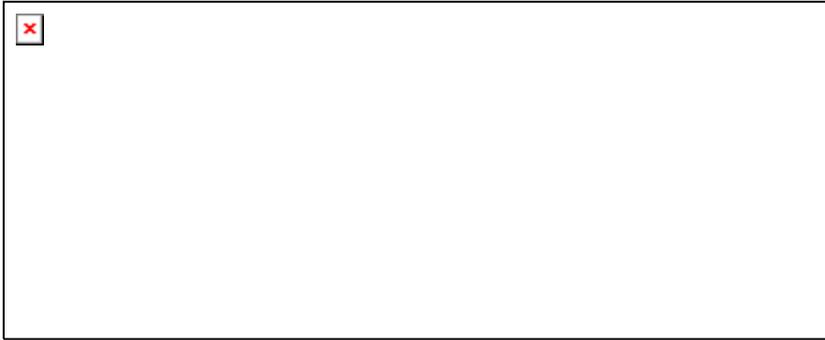
Distinctions between *pathet nem* and *pathet manyura* are less evident when only the functions of pitch classes are considered, as these two *pathet* share strong degrees 2 and 6. *Pathet nem* is distinctive in that it accords roughly equal strength to degrees 5 and 6, whereas *manyura* emphasizes the latter at the expense of the former. The individual profile of *pathet nem* becomes even clearer if we examine the functions of pitches rather than pitch classes. The statistics in table 21 show the distinctive emphasis of *pathet nem* on degree 2 in the lower octave. By contrast, almost all *kenong*-strokes coinciding with 2 in *manyura* compositions fall on middle-octave 2.
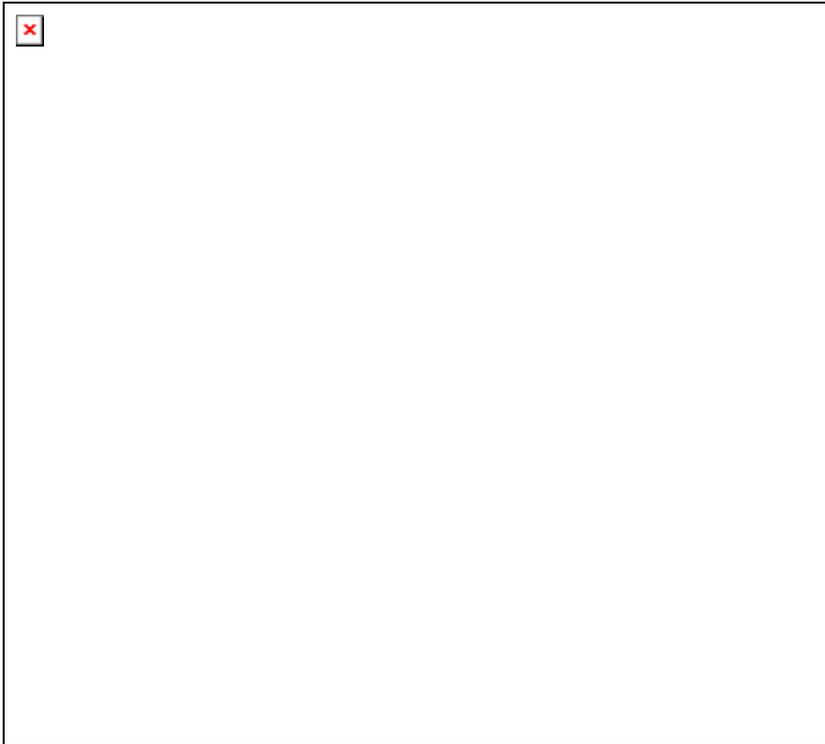
While these features are diagnostic of the *pathet nem* repertory taken as a whole, they are not always useful in identifying the *pathet* of individual compositions, which may avoid low 2 and stress either 5 or 6 but not both. This can lead to disagreement over the assignment of *pathet* labels to particular compositions. Furthermore, emphasis on degrees 5 and 6 (the 'tonics' of *pathet sanga* and *pathet manyura*, respectively) gives *pathet nem* something of the nature of a mixture of these two *pathet*. In fact, *pathet* mixture is quite common and even compositions in the other two *pathet* frequently modulate outside of their home *pathet*. In attempting to explicate these aspects, scholars have come increasingly to study not only the use of scale degrees as structural goal tones but also the manner of approach to those tones.

(e) Melodic aspects: balungan.

Goal tones are points of convergence, where the elaborating parts sound the same pitch-class as the 'core melody' (*balungan*). These points of convergence occur at *gong-* and *kenong*-strokes, but also more frequently, normally at the end of every four-beat *balungan* phrase (*gatra*). (The *gatra*, essentially a metric unit, is usually, though not invariably, coextensive with melodic phrases.) It has become customary, in teaching certain elaborating parts, to isolate a number of re-usable *gatra*-length melodic phrases, called *cèngkok* (for this and other senses of this polyvalent term, see Perlman, 1994, pp.555–77).

The *cèngkok* of certain parts have more-or-less marked *pathet* associations and there have been attempts to find similar associations in *gatra*-length *balungan* phrases. Hood was the first to study the latter. He proposed several four-tone 'cadential formulas' (1954, p.124) for each *pathet*. Becker's sophisticated statistical study, the most ambitious to date (1980, pp.78–88), widened the inquiry to encompass all *balungan gatra* in a much larger corpus, nearly 300 compositions. She pointed to significant correlations between *pathet* and the *gatra* appearing at certain structural positions. Her sample has been criticized as unrepresentative (Supanggah, 1985, p.180). It is true that Becker's study mixes idiomatically distinct Yogyanese and Solonese *balungan*, conflates certain two-*gatra* units with normal *gatra*, ignores registral information and includes non-canonical compositions while omitting the extremely common *jineman*, *ayak-ayakan* and *srepegan* genres; nevertheless, its results are consistent with the pattern of pitch-class strength in table 20, for example regarding the distinctiveness of *sléndro sanga*. This suggests both the robustness of this overall pattern and the soundness of Becker's analysis, at least as far as these broad tendencies are concerned.

Few, if any, of these four-beat phrases are exclusive to any *pathet* and in any case the most distinctive *balungan gatra* are not prominently displayed; they seem to be used less frequently than those *gatra* shared equally by all *pathet*. Hence no single *gatra* functions as a modal identifying tag, like a North Indian *pakad* or a South Indian *pituppu* ('catch'). The combination of *balungan gatra* with structural position is more informative: thus 6 5 3 2 is found in all three *sléndro pathet*, but while it is common at gong positions in *nem* and *manyura*, in *sanga* it is extremely rare.at a *gong*

Pathet is more easily deduced from *balungan* phrases longer than a single *gatra*. The Javanese theorist Martopangrawit identified certain two-*gatra* phrases as diagnostic of particular *pathet*. Ex.42 shows these 'fixed patterns' (*cèngkok mati*) for the *sléndro pathet* (Sri Hasanto, 1985, pp.87–8).
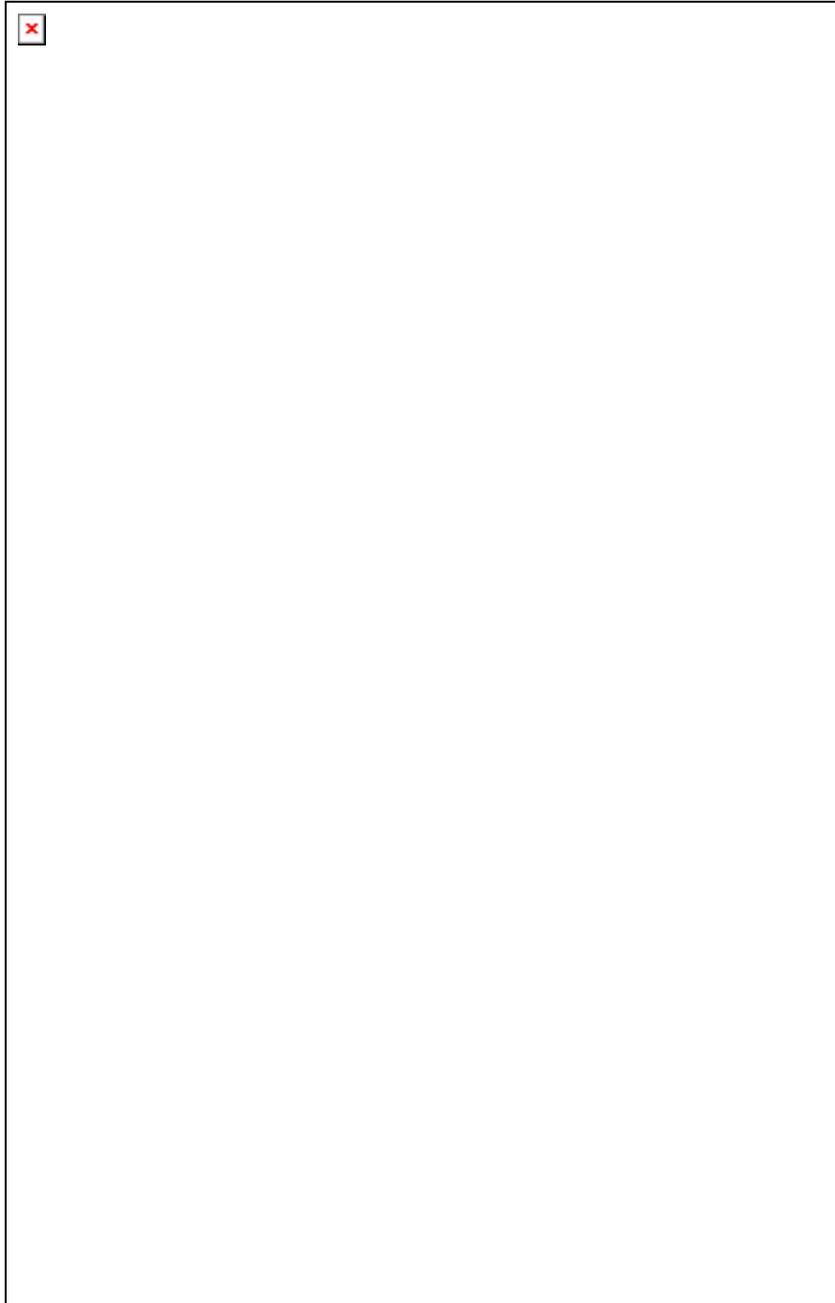
(f) Melodic aspects: garap.

The *balungan* is one of the main reference-points for the group of 'elaborating' parts. The instruments and voices of this *garap* group (so-called because they 'work' or interpret the *balungan*) include multi-octave fixed-pitch instruments such as the *bonang* (gong-chime), *gendèr barung* and *gendèr panerus* (metallophones) and *gambang* (xylophone), the metrically-bound unison melodies of the *gérong* male chorus, as well as three parts which contribute more-or-less unmetrical elaborations: the spike-fiddle, end-blown flute and solo female voice (*rebab*, *suling* and *pesindhèn*).

Balungan passages which, considered in isolation, are ambiguous with respect to *pathet* can be given a clear *pathet* identity by the elaborating parts (Brinner, 'Knowing Music…', 1995, p.62). Indeed, Martopangrawit defines *pathet* in terms of *garap* (1984, p.47), though in this statement

garap should not be understood to refer narrowly to the elaborating parts, but broadly, to performance practice in general. The elaborating parts are not the only ones to reinforce or clarify the *pathet* implications of the *balungan*; on occasion even the form-defining or colotomic parts play this role. When, in a *sléndro* composition, the *balungan* goal-tone middle-register 1 falls at a *kenong* or *kempul* stroke, the pitch played by those instruments depends on the *pathet*: 1 in *manyura*, 5 in *sanga*. On the other hand, neither are all of the elaborating parts governed by *pathet*. For example, the *pipilan* playing technique of the *bonang* (which involves anticipation of and oscillation between pairs of notes) is too tightly tied to the *balungan* to give any *pathet* indications.

Individual parts have idiomatic ways of marking *pathet*. The *bonang barung* and *bonang panerus* indicate *pathet* through their interlocking figuration (*imbal*). The higher hand positions on the *rebab* distinguish between *sléndro sanga* and *sléndro manyura*: for *sanga* the index finger produces the tones 2 and 5, for *manyura* 3 and 6. The *gendèr* can use choice of register to display *pathet*. When 2 and 3 appear as goal-tones in the middle octave of the *balungan*, the *gendèr* can often choose to represent these pitches with 2 and 3 in either its low or high register. In such cases, use of the low register can suggest *sléndro nem*.

However, recent research has focussed on the patterns (*cèngkok*) which form the more-or-less standardized vocabulary of certain elaborating parts. Some of the principles governing these *cèngkok* seem to apply as well to parts (such as the *gérong*) which are not taught by means of standardized *cèngkok*.

Normally the performer will force an ambiguous *balungan* phrase to be heard in a certain *pathet* by choosing a *cèngkok* with a strong flavour of that *pathet*. However, there are cases in which the performer does not (or cannot) do so, using, for example, a *cèngkok* of *manyura* even though he or she considers the *balungan* to be in *sléndro nem* (McDermott and Sumarsam, 1975, pp.242–3; Mendonça, 1990, p.68). To some extent this may be due to the fact that *cèngkok* with distinctive *pathet* identities are not evenly distributed across *pathet* categories. There are few *cèngkok* diagnostic of the *pélog pathet*, and within *sléndro* there are fewer *cèngkok* strongly associated with *nem* than with *sanga* or *manyura*. The discussion that follows will consequently be limited to the latter two *pathet*.

Cèngkok can be more-or-less strongly stamped with *pathet*, defining characteristics, and the various instrumental and vocal *cèngkok* mark *pathet* in various ways. While some *pathet* markers may be purely conventional, it is nevertheless clear that some of the same tonal emphases and avoidances operative in the *balungan* also define *pathet* in *cèngkok*. This is most easily seen in *cèngkok* approaching tones which have no strong associations with either *sanga* or *manyura* (such as tones 1 or 2). The manner of approach to the goal-tone can signal a particular *pathet* by featuring tones with distinctive modal roles, such as 3 and 5. Since 3 is the 'avoided' tone of *sanga* – rarely used at strong metrical positions – its prominence in *manyura* patterns prevents any hint of *sanga* from appearing. 5 is the 'avoided' tone of *manyura* (as well as the tonal focus of *sanga*), so its prominence in *sanga* patterns reduces the feeling of

manyura and reinforces the sense of *sanga*. Three means for emphasizing such diagnostic tones are illustrated here: the final simultaneities of patterns, the internal caesura tones of the patterns and the pitch boundaries of the cadential gestures of patterns. Ex.43 shows *cèngkok* used by the *pesindhèn* (female solo vocalist), *gendèr barung* metallophone, and *gambang* xylophone to reach the goal-tone 1/C. Two sets of *cèngkok* are presented, one for *pathet manyura* (ex.43*a*) one for *pathet sanga* (ex.43*b*). They are represented with the *balungan gatra* · 2 · 1, though they can be used with other *gatra*, such as 2321. Each *gatra* is common in both *pathet*.
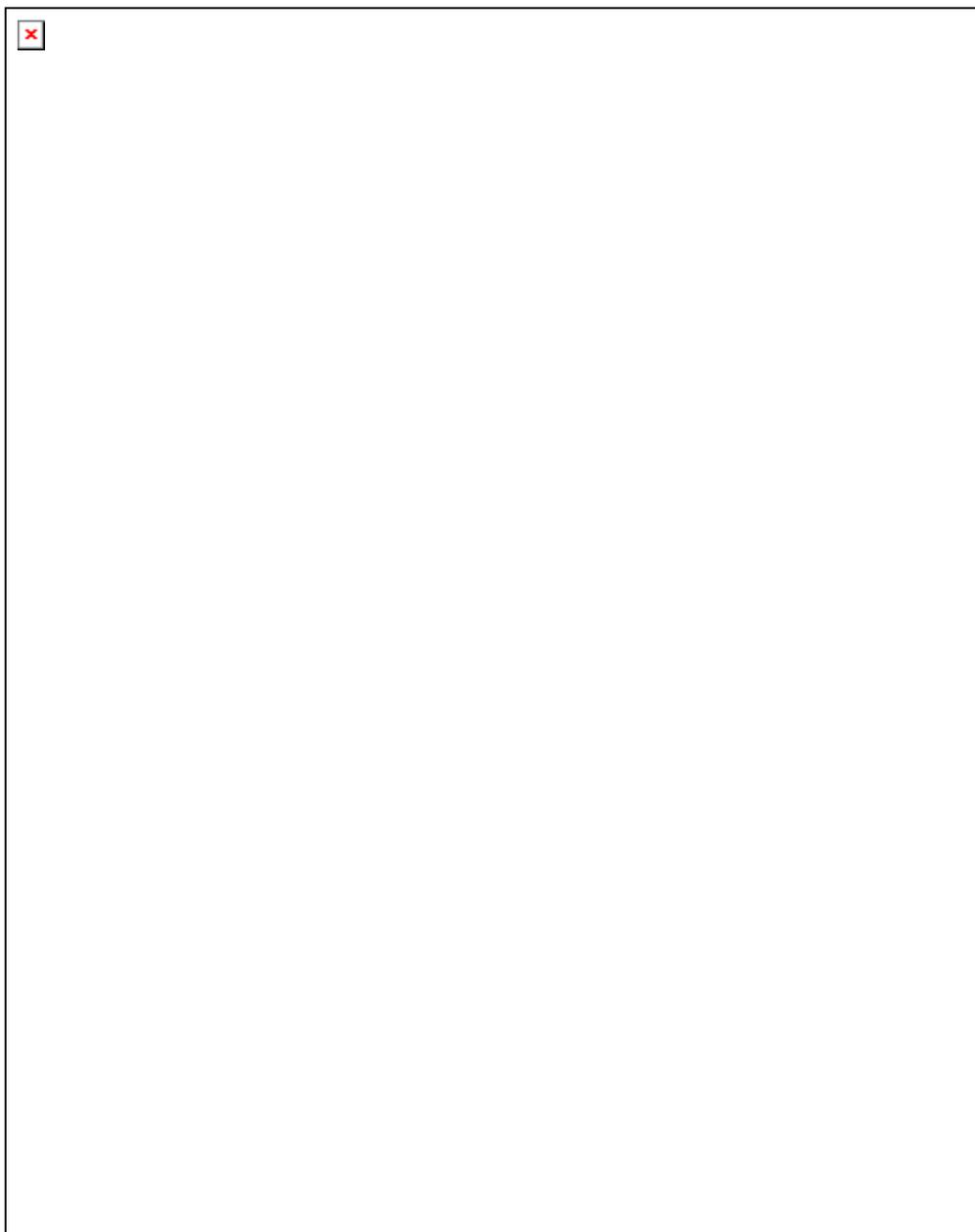
Final simultaneity acts as a *pathet* marker primarily in the *cèngkok* of the *gendèr barung*, though also in the patterns of the *gendèr panerus* and the *celempung* zither (not shown). The cadential pitch of a *gendèr cèngkok* is played by the left hand; the right hand will either duplicate this pitch at the upper octave (*gembyang*) or will strike a tone one *kempyung* (three scale-steps) above it. The interval used is sometimes dictated by the cadential pitch itself. When the cadential pitch is tone 1/C, however, the choice is

determined by *pathet*: *gembyang* indicates *manyura*; while in *sanga* the right hand strikes 5/G against 1/C in the left, forming the *kempyung* interval.

The pitches occurring at caesura points within the *cèngkok* also bear *pathet* significance. For the metrically-bound parts, chief metrical stress falls on the final stroke (the goal-tone), with secondary stress at the midpoint. For the unmetred *pesindhèn* line, a caesura may usually be identified at the third syllable from the end, where she would pause, if necessary, to wait for a drum cue in certain genres (Brinner, 1995, pp.234–44; Walton, 1987, p.32). In *manyura*, the *gendèr* and *gambang* patterns have 3/E at their midpoints, while the corresponding location in the *sanga* patterns has 5/G. Similarly, the caesura tone in the *pesindhèn* patterns is 3/E in *manyura*, 5/G or 2/D in *sanga*.

Each of the illustrated melodic patterns approaches its destination with a gesture that occupies a certain segment of tonal space. The pitches forming the outer boundaries of this segment (and in this way given prominence) can usually be correlated with the *pathet* of the pattern. The cadential gestures in the *gendèr* part are played by the left hand. The gesture approaching the final 1/C in the *manyura* pattern has 3/E as its lower limit, compared with 5/G in the *sanga* pattern. The same holds true for the *gambang* patterns (as can be seen by comparing the final four notes in each) and for the *pesindhèn* patterns to upper-octave 1/C.

There have been other attempts to locate general *pathet* markers in the elaborating parts. Hood (1988) analyses these parts motivically, viewing them as successions of elaborated, extended and elided versions of three- and four- tone cadential patterns specific to each *pathet*.

Mode, §V, 4(ii): Modal entities in South-east and East Asia: Pathet

(g) Transposition, transformation and the relationships between pathet.

In ex.43 above, the opening gestures of the *pesindhèn cèngkok* for middle-octave 1 in *sanga* and *manyura* share the same contour: the first seven tones are identical under transposition. The relationship implied here – in which the *manyura* melodic shape is identical to *sanga*, but located one *sléndro* step higher – is in fact generally recognized by Javanese musicians and theorists. Compositions and *cèngkok* can be transposed between *pathet* within one tuning-system, and also 'translated' between tuning-systems. We may look to these possibilities of transposition to study the general relationships between *pathet*; however, they do not describe a consistent system.

Transposition of compositions: between laras. The performance of *sléndro* compositions in the *pélog* tuning system is very common, though the reverse is rare. Due to the conceptual equivalence of tones between the tuning systems, the transformed compositions are not thought of as shifting scale position: the tone *lima* in *sléndro* becomes *lima* in *pélog*, *dhadha* becomes *dhadha* etc. The *sléndro* tone *barang* becomes *panunggul* in *pélog nem*, *barang* in *pélog barang*. The tone *pélog* is sometimes substituted for *dhadha* (in *pélog nem*) or for *lima* (in *pélog barang*). *Sléndro gatra* which would sound unidiomatic if translated literally into *pélog* are

often modified, usually preserving the goal-tone: thus in *pélog barang*, the *sléndro* pattern 2321 may become not 2327 but 3567.

In general, compositions in *sléndro sanga* become *pélog nem*, while compositions in *manyura* become *pélog barang*. Compositions in *sléndro nem* display no regular pattern of transformation; in *pélog* they may become *pathet lima* (e.g. *gendhing Rèndèh*), *pathet nem* (e.g. *gendhing Titipati*) or *pathet barang* (e.g. *gendhing Majemuk*). Even in *sanga* and *manyura*, some compositions have multiple possibilities of transformation. *Gendhing Bondhèt sléndro sanga* can be played (under different names) in both *pélog nem* and *pélog barang*; some pieces in *manyura* have, besides the usual *pélog barang* transposition, a *pélog nem* one as well (for which the term *nyamat* or *pélog manyura* is sometimes used).

Transposition within laras: sléndro. Transposition of compositions within *sléndro* is less common than *sléndro-pélog* transformation. Virtually all such cases involve *sanga* and *manyura*, with the *manyura* version one step above the *sanga* version. Most of these compositions are in the smaller forms (*ladrang*, *ketawang* or *jineman*); the few large compositions that shift *pathet* may alter considerably in the process.

Exceptions to this generalization occur in the repertory of songs (*sulukan*) sung by the *dhalang* (puppet master) in the *wayang kulit* shadow-play. (The instrumental parts to these songs are played as preludes and postludes to compositions in gamelan performances, when they are known as *pathetan*.) Many *sulukan* in *manyura* have melodies identical to those of *sanga sulukan*, transposed up one step. However, some *manyura sulukan* are longer than the corresponding *sanga* versions, containing additional phrases at the end. There is also an unusual case of a melody which is played at three pitch-levels, representing all three *sléndro pathet*: it is known as *sendhon Pananggalan* in *nem*, *sendhon Rencasih* in *sanga*, and *sendhon Sastradatan* in *manyura*. Remarkably, the *manyura* version is located one step below the *sanga* version, rather than above it (Perlman, 1997). The *sanga* version is two scale-steps above the *nem* version, as might be expected from table 20. However, there is also a contrary example of the *nem–sanga* transpositional relationship: the *sulukan ada-ada Manggalan* in *pathet sanga* (Probohardjono, 1984, p.470) has the same melody as *ada-ada Girisa* in *pathet nem*, but lowered by one step.

Transposition within laras: pélog. Transposition of compositions between *pélog pathet* is less common than in *sléndro*. The few cases of transposition between *pélog nem* and *pélog barang* involve only the replacement of tone 1 by 7 (e.g. *ladrang Sarono* and *ladrang Kagok Liwung*). More common is transposition between *pélog lima* and *pélog barang*. The *pathet barang* version is usually one tone higher than the *pathet lima* version (e.g. *ladrang Retnaningsih pélog lima* and *ladrang Retna-asih pélog barang*), though transposition by one *kempyung* is also found in sections of certain compositions (parts of *gendhing Dhenggung Sulur Kangkung pélog lima* and *gendhing Silir Banten pélog barang*).

Transposition of garap: between laras. Most *sléndro cèngkok* have *pélog* equivalents. In the case of the *bonang*, *gendèr* and *gambang*, the *pélog* patterns often have contours identical to their *sléndro* cognates; this is not

the case with vocal lines and *rebab* parts, which may undergo considerable reshaping (ex.44).
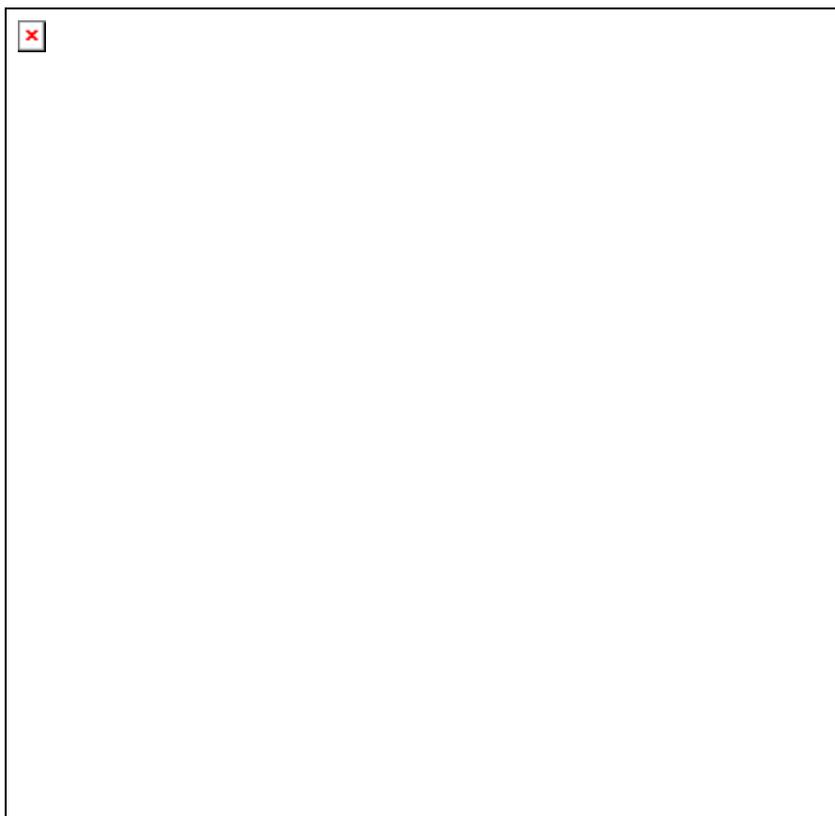
Transposition within laras: sléndro. As mentioned above, the transpositional equivalence of *sanga* and *manyura cèngkok* is generally assumed by Javanese musicians. Indeed, published compilations of *cèngkok* often notate either *sanga* or *manyura* forms, but not both, instructing the reader to generate the omitted forms by transposition (Martopangrawit, 1976; Supadmi, 1984). Nevertheless, there are also some untransposable *cèngkok*. A certain degree of transpositional equivalence is found in elaborating parts such as the *rebab* or *bonang*. However, these parts also have idiomatic formulae attached to certain absolute positions of the scale, which are never transposed; for example, both *rebab* and *bonang* (when using the *pipilan* technique) have distinctive ways of approaching the tone 6 in the lower register, regardless of *pathet*. Hence Martopangrawit (1984, p.48) points out that the performance practice of a composition can never be transposed intact between *sanga* and *manyura*.

Transposition within laras: pélog. Many *cèngkok* in *pélog* are regarded as derived from *sléndro* and their *pathet* identities are labelled with the names of *sléndro pathet* (especially *sanga* and *manyura*) rather than *pélog pathet*. Musicians do not speak of the relationships of *pélog lima cèngkok* with *pélog nem cèngkok*; instead, they discuss the relative appropriateness of *cèngkok* of *sléndro sanga* or *sléndro manyura* for compositions in *pélog lima* or *pélog nem* (Martopangrawit, 1984, p.136–7).

The only significant example of the transposition of performance practice between *pélog pathet* concerns the *rebab*. Its strings are tuned to 1 and 5 for *pélog lima*, one tone lower than the usual tuning. As a result, the *rebab* can often use the same fingering for *pélog lima* and *pélog barang*: the hand

position for the tones 5–6–1–2 in *pélog lima* will produce, with slight adjustments of intonation, the tones 6–7–2–3 in *pélog barang*. Many of the idiomatic *rebab* gestures for *pélog barang* are transpositions up one tone of *pélog lima* gestures.

(h) Pathet and intonation.

It has long been recognized that the intonation of the *sléndro* and *pélog* tuning systems varies from one set of gamelan instruments to another; such variants are called *embat*. Individual musicians are also said to have their own *embat* (Perlman, 1994, pp.534–40). Martopangrawit (1984) suggested that the different *sléndro pathet* imply different patterns of intonation, and that some of the variability of tuning in *sléndro* is due to the variety of ways to reconcile these conflicting intonational demands. Table 22 schematically illustrates the key features of the ideal *embat* for *sanga* and *manyura*.

The intonation pattern for *manyura* is clearly a transposition upwards by one tone of the *sanga* pattern, as is consistent with the general relationship between the *cèngkok* of these two *pathet*. This produces a conflict in the tuning of the intervals 6–1 and 1–2 on fixed-pitch instruments, as intervals which should be tuned wide to accord with the feeling of *sanga* must be narrow to accommodate *manyura*, and vice versa. The tuning of the fixed-pitch instruments in actual gamelan sets is a compromise between these possibilities, but musicians identify certain sets as leaning more-or-less strongly towards one or another of the two (*sléndro* instrument tunings are not usually associated with *pathet nem*).

It is possible that flexible-pitch instruments and voices shade their intonation contextually, expanding the 5–6 and 1–2 intervals in *sanga* compositions, the 6–1 and 2–3 intervals in *manyura*. Hatch (1980, pp.130–58) attempted to test this proposition by analyzing the vocal intonation of a *dhalang* (shadow puppet master) during the progression of a performance through *nem*, *sanga* and *manyura*. Setting the boundary between narrow and wide *sléndro* intervals at 250 cents, Hatch's summary findings (no pitch measurements are provided) suggest a tendency to approximate the theoretical pattern of table 22 increasingly closely during the course of a performance.

It is plausible that Javanese musicians feel more cadential weight in a *sléndro* tone which is approached from above by a relatively large interval and tend to contextually exaggerate this effect (such a practice would be comparable to the sharpening of the leading-tone in Western tonal music,

where a tone has more cadential significance when approached from below by a relatively small interval). However, this hypothesis has not yet been rigorously tested. Current research focusses once again on the tunings of the fixed-pitch instruments (cf. Arom, Léothaud and Voisin, 1997, pp.22–5). However, it is reasonable to expect individual variation in *pathet*-related ideals of *embat*. Musicians do not always agree on the *pathet* tendency of a given *sléndro* instrument: a tuning heard by some as suitable for *sanga* may be judged by others as suggestive of *manyura*. This fact alone implies that idealized *pathet* intonation profiles, if they exist, may differ from one musician to another.

Mode, §V, 4(ii): Modal entities in South-east and East Asia: Pathet

(i) The nature of pathet.

As a modal system, *pathet* is not clearly ordered on consistent, uniform lines. This is due only in part to the existence of modally-ambiguous repertory items, or to compositions whose traditional *pathet* labels seem not to match their melodic content. More fundamentally, *pathet* distinctions are not made by a uniform set of diacritic features: 'a given parameter may be significant in one part of the system and insignificant in another' (Becker, 1981, p.533). The distinguishing features of certain *pathet* are not obvious, even to Javanese musicians and theorists.

Taking these facts into account, recent research has moved away from the attempt to reduce *pathet* to a determinate set of musical characteristics, considering instead how *pathet* functions as a category of musical thought, knowledge or discourse. This has drawn attention to processes of historical change, to the use of the *pathet* system itself to confer social legitimacy and to individual variation in interpreting the *pathet* of specific compositions.

Javanese musicians may differ among themselves concerning the criteria of modal identification, differences which will be reflected in both their conceptualization and practice. As in other modal traditions (Wiering, 1995, pp.101–41), these differences may be conditioned by differing individual experiences or musical roles. But musicians may also respond to the tension between multiple representations of *pathet* embedded in their tradition (Perlman, 1997). Javanese musicians find *pathet* embodied more-or-less clearly in the traditional repertory and norms of performance practice, as well as in the traditional *pathet* labels for compositions. They also inherit cultural tools for ordering and making sense of modal practice, such as traditional styles of discourse about *pathet* (including homiletic, poetic and mystical styles; see Sastrapustaka, 1984) and a cultural schema organizing the *pathet* categories. The latter, an arrangement of six *pathet* in two parallel tripartite groups, one for each tuning system, represents what Brinner terms a 'cultural matrix' (1995, p.437).

This matrix serves most concretely to regulate the sequence of compositions in a performance (whether it be *wayang kulit* shadow-puppet play or *klenèngan*, a musical gathering). A typical evening event has three sections, each divided from the next by the playing of a specific *pathetan*. The first contains compositions in *sléndro pathet nem* and *pélog pathet lima*, played alternately. The second is devoted to compositions in *sléndro pathet sanga* and *pélog pathet nem*, the third to *sléndro pathet manyura*

and *pélog pathet barang*. (A daytime performance follows the same pattern, except that *sléndro pathet nem* and *pélog pathet lima* are replaced by *sléndro pathet manyura* and *pélog pathet barang*.)

This matrix of six *pathet* thus plays a practical role in organizing performances. It also reflects broad aesthetic and melodic relationships between the *pathet*. For example, within each tuning system the sequence of *pathet* corresponds to a progression of moods from the calm or majestic to the mirthful or lighthearted. These emotional associations seem to have certain musical concomitants. The solemnity of *sléndro nem* and *pélog lima* is attributable in part to the fact that they both exploit the lowest register more than the other *pathet* and their repertories contain a relatively large number of compositions in the very largest forms (table 23). Finally, the six-*pathet* schema shapes historical change by channelling innovation, creating new items to fill modal 'gaps' in the repertory (Brinner, 'Cultural Matrices … ', 1995, p.448).
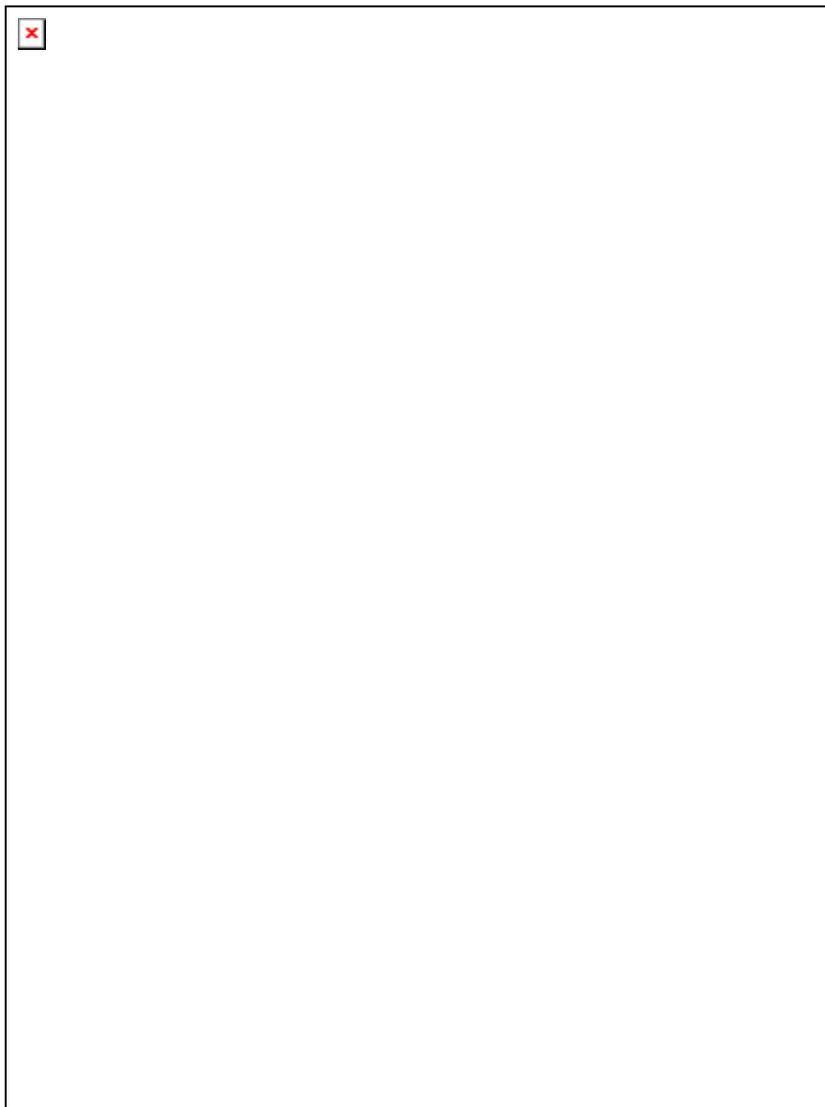
The matrix also functions to some extent as a cultural artifact in its own right; it has, for example, been exported into the rather different gamelan tradition of Banyumas (western Central Java), where it was superimposed on local practice, conferring some of the social legitimacy of the court style on this marginal tradition (Sutton, 1986, pp.88–91).

This schema was not designed as an analytical tool, however, and does not capture all of the modal distinctions one might make between compositions based on their melodic behaviour. Both Javanese and non-Javanese theorists have tried to refine and extend it, identifying a fourth explicitly-labelled *pélog pathet* (*nyamat* or *manyura*), two or three unlabelled modal entities within *pélog barang* (Sri Hastanto, 1985, pp.160–76) and a more-or-less distinct sub-*pathet* within *sléndro manyura* (called *galong* in the Yogyakarta tradition).

Moreover, the melodic relationships implicit in the matrix are only partially consistent with the actual practice of transposing compositions and do not hold with respect to *garap*. Although the matrix might lead us to expect similarities between the *garap* of *sléndro nem* and *pélog lima*, of *sléndro sanga* and *pélog nem*, and of *sléndro manyura* and *pélog barang*, this is not generally true. *Garap* in *pélog lima* is closer to that of *sléndro sanga* overall, and the other two *pélog pathet* each draw on both *sanga* and *manyura garap*.

This fact is consistent with research documenting differences in the means of *pathet* expression between *balungan* and *garap*. This has led some to argue that *pathet* is not a unitary system, but two or more distinct systems operating simultaneously. Taking this view, the internal plurality of the *pathet* concept is a by-product of historical processes of change, either the merger of a voice-dominated ensemble with a purely instrumental one (Walton, 1987, pp.85–92) or the 'superimposition of a three-part theatrical structure upon a two-part, constrative musical division' (Becker, 1981, p.530), though there is also evidence that the present tripartite schema may have replaced a more differentiated fourfold system (Perlman, 1997). In either case, the 'haziness' of the *pathet* concept may play a functional role in Javanese musical culture, permitting individual flexibility and innovation in practice and conceptualization.

Other scholars, while admitting the ambiguities and internal heterogeneity of *pathet*, are reluctant to analytically decompose it into distinct systems. Sri Hastanto attributes the differences in *pathet* expression noticed by Walton to the general differences between *balungan* and *garap* and between the various *garap* idioms (1985, p.84). Taking this view, *balungan* and *garap* represent differing concrete embodiments of stable abstract *pathet* characteristics (just as the modal functions of the tones 5 and 3 are reflected in various ways in the elaborating parts in ex.43).

The extent to which surface variability is anchored by underlying uniformity is also at issue in studies of individual performers' use of *garap* to clarify *pathet*. Martopangrawit's association of *pathet* with *garap* links it to the latter concept's connotations of flexibility and individuality, and indeed performers differ in *pathet* interpretation just as they do in other aspects of *garap*. Such differences are particularly evident in the performance of compositions of ambiguous *pathet*, compositions which contain modulation, and in compositions in *sléndro nem*, which tend to mix elements of *sanga* and *manyura*. In these cases, different performers may agree on the presence of modulation in a piece, but differ in their judgements of its extent or exact location (Soetarno, 1982; Mendonça, 1990, p.69).

In such cases there is still agreement on the modal duties and implications of *garap*; that is, these performers agree on the general fact that *cèngkok* bear *pathet* affiliations and on the specific affiliations of particular *cèngkok*. However, performers may also differ in the scope they allow for such affiliations.

To master fully *garap*, the Javanese musician must acquire not only a vocabulary of melodic patterns but also a set of organizational strategies with which to analyze and make sense of the order within the music. Some of these strategies are associative, making connections between musical items or contexts, while other are diacritic, drawing distinctions (Perlman, 1994, pp.397–467). The various analytical tools presented in §4(ii) (*f*) above are precisely diacritic resources which musicians may use to distinguish between compositions or *garap*. Since the diacritic act is ultimately an individual one, individual musicians may differ in the ways they use these common resources. Further, they may be more-or-less motivated to draw distinctions at a given level of subtlety.

Thus with regard to *pathet*, some musicians hyperdiscriminate perceiving micromodulations even within a single *cèngkok*, or alternatively deliberately stripping a *cèngkok* of its most conspicuous *pathet* markers, making it 'indistinct' (*samar*) and hence appropriate for modally ambiguous passages. The three *gendèr* patterns in ex.45 are all suitable for the goal-tone 2/D. The use of 3/E at the midpoint of ex.45*a* and its use an octave higher in the right-hand part, clearly suggest *sléndro manyura*. The appearance of 5/G at the midpoint of ex.45*b* and in the cadential gesture is consistent with *sléndro sanga*. The unusual pattern ex.45*c*, however, is ambiguous. While it resembles ex.45*a*, it avoids 3/E at the midpoint, and upper-octave 3/E throughout. This attenuated modal affiliation is appropriate for a composition like *gendhing Danaraja*, officially classified as *sléndro sanga* but containing many passages which invite *manyura* treatment.
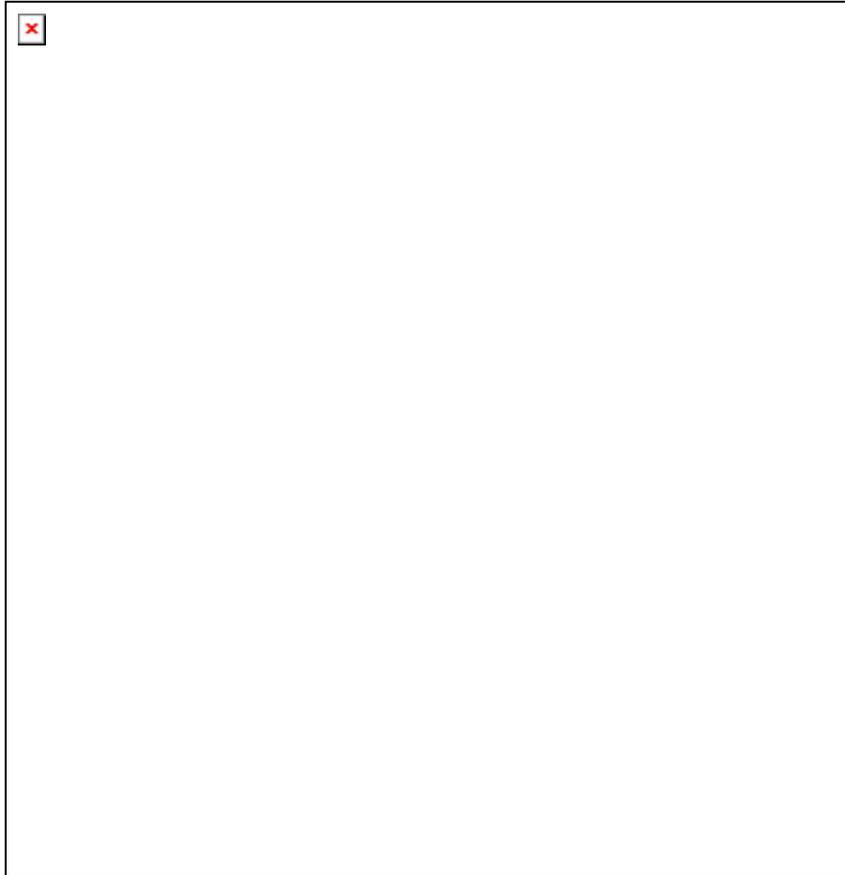
On the other hand, not all musicians distinguish between ex.45*a* and ex.45*b* on the basis of *pathet*: some consider them interchangeable, or distinguish between them on some other basis. Musicians' degrees of discrimination may be an aspect of their personal styles of interpretation, and musicians of comparable experience and training may differ in this regard. However, there seems to be a certain amount of social prestige attached to hyperdiscrimination, and a corresponding tendency to stigmatize hypodiscrimination. Thus the failure to make certain *pathet* distinctions in *garap* is sometimes associated with village musicians and female players (Weiss, 1993; Perlman, 1998).

The prestige of hyperdiscrimination may have historical implications. It is possible that *garap* in the Surakarta tradition has come increasingly under *pathet* constraints over the past century (Perlman, 1998). Lindsay suggests that something similar happened in the Yogyakarta tradition, possibly as late as the 1920s, when dance-style drumming, interlocking *bonang* techniques and male choral singing were adopted into the court performance style (1985, pp.249–55).

See also Indonesia, §III.

Mode, §V: Middle East and Asia

5. East Asia: diao and chōshi.

China, Japan and Korea, to some extent, share a concept of mode, called in Chinese *diao*, in Japanese, *chō* or *-jō*; the Vietnamese *diêu* is similar. As is the case with the terms 'mode' and *maqām*, interpretations of these concepts vary considerably over time and by region; they also often imply melody or tuning. Ancient Chinese modal theory was exported to Japan and Korea and adapated there over a long period, while continuing to evolve in China. This section mainly discusses the evolution of modal practice in one genre, Japanese *gagaku*, on which detailed work has been done, but first a brief introduction to Chinese systems will serve.

(i) China: diao.
(ii) Japan: chōshi.
Mode, §V, 5: East Asia.

(i) China: diao.

In recent years Chinese theoretical sources and excavated instruments have been supplemented by study of the key systems of living folk traditions, such as *kunqu*, *nanguan* and northern temple music. The work of Yang Yinliu and Huang Xiangpeng has done much to relate ancient theory and living practice.

As Picken has observed, in early Chinese sources the term *diao* may be described as mode-key, made from combining the 12-note *lü* fixed-pitch system with the five- or seven-note scale-degree system. These systems were combined as early as the pre-Qin period, with ample theoretical writings as well as archaeological evidence such as the set of bronze bells from the 5th-century bce tomb of the Marquis Yi of the Zeng state (*see* China, §II; Zhong).

The *lü* system is a series of 12 fixed pitches within the octave derived from the circle of 5ths. Parallel to this was a *solfeggio*-like system of scale degrees, not on fixed pitches, with both pentatonic and heptatonic scales from early times (*see* China, §II). The (anhemitonic) pentatonic system consists of the scale degrees *gong shang jiao zhi yu*, equivalent to I II III V VI or *doh ray me soh lah*. A mode was defined by the final (and sometimes the initial) note of the melody. Thus a pentatonic *shang* mode consists of the degrees II III V VI I.

The basic *gong* heptatonic scale fills in the larger (minor 3rd) gaps of the anhemitonic pentatonic series to give a Lydian series with the intervals T T T S T T S. The added degrees (written below in lower case), which occur a semitone below degrees I (*gong*) and V (*zhi*) of the heptatonic series, were conceived of as 'altered' (*bian*) or 'auxiliary' versions of the degrees a semitonic above them, and were named as such: *biangong* (vii) and *bianzhi* (iv).

Another type of seven-note scale (called 'new' by Yang Yinliu) has been traced to the pre-Qin period, with semitones between the vii and I, and between III and iv, effectively a *zhi* mode, Ionian. At least before the 6th century ce a *qingshang diao* was also recognized. This was a *shang* (Mixolydian) scale with semitones between the third and fourth, and between the sixth and seventh degrees.

In practical music-making, mode-keys were created by combining the two systems of fixed pitch and mode, as we might describe a 'Lydian mode on G'. Thus *Huangzhong gong* was a *gong* mode with the fixed pitch *Huangzhong* as its tonic. At different periods, and in different sources, the number of mode-keys varied.

Multiplying all 12 *lü* fixed pitches by all seven scale degrees produced a theoretical model of 84 *diao*; multiplying them by the five pentatonic degrees made 60 *diao*. But since not all pitches and modes were commonly used in practice, more practical systems were described, multiplying only four common fixed pitches by the five pentatonic scale degrees (producing 20 *diao*), or multiplying them by the seven heptatonic scale degrees (giving 28 *diao*; some scholars also described this as being engendered by transposing the four common modes *gong*, *shang*, *jiao* and *yu* to seven fixed pitches).

Though the full system of 84 *diao* was never practised in full, it was enduringly cited as a comprehensive model. As Yang observes, 'theoretical definitions and descriptions of modes must be a drastic simplification of what happened in practice, where recognition of melodic identity undoubtedly involved much more than a mechanical use of beginning and ending notes.' The note-weighting of early melodies known from early scores or current practice (such as music for the zither *qin*, or vocal dramatic music) also shows complexity of modal usage within a single piece.

In later times the terms *gong*, *gongdiao* and *yun* were also used. Vocal dramatic music of the Ming and Qing dynasties (14th–19th centuries), notably the 'Northern and Southern arias' (*nanbeiqu*) and *kunqu*, show continuity with the Tang instrumental system, in which 28 *diao* were reduced in practice to 13; in the later period 9 *diao* were also commonly cited. Rather than any musical impoverishment, this historical reduction in the number of mode-keys may show an increasing reflection of practice in written texts. Though these later mode-keys were also extensively codified, the system is still poorly understood. The 13 *diao* consist in principle of 6 *gong* modes, 5 *shang* modes and 2 *yu* modes, while the 9 *diao* comprise 5 *gong* and 4 *shang* modes, but Yang Yinliu found no consistent modal identity in analysing pieces in the different *diao*. Though the pre-Tang *yanyue* system is said to be evident in *gongche* folk instrumental systems today, the four keys of genres such as northern Chinese ceremonial music or *nanguan* seem to have no intrinsic modal implications. However, versions of the 'same piece' in different keys in opera, or in the ceremonial music of Xi'an, are not mere transpositions but also modal variants.

Mode, §V, 5: East Asia.

(ii) Japan: chōshi.

(a) Scales and modes in Japanese court music.
(b) Modal individuality and transposition especially within the three ritsu chōshi.
(c) Transformation and transposition: modes, scales and tunings.
Mode, §V, 5(ii): East Asia: Scales and modes in Japanese court music

(a) Scales and modes in Japanese court music.

While features of early Chinese modal usage surviving in folk practice or early scores today deserve attention, the system of Japanese *gagaku*, deriving from Tang dynasty (618–907) China, is better reflected in Western scholarship. The Tang system was exported to Japan and Korea (*Tangak*), and has evolved in Japan to the present day.

The *tōgaku* ('Tang music') repertory of Japanese court music as it is played today embodies in some form an audible ancient system of East Asian ensemble modalities, the *chōshi*. All of the six principal models used in *tōgaku* today may be traced to Chinese sources of the Tang period, such as the stone engraving dated 754, recorded in the mid-10th century compendium *Tang huiyao*, or the late 9th-century source *Yuefu zalu*. Of these, five (*Ichikotsuchō*, *Hyōjō*, *Taishikichō*, *Ōshikichō* and *Banshikichō*) preserve the modal species and relative key relations that they had during the Tang period. The other (*Sōjō*) appears to have been modified by Japanese musicians during the Heian Period (794–1185) in order to accommodate technical limitations of the *shō*, the only fixed-pitch instrument in the Japanese *tōgaku* ensemble.

As we saw, the Tang Chinese modal system of 84 theoretical *diao* was generated by (a) taking each of the seven degrees of a heptatonic Lydian series as the final of one of seven modal species and (b) transposing each of the resultant seven modal species to one of 12 keys.

The names of modal degrees of the basic series from which modal species were generated are as follows (Chinese readings are given first, separated by a slash from Japanese readings): *gong*/*kyū* (I), *shang*/*shō* (II), *jiao*/*kaku* (III), *bianzhi*/*henchi* (iv), *zhi*/*chi* (V), *yu*/*u* (VI) and *biangong*/*henkyū* (vii). By the mid-8th century, when China was exerting its greatest cultural influence on Japan, modal species were formed on only four of these degrees: a Lydian series on I (*gong*/*kyū*); a Mixolydian series on II (*shang*/*shō*); an Aeolian series on III (*jiao*/*kaku*) and a Dorian series on VI (*yu*/*u*). No modal species were formed on V (*zhi*/*chi*) or on either of the auxiliary degrees (iv) and (vii). Each of these modal species was transposed to seven keys to give a total of 28 modes. Of these, 13 were popular in practice; it is to six of these that the present-day *tōgaku* modes may be traced.

Table 24 shows the position that the six present-day *tōgaku* modes had within the Tang modal system. Modal-degree names, which are applied both to individual notes and modal species, are listed at the top of the table. Only two of the mid-Tang modal species (Mixolydian on II (*shang*/*shō*) and Dorian on VI (*yu*/*u*)) survive in modern Japanese practice. Listed vertically to the left of the table are five of the seven pitches (D, F, G, A or C) to which modal species were transposed in the mid-Tang period. Just as the number of modal species is reduced in modern practice, so too is the number of keys (from seven to five). In giving Western equivalents to Chinese pitch names, the fundamental Chinese pitch, *huangzhong*/*ōshiki*, has been read as D; this strategy, which is supported by historical evidence, brings the ancient Chinese system into line with that of modern *tōgaku*. Within the table, the final of each of the six surviving modes is highlighted in bold and identified in the key below. In order to derive the notes of the mode, pitches should be read from left to right, returning to the

column *gong*/*kyū* when the extreme right of the table is reached: thus *Pingdiao*/*Hyōjō* comprises the pitches E F♯ G A B C♯ D.

TABLE 28: The six principal modes of *tōgaku* as they appear in the Tang source *Gongfeng yuequ kaiming biao* (754)

Modal Degrees		*gong/ g/ kyū*	*shan g/ shō*	*jiao/ s=zh i/ kak u*	*bian zhi/ henc hi*	*zhi/ chi*	*yu/ u*	*bian gon g/ henk yū*
		I	II	III	IV	V	VI	VII
Pitches								
D		D	E¹	F♯	G♯	A	B⁴	C♯
F		F	G²	A	B	C	D	E
G		G	A	B	C♯	D	E⁵	F♯
A		A	B	C♯	D♯	E	F♯	G♯
C		C	D³	E	F♯	G	A⁶	B

key
Shang/shō modes (Mixolydian)
1. *Tashidiao/Taishiki chō* (final E)

2. *Shuangdiao/Sōjō* (final G)
3. *Yiyuediao/Ichikos uchō* (final D)

Yu/u modes (Dorian)
4. *Banshediao/B anshikichō* (final B)

5. *Pingdiao/Hyōj ō* (final E)
6. *Huangzhongd iao/Ōshikichō* (final A)

Of the six modes listed in table 24, five maintain in modern practice the same modal species (Mixolydian or Dorian) and the same final that they had in the Tang sources. The sixth, *Shuangdiao*/*Sōjō*, has had its modal species transformed from a *shang*/*shō* (Mixolydian) mode to an Ionian mode by sharpening the seventh degree (see Table 25).

TABLE 25: Comparison of Tang-period Chinese forms of modes with those of present-day *tōgaku*

	Tang form	*Present-day form*
Yiyuediao/Ichikotsuchō	D E F♯ G A B	same

Pingdiao/Hyōjō	C E F♯ G A B C♯ same D
Tashidiao/Taishikichō	E F♯ G♯ A B same C♯ D
Shuangdiao/Sōjō	G A B C D E F♯ G A B C D E F♯
Huangzhongdiao/Ōshikichô	A B C D E F♯ same G
Banshediao/Banshikichō	B C♯ D E F♯ same G♯ A

This change was perhaps made to accommodate the limitations of the single fixed-pitch instrument in the Japanese ensemble, the *shō*. In its present-day form, the *shō* cannot play the F♯ necessary to realize *Shuangdiao*/*Sōjō* in its original Chinese form. Traynor and Kishibe (1951, pp.49–50) have suggested that on early Japanese mouth organs such as the 8th-century *Kuretake-shō* preserved in the *Shōsōin*, a pipe sounding F♯ could have been substituted for the pipe sounding F♮ whenever *Shuangdiao*/*Sōjō* was to be played. Evidence from the flute score *Hakuga no fue-fu* suggests that the original Mixolydian form of the mode continued in use until at least the mid-10th century.

In present-day *tōgaku* practice, all modes are classified as belonging to one of two families. Modes that were of the *shang*/*shō* (Mixolydian) modal species (*Taishikichō*, *Sōjō*, *Ichikotsuchō*) are now classified as *ryo* modes; those that were of the *yu*/*u* (Dorian) modal species (*Banshikichō*, *Hyōjō*, *Ōshiki*) are now classified as *ritsu*, though some individual pieces do not conform to this generalization.

In addition to adopting different terms to describe the two families of modes, the modes are re-theorized in modern Japanese practice. While Tang theory conceived all *shang*/*shō* modes (that is the parents of the modern *ryo* modes) as having their finals on II, in modern Japanese practice the finals of *ryo* modes, while the same pitch, are reconceived as degree I (*gong*/*kyū*) (compare table 26 with table 24). Similarly, while Tang theory conceived *yu*/*u* modes as having their final on VI, in modern practice the equivalent *ritsu* modes are reconceived as having their finals on I. In the case of *ryo* modes the underlying anhemitonic pentatonic modal structure remains essentially the same as in Chinese theory, that is T T m3 T m3. In the *ritsu* modes, however, it becomes T m3 T T m3. In order to accommodate this change, the degree *kaku*/*jiao*, which in the Chinese was always degree III, is reconceived as degree IV, though it remains III in *ryo* modes. In order to distinguish them the former is called *ryo-kaku* and the latter *ritsu-kaku*.

TABLE 26: The pentatonic underpinnings of the modern *tōgaku* modal system

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ryo

modes

Modal degrees	kyū	shō	ryo-kaku		chi	u
	(gong)	(shang)	(lü-jiao)		(zhi)	(yu)
	I	II	III		V	VI
Taishikichō	E	F♯	G♯		B	C♯
Sōjō	G	A	B		D	E
Ichikotsuchō	D	E	F♯		A	B

ritsu modes

Modal degrees	kyū	shō	ritsu-kaku	chi	u
	(gong)	(shang)	(lü-jiao)	(zhi)	(yu)
	I	II	IV	V	VI
Ritsu modes					
Banshikichō	B	C♯	E	F♯	G♯
Hyōjō	E	F♯	A	B	C♯
Ōshikichō	A	B	D	E	F♯

In ancient Chinese theory the terms '*lü/ryo*' and '*lü/ritsu*' referred to alternate pairs of semitones. Every successive tone in the scale was divided into two semitones, the lower of which was conceived of as *lü/ryo* and the upper as *lü/ritsu*. Thus, when modem Japanese theory applies the terms *ryo* and *ritsu* to the degree-name *kaku*, it signifies that *ryo-kaku* is the lower form of *kaku* (that is a major 3rd above the final) and *ritsu-kaku* is the higher form (a 4th above the final). It seems likely that it is this distinction, between the lower and higher forms of *kaku*, that provides the basis for the nomenclature for the two families of modes in modem practice.

In the Chinese system, the pentatonic structure was expanded by adding exchange tones a semitone below the degrees I and V. In modern Japanese theory, conversely, exchange tones are normally conceived of as occurring a semitone above degrees III and VI in *ryo* modes and above degrees II and VI in *ritsu* modes (see table 27). In *ritsu* modes they are regarded as sharp (*ei*) forms of the tones below. In *ryo* modes the situation is more complex; for *Sōjō* (the single mode altered from its Tang form by the adoption of F♯ in place of F♮ – see above table 25), for example, a variety of theoretical strategies are adopted.

(b) Modal individuality and transposition especially within the three ritsu chōshi.

The principal reason why the modifications described above were made to the modal theory of *tōgaku* is that Japanese modal practice, over the centuries, became more complex than it was at the time *tōgaku* was imported from China. In particular, from the 14th century onwards the two principal melodic instruments, the *ryūteki* (flute) and the *hichiriki* (double-reed pipe), evolved new versions of the melodies that increasingly deviated from the original melodies inherited from China. In time, as the link between the newly evolved melodies and the original melodies weakened, the original diatonic modality gave way to influence from non-diatonic modes found in Japanese folk music and in classical music that developed from the 16th century onwards.

Theoretical descriptions of the melodies now carried by the *ryūteki* and *hichiriki* cannot be fully worked out here. Nonetheless, we may observe that when these instruments perform in *ritsu* modes, degrees iii and vii (the degrees not regarded as part of the underlying pentatonicism) tend to be seriously weakened and frequently omitted, particularly in descent, while degrees II and VI are often flattened a semitone (see table 28). This gives rise to a pentatonic modal series closely related to the *in* scale (see further below), with the intervals S m3 T S m3. In *ryo* modes, that is the group whose underlying pentatonicism is closer to the classical Chinese model, the melodies remain closer to the diatonic modal structures of Chinese theory. Nonetheless, modern Japanese attraction to the descending m3 S tetrachord asserts itself from time to time and in varying degrees, even in *ryo* modes.

Such modal deviations are for the most part not notated but are carried in the oral tradition. They are executed by maintaining the fingering while lowering the breath pressure, or even altering the fingerings themselves, in order to alter the pitch of certain degrees of the scale. When and how these procedures are applied is complex and inconsistent, depending not only on formulaic practice but also on such things as melodic direction (alteration is more prominent in descent than in ascent) and the duration of pitches (pitches held longer tend to adher more closely to the pitches of the older Chinese modal system). In general these procedures are applied more frequently in the *hichiriki* part than in that for *ryūteki*. At the same time the *shō*, *biwa* and *gakusō* continue to be bound to a large extent by Chinese

modal practice. This modal inconsistency between the instruments produces many of the melodic clashes that give *tōgaku* so much of its characteristic dissonant character. Some further appreciation of this may be gleaned from the following discussion of the piece *Etenraku*.

Versions of *Etenraku* exist today in each of the three *ritsu chōshi*. Ex.46 shows an early form of the melody (first two sections only) in *Banshiki* mode, based on that in the *Shinsen shōteki-fu* of 1308. This tune may have originated from Central Asia – it has been suggested that the characters used to write 'Eten' ('raku' simply means music) may have been those used by the Tang Chinese for Khotan, an ancient city in Central Asia once famous for its jewel bazaar. Supportive of this theory is the fact that the melody exhibits a number of features, notably the falling 7th figure that begins the melody, and the repeated notes at the end of each phrase, that Picken (1967) identified as typical of ancient Central Asian music. Below the stave are written the degree names that would have been ascribed to each pitch according to Tang Chinese theory.

Ex.47*a* shows the same two sections transcribed from the modern part-books of *tōgaku* (Tōgi, 1884) for *shō*. In most cases, these pitches form the lowest note of the cluster chords (*aitake*) performed by the *shō* in modern practice. It can be seen that once the octave transpositions inherent in the limited pitch set of the *shō* are taken into account along with an increase of note values by four (to reflect the relatively slower tempo of the music), the melody is virtually identical to that in ex.46. Ex.47*b* and *c* are the modern *shō* version of *Etenraku* in the other two *ritsu* modes, *Ōshiki* and *Hyōjō*. Apart from octave transpositions, they are (with the exception of a single note, circled) exact transpositions of ex.47*a*. Underneath the stave of each are written the degree names the pitches are ascribed according to modern practice. These are identical for all three modern versions, but quite different from those of ancient Chinese theory shown in ex.46.

If this were all there was to modal difference in modern practice, the differences between the different versions of *Etenraku* might be regarded purely as a matter of key. But this is not the case. As stated above, both

the *ryūteki* and the *hichiriki* have evolved sigifnicantly different melodies for each mode, each with its own modal character. Some of the grosser differences between the *hichiriki*versions can be seen in ex.48 (first two sections only) . These are summarised in ex.49, which gives scale types extracted from the actual *hichiriki* parts of ex.48, omitting note heads that only indicate articulations.

In general, the principles of *ritsu chōshi* outlined earlier hold in these particular examples and endow each of the melodies with its distinct modal character. In particular the basic pentatonic structure of the theoretical *ritsu* scales is maintained along with auxiliary tones. Secondary degrees are, however, regarded as upper-auxiliary semitones rather than lower-auxiliary semitones as they were in Chinese practice. Certain pitches, in particular those on degrees II and VI, are lowered a semitone so that they frequently clash with the pitches carried by the string parts and the *shō*. These factors, combined with the particular formulaic practices peculiar to each mode, mean that despite being underpinned by the same core *Etenraku* melody, each *hichiriki* melody is in fact different. Such difference makes a *chōshi* a modal entity and not just a tonality.

Mode, §V, 5(ii): East Asia: Scales and modes in Japanese court music

(c) Transformation and transposition: modes, scales and tunings.

In Japanese theory associated with traditions such as the *zokusō koto* that evolved from the 16th century, the scale types are no longer discussed in terms of *ritsu* and *ryo*. The male-female dichotomy is now presented in the much more obvious and familiar opposition of *yō* and *in* (equivalent of Chinese *yang* and *yin*), as illustrated in ex.50*a* (after Kishibe, 1969, p.12). A *ritsu* type of scale structure is seen in the *yō* scale; the opposed *in* scale is also a *ritsu* type, transformed by a lowering of the second degree of the scale and the sixth (or its exchange note) from tones or minor 3rds above the first and fifth to semitones above the first and fifth – the same difference that the *hichiriki* intonations produce in the *chōshi* of *tōgaku*. The *in* scale provides a semitone-major 3rd division of the 4th which is characteristic of the bulk of Japanese traditional music from the 16th century onwards. Ex.50*b* (after Malm, 1963, p.61) shows the five forms of the *in* scale used for the *shamisen* in *nagauta*.
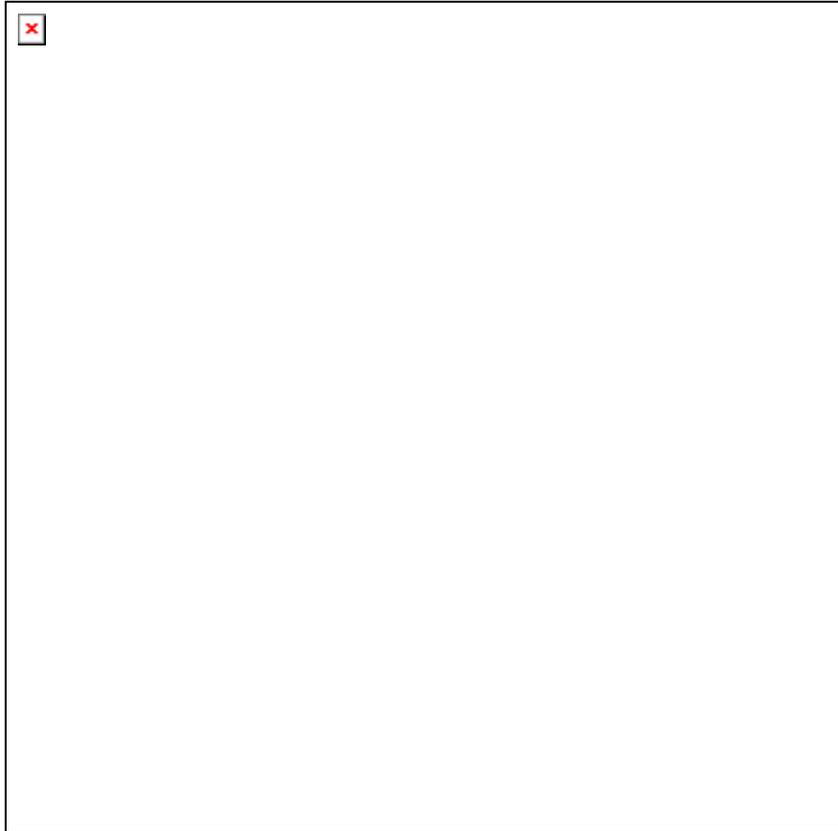
It has been suggested that this characteristically Japanese *in* scale may have influenced the intonations of the *hichiriki* to bend in its direction over the centuries (but cf Garfias, 1975, pp.135f). It has been shown that just such a transformation of a *ritsu*-scale tuning into an *in*-scale tuning in practice was responsible for the composition effectively launching the modern *koto* traditions. Willem Adriaansz, after relating the story of the origin of the first *kumiuta* (*koto* with voice) – that it was developed during the 16th and 17th centuries from the *koto* part of *Etenraku* – showed how it was done (Adriaansz, 1973, pp.147ff). It involves a chain of tuning transformations and structural elaborations, leading from the *ritsu*-scale *Hyōjō* version of *Etenraku* to the *in*-scale form of *Fuki* as it existed in the late 17th century. Ex.51 shows the first part of Adriaansz's demonstration (pp.270f, together with Shiba, 1969, p.111) written out in staff notation, with the *koto* string numbers from his table underneath; two bars of *Fuki* correspond to one measure of *Etenraku*. It may be observed that every string number of *Etenraku* is matched by a string number in *Fuki*; there are also extra actions in *Fuki* filling the pauses, with the single-note bars in *Etenraku* being treated especially elaborately (string numbers for these bars are omitted in ex.51*b*).
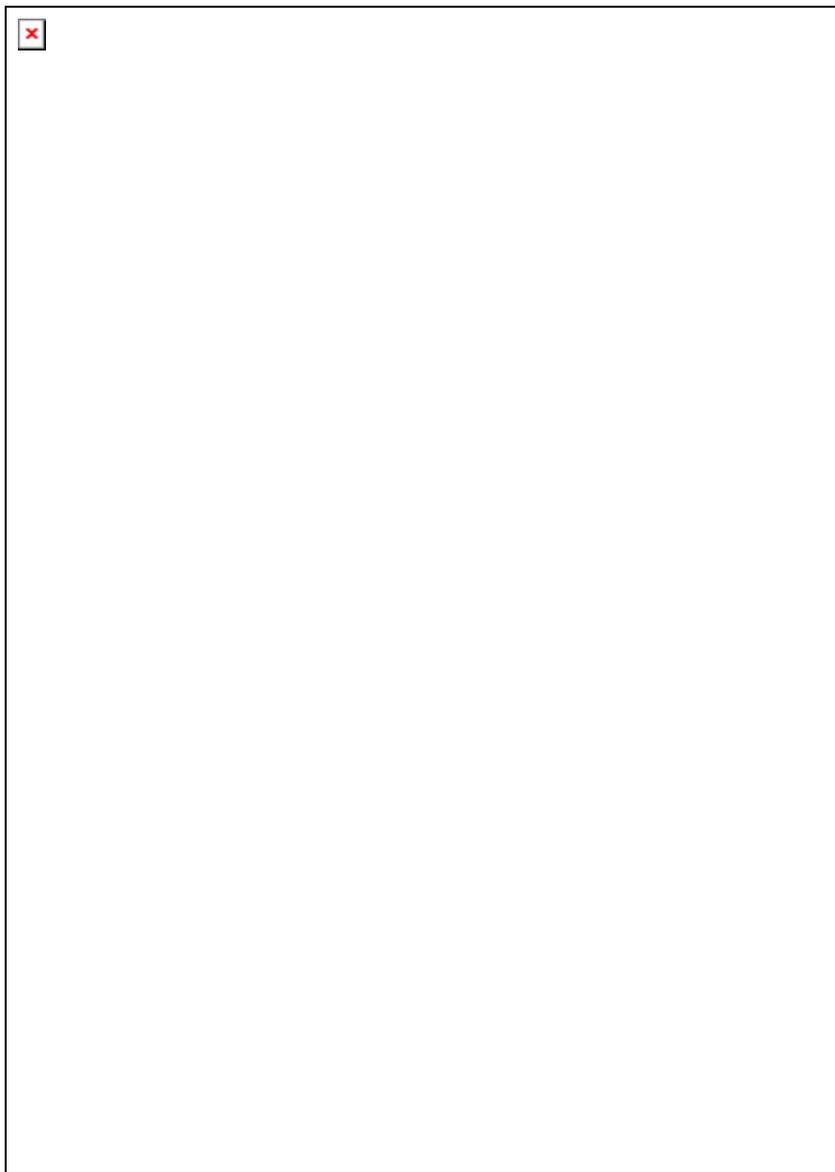
Note that it is not the background basic shape of *Etenraku* that was used but the *koto*'s particular version of it. Ex.52 (from Shiba, 1969, pp.161, 155, 111) shows the end of the *koto* part in each transposition of *Etenraku* – the last four bars, equivalent to the last four note heads of the abstracted basic shapes. The two-bar plucking pattern named *shizugaki* (appearing twice in each example) goes all through the piece, with a variant only in the fifth bar of the constrasting *C* section. For each of the three transpositions the player's physical motions are identical; the same *koto* strings are plucked each time, as shown in the numbers under the staff notation, and differences of pitch content result only from different tunings of the open strings. Ex.53*a* (after Shiba, 1955, p.4) shows the tunings of the 13 strings of the *koto* for each of the three *ritsu chōshi*. Substituting the designated pitches (or their exchange tones) for the string numbers in ex.52 will produce the figuration shown in the staff notation. The pitch content of the original, and hence the scale or mode, has been transformed, again simply by retuning the *koto*. There is no sure way of knowing from which *ritsu chōshi* version of *Etenraku* the *in*-scale *Fuki* ultimately descended; from ex.53*a* (iii), *b*(i), can be seen how the *hyōjō* tuning of the *koto* might have been modified from a *ritsu* tuning to an *in* tuning to produce the tuning used for *Fuki*, and indeed for the bulk of traditional koto music. This tuning is

called *hira-jōshi* (ex.53*b* (i)); *hira* is the *kunyomi* (Japanese) word written with the same ideogram as *hyō* (both words meaning 'plain, level, peaceful, ordinary'), a probably more than coincidental reflection of the transformation of *ritsu*-scale types to *in*-scale types.
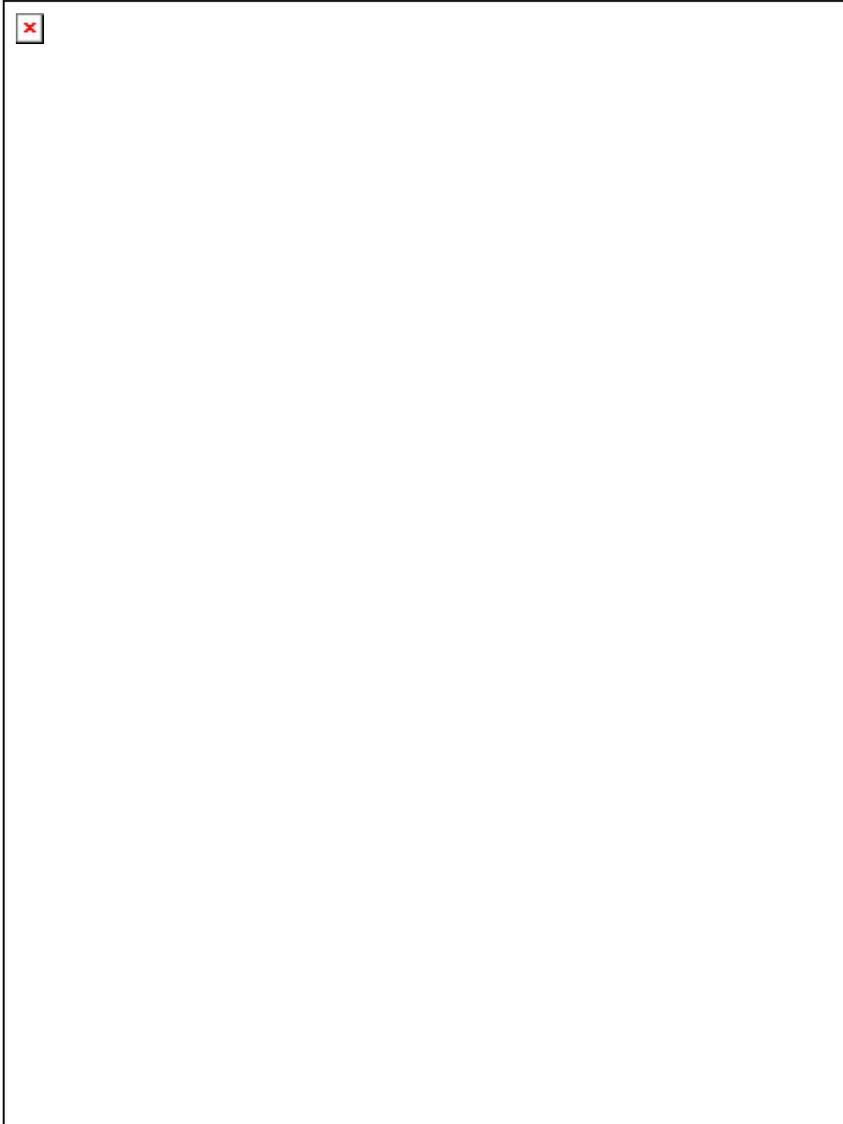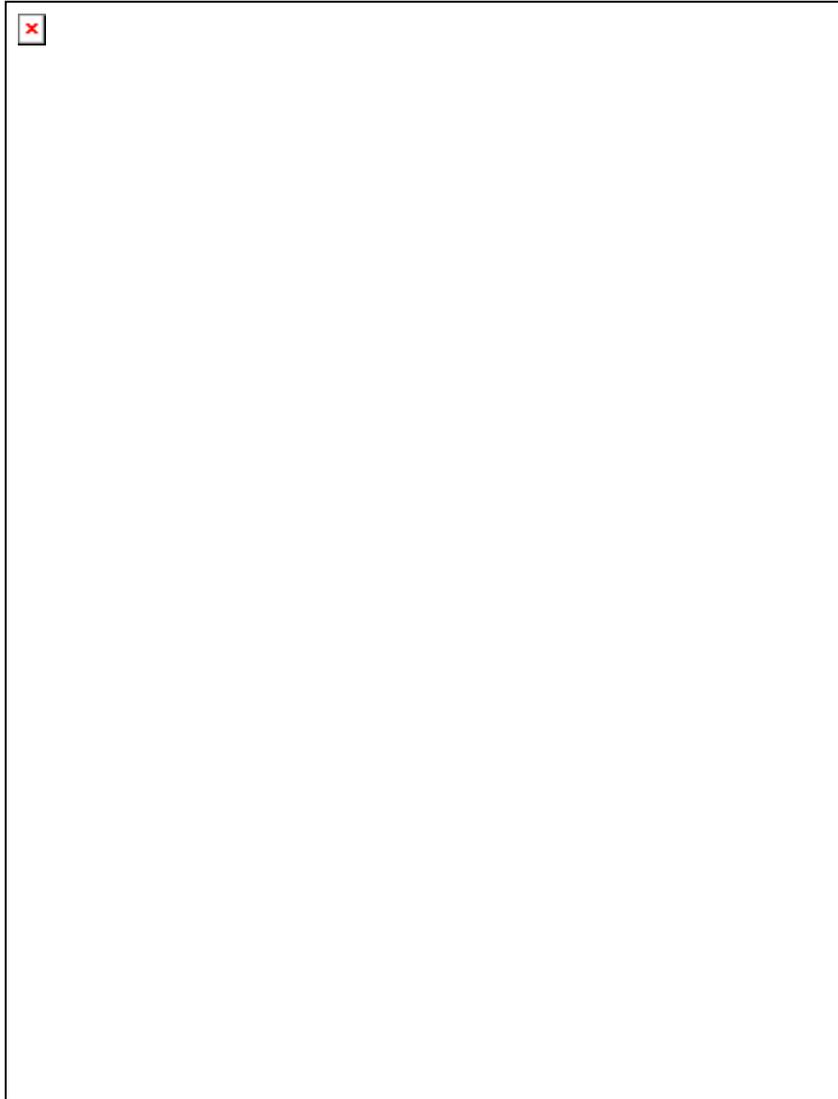
Two other Edo-period (1603–1868) *koto* tunings are shown in ex.53*b* (ii), (iii); like the *shamisen* scales of ex.50*b*, all three *koto* tunings can be thought of as simply making available different transpositions of the *in* scale (Adriaansz, 1973, pp.115, 475). Of course the same can be said of the *ritsu*-scale tunings of the *gakusō*, the *koto* played in the *tōgaku* ensemble. And indeed, compared with the flamboyant modal individuation of the *hichiriki*, the *koto* parts seem hardly more than transpositions of one another. Yet they do differ slightly, if only by registral dislocations in the lower strings (ex.52). Perhaps the combination of changing tessituras of the different *in* scales and the constant strings 1 and 2 (ex.53*b*) provide a difference in orientation from one *koto chōshi* to another that is more than just a change in the register – a change of 'key' – of the *in* scale. But on the whole, to compare the *hira-jōshi* and *kumoi-jōshi* of the *koto* and voice ensemble with the comparably transposed *Hyōjō* and *Ōshikichō* of the *hichiriki* in the *tōgaku* ensemble is to know the difference between *chōshi* as a mere tuning pattern and *chōshi* as a unique modal entity.

See also Japan, §§III, V, and 4, 6

Mode, §V: Middle East and Asia

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Modelling.

The use of an existing piece of music as a model or pattern for a new work, in whole or in part. Modelling may involve assuming the existing work's structure, incorporating part of its melodic or rhythmic material, imitating its form or procedures, or following its example in some other way. Other types of Borrowing in music, such as Quotation, Paraphrase, parody (*see* Parody (i)) or Allusion, are often evident in instances of modelling, but modelling implies a deeper relationship of imitation or emulation.

Modelling generally involves works of the same genre (e.g. one symphonic movement modelled on another) or the same texture (a polyphonic mass cycle based on a polyphonic chanson), but modelling across genres, textures or styles also occurs and can be of particular interest. The relationship between new work and model is often ambivalent, with some elements borrowed or echoed explicitly and others suppressed or

transformed almost beyond recognition. The similarities between the new work and the older one draw attention to the relationship, but the differences may be equally significant. Such ambivalence has been seen as characteristic of emulation – the attempt to equal or surpass another artist's achievement.

Scholarly studies seeking to establish that one work is modelled on another typically stress the similarities when attempting to prove a relationship and discuss both similarities and differences in interpreting its significance. Even when the similarity is strong, it is often difficult to know how far one work has served as a model for another (*see* Borrowing, §1). For early music, the chronology can be uncertain; some scholars of medieval and Renaissance music have adopted the term Intertextuality to describe close relationships between pieces when it is not clear which is earlier or whether both were modelled on a work now lost or unknown. In any period, the range of models a composer drew on may have been wider than the currently known repertory. Claims of modelling may have to be revised when more of the music known to the composer is studied; for example, elements in Mozart's early quartets long thought to have been modelled on Haydn have since been shown to be part of a broader Viennese tradition, and one early quartet is likely to have been modelled on Ordonez (Brown, 1992).

In the Western tradition, composers have used modelling in four main ways:

1. to learn how to compose in a certain style or genre, by imitating a work in that style or genre;
2. to imitate a particularly successful or exemplary work;
3. to emulate, compete with, pay homage to or comment on the work of another composer; or
4. to allude to a well-known work and thus convey meaning.These circumstances overlap, and two or more may be present at once. The first two are probably as old as music itself, for all music is based on the improviser's or composer's experience of other music and in a broad sense uses modelling. The last two require a tradition that esteems composers and individual works, and they add levels of interpretation and signification not present in the first two.

Examples of the first motivation for modelling – learning a style or genre through imitation – can be found in the early works of most composers: Monteverdi, for example, based early madrigals (or parts of them) on madrigals by Luzzaschi, Marenzio and Wert, and Stravinsky's early Piano Sonata in F♯ minor drew on sonatas by Tchaikovsky, Glazunov and Skryabin. Writings on music as far back as *Musica enchiriadis* (*c*850–900) and Guido of Arezzo's *Micrologus* (1026–32) include works intended as models for how to improvise or compose in a particular style. Many experienced composers undertaking a new genre have also used models; the sections of Mozart's Requiem that he lived to complete are remarkably similar to those of Michael Haydn's Requiem in C minor (1771) in instrumentation, distribution of chorus and solos, texture, structure, text-setting, harmonic plan and other aspects of technique and style, indicating that Mozart modelled his work on that of his former Salzburg colleague.

The second motivation for modelling – imitation of an exemplary work – is evident in the reworking of popular chansons in the Renaissance, either in new vocal or instrumental versions or in imitation masses (*see* Borrowing, §§5 and 7). Monteverdi's laments and Handel's *Messiah* served as models for many successors, as did Haydn's *Creation*, Beethoven's Ninth Symphony and Stravinsky's *Rite of Spring*. In popular traditions, an especially successful work provokes imitators; for example, the Beatles' album *Sergeant Pepper's Lonely Hearts Club Band* inspired responses ranging from the Rolling Stones' *Their Satanic Majesties' Request* to a series of concept albums by the Who, Pink Floyd and many others.

Thirdly, composers often honour, compete with, comment on or respond to their predecessors or peers by using their works as models. Machaut used isorhythmic motets by Vitry in this way, borrowing talea, color or structural plan while expanding on or otherwise outdoing his model; these works may have intertwined homage and rivalry in ways comparable to poetic contests among medieval poets. The reworking of polyphonic models in the Renaissance has been linked to emulation, competition and homage through the concept of *imitatio*, borrowed from rhetoric (*see* Rhetoric and music, §I). Sometimes a composer invokes a model yet seeks to distance his new work from it; for example, Debussy's *Pelléas et Mélisande* is modelled on Wagner's *Tristan und Isolde* and can be read as a commentary on or critique of it, with frequent references framed by a different aesthetic viewpoint. Several studies of 19th- and 20th-century composers have cast the use of an older composer's work as a model in the mould of Harold Bloom's theory of 'the anxiety of influence' (*see* Borrowing, §11): examples include Beethoven's reliance on Mozart's String Quartet in A major k464 for his own early A major and late A minor quartets, Brahms's use of Chopin models for piano works, and Bartók's modelling of the second movement of his Piano Concerto no.3 on the third movement of Beethoven's Quartet in A minor op.132.

The use of modelling as a form of allusion to convey meaning overlaps with the previous two categories. In the last example, the Beethoven quartet movement, headed 'Heiliger Dankgesang eines Genesenen an die Gottheit', was written after Beethoven's recovery from a serious illness; the link to Bartók's own circumstances – temporarily improved after three years of being ill from the disease that was soon to end his life – is apparent, making the evocation hauntingly meaningful. The gesture of moving from darkness to light near the opening of Haydn's *Creation* inspired many echoes in both vocal and instrumental music, including Beethoven's Symphony no.5 and Brahms's *German Requiem*. Film composers often use specific works as models in order to evoke similar associations; for example, in his music for the *Star Wars* films, John Williams used as models Holst's *The Planets* (the most prominent orchestral depiction of space) and Wagner's *Der Ring des Nibelungen*, whose system of leitmotifs linking four separate operas Williams imitated to suggest an epic on a similar scale spread over a series of films.

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For further bibliography *see* Borrowing.

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Modena.

City in Italy. Although of modest size and until the 17th century lacking a local court to patronize music, Modena has long maintained a lively musical tradition supported by the cathedral and the city government.

The earliest musical sources, dating from the 9th century (*I-MOd* Cod.O.I.4) and preserved in the cathedral, are linked to the cult of St Geminian; they contain a nightwatchman's song (in diastematic notation), *O tu qui servas armis*, celebrating the unsuccessful siege of the city by foreign invaders. After the translation in 1106 of the body of St Geminian, Modena's patron saint, the musical life of the city centred mainly on the Romanesque cathedral (1099). Two 14th-century plainchant sequences written in honour of the saint survive (*I-MOd* Cod.O.I.16, *Glorietur letabunda* and *Haec sunt sacra festa*). Only from 1453, however, do the *Atti della fabbrica di S Geminiano* record the musicians attached to the cathedral's *cappella musicale*. In that year Alessandro de Galvan was appointed first organist, a post he held for 20 years; in 1463 Zohane de Marchatelo completed the construction of a new organ, installed next to the old one built by Giacomo Guidini da Regio in 1438. The costs of running the chapel are documented from 1472 in the *Atti della fabbrica di S Geminiano*. About 1530 Cardinal Morone, one of the main 'reformers' of sacred music at the Council of Trent and then Bishop of Modena, made the first attempt to reform polyphony there; he aimed to make the text better

understood and focus the attention of the congregation on the liturgy rather than the music. During the first four decades of the 16th century the cathedral's polyphonic repertory (*I-MOd* Cod.I–XIII) reflected the styles of internationally renowned composers, and Modena maintained strong ties with Rome and Ferrara (Modena became part of the Este domain in 1336 and became a duchy in 1543 under Duke Borso d'Este). During these decades about ten professional singers and instrumentalists were active in the cathedral in addition to the organist. However, the focus of the city's musical affairs moved from the cathedral to the local court after Duke Cesare d'Este moved the family seat from Ferrara to Modena in 1598.

Maestri di cappella at the cathedral included Giacomo Fogliano (1479–97, 1504–48), Vecchi (1584–6, 1593–1604), Capilupi (1604–14), Stefanini (1615–26), Bravusi (1626–30), Uccellini (1647–65), Agatea (1665–73), G.M. Bononcini (1673–8), Giuseppe Colombi (1678–94), Pacchioni (1694–1738) and Catelani (1848–66); renowned organists were Fogliano (1479–97, 1504–48), Lodovico Casali (1638) and Cornetti (1639–43, 1646–8).

In the early 17th century the status of Modena's musical activities was raised through the patronage of the Este family (see fig.1). The reputation of the musical establishment of the Este court was sufficient to attract significant composers and artists both from nearby areas and from other parts of Italy. The virtuoso cornettist Nicolò Rubini and the harpsichordist Michelangelo Rossi held court positions in 1610 and 1614 respectively. Sigismondo d'India was there in 1623–4 and again in 1626, and composed his eighth book of madrigals for the Este court, 'a gathering … of the best singers to be heard in Europe' (preface, *Ottavo libro di madrigali*, Rome, 1624). Throughout the 17th century Modena vied with other centres to attract the most celebrated singers.

The court helped to establish a local tradition of string playing and composition which antedated comparable developments in nearby Bologna. Although it is not possible to determine the size of the court orchestra in the second half of the 17th century (it varied with the importance of the functions, as is suggested by the many ad lib parts in works written for the court), its high level of performance attracted significant artists, particularly from Bologna. This vitality was stimulated by the violinist Marco Uccellini during his stay in Modena (1641–65); his novel treatment of violin playing (with scordatura, double stopping and highly embellished passages) and use of instrumental puzzle canons remained characteristic features of the Modenese school, later continued by Giuseppe Colombi, G.M. Bononcini, G.B. Vitali, Domenico Gabrielli and T.A. Vitali. The marriage in 1665 of Alfonso IV d'Este to Laura Martinozzi, niece of Mazarin, opened the Modenese court to French influences, demonstrated not only in the works labelled 'in the French style', but also in the fusion of Italian and French elements in dance forms and in the *sonata da camera*.

During the two decades of Francesco II d'Este's reign (1674–94) music at the court reached its most splendid phase. The young duke stimulated many musical performances, mostly of oratorios and sacred and instrumental music; from 1680 to 1691 about 100 oratorios, many of them dedicated to Francesco II, were performed at Modena. He also made

efforts to establish a good library and university there, and played a part in the founding (*c*1683) of the Accademia de' Dissonanti, which held most of its meetings at the court and whose repertory emulated the experiments in novel concerto grosso instrumentation influenced by contemporary Roman practice. The academy became federated with Messina's Accademia Peloritana in 1728, and was renamed Ducale Accademia dei Dissonanti in 1752 and Regia Accademia di Scienze, Lettere ed Arti di Modena in 1817; it is still active, maintaining a sizable library.

Under Francesco II the court *cappella musicale* was led by two *maestri* (Benedetto Ferrari and Giuseppe Paini), two *sottomaestri* (Colombi and G.B. Vitali) and one *capo degl'istromentisti* (G.M. Bononcini), thus providing an exceptional environment for the cultivation of the current instrumental forms. The increasing demand for music during this period also stimulated the activity of many printers, the most representative being those of the Cassiani family, the Soliani family, Cristoforo Canobi, Gasparo Ferri and Antonio Vitaliano.

Among the directors of the *cappella musicale* (a complete list can be found in *I-MOe* Misc.It.L.9.27, f.405–8) were Cornetti (1633–5, 1643–8), Ferrari (1653–62, 1674–81), Colombi (*sottomaestro*, 1674–92), G.B. Vitali (*sottomaestro*, 1674–92), Antonio Gianettini (1686–1721), Pacchioni (*sottomaestro*, 1699–1720, and *maestro*, 1722–38) and A.M. Bononcini (1721–6).

Francesco II was succeeded by his uncle Rinaldo d'Este in 1694, and musical life at Modena entered a period of decline, particularly with regard to instrumental music, although operatic performances increased. During the French occupation of Modena (1702–7) all musical activities at court were suspended while the duke lived at Bologna. On his return the *cappella musicale* was reduced in size and by 1713 it included only four instrumentalists, seven singers and two *maestri*; a further reduction to a total of nine members was made in 1734.

In 1771 the Accademia Filarmonica Modenese was founded, and by 1777 supported a chorus and orchestra. In 1780 it was renamed the Accademia Ducale dei Filarmonici and from 1817 it was known as the Società Filarmonica Modenese. It was dissolved in 1845.

The Società Artistico-Filarmonica was instituted in 1881 with the aim of promoting all artistic activities, including public and private concerts, particularly during Holy Week. A choral society, the Corale Rossini, was founded in 1887 and remained active until 1937. A music school supported by city funds was instituted in 1864; it was renamed the Scuola Comunale di Musica Orazio Vecchi in 1914, and in 1950 came under state control.

The earliest theatre in Modena, the Sala or Teatro della Spelta, was in the Palazzo Comunale, and dramatic and musical performances were held there from 1539. Vecchi's madrigal comedy *L'Amfiparnaso* was given there in 1594, but no reports of subsequent musical performances remain from before 1654, when Duke Francesco I d'Este rebuilt the old hall into a large theatre with graded seating, columns and galleries (cap. 3000). It was named the Teatro Ducale di Piazza and inaugurated in 1656. The first operas staged there were Rima's *Sancio* (1656) and Ferrari's *L'Erosilda*

(1658). After 1710 the theatre mounted comedies, served as a site for 'azioni accademiche' and eventually became a warehouse; it was demolished in 1769.

A smaller theatre, the Teatro di Corte (also known as the Teatro Ducale), was built in 1669 and inaugurated in 1686 with *L'Eritrea, overo Gl'inganni della maschera* (composer unknown) and was used irregularly, mostly for courtly events. Renovated and enlarged in 1749 and 1768, it was renamed Teatro Nazionale in 1800, Teatro Regio in 1804 and again Teatro Ducale in 1815. It was closed in 1848 and demolished in 1862; a new theatre, the Teatro Aliprandi, was built on the site and used mostly for performances of comedies and musical comedies until it burnt down in 1881.

The Teatro Valentini, which staged comedies from 1643, likewise burnt down, in 1681. It was reconstructed and renamed the Teatro Fontanelli (after its new owner) in 1683. During its short autumn season a few operatic performances were given there such as Carlo Pallavicino's *Vespasiano* in 1685. It was renamed Teatro Rangoni in 1705, Teatro di Via Emilia in 1807, Teatro Comunale in 1816 and Teatro Vecchio in 1841. The city administration built a larger theatre, the Teatro Comunale Nuovo, which was inaugurated in 1841 with Alessandro Gandini's *Adelaide di Borgogna al castello di Canossa*.

A small but elegant and comfortable theatre used at Modena during the 18th century was the Teatro Molza, built next to the Teatro della Spelta in the ducal palace and inaugurated in 1713 with F. Gasparini's *La fede tradita e vendicata*; it was used between 1720 and 1735, when the Rangoni, which was at the disposal of the court from 1724 to 1730, was not staging opera. The Teatro Storchi, which opened in 1889, was the most important opera house in the period 1916–21. After World War II operatic standards rose considerably in Modena, partly owing to the presence of such singers as Freni and Pavarotti, both natives of the city. Since the late 1950s the Teatro Comunale has imported foreign productions and exchanged productions with other theatres within the region.

The court's music library formed the bulk of the musical collection of the Biblioteca Estense (*I-MOe*), which also contains the music libraries of Maximilian, youngest son of Maria Theresa and Maximilian Franz, Elector of Cologne. The collection of the Modenese musicologist L.F. Valdrighi is in the Modena Museum.

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ELVIDIO SURIAN/ALESSANDRA CHIARELLI

Modena, Julio da.

See Segni, Julio.

Modena, Leon

(*b* Venice, 1571; *d* Venice, 1648). Italian rabbi, cantor and scholar. He was a cantor in the Scuola italiana (Italian synagogue), Venice, from 1607 until his death. He appears to have introduced some form of polyphony, probably improvised, into the synagogue at Ferrara in 1604. Erudite in Jewish and humanist studies, Modena composed more than 40 writings, on subjects as diverse as Hebrew language and grammar, lexicography, Jewish rites and customs, Kabbalah, alchemy and gambling, as well as various plays, prefaces and rabbinical authorizations, translations, editions, almost 400 poems, and a highly personal autobiography. Music occupied a central place in his life and thought. Among his extended responses to questions put to him in his capacity as a religious authority, he wrote two essays on music, specifically polyphony: the first (1605) legitimizes its use in Jewish prayer services and celebrations, as well as for study; the second (from later years) addresses the issue of whether it is permitted to repeat the name of God (in a single voice or between voices).

Modena played a leading role in shaping the first and, until the 19th century, most important collection of polyphonic works by a Jewish composer, Salamone Rossi's *Hashirim asher lish'lomo* ('The Songs of Solomon', 1622–3), for which he probably wrote most of the extensive prefatory matter, including a reprint of his first *responsum*; he was entrusted by the composer, moreover, with preparing the work for publication and reading the proofs. In 1628 he founded a music academy in Venice, which he directed until about 1639. Many of Modena's poems were written for wedding or other festive events and may be assumed to have been sung, in some cases by the author.

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DON HARRÁN

Mode of limited transposition.

Term used by Messiaen in his *Technique de mon langage musical* (Paris, 1944; Eng. trans., 1956, chap.16) for a Scale which can be transposed by a semitone fewer than 11 times before the original set of notes reappears. Examples include the whole-tone scale (mode 1 in Messiaen's system, reproduced after two successive semitone transpositions) and the octatonic scale (mode 2, reproduced after three).

Moderato

(It.: 'moderate', 'restrained').

A direction used either alone as a tempo designation or as a qualification to some other direction. It is sometimes abbreviated to *mod.to*. Because verbal directions appeared in 17th-century music only to tell the musician something that sense of tradition would not, *moderato* did not appear until the very end of the century, when certain composers began marking everything they wrote. Thus François Couperin, who marked everything but his sacred pieces, made considerable use of the French adverbial form *modérément*, and his contemporaries in France also used the adjectival form *modéré*, which has remained in common usage ever since. *Moderato* itself was included in Brossard's *Dictionaire* (1703) as meaning 'with moderation, discretion, wisdom, etc., neither too loud, nor too soft, nor too fast, nor too slowly, etc.' – a definition which is in itself a sign of a new generation in tempo and expression marks, one in which for the first time even the ordinary had to be explained. Curiously, Rousseau (1768) gave *modéré* as the equivalent of the Italian *adagio*, the second of his five main degrees of movement in music. Since the early 19th century, *moderato* has most often appeared either alone or in the compounds *allegro moderato* (a little slower than *allegro*) and *andante moderato* (a little faster than *andante*). For a curious usage in J.S. Bach *see* Lento.

For bibliography *see* Tempo and expression marks.

DAVID FALLOWS

Moderator [muffler pedal]

(Fr. céleste).

A muting device that introduces a strip of cloth, felt or leather between the hammers and strings of a piano. Operated by a hand stop, knee lever or, especially in later examples, a pedal, it was commonly found on German and Austrian pianos of the 18th and early 19th centuries. From about 1810

to the 1830s Viennese grand pianos often had two moderator pedals, the second of which inserted an extra thickness of muting cloth to provide a third level of soft tone-colour in addition to the normal moderator and the *Una corda*. Moderators, which had almost never been included in French and English grand pianos, fell out of favour in Germany and Austria after about 1840. The device was also applied to square and upright pianos, in which it remained in occasional use throughout Europe and America until the early 20th century, since these instruments usually lacked *una corda* pedals.

EDWIN M. RIPIN/JOHN KOSTER

Moderne, Jacques

(*b* Pinguente, *c*1495–1500; *d* Lyons, after 1560). French music printer of Italian birth. He was the second printer to publish music on a large scale in France. The first was Pierre Attaingnant of Paris, who began issuing his music books in 1527–8, using a practical and relatively inexpensive single-impression method which he had just developed. Moderne was one of the first (along with Johann Petreius and Christian Egenolff independently in Nuremberg and Frankfurt) to adapt this new method for his own use. He began printing polyphonic music in 1532 (a book of plainsong masses is dated 1530) and continued to be Attaingnant's only serious rival in France for 15 years.

From the identification on his early books as 'Jacobus Modernus de Pinguento' we may presume that Moderne was born in the village of Pinguente (now Buzet, Croatia) on the Istrian peninsula. Whether he spent some apprentice years in Venice cannot be determined. His name appeared as a bookseller on the tax rolls of Lyons for the first time in 1523 and regularly thereafter until the early 1560s. According to a contract dated 28 May 1562 he rented out a room in his house, but in 1568 his widow is listed in the tax records.

He is identified in the archives and frequently on his title-pages as 'grand Jacques', no doubt because of his girth or his height, or both. His social stature must have been substantial as well, since the Lyons records show him to have been a modest landowner and an official in various Lyons activities, as well as a neighbour to some of that city's most prominent citizens.

Moderne's publishing activity was by no means restricted to music. He was an active printer of several types of popular books – on religion, home remedies, emblems and palmistry among others – in Latin and in French. Though some undated volumes were undoubtedly printed before, the earliest dated one appeared in 1526. He continued issuing these books throughout his career.

Music is the major part of his production and the part that brought him the greatest renown. Masses, motets, chansons and instrumental music are well represented in his books. After issuing two books of masses in plainchant in 1530, he produced a series of eight polyphonic motet anthologies from 1532 to 1542, four called *Motteti del fiore* because of the

woodcut of a thistle (see illustration). A similar series of 11 (or perhaps more) chanson collections, entitled *Le parangon des chansons*, was issued between 1538 and 1543. The *Parangon des chansons* series was printed uniquely and innovatively in 'table-book' format, with the tenor and altus voices presented on facing pages inverted above the superius and bassus (a presentation adapted 60 years later by Peter Short and Thomas East for the English ayre). Later several books were devoted to the music of single composers. There was also at least one unsigned collection of some anonymous monophonic noëls and two treatises on music theory reprinted from earlier sources. There is no evidence that Moderne was a musician himself. He is never so described in the contemporary records, nor has any music written by him turned up in manuscripts or printed editions.

Moderne may have been persuaded to try his hand at music printing by the composer Francesco de Layolle, who was the organist at Notre Dame de Confort and who had already published several books of motets with Gueynard and other printers of Florentine origin at Lyons between 1525 and 1528. He acted as editor for Moderne's first polyphonic publication, *Liber decem missarum* of 1532, as Moderne acknowledged in the dedication. He probably continued as Moderne's editor, especially since the greater part of the musical output was prepared for publication before Layolle's death around 1540. After that the originality of the repertory declined.

Moderne printed about 50 music books, which contain over 800 pieces. More than half are unique to Moderne's prints. Many of the rest were frequently reprinted later by others but made their first printed appearance here. These books are a particularly important source for the music of Layolle and of Pierre de Villiers, who seems to have lived in Lyons and perhaps also offered musical assistance to Moderne. Besides Layolle and Villiers, Eustorg de Beaulieu, Charles Cordeilles, Henry Fresneau, Gabriel Coste, P. de La Farge and Guillaume de La Moeulle were of local origin or residence. Moderne devoted two publications of masses, motets and Magnificat settings exclusively to Pierre Colin of Autun, while including several other motets and chansons by Colin in his anthologies. But most of the composers best represented in the collection are international figures like Gombert, Willaert, Arcadelt, Lhéritier and Jacquet of Mantua, or members of the Parisian school like Claudin de Sermisy, Maillard, Sandrin, Certon and the ubiquitous Janequin. In contrast to Attaingnant who confined himself mostly to French and Netherlandish composers, Moderne included works by musicians from Italy, Spain and Germany. He devoted entire books to Italian canzonas by Layolle and Matteo Rampollini, to motets by Morales and to lute music by Francescho Bianchini and Giovanni Paolo Paladino. The first part of *Musique de joye*, reprinted from a Venetian source, contains ricercares by a number of other Italians as well as dances from Attaingnant and other French sources; Morales, Mateo Flecha and Luys de Narváez represented Spain, and Leonhard Paminger and Mathias Eckel, Germany. Moderne was the first to print the lute music of the Hungarian Balínt Bakfark.

Some explanation for the variety in Moderne's repertory lies in the character of the place where he worked. In the first half of the 16th century Lyons was a cosmopolitan city with large Italian and German colonies, an

important centre for the new printing trade and a meeting ground for intellectuals. Its position on the border between France and Savoy and at the confluence of the Saône and Rhône rivers made it a crossroads. Fairs four times a year brought traders from as far away as Lebanon in the east and Portugal to the west. Thus Moderne had access to music of varied origins and a ready market to disseminate his music books throughout Europe.

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Modernism.

A term used in music to denote a multi-faceted but distinct and continuous tradition within 20th-century composition. It may also refer to 20th-century trends in aesthetic theory, scholarship and performing practice. Modernism is a consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age. The appropriateness of the term to describe a coherent and discrete movement has been underscored by the currency of the word 'postmodern', which refers to the music, art and ideas that emerged during the last quarter of the century as a reaction to Modernism (*see* Post-modernism). The word 'Modernism' has functioned throughout the century both polemically and analytically; although it is applied loosely to disparate musical styles, what links its many strands is a common debt to the historical context from which it emerged.

1. Origins.
2. Musical characteristics.
3. Aesthetic aspects.
4. Performance.
5. Social and cultural aspects.
6. World War I and its consequences.
7. Between the wars.
8. World War II and after.
9. The late 20th century.

LEON BOTSTEIN

1. Origins.

Modernism first took shape as a historical phenomenon between 1883 and 1914. Before the death of Wagner, the term 'modern' was used interchangeably with 'new', 'recent' and 'contemporary'. In its Wagnerian usage it also denoted an embrace of a wide palette of music as a means of conveying narrative and extra-musical content, as opposed to 'absolute' music. Its use in the early and middle 19th century echoed the controversies of the 18th-century debate in which the ancients were contrasted with the moderns. Scepticism about the quality and value of the new in art and music pervaded the early and middle 19th century, indicating the lasting influence of 18th-century criticism and the controversies surrounding post-revolutionary Romanticism (whose aesthetic response to a perceived moment of dramatic historical change – as in the criticism of Friedrich Schlegel and the painting of Caspar David Friedrich – was inconsistent, at once anticipating the ambitions of Modernism and reinvigorating a re-examination of antiquity and the Middle Ages). Neo-classicism thrived until 1830 and evolved into an eclectic but dominant 19th-century historicism. Doubt was cast on the cultural and aesthetic potential of the present, particularly in the context of rising rates of literacy and the expansion of the audience well beyond the ranks of the 18th-century aristocracy. Wagner himself used the term 'modern' in 1849 as an epithet directed against Meyerbeer as a way of characterizing grand opera's cheap concession to popular and philistine taste. Art was being debased by those who sought to celebrate and exploit the spiritually corrupt aspects of modern life, including trade, industry and journalistically manipulated public opinion.

From the mid-century, however, following Baudelaire's defence of Wagner in 1861 and use of the word 'modern' in 1863 (*The Painter of Modern Life*), the term came to signify, in a positive sense, a revolutionary avant garde that rejected historical models and confronted directly the overwhelming character of the new in contemporary life by penetrating beyond the surface of modernity. The link between Baudelaire's notion of the modern and Wagner's ideas about the artwork of the future was forged in the frequent application of the term to describe the work not only of Wagner but of composers who were influenced by him in the generation of Mahler and Strauss. By the early 1890s, the word was used equally in assigning praise and blame with respect to post-Wagnerian music that experimented with form, tonality and orchestration in a manner evocative of the radical qualities of contemporary culture and society. In instrumental music the modern was associated with the tone poem and large-scale work evocative of ideas and emotions using massive forces and novel instrumental effects. By 1900, the word had ceased to denote, in a generic sense, the new.

Issues of terminology aside, Modernism, throughout the 20th century, retained its initial intellectual debt to Wagnerian ideas and conceits regarding the link between music and history. The art of music was perceived to need to anticipate and ultimately to reflect the logic of history. In Wagner's view, the imperative of art was a dynamic originality rooted in the past but transcending it. The history of music developed progressively through time, rendering initially novel and forward-looking styles dominant,

only to witness that dominance undermined and superseded by the next wave of prescient change as history moved forwards. Success with the established audience of one's time was not a criterion of aesthetic merit or historical significance. Legitimate originality in art was inherently progressive, oppositional and critical. It pierced the surface of reigning tastes, undermined them and revealed hidden truths and profound historical currents. Art true to its own time, whether called modern or the artwork of the future, forged a leading edge in history; it constituted a prophetic force for change often rejected by contemporary critics and connoisseurs. Consonant with such Wagnerian ideals, the first generation of 20th-century Modernist composers readily embraced the historical relativism implicit in the motto inscribed on Joseph Maria Olbrich's 1897 Secession building in Vienna: *Der Zeit ihre Kunst: Der Kunst ihre Freiheit* ('To each age its art: to art, its freedom'). Music shared with the other arts not only the obligation to engage the historical uniqueness of modern life but the need to bring forward the subjective and uniquely insightful experience of the creative artist, whose perceptions and experiences were deemed decisive as the substance of the aesthetic realm. Music was understood as crucial to the notion of an organic and encompassing art experience whose impact extended beyond mere aesthetic appreciation.

Modernism

2. Musical characteristics.

Despite the use of the term 'modern' in connection with Mahler (whose distortions of symphonic form, penchant for fragmentation and unconventional sonorities and use of instruments, including cowbells and hammers, were cited by later Modernists and their defenders such as Webern and Paul Bekker), Debussy (on account of his use of harmony and interest in non-Western music), Skryabin (also for harmonic originality) and Strauss (whose *Salome* and *Elektra* were considered thoroughly avant garde), these four figures were ultimately understood as precursors of 20th-century Modernism. By 1912 Strauss was viewed as having turned away from Modernism; Mahler died in 1911, Skryabin in 1915 and Debussy in 1918. Busoni, Schoenberg, Schreker and Stravinsky were recognized before 1914 as the first proponents of 20th-century Modernism. The selfconscious search in the years immediately before 1914 by composers and performers for a language of music adequate to and reflective of the contemporary moment revealed a conception of modernity dominated by the progress of science, technology and industry, and by positivism, mechanization, urbanization, mass culture and nationalism. A heightened sensitivity to the isolation and alienation of the individual and a concomitant intensity of personal emotions accompanied the sense of newness and discontinuity that pervaded the first years of the century.

The aesthetic reaction to modernity reflected not only enthusiasm but ambivalence and anxiety. Nietzsche's critique of modernity was well known. Nevertheless, the shared assumption surrounding the subsequent debates over Modernism was that the present was far more radical in its contrasts with the immediate past than previous periods had been. Therefore the historical tastes and aesthetic styles characteristic of much mid- and late-19th-century painting, architecture and music were rejected. Overt departures from immediate historical precedents became hallmarks

of early Modernism. Furthermore, given a pervasive sense of dread about societal and cultural consequences of modernity, the subjective experience of the artist, at the moment, became increasingly glorified. In this regard, early Modernism was indebted to turn-of-the-century advances in painting, particularly Impressionism and Expressionism. Varèse captured the subjective and political aspects of the Modernist credo accurately when he wrote, in 1917, 'I dream of instruments obedient to my thought and which, with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm', and in 1936, 'the very newness of the mechanism of life is forcing our activities and our forms of human association to break with the traditions and methods of the past in the effort to adapt themselves to circumstances'.

The basic assumptions underlying the compositional traditions of the 19th century underwent scrutiny, particularly the concept and practice of tonality, the reliance on recognizable rhythmic regularities, the dependence on traditional instruments and sonic effects and the use of extended compositional forms, as in the case of Bruckner. Normative expectations regarding beauty in sound and timbre and meaning in musical expression were confronted, especially in matters of orchestration, the use of instruments and the voice vis-à-vis the techniques of post-Wagnerian composition. The link between music and narration particularly came under scrutiny. Modernity demanded the shattering of expectations, conventions, categories, boundaries and limits as well as empirical experimentation (following the example of science) and the confident exploration of the new. This would inspire the continuing search during the century for new systems of pitch organization as alternatives to tonality, and for new instruments, often the result of technological advances, from the theremin (1920) and the ondes martenot (1928) to the synthesizer and the computer. As the Italian futurist Luigi Russolo wrote in 1913, 'We must break out of this narrow circle of pure musical sounds, and conquer the infinite variety of noise-sounds'. The employment of *Sprechstimme* by Schoenberg in *Pierrot lunaire* (1912) is one notable early example; text and sound no longer ran together along parallel descriptive logics.

Modernism

3. Aesthetic aspects.

Modernism in music was fuelled by more than aesthetic ambitions and the embrace of the uniquely new in music. A critique of contemporary cultural standards and the social uses of music as exemplified by the turn-of-the-century urban concert audience and public for music in the home was, from the start, a driving force behind early 20th-century compositional innovations. Reigning habits of listening were understood as too dependent on conservative expectations regarding music's surface logic and its alluring, sensual and story-telling properties. Repetition, lush sonorities and a reliance on extra-musical narratives were chief targets in the turn-of-the-century discourse about music that differentiated, as Schoenberg argued, decoration and ornament from structure, and style from idea in the use of sounds alone. Contemporary taste appeared distorted by a dependence on false façades. The extensive and widespread bourgeois audience in Europe of concert-goers and amateurs before World War I was seen as addicted to art as comforting entertainment and affirmation, and unable and

unwilling to confront the unique characteristics, transformative power and ethical character of true musical art. The popularity of third-rate operettas on the eve of World War I was just one symptom of this malaise. Music journalism was viewed as playing a nefarious role by claiming corrupt established compositional conventions as reflective of normative criteria of beauty in music. The social critique implicit in Modernist ideology created an uncomfortable and uneasy affinity between Modernism and conservative cultural criticism which, following Matthew Arnold's *Culture and Anarchy* (1869) and Max Nordau's *Entartung* (1892, Eng. trans. 1895 as *Degeneration*) condemned mass society and the expansion of the audience for music and culture as responsible for the decline in standards, the corruption of taste and the encouragement of artistic mediocrity masquerading as the modern. Modernists and their defenders would never entirely escape the charge of intolerance, snobbery and élitism and a distaste for the democratization of culture made possible, ironically, by the technological advances of modernity, from printing to electronic reproduction and transmission.

Modernism

4. Performance.

From its inception, Modernism influenced not only the direction of musical compositions but also performing practices. A new rationalism and critical formalism emerged in the early 20th century that focussed on clarity, objectivity and historical and stylistic criticism with respect to a musical text. The improvisatory, seemingly over-inflected and boldly personal and expressive character of the late 19th-century performances of the reigning classical canon, particularly Beethoven, came under attack before 1914, notably from Heinrich Schenker. An austere, explicitly anti-sentimental Modernist approach to performance evolved at mid-century and came to dominate; examples include the conducting of Arturo Toscanini, George Szell, Hermann Scherchen and Fritz Reiner, the interpretative strategy of the Kolisch Quartet (and later the Juilliard and Guarneri Quartets), the pianism of Artur Schnabel, Rudolf Serkin and Glenn Gould and the refined approach to the violin displayed by Joseph Szigeti and Jascha Heifetz. Modernism helped impel and sustain a new obectivity towards the past and its attendant revisionism that profoundly influenced scholarship and principles of textual criticism and editing. Guido Adler's critical construct of the methods and goals of musicology made him sympathetic to the innovations of Mahler, Schoenberg and his protégés, many of whom had been students of Adler in music history. The newness of Modernism, for Adler, writing in 1919, was justified as evidence for the patterns of historical development; therefore, as a 'child of the times', he found the tendency to 'suppress living composers with inappropriate comparisons with works from the past' unreasonable and intolerable. The later 20th-century penchant for historically based performing practices, pre-Classical repertory and period instruments can also be linked to Modernism. At stake in these trends were a reaction against Romanticism and a reassertion of the primacy of an inherent logic of musical materials. Likewise, late Romanitc historicisim in taste and subjective appropriation in performance were superseded by a revival of interest in pre-Classical eras, particularly medieval and Renaissance music. Scholarly objectivity with respect to history became a Modernist conceit.

5. Social and cultural aspects.

The extensive commerce associated with musical life that had developed during the last quarter of the 19th century was held in the early 1900s as partially responsible for the prevalence of debased listening habits. Modernism was endorsed from the outset as an aesthetic strategy that fought against the domination and corruption of taste by business interests in the arts, particularly in concert management and music journalism and publishing. After 1918, Modernist composers sought refuge in new organizations, such as Schoenberg and Berg's Verein für Musikalische Privataufführungen, Cowell and Varèse's Pan American Association of Composers and the Copland and Sessions New York concerts. Modernism created a demand for new publishers and journals, leading to the establishment of the Arrow Press, Dreililien Verlag, New Music Series, Universal Edition, Editions Russes, *New Music Quarterly*, *Modern Music* and *Musikblätter des Anbruchs*. The selfconscious sense of an avant garde and the isolation from conventional commercial concert life (despite the notable advocacy of famous performers such as Koussevitzky, Klemperer and Stokowski) helped to widen a rift between popular and concert music that would plague Modernist composers throughout the century (*see* Avant garde). Modernism also alienated a large segment of the century's professional performers. Intense hostility to most instrumentalists, singers and conductors came to characterize modernist composers, notably Schoenberg, Stravinsky, Sessions and Babbitt. In response, a select cadre of performers chose to link their careers explicitly with the Modernist avant garde, including the pianists Edward Steuermann, David Burge and Ursula Oppens, the violinists Louis Krasner, Rudolf Kolisch and Felix Galimir and the flautist Severino Gazzelloni, often working in small ensembles devoted to propagating Modernism.

In contrast to Modernism in painting (e.g. non-objectivism and abstraction) and architecture (functionalism from Adolf Loos to Le Corbusier), Modernism in music failed to alter fundamentally the tastes and practices of 20th-century mass culture. Film music and commercial advertising music did not come to reflect Modernist innovations in the way commercial design and illustration in visual media eventually appropriated new developments in 20th-century painting and culture. Only in the arenas of historical performing practice and music as academic discipline (in terms of theory and scholarship) did Modernism exert a wide influence and define standard practices.

In painting and literature, early 20th-century Modernism attacked realism and naturalism. Their counterparts in music were tonality, its link to narrative, and its formal consequences in, for example, sonata form and symphoinc tone poetry, even in the manner practised with wide success in the 1880s and 90s by Strauss. Schoenberg's *Kammersymphonie* op.9 (1906) explicitly eschewed repetition, large-scale forces, tonal stability and extensive duration. In the early controversies over Modernist innovations, tonality was construed as the functional equivalent of conventional but spurious claims to objective external reality and a natural system of representation. The pre-1914 challenges (by Schoenberg and Ives) to the uses of tonality and its attendant conventions rejected the means by which

the extra-musical had been represented, signified and illustrated so effectively and successfully by Wagner and Italian *verismo* composers. Modernist music shared with contemporary radical innovations in the other arts an affinity to new epistemological theories which questioned the conventional subject–object construct. Theories of relativism, psychoanalysis, the limits of language and logical fallibility thrived alongside logical positivism as inspirations to Modernist experiments. Likewise, the work of Hermann Helmholtz and Ernst Mach on the physics of sound, the physiology of hearing and the psychology of sensation supported the arguments against viewing the logic and conventions of Western music, especially tonality, as objective and natural. So too did early 20th-century forays into anthropology that described and highlighted non-Western musical cultures not based on tonality.

Although narrative possibilities of music were not entirely rejected by the first generation of Modernists, the materials and strategies of musical representation underwent drastic change, away from attempts at direct allusion and correlation to an 'inward' relationship and 'higher' parallelism, as Schoenberg put it. In music, early Modernism thrived alongside Expressionism in poetry, drama and painting. Modernism also gained impetus from early 20th-century mystical enthusiasms and philosophies, such as theosophy, as well as from orientalist exoticism, primitivism and symbolism in poetry (Maurice Maeterlinck, Richard Dehmel, Stephane Mallarmé), dance (the choreography of Fokine, Massine and Nizhinsky) and the visual arts, including set design (the designs by Alfred Roller for Mahler's operatic productions in Vienna from 1902 to 1907 and the pre-war work of Nicholas Roerich and Leon Bakst). In dramatic works from the early 1900s (e.g. Bartók's *Bluebeard's Castle*, 1911, and Schoenberg's *Die glückliche Hand*, 1913) one can discern an aesthetic which reasserted absolutist non-representational musical aesthetics and revealed a new range in the use of musical materials in the context of operatic form. Schoenberg wrote in 1912: 'There are relatively few people who are capable of understanding, purely in terms of music, what music has to say. The assumption that a piece of music must summon up images of one sort or another, and that if these are absent the piece of music has not been understood or is worthless, is as widespread as only the false and banal can be'. It is not surprising therefore that a formalist bias came to dominate Modernism after 1920.

Modernism was first publicly debated as a distinct historical phenomenon before World War I as a result of several prominent controversies tied to musical events between 1908 and 1913: the Viennese and Berlin premières of works by Schoenberg (particularly his Quartet no.2 and *Pierrot lunaire*), the Paris première of Stravinsky's *Le Sacre du Printemps* (at which Debussy was present) and the so-called 'scandal' concert of 1913 organized by Schoenberg in Vienna of music by himself, Berg, Webern, Zemlinsky and Mahler. These last two events were so contentious that police intervention was required. One leading Viennese critic, Ludwig Karpath, claimed that Schoenberg and his disciples were not only destroying music and violating true standards of beauty and art, they were insulting the audience and explicitly challenging its competence to judge music. Busoni published his *Entwurf einer neuen Ästhetik der Tonkunst*, a defence of progressive developments in the materials of music and

methods of composition in 1907. Schoenberg's *Harmonielehre* (1911) espoused the notions of the 'emancipation of the dissonance' and 'extended tonality'. Within a year of the end of World War I, a debate over Modernism was well under way, particularly as a result of Pfitzner's two blistering pamphlets, *Futuristengefahr* (1917) and *Die neue ästhetik der musikalischen Impotenz: ein Verwesungssymptom?* (1920). With Pfitzner, a permanent link between politics and aethetics was forged in the debate over Modernism that was to help define the direction of Modernism for most of the century. Faced with an initial resistance by the public and the critics, opponents decried the arrogance and arbitrary radicalism of the break with the past and tradition, while the innovators defended themselves by an appeal to history as it ought to be understood – the Wagnerian imperative to change and therefore, ironically, an anti-Wagnerian return to the principles of pre-Romantic classical composition – or by references to the unmet spiritual demands of the contemporary moment. The view of Brahms thus underwent revision; he became a model of purely musical innovation.

Modernism

6. World War I and its consequences.

World War I was crucial to the development of Modernism. The shock of the devastation and carnage, in addition to the instability and hardship of the postwar years, deepened the impulse among composers, particularly in France and Germany, to use art as a vehicle for protest and criticism. The trajectory of pre-war Modernism seemed vindicated and justified. A radical break and the shedding of the veneer of objective aesthetic norms and conventions through fundamental musical innovation (e.g. the abandonment of tonality) and the explicit distortion of traditional expectations emerged as legitimate responses to the irrationality and cruelty of contemporary life. Bartók's *Miraculous Mandarin* (1919, orchd 1924) and Berg's *Wozzeck* (1922) were crucial and influential examples. The positive embrace of technology, as well as the perceived need to abandon old distinctions between music and noise (audible in the use of string instruments to create percussive and atmospheric sounds) ran parallel with a heightened curiosity about non-Western musical practices and instruments. Not only the entire 19th century but pre-war Expressionism came under fire, which in turn fuelled a neo-classicism that sought inspiration in the search for the new in non-Wagnerian historical precedents, particularly models from the 18th century. As Schoenberg's development of the 12-note system of composition (a strategy experimented with at the same time by J.M. Hauer) after World War I implies, during the interwar years Modernism and neo-classicism were allied through a common rejection of all forms of Romanticism. Schoenberg's reputation as not only radical but conservative was based on his advocacy of the primacy of counterpoint and his reassessment of Brahms – long considered the arch-conservative of the 19th century – as a progressive adherent to the 18th-century principle of developing variation and the autonomy of music.

By 1933 five distinct strands of Modernism had come into being: (i) the Second Viennese School, made up of Schoenberg and his followers, particularly Berg and Webern; (ii) the French-Russian axis, dominated by

Stravinsky; (iii) German Expressionism, which included Busoni and the young Paul Hindemith; (iv) indigenous Modernisms, characterized by Ives in America, Bartók in Hungary, Szymanowski in Poland, Janáček and Martinů in postwar Czechoslovakia and Carlos Chavez in Mexico; and (v) experimentalism, characteristic of Hába, Varèse and Cowell, that led to the exploration of microtonality, the embrace of ambient sound and the machine and a fascination with non-Western musics and technology. These strands often came together in the work of particular composers. Many early Modernists, including Stravinsky, Bartók and Szymanowski, asserted the radical and modernist possibilities inherent in rural folk and pre-modern traditions.

Although these five types continued to define Modernism for the remainder of the century, the Viennese school was of the greatest significance. It inspired a powerful third generation after Berg and Webern, including the work of Nikos Skalkottas, Egon Wellesz, Stefan Wolpe, Ernst Krenek, K.A. Hartmann and Roberto Gerhard. The French tradition continued with Messiaen, Boulez and Henri Dutilleux. Particularly important has been the intersection between national and local traditions and Modernism, as in the cases of György Ligeti (Hungary), Witold Lutosławski (Poland), Harrison Birtwistle (England), Alberto Ginastera (Argentina) and Morton Feldman (USA). The experimental dimension witnessed particular vitality in the last quarter of the century, especially as a result of advances in technology (sometimes employed in connection with the postwar extension of serialism beyond pitch) and, in recent years, the influence of rock music. Key figures include Conlon Nancarrow (who generated an entire repertory using the player piano) and George Crumb (whose theatrical, exotic sound textures were influential in the 1970s), La Monte Young and Terry Riley in minimalism, Roger Reynolds and Annea Lockwood in conceptual music, Otto Luening and Vladimir Ussachevsky, and later Morton Subotnik, Charles Wuorinen, Mario Davidovsky, Richard Teitelbaum and David Rosenboom in electronic music (including the use of synthesizers and computers), and John Zorn, Frank Zappa and Anthony Braxton in the connection with rock and jazz.

Modernism

7. Between the wars.

The political implications of the debate over Modernism before 1914 became far more significant after the war. In the interwar years, musical Modernism became allied with progressive and radical left-wing politics. By the mid-1930s, conservative, anti-Modernist compositional aesthetics had become part of the official doctrine of fascism and Soviet communism under Stalin. Nazi ideology (*see* Nazism) and the Soviet construct of Socialist realism attacked Modernism as anti-nationalist, unnatural, élitist, degenerate, semitic, foreign and subversive. The leading conservative composers in Germany, Pfitzner and Strauss (who sought to craft a synthesis of Modernism and populism), went along with the Nazi regime, as did most of their talented younger colleagues (e.g. Carl Orff and Werner Egk) who explicitly suppressed any evident residual Modernist tendencies. The Russian Modernism of the 1920s and early 30s – the work of Nikolay Roslavets, Aleksandr Mosolov and the young Shostakovich – was suppressed by 1936. In 1938 Modernism was officially banned and

declared 'degenerate' by the Nazis (*see* Entartete Musik). In 1948 Stalin, through the notorious Zhdanov decree, reaffirmed the attitude of the 1930s and once again decried Modernism as exemplary of bourgeois individualism and empty formalism. The irony in the attack by Hitler and Stalin was that by the late 1920s the continuing failure of Modernism to gain a wide audience had led to defections (in terms of compositional practice) within the Modernist camp by composers on the political left, notably Hanns Eisler and Kurt Weill. Nonetheless, the close link between fascism and totalitarianism and a reactionary musical aesthetic, as well as the intense ideological campaign against it, lent Modernism a unique prestige and visibility in the 1930s that continued well into the postwar era, in marked contrast to its lack of success with the public.

Modernism

8. World War II and after.

In part as a result of the political significance and ethical overtones of Modernism, its moment of relative dominance among composers occurred in the late 1940s, the 50s and the 60s, the decades most influenced by the shock of the Holocaust and Hiroshima. Enthusiasm for post-Webern serialism and experimentalism thrived. In this context T.W. Adorno (who studied with Berg and Steuermann) emerged as the most influential postwar theoretical advocate of Modernism. Adorno focussed on Schoenberg and his school, which he regarded as the only true and historically valid progressive school of composition. Unlike Schoenberg himself, he dismissed Stravinsky and Bartók (who never entirely abandoned tonality as a framework) as false responses to modernity. If music was to follow its true historical logic and fulfil its political and ethical function, it had to resist the regressive habits of listening and the fetishistic use of music characteristic of advanced capitalism and institutionalized by fascism (e.g. Tin Pan Alley, jazz, Hollywood, Broadway and classical music concerts and radio broadcasts that repeated a select number of masterpieces from the standard repertory). The conflict between the audience and the rejection of inherited conventions of musical expression became virtues and signs of authenticity. Only by resisting an aesthetic that exploited music's power to affirm active collaboration with evil and to encourage passive submission to injustice, exploitation and oppression could 20th-century music realize the inherent liberating power of art. Adorno claimed that Schoenberg's creation of serial technique and Webern's extension of it in the use of silence, duration and discontinuities made Schoenberg, as he himself asserted, the true prophet of the 20th century. Ultimately, through an encounter with Modernist 20th-century music, the contemporary public could once again learn to appreciate the essence of Beethoven and the canonic repertory so highly prized but abused by reactionaries as a foil against innovation. In the 1950s Modernists such as Milton Babbitt argued that a mass public was irrelevant and construed the isolation of Modernism from the general public and its new status as music for an élite as a virtue.

After 1945 the implications of Webern's music – 12-note composition, short forms, transparent textures, delicate sonorities, fragmentation, experiments with time and the use of silence as an element of punctuation – defined not only the legacy of Viennese Modernism but became emblematic of

Modernism *per se*. Even Stravinsky and Copland were motivated in the 1950s and 60s to employ serial techniques in their music. The French-Russian trajectory had evolved into the neo-classicism exemplified by the teaching of Nadia Boulanger. Messiaen helped sustain a distinct postwar French Modernist influence. The German Expressionist tradition continued with Henze and Hartmann but was itself influenced by the Schoenberg school. The overwhelming majority of postwar German, Italian and French Modernists, including Dallapiccola, Stockhausen, Boulez, Maderna, Pousseur, Nono and Berio and the participants in the most influential Modernist festivals of the late 1940s, 50s and 60s (the Internationale Ferienkurse für Neue Musik at Darmstadt and Musiktage für zeitgenössische Tonkunst in Donaueschingen), followed the path charted by Schoenberg and the Second Viennese School. In postwar America the European émigrés, including Schoenberg, Hindemith and Krenek, exerted a powerful influence that often intersected with indigenous Modernism. Experimentalism, conceptualism and radical minimalism flourished (e.g. the music of Lou Harrison, Harry Partch and Steve Reich). Cowell and Cage became influential as composers and theoreticians. Modernism encompassed electronic music, adaptations of non-Western musics (e.g. in the music of Colin McPhee), new forms of notation and chance music. The work of Sessions, Ligeti and Elliott Carter reflects a brilliant synthesis of indigenous impulses and also European Modernist techniques. The postwar music of Stockhausen and Xenakis mirrors the integration of technology and modern scientific theory with earlier Modernist strategies. In America, *Perspectives of New Music* became the leading postwar academic journal of advocacy for Modernism.

Modernism

9. The late 20th century.

The populism evident in the political radicalism of the 1960s in Europe and America shattered the inherited mid-century linkage of Modernism and progressive politics. As the political overtones of pre-1945 and 20th-century Modernism receded from memory and rock and commercial folk music took an oppositional, political significance in both west and east Europe, the moral edge of Modernism weakened, leaving composers free to become more eclectic. Modernism's status at the end of the century stood in stark contrast to the expectations generated after both world wars. From the mid-1920s, Modernism was widely accepted as the defining aspect of 20th-century music and the century's dominant musical signature. The legitimacy of its aesthetics and the significance of its genesis provided the foundation for the standard historical paradigm and narrative concerning 20th-century music: for example, the music of Strauss between 1912 and 1949 was, as Adorno argued, a vestigial phenomenon out of step with history. However, this would change, since from the mid-1970s Modernism was in retreat and pluralism came to characterize the evolution of 20th-century concert music. Deep concern for the health and survival of high art concert music in Europe and North America during the last decades of the century only helped diminish the interest in Modernism. The emergence of postmodernism and neo-romanticism in the last quarter of the century forced a revision of the accepted historical account. So-called conservative 20th-century music, dismissed as secondary and irrelevant in the postwar climate of opinion shaped by the views of Schoenberg, Adorno, Leibowitz,

Babbitt and Boulez, began to return to the repertory and receive serious critical assessment. Copland, Barber, Britten and Shostakovich increasingly appear central to any musical characterization of the century. Modernism may end up as only one of many competing 20th-century trends and not the century's dominant voice. However, even if Modernism and its repertory end up at the periphery, it has consistently framed the debate about the nature and future of high art musical composition.

Modernism's failure vis-à-vis the other arts to gain wide acceptance (which has frequently been held responsible for the relative decline in the significance of all concert music during the last third of the century) can be linked to the dramatic shifts in musical culture resulting from technological advances. The 20th century witnessed the explosion of novel forms of sound reproduction and distribution and the creation of a mass market for recorded sound. A premium on familiarity and ease of listening took hold as a decline in older forms of music education escalated. The piano was replaced by the radio and gramophone as the central instruments of musical culture. The beneficiary of this was not Modernism, which depended on the capacity to follow sound, pitch changes and complex textures, but anti-Modernist popular music, ranging from the musical to the hit song, film music and, later, rock and popular music as well as the conservative tradition of musical composition. The defections from Modernism by prominent composers were often based on the very political grounds that argued on its behalf. Copland, like Weill and Eisler, cited his progressive political commitments when he turned from Modernism in the 1930s after realizing the gap between Modernism and the mass audience. After the 1960s, George Rochberg, Philip Glass, David del Tredici and Krzysztof Penderecki abandoned Modernism on account of its inability to secure a significant public. Although by the end of the century Modernism was in retreat, it continued in the work of American and European composers, particularly under the aegis of Boulez and IRCAM in Paris. Modernism's range at the end of the century stretched from the conceptual music of Pauline Oliveros to the brilliant and original experimental synthesis of Japanese and Western Modernism in Toru Takemitsu's work. Notable late 20th-century exponents include George Benjamin, Jacob Druckman, Brian Ferneyhough, George Perle, Wolfgang Rihm, Richard Wernick, Richard Wilson and Ralph Shapey.

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Modern Jazz Quartet [MJQ], the.

Jazz ensemble. Three of its original members – Milt Jackson (vibraphone), John Lewis (piano and director) and Kenny Clarke (drums) – with Ray Brown (doublebass) first performed together in 1946 in Dizzy Gillespie's big band. In 1951–2 these four players made recordings under the name of the Milt Jackson Quartet; by 1952, when the first recordings under the name the Modern Jazz Quartet were issued, Percy Heath had replaced Brown as bass player. The group began performing regularly in concert halls and night clubs from 1954. In the following year Clarke was replaced by Connie Kay, thus establishing the group's longstanding membership. After two decades of recordings and international concert tours the MJQ broke up in 1974. For several years its members pursued separate careers, reuniting occasionally for short concert tours, but in 1981 they resumed playing together for several months each year. In 1997 the players disbanded in order to pursue other musical interests.

The MJQ played in a restrained, conservative bop style that is sometimes referred to as cool jazz. In its best moments it had a finely honed ensemble sound, owing in part to the abiding association of the four excellent players and in part to Lewis's compositions, which include some of the most carefully organized works in jazz history. The main soloist was Jackson, whose exuberant and rhythmically complex solos contrasted effectively with Lewis's restrained and deceptively simple manner of playing. By frequently accompanying Jackson with subsidiary countermelodies rather than the usual chordal punctuations of bop, Lewis created a distinctive contrapuntal texture seldom heard in other bop performances.

Throughout its long career the MJQ also performed and recorded much third-stream music, combining techniques of European art music and jazz improvisation. These works, written by Lewis, Gunther Schuller, André Hodeir and others, are uneven in quality, some suffering from disparities between the composed and improvised sections. Among the best are Lewis's *England's Carol* and his fugal pieces *Versailles*, *Three Windows*, *Vendome* and *Concorde*.

For worklist see Lewis, John

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THOMAS OWENS

Moderno, stile

(It.).

A term most frequently used, in antithesis to Stile antico, to refer to church music written after 1600 in an up-to-date style.

Modiana, Orazio [Horatio]

(*fl* before 1625). Italian composer. He was a priest who for some time before 1620 (when he was succeeded by Ignazio Donati) was choirmaster of Casalmaggiore Cathedral, near Parma. He left Casalmaggiore to serve the Duke of Modena. In 1625 he was a canon and choirmaster of the collegiate church at Guastalla, south of Mantua, and in the service of Cesare Gonzaga. His two surviving publications are *Primitie di sacri concerti a voce sola, con il basso per sonar l'organo, clavicembalo, chitarone, ò altra sorte di stromenti* (Venice, 1623) and *Filomenici concenti di madrigali concertati a due, tre, quattro e cinque voci: da cantarsi con il clavicembalo, ò altro stromento musicale*, op.3 (Venice, 1625). On the title-pages of both he described himself as a member of the Accademia de' Filomeni at Casalmaggiore, his academic name being 'Il Pellegrino'. In the preface to his 1623 book he directed the singer to vary the tempo of the music according to the nature of the words being sung.

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JOHN WHENHAM

Modinha.

A Portuguese and Brazilian sentimental art song cultivated in the 18th and 19th centuries. From the early 1700s it competed with the *lundu* to be the first truly Brazilian music form. *Moda* is a generic term applied vaguely to any song or melody. Particularly common in the 18th century were the *modas a duo*, for two sopranos, sung in parallel motion with harpsichord accompaniment and a possible doubling of the bass line by a low string instrument. In practice most printed *modinhas* in Portugal were accompanied by the guitar. During the Second Empire in Brazil the *modinha* acquired the character of the Italian opera aria, while in Portugal the same occurred about 1800. Under such influences the *modinha* began to lose its original simplicity, acquiring elaborate melodic lines with typically superficial ornamentation. Aspects of the opera aria were retained in the popularization of the *modinha* and came to be identified later in the 19th century as 'national' traits. Eventually the Brazilian *modinha* became a strongly lyrical folksong incarnating Brazilian romantic spirit. As a love song it was closely related to another popular genre, the *lundu*, a song and dance born of African origin which, together with the *modinha*, became the most important salon genre in Portugal and Brazil.

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GERARD BÉHAGUE

Mödl, Martha

(*b* Nuremberg, 22 March 1912). German soprano and mezzo-soprano. She studied at the Nuremberg Conservatory, made her début as Hänsel at Remscheid in 1942 and was then engaged at Düsseldorf (1945–9), singing Dorabella, Octavian, the Composer (*Ariadne auf Naxos*), Clytemnestra, Eboli, Carmen and Berg's Marie. In 1949 she joined the Hamburg Staatsoper and became a dramatic soprano. In 1950–51 she appeared as Lady Macbeth in Berlin and subsequently sang Kundry, Venus, Isolde and Brünnhilde (*Die Walküre*). In 1951 she sang Kundry at the first postwar Bayreuth Festival, a performance which was recorded live. She sang there

regularly until 1967, notably as Brünnhilde and Isolde, and later adding the mezzo role of Waltraute to her repertory.

Mödl first appeared in England in the 1949–50 Covent Garden season, as Carmen. She sang at Edinburgh in 1952 with the Hamburg company and in 1958 with the Stuttgart Opera, which she had joined in 1953. In 1955 she sang Leonore at the reopening of the Vienna Staatsoper. She appeared at the Metropolitan (1956–60) and sang the Nurse (*Die Frau ohne Schatten*) at the reopening of the Munich Nationaltheater (1963). She sang in the premières of Reimann's *Melusine* (1971, Schwetzingen), Fortner's *Elisabeth Tudor* (1972, Berlin), Einem's *Kabale und Liebe* (1976, Vienna) and Reimann's *Die Gespenstersonate* (1984, Berlin). Returning to the mezzo repertory, she continued to sing into her 80s roles such as the Housekeeper (*Die schweigsame Frau*), the Countess (*The Queen of Spades*) and the Mother (Fortner's *Die Bluthochzeit*). Mödl was a highly individual singer and a performer of great dramatic intensity. Her recordings include Brünnhilde in Furtwängler's *Ring* (1953) and Isolde (1952, Bayreuth).

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<div align="right">HAROLD ROSENTHAL/ALAN BLYTH</div>

Modulation (i).

In tonal music, a firmly established change of key, as opposed to a passing reference to another key, known as a 'tonicization'. The scale or pitch collection and characteristic harmonic progressions of the new key must be present, and there will usually be at least one cadence to the new tonic. Firm establishment also depends on these features having a certain duration; however, the exact amount of time required for a 'firm' modulation cannot be precisely specified, since the sensation of a change of key is a psychological phenomenon experienced differently by different listeners. A certain ambiguity may arise, therefore, as to whether a given passage is properly a modulation or a tonicization – an ambiguity compounded by differences among theoretical approaches.

Techniques of modulation often involve pivot chords, that is, chords common to the original key and the new key which can provide a transition between the two (ex.1, in which the pivot chord is given two labels, indicating its role in the two keys). Some authors have warned against the use of the dominant of either key as a pivot chord: the dominant of the original key, on the one hand, is a strong function and not readily reinterpreted; the dominant of the new key, on the other hand, may be ineffective, since a simple dominant–tonic progression may be too abrupt to establish the new tonal centre with sufficient force.

The choice of a pivot chord or chords depends on the range of pitches and chords held in common between the original key and the new key. The possibility of modulation by pivot chord therefore depends on the relationship between the two keys. The closer two keys are on the Circle of fifths (*see also* Key (i)), the more pitches they have in common, and the larger the repertoire of available pivot chords.

In the case of modulation to a more distant key, when the two keys have fewer pitches in common, it becomes more difficult to find a pivot chord. Other techniques of modulation are therefore used in these circumstances, including the use of a single pitch as a 'pivot note' (ex.2*a*); 'direct' or 'phrase' modulation, in which there is a change of key between phrases without the use of any pivot (ex.2*b*); 'chromatic' modulation, using chromatic alteration in the middle of a phrase (ex.2*c*); 'sequential' modulation, or straightforward restatement of a phrase in a different key (ex.2*d*); and enharmonic reinterpretation (ex.2*e*), often involving the German augmented 6th chord (which may be respelled as a dominant 7th), or the diminished 7th chord (which has special qualities of symmetry).

The term 'modulation' was first applied to changes of key in the 18th century. Its Latin forerunner *modulatio* ('measurement', 'organization' or 'regulation') was closely associated with music during the Middle Ages through the definition 'musica est scientia bene modulandi' long associated with St Augustine (*see also* Marcus Terentius Varro). This definition, however, had to do with the numerical proportions that music exemplified rather than with pitch organization as such.

In what has been claimed as the first indication of the modern meaning of modulation, Alexander Malcolm stated that 'Under the Term of *Modulation* may be comprehended the regular Progression of the several Parts thro' the Sounds that are in the *Harmony* of any particular *Key* as well as the proceeding naturally and regularly with the *Harmony* from one *Key* to another' (*A Treatise of Music*, Edinburgh, 1721). Here, though, change of key is a subsidiary meaning within a more general concept of modulation.

In his *Versuch einer Anleitung zur Composition* (Leipzig, 1782–93), Koch referred to changes of key as *Ausweichungen* ('digressions'). He distinguished three varieties of *Ausweichung*: 'incidental' or 'arbitrary', involving brief chromaticism (i, 292–9), 'passing', involving longer references to the new key but no cadence, and 'formal', requiring a cadence in the new key (ii, 188–92).

The term *Modulation* was also used in German, however, and the relationship between it and *Ausweichung* was discussed in the mid-19th

century by Ernst Friedrich Richter (*Lehrbuch der Harmonie*, Leipzig, 1853, 14/1880, p.89):

> The term modulation [*Modulation*] has different meanings. Earlier one understood by the term the method by which the harmonic progression of a song was regulated. In the newer sense, one understands the word to mean digression [*Ausweichung*] from one key to another. The phrase 'digressive modulation' [*ausweichende Modulation*], which can be found occasionally, is thus, according to the original meaning of the word, no pleonasm.

The distinction made by Richter referred to certain German theorists of the 18th and early 19th centuries who had equated the terms *Ausweichung* and *Modulation*. By the end of the 19th century *Ausweichung* was reserved for a temporary change of key – a tonicization – and *Modulation* for a more permanent change.

Theorists of the late 19th century and the 20th took advantage of the chromatic resources available to them in treatises devoted largely or exclusively to the subject of modulation. Bernhard Ziehn, for example, in his *Harmonie- und Modulationslehre* (Berlin, 1887), detailed modulation to any key through a huge variety of chromatically altered or enharmonically reinterpreted 7th chords. In his *Beiträge zur Modulationslehre* (Leipzig, 1903, 24/1952, Eng. trans. 1948), Max Reger illustrated modulations from C major to 41 different keys including B♭ major and C♯ minor, all achieved through pivot chords.

Both Schenker and Schoenberg subscribed to a theory of 'monotonality' according to which any tonal piece or movement had only one key, that in which it began and ended. As a result, they viewed all other changes of key as merely apparent, expanding on and expressing the single key of the piece, and argued that modulation in the sense of a true change of tonic was illusory.

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JANNA SASLAW

Modulation (ii).

A term originating in telecommunications usage describing the superimposition of characteristics of one signal ('programme') upon another ('carrier'); it later entered the terminology of electronic music, where it is frequently used in a broader sense, sometimes as unspecific as 'a process of change'. Many characteristics of signals may be modulated. In frequency modulation (FM) the frequency of the carrier is made to conform to the wave shape of the programme: for example, if the programme is a sine wave of frequency 6 Hz and low amplitude, the audible result of modulation will resemble the carrier in all respects except that a vibrato (small variation of pitch) will be superimposed upon it. Alterations in the wave form, frequency or amplitude of the programme will produce results more complex and less easily described; in particular, as its frequency enters the audio range (approximately 18Hz–22 kHz), distinct new 'sideband' frequencies will be produced. If the ratio between the frequencies if programme and carrier is simple (1:1, 2:1, 3:2 etc.) the sidebands generated will be in harmonic series, and the complex tones produced will resemble the overtone structures of real instruments; this is the fundamental sound-generation technique employed by FM synthesizers. In amplitude modulation (AM) it is the amplitude of the carrier that is made to conform to the wave shape of the programme: here a same sine wave of 6 Hz as programme will have the effect of superimposing a tremolo (small variation of dynamic) upon the carrier. Again, more complex results may be produced by changing the programme.

In contrast to FM and AM modulation, the distinction between programme and carrier is of less significance for ring modulation, the effect of which is symmetrical. The output from a Ring modulator consists of the sum and difference of the frequencies of the inputs: for example, the result of ring modulating two sine waves of 400 Hz and 500 Hz will be two sine waves of 100 Hz and 900 Hz. However, if either or both of the input signals is more complex than a sine wave, as is likely to be the case in a musical context, then the output will be even more complicated since each partial of the one input will be added to and subtracted from each partial of the other.

Frequency, amplitude and ring modulation are the oldest and most familiar modulation processes used in electronic music. However, with the development of voltage control systems the number of devices based on the programme–carrier principle has proliferated: all of these perform operations that may legitimately be described as modulations. Pulse modulation, for example, is the modification by control voltage of the length of individual pulses from a pulse generator. Phase modulation is produced by the superimposition of a signal upon itself after an extremely short but continually changing time delay regulated by a control voltage; with a slow rate of change in the time delay, the effect upon a complex signal will be of a band of noise sweeping through the signal.

This extension of applications has encouraged a looser use of the term. For instance, location modulation is a variation in the apparent spatial location of a sound (pitch and timbre may also be affected). The term has

even been extended beyond the boundaries of electronic music to describe any continuous change in timbre, rhythm or other parameters.

DAVID ROBERTS

Modulator (i).

A device used in Electro-acoustic music to modulate sound signals. *See also* Modulation (ii) and Ring modulator.

Modulator (ii).

A chart showing the initials of the sol-fa syllables arranged vertically and adapted by John Curwen from Sarah Glover's Norwich sol-fa ladder. (*See also* Tonic Sol-fa.)

Modulus

(Lat.).

Synonym for Ambitus in the treatise *Quaestiones in musica*.

Modus.

(Lat.: 'mood')

In the system of mensural notation of the late Middle Ages, the relationship between long and breve; *see* Mode, §I, 1 and Notation, §III.

Modus lascivus

(Lat.).

A name sometimes used for the Ionian mode in medieval and early Renaissance music. As a historical term it is probably spurious.

Moe, Benna

(*b* Copenhagen, 14 Jan 1897; *d* Copenhagen, 30 May 1983). Danish composer and organist. In 1915 she took a degree in organ playing at the Kongelige Danske Musikkonservatorium in Copenhagen. She gave concerts throughout her life, enjoying particular success in Sweden, where, in the 1940s, she made long stays in Stockholm and in Mora, working partly as town composer and music teacher. She also performed as a singer, and in 1939 gave the première of one of Sibelius's songs, *Simma and frå blåa fjärdar*. From 1948 to 1950 she was cinema organist at the Palladium, Copenhagen, but in later years she concentrated more on church concerts (though she never held a church post). Moe composed a large amount of music, and there is little difference between the compositional technique of her large quantity of light music and the more serious compositions, such as her organ works of the late 1970s and

1980s, the String Quartet (1934) and her ballet *Hybris*, which was performed in Copenhagen in 1930. Moe was a gifted improviser who shaped her music according to her spontaneous ideas; her melodies, which were organic in development, remained within a late Romantic idiom.

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(selective list)

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Vocal: more than 200 solo songs, mostly from the period 1925–45, of which 20 are children's songs; occasional cants., incl. Kantate vid Mora, 1945

Many marches, waltzes, tangos and foxtrots, orchd by others

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INGE BRULAND

Moeck.

German firm of music publishers and instrument makers. Hermann Moeck (i) (*b* Elbing, 9 July 1896; *d* Gran Canaria, Canary Islands, 9 Oct 1982) began an advertising company and directory publishing house at Celle in 1925. After he encountered the recorder through the *Jugendbewegung*, he established the present firm in 1930, and it has devoted itself above all to promoting that instrument and its music. The journal *Der Blockflötenspiegel* (1931–4, in conjunction with Nagels Musikverlag) contributed much to the revival of recorder playing in Germany by discussing technical and historical issues. The subscription series *Zeitschrift für Spielmusik*, issued monthly from 1932, provides folk, early and contemporary music for amateur players of the recorder and other instruments; further articles were published in the complementary *Der Celler Spielmann* (1938–48). The firm has also published several series for school and practical use: Moeck's gelbe Musikhefte (1934–), Moeck's Kammermusik (1938–), Der Bläserchor (1965–), Der Streicherchor (1975–82), Das Blockflöten-Repertoire (1976–), Das Gitarren-Repertoire (1984–95) and Monumenta Musicae ad Usum Practicum (1985–).

In 1947 Hermann Moeck (ii) (*b* Lüneburg, 16 Sept 1922), son of the founder, became a partner in charge of the publishing. In 1958 Moeck became actively involved with the publication of modern music; it has also represented Polskie Wydawnictwo Muzyczne in the West, promoting such important contemporary Polish composers as Lutosławski, Penderecki and Serocki. Moeck was a pioneer in the publication of avant-garde recorder music, initially with the collaboration of Michael Vetter. It has also published books on contemporary music, instrument making and woodwind

instruments. The journal *Tibia* (1976–) rapidly established itself as the world's leading woodwind periodical.

Hermann Moeck (i) began the instrument-making side of the business by tuning and improving recorders he bought from makers in Markneukirchen then sold by mail order. In 1949 the firm started making its own recorders. Moeck (i) retired in 1960 and was succeeded by his son, who also took charge of the instrument making and built a factory in 1962. In the 1950s and 60s the firm made viols and the Krefeld *Quintfidel*, a soft, five-string, viol-like instrument intended for ensemble playing with recorders. From 1964 to 1969 Otto Steinkopf worked for the firm and designed copies of various Renaissance and Baroque woodwind instruments, which have continued to be produced. Moeck's aim is to combine the craftsman's skill with precision engineering and computerised control to produce a flow of high-quality instruments. In 1966 Moeck cooperated with Friedrich von Huene to pioneer the mass production of historical copies of recorders with high, narrow windways, based partly on an instrument by Jean-Hyacinth-Joseph Rottenburgh; other Renaissance and Baroque copies have since been added. Up to 350,000 recorders for professionals, amateurs and schools have been made annually, the largest number of wooden instruments by any firm in the world, and efforts are being made to find synthetic alternatives to tropical hard woods. There were 110 employees in 1997.

In recent years Moeck has done much to promote composition and performance by its sponsorship of professional seminars and workshops, the Moeck Verlag Award (1984–) partly in conjunction with the Kazimierz Serocki International Composers Competition, the Internationale Blockflötensymposium Calw and the Moeck/Society of Recorder Players Solo Recorder Playing Competition in London. For services to industry and culture Hermann Moeck (ii) was awarded the Bundesverdienstkreuz (1. Klasse) in 1988.

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CHRISTOPHER MONK/DAVID LASOCKI

Moennig.

American family of instrument makers and dealers. William Heinrich Moennig (*b* Markneukirchen, Saxony, 29 June 1883; *d* Philadelphia, PA, May 1962) trained as a violin maker with his brother-in-law Julius Guetter in Philadelphia at the beginning of the 20th century. In 1909 he established

his own firm, which has been carried on by his descendants as William Moennig & Son. In 1925 he sponsored the immigration of his nephew, (William) Hans Moennig (*b* Markneukirchen, 14 Dec 1903; *d* Philadelphia, 1 Nov 1988), who had worked for the German firm of Heckel as a bassoon maker and repairer. After a brief period working for the flute maker William S. Haynes in Boston, Hans established his own business in Philadelphia, where he was a highly regarded maker, dealer, and repairer of wind instruments; it was disbanded in 1983.

William Heinrich's son, William Herrman Moennig jr (*b* Philadelphia, 21 July 1905; *d* Nashville, TN, 6 Sept 1986), became a pupil of his father, who then sent him to study in Markneukirchen and Mittenwald, studying under Leo Aschauer and Paul Dörfel; in 1937 he qualified as a master violin maker under the auspices of the German Guild, the first American-born violin maker to do so. After World War II, William Moennig jr built up a business with a fine reputation among musicians and teachers throughout the USA for fair dealing in old instruments. He was one of the leading experts on fine old violins and was the first American member of the International Society of Violin and Bow Makers. His son William Harry Moennig III (*b* Philadelphia, 28 Aug 1930) is an excellent craftsman. He trained with Amédée Dieudonné in Mirecourt, France, and at Mittenwald with Leo Aschauer, as well as in the shops of Pierre Vidoudez and Max Möller, before returning to Philadelphia. In 1975 he took over the running of the business from his father. Also active in the firm are William Harry's son William Raymond Moennig IV (*b* Philadelphia, 10 April 1957), who received his training from his father and grandfather as well as from Hans Weisshaar in Los Angeles, and his daughter Pamela Moennig Taplinger (*b* Philadelphia, 25 April 1954). Since 1995 two associates, Philip J. Kass (*b* New York, 7 Aug 1954) and Richard J. Donovan (*b* Binghampton, NY, 30 June 1950) have also joined the firm as partners.

CHARLES BEARE/PHILIP J. KASS

Moer, de.

See Moors.

Moeran, E(rnest) J(ohn)

(*b* Heston, 31 Dec 1894; *d* nr Kenmare, Ireland, 1 Dec 1950). English composer of Anglo-Irish descent. He was the son of a Norfolk clergyman and was educated at Uppingham School, where he learnt the violin and played in a quartet. He entered the RCM in 1913, but after 18 months his studies were interrupted by World War I; he joined up as a despatch rider and was commissioned, but after being severely wounded in the head was declared unfit for further active service. On demobilization in 1919 he returned to his old school as music master, but he soon decided to continue his studies and worked under John Ireland until 1923.

It was after this period with Ireland that Moeran's music began to receive public performances. The First Rhapsody for orchestra was played several times before it was given by the Hallé Orchestra in 1924 under Harty, and a

series of his programmes was given at the Wigmore Hall in 1925. At this time his music was dominated by the influences of Ireland and of Delius, whose chromatic harmony was always to colour Moeran's work, while his intimacy with the folksongs of his native East Anglia strongly affected his melodic style. Throughout the 1920s and early 30s Moeran concentrated on the smaller genres which seemed to suit his lyrical and harmonic gifts. Among the earliest and most attractive pieces of the period are the Three Piano Pieces, the Theme and Variations for piano, the String Quartet in A minor, the Piano Trio and the Violin Sonata. Although their gestures are broader, the two orchestral rhapsodies of 1922 and 1924 are loosely episodic, and it is significant that Moeran found himself unable to fulfil a commission from the Hallé Orchestra for a symphony in 1924.

Nevertheless, he had achieved considerable technical fluency, and the bounds of his style were firmly established when he wrote the String Trio (1931), his outstanding chamber work. That style places him definitively among his more eminent contemporaries: Delius, Vaughan Williams, Holst, Bax, Ireland and Warlock. Indeed, his music may be criticized as too reliant on the work of these composers, but Moeran's individuality had continued to develop after the frankly Delian references of the Piano Trio. The influence of Warlock is still present in the Seven Poems of James Joyce (1929), among Moeran's many early songs, written shortly after the period when he and Warlock shared a house in Eynsford. But if this stylistic dependence robs his work of a strong personal identity, such pieces as *Whythorne's Shadow* (1931) and *Lonely Waters* (1932) have a distinctive quality that resides primarily in their characteristic harmony, although Moeran's was but a limited area lying narrowly between Delius's chromaticism as transformed by Warlock, and Vaughan Williams's modality or, more importantly, his bimodality.

At this time Moeran retired to the Cotswolds, and set out to review his achievement and expand his style and technique. Although there was no immediate major change in his music, this period of self-criticism eventually produced a series of large-scale works, and his output of songs, piano pieces and chamber music was greatly reduced. The first fruit was the Symphony in G minor (1924–37), a remarkable accomplishment for a man who, until then, had conceived music lyrically, drawing heavily on his immediate responses to nature. Nature remained an important spur to his invention, and he stated that the symphony was imagined 'among the mountains and seaboard of County Kerry' and 'around the sand-dunes and marshes of East Norfolk' (Westrup) – a reflection of his twin heritage. But the symphony is far more than a record of his impressions of the landscape, and the time he took to complete it may indicate the struggle to change his approach to composition. The lyricism is still there, as in the first movement's second subject, and themes in folksong style supply the basic material. However, Moeran was now capable of sustaining much wider spans, and his style extended to include vigorous fugato writing and a Sibelian thematic growth – the opening theme, for instance, is reconstituted at each appearance. Only in the finale does invention flag, and here the references to Sibelius are most overt. But the work has a strong vitality and nobility; the grandly proportioned first movement and the variegated textures of the Scherzo are possibly Moeran's finest

achievements. The Symphony was first performed in January 1938 under Leslie Howard.

This work encouraged Moeran to develop the energetic side of his character where previously he had dwelt upon wistful introverted moods. The outgoing quality was most brilliantly expressed in the Sinfonietta (1944), whose first and last movements are conceived in terms of sparkling virtuosity with vigorous contrapuntal writing and luminous orchestration. But before this piece Moeran completed a work which achieves a paradigmatic balance between poetic dreaming and dashing vitality: the Violin Concerto. Of its three movements, only the central rondo scherzo provides fully-worked, quick music, the outer movements sharing slow, meditative material. In 1945 Moeran composed the Cello Concerto for Peers Coetmore, whom he married in the same year. This concerto is a work of some grandeur, including an opening movement of majestic gloom and a vigorously intricate rondo finale, rich in material. His final orchestral work, the Serenade in G, includes elements of pastiche, which are not completely convincing although they are handled delightfully. This and the sombre Cello Sonata were the last major works Moeran was to complete: in December 1950 he was found dead in the River Kenmare, having fallen after a heart attack. He was then working on a Second Symphony and was probably going through another transitional stage, with bitonal elements becoming increasingly important.

Moeran occupied a minor place in the music of his time, but his meticulously polished and ready technique is unsurpassed among his British contemporaries. This craftsmanship is evident in the clarity of his textures and processes, and in the superb sonority of his orchestral writing.

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(selective list)

Orch: In the Mountain Country, sym. impression, 1921; Rhapsody no.1, F, 1922; Rhapsody no.2, E, 1924, rev. 1941; Sym., g, 1924–37; Whythorne's Shadow, 1931; Lonely Waters, 1932; Vn Conc., 1937–41; Rhapsody, F♯, pf, orch, 1942–3; Ov. to a Masque, 1944; Sinfonietta, 1944; Vc Conc., 1945; Serenade, G, 1948

Vocal: Ludlow Town, 1v, pf, 1920; 6 Norfolk Folksongs, 1v, pf, 1923; 7 Poems of James Joyce, 1v, pf, 1929; Songs of Springtime (W. Shakespeare and others), chorus, 1930; 6 Suffolk Folksongs, 1v, pf, 1931; 4 English Lyrics, 1v, pf, 1933; Nocturne (R. Nichols), Bar, chorus, orch, 1934; Phyllida and Corydon (N. Breton and others), chorus, 1934; 4 Shakespeare Songs, 1v, pf, 1940; 6 Songs of Seumas O'Sullivan, 1v, pf, 1944

Chbr and solo inst: 3 Pf Pieces, 1919; Pf Trio, D, 1920; Theme and Variations, pf, 1920; On a May Morning, Stalham River, Toccata, all pf, 1921; Str Qt no.1, a, 1921; Fancies, pf, 1922; Sonata, e, vn, pf, 1923; Bank Holiday, Summer Valley, both pf, 1925; Sonata, 2 vn, 1930; Str Trio, 1931; Berceuse, pf, 1933; Prelude, g, pf, 1933; Prelude, vc, pf, 1943; Fantasy Qt, ob, vn, va, vc, 1946; Sonata, vc, pf, 1947; Str Qt, E♭ (1956)

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ANTHONY PAYNE

Moeschinger, Albert

(*b* Basle, 10 Jan 1897; *d* Thun, 25 Sept 1985). Swiss composer. He studied in Berne, Leipzig and Munich (with Courvoisier) during the years 1917–23, and taught the piano and theory at the Berne Conservatory from 1937 to 1943. After retiring to Saas Fee in the mountains of Valais to devote himself exclusively to composition, he moved to the canton of Ticino in 1956. During the 1930s his orchestral music was performed under such conductors as Paul Sacher, Alexander Schaichet, Ernest Ansermet, Hans Rosbaud and Hermann Scherchen, and Walther Frey and Franz Josef Hirt were among the interpreters of his virtuoso chamber music. He wrote the cantata *Tag unsres Volks* op.46 for the opening of the Swiss Fair in 1939; his awards include the Basle Arts Prize (1953) and the Swiss Musicians' Union composition prize (1957).

Moeschinger brought about a distinctive and personal synthesis of German and French elements: his extensive oeuvre, numbering more than 200 works, is rooted both in the chromaticism of Reger and in the sound world of Debussy. Although his First String Quartet (1921) shows the influence of Schoenberg, Moeschinger made no closer approach to that composer, not even when, from 1956, he began to employ 12-note procedures. Serial techniques made it possible for him to control and objectify his athematic writing more thoroughly; throughout his career, his music increasingly stretched the boundaries of tonality. A French influence is asserted to varying degrees in Moeschinger's work; other abiding characteristics include rich harmonies and complex rhythms, comparable with those of Stravinsky and Bartók.

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Dramatic: Die kleine Seejungfrau (radio op, W. Wolff, after H.C. Andersen), op.75, 1947; Amor and Psyche (ballet, 2, Wolff, after L. Apuleius), 1955

Vocal: Der Herbst des Einsamen (G. Trakl), op.69, female chorus, str, 1934–45; Tag unsres Volks (cant.), perf. 1939; Mass, op.59, chorus 4vv, org, 1943; Miracles de l'enfance (poems by French and Belgian children of war), op.92, Mez, 2 fl, 2 cl, ob, hp, db, perc, 1961; Labyrinth (after Dante: *Il paradiso*), op.94, 3 female vv, orch, 1962–3

Orch: Ballade symphonique, op.82, 1957; Fantaisie concertante, op.95, fl, cl, bn, orch, 1963; Extra muros, op.97, wind, hp, pf, perc, 1964; Toccata cromatica, op.100, wind, pf, perc, 1965; Conc. da camera, hpd, wind qnt, str orch, 1966 [after Divertimento di natalizio, op.84]; Ignis divinus, op.101, 1966; Erratique, op.104, 1969; On ne traverse pas la nuit, 1969–70 [after C. Mauriae]; Blocs sonores, 1977; Variations mystérieuses, chbr orch, 1977; 5 syms., 5 pf concs., concs. for vn, sax, tpt

Chbr: Divertimento di natalizio, op.84, hpd, 2 vn, 1958; 8 soldats armés d'instruments, ww qt, str qt, 1971; 6 str qts, 3 str trios, 2 pf trios, 3 pf qnts, 1 pf sextet, 6 wind trios

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HANS OESCH/CHRISTOPH BALLMER

Moevs, Robert (Walter)

(*b* La Crosse, WI, 2 Dec 1920). American composer. After studying music at Harvard University (BA 1942), he entered the US Air Force and served as a pilot. He resumed his musical studies at the Paris Conservatoire (1947–51) and then Harvard (MA 1952); his principal teachers were Piston and Boulanger. For the next three years he was at the American Academy in Rome as a Rome Prize Fellow. An inspiring teacher, Moevs served on the faculty at Harvard (1955–63) and at Rutgers, the State University of New Jersey (1964–91). He was composer-in-residence at the American Academy in Rome in 1960–61 and a Guggenheim Fellow in 1963–4. Awards made to him include one from the National Institute of Arts and Sciences (1956) and many from ASCAP; in 1978 he received the Stockhausen International Prize in Composition for his Concerto grosso, which was later recorded on the CRI label.

Moevs's broad compositional structures are logical and balanced, with an extremely impassioned content. He writes masterfully for orchestra and for percussion in particular. While Beethoven and Stravinsky seemed the spiritual sources of his music in the 1950s, affinities with Varèse and Boulez may be detected in subsequent works, which display a characteristic passion and control in developing what Moevs refers to as 'systematic chromaticism'. He views what is primary to be less a succession of pitches heard in isolation than the intervals they generate. Subjected to inversion, retrograde etc., their tension and relaxation give meaning to the sound. *Itaque ut* (1959), an *a cappella* episode from *Attis*, offers a succinct example of the procedure that has remained a hallmark of his style.

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instrumental

Orch: Endymion (ballet), 1948; Introduction and Fugue, 1949; Ov., 1950; 14 Variations, 1952; 3 Sym. Pieces, 1955; Conc. grosso, pf, perc, orch, 1960–68; In festivitate, wind, perc, 1962; Main-Travelled Roads (Sym. Piece no.4), 1973; Prometheus: Music for Small Orch I, 1980; Pandora: Music for Small Orch II, 1983; Sym. Piece no.5, 1984; Sym. Piece no.6, 1986

Chbr and solo inst: Pf Sonatina, 1947; Pf Sonata, 1950; Spring, 4 vn, tpt, 1950; Fantasia sopra uno motivo, pf, 1951; Pan, fl, 1951; Duo, ob, eng hn, 1953; The Past Revisited, 3 pieces, vn, 1956; Str Qt no.1, 1957; Variazioni sopra una melodia, va, vc, 1961; Musica da camera I, 9 insts, 1965; Fanfara canonica, 6 tpt, 1966; Heptáchronon, vc, 1969; B-A-C-H: Es ist genug, org, 1970; Paths and Ways, dancer, sax, 1970; Phoenix, pf, 1971; Musica da camera II, 9 insts, 1972; Ludi praeteriti: Games of the Past, 2 pf, 1976; Una collana musicale, pf, 1977; Crystals, fl, 1979; Pf Trio, 1980; Postlude, org, 1980; 3 Pieces, vn, pf, 1982; Saraband, hpd, 1986; Ww Qnt, 1987; Dark Litany, wind ens, 1988; Triad, 2 pf, 1988; Str Qt no.2, 1989; Echo, gui, 1992; Musica da camera III: Daphne, 1992; Conun-drum, 5 perc, 1993; Pentáchronon, pf, 1993; Rondò, pf, 1995; Str Qt no.3, 1995; Musica da camera IV, 1996; Musica da camera V, 1997

vocal

Choral: Great Nations of the Earth (Moevs), women's chorus, 1942; The Bacchantes (after Euripides), 1948; Cantata sacra (Easter liturgy), Bar, male chorus, fl, 4 trbn, timp, 1952; Attis (Catullus), S, T, chorus, perc, orch, 1958–63; Itaque ut (Catullus), a cappella chorus, 1959 [from Attis]; Et nunc, reges, female chorus, fl, cl, b cl, 1963; Et occidentem illustra (Dante), chorus, orch, 1964; Ave Maria, 1966; A Brief Mass, chorus, org, vib, gui, db, 1968; The Aulos Player (G. D'Annunzio), S, 2 choruses, 2 org, 1975

Songs: Youthful Song (Moevs), 3 songs, 1940–51; Time (W. Shakespeare), Mez, pf, 1969; Epigram (Moirous), S, pf, 1978; 2 Songs from Sappho, S, pf, 1990; 6 Songs (G. Ungaretti), Bar, pf, 1992

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BRUCE ARCHIBALD/RICHARD E. WILSON

Moffo, Anna

(*b* Wayne, PA, 27 June 1932). American soprano. She studied at the Curtis Institute, Philadelphia, and in Rome with Luigi Ricci and Mercedes Llopart, making her début in 1955 at Spoleto as Norina. In 1956 she sang Zerlina at Aix-en-Provence and appeared throughout Italy, making her American début the following year as Mimì in Chicago. She joined the Metropolitan Opera in 1959, making her début as Violetta; she appeared regularly in New York during the 1960s and early 1970s in such roles as Pamina, Norina, Gilda, Luisa Miller, the four heroines of *Les contes d'Hoffmann*, Juliet, Gounod's Marguerite, Manon, Mélisande and the title role in *La Périchole*. She sang Gilda at Covent Garden (1964), and appeared in Vienna, Salzburg, Berlin and elsewhere. A lyric soprano of warm, full, radiant tone, she also undertook coloratura parts. Her later roles included Thaïs, Adriana Lecouvreur, and Kate in Giannini's *The Taming of the Shrew* (1979, Vienna, Virginia). Among her many recordings are Nannetta (in Karajan's first *Falstaff*), Lucia, Luisa Miller and, on film, Violetta in *La traviata*.

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HAROLD ROSENTHAL/ALAN BLYTH

Mogavero, Antonio

(*b* Francavilla Fontana, nr Brindisi; *fl* 1590–1600). Italian composer. Although he was born in southern Italy, he seems to have been active, at least in the late 1590s, in the Venetian area; the dedication to Archduke Ferdinand of his third book of madrigals for five voices, suggests a longstanding connection with the house of Austria. The verse is for the most part in the light pastoral vein and the musical style bright and diatonic, the one exception being *Misero un di piangendo*, a somewhat studied exercise in the pathetic mode. The book ends with a madrigal for two four-voice choirs. Mogavero is represented, moreover, in a collection of settings of poems by Angelo Grillo, who was then Prior of S Giuliano in Genoa (RISM 1598[6]); most of the other composers whose works appear in the

volume are northerners. A substantial portion of Mogavero's output, including the first two books of madrigals for five voices, is now lost. Although his surviving works are all secular, he also wrote and published sacred music. Some of the lost works were formerly in the library of King João IV of Portugal (destroyed in 1755).

WORKS

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1 madrigal, 1598[6]

lost works

1 book madrigals, 5vv; 1 book madrigals, 4vv; 1 book motets, 5–8vv; 2 motets, 6vv; 1 book masses, 8vv; all cited in catalogue of King João IV library, Portugal

STEVEN LEDBETTER/IAIN FENLON

Mohammad Omar, [Ustād]

(*b* Kabul, 1905; *d* Kabul, 1980). Afghan *rubāb* player and composer. His father, Mohammad Ibrahīm, was a professional player of the *rubāb* (short-necked lute) and the *tabla*. Mohammad Omar received a basic training in the *rubāb*, but initially set out to be a singer, training in *ghazal* and rāga singing with Aghā Mohammad, the son-in-law of Ustād Qasem. Owing to illness (probably tuberculosis) he decided to give up singing and specialize in playing the *rubāb*, the double-chested plucked lute which is the national instrument. He became the principal *rubāb* player at Radio Afghanistan and the leader of various ensembles, and he also composed many instrumental sections (*naghma*) for popular songs and light instrumental pieces for small radio ensembles. In 1949 he was given the title of Ustād. He was recognized as a gifted teacher, and over the years was involved in a number of music education schemes. In 1974 he spent three months at the University of Washington, Seattle, as artist in residence.

He excelled at the *rubāb* but nevertheless sometimes used to complain from the point of view of a vocalist about its narrow ambitus (effectively one and a half octaves) and limitations for microtonal inflections and ornamentation. He made certain technical innovations, favouring a very large instrument, and modifying the bridge to raise the shortest sympathetic string so it could be used as a high drone. One of the best known and highly esteemed of Afghan musicians, his *rubāb* was the distinctive voice of Afghanistan as received by the radio audience.

ABDUL-WAHAB MADADI (with JOHN BAILY)

Mohaupt, Richard

(*b* Breslau, 14 Sept 1904; *d* Reichenau, Austria, 3 July 1957). German composer. After studying music at Breslau University with Julius Prüwer

and Rudolf Bilke he became a vocal coach and conductor at various German opera houses including Aachen, Breslau and Weimar. In 1931–2 he toured Eastern Europe and Asia as a pianist and conductor, and then settled in Berlin where he worked for the UFA film company. Although his first ballet *Die Gaunerstreiche der Coursache* received a successful première in Berlin in 1936, Mohaupt became increasingly disenchanted with the Nazi regime. He was expelled from membership of the Reichstheaterkammer and the Reichsmusikkammer, and his opera *Die Wirtin von Pinsk*, commissioned by Karl Böhm and the Dresden Staatsoper, was banned after a few performances in 1938. One year later Mohaupt emigrated to New York where he taught privately and, as a composer, achieved success in a variety of mediums including opera, film, radio, television and orchestral music. In 1955 he returned to Europe and settled in Austria.

Neither radical nor conservative in style, Mohaupt's music followed a kind of all-purpose modernism, and was notable for its rhythmic vitality, vivid instrumental colouring and good humour. More successful in stage and programmatic works than in abstract compositions, he achieved considerable popularity during the 1940s and 50s with his orchestral work *Stadtpfeifermusik* (1939) and his second opera *Die Bremer Stadtmusikanten* (1944).

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Operas: Die Wirtin von Pinsk (3, K. Naue, after C. Goldoni: *Mirandolina*), 1937, Dresden, 1938; Die Bremer Stadtmusikanten (2, Mohaupt), 1944, Bremen, 1949; Double Trouble (Zwillingskomödie, 1, Mohaupt, after Plautus), 1954, Louisville, KY, 1954; Der grüne Kakadu (1, Mohaupt, after A. Schnitzler), 1956, Hamburg, 1958; Boleslaw der Schamhafte, unperf.

Ballets: Die Gaunerstreiche der Coursache, 1935, Berlin, 1936; Lysistrata (dance-comedy), solo vv, chorus, orch, 1941, rev. as Der Weiberstreik von Athen, orch, 1955, Karlsruhe, 1957; Max und Moritz (dance-burlesque), 1945, Karlsruhe, 1949; The Legend of the Charlatan (mimodrama), 1949

Orch: Die Gaunerstreiche der Coursache, suite, 1935; Pf Conc., perf. 1938, rev. 1942; 3 Episoden, perf. 1938; Stadtpfeifermusik, 1939, rev. for wind, 1953; Sym. 'Rhythmus und Variationen', 1940; Conc. for Orch, 1942; Vn Conc., 1945; Lysistrata, choreog. episodes, 1946; Max und Moritz, nar, orch, 1946 [after ballet]; Banchetto musicale, 12 insts, orch, 1955; Offenbachiana, 1955

Vocal: Trilogy (Euripides, Sappho, Aristophanes), A, orch, 1951; Das goldene Byzanz (dramatic cant.), chorus, ens, 1954; Bucolica, 4 solo vv, chorus, orch, 1955; lieder, children's songs

Chbr and pf pieces, film scores, TV scores, radio scores, arrs.

Principal publishers: Associated, Universal

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R. Bilke: 'Richard Mohaupt', *Musica*, iv (1950), 324–6
H. Lindlar: 'Richard Mohaupt (3.7.[1957])', *Musica*, xi (1957), 581–2

ERIK LEVI

Mohler, Philipp

(*b* Kaiserslautern, 26 Nov 1908; *d* Frankfurt, 11 Sept 1982). German composer and teacher. After initial musical training in Kaiserslautern, he studied in Munich with Haas and von Walterhausen among others and, from 1933, taught and conducted in Munich, Nuremberg and Landau. In 1940 he succeeded Distler as instructor in conducting and composition at the Staatliche Hochschule für Musik, Stuttgart, where he was later appointed professor (1943–59). During this period he also directed the Stuttgart Orchester-Verein and the Stuttgart Lehrergesangverein. In 1958 he was appointed director of the Staatliche Hochschule für Musik, Frankfurt, a post he held until his retirement in 1975. Under his directorship, the school expanded and gained an international reputation. He received a number of awards and honours including first-class membership in the Bundesverdienstkreuz (1968), the Order of Merit of the Federal Republic of Germany (1974) and the Goethe Medal of the State of Hessen (1975).

Mohler referred to Hindemith as the principal influence on his music besides Haas. Choral works, including many short, *a cappella* pieces, form a significant portion of his output. The importance of his contribution to this repertory has been recognized in the establishment by the Pfälzischer Sängerbund of the Philipp Mohler Medal for the furtherance of choral music.

WORKS

(selective list)

Orch: Pf Conc., op.16 (1937); Fantasiestück, op.17, vc, orch (1960); Sinfonisches Vorspiel, op.18 (1939); Sinfonische Fantasie, op.20 (1941); Heitere Ouvertüre, op.27, str (1951); Concertino, op.28, fl, str (1955); Sinfonisches Capriccio, op.40 (1957)

Acc. choral: Leben, op.5 (J. Linberg), male vv, brass, timp (1936); Vergangen ist die Nacht, op.14, female vv, fl, str orch (1943); Nachtmusikanten, op.24 (A. a S Clara), T, chorus, orch (1943); Viva la musica, op.41, S/T, male vv, orch (1961); Laetare (cant., C. Zuckmayer), op.43, S, male/children's vv, orch, perf. 1968; Spanische Szenen (lyric cant., L. de Vega), op.45, chorus, orch (1975)

Unacc. choral: Ach, wie flüchtig, ach, wie nichtig (J.M. Franck), op.15, male vv (1936); Die Gedanken sind frei, female vv (1950); Trost (H. Leip), op32/1, male vv (1952); Ein freier Mut, female vv (1953); Gesänge aus den Wandersprüchen (J. von Eichendorff), op.33, mixed vv (1960); Das Ewige ist Stille (W. Raabe), op.42/3, male vv (1963)

Solo vocal: Rilke-Lieder, op.2, S/T, pf, perf. 1932; Geistliche Solokantate, op.10 (J. Langbehn), S, pf qt, perf. 1933; Vagabundenlieder, op.36 (H. Hesse), Bar, pf (1957); Cantata domestica, 1v, 2 vn, vc, unpubd

Inst: 2 Canzonen, org, perf. 1941; Divertimento, op.13, vn, va (1947); 3 Konzertstücke, op.21, pf (1951); 2 Canzonen, org, perf. 1941; Konzertante Sonate, op.31, va, pf

Principal publishers: Gerig, Hochstein, Müller, Schott, Sikorski

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G. Schweizer: 'Philipp Mohler-Feier in Frankfurt', *Musik im Unterricht*, iv (1959)

G. Schweizer: 'Philipp Mohler 60. Jahre', *Musik im Unterricht*, lix (1968), 451–2

JOHN MORGAN/R

Mohori.

Cambodian instrumental ensemble; the term is also used to describe its repertory (*see* Cambodia). The ideal formation comprises *roneat aek* (high-pitched xylophone), *roneat thung* (low-pitched xylophone), *khloy* (duct flute), *tror che* (high-pitched two-string fiddle), *tror so tauch* (medium-high-pitched two-string fiddle), *tror so thom* (medium-low-pitched two-string fiddle), *tror ou* (low-pitched two-string fiddle), *krapeu* (three-string zither), *khim* (hammered dulcimer), *ching* (small cymbals), *thaun-rumanea* (two-piece drum-set) and *chamrieng* (vocals). The precise instrumentation varies, depending upon patronage and ownership: instruments can be doubled, tripled or even quadrupled.

While other Khmer music ensembles such as the *arak*, *kar*, *pey keo* and *korng skor* have religious functions, the *mohori* is used in a secular context. It is light in character and is normally played at banquets or to accompany a *mohori* play or folkdances of recent origin; it may also be performed for entertainment.

SAM-ANG SAM

Mohr, Ernst (Werner)

(*b* Basle, 4 March 1902; *d* Basle, 6 Dec 1985). Swiss musicologist. He studied musicology at the universities of Basle under Karl Nef, Berlin under Abert, Sachs and Wolf, and Paris under Pirro, while also studying theory at Basle Conservatory. In 1927 he took the doctorate at Basle University with a dissertation on the allemande. He taught theory, history of music and literature at Basle Conservatory (1928–69) and he was also reader in theory of music at Basle University (1946–70). Between 1933 and 1959 he was president of the Basle section of the Schweizerische Musikforschende Gesellschaft, and from 1949 to 1974 he was president of the society. He began acting as chief examiner for the Schweizerischer Musikpädagogischer Verband in 1943, and from 1952 to 1972 he was general secretary of the IMS, in succession to Merian; in 1972 the IMS made him an honorary member.

When Mohr became general secretary he had the task of reviving international cooperation among musicologists, and he won world-wide recognition for his sustained ability to remove obstacles with diplomatic finesse and patience. He worked equally for musicology in Switzerland: he instigated the Schweizerische Musikdenkmäler, the *Schweizer Beiträge zur Musikwissenschaft* and the 25 volumes of publications of the

Schweizerische Musikforschende Gesellschaft, whose *Mitteilungsblatt* he started editing in 1945. He was an influential teacher at both conservatory and university and published a large number of studies of modern Swiss-German musical history, among which the biography of Willy Burkhard is particularly important.

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'Die Orchester [in der Schweiz]', *Schweizer Musikbuch*, ed. W. Schuh (Zürich, 1939), 235–55

'Das Problem der Form in Schoecks Liederzyklen', *SMz*, lxxxiii (1943), 85–9

'Richard Strauss als Dirigent in der Schweiz', *SMz*, lxxxiv (1944), 236–42

'Ältere Schweizer Musik in Neuausgaben', *SMz*, lxxxvii (1947), 333–8

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'Albert Moeschinger: Werk und Persönlichkeit', *SMz*, xciii (1953), 153–8

Willy Burkhard: Leben und Werk (Zürich, 1957)

'Walter Müller von Kulms Weg als Musiker und Komponist', *SMz*, c (1960), 76–9

'Zur Kompositionstechnik, Rudolf Kelterborns', *Musica*, xiv (1960), 281–5; see also 'Rudolf Kelterborn: analytische Hinweise zu seiner Missa für Sopran, Tenor, Chor und Orchester', ibid., xvi (1962), 232–6

'Zum Kompositionsstil von Conrad Beck', *SMz*, ci/3 (1961), 6–12

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W. Schuh: 'Ernst Mohr siebzig Jahre alt', *SMz*, cxii (1972), 95–6

JÜRG STENZL

Mohrhardt, Peter.

See Morhard, Peter.

Moilli, Damiano

(*b* Parma, *c*1439; *d* Parma, *c*1500). Italian printer. Active at Parma, he was called a book printer and illuminator in documents of 1474 but later listed variously as a paper dealer, bookseller, ceramicist and bookbinder. He worked in the manuscript book trade before and after his publication of four printed books between 1477 and 1482, supplying the local Benedictine convent with liturgical books. His first printed book, an abbreviated *Graduale* of 1477 (issued with his brother Bernardo), was a milestone of early music printing, the third known printed music book after the *c*1473 *Graduale* and Han's 1476 *Missale*. Its giant roman plainchant type, printed in black on pages with four red staves (each 55 mm high), is the largest

known, nearly double that used in the *Graduale* printed by Emerich at Venice in 1499, with seven staves a page.

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M.K. Duggan: 'The Music Type of the Second Dated Printed Music Book, the 1477 *Graduale Romanum*', *La bibliofilia*, lxxxix (1987), 285–307

M.K. DUGGAN

Moiseiwitsch [Moyseivich], Benno

(*b* Odessa, 10/22 Feb 1890; *d* London, 9 April 1963). British pianist of Russian birth. In Odessa he studied at the Imperial Music Academy with Dmitry Klimov, winning the Rubinstein Prize when he was nine. At 14 he went to Vienna (where he adopted the German transliteration of his name) to study with Leschetizky but his family settled in England and he made his official début at Reading in 1908, and his first London appearance at the Bechstein Hall in 1910 (in 1937 he took British nationality). After 1919 he toured Europe and the USA regularly, later the Antipodes, East Asia, Africa and South America. His daughter Tanya became a stage designer.

Moiseiwitsch's playing was marked by a semblance of utter impassivity, possibly modelled on his friend and musical idol Rachmaninoff, although Moiseiwitsch was himself a passionate and expert poker player. His interpretations, notwithstanding, were essentially fiery, effortlessly brilliant and powerful, with singing tone, firmly controlled yet subtle rhythm, and a strong vein of elegant poetic expression. 'Moiseiwitsch double octaves', thumbs louder than fifth fingers, became a household word among pianists. He excelled in Rachmaninoff's music (Rachmaninoff often complained with feigned envy that Moiseiwitsch played his works better than he did), but was as cogent in that of Medtner, whom he constantly championed, and in Schumann and Tchaikovsky. His repertory, formerly extensive, really began with Beethoven, like that of other Leschetizky pupils (earlier works were played in Romantic arrangements), and extended to Poulenc, though he sometimes gave first performances of newer music. In later years he played Beethoven often but drily, without much charm or brilliance; yet those were two principal characteristics of Moiseiwitsch the man (but he also had a dry, leisurely sense of humour), as of his interpretation in Chopin, Schumann and Liszt, and of his instant appeal to audiences everywhere. He was a scrupulous and warmhearted partner in chamber music, for example Brahms's Quintet or Rachmaninoff's Elegiac Trio and Cello Sonata. He was created a CBE for his tireless work in World War II, when he played hundreds of recitals for servicemen and charities.

WILLIAM S. MANN/R

Mojiganga

(Sp.: 'masquerade').

A comic public entertainment or burlesque performed in costume; a short theatrical postlude to a larger dramatic production performed by the entire cast in bizarre costumes.

Mojigangas first emerged as farcical pageants in Spain and the Spanish colonies in the early 17th century. They usually took place during Carnival in the form of public parades in the city streets or town square and involved floats, improvised slapstick humour, stunts, strange exotic costumes (especially animal costumes), equestrian displays, music and dance. Esquivel Navarro's dance treatise (*Discursos sobre el arte del dançado*, 1642) indicates that people danced in an intentionally ridiculous manner during these festivities. One of the first *mojigangas* to be described took place at the Palacio Real in Madrid on Carnival Tuesday 1623, and included skits, vaudeville-like diversions, jokes and a comic dance in which the musicians tested the dancers by changing the tune and style every few bars.

By the mid-17th century the *mojiganga* was also adopted as part of state celebrations for occasions such as royal weddings or births, military triumphs or the arrival of a visiting monarch. The raucous humour and extravagant costumes of the earlier, popular form were retained (see Esses for descriptions of specific *mojigangas*). Indeed, the genre had become such an integral part of Spanish public life that it was even incorporated into the normally austere *auto sacramental* for the feast of Corpus Christi in 1662 and 1664.

Shortly after its appearance as an open-air mock pageant, the *mojiganga* began to enter the Spanish theatre, where it involved the entire cast in exotic costumes (again often animal costumes or feathers) and nearly always included dancing. Luis Quiñones de Benavente wrote several interludes considered to be the forerunners of the theatrical *mojiganga*. One of the first works to bear the title *mojiganga* was Calderón de la Barca's epilogue to *El golfo de las sirenas* (17 January 1657). In subsequent works, such as his *Los sitios de recreación del rey*, he separated the concluding *mojiganga* from the main text of the drama or *comedia* and published it separately. When his *La fiera, el rayo, y la piedra* (1652, Palacio del Buen Retiro, Madrid) was restaged in Valencia in 1690 for the wedding of Charles II and Mariana of Neuberg, the original's concluding *máscara* was replaced by a new *mojiganga*. In José de Cañizares's *mojiganga Los sones* the dancers depict the characters of the *dama*, *españoleta* and *gran duque* (who enters on stilts) and dance a *guineo* and a *torneo*, and his *Los sopones* (for Corpus Christi 1723) includes a *contradanza* and a *fandango*. The anonymous *La gitanada* (for Corpus Christi *c*1670) includes a *villano* and a *chacona* performed by a group of gypsies, a *caballero* sung and danced by two elderly characters, and a *mariona* and a *guineo*. Gypsies are again the main characters in the *chacona* in the anonymous *Las sacas* (1708, Zaragoza, Corpus Christi); and Sebastián Rodríguez de Villaviciosa's *Las figuras y lo que pasa en una noche* (1672, Zaragoza) also contains a *chacona*. In Seville in 1672 Bernardo de la Vega's theatre troupe presented a *mojiganga* that made use of a *chamberga*, a *sonecillo* and a *tonadilla*.

Other notable *mojigangas* are those by Vicente Suárez de Deza y Avila (*Mojiganga de Don Gaiferos*; *La ronda en noche de Carnestolendas*, 1663, Madrid); Agustín Moreto y Cabana (*El Rey Don Rodrigo y la caba*, 1665, Madrid); Diego de Nájera (*Retrato de la Reyna Nuestra Señora Doña Mariana de Neoburg*, 1690); Antonio de Zamora (*Los oficios y matachines*, 1701; *Mojiganga para la zarzuela 'Amor es el quinto elemento'*, 1728); Manuel de León Marchante (*Los alcaldes*, pubd posth., 1722); Bernardo López del Campo (*Zarambeque*); Francisco Antonio de Bances y Candamo (*Mojiganga para el auto 'El primer duelo del mundo'*); and the anonymous works *Mojiganga y fin de fiesta del auto 'El año Santo de Roma'* (1723); *Los volatines y mojigangas*; *Don Gaiferos*; *Mojiganga de la Negra*; and *El organillo, sainete nuebo y moxiganga*.

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CRAIG H. RUSSELL

Mojsisovics(-Mojsvár), Roderich Edler von

(*b* Graz, 10 May 1877; *d* Graz, 30 March 1953). Austrian composer. He studied theory and composition with Degner in Graz (1896–9) and also took a doctorate in law at the university (1900). He then continued his music studies in Cologne with Wüllner (1901) and in Munich with Thuille (1901–2). Between 1903 and 1905 he was chorus master at the German Academic Singers' Organization in Brno, and in 1910 he edited the *Musikalisches Wochenblatt* in Leipzig. From 1912 to 1931 he was director of the Steiermärkischer Musikverein in Graz (it became the conservatory in 1920), and then taught in Munich (1935–41), where he became musical adviser to the *Münchner Neuesten Nachrichten*, and in Mannheim (1941–4), before returning to Graz to teach operatic dramaturgy (1945–8).

His style is very much rooted in the late Romantic tradition of Reger and Pfitzner. Although he exerted influence as a teacher (Max Schönherr, Hans Holenia and Otto Siegl numbered among his pupils), his work failed to gain wide currency even during the Third Reich when his national-conservative sympathies, as well as his collaboration with the influential critic Fritz Stege on *Norden in Not* (1936), a Nordic *Volksoper*, might well have endeared him to the authorities.

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Syms.: no.1 'In den Alpen', b, op.15; no.2 'Eine Barockidylle', G, op.25; no.3 'Deutschland', op.61; no.4 'Frühling', op.65, A, T, chorus, orch; no.5 'Michelangelo', inc.; no.6, op.86, orch, pf obbl (1938)

Other orch: Vn Conc., f, op.40 (1931); Hindenburg Ov., perf. 1934; 2 pf concs., A, f, opp.55, 57; 2 Serenades; Comedy Ov.; Sym. Poem 'Stella'

Other works: Totenmesse für die Untergegangenen des Deutschen Auslandsgeschwaders, chorus, orch; several choruses, 3 str qts, str qnt, pf qnt, pf trio, 2 sonatas, vn, pf; pf and org works; 100 songs

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ERIK LEVI

Mokranjac, Stevan (Stojanović)

(*b* Negotin, 9 Jan 1856; *d* Skopje, 28 Sept 1914). Serbian composer, musicologist and conductor. From 1879 he studied at the Munich Conservatory with Sachs (harmony) and Rheinberger (composition); he also studied with Parisotti in Rome (1884–5) and with Reinecke, Jadassohn and Brodsky in Leipzig (1885–7). In 1887 he returned to Serbia to become conductor and lifelong director of the Belgrade Choral Society, for which he wrote many works. Two years later he founded a string quartet, in which he played second violin. He made numerous tours of Slav territories, notating folksongs as he heard them. In 1893 he visited Dubrovnik and Cetinje, in 1894 Skopje and Budapest; in 1896 he toured Macedonia extensively and in 1910–11 visited Bosnia, Hercegovina, Montenegro, Dalmatia and Croatia. He incorporated many of the folksongs he collected into his own compositions. In 1899, with K. Manojlović and S. Binički, he founded the Serbian School of Music in Belgrade (now the Mokranjac School of Music), remaining its director until his death.

Had Mokranjac accomplished nothing more than the establishment of the Belgrade String Quartet and the Serbian School of Music, he would nevertheless have been assured a place in history. But by his training and development of the Serbian Choral Society into a group of international standard, which toured Russia, Germany, Austria and Hungary, he set a standard of choral singing that is still emulated. Even more important was his work in collecting folksongs from Serbia, Macedonia, Montenegro, Bosnia and other Slav territories. He notated many of them in their original form (published in 1966), also making a scientific analysis of their musical content. Among his most noteworthy collections are 160 folk melodies from Kosovo (1896) and about 300 Serbian melodies.

Folksong naturally inspired Mokranjac's own compositions. Wishing to liberate Serbian music from its primitive inheritance, he believed that by studying with the best teachers in Europe and by basing his own music on national melodies he could achieve this aim. Apart from a few instrumental works, his music is all vocal (predominantly choral), divided nearly equally between secular and sacred. The most famous of his secular pieces are the 15 *Rukoveti* ('Bouquets') or choral rhapsodies that incorporate some 90 folksongs, arranged and harmonized in a vivid, imaginative and varied manner. He was a deeply religious man and contributed abundantly to church music, notably with two settings of the Serbian Orthodox Requiem, various services, including the large-scale *Liturgija* (*Božestvenaja sluzba*) of 1894–5, and a manual of Orthodox church singing (*Opšte pojanje* ('General singing)', Belgrade, 1935). Mokranjac made important studies of the *Osmosglasnik* (the *Oktoechos* of the Serbian Orthodox church), published in 1908.

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sacred choral

all for mixed voices unless otherwise stated

Tebe boga hvalim [Lord, we give thee thanks], 1882; Opelo [Requiem], no.1, g, 1883, no.2, f, 1888; Svjati Bože i Aliluja [Sacred Service and Alleluia], 1883; Akatisti Bogorodici [Prayers to the Virgin], 1892; Tebe odjejuščagosja [Songs for Good Friday], 1892; Veličanije Sv. Savi [The Glorification of St Sava], male vv, 1893, rev. for mixed vv, 1906; Liturgija [Liturgy] Božestvenaja služba, 1894–5 Crkveno pojanje [12 sacred songs], 3 children's vv, 1901–2; Ps cxxxvi 'Na rjekah Vavilonski' [On the waters of Babylon], male vv, 1908; 24 other works (incl. 1 for male vv)

secular vocal

[15] Rukoveti [Bouquets], on folksongs from various regions, all with chorus: 1 with T, B, 1884; 2 with T, 1884; 3 with T, B, 1888; 4 Mirjano, B, pf, 1890; 5 with S, T, 1892; 6 Hajduk Veljko, T, 1892; 7 Iz Stare Srbije i Makedonije [From Old Serbia and Macedonia], T, 1894; 8 Sa Kosova [From Kosovo], 1896; 9 Iz Crne Gore [From Montenegro], 1896; 10 Sa Ohrida [From Ohrid], 1901; 11 Iz Stare Srbije, 1905; 12 Sa Kosova, 1906; 13 Iz moje domovine [From my Homeland], 1907; 14 Iz Bosne [From Bosnia], 1908; 15 Iz Makedonije, 1909 Ivkova slava (S. Sremac and D. Brzak), 8 dramatic scenes, S, A, T, chorus, orch, 1901

Other: 36 songs, mixed vv, incl. Jadna draga [Unfortunate Sweetheart], S, 1887, Primorski napjevi [Coastal Songs], 1893, Kozar [The Goatherd], 1904; 5 songs, male vv; 21 folksongs and ballads, 1v, pf; 1 song, 1v, orch; 10 songs, children's vv

instrumental

Sanjarije [Reveries], on a Serbian folksong, str qt, 1877; 5 fugues, str

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NIALL O'LOUGHLIN

Mokranjac, Vasilije

(*b* Belgrade, 11 Sept 1923; *d* Belgrade, 27 May 1984). Serbian composer. He graduated from the piano class of Emil Hajek (1948) and the composition class of Rajičić (1951) at the Belgrade Academy of Music, where he later became full professor of composition and orchestration. He was a recipient of the October Prize (1967) and the Seventh of July Prize (1976) of the City of Belgrade, and in 1976 he became a full member of the Serbian Academy of Arts and Sciences.

His music's Romantic and expressionistic qualities combine in a musical language that is marked by dramatic strength and lyric expression. His orchestral works and piano pieces are among the finest examples in the Serbian repertory. In the symphonies, powerful and delicate emotions are

contrasted and often reach peaks of great drama or even tragedy. After 1960 adventurous harmony – stemming from an extended tonality and often bitonal – becomes an important dramatic resource. Drawn particularly to sonata form, his music displays a predilection for working with thematic cells. The *Lyric Poem* represents the synthesis of his work, while the piano pieces, which bear a national stamp, are highly idiomatic.

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(selective list)

Orch: Dramatična uvertira [Dramatic overture], 1950; Concertino, pf, str, 2 hp, 1958; Sym. no.1, 1961; Sym. no.2, 1965; Sym. no.3, 1967; Sinfonietta, str, 1969; Sym. no.4, 1972; Lirska Poema [Lyric Poem], 1974; Music Concertante, pf, orch, 1976; Sym. no.5, 1978; Poema [Poem], pf, orch, 1983

Chbr and solo inst: Str Qt, d, 1949; [6] Etide [Etudes], pf, 1951–2; Stara pesma i igra [Old Song and Dance], vn, pf, 1952; Sonata, g, vn, pf, 1952; Sonatina, a, pf, 1953; Sonatina, C, pf, 1954; Fragmenti [Fragments], suite, pf, 1956; 6 igara [6 Dances], pf, 1957; Odjeci [Echoes], suite, pf, 1973; Intime [Intimates], suite, pf, 1973

Incid music

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ROKSANDA PEJOVIĆ

Mokrousov, Boris

(*b* Nizhny Novgorod, 14/27 Nov 1909; *d* 27 March 1968). Russian composer. He studied privately with Viktor Belïy, Litinsky and Anatoly Aleksandrov, and then at the Moscow Conservatory with Myaskovsky, graduating in 1936. Although he turned to large-scale forms a number of times, it was with his songs (the principal sphere of his work), that Mokrousov gained true popularity. The subjects and genres of the songs are very varied: song-ballads, soldiers' and maidens' songs, humorous and variety stage songs. The music relies on Russian national folklore (peasant and urban), and also on the romance; his melodies have well defined contours, are expressive and evocative, and are easily remembered. The

finest of them are characterized by their restraint and sincerity; the songs from the film *Svad'ba s pridanïm* 'A Marriage with a Dowry' also gained huge popularity. A special feature of Mokrousov's method of writing songs was to compose the music first, and then fit the lyrics on a prescribed theme to it. He is an Honoured Representative of the Arts of the Chuvash ASSR (1962), and a laureate of the USSR State Prize (1948).

WORKS

Stage: Chapayev (op, 3, D. Furmanov), 1942; Roza vetrov [The Rose of the Winds] (operetta, I. Lukovsky), 1947

Orch: Suite no.1, 1931; Suite no.2 'Pionyorskaya' [The Pioneer], 1932; Poèma, 1934; Conc., trbn, orch, 1935; Antifashistskaya simfoniya [Anti-Fascist Sym.], chorus, orch, 1936; Russkaya uvertyura [Russ. Ov.], 1949

Over 60 songs incl. Zavetnïy kamen' [The Sacred Stone] (A. Sharov), 1944; Khoroshi vesnoy v sadu tsvetochki [The Flowers in the Garden are Good in Spring] (S. Alïmov), 1946; Odinokaya garmon' [The Lonely Accordion] (M. Isaakovsky), 1947; Sormovskaya liricheskaya [Sormov Lyrical Song] (Ye. Dolmatovsky), 1949

Incid music

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MARINA NEST'YEVA

Mokrý, Ladislav

(*b* Topolčany, 2 June 1932). Slovak musicologist. He studied musicology and history at Bratislava University (graduated 1955) and was librarian (from 1953) and assistant lecturer (1954–9) at its musicology institute. In 1963 he became a research fellow at the Institute of Musicology of the Slovak Academy of Sciences, part-time lecturer in musicology at the Bratislava Academy of Music and secretary of the musicology section of the Slovak Composers' Union; between 1957 and 1971 he also served on the editorial board of *Slovenská hudba*. His particular interests are early music (notably palaeography and Slavonic chant) and musical sociology, whose position he has defended within the Marxist concept of musicology; his article on the subject (1962) shows considerable historical awareness and made it a viable study in Czechoslovakia. He was the co-author of a history of Slovak music (1957) and helped to edit the first Slovak music encyclopedia; he also made Slovak translations of Siegmund-Schultze's *Georg Friedrich Händel* (Bratislava, 1959) and Stokowski's *Music for all of us* (*Hudba pre všetých*, Bratislava, 1963).

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Molaines, Pierre de.

See Pierre de Molins.

Molchanov, Ivan Evstrat'evich

(*b* Yaroslav region, Russia, 1809; *d* St Petersburg, 1881). Russian baritone folksinger and choir leader. He was born to a peasant family. While he was young he became known as *Russkiy pevets* ('The Russian singer') and wrote the lyrics of a soldiers' song, *Bïlo delo pod Poltavoy* ('The Battle under Poltava') which remained popular for many years; its melody was rooted in the 18th-century Russian *kant* style. From the 1850s to the 1870s he was the leader of a small folk choir of former smallholders which performed in many Russian cities including Moscow, St Petersburg,

Vladimir, Kursk and Nizhniy Novgorod. This choir preceded the famous Russian 'peasant' choir organized in 1910 by Mitrofan Pyatnitsky (1864–1927). Molchanov knew several hundred folksongs and taught his choir orally; he also taught soldiers to sing Russian songs and established a private school in which he taught children to sing in a 'folk' manner, i.e. polyphonically. Some of his songs were noted down by Mikhail Glinka (1804–57). During the 1860s Molchanov studied Émil Chevé's method of musical notation with the Russian musician and scholar Vladimir Odoyevsky (1804–69), who wrote down 20 folksongs performed by Molchanov; this collection was not published until 1998. Molchanov also published a few books of popular songs (*pesenniki*).

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IZALY ZEMTSOVSKY

Molchanov, Kirill Vladimirovich

(*b* Moscow, 7 Sept 1922; *d* 14 March 1982). Russian composer. He graduated in 1949 from the Moscow Conservatory where he studied with Anatoly Aleksandrov. He became secretary to the board of the Composers' Union (1951–6) and director of the Bol'shoy Theatre (1973–5) as well as being nominated Honoured Representatove of the Arts of Russia (1963). Music theatre was the primary sphere of his work and the majority of his operas are based on contemporary themes, such as the events of World War II in which the composer was directly involved. His stage works are attractive for their unusual dramatic turns and their use of potently expressive theatrical techniques. The vivid melodies which populate his music have their roots in the Russian tradition; they combine recitative with elements of song and romance in an organic manner. His works were particularly popular in Russia during the Soviet era. He was involved in writing film music for more than 30 years of his career; his scores are cherished by Russian filmgoers. He wrote regularly for both the non-specialist and specialist press.

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(selective list)

dramatic

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Zarya [Dawn] (op, 4, Severtsev, after B. Lavrenyov: *Razlom* [The Break Up]), 1956, Moscow, Stanislavsky-Nemirovich-Danchenko Music Theatre, 1956

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poveri amanti [The Tale of Poor Lovers]), 1960, Moscow, Stanislavsky-Nemirovich-Danchenko Music Theatre, 1961

Romeo, Dzhul'yetta i t'ma [Romeo, Juliet and the Darkness] (op, 2, Molchanov, after J. Otčenášek), 1963, Leningrad, Malïy, 1963

Neizvestnïy soldat/Brestskaya krepost' [The Unknown Soldier/The Fortress of Brest] (op, 2, Molchanov), 1967, Moscow, Bol'shoy, 1967

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Odissey, Penelopa i drugiye [Odysseus, Penelope and Others] (musical comedy, after Homer), 1970

Zori zdes' tikhiye [The Dawns Here are Calm] (op, 2, Molchanov, after B. Vasil'yev), 1973, Moscow, Bol'shoy, 1973

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Ballets: Makbet (after W. Shakespeare), 1980; 3 kartï [The 3 Cards] (TV ballet, after A.S. Pushkin), 1981

Over 20 film scores, more than 30 pieces of incid music

other works

Vocal (1v, pf, unless otherwise stated): Pesnya o druzhbe [A Song about Friendship] (cant.-poem, N. Dorizo), solo vv, orch, 1954; 4 romansa (L. Hughes), 1958; Iz ispanskoy poėzii [From Spanish Poetry] (F. García Lorca), 1963; Pesni Khirosimï [Songs of Hiroshima] (Jap. poems), 1964; Chyornaya shkatulka [The Black Box] (L. Ashkenazi), 1967; Kray tï moy zabroshennïy [O You, my Desolate Land] (S. Yesenin), 1972; Lyubov' [Love] (N. Khikmet and others), 1972; Miniatyurï (Bo Tszyuy-i), 1974; Sonetï Petrarki [Petrarch's Sonnets], 1974

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V. Kiselev: 'Kto smeyot bol'she, tot ne chelovek' [Whoever dares more is not a person], *Muzïka Rossii*, v (1984), 98–112 [on the ballet *Macbeth*]

M. Komissarskaya and B. Runov: 'Kirill Molchanov', *Muzïkal'naya zhizn'* (1986), no.8, p.10 only

ALLA VLADIMIROVNA GRIGOR'YEVA

Moldenhauer, Hans

(*b* Mainz, 13 Dec 1906; *d* Spokane, WA, 19 Oct 1987). American musicologist of German birth. He graduated from the Musikhochschule in Mainz, where he was a pupil of Hans Rosbaud. He emigrated to America in 1938 and took the BA at Whitworth College, Spokane, in 1945 and the DFA in musicology at Chicago Musical College of Roosevelt University in 1951. In 1942 he founded the Spokane Conservatory, of which he was president from 1946. He also taught at the University of Washington from 1961 to 1964, and lectured at colleges and universities throughout Europe and America.

Moldenhauer was the founder and director of the Moldenhauer Archive of autograph musical manuscripts, letters and documents; formerly located in Spokane, with parts housed at Northwestern University, the archive is now mostly dispersed (*see* Collections, private). An important section of this collection is the Webern Archive; Moldenhauer's long-standing interest in the composer is reflected in this compilation of manuscripts and memorabilia and in his many articles about Webern. Moldenhauer published a number of Webern Archive music manuscripts, including the sketches, in facsimile or practical editions.

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PAULA MORGAN

Moldobasanov, Kaly

(*b* Terek, Narïn district, 28 Sept 1929). Kyrgyz composer. Born into the family of a famous *akïn* (Kyrgyz bard and singer of epics), he played several traditional instruments from early childhood before studying conducting and violin at Kyrgyz State College of Music and Choreography and, in 1954, graduating from Lev Ginzburg's conducting class at the Moscow Conservatory. He became the principal conductor of the Kyrgyz State Theatre of Opera and Ballet (1966–73), and served as the head of the Kyrgyz Composers' Union (1979–97) and of the Kyrgyz Institute of Art (from 1984). His most famous work is *Materinskoye pole* ('Mother's Field') of 1976, which is significant as a successful attempt to develop a new

branch of Kyrgyz art. The work has been staged in many countries. He was awarded the State Premium of the USSR in 1976 and the title of People's Artist of the USSR (1979).

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(selective list)

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RAZIA SULTANOVA

Moldova [Moldova, Bessarabia; formerly Moldavian Soviet Socialist Republic]

(Rom. Republica Moldova).

Country in south-eastern Europe bordered by the Ukraine to the north, east and south and by Romania to the west. The capital city is Chişinău, and the population numbers *c*4.5 million, 75% of whom speak Romanian. In 1990 the country gained its independence and became known as Moldova.

I. Art music
II. Traditional music

VLADIMIR AXIONOV (I), YAROSLAV MIRONENKO (II)

Moldova

I. Art music

Studies suggest that Moldovan folk customs derive from those of Thracian peoples (the Getae and Daci), strongly influenced by Roman and Slavonic arrivals. In the 12th, 13th and 14th centuries a national identity was formed, to be embodied in the Moldavian state with its capital at Iaşi (1387), and the resulting congruence of latinized (Wallachian) and Slav cultures had its effect on folklore, and thereby on secular and, in part, sacred music.

The first professional musicians in Moldavia were the *lăutari* and their ensembles, the *tarafi*, whose music was oral. The Orthodox Church, whose liturgies were originally in Greek or Church Slavonic, introduced the Romanian language in the 16th century, and the first manuscripts of chant in Romanian date from the first third of the 18th century. A further early musical tradition was that of the court and military orchestras, which flourished from the 15th century onwards. In the 17th and 18th centuries military bands took on a Turkish colouring and became known as 'tubulkhanya' or 'meterkhanya'. Dimitrie Cantemir (1673–1723) made an important contribution to the study of both Turkish and Moldavian music,

and his *Chant des derviches* (Paris, 1714) found its way into Mozart's *Entführung*.

Compositions with Moldavian folk elements began to appear at the end of the 18th century in the operas of the Russian-based composers Józef Kozłowski, Aleksey Verstrovsky and K. Eizrikh. At the beginning of the 19th century the German cellist Bernhard Heinrich Romberg, enchanted by Moldavian folk melodies, wrote the fantasy *Mititica* on them. During this same period Italian music gained favour: during festivities organized by Prince Grigory Potyomkin in Chişinău in 1788–9 Sarti's *Te Deum* was performed, and early in the next century G. Magi wrote incidental music for the theatre in Iaşi.

Between 1812 and 1918 the greater part of Moldavia was included in the Russian province of Bessarabia, with its centre at Chişinău. But though the influence of Russian culture grew, links with the West were not broken; indeed, visits by both Western and Russian opera companies, choirs and soloists became more frequent. Among musicians who established themselves in Chişinău were A. Khlebovsky (a pupil of Liszt), P. Kakhovsky and V. Gutor (graduates of the St Petersburg Conservatory) and M. Schildkret, who had studied at the Vienna Conservatory. At the same time there were Bessarabian musicians who enjoyed international careers: the singers V. Cuza, A. Antonovsky, L. Lipkovskaya and J. Athanasiu, the pianist and conductor Alexander Ziloti, the pianist Aleksandr Goldenweiser and the choral composer-conductor Gavriil Musicescu.

When Pushkin was in Chişinău (1820–23), there was music at the houses of the *boyarin* Varfolomey and the collegiate assessor Z. Ralli. Later the town had a musical society (1835) and the Garmoniya Association (1880), of which the latter became in 1899 the local branch of the Russian Musical Society, signalling a change from amateur to professional status in its members. The branch ran a music school, headed by Vladimir Rebikov, and there were two other music schools in the town, founded around the same time by Gutor and K. Khrshanovskaya. Among composers, J. Perja, Khlebovsky and V. Gofman wrote chamber and instrumental music, M.S. Berezovsky and M. Bârcă produced church music and folksong arrangements, and Rebikov and Khrshanovskaya pioneered opera.

Bessarabia was assigned to Romania in 1918, but the region on the left bank of the Dniestr remained in Russian possession and in 1924 became the Moldavian Autonomous Soviet Socialist Republic (MASSR). The professionalization of music was helped by the founding in Chişinău of the Unirea Conservatory in 1919, the Natsional'naya Konservatoriya (National Conservatory) in 1925, on the basis of the IRMS music school and the Munitsipal'naya Konservatoriya (City Conservatory) in 1936. Also in Chişinău there were attempts to found a permanent opera, philharmonic society and chamber music associations. Choirs flourished: Maria Cebotari, later a leading opera singer in Germany and Austria, began her career in Berezovsky's. Composers working in Chişinău between the wars included E. Coca, A. Il'yashenko and V. Bulïchev, a pupil of Sergey Taneyev, as well as V. Popovici and S. Neaga, both of whom had studied in Paris. Neaga's works, among them a symphony in C minor, a string quartet and a piano sonata, were of fundamental importance in the development of

Moldavian music. There were also Ukrainian composers who played a decisive role, including V. Polyakov and N. Vilinsky. In 1928 a small orchestra was set up by M. Caftanati in Balta, then the capital of the MASSR; it was succeeded in 1930 by a symphony orchestra in the new capital of Tiraspol. Also in 1930 K. Pigrov founded the Doina choir, and in 1937 the Moldavian branch of the Union of Ukrainian Composers was set up.

In 1940 the region was reconstituted as the Moldavian SSR with its capital in Chişinău. Doina and the symphony orchestra became part of the Moldavskaya Gosudarstvennaya Filarmoniya (Moldavian State Philharmonia); the union became the Soyuz Kompozitorov Moldavii (Union of Composers of Moldavia, now the Union of Composers and Musicologists of Moldova); the City Conservatory became the Kishinyovskaya Gosudarstvennaya Konservatoriya (Chişinău State Conservatory, now the Musicescu Academy of Music); and the Moldavskiy Muzikal'nïy-Dramaticheskiy Teatr (Moldavian Music and Drama Theatre) was founded. All these organizations were disrupted during World War II, but important compositions were produced, including Coca's *Vesennyaya simfoniya* ('Spring Symphony') for violin and strings, and Neaga's *Moldavskaya fantaziya* for violin, piano and strings, Violin Concerto and symphonic *Poéma o Dnestre* (1943), which embodied the conflict of the war years and heralded a new style of dramatic symphonism in Moldavian music.

The decade after the war was overshadowed by Soviet cultural policy, but then development was renewed, thanks to the relaxing of constraints and to events within Moldavia. The opening of the Pushkin Moldavian (Opera, Ballet and Drama) Theatre in Chişinău (now the National Opera) in 1955 stimulated local composers, among them D.G. Gershfel'd (the heroic-historical operas *Grozovan*, *Aurelius* and *Sergey Lazo*), V. Zagorsky (the ballets *Rassvet*, 'Dawn', and *Perekryostok*, 'The Crossroads'), A.G. Stârcea, Gheorghe Mustea (the opera *Alexandu Lăpuşneanu*), E.T. Lazarev (the ballets *Antony i Kleopatra* and *Idol*, as well as comic operas), Zlata Tcaci (the ballet *Andrieş*), E. Doga (the ballet *Luceafărul*) and L. Ştirbu (the rock opera *Miorița*). A new opera house opened in 1980. Between the mid-1960s and the mid-1980s two tendencies in Moldavian composition may be distinguished, one fulfilling official demands during the era of stagnation with 'festive' choral works, 'jubilee' overtures and so on, the other preferring abstract genres, assisted by new performing organizations and by the inauguration of the Organnogo Zala (Organ Hall) in Chişinău in 1978. Examples of the latter stream include the seven symphonies of V. Polyakov and the works of Solomon Lobel', Zagorsky, Gheorghe Neaga, Tcaci and Pavel Rivilis. Stravinsky's modal and rhythmic language had an effect on Rivilis, and there are serial elements in Zagorsky's Rhapsody for violin, two pianos and percussion and Neaga's Second Symphony.

During the period before and after the founding of independent Moldova in 1990, there were diverse attempts to liberate national culture from foreign influence. These expressed themselves musically in quotations, imitations or recreations of folklore (as in the works of Tudor Chiriac, Yu. Tsibul'skaya and E. Mamot) and in revivals of the previously repressed tradition of church music (as in V. Ciolac's Liturgy and works by Teodor Zgureanu).

Other composers sought to combine national with contemporary international elements: the instrumental and vocal works of Ghenadie Ciobanu, V. Belyayev and A. Fyodorova are based on individual interpretations of spectral music, and the later symphonies of Dmitry Kitsenko employ minimalist techniques. On the organizational front, the integration of Moldova's music into the wider world has been helped by the UNESCO National Commission and by the festivals Mertsishor and Days of New Music, which are held annually in Chişinău.

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Moldova

II. Traditional music

Moldova: Traditional Music

1. General.

The sources of traditional music in Moldova can be traced back to the ethno-cultures of the Getae and the Daci in the 4th century bce, the descendants of the Thracians of the 9th century bce, whose economy combined agriculture and cattle breeding. The musical culture of this specifically pastoral way of life was destined, in all probability, to play the most significant and decisive role in the creation of traditional music in Moldavia. The most notable result of this influence is the fact that Moldavian folklore has a well-developed monodic tradition for solo voice. Characteristics of this are the extensive embellishment of melodies and richness of singing between syllables; the widespread frequency of melodies beginning with an octave leap, probably the result of loud singing in open spaces and the acoustics of a hilly steppe-like terrain; the parallel functioning of melodies of vocal and instrumental types and their interaction with one another, which may be why the verbs 'to sing' and 'to play' in Moldavian, 'a *cânta*', are the same; the complexity and variety of rhythms and the capriciousness of the *rubato* system; and the meditative character of many lyrical songs (ex.1).
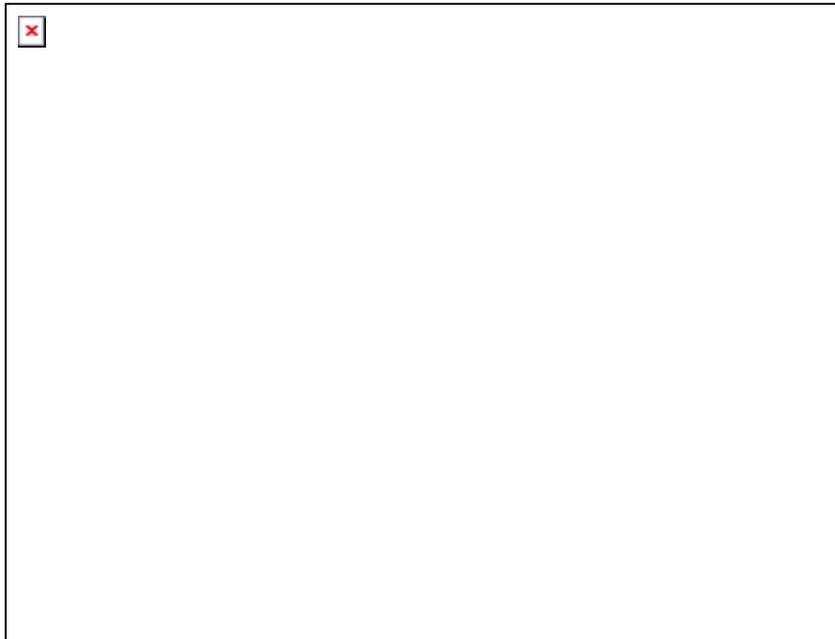
Moldova: Traditional Music

2. Pastoral music.

Moldova's pastoral milieu has been preserved to the present day. The genre system of traditional pastoral music can be divided into three types:

(i) Calls and invocations.

Such forms of communication are threefold: (a) invocations directed at the phenomena of the cosmos, *la răsăritul soarei*, an invocation to the sun, *zorzile*, to the dawn; (b) invocations directed towards people, including a favourite girl (*când veneam de la fete*, children (*chemarea copiilor la masă*), members of sit-around gatherings (*chemarea la şezătoare*) etc; (c) invocations directed at animals, including 'sending the sheep on their way' (*porneala oilor*); when the shepherd gathers his sheep into the pen (*când strîngă oile la stână*); when the cows are sent into the hills (*chemarea vitelor la munte*) etc.

(ii) Dances.

Dance is a fundamental part of traditional pastoral music. Many dances have developed as a result of choreographic interpretation of working processes and some of these dances have penetrated into the common environment of the village. *Hora* (round-dances) are the principal type performed by shepherds. They are characterized by dynamic movement and complex steps and are generally performed in groups of five to seven with the shepherds' arms around their fellow dancers. They include the *Ciobăneasca* (*cioban*, 'shepherd'), *Mocăneasca* (*mocan*, 'shepherd'), *Cârligul* (*carlig*, 'shepherd's crook'), *Strunga* (*strunga*, 'sheep-pen'), *Cârlăneasca* (*carlan*, 'lamb'), *Bârzoiu*, *Corăgheasca*, *Bătuta*, *Arcanul* (*arcan* 'lasso') and *Mărioara* (a diminutive form of Maria). *În jurul bătului* ('round the stick') is a dance performed by a single shepherd.

(iii) Heroic epic poetry and ballads.

The works of heroic epic poetry which in the past were in the repertory of shepherds and *lăutari* have been preserved to the present day, although apparently only by shepherds and only in the form of individual fragments. From these it is possible to determine that the performance of heroic epic poetry had nothing in common with the performance of ordinary songs: works of epic poetry were performed dynamically and loudly with great fervour, their melodies, characterized by a declamatory style of delivery, not restricted to recitative, rather using expressive turns of intonation. Melodies, the manner of performance and numerous invocatory exclamations gave the performance of epic poetry an active character of appeal.

Among the most ancient ballads in which conflict of personality and social environment found expression is *Când ciobanul a pierdut oile* which tells of a shepherd who lost a flock of sheep belonging to the community, and having thus 'betrayed' the trust of the community was harshly punished. Such ballads reveal how actions shaking the collective basis of a community were judged without compromise, and how the relations of people within communities were built on trust, with any action that violated such trust harshly censured. It also reveals how social conflicts engendered by differentiation in a large patriarchal family find reflection. This ballad is more widespread in an instrumental form of delivery of the poetic subject, usually performed on the *fluier* (flute). Another ballad, known as *Miorița*, reveals how two powerful categories of early human thinking, mythological and syncretic, come together. The attitude and

outlook typical of those living in a pastoral environment found their expression in the links between people and nature, the cosmos, life and death, the material and the spiritual, people and destiny. Due to a rare richness of content, this particular ballad has stimulated numerous scholarly interpretations, creating specific difficulties in studying the way in which it first emerged.

(iv) Musical instruments.

Musical instruments can be divided into two groups, according to their function within shepherds' lives: those for making signals and those for playing various types of melodies. In the first group is the *bucium*, a wooden cylindrical-conic pipe 3m long and braided with birch bark, which is used to produce sounds based on a natural scale; the *corn*, a shepherds' horn, which is used as a summons to milking sheep; and the *fluier lung*, a 50–90 cm long flute with a semi-aslant aperture, which allows the player to produce both a melody and guttural vocal sound. The second group includes the *fluier*, which is both the most widespread musical instrument and that with the greatest technical possibilities, including legato, staccato, arpeggio, trills and passages. The *fluier* is 27cm long, has six holes for playing and is commonly made of elder, lime, beech or plum. There are several types of *fluier*: the *fără dop* (without a whistle), *cu dop* (with a whistle) and a variation of the *fluier* that contains a reed. Also used primarily for melody are the *caval*, a wooden pipe 50–89 cm long and made of plane with six holes for playing; the *cimpoi* (bagpipes); and the *tilinca*, a primitive musical instrument from the *fluier* family, which has a pipe up to 80 cm long without holes for playing. All musical instruments were made either by shepherds themselves or by a local joiner.

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3. Ritual songs.

Against the background of an agrarian culture unison singing also developed. Unison and heterophonic singing is characterized by a tendency to unify rhythmic relationships, with moderate use of embellishments in melodies and a comparatively narrow pitch range (basically a 5th or a 6th). Unison is the timbre in Moldovan folklore associated with the idea of ritualistic cults and is used exclusively in ritual works. It is characteristic of both the *colinde* and the *cântece de stea* (songs of the star) sung on Christmas Eve or Christmas Day, which have fallen on 6 and 7 January, since Moldova adopted the old style calendar for the church festival year (ex.2).

On New Year's Eve (13 January) *cântece despre Malanca*, ritual songs about Malanca, are sung. In the north of the republic they can be heard as

a group of closely related variants completely unknown in the rest of Moldova (ex.3). In the south of the republic New Year songs of another genre, *the Sorcova*, are found.

On New Year's Eve the calendar ritual *Pluguşor* is practised everywhere, performed in its fullest form by *flăcăii*, unmarried lads, who go around all the houses where *fete mari*, marriageable girls, live. At the end of the ritual, the latter, as a sign of thanks, present the boys with a large, beautifully baked loaf. The ritual includes the delivery of a poetical text, based on an agrarian theme, called a *hătură*, which is accompanied by an artistic and sonorous depiction of ploughing with oxen. While one of the participants loudly and rapidly declaims the text of the *hăitură*, the other lads at specific moments in the text exclaim '*Hăi, hăi!*', as if urging on the oxen. Another of the participants holds and constantly rings the little bell which normally dangles from the oxen's neck; the regular cracking of a whip is heard, while on the musical instrument, the *buhai* (a type of membranophone – *buhai* also means 'ox' in Romanian), glissando sounds in a low register and of indeterminate length are produced to represent the bellowing of the oxen. Performance of the *hătură* creates a rather complex polyrhythm and from the declamation produces the impression of a kind of rhythmic ensemble. Strong links run between the *Pluguşor* ceremony and the *Joc*, a village dance festival. The same lads who go on the *Pluguşor* organize the *Joc*, and the girls to whom the *Pluguşor* was directed become its participants. The girl whose loaf the lads consider to be the finest is given the honour of dancing with each participant of the *Pluguşor*. Money raised during the *Pluguşor* is used to pay for musicians. The link between calendar and family rituals can be factually ascertained, something which is a regular feature of traditional culture: it is possible that these types of links took shape during the syncretic period of development. In a number of villages calendar rituals were not performed throughout the village, but strictly within particular parts of it. It therefore may be deduced that in the past going round the houses for calendar rituals was restricted to patrimonic relatives rather than all the inhabitants of a village.

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4. Dramatized games and folk dramas.

Perhaps nowhere in Europe has such a variety of theatrical forms been preserved until the late 20th century as in Moldova, and mostly in the north. They included calendar and ritualistic works performed only on New Year's

Eve (the only participants were boys and young men who took all the roles, including female ones); others were performed at sit-around gatherings, weddings and during evenings of dancing. All forms of art of these folk theatres can be subdivided into elementary dramatized games, more sophisticated performances and folk dramas proper.

Dramatized games form the initial phase in the history of the art of folk theatre. Among dramatized games are some of ancient origin including the *Ciocârlie* (the Lark), the *Băsmăluță* (the Little Kerchief), *Scursul vinului* (wine pressing) etc. In Moldavian mythology the lark is thought to be an enigmatic bird, cursed and racked by torments. The myth tells how a fairy asked for the freedom of the skies, the ability to fly and how, in reply, the thunderclouds grew angry, but a prophetess (soothsayer) turned her into a bird of the fields, of the dawn, and of thunderstorms, constantly following in the tracks of the tiller of the land. In the dramatized game the part of the Lark is acted by a lad who, wearing a mask, represents the body of the bird, while two girls on either side of him represent the wings, all three imitating the flight of the bird. Following this, the lad chooses one of the girls to dance with. Dance movements are learnt from the people most senior in age, although not everyone is capable of performing the dance for it requires a virtuoso. In another dramatized game, the wine pressing, the lads imitate the pressing of bunches of grapes within a circle of girls who sing a rhythmically precise song, accompanied by clapping. Folk plays are characterized by more elaborate subjects and by the inclusion of poetical texts. Dependent on their principal subject, this kind of theatrical art can be subdivided in three ways: (a) about animals: the bear (*ursu*), the goat (*capbra*), the deer (*cerbul*), the ox (*buhaiul*), the ram (*berbec*); (b) about historical personages: the Turks (Turci), the Gaiduks (Haiduci); (c) about fantastical personages, essentially the Paparuda, evil spirits (Strigoii) (ex.4). Folk dramas with elaborate subjects made more complex by the inclusion of various kinds of events as well as a structure of culmination and dénouement, used unaccompanied dialogues, dialogues performed with a chorus, dances, marches and various sound effects, with the courtyard, and exterior or interior of a house serving as the stage set. There were several kinds of folk dramas: including the *Făt-Frumos*, or fantastic drama and the historical drama. This latter form can in turn be divided into two types: the *drama voinicească* or heroic drama including *Novăciea*, *Brîncovenii*, *Şoldan Viteazul* (Şoldan the Brave); and the *drama haiducească* or Gaiduk dramas, including Haiduci (the Gaiduks), *Ceata de haiduci* (the band of Gaiduks) and *Codrenii*. A list of the dramatis personae of the heroic drama *Novăciea* included Novăciea (a Moldavian peasant woman), Lenkutsa (her daughter), Pasha, Sultan, Bey, Arap (soldiers from the corps of the Sultan's Guards), involving a Turkish fairy, various kinds of mummers and a musician.

5. Dances.

Dance is a valuable part of Moldova's musical culture and is characterized by a rich variety of poetic images and themes. Its forms and functions identify it with dances of the Carpathian-Balkan area. Moldova's ancient choreographic culture is represented in circle, semicircle and line-form dances, whereas dances from the 18th century onwards are in pair-form. Moldavian dances have a great variety of genres, with over 300 named forms, including many ritual dances. Some ritual dances are related to the calendar (there are numerous examples of New Year dramas) and to fertility rituals. The *Drăgaica* ritual included dances in which the most beautiful girl in the village (the *Drăgaica*) was adorned with garlands of wheat, and danced through the fields with her companions. The dance was intended to promote good harvests and fertility, and was performed until the middle of the 20th century. The *Paparuda* is an invocation for rain that is still performed. Village girls between the ages of seven and 15 go from house to house dancing and singing a specific poetic song. Many dances are related to marriage ceremonies including the *dansul miresei* ('dance of the bride'), l*a scoaterea* ('dance of the bride's dowry') and the *hora mare* ('wedding party dance'). Several times a year, at Christmas, Easter or chosen Sundays, villages organize a *Joc* (or *hora*). These have strict traditions governing the behaviour of all participants and the order in which dances are performed. Dances are divided into four groups according to the choreographic and rhythmic patterns of both the music and dance: the *sarba*, *batuta-hora*, *Ostropat* and *Geamparale*, and *hora mare*. Other dances are based on non-instrumental forms. Brief poetic strophes screamed out by dancers are known as *strigatura* (*a striga* 'to scream or to shout') and are used to increase the emotional level of the dance, as well as to direct the movements of the dancers. *Cantec de joc* ('dance with song') is a form of dance without instrumental accompaniment.

6. The lăutari.

The lăutari, professional folk musicians, can be considered as a separate social world. Drawn from both village and urban backgrounds, for the most part the *lăutari* have never been formally musically trained, their repertory in essence compiled through the oral tradition: despite the fact that for the most part the *lăutari* do not read musical notation, they achieve a serious level of perfection of virtuoso playing technique. The word *lăutar* is derived from *lăută*, a plucked musical instrument which had long been obsolete. The names of certain musicians have been passed down from the 15th century onwards, thanks to historical documents and travellers' chronicles, informing, for example, about the existence of the *lăutar* Stoica during the rule of Ştefan the Great (Ştefan cel Mare; 1457–1504). At first the art of the *lăutari* was widespread only in the villages, where they played an important part in one of the most ancient folk games, the *Căluşari*, in which the participants, in keeping with pagan notions, chased away evil spirits. *Lăutari* took part in the springtime gatherings of young people with their swing (*scrânciob*), traditionally a cartwheel on top of a pole with seats hanging from the outer rim.

The *lăutari* perform in various kinds of ensembles particularly the *taraf*s, usually grouped around a well-known *lăutar* consisting of between 12–18 people. The group usually includes most Moldovan folk instruments, that is: two violins, viola, double bass, the *kobza*, a plucked lute-like instrument whose strings used to be plucked with a goose feather (fig.1), *fluiers* of various kinds, clarinets, a *nay* (panpipes) (fig.2), *cimpoi*, two trumpets, trombone, percussion and later the cimbalom (fig.3). The violin and *fluier* take the leading role in the *taraf*. During the 16th century the proliferation of *lăutar* ensembles led to their acceptance by the ranks of the aristocracy, becoming an indispensable attribute of the houses of landowners, the courts of *voyevodas* and rulers, as a manifestation of *bon ton*. *Tarafs* were invited in for victory celebrations, weddings or any other kind of important event. The best Moldavian ensembles gained recognition not only in their own land but far beyond it. Thus, in 1740 a *taraf* of nine people was invited to St Petersburg to a celebration at the court of the Russian Empress, Anna Nikolayevna. The *lăutari* gradually settled in Moldavia's expanding and developing towns, affirming national music traditions in an urban environment, with groups of musicians appearing in the streets and squares of towns as direct participants in national festivals, *joci* and weddings etc.

As the number of professional folk musicians increased, the need arose to regulate the relations between certain musicians and between them and their owner-patrons. In addition to their direct duties, many serf musicians were forced by their owners to play whenever required, such seasonal work being widespread in Moldavia as in other countries. This harsh exploitation of labour was the source of considerable revenue for the owners of serf musicians while for the *lăutari* it was a way of earning a living. As a result both owners and *lăutari* were interested in developing this type of work, which therefore became widespread. It led to the formation of corporate associations of *lăutari* which played a major role in their lives. Musicians' guilds gradually appeared, although it is difficult to say when exactly this happened in Moldavia. The peculiarity of the process meant that written or printed charters were set down on paper long after the guilds themselves came into being: thus the first stages in the establishment of the guilds with their colourful practices found no written reflection, but were secured on the basis of traditions passed down from generation to generation. The first charters establishing corporate rules and regulations already speak of these guilds as ancient and long-established traditions.

The large number of violinists among the Gypsies who were widely represented in *lăutar* ensembles resulted in such words as 'fiddler' and 'gypsy' being used synonymously. It is therefore difficult to ascertain when the words 'fiddler' and 'gypsy' are used in old Moldavian written documents, whether people are referring to nationality or profession. The first mention of Gypsies can be found in Moldavian documents of 1428 during the reign of Alexandru cel Bun, Alexander the Good. The active participation of Gypsy musicians in the *tarafs* resulted in the formation within the art of the *lăutari* of a certain independent stylistic domain where the intonations of traditional Moldavian and Gypsy music are closely intermingled. This area, which covers both instrumental and vocal music, allows a certain parallel with similar processes in Spanish music, which led to the development of flamenco, and of *verbunkosh* in 18th-century

Hungarian music, to be drawn. The love and the general esteem within society in which the Moldavian *lăutari* were held for many years resulted in the preservation of music, traditions and names, including Yanku Perja, Kostaki Marin, Georgy Kherar, Kostaki Parno, Georgy Murga, Karp Kornitse, Alexander Cheban and Barbu Lăutar who captivated Franz Liszt by his art of improvisation and rare musicality.

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7. Children's songs.

In traditional musical culture much attention was paid to the musical development of the child beginning from the earliest age. Consequently, musical works intended for this age group are numerous and varied, both in terms of function and form. These works form two groups. The first consists primarily of short songs, less commonly musical dialogues for mother and child designed to develop co-ordination of movements, good humour and a feeling of rhythm and musicality. One single Romanian word, *dezmierdare*, meaning 'caress', 'spoil', 'feel pleasure' expresses this. During these songs, the mother prompts the child to move in time with the rhythm (ex.5). The second group consists of lullabies, which are also aimed at improving a child's perception and developing musicality, but their general purpose to relax the child, is different. Lullabies, a variety of lyrical song, are fairly old in origin and have evolved little with time. As a rule the melody moves in a narrow range; small intervals of a 2nd and 3rd predominate, with a tendency towards repeating rhythmic and motivic patterns.

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8. The doina.

The *doina* is a type of musical movement that is characterized by short note values without regular metre and by heavy use of rubato. Its melodies are informed by a combination of variation and improvisation. Its subjects are mostly love or themes of nature.

During the last 30 to 40 years of the 20th century the traditions of the *lăutari* were actively developed in the Republic of Moldova, most notably in the formation of numerous folk music ensembles of professional as well as amateur calibre including Flueash, Folklor, Lăutari, Mertsishor, Mugurel and many others (see fig.3). They perform folksongs, various instrumental melodies, *doina* melodies and dances with appropriate arrangements. Dance companies are accompanied by various types of orchestra. The selection of works to be arranged, peculiarities of arrangements, make-up of the orchestra, choreography of the dances, manner of performance, even the costumes of the dancers and the orchestral players have a strong tendency towards stylization. Success in resolving artistic problems depends wholly on the way folk material is treated. The most authoritative

directors of folk music orchestras include Sergey Lunkevich, Dumitriu Blazhin, Nikolae Botgros (who comes from a *lăutari* family), Sergey Chukhry, Aleksandr Vakarchuk and others. Among celebrated performers of folksongs are Nikolae Sulak, Valentina Kozhokaru, Nikolae Glib, Zinaida Zhulya, Tamara Cheban and Lidiya Bezhenaru. Parallel to this trend in traditional music there is another which strives towards traditions of pastoral music and music of agrarian life. Among the folk music ensembles of this type which have achieved particular popularity are Tălăncuţă established by Andrey Tamazlïkaru and Tălăncuţă directed by Gleb Chaykovsky-Mereshanu. The role of the older generation in handing down traditional songs to the younger generation has decreased, with a greater preference for imitating folksongs heard on radio and television programmes. A recent widespread trend is characterized by a synthesis of the achievements of national Moldovan music with folk music of the *lăutar* traditions.

Moldova: Traditional Music

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Moldovan, Mihai

(*b* Dej, 5 Nov 1937; *d* Medgidia, 16 Aug 1981). Romanian composer. After attending the Music Lyceum in Cluj (1952–5), he studied composition at the Cluj Academy with Toduță (1956–9) then at the Bucharest Academy with Jora (1959–62). Moldovan was musical secretary of the Army Ensemble in Bucharest (1962–5), musical director of the Army Film Studio (1966–7), director of the Electrecord record company (1968–71) and creative editor of Romanian Radio. From an early preoccupation with integrated serialism he moved towards a technique encompassing folk references, modalism and proportion, achieved in part through mathematical operations. The contrast between the emphatic folk references of *Şase stări de nuanţă* (1966) and the orthodox serialism of the Violin Sonata (1968) demonstates Moldovan's stylistic vacillation. In his most characteristic works he applies principles of geometry and mathematics to a texturally varied modal style; in *Recitindu-l pe Blaga* and *Recitindu-l pe Eminescu* (1980) his techniques of repetition achieve a music of particular poise and grace.

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(selective list)

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Vocal: Rituale [Rituals] (trad. texts), suite, S, orch, 1963; Şase stări de nuanţă [Six

Levels of Nuance] (cant., trad. texts), chorus, orch, 1966; Omagiu lui Lucian Blaga (cant., trad. texts), chorus, orch; Obârşii [Origins], 20 vv, 1971; Cântece străbune [Ancient Songs] (cant.), 1972, arr. orch; Imaginaţivă un spectacol Kabuki [Imagine a Kabuki Show], chorus, fl, perc, 1978; Recitindu-l pe Blaga [Reciting Blaga], Bar, ens, 1980; Recitindu-l pe Eminescu, chorus, 1980

Orch: Cantece si fluieraşe [Songs and Whistles], conc., bn, orch, 1964; Poeme, chbr orch, 1967; Vitralii [Stained Glass Windows], 1968–71; Scoarţe [Covers], 1969; Tulnice [Alphorns], 1971; Db Conc., 1972; Crochiu pentru un spaţiu mioritic [Sketch for a Mioritic Space], 1976; Rezonanţe, 1976

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OCTAVIAN COSMA

Mole, Miff [Irving Milfred]

(*b* Roosevelt, NY, 11 March 1898; *d* New York, 29 April 1961). American jazz trombonist. He played the violin, alto horn and piano before learning the trombone. Based in New York, he made hundreds of recordings with many groups, the most influential being those with the Original Memphis Five and with Red Nichols's innovatory groups in the 1920s (for example, *Shim-me-sha-wabble*, 1928, OK). In these years he fashioned the first distinctive and influential solo jazz trombone style, free from the glissandos and rudimentary bass-line paraphrases of tailgate playing and characterized by precise execution, wide leaps and short rhythmic values. This style was already formed by the time he recorded his own composition *Slippin' Around* with Nichols (1927, Vic.). In 1929 he joined the NBC radio orchestra, where he remained for most of the 1930s. After working with the big bands of Paul Whiteman (1938–40) and Benny Goodman (1943) he returned to small-group jazz, sometimes with Muggsy Spanier. Illness prevented him from playing regularly in the mid-1950s, but he continued to work sporadically until his death.

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JAMES DAPOGNY/R

Moleiro, Moisés

(*b* Zaraza, 28 March 1904; *d* Caracas, 18 June 1979). Venezuelan composer and pianist. He studied piano in Zaraza with Manuel Martín

Sansón and, from 1917, with Heriberto Tinoco at the Escuela de Música y Declamación, Caracas. He then worked for the Venezuelan ministry of the interior (1922–48). In 1924 he took piano lessons with Salvador Narciso Llamozas, one of the outstanding teachers in the capital. At the same time he studied harmony with Vicente Emilio Sojo. With Sojo, José Antonio Calcaño and Juan Bautista Plaza, Moleiro was a co-founder of the Orfeón Lamas, the first and most important mixed choir of the country in the first half of the century. In 1933 he became a solfège teacher at the Escuela de Música y Declamación, and from 1936 to 1971 he taught the piano there. In 1974 he won the National Prize of Music.

Moleiro's music is full of folk and ethnic elements, reflecting the nationalistic style of his generation. He is well known as a piano composer, but he also left songs for voice and piano and for mixed choir.

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based on catalogue by J. Peñín, in progress

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Choral: Alborada (M. Moleiro), 1929; Hacia la quimera (R. Moleiro), 1929; Pastorela (M. Moleiro), 1929; Campanas (M. Moleiro), 1930; El compae facundo (M. Moleiro), 1930; Coplas de campo en abril (J.M. Lara), 1930; Ave María, 1931; Primavera (M. Moleiro), 1931; Vals venezolano, 1932; El alba (R. Moleiro), 1933; Flor de mayo (A. Nervo), 1933; Mariposa de invierno (V.E. Moncada), 1933; Noche de luna, 1933; El perro (M. Moleiro), 1933; Tango, 1933; Siesta (E. Planchart), 1937; El insomne (R. Moleiro), 1941; Color de sueño (J. Herrera); Endecha (A.A. Torrealba); Maremare; Rataplán (M. Moleiro); Sol amarillo (J.R. Jiménez)

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JUAN FRANCISCO SANS

Molière [Poquelin, Jean-Baptiste]

(*b* Paris, bap. 15 Jan 1622; *d* Paris, 17 Feb 1673). French playwright and actor. He was related to the Mazuel dynasty of Parisian musicians. He frequently included songs, instrumental music and dances in his productions. His first company, the Illustre Théâtre (formed in 1643), employed a professional dancer and four instrumentalists to perform 'tant en comédie que ballets'. After a 13-year tour of the provinces (where in the 1650s they performed Pierre Corneille's musical machine play *Andromède* and the *Ballet des incompatibles*) they returned to Paris; there Molière's first big success was the sparkling, urbane comedy *Les précieuses ridicules* (1659), in which string players have a part in the dramatic action. His later contribution to musical theatre consisted of the so-called *comédies-ballets*, which date from the height of his career (in fact, only *Le bourgeois gentilhomme*, 1670, was originally labelled a Comédie-ballet).

Molière featured ballet, at the time Louis XIV's favourite form of theatre, in plays commissioned for court festivities. There he and his collaborators attempted a new synthesis of music, dance and drama. He proclaimed his first *comédie-ballet*, *Les fâcheux* (1661; music mostly by C.-L. Beauchamps), to be 'a *mélange* that is new for our stages … which can serve as a plan for other works conceived at more leisure'. During the 1660s, he and Lully collaborated on a series of *comédies-ballets* for the royal carnival celebrations (*Le mariage forcé*, 1664; *La pastorale comique*, 1667; *Le sicilien*, 1667; *Les amants magnifiques*, 1670; *La comtesse d'Escarbagnas*, Dec 1671), for the Versailles *fêtes* of 1664 and 1668 (*La princesse d'Elide* and *George Dandin*) and for parties given at royal châteaux during the autumn hunting season (*L'amour médecin*, 1665; *Monsieur de Pourceaugnac*, 1669; *Le bourgeois gentilhomme*, 1670). The king danced in many of these court productions, giving his last public performance in *Les amants magnifiques* (1670). Molière also wrote *Psyché*, a *tragicomédie et ballet* with music by Lully, for the king's 1671 carnival celebrations; he was assisted by Pierre Corneille, who helped with the versification, and Philippe Quinault, who wrote the sung lyrics. After this collaboration Molière and Lully quarelled, and in spring 1672, Molière engaged Marc-Antoine Charpentier to provide new music for earlier *comédies-ballets* (*La comtesse d'Escarbagnas*, *Le mariage forcé* and perhaps *Les fâcheux*) and to compose a score for *Le malade imaginaire* (1673; ed. H. Wiley Hitchcock, Geneva, 1973), the only *comédie-ballet* not to receive a court première.

Other playwrights of the time attempted to write *comédies-ballets* (e.g. Guillaume Marcoureau de Brécourt, Antoine Montfleury, Denis Clesselier de Nanteuil, François Girardin and Raymond Poisson) but were not as successful as Molière, who found clever ways to link the musical *intermèdes* to his dramatic subject and thereby 'make one single thing of the ballet and the play'. Song and dance served to develop the play's themes through music, metaphor and figured expression. *Le bourgeois*

gentilhomme and *Le malade imaginaire*, for example, conclude with musical initiation rituals, through which the protagonists become apotheosized in carnivalesque ballet-masquerades.

As heroic mythological opera was better suited to Louis XIV's political agenda, *comédie-ballet* fell out of fashion soon after Molière's death. On 14 June 1673 Donneau de Visé wrote that Molière 'first invented the manner of intermingling musical scenes and ballets in comedies, and he found by that a new secret of pleasing [which was] unknown until then, which gave rise in France to these famous operas' (*Mercure galant*).

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JOHN S. POWELL

Molière [Molier], Louis de.

See Mollier, Louis de.

Molina, Antonio (Jesus)

(*b* Manila, 26 Dec 1894; *d* Manila, 29 Jan 1980). Filipino composer and conductor. He studied at the S Juan de Letran College (BA) and the University of the Philippines Conservatory (teacher's cello diploma 1933); his composition teacher was Nicanor Abelardo. Later he joined the staff of the University of the Philippines, where he was secretary of the conservatory until 1941. He taught and lectured outside the university as

well, also conducting choral groups, church choirs, opera and orchestral concerts. In 1956 he was made director of the Cosmopolitan Academy of Music, and also directed the Centro Escolar University Conservatory (1948–71). He received an honorary doctorate from the university in 1953 and was made dean emeritus of the conservatory on his retirement. In 1973 he was made National Artist, the highest state recognition accorded a Filipino musician. His compositions show a daring departure from the traditional Romantic style of his colleagues: he employed the whole-tone scale, augmented 4ths, unresolved dissonances, parallel 5ths and Debussian progressions, all with a meticulous care for detail.

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Chbr: Hating gabi [Midnight], vn, pf, 1912; Str Qt, 1925; Prelude and Romanza, vc, pf, 1928; Rondo en Fa, vc, pf, 1928; Pf Qnt, C, 1929; Trio, F, 1931; Bontok Rhapsody, banduria, gui, str, 1955; Marian Ricercata, pf, str, 1956
Songs: Amihan [North Breeze], 1923; Kung sa iyong gunita [In your Memory], 1925; Oras ng gabing mangitngit [Hours of Dark Night], 1937; Kundiman-kundangan [Love-Song – Uncertainty], 1938; Awit ni Maria Clara [Song of Maria Clara], 1944; Larawan Nitong Pilipinas, 1944
Pf: Malikmata [Transformation], 1939; A Dove Came Down in Sunshine, 1941; We were Moonlight, 1941; Dancing Fool, 1942; Toccata in Blue, 1958; Mamer, 1960; Dogcatta, 1961

LUCRECIA R. KASILAG

Molina, Bartolomé de

(*fl* early 16th century). Spanish theorist. He was a member of the Franciscan order and a Bachelor of Theology. He published a brief treatise on plainchant entitled *Arte de canto llano Lux videntis dicha* (Valladolid, 1504/*R*), dedicating it to the Bishop of Lugo and explaining his choice of title by saying that 'those who would like to see and read by it will, in a very short time, be taught, illuminated and removed from error'. It is similar to Durán's *Lux bella* (1492) and expounds without originality the essentials of the subject, with a study of the manner of writing chants in different modes when using a single line instead of a staff.

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F.J. LEÓN TELLO

Molinari, Bernardino

(*b* Rome, 11 April 1880; *d* Rome, 25 Dec 1952). Italian conductor. He studied at the Liceo Musicale di S Cecilia in Rome, and first attracted attention when he prepared the Augusteo Orchestra in Rome for a concert of Richard Strauss works conducted by the composer in 1909. Molinari was appointed artistic director of the Augusteo in 1912, and he devoted his energies primarily to this organization until his retirement in 1943. He conducted its orchestra on tour in Italy and abroad and, with the support of Mussolini as head of state and the Governor of Rome, obtained a permanent basis for the orchestra in 1937. At the Accademia di S Cecilia in 1936 he established an advanced course for conductors, a position that developed into a professorship in 1939; his students included Gavazzeni, Molinari Pradelli, Pedrotti, Petrassi and Rossellini. In a period of renewed Italian interest in symphonic music, Molinari wielded much influence through his performances of new works by such composers as Alfano, Casella, Malipiero, Perosi, Pizzetti and Respighi, and contemporary music by other composers, in particular Debussy, Strauss and Stravinsky, with whom he was on friendly terms. In 1937 he toured Germany, but otherwise made only rare guest appearances abroad, and occasional appearances conducting opera in Rome, Florence, Buenos Aires, Vienna and Prague. With Debussy's approval he transcribed *L'isle joyeuse* for orchestra, but his arrangements of 17th- and 18th-century Italian music (including concertos by Vivaldi and Monteverdi's *L'incoronazione di Poppea*) are stylistically free.

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CLAUDIO CASINI

Molinari, Pietro

(*b* Murano, Venice, *c*1626; *d* Murano, 8 Oct 1679). Italian composer. He was parish priest at S Stefano, Murano, from 1671. With Aurelio Aureli he was a charter member of the Accademia degli Angustiati and in 1664 supplied music for the prologue and other parts of Domenico Gisberti's *La barbarie del caso*, the inaugural (and only) drama presented by the academy. For Carnival 1660 he composed all or part of *Hipsicratea* (text by G.M. Milcetti), the first opera performed at Murano. Molinari's only surviving work is a cantata (in *D-Kl*).

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LORENZO BIANCONI

Molinari Pradelli, Francesco

(*b* Bologna, 4 July 1911; *d* Bologna, 7 Aug 1996). Italian conductor and pianist. He studied the piano with Ivaldi and composition with Nordio at Bologna, then conducting with Bernardino Molinari at the Accademia di S Cecilia in Rome, graduating in 1938. He made his operatic début in Bologna in 1937 and his début as a concert conductor the following year; he concentrated almost exclusively on opera after 1939, when he conducted *L'elisir d'amore* at Bologna, Bergamo and Brescia. After his first appearance at La Scala in 1946 he conducted regularly at leading Italian opera houses as well as making frequent tours in other countries. He first appeared at Covent Garden in 1955, conducting *Tosca* (with Tebaldi), and returned to conduct the new production of *Macbeth* (with Gobbi and Shuard) in 1960. From 1957 he was a regular conductor at San Francisco, and from 1959 at the Vienna Staatsoper; he made his début at the Metropolitan Opera in 1966, and returned there often until 1973. He retired in 1983. His recordings include notable versions of *La forza del destino*, *La traviata* and *Manon Lescaut* (all with Tebaldi), *Turandot* (with Nilsson) and the first complete *La rondine*. As a pianist he was particularly admired as an accompanist to singers.

BERNARD JACOBSON

Molinaro, Simone

(*b* Genoa, *c*1570; *d* after 1633). Italian composer, teacher and lutenist. His father's name was Bartolomeo. Simone was the nephew and pupil of G.B. Dalla Gostena (murdered in 1593) whose second book of *Canzonette* (RISM 1589[13]) includes his first published work. Several of Molinaro's publications similarly included works by Dalla Gostena. In 1598 Molinaro was a canon of the Cathedral of S Lorenzo in Genoa. He became *maestro di cappella* there on 31 October 1601, a post from which he was abruptly dismissed in October 1617, possibly due to a serious illness, to which he referred in two letters of 1619. During his tenure at the cathedral he was entrusted with the musical education of a number of boys, for terms of as long as 12 years, and in 1618 some 'alumni Simonis Molinarij ea scientia clarissimi' were heard in Rome. From 1608 Molinaro was engaged, first as an extra musician and then, from 1609, on a permanent basis, by the prestigious Cappella di Palazzo; he became *maestro* in 1625. A visit to Naples from November 1609 to April 1610 may have led to his decision to publish in score form Carlo Gesualdo's six books of five-voice madrigals (Genoa, 1603). Publication of his music ceased after 1616 (with the exception of a German contrafactum, almost certainly of an earlier work, published in RISM 1624[16]), and there is almost no biographical information after 1625 apart from a legal document in Genoa in 1627, which could however refer to another man of the same name. He was still *maestro* of the Cappella di Palazzo in 1633, and he was alive in 1634 according to a census of clergy in Genoa; in a list of 1636 his name is replaced in the Cappella di Palazzo by that of the new *maestro*, G.P. Costa.

Molinaro's lute book, published in 1599, is one of the most important of his age. His lute compositions, which reveal melodic and rhythmic gifts, include

eight saltarellos, 11 passamezzos, each with its own galliard, 15 fantasias, a *Ballo detto Il Conde Orlando* (arranged for orchestra by Respighi in his first set of *Antiche arie e danze*, 1917) and intabulations of pieces by Crecquillon, Clemens non Papa and Gioseffo Guami. In the passamezzos and galliards his control of variation technique is demonstrated in the use of sequences, echo effects and ornamental elaborations. The fantasias are more virtuoso and daring than the dance pieces, and in his celebrated 12th fantasia his fluent sense of modulation leads to remote areas unusual for the time. His use of chromaticism is only occasional, and contrary to expectation shares none of the audacity or harmonic sureness of Gesualdo, whose music he admired. As a madrigalist, too, he was skilful but unadventurous; *Baci amorosi e cari* and *Cantiam Muse cantiamo*, the two pieces which appeared in the *Giardino nuovo bellissimo* (RISM 1605[7]), are among his best. His basically conservative and smoothly lyrical style is perhaps most suited to the requirements of sacred music, yet even in his sacred works his potential as a harmonic colourist is sometimes realized, as in *Domine convertere* from the *Motectorum* of 1597. His reputation as a connoisseur of contemporary music is demonstrated in *Fattiche spirituali*, his collections of sacred contrafacta of madrigals by Andrea Gabrieli, Alessandro Striggio (ii), Macque, Marenzio, Monte and Orazio Vecchi, as well as in his edition of Gesualdo's madrigals.

Molinaro was also active in publishing, which he carried out in Loano, in collaboration with F. Castello. Their publications include the last two books entirely devoted to Molinaro's works. The Genoese musician Giovanni Battista Aicardi, Molinaro's pupil and heir is referred to variously as his adopted 'step-son' (under the name G.B. Molinaro) and 'nephew'; the precise relationship between the two is unclear.

WORKS

sacred

Motectorum, 5vv, et missa, 10vv, liber primus (Venice, 1597)

Fattiche spirituali ossia Motteti, libro primo, 6vv (Milan, 1599, lost; 2/1610[2])

Fattiche spirituali ossia Motteti, libro secundo, 6vv (Milan, 1599, lost; 2/1610[3])

Secondo libro de motetti, 8vv (Milan, 1601), inc.

Primo libro de motetti, 5vv (Milan, 1604)

Primo libro de Magnificat, 4vv, bc (Milan, 1605[4]), inc.

Concerti ecclesiastici, 2–4vv (Venice, 1605)

Terzo libro de motetti, 5vv, bc (Venice, 1609[6]); 10 ed. F. Commer, Musica sacra, xv, xvi (Berlin, 1840), 1 ed. in Meadors

Concerti, 1, 2vv, bc (org) (Milan, 1612[11])

Passio domini nostri Jesu Christi secundum Matthaeum, Marcum, Lucam, et Joannem (Loano, 1616)

18 motets, 1598[2], 1600[2] (ed. in Calcagno), 1605[6], 1610[10], 1611[1], 1612[2], 1612[3], 1613[2]

secular

Primo libro di canzonette, 3, 4vv (Venice, 1595); 1 ed. in Calcagno

Intavolatura di liuto libro primo (Venice, 1599[18]/R in Archivium musicum, vi (Florence, 1978); ed. G. Gullino (Florence, 1940), 1 ed. in Meadors

Primo libro de madrigali, 5vv (Milan, 1599[15]); 1 ed. in Calcagno

Secondo libro delle canzonette, 3vv (Venice, 1600)

Madrigali con partitura, 5vv (Loana, 1615), ?lost

3 madrigals, 4, 5vv, 1589[13], 1605[7]; 1 Ger. contrafactum, 4vv, 1624[16]

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GLENN WATKINS/DINKO FABRIS

Moline, Pierre Louis

(*b* Montpellier, *c*1740; *d* Paris, 19 Feb 1821). French writer. He studied arts at Avignon and law in Paris, but adopted literature as a profession. With deplorable fecundity, he contributed to every fashionable stage genre, including tragedy, comedy of manners, bourgeois drama and Revolutionary *sansculottide*. He was advocate to the *parlement*, then secretary to the Convention (1792–4). Among his few, generally poor, librettos, two were outstandingly successful at the Opéra: the adaptation of Calzabigi for Gluck's *Orphée* (1774), and the most important stage work of J.-F. Edelmann, *Ariane dans l'isle de Naxos* (1782). He also wrote the texts for Edelmann's *Diane et l'amour* (1802) and Candeille's pastoral *Laure et Pétrarque* (1778); he adapted Vadé's text for a revision of Gluck's *L'arbre enchanté* (Versailles, 1775), and translated Paisiello's *Il re Teodoro in Venezia* for Fontainebleau (1786, as *Le roi Théodore à Venise*). He contributed to the Gluckist controversy in *Dialogue entre Lully, Rameau, et Orphée dans les Champs Elysées* (Amsterdam, 1774).

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JULIAN RUSHTON

Molinet [Moulinet], Jehan [Jean]

(*b* Desvres, 1435; *d* Valenciennes, 23 Aug 1507). French poet, composer and historiographer. Almost nothing certain is known of his early years. He obtained his *maîtrise* in Paris, where he may also have worked as a secretary at the Collège du Cardinal Lemoine. From 1464 to 1475 he appears to have been unofficially associated with the court of Burgundy, writing *La complainte de Grece* (1464) and several other political pieces espousing the Burgundian point of view. In 1475 he succeeded his mentor, Georges Chastellain, as official chronicler of the house of Burgundy, a position he held until 1506. He is documented in 1494 as holding canonicates at the church of the Salle-le-Comte in Valenciennes, in Condé, and at the church of St Géry in Cambrai.

He associated with many important musicians of his day, exchanging poetic correspondence with Antoine Busnoys, Loyset Compère and Verjus (i). He evidently knew Ockeghem as well, since he wrote two epitaphs on the composer's death, one of which, *Nymphes des bois*, was set to music by Josquin des Prez.

Throughout his career Molinet wrote a substantial body of poetry; his verse was highly regarded for its artful allegory and verbal gymnastics, style traits typical of the *grands rhétoriqueurs*. Several examples of his expertise at versification are displayed in his treatise *L'art de rhétorique* (ed. E. Langlois: *Recueil d'arts de seconde rhétorique*, Paris, 1902/*R*), a guide for would-be poets. (Sources for this treatise offer conflicting attributions: although printed editions imply that the nobleman Henry de Croy was the author, the two surviving manuscripts contain strong evidence that Molinet was responsible for its compilation.)

He was also a knowledgeable musician, employing musical terms and concepts correctly within his poetry, and earning the honour of inclusion among other fine composers in Compère's motet *Omnium bonorum plena*. The rondeau *Tart ara mon cueur sa plaisance*, Molinet's only securely attributed composition, distinguishes itself by being an early example of a four-voice chanson and by its evident popularity, which made it one of the most widely copied songs of its decade. A five-voice cantus firmus *Salve regina* ascribed to 'Johannes Molunet' (in *D-Mbs* Mus.Ms.34), however, is most likely by a later composer working for Charles V.

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KATHLEEN SEWRIGHT

Molinié, Etienne.

See Moulinié, étienne.

Molino, Antonio [Burchiella; Blessi, Manoli]

(*b c*1495–7; *d* ?Venice, in or after 1571). Italian actor, poet and musician. In a sonnet that he set in his 1568 volume he stated that he was then over 70. He lived in Venice. According to the dedicatory letter by Lodovico Dolce in *I fatti, e le prodezze di Manoli Blessi strathioto di M. Antonio Molino detto Burchiella* (Venice, 1561) he was educated in all the attributes of a gentleman, including dancing, singing and the playing of instruments. He travelled in the Levant and on his return to Venice founded an academy of music with Brother Armonio, who was the organist of S Marco. Molino was one of the first to recite comedies in a variety of dialects, including those of Venice and Bergamo, in a mixture of Greek and Italian, and in the jargon of soldiers ('stil strathiotesco'). In the introduction to the 'third night' of *Le notti piacevoli* by Straparola there is a reference to his abilities on the viol. Molino is regarded, along with Andrea Calmo and Angelo Beolco as one of the leading figures in the early history of the *commedia dell'arte*. He was closely associated with some of the best-known composers of his day, and Andrea Gabrieli and Monte dedicated madrigal books to him. The print *Di Manoli Blessi il primo libro delle greghesche* (RISM 1564[16], ed. S. Cisilino, Padua, 1974), for four to eight voices, consists of settings of his poetry by Andrea Gabrieli, Merulo, Padovano, Porta, Rore, Wert, Willaert and others, among them a setting by Gabrieli of a lament on the death of Willaert (*see* Greghesca). Gabrieli's *Greghesche et iustiniane* for three voices (1571) includes 15 settings of texts by him. Molino also published two books of madrigals, *I dilettevoli madrigali a quattro voci* (Venice, 1568, inc.), for four voices, and *Il secondo libro de madrigali a quattro voci con uno dialogo* (Venice, 1569, inc.).

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CHARLES WARREN

Molins, P(ierre) des

(*fl* mid-14th century). French composer. He is probably identifiable with the 'Perotus de Molyno' who was in England in 1357–9 among the musicians of the chapel of King Jean II of France, at that time a captive of Edward III. (See C. Wright: *Music at the Court of Burgundy, 1364–1419*, Henryville, PA, 1979; for previous suggestions regarding the composer's identity, see U. Günther, *MD*, xvii, 1963, pp.79–95, esp. 84–5.)

His two extant compositions were extremely popular. *De ce que fol pensé* (ed. in CMM, liii/1, 1970; PMFC, xix, 1982), a three-voice ballade, is in many MSS, occasionally with a fourth voice (a triplum), and also has a decorated two-part keyboard version. The opening of the cantus even appears in a tapestry, in which a lady plays a harp while a servant holds the roll of music. *Amis, tout dous vis* (ed. in CMM, liii/1, 1970; PMFC, xxii, 1989), a three-voice rondeau, is known with two different contratenors and two different but related ornamental versions of the top voice.

GILBERT REANEY/R

Molins, Pierre de.

See Pierre de Molins.

Molique, (Wilhelm) Bernhard

(*b* Nuremberg, 7 Oct 1802; *d* Cannstatt, nr Stuttgart, 10 May 1869). German violinist and composer. His father, a musician in the municipal band, was his first teacher, and he performed in public at the age of six. In November 1815 Spohr passed through Nuremberg and agreed to give him a few lessons because 'the lad performed excellently for his age'. He completed his studies in Munich under Pietro Rovelli (1816–17) and travelled with his master to Vienna, where he made a successful début on 28 December 1817 and joined the orchestra of the Theater an der Wien, while studying with Mayseder. In January 1820 he was recalled to Munich to succeed Rovelli; from 1826 to 1849 he served as royal music director and orchestra leader in Stuttgart. The excellence of the Stuttgart orchestra (attested by Berlioz) was largely due to Molique's teaching skill. At the same time he undertook extensive concert tours throughout Europe, including Russia. He was particularly well received in London, where he first appeared at the Philharmonic on 14 May 1840 playing his own Concerto no.5 in A minor. Further successful visits to England in 1842 and 1848 led to his decision to settle in London in 1849, where he was highly acclaimed as a performer (particularly in chamber music), teacher and composer. His oratorio *Abraham* was given at the Norwich Festival of

1860. In 1861 he was appointed professor of composition at the RCM. After a farewell concert at St James's Hall, London, on 3 May 1866, he retired to Cannstatt. His eldest daughter Caroline became known as an accomplished pianist.

Molique was an impressive violinist of sound musicianship and masterly technique but lacked the flair of a true virtuoso. Berlioz described his playing as 'vigorous, broad and severe, though lacking in nuance'. Mendelssohn and Schumann admired his extraordinary technical dexterity but found his playing cold. Joachim, a friend and admirer, praised his infallible intonation while criticizing his angular bowing. Molique's violin style was influenced by German and French models, particularly Spohr and Lafont. As a composer, he was closer to Mendelssohn and disliked the modernism of the New German School. His conservative leanings are also evident in his somewhat old-fashioned *Studies in Harmony* (London, 1862). Of his six violin concertos the fifth enjoyed great popularity and was considered by Joachim to be a mainstay of the violin repertory. Equally popular was his Cello Concerto, which Riemann compared with that of Schumann. The Piano Trio op.27 was a favourite work of Hans von Bülow, and the Concertina Concerto was written specially for the virtuoso Giulio Regondi. Molique's numerous compositions, which also include much chamber music and many songs, are now almost forgotten.

WORKS

Orch: Vn Concertino, op.1 (Mainz, 1822); 6 vn concs., E, op.4 (Leipzig, 1827), A, op.9 (Leipzig, 1831), d, op.10 (Leipzig, 1832), D, op.14 (Vienna, 1839), a, op.21 (Leipzig, 1841), e, op.30 (Vienna, 1846); Vc Conc., op.45 (Leipzig, 1853); Concertina Conc., op.46 (London, 1853); Fl Conc., op.69 (London, n.d.); Cl Concertino, arr. cl, pf by J. Michaels (Kassel, 1970); Ov., f, 1827, Sym., 1837–42, Ob Concertino: all unpubd

Chbr: 3 Duos, 2 vn, op.2 (Mainz, 1824); 8 str qts, G, op.16 (Vienna, 1841), c, op.17 (Vienna, 1841), F, a, E♭, op.18 (Leipzig, 1843), f, op.28 (Leipzig, 1847), B♭, op.42 (London, 1854), A, op.44 (Leipzig, 1853); 2 pf trios, op.27 (Vienna, 1846), op.52 (Mainz, 1858); Grand Duo, vn, pf, op.24 (Hamburg, 1845); 2 duos concertants, vn, pf, op.20 (Hamburg, 1844), op.33 (Hamburg, 1857); Qnt, fl, vn, 2 va, vc, op.35 (London, 1848); Pf Qt, op.71 (Leipzig, 1870)

Vocal: Abraham, orat, op.65 (London, 1861); 2 masses, f, op.22 (Vienna, 1843), c, 1864, lost; numerous songs, 1v, pf, incl. Sacred Songs, op.48 (London, 1854)

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BORIS SCHWARZ

Molitor, Alexius [Müller, Johann Adam]

(*b* Simmershausen, nr Rhön, 19 Nov 1730; *d* Mainz, 16 June 1773). German composer. A pupil at the Augustinian Gymnasium in Münnerstadt, Lower Franconia, 1743–9, he received his musical education from G.J.

Hahn (1712–72) and appeared as a soloist in the school dramas for which Hahn provided music. In 1749 he became a novice in the monastery of Oberndorf am Neckar, and he made his profession later in the same year, taking Alexius as his monastic name and subsequently linking it with the Latinized version of his surname. In this period he was described as *componista* for the first time. Transferred to the Augustinian monastery in Mainz in 1752, he began his theological and canonical studies at Mainz University and in 1753 was ordained priest; after 1761 he was also *director chori musici*. The specification of the organ of the Augustinian church in Mainz, still extant, was probably mainly Molitor's work.

Molitor was among the most highly regarded south German monastic composers of his period, and his works remained in performance for a long time, some of them beyond the turn of the century. His masses, in the late Baroque tradition, combine homophonic and polyphonic structures, flowing melodies and a firm contrapuntal technique, which is shown most clearly in the closing sections of the Kyrie and Gloria; in some masses the final 'Dona nobis' is marked to lead back to the beginning. The solo sections contain some extended coloratura passages and make great demands on the singers. Molitor's only surviving oratorio, *Daniel*, shows his talent for music drama in the Neapolitan operatic style.

WORKS

Daniel in der Löwengrube (orat), Mainz, Good Friday 1765, *D-Bsb*

Esther, die Erlösung des jüdischen Volkes (orat), Mainz, Good Friday 1766, music lost, pubd lib *MZp*

Other sacred: 17 masses, solo vv, SATB, orch; 2 requiem settings, B, D, SATB, orch; Alma redemptoris mater, B solo, orch; Lauda Sion salvatorem, S, orch; TeD, SATB, orch: most in *BAR*, *EB*, *F*, *KZa*, *OB*, *WÜd*

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GÜNTER WAGNER

Molitor [Müller], Fidel

(*b* Wil, canton of St Gallen, 13 June 1627; *d* Magdenau, canton of St Gallen, 3 Oct 1685). Swiss composer. His original name was Müller. He was first of all Kantor, then Kapellmeister, of the Cistercian monastery at Wettingen. He was later prior and father confessor at the nunneries at Feldbach and Magdenau in eastern Switzerland. Like J.M. Gletle, Berthold Hipp, Martin Martini and Valentin Molitor, he was one of the most important Swiss church composers of the second half of the 17th century. Two of his

three volumes contain solo motets with instruments. In the 17 pieces in the third volume soloists are pitted against a chorus in the manner of the double concerto; the homophonic tuttis are somewhat primitive, but in the solo parts Molitor often showed himself capable of stronger melodic expression.

WORKS

Praegustus musicus, seu cantiones, 1v, 2 vn (Konstanz, 1659)

Cantionum sacrarum … liber secundus, 1v, 2 insts (Innsbruck, 1664)

Mensa musicalis quam apparatu piarum cantionum, op.3 (Innsbruck, 1668)

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HANS PETER SCHANZLIN

Molitor [Müller], Valentin

(*b* Rapperswil, canton of St Gallen, 15 April 1637; *d* Weingarten, Württemberg, 4 Oct 1713). Swiss composer and organist. His original name was Müller. In 1656 he took his vows at the monastery at St Gallen and in 1662 was ordained priest. After working in various monasteries as organist and organ teacher he became Kantor at the monastery at St Gallen in 1683 and in 1685 Kapellmeister. He spent his last years at the monastery at Weingarten. His works display characteristic features of the concerted style of church music, but in his melodious *Odae* simple songlike forms predominate. The mass and motets have rich textures, sometimes reinforced by clarinos, but they lack impetus since their form is so disjointed. He was commissioned by the Swiss Benedictine congregation to edit the second edition of the *Directorium*.

WORKS

Edition:Directorium seu cantus et responsoria in processionibus ordinariis per annum (St Gallen, 2/1692)

Odae genethliacae ad Christi cunas, 1–3, 5vv, 2 vn (Kempten, 1668)

Missa una cum tribus motettis in solemni translatione SS et martyrum (St Gallen, 1681)

Epinicion marianum (St Gallen, 1683)

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HANS PETER SCHANZLIN

Moll

(Ger., from Lat. *mollis*: 'soft').

(*see* Minor (i)), as in *A moll* (A minor), *Mollklang* (minor triad), etc. For the origins of the term, *see* Dur.

Moll, Kurt

(*b* Buir, nr Cologne, 11 April 1938). German bass. He studied at the Hochschule für Musik, Cologne, then privately with Emmy Mueller. He made his début as Lodovico (*Otello*) at Aachen, where he was engaged from 1961 to 1963, and then sang at Mainz and Wuppertal before joining the Hamburg Staatsoper in 1970. From 1972 he has been a regular guest at Munich, Vienna and Paris, and has also appeared at Salzburg and Bayreuth. His roles include most of the leading bass parts in Wagner's operas, his King Mark and Pogner being particularly vivid portrayals, and he uses his true, strong and flexible bass equally well in less serious roles such as Osmin, which he recorded with considerable success under Böhm. He is a noble Sarastro, with the low notes resonant and firm. He is also an appreciable interpreter of such Verdi roles as Fiesco and Padre Guardiano. He first appeared in the USA as Gurnemanz (1974, San Francisco). In 1975 he created the King in Bialas's *Der gestiefelte Kater* at the Schwetzingen Festival in the Hamburg Staatsoper production and added the title role in Massenet's *Don Quichotte* (given with the same company) to his repertory. He made his Covent Garden début as Caspar in *Der Freischütz* in 1977, returning as Osmin in 1987 and Daland in 2000; his Metropolitan début was in 1978 as the Landgrave, and he has subsequently appeared there in several Wagner operas. Moll is also a distinguished concert and oratorio singer, and made his American début as a recitalist in Carnegie Hall in 1984. His extensive discography includes all his Wagnerian roles, lieder and oratorio.

ALAN BLYTH

Molldreiklang

(Ger.).

Minor Triad.

Molle, Henry

(*b* Leicester, *c*1597; *d* Cambridge, 10 May 1658). English composer. He was the son of John Molle, a prisoner of the Inquisition in Rome from 1608 to 1638. He went to Eton College (*c*1608–12) and then to King's College, Cambridge, in 1612, taking the BA in 1617 and the MA in 1620. He was elected a Fellow of King's in 1615, and public orator to the university in about 1635. He was dismissed from his fellowship in 1650, but this was restored to him by Cromwell in 1653. A Henry Molle was headmaster of the King's School, Worcester, and the dedicatee of a piece in Thomas Tomkins's *Songs* of 1622.

Although most of Molle's music is preserved in the part-books of Peterhouse, Cambridge, there is no evidence that he was ever organist there, but he may have taken part in the semi-professional choir alongside college members and other musical amateurs.

WORKS

First Service (Mag, Nunc), verse, *GB-Cp*
Second Service (Mag, Nunc), *Cp, Lbl*
Mag, Nunc, *Lbl*
TeD, Litany, *Cp* [both Lat.]
Litany 'made for Dr Couzens', *Cp*
Great and marvellous, verse anthem, *Cp, US-NYp*
God the protector, ?anthem, *NYp* (inc.)
Thou art my portion, music lost

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PETER LE HURAY/IAN PAYNE

Molleda, José Muñoz.

See Muñoz Molleda, José.

Mollenhauer.

German family of woodwind instrument makers. Johannes Andreas Mollenhauer (*b* Fulda, 31 Aug 1798; *d* Fulda, 30 Aug 1871), who probably learnt instrument making in Munich, Linz and Pressburg, established a workshop in Fulda in 1822. He was later joined by his two sons, Gustav (*b* Fulda, 7 Feb 1837; *d* Kassel, 18 Dec 1914) and Thomas (i) (*b* Fulda, 22 Feb 1840; *d* Fulda, 1 July 1914), and the firm became known as J. Mollenhauer & Söhne. In 1864 Gustav founded his own firm at Kassel, which passed in turn to his two sons, Thomas (ii) (*b* Kassel, 21 Feb 1867; *d* Kassel, 10 July 1938) and Johannes (*b* Kassel, 20 April 1875; *d* Kassel, 22 Feb 1950). At the end of the 20th century this firm was still operating under the name Gustav Mollenhauer & Söhne, specializing in double-reed instruments, especially contrabassoons.

Thomas Mollenhauer (i), who continued to work in Fulda, is also recorded as having worked for Boehm (1863–4) and Ottensteiner of Munich. He subsequently developed significant Boehm-system piccolo and clarinet models. His elder son Josef Nikolaus (*b* Fulda, 20 July 1875; *d* Friesenhausen, 12 Oct 1964) worked with Heckel and later became head of J. Mollenhauer & Söhne. In the late 1920s he mounted an energetic campaign in favour of the adoption of standardized pitch (*a*' = 435). The firm ceased making instruments in about 1975 and is now exclusively a music dealer.

Conrad Mollenhauer (*b* Fulda, 10 Sept 1876; *d* Friesenhausen, 12 Oct 1943), younger son of Thomas (i), worked with Rittershausen of Berlin and then Adler of Markneukirchen and established his own business in Fulda in 1912. His son was Thomas (iii) (*b* Fulda, 17 July 1908; *d* Fulda, 8 Feb 1953), after whose death the firm continued as Conrad Mollenhauer, Fulda, under the direction of his widow. Another family member, Bernard Mollenhauer (*b* 1944), assumed directorship of the firm in the 1970s; since 1995 it has been managed by Joachim Kunath. The firm is noted for its revival of the recorder and in 1954 introduced the Jugendoboe or Choroboe, a simplified oboe conceived by Arnold Klaes for group playing, particularly in schools. Conrad Mollenhauer has continued to manufacture a wide range of recorders in different woods and plastic for school, ensemble and solo playing, and also makes flutes to professional standard. In 1995 the firm was awarded the 'I.F.' label (Industrie Forum, Design, Hannover) for the quality of their work.

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PHILIP BATE/WILLIAM WATERHOUSE

Moller.

See Maler.

Moller, Joachim.

See Burck, Joachim a.

Möller, Johann

(*b* Alsfeld, Hesse, *c*1570; *d* Darmstadt, 6 Jan 1617). German composer and organist. After receiving a master's degree he became a teacher at the Darmstadt court school in 1593; his pupils included Ludwig, the heir-apparent, and Philipp, the future Landgrave of Hessen-Butzbach. In 1597 he was appointed organist of the court church and soon afterwards carried out the duties of Kapellmeister too. When Ludwig became landgrave in 1596 Möller's opportunities for composition increased: as well as writing sacred music he supplied music for ballets and carousels performed to mark baptisms, weddings and visits from other rulers. Of his secular output only two books of pavans and galliards survive. Following earlier practice, each galliard is a rhythmic variation of the preceding pavan, a procedure by which Möller, together with composers such as Christoph Demantius and Johann Groh, laid the foundations of the later orchestral suite.

WORKS

Newe Paduanen und darauff gehörige Galliarden, 5vv, sampt einem newen Quodlibet, insts (Frankfurt, 1610) [quodlibet also pubd separately as Ein new Quodlibet zu unterhänigen Ehren, 4vv (Frankfurt, 1610)]

Newe teutsche Muteten, 5–8vv (Darmstadt, 1611)

Andere noch mehr newe Paduanen und darauff gehörige Galliarden, 5vv, sampt eins, 3vv, insts (Darmstadt, 1612)

Es wolt gut Jager jagen, 4vv, in Biblioteca Legnica (according to *EitnerQ*)

2 sacred works destroyed by fire in 1944: Vater unser; Psalm cxxi

ELISABETH NOACK

Möller [Müller], Johann Patroklus

(*b* Soest, Westphalia, 1697/8; *d* Lippstadt, 24 July 1772). German organ builder. His father, Martin, was a cabinet maker in Soest. Johann Patroklus may have been taught by P.H. Varenholt; he settled in Lippstadt in 1720 and became one of the leading organ builders of the region, supplying instruments in the southern part of the Münster district, the northern part of the Sauerland, and in the Detmold district. He was concurrently organist of the Grosse Marienkirche in Lippstadt. His organs included that of St Thomae, Soest (1720); the rebuilding (1734) of the organ at the Grosse Marienkirche, Lippstadt; and organs for Marienmünster Abbey (1736–8, still extant); Böddeken Abbey (1744; now in St Nikolaus, Büren); Münster Cathedral (1752–5); and Paderborn Cathedral (1754–6). The organ built about 1735 for Dalheim Abbey (now in St Johannes Baptist, Borgentreich) is also attributed to Möller. He developed the characteristics of the typical 17th-century Westphalian organ, with its rich tone-colour, in an apt and logical manner. In all his organs each manual was provided with a complete Principal chorus (including 51/3', 3 1/5', Sesquialtera, Mixtur and Zimbel in the Hauptwerk; and in the Positiv 22/3' as well as Sesquialtera and Mixtur or 11/3' and Mixtur) and a respectable group of foundation stops (including Quintaden, Gemshorn, Salicional, Transverse flute and Viola da gamba), in addition to reeds (Trumpet 8' and 4', Fagott and Rankett 16' and Krummhorn and Vox humana 8') and flute upperwork (22/3', 2', 11/3', 1' and Kornett III). His pedal-boards usually had 16' and 8' foundation stops, a 2' or 1' flute, and reeds (Posaune 16', Trumpet 8', Schalmei 4' and Kornett 2'). The synthesis of the styles of Niehoff and Beck, already vigorously pioneered by the Bader family, was perfected by Möller in accordance with the needs of his age. Like his predecessors in Westphalia he remained partial to the spring-chest, continuing to incorporate it in his new organs. Möller may be regarded as one of the leading masters of the classical German organ.

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U. Wulfhorst: *Der westfälische Orgelbauer Johann Patroclus Möller, 1698–1772* (Kassel, 1967)

HANS KLOTZ

Moller, John Christopher [Möller, Johann Christoph]

(*b* Germany, 1755; *d* New York, 21 Sept 1803). British-American composer, organist, concert manager and music publisher of German birth. After about a decade in London, where his principal works were published (*c*1775–85), he moved to the USA. He was prominent in the musical life of Philadelphia (October 1790–November 1795) as organist of Zion Lutheran Church and co-manager (with Reinagle) of the City Concerts (1790–93), performing as a pianist, harpsichordist and violist. In New York he was organist of Trinity Episcopal Church and concert manager at fashionable summer pleasure gardens. Moller's and Capron's press (established in March 1793) was among the earliest in the USA for the exclusive printing of music, and Moller alone issued over 40 publications.

WORKS

Six Quartettos, str (London, *c*1775)

Six Sonatas, fortepiano/hpd, vn, vc (London, *c*1775)

Six Sonatas, hpd/pf, vn, vc ad lib, op.4 (London, *c*1782)

Eight Easy lessons … for young practitioners, pf/hpd, op.5 (London, *c*1784)

A Sett of [10] Progressive Lessons … particularly calculated for the use and improvement of young practitioners, hpd/pf, op.6 (London, 1785/*R*1795); reprinted as A Compleat Book of instructions …, pf/hpd, org, op.6 (London, *c*1803)

Sinfonia from the Moller & Capron First [Monthly] Number, kbd (Philadelphia, 1793); ed. W.T. Marrocco and H. Gleason in *Music in America* (New York, 1964)

Rondo from Third Number, kbd (Philadelphia, 1793/*R*1798–1804); ed. in *RRAM*, i (1977)

Favorite la chasse, kbd (Philadelphia, 1793–4)

Sonata VIII (Philadelphia, 1793–4) [same as Lesson, op.5/8]

Dank und Gebet (cant.), solo vv, chorus (Philadelphia, 1794)

Meddley with the Most Favorite Airs and Variations, kbd (Philadelphia, *c*1796); ed. in *RRAM*, i (1977)

March by Moller, kbd (New York, *c*1800)

A Favorite New German Waltz and Admiral Nelson's March, pf (Philadelphia, 1802–3)

2 concs., kbd, small orch, *D-MGs*, *US-Wc*

MSS mainly in *GB-Lbl*, *US-NYp*, *Wc*

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E.C. Wolf: *Lutheran Church Music in America during the Eighteenth and Early Nineteenth Centuries* (diss., U. of Illinois, 1960) [incl. text and music of *Dank und Gebet*]

R.D. Stetzel: *John Christopher Moller (1755–1803) and his Role in Early American Music* (diss., U. of Iowa, 1965) [incl. complete list of works with incipits and several complete compositions]

E.C. Wolf: 'Music in Old Zion, Philadelphia, 1750–1850', *MQ*, lviii (1972), 622–52

<div align="right">RONALD D. STETZEL</div>

Möller.

American firm of organ builders. It was founded as M.P. Möller at Warren, Pennsylvania, in 1875 by Mathias Peter Möller (*b* Bornholm, Denmark, 1854; *d* Hagerstown, MD, 1937). After training as a mechanic Möller emigrated to the USA in 1872 and worked for the organ builders Derrick & Felgemaker, of Erie, Pennsylvania. While there he developed an improved wind-chest. In 1880 he moved his business to Hagerstown, where it remained, becoming the largest manufacturer of pipe organs in the USA. During the 1930s Richard Whitelegg, a noted voicer, was Möller's tonal director. On Möller's death, his son, M.P. Möller jr (1902–61), became president of the firm. Control stayed with the founder's family: his son-in-law W. Riley Daniels became president in 1961, his grandson Kevin Mackenzie Möller in 1978, and another grandson, Peter Möller Daniels, in 1984. Two former employees of the Aeolian-Skinner Organ Co. became tonal directors for Möller: Donald Gillett in 1972 and Daniel Angerstein in 1987. In 1992 financial problems caused the firm to go into liquidation, and much of its equipment was sold to groups of former employees operating as the Hagerstown Organ Co. and Eastern Organ Pipes, Inc.

The first Möller organs had mechanical action, but Möller soon developed a reliable pneumatic action which was used until electro-pneumatic action was adopted about 1918. Although Möller was responsible for some of the largest organ installations in the USA, the firm is also known for its pioneering work in the development of small self-contained organs, sold originally under the name of 'Möller Artiste' but later known as 'Series 70' after revision along more classic lines. Important installations include those in St George's Church, New York (1958), the Cathedral of Mary Our Queen, Baltimore (1959), the National Shrine of the Immaculate Conception, Washington, DC (1965), Heinz Chapel at the University of Pittsburgh (1970), Orchestra Hall, Chicago (1981), National City Christian Church, Washington, DC (1981), and West End United Methodist Church, Nashville, Tennessee (1983).

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<div align="right">BARBARA OWEN</div>

Möller, Wolfgang Michael.

See Mylius, Wolfgang Michael.

Mollica, Giovanni Leonardo.

See Dell'Arpa, Giovanni Leonardo.

Mollier [Molière, de Molière, Mollière, Molier], Louis de

(*b c*1615; *d* Paris, 18 April 1688). French dancer, composer, poet, lutenist and lute teacher. He was director of entertainments for the Countess of Soissons from at least 1636 until her death in 1644; it was her patronage that enabled him to enter the court. He became a royal lutenist in 1646 and was still playing the lute at court in 1673. He was named a royal dancer in 1644, and it is in this capacity that he achieved his greatest renown. He danced in nearly every *ballet de cour* from then until 1665 (e.g. *Ballet du dérèglement des passions*, 1648; *Ballet de Cassandre*, 1651; *Ballet de la galanterie du temps*, 1656), often alongside the young Louis XIV and his favourite, Lully. He composed music for ballets, and sometimes also the words (e.g. *Ballet des plaisirs troublés*, 1657). According to the *Mercure galant* (July 1677), 'il a toujours pris soin de mêler ce que la musique française a de plus doux, avec le profond de la science des Italiens'. His greatest success came on 6 September 1656, when he directed the dancing and danced in a ballet presented before Queen Christina of Sweden of which he had written both text and music. The following February the musicians at court tried to prevent any further increase in Lully's power at court by excluding him from a ballet that they presented with music by Mollier, but the plan miscarried owing to the inferior music, and Lully became more solidly entrenched. Lully bore no grudge against Mollier, who continued to dance, compose *airs* and accompany singers on the lute and theorbo. From 1650 until his death he was lute teacher to the children of the court; his most important pupil was the dauphin. From 1665 to 1673 he composed songs for Marais' theatre, and he wrote music for two operas when opera replaced the *ballet de cour* as the most important form of court entertainment in the 1670s. According to the *Nouveau mercure galant* (December 1678), every Thursday evening at his home Mollier gave a concert performance (with Jacquet de la Guerre on the harpsichord) of a small, successful opera that had been performed at the Louvre.

It is uncertain if Mollier was related to his colleague and good friend, the playwright Molière, but it is likely that the latter assumed this alias from Mollier. Since both men wrote poetry at the court at the same time, there is some difficulty in distinguishing between them.

Mollier's daughter Marie-Blanche (1644–1733) was a famous singer and dancer at court. Loret (in a letter of 22 February 1659) called her 'La très mignonne Molière' and spoke of her 'grâce singulière'.

WORKS

Les chansons pour danser, 1, 2vv (Paris, 1640)

1 air de cour, 2vv, 1658[3]

3 airs, *F-Pn* 854 Rés Vma

Dance music in ballets de cour: Ballet des festes de Bacchus, May 1651; Ballet de la nuit, 1653; Ballet du temps, 1654; Ballet des plaisirs troublés, 1657; Ballet d'Alcidiane, 1658; Ballet ou mascarade des bergers et des bergères, 1660; Philidor Collection, *Pc*, iv, vii

2 ops (lost): Les amours de Céphale et d'Aurore, 1677; Andromède, 1678

Other lost stage works for which Mollier possibly wrote music incl.: Ballet de l'oracle de la Sibylle de Pansoust, 1645; Les amours de Jupiter et Sémélé (play), 1666; Les amours du Soleil (play), 1671; Le mariage de Bacchus et d'Ariane, 1672

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Y. de Brossard: 'La vie musicale en France d'après Loret et ses continuateurs, 1650–1688', *RMFC*, x (1970), 117–93

C. Petillot: '"Les Plaisirs troublez" de Louis de Moillier', *Les musiciens au temps de Louis XIV*, ed. J.-C. Teboul (Paris, 1997), 157–74

JOHN H. BARON/GEORGIE DUROSOIR

Mollo, Eduard.

Proprietor of Austrian music publishing company, 1837–42. *See* Cappi.

Mollo, Tranquillo

(*b* Bellinzona, 10 Aug 1767; *d* Bellinzona, after 1837). Italian music publisher active in Austria. He was first employed by the firm of Artaria in Vienna and in 1793 was made a partner. After leaving Artaria, he and Domenico Artaria (iii) founded the firm of T. Mollo & Co. in July 1798. In October 1802 Mollo purchased Carlo Artaria's firm which Domenico Artaria then directed while Mollo remained at the parent firm. In 1804 Domenico Artaria broke with Mollo and reactivated the family firm in the Kohlmarkt; Mollo continued to run his business under his own name as a map, art and music publishing firm. The firm's basic stock consisted of the material taken over from Artaria in the years 1798 and 1804; thus the works published up until that time bear the imprint of Artaria or Mollo, but often with the plate numbers altered. Production begun after 1804 brought a confusing amount of altered plate and edition numbers which have still not been clarified; current works from the old stock were also reprinted when necessary.

Music publishing, somewhat neglected during the troubled years of war in favour of map production, began to flourish again after 1815. Under Mollo's direction his sons Eduard (1799–1842) and Florian (*b* 1802) worked in the firm. On 1 January 1832 Tranquillo announced his official retirement in a printed advertisement, and on 17 February that year the publishing house was renamed Kunsthandlung der Tranquillo Mollo's Söhne. A division soon followed: Eduard retained his father's shop, while Florian founded his own firm on 4 July 1834, which existed until June 1839. Eduard joined G.

Cappi's firm in 1837 and worked there until his death. The final fortunes of the firm are reported in a contract between Mollo's sons and Tobias Haslinger, by which 630 publications on 11,348 plates were transferred to the latter. Haslinger wrote the document on 24 May 1832; it lists each work with the sum of the plates and plate numbers, providing valuable material for research into both Mollo's and Haslinger's publishing firms. Written five months after Mollo's retirement, the contract gives a detailed account of his sons' plans as well as information on Haslinger.

The output of the publishing house T. Mollo & Co. and later T. Mollo alone (after 1804) shows a wide variety of composers (most of them represented by a few works only) including Cherubini, Clementi, Gyrowetz, Rodolphe Kreutzer, J.B. Cramer, Eberl, G.G. Ferrari, Krommer, G.J. Vogler and Vanhal. Works by Haydn and Mozart are chiefly from the Artaria period while Beethoven's (including 19 original pieces) come from both periods. After 1804 music by new and less important composers was published, including Bevilacqua, Leonhard von Call (*c*100 works), Ferdinando Carulli, Diabelli, J.L. Dussek, Gelinek, Mauro Giuliani, Eduard von Lannoy, Adolf Müller, Paer, Hieronymus Payer, Pleyel, Rossini, Steibelt and Johann Rudolph Zumsteeg. On 30 December 1828 the first edition of Franz Schubert's choral work *Glaube, Hoffnung und Liebe* (d954) was published.

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ALEXANDER WEINMANN

Molnár, Albert Szenci.

See Szenci Molnár, Albert.

Molnár, Antal

(*b* Budapest, 7 Jan 1890; *d* Budapest, 7 Dec 1983). Hungarian musicologist, composer and viola player. After studying composition with Herzfeld at the Budapest Academy of Music (1907–10), he made expeditions collecting folk music in Transylvania and northern Hungary (1910–12), played the viola in the Waldbauer String Quartet (1910–13) and the Dohnányi-Hubay Piano Quartet (1915–17) and taught music history and solfège at the Municipal Music School (1912–18). In 1919 he was appointed professor at the Budapest Academy of Music, where he remained until his retirement in 1959, teaching music history, theory, solfège (a subject he introduced at the academy) and chamber music; he

also served in the 1930s as vice-president of the Hungarian Association of Music Teachers. He published the series Népszerű Zenefüzetek ('Popular musical pamphlets'), which included studies by Bartók and Szabolcsi, and his own *Kodály Zoltán* (the first monograph on the composer). Later he was editor of the series Kis Zenei Könyvtár ('Little library of music'), composer monographs which appeared from 1957. He was awarded the Haynald Prize for his *Missa brevis* (1910), the Franz Joseph Prize for composition (1914), the Baumgarten Prize for his literary activity (1938, which enabled him to publish his *Zeneesztétika*, 'Musical aesthetics', i) and the Kossuth Prize (1957); on his 80th birthday (1970) he received the title of Eminent Artist.

Molnár was one of the founders of modern Hungarian musicology. His comprehensive knowledge of all periods of music and his thorough insight into musical aesthetics, which drew on psychology and sociology (his chief works on musical aesthetics in 1938 and 1971 illuminate the matter from philosophical and analytical points of view), enabled him to write authoritatively on a wide range of subjects. As early as 1912 he was able to assign Bartók and Kodály to their proper place in music history, being one of the first to recognize their achievement. Several of his books were directed to amateurs and contributed greatly to music education in Hungary.

Molnár's compositions include chamber music (notably three string quartets and a flute quartet), orchestral works (e.g. the Variations on a Hungarian Theme, the Hungarian Comedy Overture and the Budapest Overture), works for piano and organ, sacred and secular vocal music, and many pieces for teaching purposes.

WRITINGS

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A zenetörténet szelleme [The spirit of the history of music] (Budapest, 1914)

Bartók Béla, táncjátéka alkalmából [Bartók, on the occasion of his ballet] (Budapest, 1917)

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Az európai zene története 1750-ig [History of European music until 1750] (Budapest, 1920)

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'Bartók Béla és a kultura-történet' [Bartók and the history of culture], *Magyar irás* (1921), 36

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A zenetörténet szociológiája [The sociology of music history] (Budapest, 1923)

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Az uj magyar zene [The new Hungarian music] (Budapest, 1926)

Bartók: I. Konzert für Klavier und Orchester (Vienna, 1927)

'Esquisse d'un portrait de Liszt', *ReM*, ix/7–11 (1927–8), 101–4, *Bevezetés a zenekultúrába* [Introduction to musical culture] (Budapest, 1928)

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PÉTER P. VÁRNAI/R

Molnar, Josef

(*b* Gänsendorf, 7 Sept 1929). Austrian harpist. A member of the Vienna Boys Choir, he later trained as a harpist at the Vienna Academy of Music. Settling in Japan, he was responsible for the creation of a school of Japanese harp playing, introducing the European repertory to that country, encouraging Japanese composers to write for the harp, and publishing the first harp method to have been written in Japanese.

ANN GRIFFITHS

Molt, Theodore Frederic [Johann Friedrich]

(*b* Gschwend, Baden-Württemberg, 13 Feb 1795; *d* Burlington, VT, 16 Nov 1856). Canadian music teacher of German birth. The son of a schoolteacher and Lutheran organist, he learnt the rudiments of music from his father and an older brother, becoming a schoolteacher himself in 1812. In 1815 he served in the Napoleonic army as accountant and assistant paymaster, witnessing the decisive battle at Waterloo. He then spent two and a half years in the Württemberg militia and in 1819 became a teacher at his father's school. Although he was praised for his teaching of calligraphy and singing, local citizens complained about his enforcement of strict discipline and by 1820 he lost his position. Possibly Molt first went to the Philadelphia region; in 1822 he began to teach music in Quebec, and in 1824 he founded a Juvenile Harmonic Society there. He returned to Europe for a year in the spring of 1825. In the autumn he visited Beethoven who gave him as a souvenir the canon *Freu dich des Lebens* (woo195; *C-On**). He also met Czerny and Moscheles, both of whom may have taught him, and, according to Converse, Schubert. After his return to North America he taught music in Quebec (1826–33, 1841–9), Montreal (briefly, 1837) and Burlington, Vermont (1833–41 and from 1849; from 1835 at the Burlington Female Seminary). Molt was organist at the Roman Catholic Cathedral in Quebec from 1840 or 1841 until 1849, and founded a Société Philharmonique. His setting of I. Bédard's *Sol canadien, terre chérie* was one of the first patriotic songs composed in Canada. Of his compilation *La lyre sainte* (Quebec, 1844–5) only two instalments appeared. His songs and piano pieces were published in Quebec, London and the USA. Three have been reproduced in *The Canadian Musical Heritage* (i, iii, vii). A hard-working and respected teacher, Molt published a number of instruction books for piano and for voice (Quebec, 1828 and 1844–5; Burlington, 1835, 1836 and 1854; Boston, 1855).

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<div align="right">HELMUT KALLMANN</div>

Molteni, Benedetta Emilia.

See Agricola, Benedetta Emilia.

Molter, Johann Melchior

(*b* Tiefenort, nr Eisenach, 10 Feb 1696; *d* Karlsruhe, 12 Jan 1765). German composer. Like many German musicians of the first half of the 18th century, he came from the Thuringian-Saxon area. His father, Valentin Molter, was a teacher and Kantor in the village of Tiefenort, and Johann Melchior probably received his earliest musical education from him. Later he attended the Gymnasium in Eisenach, where J.S. Bach had earlier been a pupil; he also belonged to the Chorus Symphoniacus under the directorship of Kantor J.C. Geisthirt, which brought him into contact with the music cultivated in Thuringia, especially that of the Eisenach court orchestra founded in 1708 by Telemann. He apparently left Eisenach in 1715; in autumn 1717, as a violinist, he entered the service of the Margrave Carl Wilhelm of Baden-Durlach who had moved that year from Durlach to the newly-founded and rapidly growing city of Karlsruhe. There, in 1718, Molter married Maria Salome Rollwagen; they had eight children.

The young *Hofmusicus* rapidly won the margrave's favour and he was sent to Italy with full salary to study the Italian style. Molter spent 1719–21 in Venice and Rome, and may have come into contact with such artists as Vivaldi, Albinoni, the Marcello brothers, Tartini and Alessandro Scarlatti. In 1722, after his return to the Baden residence, the margrave appointed him court Kapellmeister in succession to Johann Philipp Käfer. His varied duties included the direction of church music in the court chapel and the provision of music at table, for balls and various other occasions; he also directed performances in the margrave's theatre, where German opera was cultivated. Numerous compositions date from that period, including oratorios, cantatas, orchestral works, chamber music and perhaps even operas. This activity came to an abrupt end in 1733 when, at the outbreak of the War of the Polish Succession, the margrave dissolved his Kapelle and fled to Basle in exile. Molter was dismissed but retained his title.

The next year, however, he obtained the post of Kapellmeister at the court of Duke Wilhelm Heinrich of Saxe-Eisenach, which had fallen vacant on the death of Johann Adam Birckenstock. His duties in Eisenach were the same as those in Karlsruhe except that there were no opera productions. The many works of these years include sacred and secular vocal compositions.

Molter's wife died in 1737, and a second visit to Italy later that year may be connected with this; artistically, the reason for the journey lay in Molter's wish to acquaint himself with the new developments in Italian music, associated with such composers as Pergolesi, Leo and Sammartini. He visited Venice, Ancona, Foligno, Rome and Bologna, and probably also stayed in Naples and Milan. While in Italy, in 1738, Molter received news of the Margrave Carl Wilhelm's death, and hurried to Karlsruhe where he honoured his former patron with a performance of funeral music. He returned to Eisenach, and at some time before 1742 he married Maria Christina Wagner. In 1741 Duke Wilhelm Heinrich died without issue (Molter supplied the funeral music) and Saxe-Eisenach passed to the Duke of Saxe-Weimar, who dissolved the Eisenach Kapelle. Molter went to Karlsruhe in 1742 and obtained employment there the next year, with the additional obligation to teach music at the Gymnasium. Financial conditions, however, were less good than before 1733, and the small orchestra was appropriate only for modest undertakings. Molter overcame this situation by composing many chamber works.

No change occurred until Carl Wilhelm's grandson and successor, Margrave Carl Friedrich (1728–1811), reached his majority and assumed government. He ruled his small country with justice and moderation, and was an educated man with an interest in the arts and sciences which subsequently allowed him contact with Gluck, Klopstock and Goethe, among others. In 1747 he commissioned Molter to develop a plan for the reorganization of the court's musical establishment, with which he subsequently agreed in most respects. Molter was given a suitable salary (500 florins, plus 89 in kind), and had at his disposal about 25 instrumentalists as well as singers, the number being increased as necessary by various servants and retired musicians. Besides strings and harpsichord (or organ), the orchestra included two oboes (doubling flutes), two bassoons, two horns, two or three trumpets and timpani. Molter could now perform any kind of music, especially as several musicians were not only virtuosos on their own instruments but also played a second (among them the clarinet and viola da gamba). In the following years Molter wrote a vast quantity of cantatas, symphonies, concertos and chamber music. Works of other composers, German, Italian and French, were also performed. Court music at Karlsruhe flourished, though opera production was not resumed.

Molter occupied this post until his death, and it may have been as a tribute to Molter that the margrave left his post vacant for a whole year despite the existence of a suitable candidate; his second wife survived him by only two years.

Molter's surviving body of work is comprehensive and includes all contemporary genres; it reflects the many influences to which he was exposed. A steady development may be traced from the late Baroque style to the *galant*, as in the work of his contemporaries Hasse, Quantz and the Graun brothers. During his first period at Karlsruhe (1722–33) his style was affected by his studies in Italy and his encounter with the music of the Venetian masters, but French elements are also recognizable. In the Eisenach years (1734–41) he drew nearer to Telemann's manner of writing, through contact with the work of his central German colleagues,

including J.C. Hertel, J.B. Bach and G.H. Stölzel; but after his second Italian journey (1737–8) he completed the transition to the *galant* style under the influence of the Neapolitans and Sammartini, and this was carried further during his second Karlsruhe period (1742–65) through familiarity with the flourishing Mannheim school. Throughout these stylistic changes, Molter remained bound to the central German tradition of Kantor and organist; and this must be viewed as the basis of his style.

Although the occasional dullness of invention, the generally small dimensions and the routine, schematic use of familiar models show the hand of a minor master, that is not the entire story. His interest in sonorities, and thus in instruments and their acoustic and technical possibilities, is particularly notable; he followed attempted advances in this direction, for example (like Graupner and Endler) using five timpani instead of the usual two. He also experimented on his own account. He not only used familiar instruments in new ways (among them the trumpet and the horn) but also gave preference to new or unusual instruments like the clarinet, the chalumeau, the flauto d'amore, the flauto cornetto and the harp. He combined the most diverse instruments and put them to singular uses with great taste, particularly showing a feeling for wind instruments. Timbre gradually became a structural element in his music. The combination of this understanding of instrumentation with a marked melodic gift produced some charming chamber works – he called them 'concertinos' – whose small dimensions give them the character of miniatures. His clarinet concertos also owe their existence to his interest in instrumental problems, and have more than once been assigned a special historical importance: but they were written less because of Molter's desire to experiment than to provide a repertory for the Karlsruhe musician Johann Jacob Hengel.

Some of Molter's concertos and symphonies have music of unusual animation; in the overtures, on the other hand, there is French pomp mixed with French grace, elegance and delicacy. His 'Sonate grosse' represent a bold experiment: these are an entirely new kind of orchestral composition in their cyclic construction and type of movement. No other composer, however, followed up that development. These works include some polyphonic writing, which usually remains in the background in Molter's music, even in the vocal works. Most of his vocal music is lost; there is reason to believe that some of it was particularly important. Despite his limitations, Molter was an artistic personality well above the average level of the 18th-century German minor master.

Molter's surviving manuscripts were donated to the Badische Landesbibliothek Karlsruhe, by his son Friedrich Valentin Molter, a former director of the library.

WORKS

surviving MSS are in D-KA unless otherwise stated; for a complete catalogue see Häfner (1966)

vocal

Orat for Good Friday, *D-SHs*, same as Passion cited in *EitnerQ*

11 curch cants. (incl. 1 inc.), *D-Rp* (wrongly attrib. C. Stolzenberg)

Dramma per musica, for birthday of Margrave Carl Friedrich

7 It. cants.: 5 for S, orch; 1 for S, bc; 1 for B, orch (frag.)

2 It. arias, S, orch

Fragments of oratorios, funeral music, cantatas, arias, etc.

instrumental

Esercizio studioso, continente 6 sonate, vn, bc, op. 1 (Amsterdam, 1723)

170 sinfonias (incl. 15 inc.), 2 in *D-SWl*; 14 ovs, 1 inc.; Musica turchesca [suite]; 21 sonatas, 2 inc.; 20 concs., 12 formerly *KA*, destroyed; minuets: all for orch

47 concs. for solo inst, orch: 6 for vn, 1 lost, 1 inc.; 1 for vc; 10 for fl; 1 for fl d'amore; 5 for ob; 3 for bn, 1 inc.; 5 for 2 tpt; 3 for tpt; 1 for hn in D; 6 for cl; 1 for kbd; 5 frags., 1 for vn, 2 for bn, 1 for ? 2 ob, 1 for ?cl

Chamber music for winds: 1 sinfonia, 2 cl, 2 hn; 3 sinfonias, tpt, 2 hn, 2 ob, bn; 3 concertinos, tpt, 2 ob, bn; 6 concertinos, 2 fl, 2 hn, bc; 2 concertinos, 2 hn, 2 chalumeaux, bn, 1 inc.; 2 concertinos, 4 fl, bc

*c*100 other chamber works incl. sonatas and concertinos à 4 and à 3; sonatas, vn/fl, bc; minuet with variations, va da gamba, bc; duets, 2 fl; marches and single pieces for wind insts

Chorale preludes, org; other pieces and exercises, kbd (mostly frags.)

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KLAUS HÄFNER

Molto

(It.: 'much', 'very').

A word used to qualify tempo and expression marks in music: *molto piano*, *molto grazioso*, *molto andante* (*see* Andante), etc. It is also found in such contexts as *allegro di molto* (given by Koch, 1802, as the equivalent of *allegro assai*).

For bibliography *see* Tempo and expression marks.

Möltzel, Jiří.

See Melcelius, Jiří.

Molu, Pierre.

See Moulu, Pierre.

Molza, Tarquinia

(*b* Modena, 1 Nov 1542; *d* Rome, 8 Aug 1617). Italian *virtuosa* singer and poet. She was the niece of the poet Francesco Maria Molza. She married the Modenese gentleman Paolo Porrino in 1560 and was widowed in 1579. Many tributes to her singing appear in both literary and musical prints from the very early 1570s onward. A passage in Francesco Patrizi's manuscript treatise *L'amorosa filosofia*, written in 1577, contains a description of Molza singing and accompanying herself on the viola bastarda that is one of the most detailed accounts we have of anyone's singing in the last third of the century. This account also makes clear the unusual depth of her musicianship. Her official presence at the court of Ferrara as a lady-in-waiting to the Duchess, Margherita Gonzaga-Este, is attested from May 1583 onward. She was apparently not technically a member of the court's famous *concerto delle donne*, but was rather an instructor and adviser to them during and after the formation of the group in the early 1580s. She remained at Ferrara until the impropriety of her relationship with the composer and Mantuan *maestro di cappella* Wert caused her dismissal in late 1589. She was one of the most extraordinary female courtier/intellectuals of the late 16th century.

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ANTHONY NEWCOMB

Mombelli, Domenico

(*b* Villanova Monferrato, nr Alessandria, 17 Feb 1751; *d* Bologna, 15 March 1835). Italian tenor and composer. He began his career as organist at Crescentino, where in 1776 he staged his own three-act opera *Didone*, to a libretto by Metastasio. He came to prominence as a singer in 1780, when he first appeared in Venice in Anfossi's *Nitteti*; he returned there frequently until 1800. Although he sang in Rome, Turin, Reggio nell'Emilia, Padua and Bologna during this period, his main centre of activity other than Venice was Naples, especially the Teatro S Carlo, where he first appeared in 1783 in Sarti's *Medonte* and Cimarosa's *Oreste*, and returned periodically until 1803.

Mombelli's first wife was Luisa Laschi, Mozart's first Countess Almaviva, with whom he sang in Vienna in 1786; she died in 1789. In 1791 he married the dancer Vincenza Viganò, a niece of Boccherini and sister of the choreographer Salvatore Viganò. They had 12 children of whom two, Ester (*b* Bologna, 1794) and Anna (*b* Milan, 1795), became singers; with them and a bass, Mombelli formed a travelling company which appeared in Lisbon, Padua and Milan (1806–11).

In 1805 Mombelli became friendly with the 13-year-old Rossini, who composed for him the principal role in *Demetrio e Polibio* to a text by Vincenza Mombelli. The work was performed in 1812 at the Teatro Valle, Rome, with Domenico as Demetrius, Ester as Lisinga and Anna as Siveno. For some years Mombelli held the copyright of *Demetrio e Polibio* and performed in it at the Teatro Carcano, Milan (1813) and in other cities. Castil-Blaze reports that he sang in Florence at over 70 years of age. He was one of the best 'serious' tenors of the Classical period in Italy, perhaps second only to Giacomo Davide: in 1816 he was described by Duke Cesarini Sforza as incomparable 'nelle parti forti e vibrate'. By then his voice was in decline and he turned increasingly to teaching, first in Florence and then in Bologna. His published works include two sets of ariettas for voice and keyboard, six duets for two sopranos and the rondò *Tu mi sprezzi*.

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<div align="right">ELIZABETH FORBES, COLIN TIMMS</div>

Mombelli, Ester

(*b* Bologna, 1794; *d* 1827 or later). Italian mezzo-soprano and soprano. A daughter of the tenor Domenico Mombelli, she sang with the family opera company, creating Lisinga in Rossini's *Demetrio e Polibio* at the Teatro Valle, Rome (1812). For her, Rossini wrote the cantata *La morte di Didone*, which she sang at the Teatro S Benedetto, Venice, in 1818. She also created the title role of Donizetti's *Zoraide di Granata* at the Teatro

Argentina, Rome (1822), and Gilda in the same composer's *L'ajo nell'imbarazzo* at the Teatro Valle (1824). In 1825 at the Théâtre Italien, Paris, she sang Madama Cortese in the first performance of Rossini's *Il viaggio a Reims* and took part in the Paris première of Meyerbeer's *Il crociato in Egitto*. A noted exponent of the role of Cenerentola, she retired in 1827. It was said of her that 'she ravishes with the sweetness of her singing and the pathetic expression of her emotions'.

ELIZABETH FORBES

Mombelli, Luisa.

See Laschi, Luisa.

Moment form.

A concept, introduced by Stockhausen, in which individual passages of a work are regarded as experiential units. *See* Stockhausen, karlheinz, §§3 and 4.

Moment musical.

A term invented in summer 1828 by Marcus Leidesdorf, a publisher in Vienna, to describe each of six piano pieces by Schubert when they were published as his op.94 (d780), under the title *Momens musicals*. The faulty French (*recte* 'moments musicaux') has frequently been attributed to Schubert. The origin of the name seems to lie in the fact that just before their publication Leidesdorf had composed a set of pieces that he published under the name *Momens mélancoliques*. Schubert wrote his *Moments musicaux* at various times: no.3 in 1823, no.6 in 1824 and the rest in 1827. All are delightful examples of his lyric genius. Outside Schubert there are very few examples, but Paderewski wrote one (1892) and Rachmaninoff wrote six (op.16, 1896).

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MAURICE J.E. BROWN/R

Momigny, Jérôme-Joseph de

(*b* Philippeville, Namur, 20 Jan 1762; *d* Charenton, 25 Aug 1842). Belgian theorist and composer. By the age of 12 he had progressed sufficiently to hold one of the appointments of organist in the town of Saint Omer. He later settled in Lyons as a music teacher and as organist at St Pierre. He played a political role in Lyons during the Revolution, and several years later settled in Paris where he founded a music publishing house in 1800. It was his goal to reformulate the principles of music theory entirely, and to replace textbooks used at the time with his own. In 1828 he was driven into bankruptcy and forced to sell his publishing house but through the good

offices of Cherubini he obtained an annual pension of 400 francs. Momigny's last years were marked by a progressive mental decline; he spent several periods in the asylum at Charenton, where he died.

It is primarily for his writings that Momigny is of interest to scholars today; the theories he developed were very advanced for his time, and in a certain sense ingeniously anticipate modern music theory. Except for certain preliminary comments of a distressingly childish nature – Momigny always presented his ideas as if they were the only ones which were valid – the modernity of some of his ideas on rhythm and harmony is striking. Fundamentally convinced of the relationship between musical phenomena and human physiological functions, he established a link between a man's walking pace, his rate of heartbeat and the musical measure. His basic principle, that music proceeds from the upbeat to the downbeat, adumbrated the idea of the *mesure à cheval*, formulated by Mathis-Lussy in 1883. 'The real rhythmic unit', Momigny wrote, 'is therefore not imprisoned: it should not be considered as enclosed within two bar-lines, as it does not start with the downbeat and end with the upbeat. Rather, it straddles the bar-line, with its first beat to the left and its second to the right.' This theory led him to distinguish the *mesure auriculaire*, the measure as it is heard, from the *mesure oculaire*, the measure as it is written down.

In the field of harmonic theory, Momigny worked to expand the concept of tonality. Like Rameau, he accepted resonance as the starting-point of his theory; but he did not limit himself to a fundamental concord based on three pitches. Instead, he constructed a seven-note chord built in 3rds, which is what modern French 12-note theorists refer to as *le total diatonique*. Momigny, however, went even further: to the seven diatonic notes he added the five chromatic and the five enharmonic notes, so that 17 notes, not seven, belonged to the same tonality. The enharmonic notes were as much a part of the tonality as the others; it was only from their context that one could determine whether or not they would lead to a modulation. It is plain how daring this new theory must have seemed in the early 19th century; the elaborations it underwent a century later, when Ravel and Stravinsky introduced the concept of polytonality, are equally striking. (*See also* Analysis, §II, 2, and fig.6.)

Momigny's compositions, which never enjoyed much of a reputation outside the fashionable salons, include a few pieces of chamber music, numerous songs, various arrangements and transcriptions, and three operas: *Le Baron de Felsheim* (Lyons, before 1800), *La nouvelle laitière* (before 1811) and *Arlequin Cendrillon* (Paris, 1800).

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JEAN MONGRÉDIEN

Mompellio, Federico

(*b* Genoa, 9 Sept 1908; *d* Domodossola, 7 Aug 1989). Italian musicologist. He studied the piano at Genoa and composition with Mario Barbieri and took diplomas in both subjects at Parma Conservatory (1926, 1928); he also completed an arts degree at Genoa University (1932). He began his career teaching music history at Palermo Conservatory (1933) and then taught both music history and composition at Parma Conservatory (1934). From 1938 to 1949 he was librarian of Milan Conservatory and was responsible for saving much of the collection during the war. In 1949 he became professor of music history and later also vice-director of the conservatory, where he remained until 1968. After working with Torrefranca at the universities of Milan and Florence, he taught music history at the universities of Pavia, Milan and Parma from 1950 and in 1954 joined the staff of the Scuola di Paleografia e Filologia Musicale of the University of Parma (later Pavia), becoming professor there in 1968. He was vice-president of the Società Italiana di Musicologia (1964–8) and was a member of the Accademia di S Cecilia. He received the Prix A. Feltrinelli from the Accademia de Lincei in 1983. Mompellio's research dealt mainly with Italian music from the 15th-century onwards; he was known particularly for his editions and biography of Sigismondo d'India.

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<div align="right">CAROLYN GIANTURCO/TERESA M. GIALDRONI</div>

Mompou, Frederic [Federico]

(*b* Barcelona, 16 April 1893; *d* Barcelona, 30 June 1987). Catalan composer. Essentially a piano miniaturist and songwriter, he created a small but highly personal body of work. He began to study the piano at the Barcelona Conservatory and gave his first public recital at the age of 15. In 1911 he travelled to Paris where he studied privately with Ferdinand Motte-Lacroix (piano) and Marcel Samuel-Rousseau (harmony). He remained in Paris until 1941, when he returned to Barcelona. A shy, somewhat timid person, he nevertheless moved in well-connected circles throughout his life and made notable friendships, including Poulenc and the painter Mirò, with the second of whom he had something in common as a creative artist, in terms of the surface simplicity of their work and their reliance on distinctive

symbols or gestures drawn from their Catalan environment and folklore. For many years, until disabled by a stroke, he lectured on his own music at Música en Compostela, an annual gathering of international students at Santiago de Compostela.

Mompou's op.1 is the set of nine *Impresiones intimas* (1911–14). According to the composer's own account, these miniatures – which exhibit a mixture of adult musicality and naive, childlike emotional directness – were written in response to hearing Fauré. However, if they do display influences, it is more those of Debussy, Ravel and Mompou's nationalist forebears, while his own distinctive voice, which remained little changed over the course of his life, is already evident. There followed a series of works bearing descriptive titles – *Scènes d'enfants*, *Pessebres*, *Suburbis* (the titles used are in the language of the country where the work was first published) – in which the example of Satie becomes more evident. Like Satie, Mompou turned his own technical limitations into a personal aesthetic, which he termed *primitivista*. This is immediately obvious on the page in an extreme economy of notation. But this apparent simplicity belies the composer's struggle for perfection. Even the shortest of miniatures were worked on or revised over a period of years. Satie is also discernible in the use of such performance directions as 'Chantez avec la fraîcheur de l'herbe humide' in *Scènes d'enfants*. But there is no sense of Satiesque irony in Mompou, whose naive approach remains rooted in Romanticism. He had little in common with Les Six.

Aside from the French influence, Mompou owed much to his Spanish and Catalan nationalist forebears. As with Falla, the structural and modal idiosyncracies of folk music pervade his work. Indeed the far greater virtuosity of Falla's music belies a great deal that the two composers have in common. Modes and figurations typical of Andalusian and other regional idioms are to be found in Mompou, but more often his melodic writing is rhythmically and structurally suggestive of Catalan folksong. Occasionally authentic or quasi-authentic Catalan melodies are used, such as 'La filla del Marxant' in the last of the *Scènes d'enfants*. The long series of *14 Cançons i danses* are all, with the exception of numbers 5, 6, 10 (which uses two of the *Cantígas de Santa Maria* of Alfonso el Sabio) and 13 (the only one for guitar) and the *danses* of 3, 9 and 14, based on traditional Catalan tunes, which are enfolded in rich, sophisticated harmony. This combination of diatonic melody with rich, often chromatic harmony, is the basis of all Mompou's music.

Many of his miniatures set out to evoke the essence of a particular mood, either a response to a scene in life or something more abstract: he believed in the 'magical' power of harmony to be quite precise in this respect. His *Cants mágics* and *Charmes* may be seen as an attempt to imagine how a medieval practitioner of the occult might have used this power. In the four volumes of *Música callada* (1959–67) – 'quiet' or 'silent' music – whose texts are taken from St John of the Cross (a writer set by Mompou on a number of occasions), he creates a mystical, spiritual series of moods. Here, as with late Falla, there is an increased austerity compared with earlier works, but the structural simplicity remains unchanged. A final substantial group of pieces comprises a body of often very beautiful songs, many of them settings of Catalan texts. Of these, *Combat del Somni* may

perhaps be singled out as an example of Mompou at his most expansive and haunting, while the two sets of *Comptines*, which set traditional counting-game rhymes, exemplify his interest in the world of childhood. Late in his life, Mompou produced some more ambitious choral and stage works, including the oratorio *Improperios*, while many arrangements and orchestrations of his music have been made by other hands.

WORKS

(selective list)

stage

Perimplinada (ballet, after F.G. Lorca), 1956, collab. Montsalvatge

piano

Impresiones intimas, 1911–14, rev. 1959; Pessebres, 1914–17; Scènes d'enfants, 1915–18; Suburbis, 1916–17; Cants màgìcs, 1917–19; Fêtes lointaines, 1920; Charmes, 1920–21; 3 variations, 1921; Dialogues I–II, 1923; Cançons i danses nos.1–4, 1921–8, nos.5–12, 1942–62; Préludes nos.1–6, 1927–30; Souvenirs de l'exposition, 1937; Variaciones sobre un tema di Chopin, 1938–57; Dialogues III–IV, 1941–4; Paisajes, 1942–60; Cançons i danses V–XII, 1942–62; Preludes nos.1–10, 1943–51; La cançion que más amaba, 1944; Canción de cuna, 1951; Música callada, 1959–67 [4 vols]

Songs: L'hora grisa (M. Blancafort), 1915; Cançoneta incerta (J. Carner), 1926; 4 mélodies, 1926; Le nuage (M. Pomés), 1928; Comptines I–III, 1931; Combat del Somni (J. Janés), 1942–8; Comptines IV–VI, 1943; Llueve sobre el río, Pastoral (J.R. Jiménez), 1945; Cantar del alma (St John of the Cross), 1945; Cançó de la fira (T. Garcés), 1945; Aureana do sil (R. Cabanillas), 1951; Sant Marti (P. Ribot), 1962; Primeros pasos (C. Janés), 1964; 5 Melodías sobre textos de Paul Valéry, 1965–73; Becquerianas (G.A. Bécquer), 1971

Choral: Cantar del alma (St John of the Cross), chorus, org, 1951; Improperios (liturgical texts), Bar/B, chorus, orch, 1963; L'Ocell Daurat, chorus, 1970; Propis del temps d'avent, chorus, org, 1973; Ball rodo, SATB, 1976; La vaca cega (J. Maragall), chorus, org, 1978

Other inst: Suite compostelana, gui, 1962; Pastoral, org, 1972–3; El pont, vc, pf, 1976

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RICHARD PETER PAINE

Monachus, Guilielmus.

See Guilielmus Monachus.

Monaco.

Country in Europe. It is an independent European principality in an enclave on the French Mediterranean coast. At the end of the 12th century it came under Genoese control, and from the 13th century the Grimaldis (Guelphs) fought for its independence; but they were successively dominated or protected by the counts of Provence, the dukes of Milan, the Genoese, the Spanish, the dukes of Savoy and the French. There were consequently many influences on Monaco's cultural life. Some surviving folksong texts indicate Provençal influence in the 18th century; sea songs show Italian, Spanish and French features.

As early as 1406 the Avignon Pope Benedict XIII and his court stayed in Monaco and had music performed there. During the Renaissance, when Italian influence was predominant, the Genoese lords commissioned music, had manuscripts copied and protected printers. Music also flourished in the mid-17th century, when as a result of the Treaty of Péronne (1641), Prince Honoré II of Monaco passed from Spanish to French protection, and during visits to Paris (1642–3, 1646–7, 1651) acquired a taste for court songs and ballet and made the acquaintance of some composers. Freed from the cares of war, Monaco mounted entertainments in imitation of Versailles, with French dancing-masters, music masters and performers. For the Carnival in 1654 the court presented the first work known to have been written in Monaco, *Les entretiens de Diane et d'Apollon*, a sumptuous *ballet de cour* initiated by the Duchesse de Valentinois, Honoré's daughter-in-law, on a text by Sir Charles Ferriol. In 1655 there followed *Le vittorie de Minerva*, on a libretto by F.F. Frigoni and with music by F. Gropallo, Honoré's *maître de chapelle*. Liturgical music was performed in the church of St Nicolas, where a new organ was installed in 1638.

Music was even more prominent at the court of Honoré II's grandson, Antoine I (reigned 1701–31). He was a favourite pupil of Lully, who had given him his conducting stick, and was active as composer, conductor and producer. He corresponded with Couperin and Destouches, was a patron of the local composer, a 'sieur David', sent his musicians to study in Paris or Turin and encouraged them to perform outside Monaco. At that time the repertory of dramatic, symphonic and chamber music performed in Monaco consisted of works by the leading French and Italian composers. Subsequent princes were less enthusiastic about music, although Honoré III sponsored the Monaco-born Honoré Langlé, who later became a theorist and music teacher in Paris. With the French Revolution and the Empire, Monaco's sovereignty was suspended and significant artistic activity ceased.

Prince Florestan, who reigned in the mid-19th century, was fond of the theatre, and music reappeared in vaudeville and opéra comique, notably in the works of Dalayrac, a pupil of Langlé. By the mid-19th century the new

town of Monte Carlo, across the bay from Monaco, had become a fashionable resort and François Blanc, director of the Société de Bains de Mer, began organizing concerts in the casino with the Monte Carlo Orchestra (founded 1856). A new casino was built in 1862–3, and in 1878 Blanc's widow commissioned Charles Garnier, the architect of the Paris Opéra, to build a 600-seat opera house within the casino complex. That theatre, the present Salle Garnier, was opened in 1879. From its inauguration under Jules Cohen and Camille Blanc, the Monte Carlo Opera engaged the most famous singers of the day, including Patti, Melba, Nordica, Scalchi, Caron, Faure, Maurel, Plançon, Pandolfini, Devriès and Renaud. The company's celebrity was coupled with that of its most famous director, Raoul Gunsbourg, under whose tenure (1893–1951) Caruso, Ruffo, Chaliapin (who sang at Monte Carlo for over 30 years), Farrar and Thill were engaged at the earliest stages of their careers and remained faithful performers, together with more established artists such as Tamagno, Litvinne, Journet, Schipa, Gigli, Lauri-Volpi, Lubin, Muzio, Bori, Pons and De Luca. Gunsbourg's casts rivalled those of La Scala, the Metropolitan, Covent Garden and the Colón, and his company gave guest performances in many capitals. He played an important role in Diaghilev's enterprises, and also presented or commissioned new works for Monte Carlo: *Le jongleur de Notre-Dame*, *Cherubin*, *Thérèse*, *Don Quichotte*, *Roma*, *Cléopâtre*, and *Amadis* by Massenet, *Amica* by Mascagni, *Pénélope* by Fauré, *La rondine* by Puccini, *L'aiglon* by Ibert and Honegger, and *L'enfant et les sortilèges* by Ravel, in addition to operas by Saint-Saëns, De Lara and Franck. Many French premières of the works of young Italian composers and of Richard Strauss were also given. Gunsbourg revived operas by Lully, Rameau, Bizet and Gounod, although he never hesitated to modify works by cuts, additions and substitutions. He was the first to stage Berlioz's *La damnation de Faust* (1893).

Maurice Besnard (1952–65) continued the casting traditions by employing Corelli, Di Stefano, Labò, Bergonzi, Mödl, Crespin, Tebaldi, Schwartzkopf and Gencer; since Gunsbourg's days, however, financial means have slowly diminished. Succeeding directors have been Louis Ducreux (1966–71); the composer Renzo Rossellini (1972–6), who performed his own works together with those of Menotti, Raffaello de Banfield and Damase; Guy Grinda (1977–84); and, from 1984, John Mordler. The season now runs from January to April and usually consists of three performances each of four productions with guest singers accompanied by the orchestra, which since 1980 has been known as the Monte Carlo PO.

The orchestra also has its own extensive concert season in the Auditorium Rainier III in the Centre de Congrès, with summer concerts being given in the Cour d'Honneur of the Palais Princier at Monaco. Musical directors have included Paul Paray, Louis Frémaux, Edouard van Remoortel, Igor Markevitch, Lovro von Matačić, L.T. Foster, Gianluigi Gelmetti and James DePreist; in addition, many famous conductors have appeared as guest conductors. The orchestra has commissioned numerous works from contemporary composers, made many recordings and has toured extensively in Europe and the USA. In 2000, under its newly appointed musical director Marek Janowski, the orchestra was enlarged from 85 to over 100 players. The same year the Forum Grimaldi was opened. This contains three auditoriums, the largest of which, seating 1900, has at last

enabled Monte Carlo to mount large-scale productions of opera and ballet. The festival Le Printemps des Arts de Monte Carlo is held annually in April and May; the principality also hosts an annual singing competition.

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MARCEL FRÉMIOT/CHARLES PITT

Monacordio

(Sp.; It. *monacordo*).

See Clavichord.

Monahan, Gordon

(*b* Kingston, ON, 1 June 1956). Canadian composer. After performing as a rock musician he studied science at the University of Ottawa (1974–6) and then completed the BA in music (1980) at Mount Allison University where his composition teacher was Michael R. Miller. Inspired by the work of Cage, James Tenney and Udo Kasemets, he began composing for acoustic, amplified and prepared piano. *Piano Mechanics* (1981) won first prize in the 1984 CBC National Radio Competition for Young Composers. Monahan went on to create works using elements of natural forces and the environment. This led to the construction of long string installations activated by wind (*Long Aeolian Piano*, 1984–8), water vortices (*Aquaeolian Whirlpool*, 1990) and indoor air draughts (*Spontaneously Harmonious in Certain Kinds of Weather*, 1996).

From 1989 Monahan concentrated on designing and constructing Sound Installations with automated performance capabilities. His *Music From Nowhere* series (1989–) transforms loudspeakers into acoustic sound-producing devices. *Sounds And The Machines That Make Them* (1994), commissioned by the Deutscher akademischer Austauschdienst, is a concert for computer-controlled kinetic machines. *Multiple Machine Matrix*

(1996), built from electronic surplus and trash, is a multi-functional performance and installation environment of automated machine sculptures. In these works Monahan combines 'technological processing control with … natural, musical, "prehistoric" sounds, in order to question our assumptions of what music is and where it comes from' (Monahan, 1995, p.9).

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    Apollohuis* (Eindhoven, 1993)

ELAINE KEILLOR

Monari, Bartolomeo ['Monarino']

(*b* Bologna, *c*1663; *d* Bologna, 7 Jan 1697). Italian composer and organist. From the use of the diminutive 'Monarino' it has been supposed that he was the younger brother of Clemente Monari, though their respective periods of activity suggest otherwise. He seems to have spent his whole career in Bologna, where he studied with Filipucci. He was admitted to the Accademia Filarmonica in 1679 and in 1689 was elected *principe*. In 1685 he became organist of S Giovanni in Monte, and soon afterwards *maestro di cappella* there, replacing Filipucci who had died six years earlier. He left a year later, but returned as *maestro* in 1691 and remained there until his death. In 1687 he was involved in a quarrel between his protector Filippo Bentivogli and Pietro Malvezzi over whether he or Perti should compose music for the feast of the convent of S Lorenzo (see *RicciTB*). On 15 December 1693 he succeeded G.F. Tosi as second organist of S Petronio with a monthly salary of 20 lire. He was last paid for his services there on 29 December 1696. His 17 organ pieces are well-crafted, one-movement works of medium length, mostly fugal, in which counterpoint is often reduced to melodic sequences on a (sometimes figured) chordal accompaniment, as in violin and harpsichord compositions of the period. His sacred works, written for the annual feast of the Accademia Filarmonica in S Giovanni in Monte, are in the mainstream Bolognese style of his contemporaries, though the counterpoint is less complex.

WORKS

sacred

La costanza trionfante nel martirio di S Sebastiano (orat, G.V. Snodelli), Bologna, 1682, lost

Agare (orat, S. Gualchieri), S Filippo Neri, Bologna, 1685, lost

L'enigma di Sansone (orat, A.A. Sacco), house of Marquis G.F.A. Spada, Bologna, 1690, lost

Missa brevis, 4vv, 1679, composed for admission to Accademia Filarmonica, score *I-Baf*

Laudate pueri, A, T, B, vns, score *Bc* (copied 1707)

Miserere, 4vv, ripieno, score *A-Wn* (attrib. 'Monari')

other works

Catone il giovane (op, G.B. Neri), Formagliari, Bologna, 1688, lost

8 cants., *I-Nc*; cant., *MOe*

Cant., 1685[1]

3 sonatas, org, *c*1697[8]

14 sonatas, org, in Intavolatura di sonate e pezzi per organo, *Bc* cc. 232

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THOMAS WALKER/MARC VANSCHEEUWIJCK

Monari, Clemente

(*b* Bologna, ?*c*1660; *d* ?Forlì, after 1728). Italian composer and violinist, probably the younger brother of Bartolomeo Monari. He began his career as 'musico di violone' to Marquis Guido Rangoni of Modena, as indicated in his op.1 (1686), containing 'the first works of a young man'. By 1692 he was in the service of Duke Anton Ulrich at Brunswick, where he probably remained until 1703 or shortly before and where he had three operas performed in 1692. From 1703 to at least 1706 he was *maestro di cappella* of Reggio nell'Emilia Cathedral, and he held a similar position at Forlì Cathedral from 1713 to 1729.

His only surviving opera, *Il Pirro*, generally thought to have been staged in Venice, may instead have been given in Bologna in 1719, along with music by other composers. Of some interest among his oratorios is *Il fasto depresso* (1692), which alludes to the political and dynastic ties of the Este family. His sacred compositions are characterized by the use of dialogues between the voices and solo instruments (trumpet and strings), a feature of the Bolognese tradition.

WORKS

operas

lost unless otherwise stated

dm   dramma per musica

Gli amori innocenti (pastorale), Brunswick, 1692

La Libussa (dm), Brunswick, 1692

Il Muzio Scevola (dm, N. Minato), Brunswick, 1692

L'Aretusa (op pastorale, P. d'Averara), Milan, 1703

L'amazzone corsara (dm, G.C. Corradi), Milan, 1704

Il Teuzzone [Acts 2, 3] (dm, A. Zeno), Milan, 1706 [Act 1 by P. Magni]

L'Atalanta (dramma pastorale, Zeno), Modena, carn. 1710

I rivali generosi [Act 1] (dm, 3, Zeno), Reggio nell'Emilia, Pubblico, April 1710 [Act 2 by F.A. Pistocchi, Act 3 by G.M. Capelli]

Il Pirro [Act 1] (dm, Zeno), Venice or Bologna, 1719, *D-SHsk* [Act 2 by A.S. Fiorè, Act 3 by A. Caldara]

Arias, some probably from Il Teuzzone, *E-Mn*

oratorios

lost unless otherwise stated

La lite de' fiori, Cremona, 1691

Il fasto depresso, Modena, 1692, *I-MOe*

La Purità trionfante, Modena, 1711

S Cecilia, Forlì, 1713

La Clotilde, Forlì, 1721; Bologna, 1722, and Forlì, 1727, as La conversione di Clodoveo

Il ripudio di Vasti, Bologna, 1724

La fuga gloriosa di S Pellegrino Laziosi, Forlì, 1728

Le gare della fortezza e dell'umiltà, Forlì, 1728

Il Beato Stanislao Kostka, Bologna, 1729

other works

Balletti e correnti da camera, 2 vn, bc, op.1 (Bologna, 1686)

Sonate, 2 vn, vle/hpd, op.2 (Modena, *c*1705)

8 cants, 1v, bc (incl. 1 perf. 1728), *D-Bsb*, *GB-Ob*

Mass, 7 other sacred works 3–5vv, str, org, bc, *D-Bsb*

Mass, 3 other sacred works, 4–8vv, wind, str, bc; single parts of 6 other sacred works: *I-Bof*

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ELVIDIO SURIAN

Monarino.

See Monari, Bartolomeo.

Monasterio, Jesús

(*b* Potes, Santander, 21 March 1836; *d* Potes, 28 Sept 1903). Spanish violinist and composer. A child prodigy, he studied the violin first with his father and then in Valladolid. In 1843 he played in Madrid before Queen Isabel II, who became his patron, and then performed in many Spanish towns. In 1851 he was awarded a grant to go to Brussels, where he completed his studies with Bériot at the conservatory, and where he won the *prix extraordinaire*. After several highly successful concert tours of Europe, he returned to Madrid and was named honorary violinist of the royal chapel in 1854. He became professor of violin in the Madrid Conservatory in 1857 and director in 1894. He made several concert tours in Europe, always with acclaim. On Bériot's death in 1870, Monasterio was offered the post of professor of violin at the Brussels Conservatory, but did not accept it, preferring to remain in Spain. In Madrid he contributed greatly

to the diffusion of chamber and orchestral music, founding in 1863 the Quartet Society, which put on regular concerts of chamber music for a number of years. In 1864 he began conducting, becoming in 1869 conductor of the Concert Society, in which he promoted orchestral works of the great Romantic and neo-classical composers, until then almost unknown in Spain. His compositions are mostly for violin or orchestra, but also include a few religious works for voices. The best known is *Adiós a la Alhambra* (for violin and piano), which Meyerbeer appreciated on hearing it in 1862 in Berlin. In general, however, Monasterio was less important as a composer than as a soloist and, above all, as an organizer and promoter of instrumental music in Madrid, which at that time was overshadowed by Italian opera.

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JOSÉ LÓPEZ-CALO

Moncayo (García), José Pablo

(*b* Guadalajara, 29 June 1912; *d* Mexico City, 15 June 1958). Mexican composer. He studied harmony with Huízar, the piano with Hernández Moncada and composition with Chávez at the Mexico City Conservatory; later he took lessons from Copland (1942). He embarked upon his musical career in 1931 as a percussionist in the Mexican SO (now the National SO), which he conducted from 1949 to 1954. In 1934, along with Galindo, Contreras and Ayalas, he formed the Group of Four whose aim was to rekindle the nationalist spirit in Mexican music. Some of Moncayo's works – in particular his famous *Huapango* – incorporate popular melodies, in this case the folkdances *el siquisirií*, *el balajú* and *el gavilán*. Regrettably, the popularity of this piece has obscured the rest of Moncayo's small, original output: for example *Amatzinac* and *Bosques*, which display Impressionist traits and a predominantly modal harmonic idiom, and the *Muros verdes* for piano, whose sequence of motifs describe a spiral form. His opera *La mulata de Córdoba* – based on the work of the same name by Xavier Villarrutía – tells the story of an enchantress condemned to death during the Inquisition who disappears, on the point of being executed, in a boat cloud of fire. Moncayo's modernist style admirably combines with the poetry of the text to create one of the finest 20th-century Mexican operas.

Such was his significance that his death in 1958 is considered to mark the end of the nationalist school in Mexico.

WORKS

Dramatic: La mulata de Córdoba (op, 1, A. Lazo and X. Villaurrutia), 1948; Tierra (ballet), 1958

Orch: Hueyapan, 1941; Huapango, 1941; Sinfonía, 1944; Sinfonietta, 1945; 3 piezas, 1947; Tierra de Temporal, 1949; Cumbres, 1953; Bosques, 1954; La potranca, 1954 [suite from film score 'Raíces']; Sym no.2, inc.; Simiente, pf, orch, inc.

Choral: Canción del mar (A. del Río), SATB, 1948

Chbr: Sonata, vc, pf, 1933; Sonata, va, pf, 1934; Amatzinac, fl, str, 1935; Pequeño nocturno, pf, str, 1936; Sonata, vn, pf, 1936; Romanza, vn, vc, pf, 1937; Trío, fl, vn, pf, 1938; Homenaje a Cervantes, 2 ob, str, 1947

Solo pf: Sonatina, 1935; Homenaje a Carlos Chávez, 1948; 3 piezas, 1948; Muros verdes, 1951; Simiente, 1957; Pequeño nocturno, 1958

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<div align="right">RICARDO MIRANDA-PÉREZ</div>

Mönch von Salzburg.

See Monk of Salzburg.

Moncini, Pierre-Alexandre.

See Monsigny, Pierre-Alexandre.

Monckton, (John) Lionel (Alexander)

(*b* London, 18 Dec 1861; *d* London, 15 Feb 1924). English composer. He studied at Oxford, where he did much acting and wrote music for university productions. He took up law as a career and was called to the Bar in 1885. After writing drama and music criticism for the *Pall Mall Gazette* he joined the *Daily Telegraph* as assistant to Clement Scott and Joseph Bennett. A song submitted to the impresario George Edwardes was used in the burlesque *Cinder-Ellen up too Late* (1891), and he continued to contribute numbers to Edwardes's productions, notably for Ivan Caryll's scores for the Gaiety Theatre; it was to Monckton's interpolations of such numbers as

'Jack's the boy' (*The Geisha*), 'A Simple Little String' (*The Circus Girl*) and 'Soldiers in the Park' (*A Runaway Girl*) that these scores owed much of their success. The first work predominantly his own was *A Country Girl* (1902), and he went on to write music for the most successful Edwardian musical shows, including *Our Miss Gibbs* (with Caryll, 1909), *The Arcadians* (with Talbot, 1909) and *The Quaker Girl* (1910). Though he sought with some success to emulate Sullivan, it was for his gay and striking melodies that he stood out among the British musical theatre composers of the time. He was married to the soubrette Gertie Millar, for whom he wrote some of his best numbers, including 'Keep off the Grass' (*The Toreador*, 1901), 'Moonstruck' (*Our Miss Gibbs*) and 'Chalk Farm to Camberwell Green' (*Bric-à-brac*, 1915).

WORKS

all stage works; all produced in London and published there in vocal score at time of original production; musical plays unless otherwise stated

The Shop Girl (musical farce, 2, H.J.W. Dam), Gaiety, 24 Nov 1894, collab. I. Caryll; The Circus Girl (2, J.T. Tanner, W. Palings [W. Pallant], H. Greenbank and A. Ross), Gaiety, 5 Dec 1896, collab. Caryll; A Runaway Girl (2, S. Hicks, H. Nicholls, A. Hopwood and H. Greenbank), Gaiety, 21 May 1898, collab. Caryll; The Messenger Boy (2, Tanner, A. Murray, Ross and P. Greenbank), Gaiety, 3 Feb 1900, collab. Caryll; The Toreador (2, Tanner, Nicholls, Ross and P. Greenbank), Gaiety, 17 June 1901, collab. Caryll; A Country Girl (2, Tanner, Ross and P. Greenbank), Daly's, 18 Jan 1902, collab. P.A. Rubens

The Orchid (2, Tanner, Ross and P. Greenbank), Gaiety, 28 Oct 1903, collab. Caryll; The Cingalee (2, Tanner, Ross and P. Greenbank), Daly's, 5 March 1904, collab. Rubens; The Spring Chicken (2, G. Grossmith, Ross and P. Greenbank, after A. Jaime and Duval: *Le coquin de printemps*), Gaiety, 30 May 1905, collab. Caryll; The New Aladdin (musical extravaganza, 2, Tanner and W.H. Risque), Gaiety, 29 Sept 1906, collab. Caryll and F.E. Tours; The Girls of Gottenberg (2, Grossmith, L.E. Berman, Ross and B. Hood), Gaiety, 15 May 1907, collab. Caryll

Our Miss Gibbs (2, Tanner, Ross and P. Greenbank), Gaiety, 23 Jan 1909, collab. Caryll; The Arcadians (3, M. Ambient, A.M. Thompson and A. Wimperis), Shaftesbury, 28 April 1909, collab. H. Talbot; The Quaker Girl (3, Tanner, Ross and P. Greenbank), Adelphi, 5 Nov 1910; The Mousmé (3, Thompson, R. Courtneidge, Wimperis and P. Greenbank), Shaftesbury, 9 Sept 1911, collab. Talbot; The Dancing Mistress (3, Tanner, Ross and P. Greenbank), Adelphi, 19 Oct 1912; The Boy (musical comedy, 2, F. Thompson, Ross and P. Greenbank, after A.W. Pinero: *The Magistrate*), Adelphi, 14 Sept 1917, collab. Talbot

Music for revues Bric-à-brac, 1915; We're All In It, 1916; Airs and Graces, 1917; and for many other musical shows

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ANDREW LAMB

Moncrieff, Gladys (Lillian)

(*b* Bundaberg, Queensland, 13 April 1892; *d* Gold Coast, Queensland, 9 Feb 1976). Australian soprano. After showing promise as a child performer in Queensland she successfully auditioned with the J.C. Williamson management for professional training and from 1914, sang principal roles in Gilbert and Sullivan and musical comedy. After a South African tour she achieved lasting success as Teresa in Harold Fraser-Simson's *The Maid of the Mountains* (1921, Melbourne), eventually playing the role some 2800 times. Contemporary critics wrote of the purity, richness, power and wide range of her voice, her conviction of style and her clear enunciation. She had a considerable success in London in Lehár's *Die blaue Mazur* (1927). Her subsequent Australian appearances included the leading roles in two Australian musicals by Varney Monk, *Collit's Inn* (1933) and *The Cedar Tree* (1934), many revivals of operettas and musical comedies, and concert tours up to her retirement in 1959. Moncrieff became one of the most consistently admired and affectionately regarded performers (often referred to as 'Our Glad') in Australia. Her autobiography, *My Life of Song*, written with Lillian Palmer (and including a discography), was published in Adelaide in 1971.

ROGER COVELL

Monday, William.

See Mundy, William.

Mondéjar [Mondexar], Alonso de

(*fl* 1502–16). Spanish composer. He was appointed a singer in the Castilian royal chapel on 17 August 1502 and served Queen Isabella until her death in November 1504; he was one of the singers to accompany her funeral cortège to Granada. He then became a member of the Aragonese chapel until Ferdinand's demise in January 1516. Apart from these 14 years of royal service little is known of his life and career; all his works are found in sources that include repertory from the royal chapels.

Eleven songs are attributed to him in the Cancionero Musical de Palacio, while a *romance*, *Camino de Santiago*, and a further textless villancico are ascribed to him in *E-Bbc* 454. His songs display a remarkable degree of homogeneity, perhaps reflecting the fact that they all appear to have been added at about the same time to the Cancionero. Almost all of his villancicos are for three voices (with the exception of *Oyan todos mis tormentos*), have a three-line *estribillo* (*No desmayes, coraçón* alone has a two-line refrain), and set poems on the theme of courtly love. Two stylistic tendencies are apparent, both of which are characteristic of the court song composers of the early part of the 16th century: a more elaborate and imitative texture, and an essentially homophonic idiom, with independent movement between the voices limited to preparation for cadence points.

The *alternatim* Magnificat attributed to Mondéjar in the Barcelona manuscript sets the even verses, and consistently uses imitation between the three voices. On the other hand, the four-voice Passiontide motet *Ave rex noster* (*E-SE* s.s.) contrasts imitative and homophonic sections to

underline the importance of certain words, including those of Christ on the Cross. The Eucharist motet *Ave sanctissimum et gloriosum corpus* is similar in form and style but is also attributed to 'Diaz' (probably a contemporary of Mondéjar in the royal chapels) in another source; it is not clear which of them was the composer of this striking piece.

WORKS

all for 3vv unless otherwise stated

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sacred

Magnificat, *E-Bbc* 454

Ave rex noster, 4vv, *SE* 203; Ave sanctissimum et gloriosum corpus, 4vv, *Bbc* 454; *TZ* 2/3 (attrib. 'Diaz')

secular

Amor quiso cativarme, A ii; Camino de Santiago, *Bbc* 454; No desmayes, coraçón, A ii; Mios fueron, mi coraçón, A ii; No penséis vos, pensamiento, A ii; No podrán ser acavadas, A ii; No teneis la culpa, vos, A ii; Oyan todos mis tormentos, 4vv, A ii; Remedio para bevir, A ii; Sospiros, pues que descansa, A ii; Tales son mis pensamientos, A i; Un solo fin de mis males, A i

Textless villancio, *Bbc* 454

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TESS KNIGHTON

Mondondone, Girolamo da.

See Ferrari, Girolamo.

Mondonville, Jean-Joseph Cassanéa de

(*b* Narbonne, bap. 25 Dec 1711; *d* Belleville, 8 Oct 1772). French composer, violinist and conductor. With Jean-Philippe Rameau, he was one of the outstanding figures of French music in the 18th century. He probably received his musical education from his father, who was organist of Narbonne Cathedral. In 1731 he settled in Paris and made his début as a violinist at the Concert Spirituel on Palm Sunday 1734, on which occasion the *Mercure de France* praised him for his virtuosity. At about this time he also published his first collections of instrumental music, a set of violin sonatas op.1 (1733) and the *Sonates en trio* op.2 (1734). He was first violin in the Concert de Lille when, in 1738, he published *Les sons harmoniques* op.4, a set of violin sonatas with an introduction setting out, for the first time, the technique of playing harmonics on the violin by lightly touching an open string. On 1 April 1739, he was appointed violinist of the royal chamber and chapel.

Mondonville's first *grands motets*, performed at Versailles in 1738, met with great success at the Concert Spirituel the following year. The *Mercure de France* (April 1739) stated that the fame of the 'young master' was now established not only as a violinist but also as a composer. He was extremely busy at this time; in 1739 he received fees for about 100 concerts in Versailles, Compiègne, Fontainebleau and Marly. In July 1740 Mondonville acquired the reversion of André Campra's post as *sous-maître* of the royal chapel and acceded to the position itself on 4 March 1744 on the death of Charles-Hubert Gervais; but, since he was not permitted to publish the motets he composed for the chapel, he resigned the post in 1758. He was also pursuing his career as a violinist, performing both as a soloist and with the flautist Michel Blavet, the violinist Jean-Pierre Guignon and the singer Marie Fel, for whom he wrote a violin concerto with a vocal part (now lost) given at the Concert Spirituel in 1747. In 1748 Mondonville married the harpsichordist Anne Jeanne Boucon (*b* Paris, 1708; *d* Paris, 4 Feb 1780), a pupil of Rameau to whom Jean Barrière, Jacques Duphly and Rameau himself all dedicated harpsichord pieces; their son, Maximilien Joseph (1749–1804), became an amateur violinist and oboist.

In June 1748 Mondonville became associated with Pancrace Royer in the organization of the Concert Spirituel. On Royer's death in 1755 he became director of the Concert, with Capperan, until July 1762, when Antoine Dauvergne obtained the privilege for a nine-year period. As conductor of the orchestra Mondonville introduced various innovations from 1755 onwards, including organ concertos by Claude Balbastre, who also entertained the audience by playing organ adaptations of Mondonville's overtures to *Daphnis et Alcimadure* and *Titon et l'Aurore*. Mondonville also included in the programmes symphonies by Gossec and by foreign composers such as Holzbauer and Wagenseil. His own works were very popular. Up to 1791 Mondonville was the composer most frequently played at the Concert Spirituel; with 39 pieces on the programmes, and a total of 510 performances, he comes ahead of Lalande (31 pieces and 421 performances) in the repertory of the Concert from the time of its creation. His motets – in which the influence of Lalande is perceptible – were extremely successful, both the *grands motets* with chorus (*Dominus regnavit*, *Magnus Dominus*, *Jubilate Deo*, *Coeli enarrant*) and the *petits motets* for solo voice (*Regina coeli*, *Simulacra gentium*) forming part of the basic repertory of the Concert Spirituel.

Mondonville's *grands motets* reinvigorated the genre, and with the operas of Rameau are among the most accomplished French works of the 18th century. They were copied, distributed and adapted all over France: as a result there are four versions, each with variants, of the *Dominus regnavit* (from Paris, Carpentras, Lyons and Lille). This *grand motet*, performed two to four times a year at the Concert Spirituel between 1735 and 1758, is typical of Mondonville's compositional artistry. To illustrate the words 'Elevaverunt flumina vocem suam', for instance, he unleashes a vocal and instrumental hurricane: rapid vocalises express the movement of the waters, while the orchestra, with its broken chords in the bass and its strings of repeated notes, evokes the idea of a storm and comes close to the operatic style. As with Rameau, art was here trying to imitate nature.

Mondonville's operas were also highly regarded; while *Isbé* was only a qualified success in 1742, *Bacchus et Erigone* was very successful in 1747 when it was produced at the Théâtre des Petits-Cabinets at Versailles with Madame de Pompadour in the leading role. *Le carnaval du Parnasse*, a *ballet-héroïque*, was given 35 performances in 1749 and was revived in 1750, 1759, 1767 and 1774. *Vénus et Adonis* (1752), an *opéra-ballet*, was well received, as also was *Titon et l'Aurore*; along with the second version of Rameau's *Castor et Pollux*, *Titon*, with its subtle orchestration, became a rallying-point for the supporters of the French during the Querelle des Bouffons. The Languedoc setting of the pastoral *Daphnis et Alcimadure* encouraged Mondonville, who wrote his own libretto, to make an innovation: the prologue is in standard French, but the following three acts are in Provençal dialect. This work was well received both at its première at Fontainebleau on 4 November 1754 and when it was subsequently given at the Académie Royale (5 January 1755). However, *Thésée*, to a libretto by Quinault, was only partly successful at its première on 7 November 1765 at Fontainebleau; memories of Lully's *tragédie lyrique* were still present in the public mind.

When Mondonville gave the première of the oratorio (or 'motet français') *Les Israëlites à la Montagne d'Horeb* at the Concert Spirituel in 1758, he claimed in the libretto to have 'enriched our music with a new genre previously absent from it'. In fact, although the oratorios of Charpentier had obviously been forgotten for half a century, Mondonville did at least deserve credit for bringing the genre into line with the tastes of the day. He composed two more French oratorios, *Les fureurs de Saül* (1759) and *Les Titans* (1760, described as a mythological cantata, with a libretto by the Abbé de Voisenon), thus opening up the way for many composers, including Gossec, Giroust and Le Sueur.

Mondonville made some interesting innovations in his instrumental music. He gradually abandoned the trio sonata genre, and in 1734 published his *Pièces de clavecin en sonates avec accompagnement de violon* op.3. The title indicates that the harpsichord is the principal instrument, but in practice Mondonville achieved a perfect balance between harpsichord and violin, exploiting the possibilities of both instruments. Rameau took his inspiration from Mondonville in his *Pièces de clavecin en concerts* (1741), as also did Louis-Gabriel Guillemain in 1745 (*Pièces de clavecin en sonates avec accompagnement de violon*) and Armand-Louis Couperin in 1765 (*Sonates en pièces de clavecin avec accompagnement de violon*). Mondonville's

Pièces de clavecin avec voix ou violon op.5, contrary to what the title suggests, are in fact *petits motets* on texts from *Psalms*, sometimes in a very figurative style; both voice and violin are required for all the pieces except one. In the matter of violin technique Mondonville was the first to use harmonics in *Les sons harmoniques* op.4.

Mondonville's brother, Jean Cassanéa de Mondonville (*b* Narbonne, 15 April 1716; *d* after 1769), known as Mondonville *le jeune*, was also a violinist and composer. He was a musician in the royal chapel and published *Six sonates à violon seul et basse continue* (1767), formerly attributed to Mondonville's son Maximilien Joseph.

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dramatic

first performed at the Paris Opéra (Académie Royale de Musique) unless otherwise stated;

music lost unless otherwise stated

Isbé (pastorale-héroïque, prol., 5, H.-F. de la Rivière), 10 April 1742; pubd as op.6 (Paris, *c*1742)

Bacchus et Erigone (acte de ballet, 1, C.-A. Le Clerc de la Bruère), Versailles, 1747; pubd as part of *Les fêtes de Paphos* (Paris, 1758), of which it then formed part

Le carnaval du Parnasse (ballet-héroïque, prol, 3, L. Fuzelier), 23 Sept 1749; pubd as op.7 (Paris, *c*1749)

Vénus et Adonis (ballet-héroïque, 1, J.B. Collet de Messine), Bellevue, 27 April 1752; pubd as part of *Les fêtes de Paphos*(Paris, 1758), of which it then formed part; lib (Paris, *c*1752)

Titon et l'Aurore (pastorale-héroïque, prol., 3, Abbé de La Marre with addns by C.-H. de F. de Voisenon; prol. by A.H. de Lamotte), 9 Jan 1753; pubd as op.8 (Paris, *c*1753/*R*)

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Thésée (tragédie, 5, P. Quinault), Fontainebleau, 7 Nov 1765; lib (Paris, 1765)

Les projets de l'Amour (opéra-ballet, 3 entrées: 'L'Hymen et l'Amour', 'Jupiter et Calisto', 'Mirzele', Voisenon), Versailles, 29 May 1771

sacred vocal

Oratorios, music lost: Les Israëlites à la Montagne d'Horeb, 1758; Les fureurs de Saül, 1759; Les Titans (C.-H. de F. de Voisenon), 1760

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instrumental

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Les sons harmoniques, sonates, vn, bc, op.4 (Paris and Lille, 1738)

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MARC SIGNORILE

Mondy, John.

See Mundy, John.

Mone, Franz Joseph

(*b* Mingolfsheim, nr Bruchsal, Baden, 12 May 1796; *d* Karlsruhe, 12 March 1871). German historian. He studied at Heidelberg where he later taught and served as librarian; he taught at Leuven, 1827–31, and was director of the archives at Karlsruhe, 1835–68. He worked on north European paganism, and published documents on Latin and Greek religious services; musicologically he is notable for his three-volume text edition *Lateinische Hymnen des Mittelalters* (Freiburg, 1853–5/*R*); from his references here to Greek hymns he seems to have been aware of the verse structure of Greek medieval liturgical poetry, the discovery of which is usually credited to Jean Baptiste Pitra. In this matter see W. Meyer: 'Pitra, Mone und die byzantinische Strophik', *Gesammelte Abhandlungen zur mittellateinischen Rhythmik*, ii (Berlin, 1905), pp.287–302.

MILOŠ VELIMIROVIĆ

Monet, Jean.

See Monnet, Jean.

Moneta, Giuseppe

(*b* Florence, 1754; *d* Florence, 17 Sept 1806). Italian composer. After composing a *farsa* for four voices (its title is unknown), he had, for a young amateur, a remarkable outburst of activity in 1779: his oratorio *Il figliuol prodigo* was given at S Giovannino degli Scolopi on 20 February, his comic opera *I pastori delle Alpi* was produced at the Teatro di borgo Ognissanti on 1 June; and he directed, from the first harpsichord, Paisiello's *Il tamburo notturno* at the same theatre on 9 September. For the next 20 years he composed a succession of operas, intermezzos and melodramas, as well as sacred and instrumental music. Judging by local reviews, his music was well liked by the Florentines. He won various titles, most importantly *maestro di cappella onorario e compositore* of the courts of Tuscany (1791) and (later) Parma.

Comic genres made up the majority of Moneta's dramatic compositions. He was favoured by the Tuscan court as a composer of ceremonial operas and cantatas, such as *L'Urano*, a cantata (celebrating Herschel's discovery of the planet Uranus) for the wedding of Archduke Francesco in 1788. But his most original contribution was to the development in Italy of *melologo* ('melodrama' or 'tragedia lirica'), a new dramatic form which had been cultivated in France and Germany in the 1770s. Moneta set three such dramas in the 1780s: first *Il Meleagro* (1785), with text by Camillo Federici, who acknowledged his desire to emulate Rousseau's *Pygmalion* of 1770; and followed by two more: *La vendetta di Medea* (1787) and *La morte di Sansone* (1789).

A collection of five sinfonias has survived which displays suggestions of programmatic intent and what the descriptive style in his lost *melologos* may have been. His favoured position in Tuscany as composer of orchestral music is indicated by a performance in Florence in 1792 of a 'piena sinfonia' before the Palazzo Pitti to welcome Grand Duke Ferdinando III. He also composed six trios for flute, bassoon and continuo and two sonatas for piano and violin.

Like the musical culture of Tuscany in general in his time, Moneta's works remained largely unknown beyond the region's borders and the related principalities of northern Italy. The most successful of his comic operas was *Il capitano Tenaglia*, performed in Livorno and Brescia in Carnival 1784, and Geneva in 1786. His composing apparently ceased in 1799, probably because of the French occupation and rule (1799–1814) during which his patron, Ferdinand III, retreated to Vienna. Moneta was among the composers, educators and musicians who formed in 1801 the Collegio di Professori, devoted to raising music in Florence to its 'greatest perfection', promoting the study of music and increasing the number of scholars and 'dilettantes'. In 1806 he was listed among the 'interessati', or financial

backers, of the Teatro degl'Intrepidi. Moneta's obituary in the *Gazzetta toscana* (1806, no.40) speaks of the 'universal appreciation and praise' accorded his music.

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operas

I pastori delle Alpi (dg, 2, A. Pasquali Valli), Borgo Ognissanti, 1 June 1779

Angelica e Medoro (serenata, 2 pts, P. Metastasio), Porta Rossa, 19 March 1780

La giardiniera accorta (dg, 2), Cocomero, 20 Sept 1781

Il marchese a forza (dg), S Maria, carn. 1783

Il capitano Tenaglia ossia La muta per amore (dg, 2, C. Orcomeno), Livorno, Armeni, carn. 1784

Il Meleagro (melodramma, 3, C. Federici), Cocomero, 22 June 1785

Il tutore e la pupilla, ovvero Amor vuol gioventù (int, 2 pts, M. Coltellini), Cocomero, 26 Dec 1785

L'equivoco del nastro (int, 2), Cocomero, carn. 1786

La vendetta di Medea (tragedia lirica, 5, C. Giotti), Intrepidi, 31 Dec 1787

Orfeo negli Elisi (azione teatrale, 1), Intrepidi, 17 May 1788

Il sacrifizio d'Ifigenia (dramma per musica, 1, Giotti), Cocomero, 3 Feb 1789, 1 aria *I-Fm*

La morte di Sansone (tragedia lirica, Giotti), Cocomero, 3 Feb 1789

Le nozze all'inferno (farsa, 2, D. Somigli), Piazza Vecchia, carn. 1791

Il conte Policronio, overo Le bugie hanno le gambe corte (dg, 2, G. Squilloni), Poggio a Caiano, 18 Sept 1791, *Fc*

Le due orfane e i due tutori innamorati (dg, 2), S Maria, 9 July 1792, *US-R* (excerpts)

Oreste (dramma serio in musica, 3, F. Gonella), Pisa, Accademia dei Costanti, spr. 1798, *Fc* (2 copies)

Le varie poi fauste vicende di Flora (azione teatrale, 1, G. de Gamerra), Cocomero, Advent 1799, *Fc*

La poetessa capricciosa amante de' due gemelli (dg, 1), Cocomero, 26 Dec 1799

Revisions of: L. Caruso: La locanda in scompiglio, 1780; G. Sarti: I contratempi, 1781; P. Guglielmi: I due fratelli sciocchi, 1782

other works

Orat: Il figliuol prodigo, S Giovannino degli Scolopi, Feb 1779; Il sacrificio di Jefte, Fucecchio, S Giovanni, 22 Aug 1795; Il trionfo di Gedeone (dramma sacro, 2), Pergola, 6 March 1798, *Fc*

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Inst: 5 syms., op.2, *CH-N*; 6 trios, 2 fl, bn *NL-DHgm*; 2 sonatas, pf, vn (Florence, n.d.), *I-MTventuri*, *PAc*, *US-LOu*

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ROBERT LAMAR WEAVER

Monetarius [Müntzer], Stephan

(*b* Kremnica; *fl* 1494–1515). Slovak theorist. He studied at Kraków in 1494 and taught in Vienna before 1515. His treatise *Epitoma utriusque musices practice* (Kraków, 1515; facs. in MMP, ser.D, i, 1975) is dedicated to his patron Georgius Thurson, a member of a Hungarian magnate family that had served the cause of humanism. It is written in the two-part form typical of the early 16th century (*musica plana*, *musica mensuralis*) and has affinities with Johannes Cochlaeus, Gaffurius, Giorgio Anselmi and Jacobus Faber Stapulensis. In his treatise Monetarius quotes a poem by the German humanist Walter Eck, who was in Kraków about 1515.

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ELŻBIETA WITKOWSKA-ZAREMBA

Money-Coutts, Francis Burdett (Thomas Nevill) [5th Baron Latymer]

(*b* London, 18 Sept 1852; *d* London, 8 June 1923). English poet and librettist. Born into a family of English bankers, he read law at Cambridge but regarded writing as his career and adopted the pen name 'Mountjoy'. In the early 1890s he became firm friends with Albéniz, then living in London, and offered Albéniz a considerable income in exchange for setting his librettos to music. Their first work was the opera *Henry Clifford*, followed by their most important work, the opera *Pepita Jiménez*, based on the novel by Juan Valera. Money-Coutts's fondest ambition, however, was to create an operatic trilogy based on the *Morte d'Arthur* of Sir Thomas Malory; the libretto for *King Arthur* was published separately (London, 1897), but Albéniz completed only the first opera, *Merlin*; *Lancelot* and *Guenevere* were left incomplete at the composer's death in 1909. Money-Coutts also supplied Albéniz with numerous song texts, which appear in the collections *To Nellie: Six Songs* and *Quatre mélodies*, as well as the individual works

Art thou gone for ever, Elaine?, *The Gifts of the Gods* and *The Caterpillar*. Money-Coutts's greatest contribution to music history, however, was his unselfish patronage of Albéniz, which permitted the ailing composer to devote his final years to writing his celebrated work for piano, *Iberia*.

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<div align="right">WALTER AARON CLARK</div>

Monferrato, Natale [Nadal]

(*b* Venice, *c*1615; *d* Venice, before 12 April 1685). Italian composer and organist. He was a priest and was possibly a pupil of Giovanni Rovetta or of his own brother, Innocente. He took part in the competition for the second organist's post at S Marco, Venice, on 23 January 1639 (not 1640, as Caffi and others stated), when Cavalli was appointed, but the following month he became a singer there at the modest annual salary of 60 ducats. In 1642 (before 21 September) he was appointed *maestro di musica* of the Conservatorio dei Mendicanti, Venice; his tenure is also noted in the dedication to his op.4. On 20 January 1647 he was made *vicemaestro di cappella* of S Marco at a salary of 120 ducats, which was raised in 1650 to 160 ducats and three years later to 200. On the death of Rovetta he was again passed over, in favour of Cavalli, for the post of *maestro di cappella* of S Marco on 20 November 1668, but he finally obtained it on 30 April 1676 following Cavalli's death (accordingly, he resigned from the Medicanti) and held it until his death. He was an energetic director: he attempted to raise the standards of the choir by re-auditioning the older singers and by reducing its numbers, thus allowing higher salaries to be paid, though he met with bureaucratic difficulties in carrying out this policy. He was much appreciated by the procurators, who twice (in 1670 and 1682) awarded him a special gratuity for dedicating compositions to them. In his later years he was a partner with Giuseppe Sala in the ownership of the leading music publishing house in Venice. His will shows that he was a reasonably wealthy man; he left musical instruments to G.B. Volpe and Pietro Veralli, while the residue went to the Scuola del Sacramento in S Bartolomeo di Rialto, where a marble bust of him was erected in the sacristy.

Monferrato's works for S Marco seem mainly to have been in the *stile antico*, of which documentary evidence also suggests he was much in favour. His masses are very austere examples of this manner, displaying few of the expressive devices of chromaticism and dissonance that other composers used to modify its traditional basis. His motets and psalms, by

contrast, show the influence of his teaching at the Mendicanti, especially the solo motets of op.4, which he wrote for its pupils. These are attractive works, displaying elements of both the melodious arias and expressive recitative found in the Venetian operas of the mid-17th century. They are not quite so clearly diatonic as those of the Bologna school, but with their harmonic sequences and regular rhythms they approach the idiom of the Italian sacred cantata, especially as individual sections within them are often expansive and highly developed.

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Salmi, 8vv, org, op.2 (1653)
[20] Motetti concertati … lib.I, 2– 3vv, op.3 (1655)
[21] Motetti … lib.I, 1v, op.4 (1655)
Motetti … lib.III, 1v, op.6 (1666)
[21] Motetti concertati, 2– 3vv [op.7] (1669)
Salmi concertati … lib.II, 3–8vv, 2 vn, va, org, op.8 (1671)
Salmi brevi, 8vv, org, op.9 (Bologna, 1675)
[9] Salmi concertati, 2vv, 2 vn, va, org, op.11 (1676)
[6] Missae, 4– 5vv, org, op.13 (1677)
Salmi concertati, 3– 4vv, 2 vn, va, org, op.16 (1678)
Antiphonae, 1v, op.17 (1678)
Motetti … lib.III, 2–3vv, op.18 (1681)
Missae et Magnificat, op.19 (1681)

2 motets, 1656[1]; Dulce sit, 2vv, bc, 1688[2]; Exaltabo te Deus, 1v, 1670[1]

Mag, 8vv, org; 2 Mag, 4vv: *D-Bsb, Dlb*
Salve regina, 3vv, bc, 1655, *Bsb*
1 cant., 1v; 2 motets, 3vv, insts: *Kl*

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DENIS ARNOLD/R

Monferrina.

A country dance, Piedmontese in origin, popular in England in the early 19th century (sometimes called 'monfrina', 'monfreda' or 'manfredina'). Typical examples, in 6/8 metre, appear in *Wheatstone's Country Dances*

for 1810 and *Companion to the Ballroom* (*c*1816). Clementi composed two sets, of 12 (op.49, 1821) and six (wo15–20).

Mongini, Pietro

(*b* Rome, 1830; *d* Milan, 27 April 1874). Italian tenor. He started his career as a bass, but by 1853 was singing tenor roles at Genoa. In 1855 he made his Paris début at the Théâtre Italien as Edgardo in *Lucia di Lammermoor*, and in 1857 sang at Reggio nell'Emilia in the first performance of Achille Peri's *Vittor Pisani* and in Donizetti's *Anna Bolena*. He first appeared at La Scala in 1858 as Arnold in *Guillaume Tell*, and made his London début in 1859 as Elvino in *La sonnambula* at Drury Lane, where he also sang Arrigo in the first London performance of Verdi's *Les vêpres siciliennes* (in Italian). In 1860 he sang Manrico (*Il trovatore*) at La Scala and Huon in Weber's *Oberon* at Her Majesty's Theatre. He returned to London every year from 1862 to 1873, appearing either at Her Majesty's, where his many roles included Don Alvaro in the first London performance of *La forza del destino* (1867), or at Covent Garden, where he made his début as Gennaro in *Lucrezia Borgia* (1868). On 24 December 1871 he created the role of Radamès in the first performance of *Aida*, at the Cairo Opera House. According to contemporary reports, his genuinely heroic tenor voice was not used with much subtlety or intelligence, but in such roles as Arnold, Manrico and Alvaro the sheer brilliance of sound and the excitement of his performances compensated for any lack of artistry.

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ELIZABETH FORBES

Mongrédien, Jean

(*b* Paris, 19 June 1932). French musicologist. He studied Classical literature at the Sorbonne, achieving the agrégation in grammar (1958). He was a reader at Cologne University (1964–9) and then taught at the Institut Français in London (1969–73). In 1973 he received an appointment at the Sorbonne, where, under the supervision of Chailley, he gained the doctorat ès lettres in 1976 with a dissertation on Jean-François Le Sueur. From 1976 until his retirement in 1996 he was professor at the Sorbonne, where he was also head of the music department (1977–83) and the founder in 1979 of the Centre d'Etudes de la Musique Française aux XVIIIe et XIXe Siècles; he was also director of this centre until his retirement.

Mongrédien has focussed his research, which has brought him international renown, on French music of the 18th and 19th centuries, particularly opera and sacred music. His most important work is undoubtedly *La musique en France des Lumières au Romantisme (1789–*

1830) (Paris, 1986). He holds a central place in French musicology that derives from his teaching and the part he has played in training young researchers.

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<div align="right">JEAN GRIBENSKI</div>

Mongolia.

Independent country in Inner Asia and landlocked between the Russian Federation to the north and China to the east, west and south. It covers an area of 1,565,088 km^2 (606,250 miles^2) and has a population of 2·74 million (2000 estimate) of which an estimated 78·8% are classified as Khalkha [Halh] Mongols. Other Mongol groups include Altai Urianghais, Bargas, Baits, Buryats, Chahars, Darhats, Darigangas, Dörbets, Hamnigans, Harchins, Horchins, Hoshuts, Hotogoids, Mingats, Ölöts, Sünits, Torguts, Üzemchins and Zakchins. Turkic minorities within Mongolia include Kazakhs (5·9% of the population) and small numbers of

Tuvans, Üzbeks (Chantous), Uighur and Soyot Urianghais, Tsaatans and Hotons.

Mongols emerged as a distinct group during the 11th and 12th centuries. The first Mongol Uls (Mongol nation) – a name reassigned during the 1990s to contemporary Mongolia – was established in 1206 by Temüjin (Chinggis Khan), who united the Mongolian tribes to create a nomadic empire, which, at its height, reached from Korea to the Black Sea (1206–1368). The division between Eastern Mongols (including Khalkhas) and Western (Oirat) Mongols dates back to that time; since then these two confederations have periodically opposed each other in war. The Eastern Mongols were united under Batmönh Dayan Khan, who became ruler in 1479, but during that century were twice defeated by the Oirats. In 1552, Altan Khan of the Tümed united the Khalkhas and defeated the Oirats, initially a confederation of four tribes: the Jungars, Torguts, Hoshuts and Dörbets. From the 15th century to the 17th, the Confederation of Four Oirats (Dörvön Oird) consolidated and eventually formed a Western Mongol Jungar State (1630–late 1750s). In order to get military aid to hold off the Jungar leader Galdan Boshigt Khan (1651–96), the Khalka princes swore an oath of allegiance to the Emperor K'ang Hsi at the Doloon Nuur convention of 1691, leading to a formal annexation of Mongolia by the Manchus (called by them 'Outer Mongolia') that lasted until 1911. The Oirat Mongols resisted Manchu domination for another 70 years.

For information on the musics of different Mongol confederations and groups, musical genres, instruments and musicians *see* Baataryn Avirmed, Hets, Huur, Huuchir, Ikil, Limbe, Mongol music, Narantsogt, Namjiliin Norovbanzad, Overtone-singing, Shudraga, Topshuur, Tsuur and Yatga.

CAROLE PEGG

Mongol music.

The musics of the traditionally nomadic Mongol peoples of Inner Asia, who now live predominantly in Mongolia (Mongol Uls) and Inner Mongolia (an autonomous region in northern China) as well as elsewhere in China, in Russia and in diasporic communities in Europe and the USA.

I. Introduction
II. Traditional music and dance
III. Religious musics
IV. 20th-century political influences
BIBLIOGRAPHY

CAROLE PEGG

Mongol music

I. Introduction

The majority of Mongols live in Mongolia and Inner Mongolia; they are also found in Buryatia and along the Volga river in Russia, and in other areas of China, particularly in the autonomous region of Xinjiang and in Qinghai province (fig.1). The dissemination of Mongols occurred partly because political borders changed and administrative divisions were created that

divided and relocated Mongol peoples at various times – under the Mongolian Empire (1206–1368), the Jungar State (1630 to late 1750s), and the Chinese Qing dynasty (1644–1911), as an autonomous state under the Bogd Khan (1912–19) and during the communist Mongolian People's Republic (1921–92) – and partly because of their own migrations. When Stalin successfully negotiated sovereignty for Mongolia at the Yalta conference in 1945, the political division between Mongol groups in Inner Mongolia (part of China) and Mongolia (then the Mongolian People's Republic) was consolidated. However, Mongols still use the metaphor of a human body to symbolize the 'natural' unity of their politically-divided peoples referring to Mongolia as 'Back' or 'North' Mongolia (*Ar Mongol*) and to Inner Mongolia as 'Breast' or 'South' Mongolia (*Övör Mongol*). While they view themselves as united in being 'Mongol', Mongols do express different kinds of identity through musical forms, styles and practices.

Within Mongolia, the estimated total population in 2000 is 2.74 million. The majority group, the Khalkhas (1,610,200), live predominantly in central and east Mongolia. Other groups are concentrated in the border areas. Along the Altai mountain range of west Mongolia live Dörbets (55,200), Baits (38,800), Zakchins (22,500), Altai Urianghais (20,400), Torguts and Hoshuts (10,200), Ölöts (8100), Mingats (4000), Western Khalkhas, and non-Mongol groups including Hotons (4000), Tuvan Urianghais and Chantous (Üzbeks). Among the rolling green steppes of east Mongolia are located Buryats (34,700), Darigangas (28,600), Bargas (2000), Üzemchins (2000) and Hamnigans, and amid the snow-capped mountains, forests and lakes of north Mongolia live Darhats (14,300), Hotogoids, Chahars and Buryats. Within the Russian Federation, there are an estimated 453,000 Buryat Mongols and 2,000,000 Kalmyk Mongols. Census statistics (1990) suggest that over 5.5 million Mongols are living in China, of which almost 3.5 million are in Inner Mongolia. Torguts and Hoshuts living in Qinghai, Inner Mongolia and Tibet number 114,000; Daurs and Torguts living in Xinjiang number 135,000.

Repertories, styles, forms and genres of Mongol music are influenced by the ethnicities, life styles and histories of the performers. Traditionally, music is primarily vocal; instrumental music takes a secondary role. As transhumant pastoralists in an often hostile environment, the everyday lives of Mongols are suffused with music linked to ritual, folk-religious, shamanic and Buddhist practices, whether herding, hunting or holding domestic celebrations (*nair*) and public festivals (e.g. *Eriin Gurvan Naadam*, Festival of the Three Manly Sports; see §II, 1(vi) below). In all three religious complexes, Mongols use musical practices to communicate with and attempt to influence spirits believed to live in and comprise natural phenomena. Similarly, animals are controlled, herded and hunted using a range of vocal and instrumental sounds.

Traditionally, there were gender-specific practices in vocal and instrumental performance. The most highly valued vocal forms were performed in formal ritual contexts by men. Women were generally prohibited from performing *tuul*'s (epics) and *höömii* (*see* Overtone-singing), as well as the most valued *urtyn duu*s (long-songs). In the context of celebrations, the eldest male always performed a technically difficult *urtyn duu* before the most respected female, who performed a less difficult song. Women were

prohibited from playing the Huur (fiddle), *limbe* (side-blown flute), *tsuur* (end-blown pipe), *topshuur* (two-string plucked lute) and *yatga* (zither). Only the *aman huur* (jew's harp) appears to have been played in both secular and shamanic contexts by both men and women of all groups.

During the communist period, a 'new hearth' (first the 'club' and 'red corner' and then the theatre) was created for music. Music was secularized, taken out of the round felt tent or monastery and moulded into a 'national' form, with socialist content that claimed ideological equality in gender, status and ethnicity. European art forms, including classical music, opera and ballet were introduced, and traditional Mongolian song and dance melodies were adapted to equal-tempered scales, derived from the harmonic series of European art music. In contemporary Mongolia, traditions of various provenances are in the process of intermingling: traditional songs, instruments and dances are being reinjected with ethnicity; religious musics are being practised in ritual contexts; Soviet traditions and Soviet transformations of pre-Soviet traditions continue to be developed; and new rock and 'world music' influences are being taken on board.

Mongol music

II. Traditional music and dance

1. Vocal musics.
2. Instruments.
3. Dance.
Mongol music, §2: Traditional instruments

1. Vocal musics.

In terms of musical structure, traditional Mongolian songs fall along a continuum. At one end is the 'extended' long-song (*aizam urtyn duu*), which is richly decorated, drawn out and without fixed rhythm; at the other is the strophic, syllabic, rhythmical short-song (*bogino duu*), which is mostly in simple, duple or quadruple time and occasionally in triple time, and performed without ornamentation. Contexts of performance also differ for these songs. In addition, there are a range of vocal forms not classified by Mongols as 'song', but which by virtue of their structure or rhythmic performance may be considered to be musical.

(i) Long-songs.
(ii) Short-songs.
(iii) Heroic epics.
(iv) Tales, legends, praise-songs and 'words'.
(v) Magical formulae.
(vi) Festival forms.
Mongol music, §II, 1: Traditional music and dance, Vocal musics.

(i) Long-songs.

Most Mongolian ethnic groups perform a style of *urtyn duu* (long-song), the themes of which range from the religious, philosophical, ceremonial and didactic to expressions of love for family, nature, birthplace and animals. *Urtyn duu* is a Khalkha term that came into general use after standardization of music under the communists. Traditionally, each Mongolian group has its own terms often indicating use in a particular

context: Khalkha Mongols also use the terms *nairyn duu* (celebration song), since long-songs are the only form of song permitted in Khalkha celebrations, and *aizam duu* (extended song). Each group also has its own repertory, forms, styles and methods of ornamentation.

The long-song uses five equally-spaced pitches, from which further pitches are derived. It occurs in three main musical forms: extended (*aizam*), general (*tügeemel*, *jir*) and abbreviated (*besreg*). *Aizam urtyn duu* is performed mainly by Eastern Mongols, including Khalkhas. It is characterized by rich ornamentation and use of falsetto, extreme elongation of both musical phrases and syllables, a melody that continually unfolds rather than repeats, and lack of a regular beat. Its melodic complexity and melismatic skill takes precedence over textual clarity for both performer and audience. Classical Mongolian script pronunciation is often used, and syllables are interpolated to preserve the flow of the melodic line. While initial-line alliteration, typical of Mongolian poetry, is employed, the line is often truncated, so that metrical elements of the written text are not preserved in the song. Performance manner is restrained, with little facial or bodily movement.

In traditional Khalkha celebrations, each long-song should have 64 *türleg* ('choruses'), although 4, 8, 16 and 32 are acceptable. The Khalkha phrase '16 or 32 *aizam duu*', refers to a long-song with 16 or 32 *türleg*. Central Khalkha style is characterized by its wide range, which when it incorporates falsetto may reach almost three octaves, and by a full-throated, declamatory vocal tone from the chest. Intervallic movements are wide – 3rds and 4ths are used in succession – and there is a general absence of conjunct movement. Borjigin Khalkha style has a range as wide as Central Khalkha, and falsetto is used, but intervallic movements are small, and more complex decoration of the melodic line is used. Western Khalkhas, who live in districts bordering west Mongolia, perform *aizam urtyn duu* but use a more restricted melodic range than Central Khalkhas.

Tügeemel urtyn duu ('general' long-song) lies between 'extended' and 'abbreviated' forms and is used on non-official occasions, such as during herding on the steppes. *Besreg urtyn duu* ('abbreviated' long-song), a shortened or hybrid form with short verses and sometimes choruses, is performed by Western Mongols, including west Mongolian groups and Mongols in Xinjiang. This form also exploys devices such as empty syllables and interjections, but because there is little ornamentation, a less complex musical structure and less elongation of words, the text is more clearly audible. Melodies have a more angular structure.

Long-song styles from pre-socialist Mongolia, which have become rare, include Eastern Khalkha, Hardel and Bayan Baraat.

Performance practices and styles are transmitted orally. For Khalkhas, the song performed by child-riders before a horse race, *giingoo* (see §(vi) below), is used to display their potential as long-song performers. Basic differences occur between Eastern Mongols, Western Mongols and Inner Mongolian groups. Among Western Mongols such as Baits, Dörbets, Torguts and Mingats, long-songs are without instrumental accompaniment, but verses and choruses are sung by all present in heterophonic layers of melodic improvisations. Among Khalkha groups, a solo vocalist sings

verses to the accompaniment of a horse-head fiddle (*morin huur*, fig.2) and sometimes also a six finger-hole, side-blown flute (*limbe*), which follow the melody and decorations of the vocal line. Each verse is composed of two, four or more musical phrases or sections (*tuhailbar*), and after every three verses the assembled celebrants contribute a kind of refrain (*türleg*), while the singer pauses for breath or clears the throat. Among Üzemchins in Xilingol banner, Inner Mongolia, there is no instrumental accompaniment, but during verses the audience supplies a vocal drone which they call *chor* (in eastern Mongolia, 'mouth *tsuur*') beneath the solo vocalist's melody, and then all contribute to the melody of the chorus.

The selection of the initial and final long-song is chosen according to group tradition. Borjigin and Central Khalkhas always begin a domestic celebration (*nair*) or festival (*naadam*) with *Tümen Eh* ('First of Ten Thousand'), and the first three long-songs have to be *aizam* in form and chosen from a specific corpus of songs. Bait Mongols begin with *Bayan Tsagaan Nutag* ('Rich White Homeland'), Hotons with *Nariin Baahan Sharga* ('Thin Rather Light-Bay [Horse]'), Dörbets with *Nariin Goviin Zeerd* ('Chestnut-Brown of the Narrow Gobi'), and Darhats with *Talbain Sharga* ('Four-Square Bay').

Mongol music, §II, 1: Traditional music and dance, Vocal musics.

(ii) Short-songs.

Although referred to generally by a Khalkha term, *bogino duu*, this category includes satirical, dialogue and situational songs, which are improvised in alliterative stanzas. *Shog duu* (satirical songs) are used to lampoon, criticize or comment on anti-social behaviour, problematical relationships and everyday events on a public level; for instance, the Bait Mongol song *Donkoo* (or *Elkendeg*) criticizes drunkenness, arrogance and rootlessness.

Magtaar (situational songs) operate on a more private level. They are used to express opinions about specific places and people and may be addressed to lovers or personal friends. Occasionally, *magtaar* are used in Dörbet celebrations, accompanied by dance (*büjigtei magtaar*). Satirical songs are distinguished melodically from situational songs: the former have lighter, less lyrical tunes. Traditionally, west Mongolian satirical songs are performed unaccompanied, or accompanied by a simple rhythmical device; occasionally they are accompanied by the two-string spike fiddle, *ikil*.

As with long-songs, different ethnic groups have their own short-song melodies and styles. The musical range is generally within one-and-a-half octaves, and no ornamentation is used. Musical simplicity allows the singer to concentrate on rhyming the improvised text and clearly transmitting the meaning. A form of 'lengthened' short-song (*urtavtar bogino duu*) uses a drawn-out melody with some ornamentation in verses in conjunction with a more rhythmical melody in the chorus. In both forms, textual meaning is enhanced during performance by dramatic, sometimes even theatrical, facial and bodily movements.

Hariltsaa duu (dialogue-song) is a performance style that, when used in short-song form, also makes expressive use of the eyes and upper body. Although no costume, masks or make-up are used, these highly

dramatised songs are considered to be an early form of Mongolian drama. *Hariltsaa duu* may be performed by several people or solo.

(iii) Heroic epics.

*Baatarlag tuul'*s (heroic epics) are lengthy oral works about brave knights who fight and eventually defeat the forces of evil.

Epic traditions among the Oirats of north-west Mongolia, Buryat Mongols and Volga Kalmyks were noted by Vladimirtsov (1923). The Buryat Mongolian academician Rintchen, citing *Janggar*, *Khan Harangui* and *Högshin Luu Khan*, proposed that Khalkha melodic tales (*üliger*) from central Mongolia should be included within the category 'epic'; this remains a subject of debate. The *Geser* epic (*see* Tibetan music, §III, 4) was widespread in both oral and written forms among Khalkha Mongols, Buryats, Oirats, Inner Mongols, Kalmyks and Monguors. Similarly, *Janggar*, the main epic cycle of Kalmyk Mongols, is also found among Baits, Dörbets, Torguts and Altai Urianghais of west Mongolia; Khalkhas of central Mongolia; Torguts, Ölöts, Hoshuts and Chahars of Xinjiang, China, and Höh Nuur Mongols in Qinghai province, China. Manuscript versions of *Khan Harangui* have been collected and published from Khalkhas in central Mongolia, from Kizil in Tuva, from Okin in Buryatia and in Western Mongol *tod* script. As with the *Geser* and *Janggar* epic cycles, *Khan Harangui* passed to and from written and oral traditions.

Altai Urianghais, Torguts, Baits and Dörbets all have their own corpus of epics with distinctive form and content. The oral epic tradition is believed by west Mongolian bards (*tuul'ch*s) to have been maintained unbroken over many centuries. Performance skills have been transmitted primarily by males within families (*see* Baataryn Avirmed).

All west Mongolian epics follow the same underlying structure: after many trials of strength and courage, the hero eliminates evil and takes home a devout wife. Descriptive and conceptual motifs provide the opportunity to root the epic among a particular group in a particular place.

Among Altai Urianghais and Baits, a low-pitched, declamatory style of voice-production, *häälah* (*hailah*), is used for epic performance. (Zakchins use a singing voice, *duulah*.) The sound is related to *höömii* (*see* Overtone-singing) in that harmonics are produced, but these are not used to create a melody.

West Mongolian heroic epics are accompanied by the two-string plucked lute *topshuur* and occasionally, as among Zakchins, by the two-string spike fiddle *ikil*. Buryat Mongols and Mongols from Inner Mongolia use the spike fiddle *huur*, although Buryat Janggar bards once used the *yatga* (zither). The much shorter, story-like Khalkha *ülger* is recited without musical accompaniment.

(iv) Tales, legends, praise-songs and 'words'.

In southern regions of Mongolia and in Inner Mongolia, the *dörvön chihtei huur* ('four-eared fiddle') is used to accompany musical tales or legends

(*üliger*; fig.3). These tales are highly dramatised, with a single performer expressing different characters by means of changes in vocal and instrumental timbre and using pace to express the tale's action.

A form of musical narrative in alliterative verse, the *ülger* (*üliger*) has some of the characteristics of epic. Indeed, among Buryats, Khalkhas and Mongols of Inner Mongolia, the term *ülger* is used to mean 'epic', which causes some confusion. Poppe (1979) saw the relationship between epic and *ülger* in a derogatory way. The *üliger* was, he said, 'a semi-poetic, semi-narrative work … the result of a certain degeneration of the Khalkha Mongolian heroic epic'. The *qugur-un üliger* ('tale accompanied by fiddle', literally 'tale of the fiddle') includes motifs and performance-techniques common to epic performance and may have been a way of prolonging the life of the epic–*ülger* in a communist environment. One of the best known Inner Mongolian performers, Muu-ökin, was said to be able to perform *ülger* that lasted for months, to improvise in length and details, and to vary melody and pace according to the narrative. Another performer, Pajai, was also skilled in improvisation, in performance often replacing several verses with new ones.

Bengsen-ü üliger ('tales of literary origin') are performed in south-east provinces of Mongolia among Jaruud, Üzemchin and Ar Horchin Mongols and by groups in Inner Mongolia. Accompanied by the *dörvön chihtei huur*, texts inspired by classical Chinese novels are transformed into a Mongolian art form by the use of improvised 'connected verse' (*holboo shüleg*). These sections of improvised lines in alliterative parallelism (*tolgoi holboh*) have various functions: to ornament the tale (*chimeg holboo*) by describing the hero and his actions, to summarize its contents (*ülgeriin tovchoo*) or to add a different theme (*chölööt sedevt holboo*), such as a wrestling match or spirit-distilling session.

Musical performances of myths or legends (*domog*) take a variety of forms: the myth of the origin of the horse-head fiddle, *Cuckoo Namjil*, is sung to accompaniment by the *morin huur*; Western Mongols perform melodies related to their own histories on the *ikil*; instrumental melodies are frequently related to animal legends (*see*); and Bait, Dörbet, Torgut and Ölöt Mongols use the *biy*-dance (see §3 below) to express the adventures of their legendary heroes.

Magtaal (praise-songs), formerly connected with Shamanism, hunting practices and a substantial element in epic performance, are improvised in contemporary Mongol music as a 'snapshot' of the immediate context. The 'word' (*üg*) is also a traditional improvisation on a theme. The subject, who may be a person, beast or object, comments rhythmically upon the fate that has overtaken it.

Mongol music, §II, 1: Traditional music and dance, Vocal musics.

(v) Magical formulae.

Incantations (*shivshleg üg*), well-wishing words (*beleg demberliin ügs*), wish-prayers (*yerööl*) and curses (*haraal*) are part of the vocal repertories of Mongolian Folk Religion, Shamanism and Buddhism, but performed rhythmically and in verse, they may also be considered a genre of musical poetry (*högjimt yaruu nairag*).

Shivshleg üg, which address natural phenomena as if human, are believed to be an ancient form of folk benediction.

Beleg demberliin ügs and *yerööl* are widespread among Khalkha, Dörbet, Bait, Ölöt and Üzemchin Mongols. Performance of both must be melodic (*uyangalag*), using improvised words in equal rhythm (*jigd hemeer*) and in verse. *Beleg demberliin ügs* are performed by lay people and consist of only a few lines. They express wishes relating to rituals and labour and must be performed when encountering people engaged in those activities. *Yerööl*s are performed by specialists at annual and life-cycle celebrations, such as births, felt-making, construction of a new *ger*, weddings, departure for hunting or travelling, and selection of foals. They are associated with anointing the newborn (both human and animal), as well as clothes, tools, tents and weapons, and they vary in length from two to 30 or 40 lines. Rooted in ritual occasions for specific ethnic groups and families, the contents of a *yerööl* are improvised and include descriptions of the process and actions preceding the ritual, the ritual itself, justifications for the rituals and teachings. Among Khalkhas, the beginning and end of wish-prayers share features with *aizam* long-songs: both begin by uttering the sound 'Zee' and end with a *türleg* ('chorus') to which all contribute, thus ensuring that it becomes a communal, rather than individual wish.

Curses are associated with Shamanism and occur in epics.

Mongol music, §II, 1: Traditional music and dance, Vocal musics.

(vi) Festival forms.

In pre-communist Mongolia, festivals comprising three sports – horse-racing, wrestling and archery – were linked to the celebration of male prowess and to religious beliefs. *Giingoo*, *tsol* and *uuhai* are musical sounds traditionally intended to communicate with these spirits. Although secularized during the communist period, they are being reinterpreted in contemporary practice.

Giingoo is a ritual song performed by child jockeys as they parade in a circle 'in the path of the sun' prior to a race. The melodies are reminiscent of long-song melodies, and the words are unintelligible to both performers and audience.

Prior to wrestling, the contestant's trainer delivers a *tsol* (praise-recitation) in a high-pitched rhythmical manner, in alliterative verse, each section of which ends in a melodically descending phrase. This identifies the wrestler in terms of residence and skill and issues a challenge to a specific opponent. Long-songs are performed by male elders during the wrestling, and wrestlers perform the Garuda dance (see §3 below).

Rhythmical ritual vocal sounds, called *uuhai* by Khalkhas and *bara* by Buryats, are essential to archery competitions. In Mongolia, the words are not comprehensible but sound like melodic calls. Buryat archery songs evoke the lightening speed of the arrow and urge it to reach its mark. An invocation prior to shooting, called by Khalkhas 'summoning *uuhai*', is performed by umpires who beckon and invite both the arrow and good luck. The invocation is accompanied by circular beckoning gestures made with arms reaching towards the sky. This is followed by an *uuhai* of joy when

the arrow finds its mark, traditionally intended to awaken the local deity, who will then provide rain and fertility. The final 'roll call' or 'scoring *uuhai'* occurs at the end of the match.

2. Instruments.

In pre-revolutionary Mongolia, Mongol herders played composite chordophones or aerophones, as did other Inner and Central Asian nomads. Membranophones and idiophones were played in shamanist, Buddhist, court and military contexts.

The composition and repertories of instrumentaria, as well as organology, sounds and functions of instruments vary according to ethnic group traditions. Characteristic of Western Mongols are the two-string spike box fiddle (Ikil), three-string lute (Shudraga, *shanz*), two-string lute (Topshuur) and end-blown pipe with three finger-holes (Tsuur). Central and Western Khalkhas employ the two-string spike box fiddle with horse-head ornamentation (*morin huur*; *see* Huur). Other Eastern Mongol groups play the horse-head fiddle (*morin huur*), two- and four-string spike tube fiddles (Huuchir, *dörvön chihtei huur*) and side-blown flute with six finger-holes (Limbe). *Topshuur* and *ikil* are used to accompany heroic epics; *morin huur* and *limbe* to accompany long-songs; *shudraga* and *ikil* to accompany the *biy*-dance.

In pre-communist Mongolia, particular instruments were played in urban contexts. In the capital city, Urga (now Ulaanbaatar), were found the dulcimer (*yoochin*), three-string lute (*shudraga*), side-blown flute (*limbe*) and horse-head fiddle (*morin huur*); in the west Mongolian towns Uliastai and Hovd, *yoochin* and *limbe*. The half-tube zither or *yatga* continued to be played in Mongolian orchestras, imperial palaces and monasteries in 'Outer' and 'Inner' Mongolia until the end of the Qing dynasty in 1911. In contemporary Mongolia (formerly 'Outer' Mongolia), these instruments are typically played in small theatrical folk groups and ensemble orchestras.

Membranophones and aerophones played in a percussive manner and other percussive devices have been used to communicate with spirits since ancient times. The 13th-century epic-chronicle 'The Secret History of the Mongols' (Cleaves, 1982) refers to Chinggis Khan's use of the kettledrum prior to battle, and the 17th-century chronicle *Altan Tobci* ('Golden Summary') mentions the sounding of trumpets in the same context. Mongol shamans and shamanesses use a range of vocal and instrumental percussive sounds to communicate with spirits (see §III, 2 below).

3. Dance.

The *biy*-dance, called by Khalkhas *biyelgee*, uses predominantly the upper-half of the body and is performed by Western Mongols. Traditionally, it was performed solo by males and females in domestic celebrations, during celebrations of the local nobility or lamas, and in free time outside the tent. It is accompanied by the *ikil*, *topshuur* or *shudraga* or by song (*duut biy*). Accompanying *tatlaga* (fiddle tunes) bear the same names as the dances.

Dancers express their identities by the order and styles of performance, as well as by the contents of the dance. Baits always begin with *Elkendeg*, a respectful dance that ritualizes gestures of invitation; Hovog Torguts by a cheerful, swaying *biy* named after their former homeland *Hovog* ('Hovog Sair'). When Baits dance, they use deep, dropping movements of shoulders and chest with legs braced to support the body. Cups of fermented mare's milk are sometimes balanced on the knees to ensure against movement. Dörbets dance with small shimmering movements of the shoulders and arms, sometimes balancing cups on their heads to encourage composure. Although a style may vary within a Mongol group, these variants constitute decorations (*chimeglel*) within a style, occurring because of subgroup affiliation, family tradition and individual improvisations, rather than different styles.

Undesnii biy ('national *biy*') express group features and histories. Oirat groups, who crossed the Altai from present-day Xinjiang after the fall of the Jungar State during the 18th century, perform *Dörvön Oird* (The Four Oirat) and a dance symbolizing their migratory crossing of the River Eev. *Biy*-dances also celebrate mythical ancestors or heroes peculiar to a group. Zakchins, for instance, perform *Janggar*, the hero of an epic cycle, as a *biy*-dance.

Mörgüül biy incorporate ritual movements, including gestures of respect, beckoning good fortune into the home and making offerings to the goddess of the fire. *Tsatsal biy* ('Milk-aspersion' *biy*), which is mimetic of offerings made to elders, ancestors and the eight directions, is one of the most respected *biy*-dances performed by all Mongol groups.

The Secret History refers to a round, stamping dance performed around a 'Branching Tree' during feasting. The Buryat Mongol *yoohor*, which is performed circling in the 'path of the sun' (i.e. clockwise), is the only known contemporary Mongolian circle dance. It is accompanied by sung couplets, improvised by individuals and repeated in chorus by all dancers. The dance is widespread in western Buryatia, but in eastern Buryatia was prohibited by Buddhism and is only performed there during weddings. It is also performed by Buryat Mongols in north-west Mongolia.

The Garuda dance, performed by all Mongol groups before and after each round of wrestling, is said to be imitating two birds – the legendary Khan Garuda of the Buddhist pantheon and the hawk as it swoops to take its prey. The dance also incorporates lion-like poses. While preparing to wrestle, the wrestler dances bird-like from one side of his trainer to the other, pausing only to thrust out his chest and rump. Although styles vary, all dances contain the same three basic elements: slapping the thighs and ground, running, and flapping the arms. When Mongols touch the earth, they believe they may share some of its protective power. Wrestling costumes (jacket, pants, curly-toed boots and traditional hat) denote a dancer's ethnicity by their styles and the relationship between the wrestler and nature by their colours.

A hunter lures marmots by performing *tarvaga höörüüleh*, a dance that imitates the trotting movements of a wolf or dog. Wearing a mask, a hat with ears or a fox's head, the dancer makes circular movements with a white yak's brush to beckon the marmots.

III. Religious musics

1. Folk-religion.

Mongols believe that the truculent spirits of nature and gods of the universe must be placated with libations and offerings and charmed with music, dance and song. The classification of long-song is linked to ritual landscapes that comprise 13 of each natural phenomenon, for instance, 13 snow-capped Altai mountains with 13 valleys and 13 rivers. The 13 horses who live there have 13 divisions and subdivisions of colour; these horse colours form the basis of long-song classification.

Mongolian myths describe how different forms of song, music and instruments originate from the spirits of nature or from gods located in the upper or lower worlds. The construction of instruments from parts of nature (plants, trees and animals) is traditionally surrounded by ritual. Music is used to imitate the sounds and rhythms of wind, water, animals and birds, and Mongols map the contours of their landscapes in melody and dance movements. Certain sounds are believed to influence the weather and the body: whistling is thought to call up the god of the wind; listening to *höömii* is believed to have beneficial effects; and epic performance is thought to influence health and fertility in both animals and humans.

The most usual context for epic performance in pre-socialist west Mongolia was in the homes of herders, and its prime function was ritual and magical. More rarely, bards performed for princes and were sometimes retained. The bard was believed to be supernaturally inspired, his instrument capable of exorcizing evil spirits, and the content of the epic able to ward off bad spirits and cure animals and humans of infertility and illness. Non-structural narrative differences relate to the ritual properties of the epic; for instance, the discovery by the epic hero 'Black Wrestler Dovon' of a grain of corn fallen from heaven that transforms into a son ensures its use as a cure for infertility. The unusual vocal tone-colour, *häälah*, which differs radically from the normal speaking and singing voice, serves to create an imaginary arena set apart from everyday experience, in which the actions of the epic hero may take place and cures may be accomplished.

Epic heroes, like other armed heroes on horseback, became the focus of religious cults. Geser Khan was viewed by Mongols as a protective deity and worshipped in temples of Geser still in evidence in Ulaanbaatar today (*see* Inner Asia, §3(i)).

In Ordos, Inner Mongolia, Mongol elders sound a *tsagaan büree* (white conch-shell trumpet) daily at an altar standing outside their homes surmounted by wind-horse flags and the stallion-tailed standard of Chinggis Khan. The player faces the direction of the mausoleum of Chinggis Khan at Ezen Horoo, where his body, saddle and other ritual objects are believed to reside.

2. Shamanism.

Traditionally, male and female Mongolian shamans had equal powers. Each uses his or her own melodies for spirit invocation (*duudlaga*) and for

renditions of the spirits' words (*tamlaga*), which advise on concerns including illness, hunting tactics and divination. A shaman may enter a semi-dissociated state known as *yavgan böölöh* (walking shamanizing), during which the practitioner embodies the spirits who speak through the song; or *unaatai böölöh* (mounted shamanizing), a deeper dissociation during which the journey to the spirit world and encounters with spirits are enacted.

The female shaman, a number of whom survived the communist regime in Mongolia (1924–92), may call the *ongod* (spirits) with the rhythms and percussive sounds of the *aman huur* (jew's harp), *tayag* (staff), *hets* (skin-covered frame drum) and *holbogo* (small percussive iron pins attached to the drum, drumstick and costume) or with unaccompanied song and other vocal sounds (e.g. blowing, snorting, grunting, yawning, rolling and clicking the tongue). Her choices are influenced by the traditions of her group. Among Buryats, the jew's harp is used to call 'white' spirits to cure the sick (fig.4); a staff bedecked with metal cones is thrust back and forth while singing to call 'black' spirits. When the spirit approaches, the shaman makes the sound of the wind by blowing, and then beats the drum while spinning and perhaps jumping.

Among Darhats, the female shaman plays the *aman huur* during the vocationary period of illness and only when clearly 'chosen' is presented with a horse-headed staff (*morin tolgoitoi tayag*) or a staff with two or three fork-like branches. During the communist period, some Darhat shamans used this instrument instead of their drums, which had been confiscated by the authorities. The Darhat shaman uses three styles: a rhythmic 'direct stroke' (*shuud tsohilt*), which expresses the journey along the road; a 'tongue stroke' (*helnii tsohilt*), which creates different pitches by moving the tongue back and forth and is used to imitate the cries of animals and to communicate with animal spirits; and a 'spirit stroke' (*ongodyn tsohilt*), which imitates the trotting of an animal and is used when the spirit is believed to have left the shaman's body and to be returning to its home in mountains or rivers. Tsaatan shamans use the jew's harp while shamanizing away from home, since it is easier to carry than a frame drum.

See also Inner Asia, §3(ii).

3. Buddhism.

The form of Buddhism that expanded from Tibet into Mongolia during the 13th and 16th centuries was a blend of Mahayana Buddhism and Tantrism. Performance traditions and repertories in Mongolian monasteries drew on different Tibetan traditions and adapted them to their own needs. These traditions varied according to the four religious orders – Nyingmapa (Tibetan *rnying ma pa*), Kargyudpa (Tibetan *bka' brgyud pa*), Saskyapa (Tibetan *sa skya pa*) and Gelugpa (Tibetan *dge lugs pa*) – and their subdivisions, as well as between monasteries within the same tradition. During the 13th century Saskyapa and Kargyudpa monks were active in the Mongol court. The lineages and traditions of the Gelugpa school (called by Mongols *Shar Malgaitai* or 'Yellow Hat') gained supremacy when

Zanabazar (1635–1723) became the first incarnate Bogd Gegeen of Urga, Öndör Gegeen. However, according to monks who have been recently rehabilitated after the communist period, other schools, collectively referred to as *Ulaan Malgaitai* or 'Red Hat', managed to retain some influence until the communist period.

See also Inner Asia, §3(iii).

(i) Song texts and notation.

Each monastery had its own manuscripts of song texts and notations (*yan-yig*), which were closely guarded. There have been few European published sources on the forms that notation took or on any Mongolian Buddhist performance traditions (see Pozdneev, 1887; van Oost, 1915; Pegg, 2001). Four manuscripts entitled *Gür Duuny Bichig*, containing song texts used in Nomun Khan monasteries in the early 18th century and the 19th, have recently been collected in Mongolia. The second and fourth manuscripts also contain notations (*see* Notation, §II, 7, fig.11), developed and composed by successive incarnations of the Nomun Khan, that link the performance of songs in these monasteries with the tuning of the ten-string, half-tube zither, *yatga*. Some of the songs share titles with contemporary long-songs, for instance, *Tümen Eh* ('First of 10,000') and *Huuryn Magnai* ('Foremost of Fiddles').

(ii) Instruments.

Pozdneev (1887) identified 24 liturgical instruments used in monasteries, including aerophones, idiophones, chordophones and membranophones. The only instrument indispensable to liturgical performance is said by Mongols to be the *honh*, a small embossed bronze bell held in the left hand, together with the *dorje* ('diamond', 'lightening' or 'thunderbolt'), held in the right. A range of cymbals (large-bossed, small-bossed, miniature) and drums are used, including the double-headed, portable frame drum *hengereg* and the double-headed hourglass drum with suspended pellet-strikers, *damar*. The thigh-bone trumpet, *gangdan büree*, normally played in pairs, is used for invocation of fierce deities and to signal entry of masked lama-dancers in the ritual dance-drama, *tsam*. The *bishgüür* (double-reed aerophone) is said by Ordos Mongols to have been created by gods to yield the sound of an Indian bird. In all schools, long metal bass trumpets, *büree*, are used primarily in Tantric ceremonies of the higher class. A pair that was on display in the Tantric temple museum of Choijin Lam in Ulaanbaatar during the communist period was played at the reinstatement of Danzan Ravjaa's monastery at Hamryn Hiid, East Gobi, in 1993. The white, end-blown, conch-shell trumpet *dun* or *tsagaan büree* is played in pairs in Buddhist contexts.

(iii) Masked dance-drama.

When the Buddhist masked dance-drama, *tsam* (Tibetan *'chams*), reached Mongolia, possibly in the early 18th century, it assimilated elements from the indigenous shamanic and folk-religious complexes as well as

developing distinctive Mongolian characteristics. Until the communist period it was held annually, in the first month of summer. A manual for performances at Mergen Monastery, Inner Mongolia, was written in 1750 by Mergen Diyanci lama, but the first evidence of performance is at Erdene Juu in 1787. In 1811 it was introduced to Ih or Da Hüree (Large Monastery), a former name of the capital, Ulaanbaatar. The masks, clothes and style of this *tsam* were initially based on the dance-book (*'chams yig*) of the fifth Dalai Lama Agvanluvsanjamts (Tibetan *ngag dbang blo bzang rgya mtsho*). Intricate dances were performed by lamas, masked and dressed to depict a variety of Tantric and local deities, evil spirits, monsters and animals.

The most powerful *tsam*, *Erlig-yin cim*, invoked the Mongolian 'Lord of the Underworld', the shamanic Erlig Khan. The central figure of the Gelugpa *tsam*, Yama, Lord of Death, portrayed by an ox's head with a fierce countenance, became the Mongolian Choijil, also identified with Erlig Khan. Black-faced, six-armed Mahakala, worshipped in Mongolia since the days of Khubilai Khan, was popular as a manifestation of the two-armed Gurgon, Lord of the Tent, favoured by the Saskya order. The war god Jamsaran appeared rarely in Tibetan ritual dances, but because of his status as protector of the Bogd Gegeens and therefore the nation, he was an important figure in Mongolian *tsam*. In the annual Khalkha *tsam* held in Ih Hüree, Erlig Khan was accompanied by the 'Lords of the Four Mountains', situated in the direction of the four cardinal points from the city. The Tsagaan Övgön (White Old Man) character appeared in most Mongolian *tsam*. One of the folk pantheon of gods, he was transformed into a joker figure when incorporated into Buddhism. Similarly, Kashin Khan appeared in most Mongolian *tsam*, but his representation and actions varied.

Each monastery had its own versions of *tsam*, with narratives, characterizations, dance movements and instrumentaria influenced by the beliefs, traditions and ethnicity of the resident order. Many local gods and spirits of the earth and sky were represented. The *tsam* at Hamryn Hiid monastery, for instance, featured a demoness called Mam, with black face and pendulous breasts.

Monks participated in the *tsam* according to age, grade and level of mystical knowledge, for characterization involved embodiment of a god and his attributes. Dance steps and musical accompaniments were complex, carefully choreographed and required lengthy and careful rehearsals.

(iv) Secular genres in Buddhist contexts.

Non-Buddhist musical genres were used in monastery contexts and by lamas outside of monasteries in order to attract ordinary herders to Buddhism. This was particularly the case with the 'Red Hats', whose path to Enlightenment allowed more work with the community than that of the 'Yellow Hats'. The 'Red Hat', Danzan Ravjaa (1803–56), the fifth reincarnation of the Noyon Khutuktu of the Gobi, staged musical dramas accompanied by an orchestra in a theatre in his monastery. In *Saran Höhöönii Namtar* ('Biography of the Moon Cuckoo'), put on during the 1830s, he used dialogue-songs with melodies from long-songs, for example *Övgön Shuvuu Hoyor* ('Old Man and Bird') and *Galuu Hün Hoyor* ('The Goose and the Man'). Performances were also given in the prince's

palace, where the actors were predominantly lamas, and monasteries paid for transport, assistants and so on.

In west Mongolia, lamas invited epic bards to perform in monasteries, and the monks themselves even performed and taught novices. The Dörbet bard Namilan (*b* 1910) learnt the epics *Geser* and *Khan Harangui* from his lama teacher in Tögsbuyant Monastery, and the bard Parchin learnt the epic *Bum Erdene* from a performance by Sesren in the Bait monastery in present-day Uvs province. Epic heroes took on Buddhist characteristics, in particular Geser, who in Tibet eventually became equated with the Buddhist protective deity Vaiśravana but in Mongolia continued to be worshipped as Geser.

Mongol music
IV. 20th-century political influences

1. The communist periods.

After the victory of the Soviet-inspired communist revolution in Mongolia in 1924, music was increasingly used by the new regime as an ideological tool with which to fashion a 'socialist national identity'. Implementation of the formula 'national in form, socialist in content' involved the elimination of diversity and the neutralization (*saarmagjih*) of distinctive musical traditions. In Inner Mongolia, Mongol music was changed during the Chinese Cultural Revolution (1966–76).

(i) Neutralization and folklorization.

In the Mongolian People's Republic of the 1920s and 30s, soldiers trained to play 'national' instruments disseminated 'cultural enlightenment' to scattered nomadic groups. Anything representing past traditions or difference, or symbolizing ethnic or group identities, was forbidden and destroyed. Although the forms of many traditional genres were retained, such as long-songs or praise-songs, contents were stripped of religious or ethnic references and replaced by approved lyrics such as praise of secularized nature, the motherland, industrial workers, patriotic heroes and the Party.

Epics survived in bowdlerised form by being mobilized as examples of creative 'national' genius (*see* Baataryn Avirmed). They were classified as 'ancient literature' because they are rich in poetical devices such as vowel harmony, formal parallelism and line-initial alliteration. The latter is the oldest technical device in Mongolian literature, used, for example, in the 13th-century *Secret History of the Mongols*. Epic studies concentrated on textual analysis rather than context. The identification of a common 'oral literary language' in heroic epics from different groups of Western Mongols was convenient for a regime intent on eradicating difference.

As in other communist countries, traditional music was 'folklorized' and Western art forms introduced. The Russian musicologist Boris Feodorovich Smirnov organized the first folk ensemble orchestras in which European and Mongolian national instruments played together, travelling to newly-built regional theatres to train musicians. Under Smirnov's influence, tuning systems were standardized; for instance, of the 12 traditional tuning

systems for the *huur*, only *tungalog hög* ('bright' or 'clear' tuning) was allowed (*see* Huur, §1(i), Table 1). European notation had to be learnt, instruments were 'modernized' and holding positions changed.

Because the half-tube zither or Yatga was associated with the aristocracy and with Buddhist practices, it was initially disapproved of by the new revolutionary regime; it fell into disuse until reintroduced during the 1950s as a 'national' instrument to be played in folk ensemble orchestras. In both the Mongolian People's Republic and in Inner Mongolia, instruments were modified to be able to play alongside European instruments. Under Chinese communism in Inner Mongolia, contexts of performance also had to change. Jamusu, a court musician in the orchestra of Prince De, for example, won prizes in competitions after the 1949 revolution and from 1960 to 1964 taught at the Inner Mongolia Art School.

Most Buddhist instruments and *tsam* masks were destroyed; some were hidden by herders until the 1990s when, with the introduction of democracy, they felt able to acknowledge their existence (fig.5).

(ii) Opera, ballet, orchestral and chamber music.

Magsarjavyn Dugarjav (1893–1946) used the new European scale system in his revolutionary song compositions, for example *Ulaan Tug* ('The Red Flag', 1921) and *Mongol Internatsional* ('Mongol International', 1923), and became known as the 'father' of the new music. In 1942 Belegiin Damdinsüren (1919–92), together with B.F. Smirnov, composed the first Mongolian opera, *Uchirtai Gurvan Tolgoi* ('Among Three Mountains of Sorrow'), and in 1947 initiated chamber music as a genre with his composition for solo violin *Hentiin öndör uuland* ('In the Tall Mountains of Hentii'). Damdinsüren twice received the state prize of the Mongolian People's Republic (*Bugd Nairamdah Mongol Ard Uls (BNMAU)-yn Töriin Shagnal*): in 1949 for his musical drama *Iim Negen Haan Baijee* ('Such a Khan there was') and in 1951, together with Luvsnjambyn Mördörj, for joint composition of the national anthem of the Mongolian People's Republic (*BNMAU-yn Töriin Duulal*). Mördörj also received the award in 1946 for having used the new European tonal system in his musical setting in 1944 of Sengee's poem *Eh Oron* ('Motherland').

Sembiin Gonchigsumla (1915–91), composer of opera, ballet, symphonic and film music, was awarded the state prize in 1961 for the ballet *Ganhuyag* ('Steel Armour'). Jamiyangiin Chuluun (1928–96), whose ballet *Uran Has* ('Artisan Has', 1973) founded the Mongolian School of Ballet, received the state prize in 1966, the People's Artist of the Mongolian People's Republic award (*BNMAU-yn Ardyn Jüjigchin Tsol*) in 1971 and the Order of Sükhbaatar (*Sühbaataryn Odon*) in 1988 for his contribution to the development of classical music and ballet. Davyn Luvsansharav (*b* 1926) was honoured with the state prize in 1963 for his composition of the song *Herlen* ('Herlen').

Recent recipients of state prizes include Byambasürengiin Sharav (*b* 1952), who received it in 1992 for his choral work *Zambuu Tiviin Naran* ('Sun of Zambuu Tiv', 1981), Symphony no.2 (1987) and orchestral prelude *Sersen Tal* ('Awoken Steppe', 1984); Tsogzolyn Natsagdorj (*b* 1951) in 1993 for his opera *Üülen Zaya* ('Cloudy Fate', 1988) and Symphony no.4

Hödöögiin Saihan ('Beauties of the Countryside', 1990); and Natsagiin Jantsannorov (*b* 1949), who combines traditional arts such as the long-song, overtone-singing and the horse-head fiddle with European instruments in his orchestral compositions, for example *Mongol Ayalguu* ('Mongolian Melody', 1993).

(iii) Pop and rock music.

Although the communist regime tried to guard against influences from the world outside the communist block, pop and rock music influences began to creep in during the late 1960s. Two state bands were formed: Soyol Erdene (Precious Culture) in 1967 and Bayan Mongol (Rich Mongolia) in the late 1970s. Both played a genre known as *estrad* (from the Fr. *estrade*, meaning 'stage'), found in all countries of the former Soviet Union. Translated into English as 'variety', it consisted of a mixture of popular and traditional songs. Song lyrics that glorified the homeland and praised parents were arranged in regular rhythm for brass, electric organ, bass and drums to produce middle-of-the-road sounds. The bands were affiliated with the state-sponsored Philharmonia, which acted as manager, booking agent and censor and played in the auditoria of 'houses of culture'. Uhnaa, founder of Soyol Erdene, spent six years training in the conservatory in Bulgaria. He is a *gavyat* (state-merited artist), 'Conductor of Variety' and director of the Mongolian PO. Soyol Erdene became influenced by different kinds of music as it changed personnel. Initially drawing on the Beatles and Queen, the band became more rock-influenced in the late 1970s under the leadership of Zundar', then jazz orientated under G. Jargalsaihan in the early 80s; it metamorphosed into a pop-rock group during the early 1990s.

2. Recent trends.

In post-communist Mongolia, musics of various provenances are being performed. On the one hand, diverse traditional vocal styles are being promoted (by a long-song association inaugurated in 1991), the validity of reducing Mongolian tonality to the European scale system is being questioned, and instruments confiscated during the hardline revolutionary years are being played and taught again. On the other hand, the Soviet-constructed traditional music continues to develop, as professional 'traditional' musicians make recordings for global consumption and are invited to perform in the West, and as traditional instruments are used in orchestral compositions. *Gavyat* Tsendiin Batchuluun (*b* 1952), for instance, created in 1989 the Morin Huuryn Chuulga (Horse-Head Fiddle Ensemble), which plays classical music and 'national' compositions.

The revival of religious practices such as the Buddhist *tsam* and shaman music has been complicated by their performance by professional actors and dancers in secular contexts. Rock groups are no longer sponsored by the state and in name connect with their historical heroes and belief systems (e.g. Chinggis Khan). Female pop singers are beginning to contest traditional gender roles and relations. For instance, in 1996 Oyunaa promoted her own concert in Ulaanbaatar to raise money for the vicitms of spring fires and floods; Saara had a hit record with the feminist song *Chi Heregüi* ('I Don't Need You'); and Soyol Erdene's vocalist Ariunaa declared, 'I am the Mongolian Madonna'.

Finally, there are disjunctures, tensions, flows and accommodations taking place between local and global soundscapes as Mongols participate musically on the world stage. Overtone-singing, for instance, has become a sonic icon of the exotic and spiritual 'other' for Westerners: while some Mongols continue to use it in traditional ways, others are shifting their ideoscapes to accommodate Western expectations.

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Monica [monicha, monaca]

(It.).

A tune popular in Italy, Germany, France, the Low Countries and England from the 16th century to the 18th. The title stems from the text that was associated with the melody in Italy, *Madre non mi far monaca*. It tells the story of a young girl forced to become a nun, a recurring theme in much Italian folk literature from the Middle Ages to the Renaissance. Ex.1 shows the musical scheme as it appears in an early 17th-century keyboard manuscript. Both tune and text are found in a manuscript collection of *Canzonette e madrigaletti spirituali* (1610) compiled by Michele Pario (*I-BRq* L.IV.99). A variant of this text appeared earlier in a villanella by Antonio Scandello (*Il secondo libro dele canzone napolitane*, 1577), but the music is unrelated to the monica tune.

The origin of the tune is unknown. However, the terminology adopted in several tablatures of the 16th and early 17th centuries and the occurrence of the monica in dance-like pairs suggest a possible link with the dance-

song tradition (Hudson, 1986). In German sources the tune occurs as a *Deutscher Tanz*, and in Italian, French, Flemish and English sources it is often labelled *Alemana*, *Almande*, or *Almagne*. It also appears as *Balo todesco* in Gorzanis's *Opera nova de lauto* (*c*1575–8, 2/1579), as *Ballo tedesco et francese* in G.A. Terzi's *Intavolatura di liutto* (1593), as *Balletto Alta Morona* in Caroso's *Il ballarino* (1581) and as *Balletto Celeste Giglio* in the revised edition of Caroso's dance manual (*Nobiltà di dame*, 1600). In a group of manuscript guitar tablatures that all seem to descend from the same copyist (*I-Fr* 2793, 2804, 2849; *Fn* Lindau Finaly 175, *Tn* Foà 9) and in *I-VEc* 1434, however, it is called *Aria venetiana* or *Aria Venetia che cantava Scappino*.

The chordal accompaniment for the music appears in numerous 17th-century Italian tablatures for the five-course guitar, beginning with Montesardo's *Nuova Inventione* (1606); often two standard *riprese* or ritornellos are included at the end (*see* Ripresa, ex.1*a*).

Variations and simple versions of the song for keyboard, for discant and bass and for lute have survived in various manuscripts (Mischiati, 1975; Silbiger, 1980). Frescobaldi composed a set of keyboard variations called *Partite sopra la Monicha* (*Toccate e partite, libro primo*, 1615–16). Some scholars have attributed a *Missa sopra l'Aria della monaca* (*I-Rsg* mazzo IX n.8) to him, though this has been disputed (Annibaldi, 1986). Other keyboard variations appear in Bernardo Storace's *Selva di varie compositioni* (1664). Biagio Marini wrote a *Sonata sopra la monica* (1626) for instrumental ensemble.

In France the monica melody circulated with different texts, of which the most popular was *Une jeune fillette* (the earliest occurrence is the *voix de ville* in Chardavoine's *Le recueil des plus excellentes chansons*, 1576). It later achieved popularity as a noël with the text *Une jeune* (or *vierge*) *pucelle*, a common subject for organ variations in the late 17th century and

the 18th. Numerous lute collections published in the Low Countries from the second half of the 16th century introduce the monica tune as *Almande nonette*. The earliest known piece bearing this title is contained in Phalèse's *Luculentum theatrum musicum* (1568), but a *Chanson nouvelle de la prinse de Thionville, sur le chant de la Nonette* was included in the *Recueil des plus belles chansons de ce temps* as early as 1559. In Germany the monica was associated with the text *Ich ging einmal spazieren* and with the chorale *Von Gott will ich nicht lassen* (Magdeburg, *Christliche und tröstliche Tischgesänge*, 1572). Settings and elaborations of this hymn may be found in works of Schein, Scheidt, Schütz, Buxtehude and Bach. The same melody also appears in Lutheran hymn books with the text *Helft mir Gott es Güte preisen*. Various English instrumental versions of the monica carry the title *The Queen's Almaine* or *Oulde Almaine*, including a variation set by William Byrd (*Fitzwilliam Virginal Book*).

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RICHARD HUDSON/GIUSEPPE GERBINO, ALEXANDER SILBIGER

Moniglia, Giovanni Andrea

(*b* Florence, 22 March 1624; *d* Florence, 21 Sept 1700). Italian librettist and personal physician to Cardinal Gian Carlo de' Medici. Moniglia, despite lack of appreciation on the part of the academic reformers of the early 18th century, must be reckoned among the most original librettists of the 17th century. His comic librettos, of which the most famous is *Il potestà di Colognole*, better, though incorrectly, known as *La Tancia* (1657, music by Jacopo Melani), established a genre that continued unbroken into the next century. His *Hipermestra* (1658, music by Cavalli) and *Ercole in Tebe* (1661, music by Melani) set a standard for the *festa teatrale. Il ritorno d'Ulisse* (1669, music by Melani) and *Enea in Italia* (1670, music by Melani)

anticipate in many respects Quinault's librettos for Lully, and the signs of reform are clearly visible in *Il tiranno di Colco* (1688, music by Pagliardi).

His librettos were published under the title *Poesie dramatiche* (3 vols., Florence, 1689–90, 2/1698). The great majority were written for Florence with music by Jacopo Melani and Lorenzo Cattani, but they were also much in demand in Venice and Vienna. Other composers who set them include Cesti, Legrenzi, Pasquini and Pietro Andrea Ziani.

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<div align="right">ROBERT LAMAR WEAVER</div>

Moniot d'Arras

(*fl* 1213–39). French trouvère. ('Moniot' is an Old French diminutive for 'monk'.) According to *Amours, s'onques en ma vie* his given name was Perron, but the authorship of this work has been questioned. The Moine d'Arras who appears as respondent to Guillaume Le Vinier in the jeu-parti *Moines, ne vous anuit pas* is assumed to be the same; Moniot was probably at one time associated with the abbey of St Vaast in Arras. Poems by him are apparently addressed to Robert III, Count of Dreux and to his brother, Jehan de Braine, to Gérard III, Seigneur of Picquigny and Vidame of Amiens, and to Alphonse of Portugal, Count of Boulogne. Two quotations from Moniot's poems appear in the *Roman de la violette*, written by Gerbert de Montreuil in about 1230. The charming pastourelle *Ce fut en mai* (whose attribution has also been questioned) was used by Hindemith in his *Nobilissima visione*.

Moniot wrote in a variety of genres and forms. In addition to the pastourelle and jeu-parti and the customary *chansons courtoises* he wrote two religious poems, both based on earlier models and their melodies, both apparently youthful works. The two initial and two concluding lines of the first strophes of *Bone amour* and *Li dous termines* form the opening and close of two *motets entés* (Motets 593 and 668 in Ludwig and other standard catalogues). The authorship of Motet 528*c* is credited to Moniot in the Vatican chansonnier (*I-Rvat* Reg.lat.1490), where it appears in monophonic form. While six chansons employ bar form, *Dame, ains que je voise* and *Quant voi les prés* use the repeat of the initial phrase that is characteristic of many rotrouenges. *Bone amour* is non-repetitive. *A ma dame*, *Chançonete a un chant* and *Nus n'a joie* begin in this fashion, but they each repeat one or more early phrases towards the end of the melody. *Amours n'est pa*s and *Amours, s'onques en ma vie*, which share the same poetic form and melody, display the unusual structure $ABA^1A^2ACDEFG$. The same melody appears also as one of three settings of *Qui bien aime*, a poem of different form requiring the merging of the third and fourth phrases into one.

A comparatively large amount of information regarding rhythmic structure is available for Moniot's melodies. The motet quotations of *Li dous termines* and *Bone amour* indicate the 1st and 2nd modes respectively, while the 1st mode is indicated for large portions of *Ne me dones pas talent* in the Chansonnier Cangé (*F-Pn* fr.846). Passages exhibiting regular disposition of ligatures occur in *A l'entrant de la saison*, *Amours n'est pas*, *Chançonete a un chant*, *Dame, ains que je voise* and *Quant voi les prés*, while the modal transcription proposed by Gennrich for *Ce fut en mai* seems quite apt. *Bone amour* apparently enjoyed extraordinary popularity, since it served as the model for four later works. *Chançonete a un chant* and *Li dous termines* were each imitated in one later poem and *Ne me dones pas talent* in two.

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(R) etc. indicates a MS (using Schwan sigla: *see* Sources, ms) containing a late setting of a poem

(nm) No music

A l'entrant de la saison, R.1896

A ma dame ai pris congié, R.1087 (R)

Amours me fait renvoisier et chanter, R.810 = 796 (nm)

Amours n'est pas, que c'on dit, R.1135 [model for: Anon., 'Toi reclaim, vierge Marie', R.1183; contrafactum: Amours, s'onques, R.1231, Qui bien aime, R.1188], chanson couronnée (R, V)

Amours, s'onques en ma vie, R.1231 [contrafactum: Amours n'est pas] (V)

Bone amour sans tricherie, R.1216 [model for: Anon., 'Qui a chanter veut entendre', R.631; Anon., 'Por ce que verité die', R.1136; Anon., 'C'est en mai quant reverdie', R.1203; Anon., 'De la vierge nete et pure', R.2114]

Ce fut [= L'autrier] en mai, R.94 (V), ed. in Mw, ii (1951; Eng. trans., 1960)

Chançonete a un chant legier, R.1285 [model for: Anon., 'Talent me rest pris de chanter', R.793]

Dame, ains que je voise en ma contree, R.503

De haut lieu muet la chançon que je chant, R.304 [?modelled on: Robert de Reins La Chievre, 'Plaindre m'estuet', R.319 = 320] (nm)

Encor a si grant poissance, R.242 (V)

L'autrier [= Ce fut] en mai, R.94 (V)

Li dous termines m'agree, R.490 [model for: Gillebert de Berneville, 'Thumas Herier, j'ai partie', R.1191] (R)

Ne me dones pas talent, R.739 [model for: Thibaut IV, 'Phelipe, je vous demant/Dui amant', R.334; Richart de Fournival, 'Mere au roi omnipotent', R.713] (R)

Nus n'a joie ne soulas, R.382 (R, V)

Plus ain que je ne soloie, R.1764

Quant voi les prés flourir et blanchoier, R.1259 = 1318

Qui bien aime, a tart oublie, R.1188 [probably modelled on: Anon., 'Quant voi venir la gelee', R.518 = 516 (without music); music in MS i model for: Anon., 'De chanter m'est pris envie', R.1140a; music in MSS P and X adapted from Amours n'est pas] (a)

doubtful works

Compaignon, je sais tel chose, R.1939

De joli cuer enamouré, R.430 [model for: Anon., 'Au dous comencement d'esté', R.435; Anon., 'Au partir d'esté et de flours', R.2033]

works of probable joint authorship

Moines, ne vous anuit pas, R.378 (with Guillaume Le Vinier)

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For further bibliography *see* Troubadours, trouvères.

THEODORE KARP

Moniot de Paris

(*fl* mid-13th century). French trouvère. He may be identifiable with the Monniot who was the author of a *Dit de Fortune* written in 1278, but is not to be confused with Moniot d'Arras (*fl* 1213–39). Nine songs without conflicting attributions are ascribed to Moniot de Paris in a group of manuscripts that represents the main tradition of trouvère song. In these sources he is usually grouped with trouvères who were active in the mid- and late 13th century; this fact tends to reinforce Dyggve's estimate that he was active at about the middle of the century.

Moniot's works are of interest largely because of the prevalence of relatively simple forms with refrain. Particularly prominent is the rotrouenge, as defined by Spanke (p.294) and Gennrich; the four examples are invariably of the utmost simplicity in musical construction, and their melodies show none of the sophistication of the *chanson courtoise*. An extreme illustration of this tendency is *Lonc tens ai mon tens usé* with its 'vadu, vadu, vadu, va' refrain; its melody, made up of four phrases, is restricted almost entirely to repeated notes beginning on C, progressing to B, A, and finally cadencing on G. Other songs, not of the rotrouenge type, are also characterized by simple melodies. *Au nouvel tens*, for instance, has three basic melodic phrases which together do not exceed the range of a major 6th. The pastoral character of this song is also found in several others; their musical simplicity and rustic themes are probably not coincidental. Evidence for the popularity of these melodies is provided by the fact that we have contrafacta for no fewer than four (*Au nouvel tens*, *Je chevauchoie l'autrier*, *Li tens qui reverdoie* and *Qui veut amours*). *Je chevauchoie* was used twice by Moniot himself.

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A une ajournee, R.492, T iv, no.284 (rotrouenge)

Au nouvel tens que nest la violete, R.987, T xv, no.L43/1 [model for: 'Au renouvel du tens que la florete', R.980; 'Mainte chançon ai fait de grant ordure', R.2111]

Je chevauchoie l'autrier, R.1255, T viii, no.710/1 [= Pour mon cuer] (rotrouenge)

L'autrier par un matinet, R.965, T xv, no. L44

Li tens qui reverdoie, R.1756, T xi, no. 1011/1[model for: 'Fou est qui en folie', R.1159]

Lonc tens ai mon tens usé, R.475, T iv, no.271 (rotrouenge)

Pour mon cuer releecier, R.1299, T viii, no.710/2 [= Je chevauchoie] (rotrouenge)

Quant je oi chanter l'alouete, R.969, T xv, no.L45

Qui veut amours maintenir, R.1424, T ix, no.805/1 [model for: Moine de Saint-Denis or Guiot de Dijon, 'D'amour me doit souvenir', R.1468; Richart de Semilli, 'Pars amours ferai chanson', R.1860]

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For further bibliography *see* Troubadours, trouvères.

ROBERT FALCK

Moniuszko, Stanisław

(*b* Ubiel, nr Minsk, 5 May 1819; *d* Warsaw, 4 June 1872). Polish composer. He was the leading Polish opera composer of the 19th century.

1. Life.
2. Works.
WORKS
BIBLIOGRAPHY

JIM SAMSON

Moniuszko, Stanisław

1. Life.

Born into the Polish middle gentry in Ubiel, a small village in the province of Minsk, Moniuszko was brought into close contact with music and the other arts early in life. His father Czesław, at one time an officer in Napoleon's army, was a noted poet and painter, and his mother Elżbieta a talented amateur pianist who gave the composer his earliest piano lessons at the age of four. In 1827 the Moniuszkos moved to Warsaw, where Stanisław had lessons with the German-born August Freyer (1803–83), at that time a pupil of Józef Elsner at the Warsaw Conservatory, where Chopin was a fellow student. In summer 1830 the family returned to Minsk (owing to financial pressures), and Moniuszko continued his musical studies with Dominik Stefanowicz, conductor of the local theatre orchestra. He left the gymnasium in Minsk in 1834, ostensibly for health reasons, but probably because his father disliked the growing Russian influence on formal education. That was no doubt why he was sent to Berlin (rather than Moscow or St Petersburg) for further musical studies. Moniuszko enrolled at the Berlin Singakademie in 1837, studying there with C.F. Rungenhagen. His knowledge of opera, which he had already encountered in Vilnius, was naturally widened in Berlin, where Spontini was director of the court opera (Königliche Schauspiele) and where works by Weber, Marschner and Lortzing were recent additions to the repertory. On completing his studies in 1839, he returned to Vilnius, married Aleksandra Müller and made a meagre living as a piano teacher, organist and occasional conductor of the theatre orchestra.

Moniuszko's earliest music of any significance dates from the Berlin years and includes a group of songs (published by Bote & Bock), two string quartets and the operetta *Nocleg w Apeninach* ('A Night in the Apennines'), given its first performance in Vilnius in 1839. His return to Poland inaugurated a period of intensive composition, including songs – several volumes of his *Śpiewnik domowy* ('Home Songbook') – and 'operettas' composed for the amateur operatic society of Vilnius. The best of these, *Loteria* ('The Lottery'), was composed in 1843, had its first performance in Minsk in that year and was given a Warsaw performance three years later. For Moniuszko the visit to Warsaw in 1846 was an important event. He met there some of the principal figures in Polish artistic circles, including the ethnologist Oskar Kolberg and the poet Włodzimierz Wolski, future librettist of *Halka* and *Hrabina* ('The Countess'). It was the stimulus of this visit which inspired Moniuszko to tackle a 'grand opera', and he began work on *Halka* almost immediately. Its two-act version was given a concert performance in Vilnius in 1848 and a staged production six years later. When it was eventually (and after many difficulties) accepted for production in Warsaw, Moniuszko revised the work and enlarged it to four acts, and this second version was performed to immediate acclaim in January 1858. It remains to this day the most popular of all Polish operas.

The success of *Halka* in Warsaw belatedly launched Moniuszko's career. There had already been a measure of wider recognition during three visits to St Petersburg, but *Halka* made him a national celebrity and he immediately embarked on a European tour, meeting Smetana in Prague and Liszt in Weimar, before spending some time in Paris, where he composed most of his one-act opera *Flis* ('The Raftsman'). On his return to Poland he accepted the post of director of Polish productions at the Wielki Theatre, completed *The Raftsman* and began work on *The Countess*. Both

works were performed with great success in Warsaw (1858 and 1860), and Moniuszko began work on another one-act opera, *Verbum nobile*, his first collaboration with Jan Chęciński. *Verbum nobile* was given in 1861, and in the same year Moniuszko and Chęciński began work on *Straszny dwór* ('The Haunted Manor').

While working on *The Haunted Manor*, Moniuszko was inevitably caught up in the growing political ferment which led to the insurrection of 1863. The Wielki Theatre was converted into a barracks, Moniuszko's post was lost and his only source of income was a position (from December 1863) as professor of choral conducting at Apolinary Kątski's newly founded Music Institute (later to become a reconstituted Warsaw Conservatory). In the aftermath of the insurrection, censorship in Warsaw was severe and *The Haunted Manor*, regarded as excessively patriotic in tone, was withdrawn after three performances in 1865. From this point there was a decline in Moniuszko's creative powers, and his last major works, the 'Indian' opera *Paria* and the one-act operetta *Beata*, both to librettos by Chęciński, were failures with the Warsaw public on their performances in 1869 and 1872 respectively. Moniuszko died in Warsaw of a heart attack on 4 June 1872.

Moniuszko, Stanisław

2. Works.

Like Glinka in Russia, Erkel in Hungary and Smetana in the Czech lands, Moniuszko has become associated above all with the concept of a national style in opera, and to some extent he himself fostered this idea. He was very much a product of his time and place. Musical life in Poland following the 1830 insurrection was uneducated and conservative, with little in the way of sustained institutional development in any of the major cities. The music which responded most directly to the needs of the country during these years was not Chopin's, which so obviously transcended those needs, but Moniuszko's, in the 12 volumes of his *Home Songbook* and in his operas. In the provincial setting of Vilnius and later in Warsaw he fathered a national operatic style of conservative bent, colouring the European styles of an earlier generation with the rhythms of Polish national dances in a manner which was to dictate the musical formulation of 'Polishness' to later composers.

Of his mature operas, only one, *Paria*, does not have a Polish setting. *The Countess*, *Verbum nobile* and *The Haunted Manor* depict the world of the Polish gentry, *The Raftsman* deals with ordinary Polish people, and *Halka* concerns the relation between the two (fig.2). In all there is a celebration of the social life and customs of Poland, past and present. Moniuszko had great difficulties with the Russian censor in Warsaw, but even with their more overtly patriotic elements removed his operas were bound to be a focus for the nationalist sentiment of a people deprived of political status. The nationalist element would often be heightened in production, moreover, by idealizing the world of an earlier 'grand Poland' as a foil to contemporary discontents. In this context the national dances – polonaise, mazurka and krakowiak – which underpin so much of Moniuszko's music carried powerfully symbolic values.

It had been common for early 19th-century vaudevilles or Singspiele by Polish composers to use Polish dances as the basis for arias and

ensembles. In Moniuszko's mature works this practice carried a new ideological burden as the chief means of establishing a national operatic idiom. *Halka* set the tone, with choral polonaises and polonaise arias depicting the nobility while mazurka and krakowiak arias represent the lower orders. In keeping with its setting, *The Raftsman* employs only mazurka and krakowiak elements. *The Countess*, *Verbum nobile* and *The Haunted Manor* again juxtapose movements based on the polonaise and mazurka, with an additional krakowiak aria in Act 1 of *The Haunted Manor* and a sprinkling of polkas (a Czech 'Polish dance') in *The Countess*. Other national elements include the Highlander Dances in Act 3 of *Halka* and the use of folksong for the huntsmen's choruses in *The Countess* and *The Haunted Manor*. Most curious of all are the polonaise and mazurka elements which find their way into the thoroughly Indian setting of *Paria*.

National elements apart, the operas are indebted above all to early 19th-century French models in their overall design. *Halka* and *The Countess* are similar in general layout to French *grand opéra* (Auber's *La muette de Portici* was a particular influence), especially in their extended scenic tableaux, of which Act 3 of *Halka* and Act 2 of *The Countess* are representative. The one-act operas *The Raftsman* and *Verbum nobile* resemble rather some of the one-act operas prepared by Scribe for the Opéra-Comique. *The Haunted Manor* stands somewhat apart, not only in its blend of Opéra-Comique and Italian elements, but also in the role assigned to the chorus, always prominent in Moniuszko, but here of central importance.

Solo vocal writing ranges from simple strophic songs, such as Chorąży's song in Act 1 of *The Countess*, to big, multi-sectional arias such as Halka's aria in Act 2 of *Halka*, Kazimierz's aria in Act 3 of *The Countess* and Stefan's aria in Act 3 of *The Haunted Manor*. It is here above all that Moniuszko comes closest stylistically to Italian vocal lyricism, that of Rossini in particular. In general, however, solo arias are not extensive in the operas, and tend to be outweighed by duets, ensembles and choruses. A major influence on the choral writing and also on the orchestral style of *Halka* and parts of *The Haunted Manor* was Weber. Moniuszko knew *Der Freischütz* well and regarded it as an important model for his own conception of national opera. Moniuszko's particular blend of established European traditions and Polish national dances has ensured his operas a special place in the Polish repertory, though there are as yet few signs that they can be exported with success.

Next to the operas, Moniuszko's songs were his major contribution to 19th-century Polish music history, though as much for their social and political significance as for their musical quality. Indeed, before *Halka* he regarded himself primarily as a composer of songs. The Mickiewicz settings published in Berlin in 1838 launched him as a composer. They were well received in both the Polish and the German presses, with Fink (in the Berlin *Allgemeine musikalische Zeitung*) describing them as 'national in both word and tone'. On his return to Vilnius from Berlin Moniuszko began the practice of issuing his songs in volumes significantly entitled *Śpiewnik domowy* ('Home Songbook'), of which the first was issued in 1843. They were the first Polish songs of any real worth and quickly won enormous popularity among the middle classes, to a large extent replacing the foreign

repertory then fashionable in Poland. Such songs as *Stary kapral* ('The Old Corporal'), *Prasniczka* ('Spinning-Wheel'), and *Trzech budrysów* ('The Three Rascals') have retained their place in Polish affections to this day. Yet their popularity relied on their choice of texts at least as much as on their musical qualities. In this respect Moniuszko's aims were clearly spelt out in an issue of *Tygodnik Petersburski* (12 September 1842):

> I tried to select verses from our best poets … being of the conviction that these poetic works show the greatest national character and colour … and that which is national or local, that which is an echo of our childhood memories, will never cease to please the inhabitants of the land on which they were born and raised.

His other compositions are of rather less interest. They include seven masses; several cantatas, including two based on Mickiewicz, *Widma* ('The Phantoms') and *Sonety krymskie*, a setting of eight poems from Mickiewicz's *Crimean Sonnets*; some orchestral works (the overture *Bajka* retains much of its charm and freshness even today); two string quartets completed during his last year in Berlin, and a substantial body of salon piano music. But it was above all as a composer of operas and songs that Moniuszko found favour with his compatriots. Piano music penetrated only to certain fairly select social circles: the landed gentry, the middle classes, the intelligentsia. Opera, too, reached only the few. However, the folk-based arias of *Halka* and, to a lesser extent, *The Haunted Manor* extended well beyond the opera house, acquiring in the process something close to the status of folksongs. They joined forces with the best of the songs from the *Home Songbooks* to create a 'music of the people', where heroic themes drawn from Polish history and folklore might resonate with the rhythms of the mazurka, the krakowiak and the polonaise. This model established the threshold of taste for late 19th-century Polish audiences, and it proved a difficult threshold to cross.

Moniuszko, Stanisław

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(selective list)

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all MSS in PL-Wtm; printed works published in Warsaw unless otherwise stated

operas and operettas

Biuraliści [The Bureaucrats] (operetta, 1, I.F. Skarbeck), 1834, unperf.

Nocleg w Apeninach [A Night in the Apennines] (operetta, 1, A. Fredro), Vilnius, 1839

Cudowna woda [The Water of Life] (operetta, 2), comp. *c*1840, lost except ov.

Ideał, czyli Nowa Preciosa [Perfection, or The New Preciosa] (operetta, 2, O. Milewski), Vilnius, 1840

Karmaniol, czyli Francuzi lubią żartować [Carmagnole, or The French Like Joking] (operetta, Milewski, after Théaulon de Forges and E. Jaime), 1841, unperf.

Nowy Don Kiszot, czyli Sto szaleństw [The New Don Quixote, or 100 Follies]

(operetta, 3, Fredro, after M. de Cervantes), 1841, Lwów, 1849, vs (1927)

Żółta szlafmyca [The Yellow Nightcap] (operetta, F. Zabłocki), comp. 1841, 1 song (1863)

Pobór rekrutów [Conscription] (operetta, W. Marcinkiewicz), comp. 1842, 1 song in Śpiewnik domowy, viii (1908)

Loteria [The Lottery] (operetta, 1, Milewski), Minsk, 1843 (1908)

Halka, 1846–7 (op, 2, W. Wolski, after K. Wójcicki: *Stary gawędy i obrazy* [Legends and pictures]), concert perf., Vilnius, 1848, vs (Vilnius, 1850); staged Vilnius, 18 Feb 1854; rev. (4, Wolski), 1857, Warsaw, Wielki, 1 Jan 1858, vs (1858), fs (1861)

Sielanka [Idyll] (op, 2, Marcinkiewicz), comp. ?1848, lost

Cyganie [The Gypsies] (operetta, F.D. Kniaźnin), 1850, Vilnius, 20 May 1852; rev. as Jawnuta, Warsaw, 5 June 1860

Bettly (comic op, 2, E. Scribe and Mélesville [A.-H.-J. Duveyrier]), Vilnius, 20 May 1852

Flis [The Raftsman] (op, 1, W. Bogusławski), Warsaw, Wielki, 24 Sept 1858, excerpts, vs (1858), ov., fs (1898), vs (1902)

Rokiczana (op, 3, J. Korzeniowski), 1858–9, inc., concert perf. (excerpts), 16 Dec 1860, 1 ballad (1913)

Hrabina [The Countess] (op, 4, Wolski, after J. Dierzowski), 1859, Warsaw, Wielki, 7 Feb 1860, excerpts, vs (1860), ov. and ballet music, fs (1899), vs (1901)

Paria (op, prol, 3, J. Chęciński, after C. Delavigne), 1859–69, Warsaw, Wielki, 11 Dec 1869, ov. (1901), vs (1913)

Verbum nobile (op, 1, Chęciński), 1860, Warsaw, Wielki, 1 Jan 1861, vs (1861), fs (1953)

Straszny dwór [The Haunted Manor] (op, 4, Chęciński, after Wójcicki: *Stary gawędy i obrazy*), 1861–4, Warsaw, Wielki, 28 Sept 1865, excerpts, vs (1892), vs (1898), fs (1937)

Beata (operetta, 1, Chęciński), 1870–71, Warsaw, Wielki, 2 Feb 1872, 4 songs (1872)

Trea (op, 2, J. Jasiński, after Flem. legend), comp. 1872, inc.

Dates unknown: Walka muzyków [The Musician's Struggle] (operetta, Marcinkiewicz); Nowy dziedzic [The New Landlord] (operetta, M. Radziszewski); Sen wieszcza [The Seer's Dream] (W. Syrokomla, after J.B. Rosier and A. de Leuven: *Le songe d'une nuit d'été*), 1 song in Śpiewnik domowy, vii (1877)

other stage

Incid music: Kupiec wenecki [The Merchant of Venice] (W. Shakespeare), perf. 1870–71; Zbójcy [The Robbers] (F. von Schiller), 1870–71; Hamlet (Shakespeare), Warsaw, 24 March 1871; music to 11 other plays

Ballets: Monte Christo (after A. Dumas (i)), Warsaw, 27 Aug 1866; Na kwaterze [In the Quarters], Warsaw, 6 Sept 1868; Figle szatana [The Devil's Jokes], Warsaw, 1 Dec 1870, collab. A. Münchheimer

sacred vocal

[4] Litanie Ostrobramskie [Ostra Brama Litanies to the BVM], solo vv, chorus, orch, 1843, 1849, before 1854, 1855; R D/vi/30

7 masses: Requiem, d, 1850 (1862); e, 1855 (1860); E♭, 1865 (1874); a (1870); B♭, Warsaw, 19 May 1872 (1873); Requiem, g (1873); D♭ (1874)

Requiem aeternam, solo vv, chorus, orch (1890)

Other works: mass frags., smaller choral and solo works

secular vocal

Milda (cant., after J.I. Kraszewski: *Witolorauda*), solo vv, chorus, orch, Vilnius, 18 Dec 1848 (1909)

Nijoła (cant., after Kraszewski: *Witolorauda*), Vilnius, 8 March 1852

Madonna (Petrarch: *Sonnets*), B solo, chorus, orch, St Petersburg, 20 March 1856 (Kraków, 1961)

Ballada o Florianie Szarym [Ballad of Florian the Grey] (J. Korzeniowski), Bar, chorus, orch, 1858–9 (1913) [from op Rokiczana]

Widma [Phantoms] (cant., after A. Mickiewicz: *Dziady*), solo vv, chorus, orch, before 1859, Warsaw, 1865 (1900)

Sonety krymskie [Crimean Sonnets] (cant., Mickiewicz), solo vv, chorus, orch, 1867, Warsaw, 16 Feb 1868 (1901)

Pani Twardowska (ballad, Mickiewicz), solo vv, chorus, orch, Warsaw, 8 Dec 1869

Krumine (cant.), Vilnius, date unknown

4 other cants.

360 songs, R A/i–vi, 267 orig. pubd in Śpiewnik domowy, i–vi (Vilnius, 1843–59), vii–xii (Warsaw, 1877–1910) [full list in Nowaczyk]

instrumental

Orch: Bajka [The Fairy Tale], ov., Vilnius, 1 May 1848 (Kraków, 1949); Kain, ov., St Petersburg, March 1856; Polonaise de concert, arr. pf (1866); Uwertura wojenna [Military Ov.], Vilnius, 19 March 1857

Chbr: 2 str qts, no.1, d, 1839, no.2, f, before 1840: R E/ii/33; works for solo pf and pf 4 hands, R E/iii/34, incl. 4 Mazurkas; Song without Words; Fraszki [Epigrams]; 6 Polonaises (transcrs. of Ogiński); Polkas ('Daniel' and 'Gabriela'); Aniol Pański w wiejskim kościólku [Prayers in a Village Church]; 7 Waltzes; Introduction, 5 Waltzes and Finale; Co mówia obłocki o ksiezycu w pogodna noc wiosenna? [What do the Clouds Tell the Moon and the Earth on Spring Nights?]; numerous transcrs. from Kurpiński and Moniuszko

pedagogical works

Pamiętnik do nauki harmonii [Textbook on harmony] (1871)

Szkola na fortepian [Piano method], unpubd

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H. Opieński: *Stanisław Moniuszko: życie i dziela* [Moniuszko: life and works] (Lwów,1924)

Z. Jachimecki: 'Stanislaus Moniuszko', *MQ*, xiv (1928), 54–62

S. Niewiadomski: *Stanisław Moniuszko* (Warsaw, 1928)

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F. Kęcki: *A Catalogue of Musical Works of M. Karłowicz and S. Moniuszko* (Warsaw, 1936)

Z. Jachimecki: *Muzyka kościelna Moniuszki* [Moniuszko's church music] (Warsaw, 1947)

I. Belza: 'Monyushko v Rossii', *SovM* (1952), no.6, p.73; Pol. trans., *Muzyka*, iii/9–10 (1952), 30–41 [with Eng. summary]

W. Rudziński and J. Prosnak: *Almanach Moniuszkowski, 1872–1952* (Warsaw, 1952)

E. Nowaczyk: *Pieśni solowe S. Moniuszki: katalog tematyczny* [Moniuszko's solo songs: thematic catalogue] (Kraków, 1954)

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W. Rudziński and M. Stokowska, eds.: *Stanisław Moniuszko: Listy zebrane* [Moniuszko: Collected letters] (Kraków, 1969)

K. Mazur: *Perwodruki Stanisława Moniuszki* [The first editions of Moniuszko's works] (Warsaw, 1970)

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D. Jasińska: 'Listy Stanisława Moniuszki do Leopolda Matuszyńskiego oraz do Pauliny i Augusta Wilkońskich' [Moniuszko's letters to Leopold Matuszyński and to August and Paulina Wilkoński], *Muzyka*, xxv/1 (1980), 55–64

L'avant-scène opéra, no.83 (1986) [*The Haunted Manor* issue]

Monk, Christopher (William)

(*b* Delhi, 28 Dec 1921; *d* Farnham, 17 July 1991). English cornett and serpent maker. He studied history at Lincoln College, Oxford from 1940 to 1944; from 1942 to 1945 he studied the trumpet with George Eskdale. He then became a full-time maker and player of historical instruments. His first cornett was completed in March 1955, and his first cornettino in 1956; he first broadcast as cornett player on 25 April 1958. In 1968, with Len Ward, he devised an inexpensive system of manufacturing resin cornetts, later also applied to serpents; thousands of them have since gone to all parts of the world, doing much to stimulate the modern revival of these instruments. With Andrew van der Beek and Alan Lumsden he formed the London Serpent Trio, which first appeared in 1976. Production of natural trumpets, sackbuts (with Ted Kirby) and flat trumpets (with Andrew Pinnock, made by Frank Tomes) followed in the 1980s. He contributed a chapter, 'The Older Brass Intruments: Cornett, Trombone, and Trumpet', to the book edited by Anthony C. Baines, *Musical Instruments through the Ages* (Harmondsworth, 1961, 2/1966/*R*). Since 1991 Christopher Monk Instruments has been directed by Jeremy West. For further information see

C. Bevan: 'Christopher Monk, 1921–1991: the Purest Serpentist', *HBSJ*, iii (1991), 1–3.

EDWARD H. TARR

Monk, Edwin George

(*b* Frome, 13 Dec 1819; *d* Radley, nr Oxford, 3 Jan 1900). English organist and composer. After studying in London with Hullah, Henry Phillips and Macfarren, he became organist and music master at St Columba's College, Stackallan, in 1844. In 1847 he settled in Oxford, where he helped to found the University Motet and Madrigal Society and became its first conductor. He graduated BMus in 1848 and proceeded DMus in 1856. In 1847 he was one of the four founder members of staff at Radley College where he developed a fine tradition of choral worship. He was appointed organist of York Minster in 1859, retiring in 1883. One of the original members of the Musical Association (1874), he was also an amateur astronomer (elected FRAS, 1871) and a Bible scholar, and compiled the librettos for Macfarren's oratorios *St John the Baptist*, *The Resurrection* and *Joseph*. Monk's most enduring influence, as editor and composer, was in Anglican psalmody. Several of his chants are still in regular use. His other compositions include several concert works for chorus, a Unison Service in A, some 40 hymn tunes and five anthems.

EDITIONS

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Novello's Partsong Book (London, 1850)
The Anglican Chant Book (London, 1850)
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Chants for the Daily Psalms, as used in York Minster (London, 1859)
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M.B. Foster: *Anthems and Anthem Composers* (London and New York, 1901/*R*)
B. Rainbow: *The Choral Revival in the Anglican Church, 1839–1872* (London, 1970)

STEPHEN BANFIELD

Monk, Meredith (Jane)

(*b* New York, 20 Nov 1942). American composer, singer, dancer and choreographer. She attended Sarah Lawrence College (BA 1964), where she studied a combination of theatre, dance and music. On her return to New York, she became involved in the James Tenney-Philip Corner-

Malcolm Goldstein-Morton Feldman experimental music scene, and in the happenings and performance art of the Judson Theater. In her first important piece, *16-Millimeter Earrings* (1966), she filmed herself dancing and made her own experimental soundtrack by running three tape loops simultaneously. Her first large theatre work, *Juice* (1969), an attempt to overturn concert conventions, was performed on three non-consecutive nights over a six-week period in three different and increasingly smaller spaces.

During the early 1970s Monk concentrated primarily on solo work and singing. The majority of her early works are for solo voice, or voice and piano. Despite her activity in other media (she is as often written about by dance, theatre and performance art critics as by music critics), her lithe vocal effects are her most characteristic trademark. Her repertory of vocal techniques includes glottal stops, Amerindian-style vibrato, nasal singing, nonsense syllables and child-like vocal tones, sounds featured in Balkan singing, Tibetan chanting and other non-Western traditions. *Lullaby no.4*, from the recording *Songs from the Hill* (1976), uses the feline sound 'me-ow' as its entire material. Other pieces, based on repetitive piano accompaniments, contain only a word or two of text; these include *Scared Song* ('Oh, I'm Scared') and *Double Fiesta* ('Vacation'). In *Our Lady of Late* (1973) Monk accompanied herself by playing a wine glass, taking a sip of wine between songs to alter the pitch of the drone.

With *Quarry: an Opera* (1976), Monk returned to larger productions. Many of these evoke themes of totalitarianism and holocaust. *Quarry* includes film footage of singers dressed in white standing in a rock quarry, and later of bodies floating in black water. *The Games* (1983), a collaboration with performance artist Ping Chong, chronicles the rise of a Nazi-style dictator in a post-holocaust world. After forming her own ensemble in 1978, Monk wrote *Dolmen Music* (1979), a haunting work using primitive chanting techniques. Her first relatively conventional opera, *Atlas* (1991), is inspired by the life of Alexandra David-Neel, a scientist who was the first Western woman to travel in Tibet.

Monk has rejected the term 'minimalism' to describe her music, arguing that she seeks an emotionality she feels is absent in the geometric patterns of early works by Steve Reich and Philip Glass. Repetition and ostinato, however, are central to her compositions. *Atlas*, for example, contains many scenes based on changing ostinatos, often in complex metres. The ostinato of the 'Travel Dream' scene alternates irregularly between patterns of 5/4 + 2/4 and 9/8 + 2/4 (see ex.1). In 'Other Worlds Revealed' from Act 3, the striking canonic effect of a slowly blurring and echoing melody is created; to produce this effect each singer in a circle begins to sing as soon as the person standing beside them has started. In 'Explorers' Junctures', a single melody passes from singer to singer, note by note.

Monk's basic style has remained remarkably unchanged over three decades. She writes with her ensemble in mind, tailoring many of her works to the specific performers involved. *The Politics of Quiet* (1996) was written specifically to allow each ensemble member to express his or her own vocal personality. In the 'Agricultural Community' scene of *Atlas*, which takes place over a rousing 5/4 ostinato, vocal parts were not notated but worked out in rehearsal, an unconventional approach common to Monk's compositional method. Her honours include the MacArthur Foundation Genius Award (1995).

WORKS

dramatic

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vocal

Ens: Chacon, 25vv, pf, perc, 1974; Tablet, 4vv, 2 s rec, pf 4 hands, 1976; The Plateau Series, 5vv, tape, 1977; Recent Ruins, 14vv, vc, tape, 1979; Songs from the Hill/Tablet, 4vv, 2 s rec, pf 4 hands, 1979; Dolmen Music, 6vv, vn, vc, pf, perc, 1980; Turtle Dreams, waltz, 4vv, 2 elec org, 1980; 2 Men Walking, 3vv, elec org, 1983; Tokyo Cha-Cha, 6vv, 2 elec org, 1983; City Songs, 1984; Graduation Song, 16vv, 1984; Panda Chant I, 4vv, 1984; Panda Chant II, 8vv, 1984; The Ringing Place, 9vv, 1987; Cat Song, 1988; Facing North, 2vv, 1990, collab. R. Een; Three Heavens and Hells, 4vv, 1992; Denkai and Krikiki Chants, 4vv, 1995; Nightfall, 16vv, 1995; Duet Behavior, 2vv, 1997

Solo: 16 Millimeter Earrings, 1v, gui, 3 tapes, 1966; Blueprint: Overload/Blueprint 2, 1v, tape, live elecs, 1967; Candy Bullets and Moon, 1v, elec gui, elec b gui, drums,

1967, collab. D. Preston; Blueprint, 1v, tape, live elecs, 1968; A Raw Recital, 1v, elec org, 1970; Our Lady of Late, 1v, wine glass, 1972–3 [rev. with perc, 1974]; Anthology and Small Scroll, 1v, s rec, pf, 1975; Songs from the Hill, 1v, 1976; View no.1, 1v, pf, synth, 1982; View no.2, 1v, synth, 1982; Double Fiesta, 1v, 2 pf, 1986; I Don't Know, 1v, pf, 1986; Scared Song, 1v, pf, synth, 1986; String, 1v, 1986; Light Songs, 1v, 1988; Volcano Songs, 1v, tape, 1994

other works

Plainsong for Bill's Bojo, elec org, 1971; Paris, 2vv, pf, 1972; Engine Steps, tape, 1983; Road Songs, 1985; Window Song, 1985; Acts from Under and Above Ellis Island, 2 pf, 1986; Window in 7's (for Nurit), pf, 1986; Fayum Music, 1v, hammered dulcimer, double ocarina, 1988; Parlour Games, 2 pf, 1988; Processional, 1v, pf, 1988; Raven, pf, 1988; Phantom Waltz, 2 pf; Custom Made, 2vv, pf, 1993; St Petersburg Waltz, pf, 1994; Steppe Music, pf, 1997

Recorded interviews in *US-NHoh*

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KYLE GANN

Monk, Thelonious (Sphere) [Thelious Junior]

(*b* Rocky Mount, NC, 10 Oct 1917; *d* Englewood, NJ, 17 Feb 1982). American jazz pianist and composer. Although he remained long misunderstood and little known, both his playing and his compositions had a formative influence on modern jazz.

1. Life.

When Monk was four his family moved to New York. In the early 1940s he became house pianist at Minton's Playhouse in Harlem, where he helped to formulate the emerging bop style. In 1944 he recorded with the Coleman Hawkins Quartet, and in the same year his collaboration with Cootie Williams and lyricist Bernie Hanighen, the well-known tune *'Round Midnight* (also known as *Round about Midnight*), was recorded by Williams (Hit). By this time Monk was playing at the Spotlite on 52nd Street with Dizzy Gillespie's orchestra. Between 1947 and 1952 he made recordings for Blue Note: *Evidence*, *Criss Cross* and a bizarre arrangement of *Carolina Moon*

(1952, BN) are regarded as the first characteristic works of his output, along with the recordings he made as a sideman for Charlie Parker in 1950, which included *Bloomdido* and *My Melancholy Baby* (both 1950, Mer./Clef).

In 1952 Monk acquired a contract from Prestige Records, with which he remained associated for three years. Although this was perhaps the leanest period in his career in terms of live performances, in October 1954 he recorded an album with Sonny Rollins and, in a memorable session with the Miles Davis All Stars on Christmas Eve, he gave perhaps his finest solo performance on *Bags' Groove* (1954, Prst.).

In 1955 Prestige sold his contract to Riverside Records, where Monk remained until 1961. An album with Art Blakey for Atlantic (1957) and three of his albums for Riverside (*Brilliant Corners*, 1956; *Thelonious Himself*, 1957; *Monk's Music*, 1957) were masterpieces, and almost overnight Monk became one of the most acclaimed and controversial jazz improvisers of the late 1950s. In 1957 he began appearing regularly with Coltrane, Wilbur Ware and Shadow Wilson at the Five Spot in New York. During the next few years his group included such note-worthy musicians as Johnny Griffin, Roy Haynes and Charlie Rouse, his lifelong associate. He began to tour the USA regularly and also to appear in Europe.

In 1962 Monk's popularity was such that he was put under contract by Columbia. He was also made the subject of a cover story by *Time* (1964), an honour bestowed on only three other jazz musicians. He made several overseas tours, including visits to Mexico and Japan. Around 1970 he disbanded his group and in 1971–2 worked in the Giants of Jazz together with Dizzy Gillespie, Kai Winding, Sonny Stitt, Al McKibbon and Art Blakey. In November 1971 he made solo and trio recordings for Black Lion Records in London, which some critics felt heralded a new era in his development, but shortly afterwards he suddenly retired from public view. He made three final performances with an orchestra at Carnegie Hall, and appeared with a quartet at the Newport Jazz Festival New York in 1975 and 1976, but otherwise spent his final years in seclusion in Weehawken, New Jersey, at the home of the Baroness Pannonica de Koenigswarter, his lifelong friend and patron. His life was celebrated in the films *Music in Monk Time* (*c*1985), *Thelonious Monk: Straight, No Chaser* (*c*1989) and *A Great Day in Harlem* (1995).

2. Compositions.

Monk's compositions fall into three periods: those recorded for Blue Note in the 1940s, his works in the 1950s, mainly for Riverside, and a few tunes written after 1960 for Columbia. Most critics consider those of his first two periods the most significant. Of the first-period works, *Round about Midnight* is his most popular, both with the public and with musicians. *Evidence*, *Misterioso* and particularly *Criss Cross* are considered his masterpieces in purely instrumental terms; quite different from each other, they are united by vigorous, angular melodies of a strongly pianistic character. The first eight bars of *Criss Cross*, for example, consist of two contrasting motifs and demonstrate Monk's highly personal use of rhythmic displacement (ex.1). Each piece of this period reveals fresh facets of his thinking: *Eronel* demonstrates his affection for bop, and *Hornin' In* his

fascination with the whole-tone scale, which allowed him to suspend the work's tonality for bars at a time (ex.2). Another aspect of Monk's first-period pieces is his reworking of standard tunes, such as 'Smoke gets in your eyes' (from *Thelonious Monk Quintet*, 1954, Prst.) and *Carolina Moon*, in which he dramatically alters and develops familiar material in an unorthodox and entirely characteristic fashion. In his second period Monk produced many carefree popular pieces such as *Jackie-ing*, but also substantial works, including *Pannonica*, the highly dissonant *Crepuscule with Nellie* and *Gallop's Gallop*, a tour de force of 'wrong' notes which unexpectedly interrupt the conventional harmonies. His most important composition of the 1950s, and perhaps the most unorthodox work of his career, was *Brilliant Corners* whose melody skirts the whole-tone, chromatic and Lydian scales and is furthest removed from his African American roots.
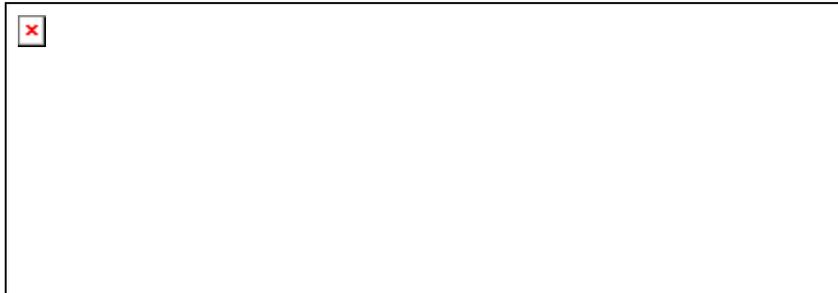
3. Piano style.

It is as a performer that Monk was most misunderstood. He did not always exhibit the customary right-hand dexterity of most jazz pianists and, more importantly, his fellow jazz musicians quite often disagreed with his choice of notes. But his style, based on the Harlem stride tradition, had many strengths: a highly distinctive timbre, an ability to provide uncanny rhythmic surprises, and a wide variety of articulation. Some of his performances, such as *I Should Care* (from *Thelonious Himself*, 1957, Riv.), show a fresh

use of rubato quite different from that of other jazz or lounge pianists. Monk also favoured 'crushed' notes and clusters which 'evaporated' to leave a few key pitches. But his most important contribution as a pianist was his remarkable ability to improvise a coherent musical argument with a logic and structure comparable with the best of his notated compositions. Monk invented and developed ideas rather than merely embroidering chord changes. Brilliant examples can be found in his solos and accompaniments on the recordings of *Misterioso* (1948) and especially *Bags' Groove*, both with Milt Jackson. The album *Thelonious Monk* (1954, Swing) offers great insight into the audacity of Monk's music, his solo version of *Eronel* in particular being outstanding for its considerable pianistic demands. Although many young musicians have borrowed and reinterpreted Monk's melodies for their own improvisations, most jazz pianists seem incapable or unwilling to pursue the introverted, quirky, yet meticulous thought processes that inspired Monk's greatest solos.

SELECTED COMPOSITIONS

Thelonious (1947, BN); Humph (1947, BN); Epistrophy (1948, BN); I Mean You (1948, BN); Misterioso (1948, BN); Criss Cross (1951, BN); Four in One (1951, BN); Bye-Ya (1952, Prst.); Trinkle Trinkle (1952, BN); Blue Monk (1954, Prst); Hornin' In (1952, BN); Eronel (from Thelonious Monk; 1954, Swing); Friday the 13th (1954, Riv.); Bemsha Swing (from Miles Davis All Stars; 1954, Prst.); Little Rootie Tootie (1954, Prst.); Nutty (1954, Prst.); Work (1954, Prst.); Gallop's Gallop (from Gigi Gryce Quartet; 1955, Signal); Brilliant Corners, Pannonica (from Brilliant Corners; 1956, Riv.); Crepescule with Nellie, Ruby, my dear (from Monk's Music; 1957, Riv.); Evidence, In Walked Bud, Rhythm-a-ning (from Art Blakey's Jazz Messengers with Thelonious Monk; 1957, Atl.); Off Minor (1957, Riv.); Round Midnight (B. Hanighen), collab. Williams (from Thelonious Himself; 1957, Riv.); Well, You Needn't (1957, Riv.); Jackie-ing (from 5 by Monk by 5; 1959, Riv.); Shuffle Boil (1964, Col.); Boo Boo's Birthday (1967, Col.); Straight, No Chaser (1967, Col.); Ugly Beauty (1967, Col.); Something in Blue (from Something in Blue; 1971, BL)

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Monk, William Henry

(*b* London, 16 March 1823; *d* London, 18 March 1889). English church musician and composer. He was a pupil of Thomas Adams, J.A. Hamilton and G.A. Griesbach, and began his career in 1841 as organist of St Peter's, Eaton Square. After holding similar posts at St George's, Albemarle Street (1843), and St Paul's, Portman Square (1845), he was appointed choirmaster (1847) and organist (1849) at King's College, London. While at King's he came under the influence of William Dyce, professor of fine arts, whose recent scholarly investigation of the principles of plainchant had prepared the way for its use in the Anglican service. Monk assisted in that development by contributing the first articles on the subject to the journal of the Tractarian Society for Promoting Church Music, the *Parish Choir* (1846–51), of which he later became musical editor.

As organist and choirmaster of the new church of St Matthias, Stoke Newington from 1852, Monk established daily choral services that presented a unique model of the Tractarian ideal – the choir leading the people, the music chosen to suit the calendar, the psalms chanted to plainsong. He was later professor of vocal music at King's College, London (1874), at the National Training School for Music (1876) and at Bedford College, London (1878).

In 1857 Monk was made musical editor of *Hymns Ancient and Modern* (1861) for which he wrote 'Eventide', his famous tune for *Abide with me*. He wrote many other popular hymn tunes as well as anthems and service music, and edited several collections of hymns and metrical psalms. He was awarded an honorary MusD at Durham in 1882. (B. Rainbow: *The Choral Revival in the Anglican Church, 1839–1872*, London, 1970)

BERNARR RAINBOW

Monke, Josef

(*b* Elberfeld, 18 March 1882; *d* Cologne, 17 Nov 1965). German brass instrument maker. From 1896 to 1900 he studied instrument making with Mitsching, and trumpet playing with Liebe, in Elberfeld. He then worked briefly with Kurnoth (Knoth) in Danzig (1900), Moritz in Berlin (1901–2), Enders in Mainz (1902), where he worked on the Alschausky trombone (in B♭ with F valve), and in Markneukirchen (1903). In 1904 he became first assistant to L.A. Schmidt (*d* 1921) in Cologne (successor to his father, F.A. Schmidt (1827–93), who had succeeded Schröder in 1848). In 1922 Monke opened his own shop, later employing up to 16 workers. His trumpets in particular represent the culmination of the development of the so-called 'Cologne' models, with a wider bore and larger bell than those of Heckel, his chief rivals.

Starting while he was working for Schmidt, Monke introduced refinements in the mouthpipe, the valve slide bore, the third valve slide (a trigger mechanism was added in 1950), and the Cologne rotary valve mechanism.

It was he – not Vincent Bach – who in 1908 invented the screw-rim mouthpiece. After Monke's death, the firm was directed by his daughter Liselotte (*b* Cologne, 9 June 1923). Hermann Josef Helmich (*b* Cologne, 5 Feb 1927) served as foreman between 1941 and 1997. Lisolette sold the firm on 1 November 1997 to Stephen Krahforst (*b* Cologne, 17 June 1936), the present owner.

A second firm, run by Monke's son Wilhelm Monke (*b* Cologne, 27 Nov 1913; *d* Cologne, 8 Aug 1986) and later by Wilhelm's son Friedrich Wilhelm (Friedhelm) Monke (*b* Cologne, 19 Feb 1943), existed from 1945 to 1994. A third firm, associated with the second, has been run by Friedrich Wilhelm's wife Brigitte (née Rose, *b* Flammersfeld, 20 Sept 1943).

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EDWARD H. TARR

Monkees, the.

American pop group. Its members were Davey Jones (singer), Mike Nesmith (guitarist and singer), Peter Tork (bass guitarist and singer), and Mickey Dolenz (drummer and singer). The group was formed in 1966 as American television's calculated answer to the Beatles. Nesmith and Tork were aspiring musicians, but Jones and Dolenz openly stated that they were hired primarily as actors to take part in a television series about a pop group. Nevertheless, they had pleasant voices and their first album (*The Monkees*, 1966) received a gold record and yielded two number one singles, *Last Train to Clarksville* and *I'm a believer*. Although it was revealed that session musicians had been employed to make this recording, the Monkees proved in worldwide tours and further recordings (such as *A Little Bit Me, A Little Bit You*, 1967, and *Daydream Believer*, 1967) that they were competent musicians. Tork left the group in 1968, and they continued as a trio until Nesmith left two years later to pursue what proved to be a successful solo career as a country singer and songwriter. After a period of inactivity, Dolenz and Jones revived the group in 1975 with Tommy Boyce and Bobby Hart, the songwriters responsible for many of the Monkees' most successful songs. In 1997 a further revival of the group with the original four members met with only modest success.

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BARRY KERNFELD

Monk of Bristol.

See Tunstede, Simon.

Monk of Salzburg

(*fl* late 14th century). German poet and composer. 49 sacred and 57 secular songs, all with music, appear in manuscripts of the 15th and 16th centuries and of the Meistergesang era. Although his works are to be found in more than 90 manuscripts, his identity, like that of most medieval German poets, has never been documented. The introduction to the manuscript A (*D-Mbs* Cgm 715) mentions the name Herman, but manuscripts C (*Mbs* Cgm 528) and E (*A-Wn* 4696) call him Johanns or Hanns (Spechtler, 9ff); manuscript A makes him a Benedictine and C a Dominican, while E and the other manuscripts give no such description; all, however, agree that he was a learned monk who wrote sacred and secular songs, many of which are attributed to him as 'Mönch', not only in the introductions to manuscripts but even singly (e.g. in D,*Wn* 2856, the Mondsee-Wiener Liederhandschrift).

The manuscripts also unanimously name as his patron the Archbishop of Salzburg, Pilgrim II von Puchheim (1365–96), at whose magnificent court the Monk wrote his songs, some of them at his lord's express command (A, f.1*r*, E, f.107*r*). The acrostic in song no.2 in Spechtler's 1972 edition (S) 'Pylgreim Erczpischof Legat' (contrafactum of *Lauda Sion Salvatorem*) is a tribute to his powerful and influential patron. The secular songs nos.18 and 30 in Mayer and Rietsch (MR), dating from 1392 and 1387, mention Pilgrim's travels and the court he paid to King Wenceslaus IV in Prague. The foundation of more than 100 endowments for the cathedral (1393) gives an idea of the archbishop's standing. Other names mentioned in manuscripts and in the songs themselves reveal a circle around the author. Manuscript A alludes to a priest named Martin who 'supported' the Monk in some unspecified manner; the acrostic in S 3 refers to Pilgrim's court chaplain, Richerus von Radstadt, the foreword to S 5 names the scholar Jakob von Mühldorf as author of its Latin source and that to S 9 (a Latin song) states that the original German song was written by Peter von Sachsen, who had sent it to the Monk.

The 49 sacred songs can be subdivided into 20 songs to the Virgin (S 1–20), 24 songs to the Trinity (S 21–44) with invocations, and 5 songs to the saints (S 45–9). The songs to the Virgin praise her in rich imagery, calling on her especially as intermediary; except for S 1–9 they are designated for specific feasts – Christmas, New Year, the Annunciation, the Assumption and the Birth of the Virgin. S 1–9 stand out in being based on acrostics or otherwise independent of the liturgical year. The second group includes a Christmas carol still sung today – *Josef, lieber neve mein* (S 22), to the tune of *Resonet in laudibus*; it also includes hymns for Passiontide, Easter, Whitsun and Corpus Christi and even a mealtime grace (S 42). The first hymn to the saints is a calendar song (*Cisiojanus*, S 45), followed by one each for Epiphany, the feast of St John, the sending out of the Apostles and St Elizabeth. The Monk wrote his own words and music and also translated or adapted many Latin hymns and sequences.

His secular songs comprise all the genres of late medieval lyric poetry. The Alba scheme is varied, as the song titles imply: if *Taghorn* (MR 12) describes the characteristic call to wake in the morning, *Nachthorn* (MR 11) represents the man bidding goodnight to his beloved, whereas *Trumpet* (MR 15) is a night-time dialogue in which the watchman sings the second voice; MR 14 represents a return welcome (*Ain enpfahen*) and *Das Kühhorn* (MR 13) parodies the *alba* in that the lovers are a servant and maid waking from their midday rest. The Monk also wrote New Year songs, love letters, songs attacking the 'Klaffer' (court enemies of the lovers), love songs on every theme (a hawking song, farewell, longing etc.) and even a *Leich* (MR 44). Autumn songs and canons to St Martin (drinking-songs) are also represented, as are courtly forms like those found in 15th-century songbooks, for example in *Rosenlied* (MR 49).

The melodic style of the sacred songs is essentially close to that of Latin hymns and sequences (S 22, *Josef, lieber neve mein*, is an exception, with its 3rds and 5ths). The texts and melodies of the secular songs do follow medieval tradition, but also herald a new departure, both in introducing major modality (MR 49 and 13) and because they include the first recorded examples of polyphonic, and therefore rhythmically notated, tunes in the history of German song. For *Pumhart* (MR 11; D, f.186*r*), a primitive bass (unisons and 5ths) in precise rhythm has been written in. The superscription to MR 12 indicates a similar case, and in MR 15 (also an *alba*) the upper part is sung in alternating dialogue by a man and a woman while the watchman sings the lower part. The Monk's *Martincanon* (E, f.170*v*) is the earliest surviving canon *a 3* in German (E: 'Radel von drein stimmen').

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FRANZ VIKTOR SPECHTLER

Monleone, Domenico [W. di Stolzing]

(*b* Genoa, 4 Jan 1875; *d* Genoa, 15 Jan 1942). Italian composer. Son of the composer Leonardo Monleone, he studied in Milan, taught at the Paganini Conservatory in Genoa, and worked as a conductor in various European cities including Genoa, where he assisted in the artistic direction of the Teatro Carlo Felice. His opera *Cavalleria rusticana* was successfully performed in Amsterdam (1907) and elsewhere but was withdrawn as the result of legal action by Mascagni. Monleone used some of its music for *La giostra dei falchi* (1914), which is set among smugglers in the Swiss mountains. *Arabesca* won the Concorso del Municipio di Roma prize in 1913. Monleone also treated patriotic themes, as in *Alba eroica* (on the political martyrdom of the Bandiera brothers) and *Suona la ritirata*, and composed a comic opera in Genoese dialect (*Scheuggio Campanna*); generally, however, he remained faithful to *verismo* opera (*Il mistero*, *Notte di nozze*), his traditionalist style giving pre-eminence to the melodic element. His operetta *Una novella del Boccaccio* (1909) was presented under the pseudonym W. di Stolzing. Most of his librettos were by his brother Giovanni, a writer and journalist.

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(selective list)

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Alba eroica (op, 3), Genoa, Carlo Felice, 1910, vs (Milan, 1910)

Arabesca (scene liriche, 1, with B. Montelioi), Rome, Costanzi, 1913, vs (Milan, 1913)

La giostra dei falchi (melodramma, 1), Florence, Verdi, 1914, vs (Milan, 1914)

Suona la ritirata (dramma per musica, 3, after F.A. Beyerlein: *La retraite*), Milan, Lirico, 1916

Il mistero (scene siciliane, 2, after Verga), Venice, Fenice, 1921

Fauvette (op, 3), Genoa, Carlo Felice, 1926, vs (Milan, 1925)

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<div align="right">LUCA ZOPPELLI</div>

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See Monn, Matthias Georg.

Monn [Mann], Johann Christoph

(*b* 1726; *d* Vienna, 24 June 1782). Austrian composer, brother of Matthias Georg Monn. He was a music teacher in the employ of Count Kinsky in Prague in autumn 1750. J.A. Hiller reported him to be flourishing in Vienna in 1766 as a freelance keyboard player, teaching students 'with much success and acclaim'. His only work known to have been published in his lifetime, a keyboard sonata, appeared in a 1765 collection in which he was recognized as a 'virtuoso di musica in Vienna'. He died in impoverished circumstances.

An evaluation of Monn's music has been hindered by the confusion of his works with those of his brother, whose style his resembles. Less prolific than Matthias, he composed some orchestral and chamber music, but was best known for his keyboard works, of which 15 sonatas, 20 minuets and trios, and a 'ballo' survive. The sonatas surpass those of his brother in variety and virtuosity. They are in three to six movements, and eight sonatas have four movements, including a minuet and quick finale. Some bear characteristic titles, such as 'Balletto', 'Aria scocese' or 'Andante siciliano'. Attractive themes and short phrases contribute to the *galant* character of Monn's music, but his predominantly motivic treatment of material (producing related figures instead of contrasting themes) lends a conservative air to his style that is surprising for his time.

Monn, Matthias Georg

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JUDITH LEAH SCHWARTZ

Monn [Mann], Matthias Georg [Johann; Georg Matthias]

(*b* Vienna, 9 April 1717; *d* Vienna, 3 Oct 1750). Austrian composer. The elder son of a coachman, Jakob Mann, and Catherina Päsching Mann, he was baptized Johann Georg but used the names Matthias Georg instead, possibly to avoid confusion with his younger brother Johann Christoph Monn. His preferred spelling, 'Monn', may be understood as a Lower Austrian dialect version of the family name Mann. He apparently sang in the choir at Klosterneuburg monastery in 1731–2 and at an early age (but not before 1738) became organist at the new Karlskirche in Vienna. There is little to support Gerber's assertion that Monn was 'Hoforganist' at Melk Abbey or that he gave J.G. Albrechtsberger his first lessons in thoroughbass there. Albrechtsberger's alleged reverence for Monn as a teacher (described by Sonnleithner) has not been proved, but a surviving set of thoroughbass exercises by Monn (*A-Wn* 19101) suggests that he devoted part of his career to teaching.

As a composer, Monn ranked with Wagenseil as the leading Viennese counterpart to Johann Stamitz in Mannheim. Although he never attained wide European recognition his local reputation was substantial, as shown by performances of his music at the imperial court of Joseph II and in monasteries in Austria and present-day Slovakia. A biographical sketch by Sonnleithner, who claimed Albrechtsberger as his source, described Monn as a temperate and economical person, who apparently never married. Although he produced a remarkable number of well-crafted compositions in a variety of genres and styles, none was published during his short lifetime. His output has often been confused with his brother's, and any listing or evaluation must therefore be subject to error.

Monn is noted for having composed the first known four-movement symphony with a third-movement minuet (f1/rD-1, 1740); however, he did not adopt this pattern in his other symphonies, all of which are in three movements. More significant was his handling of form in fast movements: his clear development sections and full tonic recapitulations heralded the emergence of sonata form in the symphony. Possessing the most subtle

musical technique of the early Viennese symphonists, Monn showed his originality in effective harmonic detail, striking thematic development and a keen sense of melodic line. In other respects, however, his style remained conservative, owing to the motivic nature of his themes, frequent use of sequences and a lack of strong thematic contrast. Moreover, small proportions, trio sonata textures (without viola) and occasional church sonata designs suggest the influence of chamber music.

Monn's keyboard concertos were the first by a Viennese composer to show *galant* elements in their thematic structure. Several (f41–4, 123–4) are infused throughout with cheerful *galanterie*, characterized by treble-dominated textures and major-mode diatonicism. Ritornello form persists, yet binary tonal plans underlie most movements, and some second and third movements have double bars and repeat signs. Others employ fugal, canonic or toccata-like textures in all movements (f35–6, 39, 125, most in minor keys). An extraordinary harmonic restlessness in the interior solo sections of some movements enhances the developmental character of the sometimes difficult, yet idiomatic, solo part (such as the Keyboard Concerto in E♭; f44, with the modulations e♭–c♭–f♭–b–e♭). Tutti interjections and dialogue passages between solo and orchestra enliven the solo sections, creating textures normally associated with chamber music. Monn's control of texture enables his music to flow seamlessly between contrapuntal and *galant* textures. The Violin Concerto (1747), probably the earliest of the few violin concertos before Haydn's, offers a similar combination of idioms; walking basses alternate with passages of repeated bass notes more typical of north German concertos. Siciliana rhythms pervade the slow movement. The Cello Concerto exploits the technical possibilities of the instrument to a surprising extent, making especially good use of the low register. Schoenberg in 1911–12 made continuo realizations for it (ed. for vc and pf, Vienna, 1913/*R*), as well as for the D major keyboard concerto f41, which he later adapted as a cello concerto for Pablo Casals (New York, 1935/*R*).

Monn's chamber music for strings includes several partitas in the *sonata da camera* tradition, resembling his symphonies but with one or more minuets and trios, and 17 contrapuntal works with various titles (sinfonia, quartet, partita) in the form and style of the *sonata da chiesa*. The six string quartets (two of them transcriptions of opening movements from Monn's four-part string symphonies) each contain a slow movement and a fugue, but yet even the non-fugal works show wry combinations of learned and *galant* gestures.

Monn's keyboard sonatas each have up to six binary movements, frequently combining dances (allemande, courante, gigue, minuet, or siciliana) with movements identified only by Italian tempo markings or fanciful titles ('La personne galant', 'Aria païsane', 'Capriccio'). Elements of Baroque and *galant* styles co-exist in these works, sometimes within a movement.

The mass settings, mostly of the multi-movement *missa longa* type, are in late Baroque style, maintaining one affection per movement. Perhaps the most accomplished fugue writer of his generation of Viennese composers, Monn used fugue at all the conventional places in the mass and

occasionally elsewhere. Despite their conservative suface, however, his masses exude energy and imagination, with vocal solos often integrated into the choral movements and touches of drama and virtuosity in the orchestral and solo vocal writing.

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orchestral

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10 kbd concs.: f35-6, 39*a* [arr. of vc conc.], 40-44, *D-Bsb*, *CZ-KR* [f41 and 2 concs. not in f], f41 ed. in F; Vn Conc., 1747, *A-Gmi*, ed. I. Schubert (Graz, 1975); Vc Conc., f39, *A-Wgm*, ed. in F

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chamber

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keyboard

21 sonatas [p - catalogue no. in Pollack, 1984]: 19 sonatas, f45-61/p1-19 [f47 includes p3, 18, 19], *D-Bsb* [f57/p8 autograph]; p20, *A-Wgm*; f45-6/p1-2, p21, *H-Bn*, f45/p1 also in *US-NYp*

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vocal

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theoretical

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JUDITH LEAH SCHWARTZ

Monnet [Monet], Jean

(*b* Condrieu, 7 Sept 1703; *d*Paris, 1785). French impresario and writer. Son of a baker, he was orphaned at an early age but benefited from the patronage of the Duchess of Berry until her death in 1719. According to his memoirs (*Supplément au roman comique*, 1772) he led a colourful but dissolute life for some years, was imprisoned briefly in 1741 for publishing scurrilous literature (*Les annales amusantes*), and thereafter embarked on a series of theatrical enterprises. In 1743 he paid 12,000 livres for the *privilège* of the Opéra-Comique and assembled a talented troupe which included the comedian Pierre-Louis Dubos, *dit* Préville, Charles-Simon Favart as *régisseur*, François Boucher as stage designer, and Dupré as *maître de ballet*, with his pupil, Noverre. (Rameau may also have directed the orchestra: see Sadler.) The troupe enjoyed such success that, in 1745, it was forced by the Opéra (from whom the *privilège* had been acquired) to close.

Later that year Monnet left Paris for Lyons, where he served briefly as director of the Opéra. Productions mounted in Dijon (1746) and London (1749) proved unsuccessful. In December 1751, however, he again secured the *privilège* of the Opéra-Comique and remained its director until 1758. This was an outstanding period in the development of the *opéra comique* and must be attributed in part to Monnet's extraordinary talent for surrounding himself with influential artists. Favart and Noverre continued to work for him, as did Boucher, who designed a new, impressive theatre for the Foire St Laurent in 1752; his friend Vadé wrote the libretto to the historically important work, *Les troqueurs*, set to music by Dauvergne and staged at the fair in July 1753; Michel-Jean Sedaine was encouraged to write his first opera libretto, *Le diable à quatre*, for the fair of 1756; and Egidio Duni composed *Le peintre amoureux de son modèle*, another highly influential work, for the fair of 1757.

Monnet's influence extended even to England, through his 30-year friendship and correspondence with David Garrick (whom he had first met on a visit to London in 1748). He offered much practical advice to Garrick on stage decoration and design, engaged French personnel for his friend's London troupe, and entertained Garrick and his wife on their visits to France. About 1766 he published his *Projet pour l'établissement d'un opéra italien dans la ville de Londres*.

Monnet has been credited with a number of librettos but only *L'inconséquente, ou Le fat dupé* (1787) can be attributed to him with certainty. His edition of the *Anthologie françoise* (1765) is of historical value to the study of French folklore. His life formed the subject of a vaudeville by Pierre-Yon Barré, Jean-Baptiste Radet and François-Georges Fougues, *dit* Desfontaines (1799).

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ELISABETH COOK

Monnet, Marc

(*b* Paris, 11 March 1957). French composer. Monnet studied at the Paris Conservatoire, then with Kagel at the Cologne Musikhochschule. He attended courses by Ligeti, Stockhausen and Xenakis at Darmstadt, winning the Kranichstein prize in 1974, and held a residency at the Villa Medici in Rome (1976–8). Among his collaborators have been Jean-Louis Barrault, Stanislas Nordey, Dominique Bagouet and Karine Sporta.

Many of Monnet's works are composed for unusual chamber-size ensembles. His music has a solemn ruggedness, sometimes described as expressionist, which conveys a predilection for gloomy and austere regions, where the uncanny sometimes rubs shoulders with reminiscences of Bartók's nocturnal pieces (*Les ténèbres de Marc Monnet*, 1984). Violent, if not frenetic, disintegration of form, and the rejection of any notion of development, leads to a sense of arbitrariness produced by abrupt stops and silences (*Fragments*, realized at IRCAM, 1990–93). Since 1986, the year in which he founded the theatre company Caput mortuum, the interpreters of his music are as likely to be 'vocalisateurs-acteurs-gesticulateurs' as musicians.

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Large ens: La scène, 17 insts, 1982; L'autre scène, 13 insts, 1983; Patatras!, 8 insts, 1984; Chants ténus, 23 insts, cptr, 1988–92 [orig. 18 Renaissance insts, 1988]

Chbr: Eros machina, 2 gui, tape, 1978; Magari!, str trio, 1983; Les ténèbres de Marc Monnet, str qt, 1984; Close, str qt, 1993–4; Open, 4 trbn + effects, 1994

Vocal: Musique(s) en boîte(s) à la retour à … (H. Heine), haute-contre, 2 pf, 2 perc, 1977; Du soleil et de la lune (M. Blanchot), S, spkr, 17 insts, 1980; Chansons imprévues (Monnet, V. Novarina), S, cl, db, 1992

Solo inst: Succédané spéculatif de boîte, hpd, 1978; Fantasia semplice, vc, 1980; Chant, vc, 1984; Le cirque, cb cl/cb sax, 1986; Fantasia oscura, db, 1989; Imaginary Travel, pf + elecs, 1996

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LAURENT FENEYROU

Monnikendam, Marius

(*b* Haarlem, 28 May 1896; *d* Heerlen, 22 May 1997). Dutch composer, organist, critic and teacher. He studied organ with Verheyen in Amsterdam and Louis Robert in Haarlem. He continued his studies with de Pauw (piano and organ) and Dresden (composition) at the Amsterdam Conservatory. He received a state grant for study in Paris with d'Indy. He then taught composition and analysis at the Rotterdam Conservatory and the Amsterdam Conservatory (1927–32). Prolifically active as a critic, he was appointed music editor (in 1933) for the *De tijd-Maasbode* group and was a regular contributor to the journal *Mens en melodie*.

Characteristic of Monnikendam's working method is his constancy towards a basic idea. This could be a melodic principle such as the Gregorian chant melody in the *Sinfonia sacra* (1947), a folksong, as in the Symphonic Variations on the Dutch folksong *Merck toch hoe sterck* (1954), or an ostinato pattern such as the rhythmic cell in *Heart-Rhythm* (1975). A piece which is typical of his rhythmic and dynamic style is the symphonic movement *Arbeid* (1931), which was dedicated to the conductor of the Concertgebouw Orchestra Willem Mengelberg. His numerous church works include the *Te Deum* (1946), *Klaagzangen van Jeremias* (1956) and *Via sacra* (1969). He composed oratorios, secular choral pieces and concertos; his many organ works include concertos, the Toccata no.2 (1970) and *Postludium super FeikE (A) Asma* (1974). He wrote books on Stravinsky (Haarlem, 1951), Franck (Haarlem, 1966) and composers of the Netherlands (Amsterdam, 1968).

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Madrigalesca, chorus, wind ens, 1967, arr. female chorus, pf, 1974; Via sacra, spkr, boys' chorus, chorus, perc, org, 1969; Missa concertata, chorus, orch, 1970; Heart-Rhythm, spkr, male chorus, perc, db, org, 1975

Solo vocal: 3 cantici, S, org, 1970; 3 cantici, S, vc, pf, 1971

Orch: Arbeid, 1931; Mouvement symphonique, 1950; Conc., tpt, hn, orch, 1952; Variations symphoniques super 'Merck toch hoe sterck', orch, 1954; Conc., org, 2 tpt, 2 trbn, 1956; Ov., org, orch, 1960

Chbr: Conc., org, ens, 1968

Kbd: Toccata no.1, org, 1935; Choral, org, 1942; Sonata da chiesa, org, 1961; Sonatine, pf, 1968; Toccata no.2, org, 1970; 2 Themes with Variations, org, 1971; Prelude 'The Bells', org, 1972; Fugue, org, 1974; Postludium Super FeikE (A) Asma, org, 1974; Choral, org, 1975; Thema met variaties op de hartslag, carillon, 1976

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ROGIER STARREVELD/KATJA BROOIJMANS

Monochord.

An ancient single-string instrument first mentioned in Greece in the 5th century bce, and said to have been an invention of Pythagoras. The monochord remained a viable musical device, used mainly for teaching, tuning and experimentation, until the advent of more accurate instruments in the late 19th century.

In its earliest form the monochord's single string was stretched across two fixed bridges which were erected on a plank or table. A movable bridge was then placed underneath the string, dividing it into two sections. The marks indicating the position of the fixed bridge were inscribed on the table beneath the string. The resonating box, seen in drawings after the 12th century, was a late medieval addition which increased the portability in addition to enhancing the tone of the monochord. After 1500 one of the end bridges was replaced with a nut, the attendant lowering of the string enabling the user to press it directly on the belly of the instrument. Although simple to use, this modified monochord was considerably less accurate. The name monochord was usually retained for multi-string instruments when the strings were tuned in unison or when the instrument was used for the same purposes as a monochord. The medieval instrument varied from about 90 to 122 cm in length. During the Middle Ages the selection of a monochord's basic pitch was influenced by its size and by the voice range of the user rather than by any existing standards.

1. Acoustical systems.

The divisions of the monochord are usually presented in terms of proportions, string lengths or cents. A fourth method, that of expressing string lengths by means of logarithms, was often used in the 18th century, but this system, like the cents system derived from it, is not proportional and cannot be used on the instrument without further calculation. The first two can be directly applied and are the only kinds of division to have attained any practical significance before the 20th century; this kind of division is designated a manual division.

Aristotle and Euclid followed Pythagoras's lead when discussing intervals; Aristoxenus, however, used a six-interval scale and a non-proportional arithmetic, or fractional, division of the string. Pythagorean techniques of dividing the monochord were introduced to the Middle Ages by the late antique writers Theon of Smyrna, Aristides Quintilianus, Nicomachus of Gerasa, Cleonides, Gaudentius, Ptolemy, Porphyry, Bacchius and the author of the treatise known as Bellermann's Anonymous.

The Pythagorean concept of division by proportions is based on the relationship of the harmonic and arithmetic means as they are represented by the numbers 6, 8, 9 and 12. The ratio 12:6 produces the octave; 9:6 and 12:8, the 5th; 8:6 and 12:9, the 4th; and 9:8, the major 2nd. Reduced to their lowest terms these ratios are dupla (2:1), sesquialtera (3:2), sesquitertia (4:3) and sesquioctava (9:8). They can be applied to a string in two ways. For example, in fig.1a, one whole tone (D down to C) can be produced by dividing half the string length (AY) into eight parts (DY) and then adding an equal ninth portion (sesquioctava) to form the second pitch (CY). Conversely (fig. 1b) a subsesquioctava proportion (8:9) can be used if the string length AY is divided into nine parts and the second is sounded with only eight of them (BY).

In fig.1a the monochord is divided in a descending manner, from the higher pitches to the lower. The second division (1b), moving from the lower to the higher pitches, is an ascending division. It is of course possible to use both techniques alternately in one division. The more complex ratio, like that of the Pythagorean semitone (256:243), can be determined by calculation

with simple intervals, for example, the sum of two whole tones (9/8 x 9/8 = 81/64) is subtracted from the fourth (4/3 – 81/64 = 256/243) – an extremely simple manoeuvre when done on the instrument.

The completion of either of the above divisions in the manner of the Middle Ages would give a two-octave scale in the Pythagorean tuning whose lowest note would be given by the entire length of the string. In general it may be said that the Greek writers up to ad 500 used the descending division. Medieval scholars began with the descending division and subsequently adopted the ascending division. The technique of the latter, originally attempted by Boethius, was first successfully described by Odo of St Maur (Cluny) in about 1000. Writers of the Renaissance and the post-Renaissance eras preferred the ascending division.

The selection of the technique to be used in working out a specific division was often dependent on its intended usage. Although all medieval divisions achieve the same end and utilize the same four proportions, the method of division selected depended on whether it was for a speculative (descending division) or a practical (ascending) treatise. The popularity of the ascending division parallels the rise of the practical treatise in the late Middle Ages.

2. System of string lengths.

The cumbersome nature of the proportional system together with the difficulty of using a compass to divide the string caused some investigators to adopt the system of string lengths, an accurate and simple method of proportional pitch representation. The only problem with the string lengths lies in the number of units encountered. For example Johann Neidhardt in 1706 specified a string length of 1781·82 units for the second step of his scale which he based on a division into 2000 units. Other advocates, like Marpurg, suggested the use of only three digits to represent the total length of the string; however, this was a compromise rarely admitted by the users of the technique.

3. Division of the chromatic scale.

Semitones can be determined on the monochord by three methods: by extending the superparticular divisions, arithmetically dividing the tone, or by mean-proportional division. In superparticular divisions two complete and different (different even for notes which are enharmonically equivalent) sets of chromatic notes are available. These may be obtained by the successive application of the sesquialtera proportion (beginning with the note F) or of the subsesquialtera proportion (beginning with B). The former will produce a series of perfect 5ths in descending order (called 'flat semitones'), and the latter a set of ascending perfect 5ths ('sharp semitones'). Arithmetical semitones are determined by an equal division of the difference between the string lengths of two pitches a step apart. This method was frequently used in post-medieval times even though the semitones are of unequal size. The mean proportional string lengths necessary for single equal semitones are usually determined by means of the Euclidean construction (a perpendicular erected at the juncture of two string lengths which are used as the diameter of a semicircle will equal the proportional length). To determine two or more mean-proportionals, a

mechanical device like the mesolabium (a series of overlapping square frames) can be used to substitute for the mathematical function of the cube root; multiple mean-proportionals can also be formed by means of the sort of geometrical figures used by Lemme Rossi in the 17th century.

4. Uses.

In addition to its value as an experimental device, the monochord served throughout the Middle Ages as a teaching instrument. Monochord-based diagrams and sets of directions for determining the consonances abound in both speculative and practical treatises of this era. Until the adoption of sight-singing methods based upon the hexachord system, the monochord was used to produce pitches for rote singing; from then until the 13th century it was used mainly to check correct reproduction of intervals. The decline of its pedagogical use after this time is probably due to the introduction of keyboard instruments. The use of the monochord by teachers in the Renaissance was restricted to those few who rigidly maintained the Pythagorean scale as the basis of their musical instruction.

Because so much of the early use of the monochord was didactic, its users attempted to make the division as efficient and accurate as possible. The efficiency of a monochord division depends on the relation between the number of separate measurements and the number of notes produced. The results of these efforts are particularly noticeable after 1450 because after this date each new division often produced a new variation of a given tuning. Often the musician wished to change the tuning but not infrequently he was only seeking a simpler method of division. It would seem that the appearance of an altered tuning bothered the Renaissance musician little, for because of the monochord's inaccuracy, a variation of a few cents (in some cases as much as 22 cents) was a small sacrifice to make for a more efficient division. A case in point is the division of Ramos de Pareia whose monochord tuning varied widely from the accepted Pythagorean standard. Ramos, however, was apparently not bothered by the pitch deviation as long as he was able to simplify the division. To this end he stated: 'So therefore we have made all of our division very easy, because the fractions are common and not difficult'. In many cases this desire is not stated expressly, as it was by Ramos, but it may be suspected that it served as an underlying cause of many tuning variations in the Renaissance and later eras.

The other areas in which the influence of the monochord is evident are in its instrumental applications and its use as a symbolic device. In the former instance the use of the monochord in ensembles is cited in both Greek and medieval writings. In later times, however, the descendants of the monochord, the clavichord (sometimes called *monochordia* by 15th- and 16th-century writers), hurdy-gurdy and trumpet marine, were more frequently used. Throughout the late Middle Ages and the Renaissance the monochord is often mentioned as a basic tool in the design or measurement of bells and organ pipes. Finally, until about 1700 the monochord was commonly used to show the unity existing between man and the universe. It is represented as a divided string whose pitches may represent the solar system (*musica mundana*), the muses, the zodiac, or even bodily functions; often this is being tuned by the hand of God.

For Jacques de Liège's division of the monochord, *see* Theory, theorists, fig.4.

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CECIL ADKINS

Monocordo

(It.; Fr. *monocorde*).

An instruction to a string player to execute a passage or piece on one string. The effect was first used by Paganini in his *Sonata Napoleone* (1807).

Monod, Jacques-Louis

(*b* Asnières-sur-Seine, 25 Feb 1927). French conductor, composer and pianist. He entered the Paris Conservatoire below the official age of nine, taking courses in various disciplines. In 1944 he attended Messiaen's seminars, then went on to study theory, composition and analysis with René Leibowitz (1944–50). He went to the USA with Leibowitz in 1951, and studied at the Juilliard School of Music (composition with Wagenaar) and Columbia University (conducting with Rudolf Thomas). At Juilliard he was also a teaching assistant to Richard Franko Goldman, in whose class he prepared and directed the first all-Webern concert ever given, on 8 May 1951. Later he studied with Boris Blacher and Josef Rufer in Berlin. Monod made his piano début in a concert conducted by Leibowitz in Paris in 1949 to celebrate Schoenberg's 75th birthday. He was subsequently active as a pianist, in many song recitals with the American soprano Bethany Beardslee (then his wife), and as a conductor. He played or conducted the premières of Schoenberg's Songs op.48, Webern's Songs opp.17 and 25, the two versions of Berg's *Schliesse mir die Augen beide*, and Babbitt's

Widow's Lament and *Du* (written for him and Beardslee). Between 1960 and 1966 he gave the first European performances of several American works, and he also made the first recordings of much 20th-century music.

Monod's compositions (published by Boelke-Bomart, of which he was chief editor from 1952 until 1982) include many settings of texts by Eluard, Valéry, Renard and René Char, chamber and solo works, two chamber cantatas and works for orchestra. He taught at the New England Conservatory, Princeton, Harvard and Columbia universities, and Hunter and Queens colleges, CUNY.

MICHAEL STEINBERG/R

Monodrama.

In its narrow meaning, a form of Melodrama which features one character, sometimes with chorus, using speech in alternation with short passages of music, or sometimes speaking over music. Simultaneously with melodrama, the initial enthusiasm for monodrama occurred chiefly in Germany during the 1770s and 80s, and the two terms are often used interchangeably, since many of the early melodramas had only one character on stage at a time. The prototypical 'monodrama', Rousseau's *Pygmalion*, actually has two characters, but until the end, when Galatea comes to life and speaks four lines, Pygmalion holds the stage alone. Introduced in Weimar by Goethe in 1772, with music by Anton Schweitzer, *Pygmalion* became the model for several examples of monodrama and duodrama produced in Weimar and Gotha by J.C. Brandes, often as a vehicle for his wife Charlotte, and in Weimar, Dresden, Leipzig and Frankfurt by the Seylers. From 1775 to 1790 over 30 so-called monodramas were performed in Germany, though some of these are actually cantatas with one main character. In Darmstadt, where C.G. Neefe's *Sophonisbe* (1776) and G.J. Vogler's *Lampedo* (1779) were produced, there is now a large collection of monodramas in the Hessische Landes- und Hochschulbibliothek. Other significant monodramas include J.F. Reichardt's *Ino* (1779), Franz Danzi's *Cleopatra* (1780), and Goethe's *Proserpina*, with music by K.S. Seckendorff (1778), and revived in 1814 with new music by Carl Eberwein.

In modern times, the term has lost its exclusive association with the combination of speech and music characteristic of melodrama and is most often used as a synonym for a one-character opera, as in Schoenberg's *Erwartung* (1909) and Poulenc's *La voix humaine* (1958); as a non-staged dramatic work for singer and orchestra, as in Poulenc's *La dame de Monte Carlo* (1961), Floyd's *Flower and Hawk* (1972), Rochberg's *Phaedra* (1973–4), J.E. Ivey's *Testament of Eve* (1976) and Peter Maxwell Davies's *The Medium* (1981); or even as a purely instrumental work, as in Mordecai Seter's Chamber Music '70 for clarinet and piano (1975), and {*H*} *MWNWDRMH* {*R*}: II Monodrama for viola and piano (1979). In addition, some works are simply entitled 'Monodrama', for example the ballet for orchestra by Karel Husa (1976). In several of the vocal works, some techniques of Sprechstimme are used along with singing (e.g. Davies and Floyd), but these are properly seen more as an outgrowth of extended vocal techniques of the 20th century than as a continuation of melodrama

techniques of the 18th and early 19th centuries. 20th-century works incorporating speech and music are more often entitled 'monologues' or 'recitations with music' than monodrama.

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For further bibliography *see* Melodrama.

ANNE DHU McLUCAS

Monody.

(1) Term applied to music consisting of a single line; *see* Monophony. Historians and ethnomusicologists have variously applied it to ancient musics, chant and monophonic (e.g. troubadour) song. Some modern composers have also used it in titles or as a generic label, usually with archaizing intent and to indicate a set of technical and structural constraints applied more or less loosely.

(2) Accompanied Italian solo song, especially secular, of the period *c*1600–40. The term can either denote an individual song or define the entire body of such songs (and solo recitatives in operas and other works can also be described as monodic). Its use in these senses is a product of modern scholarship; the word was certainly never used by the composers themselves, although there are precedents in 17th-century theory of a more humanist bent (e.g. G.B. Doni). The songs that it embraces are those for solo voice and continuo dating from the inception of the medium at the close of the 16th century to the emergence of the chamber cantata. The accompanying instruments most frequently used were the lute, chitarrone, theorbo, harpsichord and, for lighter songs, guitar. Obbligato instruments occasionally appear, but there is no evidence that a bass viol or similar instrument doubled the continuo bass.

The medium to some extent grew out of late 16th-century solo arrangements of ensemble music, but the vast majority of monodies were composed as such. The main forms are broadly the madrigal and the aria: the distinction is primarily one of poetic structure. Monodic settings of lyric madrigals (or sonnets etc.) essentially continued the tradition of ensemble madrigals in a new guise (*see* Madrigal, §III, 3). There is a marked polarity between the bass and the vocal line, which is often embellished with quite elaborate ornamentation, some of it written out, some of it improvised according to tried formulae. The arias, which are to stanzaic poetic texts, are more varied in form and style (*see* Aria, §2). They include examples of

strophic bass (*see* Strophic variations), with the earliest pieces called 'cantata', by composers such as Alessandro Grandi (i) and G.P. Berti, which are distinct from later chamber cantatas (*see* Cantata, §I, 1). Most arias, however, are strophic songs, usually in triple time and with very little ornamentation, ranging from trifling canzonettas to longer, more serious pieces out of which grew the arias of chamber cantatas. Strophic arias gradually became more popular and began to supplant madrigals from about 1618; by the early 1630s the madrigal was virtually dead. Some monodies also include passages of recitative. Many favourite poems of the past were set, particularly as madrigals, but much contemporary verse was used too, especially for arias; much of this verse is anonymous, and a good deal of it must have been written for musical setting.

The terms 'madrigal' and 'aria' were established for monodies by Caccini in his *Le nuove musiche* (Florence, 1601/2/*R*), an epoch-making collection from which it is plausible and convenient to date the inception of genuine monody. The success of Caccini's songs was undoubtedly a major factor in establishing the popularity of monodies, through which in turn – possibly more than through any other medium – the new Baroque style based on the continuo was quickly disseminated throughout Italy; it took several years longer to become accepted in other countries. Florence was the main centre of monody up to about 1620, after which the initiative passed to Venetian composers; but monodies were written in many other places, especially in Rome and at courts and cathedral cities in northern Italy, by both professional and amateur composers. A high proportion were published. Volumes of monodies, some including one or two by other composers as well as pieces for two or more voices, were produced by over 100 composers, of whom Caccini, Grandi, Berti, Peri, Marco da Gagliano, Sigismondo D'India and Claudio Saracini are among the most interesting and important; some produced single volumes, others as many as half a dozen in the space of a few years. Monodies are relatively unimportant in the work of the two greatest Italian composers of the period, Monteverdi and Frescobaldi. Nevertheless the quality of their finest examples and of the best songs of the other composers named, together with the sheer quantity of songs written over a comparatively short period, makes Italian monody the most important body of solo song of its time and established the fruitful tradition of solo vocal chamber music that lasted throughout the Baroque period in Italy.

The term may also be applied to Italian solo motets of the same period (*see* Motet, §III, 2(i)). They were less assiduously cultivated than were secular songs, but there are a few fine examples by Monteverdi, and composers such as Barbarino and Ignazio Donati published collections of them that show that such pieces were prompted and influenced by the popularity of secular monodies, many of whose most characteristic features inform them also.

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NIGEL FORTUNE/TIM CARTER

Monogammique

(Fr.).

See Notation monogammique.

Monophony

(from Gk. *monos*: 'single', and *phōnē*: 'voice').

Music for a single voice or part, for example plainchant and unaccompanied solo song. The term is contrasted with Polyphony (music in two or more independent parts), Heterophony (the simultaneous sounding of a melody or line and a variation of it) and Homophony (which implies rhythmic similarity in a number of parts).

For monophonic vocal forms in Western music *see* Plainchant; Troubadours, trouvères; Minnesang; Meistergesang; Lauda and Song; *see also* Estampie. Monophonic music is also important in non-Western and traditional cultures, where it may have an improvised or drone accompaniment.

Monopoli, Giacomo.

See Insanguine, Giacomo.

Monosoff [Pancaldo], Sonya

(*b* Cleveland, 11 June 1927). American violinist. After training at the Juilliard School, where her instrumental teacher was Louis Persinger and her chamber music coaches were Felix Salmond and Hans Letz, she became a founding member of the New York Pro Musica under Noah Greenberg. In 1963 she founded and directed the Baroque Players of New York, later called the Chamber Players. An advocate of Baroque and Classical music played on period instruments, she has increasingly devoted her energies to playing and lecturing on early music. She has recorded sonatas by Bach, Biber, Corelli, and Geminiani, and, with fortepiano, several Mozart sonatas; the Corelli recording in particular demonstrates her command of Baroque ornamentation. She has also written extensively on Baroque performance practice and on the history of

the violin. A former Fellow of the Radcliffe Institute and a research associate of the Smithsonian Institution, she was appointed associate professor at Cornell University in 1972 and full professor in 1974. From 1972 to 1987 she played in the Amadé Trio with Malcolm Bilson (fortepiano) and John Hsu (cello).

GEORGE GELLES/BETH LEVY

Monothematic.

A term used to describe a piece of music constructed on a single Theme, either in one movement or in several, throughout which that theme is used; any incidental material that appears is of little structural importance.

The point is an example of monothematicism from the 16th century; others are the instrumental fantasia and vocal motet, though in both of these forms multi-sectional structures are found coupled with plurality of themes. In the variation canzonas and ricercares of the 17th century, however, one theme was modified rhythmically to provide the basis of each section, and a genuine monothematicism results. The concept was revived in Bach's *Art of Fugue* and *Musical Offering*. The 18th-century fugue, provided that it is based on a single subject and uses no prominent counter-subject, may also be said to be monothematic. A stretto fugue like the one in C♯ from book 2 of Bach's '48' is of this kind; the G minor fugue of book 1 is monothematic by virtue of the fact that its counter-subject is derived by inverting and reversing the order of the two figures of the subject. Bach's Inventions were specifically designed to show young composers how to manipulate a single theme; many of his binary dance movements are also entirely derived from the opening theme by a process of continuous extension and elaboration (e.g. the Allemande of English Suite no.3).

Monothematicism is perhaps a more remarkable feature in music conceived in forms normally exhibiting thematic plurality, such as the sonata or rondo. Many of Haydn's mature sonata first movements derive the opening of their second-group material from the first group either in a very evident way (Symphony no.104) or with more concealed art (String Quartet op.77 no.2). Such movements are said to be in monothematic sonata form, though material of a contrasting nature almost inevitably makes its appearance later in the second group. Mozart's melodic prodigality and his different approach to development made him less inclined to use such forms, though they appear in several mature works (e.g. the first movements of the Piano Trio in B♭ k502, the String Quintet in D k593 and the finale of Symphony no.39 k543). A particularly interesting example is the Rondo in D for piano k485, which is in fact a sonata-form movement deriving nearly all its themes from the main subject; the resulting frequent occurrence of this idea, together with its tuneful character, doubtless accounts for Mozart's choice of title.

With the more extended structures of the period of Beethoven and Schubert, monothematic sonata-form movements are comparatively rare (though the influence of Haydn in this respect is evident in Clementi's work, e.g. Waltz op.39 no.2). 19th- and 20th-century composers seeking to achieve thematic unity in extended works have often resorted to Thematic

transformation similar to the kind used in the 17th-century variation canzona. Music adhering rigorously to the principles of 12-note composition is monothematic if theme and note row can be equated, but in many instances rhythm and other factors create thematic contrasts which are more apparent to the ear than the basis provided by the note row.

MICHAEL TILMOUTH

Monotonality.

The theory that any tonal piece or movement has only one key – that in which it begins and ends – and hence that Modulation (i) in the sense of a true change of tonic is illusory.

Monotone

(from Gk. *monos*: 'single', and *tonos*: 'note').

A single unvaried tone, or a succession of sounds at the same pitch. Prayers, psalms, lessons and other portions of the Divine Office, when declaimed on a single note, are said to be monotoned or recited in monotone. The device is often used as a special effect in opera (for example the Notary's utterances in the Act 2 finale of Mozart's *Così fan tutte* or the taking of the oath in the opening scene of Britten's *Peter Grimes*).

Monpou, (François Louis) Hippolyte

(*b* Paris, 12 Jan 1804; *d* Orléans, 10 Aug 1841). French composer. At the age of five he became a choirboy at St Germain-l'Auxerrois; when he was nine he went to Notre Dame, where his precociously able music reading and organ playing attracted attention. At 13 he was one of the first students in Choron's Institution Royale de Musique Classique et Religieuse. Choron sent the boy to study the organ at Tours Cathedral, where in 1819 for a brief time he became organist. In 1822 he began to take harmony lessons from Fétis. In 1825 he taught singing and was *maître de chapelle* at the Collège St-Louis. He also accompanied Choron's public concerts.

In the late 1820s Monpou began to make a name for himself as a composer of songs and was among the first to set the new works of poets such as Victor Hugo and Alfred de Musset. In September 1830 he set Musset's *L'Andalouse* to music; it was an instant success, as was his *Le lever*. Then followed such settings as *Sara la baigneuse*, *Madrid*, *Les deux archers* and *Lénore*. Fétis now described Monpou's music as 'bizarre' and 'extravagant'.

In the hope of gaining entry to the Opéra, in 1834 Monpou began writing comic operas. The *Gazette musicale* praised the Opéra-Comique for staging his *Les deux reines* (6 August 1835), but his four succeeding comic operas were not the resounding success he had expected. To establish his

reputation he decided he now needed a libretto from Scribe, and he succeeded in acquiring his three-act play *Lambert Simnel* (already rejected by Halévy and Donizetti). However, the Opéra-Comique imposed a penalty of 20,000 francs if Monpou could not produce the score by 31 August 1841. He became ill; his doctors ordered rest and a change of climate. Exhausted and suffering from gastralgia, he left for Orléans, where he died.

Monpou, in the judgment both of his contemporaries and of subsequent critics, was an innovator, not an imitator; his songs show true originality and sympathy for the Romantic poets – he was associated with the Petit Cénacle, which included Gautier, Hugo and Nerval. His use of cross-rhythms was new for its time, and unorthodox practices, including the use of bizarre harmonies in such works as *Lénore*, laid him open to charges of eccentricity. Monpou's earnest temperament was little suited to comic opera; nevertheless his most substantial achievement is the historical opera *La chaste Suzanne* (1839).

WORKS

printed works published in Paris

stage

opéras comiques, first performed in Paris, Opéra-Comique, unless otherwise stated

Les deux reines (1, F. Soulié and Arnould [J. Mussot]), 6 Aug 1835, vs (?1840)

Le luthier de Vienne (1, J.H. Vernoy de Saint-Georges and A. de Leuven), 30 June 1836 (1836)

Piquillo (3, A. Dumas *père* and G. de Nerval), 31 Oct 1837

Un conte d'autrefois (1, Brunswick [L. Lhérie] and de Leuven), 20 March 1838

La Perugina (incid. music, 1, Mélesville [A.-H.J. Duveyrier]), Renaissance, 20 Dec 1838

Le planteur (2, Saint-Georges), 1 March 1839 (*c*1839)

La chaste Suzanne (opéra, 4, P.F.H. Carmouche and F. de Courcy), Renaissance, 29 Dec 1839 (*c*1840)

La reine Jeanne (Brunswick and Leuven), 12 Oct 1840, collab. L. Bordèse [also perf. as Jeanne de Naples]

Lambert Simnel (3, E. Scribe and Mélesville), 14 Sept 1843; completed by A. Adam, vs (1843)

L'orfèvre, 1836, unperf.

songs

Si j'étais petit oiseau (P.J. de Béranger), 3vv (1828); several other pubd duets and trios

76 singly pubd songs, 1v, pf acc:

(1822): Si j'étais ange (A. de Kermainguy)

(1830): Chauvin et Jeanneton; Fauvette; Il était trois chasseurs; Joli coeur; La milice; L'Andalouse (A. de Musset); Marie (Naudet); Le soleil et la liberté (G. Drouineau); Vous vous trompez, grand-mère

(1831): Venise (Musset)

(1832): Le lever (Musset)

(1833): Lénore (G.A. Bürger, trans. G. de Nerval)

(1834): Enfant, dis-moi ta romance (Schoeppers); Il ne faut pas rire des sorciers; La juive (V. Hugo); Le beau moine (B. Lopez); Le noir (R. de Beauvoir); Les colombes de Saint-Marc (Beauvoir); Les deux archers (Hugo); Le soulier dans la cheminée (E. Thierry); Les résurrectionnistes (F. Soulié); Le voeu sur mer (Beauvoir); Mignon (J.W. von Goethe); Sara la baigneuse (Hugo); Un clair de lune; Vite, aimez-moi (M. Aumassip)

(1835–8): Addio Teresa (Dumas); A genoux (Hugo); Hélène (Danglemont); La chanson de la nourrice; La chanson du fou (Hugo); La gitana (Soulié); Lamento (T. Gautier); L'espagnole; Les trois marteaux; L'étoile disparue (E. Plouvier); Madrid (Musset); Paroles d'un croyant (H.F.R. de Lamennais); Si je mourais! (A. Vanauld); Simple amour (Mme H. Lesguillon); Une sérénade (M. de Forges); Vieux sergent, jeune soldat (E. Barateau)

(1840–44): Dans ma gondole de Venise (Barateau); Exil et retour (Plouvier); Gastibelza, le fou de Tolède (Hugo); La captive (Hugo); La chanson de triboulet (Plouvier); L'âme du bandit (A. Richomme); La Psyché (Plouvier); Le mal d'amour (Plouvier); L'enfant perdu (Plouvier); Les deux étoiles (Plouvier); Les larmes du départ (Plouvier); Le voile blanc (Abbé de Lécluse); Mon fils charmant (Plouvier); Pauvre Hélène (A. Gourdin); Pour un sourire (Plouvier)

(undated): C'est tout mon bien (H.L. Guerin); Je ne réponds de rien (Robillard); La femme changée en pierre (M. Waldor); La fille de Gentilly; La glaneuse; La madonna col bambino (A. Vannault); La tour de Nesle; Le capitaine négrier (R. de Fobriant); Les clocheteurs des trépassés; Les jolis tambours; Le soulier de la liberté; Les yeux noirs (C. Dovalle); L'oiseau de Cèdre; L'onde et les beaux jours (Romagnési); Pastourelle (M. de Manchange); Prière pendant l'orage; Rosa (Waldor); Une marine; Une nuit sur l'eau

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Monserrate [Montserrat], Andrés de

(*b* Codalet, Catalonia; *fl* 1614). Spanish theorist. He served as precentor (*capiscol*) of the church of S Martín, Valencia. His brief plainchant treatise, *Arte breve, y compendiosa de las dificultades que se ofrecen en la música practica del canto llano* (Valencia, 1614), is among the very few works on music theory published in Spain in the first half of the 17th century. Although intended as a practical guide, its approach is learned, and it is solidly based on past authorities, ancient and modern, who are listed at the beginning and cited throughout. In his second prologue Monserrate described the place of music among the arts and echoed Bermudo in his scorn of the practical musician ignorant of the foundations of the art. His work is divided into two parts, the first concisely summarizing the fundamentals, the second expanding them with quotations and musical examples. He included the customary topics: notation, solmization, mutation, accidentals, cadences and the modes. He dwelt on certain controversial topics at some length – for example the use of sharps and flats in plainsong and the reasons in favour of the use of B♭ in the 5th and 6th modes. His work was often cited by later Spanish theorists. A tiento and several villancicos by one 'Montserrat' are known; the tiento may be attributable to José Montserrat, an organist in Valencia and Murcia, or to Roque Montserrat, *maestro de capilla* at Cartagena.

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ALMONTE HOWELL/LOUIS JAMBOU

Monsigny [Moncigny, Moncini, Monsigni], Pierre-Alexandre

(*b* Fauquembergues, near Saint-Omer, 17 Oct 1729; *d* Paris, 14 Jan 1817). French composer. He was born into a noble but penniless family; his aristocratic origins were useful to him in his Parisian career, however, and are evident in the fact that all his scores were published anonymously, for it would have been improper for a nobleman to admit to being a musician. He

settled in Paris in 1749, intending not to become a composer of operas but, according to Quatremère de Quincy, to 'throw himself into finance'; he did indeed enter the service of the receiver general of the Clergé de France about 1750, and then became *maître d'hôtel* to the Duke of Orléans about 1768. In Paris Monsigny continued the musical studies he had begun in his native province, first with a violin master, then with Pietro Gianotti, an instrumentalist at the Opéra and the author of a didactic work *Le guide du compositeur* (Paris, 1759). His first impressions of *grand opéra* were unfavourable ('I would rather try a different genre', he told his friends), and he therefore naturally found himself drawn to the nascent genre of *opéra comique mêlé d'ariettes*.

His first opera, *Les aveux indiscrets*, was performed in 1759 (the same year as Philidor's first, *Blaise le savetier*), but the preface to the libretto dates its composition four years earlier. *Les aveux indiscrets* is a mixture of elements borrowed from various different genres: the dominant influence is that of the Italian intermezzo, but it also contains characteristics peculiar to the French tradition, such as *petits airs*, a final *divertissement* and dialogue arias. Monsigny's personal touch already shows in the quality of the melodic invention, particularly noticeable in the duet 'L'amour veut du mistère' in the middle of the final *divertissement*. *Le maître en droit* (1760) and *Le cadi dupé* (1761) belong to the hybrid category of the *opéra comique mêlé d'ariettes et de vaudevilles*. Their strong points are the arias expressing an *amoroso* sentiment (this marking appears frequently in Monsigny's work and is generally associated with A or E major); the prototype is Lindor's aria 'Ah, quel tourment' (*Le maître en droit*, 2.i). However, Monsigny also shows an increasing mastery of action ensembles, such as the duet 'Prêtons un peu l'oreille' in *Le maître en droit* (2.vi) and the trio 'Entrez donc' in *Le cadi dupé* (scene vii). It was on hearing the duet 'Je veux former de nouveaux noeuds' (*Le cadi dupé*, scene viii) that the dramatist Sedaine, seeking a musician much as the Cadi was seeking a wife, cried, 'There's my man!' The first result of the collaboration between Sedaine and Monsigny, which proved one of the most fruitful in French opera, was *On ne s'avise jamais de tout* (1761); it was such a success that it was revived at court in December of the same year, an unusual distinction for an opera first performed at the Théâtres de la Foire, and was chosen, with *Blaise le savetier*, for the first performance given by the Comédie-Italienne after its merger with the Opéra-Comique, on 3 February 1762.

The comic vein still predominant in *On ne s'avise jamais de tout* gives way, in *Le roi et le fermier* (1762), to a far more complex dramatic conception, not only in the unexpected alternation between comic and serious scenes but also in the use of musical procedures still new to French opera (see fig.1). If Monsigny displays a richer and more ambitious idiom here than in his previous operas, he had the advantage of a libretto well designed to point up the role of the music. It includes, for instance, no fewer than three narrative arias, the most complex of which, Jenny's tale in Act 1 scene viii, contains recitative passages of great dramatic power. Sedaine himself, in his preface to *Rose et Colas*, drew attention to the possibility in music drama of prolonging a moment of intense emotion by allowing different characters to express contradictory feelings. The scene Sedaine had in mind occurs in the septet in Act 3 scene xiv, in which the King is

recognized by the peasants who have welcomed him to their home, while Lurewel and the Courtier try in vain to flatter their sovereign. Another case in point is the first scene of Act 3, in which Betsy, Jenny and their Mother sing different songs in turn before combining their melodies into a continuous sequence in which each character preserves her own individuality. Later, Sedaine and Monsigny reverted to a similar method, making it even more radical, at the end of Act 2 of *Le déserteur* (1769).

With *Rose et Colas* (1764) Sedaine and Monsigny returned to one of the standard themes of *opéra comique*: two young peasants crossed in love. Rather than representing a backward step after the powerful and tormented language of *Le roi et le fermier*, *Rose et Colas* was an attempt to convey the quintessence of traditional *opéra comique* – and perhaps to outdo Favart on his own ground. Sedaine's and Monsigny's liking for experiment is evident again in their one contribution to *grand opéra*, *Aline, reine de Golconde* (1766), considered too close to *opéra comique* by the *Mercure de France* (it includes nine pieces marked *amoroso*), yet condemned by Grimm for conforming too obviously to the conventions of the Académie Royale de Musique. In any case, this ambiguity did *Aline* no harm: the work was performed until 1782, surviving the revolution introduced into the repertory of the Opéra by Gluck and Piccinni.

The bucolic atmosphere of *Aline* and the dark passion of *Le déserteur* clearly show the dangers of drawing too facile a distinction between the Académie Royale and serious opera on the one hand, and the Comédie-Italienne and light opera on the other. *Le déserteur* displays an amazing compendium of procedures all combining to express the purest pathos: the frequent use of minor keys, often intensified by chromaticism; instrumental effects (three pieces call for the use of mutes); dramatic breaks in the discourse; fugal writing; and silence from characters confronted with a fate too cruel to bear. Such concentrated methods had no equivalent in French music of the galant period, but nonetheless Monsigny struck a deep chord of sympathy in his public, for *Le déserteur* was among the *opéras comiques* most often performed during the last two decades of the *ancien régime* (fig.2), and had a long history of performance in foreign theatres.

Leaving aside his part in the pasticcio *La rosière de Salency* (1769), Monsigny composed nothing during the two and a half years between *Le déserteur* and *Le faucon* (1771). *La belle Arsène* (1773) occupies a special place in his output, both because the libretto is by Favart and not Sedaine and because the genre of *comédie-féerie* calls for a type of dramaturgy halfway between *opéra comique* and *opéra-ballet*. As usual, Monsigny shows his talent most clearly in the cantabile pieces, such as Alcindor's opening monologue, 'Ah! quel tourment' (in four contrasting sections), in Arsène's *andantino amoroso*, 'Eh quoi, l'amour est-il un bien suprême' (3.vi) and in the moving C minor lament of Alcindor to a still-doubting Arsène (3.ix). The last opera on which Sedaine and Monsigny collaborated, *Félix* (1777), rests on the two dramatic principles characteristic of almost all their work together: social criticism and the exploitation of the sentimental vein. Here Monsigny's music returns to complexity similar to that of *Le déserteur*, although contrasting effects are less systematically employed, yielding to subtler vocal and orchestral writing. The culmination of the opera, which did much for its reputation, is the trio sung by Félix, Morin and

Thérèse (3.ix); Monsigny claimed to have thought of the melodic idea for this while looking at Greuze's painting *La bénédiction du père de famille*.

Monsigny wrote no more music after *Félix*. The main reason for this strange silence is the cataract from which he suffered. However another, and not incompatible, reason was suggested by Quatremère de Quincy, to the effect that Monsigny had exhausted his inspiration by identifying too strongly with the passions he set to music. This theory, drawn from Diderot's *Paradoxe sur le comédien*, is corroborated by several contemporary witnesses, who emphasize both Monsigny's remarkable susceptibility to emotion and the slowness, even difficulty, with which he composed – because of this Sedaine decided not to entrust the libretto of *Le magnifique* to him (it was eventually set by Grétry).

At the Revolution Monsigny was deprived of his means and his financial situation became increasingly difficult. It was somewhat alleviated by a pension from the Opéra-Comique in 1798 and greatly improved in 1800 when he succeeded Piccinni as Inspector of Musical Education. In 1804 he became a Chevalier of the Légion-d'Honneur (fig.3) and in 1813 took Grétry's place as a member of the Institute. He had, however, been infirm since 1809 and was unable to take an active role. Despite his personal difficulties and his retirement from musical life at the age of 48, his operas continued their brilliant career at the end of the *ancien régime*, during the Revolutionary period and into the first quarter of the 19th century.

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Le cadi dupé (opéra bouffon, 1, Lemonnier, after F.-P. de la Croix, *Les mille et un jours* and L. Gallet: *Le tour double, ou Le prêté rendu*), OC (Foire St Germain), 4 Feb 1761, excerpts *Pc, Pn* (1761); ed. R. Blanchard (1980)

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MICHEL NOIRAY

Montagnana, Antonio

(*b* Venice; *fl* 1730–50). Italian bass. In 1730 he sang at Rome and in 1731 at Turin in operas by Porpora, who is said to have been his teacher. He was a member of Handel's company at the King's Theatre, 1731–3, and may have made his début as Leo in *Tamerlano*. During the 1731–2 season he sang in revivals of *Poro*, *Admeto*, *Flavio* and *Giulio Cesare*, in first productions of *Ezio* (Varus) and *Sosarme* (Altomaro), and in Ariosti's *Coriolano* and the pasticcio *Lucio Papirio dittatore*. The following season he was in Leo's *Catone*, revivals of Handel's *Alessandro*, *Tolomeo* and probably *Floridante*, and the first production of *Orlando* (Zoroastro). He sang Haman in *Esther* and Polyphemus in *Acis and Galatea* during Handel's first London oratorio season (May and June 1732), and Abinoam and the Chief Priest of Israel in the first performance of *Deborah* (17 March 1733). Handel composed the part of Abner in *Athalia* for him and cast him as Emireno in a planned revival of *Ottone*, but in the early summer he left the company with Senesino and Bertolli to join the Opera of the Nobility. The anonymous pamphlet *Harmony in an Uproar*, published in February 1734, implies that he broke a formal contract to do so. He sang with the Opera of the Nobility throughout its four London seasons (1733–7) in at least 15 operas at Lincoln's Inn Fields and the King's Theatre, including Porpora's *Arianna in Nasso*, *Enea nel Lazio*, *Polifemo*, *Ifigenia in Aulide* and *Mitridate*, Hasse's *Artaserse* and *Siroe*, Veracini's *Adriano* and *La clemenza di Tito*, Giovanni Bononcini's *Astarto* and Handel's *Ottone*. In 1737–8 he was a member of Heidegger's company at the King's, appearing

in two pasticcios, Pescetti's *La conquista del vello d'oro*, Veracini's *Partenio* and two new Handel operas, *Faramondo* and *Serse*, as Gustavo and Ariodates. For ten years from 1740 he was attached to the royal chapel at Madrid, where he sang in many operas and cantatas.

When he arrived in London Montagnana was a remarkable singer, a genuine bass with powerful low notes, considerable agility and a compass of more than two octaves (*E* to *f*), as seen in the music composed for him by Handel, who regularly expanded the parts he sang in revivals. But by 1738 his powers were on the wane and in his last two Handel parts his compass had shrunk to *G* to *e*. Burney, refering to the earlier period, singled out his voice's 'depth, power, mellowness and peculiar accuracy of intonation in hitting distant intervals'. In *Orlando* a listener reported that he sang 'with a voice like a Canon' – presumably ballistic rather than clerical. (*SartoriL*)

WINTON DEAN

Montagnana, Domenico

(*b* Lendinara, 24 June 1686; *d* Venice, 7 March 1750). Italian string instrument maker. He went to Venice about 1699 and probably in due course became the pupil and assistant of Matteo Goffriller; in about 1711 he opened his own shop, though at this time he may also have been associated with Francesco Gobetti. Surviving instruments seldom date from earlier than about 1720, but from then on his reputation grew fast and his output was considerable.

Montagnana's violins were made on a number of different patterns. The standard sized flat models make first-rate modern-style solo instruments, but others are now less suitable for this purpose because of their small dimensions or a tendency towards the higher build favoured by Stainer, whose instruments were popular in Venice as elsewhere in Italy. Only one viola has been attributed to Montagnana: the instrument used for many years by Tertis. Its shape, though altered from the instrument's original form, was the inspiration for the 'Tertis' model adopted by many modern makers.

Montagnana is especially famed for his cellos. Encouraged by the cello's particular popularity in Venice, and perhaps commissioned by the four music conservatories, he produced cellos that are regarded by many of today's soloists as ideal. Bold, sometimes massive in appearance, they have much of the quality of sound of the great Cremonese instruments and a greater volume when forcefully played. The novelist Charles Reade dubbed Montagnana 'the mighty Venetian', and all familiar with his work acknowledge its power.

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CHARLES BEARE

Montagnana, Rinaldo da

(*b* Montagnana; *fl* 1558–73). Italian composer and priest. It is likely that he spent his whole life in the Veneto. His first book of canzoni is unusual in that it contains multi-strophic settings of five of Petrarch's most popular canzoni and sestinas, four by Montagnana and one by Daniele Vicintino. Two works attributed to 'Rinaldo' (in *GB-Lbl* Add.30491) are probably the work of Rinaldo del Mel.

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PATRICIA ANN MYERS

Montagney, Joseph.

See Artôt, Alexandre.

Montagu, John.

See Sandwich.

Montague, Stephen (Rowley)

(*b* Syracuse, New York, 10 March 1943). American composer and pianist. He studied at Florida State University (BM, 1965, MM, 1967) and Ohio State University (DMA in composition, 1972) before travelling to Warsaw on a Fulbright Fellowship (1972–4). Working freelance in London since 1974, he has held many influential positions on the British contemporary music scene. He was a founder-member (1980) and later chairman (1988–9) of the Electroacoustic Music Association of Great Britain (later renamed the Sonic Arts Network), and was chairman of the Society for the Promotion of New Music (1993–7), later serving as its artistic director (1998–9). In 1995–7 he was associate composer with the Orchestra of St John's, Smith Square. His residencies abroad have included guest professorships at the University of Texas, Austin (1992 and 1995), and at the University of Auckland (1997).

Montague's first mature works of the late 1970s and early 1980s, such as *Strummin'* (1974, rev. 1981) and *At the White Edge of Phrygia* (1983), incorporate minimalist elements. Both during this period and subsequently, Cage's influence has been important, for instance on a range of graphic and text scores (such as *Horn Concerto*, 1998, for two claxon horns and an

orchestra of 20 motor-cars) and multimedia installations (for example, the sound environments he created in 1992–8 for Maurice Agis's inflatable sculptures *Colourspace* and *Dreamspace*). A tendency to mould repetitive materials into traditional structures – observable in such early pieces as *Paramell Va* (1981) – has led recently to the development of more evolutionary musical forms and a widening of his use of borrowed materials to include the vernacular musics of his native America. The Piano Concerto (1997), a BBC Proms commission, is a good example of this later style.

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(selective list)

Orch: Voussoirs, large orch, 2 tapes, 1972; Sound Round, orch, tape delay, 1973; At the White Edge of Phrygia, chbr orch, 1983; From the White Edge of Phrygia, 1984; Prologue, 1984; Dark Sun, large amateur orch, 3 cassette tape players, 1995; Snakebite, chbr orch, 1995; The Creatures Indoors, nar, orch, 1996, rev. 1998; Pf Conc., 1997; Boombox, Beach Band & Bolder, multiple antiphonal groups, 1998; A Toy Symphony, 6 amateur pmfrs, chbr orch, 1999

Chbr and solo inst: Quiet Washes, 3 trbn, 3 pf/3 hp, 1974 [also version for trbn, pf, tape]; E pluribus unum, graphic score, chbr ens, 1976; Paramell I, muted trbn, muted pf, 1977; Paramell III, pf, tape, audience drone, 1981; Paramell V, 2 pf, 1981; Paramell Va, pf, 1981; Paramell VI, fl, cl, vc/perc, solo pf, 1981; Solo, graphic score, any inst, 1982; Behold a Pale Horse, org, 1990–91, arr. org, 2 tpt, 2 hn, 2 trbn, tuba, 1994; Aeolian Furies, accdn, 1993; Mira, pf, 1995; Mirabella-a-Tarantella, toy pf, 1995; Southern Lament, pf, 1997; Tsunami, pf, 1997; Chew Chow Chatterbox, 4 perc, 1998

Vocal: 3 Iberian Sketches (F. García Lorca), S, pf, 1972; 3 Temperance Songs (E.A. Parkhurst, Rev. E.S. Ufford, H.C. Work), female v, fl, cl, a sax, bn, perc, accdn/synth, pf, opt. tape, 1988; Boombox Virelai (13th century, Montague), Ct, 2 T, B, 1992; Wild Nights (E. Dickinson), S, cl, va, pf, 1993; Varshavian Autumn (Montague), SATB, chbr orch, 1995; Christmas Triptych: Cantique de Noel (M. Cappeau, J.S. Dwight, Montague), S, Bar, SATB, hp, org, str orch, opt. brass, 1996, I Wonder as I Wander (J.J. Niles), S, SATB, hp, str orch, 1997, The Carnal and the Crane (trad., Montague), S, Bar, SATB, hp, org, str orch, opt. brass, 1998

Elec: Synthetic Swamp, 2-track tape/4-track tape/8-track tape, 1972–97; The Eyes of Ambush, 1–5 insts/1–5 vv, tape delay, 1973; Caccia, amp trbn, tape, 1974; Strummin', pf, light, tape, 1974, rev. 1981; Sotto voce, graphic score, chorus, live elecs, 1976; Trio, any inst, tape, 1978; Quintet, any inst, 4-track tape, 1978; Paramell IV, trbn, tape, 1979; Scythia, tape, 1981; Duo, graphic score, any solo inst, tape, 1982; Slow Dance on a Burial Ground, tape, 1982–3; Tigida Pipa (Montague), 4 amp vv/amp SATB, perc, tape, 1983; Tongues of Fire, pf, tape, live elec, 1983–90; Polymix, chbr ens, tape, 1986–93; Haiku, pf, tape, live elecs, 1987; Str Qt no.1 'In memoriam Barry Anderson and Tomasz Sikorski', str qt, tape, live elecs, 1989–93; After Ives … , pf, tape, opt. fl, opt. str qt, 1991–3; Vlug, amp fl, tape, live elecs, 1992; Str Qt no.2 'Shaman', str qt, live elecs, 1993; Phrygian Tucket, amp hpd, tape, 1994; Silence: John, Yvar and Tim, prep str qt, prep pf, 2 tapes, live elecs, 1994

Other works: The West of the Imagination (TV score, dir. D. Kennard), 1986; Bright Interiors, sound environment, 8-track tape/16-track tape, 1992–8 [for interactive sculptures by M. Agis]; Horn Concerto, 2 claxon horns, 20 motor-cars, 1998; dance scores

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KEITH POTTER

Montagu-Nathan, M(ontagu)

(*b* Banbury, 17 Sept 1877; *d* London, 15 Nov 1958). English violinist and writer on music. He was educated in Birmingham and studied at the Brussels Conservatoire as a violin pupil of Ysaÿe and at the Hoch Conservatory, Frankfurt. He also had private lessons with Wilhelmj in London. He appeared frequently at the Belfast University Chamber Concerts between 1900 and 1905, and took a teaching position about 1907 in Leeds, where he played violin concertos at the municipal concerts and acted as music critic to the *Yorkshire Observer*. He learnt Russian and became known as a specialist in Russian music, of which he gave pioneer concerts at Steinway Hall, London, in 1913–14. His writings include biographies of the major Russian composers as well as general histories of Russian music, about which he continued to write to an advanced age.

WRITINGS

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ERIC BLOM/R

Montalbano [Mont'Albano], Bartolomeo

(*b* Bologna, *c*1598; *d* Venice, before 18 March 1651). Italian composer. On 20 October 1619 he entered the Franciscan order and settled at the monastery of S Francesco, Bologna; he took his vows on 22 July 1622. After a journey to Rome, he was taken to Palermo by Bonaventura Arezzo, head of the order in Sicily. When he published his only known music in 1629 he was *maestro di cappella* of S Francesco there. On 16 April 1633 he was again at S Francesco, Bologna, and he was *maestro* there from 20 April 1642 until his death. In 1647 he was among the musicians directed by Bonaventura Rubino in the music for the general chapter of his order, held at SS Apostoli, Rome. His trips to Venice are documented from 6 May 1649; he died there before 18 March 1651, when an inventory of the contents of his cell in Bologna was made. His brother, Guido (1600–98), also a Franciscan monk, succeeded him as *maestro* of S Francesco, Bologna, leaving the post in 1675.

He published two volumes of music at Palermo in 1629: *Sinfonie ad uno, e doi violini, a doi, e trombone, con il partimento per l'organo, con alcune a quattro viole*, and *Motetti ad 1, 2, 3, 4, et 8 voci, con il partimento per l'organo, et una messa a 4 voci* (both ed. in MRS, xiv, 1994). The latter appeared twice in the same year as opp.2 and 3, with different dedications; despite the title-page neither edition includes any three-part motets. The former volume comprises four pieces for solo violin, two for two violins, two for two violins and trombone all with continuo, and four for four viols; they are named after prominent citizens or Sicilian places. The three- and four-part sinfonias are modest examples of the instrumental canzona; one of the last includes musical quotations from Rore's *Anchor che col partire*. Those for two violins and especially those for solo violin are more interesting. They are structurally free and give the impression of being notated virtuoso improvisations, with contrasts of presto and adagio and of *forte* and *piano* in echo, and detailed indications of phrasing. The figuration, which is purely instrumental in conception, derives from the tuning of the violin in 5ths. Montalbano is thus, together with men such as Biagio Marini, G.B. Fontana and Camillo Cortellini (with whom he probably studied at Bologna), one of the founders of modern violin technique. In the mass of opp.2–3, he said, 'the Sanctus and Agnus are short in order to allow room for a motet or sinfonia'. Of the motets, one is for solo voice, seven are for two voices, one for four and one for eight (this last is in praise of St Bonaventure and was no doubt intended as a tribute to Father Arezzo). Montalbano's vocal style is to some extent an adaptation of his instrumental style; the music is fluent and serviceable in an idiom that can be seen as a stylized, debased simplification of the sacred concerto established by Giovanni Gabrieli and Monteverdi.

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<div align="right">PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI</div>

Montalto, Cardinal Alessandro Peretti

(*b c*1571; *d* Rome, 2 June 1623). Italian patron of music. He received the title of cardinal from his great-uncle Pope Sixtus V in 1585. He became Cardinal Legate of Bologna in 1587 and vice-chancellor of the Church in 1589. A friend and protégé of Ferdinando de' Medici, he became the wealthiest and most powerful member of the curia, and the patron of many important painters and musicians. He trained as a musician, perhaps with Scipione Dentice, with whom he was associated before 1587. His household or chapel musicians included a 'Cavaliere del liuto' (possibly Lorenzino), Melchior Palentrotti, Cesare Marotta, Ippolita Recupito, G.B. Nanino, Ippolito Macchiavelli, Orazio Michi, Pellegrino Mutij, G.G. Maggi, P.P. Torre, and Giuseppe Giamberti. He was also a patron of Giuseppe Cenci, Luca Marenzio and Francesca Caccini. By bringing together composers and singers from Naples, Rome and Florence, Montalto fostered the development of a Roman style of monody that led to the emergence of the chamber cantata.

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<div align="right">JOHN WALTER HILL</div>

Montanari, Antonio (Maria)

(*b* Modena, 29 Nov 1676; *d* Rome, 2 April 1737). Italian composer and violinist. Nothing is known of his childhood or his musical education but he was already in Rome as a young man, and between 1692 and 1737 documentation exists (albeit with interruptions) indicating his involvement

as a violinist, often in important positions, in the orchestra of Cardinal Ottoboni (see illustration). From 1712 onwards he appears to have held a permanent post in the Ottoboni household but he also served other families of the Roman nobility, and he is thus found among the musicians who performed in Handel's *La Resurrezione* in 1708 in the Palazzo Ruspoli. On this occasion, and on others documented from 1694 onwards, he is referred to as 'Antonio del sig.r card.le Colonna', which suggests that he had already been in the service of Cardinal Giovanni Paolo Colonna for some time. Between 1695 and 1708 he was in the service of Cardinal Benedetto Pamphili and of the Accademia del Disegno di S Luca.

Montanari must have had considerable standing as a violinist, his name always appearing near the top of the lists of players. His reputation was such that J.G. Pisendel, who had already studied with Torelli and Vivaldi, took lessons from him in 1717. In his op.5 trio sonatas of 1707 Giuseppe Valentini entitled one work *La Montanari*. He also dedicated a sonnet to Montanari in his collection of *Rime*, and another sonata by him entitled *La Montanari* exists (in *D-Dlb*).

According to contemporary sources, Montanari experimented with enharmonic micro-intervals. His high standing as a violinist suggests that he would have had a teacher-pupil relationship with many talented players in Rome, especially after the death of Corelli, including, perhaps, P.A. Locatelli. Montanari's works have yet to be studied in depth. His *Concerti* op.1 reveal an able violinist, but one who never exceeded the average technical demands of the time. The composer Francesco Montanaro, whose collection of *Sei Suonate*, op.1 was published by Le Cène, must be taken to be the same person as Antonio Montanari.

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1 sonata in Sonate a violino e violincello di vari autori (Bologna, *c*1695)

6 Suonate, vn solo, vc, bc, op.1 (Amsterdam, *c*1726) [attrib. Francesco Montanaro]

8 Concerti, 4 for vn solo, 4 for 2 vn with ripieno, op.1 (Amsterdam, *c*1730)

4 concs., 3 for vn solo, 1 for 2 vn, *D-Dlb*

Concerto, vn solo, 2 vn, va, bc, *S-Skma*

Sonata da camera, vn, bc, *D-Dlb*

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Trio sonata, 2 ob, b, *S-Skma*

2 works, vn solo, b, *D-Dlb*

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ALBERT DUNNING

Montanos, Francisco de

(*b c*1528; *d* after 6 Oct 1595). Spanish theorist and composer. He was probably a native of Valladolid (Aizpurue, 1983). According to an annotation at the end of his treatise *Arte de música* (1592), he had been a *maestro de capilla* for 36 years. Two of the epigrams included in this work imply that he came from a wealthy family. From early 1562 to autumn 1564 he was *maestro de capilla* at the collegiate church in Toro. On 24 October 1564, having already been appointed *maestro de capilla* of the collegiate church of S Maria la Mayor in Valladolid (cathedral after 1580), he was granted the revenues of a half-prebend. The chapter instructed him on 8 June 1571 to give daily group music lessons to the 55 adults and choirboys of the procathedral chapel, threatening to fine him if he should be absent. On 13 June 1572 the choirboys were removed from his charge and on 2 April 1576 he was relieved of the post of *maestro de capilla*. He continued to receive the revenues of his half-prebend during the chapelmasterships of Ginés de Pineda, 1580–81, Juan Pérez de Andosilla, 1581, Juan Muro y Abreu, 1581–6, and others; he was paid on 2 March 1589 for six months supply, and on 17 April 1593 and 19 April 1594 for directing Holy Week music.

On 6 June 1594 and again on 6 October 1595 he examined candidates for the Valladolid chapelmaster post – Martín Guerrero the winner in 1595 occupying it from 1591 to at least 1605. On 20 February 1595 Montanos took formal leave of the cathedral; his name did not reappear in capitular acts during 1596 or 1597. He dedicated his *Arte de musica*, begun in 1576, to Fernando Ruiz de Castro Andrade y Portugal (*c*1548–1601), Count of Lemos. The count married the granddaughter of S Francisco de Borja at Valladolid on 28 November 1574, and it was probably about this time that Montanos began working for several years in the household of his patron. He also acted as honorary *maestro* of the procathedral in Valladolid. In 1578 two of his poems were published in Madrid and in 1581 he applied unsuccessfully for the post of *maestro de capilla* at the cathedral of Santiago de Compostela.

Montanos's *Arte de musica theorica y pratica* (Valladolid, 1592; part published separately as *Arte de canto llano con intonaciones communes*, Salamanca, 1610, enlarged 4/1648, enlarged 12/1734) consists of six books on musical topics: *canto llano* (plainsong), *canto de órgano* (measured music), *contrapunto*, *compostura* (composition), *proporcione* and *lugares comunes* (typical progressions). The first of these was repeatedly reprinted, sometimes with additions, up to the mid-18th century. Montanos claimed in his treatise to have 'communicated with the best composers of Spain and viewed a large number of works by the finest foreigners of our time and of the past'. He was the first theorist from the Iberian peninsula to show familiarity with the music of Palestrina, and also knew the works of Lassus and Dominique Phinot. Following Martínez de Bizcargui, Montanos judged the 'sung' or diatonic semitone (*mi–fa*) larger than the 'unsung' or chromatic semitone (e.g. *c–c*♯); both theorists were evidently thinking in terms of mean-tone temperament rather than Pythagorean tuning.

Cerone, in *El melopeo y maestro* (Naples, 1613/*R*), quoted Montanos extensively, including a four-part canon in which each successive voice enters a 5th higher than the last. He likened it to one in the final Agnus Dei of Palestrina's canonic *Missa sine nomine* (printed 1599), a comparison which would have pleased Montanos. (The two theorists may have met after the Count of Lemos was appointed Spanish viceroy and moved to Naples in 1599.) Cerone reproduced without acknowledgment 46 examples from the last book of *Arte de musica*. He printed from Montanos's fifth book, also without acknowledgment, the four-voice *Diffusa est gratia* as an example of the chromatic genus. This brief chromatic motet, full of progressions which suggest Gesualdo (E♭–a, A♭–F, c♯–F), is only 32 breves long. Cerone smoothed its harmonic clashes and abbreviated it by a third. Two four-voice motets in modern edition show Montanos to have been concerned more with the spirit of the text than with technical ingenuity.

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ROBERT STEVENSON

Montanus.

See Berg, Johann vom.

Montbuisson [Montbuysson], Victor de [Bergwald, Victor von]

(*b* Avignon, *c*1575; *d* after 1638). French lutenist. From 1598 to 1627 he was employed by the Landgrave Moritz of Hesse at the Kassel court. He then apparently settled at The Hague as a teacher until 1638. Denss, in his *Florilegium* (1594), listed Montbuisson as the composer of three courantes (probably those which were in *D-Dlb*, now lost). In Besard's *Thesaurus* of 1603, where he is identified as 'Avenionensis', three galliards are ascribed to him. There is also a manuscript (in *D-Kl*) described on its 54th folio as 'Livre de tableture de lhut pour Madame Elisabeth princesse de Hessen

commencé par Victor de Montbuysson, le dernier janvier 1611'. In French tablature, it contains pedagogical studies, over 110 dance pieces (of which the majority are courantes), and about 50 vocal pieces. Only one courante bears Montbuisson's name. Most of the vocal pieces are intabulations; only a few include voice parts. Several others appear in two- or three-voice versions in score with no lute part. There are madrigals by Monteverdi and vocal works drawn from collections by Radesca (1605, 1606[12] and 1616[19]). Other composers listed include Moritz of Hesse ('M.L.H.'), Hassler, Dowland, Philips, Vallet (a number of concordances exist with his *Le secret des muses* of 1615 and 1616), Besard, Gautier and Mercure. Concordances also exist with Fuhrmann's *Testudo gallo-germanica* (1615). The main interest in the pieces known to be by Montbuisson is harmonic and rhythmic rather than melodic; changes of metre from 3/4 to 6/8 are common. He sometimes used a two-part texture characterized by scale passages which feature unexpectedly free treatment of accidentals. Some of his works are edited in Souris, Rollin and Vaccaro.

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H.B. LOBAUGH

Monte, Cola Nardo de

(*fl* Bari, 1544–80). Italian composer. He was canon and *maestro di canto* at Bari Cathedral from 1563 to 1568, having been in residence since 1544. In order to retain his concubine he left the cathedral chapter and by March 1568 was inscribed in the more liberal chapter of the basilica of S Nicola, Bari. One villanella by him was published in a collection devoted to composers of Bari (1574[5]; ed. in S.A. Luciani: *Villanelle alla napolitana a tre voci*, Rome, 1941). Monte's *Primo libro de madrigali con le parole di vilanelle*, for four voices (Venice, 1580, inc.) was dedicated to Giacomo Antonio Mancharella of Lecce. It contains 24 monostrophic villanelle of three or four lines set to music in a madrigalesque style, but with the sectional musical form of the villanella retained.

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DONNA G. CARDAMONE

Monte, Lodovico

(*b* Bologna; *fl* mid-17th century). Italian ?guitarist and music editor. He was co-editor with Millioni of *Vero e facil modo d'imparare a sonare et accordare da se medesimo la chitarra spagnuola* (Rome and Macerata, 1637, and many times reprinted), an instruction book for the *battute* style of playing the guitar which shares several features with Millioni's other volume. Monte also edited a similar volume on his own, *Vago fior di virtù, dove si contiene il vero modo per sonare la chitarriglia spagnuola* (Venice, n.d.). A 16-page book, it comprises an explanation of the alfabeto, tuning instructions, and simple *battute* accompaniments to songs and dances. Both books may have been intended as brief, economical tutors for beginners.

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ROBERT STRIZICH (with GARY R. BOYE)

Monte, Philippe de [Filippo di]

(*b* Mechelen, 1521; *d* Prague, 4 July 1603). Flemish composer. He was an important representative of the last generation of great Flemish composers of the Renaissance, and was one of the major composers of Italian madrigals.

1. Life.
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WORKS
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Monte, Philippe de

1. Life.

Nothing certain is known of Monte's origins, but his will mentions several relatives, confirming that he must have had at least two siblings. It is likely that he received his first musical training as a choirboy at St Rombouts Cathedral in Mechelen. He was employed early on as an instructor to the children of the Genovese banker Domenico Pinelli, in Naples. One of his charges, Gianvincenzo Pinelli, attended university in Padua starting in 1552, so Monte may have had to find other employment from this date. There is, however, some confusion about these years: a certain Philippe de Monte is mentioned in 1548 and at various intervals until 1556 as a *petit vicaire* at Cambrai Cathedral. The staff of *petits vicaires* changed often and, if this is the same person as the composer, Monte could have used Cambrai as a base between periods of work at Antwerp and elsewhere in the Low Countries; the city played an important role in the life of the composer some 20 years later. In any case, since Monte's first book of madrigals was published in Rome in 1554 with a dedication not authorized by him, it seems that he was indeed no longer in Italy at that time.

He was in England (1554/5) in the chapel of Philip II of Spain when he was the consort of Mary Tudor; Monte supposedly left that chapel because he was the only non-Spaniard. He returned to the Low Countries and was in Antwerp for an indeterminate period. In 1555 the imperial vice-chancellor, Seld, passed this information on to Duke Albrecht V of Bavaria and referred to Monte as one of the best singers in the Low Countries and an expert at *musica reservata*. In 1556 the Cambrai Monte is mentioned for the last time because he was leaving his duties as *petit vicaire* owing to illness. The composer Monte must have left for Italy about this time, since several madrigals appear in collections from about this date and he composed a dedicatory piece, *Il più forte di Roma*, for the wedding of Isabella de' Medici and Paolo Giordano Orsini in 1557. He remained closely connected to both the Medici and Orsini families but dedicated his next books of madrigals in Naples. Monte must have been known in Venetian music circles, too (perhaps thanks to his former pupil Gianvincenzo Pinelli), for he was considered as a successor to Willaert as *maestro di cappella* at S Marco in 1562; his works were also included in collections alongside those of Venetian composers.

The dedications to Monte's published works are a major source for his biography and there is almost no other evidence for long periods of his life until 1568. The dedicatees of his first and second books of madrigals for four voices belonged to the minor nobility of the kingdom of Naples; and Cardinal Flavio Orsini, to whom Monte dedicated several books of motets, came from the Gravina line of the Orsini and resided in Naples. Monte may have been part of the cardinal's entourage when Orsini attended the wedding of Giovanna d'Austria, sister of Emperor Maximilian II, to Francesco de' Medici in 1565/6. Monte referred in a later dedication (*Il pastor fido*, 1600) to the fact that he sang for Ferdinando de' Medici in 1566. He also had links to another musician connected to the Medici family, Stefano Rossetto.

In 1568, after over a year's search for a suitable candidate, Monte was appointed Kapellmeister at the court of Maximilian II in succession to Jacobus Vaet. His payments began on 15 May 1568 but he did not actually arrive in Vienna until the summer of that year. With his arrival at the

imperial court began the most fertile period of Monte's career as a composer. Part of the duties of the Kapellmeister included the recruiting of musicians for the court, and to this end Monte brought back a young female musician, who played various instruments and sang, from his native Mechelen after a trip there in 1570. At the same time, the Italian composer Stefano Rossetto and the young Giovanni Battista Dalla Gostena came to the court as chamber musicians. No lesser an expert than Lassus reported the astounding quality of chamber music in Vienna in the next years.

The last years of Maximilian II's reign were a golden age for music and in Monte's life. The high point was the wedding of the emperor's brother, Archduke Karl II, to Maria of Bavaria in Vienna in 1571, for which the chapels of the emperor, of Duke Albrecht V of Bavaria (under Lassus) and of the Archduke Karl (under Annibale Padovano), provided the music. Both Monte and Lassus received generous rewards for dedicating books of music to the emperor; and other important musicians were present (for example Alessandro Striggio (i), Giulio Cesare Brancaccio and Maddalena Casulana). Monte provided Latin madrigals for two key events in the celebrations: the wedding banquet and an allegorical tournament. A year later many of the same musicians gathered under Monte's direction in Bratislava for the coronation of Rudolf (later emperor) as King of Hungary.

Possibly as a result of his services during these busy years, Maximilian II rewarded Monte with a significant ecclesiastical benefice, the position of Treasurer at Notre Dame Cathedral, Cambrai, by virtue of the imperial right of first choice (*precum primae*). Years of litigation over this benefice ended in 1578 with the confirmation of this age-old right, even under the decrees of the Council of Trent. Meanwhile, Maximilian II had died and his successor, Rudolf II, had awarded Monte a canonicate at the same cathedral, meaning that by this point at the latest Monte must have been a priest. However, Rudolf refused Monte's request to retire to Cambrai, and it may be that Monte's defence, in a series of dedications to Rudolf and to his brother, Archduke Ernst, of his attempts to please (see §2 below) stemmed from the conflict between his sense of duty to the court and his disappointment at not being allowed to retire; it may also be that his relationship with the enigmatic and reclusive emperor was strained.

Unlike his father, Rudolf II did not care much about music. When he became emperor in 1576 at the age of 24 he retained the musical establishment of his father, but principally because music was a part of imperial presentation. Monte's conundrum may have had its origins in this attitude: he was highly respected and for this reason the emperor did not want to lose him, let alone find a replacement; but on the other hand the composer realized that he was just a cog in the imperial wheel. In a letter to Lassus of 1578 Monte wrote that the emperor had ridiculed his request to leave, thus denying him the possibility of retiring to be close to his family.

Monte's continuing productivity stemmed from resignation, but he undoubtedly made the most of his position in the centre of the Holy Roman Empire. Prague became the imperial residence after about 1580 and was a meeting-place for diplomats and nobility from all over Europe; Monte must have become acquainted with future patrons (e.g. Cardinal Pieto Aldobrandini) and other important musicians (among them Monteverdi)

there. He was most likely a member of the Confraternitatis Corpore Christi, a brotherhood represented by the four nations of the court (Germany, Italy, Spain and the Low Countries). This group, which had strong musical ties, was founded in 1588 and met in the church of St Tomáse at the foot of the castle in Prague. In his letters, Monte referred to the fact that he was living in the old city (1586) – far from the imperial palace – and had gout (1590), so he most likely had very little practical contact with the day-to-day running of the chapel. His dedications in this late period refer to musical performances of his works for visiting dignitaries that may have taken place in his own home. In his will of 1603 he asked to be buried in the church of St Jakub, close to the main square of the old town.

Many of Monte's later madrigal books were dedicated either to important personages who came to the court, or to close acquaintances and imperial bureaucrats. Among the former were Cardinal Pietro Aldobrandini and the papal nuncios Dal Pozzo and Campo; among the latter were vice-chancellor Jakob Kurtz, Karl of Liechtenstein and Dr Mermann (a physician who was also an aquaintance of Lassus). Another group of dedicatees were chosen for their musical interests: Isabella de' Medici-Orsini, Maddalena Casulana, Alfonso II d'Este; and others for their religious commitment: Johann Fugger, Archduke Karl, Wilhelm of Bavaria and Claudio Acquaviva.

The composers Giovanni Battista Dalla Gostena and Giovanni de Macque referred to Monte as their teacher on the title-pages of their publications. Marc'Antonio Ingegneri wrote in a dedication in 1572 of the high quality of the court musicians under the direction of such an excellent musician as Monte; Stefano Felis referred to him as the 'Prince of Music' in a madrigal dedication of 1591. The composer Tiburzio Massaino was in Prague in the 1590 and spoke warmly of Monte's hospitality.

At the end of his life Monte found consolation in his contact with his great-nephew, Pierre Baral, who became his heir. Monte resigned his important benefices in favour of Baral, but the chapter of Cambrai Cathedral took the opportunity to do away with the treasury as a separate office, and also claimed that Baral was too young to be a priest and could therefore not assume Monte's canonicate. However, Monte begged his patron Cardinal Aldobrandini for help, and in due course Baral was awarded the canonicate, spending the rest of his life at Cambrai Cathedral.

Unlike the cases of Palestrina in Rome and Lassus in Munich, there was no cult surrounding Monte after his death. Some popular works were republished in collections but most of his individual books of madrigals and motets after about 1585 only saw one printing and have survived incomplete. This is due mainly to the fact that Monte served an emperor who was deposed and that Prague was reduced to a centre of secondary importance. The Habsburg emperors resided demonstratively in Vienna in 1619 and the mystification of a court composer of Rudolf II was not considered opportune for a new period that represented political change.

Monte, Philippe de

2. Works.

(i) Sacred music.

Monte's sacred output is large, though he was not as prolific here as in his secular music. While most of his approximately 40 masses remained in manuscript during his lifetime, the majority of his surviving motets, numbering about 250 pieces, appeared in prints dating from 1572 to 1600. The preponderance of his masses are parody compositions; the seven masses in his first book (1587), for example, are all based on motets. For models he turned not only to his own compositions, but also to those of Jacquet of Mantua, Josquin, Lassus, Palestrina, Rore, Alessandro Striggio (i), Verdelot and Wert. Although motets predominate as models, there are also masses based on chansons and madrigals, his own and those of others. In spite of the variety of sources, Monte's models have in common a certain stylistic gravity, perhaps most evident in his choice of Josquin's *Benedicta es*. In this his approach to parody technique differed slightly from that of Lassus, who occasionally turned pointedly to frivolous models (see, for example, his '*Missa Je ne mange poinct de porcq*'). Typical of Monte's approach to his models is a thorough appropriation and exploration of their materials (both melodic and harmonic), and a tendency to spin out the greater part of his music from the models. Freely composed passages are made to resonate stylistically with the chosen models (see ex.1). Contrapuntal writing prevails; his music unfolds in unhurried, sometimes quite melismatic lines, and there is little evidence of post-Tridentine concerns about textual clarity.
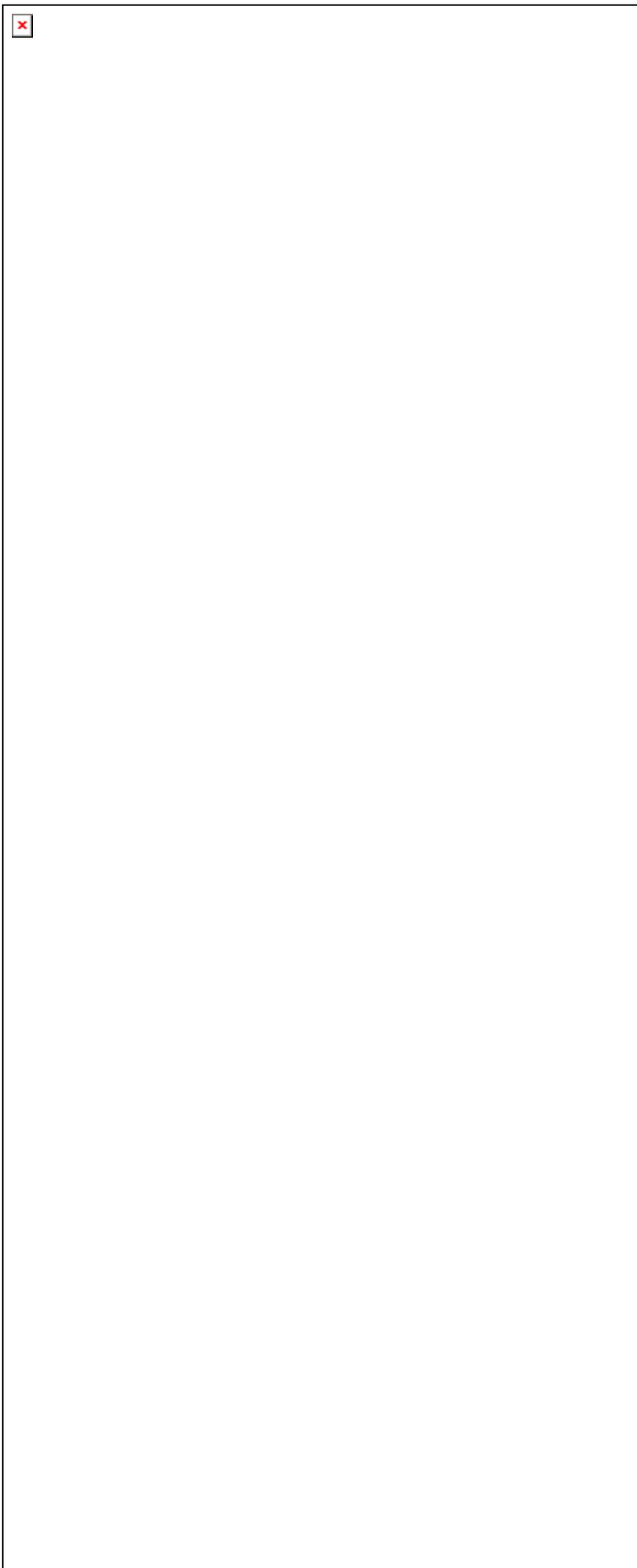
Monte's motets embody a classic late Renaissance style, in which the idiosyncrasies of his madrigalian style are largely set aside for a more impassive and restrained approach. Compositions for five voices predominate (of the single book for four voices of 1596 only one partbook survives). His motets are technically flawless, particularly in matters of dissonance treatment and text underlay; broadly responsive to their texts, though seldom to the point of extreme madrigalisms; expressive yet restrained. Chromaticism is rare, notwithstanding Cerone's statement in *El melopeo y maestro* (1613) that 'Filippo de Monte and Luca Marenzio like to use very pleasant and very sweet chromatic progressions, or to put it more appropriately, soft, sensuous and effeminate ones'. Continuity of motive, texture, and harmony predominates; obvious cadences are continually avoided, or deftly undercut. In his choice of mode and vocal scorings, Monte revealed a characteristic sensitivity to a text's predominant affect. For the most part, his motets rely on an unobtrusive technique more than on high artifice; puzzle canons and cantus firmi are exceptional reminders of the composer's Netherlandish background (see, for example, *Gaudent in caelis* and *Ad te, Domine, levavi anima meam*, both from the third book of motets for five voices, 1574). A unique example of his interest in polychoral writing appears in the 1585 collection of six- and 12-voice motets; its concluding piece, *Benedictio et claritas*, is scored for three four-voice choirs. For an example of his motet writing at its most effective and expressive, see *O suavitas et dulcedo* (from the *Libro quarto de motetti*, 1575).

Monte's sacred madrigals, a genre to which he devoted considerable energy – beginning in 1581 with his first book (five voices), and continuing until his *Eccellenze di Maria vergine* of 1593 – are closely allied in style to their contemporary secular counterparts, and evolved along similar lines. Monte produced more work in this genre than any of his contemporaries.

(ii) Secular music.

Monte's secular works represent the larger part of his output; madrigals predominate. Indeed, Monte was the most prolific madrigalist in the history of the genre: he published 34 books, spanning his entire career, from 1554 to 1603. He showed much less interest in the French chanson, though his *Sonetz de P. de Ronsard mis en musique* (1575) is an attractive volume. Only his first four books of madrigals were published during his years of residence in Italy; the remaining books, all published during his lengthy period of residence at the imperial court in Vienna and Prague, take on the character of a continuing homage to his Italian years and to a genre to which he was deeply committed.

He began late as a published madrigalist. His first book for five voices, published in Rome (1554) when he was 33, is remarkably conservative in style, more so than previous writers have remarked. Relentlessly imitative, harmonically unadventurous, it seems hardly touched by the more rhetorically focussed styles then being explored by Willaert and Rore. In the books that followed (the first book for four voices of 1562, the second book for five voices, 1567, and the first book for six voices, published before 1569), he revealed a broader stylistic range, and a deepening awareness of the accomplishments of his finest contemporaries – Willaert

and Rore among them. He explored the possibilities of more colourful harmony and linear chromaticism, and achieved a subtler balance between homophonic and contrapuntal writing. His five-madrigal cycle *La dolce vista* (first published in 1568[13]) is unique in his oeuvre for its exploration of the *madrigale arioso*, a fashionable genre in these years. With his publications of the late 1560s and 1570s he achieved his greatest prestige and popularity, and his works from these years were often reprinted (as was not the case with most of his madrigal books published after 1580).

In the years following his imperial appointment (1568) his madrigals became more and more individual in style, a development stemming not so much from his presumed isolation in Vienna and Prague (see Einstein), as from the continuing evolution of his personal style. The books published prior to 1580 show an overwhelming predilection for the poetry of Petrarch (Monte set more poems from the *Canzoniere* than any other composer), though in these same years Monte gradually abandoned Petrarch in favour of his sixteenth-century imitators (Bembo, Ariosto and Sannazaro among them).

In the dedications of his madrigal books of 1580 and 1581, Monte diligently cultivated his new patron Rudolf II and other important figures at court. From his comments in these letters, it appears that Monte was vexed by rapidly changing musical tastes at court, and dismayed by the apparent failure of his most recent music there: 'I have tried, and I am still trying, by a change of style, to give some pleasure to those who have been little pleased with my other compositions' (dedication to Rudolf, tenth book for five voices, 1581). Despite his stated intentions, however, his music in these books continues to explore the serious style he had cultivated since the 1560s. Elaborate counterpoint prevails; two-tenor scorings predominate; and the madrigals abound with nervous rhythmic energy (most of his madrigals before 1580 are notated in *tempus imperfectum diminutum*, and regularly partake of the rhythmic volatility of the *note nere* madrigal). In particular, the tenth book represents a high point in Monte's entire madrigalian output, in such pieces as *Scipio, l'acerbo caso* (see ex.2) and the brilliant eight-part cycle *Già havea l'eterna man*, a setting of a cento based on Ariosto's *Orlando furioso*.
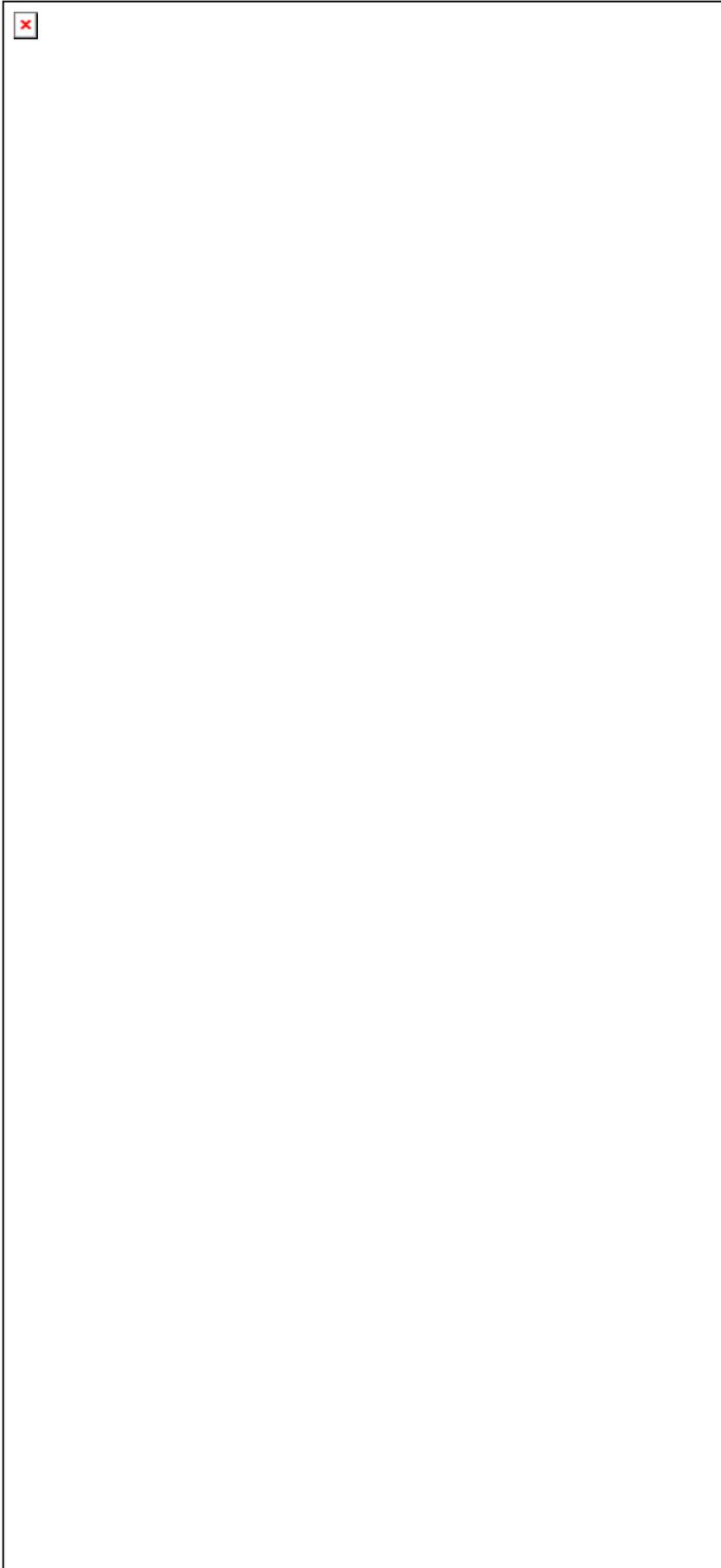
After 1581, Monte gradually turned towards the canzonetta-madrigal (a hybrid genre then much in favour), his version of which crystallized in the

eleventh book for five voices (1586). Perhaps significantly, he dedicated the book to an Italian connoisseur, Mario Bevilacqua of the Accademia Filarmonica di Bologna, rather than to anyone in his immediate imperial environment. His new style is marked by a much greater reliance on transparent homophony, two-soprano textures and lively rhythms. (In these same years he switched definitively from *tempus imperfectum diminutum* to *tempus imperfectum*.) This decisive change in style accompanied an equally decisive rejection of the neo-Petrarchan sonnet in favour of the epigrammatic madrigals of Guarini and Tasso, both of whose poetry is featured in the eleventh book. In the remaining years of his life, Monte continued to cultivate and deepen this style, by gradually turning away from its radically simplified means. Already by 1590, in his fourteenth book for five voices, he had returned to more complex polyphony and harmony. In the remaining years of his life he explored the textural and contrapuntal potential of six- and seven-voice composition (as exemplified in his last three publications, *La fiammetta* (1599), *Musica sopra Il pastor fido* (1600) and his swan-song, the ninth book for six voices (1603). These last works show the 80-year-old composer revelling in the pleasures of composing madrigals that reconcile expressivity with consummate technique.

Monte's secular music was sung and admired across Europe, as is attested by the widespread distribution of his works in prints and manuscripts. His length of service at the Habsburg court, the numerous reprints of his madrigal volumes, and the frequent inclusion of his pieces in anthologies are all marks of his success and of the respect and esteem that he commanded.

Monte, Philippe de

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Mass, 5vv, 1590[1]

Anchor che col partire, 4vv, *B-Bc*, *D-Bsb*, *YU-Lu* (inc., T only), B viii; Aspice Domine, 6vv, *A-Wn*, *D-Mbs*, *Z*, *H-Bn*, B xxvi; Cara la vita mia, 5vv, *A-Wn*, *YU-Lu*, B xxi; Inclina cor meum, 5vv, *B-Bc*, B i; La dolce vista, 8vv, *A-Wn*, *B-Bc*, B xiv; Nasce la pena mia, 6vv, *A-Wn*, *B-Bc*, *D-Bsb*, *PL-WRu*, Kaplanské Knihovny, B x; O altitudo divitiarum, 5vv, *B-Bc*, B iv; Missa pro defunctis, 5vv, *A-Wn*, B xiii; Quando lieta speray, 5vv, *Wn*, B xxiii; Reviens vers moi, 4vv, *B-Bc*, B ix; Ultimi miei sospiri, 6vv, *A-Wn*, *B-Bc*, B v

Missa sexti toni, 6vv, *PL-WRu*; Missa septimi toni, 5vv, *WRu*; Missa septimi toni, 6vv, *WRu*; Missa ad tonum peregrinum, 6vv, *WRu*

5 untitled, 4vv, *B-Bc*, Cologne, Chapel of St Maria im Kapitol, 3 in B iii, xi, xvi; 4 untitled, 5vv, *D-Bsb*, *PL-WRu*, 1 in B xxviii; 5 untitled, 6vv, *A-Wn*, *CZ-Pnm*, *D-Bsb*, *Nla*, *PL-WRu*, 4 in B vii, xviii, xxx, xxxi; 1 untitled, 8vv, *A-Wn*, B xxix

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Sacrarum cantionum … liber tertius, 5vv (1574); L ser.A, iii

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Sacrarum cantionum … liber quintus, 5vv (1579); L ser.A, iv

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Sacrarum cantionum … liber primus, 6, 12vv (1585); L ser.A, v

Sacrarum cantionum … liber secundus, 6vv (1587); L ser.A, vi

Sacrarum cantionum … liber primus, 4vv (1596) [B only]

Sacrarum cantionum … liber septimus, 5vv (1600); B xvii

28 motets, 3–6vv, 3 odes, 2 litanies, 1564^3, 1580^3, 1583^2, 1590^5, 1591^2, 1596^2, 1598^2, 1600^2, 1605^1, 1609^{15}, $c1610^{18}$, 1611^1, 1621^2, Florilegium musicum motectorum (Bamberg, 1631)

Asperges me, 5vv, *A-Wn*, B xv; Audi, filia, et vide, 7vv, *PL-Kj*, L ser.A, vii; Ave regina coelorum, 4vv, *E-Bc* (doubtful); Beati omnes, *CZ-Pnm* (inc., A only); Expurgate vetus, *Pnm* (inc., A only); Laudate Dominum, 8vv, *D-Bsb*, B xv; Magnificat, 4vv, *A-Gm*, *D-As*, B xii; Pulchra es et decora, 7vv, *PL-Kj*, L ser.A, vii; Salve regina, 5vv, *YU-Lu* (anon., inc., A only); Super flumina Babylonis, 8vv, *CZ-Pnm* (inc., A II only), *GB-Lbl*, *T* (inc., A I only), B xv

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Madrigali … libro quinto, 5vv (1574)

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Monte Carlo.

Town in the principality of Monaco.

Monte Carmelo, Pater a.

See Spiridion.

Montéclair, Michel Pignolet [Pinolet] de

(*b* Andelot, Haute-Marne, bap. 4 Dec 1667; *d* Aumont, 22 [not 27] Sept 1737). French composer, theorist and teacher. Michel Pignolet was the youngest of seven children born to the weaver Adrien Pignolet and Suzanne Galliot. On 27 January 1676 he entered the choir school at Langres Cathedral where he studied under Jean-Baptiste Moreau, director of the choir from October 1681 to February 1682. He added the name of 'Montéclair' (a fortress in Andelot) to his own some time after his arrival in Paris in 1687, but signed himself 'Pignolet dit Montéclair' as late as 1724. From the title-page of his *Nouvelle méthode pour apprendre la musique* (1709), we learn that he was 'formerly *maître de la musique* for the Prince of Vaudémont', whom he followed to Italy. Details of his Italian sojourn are unknown.

Montéclair performed on the *basse de violon* in the Paris Opéra orchestra as early as 1699. He played so well on this instrument that he was designated 'symphoniste du petit choeur'. In *Méthode pour apprendre à jouer de la contre-basse* (1781), Michel Corrette tells us that Montéclair

and Giuseppe Fedeli 'were the first to play the double bass at the Paris Opéra' soon after the turn of the century (perhaps in Gatti's *Scylla* of 1701).

Montéclair, whose pupils included the daughters of François Couperin, was highly regarded as a teacher. His pedagogical approach was non-doctrinaire ('It is very difficult to give general principles on the *égalité* and the *inégalité* of notes') and at times quite modern ('The surest way of all is to make them [children] think of the lessons as something amusing'). In 1721 he and his nephew, François Boivin, founded a music shop on the rue St Honoré in the parish of St Eustache. In 1728, after François's marriage, Montéclair sold his interest for 9000 livres. After François's death in 1733, the shop, directed by his widow, became one of the most important in Paris. Montéclair gave up teaching about 1735 but retained his position in the Opéra orchestra until 1 July 1737 when he received a pension from the king. He never married. At the time of his death he lived with a niece and nephew at 16 rue des Marmousets (now rue Chanoinesse) on the Ile de la Cité.

Although not prolific, Montéclair wrote in most of the genres cultivated during the early 18th century in France, excepting only the keyboard. He was one of the most versatile of the generation between Lully's death (1687) and Rameau's advent as a stage composer (1733); composers of this 'préramiste' period are often described as 'imitators of Lully', but Montéclair and Campra are among those who influenced Rameau's dramatic music. In his stage works, Montéclair was particularly sensitive to the dramatic function of orchestral colour. His operatic scores are much clearer than those of his contemporaries in giving directions for specific instruments, like the off-stage horns 'played very softly to simulate the hunt in the distance' in the second *entrée* of *Les festes de l'été* (Montéclair added that 'if no *cors de chasse* are available, oboes and violins may play the following and remain in the orchestra'). In the same work, a 'Prélude à trois basses' introduces the first scene of the third *entrée*, where the main roles are sung by basses; the prelude to the second scene, whose main roles are sung by sopranos, is scored for violins and violas without continuo. The parts enter in reverse order, and the melodic material is derived from the earlier prelude (ex.1). *Les festes de l'été* and *Jephté* both contain an *a cappella* chorus and the former has a large-scale double chorus – an operatic counterpart to the choruses in Lalande's *grands motets*.
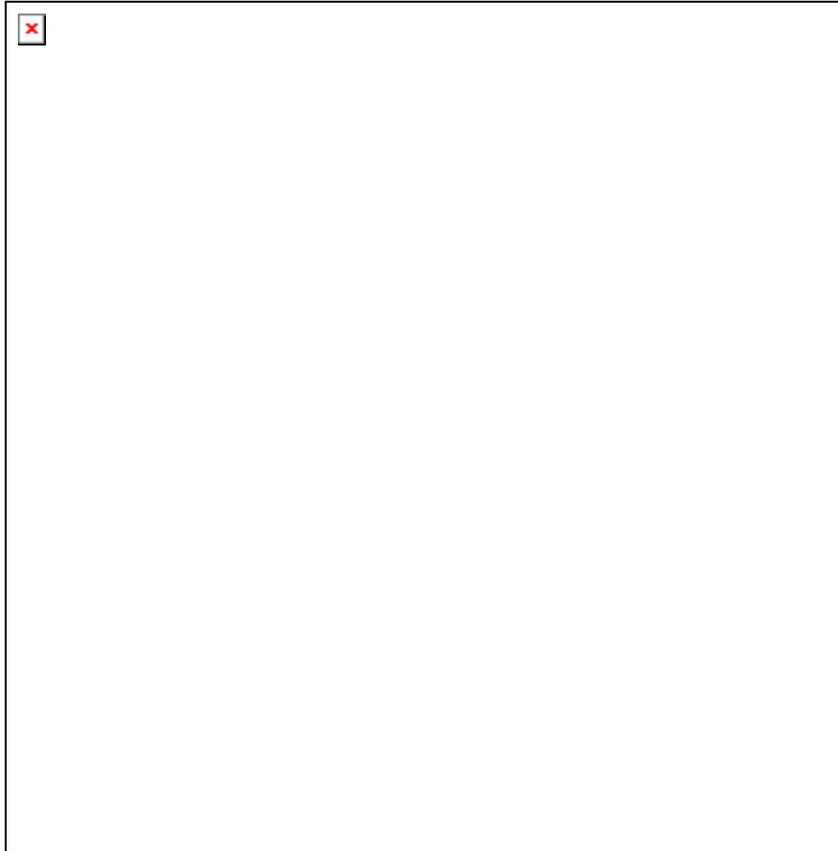
Rameau particularly admired the chorus 'Tout tremble devant le Seigneur', from the first act of *Jephté*, a 'Tragedy taken from Holy Scripture', whose prologue is set on the stage of the Académie Royale de Musique itself, and which was very successful in spite of its condemnation by the Archbishop of Paris. Its music was considered difficult; D'Aquin observed that 'several pieces from this Opera could not have been performed at the time of Lully because of their difficulty'.

Montéclair's contribution to the development of the French cantata has been little studied. His *Adieu de Tircis à Climène* appeared in October 1695 in the Ballard *Recueil d'airs sérieux et à boire*. This little scene expands the dialogues by Richard, La Barre, Lambert and others found in earlier collections. Its musical components are organized as follows: (1) Recitative of Tircis; (2) Air of Climène; (3) Recitative of Tircis; and (4) Duo (in da capo form). This cantata-like dialogue was composed at least 11 years before J.-B. Morin set the cantata texts of J.-B. Rousseau to music, thereby earning the title of 'first composer of French cantatas'. The story of Tircis and Climène served Montéclair for a true cantata in 1728, in his third book of *Cantates*.

The 20 French and four Italian cantatas by Montéclair ill deserve their neglect. Like Clérambault and Campra, he borrowed liberally from operatic sources; his cantatas include a *tempête* (*La mort de Didon*), a *bruit de guerre* (*Le retour de la paix*) and a *sommeil* (*La bergère*). *Le retour de la paix* is an impressive study in contrast of textures, moods, tempos and tonalities (D major frames the cantata, which moves through B minor, G major, E minor, A minor, F major and D minor). The longest and most dramatic cantata is *Pyrame et Thisbé* (four *airs*, two *ariettes*, ten recitatives and three duos). In Montéclair's words, it is 'half Epic, half Dramatic. What

is Epic is sung by a baritone who represents the narrator, and what is Dramatic must be performed by a soprano and countertenor who are the protagonists'. The characterization is achieved in the opening bars of the first duo (ex.2) through the delayed resolution of the 9th chords in bars eight and 12 and through representation of 'allarmes' by a fanfare motif.
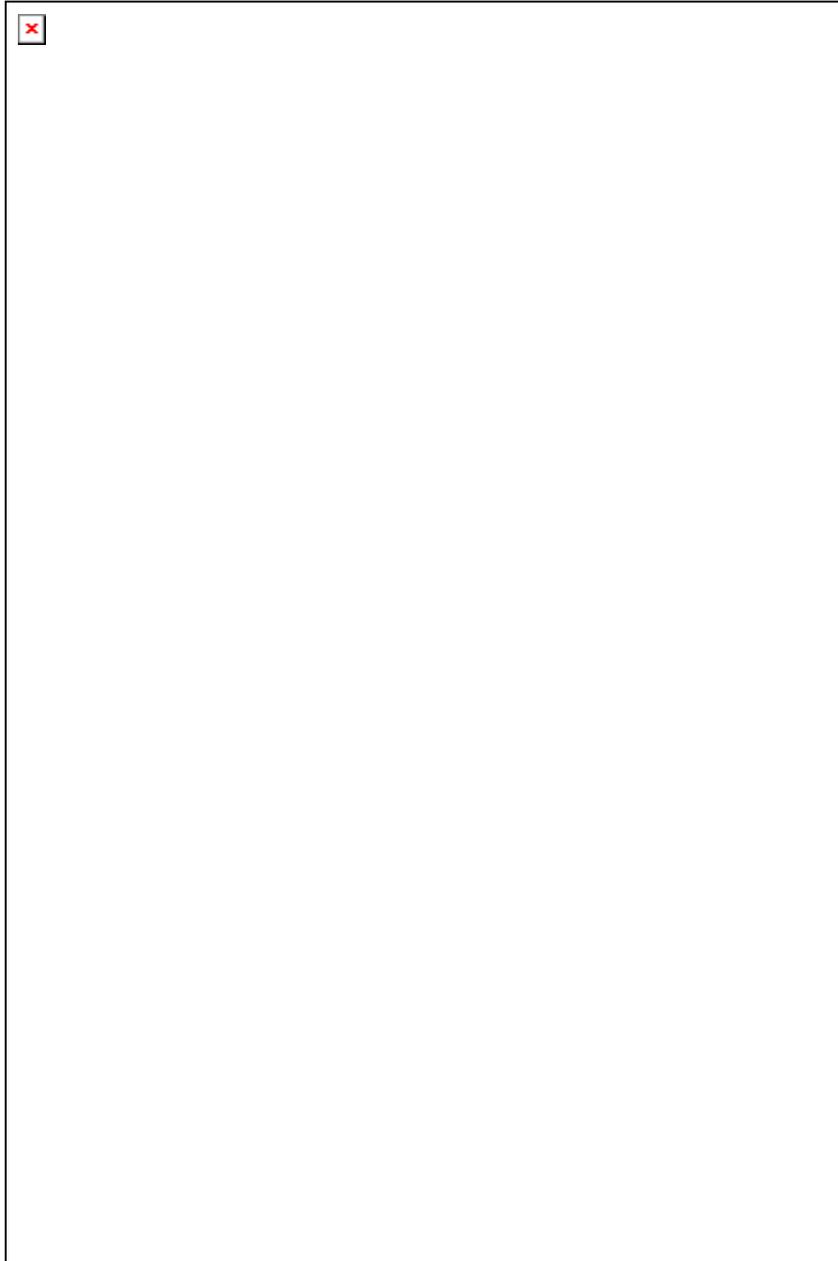
For Montéclair, only French composers 'possessed true taste for writing small pieces that other nations call Bagatelles' (preface to *Brunètes anciènes et modernes*). Most of Montéclair's instrumental music reflects this point of view, such as the three suites that comprise his *Sérénade ou concert* of 1697. The sub-title informs us that this music is 'suitable for dancing', and the preface suggests that the 'violons, flûtes & hautbois' called for could be reduced to 'just one treble and one bass instrument'. Each suite is built around a particular instrumental colour: the first, 'Airs de fanfare', uses the French 'trio des hautbois'; the second, 'Airs tendres', is 'night music' filled with the poetry of flutes and violins; and the third, 'Airs champêtres', exploits musettes and a 'Tambour de Basque'.

As a theorist, Montéclair was less systematic and abstract than Rameau, 16 years his junior, with whom he quarrelled in an exchange of eight articles in the *Mercure de France* (nos.1, 3 and 7 are by Montéclair, who is not identified). He was concerned mostly with the practical application of theory, as exemplified by his *Petite méthode pour apprendre la musique aux enfans* and his *Méthode facile pour apprendre à jouer du violin* (the first violin method in France). The pages of his *Nouvelle méthode pour apprendre la musique* are filled with musical examples illustrating 'Airs de dance sur toutes sortes de mouvements'. The carefully illustrated section on the '18 principal ornaments in singing' in his *Principes de musique* makes this one of the most important sources on French vocal ornamentation of the early 18th century.

WORKS

printed works published in Paris unless otherwise stated

stage

first performed at Paris Opéra

Les festes de l'été (opéra ballet, prol, 4 entrées, S.J. Pellegrin): Les jours d'été, Les soirées d'été, Les nuits d'été, Les matinées d'été (added later, 1716); 12 June 1716 (1716; 2/1716 avec une entrée ajoutée); last revival (prol only), 1752

Jephté (tragédie lyrique, prol, 5, Pellegrin), 28 Feb 1732 (*c*1732, 2/*c*1733); last revival 1761

sacred

Exaltabor, motet (1726), lost Canons, 8vv (before 1735), lost

Diligam Te, 2 S (before 1736); In choris, 2 S (before 1736): both in Principes de musique

Messe de Requiem, 1736; lost, mentioned in Titon du Tillet

In exitu Israel, for large choruses (1737); Credidi propter, for 2 choruses (before 1739): both lost, mentioned in Principes de musique

O sacrum convivium, 2 S, bc; Properate huc, o populi, 2 S, B, chorus, 2 vn, bc: both *F-Pn*

Motets, 16vv, lost, mentioned in preface to Brunètes anciènes et modernes

cantatas

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Cantates, 1–2vv, insts, second livre (*c*1716/*R* in The Eighteenth-Century French Cantata, xii, New York, 1990): L'amour vangé; Les syrènes, extract ed. J. Arger (Paris, n.d.); Le triomphe de l'amour; Pan et Syrinx, extract ed. J. Arger (Paris, 1910); L'enlèvement d'Orithie; Pyrame et Thisbé; Il dispetto in amor

Cantates, 1–2vv, insts, troisième livre (1728/*R* in The Eighteenth-Century French Cantata, xii, New York, 1990), ed. J. Anthony and D. Akmajian, RRMBE, xxix–xxx (1978): Les délices champestres (Dejan); L'heureux moment; Ariane et Bachus; Sur un arbrisseau (J.-B. Rousseau); La bergère; Tircis et Climène; Le songe; Europe; Morte di Lucretia

Les vendanges, in Recueil de cantates françoises et italiennes (Amsterdam, 1726)

airs

published in the following books

26 airs, 1–2vv, bc, in Recueil d'airs sérieux et à boire (1695[3], 1696[2], 1697[2], 1698[1], 1713, 1716)

Nouvelles poésies spirituelles et morales sur les plus beaux airs de la musique françoise et italienne avec une basse continue (1730–37)

Second recueil des nouvelles poésies spirituelles et morales (1731)

Les parodies du nouveaux théâtre italien (1731–8)

Les parodies nouvelles et les vaudevilles inconnus (1731–6)

Nouvelles poésies morales sur les plus beaux airs de la musique françoise et italienne avec la basse (1737)

Le tribut de la toilette. Mélanges lyriques (c1744)

Recueil de pièces, petits airs, brunettes, menuets … pour les flûtes traversières, violons, pardessus de viole (c1755)

1 in *La Borde E*, 55

instrumental

Sérénade ou concert divisez en 3 suites, vns, recs, obs (1697)

Contre-dances et branles, i (?before 1709); ii, lost

Pieces in Menuets tant anciens que nouveaux (?before 1709); Deuxième recueil (?before 1709); 3e–6e recueils (?before 1709), lost

Recueil de trio italiens et françois, 2 fl/vn, bc (n.d.), lost

[6] Concerts, 2 fl (n.d.), fasc. repr., Florence, 1980; ed. R. Viollier (New York and Locarno, 1962–4)

Concerts, fl, bc (n.d.)

Brunètes anciènes et modernes, fl/vn (n.d.)

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treatises

all published in Paris

Nouvelle méthode pour apprendre la musique (1709)

Leçons de musique divisées en quatre classes (c1709)

Méthode facile pour apprendre à jouer du violon (1711–12)

Petite méthode pour apprendre la musique aux enfans et même aux personnes plus avencées en âge (c1735)

Principes de musique (1736/*R*)

articles

all in Mercure de France

'Conférence sur la musique' (June 1729), 1281–9

'Réponse du second musicien au premier musicien, auteur de l'examen inséré dans le Mercure d'octobre 1728' (May 1730), 880–92

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JAMES R. ANTHONY

Montella [Montelli], Giovanni Domenico [Mico]

(*b* Naples, *c*1570; *d* Naples, Jan 1607). Italian composer, lutenist and organist. Along with Giovanni di Macque, Dentice and Gesualdo he was one of the most important figures in Neapolitan music in the last quarter of the 16th century. He was a lutenist in the academy of Don Fabrizio Gesualdo in the late 1580s and at this period worked in close association with his teacher, Macque. In 1591 Montella became a lutenist in the chapel of the Spanish viceroy in Naples, where from 1599 he again served under Macque, not only as a lutenist but also as an organist. He worked alongside G.M. Trabaci and Ascanio Mayone as well as Macque, an association that seems to have stimulated him to exceptional productivity: all but two of his 19 publications appeared between 1600 and 1607.

Montella published a considerable amount of secular music, of which, unfortunately, only about one half survives complete. None is widely available in modern edition, and his style – apparently central to the Neapolitan school – is thus little studied. The texts of his madrigals have a popular, villanella-like flavour. The madrigals fall into three groups: the first and second books for five voices (1594–6); the third to the sixth books for five voices (1602–4); and the seventh and eighth books for five voices and the two books for four voices. The first two books, both dedicated to the future King Philip III of Spain, set texts by the well-known poets Tasso and Parabosco, and by local poets, including the earliest setting of the poems of G.B. Marino before their publication in 1602. The second group are characterized by an increased use of chromaticism and bolder dissonance treatment, more closely resembling that of Gesualdo than that of Macque. The newer verse form of the *quinario* appears for the first time in the sixth book. In the final group, Montella moves away from the more chromatic and dissonant style of the second group. These pieces are set in a more popular homophonic style with frequent changes in metre sometimes with short imitative motives to add interest to the texture. The first book of four-voice madrigals published in 1604 gives prominence to the poems of G.B. Marino (set in the first 12 works, followed by a setting in *ottonario* verse by Ansaldo Ceba). The second book for four voices was published posthumously and given over predominantly to the poems of G.B. Guarini. Settings of Marino and Guarini also occur in the last two books of five-voice madrigals. The poems of the Florentine poets Chiabrera and Rinuccini in the eighth book, published posthumously, show an awareness of developments in Northern Italy at the time.

The six three-part laude by 'Mico Montelli' in Giovenale Ancina's *Tempio armonico* (RISM 1599[6]) resemble villanellas in style: occasional imitative passages with the upper voices in 3rds against the bass enliven a basically homophonic texture. Montella's four-part lauda *Se mai vergine pia*, which appeared in 1600 in *Nuove laudi ariose*, sounds a more personal note, expressed through chromaticism and experimental harmonies. The latter tendency is also present in the eight-part polychoral motets and masses of 1600, whose more lyrical aspects set Montella apart from Trabaci and Mayone. The five-part motets of 1603, while more conservative in style, show him to be a master of contrapuntal techniques: in *Terribilis est locus* the outer voices sing a double canon against the cantus firmus in the tenor, and *Ad Dominum cum tribular clamavi* is a strict triple canon. The *Lamentationes* (1602) combine contrapuntal ingenuity with expressive, roving harmonies and appropriate chromaticism.

WORKS

published in Naples unless otherwise stated

sacred

Motectorum et missarum, liber primus, 8vv (1600); a few ed. in IMi, v (1934)
Lamentationes et alia ad officium Hebdomadae, 4vv (1602)
Responsoria Hebdomadae Sacrae, 4vv (1602)
Motectorum, liber primus, 5vv (1603)
Psalmi, 4, 8vv (1605), inc.

secular

Primo libro de madrigali, 5vv (1594)
Secondo libro de madrigali, 5vv (Venice, 1596)
Terzo libro de madrigali, 5vv (1602), inc.
Quarto libro de madrigali, 5vv (1602)
Primo libro de villanelle, 3, 4vv (2/1602), inc.
Quinto libro de madrigali, 5vv (1603), inc.
Sesto libro de madrigali, 5vv (1603)
Primo libro de madrigali, 4vv (1604)
Secondo libro de villanelle, 2, 4vv (1604), inc.
Settimo libro de madrigali, 5vv (1605), ed. I. di Gregorio (Florence, 1990)
Terzo libro de villanelle, 2, 4vv (1605), 1 ed. in *Girolamo Frescobaldi: Opere Complete*, v (Milan 1996), 113
Quarto libro de villanelle, 2, 4vv (1606), inc.
Ottavo libro de madrigali, 5vv (1607)
Secondo libro de madrigali, 4vv (1607), inc.

6 laude, 3vv, in 1599[6]; 1, 4vv, in 1600[5]; Ferrabosco's Io mi son giovinetta, arr. Montella for kbd, ed. in CEKM, xxiv (1967)

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W. RICHARD SHINDLE/CHIH-HSIN CHOU

Montemezzi, Italo

(*b* Vigasio, nr Verona, 31 May 1875; *d* Vigasio, 15 May 1952). Italian composer. He abandoned engineering for music and entered the Milan Conservatory (at the advanced level) in 1896. His diploma work in 1900 was the lyric scena *Cantico dei cantici*, which was conducted in the same year by Toscanini; he also won a prize for his one-act opera *Bianca*. After teaching harmony at the conservatory he competed (unsuccessfully) for the Sonzogno prize with a one-act version of *Giovanni Gallurese*. The three-act

version, conducted by his friend Tullio Serafin, was performed in Turin with financial support from well-wishers in Verona, and won considerable acclaim and the support of the publisher Ricordi. Ricordi introduced him to Luigi Illica and commissioned a new opera, *Héllera*, based on Benjamin Constant's *Adolphe*; when performed in 1909, however, it had little success, owing to disagreements between composer and librettist. Montemezzi won lasting fame with *L'amore dei tre re*, performed at La Scala in 1913 (the singers included De Angelis and Galeffi) and at the Metropolitan in the following year. During the war years he wrote *La nave*, adapted by Tito Ricordi from D'Annunzio's play; its first performance coincided with the end of the war, and perhaps the bellicose ideas expressed in the text – verbose and rhetorical, and permeated with sensuousness, sadism and imperialism – made it less acceptable in the postwar years.

Montemezzi continued to compose while engaged mainly in conducting his own works in the most important opera houses, especially in the USA. In 1931 he wrote *La notte di Zoraima*, to a trite libretto with an Inca setting. In 1943 *L'incantesimo*, to a libretto by Sem Benelli with a medieval symbolic subject, was broadcast by NBC; it was not staged until 1952 (in Verona) a few months after the composer's death. From 1939 to 1949 Montemezzi was in the USA, but he returned in his last years to his native Vigasio. An opera based on Edmond Rostand's *La princesse lointaine* was not completed.

From *Giovanni Gallurese* on (despite the opera's Mediterranean setting, typical of *verismo*), Montemezzi's style is directed towards the integration of a typically italianate vocal line into a skilfully and densely written orchestral texture, and can thus be considered as continuing the trend, represented above all by Catalani and Franchetti, towards the absorption into the Italian tradition of certain Wagnerian elements. *L'amore dei tre re* shows clear echoes of *Tristan* in the lovers' rapturous desire for annihilation, but also of *Pelléas* in the presence of symbolist elements, the impersonality of characters – whose unwitting actions seem to be governed by a fatal destiny – and the trance-like suspended sonorities. The subtle orchestration is indebted to both Wagner and Debussy, while simple thematic references, consisting mainly of rhythmic ostinato figures, carry a leitmotivic function; the plot is advanced through dialogue, the 'hidden arias' typical of early 20th-century Italian opera occurring only rarely. In *La nave* there are also traces of the influence of Richard Strauss. In D'Annunzio's frenzied text, and especially in the hysterical and lascivious central character of Basiliola, who seeks vengeance through seduction, Montemezzi has a chance to create a character reminiscent of Salome and Electra: there are echoes of expressionism in the frequent parlando passages for the chorus and in the animated vocal writing. The later operas add nothing new to Montemezzi's style, and embody a traditional type of drama with a retrospective musical idiom. Among the few non-operatic works of Montemezzi, a certain renown was won by two symphonic poems, *Paolo e Virginia* (from J.H. Bernardin de Saint-Pierre's novel) and *Italia mia! nulla fermerà il tuo canto*, a patriotic elegy for his distant homeland destroyed by fascism.

WORKS

operas

Bianca (1, Z. Strani), unperf.

Giovanni Gallurese (melodramma storico, 3, F. D'Angelantonio), Turin, Vittorio Emanuele, 28 Jan 1905, vs (Milan, 1905)

Héllera (melodramma, 3, L. Illica, after B. Constant: *Adolphe*), Turin, Regio, 17 March 1909, vs (Milan, 1909)

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other works

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MSS in *I-Mr*

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LUCA ZOPPELLI

Montenegro.

See under Yugoslavia.

Montenelli, Bernardo.

See Haltenberger, Bernhard.

Monte Regali, Eustachius de.

See Eustachius de Monte Regali.

Monterey.

Town in California, USA, the site of a jazz festival established in 1958 and also of a rock festival held in 1967; *see* Festival, §6.

Montero.

Venezuelan family of musicians.

(1) José María Montero
(2) José Lorenzo Montero
(3) Ramón Montero
(4) José Angel Montero

SHARON E. GIRARD

Montero

(1) José María Montero

(*b* 1782; *d* 1869). Composer and violinist. He studied with J. Luís Landaeta and from 1816 worked with the Venezuelan musicians José de Jesús Alas and Manuel Peña. From 1822 to 1851 his name appeared in account books indicating his service to churches and confraternities in Caracas, such as the church of Altagracia (1822), S Mauricio (1824, 1826, 1842) and Divina Pastora (1842). At Altagracia he worked with the musicians Josef Marquez and Ramón Lozano. In 1824 he was employed by the Confraternity of the Holy Rosary for the important feast of Naval. He also worked for the confraternities of the Blessed Sacrament (1822) and S Juan Bautista (1824, 1826, 1842).

WORKS

Trisagio, 3vv, 1814; 2nd Lesson of the Dead, in honour of Bolívar, 1842; Tono, 3vv, for the Society of S José; Vexilla regis; O sacrum convivium; Pange lingua (Sp.), 3vv; Tono para le fiesta de Nuestra Señora de Candelaria; Libera me; Quae est ista, grad; Salve; Canto a María; Versos a Jesús crucificado; Versos a la virgen del

carmen; Aria a la virgen (?spurious); Versos a la virgen para la pesta (?spurious)

Montero

(2) José Lorenzo Montero

(*b* ?Caracas, *fl* 1842–5). Composer, teacher and music director, son of (1) José María Montero. He formed and directed a music group that was first announced in *El venezolano* on 17 December 1844 and 7 January 1845. The group was qualified to play for churches, theatres, and dances and other occasions. He also collected newly composed Venezuelan music and foreign works. His own compositions are both lyrical and dramatic. He had a penchant for melodic variation, chromatic word-painting and madrigalisms. His works are formally well structured, and there are many points of imitation within the sections. Soloistic writing and pairing of voices contrast with homophonic blocks, and he favoured elided resolutions and mediant shifts.

WORKS

Sacred: Tantum ergo; 3rd Lesson of the Dead, in memory of Bolívar, 1842; Funeral March; Mass of the Dead; Pange lingua; Trisagio; Tollite portes, grad; Ave Maria, off; Credo; Grad for the Holy Cross; Jerusalem; O María, soberana reina del cielo; Salve; Gozos a San Francisco de Paula; Benedicta, grad; Ave maris stella

Other works: March, F; Himno for 5 July; Andante; Patriotic Song for 19 April

Montero

(3) Ramón Montero

(*b* ?Caracas, ? early 19th century; *d* after 1878). Composer, son of (1) José María Montero. He is mentioned in a document of 17 February 1851. Among the musicians who knew him were Manuel Peña and José de Jesús Alas. His most active years musically were 1863–79, when he was in the employ of Caracas Cathedral as a church musician, receiving payments in 1863–4, 1868, 1875 and 1877–9. It is likely that he was also employed by various confraternities, as he was recompensed in 1875 for music he provided at the feast of Minerva.

WORKS

Sacred: Invitatory and Office of the Dead; Office of the Dead; Mag; Tantum ergo; Versos para el Santo niño de Atocha; Gozos a San Juan Nepomuceno; Letrilla al corazón de Jesús; Stabat mater; Gozos del Trisagio; Canticos a María; Música para cuadros biblicas; Oh reina del Carmelo; Pange lingua

Other works: Canción andaluza

Montero

(4) José Angel Montero

(*b* 1839; *d* 1881). Composer, singer, flautist and educator, son of (1) José María Montero. His earliest dated composition is a zarzuela, *Colegiales son colegiales*, of 5 March 1868. Other stage works, *El charlatan mudo*, *Diomira* and *Virginia*, date from 1873. In 1875 he became *maestro de capilla* of Caracas Cathedral and presided over feasts such as Corpus Christi, S Pedro and Holy Week. On 20 April 1876 he presented to the Venezuelan ministers a proposal for a national musical institute to educate musicians, print Venezuelan compositions and reprint foreign music. He

further proposed a musical periodical, the *Gazeta musical*. Among his board of directors he mentioned the musicians José de Jesús Alas, Rogerio Caraballo and S. Talavera. The President of Venezuela decreed that the institute be created to accommodate 45 students.

The style of Montero's sacred compositions is rhythmically versatile, dynamic, yet fluid and graceful. His orchestration is dense, with sudden changes in dynamics. He often favoured a homophonic declamatory style and used major–minor shifts and effective word-painting.

WORKS

(selective list)

Stage: Colegiales son colegiales (zar), 1868; El charlatan mudo, 1873; Diomira (lyric tragedy), 1873; Virginia, 1873; La curiosidad de las mujeres (zar); Los alemanes en Italie (op, 4); Quiero ser ministro (zar)

Sacred: 8 masses, incl. 1 dated 1855, 1 for 2vv, insts, 1874, 4 in D, d, e, F; Org mass; Benedicta es venerabilis, grad; Grad and Off for Holy Thursday; Requiem with response, 4vv, 16 June 1880; Requiem, 1v, org; Libera me; 2 Third Lessons of the Dead, incl. 1 for Bar, vv, vc, orch, June 1880; 3 psalms for the Vigil of the Dead; 2 grads and Offices of the Blessed Sacrament, incl. 1 dated 1875; Grad and Office of S Rafael; Grad and verses to the Sacred Heart; Versos to Our Lady and canticles, 1856; Invitatory for Matins of the Holy Virgin, 4vv; Vespers, 7 Dec 1876; 2 Pange lingua; Tantum ergo; Miserere, C; Populue meus; 3 TeD; 2 Salve; Litany; St John Passion; Salve, o Virgen; Domine salvum me fac; Hymn to Pius IX

Other works, incl. ovs., sinfonias, waltzes, marches and songs; harmony method; arrs. of other composers' works

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Montero, Atanasio Bello.

See Bello Montero, Atanasio.

Montero, Joaquin

(*fl* 1764–1815). Spanish composer. He was organist of the parish church of S Pedro el Real in Seville. He published a *Compéndio armónico* (Madrid, 1790) and *Seis sonatas para clave y fuerte piano* op.1 (Madrid, 1790; ed. L. Powell, Madrid, 1977); he also published sonatas and minuets for harpsichord (1796). A treatise by him, *Tratado teórico-práctico sobre el contrapunto*, dated 1815, is also extant (*E–Bc, Sc*).

To judge from a dated manuscript (*E-Mn* M2810), Montero was active as a composer as early as 1764. The manuscript contains, among other works, ten minuets for harpsichord and piano, some of the earliest Spanish keyboard works to indicate specifically the piano as well as the harpsichord (ed. A. Ruiz-Pipó, Madrid, 1973). Montero's *Seis sonatas para clave y fuerte piano* represent his best surviving works. Almost all of the

movements of his sonatas approximate to sonata-allegro form and show a very lucid melodic organization, with a good sense of phrase balance, and many have Alberti basses or similar accompaniment patterns.

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LINTON POWELL

Monterosso, Raffaello

(*b* Cremona, 18 Jan 1925). Italian musicologist and conductor. He studied the piano and composition with Federico Caudana and musicology with Giusto Zampieri and took an arts degree in music history at the University of Pavia (1947). In 1950 he established the Scuola di Paleografia e Filologia Musicale, where he taught the theory and history of medieval music (1950–89), with an emphasis on notation. He also taught music history at the Parma Conservatory (1960–68) and the University of Pavia (1952–73), and established the university's department of musicology in 1979, which he directed until 1989. He has been guest professor at the University of Vienna and the University of London (Goldsmiths College) and was awarded the International Feltrinelli Prize by the Accademia Nazionale dei Lincei, Rome (1978). His main area of research is medieval music, but his writings on music extend to the 19th century; he is also editor-in-chief of the collected editions of Monteverdi and Paganini, president of the Istituto Italiano per la Storia della Musica (Rome) and director of the Fondazione Claudio Monteverdi. He has conducted concerts and operas across Europe, including the world première of Bellini's second version of *I puritani*, performed in 1985 at the Barbican Concert Hall, London.

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<div align="right">CAROLYN GIANTURCO/TERESA M. GIALDRONI</div>

Montesano, Alfonso

(*b* ?Maida, ?1595–1605; *d* ?Naples, ? after 1624). Italian composer. He dedicated his only extant music, *Madrigali a cinque voci … libro primo* (Naples, 1622[13]), to Marc'Antonio Loffredo, Prince of Maida, and one madrigal in the book to Loffredo's son Francesco. The 18 pieces, which include settings of poems by Guarini, Marino, G.B. Strozzi and Petrarch, have the usual features of the Neapolitan *seconda pratica* madrigal – chordal declamatory phrases, points of close imitation and slow *durezze e ligature* – but Montesano combined them in a less disjunct, contrasting and expert manner than did, for example, Lacorcia or Agresta. The three madrigals by Francesco Genuino also in the book only heighten the impression of Montesano's compositional inexperience suggested by occasional awkward, inexpressive clashes of seconds, maladroit harmonic progressions (both the result of inexpert part-writing) and trite imitative motifs. There are a few effective examples of chromaticism in the manner

of Gesualdo. A list appended to a letter of Schütz's mentions a second and third book of five-part madrigals by Montesano (see E.H. Müller, ed.: *Heinrich Schütz: Gesammelte Briefe und Schriften* (Regensburg, 1931/*R*), 117–18), but they cannot now be traced.

KEITH A. LARSON

Montesardo [Melcarne, ?Muscarini], Girolamo [Monsardus, Montesarduus, Hieronymus]

(*b* Montesardo, nr Alessano; *fl* 1606–*c*1620). Italian composer and singer. He was a member of the clergy. The name Montesardo refers to his place of origin; his real surname was Melcarne. In 1606 his first surviving (though clearly far from his first) work was published in Florence, and on 11 April 1607 he was engaged as a singer at S Petronio, Bologna, where he remained until September at a monthly salary of six lire. From 16 January to 16 November 1608 he served as *maestro di cappella* at Fano, and in 1609 he held the same post at Ancona Cathedral. By 1611 he was living in Naples, and it is likely, though not certain, that he was *maestro* at Lecce in 1619. He is remembered chiefly for having devised (according to his claim) a simple alphabet notation of chords for use in Rasgueado playing of the five-course guitar, probably based on a similar system already in use in Spain (*see* Guitar, §4; Tablature, §4. This notation was widely popular in Italy through much of the 17th century and was used for song accompaniments as well as for solo playing. The *Nuova inventione*, in which Montesardo's system is presented, contains such popular dances and harmonic patterns as the Ruggiero, *bergamasca*, folia and *Ballo del gran duca*. It is the first Italian publication to include *ciaccone* and passacaglias; the latter are equated in meaning with ritornellos. Although Montesardo seems to have composed mostly polyphonic church music and madrigals, he occupies a curious position in the early history of monody. His *L'allegre notti di Fiorenza*, dedicated to Pier Francesco Bardi, is organized into musical 'evenings' which are supposed to have taken place in the various *piazze* of Florence. It includes, in addition to Montesardo's own experiments in the new style (plus pieces for two to four voices and continuo), solo songs by Jacopo Peri and Giulio Caccini and four-voice madrigals by other composers active in the city. *I lieti giorni di Napoli*, too, shows strong Florentine connections in its prologue, which is similar in poetry and music to those of the earliest operas, and in its settings of poems by Chiabrera; indeed, it may be seen as the earliest attempt to introduce the new monodic style to Naples. The publication also contains, among a variety of pieces, an echo song and three puzzle canons. A Gervasio Melcarne, two of whose madrigals appear in Nenna's eighth book of madrigals for five voices (1618), may be the same person.

WORKS

El pr. libr. de la canciones villanellas (Venice, 1606), lost, mentioned in *GöhlerV*

Nuova inventione d'intavolatura per sonare li balletti sopra la chitarra spagnuola senza numeri e note (Florence, 1606)

Ecclesiastici concentus, 1–8vv, bc, op.8 (Venice, 1608)

L'allegre notti di Fiorenza … dove intervengono i più eccellenti musici di detta città, 1–5vv (Venice, 1608)

Madrigali in due stili (Venice, 1609), lost, mentioned in *PitoniN*

I lieti giorni di Napoli: concertini italiani in aria spagnuola con le lettere dell'alfabeto per la chitarra, 1–3vv, op.11 (Naples, 1612/*R*)

Amphiteatrum angelicum divinarum cantionum, 1–8vv, op.12 (Venice, 1612)

Paradiso terrestre con motetti diversi e capriciosi, 1–5vv (Venice, 1619), lost, mentioned in *GerberL*

Motetti, 2–4vv, lost, listed in *MischiatiI*

Vespri, 4vv, con messa, lost, listed in *MischiatiI*, probably the work mentioned in *WaltherML* as pubd before 1653

2 motets, 8vv, 1613[2]; Puer qui natus est nobis, mentioned in *EitnerQ* as MS at Breslau, is probably the first of these

2 motets, 3vv, 1616[2]; 1 each repr. in 1623[2] and 1627[1]

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JoãoIL
MischiatiI
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THOMAS WALKER/TIM CARTER

Montesarduus, Hieronymus.

See Montesardo, Girolamo.

Montes Capón, Juan

(*b* Lugo, 13 April 1840; *d* Lugo, 24 June 1899). Spanish composer, organist and conductor. He completed his ecclesiastical studies at the Seminario Conciliar de S Lorenzo in Lugo (1850–63), but chose music as his profession. He served as pianist for two music societies in Lugo and in 1876 founded the city's municipal band. Three years later he founded the Orfeón Lucense choral society, which achieved immediate acclaim; in 1887 the society became the Orfeón Gallego, for which Montes earned numerous prizes, including first and second prizes at the Gran Concurso Internacional de Orfeones in Bilbao (1892). He was also choirmaster and second organist at Lugo Cathedral for many years, and founder and director of the Schola Cantorum of the Seminario Conciliar.

As a composer Montes was the only Spaniard to win three first prizes at the same competition (in La Coruña in August 1890). He collaborated on two folksong collections, the *Cancionero musical de Galicia* (with C. Sampedro Folgar) and the *Cancionero musical popular español* (with F. Pedrell), and had an intimate knowledge not only of Galician folk music but also of the music of other regions of Spain. His most outstanding compositions are his *6 baladas* for voice and piano, of which *Negra sombra*, a setting of a poem by the Galician poet Rosalía de Castro, was performed throughout Europe and Latin America at the beginning of the 20th century. Among the best of his other secular works are the orchestral *Fantasía*, *Maruxiña* (a *muiñeira* for voice and piano), *Alborada gallega*, written for the Lugo municipal band, and the *Sonata descriptiva gallega* for string quartet. He also wrote almost 200 sacred works, of which the *Oficio de Difuntos y Misa de Requiem* and *Misa en Honor del Apóstol Santiago* are especially notable. His collected works, edited by J. López-Calo, have appeared as *Obras musicales de Juan Montes* (Santiago de Compostela, 1991–9).

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JUAN BAUTISTA VARELA DE VEGA

Montesdoca, Martín de

(*b* Utrera, nr Seville, 1525/6; *d* ?Yçalco [now Izalco, El Salvador], after 1583). Spanish music printer. He studied at the Colegio de María de Jesús at Seville, but after his father's death in 1547 he returned home; within two months he married a wealthy distant cousin, resident at Seville, and had two children, Pedro (*b* 1548) and Leonor (*b* 1552). He signed a contract on 27 April 1551 with the type founder and printer Antonio de Espinosa, who was leaving for Mexico City. On 8 May 1551 he rented a shop in Seville from the book dealer Francisco Gutiérrez, who on 1 November 1559 bought Montesdoca's press and began printing music in 1560.

On 29 March 1554 Miguel de Fuenllana's father-in-law, the Sevillian physician Juan de Salazar, signed a contract with Montesdoca for the printing of 1000 copies of the important vihuela tablature, the *Orphenica lyra* (colophon date, 2 October 1554). When an unscrupulous employee ran off additional copies, Fuenllana had to send a scout throughout Spain in search of the pirated copies.

Montesdoca also published the five partbooks of Francisco Guerrero's *Sacrae cantiones*. Again, the contract signed on 23 August 1555 illustrates the conditions of printing Guerrero's first collection (sole complete partbooks are in *US-NYhsa*). In 1556 Montesdoca published the first polyphonic choirbook issued in Spain, Juan Vasquez's *Agenda defunctorum* (copies in *E-Bbc* and *E-V*).

After his wife's death in 1557, Montesdoca was ordained priest, and in January 1561 contracted the removal of himself with at least one of his children (Pedro) to Honduras. Assigned first to minister at Tuxtla (Chiapas), he was installed as *chantre* in Guatemala City Cathedral by 17 October 1572. His years at the cathedral overlapped with those of Hernando Franco (*maestro de capilla* by about 1570). In 1584 Montesdoca resigned as *chantre* and settled as a curate at Yçalco.

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ROBERT STEVENSON

Monteux, Pierre

(*b* Paris, 4 April 1875; *d* Hancock, ME, 1 July 1964). American conductor of French birth. He was the father of Claude Monteux. He began learning the violin when he was six and at the age of nine entered the Paris Conservatoire, where he studied the violin with Maurin and Berthelier, harmony with Lavignac and counterpoint with Lenepveu; in 1896 he shared with Thibaud a *premier prix* for violin. When he was 12 he conducted an orchestra in Paris and elsewhere with Cortot as soloist, and in 1890, while still a student, he was engaged as violist at the Opéra-Comique (where he led his section at the première of *Pelléas et Mélisande*), and for the Concerts Colonne, of which he became assistant conductor and choirmaster in 1894. That year he also joined the Quatuor Geloso as violist, remaining with it until 1911; he took part in a performance of a Brahms quartet in the composer's presence. He was conductor of the Orchestre du Casino at Dieppe, 1908–14, and conducted at the Paris Opéra in the 1913–14 season. In 1911, as well as founding the Concerts Berlioz, Monteux was appointed conductor of Diaghilev's Ballets Russes, and thereby became responsible, between 1911 and 1914, for the premières of *Petrushka*, *The Rite of Spring* and *The Nightingale*, *Daphnis et Chloé* and *Jeux*. Each was an outstanding contribution to 20th-century music and dance, and brought Monteux into close contact with Debussy,

Ravel, Stravinsky and other composers, giving him the basis of his lifelong support and understanding of their music in particular, as well as of French music in general.

Recalled from wartime military service, Monteux went in 1916 to the USA and took up a post at the Metropolitan Opera (1917–19) in charge of the French repertory. Among other works he conducted the American première of *The Golden Cockerel*. He moved to the Boston SO in 1920, where he introduced a number of recent works to the repertory – mostly French (Debussy, Chausson, Milhaud and others), but also including Bliss, Bridge, Falla, Malipiero, Schreker and Szymanowski. In 1924 he returned to Europe as second conductor (under Mengelberg) of the Amsterdam Concertgebouw Orchestra, and remained with the orchestra for ten years. In addition, he formed the Orchestre Symphonique de Paris in 1929 and conducted it until 1938, giving a large number of first performances, including Prokofiev's Symphony no.3 (1929). Always concerned with young talent, he founded the Ecole Monteux at Paris in 1932 for the coaching of conductors, and continued this work later at the Monteux (originally Domaine) School at Hancock, Maine (his pupils included Erich Kunzel, Neville Marriner, Lorin Maazel and André Previn). He had returned to the USA in 1936 as conductor of the San Francisco SO, a post he held until 1952; during this period he raised the standard of the orchestra to an international level. He took American nationality in 1942. He was a regular guest conductor with the Boston SO from 1951 and the Metropolitan Opera from 1953 to 1956. In spite of his numerous highly praised recordings, he once said that he hated all the records he made because of the lack of spontaneity in the technique of recording. He preferred live concerts and remained active to an advanced age, accepting his final appointment in London in 1961 as chief conductor of the LSO at the age of 86, on a contract for 25 years with an option for renewal. In this capacity he conducted *The Rite of Spring* in London in 1963 on the 50th anniversary of its Paris première, and gave noble performances of the German repertory, especially Brahms, and a varied selection of English works. His many memorable recordings with the LSO include Berlioz's *Roméo et Juliette*, Brahms's Symphony no.2, Dvořák's Symphony no.7, Elgar's 'Enigma' Variations and works by Debussy and Ravel.

Monteux was never an ostentatious conductor, preparing his orchestra in often arduous rehearsals and then using small but decisive gestures to obtain playing of fine texture, careful detail and powerful rhythmic energy, retaining to the last his extraordinary grasp of musical structure and a faultless ear for sound quality. He was a Commandeur of the Légion d'Honneur and a Knight of the Order of Oranje Nassau.

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MARTIN COOPER, JOSÉ BOWEN, CHARLES BARBER

Monteverdi [Monteverde], Claudio (Giovanni [Zuan] Antonio)

(*b* Cremona, 15 May 1567; *d* Venice, 29 Nov 1643). Italian composer. The most important musician in late 16th- and early 17th-century Italy, he excelled in nearly all the major genres of the period. His nine books of madrigals consolidated the achievement of the late Renaissance masters and cultivated new aesthetic and stylistic paradigms for the musical Baroque. In his operas for Mantua and Venice he took the experiments of the Florentines and developed powerful ways of expressing and structuring musical drama. His three major collections of liturgical and devotional music transcend the merely functional, exploiting a rich panoply of text-expressive and contrapuntal-structural techniques. Although he composed little or no independent instrumental music, his writing for instruments was genuinely innovative. Schrade's famous assessment (1950) of Monteverdi as 'creator of modern music' may be exaggerated, but his significant place in music history is assured.

1. Cremona.
2. Mantua.
3. Venice.
4. Theoretical and aesthetic basis of works.
5. Tonal language.
6. 'Imitatio' and use of models.
7. Early works.
8. Works from the Mantuan years.
9. Works from the Venetian years.
10. Historical position.
WORKS
BIBLIOGRAPHY

TIM CARTER (1–3, work-list), GEOFFREY CHEW (4–10, bibliography)

Monteverdi, Claudio

1. Cremona.

Monteverdi was baptized (on 15 May 1567) in SS Nazaro e Celso, eldest son of an apothecary, surgeon and doctor, Baldassare (*b c*1542), and Maddalena Zignani (they married in early 1566). Baldassare had four sons and two daughters by Zignani and his second wife, Giovanna Gadio (married 1576/7); a third marriage, to Francesca Como in 1583, was childless. Claudio's younger brother Giulio Cesare (bap. 31 Jan 1573) also became a musician.

The young Monteverdi was precocious, publishing his first collection, the three-voice *Sacrae cantiunculae* (dedication dated 1 August 1582) at the age of 15. In it he styled himself 'discepolo' of Marc'Antonio Ingegneri, the *maestro di cappella* of Cremona Cathedral, whose teaching he honoured in four further publications. These lessons may have been private: there is no record of Monteverdi singing in the cathedral choir. But Ingegneri, a fluent composer, gave his pupil careful training in counterpoint and text-setting by

way of three-voice motets, four-voice spiritual madrigals, three-voice canzonettas and two books of five-voice madrigals. Presumably Monteverdi had vocal lessons – he later taught singing – and certainly tuition on string instruments (the viol and *viola da braccio*). He was ambitious, publishing his music in Venice with the presses of Angelo Gardane (the motets and five-voice madrigals) and Giacomo Vincenti and Ricciardo Amadino (the canzonettas): only the spiritual madrigals were issued locally, in Brescia. When old enough to seek employment, he looked first to Verona (his first book of five-voice madrigals was dedicated on 27 January 1587 to Count Marco Verità, a prominent patron there) and then to Milan, where he played the *viola da braccio* for Giacomo Ricardi, to whom he dedicated his second book (the last to mention Ingegneri) on 1 January 1590. Finally, he was appointed 'suonatore di vivuola' to Vincenzo I Gonzaga, Duke of Mantua.

Monteverdi, Claudio

2. Mantua.

Monteverdi moved to nearby Mantua in 1590 or 1591. The Gonzagas employed a select band of musicians for court service headed by the renowned Giaches de Wert, whose influence is immediately apparent in Monteverdi's third book of madrigals, dedicated to Duke Vincenzo on 27 June 1592. Poets and artists associated with Mantua and nearby Ferrara (the Gonzagas were closely allied with the Este dukes) also offered a fertile environment: verse by Tasso and in particular Guarini (whose famous *Il pastor fido* was mooted for performance in Mantua in the early 1590s) had a powerful influence, as did the musical environment of Ferrara and its virtuoso singers. The third book also consolidated an association with the Venetian printer Ricciardo Amadino which lasted over 20 years.

In Mantua Monteverdi began low down in the ranks as he learnt the trade of the court musician, a position emphasized by his marriage (on 20 May 1599) arranged with the court singer Claudia Cattaneo, daughter of his colleague in the string band, Giacomo. But Monteverdi's reputation was on the increase: four of his canzonettas were published by Antonio Morsolino (RISM 1594[15]), and three years later six madrigals were printed in *Fiori del giardino* (Nuremberg, 1597[13]). His music was now being sent to Ferrara (four canzonettas in late 1594) and he would have dedicated his next book of madrigals to Alfonso II d'Este had the duke not died in late 1597. Monteverdi was well enough respected to head the three other musicians accompanying Duke Vincenzo on his expedition to Hungary (June–November 1595) against the Turks – where he may have met the Florentine patron and theorist Giovanni de' Bardi – and to form part of his retinue on a tour to the Flemish town of Spa in June–October 1599, where Monteverdi reportedly discovered the 'canto alla francese' (the meaning remains unclear). He was probably among the musicians accompanying Duke Vincenzo to Florence for the festivities celebrating the wedding of Maria de' Medici and Henri IV in October 1600, including Jacopo Peri's opera *Euridice*. His failure to succeed Wert in 1596 – the post went to the older Benedetto Pallavicino – was probably more a matter of precedence than of talent.

Guarini's *Il pastor fido* finally received three performances in Mantua in 1598, the last on 22 November before the visiting Margherita of Austria, bride of Philip III of Spain; the wedding had been celebrated in Ferrara the week before (Philip III was represented by proxy), with Duke Vincenzo (Margherita's cousin) acting as host. Her visit to Ferrara coincided with the performances of madrigals by Monteverdi and other moderns sponsored by the dilettante Antonio Goretti which prompted the so-called Artusi–Monteverdi controversy. Giovanni Maria Artusi, a Bolognese canon and conservative music theorist, launched his attack in his *L'Artusi, overo Delle imperfettioni della moderna musica* (1600), followed by the *Seconda parte dell'Artusi* (1603). His sights were set not just on Monteverdi – the theorist Ercole Bottrigari is treated more harshly – but the young composer was an easy target. *L'Artusi* cites passages from anonymous madrigals later published by Monteverdi (in his fourth and fifth books), criticizing their irregular dissonances and modal improprieties. Monteverdi was initially defended (according to the *Seconda parte dell'Artusi*) by an unknown academic styled 'L'Ottuso'. He himself entered the fray with a postface to his fifth book (1605), glossed in the *Dichiaratione* appended by Giulio Cesare Monteverdi to his *Scherzi musicali* (1607), as a manifesto of the 'second practice'. Here he promised a treatise entitled *Seconda pratica, overo Perfettione della moderna musica*.

Monteverdi was no theorist, and his references to humanist musical thought appear both casual and opportunistic. But the notion of two practices, the first with music as mistress of the oration and the second with oration as mistress of the music, justified contrapuntal licence in the service of text expression and permitted different styles to co-exist for different ends, offering a remarkable solution to the aesthetic dilemmas of the late Renaissance. Artusi responded (as Antonio Braccino da Todi) in two further treatises (only one of 1608 survives) but softened his tone. The controversy scarcely damaged Monteverdi's career, even if it may have contributed to the 11-year gap between the publication of the third and the fourth books of madrigals (although the third book was meanwhile reprinted three times). Indeed, after the death of Pallavicino on 26 November 1601, Monteverdi was finally appointed Duke Vincenzo Gonzaga's *maestro della musica*. He was granted Mantuan citizenship on 10 April 1602 and moved to a house nearer the ducal palace (in the parish of S Pietro); he also celebrated his promotion in the title-pages of his fourth book of madrigals (dedicated to the Accademia degli Intrepidi, Ferrara, 1 March 1603) and his fifth (to Duke Vincenzo Gonzaga, 30 July 1605).

Monteverdi was now known as far away as Copenhagen (six madrigals were included in two anthologies by Melchior Borchgrevinck, RISM 1605[7] and 1606[5]); and the Italian poet Tommaso Stigliani included a madrigal in his praise (*O sirene de' fiumi, adorni cigni*) in his *Rime* (Venice, 1605). His court duties included teaching (the virtuoso tenor Francesco Campagnolo and, from mid-1603, the young soprano Caterina Martinelli), the direction of a female vocal ensemble, and theatrical composition, with a ballo, *Gli amori di Diana ed Endimione*, for Carnival 1604–5, and the opera *Orfeo* commissioned by Prince Francesco Gonzaga, heir to the throne, for Carnival 1606–7. *Orfeo* was performed before the Accademia degli Invaghiti on 24 February 1607 and repeated at least once at court (on 1 March; a third performance was also planned). Monteverdi's friend

Cherubino Ferrari, author of two encomia in the fifth book of madrigals, praised it highly when the composer visited Milan in August, and the score was published in Venice in 1609 (dedicated to Francesco Gonzaga on 22 August). There were also several performances in Salzburg between 1614 and 1619, probably due to the presence there of the virtuoso tenor Francesco Rasi, who had sung the title-role in Mantua.

After sending off his *Scherzi musicali* (dedicated to Francesco Gonzaga on 21 July 1607), Monteverdi returned to Cremona; his wife was ill and receiving care from his father. He was still composing, sending a sonnet setting to Duke Vincenzo in Genoa on 28 July and promising another; both were perhaps included in the sixth book of madrigals. His increasing fame is clear: the first four madrigal books were reprinted in Venice (the fifth was already in its better second edition); he was admitted to Cremona's Accademia degli Animosi on 10 August 1607; and spiritual contrafacta of his madrigals by Aquilino Coppini were published in Milan in early September (two more volumes followed in 1608 and 1609). But Claudia's death on 10 September (she was buried in SS Nazaro e Celso) was a grievous blow, leaving him sole guardian of three children (another daughter died shortly after birth): Francesco Baldassare (bap. 27 Aug 1601), Leonora Camilla (bap. 20 Feb 1603) and Massimiliano Giacomo (bap. 10 May 1604). He was deeply reluctant to return to Mantua but received a formal summons from the court official Federico Follino (24 September) 'to acquire the greatest fame which a man may have on earth' in the forthcoming festivities celebrating the wedding of Prince Francesco Gonzaga and Margherita of Savoy.

Monteverdi was to compose some of the *intermedi* accompanying Gabriello Chiabrera's play *L'idropica*, a sung and danced *Ballo delle ingrate*, and a new opera, *Arianna*. He probably started working on *Arianna* in late October 1607, when its librettist Ottavio Rinuccini visited Mantua (he arrived on the 23rd). Monteverdi now faced competition from the Florentine Marco da Gagliano, brought to Mantua by the melomane Prince (from December 1607 Cardinal) Ferdinando Gonzaga: Gagliano's *Dafne* was performed in Carnival 1607–8, and Monteverdi wrote bitterly (on 2 December 1608) of the rewards gained by his rival. Both *Arianna* and the *Ballo delle ingrate* were revised by order of Duchess Eleonora Medici-Gonzaga: she had a competitive eye on the wedding celebrations currently being prepared in Florence. A crisis was also caused in early March by the death from smallpox of the young soprano Caterina Martinelli, who was to have played Arianna: she was replaced by the renowned actress Virginia Ramponi-Andreini ('La Florinda'), a member of the Comici Fedeli contracted to perform in the Mantuan celebrations. The opera, staged on 28 May, was a great success, with Andreini moving the audience to tears in Arianna's lament, the only section of the opera that survives. It is possible that the lament had been added to the opera specifically to cater for Andreini's talents.

Monteverdi returned exhausted to Cremona, and although he sent a new madrigal back to Mantua (perhaps to Cardinal Ferdinando) on 26 November, he was in a state of nervous collapse. In November–December 1608 first his father and then he himself tendered his resignation: responding to a direct command to return in order to provide music for a

'balletto' for Carnival 1608–9, Monteverdi wrote a rancorous letter to the duke (2 December) deploring his mistreatment. Duke Vincenzo responded, confirming an annual pension of 100 scudi on 19 January 1609 and increasing his salary to 300 scudi (plus 35 scudi for housing) one week later; securing regular payment of the pension was to trouble Monteverdi until his death. Thus he was back in harness: in summer 1609 he composed music for the duke and auditioned potential court musicians; in early 1610 he sent a score of *Orfeo* to Prince Francesco Gonzaga in Turin; and in early summer 1610 the arrival in Mantua of the virtuoso soprano Adriana Basile prompted a flurry of compositions, including the *Sestina* sv111 and the polyphonic *Lamento d'Arianna* sv107 later included in the sixth book of madrigals. However, he remained restless. The publication of his *Missa … ac vespere* (sv205–6, dedicated 1 September 1610) was followed by a trip to Rome, via Florence, to present the volume to its dedicatee, Pope Paul V. He said that the trip was to secure a place at the Seminario Romano for his son Francesco, but his secretive behaviour raised suspicions that he was seeking another post and sowed seeds of considerable doubt concerning his loyalty to the Gonzagas.

Nothing came from Rome. Monteverdi's subsequent enthusiasm for the Friday evening concerts in the Gonzaga palace, described in letters to Cardinal Ferdinando of December 1610 and January 1611, and his sending an eight-voice *Dixit Dominus* and other music to Prince Francesco on 26 March 1611 may have sought to placate his employers. His third, fourth and fifth madrigal books were again reprinted in 1610–11 (and the 1610 *Missa 'In illo tempore'* in Antwerp in 1612). But the performance of psalms by Monteverdi in Modena at Christmas in 1611 reportedly went down badly, and things soon became still worse. When Francesco Gonzaga became duke on Vincenzo's death (18 February 1612) he reduced his lavish court. That, as well as intrigue from Cardinal Ferdinando's favourite musician Santi Orlandi and further signs of dissent from Monteverdi, led to the abrupt dismissal of him and his brother on 29 July. Monteverdi returned to Cremona (with only 25 scudi to his name, he claimed) and then visited Milan (rumours of a disastrous performance in the cathedral there were countered by Alessandro Striggio). The sudden death of Duke Francesco on 22 December 1612 and the accession of Cardinal Ferdinando as regent further favoured Orlandi, now *maestro di cappella*. Only by luck did things turn for the better in mid-1613. Giulio Cesare Martinengo, *maestro* of S Marco, Venice, died on 10 July, and Monteverdi auditioned for his post on 1 August, providing music for a Mass. He was appointed on 19 August 1613 at a salary of 300 ducats, and arrived in Venice in early October after an eventful journey from Mantua including highway robbery.

Monteverdi, Claudio

3. Venice.

Monteverdi proclaimed his new position in his sixth book of madrigals, published in mid-1614 (significantly with no dedicatee). S Marco was certainly prestigious given its central role in Venetian ritual, although the famous musical establishment had been run down by ineffective *maestri*: Monteverdi reorganized the *cappella*, restocked its library (in 1614 he purchased partbooks by Palestrina, Soriano and Lassus among others)

and recruited new musicians. The fact that his letters to Mantua so emphasize his good working conditions in Venice may have been a challenge to his former employers. But his composing and performing duties were well defined, and many could be delegated to assistants; he was respected and well treated; his good salary was regularly supplemented *ex gratia*; and there were rich pickings from freelance work in the city.

Monteverdi's duties for S Marco can be gauged from his letters and other sources; where we have precise details they are clearly the tip of the iceberg. As far as special feasts are concerned, he was required to direct, and often to compose, music for Holy Week and Easter (1615, 1619), the Feast of St Mark (25 April 1627), the Feast of the Holy Cross (3 May 1618), Ascension Day (Mass and Vespers, plus a cantata for the ceremony of the wedding of Venice to the sea; 1618), the Feasts of the Redeemer (1620) and St Justina (the anniversary of the victory at Lepanto; 7 October 1627), All Saints' Day (1620), and Mass and Vespers on Christmas Eve (1616, 1627, 1633). He provided music for four state banquets each year (as on St Vitus's Day, 15 June, in 1623 and 1626) and for other Venetian churches: Vespers in S Giovanni Elemosinario on 24 June 1620; for the Feast of St Charles Borromeo celebrated by the Milanese community in S Maria Gloriosa dei Frari on 4 November 1620 (similarly in 1635); a Requiem Mass for Grand Duke Cosimo II de' Medici sponsored by the Florentine community in SS Giovanni e Paolo on 25 May 1621 (the description by Giulio Strozzi is the earliest evidence of a close relationship with this Venetian poet); and for the patronal feast of the Scuola Grande di S Rocco at least in August 1623 and 1628. The procurators of S Marco were pleased with their appointment: Monteverdi's salary was increased to 400 ducats on 24 August 1616.

Ferdinando Gonzaga may have felt some remorse when, in December 1613, Prince Francesco de' Medici asked him for a copy of *Arianna*; certainly the cardinal (from 1616 duke) appears to have regretted the loss of so distinguished a composer, making several efforts to encourage him to return to Mantua. He also regularly commissioned music from Monteverdi, who was happy to use his Venetian duties as an excuse but could not always refuse: he was still a Mantuan citizen and subject. The ballo *Tirsi e Clori* (later included in the seventh book of madrigals) was performed in Mantua in January 1616; and although the proposed *intermedi*, *Le nozze di Tetide*, for the wedding of Duke Ferdinando and Caterina de' Medici (February 1617) remained unfinished, Monteverdi set the prologue to Giovanni Battista Andreini's *La Maddalena*, a *sacra rappresentazione* performed as part of the celebrations. A libretto received from Mantua in spring 1618, Ercole Marigliani's (Marliani) *Andromeda*, was eventually staged in Carnival 1619–20 (with another ballo, *Apollo*) and on 13 December 1619 Monteverdi dedicated to Duchess Caterina his seventh book of madrigals, for which he hoped to gain an endowment for his pension; he received a necklace instead. Plans to celebrate Caterina's birthday on 2 May 1620 with a performance of *Arianna* came to naught, but he wrote music for Carnival 1620–21 and set at least two of the *intermedi* for Marigliani's *Le tre costanti*, performed in early 1622 to celebrate the marriage of Eleonora Gonzaga and Emperor Ferdinand II.

Monteverdi maintained contacts elsewhere in Italy. In 1614 he sent a copy of his sixth book and other music to the poet Angelo Grillo (Livio Celiano), a correspondent from Mantuan times; he was invited by Rinuccini to visit Florence in 1617; in 1619–20 he acted as agent for Paolo Giordano Orsini, Duke of Bracciano, to print Francesco Petratti's *Il primo libro d'arie*; on 13 June 1620 he attended a meeting of Adriano Banchieri's Accademia dei Floridi in Bologna (he became an honorary member of its successor, the Filomusi, in 1625 or 1626); and in 1623–4 he sent music to Cesare d'Este, Duke of Modena. He also cultivated several Venetian patrons: the lament from *Apollo* was performed in the palace of Giovanni Matteo Bembo in January 1620; in March 1620 he noted his regular service in the private oratory of Marc'Antonio Cornaro; in October 1622 Lorenzo Giustiniani had him recruit Andreini's *commedia* troupe; and the *Combattimento di Tancredi e Clorinda*sv153 was performed during a carnival entertainment sponsored by Girolamo Mocenigo in 1624 (i.e. Carnival ?1624–5).

The *Combattimento* was published only in Monteverdi's eighth book of madrigals of 1638. With the sixth book of 1614, the seventh of 1619, the *Lamento d'Arianna* of 1623 and the 1632 *Scherzi musicali*, Monteverdi's rate of publication was now much slower: he no longer needed to make his name through print. However, the earlier madrigal books were regularly reprinted both in Venice (Bartolomeo Magni, printer of the seventh book, reissued books 1–7 in 1620–22) and in Antwerp (Pierre Phalèse reprinted books 3–5 in 1615). Single works were also included in collections emanating from Lombardy (Ala, 1618; Giulio Cesare Bianchi, Monteverdi's former pupil, RISM 1620[3], 1620[4]; Calvi, 1620–21 (= 1621[4]), 1624[2], 1626[3], 1629[5]), from Rome (Sammaruco, 1625[1]) and Naples (Sabino, 1627[4]), from the Veneto (Lappi, 1623; Anselmi, 1624[11]) and from north of the Alps (Gruber, 1615[2]; Bonometti, 1615[13]; Donfrid, 1622[2], 1627[1]), as well as in some produced by Venetian colleagues and associates (Giovanni Battista Camarella, ?1623; Carlo Milanuzzi, repr. 1624; Leonardo Simonetti, 1625[2]). Curiously, Monteverdi did not publish any large-scale sacred collection until the retrospective *Selva morale e spirituale* of 1640–41; much sacred music must also be lost.

Monteverdi's father died on 10 November 1617, and his father-in-law on 24 April 1624; legal disputes ensued over Cattaneo's estate, including a house and 19 instruments. His own sons Francesco and Massimiliano caused some anxiety. In 1619 he moved Francesco, who was studying law at the University of Padua, to Bologna for spending too much time in musical circles. Massimiliano was also enrolled in the seminary in Bologna in 1619 and from 1621–2 as a medical student; he graduated in 1626 and moved to Mantua, only to be arrested by the Inquisition in September 1627 for reading prohibited material (Monteverdi sold for bail the necklace received for the seventh book of madrigals): the case dragged on for over a year.

Although he sought to give the impression of being happy in Venice – moving swiftly to dispel rumours in 1620 of a return to Mantua on the death of Santi Orlandi – Monteverdi was tempted by offers elsewhere. Indeed, he may still have hankered after a court appointment, for all his difficulties in Mantua. In July 1623 Antonio Taroni, a former Mantuan musician now in the service of King Sigismund III of Poland, noted that Monteverdi had differences of opinion with his employers (and, it seems, his colleagues)

and offered him a salary of 1000 scudi plus other emoluments to move to Poland; Monteverdi went as far as to have Taroni write to Duke Ferdinando Gonzaga for permission for him to leave Italy. The Polish offer may have been repeated on the visit to Venice of Crown Prince Władisław Sigismund in March 1625: Monteverdi wrote a mass for his visit to S Marco and was involved in private music-making for the prince. In August 1627 he was involved in intrigue to gain the commission for the wedding festivities of Odoardo Farnese, Duke of Parma, and Margherita de' Medici; he then spent long periods in Parma working with his assistant Antonio Goretti on six *intermedi* and a tournament (he also produced a mascherata for Carnival 1627–8). The festivities eventually took place in December 1628, and with some success despite the cold weather. His developing association with the Habsburgs in Vienna, fostered perhaps by the presence of Mantuan musicians there encouraged by Eleonora Gonzaga, may also reflect a desire to return to court. Not surprisingly, the procurators were anxious, ordering his return from Parma in November 1627 and December 1628. He was also denounced anonymously for expressing pro-Habsburg sympathies some time after 1623.

Otherwise, Monteverdi settled in to a quiet middle age, dabbling in alchemy in 1625–6, editing Arcadelt's four-voice madrigals (Rome, 1627), and welcoming foreign musicians, including Heinrich Schütz on his second visit to Venice (1628–9): Schütz honoured Monteverdi in *Es steht Gott auf* – reworking *Armato il cor d'adamantina fede* and *Zefiro torna, e di soavi accenti* – published in his *Symphoniarum sacrarum secunda pars* (1647). Monteverdi continued to compose: the dramatic cantata *Armida abbandonata* (1626–7); chamber music for the English ambassador and music for the Feast of Our Lady of Mount Carmel, both on 17 July 1627; music for a banquet in Chioggia on 22 September 1627; five sonnets by Giulio Strozzi (*I cinque fratelli*) in honour of Grand Duke Ferdinando II and Prince Giovanni Carlo de' Medici for a banquet in the Arsenale on 8 April 1628; music for nuns at S Lorenzo in early 1630; a canzonetta probably for Enzo Bentivoglio sent on 9 March 1630; and the short opera *Proserpina rapita* for the wedding of Lorenzo Giustiniani and Giustiniana Mocenigo in April 1630. Commissions from Mantua slowed down with the death of Duke Ferdinando Gonzaga on 29 October 1626: an opera, *La finta pazza Licori*, was commissioned shortly after the accession of Duke Vincenzo II but little progress was made on its music. Thoughts also turned to the need for financial security: he repeatedly petitioned for the Mantuan pension, and in September 1627 he made the first of several attempts to gain a canonry in Cremona to secure an annual income.

The War of the Mantuan Succession and the sack of Mantua by plague-bearing Imperial troops on 18–21 July 1630 sent shock waves throughout Italy. A Mantuan delegation headed by Monteverdi's old associate Alessandro Striggio arrived in Venice, unwittingly infecting the city: almost 50,000 inhabitants had died by autumn 1631. The Venetians planned a new church in intercession: the ceremonial foundation of S Maria della Salute on 1 April 1631 involved music by Monteverdi, and his mass to celebrate the cessation of plague (21 November) included the Gloria (with added 'trombe squarciate') later published in the *Selva morale*. These were hard times: Monteverdi vowed to visit Loreto, took orders on 9 March 1631 and entered the priesthood on 16 April 1632 – hence the styling

'Reverendo' in his second book of *Scherzi musicali* (the printer's dedication is dated 20 June 1632). Whether this was a matter of devoutness – Monteverdi never went to Loreto – or convenience remains unclear. Certainly the Cremonese benefice gained by the intervention of Emperor Ferdinand II, encouraged by his wife Eleonora Gonzaga in December 1633, brought him income from its associated property.

In 1633 Monteverdi was approached by the theorist Giovanni Battista Doni for his views on modern music; two letters to Doni (22 October 1633, 2 February 1634) reveal his intention still to complete the long-promised treatise on the 'second practice' (now titled *Melodia, overo Seconda pratica musicale*), and according to his eulogist Matteo Caberloti he was still working on it at his death. Two arias were included in an anthology by Alessandro Vincenti (RISM 1634[7]), and he provided music for Giulio Strozzi's Accademia degli Unisoni in Venice in 1637–8. Associations with the Habsburgs in Vienna became still stronger: he wrote a ballo, *Volgendo il ciel per l'immortal sentiero*, perhaps for the election of Emperor Ferdinand III in the late 1636; the revised *Ballo delle ingrate* for Vienna may date from this period (not 1628); and much of the eighth book, the *Madrigali guerrieri, et amorosi*, is associated with the new emperor (the dedication to him is dated 1 September 1638). Eleonora Gonzaga was in turn the dedicatee of the *Selva morale e spirituale* (1 May 1641). We do not know whether the manuscript of the opera *Il ritorno d'Ulisse in patria* now in Vienna also reflects connections pursued at the time.

Monteverdi's contributions to the new 'public' opera in Venice (established in 1637) were remarkable by any standard, let alone for someone in his 70s. He revived *Arianna* to inaugurate opera at the Teatro S Moisè in Carnival 1639–40, and later that season produced *Il ritorno d'Ulisse* at the Teatro S Cassiano: it was then performed in Bologna and revived in Venice in Carnival 1640–41. His second Venetian opera, *Le nozze d'Enea in Lavinia* (Teatro SS Giovanni e Paolo, Carnival 1640–41) is lost; the preface to the scenario by the anonymous librettist (not Giacomo Badoaro, as was once believed) praises Monteverdi's dramatic abilities. His third, *L'incoronazione di Poppea* (SS Giovanni e Paolo, Carnival 1642–3), with the famous Anna Renzi as Octavia, was an astonishing achievement. Not all the music in the surviving sources (from the 1650s) is likely by Monteverdi, and the final scene was probably set by Francesco Sacrati, but it marks a glittering end to his career.

After *Poppea* Monteverdi made a six-month trip to Lombardy and Mantua in spring and summer, seeking once more to guarantee his Mantuan pension, which is also the subject of his last surviving letter, to Doge Francesco Erizzo in August 1643. He died in Venice on 29 November after nine days' illness and was buried with full ceremony in the Frari, the music directed by his assistant and eventual replacement at S Marco, Giovanni Rovetta. Shortly after, a memorial service was held with the music organized by Giovan Battista Marinoni (ii). Work left incomplete at his death included a ballo for Piacenza for Carnival 1643–4 (one had already been performed there on 7 February 1641), his treatise, and perhaps another Homeric opera, *Ulisse errante*, eventually set by Francesco Sacrati. A commemorative volume of poetry, *Fiori poetici*, was edited by Marinoni in 1634, including Caberloti's eulogy (fig.2).

Monteverdi may have become crotchety in old age, as is suggested by an unpleasant dispute with the singer Domenico Aldegati in June 1637. His many letters (at least 127 survive), most of them to the Mantuan court secretaries Alessandro Striggio (the librettist of *Orfeo*) and Ercole Marigliani (or Marliani), suggest that he could be both difficult and proud; they also contain many revealing remarks on music and musicians. However, a gentler side is apparent in his portrait by Bernardo Strozzi (now in the Gesellschaft der Musikfreunde, Vienna, with a second version in the Tiroler Landesmuseum Ferdinandeum, Innsbruck), which was the model for the engraving heading the *Fiori poetici*. (Domenico Fetti's *Ritratto di comico*, once thought to be of Monteverdi, probably represents the actor Tristano Martinelli.) There is other evidence of his wit and humour, not least in his music. Certainly the poems and music dedicated to him, and the honourable mentions in treatises from Banchieri onwards, reveal his professional standing. So does the unusual number of posthumous publications, including the *Messa et salmi* (dedication dated 11 December 1649) and the ninth book of madrigals (27 June 1651). *Poppea* was also revived by the Febiarmonici in Naples in 1651. His music was copied extensively into north European and English manuscripts, and his madrigals circulated widely in contrafacta in Germany. His influence on later Baroque composers, both in Venice and further afield, awaits full documentation but was clearly considerable.

Monteverdi's elder son Francesco joined the singers of S Marco in July 1623 and appears in lists up to 1677, for all Monteverdi's attempts to have him become a lawyer. There is evidence of his performing in S Marco in Holy Week 1615 and on Christmas Eve 1618; in S Petronio, Bologna, in October 1619; in the Requiem for Grand Duke Cosimo II in 1621; and in Giovanni Felice Sances's tournament *Ermiona* (1636, Padua). Two short arias by him survive in Milanuzzi's *Quarto scherzo delle ariose vaghezze* (repr. 1624). Monteverdi's second son Massimiliano, a doctor, died in Cremona on 14 October 1661.

Monteverdi, Claudio

4. Theoretical and aesthetic basis of works.

Monteverdi's work has usually been discussed in terms of stylistic opposition between a *prima pratica* ('first practice') and a *seconda pratica* ('second practice'). This opposition originates in concepts of the period, as outlined below, and at first sight supplies a useful means of distinguishing between retrospective and modern elements in Monteverdi's music in technical, aesthetic and historiographical terms. Indeed there is a substantial 20th-century literature in which it is used in this sense, the *prima pratica* being used to mean the stricter style of Palestrina and his Roman contemporaries, and the *seconda pratica* the freer, more rhetorically expressive concertato style of the north Italian composers.

Such a two-style framework admittedly provides a convincing interpretative key for some important aspects of Monteverdi's output, especially in the first decade of the 17th century. It has served to highlight the contrast between new, extrovert, expressive, theatrical 'Baroque' elements, and established, relatively restrained, participant-orientated 'Renaissance' elements. But it should be used with caution: the powerful narrative unity

(or duality) it confers on Monteverdi's development as a composer is largely fictitious. The demands placed upon him as a professional musician working in various contexts (Cremona, Mantua, Venice and for the Habsburgs), besides his own eclectic opportunism as a composer, meant that he drew promiscuously on several different, and almost incompatible, styles and aesthetic ideals. Even as early as the 17th century, Berardi went beyond the notion of two practices, referring to a mysterious *terza pratica*. But to call on this as a means of broadening the debate seems a half-measure, and also seems likely to cause yet further confusion: Gary Tomlinson has identified as a third practice Monteverdi's evolution of 'new modes of musical expression and structure to accommodate the new poetics of Marinism' (D1987, p.215), and Tim Carter has used the term 'terza prattica' in a related but slightly different sense to describe Monteverdi's extensive use of Venetian triple-time canzonetta structures in the late works, especially in laments such as the *Lamento della ninfa* (Arnold, D1963, 3/1990, p.161), and the aesthetic that they imply. The reality seems too complex to be accommodated even by a threefold scheme: modern as well as conservative elements occur side by side already in the *a cappella* style of the late 16th century, and several different novel vocal and instrumental styles beyond this were variously current in north Italy during Monteverdi's lifetime. Moreover, the usefulness of the term 'seconda pratica' has been compromised by its use at one time or another to define almost any musical innovation of the early 17th century – one or other new aspect of aesthetics: the monodic style; the rhythmic regularity in one or more of the new aria styles; the new harmonic, 'vertical' organization of textures; the new *basso continuo* textures; and several more.

It is the famous controversy with G.M. Artusi (see §2 above) that provides the primary evidence for a careful definition of the term, though even this is unsatisfactory in some respects. In *L'Artusi* (1600) the theorist attacked Monteverdi as a breaker of the rules of counterpoint authoritatively established by Zarlino, especially in his use of irregular, unprepared dissonances and his neglect of modal unity; and in defending himself Monteverdi invoked this *seconda pratica*, which, he claimed, permitted licences in these areas, as opposed to a *prima pratica* that he said was Zarlino's concern. However, allusions to the *seconda pratica* stretch over a long period, during which far more than two distinct styles are evident in Monteverdi's work alone, and refer to an even longer and even less homogeneous period: indeed the composer's brother, Giulio Cesare Monteverdi, in 1607 claimed that the *seconda pratica* had begun with Rore. Accordingly, it is difficult to know precisely what the scope of Monteverdi's projected treatise on the *seconda pratica* would have been, had he ever completed it.

The Artusi controversy focussed attention also on the relationship between music and text, and specifically on attitudes to Platonic ideas concerning music. Here there was no ostensible disagreement between Artusi and Monteverdi, both of whom were content to defer to Plato's authority and to his commonplace requirement that the music should be subservient to the text. Indeed, Monteverdi in the preface to his eighth book of madrigals claimed to be uniquely faithful to Plato, and to be restoring an ancient threefold taxonomy of 'agitated', 'moderate' and 'relaxed' genres, often in

the modern literature interpreted without further ado as styles (*see* Stile concitato). But these references are again problematic: the eighth book is not typical of all of Monteverdi's output, the composer was by no means a musical antiquarian, and his appeal to Plato may have been no more than a conventional rhetorical adornment for his argument, intended as a compliment to his patron.

Another key concept that has been invoked for understanding the aesthetic underlying Monteverdi's music is that of mannerism, implying the deformation of Renaissance ideals (not necessarily according to antique models). The term is sometimes used by modern critics, even though there is nothing in Monteverdi's own writings to illuminate its use; others use the term Marinist (see above). Such terms usually imply the relevance of a rhetorical model, or models, to the music, and in Monteverdi's case these are mostly derived from the literary poetics of Chiabrera, Tasso, Guarini or Giambattista Marino, or the musical poetics of Wert. For example, Monteverdi's adoption of a consciously mimetic style in his madrigals from the fifth book onwards, and especially in the sixth, seventh and eighth books, and their consequent fragmentation of form, is felt to owe something to an extreme rhetorical model such as has been discerned in Marino, and this is sometimes felt to work to the detriment of the late music. The secondary literature probably owes an unconscious debt to the 18th-century Arcadians, particularly Crescimbeni, who regarded Guarini and, especially, Marino as deformers of the ideal of Tuscan poetry as the latter had been cultivated from Petrarch to the 16th century. So again, aesthetic categories built on rhetorical interpretations of Monteverdi's music provide a useful interpretative key, but have their limitations.

Monteverdi, Claudio

5. Tonal language.

There is also scope for varieties of interpretation of Monteverdi's tonal language, quite apart from the fact that his output encompasses a number of distinct styles. Since the late 18th century (possibly first in *BurneyH*, 1789) his music has generally been associated with the replacement of modal by tonal practice, and 19th-century French theorists were responsible for popularizing a view of him as the inventor of the unprepared dominant 7th chord and, with it, major-minor tonality. Indeed F.-J. Fétis notoriously located this in bar 13 of *Cruda Amarilli che col nome ancora* from the fifth book (third crotchet of the second bar of ex.1).

It is true that much of Monteverdi's music, particularly in his later Venetian style, can readily be analysed in terms of major-minor tonality (even though this music never uses the resources of tonal modulation in any developed way). On the other hand, the anachronism implicit in such analysis, not least in the light of Artusi's interest in Monteverdi's modal practice, has led to 20th-century attempts to interpret the music in terms of modes. Bernhard Meier (see L. Finscher, D1986) is an extreme example of a writer interpreting the music in terms of a supposedly thorough-going, unified modal system, with all divergences from supposed norms interpreted in terms of rhetorical intention.

Others offer compromise readings; Dahlhaus (J1968) has analysed some of the modally ambiguous pieces (notably *O Mirtillo, Mirtillo anima mia*, a *Pastor fido* setting from the fifth book that was criticized by Artusi), seeking to distance Monteverdi from both modal and fully tonal practice, and suggesting that these works are based on a system of so-called *Teiltonarten* ('partial' keys) that permits cadencing on any note of the prevailing hexachord. His impressive understanding of the more complicated aspects of Monteverdi's tonal practice has been developed at greater length by Chafe (J1992), who provides a speculative system of tonal allegory again based on relationships between hexachords. In another notable contribution, Susan McClary (J1976) has reinterpreted Monteverdi's modal practice in quasi-Schenkerian terms, including an account of the development through his career of increasingly extensive prolongational techniques.

But changes in the understanding of the late Renaissance modes during the last three decades have brought into question many of the assumptions on which much of this work was based, including the assumptions that 16th-century music was uniformly modal; that Monteverdi's tonal language represents a transitional stage between 'modality' and 'tonality'; that the establishment of modern tonality involves an increase in structural complexity; or indeed that tonality depends primarily upon chordal, vertical relationships at all. It is sufficient here to note that many of Monteverdi's works exploit novel techniques of tonal integration, not necessarily invented by the composer, and that these later became part of the basic equipment of all composers writing in major-minor tonality (see §7 below). Their use contributes to some of the most profoundly satisfying artistic effects in Monteverdi's music, although they are in part specific to certain sections of his output.

One of the most interesting is represented by Monteverdi's characteristic long overlapping diatonic scale descents, migrating from voice to voice – sometimes in the bass, sometimes in the upper voices and sometimes sequential – that are often used to prepare principal cadences, though seldom to structure entire works. They are neither specifically modal nor tonal in the modern sense, and are cast basically as trio textures for two sopranos and bass, though usually elaborated in five voices. A characteristic example is found in the last 13 bars of *Io mi son giovinetta* from the fourth book, based, as ex.2 illustrates, on interlocking diatonic scales harmonized essentially as a lightly disguised chain of parallel root position triads. Such structures, probably developed in the first instance from the Marenzian villanella repertory of the late 16th century, appear in

some of Monteverdi's works from 1590 onwards (see §7 below). They underlie some of the schematically constructed instrumental ritornellos in the first two acts of *Orfeo*, and they are still evident in the fine six-voice psalm setting *Cantate Domino canticum novum* sv293, published by G.C. Bianchi in 1620. Whether or not they should be considered 'tonal' in any modern sense, these Monteverdian diatonic descents arguably constitute one of the most important of the structural innovations of the late 16th century. They provide contrast with sections in which they are not used, giving strong, temporary tonal unity to sections of works and providing a powerful sense of tonal release as they conclude; they are also of historical importance in that they foreshadow similar structures providing overall tonal unity in later major-minor works such as the sonatas of Corelli. They are a characteristic feature of many of Monteverdi's best madrigals, and Monteverdi often reinforced them by adding strings of suspended dissonances, so that the final progression to the tonal goal comes to seem all the more 'inevitable' in both musical and affective terms.
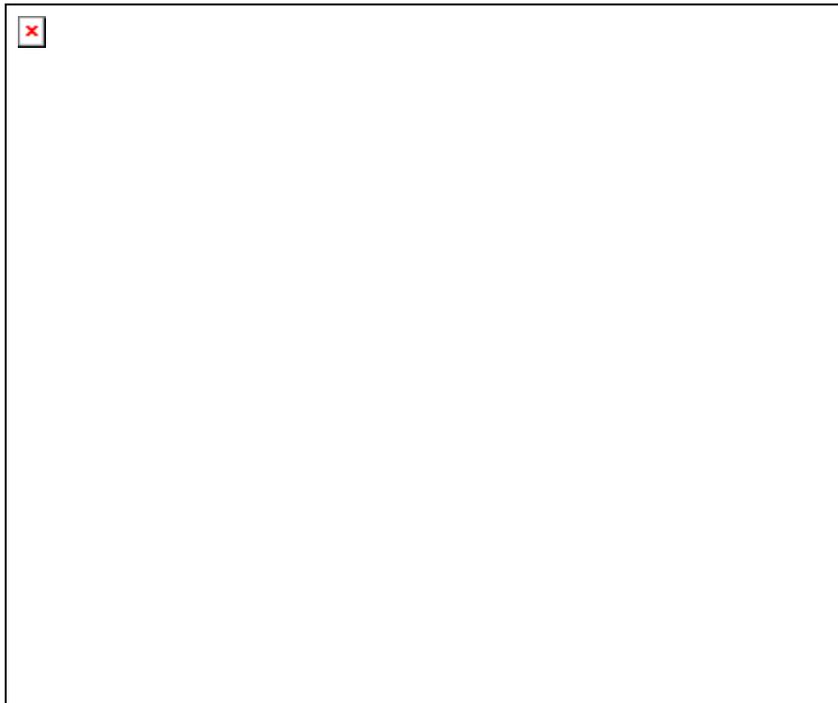
Such structures are less often found in the works of the Venetian period that more obviously project major-minor tonality. Their place is now taken, characteristically, by simpler structures – ground basses and techniques of variation over repeated bass patterns, set as accompanied duets rather than five-voice textures and typically controlling entire movements rather than contrasting sections. Such patterns are used to great effect, for example, in such works as *Zefiro torna e di soavi accenti* sv251 or the *Lamento della ninfa*. Some of the differences between these structures and the earlier ones are more apparent than real; in particular, the trio textures that are obvious in the Venetian works are structurally fundamental in the earlier works as well. But the avoidance of the disguised consecutive perfect triads in the later style, with a marked increase in the use of 6-3 sonorities, represents a substantial change of style and of musical language; this is true even of the short duet between Fortuna and Virtù in the prologue to *L'incoronazione di Poppea*, which is once again built on a steady stepwise descent (ex.3).

Monteverdi, Claudio

6. 'Imitatio' and use of models.

Composers of this period made frequent use of a procedure that may be described as *imitatio* or *emulatio*: the conscious use of material from a specific composition by an earlier composer in order to construct a new work, whether in order to pay homage to the earlier composer or for some other reason. Monteverdi's use of models in constructing works by no means necessarily indicates that such works date from his apprenticeship as a composer, and it may indeed be fundamental to an understanding of the development of his style in general. Its prevalence has been increasingly recognized in recent decades, notably in Tomlinson's monograph (D1987), and sometimes with an uneasy sense that it compromises Monteverdi's reputation for originality (as in Horsley, G1978). But it is unlikely that the full extent is yet appreciated of the process by which Monteverdi used existing models as the basis for creating novel styles. He may indeed sometimes have taken *imitatio* to require the closest possible literal adherence to the model coupled with the greatest possible alteration of the sense of the model. The following discussion is provisional, and aims merely to offer a few distinctive examples of approaches to modelling by the composer.

To a modern observer the most obvious use by Monteverdi of *imitatio* no doubt occurs in his *Missa a 6 voci da cappella* sv205 (1610) based on points of imitation, in the other, modern sense, drawn from Gombert's motet *In illo tempore* (published in 1554). This mass is written in an austere, archaic style, avoiding madrigalisms or word-painting, and was evidently designed to demonstrate compositional prowess. Ten *fughe*, or contrapuntal points of imitation, from the motet are printed at the head of the mass in the partbooks, and are worked out with 'unremitting imitation investing all parts [to such an extent] that the *Missa in illo tempore* may be considered more reactionary than conservative' (Kurtzman, H1978); the imitative polyphony gives way to homophony only in 'Et incarnatus' and 'Benedictus'.

A comparable approach, but usually with a less clearly academic purpose, can be found in many other works, and as early as the motet *Quam pulchra es et quam decora amica mea* from Monteverdi's first published collection, the *Sacrae cantiunculae* of 1582. This short motet is closely modelled in

almost every detail on a four-voice motet with the same text by Costanzo Festa, first published in 1521, via a three-voice version published in 1543 and modernized merely through the omission of the contratenor. Although Monteverdi's piece is scarcely 'modern' for the 1580s, it is not academically archaic in the manner of the mass.

Other examples, more representative of the composer's intertextual use of *imitatio* in his mature work, are allusive to a greater or lesser extent. They include the nod towards Marenzio's *Non vivi mai dopo notturna pioggia* in the modern-style Tasso setting *Non si levav'ancor l'alba novella*, given pride of place at the beginning of Monteverdi's second book, which borrows its opening *fuga*, as well as some other features, from its model. Another example is the Pietro Bembo setting, in an archaizing style, that closes that collection, *Cantai un tempo, e se fu dolce il canto*, whose intertext is *Cantai, mentre ch'i arsi*from Rore's first book of five-voice madrigals (1542); here the allusions seem to be less close. But one of the most remarkable examples of Monteverdi's early *imitatio*, also from the second book, is *Ecco mormorar l'onde*, discussed below (§7), in which Monteverdi contrives to develop a quite novel structural principle directly from features that are latent in the model: in this case, *imitatio* simultaneously represents adherence to tradition and departure from it.

Examples of *imitatio* discussed in the literature tend to be drawn from works up to and including this period, probably because it has been assumed that Monteverdi would have used the procedure only during his apprenticeship as a composer. The extent to which *imitatio* is in evidence in works of his maturity is, therefore, insufficiently understood, though it is clear in isolated works. Thus *Sfogava con le stelle* owes a substantial debt to Caccini's setting of the same text as an accompanied song in *Le nuove musiche*, and appeared almost immediately after the publication of Caccini's collection (and may have a setting by Salomone Rossi as a further intertext): Horsley (G1978) has suggested that 'it may have been composed as a reaction to Caccini's polemic against the polyphonic madrigal found in the prefatory material to *Le nuove musiche*' and that it takes account of such details as the quantitative setting of syllables.

Monteverdi, Claudio

7. Early works.

Monteverdi's first publication was the set of three-voice *Sacrae cantiunculae* sv207–29 (1582), miniature motets in a remarkably out-of-date, yet very competent, style (see §6 above). They were followed by a volume of *Madrigali spirituali* sv179–89 (1583), of which only the bass partbook survives: these appear to have contained no striking madrigalisms, and so were also not in the most modern vein for the period.

A different picture is painted, however, by Monteverdi's first venture into secular music, in the *Canzonette a tre voci* sv1–21 (1584). These brief three-voice pieces draw on the airy, modern style of the villanellas of Marenzio, while not at every point equalling Marenzio's technical assurance. Like Marenzio's pieces, they draw on a substantial vocabulary of text-related madrigalisms even though they are strophic, including distinctions between syllabic and melismatic setting, expressive dissonances and disguised sequences of consecutive 5ths for parodic

purposes. Most of them have a high tessitura (which together with the florid style suggests the textures of the *concerto delle donne*) and a flat signature, but there is a variety of clef combinations and hence tessitura, with some pieces alluding to the standard low-clef duet of upper voices notated in C clef on the top line of the stave. More noteworthy still is the extended range within a single piece effected by a combination of high and low clefs, as in *La fiera vista e'l velenoso sguardo* and *Vita de l'alma mia, cara mia vita*; Monteverdi was later to exploit exceptional, wide ranges not suggested by clef combinations in such madrigals as *Sfogava con le stelle* and *Or che'l cielo e la terra e'l vento tace*, besides the expansion of range that accompanied the introduction into his works of instrumental voices.

Like Marenzio's villanellas, these canzonettas belong to a light genre in which composers could feign unconcern. Yet the florid trio texture, in which the lowest voice is a true structural bass, in which the upper voices, rather than any voice in a tenor range, play a crucial role in defining the tonal type of the piece, and in which each phrase is tonally structured in terms of a clear cadential progression, represents the true basis of up-to-date five-voice madrigals of the 1580s, and of much of Monteverdi's own subsequent output.

So canzonettas offered serious composers an ideal vehicle for gaining technical competence, and characteristics of the canzonetta are ubiquitous in madrigal collections, as they are in Monteverdi's first book of madrigals sv23–39, published in 1587. Tomlinson relates the purely playful, pastoral settings in this book to the style of Marenzio, and those that invoke affective dissonance to the style of Luzzaschi. Of the latter, Monteverdi's setting of Guarini's *Baci soavi e cari* is the best-known madrigal in the volume, with Luzzaschi's *Gratie ad amor, o me beato e lui*(1582) as a possible intertext. The piece prefigures later Monteverdi madrigals in its informal but clear division into two sections of roughly equal length, the second beginning after a full cadence with theatrical, homophonic declamation. The volume is notable also for the first two of Monteverdi's cycles of linked madrigals, which represent an important device of the period for constructing extended musical forms. In *Ardosì, ma non t'amo – Ardi o gela a tua voglia – Arsi et alsi a mia voglia*the intertext is Ingegneri's setting of the same poems (by Guarini and Tasso), and the cycle provides a graceful compliment to his teacher with which to end the volume.

With the second book of madrigals sv40–59 (1590) Monteverdi, whether or not he was already working at Mantua, had 'spiritually left Cremona' (Arnold, D1963). The influence on this and the third book sv60–74 of the work of Giaches de Wert has often been noted; it reflects a concern with an affective, audience-orientated aesthetic just as much as do the monodies of the period. *Ecco mormorar l'onde*, the most celebrated madrigal in the second book, is closely modelled on Wert's *Vezzosi augelli in fra le verdi fronde*; to support the description of a lakeside dawn, Monteverdi exploited a varied range of madrigalisms within Wert's narrowly circumscribed tonal range (with hardly any variation within an F-final tonal type), including his distinctive use of homophony and of static recitation on single notes.

But the emotional thrust of the piece comes less from these than from Monteverdi's deployment of descending, stepwise diatonic chains of thinly

disguised 5-3 chords, which are indeed not unique to this madrigal in the second book, and which were recognized by Leichtentritt (G1909–10) as typical of the composer's mature style. This feature is introduced very significantly at the point, in the final rhyming couplet, where the verse turns from describing external nature to the expression of the poet's amorous feelings, with a play of words on the name Laura: 'L'aura è tua messaggiera, e tu de l'aura, / ch'ogn'arso cor ristaura'. The clear, almost schematic structure provides the work with a seemingly inexorable musical logic, increasing in power towards the final cadence, which strongly underlines the affective power of Tasso's verse.

Monteverdi, Claudio

8. Works from the Mantuan years.

Besides introducing Monteverdi to the music and the aesthetic of Wert, the court of Duke Vincenzo I Gonzaga provided him with the stimulus for creating a number of different styles, and some of his largest and most impressive and complex works, such as *Orfeo*, *Arianna* and the Vespers. It was here also that his classic madrigal style (as this has usually been regarded in Monteverdi reception, represented above all in the third and fourth books) was formed, and here, stimulated by the controversy with Artusi, that he articulated his notions of a *seconda pratica*.

The first publication for Mantua was the third book of madrigals sv60–74 (1592), which already contains some of Monteverdi's best work; many of the madrigals again show the influence of Wert in the expressive, chromatic (and distinctly modern) approach that Monteverdi takes. This is well suited to the 'heroic style' (Tomlinson, D1987) of the settings in this book of passages from Tasso's *Gerusalemme liberata*, distinguished by Tomlinson from an 'epigrammatic style' that characterizes the settings of Guarini in the third book and also in the fourth and fifth books.

The epigrammatic style of many of these Guarini poems closely matches a poetic and musical ideal of the period: the resolution, in a final clinching 'acumen' or dénouement, of a witty (often paradoxical) conceit developed in a preceding 'expositio'. To create these dénouements, tonally unified musical structures were particularly suitable owing to their capacity to generate a fiction of inevitability: hence the epigrammatic style often depends on strong, final cadential progressions, with or without the intensification provided by chains of suspended dissonances. An example of such dissonances from the third book, though for an intermediate cadence suggested by the verse 'non può morir d'amor alma fedele', is the Guarini setting *Stracciami pur il core*, still remembered in the 18th century as a prime example of Monteverdi's irregular dissonance practice (*BurneyH*; G.B. Martini, G1775/*R*) (ex.4).
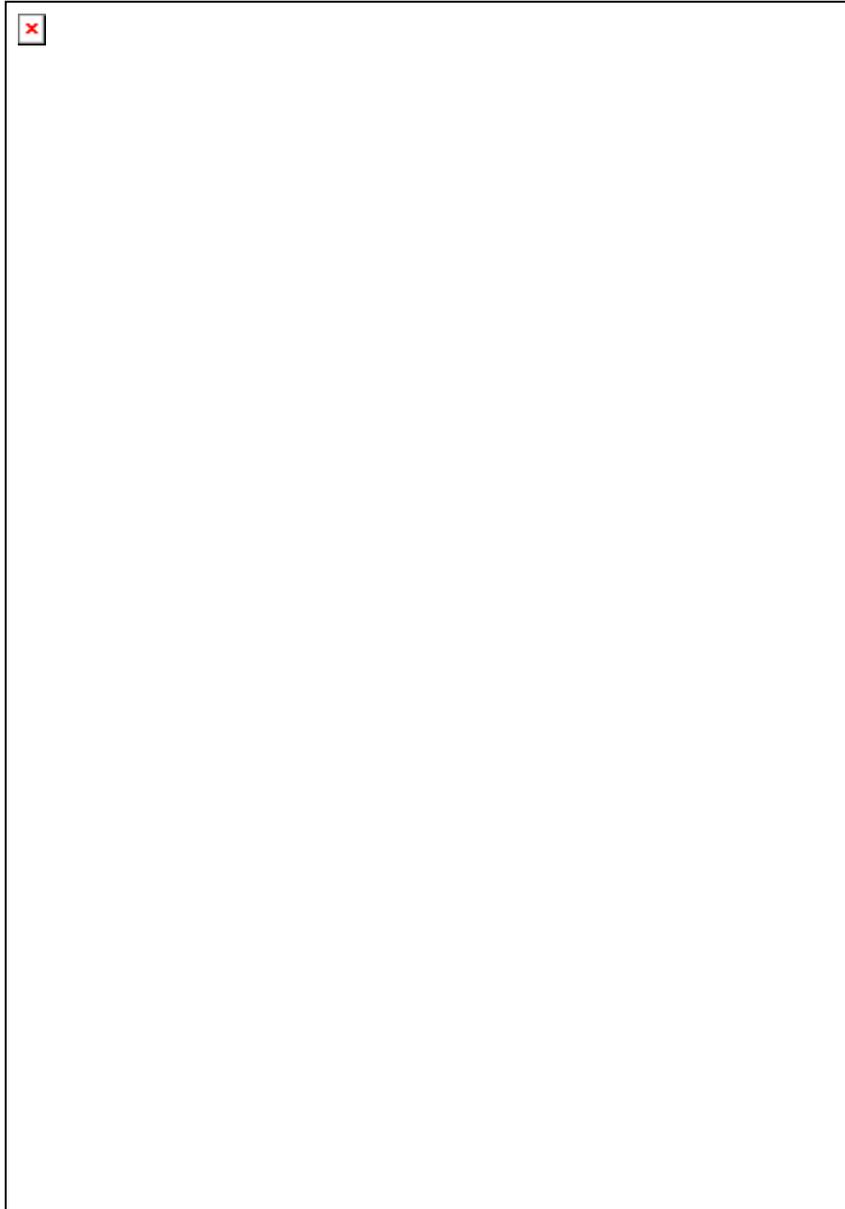
Guarini settings continued to dominate the fourth book of madrigals sv75–93 (1603) and the fifth book sv94–106 (1605), which contain works composed by Monteverdi since the late 1590s, as is attested by the quotation of several of them by Artusi. The epigrammatic ideal underlies what are arguably the finest madrigals in the fourth book and some of the finest Monteverdi ever composed: here the objective narration of the initial *expositio* is clearly demarcated in formal terms from the final *acumen*. For example, in the setting of Guarini's *Cor mio, mentre vi miro* the *expositio*, with objective narration set largely in Wert's block-chord declamation, concludes at a clear formal cadence halfway through the madrigal; the second half begins with a rhetorical outburst, still in homophonic declamation, and the *acumen* of the final rhyming couplet gradually resolves into affective, imitative polyphony through a transition in which the bass of the outburst serves as a countersubject. Similar transitional devices, and a similar final resolution into tonally unified, goal-orientated polyphony for the *acumen*, are effectively used in *Sfogava con le stelle*: this madrigal, one of whose intertexts is Caccini's setting of the same words (see §6 above), has a wide variety of types of declamation, differentiated for formal purposes, and also exploits anomalous wide ranges for the sake

of increasing contrasts; its varieties of declamation famously include unmeasured chanting on a chord in the manner of *falsobordone*. And in Guarini's *Ohimé, se tanto amate* the three-part structure of the verse is matched in a tripartite form in the music (bars 1–19, 20–38, 39–67); in the lengthy third section, the affectiveness of the conclusion is achieved mainly through the multiple repetitions of the word 'ohimé' rather than through thorough-going polyphony.

The extensive exploitation in the fourth and fifth books of Wert's block-chord declamation, especially in the settings of texts from Guarini's *Il pastor fido* in the fifth book, is indicative of a certain degree of theatricality, even though the settings are for five voices, and even when (as in *Cruda Amarilli, che col nome ancora* and *O Mirtillo, Mirtillo anima mia*) the texts are monologues in their dramatic context rather than choruses. (This is not to claim, however, that the madrigals in either of these books were used for theatrical performances, despite the performances of *Il pastor fido* at Mantua in 1598.) The extent of the theatrical, declamatory style in the fifth book, which is especially prominent in the madrigal cycles, such as *Ecco, Silvio, colei che in odio hai tanto*, is such that affective polyphonic endings are often avoided, and (even though the tonal structure of these madrigals is usually closed) the structures in consequence have far less of the sense of an ending than do those of earlier collections. The theatrical style of these pieces is reinforced by the dissonance treatment that was criticized by Artusi, as for instance in the unprepared 7ths and 9ths in *Cruda Amarilli, che col nome ancora*: these divergences from strict practice are justified by the rhetorical demands of the text. In fact they are less infringements of the rules of counterpoint than extensions of them: the required preparations and resolutions of dissonances are usually found in voices in the texture other than those formally required; but it is their origin in extemporized ornamentation that is significant in the present context.

Another innovation of the fifth book is Monteverdi's provision for the first time for continuo settings in the madrigal, though this is an essential part of the texture only in the last six madrigals in the volume. Apart from solo sections within madrigals, he ignores solo monodies in the volume, even though they were highly popular at the time. His very individual combination of the expressive potential of the new medium with the sonority and rhetoric supplied by traditional polyphonic procedures is brilliantly exemplified in *T'amo mia vita, la mia cara vita*. The opening words, sung by a solo soprano, alternate antiphonally with the rest of the poem sung syllabically by an ATB trio, until the final 18 bars, when the quinto enters for the first time and the opening words are taken up polyphonically by all five voices, the phrase of text is at last completed and the music reaches its tonal goal, providing a strong emotional release of tension.

The fifth book, then, may resemble some of the theatre music in various genres, notably ballets, *intermedi*, operas and incidental music to plays, that Monteverdi was required to compose during his Mantuan employment. It is, however, not altogether like the operas *Orfeo* (1607, published in full score) and *Arianna* (1608) that were also products of this period: this new genre, unlike Guarini's pastoral tragicomedy, was not prestigious enough to raise serious literary controversy, and contemporaries as yet felt no need to

justify its non-compliance with Aristotelian literary theory, nor to concern themselves about the unities. And there are numerous links between Monteverdi's early operas and other ephemeral courtly entertainments: works such as *Orfeo* are put together in eclectic fashion from established styles and elements as well as modern ones (balli with dancing, madrigals, monody, echo effects etc.). Nevertheless, there is some justification for interpreting these operas in terms of historically significant innovation: they were highly regarded by contemporaries for their capacity to 'move the passions' to an extent unknown in other entertainments, and this psychological interest lays the foundation for most later opera.

Both the poetry and the music of *Orfeo* are modelled in a number of respects on Peri's *Euridice*, which, like it, is a *favola pastorale*; but *Orfeo* is a work of much greater dimensions. It also draws on a much larger instrumental ensemble, with differentiated instrumentation used in traditional fashion to symbolize the various spheres in which the drama is played out (recorders for the pastoral scenes, trombones for the underworld etc.). The work is hardly homogeneous: there is a good deal of variety in the monodic sections and waywardness in the recitative, and indeed the printed librettos show that the ending of the work may have been altered, from a more traditional ending with a confrontation between Orfeo and the Bacchantes. Yet substantial sections of the work, especially in Acts 1 and 2, are constructed as unprecedentedly large-scale unified forms. 'Lasciate i monti' from Act 1, for instance, is virtually a balletto in the style of Gastoldi, with the clear tonal unity that one would expect from such a piece, even though it vacillates between a G major and G minor tonal type and is thus far from modally unified in the old-fashioned sense. These forms are clarified with short recurrent instrumental ritornellos which act as refrains, and the ritornellos themselves are unified through unambiguous tonal goal-orientation. At the heart of the opera is the remarkable Act 3 set piece 'Possente spirto e formidabil nume': this great set of strophic variations, with elaborate, virtuoso instrumental ritornellos, in which Orfeo charms Caronte to sleep, is presented with two alternative versions of the vocal line, one plain and the other highly ornamented (ex.5). The latter is perhaps, as Pirrotta suggested (*PirrottaDO*), an authoritative exemplar of the *genere rappresentativo*, and the piece as a whole may be viewed 'as an important landmark on the road to the "natural way of imitation"' (Fenlon; see Arnold and Fortune, D1968, 2/1985, p.275).
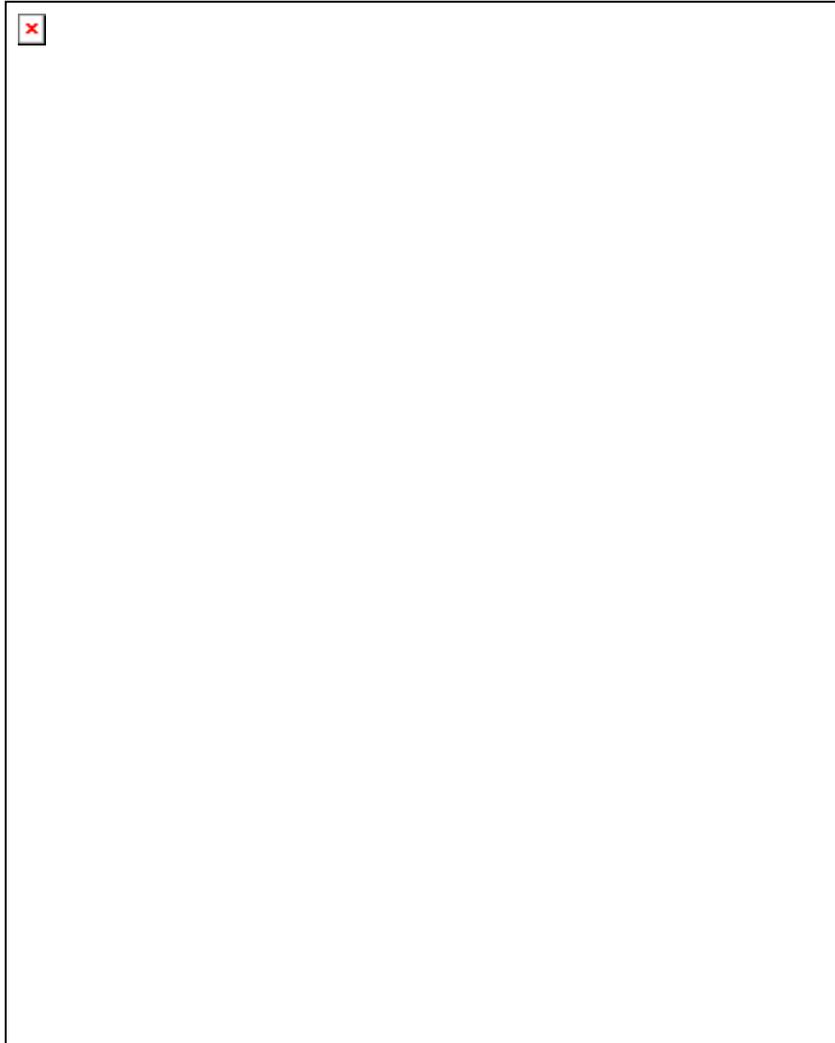
The style of some of the arias in *Orfeo*, such as 'Vi ricorda, o boschi ombrosi' from Act 2, with syllabic setting and swinging hemiola rhythms, is reflected also in the first set of *Scherzi musicali* sv230–45, also of 1607. These three-voice pieces (in fact accompanied duets, though all three voices are texted) are strophic, with instrumental ritornellos. Most of the verse is by Gabriello Chiabrera and exemplifies his new Anacreontic canzonetta genre, crucially important to the modern style of the period, with stanzas typically of six to ten verses, with an extreme variety of syllabic length (many very short). It is possible that Chiabrera's poetic style is associated with French influence in Monteverdi's music (see Pirrotta, G1968). The composer's brother Giulio Cesare was responsible for editing the collection (himself contributing two of the pieces) and he appended to it the *Dichiaratione* as an apologia for the 'perfections of modern music', one of the key documents for an understanding of the *seconda pratica*, which may be exemplified above all in these works (see Ossi, I1992).

Monteverdi's next opera, *Arianna* (1608), seems to have outshone *Orfeo* in the eyes of his contemporaries: indeed there was one confirmed revival of it. It is now lost except for the libretto, by Rinuccini, and for the setting (surviving in multiple versions) of Arianna's lament, 'Lasciatemi morire' sv107, a work which itself supplied models for *imitatio* to numerous later composers (e.g. Porter; see Fenlon and Carter, F1995). This is highly regrettable, because the work clearly marked an advance: Tomlinson (D1987) has pointed out that, unlike the monody in *Orfeo*, the version of

this lament that was sung on stage may have been a solo song accompanied polyphonically by viols – not monody but 'pseudo-monody'; and the opera itself laid claim to greater generic pretensions than *Orfeo*, being described as a tragedy rather than a *favola*. Nevertheless, there were clearly points of similarity between the two, with interpolated choruses being used to construct larger forms, and similarities are only to be expected given that the composer was obliged to work in haste. Other more minor entertainments of the same year include the *Ballo delle ingrate*, again with a libretto by Rinuccini, which was published in the eighth book of madrigals (1638). For publication the work was altered, although the full extent of the alterations (which included re-scoring for strings alone) is not clear.

Two years later, in 1610, Monteverdi published his *Vespro della Beata Vergine da concerto* sv206–206*a* (dedicated to Pope Paul V), even though he was not engaged at Mantua as a composer of sacred music. The volume contains the highly conservative Mass *In illo tempore* sv205 mentioned above (§6), as well as psalms for Vespers and motets ostensibly without a liturgical purpose; but the latter two elements in effect form a portmanteau of several Vespers settings, which make use of a variety of styles including the most modern. Monteverdi provided music for a celebration of Vespers accompanied by virtuoso instrumentalists as well as one accompanied by the organ alone, with two separate settings of the *Magnificat* (one for six voices and one for seven, the latter probably a parody of the former) corresponding to these two possibilities, quite apart from the further possibilities of omitting some of the numbers, omitting or retaining the optional ritornellos etc.. The question of the original purpose of the work has received extensive discussion (summarized in Whenham, H1997), and is still not quite settled; broadly, Monteverdi seems to have published the collection as a compositional portfolio to demonstrate mastery in a variety of contemporary church styles, and the work, or part of it, was very possibly originally used for the solemn Vespers sung at the inauguration by Vincenzo Gonzaga, at Mantua in 1608, of a new order of chivalry in honour of Christ the Redeemer (see Fenlon, H1977).

It is not surprising, then, that the 1610 Vespers has many features, and some specific music, in common with *Orfeo*, and that it is written for essentially the same forces. Indeed the initial 'Domine ad adiuvandum' sv206/1 is a reworking of the instrumental toccata with which *Orfeo* begins, with the addition of choral *falsobordone* chanting; and the splendid setting of the 'Duo Seraphim' sv206/7, for three tenors, has much directly in common with 'Possente spirto', Monteverdi representing the singing of the angels with his most ornate style. Some of the procedures used in the Vespers are traditional ones – cantus firmus, *falsobordone*, Venetian canzone, separated choirs – but are presented in a highly modern aspect; others are drawn from the modern madrigal style, with madrigalisms including echo effects and chains of dissonances used for expressive and rhetorical purposes, and with ritornellos constructed to project a unified, unambiguous tonality, with schematic (often sequential) forms like those of the instrumental ritornellos in *Orfeo*. In the Vespers, as in *Orfeo*, Monteverdi showed great skill in constructing large, symmetrical formal structures; but 'the organizing force underlying nearly all of the 14 pieces is the process of variation, expanded and deepened far beyond anything

found in *Orfeo*' (Kurtzman, H1978). Both these aspects are amply illustrated in the great 'Sonata sopra "Sancta Maria, ora pro nobis"' sv206/11, which was very possibly intended as a substitute for a *Magnificat* antiphon (Blazey, H1989). It is an essentially instrumental piece, one of the largest and most impressive of the period, with 11 statements by a soprano voice of a simple plainchant litany invocation as a cantus firmus, each time to the text 'Sancta Maria, ora pro nobis', over continuous variations in the instrumental voices. The whole movement falls into a large ternary structure: the first of the sections is apparently a purely instrumental ritornello, preceding the first statement of the cantus firmus, including rhythmic transformations of the sort used at the period, and by Monteverdi, for pairs of dances; but even this turns out at the end to be a further variation, and accompanies the final two invocations of the litany. Such inventiveness takes the work well beyond its obvious resemblance, often noted, to the style of Giovanni Gabrieli.

Monteverdi, Claudio

9. Works from the Venetian years.

Monteverdi's first publication after his appointment at Venice was the sixth book of madrigals sv107–16, which appeared in 1614; two of the pieces in this book survive also in earlier versions (*Misero Alceo, dal caro albergo fore* sv114*a*, with a simpler middle section for tenor; *Presso a un fiume tranquillo* sv116*a*, with alternative transitions between the sections: see Watty, G1985–6). The collection no doubt preserves a repertory written at the end of Monteverdi's Mantuan period: pride of place in it is given to the extended lament from *Arianna*, in a version (sv107) for five voices, and Monteverdi is known to have been working in 1610 on the other major work in this collection (also a lament) the *sestina Lagrime d'amante al sepolcro dell'amata* sv111. Besides these there are several settings of verse by Marino, such as *Presso a un fiume tranquillo*, structured in concertato fashion by setting closed sections in near-homophonic choral declamation (for the narration) against sections for solo voices or duets in which the pastoral characters speak in the first person; these may be the newest works in the volume, though, like the other works in the sixth book, none of them requires independent instrumental parts other than the continuo line.

Up to 1628 Monteverdi was continuing to write works for Mantua; several were completed and others left unfinished. The ballo *Tirsi e Clori*, on a much smaller scale than the Mantuan operas or the Vespers, is one that was completed and performed in 1616 (it was published at the end of the seventh book of madrigals). It is a short dialogue-madrigal for two singers accompanied by a string ensemble; Tirsi's interventions, and then a concluding duet by both singers, are in a dance-like triple time, ending with a recurrent refrain; Clori's are in a more expressive monodic vein. This dialogue is followed by a *ballo a 5 con istrumenti e voci, concertato e adagio* (i.e. 'ad lib'), an extended madrigal.

In the same year, 1616, Monteverdi was required to set a *favola marittima*, *Le nozze di Tetide*; he presumed that an operatic setting was required, and the libretto seemed to him quite inappropriate to the demands of the genre, because, as he wrote to Striggio,

> I see that the interlocutors are winds, *amoretti*, *zefiretti* and sirens, so that many sopranos will be needed; and also that winds – west winds and north winds – have to sing. How, dear sir, if winds do not speak, shall I be able to imitate their speech? And how, by such means, shall I be able to move the passions? Arianna moved us because she was a woman, and Orfeo did the same because he was a man and not a wind … I find that this tale does not move me at all and is even difficult to understand … Arianna inspired in me a true lament, and Orfeo a true prayer, but I do not know what this will inspire in me.

But the piece was intended as a set of *intermedi*; and the notions of affective 'truth' that Monteverdi invokes are irrelevant to that genre. In any case, the commission was cancelled in 1617. Lost works that were completed and performed at this time include the opera *Andromeda* (1620) and *Apollo* (also 1620, known only from Monteverdi's letters), which was possibly a pastoral with a ballo.

In 1619 the seventh book of madrigals sv117–45 was published, with the general title 'Concerto'; this volume significantly contains few monodies in the true sense (with the notable exception of the two 'love letters', both described as being *in genere rapresentativo* (in other words to be 'acted' as well as sung), *Se i languidi miei sguardi* and *Se pur destina e vole*). Monteverdi alluded to monody in his own ways, however: *Con che soavità, labbra adorate*, to a text by Guarini, for example, is an extensive solo for soprano alone accompanied by, and alternating with, three instrumental choruses of unparalleled sonorous splendour. But this piece bears out Tomlinson's point (D1987) that Marinist aesthetics still dominate in this volume: even when Monteverdi returns here to setting Guarini he is interested mainly in following moment-by-moment imagery rather than in constructing affective conclusions to madrigals, as he had in the Guarini settings in the fourth book of madrigals. This is less the case in *Interrotte speranze, eterna fede*, a setting of a sonnet (also by Guarini), another piece that (despite being a duet for two tenors) seems to be effectively an elaboration of a monody: the final sestet of the sonnet is given a musically expansive setting, with imitative polyphony, which well matches the *acumen* of the ending, particularly since the octave of the sonnet is set in a manner that is highly unified tonally and restrained from the mimetic point of view.

Nevertheless, rather than monodies the volume overwhelmingly favours chamber duets, some requiring considerable virtuosity from the singers, and also larger works with contrasting successive sections for full ensemble (some also with instrumental groupings) and solos or duets. And the best known of the works in the seventh book are duets that combine clear tonal structure with the principle of continuous strophic variation, and it is their structure that makes them effective, whether in the repetitive bass pattern of the romanesca *Ohimé, dov'è il mio ben, dov'è il mio core?*, over which the two high voices weave expressive dissonances within tightly unified minor-mode tonality, or in the cheerful major-mode *Chioma d'oro*. The latter is equally unified tonally, being a canzonet to which a threefold ritornello is added (the three ritornellos themselves being interrelated), with

each stanza a variation over the bass line; it was reworked with highly interesting further variations as a Vesper psalm, the first *Beatus vir* sv268, in the *Selva morale e spirituale* of 1641 (details in Steele; see Finscher, D1986).

For a private performance for Girolamo Mocenigo in Venice in 1624 or 1625 Monteverdi composed the *Combattimento di Tancredi et Clorinda*, a setting of stanzas from Tasso's *Gerusalemme liberata*; and further extracts from that poem formed the text for his *Armida abbandonata* (lost), written for Mantua in 1626–7. The *Combattimento* is in sharp contrast to *Tirsi e Clori*: besides the two combatants, Tancredi and Clorinda, there is a *testo* (narrator) and short programmatic interpolations by the (string) orchestra representing horses trotting, battle being joined, Clorinda dying etc.; the vocal sections are in a fragmented recitative style verging on arioso. Most strikingly, Monteverdi uses his *genere concitato*, the 'excited genre' that depicts battle through the division of long notes into rapid repeated semiquavers, in some of the orchestral interpolations (ex.6).
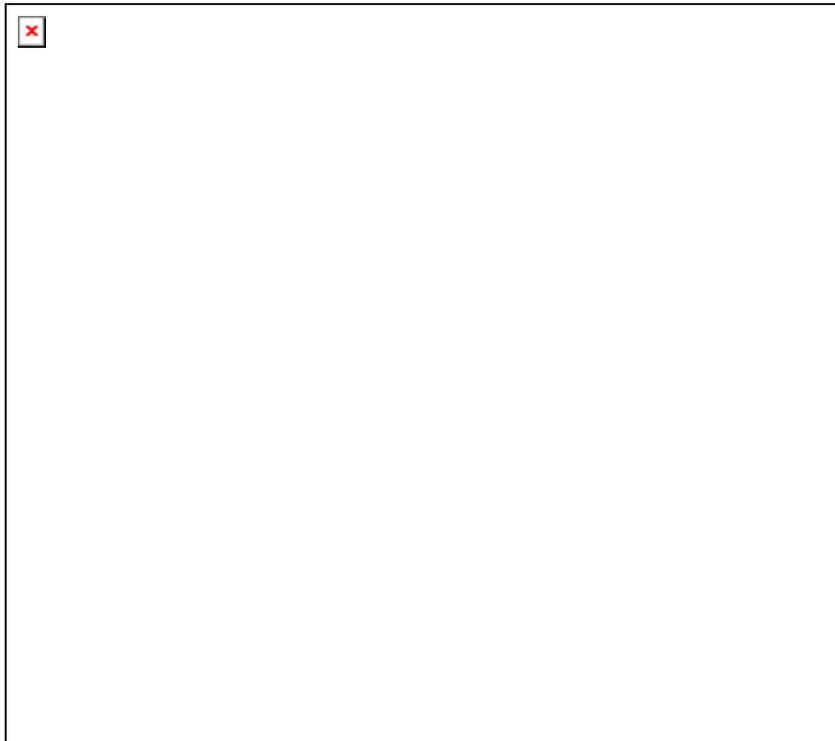
The work was published in the eighth book of madrigals: Monteverdi included it as a proof that his *genere concitato* was by no means novel in 1638, and provided it in that volume with instructions for performance in extraordinary (and perhaps intentionally intimidating) detail. And indeed this work reflects a new aesthetic ideal, exemplified particularly clearly in the *genere concitato*. This ideal, probably datable to the early 1620s, resembles the poetic aesthetic of Marino and is perhaps derived from it. It finds its expression in the vivid, mimetic representation in the music of pictorial conceits, ostensibly remote from the world of the love poetry into which they are introduced, that change rapidly from moment to moment; and it is reflected also in Monteverdi's approach to Strozzi's *La finta pazza Licori* as expressed in a series of letters of 1627. This lost, probably unfinished, opera was a comedy whose heroine was to simulate madness in order to please Aminta, and various disjointed, non-musical, programmatic effects were to be exploited in order to represent her

psychology; Monteverdi wrote that 'the imitation of this feigned madness, being concerned only with the present and not with the past or future, consequently must be based on the single word rather than the sense of the phrase'.

In 1632 a further volume of *Scherzi musicali* sv246–51 was published, containing simple strophic continuo songs for solo voice together with masterly works making use of continuous variation over repeated bass patterns. One such is *Quel sguardo sdegnosetto*, with three stanzas which have almost identical basses but are set with continuous, inventive melodic variation in the vocal part; the surface simplicity of the canzonetta style and the diatonic tonality are offset by the irregularity in design, with five-bar as well as four-bar phrases. The outstanding work in the collection is the great *ciaccona* for two tenors, *Zefiro torna e di soavi accenti*, whose text (by Rinuccini) is a sonnet modelled on the Petrarch sonnet already set by Monteverdi in the sixth book (*Zefiro torna e'l bel tempo rimena*). By far the greater part of this piece consists of repetitions of a bass pattern (also used for a transition in *Quel sguardo sdegnosetto*), which ensures tonal unity of a simple kind, owing to its being framed as a simple cadence in a G major tonal type: over these repetitions, outstandingly inventive variations unfold in virtuoso passage-work. But, characteristically, the repetitions of the chaconne bass do not suffice to generate the form. Instead, the triple-time motion is startlingly interrupted for the word 'piango', first with an (apparently) discontinuous E major triad in duple time, and then a second time, also in duple time, with striking dissonances; this twice allows for resumption of the chaconne bass and finally for a peroration, giving a sense of a closed form that would otherwise have been difficult to achieve.

An aesthetic that is in some respects rather different from that projected by the Mantuan and Venetian worlds of previous collections is encountered in the eighth book of madrigals sv146–67, otherwise known as the *Madrigali guerrieri, et amorosi*, which is dedicated to the Habsburg Emperor Ferdinand III. In the preface Monteverdi set out an apparently doctrinaire antiquarian agenda:

> The principal passions or affections of our mind are three, namely anger, moderation and humility or supplication; so the best philosophers declare, and the very nature of our voice indicates this in having high, low and middle registers. The art of music also points clearly to these three in its terms 'agitated' [*concitato*], 'soft' and 'moderate'. In all the works of former composers I have indeed found examples of the 'soft' and the 'moderate', but never of the 'agitated', a genus nevertheless described by Plato … in these words: 'Take that harmony that would fittingly imitate the utterances and the accents of a brave man who is engaged in warfare'. And … I have applied myself with no small diligence and toil to rediscover this genus. After reflecting that according to all the best philosophers the fast pyrrhic measure was used for lively and warlike dances, and the slow spondaic measure for their opposites, I considered the semibreve, and proposed that a single semibreve should correspond to one spondaic beat; when this was reduced to sixteen semiquavers struck one

after the other and combined with words expressive of anger and disdain, I recognized in this brief sample a resemblance to the passion which I sought.

This should perhaps not be taken literally as a manifesto of the *seconda pratica* (whatever that may have meant to him at this stage in his career and with his Viennese patron in mind): Monteverdi may merely be indulging a rhetorical conceit in order to illustrate a rhetorical topos and in so doing to justify an elaborate compliment to his patron. But in any case he provided a precise description of the *concitato* genus in technical terms; and the description matches the passages in the collection that prominently feature semibreves divided into semiquavers in this manner, often using no other notes than those of the G major triad in any voice, and uncomplicated rhythms without syncopation, at points where 'war' or related ideas are touched on in the text. (Of course from one point of view this is only an extreme example of the mimetic Marinism, the isolation of external images that can be imitated in musical effects, that is thoroughly Italian and already encountered in other Monteverdi works. And from another, it represents a return to the traditional fanfare motifs that had been a part of the *battaglia* tradition in the wider European context, and, before it, of the love poetry using bellicose imagery as a conceit, that stretches back to the late Middle Ages in France.)

Monteverdi had been cultivating connections with the Habsburgs since the early 1630s or before, and may have sent the contents of the eighth book (or some of them) to his patron in manuscript well before he revised it for publication (see Saunders, G1996). Even the works in this collection that were clearly written earlier, for Venice, such as the *Combattimento di Tancredi et Clorinda*, seem likely to have been revised, perhaps in order to conform with the agenda outlined in the preface quoted above: for example, wind instruments were eliminated from the ensembles, and it may not be coincidental that Plato disapproved of them.

The volume is carefully laid out in two symmetrical halves, with 'warlike madrigals' in the first and 'amorous madrigals' in the second; each half begins with a large six-voice Marino setting (*Altri canti d'Amor, tenero arciero* in the first, *Altri canti di Marte e di sua schiera* in the second), followed by a large-scale Petrarch setting (*Or che'l cielo e la terra e'l vento tace* sv147; *Vago augelletto che cantando vai*). Each half continues with duets for tenors and other works, and concludes with a theatrical piece (the *Combattimento* and the *Lamento della ninfa*) followed by a ballo to a text by Rinuccini.

It is perhaps unsurprising that the works usually regarded as the masterpieces of this volume, *Or che'l cielo e la terra e'l vento tace* and the *Lamento della ninfa*, are among its most expansive. Nevertheless, *Or che'l cielo* is among the most fragmented and from some points of view disjointed. It is a setting for six voices, two violins and continuo, of a Petrarch sonnet; the first four verses of the poem describe a nocturnal land- and seascape, and are set by Monteverdi as a self-contained tonal unit beginning with evocative declamation in the style of Wert, and of some of his own early madrigals, tutti, in a low register on a single chord. Similar homophonic declamation concludes the next two verses. Declamation thus

frames, and supplies a secure context for, the very fragmented, declamatory exclamations that Monteverdi uses for the text 'veglio, penso, ardo, piango'. But the last two verses of the octave of the sonnet break through this unity, with two substantial sections on G major triads making use of the *genere concitato* for the text 'guerra è il mio stato', even though the *prima pars* of the madrigal concludes once again with tutti declamation. The *secunda pars*, *Cosí sol d'una chiara fonte viva*, again illustrates much of the text in a moment-by-moment way; but the final madrigalism, the illustration of the word 'lunge', is calculated by Monteverdi so as to provide a more than satisfying ending. The solo tenor sings the word to an extraordinary melisma over seven bars, covering an octave and a 6th – and then the full ensemble caps this with a melisma in which the bass covers almost two octaves, and the full range of the ensemble is three and a half octaves, as the music moves into the final cadence.

The celebrated *Lamento della ninfa* is a setting in the *genere rappresentativo* of a ten-stanza strophic canzonetta text by Rinuccini, with rubrics for the performance. Earlier composers (e.g. Antonio Brunelli and Kapsberger) had set this text in simple strophic fashion, but Monteverdi virtually eliminated the strophic structure. He set the first three strophes, omitting the refrains, for TTB ensemble, in an almost pure declamatory style, as an introduction; the last stanza is similarly set and concludes the piece. Between these sections, which are cast in a third-person narrative voice, the remaining six strophes are set as a chaconne, the soprano voice taking the part of the nymph in first-person declamation against comment (mainly the refrain) from the male-voice trio. The work is typical of the Marinist aesthetic in that it sacrifices coherent unity as a structural whole, whether modally in the older sense or tonally in the modern sense, to moment-by-moment depiction of changing emotional states (the introduction and conclusion are quite fragmented). Yet a fiction of coherent unity is nevertheless projected, on the strength of the central chaconne, which is based on a short bass pattern comprising a descending tetrachord: as an 'emblem of lament' (Rosand, G1979) this is a powerful symbol of affective unity, and as one of the paradigmatic progressions underlying the early 17th-century tonal language (Chew, J1989) it is an equally powerful generator of tonal unity within the extensive section in which it is used. Thus the work combines more than one of the aesthetic positions espoused by Monteverdi during his career, even though they are ostensibly incompatible; and in doing so it is quite representative of his achievement as a whole.

In 1641 (some partbooks are dated 1640) there was published the *Selva morale e spirituale*, and a comparable volume, the *Messa et salmi*, appeared posthumously (1650). Between them these volumes contain a large amount of liturgical and other sacred music, which still no doubt represents only a selection of the works written throughout Monteverdi's service in Venice. In these works the divided-choir manner of earlier Venetian church music is abandoned but a broad spectrum of styles is nevertheless represented. The volumes include two mass settings with organ accompaniment sv257/257*a* (*Selva morale*) and sv190 (*Messa et salmi*). These are concise settings, much less consciously academic than the 1610 *Missa a 6 voci da capella* sv205 and essentially in a modern diatonic style, but they project the *stile antico* by avoiding irregular

dissonance practice and madrigalisms; homophonic declamation is mainly limited to short passages in the Gloria and Credo. However, the alternative version of the *Selva morale* mass, sv257*a*, is more mixed in style, substituting concertato settings of the 'Crucifixus', 'Et resurrexit' and 'Et iterum' (with violins) for the corresponding *a cappella*versions.

Besides these, there are numerous Vesper psalms, canticles, hymns and settings of the final Marian antiphon *Salve regina*. The psalms are mostly in concertato style, but, unlike the 1610 psalms, without plainchant cantus firmi; but a few are in the old *a cappella* style. As Stevens has pointed out (*Monteverdi: Sacred, Secular and Occasional Music*, D1978), the collection provides in effect for a Vespers celebration with up to eight soloists, a string ensemble and three or four trombones, and another with few soloists and no more than two violins. The concertato works draw heavily on the canzonetta style, with closed tonality, refrain and rondo structures, and imitation of text images in the Marinist manner; for instance, the great monody for bass voice and continuo from the *Selva morale*, *Ab aeterno ordinata sum*, resembles the virtuoso bass monodies in the eighth book, being cast in an expansive section in duple time, fragmented in expression through numerous madrigalisms (downward leaps of almost two octaves for 'abissi', semiquaver runs for 'aquarum' and 'flumina', sharply rising phrases for 'montes' etc.), followed by a canzonetta-like triple-time section and concluding with a brief coda. Other elements drawn from secular music include the echo effects used in a troped *Salve regina* with violins sv283; in this work the violins accompany the text of the actual antiphon, with continuo alone used for the tropes (each concluding with an echo effect, '… porta orientalis? Talis', '… introducta autem vita? Ita' etc.), and a characteristic large-scale structure is thereby created. The most uncompromising of these settings is the *Laetatus sum I* sv198 from the *Messa et salmi*, for six voices, trombones, bassoon, violins and continuo: a *basso ostinato* is here taken to the limits, with a single-bar motif repeated (in a manner reminiscent of *Zefiro torna e di soavi accenti* sv251) more than 100 times in duple time, then more than 70 times in triple time. Over this there are constantly changing phrases alternating with ritornellos, changing combinations of voices and instruments, and one or two madrigalisms illustrating details of the text (for example a divided scale rising through an octave and a 4th for 'ascenderunt'). An electrifying change, very like that in *Zefiro torna* at the equivalent point, ushers in the Gloria, but (another madrigalism) there is a return to the ostinato at 'et semper et in saecula' to bring the piece to a close with more repetitions, 'world without end'.

And in 1640 Monteverdi entered the operatic scene at Venice. *Arianna* was revived that year, and two new operas based on Greek and Latin epic were produced: *Il ritorno d'Ulisse in patria* (1640, surviving in a not quite complete version) and *Le nozze d'Enea in Lavinia* (1641, lost). There are problems of attribution with *Il ritorno d'Ulisse* but no-one has ever suggested that the work is remote from Monteverdi's original conception. In it, as also in *L'incoronazione di Poppea*, the various different aesthetic and technical ideals of earlier works are again brought into new syntheses. However, the backbone of *Il ritorno d'Ulisse* is no longer recitative, as in *Orfeo*. Instead, 'neutral' communication is now to some extent the province of aria, meaning not only tunefulness and tonal unity but also closed

musical forms. (Badoaro, the librettist of *Il ritorno d'Ulisse*, acknowledged in the preface to *L'Ulisse errante* the consequent obvious lack of verisimilitude in opera of this period, but defended it on the grounds of utility ('to give more time for the changes of scene') and of fashion ('devoting ourselves to pleasing modern taste').) Once again, this opera is governed by the aesthetic requirement to mimic larger-than-life emotions on a constantly changing basis. (It is no doubt for this reason that Monteverdi anticipated later composers in being prepared at times to override the implicit direction of his librettist. For instance, Eumaeus's triple-time aria 'O gran figlio d'Ulisse' (II.ii) was cast by Badoaro as recitative in seven- and 11-syllable verses, and owes its highly affective (but within the work anomalous) style of word-repetition to the fact that Monteverdi ignored the implicit claims of the text.) The climactic scene in Act 2, in which Ulysses alone is able to draw his bow, typically combines this Marinist mimetic aesthetic with seemingly incongruous elements as found in works of the Mantuan period: it has a rondo-like refrain structure (a brief, tonally unified instrumental sinfonia following each unsuccessful attempt by the suitors), interrupted at Ulysses's intervention by a *sinfonia da guerra* in the *genere concitato* (with repetitions of G major fanfare motifs and rapid, measured repetitions of G in the bass in the style of the eighth book) which, together with claps of thunder, accompanies an entry of Minerva in a stage machine.

In the 1642–3 season Monteverdi's last opera, *L'incoronazione di Poppea*, often considered his supreme masterpiece, was first performed in Venice. This is a setting of a highly unusual historical libretto by Busenello: in the dénouement not only are reason and morality defeated in the final triumph of love, but this triumph is itself obviously evanescent and illusory. Busenello was a senior member of the Accademia degli Incogniti, a group with sceptical and heterodox views, who outspokenly rejected the authority of the Ancients; however, their historiography was shaped by Tacitus, on whom this libretto is based. Serious doubts have been cast on the extent of Monteverdi's responsibility for this work in the surviving versions: Curtis (B1989), for instance, regards the role of Otho as having been rewritten and the final scene as having been added by other hands. But the compositional technique relies on the same Marinist mimetic devices that were used in *Il ritorno d'Ulisse* and that Monteverdi had outlined as his own for *La finta pazza Licori*: rapidly changing images corresponding to single words in the text, sacrificing the musical continuity in order to mirror rapidly changing psychological states in the characters. This is particularly marked in the music for Nero, underlying the unstable psychology of the character.

Another, apparently opposed, characteristic of these late operas may in fact also be due to the influence of Marino: the frequent use of canzonetta forms and techniques for dramatic dialogue, even that of a serious or tragic character. Moreover, such canzonetta structures may even be cast in recitative verse, allowing Monteverdi considerable freedom in the manner in which he makes use of them. Otho's aria in Act 1 scene i, for example, represents a typical form for this period. The verse is written in seven- and 11-syllable lines, and thus apparently as recitative; yet it falls into four matching stanzas, each of one seven-syllable verse and a rhyming pair of 11-syllable verses. Monteverdi's setting of the first stanza begins as recitative, yet turns to arioso at the end; each succeeding stanza is set as a

triple-time aria (a procedure necessitating a good deal of textual repetition) and each represents a variation on the same material, with a good deal of flexibility in the vocal line. These stanzas are tonally self-contained in a D-final tonal type; yet they are formally separated from one another by a short unvarying instrumental ritornello in a C-final tonal type. One of the finest of such canzonetta structures in the opera occurs in Act 2 scene iii; Seneca's companions are given a chromatic setting of aria verse comprising eight-syllable lines, with three different textures, interspersed between instrumental ritornellos, to create a large-scale symmetrical structure that recalls some aspects of the structure of *Orfeo*.

Finally, another important posthumous publication besides the *Messa et salmi* appeared, far more miscellaneous in structure than any supervised by Monteverdi during his lifetime: the ninth book of madrigals sv168–78 (1651). This contains a substantial number of pieces that had appeared earlier, from the eighth book and from other collections, together with numerous previously unpublished works, mostly trios (some very slight) from a generation earlier. One triple-time trio for three sopranos, in alternating stanzas, *Come dolce oggi l'auretta*, with a text by Giulio Strozzi, is the sole surviving number from the opera *Proserpina rapita* of 1630.

Monteverdi, Claudio

10. Historical position.

Various problems beset anyone seeking to assess Monteverdi's historical position. Firstly, in every period since the early 17th century he has had the reputation of being above all else a Modern, a breaker of rules, against the Ancients, those who deferred to ancient authority. In the 17th and 18th centuries he may have needed to be defended against his adversaries on this account; since the Enlightenment (Burney in particular), he may rather have needed to be defended against his friends, those who have regarded him enthusiastically as a torch-bearer, at last bringing an understanding of modern music to realms of obscurantist darkness. (These friends have not been solely musicologists: enormous interest has been shown – and still is – by composers in studying his work and using it as the basis for their own.)

Secondly, Monteverdi's music has surprisingly often been cited by avant-garde musicographers of various hues for their own ends; in every case the considerable gains in understanding so attained have eventually been offset to some extent by the need of later scholars to deconstruct their original agendas. Thus Choron and Fayolle (*Dictionnaire historique*, 1810–11), and the 19th-century writers, including Fétis, who followed their lead, worked out a new French theory of tonality on the basis of Monteverdi's works, one that was immensely fruitful, while concealing the extent to which it reflects 19th- rather than 17th-century musical concepts. Notions of Baroque and Renaissance styles, of an essentially 20th-century variety, have also been constructed, more recently, on the basis of readings of some of Monteverdi's works. And since the late 1980s gender studies have found a fruitful pasture in Monteverdi's works (McClary, F1989; Cusick, I1993 and F1994; Gordon F1999; and others); their insistence on taking narrative complexity seriously is a welcome corrective to some tendencies in the traditional literature, though it is too early to see whether in other

respects they will be more than a local American specialism, or how they may usefully contribute towards defining Monteverdi's historical position.

On the basis of the account above, it may be concluded that Monteverdi himself was scarcely interested in securing a reputation as a revolutionary or as a conservative; with a few significant exceptions (for example keyboard and lute music) he made use of an exceptionally wide range of techniques and genres throughout his life, showing what can only be described as an opportunistic and eclectic willingness to use whatever lay to hand for the purpose. Thus he could be numbered among the 'progressive' composers and theorists, since he was content to use modern techniques; but equally he was concerned to be seen as a competent composer in the *stile antico*. This means that his achievement was both retrospective and progressive: he sums up the late Renaissance (in a variety of aspects) while at the same time summing up much of the early Baroque. And in one respect in particular, his achievement was enduring: the effective projection of human emotions in music, in a way adequate for theatre as well as for chamber music.

Monteverdi, Claudio

WORKS

Editions: *Claudio Monteverdi: Tutte le opere*, ed. G.F. Malipiero (Asolo, 1926–42, 2/1954–68) [M]*Claudio Monteverdi: Opera omnia*, ed. Fondazione Claudio Monteverdi, IMa, *Monumenta*, v (1970–) [F]*Claudio Monteverdi: Composizioni vocali profane e sacre (inedite)*, ed. W. Osthoff (Milan, 1958) [O]*Claudio Monteverdi: Il quinto libro de madrigali*, ed. K. and J.P. Jacobsen (Egtved, 1985) [J]Catalogue: *Claudio Monteverdi: Verzeichnis der erhaltenen Werke (SV): kleine Ausgabe*, ed. M.H. Stattkus (Bergkamen, 1985) [SV]

Only principal sources are given (see SV for fuller details). Incipits are full first lines as styled in Fabbri (D1985). Precise details of vocal scorings are given in works for three or fewer voices (except the 1584 Canzonette (all S, S, A or S, S, T) and the 1607 Scherzi musicali (all S, S, B)); optional parts are given in parentheses.

dramatic

secular vocal

sacred and devotional

contrafacta

instrumental

Monteverdi, Claudio: Works

dramatic

Texts: A. Solerti: *Gli albori del melodramma* (Milan, 1904/*R*) [SA]

A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*) [SM]

A. Della Corte: *Drammi per musica dal Rinuccini allo Zeno* (Turin, 1958/*R*) [DC]

SV	title	genre, acts
—	Gli amori di Diana ed Endimione	ballo

first performance :
Mantua, ? carn. 1604–5

sources, editions and remarks :
lost

318	Orfeo	favola in musica, prol, 5

libretto :
A. Striggio (ii)

first performance :
Mantua, ducal palace, 24 Feb 1607

sources, editions and remarks :
lib (Mantua, 1607 *bis*), score (Venice, 1609/*R*, 1615/*R*); M xi, SA iii, DC i, ed. E.H. Tarr (Paris, 1974), ed. D. Stevens (London, 1967, rev. 1968)

245	De la bellezza le dovute lodi	ballo

libretto :
?F. Gonzaga

first performance :
unknown

sources, editions and remarks :
pubd in Scherzi musicali (Venice, 1607)

291	Arianna	tragedia in musica, 1

libretto :
O. Rinuccini

first performance :

Mantua, ducal palace, 28 May 1608

sources, editions and remarks :
lib (Florence, Mantua, Venice, all 1608), also in F. Follino: *Compendio delle sontuose feste fatto l'anno M.D.C.VIII nella città di Mantova* (Mantua, 1608), SA ii, DC i; music lost except for Lamento d'Arianna (Venice, 1623), M xi, 161, also pubd in *Il maggio fiorito*, ed. G.B. Rocchigiani (Orvieto, 1623[8]); MS copies of five-section monodic version of lament in *I-MOe* and *Vc*; MS copies of lament, incl. all nine sections of Arianna's speech, in *GB-Lbl* and *I-Fn*, repr. in SA i; Monteverdi's five-part arr. of first four sections of lament pubd in his *Il sesto libro de' madrigali* (Venice, 1614), M vi; first four sections of lament also pubd as sacred contrafactum for solo voice, *Pianto della Madonna*, in his *Selva morale e spirituale* (Venice, 1640–41), M xv/3

167   rev. version Maseherata dell'Ingrate   ballo

libretto :
Rinuccini

first performance :
Venice, S Moisè, carn. 1639/–40 Mantua, ducal palace, 4 June 1608

sources, editions and remarks :
lib (Venice, 1640) lib (Mantua, 1608), also in F. Follino: *Compendio* (Mantua, 1608), SA ii

rev. version

first performance :
Vienna, imperial court, ?1636

sources, editions and remarks :
text and possibly music rev., pubd as *Ballo delle ingrate* in Monteverdi: *Madrigali guerrieri, et amorosi* (Venice, 1638), M viii, 314; ed. D. Stevens (London and Mainz, 1960)

145   Tirsi e Clori   ballo

libretto :
?Striggio

first performance :
Mantua, ducal palace, Jan 1616

sources, editions and remarks :
M vii, 191

—   Le nozze di Tetide   favola marittima

libretto :
S. Agnelli

sources, editions and remarks :
known only from Monteverdi's letters; begun Dec 1616 for perf. at Mantua, commission cancelled Jan 1617

— Andromeda favola in musica

libretto :
E. Marigliani

first performance :
Mantua, carn. 1619–20

sources, editions and remarks :
lib (Mantua, 1620); music lost [see Rosenthal, F1985]

— Apollo ballo

libretto :
Striggio

first performance :
Mantua, probably ducal palace, Feb 1620

sources, editions and remarks :
known only from Monteverdi's letters

153 Combattimento di Tancredi e Clorinda opuscolo in genere rappresentativo

libretto :
T. Tasso: *Gerusalemme liberata* (xii. 52–62, 64–8)

first performance :
Venice, Palazzo Mocenigo, carn. 1624 [?=1625]

sources, editions and remarks :
pubd in Monteverdi: *Madrigali guerrieri, et amorosi* (Venice, 1638), M viii, 132

— Armida abbandonata

libretto :
Tasso: *Gerusalemme liberata* (xvi. 40ff)

sources, editions and remarks :
known only from Monteverdi's letters; probably similar in conception to

Combattimento, comp. 1626–7		
—	La finta pazza Licori	op, 5

libretto :
G. Strozzi

sources, editions and remarks :
known only from Monteverdi's letters (1 May–18 Sept 1627); for perf. at Mantua, lib completed, but only most of Act 1 of the music; abandoned by 18 Sept 1627

—	Mercurio e Marte	torneo regale

libretto :
Achillini

first performance :
Parma, Farnese, 21 Dec 1628

sources, editions and remarks :
text (Parma, 1628), SM; music lost

323	Proserpina rapita	anatopismo

libretto :
Strozzi

first performance :
Venice, Palazzo Mocenigo, April 1630

sources, editions and remarks :
lib (Venice, 1630); music lost except for trio 'Come dolce oggi l'auretta', pubd in Monteverdi: *Madrigali e canzonette* (Venice, 1651), M ix, 60

154	Volgendo il ciel per l'immortal sentiero Movete al mio bel suon	ballo

libretto :
Rinuccini

first performance :
Vienna, imperial palace, ?30 Dec 1636

sources, editions and remarks :
pubd in Monteverdi: *Madrigali guerrieri, et amorosi* (Venice, 1638), M viii, 157

| 325 | Il ritorno d'Ulisse in patria | dramma per musica, prol, 3 |

libretto :
G. Badoaro, after Homer: *Odyssey*

first performance :
Venice, S Cassiano, carn. 1639–40

sources, editions and remarks :
A-Wn 18763; M xii

| — | Vittoria d'Amore | balletto |

libretto :
B. Morando

first performance :
Piacenza, citadella, 7 Feb 1641

sources, editions and remarks :
lib (Piacenza, n.d.); music lost

| — | Le nozze d'Enea in Lavinia | tragedia di lieto fine, prol, 5 |

first performance :
Venice, SS Giovanni e Paolo, carn. 1640–41

sources, editions and remarks :
music lost

| 308 | L'incoronazione di Poppea [La coronatione di Poppea; Il Nerone] | opera reggia/dramma musicale, prol, 3 |

libretto :
G.F. Busenello, after Tacitus: *Annals*, Suetonius: *The Twelve Caesars*, Dio Cassius: *Roman History*, and pseudo-Seneca: *Octavia*

first performance :
Venice, SS Giovanni e Paolo, carn. 1642–3; rev. Naples, 1651

sources, editions and remarks :
scenario (Venice, 1643); lib (Naples, 1651; Busenello: *Delle hore ociose* (Venice, 1656), DC i; scores *I-Nc*, *Vnm*, M xiii; ed. A. Curtis (London, 1989)

—	Gli Argonauti	mascherata

libretto :
Achillini

first performance :
Parma, March 1628

sources, editions and remarks :
known only from Monteverdi's letters

—	Prologue [Teti e Flora], 5 intermedi	intermedi [for a perf. of Tasso: *Aminta*

libretto :
A. Pio di Savoia (prol); Achillini

first performance :
Parma, courtyard of S Pietro Martire, 13 Dec 1628

sources, editions and remarks :
lib (Parma, 1628, 1629), SM; music lost

Other: Prologue [Ha cento lustri con etereo giro] (G. Chiabrera) to a perf. of G.B. Guarini: *L'idropica*, Mantua, ducal palace, 2 June 1608, SA iii, music lost; Prologue [Su le penne de' venti il ciel varcando] to *La Maddalena* (sacra rappresentazione, G.B. Andreini), Mantua, March 1617 (Venice, 1617[3]), sv333, M xi, 170; 2 or more intermedi for a perf. of Marigliani: *Le tre costanti*, Mantua, ducal palace, 18 Jan 1622, music lost

Monteverdi, Claudio: Works

secular vocal

Canzonette, libro primo, 3vv (Venice, 1584), sv1–21 [1584]

Madrigali, libro primo, 5vv (Venice, 1587), sv23–39 [1587]

Il secondo libro de madrigali, 5vv (Venice, 1590), sv40–59 [1590]

Il terzo libro de madrigali, 5vv (Venice, 1592), sv60–74 [1592]

Il quarto libro de madrigali, 5vv (Venice, 1603), sv75–93 [1603]

Il quinto libro de madrigali, 5vv, bc (Venice, 1605), sv 94–106 [1605]

Scherzi musicali di Claudio Monteverde, raccolti da Giulio Cesare Monteverde suo fratello, 3vv (Venice, 1607[21]), sv230–45 [1607]

Il sesto libro de madrigali, 5vv, con uno dialogo, 7vv, bc

(Venice, 1614), sv107–16 [1614]

Concerto: settimo libro de madrigali, con altri generi de canti, 1–4, 6vv (Venice, 1619), sv117–45 [1619]

Lamento d'Arianna … con due lettere amorose in genere rapresentativo (Venice, 1623), sv22, 141, 142 [1623]

Scherzi musicali cioè arie, & madrigali in stil recitativo, con una ciaccona … raccolti da Bartholomeo Magni, 1, 2vv, bc (Venice, 1632), sv246–51 [1632]

Madrigali guerrieri, et amorosi con alcuni opuscoli in genere rappresentativo, che saranno per brevi episodii frà i canti senza gesto. Libro ottavo, 1–8vv, insts, bc (Venice, 1638), sv146–67 [1638]

Madrigali e canzonette … Libro nono, 2, 3vv (Venice, 1651), sv168–78 [1651]

Works in 1594[15], 1597[13], 1605[12], G. de Wert: Il duodecimo libro de madrigali, 4–7vv (Venice, 1608; only B partbook survives), G.B. Camarella: Madrigali et arie (Venice, ?1623), 1624[11], C. Milanuzzi: Quarto scherzo delle ariose vaghezze … con una cantata, & altre arie del Signor Monteverde, e del Sig. Francesco suo figliolo, 1v, bc (Venice 1624 [lost], 1624), 1634[7]

SV

25	A che tormi il ben mio, 5vv, 1587; M i, 8; F ii, 82
110	A Dio, Florida bella, il cor piagato (G.B. Marino), 5vv, hpd, 1614; M vi, 38; F x, 144
125	Ah che non si conviene, T, T, bc, 1619; M vii, 62
75	Ah dolente partita (G.B. Guarini) (= O infelix recessus), 5vv, 1597[13], 1603; M iv, 1; F v, 93
—	Ahi che non pur risponde (4p. of Lamento d'Arianna (ii))
290	Ahi che si parte il mio bel sol adorno, S, S, T, *I-MOe* α.K.6.31; M xvii, 38
101	Ahi come a un vago sol cortese giro (Guarini) (= Vives in corde meo Deus meus), 5vv, bc, 1605 (arr. [S], S, bc, *GB-Och* 878, 880); M v, 62; F vi, 170; J
—	Ahi sciocco mondo e cieco, ahi cruda sorte (4p. of Ohimé, dov'è il mio ben, dov'è il mio core?)
169	Alcun non mi consigli, A, T,

	B, bc, 1651; M ix, 42; F xix, 135
174	Alle danze, alle gioie, ai diletti, T, T, B, bc, 1651; M ix, 68; F xix, 164
—	Allora i pastor tutti (3p. of Fumia la pastorella)
138	Al lume delle stelle (T. Tasso) (= O rex supreme Deus), 4vv, bc, 1619; M vii, 129
—	Almo divino raggio (2p. of Fumia la pastorella)
146	Altri canti d'Amor, tenero arciero, 6vv, 2 vn, 4 va da braccio, bc, 1638; M viii, 2
155	Altri canti di Marte e di sua schiera (Marino) (= Pascha concelebranda) (2p. Due belli occhi fur l'armi onde trafitto), 6vv, 2 vn, bc, 1638; M viii, 181
231	Amarilli onde m'assale (G. Chiabrera), 3vv, 2 vn, bc, 1607; M x, 31
144	Amor, che deggio far?, 'Canzonetta', 4vv, 2 vn, chit/spinet, 1619; M vii, 182
—	'Amor', dicea, e'l piè (2p. of Lamento della ninfa)
238	Amorosa pupilletta (A. Cebà), 3vv, 2 vn, bc, 1607; M x, 44
26	Amor, per tua mercè vatten'a quella (G.M. Bonardo), 5vv, 1587; M i, 11; F ii, 85
103	Amor, se giusto sei (= Amem te Domine spes mea), 5vv, bc, 1605; M v, 81; F vi, 184; J
37	Amor, s'il tuo ferire, 5vv, 1587; M i, 54; F ii, 117
91	Anima del cor mio (= Anima quam dilexi), 5vv, 1603; M iv, 88; F v, 181
90	Anima dolorosa che vivendo (Guarini) (= Anima miseranda quae offendis Deum tuum), 5vv, 1603; M iv, 84; F v, 177
80	Anima mia, perdona

	(Guarini) (= Domine Deus meus) (2p. Che se tu se' il cor mio), 5vv, 1603; M iv, 26; F v, 118
119	A quest'olmo, a quest'ombre et a quest'onde (Marino), 6vv, 2 vn, 2 rec/fifare, bc, 1619; M vii, 14
—	Ardi o gela a tua voglia (2p. of Ardo sì, ma non t'amo)
152	Ardo, avvampo, mi struggo, ardo: accorrete (= Alleluia, kommet, jauchzet; = Freude, kommet, lasset uns gehen), 8vv, 2 vn, bc, 1638; M viii, 107
158	Ardo e scoprir, ahi lasso, io non ardisco, T, T, bc, 1638, 1651; M ix, 32; F xix, 120
39	Ardo sì, ma non t'amo (Guarini) (2p. Ardi o gela a tua voglia (T. Tasso), risposta; 3p. Arsi et alsi a mia voglia (T. Tasso), contrarisposta), 5vv, 1587; M i, 61; F ii, 122
—	Armatevi pupille (2p. of Quel sguardo sdegnosetto)
150	Armato il cor d'adamantina fede (= Heus bone vir), T, T, bc, 1632, 1638, 1651; M ix, 27; F xix, 113
—	Armi false non son, ch'ei s'avvicina (3p. of Gira il nemico insidïoso Amore)
—	Arsi et alsi a mia voglia (3p. of Ardo sì, ma non t'amo)
133	Augellin che la voce al canto spieghi, T, T, B, bc, 1619; M vii, 98
84	A un giro sol de bell'occhi lucenti (Guarini) (= Cantemus laeti quae Deus effecit), 5vv, 1603; M iv, 49; F v, 142
27	Baci soavi e cari (Guarini), 5vv, 1587; M i, 14; F ii, 87
115	Batto, qui pianse Ergasto; ecco la riva (Marino), 5vv, hpd, 1614; M vi, 101; F x, 203

—	Begl'occhi a l'armi (3p. of Quel sguardo sdegnosetto)
168	Bel pastor dal cui bel sguardo (O. Rinuccini), S, T, bc, 1651; M ix, 1; F xix, 81
41	Bevea Fillide mia (G. Casoni), 5vv, 1590; M ii, 15; F iii, 102
59	Cantai un tempo, e se fu dolce il canto (P. Bembo), 5vv, 1590; M ii, 102; F iii, 176
2	Canzonette d'amore, 3vv, 1584; M x, 3
23	Ch'ami la vita mia nel tuo bel nome, 5vv, 1587; M i, 1; F ii, 77
99	Che dar piú vi poss'io? (= Qui regnas super alta poli), 5vv, bc ad lib, 1605; M v, 51; F vi, 159; J
—	Che se tu se' il cor mio (= O gloriose martyr) (2p. of Anima mia, perdona)
143	Chioma d'oro, 'Canzonetta' (= Ecce panis angelorum; = Güldne Haare, gleich Aurore), S, S, 2 vn, chit/spinet, 1619; M vii, 176
70	Ch'io non t'ami, cor mio (Guarini), 5vv, 1592; M iii, 76; F iv, 164
98	Ch'io t'ami, e t'ami piú della mia vita (Guarini) (= Te sequar Jesu mea vita) (2p. Deh bella e cara e sí soave un tempo; 3p. Ma tu, piú che mai dura), 5vv, bc ad lib, 1605 (arr. S, S, bc, *Lbl* Add. 31440); M v, 39; F vi, 147; J
162	Chi vole aver felice e lieto il core, 'cantato à voce piena, alla francese' (Guarini), 5vv, bc 1638; M viii, 280
14	Chi vuol veder d'inverno un dolce aprile, 3vv, 1584; M x, 17
20	Chi vuol veder un bosco folto e spesso, 3vv, 1584; M x, 23

243	Clori amorosa (?Chiabrera), 3vv, 2 vn, bc, 1607; M x, 54
173	Come dolce oggi l'auretta (G. Strozzi, from Proserpina rapita) (2p. Gli amoretti l'aura fanno; 3p. Ride il bosco, brilla il prato; 4p. Entri pur nel nostro petto), S, S, S, bc, 1651; M ix, 60; F xix, 157
11	Come farò, cuor mio, quando mi parto, 3vv, 1584; M x, 14
139	Con che soavità, labbra adorate (Guarini), S, 6 str, 2 chit/hpd/spinet, hpd, bc, 1619; M vii, 137
76	Cor mio, mentre vi miro (Guarini) (= Jesu dum te contemplor), 5vv, 1603; M iv, 7; F v, 99
77	Cor mio, non mori? E mori (= Jesu tu obis), 5vv, 1603; M iv, 11; F v, 103
—	Cor mio, non val fuggir: sei morto o servo (6p. of Gira il nemico insidïoso Amore)
12	Corse a la morte il povero Narciso, 3vv, 1584; M x, 15
—	Cosí sol d'una chiara fonte viva (= Dein allein ist ja grosser Gott die Sache) (2p. of Or che'l cielo e la terra e'l vento tace)
94	Cruda Amarilli, che col nome ancora (Guarini) (= Felle amaro me potavit populus), 5vv, bc ad lib, 1605 (arr. [S], S, B/bc, *Lbl* Add.31440 (B only), *Och* 878 (S2 only), 880 (bc only); M v, 1; F vi, 107; J
55	Crudel, perché mi fuggi (Guarini), 5vv, 1590; M ii, 83; F iii, 160
235	Damigella (Chiabrera) (= Su fanciullo), 3vv, 2 vn, bc, 1607; M x, 40
—	Darà la notte il sol lume alla terra (3p. of Sestina)
—	Deh bella e cara e sí soave

	un tempo (= Sancta Maria quae Christum peperisti) (2p. of Ch'io t'ami, e t'ami piú della mia vita)
—	De l'usate mie corde al suon potrai (3p. of Ninfa che scalza il piede e sciolto il crine)
124	Dice la mia bellissima Licori (Guarini), T, B, bc, 1619; M vii, 58
170	Di far sempre gioire, A, T, B, bc, 1651; M ix, 50; F xix, 143
—	Ditelo, o fiumi, e voi ch'udiste Glauco (2p. of Sestina)
52	Dolcemente dormiva la mia Clori (T. Tasso), 5vv, 1590; M ii, 78; F iii, 150
242	Dolci miei sospiri (Chiabrera), 3vv, 2 vn, bc, 1607; M x 52
42	Dolcissimi legami (T. Tasso), 5vv, 1590; M ii, 19; F iii, 105
161	Dolcissimo uscignolo, 'cantato à voce piena, alla francese' (Guarini), 5vv, bc, 1638; M viii, 271
47	Donna, nel mio ritorno (T. Tasso), 5vv, 1590; M ii, 44; F iii, 127
38	Donna, s'io miro voi giaccio divengo, 5vv, 1587; M i, 58; F ii, 120
—	Dorinda, ah dirò mia se mia non sei (= Maria quid ploras ad monumentum) (3p. of Ecco, Silvio, colei che in odio hai tanto)
—	Dove, dov'è la fede (3p. of Lamento d'Arianna (ii))
—	Due belli occhi fur l'armi onde trafitto (= Ergo gaude laetare; = Lauda anima mea) (2p. of Altri canti di Marte e di sua schiera)
—	Dunque, amate reliquie, un mar di pianto (6p. of Sestina)
—	Dunque ha potuto in me piú

	che'l mio amore (3p. of Ohimé, dove'è il mio ben, dov'è il mio core?)
—	Dunque ha potuto sol desio d'onore (2p. of Ohimé, dov'è il mio ben, dov'è il mio core?)
249	Ecco di dolci raggi il sol armato (final stanza: Io che armato sinor d'un duro gelo), T, bc, in G.B. Camarella: Madrigali et arie (Venice, ?1623), 1632; M x, 81
135	Eccomi pronta ai baci (Marino), T, T, B, bc, 1619; M vii, 111
51	Ecco mormorar l'onde (T. Tasso), 5vv, 1590; M ii, 68; F iii, 145
—	Ecco piegando le ginocchia a terra (= Te Jesu Christe liberator meus) (4p. of Ecco, Silvio, colei che in odio hai tanto)
97	Ecco, Silvio, colei che in odio hai tanto (Guarini) (= Qui pependit in cruce Deus meus) (2p. Ma se con la pietà non è in te spenta; 3p. Dorinda, ah dirò mia se mia non sei; 4p. Ecco piegando le ginocchia a terra; 5p. Ferir quel petto, Silvio?), 5vv, bc ad lib, 1605 (arr. S, S, bc, *Lbl* Add. 31440); M v, 14; F vi, 121; J
127	Ecco vicine, o bella tigre, l'ore (C. Achillini), T, T, bc, 1619; M vii, 71
105	E cosí a poco a poco (Guarini), 5vv, bc, 1605; M v, 96; F vi, 195; J
—	E dicea l'una sospirando allora (2p. of Non si levava ancor l'alba novella)
—	Entri pur nel nostro petto (4p. of Come dolce oggi l'auretta)
96	Era l'anima mia (Guarini) (= Stabat Virgo Maria), 5vv,

	S, B, 2 vn, bc, 1607; M x, 29
—	I cinque fratelli: La Garda impoverir di pesci egregi, sonnet cycle, 1628 (G. Strozzi), music lost
6	Il mio martir tengo celat'al cuore, 3vv, 1584; SV6; M x, 9
—	Incenerite spoglie, avara tomba (see Sestina)
132	Interrotte speranze, eterna fede (Guarini), T, T, bc, 1619; M vii, 94
44	Intorno a due vermiglie e vaghe labbra, 5vv, 1590; M ii, 29; F iii, 114
309	Io ardo sí, ma'l fuoco è di tal sorte (= Bella fiamma d'amor, dolce Signore), S, S, B, 1594[15]; M xvii, 1; O, 2
—	Io che armato sinor d'un duro gelo (= Spera in Domino et fac bonitatem) (final stanza of Ecco di dolci raggi il sol armato)
—	Io che nell'otio nacqui e d'otio vissi (2p. of Ogni amante è guerrier: nel suo gran regno)
86	Io mi son giovinetta (Guarini) (= Rutilante in nocte exultant), 5vv, 1603; M iv, 59; F v, 152
8	Io mi vivea com'aquila mirando, 3vv, 1584; M x, 11
—	Io pur verrò là dove sete, e voi (3p. of Vivrò fra i miei tormenti e le mie cure)
19	Io son fenice e voi sete la fiamma, 3vv, 1584; M x, 22
121	Io son pur vezzosetta pastorella (Incolto accademico Immaturo), S, S, bc, 1619; M vii, 41
54	La bocca onde l'asprissime parole (E. Bentivoglio), 5vv, 1590; M ii, 75; F iii, 157
3	La fiera vista e'l velenoso sguardo, 3vv, 1584; M x, 4
60	La giovinetta pianta (=

	Florea serta laeti), 5vv, 1592; M iii, 1; F iv, 83
—	Lagrime d'amante al sepolcro dell'amata (see Sestina)
22	Lamento d'Arianna (i): Lasciatemi morire (Rinuccini) (= Pianto della Madona; = Lamento della Madalena), S, bc, 1623, 1623[8], *GB-Lbl* Add. 30491, *I-Fn* B.R.238 (Magl. XIX.114), *MOe* Mus.G.239, *Vc* Torrefranca 28600; M xi, 161
107	Lamento d'Arianna (ii): Lasciatemi morire (Rinuccini) (2p. O Teseo, o Teseo mio; 3p. Dove, dov'è la fede; 4p. Ahi che non pur risponde), 5vv, bc, 1614; M vi, 1; F x, 107
163	Lamento della ninfa: Non avea Febo ancora, 'rapresentativo' (Rinuccini) (2p. 'Amor', dicea, e'l piè; 3p. Sí tra sdegnosi pianti), S, T, T, B, bc, 1638; M viii, 286
A2	Lamento di Olimpia: Voglio, voglio morir, voglio morire, S, bc, *GB-Lbl* Add. 30491, 31440; O, 10 [doubtful]
310	La mia turca che d'amor (final stanza: Prendi l'arco invitto Amor), S, bc, in C. Milanuzzi: Quarto scherzo delle ariose vaghezze (Venice, 1624/*R*); M ix, 117
236	La pastorella mia spietata e rigida (J. Sannazaro), 3vv, 2 vn, bc, 1607; M x, 41
82	La piaga c'ho nel core (A. Gatti) (= Plagas tuas adoro), 5vv, 1603; M iv, 41; F v, 134
—	Lasciatemi morire (see Lamento d'Arianna)
—	Là tra'l sangue e le morti egro giacente (2p. of Vattene pur, crudel, con quella pace)

36	La vaga pastorella, 5vv, 1587; M i, 50; F ii, 114
240	La vïoletta (Chiabrera), 3vv, 2 vn, bc, 1607; M x, 48
—	Lettera amorosa (see Se i languidi miei sguardi)
244	Lidia spina del mio core (Cebà) (= Dolce spina del mio core), 3vv, 2 vn, bc, 1607; M x, 56
92	Longe da te, cor mio (= Longe a te mi Jesu), 5vv, 1603; M iv, 92; F v, 185
81	Luci serene e chiare (R. Arlotti) (= Luce serena lucent), 5vv, 1603; M iv, 35; F v, 128
73	Lumi, miei cari lumi (Guarini), 5vv, 1592; M iii, 99; F iv, 189
—	Ma dove, o lasso me, dove restaro (2p. of Vivrò fra i miei tormenti e le mie cure)
246	Maledetto, S, bc, 1632; M x, 76
—	Ma per quel ampio Egeo spieghi le vele (3p. of Ogni amante è guerrier: nel suo gran regno)
—	Ma se con la pietà non è in te spenta (= Qui pietate tua) (2p. of Ecco, Silvio, colei che in odio hai tanto)
—	Ma te raccoglie, o ninfa, in grembo il cielo (4p. of Sestina)
—	Ma tu, piú che mai dura (= Spernit Deus cor durum) (3p. of Ch'io t'ami, e t'ami piú della mia vita)
157	Mentre vaga angioletta (Guarini), T, T, bc, 1638; M viii, 246
50	Mentr'io miravo fiso (T. Tasso), 5vv, 1590; M ii, 58; F iii, 139
100	M'è piú dolce il penar per Amarilli (Guarini) (= Animas eruit e domo), 5vv, bc ad lib, 1605; M v, 56; F vi, 164; J
114	Misero Alceo, dal caro

	albergo fore (Marino), 5vv, hpd, 1614 (early variants in *D-Kl* 2° MS Mus.57f); M vi, 91; F x, 196
160	Ninfa che scalza il piede e sciolto il crine (2p. Qui deh meco t'arresta, ove di fiori; 3p. De l'usate mie corde al suon potrai), T, T, B, bc, 1638; M viii, 259
—	Nol lasciamo accostar, ch'egli non saglia (2p. of Gira il nemico insidïoso Amore)
—	Non avea Febo ancora (see Lamento della ninfa)
234	Non cosí tost'io miro (Chiabrera), 3vv, 2 vn, bc, 1607; M x, 38
118	Non è di gentil core, S, S, bc, 1619; M vii, 8
—	Non è piú tempo oimé, ch'egli ad un tratto (5p. of Gira il nemico insidïoso Amore)
43	Non giacinti o narcisi (Casoni), 5vv, 1590; M ii, 24; F iii, 109
57	Non m'è grave il morire (B. Gottifredi), 5vv, 1590; M ii, 92; F iii, 168
165	Non partir, ritrosetta, A, A, B, bc, 1638; M viii, 305
88	Non piú guerra, pietate (Guarini), 5vv, 1603; M iv, 72; F v, 165
40	Non si levav'ancor l'alba novella (T. Tasso) (2p. E dicea l'una sospirando allora), 5vv, 1590; M ii, 1; F iii, 91
45	Non sono in queste rive (T. Tasso), 5vv, 1590; M ii, 35; F iii, 119
126	Non vedrò mai le stelle, T, T, bc, 1619; M vii, 66
172	Non voglio amare, T, T, B, bc, 1651; M ix, 58; F xix, 155
314	Occhi miei, se mirar piú non debb'io, S, S, B, 1594[15]; M xvii, 2; O, 3

71	Occhi un tempo mia vita (Guarini), 5vv, 1592; M iii, 82; F iv, 171
—	O chiome d'or, neve gentil del seno (5p. of Sestina)
61	O come è gran martire (Guarini) (= O dies infelices), 5vv, 1592; M iii, 8; F iv, 91
120	O come sei gentile (Guarini), S, S, bc, 1619; M vii, 41
315	O come vaghi, o come (G.B. Anselmi), T, T, bc, 1624[11]; M ix, 102
63	O dolce anima mia, dunque è pur vero (Guarini), 5vv, 1592; M iii, 9; F iv, 104
151	Ogni amante è guerrier: nel suo gran regno (Rinuccini) (2p. Io che nell'otio nacqui e d'otio vissi; 3p. Ma per quel ampio Egeo spieghi le vele; 4p. Riedi, ch'al nostro ardor, ch'al nostro canto), T, T, B, bc, 1638; M viii, 88
316	Ohimé ch'io cado, ohimé (= Wie wann von Gold ein Ring), S, bc, in C. Milanuzzi: Quarto scherzo delle ariose vaghezze (Venice, 1624/R); M ix, 111
140	Ohimé, dov'è il mio ben, dov'è il mio core?, 'romanesca' (B. Tasso) (2p. Dunque ha potuto sol desio d'onore; 3p. Dunque ha potuto in me piú che'l mio amore; 4p. Ahi sciocco mondo e cieco, ahi cruda sorte), S, S, bc, 1619; M vii, 152
112	Ohimé il bel viso, ohimé il soave sguardo (Petrarch), 5vv, bc, 1614; M vi, 70; F x, 178
85	Ohimé, se tanto amate (Guarini), 5vv, 1603; M iv, 54; F v, 147
178	O mio bene, o mia vita, T, T, B, bc, 1651; M ix, 95; F xix, 189

95	O Mirtillo, Mirtillo anima mia (Guarini) (= O mi fili mea vita), 5vv, bc ad lib, 1605; M v, 5; F vi, 111; J
—	Ond'ei di morte la sua faccia impressa (2p. of 'Rimanti in pace' a la dolente e bella)
68	O primavera, gioventú dell'anno (Guarini) (= Praecipitantur e torrente nives), 5vv, 1592; M iii, 62; F iv, 150
147	Or che'l cielo e la terra e'l vento tace (Petrarch) (= O du mächtiger Herr hoch ins Himmels Throne) (2p. Cosí sol d'una chiara fonte viva), 6vv, 2 vn, bc, 1638; M viii, 39
237	O rosetta che rossetta (Chiabrera), 3vv, 2 vn, bc, 1607; M x, 43
65	O rossignuol che in queste verdi fronde (Bembo), 5vv, 1592; M iii, 33; F iv, 119
159	O sia tranquillo il mare, o pien d'orgoglio, T, T, bc, 1638, 1651; M ix, 36; F xix, 127
—	O Teseo, o Teseo mio (2p. of Lamento d'Arianna (ii))
122	O viva fiamma, o miei sospiri ardenti (?G.A. Gesualdo), S, S, bc, 1619; M vii, 47
136	Parlo, miser, o taccio? (Guarini) (= Longe mi Jesu; = O Jesu, o dulcis Jesu), S, S, B, bc, 1619; M vii, 116
—	Partenza amorosa (see Se pur destina e vole)
319	Pensier aspro e crudele, ?5vv, in G. de Wert: Il duodecimo libro de madrigali (Venice, 1608, inc.)
128	Perché fuggi tra' salci, ritrosetta (Marino), T, T, bc, 1619; M vii, 76
320	Perché, se m'odiavi, S, bc, 1634[7]; M xvii, 24

175	Perché, se m'odiavi, T, T, B, bc, 1651; M ix, 79; F xix, 175
164	Perché te'n fuggi, o Fillide? (Rinuccini), A, T, B, bc, 1638; M viii, 295
69	Perfidissimo volto (Guarini), 5vv, 1592; M iii, 68; F iv, 156
93	Piagne e sospira, e quando i caldi raggi (T. Tasso) (= Plorat amare), 5vv, 1603; M iv, 96; F v, 189
321	Piú lieto il guardo, S, bc, 1634[7]; M xvii, 22
30	Poi che del mio dolore, 5vv, 1587; M i, 24; F ii, 95
—	Poi ch'ella in sé tornò, deserto e muto (3p. of Vattene pur, crudel, con quella pace)
—	Prendi l'arco invitto Amor (final stanza of La mia turca che d'amor)
116	Presso a un fiume tranquillo, dialogue (Marino), 7vv, bc, 1614 (early variants in *D-Kl* 2° MS Mus.57f); M vi, 113; F x, 211
322	Prima vedrò ch'in questi prati nascano (= Prima vedrò ch'in questi prati nascano), S, S, B, bc, 1605[12]; M xvii, 5; O, 6
1	Qual si può dir maggiore, 3vv, 1584; M x, 2
171	Quando dentro al tuo seno, T, T, B, bc, 1651; M ix, 56; F xix, 149
233	Quando l'alba in oriente (Chiabrera), 3vv, 2 vn, bc, 1607; M x, 36
10	Quando sperai del mio servir mercede, 3vv, 1584; M x, 13
324	Quante son stelle in ciel e in mar arene (S. Cerreto) (= Quante son stell'intorn'a l'aureo crine), S, S, B, 1594[15]; M xvii, 3; O, 4
87	Quell'augellin che canta

	(Guarini) (= Qui laudes tuas cantat), 5vv, 1603; M iv, 66; F v, 159
48	Quell'ombr'esser vorrei (Casoni), 5vv, 1590; M ii, 49; F iii, 132
247	Quel sguardo sdegnosetto (2p. Armatevi pupille; 3p. Begl'occhi a l'armi), S, bc, 1632; M x, 77
35	Questa ordí il laccio, questa (G.B. Strozzi *il vecchio*), 5vv, 1587; M i, 46; F ii, 111
106	Questi vaghi concenti, 9vv, 9 insts, bc, 1605; M v, 104; F vi, 203; J
56	Questo specchio ti dono (Casoni), 5vv, 1590; M ii, 87; F iii, 163
—	Qui deh meco t'arresta, ove di fiori (2p. of Ninfa che scalza il piede e sciolto il crine)
113	Qui rise, o Tirsi, e qui ver me rivolse (Marino), 5vv, hpd, 1614; M vi, 77; F x, 186
4	Raggi, dov'è il mio bene?, 3vv, 1584; M x, 6
—	Ride il bosco, brilla il prato (3p. of Come dolce oggi l'auretta)
—	Riedi, ch'al nostro ardor, ch'al nostro canto (4p. of Ogni amante è guerrier: nel suo gran regno)
74	'Rimanti in pace' a la dolente e bella (L. Celiano = A. Grillo) (2p. Ond'ei di morte la sua faccia impressa), 5vv, 1592; M iii, 104; F iv, 195
49	S'andasse Amor a caccia (T. Tasso), 5vv, 1590; M ii, 53; F iii, 135
329	Sdegno la fiamma estinse (O. Cavaletta), ?5vv, in G. de Wert: Il duodecimo libro de madrigali (Venice, 1608, inc.)
141	Se i languidi miei sguardi,

	'Lettera amorosa in genere rapresentativo' (Achillini), S, bc, 1619, 1623; M vii, 160
131	Se'l vostro cor, madonna (Guarini), T, B, bc, 1619; M vii, 90
32	Se nel partir da voi, vita mia, sento (Bonardo), 5vv, 1587; M i, 36; F ii, 103
331	Se non mi date aita (= Se non mi date aita), S, S, B, 1594[15]; M xvii, 4
24	Se per avervi ohimé donato il core, 5vv, 1587; M i, 5; F ii, 80
66	Se per estremo ardore (?Guarini), 5vv, 1592; M iii, 41; F iv, 128
142	Se pur destina e vole, 'Partenza Amorosa … in genere rapresentativo' (?Rinuccini), T, bc, 1619, 1623; M vii, 167
28	Se pur non mi consenti (L. Groto), 5vv, 1587; M i, 18; F ii, 90
111	Sestina: Lagrime d'amante al sepolcro dell'amata [incipit: Incenerite spoglie, avara tomba] (S. Agnelli) (2p. Ditelo, o fiumi, e voi ch'udiste Glauco; 3p. Darà la notte il sol lume alla terra; 4p. Ma te raccoglie, o ninfa, in grembo il cielo; 5p. O chiome d'or, neve gentil del seno; 6p. Dunque, amate reliquie, un mar di pianto), 5vv, bc, 1614; M vi, 46; F x, 150
53	Se tu mi lasci, perfida, tuo danno (T. Tasso), 5vv, 1590; M ii, 65; F iii, 154
149	Se vittorie sí belle (F. Testi), T, T, bc, 1638, 1651; M ix, 21; F xix, 105
78	Sfogava con le stelle (?Rinuccini) (= O stellae coruscantes), 5vv, 1603; M iv, 15; F v, 107
89	Sí ch'io vorrei morire (M.

	Moro) (= O Jesu mea vita), 5vv, 1603; M iv, 78; F v, 171
18	Sí come crescon alla terra i fiori, 3vv, 1584; M x, 21
332	Sí dolce è'l tormento, S, bc, in C. Milanuzzi: Quarto scherzo delle ariose vaghezze (Venice, 1624/*R*); M ix, 119
176	Sí, sí, ch'io v'amo, T, T, T, bc, 1651; M ix, 82; F xix, 178
—	Sí tra sdegnosi pianti (3p. of Lamento della ninfa)
130	Soave libertate (Chiabrera), T, T, bc, 1619; M vii, 85
7	Son questi i crespi crini e questo il viso, 3vv, 1584; M x, 10
62	Sovra tenere erbette e bianchi fiori, 5vv, 1592; M iii, 13; F iv, 97
64	Stracciami pur il core (Guarini), 5vv, 1592; M iii, 26; F iv, 111
9	Su, su, ch'l giorno è fore, 3vv, 1584; M x, 12
166	Su, su, su, pastorelli vezzosi, S, S, A, bc, 1638; M viii, 310
177	Su, su, su, pastorelli vezzosi, T, T, B, bc, 1651; M ix, 89; F xix, 185
334	Taci, Armelin, deh taci (Anselmi), A, T, bc, 1624[11]; M ix, 106
104	'T'amo, mia vita' la mia cara vita (Guarini) (= Gloria tua manet in aeternum), 5vv, bc, 1605 (arr. [S], S, bc, *GB-Och* 878, 880); M v, 90; F vi, 191; J
117	Tempro la cetra, e per cantar gli onori (Marino), T, 5 insts, bc, 1619; M vii, 1
58	Ti spontò l'ali, Amor, la donna mia (F. Alberti), 5vv, 1590; M ii, 97; F iii, 172
129	Tornate, o cari baci (Marino), T, T, bc, 1619; M vii, 81

33	Tra mille fiamme e tra mille catene, 5vv, 1587; M i, 39; F ii, 105
102	Troppo ben può questo tiranno Amore (Guarini) (= Ure me Domine amore tuo) 5vv, bc, 1605; M v, 7; F vi, 177; J
137	Tu dormi, ah crudo core! (= O Jesu lindere meinen Schmertzen), 4vv, bc, 1619; M vii, 123
13	Tu ridi sempre mai, 3vv, 1584; M x, 16
46	Tutte le bocche belle (Alberti), 5vv, 1590; M ii, 39; F iii, 123
109	Una donna fra l'altre onesta e bella (= Una es o Maria; = Wie ein Rubin in feinem Golde leuchtet), 5vv, hpd, 1614; M vi, 29; F x, 137
34	Usciam, ninfe, omai fuor di questi boschi, 5vv, 1587; M i, 42; F ii, 108
134	Vaga su spina ascosa (Chiabrera) (= Ave Regina mundi; = Jesum viri senesque), T, T, B, bc, 1619; M vii, 104
239	Vaghi rai di cigli ardenti (Chiabrera), 3vv, 2 vn, bc, 1607; M x, 46
156	Vago augelletto che cantando vai (Petrarch) (= Resurrexit de sepulchro; = Veni soror mea), 7vv, 2 vn, va da braccio, bc, 1638; M viii, 222
67	Vattene pur, crudel, con quella pace (T. Tasso) (2p. Là tra'l sangue e le morti egro giacente; 3p. Poi ch'ella in sé tornò, deserto e muto), 5vv, 1592; M iii, 48; F iv, 136
5	Vita de l'alma mia, cara mia vita, 3vv, 1584; M x, 88
72	Vivrò fra i miei tormenti e le mie cure (T. Tasso) (2p. Ma dove, o lasso me, dove restaro; 3p. Io pur verrò là

	dove sete, e voi), 5vv, 1592; M iii, 87; F iv, 177
337	Voglio di vita uscir, voglio che cadano, S, bc, *I-Nf* 473.2 (olim IV–2–23b); O, 18
—	Voglio, voglio morir, voglio morire (see Lamento di Olimpia)
83	Voi pur da me partite, anima dura (Guarini) (= Tu vis a me abire), 5vv, 1603; M iv, 44; F v, 137
79	Volgea l'anima mia soavemente (Guarini) (= Ardebat igne puro), 5vv, 1603; M iv, 20; F v, 112
123	Vorrei baciarti, o Filli (Marino), A, A, bc, 1619; M vii, 52
—	Vuol degli occhi attaccar il baloardo (4p. of Gira il nemico insidïoso Amore)
251	Zefiro torna e di soavi accenti, 'ciaccona' (Rinuccini), T, T, bc, 1632, 1651; M ix, 9; F xix, 91
108	Zefiro torna e'l bel tempo rimena (Petrarch), 5vv, bc, 1614; M vi, 22; F x, 130

Monteverdi, Claudio: Works

sacred and devotional

Sacrae cantiunculae … liber primus, 3vv (Venice, 1582), sv207–29 [1582]

Madrigali spirituali, 4vv (Brescia, 1583; only B partbook survives), sv179–89 [1583]

Sanctissimae Virgini missa senis vocibus ad ecclesiarum choros ac vesperae pluribus decantandae cum nonnullis sacris concentibus, ad sacella sive principum cubicula accommodata, 1–3, 6–8, 10vv, insts, bc (Venice, 1610), sv205–6 [1610]

Selva morale e spirituale (Venice, 1640–41), sv252–88 [1641]

Messa, 4vv, et salmi, 1–8vv, concertati, e parte da cappella, & con le Letanie della B.V. (Venice, 1650), sv19–204 [1650]

Works in 1615[13], G.B. Ala: Primo libro delli concerti ecclesiastici, 1–4vv, org (Milan, 1618), 1620[3], 1620[4], 1621[4], 1622[2], 1624[2], 1625[1], 1625[2], 1626[3], 1627[4], 1629[5], 1645[3], 1651[2], P.F. Böddecker: Sacra partitura, 1v (Strasbourg, 1651)

Latin

205	Missa da capella, 6vv, bc, 1610 (on Gombert's motet In illo tempore); M xiv, 57
257	Messa … da capella (i), 4vv, bc, 1641 (for alternative settings of Crucifixus, Et resurrexit, Et

	iterum venturus est, see below); M xv, 59; F xv, 256
190	Messa … da capella (ii), 4vv, bc, 1650; M xvi, 1; F xviii, 141
262	Ab aeterno ordinata sum, 'motetto', B, bc, 1641; M xv, 189; F xv, 357
289	Adoramus te Christe, 6vv, bc, 1620[3]; M xvi, 439
222	Angelus ad pastores ait, 3vv, 1582; M xiv, 36
—	Audi caelum (see Salve Regina)
—	Audi coelum verba mea (see Vespro della Beata Vergine)
213	Ave Maria gratia plena, 3vv, 1582; M xiv, 15
—	Ave maris stella (see Vespro della Beata Vergine)
268	Beatus vir I, 'concertato', 6vv, 2 vn, 3 va da braccio/trbn ad lib, bc, 1641; M xv, 368; F xv, 573
269	Beatus vir II, 'si puo cantare ridoppiato & forte o come piacerà', 5vv, bc, 1641; M xv, 418; F xv, 604
195	Beatus vir, 7vv, 2 vn, bc, 1650; M xvi, 167; F xviii, 264
292	Cantate Domino canticum novum, S, S (or T, T), bc, 1615[13]; M xvi, 409
293	Cantate Domino canticum novum, 6vv, bc, 1620[3]; M xvi, 422
294	Christe adoramus te, 5vv, bc, 1620[3]; M xvi, 428
—	Christe Redemptor omnium (see Deus tuorum militum (ii))
295	Confitebor tibi Domine, 4vv, bc, 1627[4], *D-Kl* 2° MS Mus.51v; O, 45
265	Confitebor tibi Domine I, A, T, B, chorus 5vv, bc, 1641; M xv, 297; F xv, 505
266	Confitebor tibi Domine II,

	'concertato', S, T, B, 2 vn, bc, 1641; M xv, 338; F xv, 533
267	Confitebor tibi Domine III, 'stile alla franzese', 5vv (or S, 4 va da braccio), bc, 1641; M xv, 352; F xv, 555
193	Confitebor tibi Domine (iv), S, 2 vn/va da braccio, bc, 1650; M xvi, 129; F xviii, 230
194	Confitebor tibi Domine (v), S, T, 2 vn, bc, 1650; M xvi 144; F xviii, 247
296	Confitebor tibi Domine, S, 5 va da braccio, org, bc, *S-Uu* Vok.mus .i hs. 29:22, 79:10, doubtful (probably by J. Rosenmüller); ed. A. Watty (Wolfenbüttel and Zürich, 1986)
275	Credidi propter quod locutus sum, 'del quarto tuono', 'da capella', 8vv (2 choirs), bc, 1641; M xv, 544; F xv, 730
259	Crucifixus, 'concertato' (also serves as alternative for parallel section in Messa … da capella (i)), 4vv, bc, 1641; M xv, 178; F xv, 347
297	Currite, populi, psallite timpanis, T, bc, 1625[2]; M xvi, 491
—	Deus in adiutorium (see Vespro della Beata Vergine)
278a	Deus tuorum militum (i), 'Comune unius martiris', T, 2 vn, bc, 1641 (= Sanctorum meritis II and Iste confessor (i)); M xv, 614; F xv, 777
280	Deus tuorum militum (ii), 'Himnus unius martiris', 'Sopra la stessa aria si potranno cantare ancora Iesu corona Virginum, Christe Redemptor omnium, & altri del medesimo metro', T, T, B,

	2 vn, bc, 1641; M xv, 636
—	Dixit Dominus (see Vespro della Beata Vergine)
263	Dixit Dominus I, 'concertato', 8vv, 2 vn, 4 va da braccio/trbn ad lib, bc, 1641; M xv, 195; F xv, 367
264	Dixit Dominus II, 'concertato', 8vv, 2 vn, 4 va da braccio/trbn ad lib, bc, 1641; M xv, 246; F xv, 436
191	Dixit Dominus (iii), 8vv (2 choirs), bc, 1650; M xvi, 54; F xviii, 187
192	Dixit Dominus (iv), 'alla breve', 8vv (2 choirs), bc, 1650; M xvi, 94; F xviii, 212
—	Domine ad adiuvandum (see Vespro della Beata Vergine)
298	Domine ne in furore tuo, 6vv, bc, 1620[3]; M xvi, 432
214	Domine pater et Deus, 3vv, 1582; M xiv, 17
—	Duo seraphim (see Vespro della Beata Vergine)
299	Ecce sacrum paratum convivium, T, bc, 1625[2] (ornamented version in P.F. Böddecker: Sacra partitura, Strasbourg, 1651); M xiv, 497
300	Ego dormio et cor meum vigilat, S, B, bc, 1625[1]; M xvi, 481
301	Ego flos campi, A, bc, 1624[2]; M xvi, 464
209	Ego sum pastor bonus, 3vv, 1582; M xiv, 6
—	Eli clamans spiritum patri (2p. of O magnum pietatis opus)
302	En gratulemur hodie, T, 2 vn, bc, 1651[2]; M xvi, 517
261	Et iterum venturus est (also serves as alternative for parallel section in Messa … da capella (i)), A, A, B, 4 trbn/va da braccio ad lib, bc, 1641; M xv, 187; F xv, 354
260	Et resurrexit (also serves

	as alternative for parallel section in Messa … da capella (i)), S, S (or T, T), 2 vn, bc, 1641; M xv, 182; F xv, 350
303	Exulta filia Sion, S, bc, 1629[5]; M xvii, 8; O, 32
304	Exultent coeli et gaudeant angeli, 'Questa cantada … si puol radoppiare, cioè ricopiarla, & farla sonare da gli istromenti, & cantare insieme con le voci', 5vv, 5 insts ad lib, bc, 1629[5]; M xvii, 15; O, 39
305	Fuge anima mea mundum, S, A, vn, bc, 1621[4]; M xvi, 444
258	Gloria in excelsis Deo, 'concertata', 7vv, 2 vn, 4 va da braccio/trbn ad lib, bc, 1641; M xv, 117; F xv, 310
307	Gloria in excelsis Deo, 8vv (2 choirs), bc, *I-Nf* 473.1 (olim IV–2–23a); O, 65
218	Hodie Christus natus est, 3vv, 1582; M xiv, 26
221	In tua patientia possedisti animam tuam, 3vv, 1582; M xiv, 34
278b	Iste confessor (i), 'Comune confessorum', T, 2 vn, bc, 1641 (= Sanctorum meritis II and Deus tuorum militum (i)); M xv, 618; F xv, 780
279	Iste confessor (ii), 'Himnus comune confessorum', 'sopra alla qual aria si puo cantare parimente Ut queant laxis di S. Gio. Batt. & simili', S, S, 2 vn, bc, 1641; M xv, 622; F xv, 783
229	Iusti tulerunt spolia impiorum, 3vv, 1582; M xiv, 50
—	Jesu corona Virginum (see Deus tuorum militum (ii))
286	Jubilet tota civitas, 'motetto … in dialogo', S, bc, 1641; M xv, 748; F xv, 951
204	Laetaniae della Beata Vergine, 6vv, bc, 1620[4],

	1626³, 1650; M xvi, 382; F xviii, 496
—	Laetatus sum (see Vespro della Beata Vergine)
198	Laetatus sum (i), 6vv, 2 vn, 2 trbn, bn, 1650; M xvi, 231; F xviii, 317
199	Laetatus sum (ii), 5vv, bc, 1650; M xvi, 276; F xviii, 368
207	Lapidabant Stephanum, 3vv, 1582; M xiv, 1
—	Lauda Jerusalem (see Vespro della Beata Vergine)
202	Lauda Jerusalem (i), A, T, B, bc, 1650; M xvi, 344; F xviii, 449
203	Lauda Jerusalem (ii), 5vv, bc, 1650; M xvi, 358; F xviii, 467
225	Lauda Syon salvatorem, 3vv, 1582; M xiv, 42
287	Laudate Dominum in sanctis eius, S/T, bc, 1641; M xv, 753; F xv, 960
272	Laudate Dominum omnes gentes I, 'concertato', 5vv, chorus 4vv ad lib, 4 va da braccio/trbn ad lib, bc, 1641; M xv, 481; F xv, 678
273	Laudate Dominum omnes gentes II, 8vv, 2 vn, bc, 1641; M xv, 503; F xv, 692
274	Laudate Dominum omnes gentes III, 8vv, bc, 1641; M xv, 521; F xv, 715
197	Laudate Dominum omnes gentes (iv), B, bc, 1650 (ornamented version in 1651²); M xvi, 227, 519; F xviii, 312
—	Laudate pueri Dominum (see Vespro della Beata Vergine)
270	Laudate pueri Dominum (i), 'concertato', 5vv, 2 vn, bc, 1641; M xv, 438; F xv, 626
271	Laudate pueri Dominum (ii), 'con instrumenti', 5vv, bc, 1641; M xv, 460; F xv, 650

196	Laudate pueri Dominum (iii), 'alla quarta bassa. Da capella', 5vv, bc, 1650; M xvi, 211; F xviii, 291
311	Laudate pueri Dominum, 6vv, bc, *D-Kl* 2° MS Mus.51v; ed. D. Arnold (London, 1982)
—	Magnificat (see Vespro della Beata Vergine; two settings)
281	Magnificat I, 8vv (2 choirs), 2 vn, 4 va da braccio/trbn ad lib, bc, 1641; M xv, 639; F xv, 797
282	Magnificat II, 'Primo tuono', 'in genere da capella', 4vv, bc, 1641; M xv, 703; F xv, 891
276	[Memento Domine David] et omnis mansuetudinis, 'quarti toni', 'da capella', 8vv (2 choirs), bc, 1641; M xv, 567; F xv, 746
—	Nigra sum (see Vespro della Beata Vergine)
—	Nisi Dominus (see Vespro della Beata Vergine)
200	Nisi Dominus (i), S, T, B, 2 vn, bc, 1650; M xvi, 299; F xviii, 395
201	Nisi Dominus (ii), 6vv, bc, 1650; M xvi, 318; F xviii, 417
312	O beatae viae, S, S (or T, T), bc, 1621[4]; M xvi, 454
226	O bone Jesu illumina oculos meos, 3vv, 1582; M xiv, 44
313	O bone Jesu, o piissime Jesu, S, S, bc, 1622[2]; M xvi, 506
217	O crux benedicta, 3vv, 1582; M xiv, 25
219	O Domine Jesu Christe adoro te (2p. O Domine Jesu Christe adoro te), 3vv, 1582; M xiv, 29
216	O magnum pietatis opus (2p. Eli clamans spiritum patri), 3vv, 1582; M xiv, 22
317	O quam pulchra es anima

	mea, T, bc, 1625[2]; M xvi, 486
220	Pater venit hora clarifica filium tuum, 3vv, 1582; M xiv, 33
—	Pulchra es (see Vespro della Beata Vergine)
212	Quam pulchra es et quam decora amica mea, 3vv, 1582; M xiv, 13
224	Quia vidisti me Thoma credidisti, 3vv, 1582; M xiv, 40
228	Qui vult venire post me abneget se, 3vv, 1582; M xiv, 48
223	Salve crux pretiosa, 3vv, 1582; M xiv, 38
326	Salve o regina, T/S, bc, 1624[2]; M xvi, 475
285	Salve [o] Regina (= Salve Jesu o pater misericordiae), A, T/S, B, bc, 1629[5], 1641; M xv, 741; F xv, 941
327	Salve Regina, T, bc, 1625[2]; M xvi, 502
283	Salve Regina (i) [incipit: Audi coelum], 'in ecco concertata', T, T, 2 vn, bc, 1641; M xv, 724; F xv, 916
284	Salve Regina (ii) (= Salvi mi Jesu), T, T (or S, S), bc, 1641; M xv, 736; F xv, 933
328	Sancta Maria succurre miseris, S, S, bc, in G.B. Ala: Primo libro delli concerti ecclesiastici (Milan, 1618); M xvi, 511
277	Sanctorum meritis I, 'Primo himnus comune plurimorum martirum', 'sopra alla qual aria si potranno cantare anco altri hinni pero che sijno dello stesso metro', S, 2 vn, bc, 1641; M xv, 606; F xv, 771
278	Sanctorum meritis II, 'Plurimorum martirum & confessorum', 'sopra a la qual aria si puo cantare anco altri hinni delo stesso

	metro', T, 2 vn, bc, 1641 (= Deus tuorum militum and Iste confessor); M xv, 610; F xv, 774
—	Sonata sopra 'Sancta Maria, ora pro nobis' (see Vespro della Beata Vergine)
227	Surgens Jesus Dominus noster, 3vv, 1582; M xiv, 46
210	Surge propera amica mea, 3vv, 1582; M xiv, 8
215	Tu es pastor ovium (2p. Tu es Petrus), 3vv, 1582; M xiv, 19
—	Tu es Petrus (2p. of Tu es pastor ovium)
211	Ubi duo vel tres congregati fuerint, 3vv, 1582; M xiv, 11
279a	Ut queant laxis, 'Himnus Sancti Ioannis', S, S, 2 vn, bc, 1641 (= Iste confessor (ii)); M xv, 629; F xv, 788
208	Veni sponsa Christi, 3vv, 1582; M xiv, 3
335	Venite sitientes ad aquas, S, S, bc, 1624[2]; M xvi, 467
336	Venite videte martirem, S, bc, 1645[3]; M xvii, 25
206	Vespro della Beata Vergine, 'composti sopra canti fermi', 1610:

[Deus in adiutorium] Domine ad adiuvandum, 6vv, 2 vn, 2 cornetts, 3 trbn, 5 va da braccio, bc; M xiv, 123

Dixit Dominus, 6vv, 6 insts ad lib, bc, rev. in 1615[2]; M xiv, 133

Nigra sum, T, bc; M xiv, 150

Laudate pueri Dominum, 8vv, org; M xiv, 153

Pulchra es, S, S, bc; M xiv, 170

Laetatus sum, 6vv, bc; M xiv, 174

Duo seraphim, T, T, T, bc; M xiv, 190

Nisi Dominus, 10vv (2 choirs), bc; M xiv, 198

Audi coelum verba mea, T, chorus 6vv, bc; M xiv, 227

Lauda Jerusalem, 7vv, bc; M xiv, 237

Sonata sopra 'Sancta Maria, ora pro nobis', S, 2 vn, 2 cornetts, 3 trbn (or 2 tbn, va da braccio), va da braccio, bc; M xiv, 250

Ave maris stella, 10vv (2 choirs), 5 insts, bc; M xiv, 274

Magnificat, 7vv, 2 fl, 2 fifare, 2 vn, 3 cornetts, 2 trbn, va da braccio, org; M xiv, 285

Magnificat, 6vv, org; M xiv, 327

Italian

188	Afflitto e scalz'ove la sacra sponda (F. Rorario) (2p. Ecco, dicea, ecco l'Agnel di Dio), 4vv, 1583
—	Ahi quel sole che dianzi in su l'aurora (5p. of Spuntava il dí)
—	Ai piedi avendo i capei d'oro sparsi (2p. of Le rose lascia, gli amaranti e gigli)
181	Aventurosa notte, in cui risplende (Rorario) (2p. Serpe crudel, se i tuoi primier'inganni), 4vv, 1583
256	Chi vol che m'innamori, 'canzon morale', A, T, B, 2 vn, bc, 1641; M xv, 54; F xv, 249
187	Dal sacro petto esce veloce dardo (Rorario) (2p. Scioglier m'addita, se talor mi cinge), 4vv, 1583
189	De' miei giovenil anni era l'amore (Rorario) (2p. Tutt'esser vidi le speranze vane), 4vv, 1583
182	D'empi martiri e un mar d'orrori varca (Rorario) (2p. Ond'in ogni pensier ed opra santo), 4vv, 1583
—	Ecco, dicea, ecco l'Agnel di Dio (2p. of Afflitto e scalz'ove la sacra sponda)
228	È questa vita un lampo (A. Grillo), 5vv, bc, 1641; M xv, 35; F xv, 228
306	Fuggi, fuggi, cor, fuggi a tutte l'or, ?3vv, I-BRq L.IV.99 (S partbook) (see Kurtzman, G1979)
—	La piú dolce rugiada (2p. of Spuntava il dí)
—	La vagheggiano gli alberi (3p. of Spuntava il dí)
180	L'aura del ciel sempre feconda spiri (Rorario) (2p. Poi che benigno il novo cant'attende), 4vv, 1583
185	L'empio vestia di porpora e di bisso (Rorario) (2p. Ma quel mendico Lazaro, che involto), 4vv, 1583
184	Le rose lascia, gli amaranti e gigli (Rorario) (2p. Ai piedi avendo i capei d'oro sparsi), 4vv, 1583
—	L'eterno Dio quel cor pudico scelse (2p. of L'uman discorso, quanto poc'importe)
186	L'uman discorso, quanto poc'importe (Rorario) (2p. L'eterno Dio quel cor pudico scelse), 4vv, 1583
—	Ma quel mendico Lazaro, che involto (2p. of L'empio vestia di porpora e di bisso)
183	Mentre la stell'appar nell'oriente (Rorario) (2p. Tal contra Dio de la superbia il corno), 4vv, 1583
252	O ciechi, il tanto affaticar che giova?, 'madrigale morale' (Petrarch), 5vv, 2 vn, bc, 1641; M xv, 1; F xv, 205
—	Ond'in ogni pensier ed opra santo (2p. of D'empi martiri e un mar d'orrori varca)
—	Per valletta o per campagna (4p. of Spuntava il dí)
—	Poi che benigno il novo cant'attende (2p. of L'aura del ciel sempre feconda spiri)
179	Sacrosanta di Dio verace imago (Rorario), 4vv, 1583
—	Scioglier m'addita, se talor mi cinge (2p. of Dal sacro petto esce veloce dardo)
330	Se d'un angel il bel viso, ?3vv, BRq L.IV.99 (S partbook); (see Kurtzman, G1979)
—	Serpe crudel, se i tuoi primier'inganni (3p. of Aventurosa notte, in cui risplende)
255	Spuntava il dí, 'canzonetta morale' (F. Balducci) (2p. La piú dolce rugiada; 3p. La vagheggiano gli alberi; 4p. Per valletta o per campagna; 5p. Ahi quel sole che dianzi in su l'aurora), A, T, B, bc, 1641; M xv, 1; F xv, 236
—	Tal contra Dio de la superbia il corno (2p. of Mentre la stell'appar nell'oriente)
—	Tutt'esser vidi le speranze vane (2p. of De' miei giovenil anni era l'amore)

253 Voi ch'ascoltate in rime sparse il suono, 'madrigale morale' (Petrarch) (= Haec dicit Dominus), 5vv, 2 vn, bc, 1641; M xv, 15; F xv, 215

Monteverdi, Claudio: Works

contrafacta

A. Coppini, ed.: Musica tolta da i madrigali di [11] Claudio Monteverdi, e d'altri autori, e fatta spirituale, 5, 6vv (Milan, 1607[20]) [1607]

A. Coppini, ed.: Il secondo libro della musica [8] di Claudio Monteverdi e d'altri autori fatta spirituale, 5vv (Milan, 1608) [1608]

A. Coppini, ed.: Il terzo libro della musica [19] di Claudio Monteverdi, fatta spirituale, 5vv (Milan, 1609) [1609]

P. Lappi, ed.: Concerti sacri, libro secondo, 1–7vv, bc (Venice, 1623) [1623]

J. Staden: Geistliche Music-Klang (Nuremberg, 1633) [1633]

C. Monteverdi: Selva morale e spirituale (Venice, 1640–41) [1641]

A. Profe, ed.: Erster Theil geistlicher Concerten und Harmonien, 1–7vv, insts, org (Breslau, 1641[2]) [1641[2]]

A. Profe, ed.: Ander Theil geistlicher Concerten und Harmonien, 1–7vv, 2 vn, org (Leipzig, 1641[3]) [1641[3]]

A. Profe, ed.: Dritter Theil geistlicher Concerten und Harmonien, 1–5vv, 2 vn, org (Leipzig, 1642[4]) [1642]

A. Profe, ed.: Corollarum geistlicher collectaneorum (Leipzig, 1649[6]) [1649]

Latin

Amem te Domine spes mea (= Amor, se giusto sei), 1609

Anima miseranda quae offendis Deum tuum (= Anima dolorosa che vivendo), 1609

Anima quam dilexi (= Anima del cor mio), 1609

Animas eruit e domo (= M'è piú dolce il penar per Amarilli), 1608

Ardebat igne puro (= Volgea l'anima mia soavemente), 1609

Ave Regina mundi (= Vaga su spina ascosa), 1623

Cantemus laeti quae Deus effecit (= A un giro sol de bell'occhi lucenti), 1609

Domine Deus meus (= Anima mia, perdona) (2p. O gloriose martyr), 1609

Ecce panis angelorum (= Chioma d'oro), S, S, T, [?T], 2 vn, bc, Malta, Mdina, Cathedral Museum, MS 47

Ergo gaude laetare (= Due belli occhi fur l'armi onde trafitto) (2p. of Pascha concelebranda, also texted Lauda anima mea)

Felle amaro me potavit populus (= Cruda Amarilli, che col nome ancora), 1607

Florea serta laeti (= La giovinetta pianta), 1608

Gloria tua manet in aeternum (= 'T'amo, mia vita' la mia cara vita), 1607

Haec dicit Dominus (= Voi ch'ascoltate in rime sparse il suono), 1642

Heus bone vir (= Armato il cor d'adamantina fede), 1642

Iam moriar mi fili (see Pianto della Madona)

Jesu dum te contemplor (= Cor mio, mentre vi miro), 1609

Jesum viri senesque (= Vaga su spina ascosa), 1641[2]

Jesu tu obis (= Cor mio, non mori? E mori), 1609

Lauda anima mea (= Due belli occhi fur l'armi onde trafitto) (2p. of Pascha concelebranda, also texted Ergo gaude laetare)

Longe a te mi Jesu (= Longe da te, cor mio), 1609

Longe mi Jesu (= Parlo, miser, o taccio?), 1649

Luce serena lucent (= Luci serene e chiare), 1609

Maria quid ploras ad monumentum (= Dorinda, ah dirò mia se mia non sei), 1607

O dies infelices (= O come è gran martire), 1608

O gloriose martyr (= Che se tu se' il cor mio) (2p. of Domine Deus meus peccavi)

O infelix recessus (= Ah dolente partita), 1608

O Jesu mea vita (= Sí ch'io vorrei morire), 1609

O Jesu, o dulcis Jesu (= Parlo, miser, o taccio?), lost (formerly *PL-WRu*)

O mi fili mea vita (= O Mirtillo, Mirtillo anima mia), 1608

O rex supreme Deus (= Al lume delle stelle), 1649

O stellae coruscantes (= Sfogava con le stelle), 1609

Pascha concelebranda (= Altri canti di Marte e di sua schiera) (2p. Ergo gaude laetare, also texted Lauda anima mea), 1641[3]

Pianto della Madona: Iam moriar mi fili (= Lamento d'Arianna (i)), 1641, 1642, sv288; M xv, 757; F xv, 967

Plagas tuas adoro (= La piaga c'ho nel core), 1609

Plorat amare (= Piagne e sospira, e quando i caldi raggi), 1609

Praecipitantur e torrente nives (= O primavera, gioventú dell'anno), 1608

Pulchrae sunt genae tuae (= Ferir quel petto, Silvio?), 1607

Quam bonus est Deus (model unknown), ATB, *GD* Cath. q.28

Qui laudes tuas cantat (= Quell'augellin che canta), 1609

Qui pependit in cruce Deus meus (= Ecco, Silvio, colei che in odio hai tanto), 1607

Qui pietate tua (= Ma se con la pietà non è in te spenta), 1609

Qui regnas super alta poli (= Che dar piú vi poss'io?), 1608

Resurrexit de sepulchro (= Vago augelletto che cantando vai) (also texted Veni soror mea), 1649

Rutilante in nocte exultant (= Io mi son giovinetta), 1609

Salve Jesu o pater misericordiae (= Salve [o] Regina), *D-Lr* Mus. Ant. Pract. K.N.206

Salve mi Jesu (= Salve Regina (ii)), *Lr* Mus. Ant. Pract. K.N.206

Sancta Maria quae Christum peperisti (= Deh bella e cara e sí soave un tempo), 1607

Spera in Domino et fac bonitatem (= Io ch'armato sin hor d'un duro gelo), 1642

Spernit Deus cor durum (= Ma tu, piú che mai dura), 1607

Stabat Virgo Maria (= Era l'anima mia), 1607

Te Jesu Christe liberator meus (= Ecco piegando le ginocchia a terra), 1607

Te sequar Jesu mea vita (= Ch'io t'ami, e t'ami piú della mia vita), 1608

Tu vis a me abire (= Voi pur da me partite, anima dura), 1609

Una es o Maria (= Una donna fra l'altre onesta e bella), 1609

Ure me Domine amore tuo (= Troppo ben può questo tiranno Amore), 1607

Veni soror mea (= Vago augelletto che cantando vai) (also texted Resurrexit de sepulchro), 1649

Vives in corde meo Deus meus (= Ahi come a un vago sol cortese giro), 1607

Italian

Bella fiamma d'amor, dolce Signore (= Io ardo sí, ma'l foco è di tal sorte), *I-Bc* Q27

Dolce spina del mio core (= Lidia spina del mio core), *BRq* L.IV.99

Lamento della Mad[d]alena (= Lamento d'Arianna (i)), *Bc* Q43

Occhi miei, se mirar piú non debb'io (= Occhi miei, se mirar piú non debb'io), *Bc* Q27

O rosetta che rossetta (= O rosetta che rossetta), *BRq* L.IV.99

Pianto della Madona (see Contrafacta, Latin)

Prima vedrò ch'in questi prati nascano (= Prima vedrò ch'in questi prati nascano), *Bc* Q27

Quante son stell'intorn'a l'aureo crine (= Quante son stelle in ciel e in mar arene), *Bc* Q27

Se non mi date aita, *Bc* Q27

Su fanciullo (= Damigella), *BRq* L.IV.99

German

Alleluja, kommet, jauchzet (= Ardo, avvampo, mi struggo, ardo: accorrete) (also texted Freude, kommet, lasset uns gehen), 1649

Dein allein ist ja grosser Gott die Sache (= Cosí sol d'una chiara fonte viva) (2p. of O du mächtiger Herr Lock ins Himmels Throne)

Freude, kommet, lasset uns gehen (= Ardo, avvampo, mi struggo, ardo: accorrete) (also texted Alleluja, kommet, jauchzet), 1649

Güldne Haare, gleich Aurore (= Chioma d'oro), *D-Kl* 2° MS Mus.58j

O du mächtiger Herr hoch ins Himmels Throne (= Or che'l cielo e la terra e'l vento tace) (2p. Dein allein ist ja grosser Gott die Sache), 1649

O Jesu lindere meinen Schmertzen (= Tu dormi, ah crudo core!), 1649

Wie ein Rubin in feinem Golde leuchtet (= Una donna fra l'altre honesta e bella), *Dlb* Mus.Pi 8

Wie wann von Gold ein Ring (= Ohimé ch'io cado, ohimé), 1633

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Monteverdi, Francesco.

Italian singer and composer, elder son of Claudio Monteverdi. *See* Monteverdi, Claudio, §3.

Monteverdi, Giulio Cesare

(*b* Cremona, bap. 31 Jan 1573; *d* Salò, Lake Garda, ?1630/31). Italian composer, organist and writer on music, younger brother of Claudio Monteverdi. In 1600 he was briefly organist of Mantua Cathedral. In August 1602 he was in the service of the Duke of Mantua. He wrote the music for the fourth *intermedio* (to words by Chiabrera; music lost) in the performance of Guarini's play *L'Idropica* given on 2 June 1608 during the wedding celebrations at the Mantuan court. In 1609 he was appointed *maestro di cappella* to Francesco Gonzaga, then governor of Monferrato, and it was in this capacity that he wrote his opera *Il rapimento di Proserpina* (libretto by Ercole Marigliani), which was composed for the birthday of Francesco's wife and performed at Casale Monferrato in 1611 (music lost). In 1612 he was dismissed, along with his brother and other artists, from the Gonzaga family's service. He soon became organist of the principal church at Castelleone, near Crema, where he seems to have remained until, on 10 April 1620, he was appointed *maestro di cappella* of Salò Cathedral. He probably died of the plague of 1630–31. The small amount of his music to survive shows to some extent the influence of his brother. The 25 motets of his only surviving collection, *Affetti musici, ne quali si contengono motetti a 1–4 et 6 voci, per concertarli nel basso per l'organo* (Venice, 1620), are competent in the manner of the concertato for few voices; they lack secular influences but are pleasantly melodious. There is a madrigal for three voices and continuo (in RISM 1605[12]), and his two pieces in his brother's three-part *Scherzi musicali* (1607[21]), each with a three-part ritornello, are very similar in style to the rest of the volume (edns in *C. Monteverdi: Tutte le opere*, ed. G.F. Malipiero, x, Asolo, 1929, pp.58ff). He is more important for the fact that he edited that volume and in doing so included as a *Dichiaratione* a detailed explanation (facs., ibid., 69ff; Eng. trans. in O. Strunk: *Source Readings in Music History*, New York, 1950, pp.405ff) of Claudio's ideas as expressed in the preface to his fifth book of madrigals written in response to Artusi's attacks on him.

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For further bibliography *see* Monteverdi, Claudio.

DENIS ARNOLD

Monteverdi Choir.

London chamber choir founded in 1964 by John Eliot Gardiner. *See* London, §VII, 3 and Gardiner, john eliot.

Montevideo.

Capital city of Uruguay. Sacred music was first heard at S Francisco de Asís, which was founded in 1724 with a rudimentary choir; its first organ was inaugurated in 1772. The church's first musicians were the organists Tiburcio Ortega (*c*1780), Bruno Barrales (1786) and Benito de San Francisco de Asís (1800); the most important *maestros de capilla* were Blás Perera (*c*1803), Hermenegildo Ortega (*c*1810), José María de Arzac (until 1830), Juan José de Sostoa (*c*1790) and Fray Manuel Ubeda (1802).

The foundation stone of Montevideo Cathedral was laid in 1790 and the building was consecrated on 21 October 1804 by the Bishop of Buenos Aires, Benito Lué y Riega. It had a choir and later a rudimentary organ, which was improved around 1830. It employed some good organists, including Sostoa (*c*1750–1813) and Arzac (1832–6). The best musical period was under three important *maestros de capilla* who were also accomplished composers: two Spaniards, Antonio Sáenz (from 1829) and Carmelo Calvo (from 1871), and most notably the Italian Giuseppe (José) Giuffra (from about 1850).

Sacred music heard in Montevideo until the mid-18th century consisted of popular religious songs derived from the Spanish troubadours, *pastorelas*, *gozos*, *salves* etc., accompanied mostly by the harp and other string instruments. In the second half of the century more elaborate works were heard, such as masses for three or four voices with organ accompaniment. After 1830 a third period of religious music developed, strongly influenced by Italian opera.

The archives of S Francisco contain primitive liturgical songs and polyphonic works, among them several masses. There are 194 complete works from the colonial period to 1890, of which the most important historically is Manuel Úbeda's Mass for All Souls Day (1802), the first known composition written in Uruguay. There are also some religious works of the colonial period in the musicology section of the Museo Histórico Nacional.

Theatre music was derived initially from the Spanish theatre and was first heard in the Casa de Comedias (inaugurated 1793); the repertory included *tonadillas escénicas* (musical intermezzos), *melólogos* (melodramas) and zarzuelas, and their popularity lasted until about 1825, by which time more than 300 *tonadillas* had been performed. The composers and some of the most famous works were Pedro Aranaz (*El chusco y la maja* and *El chasco del mesón*), Pablo Esteve (*El granadero*, *Los esclavos del mundo*, *La jardinerita del gusto*, *La cortesana pastora*, *El amante tímido* etc.), Fernando Ferandiere (*Los españoles viajantes*), Manuel García (*La maja y el majo*) and Blás de Laserna (*El novio sin novia*, *La vida del petimetre*, *El tribunal de las quejas*, *Los majos celosos*, *El marido sagaz* etc.).

In 1820 elements of Italian opera arrived with Rossini's overtures, arias and duets, and in 1830 the first complete opera was heard: Rossini's *L'inganno felice*. The Casa de Comedias stage was rebuilt; the building was later demolished and the Nuevo Teatro S Felipe (1880) was built on the same site. From 1830 to 1860, 60 operas were given by ten important companies, which included performances by the Tanni brothers (1830–40), Ida Edelvira (1851–2), Justina Piacentini (1849–54), Eliza Biscaccianti (1854) and Sofia Vera Lorini (1855–7). The Teatro Solís, with five tiers and 1584 seats (now with about 2800), opened in 1856 with Verdi's *Ernani* and became one of the leading houses in South America. With annual performances between April and August, its stage received important singers such as Enrico Tamberlik (1857), Anna Bishop (1858) and Carlotta Patti (1870). The celebrity of that epoch, Adelina Patti, sang at the Solís in 1888. After Maria Barrientos (1901) and Edoardo Garbin (1902) came the golden age of the Solís: in 1903 Toscanini brought a 285-person company from La Scala headed by Enrico Caruso in the tenor's first visit to Montevideo; in 1904 he came with Rosina Storchio in *Madama Butterfly*, and in 1906 with Salomea Krusceniski singing Wagner. A stream of internationally renowned singers followed. Richard Strauss conducted his *Elektra*. José Oxilia, Victor Damiani and José Soler were among the best Uruguayan singers who performed at the Solís. Other theatres of the period – the Cibils (1871), S Felipe (1880) and Politeama (1889) – no longer exist. The Stella d'Italia has been much altered since its opening in 1895, by which time there were 15 theatres in Montevideo. The 3000-seat Teatro Urquiza opened in 1905 with Sarah Bernhardt in Sardou's *La sorcière*; it was bought by the Uruguayan broadcasting service (SODRE) and in 1930 became a studio-auditorium that continued to function until it burnt down in 1971. Both the Urquiza and SODRE had opera seasons, but they were never as distinguished as those of the Solís. The Solís continues to function as a theatre, with brief opera seasons given by national casts and occasional visiting companies.

Early concert life flourished in the musical soirées of the colonial salons. Small groups such as duos and trios became larger and were the source of professional quartets and chamber ensembles and of the Sociedades Filarmónicas (1827–93), out of which grew the first orchestras. The Orquesta de la Sociedad Beethoven (1897–1902), under the Spanish conductor Manuel Pérez-Badía, was followed by the Orquesta Nacional (1908–14) under the Uruguayan composer, violinist and teacher Luis Sambucetti. This was the most important among the early orchestras because it performed not only contemporary European works (in particular Debussy, Franck, Ravel, Rimsky-Korsakov), but also new works by Uruguayan composers. The Sociedad Orquestal del Uruguay (1929–31), conducted by José Segú, Benone Calcavecchia and Vicente Pablo, played the standard symphonic repertory. Among chamber ensembles the Asociación Uruguaya de Música de Cámara was the most distinguished, playing the classical and contemporary repertories from 1910 to 1931.

The OSSODRE (Orquesta Sinfónica del SODRE), founded on 20 June 1931, remains the most important symphony orchestra in the country. The SODRE broadcasting service has four radio stations and a television channel; they all broadcast musical and cultural programmes. The Orquesta Municipal, founded by Carlos Estrada in July 1959 and

conducted by him until his death in 1970, changed its name in 1992 to Orquesta Filarmónica de la Ciudad de Montevideo; the conductor in the 1990s was Federico García-Vigil.

The main concert halls around the beginning of the 20th century were those of the Conservatorio Musical La Lira (600 seats, 1878–1950); the Instituto Verdi (800 seats, from 1890), which became the Teatro Verdi (*c*1960); the Victoria Hall (600 seats, from *c*1920), now the Teatro Victoria; and the Sala Vaz Ferreira, the auditorium of the Biblioteca Nacional, which opened in 1972 and is one of the best.

Public musical education began in the late 19th century; between 1873 and 1906 six conservatories were founded. La Lira (1873), the Instituto Verdi (1890) and the Liceo Musical Franz Liszt (1895) were the most important, each with a large auditorium and a chamber ensemble; La Lira and the Instituto Verdi each had its own orchestra and choir. In addition there were the Escuela Musical Falleri, the Conservatorio Musical de Montevideo, the Conservatorio Wilhelm Kolischer, the Conservatorio Balzo and others. The Conservatorio Nacional de Música became the Escuela Universitaria de Música in 1986 and was directed in the 1990s by the composer Antonio Mastrogiovanni. The former Instituto de Musicología, founded in 1946 as part of the Facultad de Humanidades, later became part of the Escuela Universitaria de Música. The Concurso de Intérpretes Luis Cluzeau-Mortet, founded in 1992, is an annual award given by the University of Montevideo to young performers and small ensembles to promote works by Uruguayan composers.

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SUSANA SALGADO

Montfort, Corneille de.

See Blockland, Cornelius.

Montfort, Hugo von.

See Hugo von Montfort.

Montgeroult, Hélène-Antoinette-Marie de Nervo de [Countess de Charnage]

(*b* Lyons, 2 March 1764; *d* Florence, 20 May 1836). French virtuoso fortepianist and composer. She was trained in Paris as a fortepianist by N.-J. Hüllmandel, Clementi (1784) and then J.L. Dussek; still later she studied with Antoine Reicha. In 1784 she married the Marquis de Montgeroult (*d* 1793), then Charles-Hyacinte His, whom she divorced in 1802, and finally the Count du Charnage (*d* 1826).

In 1795 she was appointed *professeur de première classe* at the newly established Paris Conservatoire, where her pupils included L.-B. Pradher, A.P.F. Boëly and I.A. Ladurner. Her home was later recognized as one of the most important Parisian musical salons. At the turn of the century she published her two collections of *Trois sonates pour le forte-piano* and later a *Cours complet pour l'enseignement du forte-piano* (in three volumes, ?1820), which Marmontel praised as an important resource of musicianship. A passionate admirer of Handel, Montgeroult applied the art of singing to playing the piano. She died while travelling in Italy and is buried in the cloister of S Croce in Florence.

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JULIE ANNE SADIE

Montgomerie, Hugh.

See Eglinton.

Montgomery, Kenneth

(*b* Belfast, 28 Oct 1943). Northern Ireland conductor. He studied at the RCM with Boult, and in Siena with Celibidache, and was on the music staff at Glyndebourne from 1964 to 1968, making his conducting début with *L'elisir d'amore* in 1967. He was a staff conductor with Sadler's Wells Opera (1967–70) in a wide repertory and, while working successfully with the Bournemouth SO and Sinfonietta, appeared at the Wexford Festival in *Oberon* (1970) and *Il rè pastore* (1971). In 1970 his conducting of *Ormindo* with the Netherlands Opera began a long and fruitful association involving a wide range of operas from Cavalli to Janáček and Stravinsky. His Covent Garden début was in 1975 with *Le nozze di Figaro*. He was music director of Glyndebourne Touring Opera, 1975–6, when he conducted *Der*

Freischütz, but resigned to become principal conductor of the Netherlands RSO and to strengthen his ties with the Netherlands Opera. In 1985 he became artistic director of Opera Northern Ireland in his native city. He has frequently appeared as a guest conductor with the WNO and Canadian Opera, and in 1990 conducted *Alcina* for Vancouver Opera.

ALAN BLYTH

Montgomery, Wes [John Leslie]

(*b* Indianapolis, IN, 6 March 1923; *d* Indianapolis, 15 June 1968). American jazz guitarist. He began to teach himself the guitar about 1943 and was soon playing in local bands. He toured and recorded with Lionel Hampton from 1948 until the beginning of 1950. In 1959 he organized his own trio with organ and drums, and its first recording, *The Wes Montgomery Trio*, initiated a series of albums for Riverside. These represent Montgomery at his peak, accompanied by the finest rhythm sections available, and brought him belated recognition.

Montgomery worked with John Coltrane in 1961–2. In 1964 his recordings began to make use of string orchestras and large jazz bands. Though unrepresentative of his talents, these considerably broadened his audience; his rendition of *Goin' out of my Head* (1965, Verve) won a Grammy Award, and *A Day in the Life* (1967, A&M) was the best-selling jazz LP of 1967. In live performances, however, Montgomery continued to appear in small groups, notably with the Wynton Kelly Trio and in a quintet that included his brothers Monk (double bass) and Buddy (piano and vibraphone). He died unexpectedly at the height of his career.

Critics generally consider Montgomery the most important and influential jazz guitarist after Charlie Christian. Like Christian, whose recorded solos he memorized in his youth, Montgomery invented perfectly shaped phrases with tremendous rhythmic drive. But he also took advantage of contemporary developments in jazz harmony and melody, as well as improvements in the construction of electric guitars, to create an individual style. Instead of a plectrum he used his thumb for various kinds of strumming, achieving a softer attack and leaving his fingers free to pluck octaves and chordal passages. His mastery of technique created a sensation among younger guitarists, and the playing of octaves, in particular, became a trademark of the Montgomery style.

Montgomery tended to build his solos from melodies in single notes to octave passages and finally to chords. He had a highly original melodic imagination and, at his best, constantly produced refreshing ideas that broke off unexpectedly. Even when he paraphrased a melody he managed to invest it with rhythmic excitement. Montgomery's playing abounded in subtle embellishments, deep blues sentiment and a highly expressive use of portamento, tremolo and other effects. In his sincere, unsensational way, he expanded the resources of the jazz guitar, and his influence has been acknowledged by many later guitarists. Two volumes containing transcriptions of Montgomery's solos have been published.

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LEWIS PORTER

Monti.

Italian family of singers and at least one composer, prominent in the 18th century in the development of Neapolitan *opera buffa*.

(1) Laura Monti
(2) Marianna Monti
(3) Gaetano Monti

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JAMES L. JACKMAN

Monti

(1) Laura Monti

(*b* ?Rome, after 1704; *d* Naples, 1760). Singer. She was a member of comic opera companies at the Teatro Nuovo, Naples, 1726–32, singing second and third comic parts. From 1733 she sang at the royal theatre, S Bartolomeo, in intermezzos between the acts of serious operas, until 1735, when Carlo III replaced intermezzos with ballets. Among her roles was Serpina in the première of Pergolesi's *La serva padrona* (1733); Hasse and Leo also wrote parts for her. In 1738 she took part in the entertainments

celebrating Carlo III's marriage, and sang at the newly opened S Carlo in Pietro Auletta's expanded intermezzo *La locandiera*, the first and for many years the only comic opera produced in the royal theatre. After appearances at the Teatro Nuovo (1743) and the Fiorentini (1745–6) she seems to have retired. Her sisters Anna Maria Monti (*b* 1704) and Grazia Monti were also singers: Anna Maria made her début at the Fiorentini at the age of 13 in Falco's dialect opera *Lo mbruoglio d'ammore*, in the first regular season of comic opera, and sang there until 1727, chiefly in comic servant roles; Grazia appeared at the Nuovo in Giuseppe de Majo's *La milorda* (1728).

Monti

(2) Marianna Monti

(*b* Naples, 1730; *d* Naples, 1814). Soprano, cousin of (1) Laura Monti. She made her début in Carnival 1746 in Conforto's *La finta vedova* at the Teatro dei Fiorentini and from then until 1759 appeared regularly there and at the Teatro Nuovo, singing comic servant parts. She enjoyed the patronage of the Marchese di Gerace, with whom she was arrested suddenly in 1760 by the theatrical censors, who presumed impropriety; but after petitions and protests both were freed (there were testimonies to her 'honest, philanthropic life, without any scandal' and her regular attendance at church) and after two months she was able to resume singing at the Fiorentini theatre. For almost 20 years Monti was perhaps Naples's most popular *prima buffa*. The best composers of the period created roles for her: Cocchi, Latilla, Logroscino, Jommelli, Traetta, Piccinni, Sacchini, Guglielmi, Paisiello and Cimarosa. Her style almost certainly influenced the development of Neapolitan *opera buffa*. She helped popularize in the south the modern comic opera dramaturgy, with its greater variety of vocal textures and aria forms and longer and more complex finales, developed by Goldoni for Venice and introduced in Naples in the early 1760s, particularly by the librettist Antonio Palomba. Her public career ended with the Palomba-Curcio *farsa*, *Il millantatore* (Carnival 1780), at the newly opened Teatro del Fondo.

Monti

(3) Gaetano Monti

(*b* Naples, *c*1750; *d* ?Naples, ?1816). Composer, younger brother of (2) Marianna Monti. Early reports that he was the brother of the poet and librettist Vincenzo Monti (1754–1828) are unfounded. According to Florimo, he first appeared in public in 1758 at the age of eight, singing a skirt part in a revival of Piccinni's *Il curioso del suo proprio danno* at the Teatro Nuovo along with his sister who had the lead. This short part (Stellante) was probably written specially for him, since the character did not appear in the original production of 1756 and was in excess of the seven characters then customary for *opere buffe*. In 1776 he was admitted to the musical staff of the Tesoro di S Gennaro as *organista straordinario*, a position he appears to have held until at least 1788. After writing one serious opera for Modena in 1775, he confined himself to productions for the comic stage, usually including a part for his sister until her retirement in 1780. He is said to have composed church music (none of which is known to survive). In 1776 the impresarios of the S Carlo listed him among the 20 best composers then

living in Naples. His two most popular operas, *Le donne vendicate* and *Lo studente*, were performed outside Naples as well as revived there; Gerber remarked on the popularity of his music in Germany.

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Il geloso sincerato (Lorenzi), Naples, Fondo, aut. 1779
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Le donne vendicate (Il gigante) (G. Palomba), Naples, Nuovo, 17 Oct 1781, *I-Nc*
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Monti, Giacomo

(*fl* Bologna, 1632–89). Italian music publisher, father of Pier Maria Monti. He began his publishing activities in Bologna in 1632, establishing a printing press near the church of S Matteo delle Pescherie. Two years later he entered into partnership with Carlo Zenero, and the press was moved to Via S Mamolo in 1638. Its first musical publication was Corbetta's *Scherzi armonici: suonate sopra la chitarra spagnola* (1639), followed in the same year by the second volume of Piccinini's *Intavolatura di liuto*. Shortly thereafter the partnership was dissolved, and Monti continued the business alone, publishing mostly historical and sacred works. In 1662 he resumed his musical activities, having moved to a shop under the vault of the Pollaroli, and until 1689 his musical production was intense, consisting chiefly of works by Bolognese composers. He seems to have worked completely independently at first. During this period his typographical mark was a figure of St Petronius, the patron saint of Bologna.

In about 1668 the Bolognese bookseller Marino Silvani associated himself with Monti, at first using his presses for several of the anthologies he himself edited (*Sacri concerti*, 1668; *Nuova raccolta di motetti sacri*, 1670; *Canzonette per camera a voce sola*, 1670; *Scielta delle suonate a due violini, con il basso continuo*, 1680), as well as for music by Filippini (op.10), G.B. Bassani (opp.1 and 5), Albergati (op.2), Domenico Gabrielli (op.1) and Corelli (reprint of op.1), all within the period 1683–4. Apparently Silvani and Monti then made an agreement that gave Silvani the exclusive rights to sell Monti's publications. From 1685 all the publications of Giacomo Monti carried the indication 'sold by M. Silvani at the sign of the violin', and the typographical mark was nearly always a violin with the

motto 'UTRElevet MIserum FAtum SOLitosque LAbores'. The secular production of the firm during this period was somewhat limited but included madrigals by G.B. Bassani, Mazzaferrata, G.B. Bianchi and G.M. Bononcini (i) and canzonettas and chamber cantatas by Bononcini, Cazzati, Cherici, Cossoni, Legrenzi, Mazzaferrata and Penna. For sacred and instrumental music, however, production was far more extensive, preferred authors being G.P. Colonna, Cossoni, Filippini, G.B. Vitali, Bononcini, G.B. Degli Antoni, G.B. Bassani, Mazzaferrata, Cazzati, Albergati, Corelli, Berardi and Penna. Monti published an index, probably in 1682, of works printed by the firm (*Indice dell'opere di musica sin'hora stampate da Giacomo Monti in Bologna*). In 1689 the business passed to Pier Maria Monti.

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<div align="right">ANNE SCHNOEBELEN</div>

Monti, Pier Maria

(*fl* Bologna, 1689–1702). Italian music publisher, son of Giacomo Monti. He succeeded his father in 1689, taking over a well-established printing house that had been active in Bolognese music publishing since 1639. Like his father's, his publications were sold by Marino Silvani, and later also by Lelio Della Volpe. The composers whose works were published by the Monti firm during these years (mostly between 1690 and 1695) included Giovanni Bononcini, Domenico Gabrielli, Corelli, G.P. Colonna, Elia Vannini, Jacchini, G.B. Bassani and Francesco Passarini. Monti's last musical edition seems to have been a reprint of Trolli's *Modo facile di suonare il Sistro nomato il Timpano* (1702, printed under the name Paradossi). After his death his heirs continued the non-musical part of the firm's publishing activities, becoming the official printers for the Holy Office; the music publishing was taken over by the Silvani firm. In general the typography of the Monti press (both father and son) lacks care and elegance and has a commercial character.

For bibliography *see* Monti, Giacomo.

<div align="right">ANNE SCHNOEBELEN</div>

Montibus, Iacobus de.

See Jacobus of Liège.

Monticelli, Angelo Maria

(*b* Milan, *c*1712; *d* ?Dresden, ?1758). Italian castrato soprano. He began his career in Venice in 1728, then went to Milan (where he often appeared throughout his career) and Rome (where he sang prima donna roles opposite Caffarelli). He appeared for ten years in secondary roles throughout Italy before being engaged as primo uomo for London (1741–6, returning to Milan for the 1745 carnival). According to Horace Walpole, he was 'infinitely admired' at the King's Theatre, and he sang in two operas by Gluck in 1746. The Viennese court employed him from 1740 although his only confirmed public appearances date from 1748. He sang at the S Carlo in Naples for two years and then joined Hasse's Dresden troupe as primo uomo (1753–6). His last known performance was in Genoa in October 1756; according to Fürstenau, he died in Dresden in September 1758. Monticelli had a lyric, agile voice and was a great actor, praised by Burney, Walpole and others. He was responsible for much of the popular dispersion of Pergolesi's *L'olimpiade*, whose arias for Megacles he often sang. He has often been confused with the other singers of the time called Monticelli (particularly Maria Marta). (*FürstenauG*)

DALE E. MONSON

Montichiaro, Zanetto da.

See Zanetto da Montichiaro.

Montirandé

(Fr.).

A 16th- and 17th-century variety of Branle in duple metre with dotted rhythms. It was mentioned by Arbeau (as the 'branle de mostierandel'), Mersenne ('branle de montirandé') and François de Lauze, who defined it simply as the fifth branle of a series (*Apologie de la danse*, 1623; ed. J. Wildeblood, 1952). Examples can be found in Jean d'Estrée's *Tiers livre de danseries* (1559), Anthoine Francisque's *Le trésor d'Orphée* (1600) and Michael Praetorius's *Terpsichore* (1612). A manuscript in Uppsala contains a number of *montirandés* for ensemble.

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Montoya (Salazar), Ramón

(*b* nr Toledo, 2 Nov 1880; *d* 1949). Spanish flamenco guitarist of Gypsy origin. He launched his career at the turn of the century playing in Madrid cafés, and went on to make his name as accompanist to the renowned famous *cantaor* Antonio Chacón from 1912 to 1926. Llobet Soles, who was known to Montoya, may have inspired him to adapt traditional flamenco

songs such as *soleares*, *siguiriyas* and *bulerías* for solo guitar. Today these songs are standard repertory for the flamenco *tocaor*. Montoya gave a landmark recital to a packed Salle Pleyel, Paris, in 1936, and also made some important recordings there collected in Harmonia Mundi's 'Grandes figures du flamenco' series (1988).

The first solo flamenco guitarist (as opposed to a flamenco *tocaor* who played solos), he helped turn what had traditionally been an instrument of accompaniment into one that could be listened to in concert conditions. He was also the only flamenco guitarist to have performed privately for British royalty (in 1938) when he performed with a famous flamenco dancer, La Argentinita, in front of the future Queen Elizabeth II. He is remembered for his lyric innovation, technical expertise and great modesty (he always considered his solo work inferior to his role as an accompanist).

JAMES WOODALL

Montpellier Codex

(*F-MOf* H196). *See* Sources, MS, §V, 2.

Montre

(Fr.).

See Organ stop.

Montreal.

City in Canada. The largest in the country, it has long been a leader in musical life, challenged only by Toronto. It is a bilingual city (roughly three quarters French- and one quarter English-speaking), and music is one of the few cultural activities that unites and receives support from both language groups.

1. History.
2. Institutions.
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ERIC McLEAN/HÉLÈNE PAUL

Montreal

1. History.

Founded by the French as a missionary outpost in 1642, the early colony was too preoccupied with such basics as shelter, food and defence to pay much attention to cultural development. Music consisted of French folksongs and, in the religious services, some plainchant and a few motets. It was discovered that the Amerindians of the region responded readily to liturgical music, and the latter became a vital tool in their conversion to Catholicism: native children were taught canticles and simple Gregorian chant, with words in the appropriate Amerindian language. A number of musical instruments were brought by the colonists, and particularly by those who were sent to govern them. There are 17th-century references to

flutes, trumpets, drums, fiddles, lutes and guitars, which were played in connection with wedding celebrations, government functions and military ceremonies.

Quebec City, founded 34 years earlier than Montreal, was the seat of French government, and secular music developed more rapidly there than in the purely religious settlement of Montreal; however, the commercial and military importance of Montreal – the highest navigable point on the St Lawrence River at that time – soon came to be recognized and exploited, and the town began to lose its exclusively religious character. By the end of the 17th century an imported French organ had been installed in the parish church; the first recorded organist is J.-B. Poitiers du Buisson (1645–1727), who took up the post at the age of 60. Although the existence of secular instrumental music in 17th- and early 18th-century Montreal is confirmed by the records of an occasional ball organized by a government official or a member of the seigneurial class, such activity was discouraged by the Gentlemen of St Sulpice, the seigneurs of the Montreal settlement. Music remained either a folk tradition, barely tolerated by the church, or an instrument of the divine service. The music of the native tribes was not regarded as worthy of notice. A few Amerindian tunes were written down as curiosities in the 17th century, but only when they showed some resemblance to European music.

After the conquest of Canada by the British (1759), the bands of British regiments stationed in the larger towns formed the nucleus of a new and somewhat more active musical life. Army commissions were purchased by the wealthy, and commanding officers vied with each other in the quality of their bands; the musicians, many of them German, seem to have been both competent and versatile. In Montreal they gave regular weekly concerts of about two hours on the old Champs de Mars, and the bands also provided the musicians for the frequent balls held during the winter.

Montreal acquired a French musician of some wit and skill during the American Revolution: Joseph Quesnel (1749–1809), a sea-captain from St Malo captured by a British frigate in 1779 while running supplies and ammunition from France to the USA. After his release he eventually settled in the Montreal area, managing the general store of Boucherville, an adjacent village, and writing songs, chamber operas, and quantities of essays and poetry. One of his operas, *Colas et Colinette, ou Le bailli dupé* (1788), was performed in Montreal in 1790; it is a pleasant if rather conventional work, owing more to Grétry and Rousseau's *Le devin du village* than to Mozart. Quesnel arrived in Canada as a mature musician, and Montreal had as little influence on his work as he had on the citizens of his adopted country. His assessment of the cultural life of the town was not high; in one of his poems, *Epitre à M Généreux Labadie*, he wrote: 'At table they sing you an old Bacchic song; in church there were two or three old motets, accompanied by organs missing their bellows'.

In 1848 the first Philharmonic Society was organized in Montreal by an English organist, R.J. Fowler, for the presentation of orchestral and choral works. Fowler's musical resources must have been severely limited at the time, and the career of the organization was ended abruptly by the great cholera epidemic of 1852. Sporadic attempts were made to organize

concerts on a regular basis, but the majority were short-lived. The first group to survive for any length of time was the Montreal Mendelssohn Choir, founded in 1864 and conducted by Joseph Gould (1833–1913), who continued to direct the group of some 100 voices in several concerts each year until the choir's dissolution in 1894. The extensive collection of musical material acquired by the organization was left to the faculty of music at McGill University.

A few French choral groups enjoyed brief success during the same period: the Société Musicale des Montagnards Canadiens, the Orphéonistes de Montréal (both founded by François Benoit) and the Société Ste-Cécile, founded in 1789 by Adélard J. Boucher. The latter also launched a music publishing business and acted as an impresario for visiting artists.

The development of Boston and New York was much more rapid than that of the French and British settlements in Canada, and by the mid-19th century the musical celebrities of Europe already found it profitable to tour the USA, with brief sallies into the larger Canadian towns across the frontier. In this way Montreal heard such musicians as Patti, Christine Nilsson, Gottschalk, Joseffy, Bülow, Rubinstein, Wieniawski, Vieuxtemps and Ole Bull. In 1850 a touring orchestra from Berlin, known as the Germanians, gave nine performances in Montreal's Theatre Royal with great success.

The revival of the Philharmonic Society of Montreal in 1875 was an event of great consequence in the development of musical taste in the city. In its 24 years of activity it presented over 120 large orchestral and choral works, many of them for the first time in Canada. Although choral groups were flourishing at this period the formation of an adequate orchestra presented problems; musicians were imported from Boston, Quebec City and Ottawa to supplement the local band for the society's concerts. The first director of the Philharmonic concerts was P.R. McLagan, succeeded in 1879 by Joseph Gould and Fred E. Lucy-Barnes. In 1880 the direction of the concerts was taken over by Guillaume Couture, who continued to lead the performances until 1899, when the organization suspended its activities. During that period the Philharmonic Society presented such important works as Handel's *Judas Maccabaeus* and *Acis and Galatea*; Mendelssohn's *Elijah* and *Paulus*; Mozart's Requiem; Haydn's *The Creation* and *The Seasons*; Beethoven's Ninth Symphony and *Christus am Ölberge*; a concert version of Wagner's *Der fliegende Holländer*; and the first Canadian performances of Cherubini's Requiem, Schumann's *Das Paradies und die Peri* and Saint-Saëns's *Samson et Dalila*.

Guillaume Couture, who sustained the Philharmonic Society and accounted for much of its success, was the first outstanding Montreal-born musician. In 1873 he was sent by a generous patron to Paris, where he completed his studies with Romain Bussine and Théodore Dubois. He returned to Canada permanently in 1878, and after the failure of the Philharmonic Society in 1899 confined himself to teaching and to his post as organist of the Cathedral of St Jacques. He composed several religious works, including the oratorio *Jean le Précurseur*, first performed in Montreal in 1923. Several of his pupils contributed significantly to Montreal's musical development. Another musician of importance in Montreal during the last

quarter of the 19th century was the Belgian violin virtuoso Frantz Jehin-Prume, teacher of Ysaÿe and successor to Bériot as violinist to the Belgian king. He toured with the Rubinsteins, Jenny Lind, Esipova and others, and during one of his American visits married the Canadian soprano Rosita del Vecchio. Settling in Montreal in the 1860s, he organized and conducted a number of orchestral and chamber music concerts, exercising considerable influence on the quality of music in the city, both through the imaginative choice of programmes and his professional level of performance. He was also a close friend and supporter of Calixa Lavallée, who composed Canada's national anthem and was one of the country's most gifted and productive musicians.

Montreal

2. Institutions.

Towards the end of the 19th century a number of attempts were made in Montreal to form a permanent orchestra, the most important being that of J.-J. Goulet, a Belgian violinist who went to Montreal in 1890. He organized the remnants of a short-lived cooperative orchestra founded by Guillaume Couture, and from 1897 was able to sustain a series of four or five concerts annually for more than ten years, under the name of the Montreal SO.

During the 1920s Goulet and J.-J. Gagnier again tried to form a permanent orchestra. In 1928 the latter founded the Montreal Little SO and the Montreal SO, two ensembles that prepared the way for the foundation of the Montreal Concert Symphonic Orchestra (1930–41) and the Société des Concerts Symphoniques de Montréal (1934–).

Following the development of the film soundtrack in the late 1920s many of the pit musicians, who supplied background music and accompaniments for cinemas and vaudeville houses, found themselves unemployed. Their situation was aggravated in 1929 by the financial crisis and subsequent depression. A group of these musicians approached Douglas Clarke, dean of the faculty of music at McGill University, with a view to forming an orchestra with Clarke at its head. The orchestra offered 25 programmes in its first season (1930–31), but this was reduced to 20, then 18, in succeeding seasons. Concerts took place at His Majesty's Theatre on Sunday afternoons, and the programmes compared favourably with those of other American orchestras.

Clarke, a pupil of Vaughan Williams and Holst, was a well-schooled and perceptive musician. He refused payment for his services throughout the 11-year existence of the orchestra and contributed generously to its collection of scores and parts. He led the musicians through the first Montreal performances of many works now regarded as part of the standard repertory, and he invited leading musicians to take part in the concerts either as guest conductors or as soloists, among them Enescu, Jan Kubelík, Bauer, Zimbalist, Holst and Grainger. In 1934 the board of directors of the Montreal Orchestra split in a dispute with Clarke over the choice of programmes, and the dissatisfied faction, largely French-speaking and led by Athanase David, set up a new series of concerts under the name of the Concerts Symphoniques. Performances were given in the auditorium of the Plateau School; there were a dozen concerts that year, and most of the musicians were those employed by the Montreal

Orchestra. Whereas before 1930 there had been no permanent orchestra, by 1935 the community was called upon to support two.

One of the founders of the new concert series was Wilfrid Pelletier, a Montreal conductor on the staff of the Metropolitan Opera in New York. His commitments in New York prevented him from playing a very active role in the direction of the Concerts Symphoniques in the early years, but his association with the organization later became closer, and the quality of performance improved.

An important offshoot of the Concerts Symphoniques was an annual summer festival, first held in 1936, in which Wilfrid Pelletier played a more creative role. These summer concerts began with large choral works, but by 1945 the project had expanded to include opera, ballet, orchestral concerts and theatre in both French and English. Between 1941 and 1944 Beecham conducted a number of the choral performances. The Montreal Festivals enjoyed their greatest popularity during the 1950s, although a notable event was the Contemporary Music Week in July 1961, which attracted leading composers from most Western countries.

Clarke's Montreal Orchestra was dissolved in 1941, and the Concerts Symphoniques continued alone; in the 1940s the Belgian Désiré Defauw was engaged as artistic director. The rift between the two language groups gradually closed. Programmes became bilingual, and in 1954 the organization was renamed Orchestre Symphonique de Montréal – Montreal SO. Since 1979 it has been known by its French name. Permanent musical directors succeeding Defauw have been Klemperer (1950–53), Markevich (1956–60), Mehta (1961–7), F.-P. Decker (1967–75), Frühbeck de Burgos (1975–6) and Charles Dutoit (1977–). By 1998 the Montreal SO had undertaken 33 national and international tours, most of them under the direction of Charles Dutoit; the orchestra has also made over 75 recordings with Dutoit for Decca, several of which have won international awards.

Since 1981 Montreal has had a second orchestra, the Orchestre Métropolitain. This consists of 65 young musicians, and aims to make great works of the classical and popular repertory available to audiences who do not attend the concert halls in the city centre. It also gives concerts in various parts of the Ile de Montréal and even in subway stations. In 1995 Joseph Rescigno became conductor of the orchestra and chorus of the Orchestre Métropolitain.

In 1940 Madge Bowen and Ethel Stark founded the Montreal Women's SO. Consisting of 75 instrumentalists conducted by Ethel Stark, the orchestra gave about ten concerts a year until it was disbanded at the end of the 1960s. It was the first women's symphony orchestra in Canada and the first Canadian orchestra to play in Carnegie Hall, New York.

The first attempt to establish a permanent opera company in Montreal was made in 1910. Generously underwritten by F.D. Meighen, the company was headed by Albert Clerk-Jeannotte, a singing teacher at the McGill Conservatorium. Organized as a repertory company, it mounted 13 operas in its first three-month season, and included a tour of Toronto, Rochester, Quebec City and Ottawa. The personnel numbered as many as 100 instrumentalists and singers, including 23 principals, and was under the

musical direction of Agide Jacchia and Louis Hasselmans. Most of the singers were guests (e.g. Leo Slezak and Edmond Clément), but there were several Canadians, some of whom have distinguished themselves abroad (e.g. Beatrice La Palme and Louise Edvina). The theatres of the time were not large enough to make Meighen's scheme workable; the company was kept afloat for three years, then disbanded just before World War I. For many years Montreal was dependent on occasional visits by the Metropolitan Opera of New York and by smaller touring companies.

Hoping to provide Montreal with a permanent music drama company, Honoré Vaillancourt (1892–1933) founded the Société Canadienne d'Opérette in 1921. From 1923 to 1933 the company presented some 90 works and over 300 shows. Lionel Daunais and Charles Goulet continued Vaillancourt's work by founding the Variétés Lyriques in 1936. With a repertory made up largely of popular operettas by Friml, Lehár, Lecocq, Messager and others, they won a large public (17,000 subscribers annually), particularly among the French-speaking community. During the next 19 years at the Monument National, the company offered over 1000 performances of 83 works, of which 13 were from the serious opera repertory. With the development of national television networks in the 1950s their audience dwindled, and the company closed at the end of the 1955 season.

Meanwhile, in 1942 the Opera Guild of Montreal was founded with Pauline Donalda as artistic director. The aims of the company were much more modest and realistic than Meighen's. Beginning with two productions annually, each of which was given two performances, its programme was cut back in 1950 to one opera a year. Local artists were strongly supported, and although most of the operas were chosen from the popular repertory, more adventurous items were included, such as *The Golden Cockerel* (1944), *The Love for Three Oranges* (1952), *Louise* (1953), *Boris Godunov* (1954), *Falstaff* (1958) and *Macbeth* (1959). The musical director of the company for 19 of its 28 years was the Russian conductor Emil Cooper, who had directed the première of *The Golden Cockerel* in Moscow in 1909. The guild closed in 1969.

From 1964 Montreal's opera programme was augmented by productions organized by the Montreal SO in collaboration with the directors of the Place des Arts. The quality of performance was high, and opera became a regular feature of the orchestra's season, supported by additional subsidies from both the Canada Council and the Minister of Cultural Affairs of the Province of Quebec. In 1971, wishing to consolidate its opera investments, the Quebec government formed the Opéra du Québec, which absorbed the opera programme of the Montreal SO as well as a small company in Quebec City, the Théâtre Lyrique de la Nouvelle France. Excellent productions of such works as *Otello, Salome*, Puccini's *Il trittico* and *Tristan und Isolde* were offered, along with standard repertory, first in the Place des Arts, then in Quebec's Grand Théâtre. After four seasons the Quebec Minister of Cultural Affairs suspended the operation, which already had an accumulated deficit of more than a million dollars.

The Opéra de Montréal was founded in 1980, taking over from the Opéra du Québec, which had closed in 1975. Two decades after its foundation,

with seven annual productions, 10,000 subscribers and average audiences of 85,000, the Opéra de Montréal is among the ten most important opera companies in North America. Although its repertory is mainly French and Italian, the company stages operas of all genres and all periods, including contemporary works. Major productions by the company, which was directed first by J.P. Jeannotte (1980–89) and then by Bernard Uzan (1989–), have included *Tristan und Isolde* (1986), *Dialogues des Carmélites* (1989), *Adrianna Lecouvreur* (1990), *Madama Butterfly* (1993), *The Consul* (1995), *Turandot* (1997) and *Jenůfa* (1997). The Opéra de Montréal is recognized as the principal opera company in North America for hiring out sets and costumes.

The Little SO, an ensemble patterned on the late 18th-century orchestra, flourished between 1942 and 1951, offering a mixture of classical and modern works. Conductors were engaged on a permanent basis, and they included Bernard Naylor, George Schick, Fritz Mahler and Carl Bamberger. The role of the Little SO was taken over by the McGill Chamber Orchestra, which has continued to offer a popular series of eight concerts each season, first under its founder, Alexander Brott, and since 1990 under Brott's son, Boris. Basically a string orchestra (it began in 1939 as a quartet), the McGill Chamber Orchestra varies in size from 12 to 25 musicians; its concerts are given in the Théâtre Maisonneuve.

In 1983 Yuli Turovski formed I Musici di Montréal, a string ensemble of 16 musicians. The ensemble has a repertory ranging from Baroque to contemporary works, has undertaken several concert tours and has made a large number of recordings, many of which have received awards. I Musici de Montréal became a permanent ensemble in 1990, and offers its subscribers a season of 48 weeks.

Choral singing is an important part of the musical life of Montreal. Notable choral ensembles since the 19th century include the Mendelssohn Choir (1864–94), the Montreal Philharmonic Society (1875–99), the Montreal Elgar Choir (1922–85), Les Disciples de Massenet (1928–), the Petits Chanteurs de Mont-Royal (1956–), the Tudor Singers of Montreal (1962–91), the Studio de Musique Ancienne de Montréal (1974–) and the Société Philharmonique de Montréal (1978–).

The Ladies' Morning Musical Club, founded in 1882, is one of the oldest musical organizations on the continent. Despite the name, the annual 13 recitals and chamber concerts take place in the afternoon and are not confined to ladies. The club has a record of unusual success in finding gifted performers, from Ysaÿe to Ferrier, before their reputations had carried them beyond its financial capabilities. Similar in its objectives is the Pro Musica Society, founded by Constant Gendreau in 1948, which offers eight concerts annually, also at the Théâtre Maisonneuve.

A wide spectrum of the new music is offered by the Société de Musique Contemporaine du Québec (SMCQ), founded in 1965. The first musical director was the well-known Canadian composer Serge Garant (1929–86), who trained a basic ensemble of 12 musicians to meet the exigencies of this specialized repertory. Gilles Tremblay succeeded Garant as musical director and held the post until 1988. Since then, under the musical direction of Walter Boudreau, the ensemble has pursued its original aim of

promoting new music. Its SMCQ Jeunesse section organizes concerts for young audiences. The ensemble's headquarters are in the Salle Pierre Mercure of the Centre Pierre Péladeau.

The Nouvel Ensemble Moderne (NEM) was founded in 1989 by Lorraine Vaillancourt, who since then has fulfilled the dual role of conductor and artistic director. This ensemble of 15 musicians is in the residence at the faculty of music of the University of Montreal. It soon made itself a name for excellence and creativity, and it has gone on many national and international tours and made a number of recordings. An offshoot of the activities of the NEM is the journal *Circuit* (1990–).

By the end of the 20th century Montreal at last had an excellent network of concert halls and theatres. Built between 1960 and 1992, the Place des Arts de Montréal comprises five halls: the Salle Wilfrid Pelletier (cap. 3000); the Théâtre Maisonneuve (1200); the Théâtre Jean Duceppe (823); the Du Maurier Studio Theatre and the Cinquième Salle. As the location of the Museum of Contemporary Art and the headquarters of many musical companies, including the Opéra de Montréal, the Montreal SO, the Orchestre Métropolitain, the McGill Chamber Orchestra, the Pro Musica Society and the Grands Ballets Canadiens, the Place des Arts in the largest multifunctional arts complex in Canada.

Part of the university complex of the Université du Québec à Montréal, the Centre Pierre Péladeau, opened in 1992, contains the Salle Pierre Mercure (cap. 875); its remarkable acoustics and intimate character make it a favourite location for concerts and recordings. Conceived in partnership with the music department of the Université du Québec à Montréal and the Société de Musique Contemporaine du Québec, the Centre Pierre Péladeau accommodates the Société Philharmonique de Montréal and the Société de Musique Baroque de Montréal (Les Idées Heureuses). It also co-produces, with CBC, the radio concerts of the Centre Pierre Péladeau, which are broadcast throughout the country.

Other halls in Montreal are linked to the institutions of musical education. The largest is the Salle Claude Champagne (cap. 1600), which is attached to the Ecole Vincent d'Indy; it was opened in 1964. The building, which was owned by the nuns of Les Saints Noms de Jésus et de Marie, was brought by the Université de Montréal in 1980 to accommodate its department of music. Pollack Hall (cap. 600) was opened in the Strathcona Music Building of McGill University in 1975, but designed to meet the needs of the music faculty, its availability to other music organizations is strictly limited. Also on the campus of McGill University, Redpath Hall is used for performances of early music.

There is a flourishing summer festival season in Montreal. The Montreal International Music Competition was founded in 1963 and was the first international music competition in Canada. The first competition (piano) was held in June 1965; the second (violin) in 1966; the third (singing) in 1967. Since 1974 the competition has followed a four-year cycle: violin, piano, singing, and then a rest year. An unpublished Canadian work is compulsory for performers in the final round. Directed since 1965 by Monique Marcil, one of the founder members, the competition quickly became one of the most famous in the world.

Known as the 'city of a hundred steeples' and famous for the quality of its organs (the majority made by the firm of Casavant Frères), Montreal has maintained its reputation as the organ capital of North America. Since 1971, under the artistic direction of Raymond Daveluy, the Concert Spirituel has organized the Organ Festival of the Oratory of St Joseph, which features organists from all over the world and allows a large public to hear the magnificant Beckerath organ installed in the basilica in 1960.

The Festival International de Jazz de Montréal, also held annually each summer, was founded in 1980 by Alain Simard and André Ménard. Attendance in 1998 was assessed at over a million spectators. The festival is regarded as one of the major jazz events in the world.

During the 18th century and most of the 19th, music education in Montreal consisted of little more than basic solfège and classroom singing; only a few private teachers offered more advanced training. From 1876, however, a number of attempts were made to create a specialized music school, but most of them were short-lived. With the creation of the Dominion College of Music in 1894, music education had a more solid basis; for about 50 years it organized graded examinations, issuing degrees and diplomas in association with Bishop's College (now Bishop's University). In 1904 the McGill Conservatorium was founded through a gift of Lord Strathcona and Mount Royal, chancellor of McGill University. In 1921 the university formed a faculty of music, associated with the conservatorium, with H.C. Perrin as dean. The department and conservatorium (now the preparatory school) continue to thrive, having had a particularly active period of growth during the decade 1965–75.

In 1905 Alphonse Lavallée Smith founded the Conservatoire National de Musique, which offered courses leading to music degrees in association with the Université de Montréal, and which continued to play an important role through the 1930s. The Ecole Normale de Musique was founded in 1926 by the Dames de la Congrégation de Notre-Dame. At first affiliated to the Université de Montréal, it was integrated into the Université du Québec à Montréal in 1976. In 1933 the nuns of Les Saints Noms de Jésus et de Marie gave their school of music, founded in 1920, the name of the Ecole Supérieure de Musique d'Outremont. Renamed the Ecole Vincent d'Indy in 1951, this school, initially affiliated to the Université de Montréal and then to the University of Sherbrooke, has been a private music college since 1978. The Conservatoire de Musique et d'Art Dramatique was created by the government of Quebec province in 1943, on the model of the Paris Conservatoire; it has branches in other principal cities of the province. In 1950 the Université de Montréal founded its own faculty of music offering courses in interpretation, composition and musicology. Following the example of the other universities of Montreal, Concordia University has offered music courses since 1974; since 1990 its music department has had a concert hall of its own (cap. 600).

At the beginning of the 20th century Montreal was very active in the field of recording. It was the headquarters of the Berliner Gramophone Company, the first recording company in Canada, and of Compo Company Ltd, founded in 1918 and the largest Canadian record-manufacturing firm of the time. This branch of the music industry took off again in and after the

1960s, when many Montreal companies were founded, including Gamma Records Ltd (1965), the Société Nouvelle d'Enregistrement (1977), Les Disques Audiogram Inc. (1982), Analekta (1987–), Atma (1989–) and Fonovox (1994–). The Montreal branch of the Canadian Music Centre, opened in 1973, plays an important role in collecting and promoting music from Quebec and other parts of the country.

Montreal

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Montreux.

Town in Switzerland. Situated on the north-eastern shore of Lake Geneva, it has a pleasant climate and views of the Alps. Until the last quarter of the 19th century there was nothing in its musical life to distinguish it from other Swiss centres of comparable size. But its celebrated climate attracted increasing numbers of foreigners and this led in 1881 to the foundation of the Kursaal Orchestra, which gave about 30 concerts annually until 1914, when it was disbanded because of the war; such conductors as Oskar Jüttner and Ernest Ansermet chose novel and eclectic programmes. From 1911 to 1914 Ansermet gave the first Swiss performances of many French and Russian works, including Stravinsky's Symphony in E♭ (2 April 1914).

Between the two wars Montreux suffered a depression and, apart from its folk festivals, was musically less active. An annual music festival, founded in 1946, helped to give the town an international reputation. Known initially as the Septembre Musical, the Montreux Music Festival now runs from late August to early October and attracts leading orchestras and soloists. Its programmes are conservative, and include chamber music concerts and recitals, some of which are given in Vevey and other nearby towns. A new concert hall, the Auditorium Stravinski, was opened in 1993. Montreux is

also host to a world-famous jazz festival, founded in 1967. The town has always attracted musicians; Tchaikovsky worked on his Fourth Symphony there in 1877 and his Violin Concerto in the following year. Chausson composed his *Poème* for violin and orchestra there in 1896, and Stravinsky completed *The Rite of Spring* and *Le rossignol* nearby, at Clarens, in 1913 and 1914. Other musicians of distinction including Furtwängler, Hindemith and Duparc lived for some years in or near Montreux.

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PIERRE MEYLAN/ANDREW CLARK

Montsalvatge, Xavier

(*b* Gerona, 11 March 1912). Spanish composer and critic. He studied at the Barcelona Conservatory with Millet, Morera, Costa and Pahissa (1923–36). In 1934 he received the conservatory's Rebell Prize for his Impromptus for piano, and two years later he was awarded the Pedrell Prize for the *Suite burlesca*. By temperament he tends towards the theatrical, and is particularly conscious of rhythm, so an early interest in the ballet was natural. In 1936–7 he worked on the ballet *El ángel de la guarda*, which remains unpublished, and during the 1940s wrote 19 ballet scores for the Goubé-Alexander company of Monte Carlo, including *La muerte enamorada* (1943), *Manfred* (1945) and *La Venus de Elna* (1946). It was at this time, too, that he began work as a critic, becoming music critic of the weekly *Destino* of Barcelona in 1942. In 1962 he began to write for the *Vanguardia española*. He has taught in Barcelona at the San Jorge Academy, the Destino Seminary and the conservatory.

Montsalvatge reacted against the Germanic leanings of his Catalan teachers and their generation, being drawn instead to Stravinsky and the French, particularly (early on) Les Six, as well as to his Spanish and Catalan nationalist forebears. A series of 'West Indian' works in the 1940s and 50s suggests the strong influence of Milhaud, though they may equally be seen as a reflection of the then current vogue, in both Barcelona and Paris, for African-American music (during the 1930s Marian Anderson had popularized Negro spirituals in Barcelona). For Montsalvatge, however, West Indian, and specifically Cuban, rhythms had a deeper significance because of the close historical ties between Cuba and Catalonia. Many Catalan emigrants who had formed part of the colonial population returned to their homeland after the war of independence, bringing with them hybrid Hispano-African-American songs with strange, exotic rhythms. During the 1940s Montsalvatge travelled around the Costa Brava collecting these songs, publishing many in his *Album de habaneras* (1948). Typical of his West Indian manner are the second of his *Tres divertimenti* (1941), the *Cuarteto indiano* (1952) and above all the *5 canciones negras* (1945–6). These last (particularly the 'Canción de cuna') are his most widely

performed songs, particularly in their lusciously orchestrated version of 1949, being light in style and popular in appeal. His Romantic approach and gift for melody are further displayed in two concertante works of the 1950s: the *Poema concertante* for violin (1951) and *Concerto breve* for piano (1953).

A feature of his works of the 1940s and 50s, shared with his fellow Catalan Mompou, is a liking for combining simple, 'naive' melodic material with sophisticated chromatic harmony. Coupled with this is an attraction, also a dominant feature of Mompou's work, to the world of children. Typical of Montsalvatge's approach is his *Sonatina para Yvette* for piano (1962), which combines the simplest diatonic melodies suggestive of children's games and nursery rhymes with chromatically sliding left-hand triads and bouncing cross-accents. Other 'childhood' works include the magic opera *El gato con botas*, staged at the Liceo in 1948, and the *Canciones para niños* (1953) on poems of Lorca, to which was added a narration with orchestral accompaniment, *Viatge a la luna*, first performed in Barcelona in 1966.

Later Montsalvatge's style underwent some marked changes, most notably in an abandonment (though never total or consistent) of straightforward tonality. In the *Cinco invocaciones al Crucificado* (1969), the language is often freely chromatic and elements of serial technique are introduced. But the work is nevertheless deeply Spanish in character and the predilection for simple melodic material, frequently redolent of traditional models, remains. This new style was pursued in *Laberinto* (1971), *Homenaje a Manolo Hugué* (1970), the Cello Sonata (1971), *Serenata a Lydia de Cadaqués* for flute and piano (1970, orch 1972) and the overture *Reflexus* (1973). Some of these works reveal a thematic 'trademark' in the statement of a 12-note row followed immediately by its retrograde.

After his Partita of 1958 Montsalvatge came to be recognized in his own country as a major orchestral composer. In 1985 he was commissioned by the Ministry of Culture to compose a work for the European Year of Music, the result of which was the *Sinfonía de réquiem*, and in the same year he was awarded the National Music Prize. The Montsalvatge Prize for piano was founded in his home town in 1985.

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(selective list)

Ops: El gato con botas, 1948; Una voce in off (1, Montsalvatge), 1962; Babel-1948 (4, Montsalvatge), 1968

Ballets: El ángel de la guarda, 1936–7; La muerte enamorada, 1943; Manfred, 1945; La Venus de Elna, 1946; Perlimplinada, 1956, collab. Mompou

Orch: Poema concertante, vn, orch, 1951; Concerto breve, pf, orch, 1953; Caleidoscopio, 1955; Partita, 1958; 3 danzas concertantes, 1960; Desintegración morfológica de la Chacona de Bach, 1963; Laberinto, 1971; Reflexus, ov., 1973; Conc. capriccio, hp, orch, 1976; Conc. per un virtuoso, hpd, orch, 1977; Concierto de Albayzin, hpd, orch, 1977; Metamorfosis de concierto, gui, orch, 1980; Fanfarria para la alegría de la paz, 1984; 4 variaciones sobre un tema de La flauta magica, 1991; 3 postales illuminades, str orch, 1991; Sortilegis, 1992; Bric-à-brac, 1993

Vocal: Canciones negras, 1v, pf, 1945–6, orch 1949; Egloga del Tajo, chorus, orch,

1945; 16 Album de habaneras, 1948; Canciones para niños (F.G. Lorca), 1953; Cant. (J. Maragall), 1958; Paisatge del Montseny, 1v, small orch, 1961; Viatge a la luna, nar, orch, 1966; 5 invocaciones al Crucificado, S, ens, 1969; Homenaje a Manolo Hugué, S, orch, 1972; Soneto a Manuel de Falla, S, pf, 1972; Sum vermis, S, 2 pf, 2 perc, 1974; Vocaliso, S, pf, 1976; Sinfonía de réquiem, S, orch, 1987; Madrigal sobre un tema popular, S, vc, str orch/pf, 1991

Solo inst: 3 impromptus, pf, 1933; 3 divertimentos, pf, 1941; Ritmos, pf, 1942; Variaciones sobre la españoleta de G. Farnaby, vn, pf, 1946; Cuarteto indiano, str qt, 1952; Sketch, vn, pf, 1953; Self-paráfrasis, cl, pf, 1953; Sonatina para Yvette, pf, 1962; Serenata a Lydia de Cadaques, fl, pf, 1970, orch 1972; Sonata concertante, vc, pf, 1972; Spanish Sketch, vn, pf, 1972; Aureola, org, 1973; Paráfrasis concertante, vn, pf, 1975; Microrapsodía (a la memoria de Pau Casals), vc, pf, 1976; Fantasía sobre un coral luterano, tpt, org, 1979; Alegoría, pf, 1982; Sí a Mompou, pf left hand, 1983; Berceuse a la memoria de Óscar Esplá, pf left hand, 1987; Diálogo con Mompou, vn, vc, pf, 1988; Microcollage mozartiano, cl, 1991; Variaciones sobre un tema anonimo, hp, 1992; Variaciones sobre el tema del impromptu D935 no.2 de Schubert, pf, 1993

Other works: Suite burlesca, before 1936; choral pieces; arrs.; incid music, film scores

Principal publishers: Salabert, Southern, Unión Musical Española/Music Sales

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RICHARD PETER PAINE

Montserrat.

Benedictine monastery near Barcelona. It has been a very important centre of pilgrimages and devotion to the Virgin Mary from the 11th century. Music has played an important role in these activities especially since the foundation of the Escolanía in the 12th century. The *Llibre Vermell*, a 14th-century manuscript in the monastery archives, records details of the musical life at Mary's shrine. Two abbots, A.P. Ferrer (13th century) and Garcías de Cisneros (16th century), regulated in their *constitutiones* and *regula puerorum* the life of the *escoláns* (boy singers) and their participation in the religious services. The Escolanía was at its zenith from the beginning of the 17th century until its destruction by Napoleon's army (1811); it could be classified as a music school where boy singers were trained. Joan March (1582–1658), who succeeded Victoria as organist of the convent of Descalzas Reales in Madrid, was the first to give the Escolanía its characteristic traits. The pupils of Joan Cererols, who taught there, were much admired throughout Spain and some of his works were published in *Mestres de l'Escolanía de Montserrat*. Miguel López was a choirboy and later a choirmaster at the Escolanía. His works, mostly in a manuscript entitled *Miscellanea musicae* (in *E-Boc*), are indicative of his creative mind and of the performing resources of the Escolanía, which had

both singers and an orchestra. His treatise, *Exagoga ad musicem*, is lost. The Escolanía had many of its best teachers during the 18th century: Josep Martí (1719–63), Benet Julià (1727–87), Anselm Viola (1738–98) and Narciso Casanovas. Outstanding students included Soler and Sor. Many of the works of these composers are unpublished; some, however, have been recorded. Following the destruction of the monastery and the Escolanía in 1811 and the subsequent musical decline, musical life was eventually restored in 1852 by Jacint Boada. Manuel Guzmán (1846–1909) consolidated it, and his disciples, Anselm Ferrer, Angel Rodamilans and David Pujol, had contributed to its success by 1953, when Ireneu Segarra became director. Segarra retired in 1998 and was replaced by Jordi-Augustí Piqué. Efforts have been made since then to continue to publish the works of the masters of the Escolanía and to provide the new liturgy with suitable music; international meetings of composers have been held to carry out these objectives. Thousands of Spanish works formerly in the archives of the royal chapel in Madrid are housed in Montserrat's musical archives.

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IRENEU SEGARRA/R

Montserrat, Andrés de.

See Monserrate, Andrés de.

Monza, Carlo

(*b* Milan, *c*1735; *d* Milan, 19 Dec 1801). Italian composer. He studied with G.A. Fioroni and probably also with G.B. Sammartini, with whom he was closely associated. When Sammartini was promoted to *maestro di cappella* of the ducal court in Milan in 1768 Monza succeeded him as organist, and on Sammartini's death (1775) as *maestro*. By this time he held similar posts at three Milanese churches (S Maria Segreta, S Giovanni in Conca and the Chiesa Rossa), and had established himself as an important

church and theatre composer. He was elected a member of the Accademia dei Pugni and the Accademia Filarmonica, Bologna. On 28 December 1787 he was appointed *maestro* of Milan Cathedral, having twice failed to obtain this post (1773, 1778); he abandoned his successful opera career and became a remarkably active composer of sacred music. Burney wrote favourably of Monza's sacred music that he heard in Milan and Florence in 1770 and called him, along with Melchiorre Chiesa, the best composer of theatre music in Milan. In the same year Alessandro Verri reported that Monza's opera *Germanico in Germania* was well received in Rome.

Monza wrote *opere serie* almost exclusively; most were traditional 'aria' operas for Milan. As a guest composer elsewhere, he also had opportunities to participate in the Franco-Italian synthesis in opera taking place after the middle of the century; in Turin he set *Oreste* (Verazi's libretto *Ifigenia in Tauride*, originally written for G.F. de Majo at Mannheim), and in Milan he wrote *Ifigenia in Tauride* (based on Coltellini's libretto for Traetta). Both contain such French elements as scene complexes, chorus, pantomime, dance and much orchestrally accompanied recitative. Monza proved himself equal to Verazi's challenging libretto, by providing a dramatic crescendo for the storm at sea and following it with brilliant battle music for pantomime during the programmatic sinfonia. He used a variety of textures and string effects, solo wind instruments and occasionally a solo cello to enhance the dramatic effect of accompaniments for arias and obbligato recitative. His melodies are more lyric than declamatory. His experience as a church composer helped him to produce unusually complex, contrapuntal textures for Coltellini's choruses, and he wrote an extensive concerted finale in which the principals sing antiphonally, in ensemble and in pairs, with the chorus. These operas also represent early steps towards the restoration of death and tragedy to the operatic stage; in each opera the *lieto fine* is accomplished by the staged death of an unrepentant tyrant. His other two works for Turin, *Cleopatra* and *Erifile*, go even further towards tragic endings, though the deaths do not take place on stage.

Monza was among the best of late 18th-century Italian church composers. Although his music for S Gottardo is lost, 228 works for Milan Cathedral are extant in its archive, and demonstrate that he could equal Fioroni's archaic contrapuntal style or, in his brilliant solo motets, the theatrical style of his own operas. Several collections of his instrumental music were published in London in the 1780s; a group of six attractive string quartets with programmatic titles is in the Bibliothèque nationale, Paris.

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operas

Olimpiade (P. Metastasio), Milan, Regio Ducal, May 1758, *P-La* (2 copies)

Sesostri, re d'Egitto (P. Pariati), Milan, Regio Ducal, 26 Dec 1759, *GB-Lbl* (13 arias), *I-Nc*, *P-La* (2 copies)

Achille in Sciro (Metastasio), Milan, Regio Ducal, 4 Feb 1764, *I-Nc*, *P-La* (2 copies)

Temistocle (Metastasio), Milan, Regio Ducal, 1 Jan 1766, *I-Nc*, *P-La* (2 copies)

Oreste (M. Verazi), Turin, Regio, 18 Jan 1766, *I-Tf*, *P-La* (as Ifigenia in Tauride)

Demetrio (Metastasio), Rome, Dame, 3 Jan 1769, *F-Pn*, *I-Bc*, *Rdp*, *P-La*

Adriano in Siria (Metastasio), Naples, S Carlo, 4 Nov 1769, *I-Nc*, *P-La*

Germanico in Germania (N. Coluzzi), Rome, Dame, 7 Jan 1770, *I-Rdp, P-La*

Il finto cavalier parigino (intermezzi in musica, 2), Rome, Valle, carn. 1770, *H-Bn*; as Il cavalier parigino (operetta per musica, 2), Milan, Regio Ducal, 3 Sept 1774, string pts *I-Rdp*

Nitteti (Metastasio), Milan, Regio Ducal, 21 Jan 1771; Venice, S Benedetto, carn. 1777, *P-La*

Aristo e Temira (2, L.V. Savioli), Bologna, Comunale, May 1771 (Bologna, 1771) [printed 12 April 1771 together with Gluck's Orfeo ed Euridice]

Antigono (Metastasio), Rome, Argentina, 18 Feb 1772, arias *I-Rc, PAc*

Alessandro nell'Indie (Metastasio), Milan, Regio Ducal, 28 Jan 1775, arias *MAc* (dated ?1770), *Gl*

Cleopatra (C. Olivieri), Turin, Regio, 26 Dec 1775, *F-Pn, P-La*

Demofoonte (Metastasio), Alessandria, Città, Oct Fair 1776, *I-MAav*

Caio Mario (G. Roccaforte), Venice, S Benedetto, Ascension Fair 1777, sinfonia *BGc*

Attilio Regolo (Metastasio), unperf., *D-Mbs* [according to Leopold Mozart, composed for Munich, carn. 1777–8]

Ifigenia in Tauride (after M. Coltellini), Milan, Scala, Jan 1784, *F-Pc, P-La* (2 copies)

Enea in Cartagine (2, G.M. D'Orengo), Alessandria, Città, Oct Fair 1784, aria *I-Tn*

Erifile (G. De Gamerra), Turin, Regio, 26 Dec 1785, *P-La*

Music in: La lavandara astuta, 1770, arias *A-Wn*

Misattributed: Berenice, Turin, Regio, 26 Dec 1770 [actually by Ignazio Platania]

Arias in *I-Fc, Gl, Mc, MAav, MAc, Nc, PAc, PEsp, Rc, Rsc, Tf*

other vocal

Cants.: Non temer, bell'idol, S, orch, *D-Bsb*; Pria di sorger dall'onda, S, bc, *I-Gl*; Tirsi e Licori, S, S, 2 ob, 2 hn, str, *MAc*

Sacred: 13 masses, 20 Gl, 2 Cr, 8 Cr–San–Bs, San–Bs, 4 ints, 2 grads, 18 offs, 13 ants, 37 hymns, 2 post-hymns, 36 pss, 17 Ecce nunc, 11 Mag, 11 Mag–Pater noster, 11 Pater noster, Post Mag, 19 solo motets, 21 motets, 2vv, 5 motets, 3–8vv, Litany, 3 Lucernario, all *I-Md*, many autograph; 10 Gl, 8 Cr, Ant, 3 pss, all *F-Pn*; 2 hymns, *I-NOVd*; Mottetto, B, insts, *Vnm*; Pange lingua, in Musica sacra (Milan, n.d.)

Examination pieces, *I-Bc*

instrumental

Orch: 2 ovs., D, *I-Gl*; 4 ovs., 3 in D, 1 in B♭; *Mc*; 4 syms., D, *Mc*; other syms., *CH-Zz, D-DS, I-MAc*

Chbr: 6 Str Trios, op.1 (London, *c*1781); 6 Str Qts, op.2 (London, *c*1782); 6 Sonatas, hpd, vn acc., op.3 (London, *c*1786–8); str trios: 1, ?*D-Bsb*, 7, *Mbs*, 2, *F-Pc*, 6, *I-Gl*, 1, *Vqs*; 7 notturne, str trio, *I-Gl*; str qts: 6, *F-Pn*, 1, *D-RH*; Sonata, fl, 2 vn, 2 hn, b, C, *I-Gl*; 2 sonatas, saltero, b, C, G, *Gl*; Sonata, hpd, vn acc., *F-Pc*

Kbd: hpd sonatas: ?*D-Bsb*, G, *I-Gl*, A, *Mc*, B♭; *Mc*, *F-Pn*, G, A, *GB-Lbl*; org sonatas: G, *I-Mc*, B♭; *Mc*, *Gl*; Pastoral, org, ?*D-Bsb*; 6 Variations, hpd, *I-MOe*

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SVEN HANSELL, KATHLEEN KUZMICK HANSELL, MARITA P. McCLYMONDS

Monza, Carlo Ignazio [Carlino]

(*b* Milan, late 17th century; *d* Vercelli, 9 May 1739). Italian composer. He has often been confused with his namesake Carlo Monza and others, and has also been referred to as Carlo Antonio. In librettos he is always described as Milanese. There is evidence only for the latter part of his life (from 1735 until his death), when he was *maestro di cappella* of Vercelli Cathedral. His earlier career can be conjectured on the basis of what is known of the places where his operas were performed: in 1714 he must have been in Naples, and in 1716 in Messina, where he probably lived sporadically for some years. In 1722 and 1724 operas and oratorios by him were performed at Ancona, Viterbo and Bologna. He was in Rome between 1724 and 1725, and in 1728 he was in Bologna, where in 1729 he was admitted to the Accademia Filarmonica. On 21 October 1735 he was appointed *Magister cantus seu Phonascus* of Vercelli Cathedral and a year later was ordained priest. He remained in Vercelli until his death.

Monza wrote operas alone and in collaboration with M.A. Gasparini, and numerous arias by Monza were included in operas by Francesco Gasparini. It is likely, then, that Monza knew both the Gasparinis personally and belonged to their circle.

Monza's *Pièces modernes pour le Clavecin* was attributed to G.B. Pergolesi for two centuries. The collection was included in two anthologies, entitled *Eight Lessons for the Harpsichord …* and *A Second Set of Eight Lessons … composed by the Celebrated G.B. Pergolese*, printed in London in 1771 and 1778 respectively; and three of the pieces were included in Stravinsky's *Pulcinella* as music composed by Pergolesi.

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operas

Sidonio (P. Pariati), Naples, Fiorentini, 13 Jan 1714

La principessa fedele, Messina, Munizione, 1716, 18 arias in *GB-Lam*; collab. M.A. Gasparini

Carlo in Allemagna, 1719, 3 arias in *Lam*

La Floridea regina di Cipro, Ancona, Fenice, carn. 1722

Scipione nelle Spagne, 6 arias in *Lam*

Arias in: La Circe in Italia, Ancona, 1722; F. Gasparini: Flavio Anicio Olibrio, *Lam*; Il più fedel tra i vassalli, *Lam*; Sesostri re d'Egitto, *Lam*; Tigrena, *Lam*

Doubtful: Lucio Vero, Macerata, carn. 1728

other secular vocal

Augelletti che volate (cant.), S, bc, *I-CATc*

Da' tuoi bei lumi (cant.), A, bc, *Rs*

oratorios

L'altare acceso all'invocazione del vero Dio (G. Ortolano), Messina, 1724

Per la solenne traslazione de' sacri corpi de' SS Martiri Valentino ed Ilario (G. Bussi), Viterbo, 1724

San Filippo Neri, Rome, Arciconfraternita del S Crocifisso, 1725, collab. others

Martirio del glorioso vescovo San Biagio e de' suoi seguaci, Bologna, 1728

La fedeltà costante di S Giovanni Nepomuceno, Vercelli, 1736

other sacred

Laudate dominum, 8vv, 1729, *Baf*

Te unum in substantia, ant, 8vv, *Bc*

Masses, offs, grads, hymns, pss, *Vcd*

instrumental music

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MARIANGELA DONÀ

Monza, Maria

(*fl* 1729–41). Italian soprano. She was the daughter of Bartolomeo Monza, a barber who in 1737–8 was the last director of the Hamburg Opera. She sang in three operas at Venice in 1729–31, six by Bioni at Breslau in 1732, and two at Prague in 1734–5, then for three years at Hamburg, where she was at first very popular, singing in Handel's *Giulio Cesare* and in a number of concerts. Engaged by Handel for London, she made her début at Lincoln's Inn Fields in *Deidamia* (1741), and sang in revivals of *L'Allegro*, the bilingual *Acis and Galatea* and *Saul*. According to Mrs Pendarves, 'her voice is between Cuzzoni's and Strada's – strong, but not harsh, her person *miserably bad*'. Burney dismissed her as below criticism; but

Handel, who had written the part of Nernea in *Deidamia* for a singer of limited capacity, recomposed it for Monza, making heavy demands on technique and flexibility and extending the compass to two octaves (*b* to *b*").

WINTON DEAN

Monzani, Tebaldo [Theobald]

(*b* Duchy of Modena, 1762; *d* London, 14 June 1839). Italian flautist, instrument maker and publisher. He apparently played both the flute and the oboe, but gave up the latter after moving to England where he first appeared at a London concert in February 1785, subsequently becoming well known as a solo and orchestral flautist, and remaining active in this capacity until about 1803. In 1787 he established premises in London where from various addresses he published his own compositions (mainly for flute) and other works. From 1789 he sometimes employed the piano maker and music publisher James Ball to print and sell his publications. In 1800 Monzani entered a partnership with Giambattista Cimador as Monzani & Cimador, from about 1803 occupying a building known as the Opera Music Warehouse. Cimador's arrangement of several Mozart symphonies for flute and strings was allegedly provoked by the refusal of the King's Theatre orchestra to play the works in their original form because of their difficulty; six of these were published by Monzani after Cimador's death. From 1805 Monzani continued alone until about 1807, when he established a partnership with Henry Hill (1781–1839) and the firm became Monzani & Hill or Monzani & Co.; about 1815 it obtained royal patronage as 'music seller to the Prince Regent'. The partnership was dissolved in 1829 and Henry Hill, followed by his widow Anne and his sons, continued the business until 1845 when the firm was sold by auction.

Monzani and his successors issued much sheet music, especially Italian vocal pieces, but their publications also included the piano works of Mozart and Beethoven. Monzani made many flutes and clarinets and had a high reputation as a craftsman, being the first maker to number his instruments. He also wrote a tutor, *Instructions for the German Flute* (1801, 3/*c*1820). His son Willoughby became a flautist and was described by W.N. James (1826) as 'perhaps the most promising performer in England'. A Theobald P. Monzani, probably another son, was active as a flute maker in New York from 1835 to 1866.

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Monzino.

See Francesco da Milano.

Mood

(Eng. vernacular).

See Modus.

Moode, Henry [Harry].

See Mudd, (1).

Moody, Dwight L(yman)

(*b* Northfield, MA, 5 Feb 1837; *d* Northfield, 22 Dec 1899). American evangelist and popularizer of gospel hymnody. He moved to Chicago in 1856, and after several years in evangelistic and Sunday school work resigned from business to become an independent city missionary. In 1866 he became president of the Chicago YMCA. At a YMCA convention in Indianapolis in 1870 he met the singer Ira D. Sankey and invited him to become his musical associate; in June 1873 the two men went to England to conduct evangelistic services, remaining there until August 1875. Music was highly regarded by Moody for its mass appeal; other singers with whom he worked were Philip Phillips, Philip Bliss, George Stebbins, James McGranahan, Charles Alexander and Daniel Towner. Towner became head of the music department of the Moody Bible Institute in Chicago, a school which exerted a significant influence on gospel hymnody by training evangelistic singers and composers. Through his use of music and his encouragement of evangelistic singer-composers, Moody fostered the growth of gospel hymnody more than any other evangelist.

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HARRY ESKEW

Moody [Manners], Fanny

(*b* Redruth, Cornwall, 23 Nov 1866; *d* Dundrum, Co. Dublin, 21 July 1945). English soprano. She studied with Charlotte Sainton-Dolby, making her stage début as Arline in *The Bohemian Girl* at Liverpool in 1887 with the Carl Rosa Opera Company, of which she remained the leading soprano

until 1898. With her husband, the bass Charles Manners, she founded the Moody-Manners Company (1898–1916). In 1892 she sang Tatyana in the first English performance of *Yevgeny Onegin* at the Olympic Theatre, London. She created the title role in Pizzi's *Rosalba*, and Militza in McAlpin's *The Cross and the Crescent*, in the Covent Garden seasons that she organized with Manners (1902–3). Her repertory also included Elsa, Gounod's Marguerite and Juliet, Leonora (*Il trovatore*) and Santuzza. Her pleasant light soprano voice and charming stage personality were widely admired.

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P. Graves: 'The Moody-Manners Partnership', *Opera*, ix (1958), 558–64

HAROLD ROSENTHAL/R

Moody, Ivan (William George)

(*b* London, 1 June 1964). English composer and writer on music. He studied composition with Brian Dennis at Royal Holloway College (BMus 1985), then privately with Tavener. Moody worked in London for Bruno Turner and Peter Phillips and moved to Portugal in 1990, where he works as a writer and choral conductor. In 1997 he began teaching at the Academia de Artes e Technologias in Lisbon. The main influence on his music is the Orthodox Church, of which he is a member. His works, even when not specifically for liturgical use, invoke a sense of ritual and ceremony that reflects the Orthodox view of sacred art as an icon. Incorporating melodic and textural elements of the Orthodox rite, his melodic writing and use of the *ison* reflect the general influence of Eastern liturgical chant, especially that of the Greek Orthodox Church. His output is predominantly vocal. Several works are scored for Renaissance or Baroque instruments and have been written for individuals or ensembles closely involved with early music, including the Hilliard Ensemble (*Canticum canticorum I*) and the Taverner Consort (*Revelation*). The *Akathistos Hymn*, the first complete setting of the text since the Middle Ages, was first performed in 1999 in the USA. His music has been broadcast widely and performed in festivals throughout Europe.

WORKS

(selective list)

Stage: Fables (chbr op, after J. de La Fontaine), 1994

Vocal solo: 3 Poems (A. Akhmatova), S/T, str sextet, 1984; canciones de amor (F. García Lorca), A, hpd, 1985; 4 poemas (F. Pessoa), Mez, pf, 1988; Cantigas de amigo (medieval Galician-Port.), A, vn, va, vc, 1989; Cantigas do mar (medieval Galician-Port.), S, hurdy-gurdy, bells, 1991; Romances gitanos (García Lorca), S, pf, 1991–2; Prayer to the Mother of God (Orthodox funeral service), S, bells, 1994; O Taphos (K. Palamas), Ct, viol consort, 1996; Canticum canticorum III (Bible: *Song of Solomon*), T, hp, 1997; Mirrored the Sky (Pessoa, Akathistos Hymn), S, Mez, E♭ cl, b cl, str qt, 1997; Elegia (A la memoria de Ton de Leeuw) (García Lorca), Bar, 2 cl, vn, va, vc, hp, 1998; Cantos mozárabes II (Mozarabic *jarchas*), S, hpd, 1999

Vocal ens: Canticum canticorum I (Bible: *Song of Solomon*), A, 2 T, B, 1985; The

Wild Swans at Coole (W.B. Yeats), 2 A, 2 T, 2 B, 1988; Hymn to Christ the Saviour (St Clement of Alexandria), S, 2 T, B, viols, 1991; Canticum canticorum II (Bible: *Song of Solomon*), A, 2 T, B, 1994; Monumento (Per Frank Sinatra) (It. trans. of titles of songs by Sinatra; Orthodox funeral service), A, 2 T, B, 1998

Unacc. choral: 2 Hymns for the Office of Holy Unction (Orthodox office), 1986; Orthodox Weding Hymn (Orthodox service), 1986; Canticle at the Parting of the Soul from the Body (Orthodox office), 1987; Miserere (Ps I), 1988; Arkhangelos (Agathius Scholasticus), 1989; Lament for Christ (15th-century Gk.), 1989; The Divine Liturgy of St John Chrysostom, 1990–91; Darkness: the Legend of Bluebeard (Moody, after Hung. ballad), 1992–3; Cantos mozárabes (Mozarabic *jarchas*), chorus, opt. amp, 1993; Le renard et le buste (La Fontaine), 1995; Akathistos Hymn, T, chorus, 1998; Prayer for the Departed (Orthodox funeral service), 1988; Apokathilosis (Orthodox Vespers of Holy Friday), 1999

Choral with acc.: Mariposa del aire (García Lorca), children's choir, SATB, chbr orch, 1989; Passion and Resurrection (Bible, Orthodox Holy Week services), S, T, B, chorus, tubular bells, str qt, db, 1992; Lamentations (Bible: *Lamentations*, Orthodox Matins of Holy Saturday), chorus, 2 trbn, 1995; Revelation (Bible: *Revelations*, Orthodox Matins of the Last Judgment), nar, male chorus, 2 va, 2 sackbut, chbr org, 1995; John in the Desert (Yannis Ifantis), Ct, chorus, viol consort, 1996

Inst: Passacaglia, hpd/clvd, 1982; Sonata, hpd, 1982–3; Russian Angels, 2 vn, va, 2 vc, 1987; Angel of Light, vn, hpd, 1991–2; Vigil of the Angels, va, str, 1992; Epitaphios, vc, str, 1993; Phos, org, 1994; Exinda (2 va, vc, pf)/(vc, pf), 1995; In nomine, viols, 1996; Klama, va, db, 1996; The sea will be born again, b viol, 1996; Evocación, 1997, t rec, perc; Midnight, 1997, cl, str qt; Pnevma, rec, str, 1998; The Sea of Marmara, virginals/hpd, 1998; To Yiasemi, db, 1998; Anghelu, 4 db, 1999

WRITINGS

'Tavener's Akathist of Thanksgiving', *MT*, cxxix (1988), 511–15

'The Music of Alfred Schnittke', *Tempo*, no.168 (1989), 4–11

'Giya Kancheli: an Introduction to his Music', *Tempo*, no.173 (1990), 49–52

'The bird sang in the darkness: Rautavaara and the Voice', *Tempo*, no.181 (1992), 19–23

'Górecki: the Path to the Miserere', *MT*, cxxxiii (1992), 283–4

'Portuguese "Mannerism": a Case for an Aesthetic Inquisition', *EMc*, xxiii (1995), 450–58

'Mensagens: Portuguese Music in the 20th Century', *Tempo*, no.198 (1996), 2–10

'The Mind and the Heart: Mysticism and Music in the Experience of Contemporary Eastern Orthodox Composers', *CMR*, xiv/2 (1996), 65–79

ed.: *The Golden Kithara: Studies in Contemporary Greek Music* (London, 1999) [incl. 'Michael Adamis and the Journey from Byzantium to Athens', 'An Interview with Yorgos Sicilianos']

JAMES CHATER

Moody Blues, the.

English rock group. Formed in 1964 in Birmingham, it began as part of Birmingham's answer to the Mersey Beat sound of the Beatles and Gerry and the Pacemakers. Featuring guitarist and vocalist Denny Laine, who

later played with Paul McCartney and Wings, the group's first hit single *Go Now* (Decca, 1965) was a cover version of a song first recorded by the American rhythm and blues singer Bessie Banks. When Laine left the group to pursue a solo career, Ray Thomas (flute and vocals), Graeme Edge (drums) and Mike Pinder (keyboards) recruited John Lodge (bass and vocals) and Justin Hayward (guitar and vocals). This new line-up released *Days of Future Past* (Devam, 1967), which had begun as a rock version of Dvořák's symphony 'From the New World' to be used as a demonstration record for hi-fi stereo systems, and contained the hit singles *Tuesday Afternoon* and *Nights in White Satin*. While keeping the record company's idea of employing an orchestra, the group instead recorded a suite of songs written about a day in the life of one person. The group's extensive use of orchestral timbres in a rock context, often supplied by a mellotron, and their employment of a central theme made *Days of Future Past* the first progressive-rock concept album. The group released several commercially successful studio albums in much the same style until 1973, when the band took four years off. Returning in 1978 with *Octave* (Threshold), the Moody Blues have enjoyed continued success with hit singles such as *Gemini Dream* (1981) and *I know you're out there somewhere* (1988).

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A. Bailey: 'The Moody Blues: "What is Trite?"', *Rolling Stone* (16 Sept 1971)

D. Fricke: 'The Moody Blues: Cosmic Voyage to Number One', *Rolling Stone* (3 Sept 1981)

The Moody Blues: Legend of a Band, videotapes, dir. B. Bowman, Polydor 6868–6869 (1990)

J. Tracy and S. Schindler: disc notes, *Time Traveller*, Polydor 31451 6436 2 (1994)

JOHN COVACH

Moog, Robert A(rthur)

(*b* New York, 23 May 1934). American designer of electronic instruments. His name is primarily associated with a range of synthesizers manufactured by the R.A. Moog Co., which he founded in New York in 1954; early on the name 'Moog' was even used, loosely, to mean any type of synthesizer. He financed his studies at Queens College, CUNY, and later at Columbia University by building and marketing theremins, producing five models by 1962. In 1957 he moved to Ithaca, New York, where he gained a doctorate in engineering physics at Cornell University in 1965. At nearby Trumansburg in the spring and summer of 1964 he began to develop his first voltage-controlled synthesizer modules in collaboration with the composer Herbert Deutsch; they were demonstrated that autumn at the Audio Engineering Society convention in New York. At the end of 1964 Moog's company marketed the first commercial modular synthesizer.

In 1970, faced with competition from newer synthesizer companies, Moog worked with James Scott, William Hemsath and Chad Hunt to develop the Minimoog, a portable monophonic instrument which became especially

popular in rock music. It was discontinued in 1981, after some 13,000 had been produced. In 1971 the company became Moog Music and moved to Buffalo, New York. The last synthesizer to which Bob Moog made some design contribution there was the Micromoog (marketed 1973–5). After Moog Music became a division of Norlin Industries in 1973, Bob Moog was involved mainly in promotional and managerial duties. Other synthesizer models included the polyphonic Polymoog (1976–80), Multimoog (1978–81), Prodigy (1979–81), Source (1981–5) and Memorymoog (1982–5). Moog Music closed in 1985, but it was only put up for auction in 1995. Three unrelated new Moog companies have marketed or advertised Moog products based on the original synthesizers: Moog Music Custom Engineering of Buffalo sold Moog modules in the early 1990s; Moog Music Inc. of Cincinnati also sold modules in the late 1990s and advertised a new Minimoog, while Moog Music Ltd of Caerphilly, Wales produced a Minimoog in 1998. After the rights to the Moog trademark reverted to Bob Moog for legal reasons, neither of the two latter companies appear to have survived. Since 1998 Bob Moog's own company, Big Briar, has developed a new Minimoog, for release in 2000. Since the demise of the original company many existing Minimoogs have been upgraded with MIDI by several companies.

At the end of 1977 Bob Moog left Norlin and in the following year started a new company, Big Briar, in Leicester, North Carolina (now in nearby Asheville), manufacturing a range of devices (with touch-sensitive keyboards, theremin-type controllers, touch ribbons, or touch-sensitive plates) for precision control of analogue and digital synthesizers; the advent of MIDI in 1983 led to MIDI versions of some of them. A new range of theremins appeared in the 1990s. In 1999 Big Briar introduced new products incorporating Moog's name, a ring modulator, a phaser and a low-pass filter in the Moogerfooger series of analogue effects modules ('stomp-boxes').

For many years from 1975 Moog contributed a regular column on synthesizers to *Contemporary Keyboard* (now *Keyboard*). As a pioneer and figurehead of the development of the synthesizer, he has been much sought after as a lecturer and has also appeared at trade fairs, festivals, conferences and competitions (such as the Ars Electronica in Linz). In 1984–8 Moog was Vice President of New Product Research at Kurzweil Music Systems (manufacturer of digital synthesizers) of Boston. Between 1989 and 1992 he was a research professor in the music department of the University of North Carolina at Asheville.

Moog has also developed circuitry for a wide range of applications: guitar amplifiers, effects boxes, mixers, multi-track tape recorders and variable-speed controllers for tape recorders. He has worked closely with both classical and rock musicians, designing and equipping complete electronic music studios, and developing custom-built synthesizer systems for Wendy Carlos and the rock keyboard player Keith Emerson. He has created specialized electronic instruments and systems for a number of composers, among which are the dancer-responsive antennae used to activate tape recorders in *Variations V* (1965) by John Cage, and three microtonal Keyboard instruments. In 1992, after 20 years' development, the Multiple-Touch-Sensitive Keyboard was demonstrated, designed by Moog in

collaboration with the composer John Eaton; there were no plans to manufacture it.

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Grove I ('Minimoog', 'Moog', 'Moog, Robert A(rthur)'; all H. Davies)

R.A. Moog,: 'Voltage-Controlled Electronic Music Modules', *Journal of the Audio Engineering Society*, xiii/3 (1965), 200–06

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D. Milano: 'Robert Moog', *Contemporary Keyboard*, i/1 (1975); repr. in *The Art of Electronic Music*, ed. T. Darter and G. Armbruster (New York, 1984), 69–73

D.T. Horn: *Electronic Music Synthesizers* (Blue Ridge Summit, PA, 1980), 34–58

R. Kostelanetz: *On Innovative Music(ian)s* (New York, 1989), 167–88

M. Vail: *Vintage Synthesizers: Groundbreaking Instruments and Pioneering Designers of Electronic Music Synthesizers* (San Francisco, 1993) [incl. C.F. Cochrane and R. Moog: 'The Rise and Fall of Moog Music: Shuffle Off to Buffalo', 29–39; M. Vail: 'Keith Emerson's Moog: the World's Most Dangerous Synth', 107–15, 143–50]

'Robert Moog', *Incredibly Strange Music*, ii, ed. V. Vale and A. Juno (San Francisco, 1994), 132–41 [interview, incl. reprint of Moog theremin brochure, *c*1960]

R.L. Doerschuk: 'Bob Moog', *Keyboard*, xxi/2 (1995), 92–100

P. Forrest: *The A–Z of Analogue Synthesisers*, i: *A–M* (Crediton, Devon, 1994; 2/1998), 42–3, 273–303

HUGH DAVIES

Moondaye, John.

See Mundy, John.

Moondaye, William.

See Mundy, William.

Moor, de.

See Moors family.

Moór, Emanuel

(*b* Kecskemét, nr Szeged, 19 Feb 1863; *d* Mt Pélerin, nr Vevey, 20 Oct 1931). Hungarian composer, pianist and inventor. The son of a cantor, he studied in Prague, Budapest and Vienna before travelling to America in 1885 to pursue a career as a pianist and conductor. In 1888 he settled in England, but travelled frequently to the continent for performances of his works and was encouraged by Brahms, whom he met in 1889. In England his work was championed by George Henschel, who conducted his First Symphony, the Concert Overture and the Piano Concerto in D; the

concerto shares with the Second Symphony (1895) a distinctive Hungarian style in its strong rhythms and harmonies. In 1901 Moór moved to Switzerland, where he turned increasingly to opera. Diverse in style and favourably received (most were staged), the operas were nonetheless dropped from the repertory before long, and Moór continued with instrumental composition, finding champions in such performers as Casals (the dedicatee of several works), Marteau, Eugene Ysaÿe and Flesch. Highly rhapsodic and coloured, Moór's music was often inspired by the contrapuntal complexity of J.S. Bach, as well as by his own Hungarian and Jewish background; despite the musical innovations of the first decades of the twentieth century, Moór's work remained rooted in the nineteenth century.

Moór is perhaps best known as the inventor of the 'duplex-coupler' pianoforte (*see* Emanuel Moór pianoforte) in 1920. A two-keyboard instrument, the invention was taken up with enthusiasm by Tovey and the pianists Max Pirani and Winifred Christie (who became Moór's second wife); Bruno Walter was also supportive. In addition Moór invented a new type of violin, but despite initial interest shown in both inventions, they failed to make any lasting impact.

WORKS

(selective list)

Ops: Hertha (3, D. Hollins), inc.; The Lord of Fontanelle (B. Harte), lost; La Pompadour (2, L. von Ferro and A.L. Moór, after A. de Musset), Cologne, Stadt-Theater, 22 Feb 1902; Andreas Hofer (4, von Ferro and E. Moór), Cologne, Neue-Stadt-Theater, 9 Nov 1902; Der Goldschmied von Paris (3, T. Rehbaum, after H. de Balzac), unperf.; Hochzeitsglocken (2, von Ferro), Kassel, Hof, 24 Aug 1908

8 syms.: 1893, 1895, 1895, 1898, 1901, 1906, 1906, 1908–10

Other orch: Sérenade, str, 1881; Pf Conc., D, 1886; Pf Conc., 1888; Conc. Ov., 1893; 4 vn concs., 1905–7; 2 vc concs., 1905–6; Improvisation on an Original Theme, 1906; Pf Conc., 1906; Triple Conc., vn, vc, pf, 1907; Rhapsody, vn, orch, 1907; Rhapsody, vc, orch, 1907; Pensées symphoniques, 1908; 5 Concertstück: pf, orch, ?1908, vn, vc, orch, 1909, pf, orch, 1909, vn, orch, va, orch; Chant funèbre, 1910; 5 Impressions, 1910; Chant héroïque, 1911; Rhapsody, vc, orch, 1911; Hp Conc., 1913; Va Conc.

Vocal: La jeune tarantine, Mez, orch; Mass, solo vv, chorus, orch; Stabat mater, A, female vv, orch/org, 1911; Requiem, 4 solo vv, chorus, orch, 1916; songs

Chbr works, incl. 2 pf qnts, 2 str qts, 2 pf trios, suites, sonatas, works for hp

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Grove5 ('Moór, Emanuel', J.S. Weissman; also 'Emanuel Moór Pianoforte', E. Blom)
GroveO (D. de Val)
D.F. Tovey: 'The Pianoforte of Emanuel Moór', *ML*, iii (1922), 29–48
M. Pirani: *Emanuel Moór* (London, 1959)
H.A. Shead: *The History of the Emanuel Moór Double Keyboard Piano* (London, 1978)

DOROTHY DE VAL

Moor, Karel

(*b* Belgrade, 26 Dec 1873; *d* Prague, 30 March 1945). Czech composer, conductor and writer on music. He studied at the Prague Organ School (1895), took the state examination in singing at Vienna (1896) and went to Castelli in Trieste for further lessons (1900). Until 1923, when he settled in Prague, he held brief conducting and teaching appointments throughout Czechoslovakia and Yugoslavia, including that of conductor of the Czech PO (1902) and as a theatre conductor in Brno (1908). In Prague he held several jobs as choirmaster and bandmaster. Moor was one of the later generation of Czech Romantics, and his eclectic musical style incorporates both *fin-de-siècle* and pan-Slavonic elements, the latter evident in his use of Russian, Serbian and Slovak themes.

WORKS

(selective list)

Ops: Hjördis (4, F. Khol, after H. Ibsen), 1899, rev. 1901, Prague, 1905; Vij (1, Khol, after N.V. Gogol), 1901, Prague, 1903, rev. 1910; Poslední akord [The Last Chord] (I.L. Pohl), 1929, Prague, 1930; Pan amanuensis na venku [Mr Amanuensis in the Country] (Putování za novelou [In Search of a Novella]) (3, E. Pauk, after F.J. Rubeš), Prague, 1930

Operettas: Pan profesor v pekle [Mr Professor in Hell] (3, A. Rajská-Smolíková, after K. Vaurien [E. Pauk]), 1906–7, Brno, 1908, rev. 1922; Výlet pana Broučka do měsíce [Mr Brouček's Excursion to the Moon] (3, V. Merhaut, Moor, after S. Čech), 1908–10, Jaroměř, 1910; Jeho krásná neznámá [His Beautiful Unknown Woman] (3, K. Tobis, J. Kohout), Prague, 1926; Vzhůru do pekel [Up to Hell] (operetta-revue, J.L. Novák), Prague, 1929; Svatební valčík [Bridal Waltz] (3, Pohl), Prague, 1931; Noční Prahou [By Night through Prague] (3, A. Přerovský-Caletka), Prague, 1933; W.A. Mozart (3, F. Francl and S. Mann), Prague, 1934

Ballets: Golem (ballet pantomime, 2, V. Pirnikov), 1928, Plzeň, 1929; Pan (3, Pirnikov), 1928, Plzeň, 1929

Orch: Polonia, sym. poem, 1897; Polské tance, 1897; Česká suita, 1926; 4 other sym. poems, suites, ovs.

Melodramas (P. Bezruč), cant., many songs, choruses, inst pieces

Principal publishers: Dilia, Divadelní Zastup, Eberle, Lidové Umění, Švejda, Thalia, Universum

WRITINGS

Karl Martens (Prague, 1906)
Vzpomínky [Reminiscences] (Plzeň, 1917)
V dlani osudu [In the hands of fate] (Nový Bydžov, 1947)

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O. Sv.: 'Karel Moor', *Ohlas od Nežárky*, i/20 (1920), 2–3
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M. Šimáček: 'Karel Moor šedesátníkem' [Moor's 60th birthday], *Československé divadlo*, xvi (1933), 292
H. Dolezil:: 'Jubilea', *Tempo* [Prague], xiii (1933–4), 237–8

J. Balda: 'Český muzikant Karel Moor', *Divadlo*, xxix (1943), 106

<div align="right">MILAN KUNA</div>

Moor, William.

See More, William.

Moore, Carman (Leroy)

(*b* Lorain, OH, 8 Oct 1936). American composer. While in high school he studied the french horn, cello and conducting with teachers at the Oberlin College Conservatory. He then attended Ohio State University (BM 1958) and occasionally played the horn in the Columbus SO. In New York he studied composition privately with Overton and attended the Juilliard School, where his teachers were Berio, Persichetti, Sessions and Druckman (MM 1966); in 1967 he was a pupil of Stefan Wolpe. Moore has held teaching positions at the Dalton School, the New School for Social Research, Manhattanville College, La Guardia College, Queens College, Brooklyn College, Carnegie-Mellon University and Yale University. In addition to composing, he is known as a writer on music and has served as critic for the *Village Voice*; in 1969 he published *Somebody's Angel Child: the Story of Bessie Smith*. In 1972 he formed his own group, Skymusic Ensemble, with whom he has given numerous concerts in New York.

Moore's best-known compositions for orchestra are *Wildfires and Field Songs* (1975) and *Gospel Fuse* (1975). With extensive use of percussion instruments in many compositions, rhythmic passages often feature prominently in a work's structure. He has incorporated in his music elements of jazz, blues and gospel, and includes improvisation as an integral part of the pieces written for his Skymusic Ensemble (e.g. *Righteous Heroes: Sacred Spaces*, 1987).

WORKS

dramatic

Ops: The Masque of Saxophone's Voice (Moore), 1981; The Last Chance Planet (Moore), 1992; Sophie Songs (A. Bigham), 1993; Gethsemane Park (I. Reed), 1998

Music theatre: African Tears (Born Again) (K.A. Williams), 1971; The Worst Thing in the World (children's workshop theatre), 1982; Distraughter, or The Great Panda Scanda (Oyamo), 1984; Wild Gardens of the Loup Garou (Moore, I. Reed, C. McElroy), 1984; Paradise Lost (Moore, Oyamo), 1987; Tales of Exile (drama, G. Tsai, choreog. R. Shang), 1989; Night Angel (M.C. Porter), 1995; Journey to Benares (Porter), 1998

Dance scores († – with slide projection): A Musical Offering (ballet), 1962; Youth in a Merciful House (ballet), 1962; Sean-Sean (choreog. M. Clarke), 1965; Tryst (choreog. J. Soares), 1966; Broken Suite, 1969†, arr. fl, vn, vc, pf, 1969; Images and Bodies Moving (choreog. E. Summers), 1972, arr. fl, African xyl, Jew's hps, elec bass, other perc, 1970; The Illuminated Workingman (choreog. Summers), 1975; American Themes and Variations, 1980; Fixed Do: Movable Sol, 1980†; A Movable Feast, 1980; Sky Dance: Sky Time (choreog. Summers), 1984; A Critical Response (They Tried to Touch) (choreog. D. Byrd), 1986; The Rehearsal

(choreog. Byrd), 1987; Rites of Time, 1987; Save the Dragon, 1987†; La dea delle acque (choreog. A. Ailey), 1988; The Magic Turn Around Town, 1988; The Persistence of Green (choreog. A. Verdurmen), 1988†; Waves in the Piano Room (choreog. A. Verdurmen), 1988; Concerto for Tap and Chamber Ensemble (Touch, Turn, Return) (choreog. B. Buffalino), 1989; Magical Circles (choreog. Verdurmen) 1989†; The Mourning Kiss (choreog. S. Tambutti), 1989; Shipwreck (choreog. C. Musinky), 1989; Triptych (Celestial Intervals) (choreog. Byrd), 1989; Urban Rituals (Ghostly Refrains) (choreog. Shang), 1990; Lonely Woman (choreog. S. Choe), 1991; Lunar Transformations (Moonscape with Volcano) (choreog. C. Parker Robinson), 1991; Sparrow (choreog. V. Vann), 1991; Vehicle (Bugs of Durham) (choreog. M. Dendy), 1991; Tree Woman (choreog. M. Sato), 1995; Windoor (choreog. H.-J. Lee), 1995; Women in Boxes (choreog. Sato), 1995; Love Notes to Central Park (choreog. S. Pearson), 1996

instrumental

Orch: Sinfonia, 1964; Saratoga Festival Ov., 1966; Catwalk, 1968; Gospel Fuse, 1975; Wildfires and Field Songs, 1975; 4 Movts for a Fashionable 5-Toed Dragon, 1976; Hit, conc., perc, orch, 1978; Blues Pf Conc., 1982; Blues Drone and Canon, concert band, 1984; A Fanfare for Kings, 1986; Jazz Vn Conc., 1987; To the Power of Peace, 1994

Ens (Skymusic: fl, s sax, vn, vc, perc, pf, 2 synth): Subtle Jam for 6, 7 or 8 Players, with vc, 1973; Variations on a Theme of Abraham Lincoln, with S, 1973; Blue Cubes, 1982; Old Wars, 1982; Understudy, 1982; The Wide Seatide Inside us All, 1983–4; Rain Dance, 1984; Concertos: the Theme is Freedom, 1985; Classical Dancing, 1987; Fantasia on 'O Come, O Come, Emmanuel', with S, 1987; Righteous Heroes: Sacred Spaces, 1987; Journey to: Journey through, 1987; Variations on a West African Lament, 1987; Triptych (Celestial Intervals), 1989; Earth's Plaint, 1991; Riding the Edge, 1993; works from dance scores

Other inst: Pf Sonata, 1962; Double Fugue, pf, 1963; Movement, str qt, 1963; Percussion Form, 2 perc, 1965; Sean-Sean, hn, 3 vc, tape, 1965; Sonata, variations, mand, pf, 1965; Youth in a Merciful House, pic, 2 bn, va, vib, perc, 1965; 9 Fanfares for Brass, 2 tpt, hn, t trbn, b trbn, 1966; Sonata, vc, pf, 1966; Crossfire, pf, tape, 1967; Drum Major, 2 tpt, trbn, tuba, vib, tape, 1968; Memories, fl, ob, euphonium, vib, mar, perc, vn, va, vc, db, 1968; Museum Piece, fl, vc, tape, 1975; Dawn of the Solar Age, 2 brass ens, perc, synth, 1978; Sax Qnt, elec echo, 1978; Music for Flute Alone, fl, db, pf, tape, 1981; Shadows, fl, elec echo, 1982; Pipe Dream and Aria, pic, pan pipes, 1983; Berenice: Fantasia on a theme of G.F. Handel, fl, vn, vc, pf, 1984; Deep Night with Tree, fl, tape, 1986; Points of No Return, pf, 1986; August Harmonies, fl, org, 1988

vocal

Choral: Behold the Lamb of God (Bible), 1962; How Long, O Lord (Moore), 1962; Christmas Cycle (medieval text), 1964; 3 Kings (medieval text), 1964; The Great American Nebula (cant., Moore), nar, gospel v, orch, concert band, jazz combo, synth, 1976; And When my Love Calls, SATB, 1984 [from Wild Gardens of the Loup Garou (music theatre)]; The Sorrow of Love (W.B. Yeats), SSAATTBB, 1984; Adam and Eve's Lullabye, 1987 [from Paradise Lost (music theatre)]; Dancing Within the Light, 1987 [from Paradise Lost (music theatre)]; Running for the Office of Love, 1988 [from Wild Gardens of the Loup Garou (music theatre)]; The Global Chord (Moore), 1995; Mass for the 21st Century (Moore), 5vv, rapper, mime, children's chorus, chorus, 3 tpt, el-ac ens, 1995; To Make a Perfect Harmony, SATB, 1995 [from Mass for the 21st Century]; Why Do We Rage So?, SATB, 1995 [from Mass]

Other vocal (all with pf): Behold the Lamb of God, C, 1962; He will Not Wrangle, S, 1962; In the Wilderness (R. Graves), 2 S, 1963; Oh Lord, thou Hast Searched me, S, 1964; With thee Conversing (J. Milton), S, 1964–80; Of his Lady Among Ladies, T, 1966; Follow Light (Moore), 1v, db, perc, 1981; Transparent Bubbles (Oyamo), S, 1984; 5 Haikus and Wakas of Grandma Kimi (K. Itami), song cycle, S, 1986; Haunting the Heart (C. McElroy), T, 1989; Italia, Italia, S, 1989 [from Tales of Exile (music theatre)]; Can you Imagine, T, 1990; Gift to be Simple, S, 1990; Beauteous Balloon of Desire, S, 1995 [from Mass]; Ps xxiii, C, 1995 [from Mass]: see instrumental (Ens) [Variations on a Theme of Abraham Lincoln, 1973; Fantasia on 'O Come, O Come, Emmanuel', 1987]; many jazz, popular and gospel songs for male and female v

Principal publishers: Peer-Southern, Presser, Sweet Jams

Principal recording companies: American Clave, Bearsville, CRI

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SouthernB

D. Henahan: 'This Week's Most Wanted Composer: Carman Moore', *New York Times* (19 Jan 1975)

A. Tischler: *Fifteen Black American Composers: a Bibliography of their Works* (Detroit, 1981)

L.R. Wyatt: 'Composers Corner', *Black Music Research Bulletin*, x/2 (1988), 10–13

LUCIUS R. WYATT

Moore, Dorothy Rudd

(*b* New Castle, DE, 4 June 1940). American composer. She studied composition with Mark Fax at Howard University, Washington, DC (BM 1963), with Nadia Boulanger at the American Conservatory at Fontainebleau (summer 1963), and with Chou Wen-chung in New York (1965). She taught at the Harlem School of the Arts (1965–6), New York University (1969) and Bronx Community College, CUNY (1971).

Moore was her own librettist for her opera, *Frederick Douglass*, which was commissioned and first performed in New York by Opera Ebony and has received international performances. A singer herself, she has shown preference for the vocal medium and has been committed to setting poems by black Americans. *The Weary Blues*, with its reference to the 12-bar blues form, is the sole instance of black influence upon her musical style. Her works are characterized by dissonant contrapuntal textures, often utilizing block harmonies, clusters, and 4ths used vertically and horizontally. She frequently combines a complex harmonic background with lyricism and emotional intensity as in *Dream and Variations*. A typical use of small motive cells based on 3rds is found in *Dirge and Deliverance*, a composition written for her husband, cellist and conductor Kermit Moore.

WORKS

Stage: Frederick Douglass (op, 3, Moore), 1981–5

Orch: Reflections, sym. wind, 1962; Sym. no.1, 1963; Transcension ('I have been to the mountaintop'), chbr orch, 1986

Chbr and solo inst: Adagio, va, vc, 1965; Baroque Suite, vc, 1965; 3 Pieces, vn, pf, 1967; Modes, str qt, 1968; Moods, va, vc, 1969; Pf Trio, 1970; Dirge and Deliverance, vc, pf, 1971; Dream and Variations (Theme and Variations), pf, 1974; Night Fantasy, cl, pf, 1978; A Little Whimsy, pf, 1982

Vocal: Songs (*Rubáiyát of Omar Khayyám*), cycle of 12 songs, S, ob, 1962; From the Dark Tower (J.W. Johnson, A. Bontemps, H.C. Johnson, G.D. Johnson, W. Cuney, L. Hughes, C. Cullen), cycle of 8 songs, Mez, vc, pf, 1970, nos.1, 3, 6 and 8 arr. Mez, chbr ens, 1972; The Weary Blues (Hughes), Bar, vc, pf, 1972, arr. Bar, chbr orch, 1979; Sonnets on Love, Rosebuds, and Death (A.D. Nelson, C.S. Delaney, G.B. Bennett, Hughes, Bontemps, Cullen, H. Johnson), cycle of 8 songs, S, vn, pf, 1976; In Celebration (Hughes), Bar, SATB, pf, 1977, arr. S, Bar, chorus, chbr orch, 1994; Flowers of Darkness, T, pf, 1989

MSS in Howard University, Washington, DC

Principal publishers: ACA, Belwin-Mills

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SouthernB

A. Tischler: *Fifteen Black American Composers: a Bibliography of their Works* (Detroit, 1981)

A. Horne: *String Music of Black Composers: a Bibliography* (New York, 1991)

H. Walker-Hill: *Piano Music by Black Women Composers* (New York, 1992)

D.C. Hine, ed.: *Black Women in America: an Historical Encyclopedia* (Brooklyn, NY, 1993)

DORIS EVANS McGINTY

Moore, Douglas S(tuart)

(*b* Cutchogue, NY, 10 Aug 1893; *d* Greenport, NY, 25 July 1969). American composer. The scion of a long-established and well-connected family, he was educated at Hotchkiss School and Yale University (BA 1915, BM 1917), where he studied composition with Horatio Parker. He began to write songs while still at school, and at Yale composed songs for social events, developing a gift for writing melodies in a popular style. This skill was reinforced by further songwriting during his World War I service in the US Navy (from 1917); the resulting collection, *Songs my Mother never Taught me* (1921), co-authored with folk-singer John Jacob Niles, brought Moore his first public recognition.

After his demobilization in 1919 Moore went to Paris, where he studied at the Schola Cantorum with Tournemire (organ) and d'Indy (composition). It is the style of d'Indy, rather than that of Parker, that underlies Moore's mature idiom. While in Paris, his friendship with the writer and poet Stephen Vincent Benét initiated a collaboration that resulted in numerous songs and two of the composer's best-known operas. In 1921 Moore was

appointed curator of music at the Cleveland Museum of Art, a post he held for four years. In Cleveland he also studied for a year with Ernest Bloch and gained invaluable experience of practical stagecraft as an actor in leading roles at the Cleveland Playhouse. More significant, however, was a chance meeting in 1923 with the poet Vachel Lindsay (1879–1931), who befriended Moore and encouraged him to use Americana as an artistic resource. The majority of his compositions after 1923 are programme works on archetypal American themes. The first fruit of his encounter with Lindsay was the orchestral *Pageant of P.T. Barnum* (1924), which for a time rivalled the works of Copland in popularity. His compositional style was now formed, and a final year of study in Paris with Boulanger in 1925 proved unproductive.

In 1926 Moore was appointed to the faculty of Columbia University, where he became chair of the music department in 1940, remaining in that post until his retirement in 1962. He gradually became one of the most influential figures in American music, both as a teacher and as a director or board member of many organizations, including ASCAP and the National Institute and American Academy of Arts and Letters.

As his acting attests, Moore had been drawn to theatrical music from an early age. Most of his operas owe a great deal to operetta (especially Gilbert and Sullivan) and early Broadway. *The Headless Horseman* (1936), an operetta for performance by schoolchildren, and the folk opera *The Devil and Daniel Webster* (1938) were highly successful, becoming staples at American universities and high schools until late in the 20th century. *The Devil and Daniel Webster* was so admired at mid-century that Stravinsky did not disdain to study it when composing *The Rake's Progress*. It was *The Ballad of Baby Doe*, composed in 1956 and unquestionably Moore's masterpiece, however, that made him an 'opera composer' in the public eye. Immediately and resoundingly popular, this true story of fateful love in a Colorado boom town has to some extent come to be seen as the 'great American opera'.

Moore's tuneful, popular style was ideally suited to the depiction of American events. Had he become a writer of popular songs, as he sometimes wished, his pre-jazz melodic sense would have led to failure; yet in his chosen métier these same tunes proved vividly evocative of late 19th-century America, ever more so as that era receded into the past. Time has not been kind to Moore's works, however, and even the most successful early compositions have become rarities on concert and opera stages. *The Ballad of Baby Doe*, by contrast, appears destined to achieve a place in the standard repertory (if it has not done so already), making it likely that Moore is to become one of the many composers remembered for a single opera out of a lifetime of work.

WORKS
all published unless otherwise stated

operas
Oh, Oh, Tennessee (musical comedy), 1925, unperf., unpubd
Jesse James (J.M. Brown), 1928, unfinished, unpubd

White Wings (chbr op., 2, P. Barry), 1935, unpubd, Hartford, CT, 9 Feb 1949

The Headless Horseman (school operetta, 1, S.V. Benét, after W. Irving: *The Legend of Sleepy Hollow*), 1936, Bronxville, NY, 4 March 1937

The Devil and Daniel Webster (folk op, 1, Benét), 1938, New York, 18 May 1939

The Emperor's New Clothes (children's op, 1, R. Abrashkin, after H.C. Andersen), 1948, New York, 19 Feb 1949, rev. 1956

Giants in the Earth (3, A. Sundgaard, after O.E. Rölvaag), 1949, New York, 28 March 1951, rev. 1963

Puss in Boots (children's operetta, Abrashkin, after C. Perrault), 1949, New York, 18 Nov 1950

The Ballad of Baby Doe (op, 2, J. Latouche), 1956, Central City, CO, 7 July 1956, rev. 1958

Gallantry ('soap op', 1, Sundgaard), 1957, New York, 19 March 1958

The Wings of the Dove (1, E. Ayer, after H. James), 1961, New York, 12 Oct 1961

The Greenfield Christmas Tree (Christmas entertainment, 1, Sundgaard), 1962, Hartford, CT, 8 Dec 1962

Carry Nation (2, W.N. Jayme), 1966, Lawrence, KS, 28 April 1966

other dramatic works

Twelfth Night (incid music, W. Shakespeare), 1925, unpubd; Much Ado about Nothing (incid music, Shakespeare), 1927, unpubd; The Road to Rome (incid music, R.E. Sherwood), 1927; Greek Games (ballet), 1930; Friends, Elis, Countrymen (private entertainment, W. Griswold), unpubd; The Cruise (private entertainment, R. Loveman), unpubd; 3 film scores: Power in the Land, 1940, Youth Gets a Break, 1940, Bip Goes to Town, 1941

instrumental

Orch: 4 Museum Pieces, 1923 [arr. of org work]; The Pageant of P.T. Barnum, suite, 1924; Moby Dick, sym. poem, 1928, unpubd; A Sym. of Autumn, 1930; Ov. on an American Tune, 1932; Village Music, suite, 1941; In memoriam, sym. poem, 1943; Sym. no.2, A, 1945; Farm Journal, suite, chbr orch, 1947; Cotillion, suite, str, 1952; 2 student works

Chbr: Sonata, vn, pf, 1929, unpubd; Str Qt, 1933; Wind Qnt, 1942, rev. 1948; Down East Suite, vn, pf/orch, 1944; Cl Qnt, 1946; Pf Trio, 1953; *c*8 student works

keyboard

Prelude and Fugue, org, 1919–22, unpubd; March, org, 1922, unpubd; 4 Museum Pieces, org, 1922, unpubd; Scherzo, org, 1923, unpubd; 3 Contemporaries: Careful Etta, Grievin' Annie, Fiddlin' Joe, pf, *c*1935–40; Museum Piece, pf, 1939; Passacaglia, org, 1939 [arr. band by K. Wilson as Dirge]; Pf Suite, 1948; 4 Pieces, pf, 1955, unpubd; Dance for a Holiday, pf, 1957; Prelude, pf, 1957; Summer Holiday, pf, 1961; Summer Evening, pf; *c*13 student works

choral

Perhaps to Dream (S.V. Benét), SSA, 1937; Simon Legree (V. Lindsay), TTBB, pf, 1937; Dedication (A. MacLeish), SSATBB, 1938; Prayer for England (W.R. Benét), TTBB, 1940; Prayer for the United Nations (S.V. Benét), A/Bar, chorus, pf/orch, 1943; Westren Winde, canon, 2 vv, *c*1946; Vayechulu (Heb.), cantor, chorus, org, 1947–8; Birds' Courting Song, T, chorus, pf, *c*1953; The Mysterious Cat (Lindsay), 1960; Mary's Prayer, S, SSA, 1962; a few arrs. of hymns and carols

songs

for 1 voice, piano, unless otherwise stated

The Cuckoo, unpubd; Haying Johnnie, unpubd; Songs My Mother Never Taught Me, collection, 1921, collab. J.J. Niles, A.A. Wallgren; The Apple Boughs Bend, ?1926–7, unpubd; Ballad of William Sycamore, Bar, fl, trbn, pf, 1926; The Cupboard (W. de la Mare), 1928; Fingers and Toes (Guiterman), 1928; Suite from Shakespearean Music, A, fl, hpd, 1928 [arr. from incid music]; Adam Was My Grandfather (S.V. Benét), 1942

3 Sonnets of John Donne, 1942; The Token (Donne), ?1942; Blow, blow thou winter wind (Shakespeare), 1943, unpubd; Brown Penny (W.B. Yeats), 1943, unpubd; The Cat Sat, 1943, unpubd; Not This Alone (P. Underwood), 1943; Spring and Winter, 1943, unpubd; Under the Greenwood Tree (Shakespeare), 1944; Old Song (T. Roethke), 1947; When the Drive goes Down (P. Malloch), 1951; Dear Dark Head (S. Ferguson), 1958; over 30 student songs, 3 children's songs

MSS, sketches and correspondance in *US-NYcub*, *Wc*

Principal publishers: Boosey & Hawkes, C. Fischer, Galaxy, G. Schirmer

BIBLIOGRAPHY

O. Luening: 'American Composers, XX: Douglas Moore', *MM*, xx (1942–3), 248–53

J. Beeson: 'In Memoriam: Douglas Moore (1893–1969): an Appreciation', *PNM*, viii/1 (1969), 158–60

J.H. Weitzel: *A Melodic Analysis of Selected Vocal Solos in the Operas of Douglas Moore* (diss., New York U., 1971)

L.J. Hardee: 'The Published Songs and Arias', *NATS Bulletin*, xxix (1973–4), 28–31

R.L. Blooding: *Douglas Moore's 'The Ballad of Baby Doe': an Investigation of its Historical Accuracy and the Feasibility of a Historical Production in the Tabor Opera House* (diss., Ohio State U., 1979)

H. Gleason and W. Becker: 'Douglas Moore', *20th-Century American Composers* (Bloomington, IN, 2/1981), 129–37 [incl. further bibliography]

ANDREW STILLER

Moore, Gerald

(*b* Watford, 30 July 1899; *d* Penn, Bucks., 13 March 1987). English pianist. His first piano lessons were from Wallis Bandey at Watford School of Music. In 1913 his family emigrated to Canada, where he studied further with Michael Hambourg and made his first recital appearances as soloist and accompanist. Returning to England in 1919, Moore had lessons with Mark Hambourg, son of his professor in Canada, undertook recital tours as an accompanist, and in 1921 began a long career with HMV as a recording artist. In 1925 he began working as accompanist to John Coates, from whom he claims to have learnt his art and craft. From that time until his retirement from the platform in 1967, Moore accompanied virtually every eminent solo singer and instrumentalist in recitals and raised the art of

accompanying at the piano from servility to the highest prestige. Moore's strength lay not only in the beauty of his legato playing, his subtle command of pedalling and his mastery of tone colour, but also in his chameleon-like empathy with every musical partner, whether Casals, Chaliapin or a young débutant recitalist.

Moore was a magnificent interpreter of the duo-sonata repertory even though he never formed a regular partnership for such work. In later years he abandoned solo instrumental recitals to concentrate on his favourite repertory of the song. His lieder performances with Fischer-Dieskau and Schwarzkopf, especially in Schubert, Wolf and Richard Strauss, were paragons for their generation and vastly expanded the known recital repertory. A large number of them were recorded, including all Wolf's mature songs, over 500 by Schubert, and almost all Strauss's. Moore was equally distinguished in Spanish *canciones* (notably with Los Angeles), and French *mélodies* with Maggie Teyte. His partnerships, in earlier years, with Gerhardt, Elisabeth Schumann, McCormack and Hotter were equally celebrated. He began a subsidiary career as a lecture-recitalist when, during World War II, Myra Hess invited him to lecture at her lunchtime National Gallery concerts. This lecture, repeated throughout Britain, assumed literary form as *The Unashamed Accompanist*, and caused further stir when Moore began to give annual lecture tours of the USA in 1954. He also gave masterclasses on the interpretation of song in Europe, Japan and the USA. He was made a CBE in 1954 and Hon. RAM in 1962. In addition to his entertaining and illuminating books Moore published folksong arrangements and piano transcriptions of favourite songs.

WRITINGS
(selective list)

The Unashamed Accompanist (London, 1943, 3/1984)

Singer and Accompanist (London, 1953, 2/1982)

Am I Too Loud? Memoirs of an Accompanist (London, 1962)

The Schubert Song Cycles (London, 1975)

Farewell Recital (London, 1978)

WILLIAM S. MANN/R

Moore, Grace

(*b* Nough, TN, 5 Dec 1898; *d* nr Copenhagen, 26 Jan 1947). American soprano . She studied singing with Marafioti in New York and then appeared in revue and operetta. In 1926 she sailed for Europe and after working with Richard Berthélemy at Antibes made her Opéra-Comique début as Mimì in 1928. That year she made her Metropolitan début in the same role, remaining there until the 1931–2 season and returning in several seasons up to 1946, singing such roles as Lauretta, Tosca, Manon, Fiora (*L'amore dei tre re*) and Louise. She appeared at Covent Garden in

1935 as Mimì and continued to give concerts internationally until her death in an air accident. She also appeared in numerous Broadway shows and made several films, the most important of which was *One Night of Love* (1934). Moore had a glamorous personality, earning the American accolade 'star of stage, screen and radio', and a sensuous, substantial voice, though it lacked technical finish.

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DAB (W.E. Boswell)
GV (R. Celletti; S. Smolian)
O. Thompson: *The American Singer* (New York, 1937/*R*), 384ff
G. Moore: *You're Only Human Once* (Garden City, NY, 1944/*R*)
P. Jackson: *Saturday Afternoons at the Old Met* (New York, 1992)

MAX DE SCHAUENSEE/R

Moore, Mary (Louise) Carr

(*b* Memphis, 6 Aug 1873; *d* Inglewood, CA, 9 Jan 1957). American composer. She studied in San Francisco with J.H. Pratt (composition) and H.B. Passmore (singing). By 1889 she had begun teaching and composing (a song from that year was later published) and in 1894 she sang the leading role in the première of her first operetta *The Oracle*. The following year she abandoned her singing career; for the rest of her life she taught and composed in Lemoore, California (from 1895), Seattle (1901), San Francisco (1915) and Los Angeles (1926). In Los Angeles she taught at the Olga Steeb Piano School (1926–43) and was concurrently professor of theory and composition at Chapman College, Orange (1928–47), which awarded her the honorary DMus in 1936. Moore was a tireless promoter of American music; she organized an American Music Center in Seattle (1909) and worked for Federal Music Project performances by local composers in Los Angeles (1936–42).

The American music movement of the 'progressive' era greatly inspired Moore as a composer. Her early study of late 19th-century European compositional models was tempered by her location on the West Coast, where the boundaries between élite and vernacular styles in music tended to blur. Moore was at her best in opera, frequently challenging the limitations of the genteel culture to which she remained bound by inclination and family obligations. Her largest work, *Narcissa* (1909–11), based on the 1847 massacre of missionaries Narcissa and Marcus Whitman in the Oregon Territory, has a legitimate claim to be the first major 'American' opera, but it went unrecognized and was misunderstood. Its three productions (1912, Seattle; 1925, San Francisco; 1945, Los Angeles; all with the composer conducting) failed to draw serious attention, though it was belatedly awarded a David Bispham Memorial Medal in 1930.

Moore altered her musical language substantially after *Narcissa*. *David Rizzio* (completed in 1928), whose action takes place during the reign of Mary, Queen of Scots, makes much use of the whole tone scale. In *Legende provençale*, a tale of love, faith and sorcery set in the 15th century, the harmonic vocabulary is expanded still further. In addition to the

operas, her chamber works and many of her songs deserve revival; her published works include 65 songs, 15 choral works and piano pieces.

WORKS

operas

The Oracle (operetta, 2, Moore), San Francisco, Golden Gate Hall, 19 March 1894; rev. (3), Seattle, 10 Jan 1902, vs *US-LAum**

Narcissa, or The Cost of Empire (grand op, 4, S.P. Carr), 1909–11; Seattle, Moore, 22 April 1912, conductor's score (pts) *LAum*, vs (New York, 1912)

The Leper (1, D. Burrows), 1912, unperf., vs *LAum**

Memories (vaudeville sketch, 1, C.E. Banks), Seattle, Orpheum, 31 Oct 1914, vs *LAum**

Harmony (operetta, 1, various students), San Francisco, Mission High School, 25 May 1917, vs (pts) *LAum**

The Flaming Arrow, or The Shaft of Ku'pish-ta-ya (operetta, 1, Carr), 1919–20; San Francisco, Pacific Music Society, 27 March 1922, vs *LAum*

David Rizzio (2, E.M. Browne), 1927–8; Los Angeles, Shrine Auditorium, 26 May 1932, *LAum**, vs (San Bruno, CA, 1937)

Legende provençale (3, E. Flaig), 1929–35, unperf, vs *LAum*

Los rubios (3, N. Marquis), Los Angeles, Greek, 10 Sept 1931, *LAum*, vs *US-Wc*

Flutes of Jade Happiness (operetta, 3, L.S. Moore), 1932–3; Los Angeles, Los Angeles High School, 2 March 1934, vs (pts) *LAum**

other works

Orch: Ka-mi-a-kin, 1930; Pf Conc., 1933–4; Kidnap, 1937–8

Chbr and solo inst: 2 pf trios, 1895, 1906; Saul (R. Browning), pf trio, nar, 1916, arr. pf, str qt, pts *LAum*, arr. orch, nar, 1930; Sonata, vn, pf, *c*1918–19; Str Qt, g, 1926; Str Qt, f, 1930; Str Trio, g, 1936; Pf Trio, 1941; Brief Furlough, qnt, 1942; 57 pf pieces; 20 other pieces for various insts and pf

Vocal: Beyond These Hills (G. Moyle), cycle, S, A, T, B, pf, 1923–4; 250 songs, 1889–1952; 57 choral pieces

MSS in *US-LAum*

Principal publishers: C. Fischer, G. Schirmer, Webster, Witmark

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GroveW (C.S. Richardson) [incl. further bibliography]

M.C. Moore: 'Writing and Producing an Opera', *Pacific Coast Musician*, iv/7 (1915), 51

E.E. Hipsher: *American Opera and its Composers* (Philadelphia, *c*1927, 2/1934), 328–36

C.P. Smith and C.S. Richardson: *Mary Carr Moore, American Composer* (Ann Arbor, 1987)

B. Rogers: *The Works for Piano Solo and Piano with Other Instruments of Mary Carr Moore (1873–1957)* (diss., U. of Cincinnati, 1992)

C.P. Smith: 'Athena at the Manuscript Club: John Cage and Mary Carr Moore', *MQ*, lxxix (1995), 351–67

CYNTHIA S. RICHARDSON, CATHERINE PARSONS SMITH

Moore, Thomas

(*b* Dublin, 28 May 1779; *d* Sloperton Cottage, nr Devizes, 26 Feb 1852). Irish poet and musician. A 'show child', as he described himself in his *Memoirs*, he gave recitations and took part in private theatricals; he published some verses by the age of 11, and at 14 contributed to the *Anthologia hibernica*. As a boy, he learnt French and Italian, and studied music independently and with his sister's teacher. In 1793 Trinity College, Dublin, was opened to Catholics, and Moore went there in 1794; while a student, he made his translation of the odes of Anacreon. Though a friend of Robert Emmet and other revolutionaries, he was not involved in any conspiracy; and in 1799 he went to London and entered Middle Temple as a law student. He made himself a popular figure socially with his verses and his singing; he also wrote the libretto for Michael Kelly's opera *The Gipsey Prince* (1801), and in 1802–3 wrote the words and often the music of many songs which won instant popularity. In 1803 he took up the post of registrar in the admiralty court of Bermuda, but soon relinquished it to a deputy and returned by way of Canada, where he composed his *Canadian Boat Song*. *Epistle Odes and Other Poems* appeared in 1806, and the scathing review in the *Edinburgh Review* by Francis (later Lord) Jeffrey led to a duel, interrupted by the police; Jeffrey's pistol was found to be unloaded, and the two men then became warm friends.

When in 1807 the publisher William Power, impressed by the success of George Thomson's collections, proposed a selection of Irish songs, Moore provided words and tunes, with accompaniments by Sir John Stevenson. The *Irish Melodies* began serial publication in 1808, eventually (after a dispute between Power and his brother James over rights) reaching ten numbers and a supplement by 1834. For the purpose, Moore raided the collections made by Edward Bunting (who was much upset), making only minor musical alterations but freely using originally light or comic melodies for new serious words. It was this collection above all which clinched Moore's already enormous popularity. In March 1811 he married Elizabeth (Bessie) Dyke, an Irish actress, and in the same year wrote the text and (with C.E. Horn) music for an unsuccessful comic opera, *M.P. or The Blue Stocking* and published a *Melologue upon National Music*. By now rich and famous, he could command an advance of £3000 for *Lalla Rookh*: the first edition sold out in a fortnight, and it was reprinted six times in as many months. In 1816 he published the first number of *Sacred Songs*, with music selected and composed by himself and Stevenson, and in 1818 there followed the first of *A Selection of Popular National Airs*. In the same year he learnt of his Bermudan deputy's embezzlement, and became liable for the loss of £6000. Refusing help, he retreated to Paris, also visiting Italy, before returning to England in 1822; by the writings of his exile years he was able to settle a reduced debt of £740. He also published lives of Sheridan (1825), Byron (1830) and Fitzgerald (1831). In his latter years, despite the happiness of his marriage and the support of friends who included Byron, Canning, Peel and Russell (who arranged a pension of £3000 for him), he was ill and depressed: all his five children were dead by 1846, and in these last years his mind began to fail.

Byron, who was devoted to him, wrote that 'Moore has a peculiarity of talent, or rather talents, – poetry, music, voice, all his own; and an expression in each, which never was, nor will be, possessed by another' (Journal, 22 November 1813); and Sydney Smith called him, 'a gentleman of small stature, but full of genius, and a steady friend of all that is honourable and just' (*Edinburgh Review*, 1824). In his day, Moore won a vast following for his verses, songs and stories, partly through his personal charm as a reciter and singer; but an age which delighted in national lore and the revelation of folk melody was ready to find potency even in Moore's feeblest verses (Coleridge was a rare dissenter). Abroad, the enthusiasm for Scott and Burns and all things Scottish was easily extended to include Moore as their counterpart, with his apparent embodiment of the Irish soul in verse and song; and though the work includes covert references to Irish patriotism, the orientalism of *Lalla Rookh* played expertly on Romantic sensibilities that were still enraptured by the *1001 Nights* (whose pattern of a narrative framework for interpolated stories, here in verse, Moore copied). Berlioz, who first read Moore's work in translations by Gounet and others, found it full of 'splendid images' (*Mémoires*), and set and often quoted it.

Though not a methodical collector of Irish folk music, nor markedly skilful as an adapter or arranger, Moore did much by his personal qualities to kindle interest in these little-known tunes. As a poet, he appealed to a wide range of taste with the *Irish Melodies*, and the story-poems of *Lalla Rookh* long attracted composers for their simple and exotic subjects and their opportunities for colourful music.

WORKS SET TO MUSIC

musical settings follow each work or portion of work

The Gipsey Prince, op lib: M. Kelly, 1801

M.P. or The Blue Stocking, op lib: C.E. Horn and Moore, 1811

Lalla Rookh, story with 4 interpolated poems (London, 1817): G. Bantock (sym. poem, 1902); F. Clay (choral work, 1877); Félicien David (op, 1859); C.E. Horn (op, 1818); J. Jongen (sym. poem, 1904); A. Rubinstein (op: Feramors, 1863); A.M. Smith (ov., c1865); Spontini (tableaux vivants, 1821; op: Núrmahal, 1822)

'The Veiled Prophet of Khorassan': C.V. Stanford (op, 1881)

'Paradise and the Peri': J.F. Barnett (choral work, 1870); W.S. Bennett (fantasy-ov., 1862); Schumann (choral work, 1841–3); V.A. Zolotaryov (choral work, 1900)

'The Fire-Worshippers': Bantock (choral work, 1892)

'The Light of the Harem': A.G. Thomas (op, 1879)

Songs to Moore poems by Berlioz, Cornelius, Duparc, Hindemith, J. Ireland, A. Jensen, A. Mackenzie, Mendelssohn, H. Parry, Schumann, S.I. Taneyev, F. Walker, P. Warlock, Weber, etc.

editions and collections

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<div align="right">JOHN WARRACK</div>

Moore, Undine Smith

(*b* Jarratt, VA, 25 Aug 1904; *d* Petersburg, VA, 6 Feb 1989). American composer. She studied at Fisk University (AB and diploma 1926), Columbia University Teachers College (AM and diploma 1931) and privately with Howard Murphy. A professor at Virginia State University, Petersburg (1927–89), she co-founded and co-directed the university's Black Music Center (1969–72). Her many honours included the Governor's Award in the Arts (Virginia, 1985) and honorary doctorates from Virginia State (1972) and Indiana (1976) universities.

Moore's compositional style is strongly rooted in the tonal tradition and in her spiritual heritage. Many of her choral works set explicitly Christian, often Biblical texts and employ a style derived from southern hymnody. *Who Shall Separate Us From the Love of Christ?*, *Lord,We Give Thanks to Thee* and the seven *Choral Prayers in Folk Style*, intended for liturgical use, reflect her deep religious faith. While spirituals were among her earliest musical memories, her compositional interest in them only took hold once her formal musical education was complete. She notated melodies her mother and father had learned from their parents and referred to them throughout her mature output, most explicitly in her many choral arrangements, but in other works as well, such as the *Afro-American Suite* and the oratorio *Scenes from the Life of a Martyr* based on the life of Martin Luther King.

<div align="right">OLIVIA MATTIS</div>

Moorehead [Moorhead], John

(*b* Ireland, *c*1760; *d* nr Deal, March 1804). Irish violinist and composer. He received his first musical instruction in Ireland, but went to England when young and was for several years engaged in the orchestras of various country theatres. He was one of the violins at the Three Choirs Festival of 1794, and in 1795, at Thomas Dibdin's invitation, left Manchester to become principal viola and composer at Sadler's Wells Theatre. In 1798 he was engaged in the orchestra at Covent Garden and soon after employed to compose songs and overtures for that theatre. *The Naval Pillar*, one of his more successful works for Covent Garden, contains a tune that became especially popular after being transferred to Thomas Morton's comedy *Speed the Plough* for use as a dance. That tune and the song *The Muffin Man* are still played today, but are rarely attributed to Moorehead. On the whole, his music relies on repetitive melodic elements and tonic–dominant harmonic schemes.

In 1802 Moorehead began to suffer intermittent fits of insanity and finished his scores only by working with collaborators. After committing a series of assaults and property destruction, he was confined successively in Tothill Fields Prison and Northampton House, Clerkenwell. On his liberation he entered the navy as a common sailor, and was quickly promoted to bandmaster, but a short time afterwards he hanged himself in a fit of insanity.

His brother, Alexander Moorehead, was also a violinist of merit and led the orchestra at Sadler's Wells Theatre; he too became insane and died in an asylum at Liverpool in 1803.

WORKS

published and first performed in London, unless otherwise stated

stage

all publications are vocal or piano scores; MS librettos in US-SM

| LCG | Covent Garden |
| LSW | Sadler's Wells |

Birds of a Feather, or Buz and Mum (burletta, J. Moorehead), LSW, 25 July 1796; 2 songs (1796)

Alonzo and Imogine; or The Bridal Spectre (pantomimic romance, T.J. Dibdin, after M.G. Lewis: *The Monk*), LSW, 8 May 1797; ov. (Dublin, ?1800)

The Horse and the Widow (farce, 1, T.J. Dibdin, after A. Plumptree's trans. of A. von Kotzebue: *Die Witwe und das Reitpferd*), LCG, 4 May 1799, 1 song (London, 1799)

The Naval Pillar, or Britannia Triumphant (interlude, T.J. Dibdin), LCG, 7 Oct 1799 (1799), lib pubd

The Volcano, or The Rival Harlequins (pantomime, T.J. Dibdin and C. Farley), LCG, 23 Dec 1799, ov. and 2 songs (1799), lib pubd

Speed the Plough (comedy, 5, T. Morton), LCG, 8 Feb 1800, Act 2 dance (originally from The Naval Pillar) arr. as rondo for pf by J. Field (London, 1800)

Boadicea, or The British Amazon (serious pantomime, C.I.M. Dibdin), LSW, 14 April 1800

Old Fools, or Love's Stratagem (burletta, C.I.M. Dibdin), LSW, 14 April 1800

Il Bondocani, or The Caliph Robber (comic op, 3, T.J. Dibdin, after J.-P. Florian: *Fables*), LCG, 15 Nov 1800, ov. and 1 song (1801), lib pubd; collab. T. Attwood

Harlequin's Tour, or The Dominion of Fancy (pantomime, T.J. Dibdin), LCG, 22 Dec 1800 (1800), lib pubd; collab. T. Attwood

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The Cabinet (comic op, 3, T.J. Dibdin), LCG, 9 Feb 1802 (1802), lib pubd; collab. W. Reeve, J. Davy, D. Corri, J. Braham

Family Quarrels (comic op, 3, T.J. Dibdin), LCG, 18 Dec 1802 (?1803), lib pubd; collab. J. Braham, W. Reeve

Harlequin's Habeas, or The Hall of Spectres (pantomime, T.J. Dibdin), LCG, 27 Dec 1802, ov. (1802), lib pubd; collab. J. Braham, J. Davy

See also other vocal

other vocal

Ballads: Constant Kate (C.J. Pitt) (?1790); Absence (T.J. Dibdin) (?1795); The Gallant Forty-Second (C.I.M. Dibdin), Scots ballad (?1795); Would you hear a lover's ditty? (C.I.M. Dibdin), v, fl/vn, hp, pf (?1795); Ben & Mary (T.J. Dibdin), London, Little Theatre, Haymarket, 2 Sept 1799; Bacchus' Calendar (C.I.M. Dibdin) (London, 1803) [for pantomime The Philosopher's Stone: ? = Harlequin Alchymist, LSW, 1801]

Other songs: The Muffin Man (T.J. Dibdin), London, Little Theatre, Haymarket, 9 May 1797 (?1797); The wind in wild tornadoes roar'd (S.S. Colman, after M. Park's *Travels*) (1799); Secure within her sea-girt reign (T. Dutton), patriotic song, London, Drury Lane, 5 June 1800

instrumental

Polacca, pf, ?1793, inc., *GB-Lcm**

Sonata, pf, 1793, *Lcm**

Merch Megen, rondo, pf (?1795) [Welsh air]

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The Favorite Overture to Lodoiska [by R. Kreutzer], arr. pf 4 hands (1801)

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W.H. HUSK/FRANK KIDSON/LINDA TROOST

Moorish music.

See Mauritania.

Moorman, (Madeline) Charlotte

(*b* Little Rock, AR, 18 Nov 1933; *d* New York, 8 Nov 1991). American cellist and performance artist. She studied at Centenary College, Shreveport, Louisiana (BM 1955), and the University of Texas at Austin (1956–7), where she was a cello pupil of Horace Britt. In 1957–8 she began studying with Leonard Rose at the Juilliard School. She played in the Boccherini Players (1958–63) and the American SO (until 1967). Influenced by Yoko Ono, a close friend, in 1963 she founded the annual New York Avant Garde Festival, and in 1964 collaborated for the first time with the composer and video and performance artist Nam June Paik. They interpreted and collaborated on a large number of works diverse in aim, from the *Cello Sonata no.1 for Adults Only* (1965), in which music is associated with sex and violence, to *Global Grove* (1973). Some of these works use non-traditional instruments, as in *TV Cello* (1971), while others juxtapose the human and the technological (*TV Bra for Living Sculpture*, 1969). Moorman's cello performance in Paik's *Opéra sextronique* in February 1967 resulted in her conviction for indecent exposure, an event commemorated by their *The People of the State of New York against Charlotte Moorman* (1977). In such works as Yoko Ono's *Cut Piece* Moorman performed showing her mastectomy scars; on other occasions she played her cello under water, in a gondola or wrapped only in cellophane.

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SEVERINE NEFF

Moors [Mors, Morss, de Moer, de Moor].

South Netherlandish family of organists, organ builders and instrument makers. The Lier branch of the family included Mark (i) (*d* Lier, 1525), who built a 'manucordium' in 1508 for the future Emperor Charles V; Hendrik, who built a small organ for Charles in 1517; Mark (ii) (*d* after 1535), who was a member of Charles's chapel; and several organists of St Gummaruskerk: Bernhard (i), Bernhard (ii) (*d* 1558; son of Mark (i)), and Bernhard (iii) (*d* 1597; possibly the son of Bernhard (ii)).

The Antwerp line was founded by Anton (i) (*d* Antwerp, 1539), who was organist of the abbey of St Michiel in the city, as well as a maker of organs and other instruments. He built small organs for the royal chapels in

Brussels (1514) and The Hague (1515), and a clavichord for Eleonore of Habsburg, Charles V's sister, in 1516; in 1529 he was working for Margaret of Austria. Of the sons of Anton (i), the organ builder Cornelis (*b* Antwerp, *c*1500; *d* Antwerp, 1557) remained in his home town, but the organ builder Anton (ii) (*b* Antwerp, *c*1500; *d* before August 1562) and the organists Jakob (*b* Antwerp, *c*1515; *d* ?Berlin, between 1585 and 1602) and Hieronymus (*b* Antwerp, 1521; *d* Schwerin, 16 Dec 1598) went to northern Germany. Cornelis built organs for St Michielskerk, Ghent (before 1542), St Walburga, Oudenaarde (1542–3), St Katelijnekerk, Mechelen (before 1543) and elsewhere. Hieronymus was court organist to Duke Albrecht of Mecklenburg by 1538, and also organist of Schwerin Cathedral from 1552. Hieronymus's son Anton (iii) (*b* Schwerin, *c*1555; *d* Rostock, 1619) was organist of the Jacobikirche, Rostock, from 1573 to 1613, as well as a court musician at Güstrow from time to time. Jakob entered the service of the court at Mecklenburg about 1548, became court organist to Elector August of Saxony in Dresden (1554), and moved to Berlin in 1557 to be organist at the court of Elector Joachim II Hector of Brandenburg. Jakob's son Joachim (*b* ?Berlin, *c*1560; *d* after 1605) was court organist, first in Dresden, 1579–81, and subsequently in Berlin. Anton (ii)'s major work was a large new organ for Onze Lieve Vrouw in Dendermonde. He worked also for Duke Albrecht of Mecklenburg, from 1555 to 1557, in Schwerin Cathedral (major repairs and enlargement) and Güstrow Cathedral in 1558, and for Elector Joachim II Hector in Berlin from 1559 to 1560. The specification of the 'Mary Organ' in Berlin suggests that it is also the work of Anton (ii). On the evidence of the Schwerin contract of 1555, Anton (ii) was among those leading Brabantine organ builders who had improved on the indigenous type of instrument by grafting on to it the 'new and strange voices' brought to the Low Countries by the Rhenish masters Hans Suys (*see* Suisse) and Peter Breisiger.

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HANS KLOTZ

Moosburg Gradual

(*D-Mu* 2°-156). 14th-century gradual, kyriale, proser, cantional and troper; *see* Sources, MS, §II, 8.

Mooser, (Jean Pierre Joseph) Aloys

(*b* Fribourg, bap. 27 June 1770; *d* Fribourg, 19 Dec 1839). Swiss organ builder and piano maker. He was the son of the organ builder Joseph Anton Moser (1731–92), of Niederhelfenschwil, St Gallen, who had settled in Fribourg in the 1760s. He studied with his father, who himself had been schooled in the south German organ-building tradition under Johann Michael Bihler of Konstanz, and was thus not a pupil of Silbermann as is sometimes erroneously recorded. Working in Fribourg, he became the best-known Swiss organ builder of the first half of the 19th century. His organs reflect a south German and early Romantic style. The source of his reputation is the large organ in the cathedral of St Nicolas in Fribourg (1824–34), whose Vox humana, with Swell mechanism, aroused special enthusiasm. Its fame, in fact, rests not only on its quality as an instrument, but above all on a pastoral fantasia, the 'Gewitter', by the cathedral organist Jacques Vogt (1810–69), which has remained on cathedral recital programmes.

Mooser was also well known as a piano maker; the Parisian piano maker Erard attempted to interest him in a collaboration. He had sons who were organ and piano makers, including Joseph, Alexander and Moritz, but their reputations waned after their father's death.

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FRIEDRICH JAKOB

Mooser, R(obert)-Aloys

(*b* Geneva, 20 Sept 1876; *d* Geneva, 24 Aug 1969). Swiss musicologist and music critic. His mother was Russian and his father, Jean-Louis (who worked for a time in St Petersburg), was a son of the organ and piano maker Joseph Mooser (1794–1876). He studied the organ with Otto Barblan and theory in Geneva, and then (1896) composition with Balakirev and orchestration with Rimsky-Korsakov in St Petersburg, concurrently working there as organist at the French Protestant church (1896–1909), music critic of the French periodical *Journal de St-Pétersbourg* and a member of the directorate of the Imperial Theatre (1899–1904). Subsequently he was music critic of the Geneva periodical *La Suisse* (1909–62) and director of Auditions du Jeudi, the Geneva concert series of modern music (1915–21). The independent periodical *Dissonances* which he directed, edited and published (1923–46) was particularly concerned with modern, Swiss and Russian works and strenuously opposed German

and Italian fascism during the war. Geneva University awarded him an honorary doctorate in 1956.

Mooser, along with Willi Schuh, was the leading music critic in Switzerland, and in the French-speaking area his fame was comparable to Ansermet's; his criticism showed an independence of all schools and doctrines. He enthusiastically supported Honegger, Frank Martin and Malipiero, and though he never appreciated Schoenberg (whom he compared with Meyerbeer), he nevertheless recognized the importance of such figures as Webern, Apostel, Berg, Lutosławski and Nono. His restrained opposition to Messiaen, Boulez, Stockhausen and serial music of the 1960s showed him (in his 80s) to be open to all contemporary developments and prepared to make a thorough study of music otherwise alien to him. His highly informative studies of Russian music history have become standard works in the subject, and his study of the Genevan composer and violinist Gaspard Fritz gives a multi-faceted account of Genevan musical life from 1750 to 1850.

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<div align="right">JÜRG STENZL</div>

Moraes Pedroso, Manuel de.

See Pedroso, Manuel de Moraes.

Morago, Estêvão Lopes

(*b* Vallecas [now in Madrid], *c*1575; *d* probably at Orgens, nr Viseu, after 1630). Portuguese composer of Spanish birth. He studied from 1592 to 1596 with Filipe de Magalhães at the Colégio dos Moços do Coro maintained by Évora Cathedral and received his bachelor's degree on 3 March 1596. On 15 August 1599 he was appointed *mestre de capela* of the cathedral at Viseu, Portugal, probably on the recommendation of the new bishop, who had been a canon of Évora Cathedral. He became a priest and a licentiate before 27 September 1605, when the bishop instituted him in a benefice of S Pedro de Cota, to which a half-pay canonry at the cathedral was added on 5 January 1608. After 25 years as *mestre de capela* he wished to see through the press a substantial amount of his church music, and on 14 January 1626 the Viseu chapter gave him a month's leave to negotiate personally with the royal printer at Lisbon. Unable to secure a favourable contract, he returned to Viseu to supervise the copying of one of the two surviving manuscript collections of his music, the title-page of which is dated 15 August 1628. Immediately afterwards he seems to have left for a short visit to Spain. He then continued as *mestre de capela* until April 1630. Later that year, in a gift copy of Magalhães's *Officium defunctorum*, he signed himself a friar minor, possibly as a result of his retiring to the Franciscan house at Orgens, 3 km from Viseu.

The two surviving manuscript miscellanies of Morago's liturgical music (both in *P-Va*) are the above-mentioned collection dated 1628, which is a Vesperal of 111 folios containing three psalms, 18 hymns and four odd-verse *Magnificat* settings, and a 149-folio *Livro da Coresma* (Coleção 771), which is, however, misnamed, because the 81 compositions in it include in addition to Lenten music various works for Sundays in Advent, Christmas, Purification and the Office of the Dead. 35 motets (28 for four voices, five for five, one for six and one for double choir), eight four-part Christmas responsories, three psalms (two for four voices and one for double choir), 18 four-part hymns and four *Magnificat* settings (three for four voices and one for six) have been edited (PM, ser.A, iv, 1961). The sustained popularity of 12 of Morago's hymns, the texts changed to agree with Urban VIII's revision, can be demonstrated by their having been copied into 18th-century partbooks (of which only the tenor book is now extant, at Viseu). The second of his invitatories for Christmas matins, *Christus natus est*

nobis, survives at Viseu with an added continuo part. But like his teacher and his Portuguese contemporaries Brito, Cardoso and Lobo, he always remained too much the Peninsular conservative to write for continuo, to forgo imitation and the equality of the voices or to venture far into chromaticism. For dramatic effect, however, he did place adjacent to each other chords as disparate as those of G minor and E major and B♭ and A major. To add to the harmonic tension he frequently changed accidentals in successive imitative entries (occasionally he wrote an inverted final entry). Many chordal sequences are found in his more expressive motets, as also are chains of suspensions and passing and changing notes. Occasionally he mixed the extremes of fast and slow motion in the same motet, and six of his eight Christmas responsories are in fast triple metre. His shorter motets are frequently monothematic. He sometimes confirmed his endings with long pedals. Despite the triple canon closing his *Magnificat* on the 8th tone he could not begin to match the contrapuntal pyrotechnics of his Spanish contemporaries Vivanco and Aguilera de Heredia; nor was he fastidious about avoiding forbidden consecutives.

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ROBERT STEVENSON

Moral, Pablo del

(*fl* 1765–1805). Spanish violinist and composer. In 1777 he was violinist at the royal chapel of St Cajetan in Madrid; by then he had also been standing in for more than eight years for violinists attached to the theatrical companies of Madrid. In 1778, after public competition, he was officially named 'violinist of the Madrid theatres', and about the same time began to compose *tonadillas*. In 1790, again after public competition, he was appointed 'composer to the theatres of Madrid', with the responsibility of composing 40 *tonadillas* each year 'as well as everything else needed in the way of music'. In March 1792 he was obliged to abandon the post for reasons of health, but by April 1797 he was able to resume. In 1804 a new post of theatre composer was created, identical with Moral's, and awarded to the Italian G.M. Francesconi, a mediocre but conceited composer, much given to intrigue; Moral, affronted, resigned on 17 April 1805 and disappeared from public life.

In Moral's time the *tonadilla escénica* lost its directness and simplicity, often becoming a miniature comic opera with Italianate music. Subirá published one of his *tonadillas, La ópera casera* (1799), in which there is some virtuoso vocal writing entirely operatic in character. About 150 of his *tonadillas* survive, as well as an opera *La dama inconstante*, several *sainetes*, other theatre music and a symphony (*E-Mm*; symphony ed. in The Symphony 1720–1840, ser. F, iv, New York, 1981); he also composed sacred music, of which two masses, two Compline settings, a *Salve regina* and a litany are known (*MO*).

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JOSÉ LÓPEZ-CALO

Morales, Cristóbal de

(*b* Seville, *c*1500; *d* ?Marchena, between 4 Sept and 7 Oct 1553). Spanish composer. He is widely recognized as the first major composer from the Iberian peninsula and the most important figure in early 16th-century Spanish music.

1. Life.
2. Posthumous reputation.
3. Works.
WORKS
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ROBERT STEVENSON/ALEJANDRO ENRIQUE PLANCHART

Morales, Cristóbal de

1. Life.

Morales's birthdate is traditionally given as around 1500. The addition of the adjective 'hyspalensis' after his name in numerous documents indicates that he was born in Seville. In his 1544 publication of 16 masses the composer demonstrated pride in his origins by identifying himself as 'Christophorus Morales Hyspalensis', not only in the dedications but at the head of each mass as well. Of his family all that is known is that he had a sister and that their father was dead by the time of her marriage in 1530. Candidates for relatives of the composer in Seville include a Cristóbal de Morales who was a singer of the Duke of Sidonia in 1504, Alonso de Morales, treasurer of the cathedral in 1503, Francisco de Morales (*d* 1505), a canon, and Diego de Morales, the cathedral notary in 1525.

There is no documentary evidence that Morales was a chorister in Seville; but if he was trained there, his musical influences would have included Francisco de Peñalosa, Pedro de Escobar, master of the choirboys from 1507 to 1514, and Pedro Fernández, who succeeded Escobar as *maestro de capilla* in 1514 and remained in the post for 35 years. Certainly Peñalosa's compositional technique resembles that of Morales, and Escobar's motet *Clamabat autem mulier*, a specifically Sevillian work, is cited by Morales in his own setting of that text. Morales's education clearly went beyond the practical musical training of a chorister. He claimed to have studied the liberal arts from early on, and Nicolas Antonio, in *Biblioteca hispana*, referred to him as *musicae artis magister*; the fluent

command of Ciceronian Latin demonstrated in his prefaces and dedications (assuming that he wrote them himself) also attests his learning.

Beginning in 1522 there are three references to a Cristóbal de Morales in the chapter acts of Seville, one of which indicates that he was an organist. If Morales was in Seville until his appointment at Avila in August 1526, he was surely present at the wedding of Charles V to Isabella of Portugal on 10 March 1526, which would have presented an early opportunity to meet Gombert, a composer with a style similar to his and with whom he shared a high number of publications.

A now lost reference in the chapter acts of Avila Cathedral listed his appointment as *maestro de capilla* on 8 August 1526 with an annual salary of 37,500 maravedis (100 ducats), but by February 1529 he had transferred to Plasencia with a much higher salary (60,000 maravedis) and a half-prebend. On 4 February the Plasencia chapter granted him a month's leave to attend his sister's wedding in Seville and 40 gold ducats to defray the costs of her dowry. Morales overstayed his leave, and his salary was temporarily suspended on 31 March. By 9 December 1531 he had resigned the post.

Between January 1532 and May 1534 Morales's whereabouts are unknown. He may have gone to Naples, where the viceroy was Pedro de Toledo, whose daughter Eleanor became the wife of Cosimo I de' Medici, the dedicatee of Morales's first book of masses. Three documents place him in Rome as 'presbyter toletanus' in May and December 1534. He is identified as a chaplain of Fernando de Silva, Count of Cifuentes and imperial ambassador to the Holy See. The count was a poet, attuned to the new style of lyric poetry cultivated by Boscán, and his connection with the composer may be behind the few secular works Morales wrote.

Morales joined the papal chapel on 1 September 1535, though his name does not appear in the chapel diaries until 23 October, with the notation that he had arrived from Naples. In his dedication of the second book of masses to Pope Paul III, Morales mentioned that he owed his appointment to the personal interest of the pope. Under Paul III (1534–49) membership of the chapel increased from 24 to 33 singers and their salaries were raised. Morales's monthly salary was 8 ducats and he was given a servant and, for long journeys, a horse. In order to share in the gifts from which the choir benefited beyond their regular salary, Morales paid 10 ducats into the chest on the day of his admission. The pope undertook a number of travels during Morales's first term in the chapel; although the composer was not among the singers who accompanied Paul to Viterbo in September 1536, he did take part in the journeys to Piacenza and Nice in 1538 and to Loreto in 1539. In addition there were opportunities to sing for such illustrious visitors as Emperor Charles V (in April 1536). It may be inferred that he was a tenor.

In 1536 Morales was granted a pension on the resignation of an unnamed benefice (only the *rubricella* remains), as well as benefices in Avila, Cartagena, Segovia and Sigüenza; by January 1537 he had collated at least those in Avila and Cartagena. He had a benefice in the Villa de Gibraltar, which he resigned to Miguel López in 1537, and in 1539 the pope granted him benefices in Seville and Orense; a record of collation exists for

the Orense benefice. A papal letter making him technically a nobleman, as count of the papal palace, has been viewed as a mark of special favour, but such letters were granted routinely to papal chaplains to allow them to collate benefices restricted to the nobility.

On 4 April 1540, having served five years in the choir, he was entitled to a leave of ten months, and he left for Spain. Of his movements in Spain there is no trace; he was apparently back in Rome by 25 May 1541, when the singers' box came to him in rotation, but according to the chapel diaries he was not singing regularly again until 25 August. His second term in the chapel saw the publication of a great deal of his music as well as journeys to Bologna in August 1541, Perugia in August 1542, Castro in January 1543, and an extended sojourn in Bologna and Busseto beginning in February 1543. On 15 May 1543 he obtained a month's leave to travel to Genoa. The purpose of this journey is unknown; perhaps Morales was seeking an appointment as imperial *maestro de cappella*, but it is also possible that the trip had to do with his services to the Count of Cifuentes, since he had remained a member of the count's *familia*.

The Sistine diaries show that Morales had been plagued by intermittent bouts of ill-health since 1535, but these grew more frequent and prolonged during his second term. The journey to Bologna, Busseto and Genoa aggravated his condition, and resulted in several absences from the choir in 1543–5. On 1 May 1545 Morales was granted a second leave of ten months. He sems to have left the door open for a return, since the copy of the constitutions of the choir, completed in November 1545, has a line for his signature.

He may have been in Seville at the beginning of his leave, since Francisco Guerrero, in his *Viage de Hierusalem* (1590) wrote that he studied with Morales in Seville when he was 18. By August, however, Morales had been appointed *maestro de capilla* at the cathedral of Toledo, with a salary of 43,000 maravedis. The salary, although larger than that given to any previous Toledo *maestro de capilla*, was little more than what he had earned at Avila and considerably less than his salary at Plasencia nearly 15 years before. Morales was obliged to board the choristers and he fell into debt. On 22 September 1546 he sent one Juan de Castro to Zaragoza to collect monies due from the sale of his 1544 books of masses (sent from Rome) and to sell off any copies remaining in the stock of the book dealer Juan de Cepero (Reynaud, 1996, p.113). But he soon became gravely ill, and on 9 August 1547 he resigned the position.

After Toledo, Morales returned to Andalusia. Juan Bermudo, in *El arte tripharia* (1550), described him as *maestro de capilla* of the Duke of Arcos at Marchena, a post he held from 1548 to 1551; in 1550 Morales wrote a commendatory letter for the second edition of Bermudo's *Declaración de instrumentos musicales*. On 27 November 1551 Morales was appointed *maestro de capilla* to the cathedral of Málaga, but problems with singers not used to his perfectionist demands began a week after his appointment, necessitating reprimands and fines from the canons. A week before Christmas he moved into a house provided by the chapter, where presumably he was in charge of boarding the unruly choristers. When the post of *maestro de capilla* opened up again at Toledo in August 1553,

Morales wrote to the chapter asking to be considered. Some of the canons, as well as the school master, were opposed to his return, and although he was by this time widely recognized as one of the foremost composers in Europe, his fame was regarded as no substitute for management skills, and the chapter required him to stand trial in open competition. Morales submitted his application on 4 September 1553, but by the beginning of October he had died.

The restlessness of Morales's career and the tone of the various admonishments he received indicate that, quite apart from his ill-health, he was a man who did not easily co-exist with mediocrities. It could not have escaped him that his skills as a composer were superior to those of virtually every one of his contemporaries. In his work he lays deliberate claim to be the true successor of Josquin and, while fully appreciated by the Andalusian nobility, he may well have struck the bureaucracy as imperious and arrogant.

Morales, Cristóbal de

2. Posthumous reputation.

Morales's own self-assessment is confirmed by his reputation in the decades after his death, as his music spread through France, Germany, Italy, the Low Countries and Spain, as well as to the Americas. As early as 1559 his music was sung in Mexico in the commemorative service for Charles V (noted in Francisco Cervantes de Salazar, *Túmulo imperial*, Mexico, 1560). In 1583 his *Missa cortilla* and motet *Andreas Christi famulus* were sung at Luanda, the newly founded capital of Angola, by native singers (*Monumenta missionaria africana*, 1954). His music dominated the repertory of Cappella Sistina manuscripts copied by Johannes Parvus during the pontificate of Paul III, and Morales is the only composer represented by all liturgical genres in these sources. His works appeared in more than 70 prints before 1600, and his international popularity makes his bibliography more similar to that of Lassus than to those of Victoria or Guerrero. His motets were parodied in masses by Guerrero, Ceballos, Victoria and Rogier. The long list of theorists who cited his works as technical models includes Bermudo and Francisco de Montanos in Spain, Zacconi, Artusi, Baccusi, De Grandis, Bonini and Cerone in Italy, and Antonio Fernandes, João Álvarez Frouvo and Manuel Nunes da Silva in Portugal. His music remained in the repertory of the papal chapel as well as in churches in Spain and the Americas into the 18th century.

In the early 18th century Andrea Adami da Bolsena (1711) listed Morales as the most important composer in the papal chapel between Josquin and Palestrina; Adami particularly praised the masses: for their polish, their learned contrivance and their elevated style. He called Morales's *Lamentabatur Jacob* the most precious work in the Cappella Sistina archives, referring to it as 'a marvel of art'. Fornari (*Narratione istorica*, MS, *I-Rvat*, 1749), discussing Palestrina's text setting in the *Missa Papae Marcelli,* praised Morales as the composer who first showed how to set words intelligibly in a contrapuntal fabric. Juan Bermudo, himself a Spaniard, called Morales 'the light of Spain in music', but at the same time listed 'the excellent Morales' together with the 'profound Gombert' as

foreign. In his *Declaración de instrumentos musicales* (1555), he said that he regarded 'our Morales as a foreign composer because, although his music possesses the charm and pleasing sound of Spanish music, yet at the same time it does not lack the profundity, the technical skill and the artifice of foreign music'. Morales generally avoided the melodic and contrapuntal turns that mark much of the music of the *Cancioneros* as distinctively Spanish, even though in his setting of Boscán's *Si no's uviera mirado* he shows supreme command of that idiom as well. Although late 19th-century historians saw Morales through Wagnerian and Cecilian eyes, many of his works were published in modern score. Eslava and Pedrell did him disservice by attributing to him Victoria's motet *O vos omnes*, which they called Morales's most typical work (Pedrell discovered his error when he came to edit the works of Victoria).

Morales, Cristóbal de

3. Works.

Almost all Morales's works are sacred. His earliest dated composition is the six-part motet *Jubilate Deo omnis terra*, written for the peace celebration at Nice in June 1538. The motet is based on a plainchant ostinato to the word 'gaudeamus' while the other voices discourse on the merits of the pope, emperor and king. The work invites comparison with Josquin's *Missa 'Gaudeamus'*, which is built largely on ostinatos on the same motif. Among Morales's other occasional compositions is the six-part motet *Gaude et laetare ferrariensis civitas*, sung at Ferrara Cathedral on Sunday 9 March 1539 to celebrate the elevation of Ippolito II d'Este to a cardinalate.

Morales's first published works are two motets included in Moderne's *Motetti del fiore* (RISM 1539[11]) and a madrigal, *Ditimi o s'io no*, in Arcadelt's fourth book of madrigals (RISM 1539[24]). A year later three of his masses were published by Scotto in Venice (RISM 1540[3-4]). For the next two decades a steady stream of his music flowed from publishers in Lyons, Wittenberg, Nuremberg, Augsburg, Antwerp, Milan, Rome and Venice.

Morales's style includes some distinguishing characteristics which are not to be found in the later 16th-century style as codified in the works of Palestrina. Bermudo called particular attention to Morales's occasional use of a diminished triad in root position on a relatively strong beat, a trait which now, given the uncertainty regarding the use of accidentals in 16th-century music, might be subject to 'correction' if it were not for Bermudo's authority and citation of example. Other 16th-century theorists who cited Morales as an authority for procedures that could not be justified from the works of Palestrina are Artusi in *L'arte del contrappunto*, 1586, and Zacconi in *Prattica di musica*, 1596.

(i) Masses.

16 masses by Morales were published by Valerio Dorico in Rome in 1544 in two volumes printed at the composer's request and under his supervision (several had appeared already in anthologies issued by Scotto between 1540 and 1543). The first volume was dedicated to Cosimo I de' Medici, and the second to Pope Paul III (see illustration). The volumes were planned together, and were modelled on Antico's *Liber quindecim missarum* (RISM 1516[1]; for illustration *see* Antico, Andrea). Morales

apparently intended to establish his primacy as a mass composer and to attract the prestigious patronage of the dedicatees.

Seven other masses survive in manuscript (of one, *Missa 'Benedicta es caelorum regina'*, only the altus is extant). Three of them are early works, but the *Missa cortilla* and the four-voice *Missa pro defunctis* are late works, composed after his return to Spain in 1545. The *Missa 'Tristezas me matan'* appears also to be a mature work. On the basis of the single remaining voice it is difficult to assess the style of the six-voice *Missa 'Benedicta es'*, but it also appears to be a mature work. Of the masses Morales chose to publish, only the *Missa 'Mille regretz'* is based on a secular model (the *Missae 'L'homme armé'*, given the crusading origins of the tune, are a special case).

For Book I Morales chose his most 'modern' works, and those that had a certain popular appeal (his judgment is confirmed by the later transmission of these pieces). With these masses Morales presents himself as Josquin's true heir. The opening work is the *Missa de Beata Virgine*, which is almost ostentatiously modelled on Josquin's work (McFarland, 1999), and the spirit of Josquin pervades many of the remaining masses (the five-voice *Missa 'L'homme armé'*, for example, is in the 6th mode like Josquin's famous *Missa 'L'homme armé' sexti toni*). The second mass, *Aspice domine*, may be read as a continuation of the book's dedication, asking Cosimo I to come to Morales's rescue and hinting at the strife and demoralization of the college of singers in Rome.

For Book II, dedicated to the musically sophisticated Paul III, the composer selected works more full of contrapuntal artifice, some with vestiges of isorhythm in them and not a single one on a secular model. The motets that serve as models for the three parody masses in Book II come from the repertory of the papal chapel itself. The masses left in manuscript include Morales's only masses based on Spanish subjects, and these, for the most part, show archaic traits that mark them as early works. The transmission of the late *Missa pro defunctis* is extremely complex, suggesting that Morales did not live to edit the work to his satisfaction.

(ii) Magnificat settings.

Morales's *Magnificat* settings were his most popular works, but they are the most problematic in terms of reception history. All evidence indicates that they were written for the papal chapel, where the practice was to sing the entire canticle in polyphony. Five of them were published in this manner by Scotto in Venice in 1542 and by Rener in Wittenberg in 1543, and the entire series was copied into manuscript this way in 1576 (*I-Rvat* C.S.21). The *Magnificat* settings are basically in four voices, with the plainchant appearing in different parts in the different verses, although a few verses in two or three voices make no use of the plainchant. Morales achieves an astonishing variety of textures through subtle changes in scoring, and each canticle ends with an impressive 'sicut erat' where the scoring is expanded by canonic voices. The final verse is preceded in the first *Magnificat* setting by a 'gloria Patri' in sesquialtera.

As Morales was preparing to leave Rome, he took the extraordinary step of publishing his *Magnificat* settings as a double series, dividing them into 16,

one series setting the even verses and the other the odd verses. Commercially this made sense, since the *Magnificat* setting was sung *alternatim* outside the papal chapel, but musically it remains a dismaying act perpetrated by the composer on some of his greatest music. Still, even in their mutilated state the *Magnificat* settings went through a large number of editions and manuscript copies well into the 18th century (and they are misleadingly published in this form in the complete edition). Some of the *Magnificat* settings had ad libitum voices added to some sections by Palestrina and Soriano. The additions are interesting as examples of contrapuntal skill and as signs of homage to Morales, but they add nothing to what he wrote.

(iii) Motets, Lamentations and Officium defunctorum.

Not counting individual motet *partes* and a section of the five-voice *Missa 'L'homme armé'*, anthologized as separate works, or sections from the *Officium defunctorum* copied separately, there are 88 motets with secure ascriptions to Morales, the great majority (54) being for four voices. In this respect Morales presents a more old-fashioned profile than Gombert or Clemens. Apart from the two ceremonial works, *Iubilate deo* and *Gaude et laetare*, all his motet texts are sacred if not strictly liturgical. There are settings of antiphons, responsories, a hymn, psalms and gospel lessons, but there are also compilations often consisting of a series of antiphons strung together to produce a longer text, as in the impressive six-voice *Veni domine*. In the responsory settings Morales followed the tradition established during his lifetime of setting the text in two *partes* and repeating the concluding music of the first part at the end of the second.

Like Gombert, Morales avoided the duet structure of the Josquin generation, and wrote instead a relatively dense stream of polyphony. But through slight reductions in scoring, occasional use of homophonic passages, melodic repetition and careful attention to the text setting (an aspect not immediately apparent in the text underlay of the *Opera omnia*), he achieved a rhetorical clarity in the presentation of the text unmatched by most of his contemporaries with the exception of Rore, with whom he shared the admiration of theorists in this respect as well as some conflicting attributions. An unusually large number of Morales's motets, including such impressive works as *Emendemus in melius*, the five-voice *Andreas Christi famulus* and the six-voice *Veni domine*, are polytextual, built on an ostinato cantus firmus with its own text. These works are both his most idiosyncratic and his most 'modern' works.

The matter of conflicting attributions in Morales can be extremely difficult because often the only sources ascribing pieces to him are very late. Typical is the case of *Clamabat autem mulier*, printed in Rore's third book of motets (RISM 1549[8]) without attribution, but ascribed to Morales in two late manuscripts (*E-Tc* 17 and *P-Pm* 40). The text of the motet was unique to the liturgy of Seville (the only other settings are by Escobar, Ceballos and Guerrero), strongly supporting Morales's authorship.

The Lamentations and the *Officium defunctorum* present a far more austere aspect than the motets. In the Lamentations, Morales made much use of simple *falsobordone*, and in the *Officium defunctorum* he wrote extremely simple counterpoint that allows the plainchant melodies to be

heard. The music of the *Officium defunctorum*, which may be an early work, adheres closely to Spanish traditions, as does the late Requiem, while the five-voice Requiem presents a mixture of Spanish and Roman traditions in its choice and treatment of chants (see Wagstaff, 1995).

(iv) Secular works.

Morales left barely half-a-dozen secular works, two of which survive only in intabulation. Two Italian madrigals, *Ditimi o si o no* on a unique translation of a French poem by François I, and *Quando lieta sperai* on a sonnet by Anguisciola, show a supreme command of the style of the early and middle-period madrigal. The transmission of *Quando lieta sperai*, first published anonymously in Rore's third book of madrigals and identified as Morales's only by Vicenzo Galilei later in the century, led scholars to attribute it to Rore at first, but its clef combination is utterly unlike any work of Rore's and its transmission pattern parallels that of *Clamabat autem mulier*. Similarly, the villancicos *Si no's uviera mirado* and *Juicio fuerte sera dado* reveal that Morales was equally at home in the specifically Spanish stylistic world of the cancioneros. *Quando lieta sperai* was used as a model by Lassus for a *Magnificat* setting and was clearly held in high regard. Morales obviously saw himself as Josquin's successor, and as the most important composer of sacred music in his generation. Contemporary theorists and later historians appear to agree.

Morales, Cristóbal de

WORKS

For full list of intabulations see *BrownI*.

Edition: *Cristóbal de Morales: Opera omnia*, ed. H. Anglès, MME, xi, xiii, xv, xvii, xx, xxi, xxiv, xxxiv (1952–) [A]

masses

Missarum liber primus (Rome, 1544) [1544a]

Missarum liber secundus (Rome, 1544) [1544b]

Others in *E-GRcr*, *MA*, *Mmc*, *Tc*, *TZ*, *Vcp*; *GCA-Gc*; *I-Ma*, *Rvat*

Missa 'Aspice Domine', 4vv, 1544a; A xi, 35 (on Gombert's motet; different Ag II in *E-Mmc*)

Missa 'Ave Maria', 4vv, 1542³, 1544b; A xv, 32

Missa 'Ave maris stella', 5vv, 1544a; A xi, 104 (canonic)

Missa 'Benedicta es caelorum regina', 4vv, 1544b; A xv, 1 (on Josquin's motet, with references to Mouton)

Missa 'Caça', 4vv, *Mmc* (with different Ag), *TZ*, *Vp*, *P-Pm*; A xxiv, 1 (quotes from ensalada by M. Flecha (i))

Missa cortilla, 4vv, *E-Mmc*, *Tc* (lacks Ag II); A xxiv, 18

Missa de Beata Virgine, 4vv, 1540⁴, 1544a; A xi, 1

Missa de Beata Virgine, 5vv, 1540³, 1544b; A xv, 66

Missa 'Desilde al cavallero', 4vv, *I-Ma*; A xxiv, 58 (on popular Sp. song)

Missa 'Fa re ut fa sol la' [= Missa cortilla]

Missa 'Gaude Barbara', 4vv, 1544b; A xxi, 34

Missa 'L'homme armé', 4vv, 1544b; A xxi, 67

Missa 'L'homme armé', 5vv, 1540[3], 1544a; A xi, 193

Missa 'Mille regretz', 6vv, 1544a, *Rvat* (with different San, Ag I, III); A xi, 238; xxiv, 123 (on Josquin's chanson)

Missa pequeña [= Missa 'Caça']

Missa pro defunctis, 4vv, *E-Vp*; ed. in Musica liturgica, ii/1 (Cincinnati, 1960), Musica hispana, B/iii (Barcelona, 1975)

Missa pro defunctis, 5vv, 1544b; A xv, 114

Missa 'Quaeramus cum pastoribus', 5vv, 1543[1], 1544a; A xi, 148 (on Mouton's motet)

Missa 'Quem dicunt homines', 5vv, 1544b; A xxi, 89 (on Richafort's motet)

Missa 'Si bona suscepimus', 6vv, 1544a; A xi, 274 (on Verdelot's motet)

Missa 'Tristezas me matan', 5vv, *I-Rvat*; A xxiv, 83 (on popular Sp. song)

Missa 'Tu es vas electionis', 4vv, 1544b; A xxi, 1 (tenor mass on versicle from M. de Eguía, Liber processionarius, Alcalá, 1526)

Missa 'Ut re mi fa sol la', 4vv, *E-GRcr*, *Mmc*, *TZ* (with addl. Osanna), *GCA-Gc*; A xxiv, 36

Missa 'Vulnerasti cor meum', 4vv, 1542[3], 1544a; A xv, 70 (on ?Févin's motet)

magnificat, lamentations

Magnificat … liber primus (Venice, 1545), tones 1–8 in divided series [1545]

Magnificat primi toni, 3–6vv, 1542[9], *E-Tc* (different Anima mea and Quia respexit), *P-Cug* (different Suscepit); A xvii, 1 (odd), 8 (even)

Magnificat secundi toni, 3–6vv, 1542[9], *I-Rvat* C.G. (Suscepit with opt. added parts by Soriano and Palestrina); A xvii, 17 (odd), 25 (even)

Magnificat tertii toni, 2–6vv, 1545, *Rvat* C.G. (Esurientes, Sicut locutus, Fecit potentiam with opt. added parts by Palestrina); A xvii, 34 (odd), 41 (even)

Magnificat quarti toni, 3–6vv, 1542[9], *Rvat* C.G. (Sicut erat with opt. added parts by Palestrina); A xvii, 50 (odd), 57 (even)

Magnificat quinti toni, 4–6vv, 1545; A xvii, 65 (odd), 75 (even)

Magnificat sexti toni, 2–4vv, 1542[9], *Rvat* C.G. (Esurientes with opt. added part by Palestrina); A xvii, 84 (odd), 91 (even)

Magnificat septimi toni, 4–6vv, 1542[9]; A xvii, 100 (odd), 109 (even)

Magnificat octavi toni, 4–6vv, 1545; A xvii, 119 (odd), 126 (even)

Lamentationi, 4–6vv (Venice, 1564) (4 by Morales; 5 others attrib. Morales are by C. Festa); ed. in Watkins

Lamentations, 5vv, Puebla Cathedral, Mexico (with prologue: Et factum est post capitem)

motets etc.

Accepit Jesus panes, 4vv, *E-E*, *Vp*; A xx, 10

Ad tante nativitatis, 4vv, *Tc*; A xxxiv, 19

Agnus redimit ovis, 4vv, *Tc* 21

Andreas Christi famulus (2p. Videns Andreas), 5vv, 1556[6]; A xiii, 157

Andreas Christi famulus (2p. Dilexit Andream), 8vv, 1564[1]; A xxxiv, 102

Antequam comedan suspiro (2p. Nonne dissimulavi), 4vv, 1541[4]; A xiii, 42

Apostole Christi Jacobe, 4vv, *V*; A xxxiv, 64

Asperges me, Domine, 4vv, in C. de Morales: Missarum liber primus (Lyons, 1545); A xxxiv, 10

At ille dixerunt (2p. of Cum natus esset Jesus)

Ave Domine Jesu Christe (2p. Ave domine, 3p. Ave domine), 4vv, 1543[5]; A xx, 22

Ave Maria, gratia pleni, 5vv, *Sc*, *I-Rvat*; A xiii, 75 (fuga in subdiapason)

Ave regina caelorum, 5vv, *E-Vp*; A xiii, 132 (fuga in subdiapason)

Beati omnes (2p. Ecce sic benedicetur), 6vv, 1553[6]; A xx, 153

Candida virginitas (2p. Quae meruit), 4vv, 1543[5]; A xx, 70

Christus resurgens (2p. Mortuus est), 5vv, *A-Wn*; A xx, 107

Circumdederunt me, 5vv, *E-Tc*; A xxxiv, 88

Clamabat autem mulier Chananea, 5vv, *Tc*; A xiii, 96 (also attrib. Rore)

Clementissime Christi confessor (2p. Sancte pater Aegidi), 4vv, 1543[5]; A xx, 94

Conceptio tua genetrix virgo, 6vv, *Vp*

Cum natus esset Jesus (2p. At ille dixerunt; 3p. Et ecce stella), 1541[3]; A xiii, 79 (2p. pubd separately 1549[14])

Descendit angelus, 4vv, 1552[35]; A xxxiv, 127 (intabulation)

Dixit Dominus, 4vv, *Mmc* 13230

Domine Deus, Agnus Dei, 3vv, 1549[14]; A xxxiv, 1

Ecce virgo concipiet, 4vv, *Sc*; A xiii, 8

Egredientem de templo, 4vv, *Tc* 21

Emendemus in melius, 5vv, *E*; ed. in HAM, i (1946), 138; A xxxiv, 73

Exaltata est sancta Dei genetrix (2p. Virgo prudentissima), 6vv, *I-Rvat*; A xiii, 174

Gaude et laetare ferrariensis civitas (2p. Jubilemus Hippolyto), 6vv, 1549[3]; A xiii, 192

Gloriosus confessor Domini (2p. Et ideo cum Christo), 5vv, *E-Tc*; A xx, 139

Hi sunt olivae duae, 4vv, *Tc* 25

Hoc est praeceptum meum, 5vv, *Vp*

Hodie si vocem eius, 4vv, Puebla Cathedral, Mexico (part of Officium defunctorum)

Inclina, Domine, aurem tuam (2p. In die tribulationis; 3p. Confitebor tibi), 4vv, 1541[4]; A xiii, 48 (2p. pubd separately 1549[13])

In illo tempore assumpsit Jesus, 4vv, *GRcr, Tc*; A xxxiv, 39

In illo tempore cum turba plurima, 4vv, *GRcr, Tc*; A xxxiv, 27

In illo tempore dixit Jesus modicum (2p. Dicebant ergo), 4vv, 1543[5]; A xx, 40

In illo tempore stabant autem, 4vv, 1543[5]; A xx, 76

Inter natos mulierum (2p. Fuit homo), 4vv, 1543[5]; A xiii, 69

Inter vestibulum et altare, 4vv, *Mmc, I-Rvat*; A xiii, 24

Israel es tu, Rex Davidis, 4vv, *E-Tc* 22

Jam non dicam vos servos, 4vv, 1539[11]; A xx, 50

Jubilate Deo omnis terra (2p. O felix aetas), 6vv, 1542[5]; A xiii, 184

Lamentabatur Jacob (2p. Prosternans se Jacob), 5vv, 1543[3]; A xiii, 102

Manus tuae Domine, 5vv, *Ac, E*; A xxxiv, 130

Miserere nostri Deus (2p. Innova signa), 4vv, 1543[5]; A xx, 55

Missus est Gabriel (2p. Que cum audisset), 4vv, 1542[3]

Nobis datus, nobis natus, 4vv, *Tc*

Noctis recolitur, 4vv, *Sc* (inc.), *Tc*

O crux, ave, spes unica, 4vv, *E*; A xx, 103

Officium defunctorum, 4vv, *Ac, GRcr*; ed. F. Pedrell, Hispaniae schola musica sacra, i (Barcelona, 1894)

O Jesu bone (2p. O Jesu bone), 4vv, 1545[2]; A xx, 14

O magnum mysterium, 4vv, *Mmc, Vp*; A xx, 7

O sacrum convivium (2p. Mens impletur), 5vv, *A-Wn, E-Mmc, Tc, Vp, I-Rvat*; A xiii, 115

Pastores, dicite, quidnam (2p. Infantem vidimus), 4vv, 1546[9]; A xiii, 12

Pater noster (2p. Ave Maria), 5vv, *Rvat*; A xx, 117

Peccantem me quotidie, 4vv, *E-Vp*; A xxxiv, 30

Per tuam crucem (2p. Miserere nostri), 4vv, *Tc, Vp*; A xiii, 36

Puer natus est nobis, 3vv, 1543[6]; A xx, 1

Puer qui natus est, 5vv, 1541[3]

Quanti mercenarii (2p. Pater peccavi), 6vv, 1558[4]; A xiii, 166

Quod Eva tristis, ?4vv, *Sc* (inc.)

Quoniam Deus magnus, 4vv, Puebla Cathedral, Mexico (part of Officium defunctorum)

Quoniam ipsius est mare, 4vv, Puebla Cathedral, Mexico (part of Officium defunctorum)

Regina caeli, laetare, 4vv, *Tc*, *Vp*; A xiii, 66

Regina caeli, laetare, 5vv, *Tc* 21

Regina caeli, laetare (i), 6vv, *Vp*; A xx, 135

Regina caeli, laetare (ii), 6vv, *Vp*; A xxxiv, 95

Sacerdos et pontifex, 4vv, *Vp*; A xxxiv, 66

Sacris solemniis Joseph vir, 4vv, Venegas de Henestrosa, Libro de cifra (Alcalá, 1557); ed. in MME, ii (1944), 136 (intabulation)

Salve nos, stella maris, 5vv, *Tc*; A xx, 101 (canon in diapason)

Salve regina, 4vv, *Boc*, *Mmc*, *Vp*; A xxxiv, 56

Salve regina, 5vv, *Sc*, *Tc*, *I-Rvat*; A xiii, 137

Sancta et immaculata virginitas (2p. Benedicta tu), 4vv, 1541[4]; A xiii, 17

Sancta Maria, succurre miseris, 4vv, 1543[5]; A xx, 82

Sancte Antoni pater monachorum (2p. O Sancte Antoni), 4vv, 1541[4]; A xx, 86

Signum crucis (2p. Haec arbor), 4vv, 1543[5]; A xx, 36

Simile est regnum caelorum (2p. Cum sero autem), 4vv, *E-GRcr*, *Tc*; A xxxiv, 21

Solemniis urgebat, 4vv, *Tc* 25 (canon in diatessaron)

Spem in alium nunquam habui (2p. Domine Deus), 4vv, 1541[3]; A xxxiv, 79

Sub tuum presidium configimus, 4vv, 1539[11]; A xx, 63

Tu es Petrus, 3vv, 1543[6]; A xx, 4

Tu es Petrus (2p. Quodcumque ligaveris), 5vv, 1541[3]; A xiii, 144

Tu lumen splendor, 4vv, *GU*, *Tc* 18

Vae Babylon (2p. Vae civitas), 4vv, 1546[8]; A xxxiv, 33

Veni Domine, 4vv, 1554[32] (intabulation)

Veni Domine, et noli tardare (2p. Veni ad liberandum), 6vv, 1549[3]; A xx, 146

Verbum iniquum et dolosum (2p. Duo rogavi te), 5vv, 1554[32]; A xiii, 122 (intabulation)

Victimae paschali laudes, 4vv, 1546[9]

Vidi aquam egredientem, 4vv, *Tc* 21 (dated 1549)

Virgo Maria, 5vv, 1554[32]; A xxxiv, 117 (intabulation)

secular

Caronte, 5vv, 1584[15] (intabulation)

De Antequera sale el Moro, 4vv, 1554[32]; ed. in GMB, 114 (intabulation)

Ditimi o si o no (François I), 4vv, 1539[24]

Juicio fuerte sera dado y muy, *E-Tc* 21 (dated 1549)

Quando lieta sperai (E. Anguisciola), 5vv, 1549[5] (anon.), correctly attrib. Morales in 1584[13]

Si n'os uviera mirado (J. Boscán), 3vv, *Bbc*, 1556[30] (anon.); ed. J. Bal y Gay, *Cancionero de Upsala* (Mexico City, 1944)

doubtful and misattributed works

Ad Dominum cum tribularer, 4vv, 1543[5]

Adest dies, 4vv, 1543[5]

Andreas Christi Sancte Andrea, 5vv, 1547[25] (intabulation)

Cantate Domino, 4vv, 1543[5]

Cum inducerunt puerum Jesum, 4vv, 1543[5]

Ecce amica mea, 4vv, 1543[5]

Haec est vera, 4vv, 1546[9]

Inclina, Domine, aurem tuam, 3–4vv, *P-Cug* (attrib. Morales), 1543[5], 1546[9] (both anon.); A xxxiv, 45

Immutemur habitu, 4vv, 1546[9], 1556[9] (both attrib. Morales), *E-Tc, I-Rvat* (both attrib. Escobedo); A xiii, 28

Ingrediente Domino, 4vv, 1543[5]

In illo tempore … nolite, 4vv, 1543[5]

In tua patientia, 4vv, 1543[5]

Job tonso capite, 5vv, 1549[7]; A xx, 126 (by Clemens non Papa)

Martinus Abrahe, 4vv, 1543[5]

O beatum pontificem, 4vv, 1543[5]

O vos omnes (attrib. Morales in H. Eslava, Lira sacro-hispana, 1st ser., B (Madrid, 1869) and F. Pedrell, Hispaniae schola musica sacra, i (Barcelona, 1894); actually by Victoria)

Omni mal de amor procede, 4vv (attrib. Morales in 1552[47]; actually by Tromboncino)

O quam veneranda, 4vv, 1543[5]

Paulus apostolus, 4vv, 1543[5]

Qui consibilitur me, 5vv, *F-Pn*; A xxxiv, 68

Vigilate et orate, 4vv, *E-E*; A xxxiv, 43

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Morales, Melesio

(*b* Mexico City, 4 Dec 1838; *d* Mexico City, 12 May 1908). Mexican composer. He studied with Agustín Caballero, Felipe Larios (1817–75), Antonio Valle (?1825–76) and Cenobio Paniagua. At the age of 12 he passed off a composition of his own as a 'mazurka by Thalberg'; when the deception was discovered he began to be taken seriously as a composer. At 18 he sketched his first opera, *Romeo e Giulietta* (on Romani's libretto). After revising the orchestration three times he succeeded in getting it performed by the resident Italian company on 27 January 1863. One of the singers, Roncari, advised him to leave Mexico and make a name in Europe. He was unable to leave, however, until the spring of 1866, and in the meantime his second opera, *Ildegonda*, was produced (27 December 1865) after Maximilian had personally intervened to guarantee the costs of production.

Morales spent three years in Europe and shortly before his return saw *Ildegonda* produced at the Teatro Pagliano in Florence (December 1868), where it was received with great acclaim. As predicted his reputation in Mexico was tremendously enhanced by his European success, and he returned a conquering hero. At the Mexico City Conservatory he organized his own department of composition, 'founded on Neapolitan principles', and numbered among his pupils Gustavo E. Campa, Ricardo Castro and Julián Carrillo. Of his later operas two were produced at the Gran Teatro Nacional, Mexico City: *Gino Corsini* (14–15 July 1877) and *Cleopatra* (14–21 November 1891). His last opera, the one-act *Anita*, dealing with the 1867 siege of Puebla, shows *verismo* influence. All his librettos were written in Italian. Morales was the first to conduct Beethoven's symphonies in Mexico. His own orchestral fantasy *La locomotiva*, performed for the opening of the Mexico–Puebla railway (16 November 1869), was an early attempt at an orchestral interpretation of the sound of a locomotive. Almost 100 of his works were published, many of them in Italy, including excerpts from *Ildegonda*.

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ROBERT STEVENSON

Morales, Olallo (Juan Magnus)

(*b* Almeria, 15 Oct 1874; *d* Tällberg, 29 April 1957). Swedish composer, conductor and critic, of Spanish birth. He moved to Sweden at the age of seven and, after schooling in Göteborg, he studied the piano and composition at the Stockholm Conservatory (1891–9) and in Berlin (1899–1901). He was music critic of the *Göteborgs handels- och sjöfartstidning* (1901–5), the *Dagens nyheter* (1909–11) and the *Svenska dagbladet* (1911–18), and conductor of the Göteborg SO (1905–9). From 1917 to 1939 he taught conducting and other subjects at the Stockholm Conservatory, where in 1921 he was made professor. He was secretary to the Academy of Music (1918–40) and undertook numerous public commissions. As a conductor he appeared in Scandinavia, Germany and Switzerland. His colourful music combines a Spanish Impressionism with Nordic Romanticism.

WORKS

(selective list)

Orch: Försommar [Early Summer], ov., 1898; Sym., g, 1901; Abu Casems tofflor [Abu Casem's Slippers], ov., 1926; Vn Conc., d, 1943; Camachos bröllop [Camacho's Wedding], ballet and suite, 1944; Pastoraluvertyr (Sommarmusik), 1948

Pf: Sonata, D♭, 1902; Nostalgia, 1920, orchd; Balada andaluza, 1946

Other works: choral music, songs, chbr pieces

Principal publishers: Elkan & Schildknecht, Foetisch, Nordiska musikförlaget, Ries & Erler, Simrock

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ROLF HAGLUND

Morales, Rodrigo

(*fl* 1540). Spanish organist and composer. He was appointed organist at Seville Cathedral in 1540, sharing the post with the celebrated Pedro de Villada, whose music was commended by Juan Bermudo. Morales' only known work is the *Magnificat* ascribed to 'Ro Morales' in *E-TZ*2. The initial has also been read as an 'F', prompting attributions to a 'Francisco Morales', and also as a 'C', but the works do not correspond to the style of Cristóbal de Morales' published *Magnificat* settings. For further discussion, see E. Ros-Fábregas: *The Manuscript Barcelona, Biblioteca da Catalunya, M.454: Study and Edition in the Context of the Iberian and Continental Manuscript Traditions* (diss., CUNY, 1992).

EMILIO ROS-FÁBREGAS

Morales Nieva, Ignacio

(*b* Valdepeñas, 18 Dec 1928). American composer of Spanish birth. He studied theology at the United Evangelical Seminary, Madrid, and then went to the Madrid Conservatory (diplomas in piano, harmony and composition), where his teachers included Conrado del Campo, Joaquín Turina and Julio Gómez. Before moving to Puerto Rico in 1954 he served as organist and choirmaster in Madrid churches; in Puerto Rico he took up the same duties. He became a US citizen in 1960. From 1964 to 1967 he served as organist and choirmaster at the Church of the Holy Family in New York City while studying orchestral conducting at the Manhattan School of Music. Again in Puerto Rico since 1968, he has occupied teaching positions in the Puerto Rico Junior College, in Metropolitan University, in Turabo University and in the Puerto Rico Conservatory of Music. In 1977 he established the Father Antonio Soler Ensemble, a chamber orchestra devoted mainly to the study and performance of Spanish and Spanish American music of the 17th and 18th centuries. In 1990 the Municipal Conservatory of Valdepeñas was renamed the Elementary Music Conservatory Ignacio Morales Nieva in his honour.

Morales Nieva has composed a considerable number of works for existing ensembles, imaginatively utilizing their instrumentation and other characteristics. His works include cantatas, Anglican masses and motets, chamber music, symphonic music and works of lyric theatre. He has also worked as a music critic for the San Juan newspapers *El mundo* (1978–83) and *El vocero* (1984–7).

WORKS

(selective list)

Stage: La luz lejana (drama lírico), 1957; Pilar María de los Dolores (novela lírica), 1958; El Dorado (drama lírico), 1962; Maese Tomé (comic op), 1964; Soltero setenta y dos (comedia musical), 1971; El espectro insaciable (drama lírico), 1988

Orch: La dama duende, ov, 1966; Conc. grosso, 1972; Sym. no.1 'Hebraica', 1974; Sym. no.2 'De la América Hispana', 1976; El grito de Lares, 1976; Oda a Héctor Berlioz, 1980; Sym. no.3, 1985; Sym. no.4 'Virrenial', 1986; Ebed Jahave, nar, orch, 1987

Choral: Misa paleocristiana, SATB, org, 1963; Servicio sabático, SATB, org, 1967; Cant. de Resurrección, S, SATB, ob, bn, hpd, str, 1985; Reconquista, SATB, orch, 1988

Vocal: La Anunciación, S, fl, ob, hpd, str, 1981; Salmo XI (Ps. ix), S, orch, 1982; Cant. nupcial, S, hpd, str, 1983; De aquel valle amenísimo, S, vl, vc, pf, 1984; Hispania eterna, S, hpd, str, 1985

Chbr: Pf Qnt, 1973; Str Trio no.3, 1971; Sonata, 2 pf, 1975; Sonata de chiesa, hpd, str, 1983

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DONALD THOMPSON

Morality play.

See Medieval drama.

Moralt [Muralter; Muralt, von].

German family of musicians, represented by 18 members in the Munich Hofkapelle between 1787 and 1920, and best known for the celebrated Moralt String Quartet of the 19th century. A great-grandson of Jakob Moralt, who played in the first Moralt Quartet, was the conductor Rudolf Moralt.

(1) Adam Moralt
(2) Johann Wilhelm Moralt
(3) Joseph Moralt
(4) Johann Baptist Moralt
(5) Clementine Moralt
(6) Peter Moralt
(7) Wilhelm Moralt

FOLKER GÖTHEL

Moralt

(1) Adam Moralt

(*b c*1741; *d* Munich, 2 Nov 1811). He was orchestral manager at Mannheim and went with the electoral court when it moved to Munich in 1778. No fewer than seven of his sons joined the Munich Hofkapelle. Through his wife Maria Anna Kramer the family was related to the London musical family Cramer.

Moralt

(2) Johann Wilhelm Moralt

(*b* Mannheim, 1774; *d* after 1842). Viola player, son of (1) Adam Moralt. He must have gone to London at an early age; he played a prominent part in English musical life and until 1842 was principal viola player in the Philharmonic Concerts.

Moralt

(3) Joseph Moralt

(*b* Schwetzingen, 5 Aug 1775; *d* Munich, 13 Nov 1855). Violinist, son of (1) Adam Moralt. He was a supernumerary member of the Hofkapelle from 1787, soon became an official court musician and was made leader in 1800. With his brothers (4) Johann Baptist Moralt, Philipp (1780–1830) and Georg (1781–1818), whose place was taken at his death by Jakob (1780–1820), he formed a string quartet which from 1800 often gave concerts, even abroad, in Switzerland, France and elsewhere – the first quartet known to have toured. Joseph was one of the founders of the Munich

Musical Academy and in its concerts made his mark as a 'fiery and discreet' conductor (Spohr). He also conducted the Italian Opera and from 1827, when he was appointed director of instrumental music at court, the German Opera.

Moralt

(4) Johann Baptist Moralt

(*b* Mannheim, 10 March 1777; *d* Munich, 7 Oct 1825). Violinist and composer, son of (1) Adam Moralt. He was a violin pupil of Johann Baptist Geiger and Carl Cannabich. He served the Munich Hofkapelle from 1792 and had been promoted to 'court musician' by 1798. He studied composition with Joseph Grätz and produced a large number of instrumental works, some of which became known outside Munich. In collaboration with colleagues in the court orchestra he also published a collection of violin duets for beginners. His instrumental music belongs to the Mannheim-Munich tradition. Various contributions by J.B. Moralt to the contemporary attempts at reforming church music received recognition.

WORKS

Inst: Concertante, 2 vn (Mainz, n.d.); Sym., E♭ (Bonn, n.d.); Sym., G (Leipzig, n.d.); 2 fl qts (Munich, n.d.); Leçons méthodiques, vn (Mainz, n.d.); Concertante, fl, ob, *D-Mbs*

Vocal: Deutsches Traueramt, 4vv, org (Munich, n.d.); choral pieces in K.A. von Mastiaux: Vollständige Sammlung der besten alten und neuen Melodien (Leipzig and Munich, 1812–19); Deutsche Messe, *Mbs*

Moralt

(5) Clementine Moralt

(*b* Munich, 9 Oct 1797; *d* Munich, 7 July 1845). Contralto, daughter of (1) Adam Moralt. She was appointed a court singer in 1818 and from 1820 to 1843 was a contralto at the Munich Hofoper. In 1823 she married the highly esteemed bass Giulio Pellegrini (1806–58).

Moralt

(6) Peter Moralt

(*b* Munich, 23 Sept 1814; *d* after 1866). Violinist, grandson of (1) Adam Moralt. From 1828 he was a violinist in the Hofkapelle, was appointed a court musician in 1835 and from 1853 to 1865 acted as a conducting member of the court orchestra. From 1830 to 1840 he led a second Moralt Quartet with his brother August (1811–86) and his cousins (7) Wilhelm Moralt and Anton (1812–83) as partners. After 1840, lengthy concert tours as a soloist took him to north Germany, London, St Petersburg and elsewhere. He retired in 1866.

Moralt

(7) Wilhelm Moralt

(*b* Munich, 3 July 1815; *d* Munich, 25 Dec 1874). Violinist, grandson of (1) Adam Moralt. He was second violin in the younger Moralt Quartet, and gained popularity through his compositions and arrangements for the zither, which were published mostly by Aibl (Munich).

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Moralt, Rudolf

(*b* Munich, 26 Feb 1902; *d* Vienna, 16 Dec 1958). German conductor. He was a nephew of Richard Strauss. He studied under Walter Courvoisier and August Schmid-Lindner at the university and Akademie der Tonkunst in Munich, and was engaged as répétiteur at the Munich Staatsoper under Walter and Knappertsbusch (1919–23). He was conductor at the Kaiserslautern Städtische Oper from 1923 to 1928, and musical director at the German Theatre, Brno, from 1932 to 1934. After a brief return to Kaiserslautern he was appointed to Brunswick in 1934 and to Graz in 1937. That year he also made his début in Vienna, where he was chief conductor at the Staatsoper from 1940 until his death. A reliable, unaffected and deeply sympathetic conductor, Moralt was responsible for a high standard of repertory performances at Vienna for almost 20 years, and was profoundly disappointed that none of the eight new productions in the rebuilt Staatsoper's first season in 1955 was assigned to him. Though overshadowed by the more famous conductors of his time, with his sureness of style and excellent baton technique he nevertheless achieved many notable performances, especially of works by Mozart, Wagner, Pfitzner and Richard Strauss. He appeared at the 1952 Salzburg Festival and as guest conductor in many other European cities and in South America. His records include *Don Giovanni*, *Salome* and the first recording of Lehár's *Giuditta*.

GERHARD BRUNNER

Moralt, Sophia.

See Dussek (5).

Moran, Peter K.

(*b* Ireland; *d* New York, 10 Feb 1831). American composer and music dealer of Irish birth. He emigrated from Dublin to the USA with his wife, a singer, in 1817. Both were active in New York's concert life, and their daughter made her début as a singer and pianist in 1820 at the age of five. Moran was organist at Grace Episcopal Church (*c*1823–7), and St John's Chapel (1828–31), as well as for the Handel and Haydn Society in 1820 and for the New York Choral Society's first concert in 1824. He played the cello for the García Opera Company in New York in 1825, performed with the Philharmonic Society, and was concertmaster of the Musical Fund

Society. From 1822 to 1823 he ran a piano and music store and published about 25 pieces, including 16 of his own compositions and arrangements.

At least 21 works composed or arranged by Moran were published in Dublin before his emigration. Many of these were reissued in New York, where he was second only to James Hewitt as the city's most prolific composer of piano music. Among the most popular of his works were his song *The Carrier Pigeon* (n.d. [1822]), which he arranged as a rondo for piano (*c*1825), and his variations on *Kinlock of Kinlock* (n.d. [1825]), *Stantz Waltz* (n.d. [?1817]), *Suabian Air* (n.d. [?1817]) and *Swiss Waltz* (n.d. [*c*1810]). He also arranged many traditional airs, and religious works by Handel and others.

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<div align="right">J. BUNKER CLARK, EVE R. MEYER</div>

Moran, Robert (Leonard)

(*b* Denver, CO, 8 Jan 1937). American composer. He studied 12-note composition privately with Apostel in Vienna (1957–8) and composition at Mills College with Berio and Milhaud (MA 1963); in 1963 he returned to Vienna for private study with Haubenstock-Ramati, who had a strong influence on his early works. At various times between 1959 and 1972 he lived in San Francisco, where he founded and codirected with Howard Hersh the New Music Ensemble at the San Francisco Conservatory. He was composer-in-residence at Portland (Oregon) State University from 1972 to 1974 and at Northwestern University (1977–8), where he also directed the New Music Ensemble. Moran has performed in Europe and throughout the USA as a pianist and is a well-known lecturer on contemporary and avant-garde music. Among his awards are one from the Deutscher Akademischer Austauschdienst for study in Berlin (1974) and two NEA grants (1977, 1979); he has also received many commissions. He collaborated with Helps to produce *Waltzes*, a collection of 25 waltzes for piano, each by a different contemporary composer (1978; first performed with the New Music Ensemble, Chicago, May 1978). In 1984–5 he shared with Glass a residency at the Third Street Music School Settlement in New York, to collaborate on children's works.

Many of Moran's compositions are mixed-media pieces, and even in his other works the musicians often have an added theatrical function. His large-scale 'city pieces' allow the audiences to participate in their realization under his guidance. *39 Minutes for 39 Autos* (San Francisco, 1969) employed a 'potential of 100,000 performers, using auto horns, auto lights, skyscrapers, a TV station, dancers, theater groups, spotlights, and airplanes, besides a small synthesizer ensemble'. *Hallelujah* (1971) required many varied musical forces and the entire city of Bethlehem,

Pennsylvania. Two similar works in this series are *Pachelbel Promenade* (Graz, Austria, 1975, commissioned by the Austrian Radio) and *From the Market to Asylum* (Hartford, 1982).

Moran has also composed graphic works for a variety of instruments, specified and unspecified, in which he integrates the roles of composer and performer through improvisation and aleatory techniques; multi-orchestral works (*Emblems of Passage* and *The Eternal Hour*, both 1974, and *Enantiodromia*, 1977); and children's theatre works (*Marktmenagerie*, 1975, and *Es war einmal*, 1976, a mixed-media work for the US Bicentennial). His later mixed-media operas are large-scale performance works that explore controversial subjects: *Erlösung dem Erlöser* is based on the death of Wagner; *Hitler: Geschichten aus der Zukunft* was banned in West Germany.

Moran's diverse influences are reflected in the musical materials used in his compositions; he draws from the western art music repertory, the 'found art' style of the 1960s and 70s, aleatory techniques and world music. *Rocky Road to Kansas* (1994) features drums from Africa, Morocco and the Middle East, while the *32 Cryptograms for Derek Jarman* (1996) is constructed using the bass line from Dido's lament (from Purcell's opera *Dido and Aeneas*), pitch aggregates determined by the *I Ching* and indeterminate dynamics to be chosen by the conductor and performers.

WORKS

stage and mixed-media

(all texts by Moran unless otherwise stated)

Let's Build a Nut House (chbr op), 1969; Divertissement no.3: a Lunchbag Opera, paper bags, insts, 1971; Metamenagerie (department store window op), 1974; Durch Wüsten und Wolken, shadow puppets, insts, 1975; Marktmenagerie, children, musique concrète, 1975; Es war einmal (children's show), film, slide projections, musique concrète, 1976; Musik für Haustiere, tape, 1977; Music for Gamelan (incid music), 1978; Am 29. 11. 1780, tape, dancers, 1979; Spin Again (ballet, P. Lamhut), amp hpd(s), elec kbds, 1980; Hitler: Geschichten aus der Zukunft (op), 1981; Erlösung dem Erlöser (music-drama), tape loops, pfmrs, 1982; Chorale Variations: 10 Miles High over Albania (ballet, Lamhut), 8 hps, 1983; The Juniper Tree (children's op, 2, A. Yorinks, after J. and W. Grimm), 1985, collab. P. Glass; Desert of Roses (op), 1992; From the Towers of the Moon (op), 1992; The Dracula Diary (op), 1994; Night Passage (op), 1995; Remember Him to Me: an Opera (G. Stein), men's chorus, pf 4–hands, perc, 1996

City pieces: 39 Minutes for 39 Autos, pfmrs, amp auto hns, visuals, 1969, San Francisco, 1969; Hallelujah, 20 bands, 40 choruses, org, carillon, others, 1971, Bethlehem, PA, 1971; Pachelbel Promenade, gui ens, folk insts, str ens, jazz ens, 1975, Graz, Austria, 1975; From the Market to Asylum, pfmrs, 1982, Hartford, 1982; Music for a Fair, 1984, Yellow Springs, PA, 1984

other works

Orch: Interiors, orch/chbr orch/perc ens, 1964; Bombardments no.2, 1–5 perc, 1964; L'après-midi du Dracoula, any insts, 1966; Elegant Journey with Stopping-points, any ens, 1967; Bank of America Chandelier, 4 perc, 1968; Jewel-Encrusted Butterfly Wing Explosions, orch, 1968; Silver and the Circle of Messages, chbr orch,

1970; Emblems of Passage, 2 orch, 1974; Angels of Silence, va, chbr orch, 1975; Enantiodromia, 8 orch, dancers, 1977; Points of Departure, orch, 1987; Entretien Mysterieux, orch, 1996; 4 Partitions, vn, orch, 1997

1–8 insts: 4 Visions, fl, hp, str qt, 1964; For Org, org, 1967; Waltz in memoriam Maurice Ravel, pf, 1976; The Last Station of the Albatross, 1–8 insts, 1978; Hour Sonata, pf, 1978; Salagrama, org, 1979; BASHA, 4 amp clvd, 1983; Survivor from Darmstadt, b obs, 1984; Open Veins, vn, variable ens, 1986; Rocky Road to Kansas, chbr ens, 1994; Obrigado, perc ens, 1995; 32 Cryptograms for Derek Jarman, chbr ens, 1996

Vocal: The Eternal Hour (Moran), orchs, choruses, 1974; Landhausmusik (Moran), gui ens, orchs, alphorns, xyl ens, boys' chorus, 1975; 3 Baroque Songs, 1v, kbd, 1988; Hagoromo, chorus, variable ens, 1988; 7 Sounds Unseen, 20 solo vv, 1992; Mantra, 3 choruses, 1994; A Whitman Elegy (W. Whitman), T, orch, 1996; Mots Chuchotes, chorus, orch, 1997; Voce della Fontana, S, 6 synth, fl/pic, elec gui, 1998

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STEPHEN RUPPENTHAL/DAVID PATTERSON

Morandi [née Merolli], Rosa (Paolina)

(*b* Senigallia, 15 July 1782; *d* Milan, 6 April/4 May 1824). Italian mezzo-soprano. She studied with Giovanni Morandi (son of the composer Pietro Morandi), whom she married in 1804, the year of her début at Vittoria di Montalboddo (now Ostra). In August 1807 she sang at La Scala in Simon Mayr's cantata *S Napoleone*; the following day she took part in the première of Mayr's *Nè l'un, nè l'altro*. Later she sang Dorabella in *Così fan tutte* and Ghita in Paer's *Camilla*. After appearing in Rome, she created Fanny in Rossini's *La cambiale di matrimonio* in Venice (1810). At the Théâtre Italien, Paris (1813–17), she sang in Pavesi's *Ser Marcantonio*, and in *Le nozze di Figaro*, *Il matrimonio segreto*, *Le cantatrici villane* and *L'italiana in Algeri*. She took part in the first performances of Vaccai's *Malvina* (1816) and Rossini's *Edoardo e Cristina* (1819) at Venice. Returning to La Scala, in 1822 she sang the title role of Rossini's *Matilde di Shabran*, and created Adele in Mercadante's *Adele ed Emerico* and Serafina in Donizetti's *Chiara e Serafina* (1822). She also sang Amenaide in *Tancredi* (1823) and Rossini's *Otello* (1824), not long before her death. Her wide repertory included Paer's *Agnese* and Meyerbeer's *Emma di*

Resburgo, but it was her Rossini roles that best displayed the flexibility of her dramatic voice.

<div align="right">ELIZABETH FORBES</div>

Morari, Antonio

(*b* Bergamo; *d* Munich, early 1597). Italian violinist and composer active in Germany. He is known to have worked at the Bavarian court at least from 1562, and from 1568 he is regularly listed in the court accounts. His brothers Giovanni Battista and Annibale were also employed there as string players. Several factors indicate the high regard in which he was held at court: a salary sometimes higher than that of the Kapellmeister, Lassus; gifts of money; a large discretionary allowance; extra allowances for a servant and a horse; and many long visits to Italy (doubtless on behalf of the duke). Still more significant were his promotion to the positions of chamber musician and chief instrumentalist and the fact that he was the first Bavarian musician to be designated 'Konzertmeister'; it is to be assumed that in this capacity he directed the instrumentalists, as Lassus did the singers. He retired on full pay in 1583 because of ill-health. He published *Il primo libro de madrigali a quattro voci* (Venice, 1587); there is also one five-part madrigal by him in RISM 1575[11] and another in 1585[17] and two of his motets, one for five voices, the other for six, in 1583[2].

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<div align="right">HORST LEUCHTMANN</div>

Morata, Ginés de

(*fl* 16th century). Iberian composer. He was *mestre* of the chapel of the Dukes of Bragança in Vila Viçosa, Portugal, probably before 1576. All but one of the four Latin-texted works attributed to him are preserved in manuscripts from that chapel (*P-VV*), while 11 songs (all ed. in MME, viii-ix, 1949–50) and a setting of *Pange lingua* are in *E-Mmc* 6829, which contains the date 1569; a number of motets once existed in manuscript in the library of King João IV. Most of Morata's songs are secular, although *Pues para tan alta prueva* concerns a 'Misa nueva' (the first Mass celebrated by a newly ordained priest). Several of the madrigals feature vivid representation of the text; this is less common in the villancicos, and some of these and other songs with repetition schemes (such as *Llamo a la muerte* and *Tú me robaste*) are stylistically archaic in comparison with the Italianate madrigals. The opening of the villancico *En el campo me metí* quotes that of Navarro's *Siendo míos, dí, pastora*. Among Morata's liturgical works, the setting of three verses of *Gloria laus et honor* (for Palm Sunday) is composed upon the chant. *Aestimatus sum* (ed. M. Joaquim,

Vinte livros de música polifónica do Paço Ducal de Vila Viçosa, Lisbon, 1953) and *Sepulto Domino* set parts of the eighth and ninth responsories for Holy Saturday and are linked musically.

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OWEN REES

Morata, Juan José Joachín

(*b* Geldo, 1769; *d* Valencia,4 Feb 1840). Spanish composer. He served as a chorister in Segorbe Cathedral; by the time he was 15 he had written music for the church, and he became *maestro de capilla* there in 1786. From 1793 to 1815 he was *maestro de capilla* at Játiva, but returned to his old post in Segorbe in 1815 and remained until 1829, when he became master at the College of Corpus Christi in Valencia. Among his works are nine masses (including a Requiem), nine Lamentations, motets, psalms and 79 villancicos for various festive occasions (mostly in *E-SEG*). Two 19th-century copies of a *Magnificat* and *Beatus vir*, both in five parts, by 'Morata' (*CU*) may also be his works.

ELEANOR RUSSELL

Moratelli, Sebastiano

(*b* Vicenza, 1640; *d* Heidelberg, 1706). Italian composer and instrumentalist. He went to Vienna before 1660 and entered the emperor's service as a chamber musician. He was also music master to the Dowager Empress Eleonore and her daughter Maria Anna Josepha. When the archduchess married the future Elector Palatine Johann Wilhelm, he went at the dowager empress's request to the Palatine court at Düsseldorf. He remained a member of the court from 1679 until his death. Correspondence between the elector and the Emperor Leopold I reveals that Moratelli was supplying the court with dramatic music for Carnival by 1681. In November 1685 he accompanied the elector and his wife to Vienna, and he went there again in 1689. He was appointed Kapellmeister not later than 1687. In November 1685 he was described as court chaplain and in 1688 as honorary chaplain to the electress; he was appointed spiritual counsellor to the elector before 1695. Because of ill-health he was increasingly assisted from 1696 by his younger colleague and eventual successor, J.H. von Wilderer. In October 1705 the elector sent him to Heidelberg to recover his health, but he died there. A tenor named Sebastiano Moratelli was a member of the Accademia Filarmonica, Bologna, in 1697. His relationship with the composer is not clear.

Extant documents (in *D-Mbs*, *DÜha* and *KA*) indicate that as a musician Moratelli was highly esteemed by his contemporaries. Rapparini stated that he composed several operas and serenades and praised him above all for the naturalness and expressive power of his recitatives. Only one composition survives, the serenata *La faretra smarrita* (in *D-WINtj*) but on the basis of extant librettos, all by Rapparini, the following operas can certainly be ascribed to him: *Erminia ne' boschi* (December, 1687), *Erminia al campo* (Carnival, 1688), *Didone* (1688), *I giochi olimpici, ovvero Che fingendo si prova un vero affetto* (1694) and *Il fabbro pittore* (1695). He may also have written the festival opera *La gemma Ceraunia* (N. Minato) performed at Heidelberg in 1687.

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GERHARD CROLL, SIBYLLE DAHMS/DANIEL BRANDENBURG

Moratori Scanabecchi, Angiola Teresa

(*b* Bologna, 1662; *d* Bologna, bur. 19 April 1708). Italian composer and painter. Trained in singing, instrumental performance and painting, she composed at least four oratorios: *Il martirio di S Colomba* (1689), *Li giochi di Sansone* (1694) and *L'Esterre* (1695), all to librettos by Giacomo Antonio Bergamori, were for performance on major feast days at the Oratorio di S Filippo Neri; *Cristo morto* (1696), also set to a text by Bergamori, was performed on Good Friday at the oratory of the Arciconfraternita di S Maria della Morte.

Although Moratori's scores do not survive, it is clear from the librettos (*I-Bc*, Lo.O.1252 and Lo.O.1224) that she would have had to compose recitatives, duets and arias in strophic and *ABA* form. Each libretto highlights the contribution of feminine heroism to Catholic tradition: the virgin martyr S Colomba is supported in her endurance by her mother Teodosia; both Esther and Samson are likened in their strength of purpose to the Virgin (to whom the works are dedicated by the composer); and the Virgin and Mary Magdalene are the principal characters of *Cristo morto*, representing in their responses to Christ's death fortitude and humility respectively.

Moratori married Tomaso Scanabecchi Monetta. Her paintings, admired by contemporaries for their architectural conception and intelligence, can be

seen in various churches in Bologna (S Stefano, S Giovanni in Monte and Madonna di Galliera) and Ferrara (S Domenico). She is buried in Madonna di Galliera, Bologna, beneath her own painting of S Tomaso.

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SUZANNE G. CUSICK

Moravec, Ivan

(*b* Prague, 9 Nov 1930). Czech pianist. He studied in Prague with Grünfeldová, then with Štěpánová-Kurzová (1952–3), and later, at Michelangeli's invitation, at his masterclasses in Arezzo (1957 and 1958). He made his début on Prague Radio in 1946, his London début in 1959, his first American recording in 1962, and his New York début with Szell and the Cleveland Orchestra in 1964. From his first European tour he won praise for his rhythmic precision, clarity of articulation, sonorous tone and cantabile playing. His sense of style and of a work's structure is supported by unusual musicality and power of expression. His repertory comprises mainly Mozart, Chopin, Debussy, Ravel, Beethoven, Schumann and Brahms's concertos as well as the piano music of Smetana and Dvořák. For his sensitive and personal style of playing, he is considered one of the greatest Chopin interpreters of the 20th century. He has returned to the USA regularly for concerts and recordings and has also played in Canada and Japan. In 1967 he began to teach at the Prague Academy (AMU) and he has given masterclasses in Europe and the USA. His recordings include concertos by Mozart, Beethoven, Brahms and Dvořák, and solo works by Beethoven, Chopin and Brahms.

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ALENA NĚMCOVÁ

Moravec, Paul

(*b* Buffalo, NY, 2 Nov 1957). American composer. He studied at Harvard (BA 1980) and Columbia (MA 1982, DMA 1987) universities. While still a student, he was awarded the Prix de Rome from the American Academy and spent a year in Italy (1984–5). He has taught theory, harmony, counterpoint and composition at Dartmouth (1987–96) and Hunter (1997–

8) colleges and at Adelphi University (from 1987). Other honours include a grant from the Rockefeller Foundation (1993) and the Goddard Lieberson Award in American composition (1991). A prolific composer, he combines a respect for and mastery of traditional formal and harmonic structures with a driving individuality; his style can best be described as a fluent, idiomatic, but unusually intense neo-classicism. Critic Terry Teachout has recognized him as a 'new tonalist', one of a group of composers who are 'neither embarrassed nor paralyzed by tradition. Rather they accept it as a given'. *Northern Lights Electric* (1994) gradually blends a musical illustration of the natural phenomenon of Northern Lights with a musical depiction of electric light. The dramatic cantata *Fire/Ice/Air* (1998) examines the physical and spiritual journeys of Captain Robert Falcon Scott, on his expedition to the Antarctic, and Charles Lindbergh, on his trans-Atlantic flight.

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(selective list)

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TIM PAGE

Moravia.

Region of Central Europe, now part of the Czech Republic.

Moravia, Jerome of.

See Hieronymus de Moravia.

Moravians, music of the.

The Moravians are members of a Protestant denomination founded in Germany in the 18th century but with roots in 15th-century Bohemia and Moravia. Missionary activity during the 18th century led to the establishment of communities in a number of countries around the world, but most notably in North America, where there continues to be a strong Moravian presence. From the earliest days the Moravian Church kept meticulous records of its ecclesiastical, community and commercial life,

and has ensured that active communication and sharing of information has been maintained among the various Moravian centres worldwide. The 10,000 music manuscripts and printed works that survive in American Moravian archives and the substantial collections preserved at Zeist in the Netherlands and at Herrnhut in Germany testify to a highly developed musical culture. These sources include orders of service (from the 1700s onwards); instruction books; an extensive manuscript corpus of 18th- and early 19th-century sacred works in an early Classical style, written mostly by Moravians, for chorus and chamber orchestra; instrumental works, ranging from solo sonatas to symphonies (some of them the sole surviving copies), by European composers; and bound collections of sheet music dating from the mid-19th century onwards. After a discussion of the Moravian Church's origins and its worship services, this article focusses particularly on the musical tradition of the American Moravians.

1. The Ancient Unity.
2. The Renewed Moravian Church.
3. 'Moravian' and other liturgical music.
4. Instrumental music, music education.
BIBLIOGRAPHY

NOLA REED KNOUSE

Moravians, music of the

1. The Ancient Unity.

Spiritually, the Moravians are descendants of the Czech priest Jan Hus, whose attempts at reform led to his martyrdom in 1415. In 1457 some of his followers founded a church body consecrated to following Christ in simplicity and dedicated living (*see* Bohemian Brethren). This newly constituted church, officially called *Jednota bratrská* or *Unitas fratrum* (The Unity of Brethren), developed a rich and orderly ecclesiastical life during the 15th and 16th centuries and also made significant musical and literary contributions to the Protestant movement. What is thought to be their first hymnal was published in 1505 (an earlier *kancionál*, a 'little book of songs', had appeared in Prague in 1501, but it is not certain to what extent the Unity was involved in this publication). A revision of the 1505 hymnal was issued in 1519, edited by the prolific hymn writer Lukáš of Prague (*d* 1528), who is also credited with steering the Unity's course through difficult times of persecution and through theological discourse with Martin Luther and other reformers. Neither hymnal has survived (*see* Cantional, §1).

In 1531 Michael Weisse (*d* 1534), a hymn writer, composer, theologian and pastor, compiled *Gesangbuch der Böhmischen Brüder* for the German congregation of the Unity. During the 16th century Jan Roh (*d* 1547) and Jan Blahoslav (*d* 1571) oversaw the publication of several Czech *kancionály*, and other hymnbooks in Czech appeared frequently throughout the early 17th century. The 1566 *Kirchengesang*, compiled by Petrus Herbert (*d* 1571), contained 343 hymns and an appendix of 106 hymns by Lutheran authors; this hymnal was reprinted in 1590, with later versions in 1606, 1639 and 1661. The first Polish-language hymnal of the Unity appeared in 1554. Bishop J.A. Komenský (Comenius), who is credited with preserving the Unity's rich heritage through his writings, edited the Czech *kancionál* of 1659 and the German *Cantional* of 1661. These hymnals

(excluding the 1501 *kancionál*) contained tunes as well as texts; many of the melodies were of popular origin, demonstrating the Unity's emphasis on congregational singing.

Jan Blahoslav's translations of scripture into Czech led to the Unity's production of the Kralice Bible (1579–94). In addition, Blahoslav's *Musica* of 1558 is the earliest known music treatise published in the Czech language. It was followed in 1561 by Jan Josquin's *Muzika*; 'Jan Josquin' may have been a pseudonym for Václav Solín, who collaborated with Blahoslav on the hymnals of 1561 and 1564.

Moravians, music of the

2. The Renewed Moravian Church.

During the 17th century the persecutions surrounding the Thirty Years War (1618–48) and its aftermath virtually destroyed the Unity. In the 1720s a few exiles of this religious heritage, along with various other seekers after truth, found refuge on an estate of the Saxon nobleman Nikolaus von Zinzendorf (1700–60). In its village of Herrnhut the ancient Moravian Unity experienced a rebirth, culminating on 13 August 1727 in a spiritual blessing, whereby its former diversity of purpose was welded into one. In 1732 the Renewed Moravian Church began to send missionaries afield, first to the West Indies, then during the next two decades to North America (via London, 1734), arriving in Georgia in 1735, Greenland, Suriname, South Africa and Algiers, among other countries. The first permanent American Moravian communities were established in Pennsylvania, beginning with Bethlehem in 1741; others followed in North Carolina, of which Salem (now Winston-Salem) was one of the most important (1766).

According to Zinzendorf and the Moravians of his time, every aspect of daily life, even its most mundane elements, could be regarded as 'liturgical', that is, as a type of worship to be offered to God, after the example of Christ himself. A significant addition to Moravian worship was the introduction in 1728 of the *Losungen* (*Daily Texts*). Originally collections of scripture in manuscript, these texts were first published in 1731 and have subsequently appeared in over 40 languages and dialects. They are used by Moravians throughout the world as a daily devotional guide, either in private worship or in the brief congregational morning or evening services. While the majority of the 18th-century texts were drawn from the scriptures, some also consisted of a hymn stanza or a portion thereof. Hymnody and music as a means of expressing theological truths have always been important within the Moravian Church. Zinzendorf encouraged the development of hymn singing, and in the early days at Herrnhut, when the community did not yet enjoy a large hymn repertory, he conducted singing classes in which the faithful would learn not only the hymns but also something of the life and purpose of the author. A large hymnal was produced in 1735, and many more texts were added in its numerous appendixes; slightly more manageable collections were made in 1754 and 1767. In 1778 the influential hymnbook of C.F. Gregor (1723–1801) appeared, containing 1750 hymns, 308 of them written or reworked by Gregor himself; this book remained in use among the German-speaking congregations for about a century. The hymnal (*Gesang-Buch*) contained

texts only but was supplemented by a music book (*Choral-Buch*) in which the tunes were arranged by metre.

Gregor's procedure of recombining and adding to the stanzas of hymns, mixing new and old in creative ways, was central to that most characteristic of Moravian services, the Singstunde. The brother or sister presiding at the service would select individual stanzas from various hymns so that a particular Christian truth could be developed as the singing progressed; the congregation, whose members possessed an unusual command of the hymnal, would join in, singing by heart, before the end of the first line of each stanza. No sermon was necessary. The preface to the 1735 hymnal indicates that rarely, if ever, was a complete hymn of 10 or 20 stanzas used: rather, half and whole stanzas were selected as desired. Moravians took the Singstunde practice with them wherever in the world they formed communities, and such services were held regularly in their churches.

The Singstunde also greatly influenced the structure of two other worship services: the Abendmahl (Holy Communion) and the Liebesmahl (Lovefeast). In the Abendmahl, a form of Singstunde incorporating the sacrament, hymns are sung during the distribution of the elements; selected stanzas focus on themes of redemption, Christ's sacrifice, and the heavenly banquet to be shared by the faithful at the end of time. The non-sacramental Liebesmahl, perhaps the most widely known of the special services, is essentially a Singstunde with a fellowship meal included. Its origins lie in the renewing experience of 13 August 1727, when the assembled company gained spiritual nourishment through the sharing of a simple common meal; the Moravians quickly came to recognize the value of continuing such an experience in the context of worship. By 1756 this service was often the high point of the Church's major festivals. To enrich the sense of celebration the hymn stanzas selected to develop the day's theme would be supplemented by anthems. Apart from hymns, most of the pieces known today as 'Moravian music' are the anthems written for these special services.

Moravians, music of the

3. 'Moravian' and other liturgical music.

Thousands of vocal works in an early Classical idiom were written by European and American Moravian composers for use in worship (works by non-Moravian composers were also widely used, although their texts were often adapted to make them more appropriate to the specific occasion). In most cases the accompaniment is for organ and orchestra, either strings alone or with paired woodwinds and some brass. A few Moravian anthems have independent organ parts that do not double the other instrumental lines, but in most cases the organ either serves as a continuo instrument or follows the orchestral and vocal lines. Composers such as C.F. Gregor and J.F. Peter (1746–1813) used figured bass extensively in their organ parts, also adopting on occasion a form of numeric shorthand that functioned like a 'figured melody', where numbers placed below the treble staff indicate intervals below the melody line, for example, when the first and second violins move in parallel 3rds or 6ths. Peter, in particular, often included instrumental cues as well as a part or even the whole of the text. Thus,

where they exist, organ parts are an extremely practical performance resource.

The organ was rarely used as the sole instrument of accompaniment, except to support the congregation in hymn singing; and solo organ music is not commonly found in Moravian collections before the late 19th century. Preludes were generally based on chorale tunes, with interludes played between phrases of the chorales. In time the interludes became increasingly ornate and were eventually discarded because they were too liable to distract: the organist's essential purpose was to serve and enable worship, and any sort of behaviour or performance style that attracted attention to him as a soloist was regarded unfavourably. In America the organ builder David Tannenberg (1728–1804) constructed some 50 instruments in Moravian, Lutheran and German Reformed churches; the organ at Lititz, Pennsylvania, is one of the few to have survived.

In addition to choral anthems (SATB, SSAB, double choir), many works were written for solo voice or duet, primarily for sopranos, with orchestral accompaniment. The texts are mostly derived from scripture, but hymns are also set. Both vocal and instrumental parts require able performers, but while the music is neither insignificant nor simplistic, it is also not 'virtuoso' in style, for attention would then be drawn away from the message of the text. Textures are predominantly homophonic rather than contrapuntal, but in passages where the voices rest the instrumental writing can be somewhat more complex. Instrumental introductions, interludes and concluding passages are also common.

Among the most notable and prolific composers of anthems with orchestral accompaniment were C.F. Gregor, J.C. Geisler (1729–1815) and J.L. Freydt (1748–1807). Gregor was influential in assembling festival day 'odes' (also known as 'psalms'), which frequently contained an anthem setting of the *Losung* for the day, often so identified on the manuscript. J.F. Peter (1746–1813) wrote what is perhaps the best known of the festival Liebesmahle, the *Psalm of Joy* celebrating the end of the American Revolutionary War. On 18 June 1783 Alexander Martin, Governor of North Carolina, proclaimed that 4 July 1783 should be a 'day of solemn thanksgiving'. However, the proclamation arrived in Salem only a short time before the appointed day, obliging Peter to craft a service using anthems already in the Salem Congregation's collection, with appropriate hymn texts. Despite its hasty composition, the ode displays a high degree of musical craftsmanship and a striking harmonic and formal coherence. The texts of many other festival Liebesmahle are extant.

The only Moravian composer to achieve renown during his lifetime was C.I. Latrobe (1758–1836), who wrote anthems, solos, multi-movement cantatas and a set of three piano sonatas dedicated to Haydn, whose friend he was in England. Latrobe never worked in America, but a significant number of Moravian composers were active there during the 18th and early 19th centuries. Jeremiah Dencke (1725–95), who went to Bethlehem in 1761, wrote a number of concerted anthems that are considered to be the first such works composed in America, the earliest being a simple piece for chorus, strings and organ for the Bethlehem Provincial Synod in 1766. Other works by Dencke include three sets of sacred songs for soprano,

strings and organ. Simon Peter (1743–1819), J.F. Peter's brother, served in Pennsylvania and North Carolina as a minister and teacher; the few surviving works bearing his name indicate a remarkable talent. G.G. Müller (1762–1821) arrived in America in 1784 and served as a minister in Pennsylvania and Ohio. More than 100 anthems were written by J.A. Herbst (1735–1812), whose private collection of some 1000 vocal works by over 60 composers – most of them Moravians – is an unequalled resource for the study of Moravian music. D.M. Michael (1751–1827) served in America from 1795 to 1815, during which time he wrote over a dozen anthems, 14 woodwind suites, two larger 'water music' suites and an extended setting of Psalm ciii for soloists, chorus and orchestra. J.C. Bechler (1784–1857) arrived in America in 1806, where he became one of the first professors at the Moravian Theological Seminary in Bethlehem (founded 1807); his interest in music was lifelong and he is known to have composed some 60 choral and liturgical pieces. Composers who were born in America and received their musical training there include Jacob Van Vleck (1751–1831) and J.C. Till (1762–1844); both of them wrote anthems, hymns and liturgies, and Till was also a prolific copyist. Peter Wolle (1792–1871), a student of Michael and Bechler, edited the first Moravian tune book published in America, *Hymn Tunes Used in the Church of the United Brethren* (1836), and wrote over a dozen anthems and sacred songs.

In the later 19th century, Moravian settlements in America gradually became more 'Americanized', with a language shift from German to English and greater assimilation of contemporary American culture. The number of compositions diminished and the musical style lost some of its distinctiveness, but a number of notable composers were nevertheless active at this time. F.F. Hagen (1815–1907), like so many Moravian composers, spent his professional life primarily as a teacher and pastor; his music reflects 18th-century Moravian roots and shows the influence of 19th-century Romanticism. E.W. Leinbach (1823–1901), who served the North Carolina Moravians as organist and choir director and taught music at Salem Female Academy (now Salem Academy and College), was regarded as the most influential composer in Salem in the second half of the 19th century; his best-known anthem is a double-choir setting of the Hosanna.

Although the earlier German music fell out of favour in American culture during the 19th century, it was nevertheless preserved in the church's archives. In the mid-20th century interest in this rich heritage was revived, and in 1950 the first Early American Moravian Music Festival was held in Bethlehem under the direction of Thor Johnson, who was to conduct the first 11 festivals. The Moravian Music Foundation was established in 1956 to preserve and care for this musical culture.

Moravians, music of the

4. Instrumental music, music education.

Moravians encouraged instrumental music as a way to hone skills for playing worship music but also as a harmless pastime to help train the heart, mind and body. While Moravian composers preferred to expend their compositional talents on sacred vocal music, a few wrote instrumental works. In addition, huge numbers of instrumental works were copied for the

Collegia Musica in Bethlehem, Nazareth and Lititz in Pennsylvania, and for Salem, North Carolina. The term 'Collegium Musicum' was used to refer to musicians of the community, in whatever venue they were performing; to judge by the surviving music and instruments, such groups must have been quite versatile. In Nazareth the 'Register of Music Performed in Concert', an impressive document providing a list of music performed in the town between 14 October 1796 and 30 January 1845, indicates that actual 'concerts' took place. (The absence of any specific listings for Bethlehem, Lititz or Salem, however, does not necessarily mean that such performances did not take place outside Nazareth.)

The instrumental music in American Moravian collections ranges from unaccompanied violin sonatas to full late-Classical symphonies and large-scale oratorios. Many works in the Collegia Musica holdings were purchased as printed music, usually quite soon after their publication, and others were copied by Moravians, notably J.F. Peter, whose copying activity greatly benefited all the American Collegia Musica. Of the hundreds of works in these collections, several dozen are currently thought to be the only surviving copies, including two symphonies and two trio sonatas by J.C.F. Bach, three symphonies by Joseph Riepel and several cantatas by J.D. Grimm.

Composers of purely instrumental music include J.F. Peter, John Antes (1740–1811) and D.M. Michael (1751–1827). Among the unique works in the Bethlehem collection is the set of six string quintets that Peter wrote during his years in Salem. The manuscript score and parts bear the date 1789; not only are they Peter's only known instrumental works, they are also among the earliest (if not the earliest) instrumental chamber music to have been composed in America. The three string trios by John Antes were published in London in about 1791. Antes is also known to have written string quartets, but no copy survives. In addition to his 24 sacred vocal works, D.M. Michael wrote 14 woodwind parthien and two larger 'water music' suites, all of them charming and inventive in character.

Brass music played a special role in Moravian settlements, even though the repertory was mostly limited to chorales (pieces written specifically for brass are surprisingly rare in Moravian collections). Moravian brass ensembles – a continuation of the German Stadtpfeifer tradition – announced special services and deaths, welcomed visitors, accompanied hymn singing at outdoor services and funerals and marked events of note throughout the community. For a number of years the trombone choir, consisting of four sizes of instrument, was widely employed; this tradition still persists in Bethlehem, Pennsylvania, and has been revived in other areas. In the later 19th century the ensembles became more diverse, and by the end of the 20th some of the functions formerly performed by brass alone were fulfilled by a full-scale band, including woodwinds, though still playing four-part chorales.

The extensive and varied musical life of Moravian communities was supported and enhanced by musical training in the home and, especially, in the school curriculum. Such training not only embraced hymns and sacred vocal works but also reflected the more popular elements of the surrounding culture. Although the Moravians chose to live apart, they were

not completely isolated from, or indeed ignorant of, the world at large. Manuscript books belonging to students and teachers at Moravian schools contain an astonishing variety of genres, from love songs to virtuoso sets of variations; some of the music in these books appeared quite soon after being published elsewhere in the world.

In the late 18th and early 19th centuries the Moravians used a wide range of musical forms, and their legacy, which is preserved to a remarkable degree, represents a significant contribution to American musical culture. Their careful record-keeping provides musicians and scholars with a wealth of information and repertory not available from any other source.

Moravians, music of the

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Moravian Quartet.

Czech string quartet. It was active in Brno from 1923 to 1959, and was formed by František Kudláček (*b* Milevsko, 11 May 1894; *d* Brno, 26 Aug 1972) who remained its first violin throughout. The other members who were constant from the mid-1920s were Josef Jedlička, violin, Josef Trkan, viola, and the cellist Josef Krenek. An important ensemble in Moravia, they played many contemporary works as well as the standard repertory, and gave the posthumous première of Janáček's String Quartet no.2 'Intimate Letters' at Brno in 1928, performing it according to the composer's instructions given during rehearsals before his death. The quartet also toured in Germany, Italy and Austria. (J. Vratislavský: *Moravské kvarteto*, Prague, 1961)

ALENA NĚMCOVÁ

Moravská Filharmonie

(Moravian PO). Orchestra founded in 1945 in Olomouc.

Moravská Ostrava.

See Ostrava.

Morawetz, Oskar

(*b* Světlá nad Sázavou, 17 Jan 1917). Canadian composer of Czech birth. In Prague he studied the piano with Karel Hoffmeister and harmony with Kricka. Szell offered him a conducting post at the Prague opera in 1937, however, with the rise of Nazism Morawetz left his homeland. He spent

brief periods in Vienna and Paris where he continued his piano studies with Julius Isserlis and Lazare Lévy. In 1940 he settled in Toronto where the rest of his family had relocated. His musical education resumed at the University of Toronto with Leo Smith and Alberto Guerrero. He received the BMus in 1944 with his String Quartet no.1 and the DMus in 1953 with his Symphony no.1. In 1952 he was appointed professor at the University, a post he held until 1982.

Essentially self-taught as a composer Morawetz first achieved recognition by winning a Composers, Authors and Publishers Association of Canada award in 1945 for his String Quartet no.1 (1944) and a second CAPAC award in 1946 for his *Sonata tragica* for piano (1945). Other honours followed. In 1962 his Piano Concerto no.1 was awarded first prize in a competition sponsored by the Montreal SO. The *Sinfonietta* for wind instruments and percussion (1965) won the coveted Critics' Award in the International Competition for Contemporary Music, Cava dei Tireni, Italy in 1966. In 1971 *From the Diary of Anne Frank* received a special award from the Segal Foundation of Montreal 'as the most important contribution to Jewish music in Canada'. He has received the Canada Council's Senior Arts Fellowship three times (1960, 1967, 1974) and in 1987 was the first composer to be named to the Order of Ontario. The following year he was made a Member of the Order of Canada. His Concerto for Harp and Chamber Orchestra won a Juno Award for best Canadian classical composition in 1989.

Stylistically Morawetz has chosen only those aspects of 20th-century compositional techniques that assist him in creating the emotional effects he desires in his music. His compositions are always carefully structured even those initially inspired by a loose programmatic outline. He draws frequently on classical forms, paying careful attention to the recapitulation of materials, but never producing an exact repetition. Rather than emphasizing thematic relationships he uses changes of texture and orchestration to delineate different sections. Organic development through the manipulation of motives on both structural and surface levels of the music has been a constant in his compositional approach.

The works of Morawetz's early period are optimistic in outlook featuring vivacious Slavic rhythms. A mastery of orchestration and polyphonic writing is fully evident in the frequently performed *Carnival Overture* (1945), *Divertimento for Strings* (1948, rev. 1954) and *Overture to a Fairy Tale* (1956). Of his string quartets the Second (1952–5) is the most frequently performed. Its serious tone is a precursor of later dramatic and tragic works. The mysterious opening of the second movement was inspired by war scenes the composer had seen on film. In the dynamic climax of the movement clustered trills are combined with the main themes to indicate menacing military drums. Complex rhythmic patterns and frequent metric changes also make an appearance, stylistic features which remain a constant in the works of the next two decades.

Morawetz's songs project sensitive treatments of his chosen texts as well as accompaniments that reflect a variety of underlying moods. The early song *Mother, I cannot mind my wheel* (1954), uses a rather Schubertian spinning-wheel motif throughout, while *The Juggler* (Four Songs, 1966) is

depicted by means of rhythm in perpetual motion. The expressionistic *From the Diary of Anne Frank* (1970) features a vocal line declaimed partly in recitative and partly in melody. After conducting a performance of the work, Karel Ančĕrl described it as being one of the most moving compositions he had conducted in the last two decades. Morawetz's dramatic setting of *Psalm xxii* (1979) was also inspired by the suffering inflicted by the Nazi regime during World War II.

Although Morawetz has never written purely virtuosic music for the voice or any other instrument, he has continually sought uniquely effective colours and sonorities for each medium. In the *Sinfonietta for Winds and Percussion* (1965) he exploits the timbral possibilities of different combinations of instruments. Mstislav Rostropovich's request for an 'unusual orchestration' resulted in the *Memorial to Martin Luther King* (1968, rev. 1973), for solo cello, winds, piano and percussion. Written shortly after King's death, this work presents the last two days of his life programmatically. The musical culmination arrives with a funeral march based on King's favourite spiritual *Free at last!*, treated polyphonically with antiphonal orchestration. In the Concerto for Harp and Chamber Orchestra (1975) innovative harp techniques create imaginative timbral effects.

A prominent element of Morawetz's output is a recognition that the past informs the present. As well as using music to comment on contemporary tragedies, later in life Morawetz used music to recognize overtly those composers who had strongly influenced his style. *Tribute to Wolfgang Amadeus Mozart* (1990), based on three themes from Mozart's *Requiem*, and *Improvisation on Inventions [4,5,8,9] by J.S. Bach* (1992) pay homage to his compositional predecessors. These works also reflect the increased economy of means and tendency toward thinner textures common to his later period.

Morawetz's compositions have been recorded by Colombia, RCA Victor, EMI, the Canadian Music Centre (Centrediscs), the CBC and Marquis Classics. In 1984 the CBC issued a 7-record anthology of Morawetz's music.

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(selective list)

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vocal

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EMC2 (V. Sedivy)

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DORITH R. COOPER/ELAINE KEILLOR

Morawski, Jerzy (Józef)

(*b* Warsaw, 9 Sept 1932). Polish musicologist. He studied musicology with Chomiński at Warsaw University (MA 1958) and music at the Chopin High School of Music in Warsaw, obtaining diplomas in theory of music (1957) and piano (1961). In 1970 he took the doctorate at Warsaw University with a thesis on the Cistercian sequences in Poland, and in 1997 completed the *Habilitation* at the Jagiellonian University with a dissertation on liturgical recitative in medieval Poland. From 1956 he has worked at the Institute of Arts of Polish Academy of Sciences in Warsaw, where he was head of the department of the history of music (1970–78), vice-director of the Institute (1978–81), and since then as a reader. His main area of research is music of the Middle Ages, and especially the history of plainsong, the theory of music of the period, palaeography and performing practice. He is also interested in music of the Classical and the early Romantic periods. He is a general editor of the periodical *Musica medii aevi* and the series Monumenta Musicae in Polonia.

WRITINGS

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[Polish musical lyrics in the Middle Ages: of the Cistercians' sequence repertory] (diss., U. of Warsaw, 1970; Warsaw, 1973)

'Relikty Ars Antiqua w muzyce polskiej XIV wieku' [Relics of the Ars Antiqua in Polish music of the 14th century], *Sztuka i ideologia XIV wieku: Warsaw 1973*, ed. P. Skubiszewski (Warsaw, 1975), 153–62

'Notacja muzyczna sekwencjarzy cysterskich' [Musical notation of the Cistercian sequentiaries], *Musica medii aevi*, vi (1977), 42–64

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'Sursum corda: prezentacja jednego motywu' [Presentation of a motif], *Muzykolog wobec dzieła muzycznego*, ed. M. Woźna-Stankiewicz and Z. Dobrzańska-Fabiańska (Kraków, 1999), 271–83

ZYGMUNT M. SZWEYKOWSKI

Morawski-Dąbrowa, Eugeniusz

(*b* Warsaw, 2 Nov 1876; *d* Warsaw, 23 Oct 1948). Polish composer and teacher. In 1904 he completed his studies at the Warsaw Music Institute as a pupil of Noskowski; he also studied painting. Exiled by the Russian authorities in 1908, he settled in Paris and continued his education with Gédalge (counterpoint) and Camille Chevillard (orchestration), while studying painting further at the Académie Julien and later at the Académie Colorossi with Bourdelle. He returned to Poland in 1930 as director of the Poznań Academy of Music. After several months he moved to Warsaw and, in 1932, succeeded Szymanowski as director and professor of composition at the conservatory. He held that position until 1939. His music, distinguished by colourful instrumentation and rich harmony, shows the influence of the late Romantics and Debussy. (*PSB* (I. Spóz); *SMP* (J. Prosnak))

WORKS

(selective list)

Ops: Aspazja (after A. Świętochowski); Lilla Weneda (after J. Słowacki); Salammbô (after G. Flaubert)

Ballets: Świtezianka [The Mermaid of Świteź] (2, Morawski-Dąbrowa), 1922; Krak i smok [Krak and the Dragon], 1930; Miłość [Love] (4 scenes, F. Siedlecki), perf. 1932

6 syms.: b, e, g, 'Prometheus', 'Fleurs du mal', 'Vae victis'

Other Orch: Don Quixote, sym. poem, perf. 1912; Ulalume, sym. poem, perf. 1925; Nevermore, sym. poem, perf. 1938; Finale, fl, pf, orch; Miłość [Love], sym. poem; 2 pf concs.; Vn Conc.

Chbr: 7 str qts, 2 vn sonatas, 8 pf sonatas

Moray, Jerome of.

See Hieronymus de Moravia.

Morceau

(Fr.).

See Piece.

Mordent.

A type of ornament which, in its standard form, consists in the rapid alternation of the main note with a subsidiary note a step below. *See* Ornaments.

Mordkovitch, Lydia

(*b* Saratov, 30 April 1944). British violinist of Russian origin. She studied in Kishinyov, at the Stolyarsky School in Odessa 1960–62, with Nezhdanova, and with Oistrakh at the Moscow Conservatory. She was a prizewinner in the National Young Musicians Competition in Kiev (1967) and the Marguerite Long-Jacques Thibaud Competition in Paris (1969), and subsequently appeared as a soloist throughout the USSR. She made her début in Britain in 1979 with the Hallé Orchestra under Susskind and in the USA in 1982 with the Chicago SO under Solti. She gave the first performance of Ami Maayani's Sonata for solo violin, which was dedicated to her, and has made many recordings including acclaimed accounts of concertos by Prokofiev, Shostakovich, Dyson and Moeran, and works for solo violin by Bach and Ysaÿe. She was assistant to Oistrakh at the Moscow Conservatory (1968–70), senior lecturer at the Institute of Arts in Kishinyov (1970–73) and professor at the Academy of Music in Jerusalem (1974–80); she was appointed principal lecturer at the RNCM in 1980 and professor at the RAM in 1995.

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MARGARET CAMPBELL

More [Moor], William

(*b* ?Reading, *c*1490; *d* ?London, ?25 March 1565). English composer and harper. More 'the blynde harp' was appointed to Henry VIII's court from 1 September 1515, his fee of 2d. a day being the lowest listed. 'Blind Dick', another harper already in residence, received 6s. 8d. a month. But More's pay was doubled from May 1516 (as Dick ceased service) and was finally raised to 12d. a day from 30 November 1529. At Shrewsbury in 1520 he was described as 'the principal harper in England'. On 20 November 1539

he was a prisoner in the Tower of London for his part in the affairs of the Abbot of Reading, who had been executed five days before: apparently More had carried letters between the abbots of Reading, Glastonbury and St Botolph's Priory, Colchester. Evidently he was soon released, for no interruption to his wages is recorded. More's name frequently appears among those granted 'rewards' at New Year and other times. In 1550 Lady Petre of Ingatestone, Essex, gave 3s. 4d. 'to Blind More the harper'. He retained his court post to Lady Day 1565, 'at which time he died'.

More's duties at court probably consisted of performing improvised songs and ballads of 'old adventures' in the troubadour tradition, accompanying himself on the harp. But it seems his Catholic faith, evident through his dealings with the abbots and the Petre family, led him to compose motets. Thomas Whythorne copied 'divers songs and sonnets that were made by … Mr Moor, the excellent harper' and listed him among the 'Masters of Music'. All that now survives is a four-part textless piece, *Levavi oculos* (*GB-Lbl* Add.30480–4), and a single part of *Ad Dominum contribularem* for five voices (*Lbl* Harl.7578).

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P. Marr: *Reading Abbey: an Introduction to Music at the Abbey* (Reading, 1971)

ANDREW ASHBEE

Moreau, Fanchon [Françoise]

(*b* 1668; *d* after 1743). French soprano. Although Titon du Tillet (*Le Parnasse françois*, 1732) stated that she left the stage about 1708, her name disappears from cast lists in 1702; he added that she was still living in 1743. According to J.-B. Durey de Noinville (*Histoire du théâtre de l'Opéra de l'Académie royale de musique en France*, 1753, 2/1757) she made her début in 1683 in the prologue of Lully's *Phaëton* (probably as Astraea). From 1683 to 1692 (when her older sister Louison left the Opéra) both sisters were entered as 'Mlle Moreau' in cast lists. It is known, however, that it was Fanchon who created the role of Oriane in Lully's *Amadis* (1684) and Sidonie in his *Armide* (1686). Between 1692 and 1702 she appeared in several Lully revivals: as Oriane in *Amadis* (1701), Sangaride in *Atys* (1699), Aegle in *Thésée* (1698), Libya in *Phaëton* (1702) and as Proserpina (1699). She also sang major roles in the first performances at the Paris Opéra of many *préramiste* stage works, among them M.-A. Charpentier's *Médée*, André Campra's *L'Europe galante* and A.C. Destouches' *Issé*. She was a mistress of the dauphin (as was her sister, Louison), and later of Philippe de Vendôme for 20 years. François Couperin's bawdy canon *La femme entre deux draps* names Fanchon as one of the women 'between two sheets'; she was the inspiration for his harpsichord piece 'La tendre Fanchon'.

JAMES R. ANTHONY

Moreau, Henri

(*b* Liège, bap. 16 July 1728; *d* Liège, 3 Nov 1803). Flemish composer and theorist. He probably studied at the Collégiale Saint-Paul, whose chapter sent him to Rome; he is listed as 'Enrico Moreau' on the registers of the Collège Liégeois from 1752 to 1756, and, according to Henri Hamal (ed. M. Barthélemy: *Annales de la musique et du théâtre à Liège de 1738 à 1806*, Liège, 1989), studied under Lustrini and Antonio Aurisicchio. On his return to Liège, the chapter of Saint-Paul named him *maître de chant*. On 20 January 1770 he married Marie-Thérèse Toumson, herself the daughter of a musician. In 1777 the *Gazette de Liège* announced the publication of his *Six trios.* In 1783 Moreau brought out *L'harmonie mise en pratique*, a treatise which in its first ten chapters combines the ideas of Rameau and Tartini while using the vocabulary of J.-J. Rousseau. The subsequent chapters are more concerned with musical style, and deal with ideas current throughout France in the second half of the 18th century; one is a critique of Tartini's theory of dissonance, and another is an account of Eximeno's experiments. Moreau's career was not disrupted by the Revolution, and in 1798 he was made a corresponding member of the Institut National de France, thanks to the help of Grétry, who had been his pupil. He was also chosen as director of a planned music school at Liège, but this project came to nothing, and Moreau made his living from individual lessons and a post as warden for the national estate of Saint-Paul. At the end of his life he wrote a second treatise, *Nouveaux principes d'harmonie selon le système d'Antoine Ximenès* (MS, *B-Lc*, Fonds Terry), in which he openly borrowed the ideas of Rousseau and Grétry. His few surviving compositions reflect his concern with the principles of composition and his passion for theory.

Several other musicians named Moreau were active in the principality of Liège. A man by this name was *duodenus* at Liège Cathedral in 1714. Jean-François Moreau, a violinist, offered his services to the chapter of the Collégiale Sainte-Croix in 1742; he sought a job as first violinist at the Liège Cathedral in 1750 and obtained this post in 1751, but without wages. From 1784 to his death, on 11 October 1792, Jean-François Moreau was a member of the Confrérie Sainte-Cécile. His *Sonates à violon seul et basse continue* op.1 (n.d) were engraved at Liège.

WORKS

Sacred vocal: TeD, Alme chare, Jam de coelo (motet), 3 Tantum ergo, all for 4vv, orch, *B-Lc*, Fonds Terry; 4 motets, 1783, lost

Secular vocal: Hae apontî, vox koitt (cant., Walloon dialect), 1v, bc, *Lc* (Fonds Terry)

Inst: 6 trios (Liège, 1777), lost

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PHILIPPE VENDRIX

Moreau, Jacob François [Jacobus Franciscus]

(*b* ?Flanders, *c*1684; *d* Rotterdam, 9 Oct 1751). Dutch organ builder. His parents probably moved to The Hague around 1692. On 7 September 1724 he married his niece Isabella Philippa de la Haye, daughter of the organ builder Louis de la Haye sr of Ghent, who had then settled in Antwerp. Jacob may have been schooled by his father-in-law in the Flemish organ-building tradition.

Later Moreau moved to Rotterdam. While he is known to have made domestic organs and harpsichords, his most important instruments were church organs, including for the Lutheran church, Middelburg (1717), Brielle (1722), Rotterdam (Oosterkerk, 1723, Grote Kerk, 1722–6), Steenbergen (1725), the Janskerk, Gouda (1732–6; three manuals, 52 stops, extant), Bennebroek (1732), Grote Kerk, Goes (1739), and the Laurenskerk, Rotterdam (1744). Another probable Moreau organ survives in Ezinge (*c*1750). The prestigious contract to build the Gouda instrument was won in 1732 with the recommendation of the famous Rotterdam organist Nicolaas Woordhouder.

Moreau's organ cases and specifications mix typical Dutch styles with some Flemish elements. Several of his one-manual organs are well disposed, sometimes with two reed stops. However, his style of voicing was idiosyncratic and he tended to make pipes of thin metal. G.J. Vogler compared Müller's organ in Haarlem and Moreau's organ in Gouda to two women: the first was 'belle, superbe, fière'; the latter (which he preferred) was 'douce, aimable, traitable'. The frontage of the Gouda instrument, which has no divided pipe fields, was designed by the painter Hendrik Carré jr, and was based on the Duyschot organ in the Nieuwe Kerk, The Hague. The instrument underwent complex modernisations during the 19th century, mainly to endow it with greater power.

Moreau's work was continued by his son Johannes (Jan) Jacobus (bap. 16 Oct 1729; *d* after 1764) and his nephew Louis de la Haye jr. The firm added a *Bovenwerk* to the organ of the Waalse Kerk, Rotterdam, in 1758 (case now in Numansdorp) and a forte/piano coupler to the Gouda organ in 1752. New organs were built for the Engelse Presbyteriaanse Kerk, Rotterdam (1754; now in Gameren), and for several small Catholic hiding churches including Oosterhout (1753; now in the Dutch Reform church, Oosterhout), Breda and Kralingen (*c*1760; case only survives). In 1764 Johannes moved to Middelburg and neglected the organs in Rotterdam, resulting in the loss of all maintenance contracts there. Louis de la Haye continued the workshop and built a few organs, including Bergen op Zoom (1771) and the Waalse Kerk, Gouda (1772; now in Moordrecht).

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HANS KLOTZ/ADRI DE GROOT

Moreau, Jean-Baptiste

(*b* Angers, ?1656; *d* Paris, 24 Aug 1733). French composer. He may have been related to the singer Denis Moreau, an acquaintance of Desmarest. Moreau is thought to have been a choirboy at Angers Cathedral; he had links with the Dandrieu family who were originally of Angers. After a time in Paris he became *maître de musique* at Langres Cathedral from September 1681 to February 1682; Montéclair sang in the choir at this time while it was under Moreau's direction. Moreau is next heard of in Paris in January 1687, when a *Te Deum* by him (now lost) was sung at Saint Cosme in thanksgiving for Louis XIV's recovery from illness. He obtained his first royal commission, for the divertissement *Les bergers de Marly*, in March 1688 just as Louis was organizing work at the school for young noblewomen founded in 1682 by Mme de Maintenon and established at Saint-Cyr in 1686. The king invited him to provide music for the school and it is in this connection that he achieved his most lasting fame, particularly in collaboration with Racine. Moreau set Racine's *Esther* in 1689; the performance of the latter was attended by the king, Moreau receiving a royal pension as a result of his appreciation, and a gratuity from Mme de Maintenon. In addition to *Esther*, they produced *Athalie* for Saint-Cyr in 1691. The music for *Athalie* was engraved by Baussen, suggesting that Moreau may have been close to the Guise circle.

Moreau seems to have been very unstable both professionally and in his social life and he was removed from his post at Saint-Cyr in the years following the writing of *Athalie*. He was appointed *surintendant* of music for Languedoc in November 1692 (in succession to André Mallet) and he held the post until January 1706. Moreau's fall from favour was probably the result of his own bad conduct and his friendship with the poet Alexandre Laînez (some of whose poems evoke the dissolute life of the musician as a pleasure-seeker and heavy drinker). Laînez, known for his libertine verse at the time, persuaded Moreau to write music for his cantatille *Zaïre*. In 1694 Moreau was asked to provide music for Racine's *Cantiques spirituels* (perhaps by Racine himself) and he sang these works at the sick king's bedside. This episode confirms that Moreau was a singer, but it is probably his namesake Denis Moreau who sang in Lorenzani's *Orontée* and Desmarest's *Didon*.

In spite of his distance from Saint-Cyr, Moreau wrote another work for the school, the *intermèdes* to *Jonathas*, in 1699 or 1700; the texts were by Joseph-François Duché de Vancy, with whom Moreau at least began the

Spanish voyage, accompanying the future Philip V to the Spanish border, in December 1700. Moreau was appointed *maître de musique* at Béziers Cathedral in December 1704, but left his post in March 1705 without taking part in the wedding of his daughter Agathe to André Mallet's son. Moreau's disastrous financial situation and a request made by him to the Bishop of Agde are alluded to in a letter from Mme de Maintenon to Cardinal de Noailles dated September 1705, in which she intercedes for Moreau. From 1706 all trace of him is lost. Titon du Tillet states that at the end of his life Moreau obtained a post at St Sulpice, no doubt with the support of the establishment at Saint-Cyr and of the organist Nicolas Clérambault. Some of the manuscripts of the music for *Athalie* contain revisions, probably added by the composer himself around 1725, which shows that he was in touch with Saint-Cyr again at the end of his life.

According to Titon, Moreau was considered in his own day an exceptionally fine teacher of both composition and singing; his composition students included Montéclair, Clérambault and Dandrieu. Singers whom he taught included his daughter Marie-Claude and Louise Couperin. The music to *Esther*, *Athalie* and *Jonathas* consist of a series of solos and choruses, notable for their simplicity and careful word-setting. His *Cantiques* are much shorter, but the individual movements, for solo voices and unison female chorus, are longer. His treatise *L'art mélodique* is lost, but is known to have demanded rhythmic and melodic finesse.

WORKS

Edition: *Musique des choeurs d'Esther et d'Athalie et des cantiques spirituels*, Oeuvres de J. Racine, ed. P. Mesnard, ix (Paris, 1873)

3 intermèdes: Choeurs de la tragédie d'Esther (J. Racine) (Paris, 1689, 2/1696); La musique d'Athalie (J. Racine) (Paris, 1691); Jonathas (Duché de Vancy), 1699/1700, *F-Pn*, *V*

3 divertissements: Les bergers de Marly, March 1688, lost; Le feu de joye pour Monseigneur le duc de Bretagne, extracts in *F-V*; Divertissement pour l'ermitage de Franchard (A. Laînez), perf. Versailles, extract in *V*

Zaïre (Laînez), cantatille, Fontainebleau, lost

[4] Cantiques spirituels (Racine), solo vv, unison chorus [no.4 by M.-R. de Lalande]; pubd as Cantiques chantez devant le roy (Paris, 1695, 2/1699); no.3 ed. C. MacClintock, The Solo Song, 1580–1730 (New York, 1973)

La fable entre mille plaisirs (Laînez), chanson, *Le Mercure de France*, March 1725

Idylle sur la naissance de Notre-Seigneur Jésus-Christ, *Pn*, *V*

Requiem, lost; Te Deum, 1687, lost, announced in *Le Mercure galant*, Feb 1687; In exitu Israel, lost, announced in *Le Mercure galant*, June 1691

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EDITH BORROFF/ANNE PIÉJUS

Moreau, Simon

(*fl* 1553–8). Composer, presumably active in Antwerp or the vicinity. He is known only for seven motets and one chanson published in collections by Susato, Waelrant and Laet and Phalèse between 1553 and 1558. His motets are typical Netherlandish works for five and six imitative voices while the chanson, *Ung jour advint*, is in a syllabic, almost patter style, with paired imitative voices. In addition, the five-voice chanson *Vous seulement*, transmitted uniquely in the Lerma codex and attributed to 'Simon Morea', may also be by him (Elders). This work, also highly imitative, is based on a short ostinato taken from the opening phrase of Josquin's *Adieu mes amours*, which is stated ten times beginning alternately on G and D with some rhythmic variations.

WORKS

Comeditis carnes, 5vv, 1553[8]

Deus misereatur nostri, 5vv, 1557[3]

Ecce ego mitto vos, 5vv, 1553[13]

Expurgate vetus fermentum, 6vv, 1554[5]

Praeparate corda vestra, 5vv, 1553[15]

Sancta et immaculata, 5vv, 1553[12]

Tu es Petrus, 5vv, 1553[11]

Ung jour advint, 4vv, 1556[19]; ed. in McTaggart

Vous seulement, 5vv, Lerma codex (attrib. Simon Morea), ed. in Elders

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R.L. Weaver: *Waelrant and Laet: Music Publishers in Antwerp's Golden Age* (Warren, MI, 1995)

KRISTINE K. FORNEY

Morecock, Robert

(*b* 1511/12; *d* 15 June 1582). English church musician and composer. He was clerk of the choir and master of the choristers at the London parish churches of St Mary Woolnoth (1542–5) and St Michael Cornhill (1547–9),

where he was described in 1548 as a good singer aged 36. By May 1551 he had become a Gentleman of the Chapel Royal, and he retained this position until his death. He is a more plausible candidate than Thomas Mericocke for identification with the 'mr. moorecocke' whose three-part setting of *Gloria, laus et honor*, the hymn sung in the Sarum Use during the procession before Mass on Palm Sunday, is in *GB-Lbl* R.M.24.d.2.

<div align="right">ROGER BOWERS</div>

Moreira, Airto (Guimorva) [Airto]

(*b* Itaiópolis, Brazil, 5 Aug 1941). Brazilian jazz percussionist. Between the ages of seven and ten he played the tambourine and sang on the radio in Brazil, then at 16 he moved to São Paulo and began playing with jazz groups. He formed the group Quarteto Novo with the pianist and flautist Hermeto Pascoal and began combining percussion instruments with a drum set. After moving to New York in 1970 he joined the Miles Davis band, appearing on the albums *Live at the Fillmore* and *Live-Evil* (both 1970, Col.). He played on the first Weather Report album in 1971 and then he and his wife, the singer Flora Purim, joined Chick Corea's original Return to Forever band, appearing on such albums as *Light As a Feather* (1972, Pol.). He then started his own band and released albums on a variety of labels, and also appeared on albums by Purim, Eumir Deodato, Paul Simon, Milton Nascimento, George Duke, Joe Farrell, Mickey Hart and Al DiMeola. In 1990 he and Purim formed the band Fourth World. Airto had such an impact on jazz in the 1970s that the magazine *Down Beat* added a percussion category to its Readers' Poll after he won the Miscellaneous Instrument category several years in a row. As opposed to the Afro-Cuban style of percussion often featured in jazz groups, the Brazilian approach that he brought to American jazz was more improvisational and less pattern-oriented, with emphasis on colour as well as rhythm. In addition to traditional tambourines and shakers, he also introduced Brazilian instruments such as the *berimbau*, *surdo* and *cuíca* to jazz.

<div align="right">RICK MATTINGLY</div>

Moreira, António Leal

(*b* Abrantes, 30 June 1758; *d* Lisbon, 26 Nov 1819). Portuguese composer. On 30 June 1766 he entered the Seminário da Patriarcal in Lisbon, where he was a pupil of João de Sousa Carvalho and where he became an assistant teacher in 1775, as well as organist, and *mestre de capela* in 1787. On 19 May 1777 his *Missa do Espírito Santo* was sung at the acclamation of Queen Maria I, and on 8 August of that year he was admitted as a member of the musicians' union of Lisbon, the Irmandade de S Cecília. Most of his sacred works were composed for the royal chapel and from 1782 onwards serenatas by Moreira were performed at the royal palaces of Queluz and Ajuda.

In 1790 he took the post of musical director at the Teatro de Rua dos Condes, where the production of Italian operas was briefly resumed after a

15-year interval. Three years later *Il natale augusto* was performed at the palace of the financier Anselmo José da Cruz Sobral in Lisbon by a cast which included Luísa Todi, who travelled from Madrid for the event, and five singers of the royal chapel. Also in 1793 Moreira became the first musical director of the newly opened Teatro de S Carlos, where some of his own operas and farces on Portuguese texts, including *A vingança da cigana* (1794), were performed. In 1799 he left the S Carlos, where he was replaced by his brother-in-law, Marcos António Portugal, and by Francesco Federici. In the following year he wrote the music for the pasticcio opera *Il disertore francese*, which was performed at the Teatro Carignano in Turin and at La Scala. From then on he devoted himself almost exclusively to church music. Later he had a brief but distinguished military career during the Peninsular Wars.

In a report written at the time of his death Moreira was praised for the punctuality, probity and interest with which he had performed his duties as a teacher at the Patriarcal for 44 years. Although heavily influenced by Paisiello and Cimarosa, Moreira's stage and sacred works are among the most solidly constructed and technically competent Portuguese masterpieces. After António Teixeira he was the first to compose stage works with Portuguese texts, although the majority of his works are in Italian. In *A vingança da cigana* several numbers are written in a popular, national or even exotic vein. This is the case with Cazumba's song, accompanied on the *canzá*, a Brazilian rattle or scraper, and Pepa's *modinha*.

WORKS

stage

first performed in Lisbon, MSS in P-La, unless otherwise stated

dm – dramma per musica

Bireno ed Olimpia (serenata, G. Martinelli), Queluz Palace, 21 Aug 1782
Siface e Sofonisba (dm da cantarsi, 1, Martinelli), Queluz Palace, 5 July 1783
L'imenei di Delfo (drama lírico alegórico, Martinelli), Ajuda Palace, 28 March 1785
Ascanio in Alba (dm da cantarsi, 2, C.N. Stampa), Queluz Palace, 5 July 1785
Ester (orat, Martinelli), Ajuda Palace, 19 March 1786
Artemisia, regina di Caria (dm da cantarsi, 1, Martinelli), Ajuda Palace, 17 Dec 1787
Gli eroi spartani (dm, 1, Martinelli), Ribeira Palace, 21 Aug 1788
Gli affetti del genio lusitano (dm da cantarsi, 2, Martinelli), Real Casa Pia do Castelo de S Jorge, 1 Sept 1789
Il puro omaggio (dm, 3 scenes, Martinelli), Rua dos Condes, 13 May 1791, only lib extant
Il natale augusto (dm, 2, Martinelli), palace of A.J. da Cruz Sobral, 29 April 1793, only lib extant
A saloia enamorada, ou O remédio é casar (farsa, 1, D. Caldas Barbosa), S Carlos, 1793, score lost, 1 aria, *P-Ln*
A vingança da cigana (drama joco-sério, 1, Caldas Barbosa), S Carlos, 1794, *Ln*
L'eroina lusitana (dm, 2, Martinelli), S Carlos, 21 March 1795
Music to: Il disertore francese (ob), Turin, Carignano, carn. 1800, *VV* (with Port. text)

Arias for Gazzaniga: Il serraglio d'Osmano, *VV*

other works

Sacred: 5 villancicos, 1779, *P-EVp*; 4 masses, 2 Mag, 11 sets of responsories, psalms, matins, *La*; other sacred works, *D-HVs*, *MÜS*, *P-EVc*, *La*, *Lc*, *Lf*, *Ln*, *Mp*, *VV*

Other vocal: Moda de Zambumba, 3vv, pf acc., in *Jornal de modinhas*, xxxii (1792/*R* (Lisbon, 1996))

Instrumental: Sinfonia, D, 2 orch, 1793, ed. in *The Symphony 1720–1840*, ser. F V (New York, 1983) *La*; Sinfonia, B♭, 1803, *La*, *Ln*; Sinfonia, D, 1805, *Ln*, *VV*; Sinfonia, 6 org, *Mp*

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MANUEL CARLOS DE BRITO, ROBERT STEVENSON

Moreira Sá e Costa, Leonilde.

Portuguese pianist, wife of Luis Costa. *See* Costa (i), (18).

Morel.

A number of musicians of this name were active in England, France and the Netherlands in the 16th century. There is no evidence that they were related to each other or to the French composer Clement Morel.

A composer called Morel (*fl ?c*1543–70), probably of Dutch origin, may have been in England in the service of Henry Fitzalan, Earl of Arundel. One of his chansons, *Bon jour bon an*, appears in an Arundel manuscript (*GB-Lbl* Roy.App.49–54), and another manuscript (*Lbl* Roy.8.G.VII) contains a puzzle canon, *Honi soit quil mal y pense*, with an inscription: 'Morel viro praeclarissimo domino comiti de Arundell'. In the British Library copy of Susato's *L'unziesme livre contenant 29 chansons* (RISM 1549[29]), the chanson *Content ou non il fault* is ascribed to Clement Morel in the three lower parts but is anonymous in the superius partbook. A 16th-century scribe has added 'Morel ex familia excellen comtis d'arundell' to the superius and has erased the first name from the other partbooks. A similar emendation appears in the chanson *Vivions, vivons joyeusement* in the British Library copy of Phalèse's *Premier livre des chansons* (RISM 1554[22]) which formerly belonged to Arundel. This not only suggests that Morel was employed there, but also raises the possibility that some chansons in continental publications are misattributed to Clement Morel.

Jenin Morel, a Netherlander, was a singer in Charles V's chapel from 1518 to 1521. Jean Morel was listed as a 'basse-contre' in the chapel of Philip II

of Spain in 1561, described as 'newly arrived from Flanders'. His name reappears in the Spanish court records of 1566 and 1572. Nicholas (or Nicolas) Morel (*b* Rouen, ?*c*1550) was *maître des enfants de choeur* at Rouen Cathedral. In 1584 at the Puy de Musique at Evreux he received a silver lyre for his chanson *Je porte en mon bouquet*; two years later he was awarded a silver lute for his *D'ou vient belle*. Both these works are now lost. (*FétisB; Vander StraetenMPB, i, vii, viii*)

<div align="right">JANE A. BERNSTEIN</div>

Morel, Clement [Clemens]

(*fl* Nevers, 1534–52). French composer. In 1552 he was *maître des enfants* in Nevers and declined an invitation to the Ste Chapelle, Bourges. His first chanson appeared anonymously at Paris in 1534 but was ascribed to him in another of Attaingnant's anthologies 12 years later. 13 more chansons by him were included in Attaingnant's second series (1536–49); the rest were printed by Du Chemin, Susato, and Phalèse. Most of his settings are courtly poems with decasyllabic lines by François I and his generation (e.g. Marot, Fontaine), set for four voices in the style of Sermisy, Sandrin and the contemporary Parisian school; he respected the prosody and generally preferred homophony enlivened with a few imitative entries. His motets (published at Lyons, Paris, Antwerp and Nuremberg) are more consistently polyphonic.

An eight-voice canon and six-voice chanson copied in manuscripts connected with Henry Fitzalan, Earl of Arundel (*GB-Lbl* Roy.8.G.vii, *Lbl* Roy.App.49–54) are attributed to 'Morel', but may be the work of a different composer. A Nicolas Morel, *maître des enfants* at Rouen Cathedral, won prizes for his chansons at the Puy d'Evreux in 1584 and 1586.

WORKS

4 motets, 4vv, 1539[11], 1551[1], 1553[5] (1 also attrib. S. Moreau)

18 chansons, 4vv, 1534[13], 1536[4], 1536[5], 1540[11], 1543[8], 1546[14], 1549[20], 1549[21], 1549[29], 1552[4], 1554[22], 1557[11]; 1 ed. in PÄMw, xxiii (1899/*R*), 2 ed. in RRMR, xxxviii (1981)

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<div align="right">FRANK DOBBINS</div>

Morel, François (d'Assise)

(*b* Montreal, 14 March 1926). Canadian composer. He studied with Champagne at the Conservatoire de Musique du Québec à Montréal (1944–53). Unlike many of his contemporaries who continued their training in Paris, Morel remained in Montreal, though his contacts with Varèse in New York in 1958 were decisive. During that same year he helped to found the association Musique de Notre Temps for the promotion of

contemporary music and began to work as a composer for the CBC (composing incidental music, popular songs, etc.), a position he held until his appointment to Laval University in 1979. He also founded the Ensemble Bois et Cuivres du Québec. His honours include the rank of Chevalier in the Order of Quebec (1994) and the Quebec prize (1996). His concert works, almost all instrumental, can be divided into three phases: the first culminated with *L'étoile noire* for orchestra (1962), which also marked his development towards the second, a period characterized by greater individuality, restraint and attention to organization; *Départs* (1969) and *Radiance* (1971–2) initiated the third phase, a period of greater maturity.

Several works of Morel's first period show the influence of Champagne, who advised him to liberate himself only gradually from his chosen models. The orchestral *Esquisse* (1947), for example, was inspired by Debussy's *Images*, the *Quatre chants japonais* (1949) are reminiscent of Ravel, and the rhythmic experiments of the String Quartet no.1 (1952) were influenced by Bartók and Stravinsky. In *Antiphonie* for orchestra (1953) he used a *Salve regina* plainsong to give continuity to the music, treating it in an austere modal style that owes something to Messiaen. His spatial manipulation of the relatively static theme, however, shows that he was already moving in a direction that would be encouraged by Varèse. The impact of Varèse on Morel's style is demonstrated most obviously in *Boréal* for orchestra (1959) and *Nuvattuq* for flute (1967); it also led to the composition of *L'étoile noire* (1962).

During his second period, Morel explored dodecaphonic principles and Varèsian ensembles of wind and/or percussion instruments. *L'étoile noire* derives its 12-note series from Beethoven's op.135; the Second String Quartet (1963) is constructed on a mirror series based on the B–A–C–H motif; the Sinfonia for jazz band (1963) also uses a mirror series; and *Nuvattuq* (1967) is built on two series, one a permutation of the other. *Prismes-anamorphoses* (1967) is notable for its alternation of strict sections, based on a series made up entirely of tones and semitones, and freer, often non-serial, passages. Morel's third period saw a continued subordination of serial organization in favour of motivic refinement. With *Radiance* (1971–2), which derives a serial rhythmic structure from the intervals of the pitch set, he returned to writing for full orchestra after a gap of 10 years. Works composed after 1980 exhibit great lyricism and a mastery of orchestration.

WORKS

(selective list)

Orch: Esquisse, small orch, 1947; Antiphonie, 1953; Boréal, 1959; Rituel de l'espace, 1959; L'étoile noire, 1962; Départs, 12 str, hp, gui, 2 perc, 1969; Iikkii, 18 insts, 1971; Radiance, 1971–2; Jeux, 1976; Melisma, pf, orch, 1980; De subitement lointain, 1989; Die Stelle des Zwillinge, 1992; Et le crepuscole se trouva libre, 1996; Metamorphoses, 1998

Wind/brass ens: Symphonies pour cuivres, brass, perc, 1956; Le mythe de la roche percée, wind, perc, 1961; Sinfonia, jazz band, 1963; Requiem, wind, hp, cel, perc, 1966; Neues d'espace et reliefs, wind, hp, cel, perc, 1967; Prismes-anamorphoses, wind, hp, cel, pf, perc, 1967; Aux marges du silence, band, 1982; Aerea, wind, perc, 1986; Aus couleurs du ciel, band, 1987; Les voix de l'ombre, wind, perc, 1987;

Lumières sculptées (Litanies de la réconciliation), wind, 3 perc, 1992

Chbr: Dyptique, 1948–54; Str Qt no.1, 1952; Cassation, 7 wind, 1954; Spirale, wind, hp, cel, perc, 1956; Rythmologue, 8/6 perc, 1957, rev. 1970; Brass Qnt, 1962; Str Qt no.2, 1963; Etude en forme de toccate, 2 perc, 1965; L'oiseau-demain, 12 fl, 2 cl, 3 perc, 1982; Divergences, vn, gui, 1983; Talea, fl, ob, cl, 1984; Fulgurance I, fl, va, hn, vc, pf + cel, hp, 2 perc, 1986; Lyre de crystal, 6 perc, 1986; Doulet I–II, 2 fl, 1982–8; Figures-Segments-Ellipses, cl qnt, 1990; Fulgurances II, 13 insts, 1990; Paysage dépaysé, 2 vn, va, 2 vc, 1990; Distance intime, fl, pf, 1991; Les éphémères, 4 hn, tuba, 1995

Solo inst: Ronde enfantine, pf, 1949; 2 études de sonorité, pf, 1954; Prière, org, 1954; Nuvattuq, fl, 1967; Alléluia, org, 1968; Me duele España, gui, 1975, rev. 1977; Stèle, cl, 1991; Ekleipsis, mar, 1993; Imaginaire, gui, 1996

Songs (S, pf): 4 chants japonais, 1949; Les rivages perdus (W. Lemoine), 1954

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<div align="right">LYSE RICHER/MARIE-THÉRÈSE LEFEBVRE</div>

Morel, Jacques

(*fl c*1700–49). French viol player and composer. He was a pupil of Marin Marais, to whom he dedicated his *1er livre de pièces de violle* (*c*1710/*R*). In these four suites for seven-string bass viol he adopted Marais' signs for bowing and ornamentation, though his suites are generally simpler than those of Marais. They are printed in score, 'pour la commodité de ceux qui voudront les jouër sur le clavecin'. He also published a setting in French of the *Te Deum* (Paris, 1706), dedicated to the Duke of Aumont, and a volume of solo cantatas entitled *Les Thuilleries* (Paris, 1717). He may be 'Le Sieur Morel, former organist at Soissons', whose book of pieces for the pardessus de viole was announced in the *Mercure de France* (December 1749). The description of these works as 'pièces ajustées au pardessus à cinq cordes' suggests that they may have been pieces for bass viol adapted for the fashionable five-string pardessus. In 1730 his privilege to publish 'des pièces de viole et autres pièces de musique' was renewed and his *1er livre* was probably reprinted at that time (see Clérambault's copy, *F-Pn* Rés.856, in which several alterations were made, including the removal of the date in the privilege).

Three other musicians of the name Morel have been confused with Jacques. Antoine Morel, a *basse-taille* singer, was at the royal chapel in 1669 and later at the Opéra, where he created two Lully roles (Arcas in *Thésée*, 1675; Indien Chantant in *Le triomphe de l'amour*, 1681). Another Morel (first name unknown, called 'de la Ferronerie') was active in Paris

from about 1696 to about 1739; several of his chansons appeared in the *Mercure de France*, 1727–39, and other vocal pieces were issued in Ballard's *Recueils* or survive in manuscript (*F-Pn*, *GB-Lbl*). A harpsichord maker called Morel lived in the rue Quincampoix in Paris in the 1770s.

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MARY CYR

Morel, Jean

(*b* Abbeville, 10 Jan 1903; *d* New York, 14 April 1975). French conductor and teacher. In Paris he studied the piano with Isidore Philipp, theory with Noël Gallon, music history with Maurice Emmanuel, composition with Gabriel Pierné, and the lyric repertory with Reynaldo Hahn. From 1921 to 1936 he taught at the American Conservatory in Fontainebleau. During this period he also conducted a variety of French orchestras, but both the educational side of his work and the American link were to bear the more evident fruit. From 1940 to 1943, having moved to the USA, he taught at Brooklyn College, but it was in his dual capacity, 1949–71, as a teacher at the Juilliard School, New York, and as conductor of the Juilliard Orchestra that he wielded his strongest influence on a generation of American students, including Levine, Mester and Slatkin. He conducted opera in Rio de Janeiro and Mexico and at the New York City Center Opera Company, and also, from 1956, at the Metropolitan Opera.

BERNARD JACOBSON

Morel [Scibona], Jorge

(*b* Buenos Aires, 9 May 1931). Argentine guitarist and composer. His early guitar studies were with his father (from the age of seven) and with Pablo Escobar (from 1945) at the Academy of Music in Buenos Aires. After graduating he often joined Escobar in radio and live performances. He made his radio début in 1955, and live concert débuts in New York (Carnegie Hall) in 1961 and in Buenos Aires (Teatro Odeon) in 1968, before studying with Rudolf Schramm in New York for some years from 1969 and becoming a professor at Lehman College, CUNY. Morel's recordings, including *The Warm Guitar* (1961), *The Artistry of Jorge Morel* (1968) and *Jorge Morel Plays Broadway* (1982), have mainly featured his solo arrangements of Broadway musicals by Bernstein and Gershwin, and film music classics. The exception is his *Virtuoso South American Guitar* (1981), which features his own compositions (primarily single-movement

works incorporating South American dance rhythms such as *Malambo*, *Cancion*, *Choro* and *Danza Brazilera*), for which Morel is best known. These works have been performed and recorded by a number of contemporary guitarists, including Angel Romero, Jason Vieaux, Susan McDonald, Steven Novacek and Eliot Fisk.

THOMAS F. HECK

Morelia.

City in Mexico. It was founded in 1541 by Viceroy Mendoza as Valladolid and was renamed Morelia in 1828. In 1580 the Cathedral of Michoacán was moved to Valladolid from Pátzcuaro, where it had been from 1540. Pátzcuaro was the largest centre of instrument making (recorders, shawms, trumpets and bells) in 16th-century Mexico, and at a Corpus Christi procession in 1556 the earliest extant *zarabanda* was sung there. The first virtuoso Indian organists mentioned by name in a colonial Mexican imprint were a father and son who were cathedral organists at Pátzcuaro in 1567 and at Valladolid after 1602 respectively. Juan Matinez Navarro was *maestro de capilla* in Valladolid in 1626, and Matheo de Quicoces in 1636. In 1625 the *tiple* Juan de Ortega (who enrolled as a soprano in 1608) rose to become *maestro* of plainchant and polyphony. Antonio de Mora (*d*1668) was followed as *maestro de capilla* by Alonso de Vargas, active until at least 1683. Morelia Cathedral, dedicated in 1705, was built between 1660 and 1744, and in the 18th century the leading *maestro de capilla* was José Gavino Leal, active from 1732 to 1768. The Colegio de S Rosa de S María founded for poor girls in 1738 flourished as a music school from 1756 to about 1857 when it was suppressed by anticlericalists; it has an archive containing not only works by Gavino Leal but also by Gregorio Remacha (dated 1738–60), Manuel de Zendexas (1758, 1763), Cayetano de Perea (1771), Francisco Javier Ortiz de Alcalá (1754, 1768, 1776) and other local musicians. Overtures by Rodil and Sarrier indicate a high level of instrumental performance at the college around 1780. Elízaga, a child prodigy born in 1786 at Valladolid and trained there from 1795 to 1799 by the eminent cathedral organist José María Carrasco, was later patronized by the Emperor Iturbide and his wife, both of whom were natives of the town.

The Teatro de Ocampo, constructed in 1828–9, was rebuilt in 1869–70 and inaugurated with a brilliant vocal and instrumental concert on 15 September 1870. Leading 19th-century Morelia musicians included the organist Ramón Martínez Avilés, the composer of sacred music Benito Ortiz, the internationally acclaimed writer of popular music Miguel Lerdo de Tejada (1869–1944) and the military band director Encarnación Payén. Miguel Bernal Jiménez, the most widely known Morelia composer, organist and scholar of the 20th century, studied with Ignacio Mier Arriaga in the Escuela Popular de Bellas Artes de la Universidad Michoacana (founded in about 1920). In 1957 Alfonso Vega Núñez became director of the school; he was also cathedral organist and arranged international organ festivals for many years. Other important 20th-century figures are the composer Bonifacio Rojas (*b* 1921), founder of the Morelia SO (1961) and sometime director of both the Conservatorio de las Rosas (refounded in 1939) and

the Escuela de Música Sagrada, and Rubén Valencia Cortés, a teacher in both institutions whose technical accomplishments and innovative tendencies made him Bernal Jiménez's most highly regarded local successor. Roberto Medina, born in Morelia in 1955, made his reputation in Mexico City. From 1939 to 1956 a valuable sacred music quarterly, *Schola cantorum*, was published at Morelia. The Niños Cantores of Morelia was a boys' choir that toured extensively in the USA and Europe in the 1950s. From 1988 the annual Festival Internacional de Música de Morelia has provided a forum for the city's chief musical organizations. In 1994 Luis Jaime Cortez (*b* 1960) was appointed director of the Las Rosas Conservatory, and in this capacity has infused new musical life into the area.

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ROBERT STEVENSON

Morell, Thomas

(*b* Eton, 18 March 1703; *d* Turnham Green, Middx, 19 Feb 1784). English classicist, clergyman, author and librettist. He studied at Eton College and King's College, Cambridge. He was ordained in 1725, and graduated BA in 1726, MA in 1730 and DD in 1743. His church appointments were as curate at Twickenham, rector of Buckland, Hertfordshire (a college living), chaplain to the Portsmouth garrison and sub-curate of Kew; at Kew he was mortified to be replaced in Queen Caroline's regard and as preacher by the ignorant 'thresher poet' Stephen Duck, whose verse he had praised. He never prospered, which, according to one contemporary, was because he kept low company, especially with musicians, and was irremediably improvident. But he was respected as a scholar and held in affection by his friends, who included James Thomson, David Garrick and William Hogarth (he contributed to Hogarth's aesthetic treatise, *The Analysis of Beauty*, London, 1753). Living at Twickenham gave him contact also with the Burlington family and with Frederick, Prince of Wales, to whose patriot opposition cause Morell attached himself as early as 1731 with some deft verses in the *Gentleman's Magazine*. At Queen Caroline's suggestion he wrote a commentary on John Locke's *Essay on Human Understanding*

(published posthumously, in 1794). In 1738 he became a Fellow of the Society of Antiquaries and in 1768 its assistant secretary and a Fellow of the Royal Society. He edited and translated plays by Aeschylus, Sophocles and Euripides, translated Seneca's epistles, produced a lexicon of Greek prosody that remained in use into the 19th century, and, aged 70, revised Ainsworth's Latin dictionary. A letter in the archives of King's College on Sophocles's versification proves his sensitivity to metrical variation and other details of aural effect. As his manuscript verses show, Morell was a lifelong natural versifier, practising a wide range of styles and moods and engaging with political issues of his time. His religious verse publications contribute to the contemporary defence of orthodox Christianity against freethinking and shed interesting light on his oratorio librettos for Handel. According to his own account of their collaboration (printed by Deutsch), Morell began writing for Handel in response to a request from the composer backed by the Prince of Wales. He provided the librettos for *Judas Maccabaeus* (dedicated to the Duke of Cumberland in celebration of his suppression of the 1745 rebellion), *Alexander Balus*, *Theodora*, *Jephtha* and possibly the new text required for *The Triumph of Time and Truth*. Handel bequeathed him £200. He subsequently confected oratorio librettos to existing music by the composer, *Nabal* (1764) and *Gideon* (1769). He was reputedly a good organist, and his portrait (1762) by his friend Hogarth, capturing his raffish liveliness, depicts an organ as background (reproduced in J. Simon, ed.: *Handel: A Celebration of his Life and Times*, London, 1985, p.211). Morell's manuscripts in the British Library include his commonplace-book (Add.28846) and annotations in Greek and English copies of the New Testament (3006.t.6, 1219.m.3).

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RUTH SMITH

Morellati [Morellato], Paolo

(*b* Vicenza, 2 May 1740; *d* Vicenza, 17 Feb 1807). Italian keyboard instrument maker and composer. He studied first in Vicenza with Andrea Bottelli, then in Bologna with Martini from April 1762 to November 1763; his counterpoint exercises and 43 of his letters to Martini are extant (in *I-Bc*). In

October 1763 he was admitted to the Accademia Filarmonica. From 1768 until his death he was organist at Vicenza Cathedral.

Morellati was known primarily as a maker of harpsichords and pianos; only a few of his compositions (mainly those from the period of his study with Martini) seem to be extant (in *I-Bc* and *I-Vld*). Morellati constructed a piano with a new kind of hammer mechanism (an escapement action) and described it in a letter published in the *Giornale enciclopedico* (vii, July 1775) and the *Antologia di Roma* (xli, 1780, pp.324–7). Sacchi wrote that in 1775 Morellati gave an excellent harpsichord he had made to Farinelli, who in turn presented it to the Duke of Parma. There are unconfirmed reports that Morellati collaborated with the Erards as well as with English and German piano makers, and that he declined the offer of a position in London. A fine portrait of him with one of his keyboards, by Gaetano Scabari, is in the Civico Museo Bibliografico Musicale, Bologna.

He was the father of Pietro Morellati, who succeeded him as organist at Vicenza Cathedral in 1807, and Stefano Morellati (1772–94), a double bass player, who studied with Dragonetti and succeeded him in the Eretenio theatre orchestra at Vicenza.

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M.T. Nardi: 'I "cembali a Martellini" di Paolo Morellati', *RIM*, xxx (1995), 359–84

HOWARD BROFSKY

Morelli, Cesare

(*fl* late 1660s–1686). Italian singer, lutenist and composer of Flemish origin. He was taught music in Rome. After visiting England he spent four years in the service of a Portuguese nobleman in Lisbon where he was discovered in 1673 by Thomas Hill, a merchant friend of Samuel Pepys. On Hill's recommendation, Pepys took him into his service, and Morelli eventually arrived in London in April 1675. Pepys was highly impressed with his abilities, commenting that 'he is a thorough-bred scholar, and may be the greatest master of music of any we have'. His Catholicism, however, proved a great burden to Pepys during the persecution of Catholics in London in 1678, and consequently Morelli was forced to spend most of his time in the country. He nevertheless was able to teach Pepys to play the guitar (publishing a tutor, *A Table to the Guitar*, n.p., 1680), and he kept him supplied with songs until, in 1682, he returned to Flanders. Four years later he unsuccessfully asked Pepys to try to get him a place in James II's Catholic chapel, after which he is not heard of again. The songs that he wrote out for Pepys, which survive in four volumes (*GB-Cmc* Pepys 2591 and 2802–4), are for bass (to suit Pepys's voice) with simple tablature accompaniment. They include some by Morelli himself, among them a recitative setting of 'To be, or not to be', as well as arrangements of operatic arias by Carissimi, Cesti, G.B. Draghi, Lully, Reggio and Stradella.

His other known works are a lute piece (in *J-Tn* n-4/42) and a duet which is included in a folio of Italian arias in the Royal Music Library (*GB-Lbl* RM 23.f.4).

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F. Bridge: *Samuel Pepys, Lover of Musique* (London, 1903)
A. Bryant: *Samuel Pepys, ii: The Years of Peril* (Cambridge, 1935, 2/1948)

<div align="right">ROGER SHORT</div>

Morena [Meyer], Berta

(*b* Mannheim, 27 Jan 1878; *d* Rottach-Egern, Tegernsee, 7 Oct 1952). German soprano. She studied in Munich with Sophie Röhr-Brajnin and Aglaja Orgeni, and made her début in 1898 at the Munich Hofoper as Agathe (*Der Freischütz*). She remained with the company until her farewell in 1927, being especially admired in Wagner roles. She made her Metropolitan début in 1908 as Sieglinde and later sang Elisabeth, Leonore, Brünnhilde and Santuzza there. When she appeared at Covent Garden in 1914, as Isolde, Sieglinde and Kundry, she was praised more as an actress (she was a woman of great beauty and distinctive stage presence) than as a singer.

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<div align="right">HAROLD ROSENTHAL/R</div>

Morendo

(It.: 'dying'; gerund of *morire*).

A word used in musical scores as an instruction to die away gradually, characteristically found at the end of a section, as for instance at the end of the slow movement in Beethoven's String Quartet op.74. It is particularly common in Verdi's work. *Smorzando* has a similar meaning but is less strongly confined to the ends of sections; *al niente* ('to nothing'), *diluendo* and Calando also appear. Koch (*Musikalisches Lexikon*, 1802) gave an entry under 'Moriente' (the present participle of *morire*).

For bibliography *see* Tempo and expression marks.

<div align="right">DAVID FALLOWS</div>

Moreno, Antonio Martín.

See Martín-Moreno, Antonio.

Moreno (Sánchez), Joan-Anton

(*b* Granada, 1953). Spanish composer. He trained at the Barcelona Conservatory, and went on to study composition with Brncic and Vaggione, and the application of computer techniques to electro-acoustic music with Lluís Callejo. He took part in the 12th and 13th Manuel de Falla competitions in Granada, and attended composition seminars at the Miró Foundation in Barcelona, the New Music one-day seminars in Sitges, the 1st GME Composition seminar in Cuenca and the International Contemporary Music Competition in Darmstadt. He collaborated with the Phonos electro-acoustic music studio in Barcelona. His compositions have figured in the programmes of international concert cycles and festivals specializing in contemporary music, and have been broadcast on the main national radio channels.

Moreno's music has its origins in the encounter of two very disparate worlds: the fundamental western musical tradition and the theories of electro-acoustic composition. In some ways his attitude towards composition may be defined by his complete lack of preconceived ideas and by his search for new ways of organizing sound. (*68 compositors catalans* Barcelona, 1989)

WORKS

Dramatic: Com un adéu, str qt, 1981; Comte Arnau (video incid music), tape, 1986; El jardí (film score), 1988

Orch: Força, 1988; Profunditat del so

Vocal: Para tres coros, 3 choruses, 1981; Memòria, 4 mixed vv, 1993

Chbr: Duo, vn, pf, 1981; Cita, cl, pf, 1983; Qt no.2, 1983; Duet, cl, pf, 1985; Somnis I, fl, tape, 1986; Somnis II, va, 2 fl, pf, 3 gui, 1986; Qt no.4, 2 fl, 2 gui, 1987; Sax Qt, 1987; Trio, 3 cl, tape, 1987; Duo II, vc, pf, 1988; Qnt no.1, fl, ob, cl, hn, bn, 1989; Qnt no.2, 2 tpt, hn, 2 trbn, 1994; 12 Instruments, ens, 1995; Qnt no.3, 3 hn, 2 trbn, 1998

Solo inst: A Satie, b fl, 1974; Dos a dos, pf, 1974; Quadern d'introdocció a la fuga, pf, 1976; Petit, petit, cl, 1978; A-Ir-Un, cl, 1983; Cor I, cl, 1985; Cor II, cl, 1986; Cor III, cl, 1987; Força guitarra, gui, 1988; Força piano, pf, 1988; Força saxofon, sax, 1988; For contra baix, db, 1989; Contrabaix II, db, 1989; Tango Sax, t sax, 1996

El-ac: Gemir, tape, 1984; Tam-Tam, tape, tambourine, 1987; Cita II, 2 synth, 1988; Duo, tape, 1988; Preludio III 'a Lluis Callejo', 1988

Principal publisher: Clivis

F. TAVERNA-BECH

Moreno (Andrade), Segundo Luis

(*b* Cotacachi, Ecuador, 3 Aug 1882; *d* Quito, 18 Nov 1972). Ecuadorian musicologist, composer and educationist. His early educational and musical experiences were confined to Cotacachi until he entered the National Conservatory of Music in Quito in October 1906. There his principal teacher, Dominico Brescia, persuaded him to begin collecting and studying the indigenous music of his own country. From 1915 until 1937 Moreno was a band director in the Ecuadorian army, a post which caused him to be stationed in various parts of Ecuador thus giving him the

opportunity of learning the musical traditions of the Indians in many provinces.

Moreno was director of the conservatories in Cuenca (1937–40) and in Guayaquil (1940–45). The musical examples and descriptions of ceremonies which appear in Moreno's musicological writings are particularly important since they often constitute the only surviving records of these indigenous practices.

WRITINGS

'La música en el Ecuador', *El Ecuador en cien años de independiencia, 1830–1930*, ed. J. Gonzalo Orellana (Quito, 1930), ii, 187–276; pubd separately as *Historia de la música en el Ecuador* (Quito, 1972)
La Campaña de Esmeraldas de 1913–1916 encabezada por el Coronel Graduado Don Carlos Concha Torres (Cuenca, 1939)
Música y danzas autoctónas del Ecuador/Indigenous Music and Dances of Ecuador (Quito, 1949)
La música de los Incas (Quito, 1957)
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'El equinoccio de setiembre en Cotacachi (la Fiesta de Santa Ana)', *Revista del folklore ecuatoriano*, ii (1966), 189–211

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O. Mayer-Serra: *Música y músicos de Latinoamérica* (Mexico City, 1947)
A. Morlás Gutiérrez: *Florilegio del pasillo ecuatoriano* (Quito, 1961), 208–11
C. Sigmund: *Segundo Luis Moreno: his Contributions to Ecuadorian Musicology* (diss., U. of Minnesota, 1971)

CHARLES SIGMUND

Moreno-Buendía, Manuel

(*b* Murcia, 25 March 1932). Spanish composer. He studied composition at the Madrid Conservatory with Julio Gómez and Conrado del Campo. In 1955 he was appointed a teacher of solfège and theory at the Madrid Conservatory. The following year he went to Italy to study composition and conducting at the Accademia Musicale Chigiana, Siena, and in 1957, composition at the Venice Conservatory. He was a founder-member of the Grupo Nueva Música (1958), whose members aim to develop their aesthetic in synchrony with the rest of Europe. He was co-ordinating director of the Escuela Superior de Canto in Madrid (from 1970) and musical director of the Compañía Lírica Titular of the Teatro de la Zarzuela in Madrid (1970–81). In 1980 he was appointed professor of harmony at the Madrid Conservatory and became its deputy director in 1981.

He has won many prizes, among them the Samuel Ros Prize (1955) for his Piano Quartet, the National Music Prize (1958) for his *Suite concertante* for harp and orchestra and the first prize for polyphonic music at the 1968 Torrevieja competition for *Dos canciones amatorias*.

His orchestral works up to and including the Concerto in F minor (1997) all reflect a solid training in the post-nationalist tradition. He is the author of

two lyrico-musical dramas of international acclaim, *Los vagabundos* (1977, with text by Joaquín Deus based on the novel by Maxim Gorki) and *Fuenteovejuna* (1981, with text by José Luis Martín Descalzo after Lope de Vega), and also of the ballet *Eterna Castilla* (1965), whose première outside Spain took place at La Scala, Milan, and which has toured the world.

WORKS

(selective list)

Dramatic: Carolina (comedia musical, 2, E. Barber), 1963; El sueño de unos locos de verano (comedia musical, 2, J.L. Coll, V. Uve and M. Ruzi Castillo), 1964; Eterna Castilla (ballet, 1, V. Vila Belda), 1965; El embrujado (incid music, R.M. Valle Inclán), 1969; Ligazón (incid music, Valle Inclán), 1969; La isla de los sueños posibles (comedia musical infantiles, 2, G.L. Bueno), 1970; Los vagabundos (drama lírico-musical, 2, J. Deus, after M. Gorki), 1977; Antonio y Cleopatra (incid music, E. Llovet, after W. Shakespeare), 1980; La cena del Rey Baltasar (auto sacramental, 1, P. Calderón de la Barca), 1981; Fuenteovejuna (drama lírico-musical, 2, J.L. Martín Descalzo, after L. de Vega), 1981

Choral: 2 canciones amatorias (J. del Encina), mixed chorus, 1968; Por el mar (I. Pareja), T, mixed chorus, 1971

Orch: Suite concertante, hp, orch, 1958; Danzas sinfónicas españolas, 1986 [based on Eterna Castilla (ballet)]; Concierto del buen amor, gui, orch, 1992; Concierto neoclásico, hp, mar, str, 1994; Concerto, f, eng hn, orch, 1997 [orch of sonata by C. Yvón]

Chbr: Concertino, ww insts, 1955; Pf Qt, 1955; Suite popular española, fl, va, hp, 1985; Phonos, 3 tpt, 2 hn, 2 trbn, tuba, 1987

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T. Marco: *Historia de la música española*, ed. P. López de Osaba, vi: *Siglo XX* (Madrid, 1973; Eng. trans. as *Spanish Music in the Twentieth Century*, 1993)

J. Piñero: *Músicos españoles de todos los tiempos* (Madrid, 1984)

MARTA CURESES

Moreno Gans, José

(*b* Algemesí, Valencia, 3 March 1897; *d* Buxia, La Coruña, 26 Aug 1976). Spanish composer. He studied harmony and composition with del Campo at the Madrid Conservatory and then, under a grant from the Fundación Conde de Cartagena, continued his studies in Paris, Vienna and Berlin. In 1928 he won the National Music Prize for *Pinceladas goyescas*, a brilliantly orchestrated work in which he attempted to depict impressions of different streets painted by Goya. He won the prize for a second time in 1943 with the Violin Sonata in F minor. Among his other works are the *Sinfonia de estampas levantinas,* a Symphony in A major for small orchestra, a Piano Concerto, a String Quartet in D major and a Piano Sonata in C major.

ANTONIO RUIZ-PIPÓ

Moreno Polo [Moreno y Polo; Moreno, Polo].

Spanish family of musicians.

(1) (Pedro) José Moreno Polo
(2) Juan (Domingo) Moreno Polo
(3) Valero Moreno Polo

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F. Pedrell: 'Notas biográfico-bibliográficas', *Antología de organistas clásicos españoles*, ii (Madrid, 1908/*R*1968 as *Anthology of Classical Spanish Organists*)

R. Mitjana y Gordón: 'La musique en Espagne', *EMDC*, I/iv (1920), 1913–2351

J. Subirá: 'Necrolagías musicales madrileñas (años 1611–1808)', *AnM*, xiii (1958), 201–23, esp. 217

D. Preciado: *Doce compositores aragoneses de tecla (s. XVIII): biografías, estudios y transcripciones* (Madrid, 1983)

J.M. Muneta: 'Apuntes para la historia de la música en la catedral de Albarraćin (Tervel): Los maestros de capilla y organistas', *RdMc*, vi (1983), 329–71

M. Gembero Ustárroz: *La música en la catedral de Pamplona durante el siglo XVIII* (Pamplona, 1995), i, 200–01

MARÍA GEMBERO USTÁRROZ

Moreno Polo

(1) (Pedro) José Moreno Polo

(*b* La Hoz de la Vieja, Teruel, 17 July 1708; *d* Madrid, bur. 23 Sept 1774). Organist and composer. He studied music in Zaragoza and became second organist of the cathedral of La Seo in 1729. He was then second organist at Nuestra Señora del Pilar (*c*1740) and organist at the parish church of S Pablo Apóstol (1742–3) and at the Santuario de Nuestra Señora del Portillo (1749–51). On 4 May 1751 he was appointed *maestro de capilla* at Albarracín Cathedral, a post he held until the following year, during which time he was probably ordained priest. In 1752 he sat the public examination for the post of first organist at Pamplona Cathedral. Despite coming top in composition he was not appointed. In 1757 he became fourth organist at the royal chapel in Madrid (a post that had been suppressed since 1749) with the task, according to Mitjana, of accompanying the choir of 18 voices who sang plainchant. In 1768, after José Nebra's death, he was promoted to third organist, and remained there for the rest of his life. He continued to be held in high esteem years after his death, as revealed in the eulogies dedicated to him in 1781 by Juan de Sessé y Balaguer, second organist at the chapel.

It has not always been possible to attribute accurately works ascribed simply to 'Moreno'. Latassa attributed to José Moreno 100 sonatas and other keyboard works whose whereabouts are presently unknown. The three sonatas edited by Preciado, probably intended for organ, each comprise a single movement. The movements are bipartite and monothematic but include characteristics of the *galant* style.

WORKS

Vocal: Mass, 5vv, insts, Casa Parroquial, Laguardia, Spain; Dixit insipiens, *E-Sc*; Iudica me Domine, *Sc*; De brillante hermosura, aria, *Asa*; Rasgóse ya la esfera, recit and aria, 1750, *ALB*; 3 villancicos: Ah de los montes, Aves y flores, Vaya pastores, 1750–51, *ALB*

Kbd: 3 sonatas, ?Archivo Parroquial, Valderrobres, ed. in Preciado; Obra llena, ?lost, cited in Preciado

Moreno Polo

(2) Juan (Domingo) Moreno Polo

(*b* La Hoz de la Vieja, bap. 2 Feb 1711; *d* Tortosa, 2 June 1776). Organist and composer, brother of (1) José and (3) Valero Moreno Polo. He entered Zaragoza Cathedral as a chorister in December 1719 and in 1730 applied, unsuccessfully, for the vacant post of organist. On 3 August 1731 he was appointed organist at Tortosa Cathedral, where he remained for over 45 years until his death; because of illness, however, from 1774 his place was taken by the second organist Salvador Aicart. During his time at Tortosa Cathedral he was ordained priest, and his younger brother, Valero, was appointed *maestro de capilla* there from 1743. Some of his keyboard works are written in fugal style, while his sonatas have *galant* characteristics. According to Pedrell, his works also contain a high degree of melodic invention and harmonic daring.

WORKS

Editions: *El organista litúrgico español*, ed. F. Pedrell (Barcelona, 1905) [PO]*Salterio sacro-hispano*, ed. F. Pedrell (Madrid, 1905–08) [PS]*Antología de organistas clásicos españoles (siglos XVI, XVII y XVIII)*, ed. F. Pedrell, ii (Madrid, 1908/*R*1968 as *Anthology of Classical Spanish Organists*) [PA]*Early Spanish Organ Music*, ed. J. Muset (New York, 1948)

Vocal: Requiem, 8vv, insts, *E-E*; Beata es Virgo Maria, responsory, 4vv, insts, 1768, *RO*; Mi fe, mi constancia, aria, 3vv, insts, *RO*; Ven, gran Señor, aria, 4vv, insts, *RO*: extracts in PS

Org: 16 versos, Ofertorio, Sonatina, Entrada de procesión: all ed. in PS; 5 versos, Salida o final, Fuga para ofertorio: all ed. in PO; Sonatina, PA; 5 sonatas, 2 allegros, toccata: all ed. in Preciado; 4 sonatas, ed. L. Morales, *Juan Moreno y Polo, Sebastián Tomás y Anonimos: obras para tecla del siglo XVIII. Ms. del Monasterio de San Pedro de las Dueñas (León)*, Tecla Aragonesa, v (Zaragoza, 1997); Pasos, sonatas, *MO*; Paso, *VAcp*; psalms, *Zs*

? Lost: Versos para órgano para el Himno del Espíritu Santo, cited by Saldoni; sonatinas, cited by Mitjana

Moreno Polo

(3) Valero Moreno Polo

(*fl* 1739–76). Composer and *maestro de capilla*, younger brother of (1) José and (2) Juan Moreno Polo. From 10 September 1743 he was *maestro de capilla* for at least 33 years at Tortosa Cathedral, where his brother Juan was organist. A *Miserere* and sequence, *Summi regis cor*, survive at Roncesvalles and a Christmas villancico, *Cómo es el niño que nace*, dated 1739, at Albarracín. He may also have composed a group of pieces, originally from Tortosa Cathedral (now in *E-Bbc*), attributed by Pedrell to his brothers Juan or José.

Moreno Torroba, Federico

(*b* Madrid, 3 March 1891; *d* Madrid, 12 Sept 1982). Spanish composer, conductor and critic. He first studied music with his father, José Moreno Ballesteros, an organist and teacher at the Madrid Conservatory, and with whom he collaborated on his first zarzuela, *Las decididas* (1912). He later studied composition with Conrado del Campo at the Royal Conservatory, where his tone poem *La ajorca de oro* was first performed in 1918. In 1924 he married Pilar Larregla, the daughter of a Navarrese composer; the folk music of Navarra along with that of Castile was to serve as a major source of inspiration in his music. Although not a guitarist himself, in the 1920s his growing friendship with Segovia inspired him to begin writing for the guitar, and the resulting compositions such as *Sonatina* (1924) and *Piezas características* (1931) are among his finest works. He also established himself as a composer for the stage, and his zarzuela *La mesonera de Tordesillas* was first performed to critical acclaim in 1925, while his most famous zarzuela, *Luisa Fernanda* (1932), is a representative of the last flowering of the *zarzuela grande*. Between 1925 and 1935 he was active as a music critic for Madrid periodicals, especially *Informaciones*, and used this position and his brief term in the Second Republic's five-member Junta Nacional de Música to promote greater government support for music.

With the outbreak of the Civil War in 1936, Moreno Torroba retreated to Navarra with his family, avoiding involvement in the conflict. With the ascendancy of Franco he became one of the dominant figures in Spanish music, along with Turina and Rodrigo. Rejecting the European avant garde, they embraced a conservative nationalist aesthetic that was accepted in the new political environment. In 1946 he formed a zarzuela company that toured the Americas for two seasons (he had directed productions of his zarzuelas in Buenos Aires annually since 1934). In the 1950s Moreno Torroba's satirical zarzuela *Bienvenido, Mister Dolar* (1954) reflected the growing political and military cooperation between the USA and Spain along with the influx of American capital and culture, while *María Manuela* (1957) became his most popular zarzuela of the decade.

His output diminished as the public appeal of the zarzuela waned in the 1960s and his own work became increasingly seen as dated. Consequently, he devoted more time to conducting and recording, returning several times to Latin America to conduct performances of his own works. He continued to compose for the guitar, however, writing the *Concierto de Castilla* (1960) for Segovia, *Homenaje a la seguidilla* (1962) and *Diálogos entre guitarra y orquesta* (1977), among the best of his concertos. The two books of *Castillos de España* (1970 and 1978) for solo

guitar are among his most notable successes in that genre. Among his last works is his second opera *El poeta*, first performed in 1980 with Plácido Domingo.

Moreno Torroba was a major figure in Spanish music of the 20th century who flourished despite the political and social upheavals that surrounded him. His music has often been described as '*castizo*', employing elements of folk and art music which are of distinctly Spanish 'pure cast'. A nationalist, he believed that fidelity to Spain's heritage, rather than imitation of foreign models, would lead to the universality of Spanish music. His musical palette was not limited to strict folklorism, and he acknowledged a wider musical influence through the works of Debussy, Ravel, Franck, Wagner and, in later years, Bartók. His accessible, lyrical style maintains a strong sense of tonality through the use of conventional forms while judiciously employing extended triadic harmonies, modality, remote modulations and colourful orchestration. His zarzuelas also draw upon expressly regional motifs and references to traditional and contemporary urban culture.

Moreno Torroba held many prominent positions including Comisario del Teatro Zarzuela, director of the Compañía Lírica and, from 1974, president of the Sociedad General de Autores de España, through which he served as a cultural diplomat. He was elected as the director of the Academia de Bellas Artes de S Fernando in 1978, and died four years later at the age of 91.

WORKS

stage

La virgen de mayo (op, 1, P. Max and F. Luque), Madrid, Real, 14 Feb 1925

El poeta (op, 4, J. Méndez Herrera), Madrid, Zarzuela, 19 June 1980

Zars: Las decididas, 1912; Las fuerzas ocultas, 1920; La vuelta, *c*1925; La caravana de Ambrosio, 1925; Intiga de amor, 1925; La mesonera de Tordesillas, 1925; La pastorela, 1925; Los guayabitos, *c*1926; Mari-Blanca, 1926; Colasín, el chico de la cola, 1926; Las musas del trianón, 1926; Como los ojos de mi morena, 1927; El fumadoro, 1927; El divo, *c*1928; Artistas para fin de fiesta, 1928; La manola del portillo, 1928; La marchenera, 1928; Cascabeles, 1928; Una de caballeria, *c*1929; La marchenera, 1929; Mi mama política, 1929; María la tempránica, 1930; Baturra del temple, 1930

Azabache, 1932; Luisa Fernanda, 1932; La mujer de aquella noche, 1932; El aguaducho, 1932; Xuanón, 1933; La chulapona, 1934; Por la salud de mi madre, 1934; Luces de verbena, 1935; Paloma Moreno, 1935; La boda del Señor Brigas, 1936; Pepinillo y Garbancito en la isla misteriosa, 1938; Sor Navarra, 1936; Tú eres ella, 1938; El maleficio, 1939; Monte Carmelo, 1939; Cuidado con la pintura, *c*1940; Cascabeles, 1940; El que tenga un amor que lo cuide, 1940; Escalera de color, 1940; La maravilla, 1941; Boda gitana, 1942; La caramba, 1942; Despeherezada, 1942; Oro de Ley, 1942; Una reja y dos pelmazos, 1942; Una noche en Aravaca, *c*1943; Pizpireta, *c*1943; La ilustra moza, 1943; Polonesa, 1944; La niña del cuento, 1944; Baile de trajes, 1945; Soy el amo, 1945; ¿Usted gusta?, 1945; El duende azul, 1946; Lolita Dolores, 1946; Las laureles, 1947; Orgullo de Jalisco, 1947; La niña del Polisón, 1948; El cantar del organillo, 1949; Hoy y mañana, 1949; Un día en las carreras, 1950; Trio de ases, 1950

La media naranja, 1951; Huelga de los maridos, 1951; Pitusa, 1951; El tambor del

brunch, 1951; Hola Cuqui, 1951; El diablo en Sierra Morena, 1952; Las matadoras, 1952; Bienvenido, Mister Dolar, 1954; A lo tonto, a lo tonto, 1954; Paka y paka, 1954; Olé y olé, 1955; La monda, 1955; María Manuela, 1957; Una noche en oriente, 1957; Un pueblecito espanol, *c*1958; Baile en Capitanía, 1960; Nacimiento, *c*1961; El rey de oros, 1961; El mundo quiere reir, 1965; Una estrella para todos, 1965; El fabuloso mundo del music-hall, 1966; Ella, 1966

Ballets: Mosaico sevillano, 1954 [for pf]; Fantasía de Levante, 1957; Parábola del convite, 1965; Don Quijote, 1970, rev. 1982; El hijo pródigo, 1976; Ensueño gitano, 1977; Cristo luz del mundo, 1978; Los novios, 1979; Te voy a contar un cuento, 1975

vocal

Chorus: Ha nacido, 1959; La pastorela, 1959; Pastores venid, 1959; Niña merse, 1975; Desde lejos, 1981; Sabemos lo que somos, 1981; Ande pa Marimorena; Ayála; Boga, boga; Caminando, caminando; Cantos seranos; En el monte gorbea; España tiene un jardín; María y José

Voice and orch: Estrella flamenca

Solo voice and pf: Copla de Antaño, 1923; Lola de La Triana, *c*1950; Todo corazón, 1952; Barrio sud, 1955; Guayaba, 1955; Noche de la cestanera, 1955; Canciones españoles 1 & 2, 1956; Cholita, 1956; Amor que yo soñe, 1957; Adios amor, 1958; Amor legionario, 1960; Llegando al pinar, milagros, 1961; Siete canciones españoles, 1961; Valle verde, 1962; Camino de la fuente, 1968; Cantando a la mariana, 1968; En este llano, 1968; Sevilla es …, 1981; Perdón para un toro, 1982; Arenitas de mi amor; Ay Micaela; Gitana iglesia; Tenerife

instrumental

Gui solo: Sonatina, 1924; Nocturno, 1926; Burgalesa, 1928; Preludio, 1928; Piezas características, 1931; Scherzando, 1948; Alpujarrena, 1952; Madrileñas, 1953; Sonata fantasía, 1953; Punteado y taconeo clásico, 1955; Aire vasco, 1956; Anoranza, 1956; Ay malagueña, 1956; Bolero menorquín, 1956; Cancioncilla, 1956; Capricho, 1956; Chisperada, 1956; Danza prima, 1956; Fandango corralero, 1956; Humorada, 1956; Improvisación, 1956; Lejania, 1956; Marcha de cojo, 1956; Minueto del Majo, 1956; Montaraza, 1956; Nana, 1956; Niña merse, 1956; Nocturno No.2, 1956; Preludio, 1956; Quien te puso petenera, 1956; Romance de los pinos, 1956; Romancillo, 1956; Ronda, 1956; Rumor de copla, 1956; Segoviana, 1956; Sevillana, 1956; Sonata y variación, 1956; Sonatina, 1956 [not 1965]; Sonatina II, 1956; Tonada, 1956; Trianera, 1956; Zapateado, 1956

Guitarra española, 1960; Suite miniatura, 1960; Aires de La Mancha, 1966; Alegría malagueña, 1966; Habanera de mi niña, 1966; Éres Petenera, 1966; Castilla te llaman, 1966; Once obras, 1966; Contradanza, 1968; Jota levantina, 1968; Castillos de España I, 1970; En todo la quintana, 1970; Vieja leyenda, 1970; Jaranera, 1973; Tríptico, 1973; Ocho preludios, 1974; Las puertas de Madrid, 1976; Castillos de España II, 1978; Preludios (6), 1982; Chaconne; Verbenera

Gui ens: Ráfagas, qt, 1976; Sonata fantasía II, qt, 1976; Estampas, qt, 1979; Invenciones, qnt, 1980; Sonatina trianera, qt, 1980

Gui(s), orch: Concierto de Castilla, 1960; Homenaje a la seguidilla, 1962, rev. 1981; Concierto en flamenco, 1962; Tres nocturnos, 1970; Romancillos, *c*1975; Concierto ibérico, gui qt and orch, 1976; Fantasía flamenca, 1976; Diálogos entre guitarra y orquesta, 1977; Tonada concertante, 1982

Orch: La ajorca de oro, 1918; Zoraida, 1919; Cuadros, 1919; Antequera, 1953; Gardens of Granada, 1953; Mosaico sevillano, 1954; Aires vascos, 1956; Danzas asturianas, 1956; Sevillanas populares, 1956; San Fermín, 1960; Zambra mora, 1960; Eritaña, 1979; Sonatina trianera, 1980; Aires de Andalucía; Aires de Aragón;

Alpujarrena; Así es la jota; Capricho romántico; Danza de humo; En la reja sevillana; Iberiana; Las Hormagas; Preludio en Do menor; Suite madrileña

Pf and orch: Fantasía castellana, 1980

Pf solo: Apetits Pas, 1913; El mate, 1915; Mosaico sevillano, 1954; Alegrías de Cádiz, 1957; Fandango corralero, 1957; Romance antiguo, 1957; Torerias, 1957; Chucares, 1958; El Tato, 1958; Noche sevillana, 1959; Alegría de Madrid, 1969; Cuadro Goyesco; Semblanza; Tre obras; [Untitled]

Other works: Vaya por usted, accdn, 1959; Dedicatoria, fl, pf, 1973; Danza castellana, inst unknown, 1977

Principal publishers: Ricordi (Buenos Aires), Schott (Mainz), Unión musical Española; Ediciones Musicales de Madrid/Cadencia, Casa Latina, Jacobo, Cantabrian, Mendaur, Hispanovox, Música del Sur

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Discursos leidos ante la Academia de bellas artes de San Fernando en la recepción publica del Señor Don Federico Moreno-Torroba el dia 21 de febrero de 1935 (Madrid, 1935)

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WALTER AARON CLARK, WILLIAM CRAIG KRAUSE

Morera (i Viura), Enric [Enrique]

(*b* Barcelona, 22 May 1865; *d* Barcelona, 12 March 1942). Catalan composer. From 1866 he lived with his family in Córdoba, Argentina, where his father worked as a musician. At the age of 18 he returned to Barcelona to study the piano with Isaac Albéniz (who dedicated his *Córdoba* to him), Carlos Gumersindo Vidiella (piano) and Felippe Pedrell (harmony). In 1885 he moved to Brussels, where he stayed for five years. Here he studied privately with Fiévez and Gilson. In 1890 he returned to Barcelona, where he was received in avant-garde circles as a revolutionary. The Sociedad Catalana de Conciertos gave first performances of his *Introducció a l'Atlàntida* (1892) and his *Dansa de gnoms* (1893). He founded the Catalunya Nova choral society (1895), which he conducted until the early 1900s, and began composing stage works such as *Les monges de Sant Aimant* (1895) and *La fada*, first performed at the Festa Moderna initiated by the painter and poet Santiago Rusiñol (1897). In 1901 he formed the Teatre Líric Català company, which performed plays with incidental music, *quadros líric* (short, single-scene operas) and other short pieces of comic music theatre. Despite its failure, he directed the lyric section of the Graner Espectacles-Audicions in the Teatro Principal, Barcelona (1905–8), offering music, drama, cinema and other entertainments. In 1909 he went back to Argentina, where the president commissioned him to write a hymn commemorating the centenary of Argentine independence (1910). He returned to Barcelona in 1911 and was appointed deputy director of the

Escuela Municipal de Musica (retired 1935). He was professor of harmony there and he taught some of the great Catalan composers, such as Pahissa and Montsalvatge.

Although Morera continued to write for the concert hall, his real passion was the stage, for which he composed about 50 works, operas and zarzuelas, most of them in Catalan. Some, like *Don Joan de Serrallonga*, were very popular with the Barcelona public. He also wrote some of the most famous sardanas for brass band, such as *La santa espina* (from the opera of that name), *L'empordà, Les fulles seques, Festa major* and *La sardana de les monges*. He has always been considered one of the greatest representatives of 20th-century popular Catalan music.

WORKS

(selective list)

stage works

in Catalan, and first performance in Barcelona, unless otherwise stated

Ops: La boja (A. Guimerà), 1894, ?unperf.; Les monges de Sant Aimant (Guimerà), 1895; La fada (1, J. Massó i Torrents), Sitges, Prado, sum. 1897; Emporium (3, E. Marquina), Liceo, 20 Jan 1906; Bruniselda (3, Puigdolles y Mací and A. Masriera), Liceo, 21 April 1906; Titaína (2, Guimerà), Liceu, 17 Jan 1912; Tassarba (1, J. Vallmitjana), Liceo, 18 Jan 1916; Don Joan de Serrallonga (3, Sagarra), 1922; La santa espina

Zars: El tío Juan (1, C. Fernández Shaw), 1902, collab. R. Chapí; Su alteza imperial (3, S. Delgado), 14 March 1903, collab. A. Vives; La canción del náufrago (3, C. Arniches and Fernández Shaw), Madrid, Price, Feb. 1903 [in Sp.]; La vuelta de Pierrot (A. Gual), 1904 [in Sp.]; Nit de trons (1, J. Benapres), sum. 1904; Los cortesanos de Farsalia (R. Nogueras Oller), Madrid 1905 [in Sp.]; La Paula en té unes mitges [El maco dels encats] (2, L. Planas de Taverne), Victoria, 8 Oct 1924

Quadros líric (all in 1 act; first perf. at the Teatre Tivoli unless otherwise stated): L'alegría que passa (S. Rusiñol), 1898, 12 Jan 1901; Les caramelles (I. Iglésias), 12 Jan 1901 [in Sp. as Caramellas, Madrid, Apolo, 13 March 1902]; La reina del cor (Iglésias), 15 Jan 1901; La Rosons (A. Mestres), 28 Jan 1901; L'adoració dels pastors (C. Verdaguer), 1 Feb 1901; L'aligot (C. Capdevila), 1901; Cigales i formigues (Rusiñol), 20 Feb 1901; El firaire (J. Orpinell), 1901; Rondalla (A. Capmany), 1901; Villa blanca (J. Llopart), 1901; La barca (Mestres), Principal, 26 Sept 1903; La nit de l'amor (Rusiñol), Intim, 20 Jan 1905

other vocal

Sardanas (for chorus): Lo cançó dels catalans (Sagarra), 6 mixed vv; L'empordà (J. Maragall); La font de l'Albera (Pons-Violet), 5 mixed vv, pf; Les fulles seques (Guimerà), 5 mixed vv; Les neus que es fonen (Guimerà); La santa espina (Guimerà), 4 mixed vv/6 mixed vv; La sardana de les monges (Guimerà)

Other choral: Himno conmemorativo del centenario de la independencia de Argentina, 1910; Ave Maria, S, 6 mixed vv, org; La bandera (E. Guanyabens), 4 male vv, 4 mixed vv; Himne de l'arbre fruiter (Maragall), T, 4 male vv; La marsellesa (Iglésias), 5 mixed vv; Missa de rèquiem en honor del Gran Rei en Jaume el Conqueridor, 4 male vv; El poema de la nit i el dia i de la terra i de l'amor (Llongueras), 6 mixed vv; Salve Regina, 4 mixed vv

Solo vocal: Cançons de carrer (J.M. de Sagarra), 1v, pf/gui; Enterro (Guanyabens),

1v, pf; Serenata, 1v, pf; Sonata, 1v, pf; other songs, 1v, inst acc.

Arrs. (all trad. songs): Bon caçador, 4 mixed vv; El comte Arnau, 5 mixed vv, children's chorus; La mare de Déu, 6 mixed vv, hmn; Muntanyes del Canigó, 4 mixed vv; Sant Ramon, 4 mixed vv; Sota de l'om, 4 mixed vv; El testament d'Amèlia, 4 mixed vv

instrumental

Orch: Dansa de gnoms, 1893; Introducció a l'Atlántida, sym. poem, 1893; Vc Conc., 1917; Poema de la nit i del dia, 1919; Confidència; Enterro; Festa major, sardana; Indíbil i mandoni; Serra amunt; Somni; Traïdoria

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XOSÉ AVIÑOA

Morera, Francisco

(*b* Villa de San Mateo, Castellón, 4 April 1731; *d* Valencia, 19 Oct 1793). Spanish composer. In 1741 he became a chorister at Valencia Cathedral, where he remained until on 15 June 1753 he was made acting organist at the Colegio del Patriarca in the same city; his appointment was made permanent on 7 June 1755, by which time he had composed 'many works, which on being sung were warmly applauded'. In 1757 he competed for the post of choirmaster at the cathedral, which was awarded to Pascual Fuentes. Later that year he went as organist to Castellón, and in April 1758 he was appointed choirmaster at Cuenca Cathedral. Finally, on 18 July 1768, on the strength of his reputation and without the usual competition, he was appointed to the same post at Valencia Cathedral, where he remained until his retirement in July 1793, three months before his death. His music includes many masses, a Requiem, psalms and other Latin works as well as 217 Spanish villancicos (mostly in *E-VAc* and *CU*; also *MO*, *VAcp*).

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<div align="right">JOSÉ LÓPEZ-CALO</div>

Moresca [morisca].

(It.: 'Moorish'; Sp. *morisca*).

(1) A dance of exotic character which occurred widely in Europe during the Renaissance. Generally there was a Moorish element in the costumes or action; the dance often took the form of a stylized battle between Moors and Christians, reminiscent of the medieval wars in Spain. Certain recurring features of the *moresca*, however, are apparently of more ancient origin. Blackening of the face, bells attached to costumes, the presence of a fool (sometimes a man disguised as a woman) and the swordplay element itself have been traced back by Sachs and others to primitive fertility rites. The English morris dance – a variety of the *moresca* encountered as early as the 14th century – displays many of these features.

In the latter part of the 15th century *moresche* were danced in carnival processions and (especially in Italy) in *intermedi* between the acts of courtly dramatic entertainments. Although the dance is mentioned frequently in such connections, no detailed choreographic descriptions from this period survive. Some indication of the character of the *moresca* can be obtained from contemporary sculptures and paintings; for instance, ten statuettes carved by Erasmus Grasser in 1480 for the Tanzsaal of the town hall at Munich, and now in the Stadtmuseum, Munich, clearly convey the grotesque, whirling movement of the dance. In the courtly sphere the *moresca* seems to have been performed mostly by professional dancers, to the accompaniment of pipes and tabors (see illustration).

Musical sources for the *moresca* are not plentiful, and those that exist do not conform to one rhythmic type. There are a few 16th-century German examples, of which the earliest is Johann Weck's *Tancz der schwarcz Knab* followed by its *Hopp Tancz* (both in triple time) in Hans Kotter's keyboard tablature of 1513–32 (*CH-Bu* F.IX.22; printed in Merian). Arbeau in *Orchésographie* (1588) recounted having seen in his youth 'la dance des Morisques' performed as a solo dance by a young man with the usual blackened face, and bells attached to his legs. Arbeau described the *moresca* as in 'mesure binaire', and he gave for it the tune shown in ex.1. A version of this tune had already appeared in Susato's *Het derde musyck boexken* (Antwerp, 1551) among the basses danses, with the title 'La Morisque'. The Susato/Arbeau melody is loosely related to 'The Morris', a tune occurring with many variations in English sources from the 1590s onwards, and doubtless associated with village morris dancing over the next three centuries: Cecil Sharp noted parallels with Arbeau's tune and steps in what he encountered in England about 1900. 'The Kinges Morisck', in *Parthenia inviolata* (no.1) and the Fitzwilliam Virginal Book (no.247), was on the other hand probably masque music originally,

perhaps for Beaumont's *Masque of the Inner Temple* (1613; see Ward, p.314). It is a miniature medley of five strains, with an echo of ex.1 in the third strain and a metrical change (duple to triple) in the last.

Other continental *moresche*, unrelated to the Susato/Arbeau line, include five in G.C. Barbetta's *Intavolatura di liuto* (Venice, 1585), each one based on different musical material. 'La Moresque' in Praetorius's *Terpsichore* (Wolfenbüttel, 1612) is given in two settings (*a* 4 and *a* 5); the same melody appears in Mersenne's *Harmonie universelle* (1636–7; see ex.2).

In the 17th century the term 'moresca' was also applied to ballet or pantomimic dance in opera, for example the *moresca* at the end of Monteverdi's *Orfeo* (1607). The 'Entrée de' Mori' at the end of Act 2 of Handel's *Ariodante* (1735) has an eccentric musical character that links it to the *moresca* tradition.

For further illustration *see* Dance, fig.7.

(2) A carnivalesque vocal genre popular in the 16th century whose texts parody the speech of Moors, then defined broadly as Muslims or narrowly as inhabitants of the Barbary Coast.

Moresche are settings of free verse in which sections in binary time alternate with dance-songs introduced by onomatopoetic imitations of instruments. Stock characters are invoked at the beginning with formulaic motives declaiming their names. Composers of *moresche* for three voices appropriated the strident high-pitched sound and parallel 5ths of the Villanella. The first anthology of *moresche* contains eight anonymous pieces and was published in Rome (*VogelB* 1555[5]). A *moresca* attributed to 'Orlando', but conceivably by Nola, is among the six published in Venice by Gardano (RISM 1560[13-14], 1562[14]). Lassus reworked three pre-existing *moresche* for four voices and three for six, demonstrating his natural flair

for burlesque. These works circulated among his patrons before being published in 1581, and some were performed by 'six flutes and as many resonant voices' at the festivities for Duke Wilhelm V's wedding in 1568. Other composers who contributed one *moresca* apiece to the repertory are Corneti (1563), Troiano (1567), Califano (1567), Andrea Gabrieli (1574), Metallo (1577) and Bianchi (1588).

Moors acquired through the slave trade were valued as domestic servants in the households of European aristocrats, particularly in Naples, Rome, Venice and Munich, and their presence in these places stimulated production of comic musical scenes evoking the antics of stock couples such as Lucia and Martina. They are represented as purely carnal creatures, and their scatalogical dialogue, a concoction of southern Italian dialects and pseudo-Moorish jargon, is filled with zoomorphizing images redolent of Carnival. Connections have been drawn between the *moresca* and the Maltese dance known in Naples as the 'ballo di Sfessania' (or 'Lucia'), which is immortalized in Callot's etchings (*c*1620; ed. K. Klose, Vienna, 1924) and described as a dance-song in 17th-century Neapolitan literature.

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For further bibliography *see* Dance.

ALAN BROWN (1), DONNA G. CARDAMONE (2)

Moreschi, Alessandro

(*b* Monte Compatri, nr. Rome, 11 Nov 1858; *d* Rome, 21 April 1921). Italian soprano castrato. He became known as 'the last of the castrati' thanks to six doubtfully representative recordings made in 1902–3. He sang in the local choir and studied in Rome at S Salvatore in Lauro. He also studied with Gaetano Capocci or Nazzareno Rosati, or perhaps with both, and joined the choir of S Giovanni in Laterano in 1873. From 1883 to 1913 he was a member of the papal (Sistine) choir, while also singing at concerts. In 1900 he sang at the funeral of King Umberto I in the Pantheon. After Pope Pius X formally banned castratos from his chapel in 1903 Moreschi still sang at S Pietro. Haböck, who heard him there in 1914 and interviewed him, stated that his range, *d-d'''* in the first 25 years of his careeer, had later shrunk to *a-g''*. He reported that Moreschi's voice was powerful and like a wind instrument in its crystalline clarity and purity, with a matchless *messa di voce*, but that it had never compassed a good trill or coloratura. This description is hard to square with the recordings; Haböck, who considered that they did Moreschi an injustice, detected sudden 'hooting' ('fistulieren'), to which one might add wavering intonation and unpleasing timbre. Made as they were in the infancy of the gramophone, these unique recordings (of 16th- and 19th-century works) are tantalizing, but they give no reliable notion of the castrato voice at its best.

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JOHN ROSSELLI

Moret, Norbert

(*b* Ménières, Fribourg canton, 20 Nov 1921; *d* Fribourg 17 Nov 1998). Swiss composer. He studied in Paris (1948–50) with Honegger, Messiaen and Leibowitz, and in Vienna (1950–51) with Furtwängler and Clemens Kraus. For over 20 years he made his living by teaching. The Swiss musical world knew nothing of his work as a composer until 1974 when his *Germes en éveil* was performed at the Festival of Swiss Musicians, Amriswil. In 1978 Sacher gave the first performance of his *Hymnes de silence* in Basle; subsequent premières of his cello and violin concertos by Rostropovitch and Mutter respectively brought him to international attention. His sudden success and the prestigious support he received from Sacher and Rostropovich have baffled more than one critic, seeming at odds with the modest attitude that enabled him to draw inspiration from subjects of a naively poetic nature. His honours include the composer's prize of the Swiss Musicians' Association (1983), the European music prize (Strasbourg, 1983) and an honorary doctorate from Fribourg University (1989).

Moret's style is not easy to place within the currents of the 20th century, even if it belongs incontestably to its time. To many he was considered a romantic, not because he was a reactionary, but because he always placed inspiration in the centre of the creative process.

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Op: Visitations (1, Moret), 1981–2, Basle, 20 Jan 1983

Inst: Gastlosen, org, 1974; Couleurs de temps changées, pf, 1975; Rituels, hpd, 1975; Hymnes de silence, 3 trbn, str, org, 4 perc, 1976–7; Suite à l'image du temps, 2 str orch, 1979; Double Conc., vn, vc, chbr orch, 1981; Sacher-Serenade, b cl, vib, regals, org, 1981–2; Tragiques, orch, 1982–3; Triple Conc., fl, ob, hp, str orch, 1984; Mille et un soleils de joie, chbr orch, 1985; Vc Conc., 1985; En rêve, conc., vn, chbr orch, 1988; 3 pièces, chbr orch, 1988; Symphonie pour une fête académique, orch, 1989; Divertimento, ob, hn, vc, perc, str, 1991–2; Gui Conc., 1993–4; Hn Conc., 1995; Org Conc., 1996; Tpt Conc., 1997

Vocal: Germes en éveil (T. Loup), S, mixed chorus, fl, 2 perc, 1973; Toi (Loup), S, pf, 1974; 5 pièces (Moret), S, wind, pf, 1976; Temps, Bar (Moret), 2 tpt, str, 1977–8; 2 Love Poems (W. Whitman: *Leaves of Grass*), S, vc, orch, 1978–80; Mendiant du ciel bleu (Moret), S, Bar, 2 children's choruses, women's vv, chorus, orch, 1980–91; Immortelles de Jean (T. Corbière), nar, b cl, tpt, vn, db, regals, org, hpd, 1981–2; Diotimas Liebeslieder (S. Gontard), S, orch, 1986–7; Triptyque pour les fêtes (Moret), mixed chorus, 1990

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JEAN-PIERRE AMANN

Moretti, Isabelle (Cécile Andrée)

(*b* Lyons, 5 May 1964). French harpist. She studied in Lyons with Germaine Lorenzini, who has remained her mentor throughout her career. She was awarded a *premier prix* at the Paris Conservatoire in 1983, and also gained first prizes in Munich (1983), Bordeaux (1984) and Geneva (1986) before winning the important Israel Harp Contest (1988). Isabelle Moretti limits her teaching to the Paris Conservatoire, where she has given an influential harp class since 1995. Her preferred repertory is 20th-century French music, although she has recorded concertos by Boieldieu, Parish Alvars and Rodrigo. She won the *grand prix* of the Nouvelle Académie du Disque for her 1995 recording of French chamber music.

ANN GRIFFITHS

Moretto, Nelly

(*b* Rosario, Argentina, 20 Sept 1925; Buenos Aires, 24 Nov 1978). Argentine composer and pianist. She studied at the National Conservatory in Buenos Aires and at the University of Illinois. On her return to Argentina she studied contemporary techniques with Juan Carlos Paz and composed her first works, beginning with chamber and symphonic music. From the mid-1960s, while working at the electronic institute of the University of Buenos Aires, she began to add electroacoustic techniques to traditional ones. She was a member of the Agrupación Nueva Música from 1951 until her death (vice-president from 1970) and participated in its educational work.

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Orch: Hipocicloides no.2, chbr orch, 1954; Composition no.11, 1970

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Tape: Composition no.9b, 1966; Ella es Marcia, ballet music, collage

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Principal publisher: Ediciones Culturales Argentinas

Principal recording companies: Municipalidad de la ciudad de Buenos Aires; Agrupación Nueva Música; Fondo Nacional de las Artes 'Panorama de la Música Argentina'

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RAQUEL C. DE ARIAS

Moretus, Joannes [Moerentorf, Jan]

(*b* Antwerp, 22 May 1543; *d*, Antwerp, 26 Sept 1610). Flemish printer who managed the Antwerp publishing business established by his father-in-law Christoffel Plantin.

Morgan, Frederick

(*b* Melbourne, 8 April 1940). Australian recorder maker. He began making hand-made instruments in 1970, after visiting workshops and instrument collections in Europe and the USA with the assistance of a Churchill Memorial Fellowship. His craft is based on the study of old instruments,

and he has made recorders modelled on those of Denner, Stanesby the elder, Bressan, Bizey and Italian makers of the 16th and 17th centuries, using European boxwood and Canadian maple. He has also designed new instruments of many sizes and types, including flageolets and large Renaissance recorders. In 1989 he employed an assistant, Dieter Mücker, a specialist wood-turner and tool maker. Morgan's instruments are regarded as some of the finest of the 20th century, and they may be heard on a large number of recordings made since 1975, including Frans Brüggen's performance of Corelli's Sonatas op.5. Other players of Morgan recorders include Kees Boeke, Walter van Hauwe and Dan Laurin.

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MICHAEL ATHERTON

Morgan [Riggins], Helen

(*b* Danville, IL, 2 Aug 1900; *d* Chicago, 8 Oct 1941). American singer and actress. She began her career singing in Chicago honky-tonks and won several beauty pageants, enabling her to study in New York with Eduardo Petri of the Metropolitan Opera School. She alternated between appearances in speakeasies in New York and Chicago, and small roles in Broadway musicals: her performance of 'Nobody Wants Me' in *Americana* (1926) caught the attention of Jerome Kern, who cast her as Julie in *Show Boat* (1927), from which his 'Can't help lovin' dat man' and 'Bill' became closely identified with her. In 1929 she starred in the acclaimed musical film *Applause* ('What wouldn't I do for that man', 'I've got a feeling I'm falling'), and in Kern's *Sweet Adeline* ('Why was I born?', 'Don't ever leave me') on Broadway. Further film appearances inluded a cameo in *Go Into Your Dance* and a lead in *Frankie and Johnny* (both 1935), but it was her re-creation of Julie in the 1936 film of *Show Boat* that crowned her career, despite subsequent night club and stage appearances in Europe and the USA.

Morgan was the most famous torch singer of the 1920s, but her style had little in common with subsequent stereotypes. She was a classically trained soprano who sang mostly in head or mixed voice; her lower register was practically non-existent, unlike later female singers, although her voice darkened somewhat in the late 1930s. She took few rhythmic liberties, and had a fast, somewhat throaty vibrato, employing portamento sparingly. In performance, her chaste, elegant and reserved musicianship contrasted wonderfully with her stylized demeanour, as she perched on top of a piano, with sad eyes and quivering lips, clutching a handkerchief. A full account of her career is given in G. Maxwell: *Helen Morgan: Her Life and Legend* (New York, 1974).

HOWARD GOLDSTEIN

Morgan, Justin

(*b* West Springfield, MA, 28 Feb 1747; *d* Randolph, VT, 22 March 1798). American composer and singing master. Although he probably received no more than rudimentary musical training in a singing school, his natural genius was great. In 1788 he settled in Vermont, but his duties as a singing teacher led him to travel, probably as far south as Pennsylvania. He also worked as a schoolteacher, a farmer and a horse breeder; the 'Morgan horse' is named after him. Morgan never published a tune book of his own, and no manuscripts of his music have come to light. Of his nine known compositions – two plain tunes, five fuging tunes, an anthem, and a moving lament, *Despair*, on the death of his wife – all but the lament were first published in Asahel Benham's *Federal Harmony* (1790). His fuging tune 'Montgomery' was reprinted more than 50 times before 1811; his lengthy *Judgment Anthem* is particularly striking, with its vividly pictorial text, insistent rhythms, athletic vocal lines, and startling shifts between E minor and E♭ major (though edited by Kroeger in E minor and E major). The power and pathos of his text settings, the strength of his melodies and the sensitivity of his harmony make Morgan one of the most eloquent composers of the period.

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NYM COOKE

Morgan, Robert Porter

(*b* Nashville, TN, 28 July 1934). American musicologist and composer. He completed his undergraduate studies in 1958 at the University of California, Berkeley, where he worked with Andrew Imbrie. He was a graduate student at Princeton University; his teachers included Roger Sessions and Edward T. Cone, and he earned the PhD there in 1969. He also studied with Harald Genzmer at the Hochschule für Musik, Munich (1960–62). Morgan taught at Temple University (1967–79) and the University of Chicago (1979–89), after which he joined the faculty of Yale University.

Morgan was trained as a composer and was active as such until around 1980; he wrote chamber, orchestral and vocal music, and his trio for flute, cello and harpsichord was recorded. His current academic interests include music analysis, theory and aesthetics, as well as the music of the 19th and 20th centuries. He has explored such broad musical trends as Futurism and Modernism, and he has also investigated the compositional styles of Berg, Ives and Mahler. His survey of 20th-century music, for which he also prepared the accompanying anthology of music (*Anthology of Twentieth-*

Century Music, New York, 1992) is one of the standard monographs on the subject.

WRITINGS

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'Symmetrical form and Common-Practice Tonality', *Music Theory Spectrum*, xx (1998), 1–47

PAULA MORGAN

Morgan, Thomas

(*fl* 1691–9). Organist and composer, probably Irish. It seems very likely that the 'Mr Morgan' to whom a number of late 17th-century songs and instrumental pieces are attributed was the Thomas Morgan appointed organist of Christ Church Cathedral, Dublin, in 1691, who left almost immediately for England to 'endeavour to attain the perfection of an Organist'. *Mercurius musicus* (1699) contains a song stated to be 'the last he made in Ireland'. His *Collection of New Songs … and a Sonata for Two Flutes* (1697) contains pieces from Motteux's *Europe's Revels* (1697) and Powell's *Imposture Defeated* (1697), on the whole of rather inferior quality. John Eccles's *Theatre Musick* (RISM 1698[6]) contains instrumental music by Morgan, who wrote act music for the following plays: Scott's *The Mock Marriage* (1695), Behn's *The Younger Brother* (1696), an unknown play 'Matchles' (? *The Matchless Maids*), and revivals of Dryden's *Secret Love*, Shadwell's *Psyche* and Lacy's *The Old Troop* (in *GB-Lbl* Add.30839, 39565–7, 35043; *Lcm* 1172, ed. in MLE, A3, 1987; *Ob* Mus.Sch.C.73; *Och* 351–2; *US-LAuc* B217M4 S 948, 'Finney Partbooks'). *Come, come, ye inhabitants of heaven*, described as 'A Mad Song … being the last he made', was published separately, probably in 1699. Further details are given in C. Price: *Music in the Restoration Theatre* (Ann Arbor, 1979).

IAN SPINK

Morganfield, McKinley.

See Muddy Waters.

Morhange, Valentin.

See Alkan, Valentin.

Morhard [Mohrhardt, Mohrhart], Peter

(*d* Lüneburg, 1685). German composer and organist. He is first heard of in 1662, when he became organist of the Michaeliskirche, Lüneburg; he held the post until his death and was succeeded in it by his eldest son, Friedrich Christoph. His nine surviving chorale arrangements, which were recorded about 1670 in tablature by his Lüneburg colleague, Heinrich Baltzar Wedemann, show typical stylistic features of the generation of north German organists between the pupils of Sweelinck and Buxtehude, though in the quality of their contrapuntal writing they fall short of works by, for instance, Weckmann or Tunder. They show the influence of Scheidemann, but it does not follow that he must have been his pupil. The types of chorale arrangement that Morhard took over from Scheidemann were almost exclusively the modern ones, for example the organ chorale with decorated cantus firmus and above all the chorale fantasia typified by its virtuosity, refined sonority and plentiful use of echo effects, the latter a particularly notable hallmark of Morhard's style.

WORKS

Org arrs.: Ky; Allein zu dir, Herr Jesu Christ; Alle Welt, was lebt [kreucht] und webet; Aus tiefer Not schrei ich zu dir; Gelobet seist du, Jesu Christ; Herr Gott, dich loben wir [with prelude]; Meine Seele erhebt den Herren; Wacht auf, ihr Christen alle; Was fürchtst du, Feind Herodes, sehr: *D-Lr*; all ed. in CEKM, xxiii (1973)

11 vocal works, formerly in *Lm* according to Seiffert, now lost
1 cant., formerly in library of the Jakobikirche, Stettin, according to Freytag, now lost
1 sonata, 2 vn, 2 va, bn, bc; lost, cited in *WaltherML*

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H. Walter: *Musikgeschichte der Stadt Lüneburg* (Tutzing, 1967)
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WERNER BREIG (with PIETER DIRKSEN)

Mori.

English family of musicians.

(1) Nicolas Mori
(2) Frank [Francis] Mori
(3) Nicholas Mori

KEITH HORNER/CHRISTINA BASHFORD

Mori

(1) Nicolas Mori

(*b* London, 24 Jan 1796/7; *d* London, 14 June 1839). Violinist and music publisher. The son of an Italian wig-maker in the New Road, London, he played a concerto by his teacher F.-H. Barthélemon at the King's Theatre in 1805. From 1808 to 1814 he studied with Viotti, and in 1813 joined the Philharmonic Society's orchestra. In 1816 he became one of the orchestra's leaders, appearing regularly in chamber music items and as a soloist. He also led the King's Theatre orchestra under Costa, played in several London concerts and at provincial festivals, and from 1823 was a professor at the RAM. In 1836 he and Robert Lindley established annual series of Classical Chamber Concerts in competition with the Quartett Concerts set up by Henry Blagrove.

Mori was one of the leading English violinists of the 1820s and 30s; the *Quarterly Musical Magazine and Review* admired his bold, free and commanding bow-arm, his firm, full and impressive tone and the force, precision and facility of his playing, but noted that his style lacked 'the nice points of finish and … graces and delicacies of expression'. He composed a number of works for violin, including several unpublished concertos; he also made arrangements of operatic excerpts for solo violin, and of orchestral works for chamber ensemble. Although Dubourg (*The Violin*,

London, 1836, 5/1878) notes that Mori married Elizabeth Lavenu, widow of the publisher Lewis Lavenu in 1819, marriage records indicate that the wedding did not take place until 1826, some years after the birth of their sons. From about 1827 until Mori's death the firm operated as Mori & Lavenu.

Mori

(2) Frank [Francis] Mori

(*b* London, 21 March 1820; *d* Chaumont, France, 2 Aug 1873). Composer and conductor, son of (1) Nicolas Mori. He studied with W.S. Bennett and later (1836) had lessons from P.-J.-G. Zimmermann in Paris. A well-known London musician, he directed and managed the short-lived London Orchestra (established 1854), an early attempt to establish a permanent orchestra in the capital. He composed a cantata *Fridolin* (Worcester Festival, 1851), an operetta *The River Sprite* (Covent Garden, 9 February 1865, vocal score, London, 1865) on a libretto of George Linley, and many songs and ballads.

Mori

(3) Nicholas Mori

(*b* London, 14 Jan 1822; *d* ?*c*1890). Composer and violinist, son of (1) Nicolas Mori. He studied with his father and Charles Lucas and later in Paris. From 1836 he appeared in the Classical Chamber Concerts, and on the death of his father in 1839 joined the Philharmonic orchestra as a rank-and-file violinist. His compositions include music to W.S. Gilbert's fairy comedy *The Wicked World* (1873) and a setting of Psalm cxxvii.

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Moriani, Napoleone

(*b* Florence, 10 March 1806/1808; *d* Florence, 4 March 1878). Italian tenor. He made his début at Pavia in 1833 in Pacini's *Gli arabi nelle Gallie*. Between 1840 and 1844 he frequently sang in Vienna and Germany; in 1841 he was made a *Kammersänger* to the Austrian emperor. From 1844 to 1846 he appeared alternately in London and Madrid (where he was awarded the Order of Isabella), and made his Paris début in 1845 at the Théâtre Italien; he also sang at Lisbon and Barcelona, then for two years in Italy. His last important engagements were at the Théâtre Italien (1849–50) and Madrid (1850).

Moriani combined sweetness of tone with great dramatic intensity. With his gaunt good looks he excelled in death scenes: impressed by his performance in revivals of Donizetti's *Lucia di Lammermoor* and *Pia de' Tolomei*, composers wrote for him parts portraying the hero in a prolonged death agony, as in Vaccai's *La sposa di Messina* (1839, Venice) and Federico Ricci's *Luigi Rolla* (1841, Florence). He also sang in the premières of Mercadante's *Le due illustri rivali* and Donizetti's *Maria de Rudenz* (both 1838, Venice) and *Linda di Chamounix* (1842, Vienna). For a revival of *Attila* at La Scala in 1847 Verdi wrote an alternative romanza for him, to be inserted in the last act.

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F. Walker: *The Man Verdi* (London, 1962)
M. De Angelis: *Le carte d'un impresario* (Florence, 1982), 55–68

JULIAN BUDDEN

Mori da Viadana, Jacobi.

See Moro, Giacomo.

Morigi, Angelo

(*b* Rimini, 1725; *d* Parma, 22 Jan 1801). Italian violinist and composer. He was a pupil of Tartini for the violin and of Vallotti for theory. He was in London by May 1751 when he performed at a benefit concert for Francesca Cuzzoni, and his first compositions were published there. He entered the service of the Duke of Parma in about 1758 (according to the dedication of his sonatas op.4), became first violinist on 1 April 1766, and was appointed director of music on 6 September 1773. He was well regarded both as a violinist and as a teacher of composition, his most successful pupil being Bonifazio Asioli who posthumously published Morigi's counterpoint treatise. Morigi's compositions resemble Tartini's, tending in melody and texture towards the early *galant* style. A letter to Padre Martini in 1772 reflects his dissatisfaction with the new, more brilliant style, and perhaps explains why all of his published works appeared early in his career.

WORKS

6 Sonatas, 2 vn, bc (London, *c*1751)
[6] Sonate, vn, b, op.2 (London, *c*1753)
6 Concertos in 7 parts, vn, str, op.3 (London, *c*1756; 2/Amsterdam, 1759)
6 sonate, vn, b, op.4 (Parma, 1759; 2/as op.1, Paris, n.d.)

3 sonatas, vn, b, *B-Bc*, *US-BE*; duet, ob, bn, *I-Gl*

WRITINGS

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CHAPPELL WHITE

Mörike, Eduard (Friedrich)

(*b* Ludwigsburg, 8 Sept 1804; *d* Stuttgart, 4 June 1875). German writer, Lutheran clergyman and teacher. He attended the monastery school in Urach, and after his father's death studied theology at the university seminary of Tübingen. Here he met a 21-year-old Swiss woman named Maria Meyer, a beautiful but disturbed vagrant; his decision to send her away in July 1824 and the sudden death of his beloved brother August shortly afterwards were crucial events in his life. Maria Meyer was the model for the five poems of the 'Peregrina' cycle and for the half-gypsy character Elisabeth in the novella *Maler Nolten* (1832). Mörike was ordained in 1826 and was assigned to various pastoral positions in his native Swabia, but retired in 1843 after years of hypochondriacal and real ailments brought on in part by his detestation of sermon-writing and his religious doubts. In 1851 he married Margarete von Speeth and settled in Stuttgart as a teacher of literature at the Katharinenstift until his retirement in 1866.

Music was of utmost importance in Mörike's life and writings. His brother Karl was a composer and his brother Adolphe a piano-builder, while his closest friends included the amateur pianist Wilhelm Hartlaub and the composers Ernst Friedrich Kauffmann (whose son would later befriend Hugo Wolf) and Ludwig Hetsch. The beautiful poem *An Wilhelm Hartlaub*, possibly inspired by hearing his friend play Mozart's C minor Fantasy, is one example of Mörike's lifelong veneration of Mozart, manifest also in the poem *Ach, nur einmal noch im Leben* (which is prefaced by a quotation from *La clemenza di Tito*) and the justly famous novella *Mozart auf der Reise nach Prag* (1855), in which the beauty of Mörike's imagery and language is lent to an exploration of the mystery of creativity. Evocations of music are found in many of his poems: the wind-blown Aeolian harp of *An eine Äolsharfe*, the sacred choral music and organ strains of *Josephine*, the pianist who transforms the skeletal old mare of a piano into an Arabian steed dancing along a golden ladder of tones in *Auf einen Klavierspieler*, or the shepherds' flutes and songs from an antique bacchanale in *An einem Wintermorgen, vor Sonnenaufgang*. Such was his preference for the Classical style (he loved the piano sonatas of Haydn and Beethoven), that he and his circle became ardent opponents of Wagner after the middle of the century.

Mörike's poetry is marked by the influences of folk poems, Lutheran hymnology, Greek and Roman classical literature (he translated Anacreon, Theocritus and others) and German Baroque devotional-mystical verse, as well as Goethe and Lichtenberg. Many of his best poems have to do with Eros and Death (themes perhaps emanating from the formative tragedies of his youth), time and memory, the language drenched in complex symbolism and wonderfully vivid; Mörike was a master of ingenious, ever-changing rhythms, rhymes and metres. In poems now known as *Dinggedichte*, intense concentration on an object (e.g. *Auf eine Lampe*) was perhaps Mörike's way of escaping time and his own isolated self; his poems on real or imaginary paintings are also notable (*Auf ein altes Bild* or *Schlafendes Jesuskind*), based on a lost painting by Francesco Albani. Despite this innate pessimism, Mörike also created a distinctive vein of humorous poetry which attracted Hugo Wolf in the 1880s.

Mörike welcomed musical settings of his poetry, but the diatonic, primarily strophic works by his friends Kauffmann and Hetsch, Emilie Zumsteeg, or Silcher (1 song) seem too simple to convey his complex symbolism. Later, Hugo Distler (48 part-songs), Schumann (five solo lieder, including *Das verlassne Mägdelein* op.64 no.2 and *Der Gärtner* op.107 no.3, as well as four part songs), Robert Franz (nine songs), and Brahms (two songs including *Agnes* op.59 no.5 and 1 duet) devised a more nuanced, chromatic language for these poems. Nevertheless, the depths of this poetry largely went unnoticed by composers until the end of the century. Hugo Wolf, in four early songs (among them the delightful *Mausfallen-Sprüchlein*) and the 53 mature songs composed in 1888, rediscovered Mörike, sparking a renaissance of interest in 'this half-forgotten Swabian master' and creating a post-Wagnerian musical language whose complex extensions of tonality are worthy concomitants to Mörike's profound poetic art. Other composers followed in Wolf's wake with musical settings of Mörike, among them Othmar Schoeck's, with a total of 47 settings, including the large cycle *Das holde Bescheiden* op.62 (mostly poems not set by Wolf).

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SUSAN YOUENS

Morin, Charles.

See Crabbé, Armand.

Morin, Jean-Baptiste

(*b* Orléans, 2 Feb 1677; *d* Paris, 27 April 1745). French composer. The sixth of nine children born to Michel Morin, weaver, and Catherine Robié, he was baptized as 'Jean'. He was a choirboy at St Aignan in Orléans until at least 1692, where his master was Canon Oliver Trembloit. In about 1698 he moved to Paris, where he regularly attended the concerts at St André-des-Arts and met the poet Jean Serré de Rieux, a lover of Italian music, to whom he attached himself. He became *ordinaire de la musique* in the service of the Duke of Orléans (the future regent) in about 1701, and took part in musical soirées at Sceaux. He probably composed some *petits motets* (published by Ballard in 1704) before composing the first French cantatas around 1700, giving musical shape to a poetic form imitated from the Italian by J.-B. Rousseau. *Euterpe* is 'the first of those he wrought' (Bachelier). A manuscript with the title *Cantates de Mancini* includes five by Morin. Ballard published two volumes of Morin's cantatas (1706, 1707), as well as his second book of motets (1709) and *La chasse du cerf* (also 1709). This last work, a divertissement with a libretto by Serré de Rieux, was dedicated to the Princesse de Conti who had it performed before Louis XIV at Fontainebleau on the feast of St Louis, 25 August 1708; it was later sung at the Concert Spirituel (1728–33) and was revived there after Morin's death.

Morin lived with 'Mr de Seré' and his family from some date probably earlier than 1708 until 1720. In 1712 he obtained a ten-year *privilège*, which he used only twice: for *Cantates* (1712) and for the epithalamium *L'Himen, et l'Amour* (1714). In about 1721 Serré retired to Rieux, near Beauvais. Still *ordinaire* to the regent, Morin entered the service of the regent's daughter Louise-Adélaïde, abbess of Chelles, in 1719 as *maître de la chapelle et de la chambre*. Eventually he became *surintendant de la musique* at this Benedictine convent, which was still enjoying a long and prestigious history (the princess's *demoiselle d'honneur* was the poetess Marthe de Dangy). The abbess undertook to restore singing at the convent, and Morin arranged a *Processional* (Paris, 1726), drawing on music by other, earlier composers (Dumont; Nivers); his cantata *Esther* and a *Te Deum*, also written for Chelles, are lost. He was made a *chevalier-servant de Saint-Lazare* on 21 December 1722, and the princess awarded him a life pension of 500 livres from her private purse, then (on 26 October 1723) an additional 1500 livres from the archdiocese of Rouen (the see to which the regent's almoner was appointed the following day). She made Morin other gifts, including her portrait-medallion engraved by Jean Leblanc and a full-length portrait.

After leaving the princess's service, Morin lived from 1731 to 1743 in the house of a Parisian equerry, Jean-Baptiste-Hubert de la Fontaine, who had close ties with the convent at Chelles. He was the husband of Claude-Angélique Bertin de la Doué, daughter of the composer and harpsichordist. Although he no longer had a royal patron, Morin continued to compose: hunting fanfares (published in *Les dons … poëmes dédiés au roy*, 1734), *airs*, cantatas (lost) and funeral music (also lost). Like Serré de Rieux, he admired Handel's Italian operas. He was also interested in the theatre and poetry, reading Jesuit and Jansenist literature with equal interest, as well

as the Whig periodical *The Spectator*. He died in the rue Simon Lefranc, where he had been the neighbour of the convent bursar.

A modernist and formal innovator, proponent of a highly ornate and italianate style, Morin nevertheless sought to unite Italian grace and vivacity with French *douceur*; in the binary French *airs* or da capo arias of his cantatas, charm is as important as expression, and figuralism is never overlooked. His *petits motets* are similarly conceived: the *airs*, less often da capo, and some of the recitatives introduce the same expressive melodic leaps and melismas. He cultivated small forms. The forces for *La chasse du cerf*, a kind of extended cantata and the epitome of his style, were reduced on publication to a trio: hunting horn, oboes (or violins ad libitum) and continuo. Yet the *airs*, choruses, fanfares and *airs à boire* match their contents with convincing truthfulness. He simplified his style in the *Processional* and used fauxbourdon, 'this ravishing form that never fails to astonish the hearer' (Racine).

WORKS

all printed works published in Paris

vocal

[10] Motets … livre premier, 1–2vv, insts (1704, 2/1748): Venite exsultemus, ed. in Cantio sacra, I (Cologne, 1963); Gaudete mortales; Ad mensam, ed. in Cantio sacra, xlv (Cologne, 1963); Ave regina; Animae amantes; Ite gemmae, ite flores; Anxiatus est; Festivi martyres; Regina coeli; Nisi Dominus

[6] Cantates françoises … livre premier (1706/*R*1990 in ECFC, i): Euterpe, S, bc; L'impatience, S, bc; Circé, S, bc; L'Amour dévoilé, S, bc; Enone, S, 2 vn, fl ad lib, bc; Les amants mécontents, S, S, bc

[6] Cantates françoises … livre second (1707/*R*1990 in ECFC, i): L'absence, S, bc; L'aurore, S, bc, ed. J. Arger (Paris, 1910); La rose, S, vn/fl, bc; L'incertitude, S, vn/fl, bc; Bachus, B, 2 vn/fl, 2 ob ad lib, bc; Junon, et Pallas, S, S, bc

La chasse du cerf, divertissement, 25 Aug 1708 (1709)

[6] Motets … livre second, 1–2vv, insts (1709): Domine cor meum; O splendide stellae; Voces letae; In convertendo; Parce mihi; Lauda Jerusalem

[6] Cantates françoises … op.6 (1712/*R*1990 in ECFC, xiii): Le sommeil de l'Amour, S, bc; L'absence, S, bc; La jeune Flore, S, bc; Le naufrage d'Ulisse, S, fl, vns, bc; Dom Quixotte, B, vn, bc; Psiché, et ses soeurs, S, S, S, bc, extract ed. J. Turellier (Paris, 1971) as Charmant amour

L'Himen, et l'Amour, divertissement … et receuil d'airs a boire a deux voix … op.7 (1714); extracts ed. J. Turellier (Paris, 1970) as Belle Corinne

La chasse du coeur, parody (1725, 2/1726)

Processional pour l'Abbaye royale de Chelles (1726)

4 airs in Recueils d'airs sérieux et à boire (1704, 1707, 1712, 1713); 5 airs in Parodies nouvelles, v (1735), vii (1737)

Cants., *F-Pc*: L'infidelité (early version of livre premier, no.6); L'incertitude (early version of livre second, no.4); Philomèle; La violette (doubtful); La Rose (= livre second, no.3); L'esloignement (= livre second, no.1)

Recitatives in Le triomphe de l'amour et de l'Himen, 1747, *Pn*

Lost: Esther, cant. (text in *Mercure de France*, May 1724, pp. 852–5); Te Deum, 7 July 1726 (mentioned in *Mercure de France*, May 1724, p.1684); Cantates, livre cinquième (?1737–42); Cantates, livre sixième (?1737–42); Music for funeral of

Louise-Adélaïde d'Orléans (mentioned in *Mercure de France*, Aug 1743, pp.1882–3)

instrumental

[6] Nouvelles fanfares in Les dons des enfans de Latone (1734); ed. Broekmans and van Poppel in *Franse fanfares* (Amsterdam, 1947)

Airs de simphonie in Le triomphe de l'amour et de l'Himen, 1747, *F-Pn*

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GerberNL
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FRANÇOIS TURELLIER

Morin, Léo-Pol [Callihou, James]

(*b* Cap Saint-Ignace, PQ, 13 July 1892; *d* Lac Marois, PQ, 29 May 1941). Canadian music critic, composer and pianist. After studying with Gustave and Henri Gagnon in Quebec and with Guillaume Couture and Arthur Letondal in Montreal, Morin won the Prix d'Europe in 1912, enabling him to complete his musical education in Paris with Isidore Philipp, Raoul Pugno, Ricardo Vinès and Jules Mouquet. On his return to Montreal in 1914, he gave numerous concerts and began his career as a critic, co-founding the avant-garde publication, *Le Nigog* in 1918. He moved to Paris in 1919 and there soon gained a respected position as both pianist and critic, serving as a contributor to *Le monde musical* (1920). Settling in Montreal from 1925, he was secretary of the Montreal branch of the Pro Musica Society of New York (1926) and a music critic and chronicler for *La patrie* (1926–9), *La presse* (1929–31) and *Le Canada* (1933–41). He held the post of professor of music at both the Conservatoire National de Musique (1929–41) and the

Ecole Supérieure de Musique d'Outremont (1936–41). As a soloist and chamber-musician, and as a sought-after lecturer, Morin devoted himself, in both Europe and America, to the cause of 20th-century music, particularly to French, Spanish, Russian and Canadian repertories. At a concert given by Ravel on 19 April 1928 in Montreal, Morin joined the composer in the four-hand piano piece *Ma mère l'oye*. A pioneer of music criticism in Canada, his most significant articles were republished in *Papiers de musique* (1930) and *Musique* (1944). His compositional activities include arrangements of French-Canadian folksongs and a number of original works, many for voice and piano, written under the pen-name James Callihou. The *Suite canadienne* for piano is his only published work (Montreal, 1945).

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HÉLÈNE PAUL

Morino, Egidius de.

See Egidius de Murino.

Morisca

(Sp. 'Moorish').

See Moresca.

Morison, Elsie (Jean)

(*b* Ballarat, Victoria, 15 Aug 1924). Australian soprano. She studied with Clive Carey both at the Melbourne Conservatory and at the RCM. She made her English concert début at the Royal Albert Hall in *Acis and Galatea* in 1948 and that autumn joined Sadler's Wells Opera, appearing regularly there until 1954. She was ideally cast when she sang Anne Trulove in the first British staging of *The Rake's Progress* (1953, Edinburgh) and at her Glyndebourne début the following year. After a notable Covent Garden début (1953) as Mimì, she sang there regularly until 1962. In such roles as Susanna, Pamina, Marzelline, Micaëla, Antonia (*Les contes d'Hoffmann*), Mařenka, and Blanche in the British première of Poulenc's *Dialogues des Carmélites* (1958), she was admired for the touching sincerity of her acting and the lyrical warmth of her voice. In 1955 she created the title role of Arwel Hughes's *Menna* for the WNO. Among her recordings, those of Purcell, Handel and Tippett's *A Child of our Time*

capture well the grace and conviction of her singing. She was married to the conductor Rafael Kubelík.

HAROLD ROSENTHAL/ALAN BLYTH

Morrissey.

See Smiths, the.

Morita, Minoru

(*b* Shenyang, China, 19 June 1935). Japanese musicologist. He initially studied Russian at the Tokyo University of Foreign Languages, but switched to musicology at the Tokyo National University of Fine Arts and Music (BA 1963). He began lecturing in musicology at the Miyagi University of Education in 1971, becoming professor in 1982. His training in Slavonic languages has enabled him to deal extensively with source materials in those languages for his research on Russian and eastern European music of the 19th and 20th centuries. He has produced not only the most reliable Japanese studies of Tchaikovsky (1986, 1993), but also Japanese translations of standard Russian music histories (1971, 1995). In addition to his interest in Russian music, he has produced Japanese translations of standard textbooks by Parrish and Westrup.

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YOSIHIKO TOKUMARU

Moritz, Landgrave of Hesse

(*b* Kassel, 25 May 1572; *d* Eschwege, 15 March 1632). German patron and composer. He succeeded his father as Landgrave of Hesse in 1592 and ruled until 1627, when, under the pressures of the Thirty Years War, he abdicated in favour of his son and retired to Eschwege. He encouraged an exceptionally flourishing musical life at his court and himself studied vocal and instrumental music with Georg Otto, court composer and Kapellmeister from 1586. Moritz also encouraged drama, and the Ottoneum, completed in

1605 and named after Otto, was the earliest court theatre in Germany. His patronage not only of music and the theatre but of other branches of art and learning earned him the title 'Moritz der Gelehrte' (Moritz the Learned), and the Landgraf-Moritz-Stiftung, an important musicological institution founded in Kassel in 1955, is named after him. In 1598 he founded the Collegium Mauritium, a school for the sons of his court aristocracy and for his choirboys, among whom Heinrich Schütz was the most famous. Moritz was the first to encourage the talents of Schütz: he financed his first visit to Italy, in 1609, and appointed him court organist on his return in 1613. Reluctantly, but with a good grace, he allowed him to move to the electoral court at Dresden in 1615, and he presented him with a medallion and other gifts; in 1619 he unsuccessfully tried to persuade him to return as Kapellmeister after Otto's death. The number of court musicians increased substantially under Moritz; on the occasion of his son's christening in 1600, 36 instrumentalists were among the performers, including musicians recruited from neighbouring courts. His interest in interdisciplinary studies extended to alchemy and philosophical studies in connection with both the sciences and the fine arts. He engaged Michael Mair (alchemist and former medicus of Emperor Rudolph II), who dedicated his *Atalanta fugiens* (1617) to the landgrave, which combines music with alchemist iconography in 50 fugues for 3 voices. Moritz's library (in *D-Kl*) contained concerted works of the time by Giovanni Gabrieli, Schütz and other composers, which suggests that up-to-date music was performed at the court, and Hans Leo Hassler, John Dowland, Christoph Demantius and Alessandro Orologio were among the prominent composers who worked at or visited his court, dedicated works to him or corresponded with him. In 1598 Moritz offered Dowland a permanent position, but Dowland went instead to Copenhagen.

Moritz's own music is conservative. His output, especially of sacred music, was large, but much of it is lost. The sacred works include both solo settings and four-part harmonizations of hymns and psalms, as well as a number of psalms, motets and *Magnificat* settings written either in the *stile antico* or in the Venetian polychoral manner, all without continuo except the 12-voice setting of Psalm cl. A convinced follower of Calvin, Moritz wrote his own melodies for the Lobwasser-Psalter. In his *Magnificat* settings (which use Netherlandish counterpoint and choirbook format, reflecting 16th-century practices) he does not use the common eight *Magnificat* tones but instead Glarean's system of 12 tones. The secular music includes groups of Italian madrigals and villanellas set to Petrarchan texts. A number of pavans, galliards and intradas for a generally unspecified ensemble show the influence of English consort music. Of the four pieces for which instruments are indicated two are for broken consort and two for homogeneous groups, of cornetts and trombones respectively. Moritz also completed commentaries and compositions to the works gathered by Otto in his *Opus musicum novum*, and prepared for the press a number of works by Valentin Geuck, who was employed at his court and died young in 1596. These compositions were appended to Geuck's incomplete theoretical treatise *Musica methodice conscripta et in ordinem brevem redacta*.

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vocal

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16 motets, 6vv, 1603[3]; 21 motets, 5vv, 1603[4]; 3 motets, 8vv, 1604[5]

31 songs, 1, 4vv, in Psalmen Davids, nach frantzösischer melodey (Kassel, 1607)

Hosianna, 8vv, 1618[1]

Mag, 3vv, inc.; Mag, 4vv; 2 Mag in 12th mode, 1600; 2 pss, 12vv, 1 with bc: *D-Kl*

24 villanellas, 4vv (Kassel, 1593–4)

Madrigals; 19 songs, 6–8vv; other vocal works: *Kl*; 4 fugues, 5 madrigals, ed. in EDM, 2nd ser., *Kurhessen*, i/2 (1938)

instrumental

1 pavan, lute, 1610[23]; ed. in Schott's Series of Early Lute Music, i (London, 1958)

Pavans; galliards for various insts.; 9 intradas; 13 fugues, 4vv; canzona 5 toni, 8vv: *Kl*; some ed. in EDM, 2nd ser., *Kurhessen*, i/1 (1936)

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See also Kassel and Schütz, Heinrich.

Mørk, Truls

(*b* Bergen, 25 April 1961). Norwegian cellist. He studied first with his father John Mørk, then with Frans Helmerson at the Swedish Radio Music School, near Stockholm, furthering his studies with Heinrich Schiff. He was a prizewinner at the International Tchaikovsky Competition in Moscow in 1982; the following year he won the Cassadó Competition in Florence and in 1986 the Naumberg Competition in New York. He made his New York recital début in 1986 and his London recital début in 1988. He now enjoys an international reputation as both soloist and recitalist. Mørk is a commanding player and his repertory extends to the Lutosławski Concerto (which he performed under the composer's direction) and Nordheim's *Tenebrae*. Along with such colleagues as Arve Tellefsen, Terje Tønnesen and Lars Anders Tomter he has helped to make Norway a notable centre of string playing. He is the founder of the Stavanger Chamber Music Festival and plays in a piano quartet with Tellefsen, Tomter and Leif Ove Andsnes. He has made a large number of recordings, many of which (including the Elgar Concerto with Rattle) have been highly praised. He plays an instrument by Domenico Montagnana.

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TULLY POTTER

Morkov, Vladimir Ivanovich

(*b* 1801; *d* St Petersburg, 25 Nov 1864). Russian guitarist and composer. He was a nobleman, and spent his entire career in St Petersburg. A pupil of Sychra, Morkov belonged to the 'St Petersburg school' of Russian guitarists, and like his teacher was opposed to the mannerisms of the 'Muscovite school'. He left over 100 compositions and arrangements, many of them transcriptions from operas by Rossini, Donizetti, Verdi, Wagner, Glinka and Dargomïzhsky; judging from his dedications, Morkov knew Glinka and Dargomïzhsky personally. Besides pieces for solo guitar, he published for guitar duet and guitar and piano. One of the most Western-orientated Russian seven-string guitarists, Morkov published transcriptions from the six-string guitar repertory especially from Sor, Giuliani and J.K. Mertz. The guitars in Morkov's duets are usually tuned a fourth apart, the smaller being called *kvartgitara*. He published a guitar method, *Polnaya shkola dlya 7-strunnoy gitarï* ('Complete method for the seven-string guitar') (St Petersburg, 1863). A passionate opera lover, Morkov also wrote the first history of opera in Russia, *Istoricheskiy ocherk russkoy operï, s samogo nachala po 1862 god* ('Historical essay on Russian opera, from its very beginning to 1862') (St Petersburg, 1862), which was favourably reviewed by the critic Serov.

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<div align="right">OLEG V. TIMOFEYEV</div>

Morlacchi, Francesco (Giuseppe Baldassare)

(*b* Perugia, 14 June 1784; *d* Innsbruck, 28 Oct 1841). Italian composer. He studied with his uncle Giovanni Mazzetti, organist of Perugia Cathedral, and with Luigi Caruso, the choirmaster, and began writing church and instrumental music at an early age. In 1803–4 he studied at Loreto with Zingarelli, but this did not satisfy him and he moved to the school of Stanislao Mattei at Bologna. Here in 1805 he was admitted to the Accademia Filarmonica as master-composer, and he came into contact with the young Rossini.

Morlacchi wrote his first operatic works, a farce and a comic opera, in 1807, but it was an *opera seria*, *Corradino*, first performed at Parma in 1808, that really marked the beginning of a brilliant theatrical career, and he was soon receiving commissions from the leading opera houses of Rome and Milan. His three works for Rome (1809–10) were a comic opera, a farce and an *opera seria*, *Le danaidi*. The success of this last work, whose subject was taken from Metastasio's *Ipermestra*, attracted the attention of the *Allgemeine musikalische Zeitung* in 1810 (v, 412–14), thus making the young composer known to the German public. The anonymous author of the article praised Morlacchi as a composer equally at home in both serious and comic works, and stressed the beauty of his expressive and pleasing melodies (only to be expected of an Italian composer), combined with lively and varied harmonic writing. For La Scala he wrote the comic opera *Le avventure d'una giornata*, performed without much success in 1809, but the cantata *Saffo*, performed in the spring of the same year by the famous contralto Marietta Marcolini, had a happier outcome. The singer, who was a relative of Count Camillo Marcolini, minister at the Saxon court, took Morlacchi to Dresden, where in September 1810 he became assistant to Joseph Schuster, Kapellmeister of the Italian Opera. In 1811 he was appointed Kapellmeister for life.

In Dresden Morlacchi's production of operas slowed down considerably: in contrast to the ten from 1807–10, he wrote only 15 during the rest of his life (two unfinished). As Kapellmeister he was required to write a great deal of church music, as well as cantatas for state occasions. His career at Dresden affords one of the last instances of an Italian composer serving abroad, but his situation was very different from that of his many predecessors active at courts throughout Europe, who merely took Italian operatic forms with them. By the time he arrived at Dresden, German opera was well established, and in his early years there he had to expend much effort in order to satisfy the opposing demands of the court and the city

audiences. The often harsh criticisms of him in the *Allgemeine musikalische Zeitung* were culturally motivated: to attack him was a way of expressing hostility to the *ancien régime* of the king and those members of the court who opposed the innovations stemming from Romanticism and the birth of German opera. Morlacchi often found himself at odds with Weber, who was the director of the German opera house from 1817 to 1826.

In *Raoul di Crequy*, his first opera for Dresden, Morlacchi did all he could to adapt to local taste. Abandoning Italian conventions, he abolished *secco* recitative and introduced choruses and dances in the manner of Mayr. The tumultuous storm scenes, and the use of a Turkish band on stage, and of hammers and picks in the orchestra to convey the picture of miners working in the bowels of the earth (almost in anticipation of Wagner), created a deliberately Romantic atmosphere, even if the presence of comic elements made it seem old-fashioned.

A few years later Morlacchi did an about-turn and composed comic operas with an 18th-century flavour such as *La capricciosa pentita* (1816), *Il barbiere di Siviglia* (1816) and *La semplicetta di Pirna* (1817). *Il barbiere* was commissioned by the king and reflected the conservative taste of the court, so that while Rossini in Rome was producing his *Barbiere di Siviglia* (also in 1816), with a new, more progressive libretto by Cesare Sterbini, Morlacchi in Dresden was forced to work with the old text by Petrosellini that Paisiello had set in 1782. Even though his use of the orchestra is reminiscent of early Beethoven or Mendelssohn, he followed Paisiello closely, both in the recitatives (some of which he took straight from the old *Barbiere*) and in the structural and tonal articulation of some of the individual numbers. Rosina's fine aria at the end of the second act, 'Giusto ciel che conoscete', marks an advance on those of the general run of lively resourceful girls in 18th-century Italian opera and displays dramatic and melancholy nuances worthy of Donizetti's heroines.

Morlacchi's major works continued to be performed in the leading Italian opera houses, and *Colombo* inaugurated the Teatro Carlo Felice in Genoa (1828). The one which had the most lasting success and the only one of which a complete vocal score was published was *Tebaldo e Isolina*, first given at La Fenice, Venice, in 1822. The audience enjoyed the libretto by Gaetano Rossi (librettist at La Fenice over a long period), but they appreciated Morlacchi's music even more, as well as the masterly performances of the singers, including Gaetano Crivelli and Giovanni Battista Velluti, who was outstanding in the second-act aria 'Caro suono lusinghier'. After the enthusiastic reception of the première, the opera was performed in some 40 cities in Italy and elsewhere over the next ten years, thanks also to Velluti, who made his role in it his own.

In 1823 Morlacchi wrote *La gioventù di Enrico V* for Dresden; coming after the success of *Tebaldo e Isolina* and before his second Venetian commission, *Ilda d'Avenel* (1824), it forms a kind of comic diversion between the two weightier operas, and the music is fluent and fast-moving. While Morlacchi did his utmost in a vain attempt to produce a new type of *opera seria* for Italian theatres, for Dresden he was still writing frivolous comic works clearly deriving from the old Neapolitan school, as his patrons

required. One of his last works, the unfinished *Francesca da Rimini*, shows again his interest in a typically Romantic subject drawn from Dante but at the same time the impossibility of bringing it to a successful conclusion. The dilemma that Morlacchi faced was essentially that of choosing between the old Neapolitan style and the new Romantic style. When he attempted to combine the two, the result was often disjointed or ill-defined.

Morlacchi's oratorios (with the exception of *Gli angeli al divino sepolcro*, which is an anthem at the start of the third part of *La resurrezione del Redentore*) are settings of texts by Metastasio, at the request of those who commissioned the works. Morlacchi, however, implemented some modifications which have the effect of pushing Metastasio's style towards a more Romantic, melodramatic language. In particular he tried to eliminate the monotonous alternation of arias and recitatives, cutting whole sections and enriching the remainder with duets, quartets and concerted pieces. The orchestration is particularly rich, and the recitatives are all accompanied. From *Isacco* onwards, he introduced into his oratorios so-called 'rhythmic declamation' (praised by Weber in an article in the *Abendzeitung*, 20 March 1817), with which, conforming to the taste of the German public, he established a close link between text and music by varying duration and dynamic continuously. As far as the *Passione* and *Isacco* were concerned, Morlacchi's contemporaries complained that his style was too theatrical, with too obvious reminiscences of other composers, superfluous pauses and continuous modulations to distant tonalities. In contrast, *La morte di Abele* was criticized for its sparsely pious style, the lack of unity in its wide-ranging vocal lines and the difficulty of performance, due to the large number of embellishments. Morlacchi was particularly active as a conductor, both of opera, and, after the final closure of the Italian opera theatre in 1832, of choral music. He conducted Haydn's *The Creation*, Beethoven's *Christus am Oelberge* and Handel's *Messiah* and *Jephtha*, and his performance of Bach's *St Matthew Passion* in 1833 (the second German revival after Mendelssohn's historic performance of 1829) revealed his taste for solemn, grandiose expression on a Berliozian scale.

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for fuller list see Brumana, Ciliberti and Guidobaldi (1987)

operas

Il poeta disperato (farsa, 1), Florence, Pergola, Feb 1807, *F-Pn**, *I-Fc* (as Il poeta spiantato; No.2, duet*, with words and music different from *F-Pn**)

Il ritratto, o sia La forza dell'astrazione (dg, 2, L. Romanelli), Verona, Filarmonico, sum. 1807, *I-VEc**

Corradino (dramma, 2, A.S. Sografi), Parma, Imperiale, 27 Feb 1808, *D-Dlb* (2 copies), *I-Fc*, *PAc**

Enone e Paride (dramma serio, 2), Livorno, Avvalorati, Oct 1808, lost

Oreste (dg, 2, L. Bottoni), Parma, Imperiale, 26 Dec 1808, *PLcon**

La principessa per ripiego (dg, 2, J. Ferretti, rev. F.S. Zini), Rome, Valle, 15 April 1809, *F-Pn*, *I-Fc*, *Rsc** (recits not autograph)

Il Simoncino (farsa, 1), Rome, Valle, June 1809, *PEl*, *PESc**

Rinaldo d'Asti, ossia Il tutore deluso (dg, 1, G. Rossena), Parma, private perf., sum. 1809, *BGc**

Le avventure d'una giornata (melodramma buffo, 2, Romanelli), Milan, Scala, 26 Sept 1809, *Mc**

Le danaidi (dramma serio, 2, S. Scatizzi, after P. Metastasio: *Ipermestra*), Rome, Argentina, 11 Feb 1810, *D-Dlb*, *F-Pn*, *I-Fc*, *Mc*, *PEc**

Raoul di Crequy (dramma semiserio, 3, N. Perotti), Dresden, Hof, April 1811, *D-Dlb* (2 copies), *F-Pn**

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La semplicetta di Pirna (dramma per musica, 2), Dresden, Hof, Aug 1817, *D-Dlb**, *I-Fc*

Boadicea (dramma per musica, 2, G.B. Bordesi), Naples, S Carlo, 13 Jan 1818, *F-Pn*, *I-Nc**

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Donna Aurora, ossia Il romanzo all'improvviso (melodramma comico, 2, Romani), Milan, Scala, aut. 1821, *IE**

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La gioventù di Enrico V (opera comica, 2), Pillnitz, nr Dresden, Aug 1823, *D-Dlb*, *GB-Lcm**

Ilda d'Avenel (melodramma eroico, 2, Rossi), Venice, Fenice, 20 Jan 1824, *I-MOe**, *Vt*

I saraceni in Sicilia, ovvero Eufemio di Messina (melodramma serio, 2, Romani), Venice, Fenice, 28 Feb 1828, *Mr**, *Vc*, *Vt*; as Il rinnegato, Dresden, Hof, March 1832, *F-Pn*, *I-PEl**

Colombo (melodramma serio, 2, Romani), Genoa, Carlo Felice, 21 June 1828, *D-Dlb**, *I-Gl**

Don Desiderio, ovvero Il disperato per eccesso di buon cuore (melodramma buffo, 2, B. Morelli), Dresden, Hof, aut. 1829, *Mc**, *PEl*

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sacred works

MSS of most works in D-Dlb

Orats: Gli angeli esultanti, 1803; La passione di Gesù (P. Metastasio), 1812; Isacco figura del redentore (Metastasio), 1817; La morte di Abele (Metastasio), 1821

13 masses (1812–41)

*c*90 other sacred works, incl. cants., offertories, settings of Ave Maria, Dixit Dominus, Mag, Miserere, Salve regina

other works

*c*40 songs, 1v, pf, incl.: All' amante, 1805; Epitaffio, 1815; Il lamento (A. Poliziano), 1822; Canto xxx (from Dante: *Inferno*), 1832; La rosa appassita (F. Romani), 1834; La solitudine (Romani), 1834

Chbr: 12 sonatine, pf, 1803; Romanza, str qt, gui, 1834; Elegia, pf, 1834; Contradanza, fl, eng hn, bn, n.d.; Finaletto, fl, cl, hn, vn, va, vc, n.d.

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BIANCAMARIA BRUMANA

Morlaye, Guillaume

(*b* ?Paris, *c*1510). French lutenist, editor and composer. He lived in Paris and was active as a 'marchant et joueur d'instruments' from 6 August 1541 when he took on an apprentice and agreed to teach him the viol and the lute. He maintained a variety of commercial interests; in 1548 he was involved in slave-trading and between 1549 and 1553 he dealt in

engravings. On 13 February 1552 he obtained from Henri II a ten-year privilege to print, or have printed, music by his teacher, Alberto da Ripa, and tablatures for guitar, spinet and other instruments. On 19 April Michel Fezandat made an agreement with him to bear the whole cost of printing in return for half the proposed 1200 copies; Morlaye had simply to provide corrected proofs. The collaboration proved fruitful and during the next six years Fezandat printed under Morlaye's privilege three guitar (or cittern) books and four lutebooks, and the partbooks of two collections of four-voice psalms. Morlaye's voice, lute playing and Christian charity were praised in poems by Jacques Grévin published in 1560; Grévin also praised the lute playing of Morlaye's daughter, Antoinette. Apart from the collection for soprano and lute arranged from psalm harmonizations by Certon, Morlaye's intabulations are varied; they usually include a few opening *fantaisies* (short chordal pieces in rambling style), transcriptions of secular and sacred chansons (mostly of four-voice pieces by Parisian composers of the preceding decade, e.g. Sandrin, Janequin, Mithou), a few frottolas, *villanesche*, madrigals and motets; the largest group consists of dances, mainly galliards, pavanes, branles and allemandes, and includes some sets of variations on grounds such as the 'Hornepype d'Angleterre' and 'Conte Clare'.

Although Morlaye's name disappears from Parisian documents after 1560, his signature is inscribed on the cover of a choirbook manuscript containing polyphonic masses, motets and chansons by French composers of the early 16th century, to which have been added various pieces in French lute tablature that must have been copied in the 1560s or 70s. This manuscript (*S-Uu* vok.mus.76b) was copied in the same hand as others presently in Uppsala (*S-Uu* vok.mus.76c, *Uu* vok.mus.87 and *Uu* instr.mus.412) which contain lute intabulations of chansons or airs in the same hand. These one hundred or so lute pieces include preludes, fantasias, dances, a few airs and many ornamented transcritions of chansons, motets or psalms by Janequin, Sandrin, Costeley, La Grotte, Lassus and Bertrand; they accord with the style of Morlaye's published music and could indeed have been composed or arranged by him. However, two pieces are specifically ascribed to H[e]dinthon and others are known to be by Valderrábano or Borrono.

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intabulations

lute

Premier livre de tabulature de leut, contenant plusieurs chansons, fantasies, pavanes et gaillardes, composées par maistre Guillaume Morlaye joueur de leut, et autres bons autheurs (1552[34])

Premier livre de psalmes mis en musique par maistre Pierre Certon … reduitz en tabulature de leut par maistre Guillaume Morlaye, 1v, lute (1554); ed. R. de

Morcourt (Paris, 1957)

Second livre de tabulature de leut, contenant plusieurs chansons, fantaisies, motetz, pavanes et gaillardes: composées par maistre Guillaume Morlaye (1558[18])

Troisiesme livre de tabulature de leut … par maistre Guillaume Morlaye (1558[19])

guitar

Le premier livre de chansons, gaillardes, pavanes, bransles, almandes, fantaisies, reduictz en tabulature de guiterne par maistre Guillaume Morlaye (1552[32])

Quatriesme livre contenant plusieurs fantasies, chansons, gaillardes, paduanes, bransles, reduictes en tabulature de guyterne, et au jeu de la cistre, par maistre Guillaume Morlaye, et autres bons autheurs (1552[33]) (incl. 27 works by Morlaye)

Le second livre de chansons, gaillardes, paduanes, bransles, almandes, fantasies, reduictz en tabulature de guiterne, par maistre Guillaume Morlaye joueur de leut (1553[34])

editions

Premier livre de tabulature de leut, contenant plusieurs chansons et fantasies, composées par feu messire Albert de Rippe de Mantoue (1552[36])

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FRANK DOBBINS

Morley, Angela [Stott, Wally; Stott, Walter]

(*b* Leeds, 10 March 1924). English composer, arranger and conductor, resident in the USA since the 1970s. Morley – a transsexual, known until the early 1970s as Wally Stott – played the clarinet and saxophone in dance bands, notably with the bandleader Geraldo (1944–8). She began to write band arrangements, influenced by Robert Farnon, and studied composition with Seiber (1947–50) then Hugh Wood (1966–7) and conducting with Walter Goehr (1949). While composing for BBC radio and TV in the 1950s and 60s, including the music for *Hancock's Half Hour* and *The Goon Show*, she arranged for Philips Records and was a conductor

and arranger for singers such as Frankie Vaughan, the Beverley Sisters and Shirley Bassey.

Since the early 1970s she has worked mainly in film music; among her scores is that for the animated film *Watership Down* (1978). She has received two Academy Award nominations for her work as an arranger and composer of additional music for *The Little Prince* (1974) and for her score for *The Slipper and the Rose* (1976). She has also composed music for popular American television series, including *Dallas*, *Dynasty* and *Cagney and Lacey*, has orchestrated parts of such films as *Star Wars* (1977), *Superman* (1978) and *The Empire Strikes Back* (1980), and has written many arrangements for the Boston Pops. As an arranger her film work is characterized by inventive and judiciously colourful orchestration. Between 1974 and 1989 she frequently conducted the BBC Radio Orchestra. Her concert music includes *Tehuantapec* for chorus and orchestra (1965) and *Romance* for cello and orchestra (1976). Her principal publishers are April Music, Carlin Music, Chappell and Warner Bros Music.

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MARIE FITZPATRICK

Morley, Thomas

(*b* Norwich, 1557 or 1558; *d* London, early Oct 1602). English composer, editor, theorist and organist. He was the most influential figure, as writer and editor as well as composer, in the Elizabethan vogue for the Italian madrigal, which reached its peak during the eight years in which his works first appeared in print (1593–1601). Although a taste for madrigalian music can be discerned in England for a much longer period, it was Morley who appears to have been chiefly responsible for grafting the Italian shoot on to the native stock and initiating the curiously brief but brilliant flowering of the madrigal that constitutes one of the most colourful episodes in the history of English music.

1. Life.
2. Works.
WORKS
WRITINGS
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PHILIP BRETT (with TESSA MURRAY, bibliography)

Morley, Thomas

1. Life.

A note, 'Thomas Morley aetatis suae 19 an° Domini 1576', appended by John Sadler to one part of his copy of *Domine, non est exaltatum cor meum* (*GB-Ob* Mus.Sch.E.1–5), is the sole record of Morley's date of birth. According to Watkins Shaw his father was a Norwich brewer named Francis Morley, who may also have been a verger at the cathedral between 1562 and 1566. It is reasonable to suppose that Thomas was a chorister there, but the first surviving record connecting him with the cathedral is a patent of reversion from the dean and chapter, dated 16 September 1574, promising him the position of master of the choristers (including the duties of organist) when it was vacated by its current occupant, Edmund Inglott. The post was at various times before and after promised to others, including the author Thomas Tusser and Inglott's son, William. But when Inglott died early in 1583 it was indeed Morley who succeeded him.

Morley's early life, however, cannot all have been spent in East Anglia. When he came to publish *A Plaine and Easie Introduction to Practicall Musicke* in 1597 he dedicated it to Byrd, whom he addressed as his master. We cannot know when or for how long Morley studied under Byrd: Shaw suggested from about 1572 to 1574, between the time his voice broke and the reversionary grant mentioned above, and he cited a special payment made to 'domino Morley' in 1575–6 as evidence that he was resident in Norwich at that time, perhaps as a lay clerk at the cathedral. However long or short that period of study, it nevertheless formed his initial habits of musical thought. These are most clearly evident in his Latin motets and Anglican church music and in the relatively small amount of his surviving instrumental music, but they also affect his response to the Italian idiom in a number of interesting ways.

In May 1587 Morley's house and chambers at Norwich were leased to one Thomas Brown, and the last payment to him as cathedral organist was made in July of that year. The next certain records of him are that he graduated BMus at Oxford on 8 July 1588 and that a son, Thomas, was buried on 14 February 1589 at St Giles, Cripplegate, London. The parish register describes Morley as 'organist'. The fact that he was so at St Paul's is made clear by a reference in the printed text of the Elvetham entertainment (1591), during which the queen 'gave a newe name unto one of their Pavans, made long since by master Thomas Morley, then organist of Paules church'.

It must have been before his promotion to St Paul's that Morley began to digest more fully, and perhaps to imitate, the Italian manner he so energetically promoted during the following decade. He may have been encouraged by the presence at Thorpe-by-Norwich of a musically educated squire, Edward Paston, who owned a considerable collection of books and music. Many of his manuscript partbooks survive, several of them devoted exclusively to Italian madrigals. The connection between the two men is not entirely fanciful, for in a letter dated 3 August 1587 to the 4th Earl of Rutland, a kinsman by marriage, Paston recommended as someone to teach his daughters the virginal the unnamed bearer who, he wrote, 'was placed at Norwich Organest, And by my perswacion, he hath left his rome to come to your L.'. The date, just after Morley's last Norwich payment, and the wording suggest very strongly that the person in question ('such as in my Judgement your L. shall hardlie get the like') was no ordinary parish

church organist but Morley himself, who may have spent up to a year with the family before going to St Paul's.

Another reason for Morley's friendship with Paston and, as Shaw pointed out, for his desire to leave the puritanically inclined establishment at Norwich may have been his Roman Catholic leanings. These come to light in a correspondence between the notorious Charles Paget, a Catholic intriguer and double agent, and Thomas Phellippes, secretary to Sir Francis Walsingham. In a letter from the Low Countries dated 3 October 1591 Paget indicated not only that Morley (like Alfonso Ferrabosco (i)) was employed as a spy for the government but also that there was some reason for Catholics to trust him as a genuine believer, 'reconciled' (i.e. reconverted) to the Roman church. The passage reads as follows:

> Ther is one Morley that playeth on the organes in poules that was with me in my house. He seemed here to be a good Catholicke and was reconsiled, but notwith-standing suspecting his behaviour I enterceted letters that Mr. Nowell [possibly Dean of St Paul's or Henry Nowell the courtier whose elegy concludes the *Canzonets* of 1597] wrote to him Wherby I discovered enoughe to have hanged him. Nevertheles he shewing with teares great repentaunce, and asking on his knees forgiveness, I was content to let him goe. I here since his comming thether he hath played the promoter and apprehendeth Catholickes.

Phellippes's draft reply confirms Morley's activity: 'It is true that Morley the singing man employeth himself in that kind of service … and hath browht diverse into danger'.

Morley was sworn in as a Gentleman of the Chapel Royal on 24 July 1592. Coming hard on the heels of the above events, the appointment may be interpreted as a reward for political services as well as an acknowledgment of musical excellence. In November of the same year the Cheque Book records his promotion from Epistler to Gospeller.

In 1593 appeared the first of the 11 publications on which Morley's subsequent reputation rests. During this last and most productive period of his life and at least from 1596, he lived in the parish of St Helen's, Bishopsgate. The dedication of the *Canzonets* of 1595 to Lady Periam suggests that Morley may have married again at this time. The contents were 'destinated by my Wife (even beefore they were borne) unto your Ladiships service … not being able as heertofore still to serve you'. She is named as Suzan in the parish registers recording the birth of a daughter, Frauncys (19 August 1596), who was buried on 9 February 1599, a son, Christopher (26 June 1599), and a daughter, Anne (28 July 1600). In the first of these entries Morley is described as a 'Musitian', in the others as 'gent.', a status he would seem to have attained by the valuation of his property at £5 in the Rolls of Assessments for Subsidies dated 1598 and 1600, a sum indicating a fair standard of middle-class prosperity. Shakespeare, living in the same parish, was similarly assessed in the 1598 document. The possibility of a connection between the two men has been the subject of much speculation. All that is known for certain is that Morley set a Shakespeare lyric, 'It was a lover and his lass', which was published

in *The First Booke of Ayres* (1600). There is no evidence one way or the other that the setting was used in a production of *As You Like It*. And in spite of many ingenious attempts to wed the lyric from *Twelfth Night* to the tune in the *First Booke of Consort Lessons* (1599), 'O mistress mine, where are you roaming?' refuses to fit the popular song which, as Tomkins's list (in *F-Pc* Rés.1122) conveniently explains, is entitled 'O mistress mine, I must'.

In later years Morley was much involved in printing and publishing. The monopoly over music printing that Byrd had held expired in 1596. In a letter of 23 July 1598 to Sir Robert Cecil, Morley petitioned that the new monopoly, for the receipt of which he was prepared to offer half the proceeds to Christopher Heybourne, Ferdinando's brother, should cover 'all, every and any music'. It seems that he had his eye not on such peripheral matters as ruled paper ('it will be little worth') or even partbooks ('the bounteous reward of your Honour to me [for the dedication of the *Balletts* of 1595] was more worth to me than any book or books whatsoever') but on the lucrative business in metrical psalm books. He was granted the patent on 28 September 1598 and accordingly arranged that the first publications issued under his control should include a metrical psalter with music by Richard Allison (and with an extract from the patent figuring prominently among the preliminaries) and a pocket psalter issued by Barley, differing little from that of Thomas East (1592) save for a few new settings, among them four by Morley himself. The Stationers' Company, with which the patent was registered on 6 October 1598, itself held a patent for the psalter, assigned to John Day, and there ensued a battle between the composer and the printer in which even the Bishop of London failed to arbitrate. But the House of Commons took up the whole issue and ruled in 1600 that no further monopoly on music would be granted after the expiry of Morley's patent. Some information about the operation of the patent emerges from the lawsuit over the printing of Dowland's *Second Booke of Songs* (1600) by Thomas East, to whom on 19 May 1600 Morley assigned rights under the patent for a period of three years. Eastland, the publisher, paid Morley and Heybourne 40s. before printing began; and afterwards he had to find another £9 10s., almost as much as the total cost of East's labour.

On 7 October 1602 George Woodson was sworn in as a Gentleman of the Chapel Royal 'in Thomas Morley's room'. Some writers have suggested that Morley resigned from the chapel at this time on account of the increasing ill-health to which he refers in the *Plaine and Easie Introduction* (1597) and again in the preface to the *First Booke of Ayres* (1600). The appearance of his name on the title-page of Dowland's *Third and Laste Booke of Songs* (1603) and the republication of the 1593 *Canzonets* in 1606 with 'some Songs added by the Author' have been taken to support the conclusion that he died at some later date before 1608, when Weelkes included in his *Ayres* a 'Remembrance of my friend M. Thomas Morley', *Death hath deprived me of my dearest friend*. Yet there is no indication of anyone else's having left the Chapel Royal in such a manner, posts there being held (often long past a time when the occupant could be expected to serve usefully) for life; and the references in 1603 and 1606 are misleading, the first being the result of the three-year contract with East, the second copied from the title-page of the 1602 edition. The question is

most likely resolved by the discovery during research for this entry in the Act Book of the London Archdeaconry Court (*GB-Lgc* 9050/3, f.165*r*) of letters of administration dated 11 October 1602 to 'Suzunne Morley'. The parish named is that of St Andrew's, Holborn, rather than St Helen's, Bishopsgate, and there are many other Thomas Morleys in the city records of the time; but the widow's first name and the proximity of the date to that of the Chapel Royal reference seem more than mere coincidences, and it is reasonable to assume in the absence of further evidence that the musician died early in October 1602.

Morley, Thomas

2. Works.

Morley's musical activities were both more extensive and more varied than those of most English composers of the period. As a composer he evidently tried to emulate his master, Byrd, in the variety of forms and styles he cultivated. His earliest known works are, not surprisingly, two motets, *Domine, Dominus noster* and an ambitious full-scale psalm setting, *Domine, non exaltatum cor meum*; they date from 1576 and clearly reflect the influence of the recently published *Cantiones sacrae* of Byrd – indeed, Morley literally transcribed the last five breves of Byrd's *Libera me, Domine, et pone me* for the conclusion of *Domine, Dominus noster*. Another five-part motet, *Gaude Maria virgo*, is a reworking of a piece by Peter Philips, as Lionel Pike has shown. The four motets in the *Plaine and Easie Introduction* show Morley in more complete control of his material, and the two six-part pieces ascribed to him in Thomas Myriell's manuscript anthology *Tristitiae remedium* (1616) are very impressive indeed. Weelkes imitated one of them, *Laboravi in gemitu meo*, not realising that it was, in fact, by Philippe Rogier (see Phillips, 1982), Morley having perhaps edited it a little.

If the Latin music is serious and weighty, the English sacred music is barely recognizable as the work of the master of the light madrigal and canzonet. Nowhere is the contrast more striking than in *Nolo mortem peccatoris*, a macaronic carol cast in the severe Edwardian anthem mould of Tallis and Tye. Indeed, its style is sufficiently archaic for a shadow of doubt to linger around Myriell's ascription of the piece to Morley. By contrast, the funeral sentences, though ostensibly in the same style, are worlds removed in terms of melodic and harmonic fluency; a late-Elizabethan graciousness shines through their restraint. The five-part full service ('The Three Minnoms') is modelled on Byrd's Third Service; the Short Service has close links to Byrd's Short Service, especially in its seting of the *Nunc dimittis*; and much of the verse music is similarly Byrdian in manner, particularly the lovely *Out of the deep*. Morley's largest service is unusual in comprising some full movements (*Venite*, Kyrie and Creed), a *Te Deum* and Benedictus with some solo passages, and a *Magnificat* and *Nunc dimittis* in an ornate verse style to some extent free of Byrd's influence but still, in contrast to the comparable service by the more ambitious and less skilful Edmund Hooper, Morley's contemporary, a model of the traditional Anglican values of simplicity and clarity.

The keyboard compositions are again reminiscent of Byrd, but here the pupil falls far short of the master. There is a charming alman and a good

set of variations on *Go from my window* (Irving, 1994, argues convincingly against its alternate ascription to John Mundy, allowing that Mundy may have composed the extra variation in the version attributed to him in the Fitzwilliam book, as Dart suggested). But the Quadro Pavan (a mere two statements of the bass with decorated repetitions) is typical in not sustaining a promising opening; and the popularity of the Pavan in F (set by Farnaby and also included in Rosseter's *Lessons for Consort* as Southerne's Pavan) is inexplicable in view of its clumsy phrasing and lifeless divisions. The pavan that appears in Robert Dowland's *Varietie of Lute Lessons* (1610) was set for keyboard by 'Mr Heybourne', the brother, Ferdinando, of the courtier with whom Morley shared the profits of the printing monopoly, and for consort by Peter Philips: perhaps it was the pavan from the missing pavan and galliard for lute in the *First Booke of Ayres* (1600), but Heybourne and Philips each pairs it with a different galliard. Morley's contribution to instrumental ensemble music consists primarily of the important *First Booke of Consort Lessons*, containing pieces arranged for the specifically English consort of treble and bass viols, flute, lute, cittern and pandora. Unlike Rosseter, Morley omits to acknowledge the original composers, and only one of the pieces, an arrangement of *See, see, myne owne sweet jewell* entitled *Joyne hands*, can definitely be attributed to him. The pieces without words in the *Canzonets* of 1595, though each entitled 'fantasie', are identical to the texted pieces in style and are not specifically designated as instrumental; they were no doubt primarily intended for use as solmization songs. A fantasy entitled *Tow Trebels* appears in its source (*GB-Lbl* 37402–6) immediately after an anonymous piece in the same style that may also have been written by Morley; both may derive from vocal models.

If none of this 'English' music had survived, Morley's reputation would remain undiminished by virtue of his madrigalian works. Yet his achievement in connection with the Italian style does not depend upon his ability simply as a composer but also as an editor, translator, arranger, propagandist and entrepreneur, roles which are all reflected in his publications. As editor and translator he produced two anthologies of Italian music of the lighter sort in 1597 and 1598, and in 1595 he published in simultaneous English and Italian editions a book of canzonets and one of balletts that are largely 'arrangements' of popular Italian pieces by Felice Anerio (*Canzonette a 4 voci*, 1586) and Gastoldi (*Balletti*, 1591) respectively. The *Consort Lessons* of 1599, as mentioned above, is another exercise in the art of arranging, this time of English popular music, much of it associated with the theatre and the dance floor. The *Plaine and Easie Introduction* of 1597 is, among other things, a colourful piece of propaganda for Italian music, and a measure of its success in this regard is the degree to which posterity has adopted the notion of a brilliant Elizabethan musical achievement arising mainly from the adoption by English composers of Italian styles, a view that only belatedly came fully into question during the late 20th century. Finally, there are what may be called Morley's entirely original works, though again some of their contents are heavily indebted to models, and the derivation of other pieces will no doubt be discovered. The *Canzonets to Three Voyces* (1593) and *Madrigalls to Foure Voyces* (1594) are the most successful in terms of the complementary balance between Morley's individuality as an artist and his remarkable synthesis of Italian style and English training. The pieces in

Canzonets to Five and Sixe Voices (1597), which are often expansive to the point of losing the focus and conciseness of the earlier works, make a gesture in the direction of yet another contemporary musical fashion by including a lute accompaniment to the majority of pieces. It is no surprise, therefore, to find Morley turning to the lute air for his last effort, and even though he confesses himself 'no professor thereof, but like a blind man groping for my way' in the preface to *The First Booke of Ayres* (1600), one or two of the songs, including the Shakespeare setting, are among the most delightful in the repertory.

It seems almost as though Morley sought by sheer effort to transform the musical world bequeathed to him by Byrd, and before his comparatively early death he had to a large extent achieved his aims, by stimulating an enormous musical fashion that he himself, always with an eye to business, was already in process of deserting for new and potentially more profitable ventures. It is fitting, however, that his list of publications concludes with *The Triumphes of Oriana* (1601), a collection of madrigals by 23 musical compatriots that Morley most probably conjured into being some time in the late 1590s as an entertainment to honour his queen and to enhance his (and the madrigal's) cause. It is perhaps significant that, of his two contributions to the collection, *Arise, awake* was a rearrangement of *Adiew, adiew, you kind and cruel* from the *Canzonets* of 1597, and *Hard by a cristall fountaine* a rewriting of Croce's *Ove tra l'herbe e i fiori*, which had come from *Il trionfo di Dori* – the collection on which *The Triumphes* was modelled – by way of Yonge's second *Musica transalpina* (1597). And yet here as elsewhere the accusation of plagiarism must be resisted, for the 16th century saw nothing wrong in imitation and borrowing but considered them, on the contrary, normal artistic practices. In this case, as Kerman aptly remarked (1962, p.209), 'Morley's composition, *using identical material*, has life and breadth, and is actually more true to the madrigal ideal which with Croce was already stale'; for Morley, like Handel and other great borrowers, often took full and confident possession of what he borrowed and added considerable musical interest to the loan.

Morley, then, was the true begetter of the English madrigal and the greatest influence on its subsequent development. Yet, as has been pointed out, he was not a 'madrigalist' in the strictest sense of the word, for although in the *Plaine and Easie Introduction* he showed himself fully conversant with all the Italian forms and with the aesthetic considerations behind them, in his own work he favoured the light canzonet style and rarely ventured beyond the less serious kind of madrigal. Within these limits he paradoxically tended to elaborate and develop his material, often for purely musical reasons, in a manner that his Italian contemporaries might not have understood but that his master Byrd would at least have appreciated. This can be seen by comparing his arrangements with their models: *Sing wee and chaunt it*, for instance, enlivens Gastoldi's penny-plain *A lieta vita* by numerous small touches of the most musical kind; but when Morley goes further, as in *What saith my daintie darling?*, based on the same composer's *Piacer, gioia*, the simple delicacy of the original tends to be lost in the welter of counterpoint and harmonic detail. The comparative stodginess of the 1597 *Canzonets* ultimately results from this very tendency to carry each contrapuntal idea a little too far and in the

process to diffuse (and therefore defuse) what is ideally a pithy, epigrammatic style.

Morley's lack of interest in dramatic effects, chromatic harmony and even in word-painting of more than an elementary and perfunctory kind places him in sharp contrast to Weelkes and even to the Byrd of the 1589 and 1591 *Cantiones sacrae. Deep lamenting* is perhaps his most extremely expressive piece. The refined understatement and subtle treatment of verse that marks the work of Wilbye is also beyond him. The only genre in which he could sustain musical invention successfully over a large stretch is the narrative madrigal (e.g. the marvellous *Hoe, who comes here?*), which seems to have been an original conception. Yet to label him a 'conservative' is, as usual in the case of so talented a composer, to miss the point. It is not even a question of his falling back on an undemanding idiom, but, like Byrd, of his making a positive choice about the way of setting poetry to music that, given the nature of the verse, satisfied the primary criterion of appropriateness or decorum (and incidentally may have won him Byrd's permission to publish). And still today it is the restraint and balance of his settings that guarantee them serious critical consideration while their exuberance and exquisite grace win them affection. Where else in the whole body of English madrigals is there a piece that better exemplifies these virtues than the deservedly well-known *Aprill is in my mistris face*? Morley's strength as a composer, then, lies largely in his sense of style rooted in a surely self-imposed restraint (that Weelkes, for instance, rarely exercised), and it is perhaps not surprising that his energy, which despite illness must have been immense, spilled out in so many other directions. Yet though he had a considerable effect on his successors, and though the discovery of further 'hidden' editions of his sets in the early 17th century provides solid evidence of his initial popularity, nothing is more poignantly expressive of the short life of the movement he initiated and the values he represented than the pointed avoidance of his work by the Jacobean anthologists. It is to the gloomy motets that Myriell paradoxically turned for 'tristitiae remedium', rather than to the gay, graceful and more polished works of the printed sets.

One work that has kept Morley's name constantly before the musical public is *A Plaine and Easie Introduction to Practicall Musicke*, perhaps the most famous musical treatise in the English language. The research it entailed must have been immense; and the lengthy passages on obsolescent matters show that Morley was not entirely willing to spare the reader the pains and labour he himself bemoans in the preface. (The absence of any detailed account of the modes is an intriguing exception, as several writers have pointed out.) In many cases his discoveries led him to take up the cudgels against traditional English practices, and in matters of notation, for instance, he appears to have had an effect in changing the practice of East's printing house. The book is indeed based largely on the authority, and sometimes the very examples, of authors who are mostly but not always acknowledged (see Harman's edition for the details). Yet Morley's method of presenting his material is original and well-considered and his literary style delightful. The book is also, as its title-page boasts, eminently practical – from its division of the material into three sections, with the thornier problems relegated to appendices, to its examples brilliantly constructed to show the pitfalls into which the student of counterpoint

habitually falls. Byrd's teaching, as Morley acknowledged, must be reflected on many of its pages, however little the master can have shared his pupil's enthusiasm for all manifestations of Italian musical art. Above all, the book is lively and passionate in manner, written from a refreshingly sceptical point of view that finds expression, for instance, when the pupil Philomathes is confronted with a particularly obscure and difficult table taken from Gaffurius's *De proportionibus musicis*: 'As for musick, the principal thing we seek in it, is to delight the eare, which cannot so perfectly be done in these hard proportions, as otherwise'.

For relevant illustrations *see* Madrigal, fig.8, and ..\Frames/F005373.htmlPitch nomenclature, fig.1.

Morley, Thomas

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all printed works published in London

services

anthems

psalms

motets

madrigals

solo songs

keyboard

other instrumental

arrangements

editions

Morley, Thomas: Works

services

First Service [The Verse Service] (Ven, TeD, Bs, Ky, Cr, Mag, Nunc), verse [Ven, Ky, Cr, full], 5vv, 1641[5], *GB-Cpc, Cu, DRc, GL, Lbl, Lcm, Llp, Ob, Och, Ojc, T, US-NYp* [at least 3 different Kyries extant]; Ven, TeD, Bs, Ky, Cr, ed. E.H. Fellowes (London, 1931, rev. 1963); Mag, Nunc, ed. F. Burgess and R. Shore (London, 1913), ed. B. Rainbow (London, 1955); EECM ii

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Burial Service (see I am the resurrection)

Preces, Responses and Ps cxix. 145–76 (145. I call with my whole heart; 153. O consider mine adversity; 161. Princes have persecuted me; 169. Let my complaint), full [vv. 169–76 verse], 5vv, *Lcm, T* (inc.); Preces and Responses ed. I. Atkins and E.H. Fellowes (London, 1933), ed. H.W. Shaw (London, 1966); EECM ii

Morley, Thomas: Works

anthems

How long wilt thou forget me (Ps xiii), verse, 5vv, in J. Clifford: The Divine Services and Anthems (1663, enlarged 2/1664), *GB-Ckc, Cpc, DRc, Lbl, Lcm, Llp, Ojc, T, Y, US-NYp*; EECM i

I am the resurrection [Burial Service] (2p. I know that my Redeemer liveth; 3p. We brought nothing into this world; 4p. Man that is born of a woman; 5p. In the midst of life; 6p. Thou knowest, Lord; 7p. I heard a voice from heaven), full, 4vv, *GB-Lbl, Ob, T*; ed. C.F. Simkins (London, 1961); EECM i

I call with my whole heart (see Preces, Responses and Psalm)

I heard a voice from heaven (7p. of I am the resurrection)

I know that my Redeemer liveth (2p. of I am the resurrection)

In the midst of life (5p. of I am the resurrection)

Let my complaint (see Preces, Responses and Psalm)

Man that is born of a woman (4p. of I am the resurrection)

Nolo mortem peccatoris … Father I am thine only Son, full, 4vv, *Lbl*; ed. S.T. Warner, rev. J. Morehen (London, 2/1967); EECM i

O consider mine adversity (see Preces, Responses and Psalm)

O Jesu meek, verse, 5vv, in J. Clifford: The Divine Services and Anthems (1663, enlarged 2/1664), *Ckc, Lcm, T*; EECM i

Out of the deep (i) [Eng. version of De profundis], full, 6vv, *DRc, Lbl, Ob, Y*; EECM i

Out of the deep (ii), verse, 5vv, 1641[5], *Ckc, Cu, DRc, GL, Lbl, Lcm, Llp, Ob, Och, Ojc, T, WB, Y, US-NYp*; ed. in TCM, lxxi (1933); EECM i

Princes have persecuted me (see Preces, Responses and Psalm)

Teach me thy way, O Lord, full, 5vv, *GB-Cpc, EL*; EECM i

Thou knowest, Lord (6p. of I am the resurrection)

We brought nothing into this world (3p. of I am the resurrection)

Morley, Thomas: Works

psalms

all for 4vv; all in EECM i

O God, my God (Ps xxii), 1599[9]

Our ears have heard our fathers tell (Ps xliv), 1599[9]

Put me not to rebuke, O Lord (Ps xxxviii), 1621[11] (same tune as O God, my God)

The Lord is our defence (Ps xlvi), 1621[11]

The Lord's Prayer, 1599[9]

The man is blest (Ps i), 1621[11] (same tune as The Lord is our defence)

There is no God (Ps xiv), 1599[9], 1621[11]

Morley, Thomas: Works

motets

all in M

Agnus Dei, 4vv; H 317

De profundis clamavi, 6vv

Dentes tui sicut greges (2p. of O amica mea)

Domine, Dominus noster, 5vv, 1576

Domine fac mecum, 4vv; H 314

Domine, non est exaltatum cor meum, 5vv, 1576

Eheu sustulerunt Dominum, 4vv

Gaude Maria virgo (2p. Virgo prudentissima), 5vv (by P. Philips, ?arr. Morley)

Heu mihi, Domine, 5vv (inc.)

In manus tuas, 5vv (inc.)

Laboravi in gemitu meo, 6vv (by P. Rogier, ?arr. Morley)

Nolo mortem peccatoris (see 'Anthems')

O amica me (2p. Dentes tui sicut greges), 5vv

Virgo prudentissima (2p. of Gaude Maria virgo)

Morley, Thomas: Works

madrigals

Canzonets, or Little Short Songs to Three Voyces (1593, enlarged 3/1602 as Canzonets … with Some Songs added by the Author; Ger. trans. 1624/*R*) [1593]

Madrigalls to Foure Voyces: the First Booke (1594, enlarged 2/1600 as Madrigalls … with Some Songs added by the Author) [1594]

The First Booke of Balletts to Five Voyces (1595, 3/1600) [1595a]

Il primo libro delle ballette, 5vv (1595, It. edn. of 1595a) [1595b]

The First Booke of Canzonets to Two Voyces (1595/*R*) [It. edn. was produced, now lost] [1595c]

Canzonets or Little Short Aers to Five and Sixe Voices (1597) [1597a]

Canzonets … to Foure Voyces: Celected out of the Best and Approved Italian Authors (1597) [1597b]

Madrigales: The Triumphes of Oriana to 5. and 6. Voices (1601[16]) [160116]

Madrigals in *A Plaine and Easie Introduction to Practicall Musicke* (1597/*R*) [1597c]

English

About the may-pole new (= Al suon d'una sampogna), 5vv, 1595a (? on Trofeo); EMS iv, 39

Adiew, adiew, you kind and cruel, 5vv, 1597a [reworked as Arise, awake]; EMS iii, 12

Aprill is in my mistris face, 4vv, 1594; EMS ii, 1

Arise, awake, you silly shepherds sleeping, 5vv, 1601[16] [reworking of Adiew, adiew,

you kind and cruel]; EM, 136

Arise, get up, my deere, 3vv, 1593; EMS i, 101

Ay me, the fatall arrow, 5vv, 1597a, EMS iii, 47

Beesides a fountaine, 4vv, 1594; EMS ii, 62

Blow, shepherds, blow, 3vv, 1593; EMS i, 39

Cease, myne eyes, 3vv, 1593; EMS i, 78

Clorinda false, adieu, 4vv, 1594; EMS ii, 4

Come, lovers, follow me, 4vv, 1594; EMS ii, 45

Cruell, wilt thou persever?, 5vv, 1597a; EMS iii, 55

Cruel, you pul away to soone, 3vv, 1593; EMS i, 9

Daintie fine sweet nimphe (= Vezzosette ninfe), 5vv, 1595a (on Gastoldi, 1591); EMS iv, 1

Damon and Phyllis squared, 5vv, 1597a; EMS iii, 63

Deep lamenting, grief bewraying, 3vv, 1593; EMS i, 44

Doe you not know?, 3vv, 1593; EMS i, 84

Dye now, my heart, 4vv, 1594; EMS ii, 92

False love did me inveagle, 5vv, 1597a; EMS iii, 5

Farewell, disdainfull, 3vv, 1593; EMS i, 51

Flora, wilt thou torment mee?, 2vv, 1595c (on F. Anerio's Flora, morir debb'io, 1586); EMS i, 20

Fly love, that art so sprightly, 5vv, 1597a; EMS iii, 1

Fyer, fyer (= A la strada), 5vv, 1595a (on Marenzio, 1585); EMS iv, 53

Fyre and lightning from heaven, 2vv, 1595c (on F. Anerio's Caggia fuoco dal cielo, 1586); EMS i, 19

God morrow, faye ladies of the may, 3vv, 1593; EMS i, 27

Goe yee, my canzonets, 2vv, 1595c (on F. Anerio's Gitene canzonette, 1586); EMS i, 1

Good love, then flie thou toe her, 6vv, 1597a; EMS iii, 98

Hard by a cristall fountaine, 6vv, 1601[16] (on Croce's Ove tra l'herbe, 1592); EM, 238

Harke; Alleluia cheerely, 6vv, 1597a; EMS iii, 114

Hark, jolly shepheards, 4vv, 1594; EMS ii, 78

Help, I fall, ladie, 4vv, 1594; EMS ii, 20

Hoe, who comes here?, 4vv, 1594; EMS ii, 84

Hould out, my hart, 3vv, 1593; EMS i, 21

I follow, loe, the footing, 5vv, 1597a; EMS iii, 78

I goe before, my darling, 2vv, 1595c; EMS i, 8

I love, alas, I love thee (= Innamorato sono), 5vv, 1595a; EMS iv, 68

In dewe of roses, 4vv, 1594; EMS ii, 29

In every place, 4vv, 1594; EMS ii, 34

In nets of goulden wyers, 2vv, 1595c (on Felis's Di vaghe fila d'oro, 1585); EMS i, 22

I saw my lovely Phillis (= Madonna mia gentile), 5vv, 1595a; EMS iv, 26

I should for griefe and anguish, 2vv, 1595c (on F. Anerio's Io morirei d'affano, 1586); EMS i, 26

I will no more come to thee, 4vv, 1594; EMS ii, 56

Joy doth so arise, 3vv, 1593; EMS i, 4

Ladies, you see time flieth, 6vv, 1597a; EMS iii, 108

Ladie, those cherris plentie (= Al primo vostro sguardo), 5vv, 1595a (? on Marenzio, 1584); EMS iv, 63

Ladie, those eyes, 3vv, 1593; EMS i, 16

Lady, if I through grief, 3vv, 1593; EMS i, 72

Lady, why grieve you still mee?, 4vv, 1594; EMS ii, 24

Lady, you thinke you spite me, 5vv, 1597a; EMS iii, 68

Leave, alas, this tormenting (= Non mi date tormento), 5vv, 1595a (? on Ferretti, 1569); EMS iv, 76

Leave now mine eyes lamenting, 2vv, 1595c; EMS i, 17

Loe heere another love, 2vv, 1595c (on Vecchi's Ecco novello Amor, 1585); EMS i, 14

Lo, she flyes (= Fugirò tant'Amore), 5vv, 1595a (? on Marenzio, 1584); EMS iv, 71

Love learnes by laughing, 3vv, 1593 [3/1602 only]; EMS i, 107

Love's folke in greene araying, 5vv, 1597a; EMS iii, 18

Love tooke his bowe and arrow, 5vv, 1597a; EMS iii, 24

Lo, where with floury head, 5vv, 1597a; EMS iii, 29

Miraculous love's wounding, 2vv, 1595c (on F. Anerio's Miracolo d'amore, 1586); EMS i, 11

My bonny lasse shee smyleth (= Questa dolce sirena), 5vv, 1595a (on Gastoldi, 1591); EMS iv, 23

My hart, why hast thou taken? (= Perche tormi il cor mio), 4vv, 1597b, 1597c (? on Croce, 1588); ed. in Murphy; EMS ii, 117

My lovely wanton jewell (= La bella ninfa mia), 5vv, 1595a; EMS iv, 45

My nymph, the deere, 5vv, 1597a; EMS iii, 50

No, no, Nigella (= Possa morir chi t'ama), 5vv, 1595a (on Gastoldi, 1591); EMS iv, 19

No, no, thou doest but flout mee, 4vv, 1594; EMS ii, 51

Now is the gentle season (2p. The fields abroad), 4vv, 1594; EMS ii, 38

Now is the month of maying (= Se ben mi c'ha bon tempo), 5vv, 1595a (on Vecchi, 1590) [arr. P. Rosseter for mixed consort in Lessons for Consort (London, 1609)]; EMS iv, 8

Now must I dye, alas, recureless, 3vv, 1593; EMS i, 66

O flye not, O take some pittie, 3vv, 1593; EMS i, 56

O griefe, even on the bud, 5vv, 1597a; EMS iii, 33

On a faire morning, 4vv, 1594 [2/1600 only]; EMS ii, 109

O sleep, fond fancy, 3vv, 1597c; EMS i, 115

O sweet, alas, what say you? (2p. of Sport wee, my lovely treasure)

O thou that art so cruel, 2vv, 1595c (on F. Anerio's O tu che mi dai pene, 1586); EMS i, 24

Our bonny bootes could toote it, 5vv, 1597a; EMS iii, 41

Phillis, I faine wold die now (= Filli morir vorei) [Dialogue of 7 voc.], 7vv, 1595a (? on Croce, 1592); EMS iv, 85

Round about a wood, 4vv, 1594 (2/1600 only); EMS ii, 104

Sayd I that Amarillis, 5vv, 1597a; EMS iii, 59

Say, deere, will you not have me?, 3vv, 1593; EMS i, 97

Say, gentle nymphes, 4vv, 1594; EMS ii, 99

See, see, myne owne sweet jewell, 3vv, 1593 [= Joyne hands in Consort Lessons, 1599]; EMS i, 1

Shoot, false love, I care not (= Viver lieto voglio), 5vv, 1595a (on Gastoldi, 1591); EMS iv, 4

Since my teares and lamenting, 4vv, 1594 (on Lassus's Poi che'l mio largo pianto, 1583[15]); EMS ii, 17

Singing alone satte my sweet Amarillis (= Amore l'altro giorno), 5vv, 1595a; EMS iv, 13

Sing wee and chaunt it (= A lieta vita), 5vv, 1595a (on Gastoldi, 1591); EMS iv, 11

Sov'raign of my delight, 5vv, 1597a; EMS iii, 36

Sport wee, my lovely treasure (2p. O sweet, alas, what say you?), 4vv, 1594; EMS

ii, 68

Spring tyme mantleth every bough, 3vv, 1593 [3/1602 only]; EMS i, 113

Stay, hart, runne not so fast, 6vv, 1597a; EMS iii, 89

Still it frieth (= Ard'ogn'hora il cor), 4vv, 1597b, 1597c; ed. in Murphy; EMS ii, 121

Sweet nimphe, come to thy lover, 2vv, 1595c (on F. Anerio's Su questi fior t'aspetto, 1586); EMS i, 6

The fields abroad (2p. of Now is the gentle season)

Thirsis, let pittie move thee, 3vv, 1593; EMS i, 61

This love is but a wanton fit, 3vv, 1593 [3/1602 only]; EMS i, 109

Those dainty daffadillies (= Le rose frond'e fiori), 5vv, 1595a (on Marenzio, 1584); EMS, iv, 60

Though Philomela lost hir love, 3vv, 1593 [2/1602 only]; EMS i, 111

Thus saith my Galatea (= Al piacer alla gioia), 5vv, 1595a (on Gastoldi, 1591); EMS iv, 36

What ayles my darling?, 3vv, 1593; EMS i, 92

What saith my daintie darling? (= Piacer, gioia), 5vv, 1595a (on Gastoldi, 1591); EMS iv, 32

When, loe, by breake of morning, 2vv, 1595c (on F. Anerio's Quando la vaga Flori, 1586); EMS i, 3

Where art thou, wanton?, 3vv, 1593; EMS i, 87

Whether awaie so fast?, 3vv, 1593; EMS i, 32

Why sit I heere complaining?, 4vv, 1594; EMS ii, 10

Why weepes, alas, my lady? (= Non dubitar), 5vv, 1595a (? on Ferretti, 1569); EMS iv, 81

You blacke bright starres, 5vv, 1597a; EMS iii, 72

You that wont to my pipes' sound (= Ninfe belle), 5vv, 1595a (on Gastoldi's Vaghe ninfe, 1591); EMS iv, 50

Some sacred contrafacta from 1593 and 1594, *GB-Och* 739–43

Italian

A la strada (= Fyer, fyer), 5vv, 1595b

A lieta vita (= Sing wee and chaunt it), 5vv, 1595b

Al piacer alla gioia (= Thus saith my Galatea), 5vv, 1595b

Al primo vostro sguardo (= Ladie, those cherris plentie), 5vv, 1595b

Al suon d'una sampogna (= About the may-pole new), 5vv, 1595b

Amore l'altro giorno (= Singing alone satte my sweet Amarillis), 5vv, 1595b

Ard'ogn'hora il cor (= Still it frieth), 4vv, 1597c

Filli morir vorei (= Phillis, I faine wold die now), 7vv, 1595b

Fugirò tant'Amore (= Lo, shee flyes), 5vv, 1595b

Innamorato sono (= I love, alas, I love thee), 5vv, 1595b

La bella ninfa mia (= My lovely wanton jewell), 5vv, 1595b

Le rose frond'e fiori (= Those dainty daffadillies), 5vv, 1595b

Madonna mia gentile (= I saw my lovely Phillis), 5vv, 1595b

Misfidate guerrera (see other instrumental)

Ninfe belle (= You that wont to my pipes' sound), 5vv, 1595b

Non dubitar (= Why weepes, alas, my lady?), 5vv, 1595b

Non mi date tormento (= Leave, alas, this tormenting), 5vv, 1595b

Piacer, gioia (= What saith my daintie darling?), 5vv, 1595b

Perche tormi il cor mio (= My hart, why hast thou taken?), 4vv, 1597c

Possa morir chi t'ama (= No, no, Nigella), 5vv, 1595b

Questa dolce sirena (= My bonny lasse shee smyleth), 5vv, 1595b

Se ben mi c'ha bon tempo (= Now is the month of maying), 5vv, 1595b

Vezzosette ninfe (= Daintie fine sweet nimphe), 5vv, 1595b

Viver lieto voglio (= Shoot, false love, I care not), 5vv, 1595b

Mi sfidate guerrera, 5vv, *Lbl* (textless after incipit)
Morley, Thomas: Works

solo songs

The First Booke of Ayres or Little Short Songs to Sing and Play to the Lute with the Base Viole (1600/*R*), EL: Absence, hear thou my protestation; A painted tale; Can I forget what reason's force; Come, sorrow, come; Faire in a morne; I saw my ladye weeping; It was a lover and his lasse; Love winged my hopes; Misteresse mine, well may you fare; Shee straight hir light greene silken cotes (2p. of Thirsis and Milla); Thirsis and Milla (2p. Shee straight hir light greene silken cotes); What if my mistresse now; Who is it that this darke night; With my love my life was nestled

listed in index but missing from extant copy

Fantasticke love (2p. Poore soule); Much have I loved; Poore soule (2p. of Fantasticke love); Sleepe slumbring eyes (song with this title, *Och* incl. in facs. 1970 and EL); What lack ye, Sir?; White as lillies (see Thorpe-Davie, 1981); Will ye buy a fine dogge? (song with this title, *Och* incl. in facs. 1970 and EL)
Morley, Thomas: Works

keyboard

Pavan and galliard, F [arr. P. Rosseter for mixed consort as Southernes Pavan in Lessons for Consort (London, 1609); arr. G. Farnaby, kbd]; D i, 2

Quadro Pavan; D i, 8

Passymeasures Pavan; D i, 14

Pavan and galliard, a [pavan arr. F. Cutting, lute, *Cu*]; D i, 16

Galliard, G; D i, 21

Alman, C; D ii, 7

Nancy, variations; D ii, 8

Fantasia, d; D ii, 12

Go from my window, variations; D ii, 17

Pavan and galliard, d, 'set by Mr. Heyborne' (*see* other instrumental); D ii, 2
Morley, Thomas: Works

other instrumental

9 'fantasie': Il doloroso; La Girondola; La rondinella; Il grillo; Il lamento; La caccia; La sampogna; La Sirena; La Torello [Tortorella in tenor part index, and in 1619 edn.]: a 2, The First Booke of Canzonets to Two Voyces (1593, 2/1619); ed. D.H. Boalch (Oxford, 1950)

6 sol-faing songs, a 2, in *A Plaine and Easie Introduction* (1597); H, 89

Aria, a 3, in *A Plaine and Easie Introduction* (1597); H, 98

Misfidate guerrera madrigal without text, *GB-Lbl* Egerton 3665

Pavane and galliard, lute, lost (list in index of The First Booke of Ayres, 1600)

Pavan, lute, 1610[23] [arr. F. Richardson alias Mr. Heyborne, for kbd, see D ii, 2, with galliard D ii, 5; arr. P. Philips for consort a 5, *Lbl* Egerton 3665, with a different galliard]

La fantasia (? 2p. Tow Trebels), a 5, *Lbl* (possibly an untexted version of an italianate vocal piece, see Strahle, 1990 and 1991)

Sacred End Pavin, lute, *NL-Lt*, Thysius; Reading, Berkshire County Record Office, Trumbull; R. Spencer's private collection, Woodford Green, Essex, Braye lutebook; attrib. Morley in P. Rosseter: Lessons for Consort (London, 1609), anon. in other

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arrangements

attributions of originals, some conjectural, in parentheses; see B for conjectural attributions of arrangements

The First Booke of Consort Lessons, made by divers exquisite Authors, for 6 Instruments to play together, the Treble Lute, the Pandora, the Cittern, the Base-Violl, the Flute & Treble Violl (1599, corrected and enlarged 2/1611; both inc.); B: The Quadro Pavin (R. Alison); Galliard to the Quadro Pavin (Alison); De la Tromba Pavin; Captaine Pipers Pavin (J. Dowland); Galliard to Captaine Pipers Pavin (Dowland); Galliard, can shee excuse (Dowland); Lacrimae Pavin (Dowland); Phillips Pavin (P. Philips); Galliard to Phillips Pavin (Philips); The Frog Galliard (Dowland); Allison's Knell (Alison); Goe from my window (Alison); In Nomine Pavin (? N. Strogers) My Lord of Oxenfords Maske; Monsieurs Almaine; Michell's Galliard; Joyne hands (Morley, reworking of See, see myne owne sweet jewel, 1593); Ballowe; O Mistresse mine; Sola soletta (G. Conversi, Canzoni, 1572); Lavolto; La Coranto; The Lord Souches Maske (? G. Farnaby); The Batchelars delight (Alison) (1611 edn); Responce Pavin (Alison) (1611 edn only)

Morley, Thomas: Works

editions

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Morley, Thomas

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Morley, Thomas

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Morley, William

(*d* London, 29 Oct 1721). English composer. On 17 July 1713 he took the Oxford degree of BMus along with John Isham. Both appear to have been subordinate colleagues of William Croft, who, together with Pepusch, took his doctorate a week earlier. Having been a supernumerary Gentleman of the Chapel Royal since January 1712, Morley was formally sworn in on 8 August 1715, when, with royal approval, another four singers were added to the establishment. He is remembered because of the faint interest attaching to his putative authorship of an early instance of the Anglican double chant. Boyce's *Cathedral Music* (1760–73; ii, 306) includes an anonymous double chant in D minor, which Joseph Warren in his edition of Boyce (1849; iii, 471) attributed to William Morley without naming his authority and with an inaccurate biographical note (ibid., 31). The source of the chant given by Boyce has not been discovered; it appeared in *Cathedral Chants* (ed. A. Bennett and W. Marshall, London, 1829), where it was 'said to be' by Thomas Morley but 'more probably' by William Morley. Morley collaborated with Isham in composing *A Collection of New Songs* (London, 1706), to which he contributed six pieces; his most substantial work, however, is the ode in honour of Queen Anne, *Let the shrill trumpet's loud alarms* (score and parts in *GB-Ob*), which probably was his BMus exercise.

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WATKINS SHAW/H. DIACK JOHNSTONE

Morley College.

London college of adult education; *See* London, §VIII, 4.

Morley-Pegge, Reginald (Frederick)

(*b* London, 17 Jan 1890; *d* Cobham, Surrey, 1 June 1972). English horn player and scholar. His aptitude for brass instruments revealed itself during

his schooldays, and at 21 he entered the Paris Conservatoire, taking the conducting class and studying under Brémond, who had revived the teaching of valve-horn there in 1896. Though trained on the French valved instrument, to which he remained faithful until quite late in life, Morley-Pegge became an acknowledged master of hand-horn technique, which he regarded as indispensable. During a long career he played in many leading orchestras in Paris and elsewhere; the style and integrity of his playing were much admired. In his Paris days Morley-Pegge recatalogued and photographed the wind instruments of the Conservatoire collection. He was a founder-member of the Galpin Society and contributor to its journal, but his main contribution to scholarship was *The French Horn* (London, 1960, 2/1973); his profound knowledge of the literature and history of his instrument commanded world-wide respect.

PHILIP BATE

Mormon Church, music of the.

See Church of Jesus Christ of Latter-Day Saints, music of the.

Mornable [de Mornable], Antoine [Anthoine]

(*b* ?*c*1515; *fl* 1530–53). French composer. He was active in Paris. After serving as a chorister at the Ste Chapelle until his voice broke, he was educated at the expense of the canons there between December 1530 and December 1532. His first works were printed by Attaingnant in 1534; the same publisher issued a volume of 25 Latin motets and a book of 17 French psalms in 1546. Both volumes refer to the composer as 'de Mornable', but this form is not found in subsequent anthologies. The title-page of the motets designates him 'most learned musician', but the book of psalms specifies that he was *maître de chapelle* and valet to Count Guy XVII of Laval, a Protestant sympathizer.

Mornable also wrote 43 chansons which were published in collections, mostly by Attaingnant, between 1538 and 1553. The majority are courtly pieces in the style of Claudin de Sermisy and show Mornable's penchant for setting *épigrammes*. An increasing preference for homophony, already illustrated in the psalms of 1546, can be seen in the two *airs* of 1553, *Je ne me confesseray point* and *Je ne sçay que c'est qu'il me fault,* both of which contrast sections in duple and triple metre with great charm.

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FRANK DOBBINS

Mornington, Garret Wesley, 1st Earl of

(*b* Dublin, 19 July 1735; *d* Kensington, 22 May 1781). Irish composer. His father, Richard Colley (Cowley) (*c*1690–1758), came from an established family of Anglo-Irish landowners, and changed his surname to Wesley on being made heir of Dangan Castle by a distant cousin, Garret Wesley. He named his son after his benefactor. (The surname was not changed to Wellesley until after the death of the 1st Earl.) The father was created Baron Mornington in 1746, and on his death on 31 January 1758 the son inherited the barony. He was created Earl of Mornington and Viscount Wellesley on 2 October 1760: it is said that he owed this honour to his musical talent, which had gained him the favour of George III. His second son was the great Duke of Wellington, who was a talented violinist in his youth, but deliberately broke his fiddle when he thought it might distract him from his career. There is no evidence to connect this family with that of John Wesley.

Mornington's father 'played well (for a gentleman) on the violin', and the boy showed a precocity which attracted the notice of Daines Barrington, who later compared him with Mozart, Samuel Wesley and Crotch. In 1748 Mrs Delany wrote:

> My godson, Master Wesley, is a most extraordinary boy; …
> he is a very good scholar, and whatever study he undertakes
> he masters it most surprisingly. He began with the fiddle last
> year, he now plays everything at sight; he understands
> fortification, building of ships, and has more knowledge than I
> ever met with in one so young.

He also demonstrated early ability in playing the organ and the harpsichord, and in composition. He entered Trinity College, Dublin, in 1751, graduating BA in 1754 and MA in 1757. In the latter year he founded an amateur musical society in Dublin called the Academy of Music which became well known for its charitable concerts. He was also elected to the Irish House of Commons as member for Trim, but left the following year to take his father's place in the House of Lords. In 1764 he was made MusD and elected the first professor of music in the University of Dublin, a post he retained until 1774. The latter part of his life was spent mostly in London.

As a composer Mornington is known chiefly for his glees, most of which were first published posthumously in collections. The Catch Club of London awarded him prizes in 1776, 1777 and 1779, the last for *Here in cool grot*, which became his most popular piece. His glees are among the most smoothly melodious of their period: two of the best are *Come, fairest nymph* and *When for the world's repose my Chloe sleeps*. Mornington also wrote three madrigals, which show at least a superficial connection with the Elizabethan madrigal. All his part-songs show a due sensitivity to word-setting, though their phrase structure is influenced by that of instrumental music.

Among the unpublished music is a cantata, *Caractacus*, to a text by William Mason. The statement that he wrote cathedral music for St Patrick's Cathedral, Dublin, and that it is preserved there, is found in earlier editions of *Grove* and other reference books, but seems to be a myth (see Bumpus, p.113). His double chant is the only composition still in regular use, but in a debased form; the original version (ibid., p.92) is in its cool serenity among the best of Anglican chants.

WORKS

19 glees, 10 catches, 3 madrigals, 1 ode; the glees and madrigals were published collectively, ed. H.R. Bishop (London, 1846)

Caractacus (cant., W. Mason), *EIRE-Dtc*; Venite, *Dtc*; chants

March as performed at the installation of … the Duke of Bedford, pf (Dublin, *c*1770)

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NICHOLAS TEMPERLEY

Moro [da Viadana], Giacomo [Mori da Viadana, Jacobi]

(*b* Viadana, nr Mantua; *fl* 1581–1610). Italian composer. He may have been a Servite monk. According to title-pages he worked in Viadana in 1581, in Bologna in 1599 and in Fivizzano, near Carrara, in 1604. His two earliest volumes were secular (canzonets and madrigals respectively), and he then produced two collections for liturgical rites, Vespers and the Office of the Dead. He is better known, however, for the collections of *Concerti ecclesiastici* that appeared after the turn of the 17th century, in which he followed close upon the heels of Viadana (a colleague from the same town) in experimenting with the new concertato style for a small number of voices with indispensable basso continuo. His 1604 collection is a particularly practical compendium including a *Magnificat*, Compline music, a mass on Giovanni Gabrieli's *Lieto godea*, a Litany of the Santa Casa, Loreto, and some motets, all for double choir, as well as in a more up-to-date style

pieces for one to four voices and organ (these include a *Magnificat* too, for two voices); there are also two four-part canzonas for instruments.

WORKS

all published in Venice except anthologies

Canzonette alla napoletana primo libro, 3vv, con un dialogo e 2 canzonette, 4vv (1581)

Gli encomi musicali, 4–5vv (1585)

Psalmi ad vespertinas omnium solemnitatum horas, Beataeque Virginis canticum, 5vv (1595)

Officium et missa defunctorum, 8vv (1599)

Concerti ecclesiastici … si contengono mottetti, Magnificat, e falsibordoni, 1–8vv, alcuni … vv/insts, 1 Compieta, 8vv, con le sue antiphone della Beate Virgine, messa, 8vv, litanie che si cantano nella Santa Casa di Loreto, 8vv, canzoni, a 4, insts, bc, op.8 (1604; rev. 2/1613, 1–4vv, bc (org))

Secondo libro de concerti, 1–4vv, con il suo basso generale per l'organo, op.9 (1607)

Libro terzo de' concerti ecclesiastici … contengono motetti e Magnificat, 1–4vv, con alcune canzonette alla francesa, 3–4vv, bc, op.10 (1607)

Quarto libro de' concerti ecclesiastici, 1–4vv, bc (org) (1610)

Sacrarum cantionum, mentioned in *EitnerQ*

19 motets in 1616[2], 1621[2], 1622[2], 1623[2], 1627[1], 1627[2], 1638[5]; 1 motet, 8vv, *D-Bsb*

1 madrigal in 1588[14]

JEROME ROCHE

Moro, Il.

See Ratti, Bartolomeo.

Morocco, Kingdom of

(Arab. Mamlaka al-Maghrebia).

Country in north-west Africa. It lies in the north-west corner of the continent, flanked by the Atlantic ocean and the Mediterranean. Four mountain ranges – the Rif, Middle-Atlas, High-Atlas and Anti-Atlas – divide the kingdom into distinct ecological and cultural zones. These include the different mountain regions themselves, the fertile plains of the Atlantic coast, dry steppe to the east of the Middle-Atlas, and the Sahara desert to the south and east of the High- and Anti-Atlas. This geographical position and topological variety have contributed to great cultural diversity. Many Moroccan musical styles and areas, including the Rif mountains, the Jbala region north of Fez and the desert region of the deep south, have yet to be studied in depth.

I. Introduction.
II. Main musical traditions
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PHILIP SCHUYLER

I. Introduction.

The many varieties of Moroccan music draw on several separate musical cultures from the Middle East, Africa and southern Europe. The indigenous Berber peoples, who have inhabited North Africa for at least 2500 years, are generally divided into three groups: Tarifit-speakers (in the Rif mountains), Tamazight-speakers (Middle-Atlas) and Tashlhit-speakers (High-Atlas, Anti-Atlas and the desert beyond). Half the Moroccan population speaks some variety of Berber.

Arabs moved into Morocco from the first wave of Muslim expansion in the 7th century ce onwards; large-scale migration of eastern Arabs occurred in the 11th century. Arabs settled in the cities and plains, eventually becoming the dominant political and economic force in the country. Almost all Berbers converted to Islam and either assimilated themselves into Arab society or withdrew into the mountains. Moroccan culture was influenced by the Muslim courts of medieval Spain (8th–15th centuries), especially when Muslim and Jewish refugees left Spain under pressure from Catholic armies. Since the 10th century, sub-Saharan African musical practices have been brought by merchants, mercenaries, slaves and students of Islam. During the 20th century, music conservatories and the media gave prominence to both contemporary Middle Eastern Arab music and European and American art and popular music. These different musical cultures have influenced each other in various ways.

Within Moroccan music, an important general distinction exists between individual and communal styles. This operates on a continuum, ranging from a solo performer at one end to ensembles with 200 singers at the other. The key difference between the two lies in the relationship of performers to audience. In communal performance most or all members of the assembled gathering are participants in the music-making, as in the early part of a Sufi meeting or at a wedding in the High-Atlas. When specialists perform, on the other hand, a distinct gap between audience and performer is defined by the musician's greater technical ability and (usually) the audience's higher social and economic standing.

Specialist and communal musics generally emphasize different types of instruments. The *bendīr* (frame drum; fig.1) or *taʿrija* (small, hourglass-shaped hand drum) may be played by male or female amateurs or professionals, depending on the context. Melodic instruments are usually the province of male specialists; some, such as the *ghaita* (*ghayta*; a double-reed aerophone) or the *ribāb* (*rabāb*; the monochord fiddle of the Ishlhin) are played almost exclusively by professionals, usually from hereditary lineages (figs.2–3).

Under the French protectorate (1912–56), and even more after Independence, social and economic changes have strengthened the tendency toward specialization and improved the prospects for professionalism. Labour migration to Europe, urbanization within Morocco and the democratization of education led to a depletion of the pool of competent communal musicians. At the same time, the continuing shift to a cash economy has made full-time professionalism a feasible alternative for

many performers. Furthermore, music is strongly supported by the state, through conservatories, festivals and radio and television; state support stems in part from administrators' realization that music is a powerful tool for forging national identity, articulating political ideas, and promoting tourism, and in part because King Hassan II (1929–99) was himself an ardent patron of music. The government's sponsorship of folklore troupes, as a device for promoting tourism, inspiring national pride and advertising Moroccan culture abroad, has created a need for specialized cadres of (formerly) communal musicians.

The great majority of Moroccans are Muslims, some of whom object to the performance of music on religious grounds. Although music itself is not directly condemned in the Qur'an or the sayings of the Prophet, some types of popular song are connected to gambling, prostitution and the drinking of alcohol, all of which are forbidden to Muslims. Attitudes vary widely, however, and in certain areas of the Middle-Atlas and the Jbala mountains music-making may be the principal economic activity of an entire village.

Morocco

II. Main musical traditions

1. Specialist music.
2. Communal music.
3. Religious music.
Morocco, §II: Main musical traditions

1. Specialist music.

(i) Andalusian music (al-‘alā al-andalusiyya).
(ii) Malhūn.
(iii) Shikhāt.
(iv) Rwais and imdyazn.
Morocco, §II, 1: Main musical traditions: Religious music

(i) Andalusian music (al-‘alā al-andalusiyya).

The origins of Moroccan Andalusian music can be traced to southern Spain, where Muslim courts flourished from the 8th to the 15th centuries. Mutual influences between Spain and Morocco are apparent in the music itself and in documents such as the 13th-century *Cantigas de Santa Maria*. (*See also* Arab music §I, 3(iv) and 4(iii).)

Al-‘alā al-andalusiyya sounds quite unlike eastern styles of Arab art music (Egypt or Syria) but shares many features, including instrumentation, terminology and organization. Before the 19th century, the ensemble probably consisted of a small group of instruments of contrasting sonority. The *rbab* (*rabāb*; a boat-shaped bowed lute with two heavy strings) sketched the principal points of the melody. One or two plucked lutes, an *‘ūd ramal* (small, four-string lute) or *gunibrī* (a three-string semi-spiked lute with a hollowed-out, teardrop-shaped body), provided embellishment in a higher register. The *tār* (a small tambourine about 15 cm in diameter) controlled the rhythm and tempo. By at least the 19th century, the *kamanja* (a European violin or viola) was added to the ensemble. The Egyptian *‘ūd*

(a larger lute with six courses) began to join, and then replace, the *ʿūd ramal*.

In the 20th century, under the influence of both European and Egyptian orchestras, the number of instruments grew to as many as a dozen violins and violas and three or four *ʿūd*. Some ensembles have added cellos, *nāy* (end-blown reed flute), piano or saxophone. A *derbuga* (*darabukka*, a goblet-shaped drum) usually supplements the more delicate sound of the *tār*. A single *rbab* remains the theoretical heart of the ensemble, often played by the leader himself, but the sound is largely drowned out by the rest of the instruments. The *rbab* is currently falling into disuse. The instrumentalists sing in a heterophonic chorus, but a vocal specialist may sing *inshād* (unmeasured vocal solo). Ensembles for radio and television may have a separate chorus.

The foundation of the Andalusian school of music is generally attributed to Ziryāb (ʿAlī ibn Nāfiʿ), a freed Persian slave, who came to the court of ʿAbd al-Rahmān II in Cordoba from Baghdad in 822. He became a celebrated courtier and advocate for a musical doctrine of humours. Ziryāb proposed a system of 24 modes, one for each hour of the day and each endowed by nature with temporal, seasonal and emotional characteristics (*see* Arab music, §I, 3(iv)). These provided the framework for *al-ʿalā al-andalusiyya*. The music is based on two forms of Arabic poetry, the Muwashshah and Zajal developed in Spain in the 11th and 12th centuries. These represented a dramatic departure from the classical Qasīda, which had dominated Arabic poetry for 500 years. The *muwashshah* maintained the *qasīda* distich line form, but its basic unit became the stanza, as varying lines were organized into strophic patterns (seven-line *AABBBAA* or sometimes truncated, five-line *BBBAA*). In *zajal*, poets took even greater liberties with metre and line form, and they expressed themselves in colloquial rather than classical Arabic.

Muwashshahāt and *zajal* serve as testimony to the ecumenical spirit that prevailed in Muslim Andalusia. Both forms were clearly influenced by indigenous forms of Iberian poetry and some even included a closing couplet in medieval Latin (Romance). The earliest manuscripts of the new forms are transliterated in Hebrew. Jewish musicians continued to be active practitioners of the Andalusian tradition in both sacred and secular contexts. They sang in both Arabic and Hebrew, sometimes alongside Muslim musicians, or in exclusively Jewish groups (most notably, the *a cappella* ensembles in the synagogue). The major cities of Muslim Spain had variant and competing styles, which were spread through emigration to different cities in North Africa.

The present repertory of *al-ʿalā al-andalusiyya* in Morocco is based primarily on a compilation of song texts collected in the late 18th century by Muhammad ibn al-Hasan al-Hayk, a musician from Tetuan. Al-Hayk organized the material in 11 *nūbāt* (from Arabic Nawba: 'turn'), each identified by its predominant musical mode (*tabʿ*, pl. *tubūʿ*, lit. 'natural, natural endowment'). The compilation includes songs in 26 different *tubūʿ*; al-Hayk simply included those *tubūʿ* with a small number of songs in the suite of a related mode, with similar emotional and temporal associations.

Many Moroccan and Middle Eastern modes have similar names and general scale structures, but the systematic use of microtonal intervals typical of the Middle East does not play an important role in Andalusian music. Many Andalusian musicians and conservatory teachers now maintain that the background scale is in effect twelve-tone and equally-tempered, and that the *tubū'* themselves correspond to Western major and minor scales or church modes. It is often difficult to find acoustic reasons for the modal classification of the *nūbāt*. *Ramal l-Maya* and *Isbihān*, for example, have an identical scale structure and share at least one melody.

A *nūba* is divided into a series of five large sections, each in a different rhythmic mode. These movements (*miyāzin*, sing. *mīzān*) are subdivided into a slow beginning (*muwassa'*), an accelerating transitional passage (*mahzūz* or *qantra*) and a rapid final section (*insirāf*). By the end, the tempo may be more than double the original speed.

The *nūbāt* in al-Hayk's compilation are much too long to be played comfortably in one sitting. In a series of recordings of the complete repertory, issued by the government, each *nūba* takes up six CDs. Rather than taking excerpts from the five *miyāzin* (as is the practice in Algeria) Moroccan musicians have tended to play continuously through a single movement, or sometimes parts of two. However, in recent years some performers, such as Massano Tazi, have experimented with taking short segments from each *mīzān* to make a more varied compound form.

A performance generally begins with a *bughia* or *mshelia*, a short prelude in free rhythm, played by the entire orchestra (with individual improvisatory flourishes) to establish the character of the mode. This is followed by a *tushia* (pl. *tuwāshī*), a measured orchestral overture, usually about five minutes in length. *Tuwāshī* are also used as instrumental interludes during the performance of some *nūbāt*. The performance may also include unmeasured, solo instrumental improvisation (*taqsīm*) and its vocal equivalent (*mūwwāl* or *bitein*), both to demonstrate the virtuosity of the musicians and to separate the sections of the *mīzān*.

Royal patronage of Andalusian music continued into the 20th century. During the reign of Sultan Mūlay 'Abd al-'Azīz, a military conservatory was founded under the direction of 'Umar Ja'īdī. Later, during the French Protectorate, civilian conservatories were founded, both for western European art music and for Andalusian music (begun by Alexis Chottin in 1930 as a 'laboratory' for the study of Moroccan music). Initially, there were music schools only in the largest cities, such as Rabat, Casablanca, Meknes and (particularly in the case of Andalusian music) Fez and Tetouan. In the years since independence (1956), and particularly since the 1970s, there has been a proliferation of conservatories in smaller towns such as Taza and Qsar el-Kebir, which had not historically been centres of Andalusian music.

Royal patronage has also taken the form of broadcasting on radio and television, which serves both as a way to support the musicians and as a way of invoking the majesty of the dynasty (even if it does not reach directly back to Andalusia).

Andalusian music is often used as a filler between programmes, and it is also broadcast during the last hour leading up to the breaking of the fast during Ramadan. During the period of mourning following the death of King Hassan II, Andalusian music and *malhūn* (see below) were the first musical forms introduced on the radio after several days of Qur'anic recitation.

(ii) Malhūn.

Malhūn, an urban song style closely associated with Andalusian music, is thought to have originated in the Tafilalet, a chain of oases south of the Atlas mountains. Originally practised primarily by artisans and merchants, *malhūn* is distinguished by the colloquial, but archaic and learned dialect of its long texts. The song is strophic in form, often with a choral refrain (*lazima* or *harba*); each strophe has a complex rhyme scheme, sometimes modelled on the *muwashshah*. *Malhūn* uses melodies of limited range. The basic metre is 2/4, although in certain sections 5/8 or 6/8 may be introduced. The song is delivered in an understated, almost conversational fashion, but the shifting accents and tight word-play requires a nimble tongue. In the early 1960s *malhūn* had fallen out of favour with its traditional audience, the urban middle class. Later in the decade, however, a wave of cultural nationalism sparked interest in the form among intellectuals. Their work attracted people in the theatre and, eventually, a new form of urban popular music developed.

The text of *malhūn* is known as *qasīda* (pl. *qasā'id*). The poems share many features with the classical Arabic form, including its monorhyme and monometric pattern; under the influence of the *muwashshah* some formal complexity may be introduced. A number of poems have a ternary, or even a quinquinary line form, and lines are usually grouped in stanzas of four to ten lines. Sometimes the monorhyme changes from stanza to stanza. There is almost always a choral refrain consisting of the first line or two of text. A short introductory text (*serraba*), sung to a quick 5/8 metre, is sometimes added and many *qasā'id* add three lines of call and response (*nā'ūra*: 'waterwheel') to the beginning of later stanzas. In the last stanza, the singer may include a metric modulation from 2/4 to 6/8 (more rarely 5/8) leading into the final refrain, which is repeated several times at a rapidly accelerating tempo. The singer may also modulate the melody from stanza to stanza, usually by raising the pitch level by one scale degree. Where two or more *qasā'id* share the same metric pattern and melody, two soloists may alternate stanzas, each singing from a different text.

(iii) Shikhāt.

Across the central belt of the country (from the eastern Middle-Atlas to the Atlantic plains) women are a dominant force in professional music. They are known as *shikhāt* (sing. *shikha*, 'venerable woman', masculine *shikh*), a pseudo-honorific applied to many professional performers. Both Arab and Berber *shikhāt* are accompanied by a small ensemble of male musicians on *kamanja* (or European violin or viola played vertically on the knee), *gunibrī* (a three- or four-string plucked lute) and *bendīr* (a round frame drum). The female singer-dancers range in number from four to more than a dozen and generally carry small hand drums (*ta'arija*) with which they

punctuate their phrases and play polyrhythmic interludes. The women perform standing in a line or a circle, swaying gently and moving slowly as a group while they sing. The end of each song, or suite of songs, leads into a faster instrumental section in which the women dance solo or in pairs.

Shikhāt are widely regarded to be prostitutes since they perform in public before men but are not dependent on any single man for love or money. Their male accompanists act as managers and agents for the group and may also train the women and provide them with new texts and melodies. Nevertheless, a well-known female singer, such as hajia Hamdaouia, can have the dominant voice in group decisions and performances, and some women compose or improvise their own songs.

However, there are differences between the Arabic-speaking plains musicians and the Berber-speaking mountain musicians. The Berber songs (*izlan*) are more tightly coordinated and group-oriented. The Middle-Atlas women generally sing in heterophonic unison to a more pronounced, steady beat. The women of the plains sing *al-'aita* songs, passing the solo lead as they tire or want to add comment. Middle-Atlas Berbers often sing their popular songs in Arabic to reach a wider audience. Over the past 25 years, male and female performers, such as Rouicha Mohamed and Najat Atabou, have achieved national and international recognition.

Morocco, §II, 1: Main musical traditions: Religious music

(iv) Rwais and imdyazn.

Berber-speaking peoples in both the Middle-Atlas (Imazighen) and the High-Atlas (Ishlhin) have groups of itinerant musicians who are entertainers and bearers of news and moral lessons. In the past, musicians travelled between villages and markets around harvest time. They played for small donations or hoped to be invited to weddings, rewarded for their services with food and lodging, or perhaps a small payment in kind.

In the Middle-Atlas, these musicians are known as *imdyazn*. Although their poetry is one of high seriousness, the group includes a clown (*bughānim*) who also plays the *zamr* (*mizmār*; a double-clarinet) or *talawat* (end-blown flute). Two other musicians respond to the lead singer (*amdyaz*) and accompany him on a large round frame drum, about 50–60 cm in diameter, known as *bendīr* in Arabic and *allun* in Tamazight. Occasionally a violin or viola may also be included in the ensemble.

In the High-Atlas, professional musicians are called *rwais* (sing. *ra'īs*, 'leader, president'); an analogous term, *shikh*, is used among some Arabic-speakers and Middle-Atlas Berbers. While the Middle-Atlas Imazighen use long, flowing diatonic melodies with microtonal intervals and an ambitus of a 5th or less, the High-Atlas Ishlhin people use more angular pentatonic tunes covering a range of an octave and a half.

The most characteristic instrument of the *rwais* is the *ribāb*, a monochord spike fiddle with an oblique string and a rounded frame body, covered with skin on both sides. Like the Middle Eastern *rabāba*, it was probably originally a soloist's instrument, complementing the voice and punctuating long narrative songs. Al-Hajj Bel'aid (*c*1875–*c*1945) is credited as one of the first to create an ensemble combining the *ribāb* with the *lotar* (a three-

or four-string, semi-spiked plucked lute with a skin-covered, bowl-shaped body) and the *nāqūus* (a bell originally made of a copper tube, now usually made from a car's brake drum). In the past, *rwais* sometimes used a short end-blown flute (*tagwmamt*) and a frame drum to attract attention at the beginning of a performance in a marketplace, but during the session of *amarg* (sung poetry) they used only the string instruments and *nāqūs*. Since the 1970s, some *rwais* have included drums (and occasionally an electric guitar) in imitation of other forms of popular music.

Both the *rwais* and the *imdyazn* performed song texts containing political, religious and moral commentary, as well as personal accounts of their own travels. They carried news from tribe to tribe and from the city to the country. They also served as musical mediators. In the 1930s their instrumental repertory included both bugle calls and the military version of Andalusian music called *khamsa u khamsīn*, which they had picked up during performances for Berber troops in their barracks. As well as performing in their own styles, they often join in the performance of local collective styles, such as *ahwash* in the High- and Anti-Atlas, and *ahidus* in the Middle-Atlas. The *rwais* insist that the best melodies come from the countryside; one of their reasons for travel is to pick up melodies from village celebrations or from workers in the fields. In turn, village musicians incorporate songs from the *rwais* into their local styles.

Since the 1930s some Berber professional musicians have expanded their range to reach Berber-speakers settled in Holland, Belgium and, especially, France.

Professional musicians, particularly the *rwais*, have begun to settle in Moroccan cities like Marrakesh, Agadir and Casablanca, where there are substantial populations of Berber-speakers. There they can participate more easily in the cash economy, not only at weddings and other occasions, but also in restaurants and nightclubs, which provide steady work. In the countryside a good transportation network allows them to cover a wide range of territory as opportunities arise.

In performances in the mountains, the mixing of sexes was considered shameful. A group of *rwais* consisted only of men, although young apprentice dancers might dress in women's clothes and jewellery. In the 1930s, however, groups of *rwais* were hired to entertain in brothels maintained for the French protectorate troops, and they began to incorporate female singers and dancers (*raisat*) into their ensembles. Today *raisat* are a fixture in most groups, and some of the best-known singers are women.

Morocco, §II: Main musical traditions

2. Communal music.

Communal music is particularly associated with the Berbers of the Atlas mountains, but rural Arabs and city-dwellers have their own forms as well. For example, the Jbala, Arabic-speaking peoples in the foothills of the western Rif mountains, have a line dance called *haidus*, whose name and style are reminiscent of the *ahidus* of the Middle-Atlas Berbers. Communal performances are usually made up of two antiphonal choirs of singers and dancers, accompanied by various drums, especially the *bendīr*. In the

Souss valley and in the plains at the foot of the north slope of the High-Atlas, Arabs and their Arabic-speaking Berber neighbours combine small frame drums with long (40 cm), slim (10 cm) single-headed drums to play an intensely polyrhythmic form known as *l-unasa*, *hemwada* or *huwara*.

In the cities, impromptu ensembles are a frequent part of wedding celebrations, but there are more fixed urban communal forms. In Taroudant and Marrakesh, groups of women have their own style of *huwara*, and men celebrate 'Āshūrā (the 10th of Muharram, the first month of the Muslim calendar) by beating on *t'arij* (hourglass-shaped drums) and performing *daqqa*, which may last until dawn.

In the High-, Middle- and Anti-Atlas, communal song and dance is widely regarded as both the most serious and entertaining form of music. The ensemble consists of antiphonal choruses accompanied by frame drums, and sometimes other instruments. The *ahidus* form, in the Middle-Atlas, makes frequent use of asymmetrical metres, and the same narrow diatonic scales as the *imdyazn*. The *ahwash* form is sung to pentatonic melodies with, in most cases, duple or compound duple meters. Furthermore, while *ahwash* keeps males and females in separate lines (fig.4), facing each other or in concentric circles, an *ahidus* may mix the two, alternating males and females in the same line. *Ahwash* is the epitome of communal music, in terms of its size and its connection to place. Local style is considered – with pride – to be a marker of village or tribal identity. Melodies, rhythm, instrumentation and language all vary, as do the rules of participation. Sexual segregation is the norm throughout the High- and Anti-Atlas, but its nature differs even within a single valley. In one village men and women may perform separate dances at the same time, in the next only unmarried girls may be allowed to dance in separate lines with the men, while in a third, the female participants may be married women and divorcees.

The basis of the *ahwash* ensemble is the frame drum, found in a variety of different sizes, tunings and names, e.g. *allun*, *tallunt*, *tagwalt*, depending on the size of the instrument and the tribe of origin. High-Atlas frame drums are smaller in diameter (30–35 cm) and shallower than those of Middle-Atlas Berbers or Arabic-speaking Moroccans. The skins are stretched completely over the outside of the frame and stitched to the wood at the bottom. Snares and cymbals are rare. The *ahwash* drum choir includes from three to over 30 drummers, organized into parts. The largest group, usually comprising the least experienced musicians, lays down the basic beat, a second group plays a counter rhythm and a third (usually only one drummer) improvises against both on the tightest, sharpest drum. This stratification is clearest in the music of the central High-Atlas; further west the ensembles are smaller in size and the drums more uniform in timbre. An *ahwash* in the western High-Atlas may also include other instruments such as a short end-blown flute (*tagwmamt* or *tal'awadt*) and, particularly in the style called *taskiwin*, small single-headed and hourglass-shaped hand-drums (*agwal* or *tagwalt*).

A performance usually begins with improvised poetry, in an extended solo or a contest between two or more poets. Poets enjoy the literary or musical challenge, but may also debate issues of local politics. As the contest comes to a close, two large choruses, separate lines of men and women,

take up a line of poetry in alternation. After several repetitions (during which a poet may shout out a new line to sing), the drum chorus enters, one or two players at a time, until the whole ensemble settles into a coherent rhythm. The tempo accelerates gradually for several minutes until the lead drummer takes the group into a 'pass' (*tizi*), a metric modulation from, usually, duple to compound duple metres. At the same time, the melody is shortened and split between the choruses. Eventually the singers put more energy into dance and the music focusses on the drums. A single *ahwash* may last from 15 to 45 minutes. As in other communal forms, the outcome is never certain, since some of the musicians may not be experienced or performers may resist the direction of the leaders. This tension and uncertainty adds to the excitement.

Morocco, §II: Main musical traditions

3. Religious music.

(i) Call to prayer and Qur'anic recitation.

The call to prayer (*adhān*, Moroccan *adan*) is perhaps the most common musical phenomenon in Morocco (and the rest of the Islamic world), recited from mosque rooftops, doorways and minarets. For many people, it is still an important means of measuring time. Qur'anic recitation (*qirā'a*) may be heard almost anywhere, at any time of the day, performed by a group of worshippers after prayer, by a beggar on the street or by a shopkeeper practising devotional exercises while waiting for customers.

Forms differ according to the reader's region of origin and level of training. *Tulba* (Arab.: 'students [of Islam]') are specialists in Qur'anic recitation and hymns of praise. Groups of *tulba* are called in to perform at auspicious occasions, such as the dedication of a new building, a wedding and particularly at funerals. Many serve as Qur'anic school teachers, scribes or spiritual doctors. They usually perform on one or two reciting tones, with a discernible pulse but no fixed metre. In the High-Atlas, *tulba* preface their recitation with an antiphonal prayer reminiscent of *ahwash* (see §3 below), followed by an energetic rendering of the text punctuated by extended tones ending in a whoop.

Tajwīd is the most complex form of Qur'anic recitation, entailing a set of rules that govern the pronunciation and intonation of each syllable. A good reciter must be a talented musician, even though he may not recognize his art as music. A performance of *tajwīd* resembles the unmeasured improvisation of voice (*mawwāl* or *bitein*) or instruments (*taqsīm*) in secular art music. Indeed, aspiring musicians are frequently advised to model their improvisation on *tajwīd*. (*See also* Islamic religious music, §I, 3 and 4.)

(ii) Religious associations (tarīqa).

Morocco has perhaps a dozen prominent Muslim mystical religious associations, and many smaller ones. Some of these first rose to prominence in resisting Portuguese incursions in the 15th century. The *tarīqa* ('path') offers a way to enlightenment, often using song and sometimes dance to achieve an ecstatic state. Some *tarīqat* limit themselves to the recitation of litanies and the singing of hymns. Others, like the Heddawa, accompany their songs with large, single-headed pottery

vase drums (*herrazī*). The Jilāla use a long end-blown flute (*qasaba*) and *bendīr* for their ceremonies, while the 'Aissawa and the Hamadsha, two of the largest groups, bring in musicians to perform on the *ghaita* and *tbel* or *tabl* (a double-headed side drum).

The *tarīqat* generally meet in local lodges on Thursday evening, and they also come together for critical events, such as the marriage, illness or death of a member or associate. Their most visible (and audible) performances, however, take place during pilgrimages to the tomb of their patron saint. In the case of 'Aissāwa and Hamadsha associations, the ceremony (*hadra*) begins with the recitation of a litany (*dhikr*) and the singing of poems (*qasīda*) in honour of Allah, the Prophet and the saints. During the early stages of the ceremony, the devotees may accompany themselves on various instruments. Later the *ghaita* and *tbel* players (generally two of each) come in to accompany dance, which may lead to possession by a saint or spirit (*see also* Islamic religious music, §II). (These musicians are professionals and not necessarily members of the association; indeed, they may play for other brotherhoods, as well as for processions celebrating weddings and circumcisions.)

(iii) Gnawa.

The Gnawa have their roots in communities of sub-Saharan Africans (mostly from the region of the old Mali empire) brought to Morocco as slaves and mercenaries, from the 16th century. (Similar communities, with similar practices, exist in Algeria, Tunisia and Libya). Their background is reflected in their belief system, which draws on Islam and traditional sub-Saharan religions. Many spirits in the Gnawa pantheon have close analogues in West Africa, and others bear the names of tribes in the Sahel, such as Bambara and Fulani (FulBe). Members of the group consider themselves to be good Muslims, however, and follow religious precepts. They sing primarily in Arabic, constantly invoking the names and epithets of Allah, the Prophet Muhammad and other recognized prophets and saints. The multiplicity of their beliefs is resolved in the character of their patron saint, Bilāl, the freed Ethiopian slave who became the Prophet's first *muezzin* (caller to prayer).

Some groups of Gnawa appear frequently in the streets and markets of large cities, as well as some villages in the High-Atlas. They perform acrobatic dances accompanied by large, double-headed side drums (*tbel*) and barbell-shaped metal crotales (*qarāqib*), soliciting passers-by for donations. These public performances appear to be light entertainment, but in another domain Gnawa music is very serious indeed. In all-night ceremonies, known as *derdeba* or *lila*, Gnawa musicians and officiants perform for the pleasure of beneficial spirits and for the propitiation of malicious ones, in order to secure peace of mind and cure the diseases of their devotees. The ritual is marked by transformations of all the senses and structured around a series of dance suites dedicated to seven families of saints and spirits, each characterized by specific colours, odours, flavours, feelings, actions and sounds.

A *lila* ('night') generally lasts from sunset until dawn, and in some cases a full *derdeba* may stretch over several nights. The length depends on the mood of the participants, the number of spirits to be propitiated, the

seriousness of each case and the resources of the sponsors. All seven families of spirits must be acknowledged, to varying degrees, in the music.

Drums (*tbel*, pl. *tbola*) have a relatively limited ceremonial role. The *qarāqe ib* are indispensable for trance-dancing, and the principal instrument is a three-string lute known as *gunibrī, sintīr* or *hajhūj.* The *gunibrī* has a semi-spiked construction, with a skin-covered body, sliding leather tuning rings and a sistrum-like sound modifier (*sersāl*) at the end of the neck (fig.5). The morphology and the playing technique of the *gunibrī* are connected to West African instruments such as the *khalam* and *kontingo*, as well as to the American banjo.

Morocco

III. Modern developments

With the advent of recordings, radio and motorized transport in the 1930s, performers in Morocco were able to reach an audience beyond their village or neighbourhood, or the distance they could travel on foot. Although the first recordings were of traditional regional styles, musicians soon developed new popular styles based on short, light Arabic songs, accompanied by a small ensemble of *'ūd*, violin, and drums. One of the earliest popular stars was Houcine Slaoui, who wrote and performed songs of satirical social commentary from the 1940s to the 1960s. Among these were *'Amr lu sibsi* (about marijuana smoking), *Al-kas hlu* (about drinking alcohol) and *Hadi ras'ek* (about trickery in the marketplace). Among his most famous songs was *l-Amīrikān*, about the effects of the American invasion of North Africa during World War II. Slaoui also experimented with a variety of different instruments in his ensembles, including the clarinet and piano.

During the 1950s and 60s, the commercial music market in Morocco was dominated by popular stars from Egypt (Umm Kulthum and Farīd al-Atrash), France (Johnny Halliday) and the United States (James Brown). The most successful local recording artists, like Abdelhadi Belkhayat and Abdelwahab Doukkali were, for the most part, imitators of Egyptian film style or, more rarely, French pop and American soul. Traditional and regional music was mostly relegated to low-powered radio stations and limited programming time. Commercial recordings of traditional music seldom sold more than a few thousand copies, mostly among emigrant labourers nostalgic for the sounds of home. Recordings were, in any case, largely superfluous, since live performances were so readily available.

In late 1971 a new wave of commercial music appeared in Morocco when several actors formed a group called Nāss al-Ghiwān (The People of Love, or People of Temptation). Within a few months another group, Jīl Jilāla (Generation of Jilāla), had split off from the first and overtaken it in popularity. The two groups rapidly became the most successful in Morocco. Soon after, they launched successful tours in the rest of North Africa, the Middle East and Europe.

Their strongest historical influence came from religious brotherhoods, such as the 'Aissāwa, Jilāla and Gnawa. A second source of inspiration was European and American counter-culture. Many popular musicians visited

Morocco during these years, and the Rolling Stones and Led Zeppelin even maintained houses there. As early as the 1960s, groups of Gnawa from Tangier, Marrakesh and Essaouria collaborated with well-known jazz and popular musicians, such as Randy Weston, Don Cherry, Pharoah Sanders and Led Zeppelin, and fusion experiments were organized by a variety of Moroccan artists. Since the 1970s, early music specialists in Spain and, more recently, flamenco musicians have been collaborating with Moroccan Andalusian musicians, exploring the ties between the musics of the two countries.

Nāss al-Ghiwān and Jīl Jilāla did not work directly with Western musicians, but they were able to fuse aspects of Western performance with a repertory based on traditional Moroccan songs drawn from varied sources around the country. The resulting synthesis was undoubtedly Moroccan, without being tied to any specific regional or ethnic group. The identity of the groups was open to interpretation on the part of each observer. Like Morocco itself, they could seem by turns conservative and revolutionary, traditional and modern, Arab, African and Western.

To carry the melodic lead, Nāss al-Ghiwān and many of their emulators chose the banjo, while Jīl Jilāla used the Greek *bouzouki*. The groups also included a Gnawa *gunibrī* and a set of traditional drums. Some of the drums, like the *bendīr* and *ta'arija*, have traditionally been used in a variety of different contexts, both sacred and secular; others, like the *herrazi* (a large, single-headed, cylindrical drum) and *tbila* (a pair of pottery kettle drums), have been used primarily in the ceremonies of religious associations. The connection to the religious *tarīqa* was enhanced by Jīl Jilāla's occasional use of the Gnawa *qarāqib*. The musicians also used novel playing techniques on their instruments; they played *tbila*, normally beaten with sticks, with their hands.

Nāss al-Ghiwān continues to attract audiences of enthusiastic young fans, but they have not moved far beyond their repertory of the 1970s. Nāss al-Ghiwān and Jīl Jilāla inspired hundreds of similar groups, most of them amateur and short-lived. Their success created new interest in certain forms of traditional music. Later groups, such as the Tashlhit-speaking Usman, began to introduce electric guitars and synthesizers. More importantly, the influence of Nāss al-Ghiwān and similar groups has extended beyond Morocco, particularly to the city of Oran (Wahran) in western Algeria. Young singers adapted the model of the Moroccan groups, drawing on local popular styles accompanied by a mix of traditional and electric instruments, to create the genre Rai (*see also* Algeria, §1(v)).

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Moroder, Giorgio

(*b* Ortiséi, 26 April 1940). Italian producer and composer active in Germany and the USA. Together with the lyricist Peter Belotte, he worked in Munich in the early 1970s and had several hit singles including *Nachts scheint die Sonne* in 1971 which was later re-recorded with an English lyric by Chicory Tip as *Son of my Father*, one of the first synthesizer records to break into the pop charts. Working with the vocalist Donna Summer, Moroder defined disco music on the seminal *I feel love* (1977), a marriage of Kraftwerk-styled robotic beats and Summer's soul vocal: this blueprint became part of the lingua franca of 1980s pop. Although much in demand as a producer in the 1970s and 80s on records by Sparks, Janis Ian, David Bowie, Blondie, Sigue Sigue Sputnik and the Human League's Phil Oakey, Moroder also maintained his solo career and in 1979 released *E=MC^2*, the first digitally recorded and mastered album. Moroder also produced a number of lucrative soundtrack albums such as *Midnight Express* (1979) and *Flashdance* (1983), both of which won Academy Awards, *Cat People*

(1982) and *Top Gun* (1986). In 1984 he restored, re-edited and provided a soundtrack for Fritz Lang's classic silent film *Metropolis*.

<div align="right">DAVID BUCKLEY</div>

Moroi, Makoto

(*b* Tokyo, 17 Dec 1930). Japanese composer. He is the son of Moroi Saburō. In 1952 he graduated from the Tokyo National University of Fine Arts and Music, where he had been a pupil of Ikenouchi; he also studied Gregorian chant privately with Paul Anouilh, and Renaissance and Baroque music with Eta Harich-Schneider. His career started brilliantly in 1953 when two of his works won international prizes: the Partita for flute (1952), a rhapsodic, 12-note piece full of virtuoso writing and rhythmic and dynamic complexities, won an ISCM prize; and the Composition no.1, Moroi's first orchestral work, received a prize at the Belgian Queen Elisabeth Competition, as well as the first prize in the Japanese radio music competition and the government-sponsored Art Festival prize. He was awarded a second ISCM prize for the piano composition *Alpha and Beta* in 1955. In May of that year he went to Europe to work in the Cologne electronic music studio. He returned to Tokyo after eight months and began work at the studio of Japanese radio: in autumn 1956 he completed there his first piece in the new medium, Seven Variations, composed with the assistance of Mayuzumi. The two composers were principal promoters of the summer festivals of new music (1957–63), given under the aegis of the Institute for 20th-Century Music. In 1958 Moroi won yet another ISCM prize for *Kihaku na tenkai*, a 12-note suite for soprano, singing in Sprechgesang style, and chamber orchestra. His other awards include an Otaka Prize (1963) for the *Kyōsō-kumikyoku* for violin and orchestra and an Italia Prize (1965) for the music drama *Gyosha Paetōn*. In 1964 he met the *shakuhachi* player Chikuho Sakai and began to take a serious interest in the instrument; he wrote the virtuoso Five Pieces (1964) for him and gradually extended his interests to other Japanese instruments. In 1968 he was appointed professor of composition at the Osaka Geijutsu Daigaku. He made several trips abroad in 1970–71 and was guest composer at the Brahmshaus, Baden-Baden, in 1971. From the late 1970s to the early 1990s he concentrated on writing essays and articles; on resuming his compositional activities he made particular use of the *shakuhachi* and the *sanjūgen*, a modern 30-string *koto*. In 1994 he became the director of the newly-opened Saitama Arts Theatre.

Moroi is one of the leading composers to have actively introduced Japanese audiences to techniques including 12-note methods, further ramifications of serialism and aleatory music. He is also keenly concerned with contrasting sonorities and instrumental capabilities, as is shown particularly well in his chamber works, such as the *Itsutsu no epigram* for seven instruments (1962), a suite of short Webernian pieces with much use of tremolo and repeated notes. Moroi's music is, however, quite unlike Webern's in its tendency to the lyrical and rhapsodic, which is still more striking in his larger compositions, among them the Symphony (1968) for a Wagnerian orchestra. This work is in two movements, of which the first includes a passage for strings in 52 parts and two brilliant percussion

cadenzas; the coda to the second movement uses a tape of a pre-recorded performance. Virtuoso writing and rhapsodic form, principal features of the Symphony, are also characteristic of Moroi's pieces for traditional Japanese instruments. Further information is given in K. Hori, ed.: *Nihon no sakkyoku nijusseiki* ('Japanese compositions in the 20th century', Tokyo, 1999), 260–61.

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MASAKATA KANAZAWA

Moroi, Saburō

(*b* Tokyo, 7 Aug 1903; *d* Tokyo, 24 March 1977). Japanese composer and teacher. He graduated from Tokyo University in 1928, presenting a dissertation on musical forms. At this time he headed the Suruya group, which gave seven concerts of new music between 1927 and 1931. From 1932 to 1934 he was in Berlin, studying composition with Schrattenholz and orchestration with Gmeindl at the Hochschule für Musik. While there he composed the Piano Concerto in C and the First Symphony, both of which were performed in Berlin for broadcasting; they were played again in Tokyo soon after his return, establishing him as the principal advocate in Japan of the German school. The years between 1936 and 1944 proved to be his most fruitful period, during which he wrote, among many other works, two symphonies and three concertos (some of these were heard in Germany as well as Japan); after the war he devoted himself to teaching, producing only a few works. He has served as jury member of the Japanese music competition (1935), inspector of music and adult education for the Ministry of Education (1946–64), director of the Tokyo Metropolitan SO (1965–6) and director of the Senzoku Gakuen Academy of Music, Tokyo (from 1967).

Moroi is a direct descendant from the German academic tradition. His music is always tonal and displays a mastery of polyphonic writing, thematic treatment and orchestration. He is particularly concerned with questions of form, and most of his works are in the standard 'absolute' forms. One of the leading teachers of European music in Japan, he had a number of distinguished private pupils, among them Dan, Irino, Shibata and Toda. (K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the 20th century]; Tokyo, 1999, 258–60)

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MASAKATA KANAZAWA

Moroney, Davitt

(*b* Leicester, 23 Dec 1950). English harpsichordist. Although as a keyboard player he is largely self-taught, he also studied with Thurston Dart in London and later with Kenneth Gilbert and Gustav Leonhardt. In 1975 he was awarded a Harkness Fellowship which enabled him to continue his studies at the University of Berkeley, California. In 1980 he settled in Paris, where he began his career as soloist, and in 1983 he was appointed musical director of the Semaine de Musique Baroque in Monaco. Since then Moroney has made a special study of the keyboard music of Louis Couperin and J.S. Bach. He has prepared his own edition of the *Art of Fugue* and his recordings of it won a *Gramophone* award (1986). His other recordings include the *Musical Offering*, *Das Wohltemperirte Clavier*, the complete harpsichord and organ music of Louis Couperin and the complete keyboard music of William Byrd.

NICHOLAS ANDERSON

Moross, Jerome

(*b* Brooklyn, NY, 1 Aug 1913; *d* Miami, 25 July 1983). American composer. He held a Juilliard Fellowship (1931–2) and graduated from New York University in 1932. Initially he supported himself by writing ballets and music for the theatre, although his first complete show, the revue *Parade* (1935), was not a great success. George Gershwin engaged him as assistant conductor and pianist for a West Coast production of *Porgy and Bess*, and Moross began training the principals during the summer following Gershwin's death in July 1937. During this period he went to Chicago for a production of his ballet *American Pattern* and began work on one of his most successful scores, the ballet *Frankie and Johnny*. Other works which established Moross's early reputation include the orchestral pieces *Biguine*, *Paeans*, *A Tall Story* and *Those Everlasting Blues*. When he went to Hollywood in 1940, however, he found that this very reputation effectively prevented him from finding work; his American vernacular idiom

was not understood by Hollywood producers, who preferred the romanticized Americana epitomized by such works as Grofé's *Grand Canyon Suite*. So for nearly ten years Moross earned a living as an orchestrator of film scores, collaborating with Copland (*Our Town*), Waxman, Adolph Deutsch, Frederick Hollander and Friedhofer (*The Best Years of our Lives*).

During this period Moross produced a substantial number of works, notably the First Symphony (which received its première in Seattle under Sir Thomas Beecham in 1943) and *Ballet Ballads*, a series of four one-act ballet-operas. Much of Moross's most interesting theatre music was cast in hybrid or experimental forms, such as ballet-opera, or for the semipopular musical stage; he was especially concerned to reconcile elements derived from popular and art genres. The two-act opera *The Golden Apple* (including the song 'Lazy Afternoon') and *Gentlemen, Be Seated!*, a portrait of the Civil War in the form of a minstrel show, belong to this category.

In 1948 Moross composed his first original film score (*Close-Up*), and after the success of *When I Grow Up* (1950) he found himself able to give up commercial orchestration more or less permanently. Other effective scores include *The Proud Rebel*, *The Adventures of Huckleberry Finn*, *The Cardinal*, *The War Lord* and *The Big Country*; the last-named is one of the finest scores written for a western, and was nominated for an Academy Award. Moross assembled the highlights of his film career from 1952 to 1965 in the suite *Music for the Flicks*. He composed less music in other genres during this period, but his ballet *The Last Judgement* (1953) must be ranked among his best works.

Among his last compositions, the Concerto for flute and string quartet and the Sonata for piano duet and string quartet epitomize Moross's facility for writing music which has both spontaneous popular appeal and strength of musical purpose. American folk and popular idioms form the basis of his style, which is plain and vigorous, diatonically simple, and full of lyrical warmth and expressiveness. Reminiscences of rags, blues and stomps abound (e.g. in *Frankie and Johnny*), but these are informed both with formal discipline and individuality. Unfailingly positive in tone, the aggressive, spotlit scoring of his music features instruments at the upper extremes of their ranges (as when a D trumpet crowns the climax of the First Symphony's fugal finale), and his contrapuntal writing is clean and sharp.

WORKS

(selective list)

stage

Parade (revue), 1935
American Pattern (ballet), 1936
Frankie and Johnny (ballet), 1937–8; arr. as orch suite
Ballet Ballads (4 ballet-ops, each 1, J. Latouche): Susanna and the Elders, 1940–41; Willie the Weeper, 1945; The Eccentricities of Davy Crockett, 1945; Riding Hood Revisited, 1946
The Golden Apple (op, 2, Latouche), 1948–50

The Last Judgement (ballet), 1953; arr. as orch suite

Gentlemen, Be Seated! (op, E. Eager), 1955–6

Sorry, Wrong Number! (op, after L. Fletcher), 1977

film and television music

Film scores: Close-up (dir. J. Donohue), 1948; When I Grow Up (dir. M. Kanin), 1950; The Sharkfighters (dir. J. Hopper), 1952; Captive City (dir. R. Wise), 1952; Hans Christian Andersen (dir. C. Vidor), 1952 [incl. The Little Mermaid (ballet), based on themes by F. Liszt]; The Seven Wonders of the World (dir. T. Garnett), 1955 [only part by Moross]; The Proud Rebel (dir. M. Curtiz), 1957; The Big Country (dir. W. Wyler), 1958, arr. as orch suite; The Adventures of Huckleberry Finn (dir. Curtiz), 1959; The Jayhawkers (dir. M. Frank), 1959; The Mountain Road (dir. D. Mann), 1960; Five Finger Exercise (dir. Mann), 1961; The Cardinal (dir. O. Preminger), 1963; The War Lord (dir. J. Farrow), 1965; Rachel, Rachel (dir. P. Newman), 1967; The Valley of Gwangi (dir. J. O'Connolly), 1968; Hail, Hero (dir. D. Miller), 1969

Music for TV: Wagon Train, Lancer

other works

Orch: Paeans, 1931; Those Everlasting Blues (A. Kreymborg), 1v, small orch, 1932; Biguine, 1934; A Tall Story, 1938; Sym. no.1, 1941–2; Variations on a Waltz, 1946–66; Music for the Flicks, suite, 1965 [based on film scores, 1952–65]

Chbr: Recitative and Aria, vn, pf, 1944; [4] Sonatinas for Divers Instruments, cl choir, 1966, db, pf, 1966, brass qnt, 1969, ww qnt, 1970; Sonata, pf 4 hands, str qt, 1975; Conc., fl, str qt/str orch, 1978

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C. Palmer: 'From the Big Country with Big Style', *Gramophone*, lxxi/Oct (1993), 18 only

CHRISTOPHER PALMER/MICHAEL MECKNA

Morpain

(*fl* mid-16th century). French composer. Seven four-voice chansons by him were published in collections by Attaingnant (1539[17], 1540[17], 1545[8], 1547[8]; all ed. in CMM, lxxxvi, 1981). All of his works set courtly *épigrammes* in an essentially homophonic manner similar to that of Sandrin, although some internal lines have close imitative entries. The melodies are mostly syllabic, with occasional melismas.

FRANK DOBBINS

Morricone, Ennio

(*b* Rome, 10 Nov 1928). Italian composer. A favourite pupil of Petrassi, he also deputized secretly for his trumpeter father in a light music orchestra. He thus developed two distinct sides to his musical personality: one of

these led him to embrace serialism (e.g. in *Distanze* and *Musica per 11 violini*, 1958) and the experimental work of the improvisation group Nuova Consonanza (from 1965); the other gained him a leading role, principally as an arranger, in all types of mass-media popular music, including songs for radio, radio and television plays, and the first successful television variety shows. In the early days of the record industry his innovative contribution played a decisive part in the success of the first Italian singer-songwriters ('cantautori'), including Gianni Morandi and Gino Paoli.

After many minor cinematic collaborations, Morricone achieved wider recognition with Sergio Leone's series of four Westerns, beginning with *Per un pugno di dollari* (1964). There followed important collaborations with directors such as Bernardo Bertolucci (from 1964), Pier Paolo Pasolini (from 1966) and Elio Petri (from 1968), and particularly successful films with Paolo and Vittorio Taviani (*Allonsanfàn*, 1974; *Il prato*, 1979), Valerio Zurlini (*Il deserto dei tartari*, 1976), Roland Joffe (*The Mission*, 1986) and Brian De Palma (*Casualties of War*, 1989). Despite inevitable self-repetitions over a total of more than 400 film scores, his work provides many examples of a highly original fusion of classical and popular idioms: this is noticeable already, albeit in somewhat crude form, in Leone's series of Westerns, where the music for the opening titles juxtaposes three distinct types of music: a synthetic folk idiom, using the jew's harp, acoustic guitar and harmonica to accompany human whistling; a contemporary, urban rock sound, featuring the electric guitar; and an unabashedly sentimental choral-orchestral style. With *Giù la testa* (1971) Morricone entered an experimental phase in which he developed a technique based on melodic, rhythmic or harmonic 'modules' (usually of 4, 8 or 16 beats in length), each differently characterized and often featuring a particular instrument. These are juxtaposed and combined to create very different stylistic atmospheres. The most impressive application of the modular technique is found in *The Mission*, where the single modules, more extended and clearly defined than before, interact dialectically, assuming very clear symbolic functions.

Morricone's non-film works form a large and increasingly widely performed part of his output. Many of them use his technique of 'micro-cells', a pseudo-serial approach often incorporating modal and tonal allusions, which, with its extreme reduction of compositional materials, has much in common with his film-music techniques. His most fruitful season of concert-music composition began with the Second Concerto for flute, cello and orchestra (1985, from which the *Cadenza* for flute and tape of 1988 is derived) and continued with *Riflessi* (1989–90), three pieces for cello which represent perhaps the highpoint of his chamber music output, attaining a high degree of lyrical tension.

Morricone is an Officier de l'Ordre des Arts et des Lettres and a Commendatore dell'Ordine 'Al Merito della Repubblica Italiana'. Among other honours, he has received four Academy Award nominations, a Grammy and a Leone d'oro. In 2000 he was awarded the Laurea Honoris Causa by the University of Cagliari. Between 1991 and 1996 he taught film music (sharing a post with Sergio Miceli) at the Accademia Musicale Chigiana, Siena.

WORKS

(selective list)

dramatic

Op: Partenope (1, G. Barbieri and S. Cappelletto), 1996

Film scores: Per un pugno di dollari (dir. S. Leone), 1964; La battaglia di Algeri (dir. G. Pontecorvo), 1965; Il buono il brutto il cattivo (dir. P. Leone), 1966; Teorema (dir. P.P. Pasolini), 1968; C'era una volta il West (dir. Leone), 1968; Two Mules for Sister Sara (dir. D. Siegel), 1970; Indagine su un cittadino al di sopra di ogni suspetto (dir. E. Petri), 1970; Il decamerone (dir. Pasolini), 1970; Giù la testa (dir. Leone), 1971; Allonsanfàn (dir. P. and V. Taviani), 1974; Il deserto dei tartari (dir. V. Zurlini), 1976; L'eredità Ferramonti (dir. M. Bolognini), 1976; Novecento (dir. B. Bertolucci), 1977; Days of Heaven (dir. T. Malick), 1978; La Cage aux Folles (dir. E. Molinaro), 1978; Il prato (dir. P. and V. Taviani), 1979; Once Upon a Time in America (dir. Leone), 1984; The Mission (dir. R. Joffe), 1986; The Untouchables (dir. B. De Palma), 1987; Frantic (dir. R. Polanski), 1988; Cinema Paradiso (dir. G. Tornatore), 1988; Casualties of War (dir. B. De Palma), 1989; Atame! [Tie me Up! Tie me Down!] (dir. P. Almodóvar), 1990; Hamlet (dir. F. Zeffirelli), 1990; Bugsy (dir. B. Levinson), 1991; Wolf (dir. M. Nichols), 1994; Lolita (dir. A. Lyne), 1997

Radio scores, TV scores

vocal

Caput Coctu Show (Pasolini), Bar, orch, 1970; Bambini del mondo, chorus, 1979; Gestazione (cant., E. Giovannini), female v, va, clav, pf, tam-tam, db, orch, tape, 1980; Frammenti di Eros (cant., S. Miceli), S, pf, orch, 1985; Cantata per l'Europa, 2 spkrs, S, mixed chorus, orch, 1988; 3 scioperi (Pasolini), children's chorus, b drum, 1988; 4 anamorfosi latine (Miceli), S, Mez, T, Bar, orch, 1990; Una via crucis (Miceli), solo vv, chorus, orch, 1991; Epitaffi sparsi (Miceli), S, pf/S, pf, str, vv, orch, 1993; Vida aquam, S, small orch, 1993; Il silenzio; il gioco, la memoria (Miceli), children's chorus, 1994

instrumental

Orch: Conc. for Orch, 1957; Conc. no.2, fl, vc, orch, 1985; UT, tpt, perc, str, 1991; Conc. no.3, gui, mar, str, 1991; Conc. no.4, org, 2 tpt, 2 trbn, orch, 1993

Chbr and solo inst: 4 pezzi, gui, 1957; Distanze, vn, vc, pf, 1958; Musica per 11 violini, 1958; Suoni per Dino, va, 2 tape recorders, 1969; Rag in frantumi, pf, 1986; Cadenza, fl, tape, 1988; Fluidi, 10 insts, 1988; 4 studi, pf, 1989; Specchi, cl, ob, bn, hn, pf, 1989; Riflessi, vc, 1989–90; Esercizi, 10 str, 1993

Principal publishers: BMG, Edi-Pan, Salabert, Suvini Zerboni

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H.J. de Boer and M. van Wouw: *The Ennio Morricone Musicography* (Amsterdam, 1990)
S. Miceli: *Morricone, la musica, il cinema* (Milan, 1994)

SERGIO MICELI

Morris, David

(*b* Dulwich, London, 23 July 1948). British composer and musicologist. After working in popular music as a pianist, organist and composer of advertising jingles he entered the University of Wales, Aberystwyth (BMus 1973, MMus 1977), continuing his composition studies with Lumsdaine at Durham University (PhD 1981). In 1981 Morris held various academic posts in Northern Ireland before becoming a lecturer in composition and 20th-century music at the University of Ulster in 1985. In the late 1970s he began to develop his early serial style by using the serial matrix as a means to generate harmonic unity. Influenced by Birtwistle, Lumsdaine, Varèse and Stravinsky, his music of this period is exemplified by *In Praise of Ge-Nyan* (1981), winner of the 1990 Lutosławski Prize. In later works Morris has moved away from his earlier complexity and has been increasingly attracted to minimalism (*Anton Bruckner meets Steve Reich*, 1986) and jazz, interests that he combines with an enduring fascination with the music of Messiaen. Morris's finely crafted works demonstrate keen skills in instrumentation and vocal composition. His writings include *Olivier Messiaen: a Comparative Bibliography* (Coleraine, 1992).

WORKS

(selective list)

Orch: Descent into the Maelstrom, 1979; In the Presence of the Goat, 1979; In Praise of Ge-Nyan, 1981; Suite russe, 1983; I See Phantoms, 1989; Jump, 1991; Suite for Zürich, str, perc, 1991–2 [arr. of Str Qt, 1991–2]

Chbr: Piece for a Week-End, fl, cl, va, vc, 1978; A Poisonous Sound, 7 ob, 2 bn, 1979; What the Wind Told me, wind qnt, pf, 1980; There and Back Again, fl, cl, pf qt, perc, 1981; Music from the Whitehouse, fl, cl, pf qt, 1983; Invocation and Dance for Ge-Nyan, 4 trbn, 1983; The Turning of the Wheel, fl, cl, pf qt, 1984; Olivier Music, 6 hn, 1984; Anton Bruckner meets Steve Reich, fl, ob, cl, pf trio, xyl, 1986; The Goat Revived, wind qnt, tpt, trbn, str qt, db, perc, 1986; Str Qt, 1991–2; The Redeeming Factor, cl, vn, vc, pf, 1993

Kbd: 3 Memories for Henry Brand, 2 pf, 1988; Alice, pf, 1990; Crux fidelis, org, 1990; Following in the Footsteps, pf, 1991; Ribble Bobble Pimlico, pf, 1994

Vocal: A Dialogue from Faustus, 1v, wind qnt, tpt, pf, perc, 1978; The Poet is e.e. cummings, S, cl, perc, 1980

Tape: Whale Song, tape, 1980; Replay, sax, tape, 1984

MICHAÉL RUSS

Morris, Gareth (Charles Walter)

(*b* Clevedon, 13 May 1920). English flautist. He studied privately with Robert Murchie from the age of 12 and then at the RAM, making his début as a soloist at the Wigmore Hall in 1939. He played in Toscanini's pre-war London concerts, appeared frequently with the London Chamber Orchestra and the Boyd Neel Orchestra, and from 1948 to 1972 was principal flute in the Philharmonia Orchestra, where he was also chairman for six years from 1966. He enjoyed a parallel career as a soloist and a member of the Dennis Brain Wind Quintet and the London Wind Quintet, and made

numerous broadcasts. From 1945 until his retirement in 1985 he taught at the RAM. He is the author of *Flute Technique* (Oxford, 1991). Morris gave the first performance in England of Poulenc's Flute Sonata (with the composer) and of concertos dedicated to him by Gordon Jacob and Alan Rawsthorne. He was a strongly individual player, one of the last exponents of the English school of flute playing, characterized by the reedy and resonant tones of the wooden flute.

EDWARD BLAKEMAN

Morris, Harold

(*b* San Antonio, TX, 17 March 1890; *d* New York, 6 May 1964). American composer and pianist. He studied at the University of Texas (BA) and the Cincinnati Conservatory (MM 1922), where his teachers included Kelley, Rothwell, Scalero and Godowsky. For a time he toured the USA and Canada as a solo pianist. He taught at the Juilliard School (1922–39) and the Columbia University Teachers College (1935–46), and was guest professor at several universities, including Rice Institute, where he gave the lectures published as *Contemporary American Music* (1934). In addition, he was active in associations promoting modern music and served on the ISCM directorate. His music won many awards and was often performed in the 1930s and 40s. Its style shows neo-Romantic traits: much of it is programmatic or impressionistic, and the influence of Skryabin can be detected in the harmonic and tonal thinking. Some of the thematic material, as well as the use of black American rhythms, draws on both black and white Southern folk music. Morris's form, though skilful, sometimes appears contrived.

WORKS

Orch: Poem [after R. Tagore: *Gitanjali*], 1915; Dum-a-lum, variations on a Negro spiritual, chbr orch, 1925; Sym. no.1 [after R. Browning: *Prospice*], 1925; Pf Conc. on 2 Negro Themes, 1927; Suite, chbr orch, 1927; Vn Conc., 1938; Passacaglia and Fugue, 1939; American Epic, 1942; Heroic Ov., 1943; Sym. no.2 'Victory', 1943; Sym. no.3 'Amaranth', 1946; Passacaglia, Adagio, and Finale, 1955; *c*10 other orch works, incl. Pf Conc. no.2, Joy of Youth, Lone Star (A Texas Saga), Sam Houston Suite

Chbr: Pf Trio no.1, 1917; Sonata, vn, pf, 1919; Str Qt no.1, 1928; Pf Qnt no.1, 1929; Pf Trio no.2, 1933; Pf Qnt no.2, 1937; Str Qt no.2, 1937; Suite, pf, str, 1943; *c*5 other chbr works

Pf: 4 Sonatas, no.1, no.2, 1915, no.3, 1920, no.4, 1939; Ballade, 1938; many other pieces

BARBARA A. RENTON

Morris, James

(*b* Baltimore, 10 Jan 1947). American bass-baritone. He studied with Ponselle in Baltimore and Moscona in Philadelphia, making his début with the Baltimore Civic Opera in 1967 as Crespel (*Les contes d'Hoffmann*). In 1970 he joined the Metropolitan Opera, beginning with the King (*Aida*) and similar parts, graduating to Don Giovanni and other principal roles from

1975. He was heard mainly in lyric Italian roles, including Banquo at his British début (1972, Glyndebourne) and Guglielmo at the Salzburg Festival (from 1982; he recorded the part under Muti). A suggestion that he should sing Wotan led him to study with Hans Hotter, and he first sang the role in *Walküre* at Baltimore in 1984. He added the *Rheingold* Wotan at San Francisco the next year (when he also first sang the Dutchman at Houston), and sang the three *Ring* Wotans first in Munich in 1987 under Sawallisch. The role brought him conspicuous success also at the Deutsche Oper, Berlin (1987), the Metropolitan Opera (1989) and Covent Garden (1988–91), while he recorded it concurrently under both Haitink and Levine. Morris resists typecasting as Wotan, and has sung to acclaim roles such as Hans Sachs, Scarpia, Macbeth and Claggart. His other recordings range from Macheath in *The Beggar's Opera* and Cecil in Donizetti's *Maria Stuarda* to Amonasro, Amfortas, Timour in Massenet's *Le roi de Lahore* and Dr Miracle (*Les contes d'Hoffmann*). His imposing presence is matched by his firm, weighty tone and command of line. His dramatic interpretations, if not always markedly individual, are supported by clear musical insight.

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P. Thomason: 'Basso continuo', *ON*, lix (1994–5), 20–23

<div align="right">NOËL GOODWIN</div>

Morris, R(eginald) O(wen)

(*b* York, 3 March 1886; *d* London, 15 Dec 1948). English musical scholar, teacher and composer. He was educated at Harrow and Oxford, and studied at the RCM in London, where he joined the teaching staff. In 1926 he was appointed head of the department of theory at the Curtis Institute in Philadelphia but left after two years; he returned to England and continued teaching at the RCM until his death.

His first book, *Contrapuntal Technique in the Sixteenth Century* (1922), has had a lasting influence on teaching in England and elsewhere. It broke new ground by drawing a clear distinction between national schools of composition and by insisting that the study of counterpoint should be based on the works of the composers who wrote it rather than on arbitrary rules invented by later theorists. The textbooks that followed came from long teaching experience, and were skilfully designed to satisfy the needs of the average student.

As a composer Morris was less recognized. His music (principally published by OUP) reflected the man, and its cool, fastidious clarity, spiced with the diatonic clashes of the English polyphonists, provided just the vehicle he required. The *Canzoni ricertati* for strings (1931) show how powerfully he was influenced by his study of polyphonic methods, while the choral setting of Herrick's *Corinna's Maying* (1933) and the folksong arrangements are evidence of his lighter vein. One of his most striking works is the Suite for solo cello and orchestra (1931), written in the Lydian mode and originally called *Partita lidica*; in it he seems to have allowed himself a greater freedom of expression than usual. He abandoned

composition at about 50 and thereafter never spoke of his own works; as Edmund Rubbra wrote, 'even to mention them was latterly the gravest of social indelicacies'.

WRITINGS

'A Memoir of George Butterworth', *George Butterworth, 1885–1916* (London and York, 1918), 5–14

'Hubert Parry', *ML*, i (1920), 94–103

'Maurice Ravel', *ML*, ii (1921), 274–83

Contrapuntal Technique in the Sixteenth Century (Oxford, 1922/*R*)

Foundations of Practical Harmony and Counterpoint (London, 1925/*R*)

with H. Ferguson: *Preparatory Exercises in Score-Reading* (London, 1931)

Figured Harmony at the Keyboard (London, 1931/*R*)

'An Introduction to Music', *An Outline of Modern Knowledge*, ed. W. Rose (New York, 1931), 1003–54

The Structure of Music (London, 1935)

Introduction to Counterpoint (London, 1944)

The Oxford Harmony, i (London, 1946/*R*)

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G. Finzi: Obituary, *R.C.M. Magazine*, xlv (1949), 54–6

E. Rubbra: 'R.O. Morris: an Appreciation', *ML*, xxx (1949), 107–8

M. Roberts: 'R.O. Morris 1886–1948: a Tribute', *Music in Education*, xii (1949–50), 50 only

H.C. COLLES/HOWARD FERGUSON

Morris, Robert (Daniel)

(*b* Cheltenham, England, 19 Oct 1943). American composer and theorist. He studied with La Montaine at the Eastman School (BM 1965) and with Ross Lee Finney and Bassett at the University of Michigan (MM 1966, DMA 1969). He has received awards from BMI (1969), the AMC (1975, 1991), the NEA (1978), was Crofts Fellow at the Berkshire Music Center in 1967 and a MacDowell Fellow in 1975. He has taught at Yale University (1969–77), where he was chair of the composition department, the University of Pittsburgh (1977–80) and the Eastman School (from 1980); he was director of the electronic music studios at Yale and Pittsburgh. He performs as a pianist and with live electronics. As a theorist Morris specializes in atonal music theory, on which he has published a group of seminal papers. In 1988 Morris received the Society for Music Theory Outstanding Publication Award for his book *Composition with Pitch-Classes: a Theory of Compositional Design* (New Haven, CT, 1987). To aid his research in music theory and electronic sounds Morris has created several computer programs in Microsoft Fortran. In his music Morris combines atonal procedures with technical processes from other musics: *Motet on Doo-Dah* (1973) (Stephen Foster's *Camptown Races*) links 12-note techniques with 14th-century isorhythmic motet style and employs ornamentation derived from Korean court music. By such catholic mingling of compositional devices, he achieves polyphonic and timbral textures that reinforce the structural and temporal design of his music. In 1980 Morris

began to extend and generalize the use of 12-note organizational techniques to produce new categories of musical form involving the recontextualization and transformation of musical materials. A number of his works have been recorded.

WORKS

Stage: Hagoromo (Zeami Motokiyo), S, B, male vv, 2 fl, 3 vn, db, bells, 1977; incid music

Orch: Syzygy, 1966; Continua, 1969; Streams and Willows, conc., fl, orch, 1972; In Different Voices, band, 1975; Tapestries, chbr orch, 1976; Interiors, 1977; Cuts for Large Wind Ens, 1984; Clash, 1987; Conc., pf, ww, 1988; Bad Lands: conc., fl, ww ens, 1991; Conc., pf, str, 1994

Chbr: Varnam, 5 insts, perc, 1972; Motet on Doo-Dah, a fl, db, pf, 1973; Not Lilacs, a sax, tpt, pf, perc, 1974; Strata, 12 insts, 1974; Variations on the Variations on the Quadran Pavan and the Quadran Pavan by Bull and Byrd, 2 pf, 1974; Either Ether, pf, 1978; Plexus, ww qt, 1978; Allies, pf 4 hands, 1979; Tigers and Lilies, 12 sax, 1979; Inter alia, fl, ob, vc, 1980; Variations on a Theme of Steve Reich, pf, 1980; In Variations, vn, pf, 1981; Passim, 8 insts, 1981; Tournament, 12/24 trbn, 1981; c20 other chbr works; pf pieces

Vocal: Versus, 5 A, db, chbr ens, jazz ens, 1968; Reservoir, chorus, 1971; other choral works, songs

Elec: Entelechy, 1v, vc, pf, elec, 1969; Phases, 2 pf, elec, 1970; Rapport, synth, tape, 1971, rev. 1972; Thunders of Spring over Distant Mountains, tape, 1973; Bob's Plain Bobs, perc, tape, 1975; Entelechy '77, pf, elec, 1977; Flux Mandala, tape, 1978; Ghost Dances, fl, tape, 1980; Aubade, tape, 1981, rev. 1989; several other elec pieces

Principal publishers: Asterisk, Walton

WRITINGS

with D. Starr: 'The Structure of All-Interval Series', *JMT*, viii (1974), 364–89

'Motet on Doo-Dah', *Asterisk: a Journal of New Music*, ii/2 (1975–6), 42–3 [with score]

with D. Starr: 'A General Theory of Combinatoriality and the Aggregate', *PNM*, xvi (1977–8), no.1, pp.3–35; no.2, pp.50–84

'A Similarity Index for Pitch-Class Sets', *PNM*, xviii/1–2 (1979–80), 445–60

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'Set-Type Saturation Among Twelve-Tone Rows', *PNM*, xxii/1–2 (1983–4), 187–217

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with B. Alegant: 'The Even Partitions in Twelve-Tone Music', *Music Theory Spectrum*, x (1988), 74–101

'Pitch-Class Complementation and its Generalizations', *JMT*, xxxiv (1990), 175–246

'Modes of Coherence and Continuity in Schoenberg's Piano Piece, Op.23, No.1', *Theory and Practice*, xvii (1992), 5–34

'New Directions in the Theory and Analysis of Musical Contour', *Music Theory Spectrum*, xviii (1994), 205–28

'Compositional Spaces and Other Territories', *PNM*, xxxiii/1–2 (1995), 328–58

'Equivalence and Similarity in Pitch and their Interaction with Pcset Theory', *JMT*, xxxix (1995), 207–43

'Review of *Musical Form and Transformation: 4 Analytic Essays* by David Lewin', *JMT*, xxxix (1995), 342–83

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RICHARD SWIFT

Morris, Wyn

(*b* Trellech, 14 Feb 1929). Welsh conductor. He studied at the RAM and the Salzburg Mozarteum (with Igor Markevitch), and in 1954 founded the Welsh SO, which he directed until 1957. That year he won the Koussevitzky Memorial Prize in Tanglewood and was invited by George Szell to Cleveland, where he assisted at Cleveland Orchestra rehearsals and conducted the Cleveland Chamber Orchestra and the Cleveland Orpheus Choir. After his return to Britain in 1960 he was appointed musical director of the Royal National Eisteddfod, Wales (1960–62), made his London conducting début, with the RPO, at the Royal Festival Hall in 1963, and served as conductor of the Royal Choral Society (1968–70) and the Huddersfield Choral Society (1969–74). He also taught at the RAM, where he was made a fellow in 1964. In 1965 he founded the Symphonica of London, with which he made a speciality of Mahler's works, giving an acclaimed cycle of the symphonies in London. His Mahler recordings include symphonies nos.1, 2, 5, 8 and 10 (in the completed version by Deryck Cooke) and a pioneering version of *Das klagende Lied*. He has also recorded taut, fiery readings of Beethoven's symphonies nos.3, 4 and 5, and in 1988 made the first recording of Barry Cooper's realization of the sketches for Beethoven's Symphony no.10.

RICHARD WIGMORE

Morris dance.

English folkdance. *See* England, §II, 4.

Morrison, (George) Van [Ivan]

(*b* Belfast, 31 Aug 1945). Northern Ireland singer-songwriter. His father was a shipyard electrician whose record collection, which included music by Muddy Waters, Leadbelly, Mahalia Jackson and Hank Williams, had a profound influence on the young Van Morrison. At the age of 15, having left school, he began playing the guitar and saxophone with a variety of skiffle groups. Morrison first achieved success as the singer and songwriter for Them, with *Baby please don't go* and *Here comes the night*. The band split up after a tour of America with the Doors in 1966 and Morrison returned to Belfast. Here he wrote his solo album *Astral Weeks* (WB, 1969) which was recorded in New York. The album combines jazz, rock, blues, soul, gospel

and other styles that had informed Morrison's childhood, and its three key songs - the title track, *Cyprus Avenue* and the mysterious and evocative *Madame George* - reflect on aspects of his early years in Belfast. *Moondance* (WB, 1970) was a bolder album, a confident jazz-influenced rock exposition with a discernible influence from the Band, with whom he worked the following year on their album *Cahoots*. While *Moondance* revealed Morrison's debt to rhythm and blues, his third solo album, *His Band and the Street Choir* (WB, 1970), drew from country music. Generally underrated yet regarded by some as Morrison's best work, *Saint Dominic's Preview* (WB, 1972) was a distillation of his many influences.

Morrison's mid-1970s output was inconsistent and among his later albums, *Wavelength* (WB, 1978), *Into the Music* (Mer., 1979) and *Beautiful Vision* (Mer., 1982) stand out. Suffused with Celtic imagery, the last was an expression of a life-long quest for spiritual enlightenment, which effectively formed a trilogy with his two subsequent albums, *Inarticulate Speech of the Heart* and *A Sense of Wonder* (Mer., 1982 and 1983). In 1988 he collaborated with the Irish folk group the Chieftains on the widely praised *Irish Heartbeat* (Mer.), which included traditional songs and Morrison originals. In 1995 with Georgie Fame he recorded at Ronnie Scott's night club the live album *How Long Has This Been Going On?* (Verve), on which he sang jazz standards as well as his own material. Speaking about his music Morrison has said, 'What I do is rock music, but what I actually perform and do on albums has nothing to do with rock. It's not played like rock' (Collis). He was made an OBE in 1996.

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LIZ THOMSON

Morrow, Charlie [Charles Geoffrey]

(*b* Newark, NJ, 9 Feb 1942). American composer. He was educated at Columbia University (BA 1962) and the Mannes College of Music (diploma in composition, 1965), where he was a pupil of Sydeman. In 1968 he founded Charles Morrow Associates to produce commercial music, a field in which he has remained active. In 1973, with La Barbara and others, he began a cooperative improvisational group, the New Wilderness Preservation Band; the same year he became artistic director of the New Wilderness Foundation, which produces concerts and sponsors *Ear* magazine. Morrow has received two Creative Artists Public Service grants (1973, 1975) and an NEA grant (1978); he has won CLIO awards for his commercial music.

Morrow blends spontaneous sounds and movements with organized, pre-planned music and gesture, juxtaposing natural/human with mechanical/synthesized sounds. He draws on diverse instruments among which horns, whistles and trumpets are prominent. For many works he has borrowed elements from other cultures, notably Amerindian rattles and ceremonial chanting, as in *66 Songs for a Blackfoot Bundle* (1971). His outdoor 'events' make use of their surroundings, both aural and visual, and often require very large performing forces; for example, *Toot 'n Blink Chicago*, performed as part of the New Music America festival of 1982, is for boat horns and lights, conducted by radio announcers. A use of old and new technologies has also allowed performances to connect diverse locations via communications media (television, radio, telephone, the internet), such as *Circumpolar Sounds of Spring* (1996), which linked radio stations around the polar circle in a world broadcast. The events are usually planned to coincide with intrinsically significant moments in nature such as the summer solstice. Morrow also works in sound sculpture and interactive media. His CD-ROM 'ScruTiny in the Great Round' won the grand prize at Cannes in 1996.

WORKS

Events: Triangulation Pieces, ens, radio transmitter, 2 repeater pickups, 1970; Blessingway – A Celebration, 1973; Sunrise Event, 1973; New Wilderness Riff Off – Open Jam in Central Park, 1974; Chanting Workshop, 1976; Cross Currents, 2 rock bands, Amerindian and South Indian musicians, 2 composers, dancer, 1977; New Wilderness Country Fair, 100 artists, 1978; Inauguration Event, 1981; An Event for Art on the Beach, conch shells, cymbals, perc, 1981; Heavyweight Sound Fight, 1981; Toot 'n Blink Chicago, marine radios, horns, lights, 1982; Explosion at Penn Station, 1984; Citywave, 4000 pfmrs, 1985, Citywave Copenhagen, 2000 pfmrs, 1985; Artic Radio, 1990; Mars Doppler Shift Echo Event, radar, *c*1990; other works, incl. Summer Solstice series and media (broadcast) events

Perf. pieces: Toccata for Musicians and Audience, 1961; Dance Music for the Blind, dancers, contact mics, blind/blindfolded audience, 1962; A Little Brigati Music, 1969, collab. J. Rothenberg; 66 Songs for a Blackfoot Bundle, play, 9 musicians, 1971; A Healing Piece – A Non-Verbal Piece, actors, 1972; Apsis, chanting weavers, audience, 1972; Fish and Frog Languages, 1974; Chanting in 6 Voices, 1975; The Light Opera, singers, actors, lights, sound system, 1983; many other works, 1957–84

Other: orch works, incl. Conc. for Bandoneon, 1968 and Variations on a Persian Theme, 1973; band works, incl. Two Charlie Event, 1973 and New Wilderness Preservation Band Pieces, 1973–4; many chbr ens works, incl. 3 str qts, 1964–7 and Bach Reconstructions, 4 pieces, 1970; many choral works; songs; kbd pieces; many film scores incl. Moonwalk I, 1970; incid music for plays; dance scores; tape works, incl. Marilyn Monroe Collage, 1967, Shortest Way to Heaven, rec. collage, 1970; jingles and other commercial music

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JOAN LA BARBARA

Morrow, (Norman) Michael (MacNamara)

(*b* London, 2 Oct 1929; *d* London, 20 April 1984). English director and co-founder of the ensemble Musica Reservata. *See* Musica Reservata (ii).

Morrow, Walter

(*b* Liverpool, 15 June 1850; *d* Wimbledon, 21 Dec 1937). English trumpeter. He studied with the younger Thomas Harper at the RAM and began to play the cornet and slide trumpet at London concerts in about 1873. When Harper retired in 1885 Morrow was generally regarded as the foremost English trumpeter. Towards 1910 he began to give up concert work. He was a professor at the RCM from 1894 to 1920, and also at the GSM. He was also an accomplished pianist.

Morrow shared with Harper a distaste for the prevailing habit of playing orchestral trumpet parts on the cornet; but unlike Harper, Morrow was not content to use the slide trumpet where feasible and otherwise the cornet. He insistently advocated the use of the valve trumpet in F, then hardly known in England, on the grounds that it alone had the proper length of tubing to reproduce the classical trumpet tone. Among London players he set a fashion for it which lasted roughly from 1898 to 1905, by which time the modern B♭ trumpet had arrived in England. Morrow was opposed from the beginning to the B♭ trumpet, which has merely the tube length of a cornet. He revived the F trumpet at the RCM from about 1910, persuading Stanford to insist that students orchestrate for this instrument, but because of pressure from his colleague John Solomon and his best pupil Ernest Hall (the leading British player of the following years), he began to teach and use the B♭ trumpet, at least occasionally, from about 1912. Morrow also had made a straight two-valve trumpet in A that he introduced at the Leeds Festival of 1886 (*see* Bach trumpet). His F trumpet and slide trumpet are now in the Horniman Museum, London. He made a translation (London, *c*1907) of Julius Kosleck's F trumpet method.

ANTHONY C. BAINES/EDWARD H. TARR

Mors [Morss].

See Moors.

Morselli, Adriano

(*b* Veneto region; *fl* 1676–91). Italian librettist. He wrote 16 librettos for operas produced in Venice from 1679 to 1692, progressing from minor theatres (S Cassiano and S Angelo) to the more important (S Salvatore and S Giovanni Grisostomo). His *Maurizio*, which enjoyed productions in at least 17 Italian cities between 1687 and 1708, was one of the most widely disseminated operas of the period. His *Tullo Ostilio* and *Teodora augusta* (both 1685) were almost as popular. Alessandro Scarlatti's setting of *Pirro e Demetrio* (1694, Naples, S Bartolomeo) became one of that composer's most widely produced works.

Morselli is described posthumously as 'dottore' on the title-page of *Ibraim sultano* (1692). By 1676 at the latest he had begun to provide occasional poems for the nobility. As house librettist at the Teatro S Giovanni Grisostomo from 1688 until his death, he enjoyed the patronage of the Grimani family who owned it. He wrote a series of sonnets celebrating the accession in 1689 of the Venetian Pietro Ottoboni (1610–91) to the papacy as Alexander VIII. This connection may have contributed to the restaging of several of his works in Rome in the 1690s at theatres under the protection of the pope's nephew Cardinal Pietro Ottoboni (1667–1740).

Although none of his works is entirely lacking in comic elements, Morselli stands out as an early representative of the trend towards librettos on elevated topics, particularly in his works for S Giovanni Grisostomo. Bonlini noted that Morselli's *Incoronazione di Serse* (1690) was among the first librettos to be based on French neo-classical works. Although Vincenzo Grimani had drawn on the subject matter and verse of Corneille's *Horace* for his *Orazio* (1688), Morselli was the first to attempt to incorporate Corneille's concentrated dramatic action and economical plot management into a libretto. Morselli later stated that his new approach was not well received by the audience. *La pace fra Tolomeo e Seleuco* (1691) draws on French drama only superficially, taking only its characters' names from *Rodogune*. *Ibraim sultano*, based on Racine's *Bajazet*, also uses the French playwright's subject without adopting his dramatic style, and Morselli even increased the plot's comic interplay by adding two characters absent in Racine.

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HARRIS S. SAUNDERS

Morsolino, Antonio

(*fl* 1588–94). Italian composer. In 1588 he was commissioned by Count Marc'Antonio Martinengo of Villachiara to collect and edit an anthology of madrigals by 18 Italian composers all set to the same text, which had been written by Martinengo himself. The result, *L'amorosa Ero*, was published in Brescia (RISM 1588[17]; ed. H.B. Lincoln, Albany, NY, 1968), and includes one setting by Morsolino. He also contributed eight pieces to *Il primo libro delle canzonette a tre voci* (1594[15]). Uomobono Morsolino, organist of Cremona Cathedral, 1591–1611, who wrote four canzonettas for the same publication, was probably a relative.

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HARRY B. LINCOLN

Mortari, Virgilio

(*b* Passirana di Lainate, Milan, 6 Dec 1902; *d* Rome, 5 Sept 1993). Italian composer. He studied at the Milan Conservatory with Bossi and Pizzetti, and graduated in the piano and composition (1928) at the conservatory in Parma. In 1924 he won the Società Italiana di Musica Contemporanea competition. He taught composition at the Venice Conservatory (1933–40) and at the Conservatorio di Musica S Cecilia in Rome (1940–73). Together with Casella he was responsible for the establishment and artistic direction of the Settimane Musicali in Siena. He was artistic director of the Accademia Filarmonica Romana (1944–6), supervisor of the Teatro La Fenice in Venice (1955–9), and vice-president of the Accademia di S Cecilia in Rome (1963). In 1980 he was the first Italian to be awarded the Prix Montaigne. He was a member of the Accademia di S Cecilia and of the Filarmonica Romana.

From his very first works, most of them vocal, Mortari's music revealed original strains of caricature (e.g. *La partenza del Crociato*), the childlike (e.g. *Giro giro tondo*) and folklore (e.g. the opera *Secchi e Sberlecchi*). His large output of orchestral and chamber works displays a leaning towards solid formal construction and a strongly neo-classical style of clear, diatonic melody. With these stylistic elements remaining fundamentally unchanged, his postwar theatrical works explored ideas from the eclectic (*La figlia del diavolo*) to the grotesque and the light-hearted (*L'alfabeto a sorpresa*, *Il contratto*). By contrast, in the sacred vocal music Mortari's typical melodic vein was transformed into a mood of serene religiosity (*Laudi*, *Stabat mater*, *Salmi in memoria di A. Casella*).

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Piccola Scala, 17 March 1959; L'allegra piazzetta (ballet, 1, A. Millos), Rome, 1945; La figlia del diavolo (rappresentazione, 1, C. Pavolini), Milan, Scala, 24 March 1954; Resurrezione e vita (teatro sacro, O. Costa), Venice, Verde, July 1954; Alfabeto a sorpresa (chbr op), Como, Villa Olmo, 1959; Il contratto (G. Marotta, B. Randone), RAI, 1962, stage version, Rome, Opera, 18 April 1964; Prima di colazione (after E. O'Neill: *Before Breakfast*), Vienna, 1964; Specchio a tre luci (ballet), Milan, 1974

Orch: Rapsodia, 1930; Fantasia, pf, orch, 1933; Sarabanda e allegro, vc, orch, 1936; Conc. str qt, orch, 1938; Musica per archi, 1939; Piccola serenata, vn, orch, 1947; Minuetto, notturno e marcia, 1949; Arioso e toccata 'La strage degli innocenti', 1957; Notturno incantato, 1960; Conc., pf, orch, 1960; Fantasia concertante, 12 str, 1965; 3 tempi concertati, str, 1966; Conc. no.1, db, orch, 1966; Eleonora d'Arborea, ov., 1968; Conc. dell'osservanza, va, orch, 1968; Conc. della sera, 1969; Conc., vc, orch, 1969; Conc., hp, orch, 1970; Conc., vn, orch, 1972; Conc., fl, orch, 1973; La padovana, conc., hpd, orch, 1974; Piccolo conc., gui, orch, 1975; Concertino, bn, orch, 1976; Concertino, hp, str, 1976; Conc. no.2, db, orch, 1977; Prospettive, 1986; Poema molisano, 1987

Vocal-orch: 2 laudi, 1946; Trittico, 1946; Stabat mater, S, Mez, orch, 1947; 2 salmi in memoria di A. Casella, 1947; Requiem, 1960; Gloria, chorus, 2 pf, orch, 1979; 5 poesie di Palazzeschi, 1985; Planctu Mariae, S, Mez, chorus, str, 1985

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Pf: Storiella, 1930; Intermezzo, 1931; 5 pezzi facili, 1932; Marcetta, pf 4 hands, 1932; Musica per i bimbi, 1936; Le favole e le danze dei vecchi tempi, pf 4 hands, 1937; Per i piu piccini, 1939; Sonatina prodigio, 1949; Serenata, 1965; Ricreazioni in girotondo, pf 4 hands, 1980; Allegro fantastico e invenzione, 1984; Duetto concertante, 2 pf, 1985

Other solo inst: Sonatina prodigio, hp, 1939; Fantasia, org, 1965; Ballata, gui, 1974; Paesaggi padani, org, 1974; Variazioni fantastiche, org, 1975; Sonatina miniature, gui, 1977; 3 pezzi, hp, 1984

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VIRGILIO BERNARDONI

Mortaro, Antonio

(*fl* 1587–1610). Italian composer. He became a Franciscan friar at Brescia in 1595, and by 1598 had taken the post of organist at the Franciscan monastery in Milan. He was organist at Novara Cathedral in 1602, but returned to Brescia after 1606. He was one of the more important transitional church composers whose works span the pre-continuo and the continuo epochs, and his output also includes a large number of canzonets and some madrigals, and instrumental works, some in keyboard or lute tablature. The majority of his sacred music is for double or triple choir in the Venetian manner of the Gabrielis, although there are conventional polyphonic motets in the 1602 volume and five-part psalms with continuo in that of 1608 (in a more forward-looking style). The three-part motets, first published in 1598 and reprinted at least twice, in 1603 and 1610, are interesting examples of the developing concertato style. Written for two upper voices in equal range with a supporting bass voice, the 1598 publication includes a 'partitio' book in which the three voices are arranged in score for the keyboard player. In the 1610 edition this book is replaced by a genuine basso continuo part. This same trio texture is apparent in Mortaro's four volumes of *Fiammelle amorose*, canzonets with a pleasing rhythmic gaiety, although here the upper voices are usually not equal.

Whatever medium he chose, his works were popular and widely disseminated in anthologies over a 40-year period.

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Litanie, 4vv, bc; lost, listed in *Mischiatil*

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JEROME ROCHE/TIM CARTER

Mortellari, Michele

(*b* Palermo, *c*1750; *d* London, 27 March 1807). Italian composer. He moved from Sicily to Naples to study with Piccinni. His career as an opera composer began in Florence and was centred in northern Italy until he moved to London in 1785. Most theatres engaged him to write serious

operas, but during a ten-year period, beginning in 1775 with *L'astuzie amorose*, several Venetian theatres commissioned comic operas. These typically begin with an introductory ensemble, each act closing with a finale, and an occasional duet, trio, quartet or quintet is interspersed between the arias. *La fata benefica* is unusual for its many magical scene changes. None of his comic operas achieved complete success, but three serious ones, *Medonte* (*Arsace*), *Armida* and *Antigona*, received two subsequent performances in other cities. In 1785 Mortellari was invited to compose a new version of *Armida* for Florence (*Armida abbandonata*) during a period of intense operatic activity encouraged by Archduke Leopold; this version was repeated in London in 1786.

Mortellari's two successful spectacle operas, *Armida* and *Antigona*, may have earned him the commission to compose *Troia distrutta* for the opening of La Scala in 1778. One of Verazi's most radical operas, *Troia distrutta* opens with a programmatic sinfonia involving chorus and a terrifying spectre. Act 1 closes with a finale spanning four scenes and Act 3 is an enormous scene with soloists, ensembles, chorus and pantomime depicting terror, death and destruction as the Greeks capture Troy. For the next carnival he wrote a new setting of De Gamerra's *Lucio Silla* for Turin, another theatre with a strong interest in spectacle. In 1784 he returned to Milan to set Moretti's innovatory libretto *Semiramide*, the first in a succession of operas based on Voltaire's *Sémiramis*.

In 1785 Mortellari settled in London, where he composed and taught singing; Elizabeth Billington is said to have studied with him in 1786 during her first season at Covent Garden. During the same season some of his arias were incorporated into the pasticcio *Didone*, and his opera *Armida* was performed at the King's Theatre. His cantata *Venere ed Adone* was first performed at the Hanover Square Rooms on 8 May 1787. Although Mortellari was based in England, he travelled to Italy and Russia in the late 1790s: his *Angelica* (1796, Padua) opens with a storm and disembarkation that harks back to Majo's *Ifigenia in Tauride* (1764) and to Gluck's borrowing for Paris (1779); there are also many ensembles and extensive finales here that are typical of opera in the late 1790s. The trip to Russia in 1798 failed to win the favour of Paul I, newly ascended to the throne, but Mortellari served Count Sheremet'yev for some months, before announcing his departure in June 1799.

Burney, having heard Mortellari's *Armida* in London, characterized his taste in singing as being 'of the most refined and exquisite sort' and his music 'less bold, nervous, and spirited, than elegant, graceful, and pleasing'. Mortellari was primarily a melodist with a strong interest in orchestral effects, which he attained through contrasting forces, textural thickening and fast figuration. He used wind instruments liberally, particularly in vocal caesuras and ritornellos, and he frequently wrote for solo instruments. His programmatic orchestrations work well in the finales, and his operas as a whole show evidence of careful tonal planning.

WORKS

stage

Didone abbandonata (os, 3, P. Metastasio), Florence, Pergola, 16 Sept 1772

Arsace (os, 3, G. De Gamerra), Padua, Nuovo, June 1775, *I-Pl*

L'astuzie amorose (dg, 3, F. Cerlone), Venice, S Samuele, aut. 1775, *MOe*

Armida (os, 3, after T. Tasso: *Gerusalemme liberata*), Modena, Ducale, carn. 1776, trio in *F-Pn*

Don Salterio Civetta (dg, 3), Venice, S Samuele, carn. 1776

Antigona (os, 3, G. Roccaforte), Venice, S Benedetto, 11 May 1776, *Pn, I-Bc*

Il barone di Lago Nero (dg, 3), Venice, S Cassiano, aut. 1776, *F-Pn*(Act 3)

La governante (int, 2), Rome, Valle, carn. 1777

Ezio (os, 3, Metastasio), Milan, Ducale, Jan 1777, *D-DS, P-La*(Act 2)

Antigono (os, Metastasio), Modena, Ducale, carn. 1778, *F-Pn*

Alessandro nell'Indie (os, 3, Metastasio), Siena, Accademia degli Intronati, 22 July 1778, *I-Mc*

Troia [Troja] distrutta (os, 3, M. Verazi), Milan, Scala, 1 Sept 1778, *D-DS, F-Pn, P-La*

Lucio Silla (os, 3, De Gamerra), Turin, Regio, 26 Dec 1778, *F-Pn, I-Tf, P-La*

Il finto pazzo per amore (ob, 2), Venice, S Giovanni Grisostomo, carn. 1779

Medonte (os, De Gamerra), Verona, sum. 1780

I rivali ridicoli (dg, 2, G. Bertati), Venice, S Moisè, aut. 1780

La muta per amore (dg, 2, C. Orcomeno), Venice, S Samuele, carn. 1781

La fata benefica (dg, 2), Venice, S Moisè, carn. 1783

Semiramide (os, 3, F. Moretti), Milan, Scala, 26 Dec 1784, *F-Pn*

Armida abbandonata (os, 3, after Tasso: *Gerusalemme liberata*), Florence, Pergola, aut. 1785, *I-Fc*

L'infanta supposta (ob), Modena, Ducale, 1785

Anacreon [L'amour fugitif] (grand ballet), London, King's, *c*1790

Angelica (os, 2, G. Sertor), Padua, Nuovo, June 1796, *Mc, Pl*

other works

Sacred: La passione di Gesù Cristo (orat, Metastasio), London, private perf., 1794; Domine ad adjuvandum, D, 4vv, insts, *I-Bc*

Cants.: Partenope nel cielo, Naples, Nuovo, 1774; Telemaco nell'isola Ogigia (C. Lanfranchi Rossi), Venice, 20 Jan 1782; Venere ed Adone (J. Giannini), London, Hanover Square Rooms, 8 May 1787, 12 pieces pubd as op.7 (London, n.d.); Il ritorno felice a le sponde del Baltico (B. De Grianty), St Petersburg, Skavronsky-Lita Palace, 1798; Adria risorta (C. Mazzolà), Venice, 1806; Il giuramento, 2vv, inst, Venice, *Fc*; Il ritorno, op.8 (London, n.d.); La primavera (?Metastasio), op.9 (London, n.d.); Il nido degli amori (?Metastasio), op.10 (London, n.d.); La pesca (?Metastasio), op.11 (London, n.d.)

Inst: 6 qts (n.p., n.d.)

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C. Price, J. Milhous and R.D. Hume: *Italian Opera in Late Eighteenth-Century London*, i: *The King's Theatre Haymarket 1778–1791* (Oxford, 1995)

MARITA P. McCLYMONDS

Mortelmans, Lodewijk

(*b* Antwerp, 5 Feb 1868; *d* Antwerp, 24 June 1952). Belgian conductor and composer. He studied with Jan Blockx and Peter Benoit at the Antwerp School of Music, and in 1893 he won the Belgian Prix de Rome with his cantata *Lady Macbeth*. Appointed professor of counterpoint and fugue at the Antwerp Conservatory in 1902, he directed that institution from 1924 until 1933 and taught at the Lemmens Institute, Mechelen. He was the first director and conductor of the Nouveaux Concerts d'Anvers, founded in 1914. Mortelmans's teaching attracted many gifted pupils, among them De Jong and Peeters. An enthusiast for the Flemish movement, he was president of the Society of Flemish Composers and made many settings of Guido Gezelle, the leading Flemish poet of the 19th century. In 1921 Mortelmans toured the United States, where his songs met with great praise from both press and public. Several of his works were published by Schirmer of New York and by the Composers' Music Corporation. For the last 20 years of his life Mortelmans lived in the countryside and devoted himself exclusively to composition. He was made a member of the Royal Flemish Academy of Belgium.

His output includes orchestral works, instrumental pieces (particularly Impressionistic piano pieces), choral music and songs. His songs are the most important expression of his development and are of international stature. They are characterized by a profound union between text and music, refined naturalism, dramatic expression and exquisitely phrased melodies arranged in fluid modal harmonies. His piano music evolved from Romantic lyricism to Impressionism, though his orchestral works are reminiscent of Schumann, Brahms and Wagner.

WORKS

(selective list)

Op: De kinderen der zee (3, R. Verhulst), 1901–45

Choral: (Lady Macbeth cant.), A, T, Bar, chorus, orch, 1893; songs with pf or orch

Songs (all for 1v, pf; texts by G. Gezelle): Het jonge jaar, 1900; Hoe schoon de morgendauw, 1900; 'Is de mandel, 1900; 't Pardoent, 1900; Wierook, 1900; 't Avondt, 1901; 't Meezeken, 1901; 'k Hoore tuitend'hoornen, 1902; Roses, 1902; 't Groeit een blomken, 1902; Wiegeliedje, 1905; Klokkensang, 1908; Als de ziele luistert, 1913; Doe dit te mijne indachtigheid, 1913; O mocht ik, 1913; Kerkhofblomme, 1916; Blijde mei, 1938; Moederken, 1938; Perels, 1938; Vlaamsche volksliederen voor de jevgd, collection, n.d.

Orch: Mythe der lente, 1895; Homerische sym., 1896–8; Lente-idylle, 1894–5; Bruiloftsmarsch, 1918; Kindersuite, 1928–33; Avondlied, 1928

Chbr orch: Nocturne, 1929; Weemoedig aandenken, 1942; Romanza, vn, orch, 1935; Lyrische pastorale, hn, chbr orch, 1910; Eenzame herder; Wind Qnt; Wind Septet

Principal publishers: Schirmer, Metropolis, Alsbach, CeBeDeM

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W. Weyler: *Vlaamse toondichters*, i (Brussels, 1937), 11–12
J.L. Broeckx: *Lodewijk Mortelmans* (Antwerp, 1945)

HERBERT ANTCLIFFE/CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Mortensen, Finn (Einar)

(*b* Oslo, 6 Jan 1922; *d* 21 May 1983). Norwegian composer. He studied harmony with Eken and counterpoint with Egge in Oslo, and composition with N.V. Bentzon in Copenhagen (1956). In 1965 he participated in the composition courses in Darmstadt, and studied electrophony in Cologne with Stockhausen. As chairman of Ny Musikk (1961–4, 1966–7) he invited modernist composers and musicians to perform in Norway; these included Stockhausen, David Tudor, Nam Yun Paik, Kontarsky and Caskel. He was the first director of the Norwegian State Concerts Agency (1967–8). He taught composition at the Oslo Conservatory (1970–73), and in 1973 became the first Norwegian professor of composition at the Norwegian State Academy of Music. He held the presidency of the Society of Norwegian Composers (1972–4) and the vice-presidency of TONO, the Norwegian performing rights society.

His early compositions were written in a neo-classical style. He had thoroughly studied Hindemith's composition technique, which was the basis for his first compositions, opp.1–6. Among these his Symphony op.5 (1953) is especially noteworthy; often performed by Norwegian orchestras it shows Mortensen's admiration of Bruckner's music. His use of polyphony is

remarkable, and the symphony's last movement builds to a quadruple fugue. The Wind Quintet op.4 was performed at the ISCM festival in Stockholm in 1956. Following his studies with Bentzon he turned to 12-note technique, which was strictly used in his op.13, Fantasy and Fugue for Piano (1958), the first 12-note composition by a Norwegian composer. It was performed at the ISCM Festival in Cologne in 1960, and attracted the attention of critics as well as composers abroad. From 1958 he used 12-note series in all his compositions. In the orchestral piece *Evolution* (1961) he made use of 'integral serialism: great expressiveness results from his juxtaposition of 12-notes clusters with linear melodic statements deriving from note rows. In his important compositions from the 1960s, Piano Concerto, *Tone Colours* and Sonata for two pianos, Mortensen introduced aleatory techniques and combined them with his integral serial technique. These compositions are the most representative of the avant-garde style in Norwegian music. From 1970 he moderated his style and developed what he called 'new-serialism', a form of serial technique in which the melody regains a principal role but in combination with serial technique (Suite for Wind Quintet, 1973; Piano Sonata no.2, 1977).

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Orch: Sym., op.5, 1953; Pezzo orchestrale, op.12, 1957; Evolution, op.23, 1961; Tone Colours, op.24, 1962; Pf Conc., op.25, 1963; Fantasy, op.27, pf, orch, 1966; Per orchestra, op.30, 1967; Hedda, op.42, 1975; Fantasy, op.45, vn, orch, 1977

Chbr: Str Trio, op.3, 1950; Wind Qnt, op.4, 1951; Sonata, op.6, fl, 1953; Sonatina, op.9, cl, 1957; Sonatina, op.10, balalaika, pf, 1957; 5 Studies, op.11, fl, 1957; Sonatina, op.14, va, 1959; Sonatina, op.15, ob, pf, 1959; Fantasy, op.16, bn, 1959; Sonata, op.17, vn, pf, 1959; Sonatina, op.18, va, pf, 1959; Pf Qt, op.19, 1960; 3 Pieces, op.21, vn, pf, 1961–3; 12-Tone Music, op.22 no.3, amateur wind, 1961–4; Music, op.22 no.5, amateur str, 1971; Chbr Music, op.31, cl, bn, tpt, trbn, perc, vn, db, 1968; Constellations, op.34, accdn, gui, perc, 1971; Nyserialisme I, op.35, fl, cl, 1971; Suite, op.36, wind qnt, 1972; Serenade, op.37, vc, pf, 1972; Nyserialisme II, op.38, fl, cl, bn, 1972; 3 Pieces, op.39, accdn, 1973; Nyserialisme III, op.40, vn, va, vc, 1973; Adagio and Fugue, op.43, 16 hn, 1976; Sonata, op.44, ob, hpd, 1976; Fantasy, op.46, trbn, 1977; Suite, op.48, 5 rec, str qnt, 1979

Vocal: Duo, op.8, S, vn, 1956; Tre ved stranden [Three on the Shore], op.20, female chorus 4vv, 1961; Greners tyngde [The Weight of Branches] (Brekke), op.33, S, pf, 1971; Finnegans Wake, op.49, S, pf, 1979

Pf: Sonatina no.1, op.1, 1943, rev. 1948; Sonatina no.2, op.2, 1949, rev. 1952; Sonata, op.7, 1956; Fantasy and Fugue, op.13, 1958; 12 Short 12-Tone Pieces, op.22 nos.1–2, for children, 1961–4; Nocturne, op.22 no.4, 1968; Sonata, op.26, 2 pf, 1964; Pf Piece, op.28, 1966; Sonata no.2, op.47, 1977

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ELEF NESHEIM

Mortensen, Otto (Jacob Hübertz)

(*b* Copenhagen, 18 Aug 1907; *d* Århus, 30 Aug 1986). Danish composer, pianist and teacher. In 1925 he entered the Copenhagen Conservatory, where he studied with Jeppesen (theory), Rung-Keller (organ) and Christiansen (piano). He left the conservatory in 1929 after taking the final examination as organist and pianist, and he made his début as a concert pianist in Copenhagen the following year. During the 1930s he studied in Berlin (1930) and Paris (1939, with Milhaud and Desormière); in 1956 he took a master's degree at the University of Copenhagen. He was opera répétiteur at the Royal Theatre in Copenhagen (1937–56) and appeared as a guest conductor for Danish Radio and the Tivoli; he taught at the Copenhagen Conservatory (1942–66) and then was lecturer in music at the University of Århus (1966–74).

Mortensen's fairly sparse output centres on vocal music. Among his instrumental works, the Wind Quintet is notable for its balanced form on a traditional basis. His vocal music is also bound by tradition, but his rare talent for an independent, lyrical continuation of Nielsen's romance tradition earned him a reputation as the most convincing and convinced song composer of his generation, at a time in Danish music when the romance tradition was seen more as a burdensome inheritance to be avoided than a challenge to be taken up. Mortensen became involved in popular musical work in the years after 1930; he also wrote finely constructed choral arrangements of his own songs and Danish folktunes, as well as educational works.

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(selective list)

dates are of first performance unless otherwise stated

Orch: Koncertstykke, fl, vc, pf, orch, 1936; Kirgisisk suite, 1936; Ov., g, 1943; Pf Conc., 1946; Sym., 1956

Choral: Verdenshjørnerne (T. Larsen), chorus, str, pf, perc, 1933, rev. 1936; Farvel, frost, og velkommen, foraar (R. Herrick), chorus, fl, str, 1936; cants., songs etc.

Chbr: Str Qt no.1, 1937; Quatuor concertant, fl, pf trio, 1944; Wind Qnt, 1944; Sonata, ob, pf, 1947; Str Qt no.2, 1955; Sonata, vn, pf, 1980

Songs with orch: 3 sange (T. Lange), A, orch, 1933; Jeg har sortnende hede (S. Hallar), 1v, str, 1940

Songs with pf: 2 sange, 1937; 10 danske sange (1940); 10 sange af nordiske digtere (1944); 4 Songs (L. Hughes, J.W. Johnson, R. Frost, W.J. Turner), 1945; 3 Songs (O. Nash, H. Belloc, J. Masefield), 1946; 3 sange (H.C. Andersen) (1950); 7 sange, 1951; others, school songbooks

Incid music: Nederlaget (N. Grieg), 1937; Caesar og Cleopatra (G.B. Shaw), 1946; Fluerne (J.-P. Sartre), 1946

Educational: Klaverskole, 1933, collab. O. Jacobsen; rec works, canons

Principal publisher: Hansen

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NIELS MARTIN JENSEN/DANIEL GRIMLEY

Morthenson, Jan W(ilhelm)

(*b* Örnsköldsvik, 7 April 1940). Swedish composer, writer and theorist. He studied composition with Mangs, Lidholm and Metzger, electronic music with Koenig and aesthetics at Uppsala University; in 1963 he attended the Darmstadt summer courses. In 1974–5 he was chairman of the Swedish section of the ISCM and between 1975 and 1978 vice-chairman of the ISCM council. He was also chairman of Fylkingen (1975–6) and on the board of the Electronic Music Studio (1973–5). He has taught composition at the San Francisco College of Music, and at the Musikhögskolan in Stockholm and Malmö. In his book *Nonfigurative Musik* (1966) he argued that developments in composition have rendered music of directed movement impossible, since the breakdown of tonal harmony has been followed by similar processes of neutralization in instrumentation, presentation and form. His works take note of the far-reaching consequences of this point of view. After the *Wechselspiel* series (1960–61), which he later criticized as idealistic and formalistic, he made several studies of timbre over various chords (*Coloratura* series, 1962–4) and essays in octave harmony (*Antiphonia I–III*, 1963–70), striving for the most static form in both groups. A note of social-cultural criticism appeared most evidently in his work after 1968 which is dominated by 'metamusic'. For example, *Decadenza II* is 'a funeral march for the decline of instrumental music and musical life over 100 years' which brings together musical characteristics from Bruckner onwards. In the same way he concentrated on church music in *Decadenza I*, funeral music in *Farewell*, string music in *Senza*, the demagogy and mass effect of orchestral music in *Colossus*, and music's demand for physical achievement in *Labor*. Particular notice was given to his *Alla marcia* (1973) for orchestra and a female choir from the Salvation Army; it commentates on the violence in society, of which military music is a contributory part. He has also worked with visual images in a series of film and videotape pieces, moving from simple changing shades of colour in *Interferences I* through lines, volumes and light intensities in *Lux sonora* to the environmental composition *Camera humana*. In the *Sensory Project* series he has explored aural and visual

stimuli at the limits of perception, believing that artists of the future may have to work below the threshold of consciousness. On the other hand, his mixed-media piece *Citydrama* used the whole city of Bonn for four days in 1973. As a writer he is critical, polemical and pessimistic, but he always defends the free artist in our culture.

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(selective list)

Mixed-media: Colossus, metamusic, hp, pf, perc, orch, tape, slides, film, 1970; Video 1, 8 solo str, film, 1972; Decadenza II, metamusic, orch, tape, slides, film, 1970; Citydrama, 1973; Musica nera, fl, cl, bn, trbn, vc, 2 kbd, 2 perc, tape, film, 1979

Orch: Coloratura II–IV, 1962–4; Antiphonia I–III, 1963–70; Senza, metamusic, str, 1970; Life, T, chbr ens, orch, 1971; 5 Pieces, 1974; Attacca, wind, tape, 1977–8; Monodia, 1980; Org Conc., 1981; 1984, elec insts, tape, orch, 1984; Energia 1, sym. band, 1984–6; Paraphonia, wind orch, str qt, 3 perc, sampling-synth, 1987; contra, chbr orch, 1990; Interna, 1996; Estonia, str, 1997

Vocal: Chains-Mirrors, S, tape, 1963; Alla marcia, metamusic, female chorus, orch, stroboscope, tape, 1973; Cultura (anon.), metamusic, 4 org, 2 boy S, Bar, elec gui, elec bass, 2 perc, elecs, 1975; Anticanti (textless), 6 solo vv, SATB/str orch or combination, 1975; Morendo, chorus, orch, tape, 1977; Trauma (meta-opera for radio), vv, insts, 1981; Slutord 'Lo I am with you' (Matthew xxviii.20), SATB, 1982; Materia (vocalise), S, SATB, inst/synth, org, 1985; Après Michaux (H. Michaux), recit, str qt, live elecs, 1985; Fröhlingslied (H. Heine), S, b cl, pf, 1986; Andliga sånger (Swed. pss), 1v, fl, elec gui, elec bass, perc, 1988

Chbr: Wechselspiel I, vc, 1960; Wechselspiel II, fl, tape, 1961; Wechselspiel III, pf, perc, 1961; Interjections, perc, 1961, realized C. Caskel; Courante I–III, pf, perc, 1964, realized K.E. Welin; Down, fl, 1972; Labor, metamusic, ens, 1972; Soli, wind qnt, 1974; Unisono, bn, hpd/hp, 1975; Tremor, vn, tape, 1977; Intimi, b cl, bn, tape, 1978; Stereos, 2 pf, 1979; Kindertotenlied, wind qnt, tape, 1979; Stone Movements, cl, trbn, vc, pf, 1980; Memory, sax, 1984; Chorale, sax qt, 1987; Diaphonia, pf, tape, 1983; Ancora, metamusic, str qt, 1983; Aria, brass qnt, 1983; Dead Ends, pf, 1984; Strano, wind qnt, tape, 1984; Restantes, org, 1985; Once, cl, vc, pf, 1988; Scaena, sax qt, MIDI sax, synth, 1990

Org: Some of these, 1961, realized Welin; Pour Madame Bovary, 1962; Encores, 1964; Eternes, 1965; Decadenza I, 1968; Farewell, 1970

Tape: Förspel – Epsilon – Eridani – Efterspel, 1967; Neutron Star, 1967; Spoon River, 1967; Ionosphères I, 1969; Zero, 1969; Ultra, 1970

Videotape: Supersonics, 1970; Interferences I, 1970; Lux sonora, 1970; Sensory Project I–III, 1970–72; Camera humana, 1972

Principal publisher: Nordiska Musikförlaget

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'Det absolut musikaliska', *Nutida musik*, vi/8 (1962–3), 22–4
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with J. Bark: 'Två spår', *Rondo: Musiikkilehti* (1964), no.1, p.6
'Experiment i tomhet', *Nutida musik*, ix/3 (1965–6), 20–22
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ROLF HAGLUND

Mortier, Pierre [Pieter]

(bap. Leiden, 26 Jan 1661; bur. Amsterdam,18 Feb 1711). Dutch printer of French extraction; he copied some of the publications of Estienne Roger.

Morton, Jelly Roll [Lamothe [La Menthe, Lemott], Ferdinand Joseph]

(*b* New Orleans, 20 Oct 1890; *d* Los Angeles, 10 July 1941). American jazz composer and pianist.

1. Life.

He grew up in New Orleans, and started to learn the piano at the age of ten. By 1902 he was working in the bordellos of Storyville, playing ragtime, French quadrilles and other popular dances and songs as well as a few light (mostly operatic) classics. Nothing is known of his formal musical training, but his major youthful influence appears to have been Tony Jackson. Around 1904 Morton became an itinerant pianist, working in many cities in Louisiana, Mississippi, Alabama and Florida. He was also apparently quite active as a gambler, pool player and procurer, though music remained his first 'line of business'. While retaining New Orleans as his base, he later extended his travels to Memphis, St Louis and Kansas City, frequently working for prolonged periods in minstrel shows; eventually he journeyed as far east as New York (where James P. Johnson heard Morton play his *Jelly Roll Blues* in 1911), and as far west as Los Angeles, where he arrived in 1917. During these dozen years of travel Morton apparently fused a variety of black musical idioms – ragtime, vocal and instrumental blues, items from the minstrel show repertory, field and levee hollers, religious hymns and spirituals – with Hispanic music from the Caribbean and white popular songs, creating a musical amalgam that bore a very close resemblance to the music then beginning to be called 'jazz'.

Morton enjoyed such success in Los Angeles that he remained there for five years. In 1922, however, he moved to Chicago, the new centre of jazz activity. His first recordings were made there in 1923: two performances with a sextet and a series of solo piano renditions of his own works. The compositional maturity and the advanced conception of the ensemble and solo writing revealed in these recordings suggest that Morton's style must have crystallized many years previously. By 1926–7 he was recording with his Red Hot Peppers, a seven- or eight-piece band organized for recording purposes and comprising colleagues well versed in the New Orleans style and familiar with Morton's music. The resultant recordings were a triumphant fusion of composition and improvisation. Pieces such as *Grandpa's Spells*, *Black Bottom Stomp* (both 1926, Vic.) and *The Pearls* (1927, Vic.) are masterly examples of Morton's creative talents, not only as a composer and arranger but also as a pianist. These works were ingeniously conceived so as to yield a maximum variety of texture and timbre without sacrificing clarity of form (see ex.1); furthermore, unlike most jazz performances in those days, they were carefully rehearsed. Particularly noteworthy is the manner in which Morton provides opportunities for all the performers to contribute significant solos (usually climaxing in exultant two-bar breaks) without losing sight of overall structural unity and a balance between solo and ensemble. As a pianist

Morton contributed not only some of his most inspired solos, such as those on *Smoke-house Blues* (1926, Vic.) and *Black Bottom Stomp* (see ex.2), but also sensitive countermelodies that were without precedent in 1920s jazz; similar ideas were taken up only by Earl Hines and, some years later, Art Tatum.
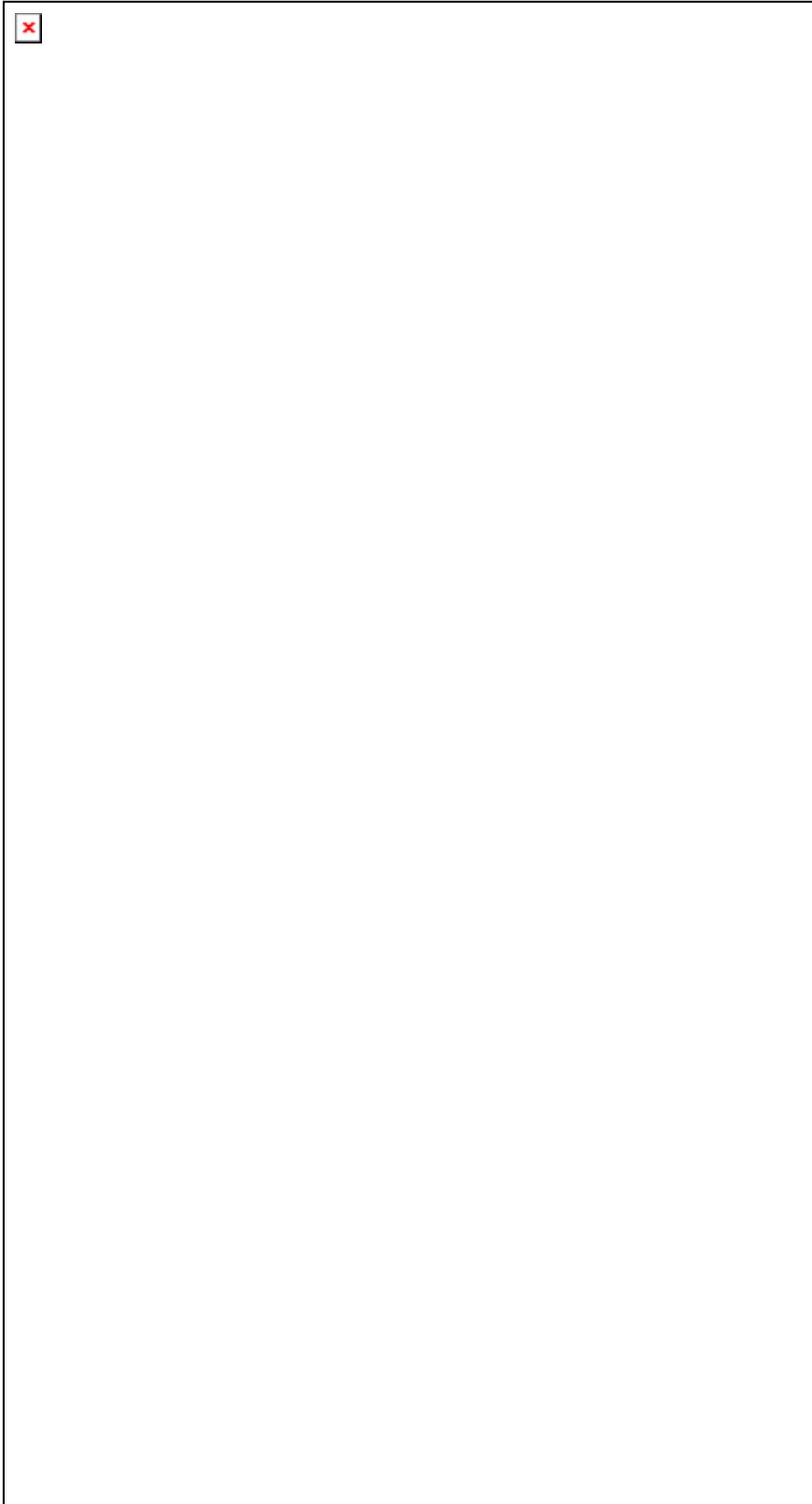
In 1928 Morton moved to New York, where he continued to record. He gradually made use of such 'modern' devices as homophonically harmonized ensembles and laid a greater emphasis on solo improvisation. However, he remained at heart true to the New Orleans spirit of collective improvisation and was never able to assimilate the new orchestral styles advanced in the late 1920s by Don Redman, Fletcher Henderson and John Nesbitt. By 1930 Morton's style, both as arranger and pianist, came to be regarded as antiquated. Ironically, some of his compositions, such as *Wolverine Blues*, *Milenberg Joys* and especially *King Porter Stomp*,

continued to be performed regularly, remaining as influential pieces in the repertory throughout the 1930s. Indeed, it was Benny Goodman's performance of the last-named title, in Fletcher Henderson's updated arrangement (1935), that was largely responsible for ushering in the swing era.

In the early 1930s Morton drifted into obscurity. He settled in Washington, where he managed a jazz club and also played intermittently. In 1938 the folklorist Alan Lomax, later Morton's biographer, recorded him in an extensive series of interviews held at the Library of Congress (issued on disc in 1948 and reissued in 1957). In this invaluable oral history Morton recalled in words and performances his early days in New Orleans, re-creating the styles of many of his turn-of-the-century contemporaries. His accounts, both verbal and pianistic, have the ring of authenticity, and revealed Morton as jazz's earliest musician-historian and a perceptive theorist and analyst of the music. The Library of Congress recordings rekindled public interest in Morton, eventually leading to further recording sessions in 1939–40 and, in tandem with the New Orleans revival, a renewed career; this was cut short in 1940, however, owing to his ill-health.

2. Achievement.

Morton was the first important jazz composer. His compositions, many written long before he began recording, represent a rich synthesis of African-American musical elements, particularly as embodied in the pure New Orleans collective style which he helped to develop to its finest expression. Paradoxically, his emphasis on composition and well-rehearsed, coordinated performances was unique and antithetical to the primarily extemporized, polyphonic New Orleans style. In his best ensemble work, especially with the Red Hot Peppers, Morton showed that composition and meticulously rehearsed arrangements were not incompatible with the spontaneity of improvised jazz but could in fact retain and enhance it. In this respect Morton's achievement may be ranked with that of Duke Ellington, Thelonious Monk, Charles Mingus and Gil Evans.

Morton's sophisticated conception of jazz is all the more remarkable since the origins of his style lie primarily in classic Midwestern ragtime and simple instrumental blues. His piano pieces (such as *Grandpa's Spells* and *Kansas City Stomp*, both 1923, Gen.) strongly resemble ragtime in their form, but by elaborating these works with composed and improvised variation Morton was able to transcend ragtime's formal conventions. Ultimately he freed ragtime from its narrow strictures by developing within it an ensemble style embracing homophony, improvised polyphony, solo improvisations, breaks and a constant variation of texture and timbre.

WORKS
(selective list)

dates of composition are mostly conjectural; all published for piano solo

Edition: *The Collected Piano Music of Ferdinand Jelly Roll Morton*, ed. J. Dapogny (Washington DC, 1982)

New Orleans Blues, 1902 (1925); Jelly Roll Blues, 1905 (1915); King Porter Stomp, 1906 (1924); Buffalo Blues, 1907 (1928); Georgia Swing, 1907 (1928); Frog-i-more Rag (Sweetheart o' Mine), 1908 (1918); The Crave, 1910–11 (1939); Bert Williams, 1911 (1948); Grandpa's Spells, 1911 (1923); Wolverine Blues, 1915–16 (1923); Mamanita, 1917–22 (1949); Kansas City Stomp, 1919 (1923); The Pearls, 1919 (1923)

Big Foot Ham, 1923 (1923); London Blues (Shoe Shiner's Drag), 1923 (1923); Mr Jelly Lord, 1923 (1923); Milenberg Joys, 1923 (1925); Perfect Rag (Sporting House Rag), 1924 (1939); Shreveport Stomp, 1924 (1925); Black Bottom Stomp (Queen of Spades), 1925 (1925); Dead Man Blues, 1926 (1926); Fickle Fay Creep, 1926 (1930); Hyena Stomp, 1927 (1927); Jungle Blues, 1927 (1927); Sweet Peter, 1929 (1933)

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Oral history material in *US-Wc*

GUNTHER SCHULLER

Morton [Mourton, Moriton], Robert

(*b c*1430; *d* after 13 March 1479). English composer. He was *clerc* and *chappelain* in the chapel choir of the Burgundian court from 1457 to 1476, the final decade of the long reign of Philip the Good and the first eight years of the brief and tumultuous reign of his son Charles the Bold. The document of late 1457 appointing Morton and authorizing payment for clothes describes him as 'chappellain angloix' and is the only evidence that he was English. Because of a lacuna in the documents for the following years, the first surviving payment to him as a member of the chapel is from October 1460: here, and in all subsequent documents, he is styled 'Messire' – a title which, in the context of these particular documents, means that he was a priest.

Morton was seconded to the household of Charles, Count of Charolais, the future Duke Charles the Bold, from 1 June 1464 to 12 March 1465 and again for three months some time between 1 October 1465 and 31 September 1466. He was given leave of absence from 20 July to 13 August 1470. After 19 February 1475 he appears in the daily payment scrolls only for 13–14 June; on 1 February 1476 his position as a chaplain was taken by Pierre Basin, apparently in immediate fulfilment of an expectative granted a year earlier (see Pirro, 118). However, contrary to some earlier statements, he did not die then: in January 1477 a papal document records his paying the annates for a benefice at St Paul, Liège (Roth, 542); and on 13 March 1479 he resigned the parish of Goutswaard-Koorndijk (Holtkamp, 108).

Morton's career in the Burgundian court chapel is perplexing because he remained in the humble position of *clerc* for almost 15 years, becoming *chappelain* only in 1471–2. Normally singers were promoted within three or four years. This delay cannot be explained by the famous emnity between Duke Philip the Good and his son, for Morton was a *clerc* for four more years after Charles became duke. There may have been political reasons for the delay in his promotion, if the composer is identifiable with the Robert Morton (*d* 1497) who later became Bishop of Worcester. During the years 1457–76 none of the documents for the future bishop attests his presence in England. He succeeded his uncle John Morton (later cardinal) as canon of Salisbury Cathedral and St Paul's Cathedral, London, in 1478 and as Master of the Rolls in January 1479 (having been granted the reversion of it on 30 May 1477). It is an intriguing coincidence that John Morton was an envoy to the court of Burgundy from January to June 1474 and from December 1474 to January 1475, that is, the last months of Robert Morton's tenure in the choir.

Further oblique clues to Morton's life survive. His rondeau *Le souvenir* recalls the arms of Claude Bouton (*b* ?1488), 'Souvenir tue', and might indicate some connection with the Bouton family, at least one of whom was prominent at the Burgundian court during Morton's time there. The poem *Mon bien, m'amour, ma joye et mon desir*, printed in *Le jardin de plaisance* (Paris, 1501) and normally considered the correct poem for the music *Mon bien ma joyeux*, has the acrostic MARIE M[O]RELET, though no person of this name has been identified. The anonymous rondeau *La plus grant chiere* (ed. in Marix, 1937, p.86; text in Marix, 1939, p.207) describes vividly how Morton and Hayne van Ghizeghem astonished everybody with their singing and playing at Cambrai.

Only secular works survive; and all are ascribed simply 'Morton'. However, four of them, ascribed to him only in *I-PEc* 431 (*c*1490), may well be by other composers. Three have more convincing ascriptions elsewhere: *Pues serviçio* to the Spanish composer Enrique (see Fallows, 1992); *Vien'avante morte dolente* to Adrien Basin, a colleague at the Burgundian court; and *C'est temps perdu* to Caron. The other doubtful song appears with many different texts in different sources: 'Vive ma dame' in *F-Dm* 517; 'Hellas madame et que serrace' in *E-TAc*; 'Tu sine principio' in *CZ-HK* II A 7; 'Motectus' in *I-PEc* 431; 'Lent et scolorito' in *I-Bc* Q16; and, most convincingly, 'Ellend du hast umbfangen mich' both in the Schedel Liederbuch (*D-Mbs* Cgm 810, *c*1460) and in Hans Gerle's printed lutebook (Nuremberg, 1533). Moreover, its tenor matches the melody for that text in other German sources, and its style is thoroughly German.

Of Morton's remaining eight works, all are French and in the rondeau form that dominated French song composition of those years, especially at the court of Burgundy. There is no hint of English style in them, unless it be in the open triadic F-tonality of *Mon bien ma joyeux*. The two most successful were *Le souvenir de vous me tue* and *N'aray je jamais mieulx*, both found in sources from the mid-1460s onwards. *Cousine trop vous abusés* seems to match a group of similar pieces dating from the early 1460s; and *Il sera pour vous*, superimposed over the famous melody *L'homme armé*, refers jokingly to Simon le Breton (*see* Simon, (1)), whose retirement from the court chapel in 1464 may have provided the occasion for the song (see Fallows, 1978, pp.204ff). *Que pourroit plus faire une dame*, with its refreshingly irregular metre, is puzzlingly ascribed to Morton only in *I-PAp* 1158, an autograph of Gaffurius.

Given that context, certain individual stylistic traits can be noted. All Morton's secure pieces have an extreme melodic economy; they avoid the simple 'filling' patterns that a composer such as Hayne van Ghizeghem would often give to the contratenor between musico-poetic lines in the discantus and tenor; the contratenor often uses wide leaps more frequently than in the works of his contemporaries; a preference for the contratenor to use leaps of a 5th tends to anchor the tonalities.

Only *N'aray je jamais mieulx* is ascribed to Morton in more than one source, yet there is ample testimony to his achievement. He was mentioned by Hothby (see *JAMS*, viii, 1955, p.95) and praised by Tinctoris (*CoussemakerS*, iv, 200) as being world-famous. As well as this his most famous pieces were exceptionally widely distributed: *Le souvenir* survives in 15 musical sources and was used as the basis for two works by Tinctoris, one by Arnolfo Giliardi and a lost mass by Gaffurius; *N'aray je jamais mieulx* has 16 musical sources and was used for a motet and three mass cycles (among them Josquin's *Missa 'Di dadi'*). These two songs represent a peak in Burgundian court music to be equalled only by the early works of Hayne van Ghizeghem; they are Morton's true claim to recognition.

WORKS
all 3 voices and probably rondeaux

Edition: *Robert Morton: The Collected Works*, ed. A.W. Atlas (New York, 1981) [incl. all works listed]

Cousine trop vous abusés

Il sera pour vous conbatu/L'homme armé (combinative chanson, anon. in unique source; rev. version, 4vv, *I-Rc* 2856, ascribed 'Borton')

Le souvenir de vous me tue (also intabulated as Salve radix Josophanie; added 4th v *PEc* 431)

Mon bien ma joyeux (text incipit evidently corrupt, and perhaps for poem *Mon bien, m'amour, ma joye et mon desir* in *Le jardin de plaisance*)

N'aray je jamais mieulx que j'ay (added 4th v in three sources)

Paracheve ton entreprise (= La perontina)

Plus j'ay le monde (= Madonna bella)

Que pourroit plus faire une dame (= Numine Ihesu celice)

doubtful works

forms uncertain

C'est temps perdu (ascribed 'Caron' in *I-Rc* 2856)

Ellend du hast umbfangen mich (= Lent et scolorito and Vive ma dame par amours)

Pues serviço vos desplaze (ascribed 'Enrrique' in *E-Mp* 1335; text by Pere Torroella)

Vien'avante morte dolente (ascribed 'Basin' in *I-Rc* 2856)

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DAVID FALLOWS

Morungen, Heinrich von.

See Heinrich von Morungen.

Mosaïques Quartet.

String quartet. It was founded in 1985 by the section leaders of the Paris-based period-instrument orchestra Ensemble Mosaïques, which had been formed the previous year. Its members are Erich Höbarth and Andrea Bischof, violins; Anita Mitterer, viola; and Christophe Coin, cello; Höbarth, Bischof and Mitterer also play in Harnoncourt's Vienna Concentus Musicus. With a warmer, rounder sonority and a more flexible style than most comparable groups, the Mosaïques quickly made a reputation as one of the most characterful and technically accomplished of period-instrument quartets, excelling above all in the works of Mozart and Haydn. The group has performed at the Haydn Festival in Vienna, the Salzburg Festival and the Aldeburgh Early Music Festival, and appears regularly at the Wigmore Hall, London, and the Mondsee Festival. The Mosaïques' discs of the mature Mozart quartets and its series of Haydn recordings, two of which have won *Gramophone* awards, have been particularly admired for their insight and imaginative freedom. It has also recorded works by Boccherini and Hyacinthe and Louis-Emmanuel Jadin, and more recently has moved with equal success into 19th-century repertory, with performances and recordings of Beethoven, Schubert, Mendelssohn and Schumann.

RICHARD WIGMORE

Mosca, Giuseppe

(*b* Naples, 1772; *d* Messina, 14 Sept 1839). Italian composer. He studied with Fenaroli at the Conservatorio di S Maria di Loreto, Naples; in 1791 his first opera, *Silvia e Nardone*, was performed at the Teatro Nuovo in Rome. For 12 years he composed for various Italian theatres, presenting his operas in Rome, Naples, Venice and elsewhere, usually with much success. In 1803 he went to Paris as *maestro al cembalo* at the Théâtre Italien; he composed additional music when required, but wrote no operas (two operas attributed to him in this period by Florimo were by his brother, Luigi). When Spontini assumed the directorship of the theatre (1810), Mosca returned to Italy.

After the success of Rossini's *La pietra del paragone* (1812), Mosca accused Rossini of having plagiarized his *I pretendenti delusi* (1811), particularly the device of the crescendo, circulating copies of his music as

proof. The charge was repeated by critics until Radiciotti discovered that the crescendo had been employed before Mosca's first use of it (in *Il folletto*, 1797) by Simon Mayr (in *La Lodoiska*, 1796). Mosca's style shows a remarkable similarity to Rossini's in many respects – melodic turns, orchestral melodies under vocal patter, multipartite ensemble structures – but it would be difficult to decide who influenced whom.

In 1817 Mosca went to Palermo as musical director of the Real Teatro Carolino, but gave up the post after the Revolution of 1820. A return to Milan revived his career; after several years of touring, however, he settled in Messina as director of another theatre (1827). He composed more than 40 operas; all were written by 1826. Fétis described him as a musician without genius, but gifted with stupendous facility.

WORKS

operas

Silvia e Nardone (int, 2), Rome, Nuovo, Feb 1791

La vedova scaltra (int, 2, L. Ricciuti), Rome, Tordinona, carn. 1796

Il folletto (ob, 2, C. Battimelli), Naples, Nuovo, 1797, *I-Nc*

Chi si contenta gode (ob, B. Sivoli), Rome, Apollo, 29 April 1798, *Mr**

I matrimoni liberi (ob, 2), Milan, Scala, 25 Aug 1798, *Mr**

Ifigenia in Aulide (3, A. Zeno), Rome, Argentina, carn. 1799, excerpt *Rsc*

La gabbia dei matti (ob, G. Foppa), Ferrara, Civico, sum. 1799 [incl. music from Mayr: Un pazzo fa cento]

L'apparenza inganna (ob, 1, A. Filistri), Venice, S Moisè, 10 Oct 1799

Rinaldo ed Armida (os, F. Gonella, after T. Tasso), Florence, Pergola, 26 Dec 1799

Amore e dovere (farsa, 1, P. Scotes, after G. Bertati), Rome, Dame, 1799

Le gare tra Velafico e Limella per servire i loro padroni (farsa, 1, G. Artusi), Venice, S Luca, sum. 1800

La gastalda ed i lacchè (farsa, 1), Venice, S Samuele, aut. 1800

La vipera ha beccato i ciarlatani (ob), Turin, Regio, aut. 1801

Il sedicente filosofo [Non irritar le donne, ossia Il chiamantesi filosofo] (farsa, 1, Foppa), Milan, Scala, Nov 1801, *F-Pc, Pn, I-Fc, Mc*; as Il filosofo, Vicenza, 1819, *F-Pc, I-Fc*

Ginevra di Scozia, ossia Ariodante (G. Rossi), Turin, Regio, carn. 1802

La fortunata combinazione (ob, L. Romanelli), Milan, Scala, 17 Aug 1802, *Gl, Mr**

La prova d'amore (ob), Genoa, aut. 1802, excerpt *Gl*

Emira e Conalla (F. Marconi), Genoa, S Agostino, carn. 1803

Sesostri [Le feste d'Iside] (3, P. Pariati and Zeno), Turin, Arti, carn. 1803, excerpts *OS*

Chi vuol troppo veder diventa cieco, ossia Mariti gelosi (ob, 2), Milan, Scala, 2 July 1803

Monsieur de Montanciel, ossia L'albergo magico (ob, 2, Marconi), Turin, Carignano, Oct 1810

I pretendenti delusi, ossia Con amore non si scherza (ob, 2, L. Prividali), Milan, Scala, 14 April 1811, *B-Bc, I-Bc, Fc, Mc, Mr, Nc*

I tre mariti [La moglie di tre mariti] (farsa, 1, Rossi), Venice, S Moisè, 27 Dec 1811, *GB-Lbl, I-Nc*

Il finto Stanislao re di Polonia (ob, Rossi), Venice, S Moisè, 21 Jan 1812

Romilda (V. Ponticelli), Parma, Ducale, 26 Jan 1812, excerpts *PAc*

Gli amori e l'armi (ob, 2, G. Palomba), Naples, Fiorentini, 29 March 1812, *Nc*

Le bestie in uomini (ob, A. Anelli), Milan, Scala, 17 Aug 1812, excerpts *Mc*

La diligenza a Joigni, o sia Il collaterale (ob, 2, Palomba), Naples, Fiorentini, 1813, *Nc* (?autograph)

Don Gregorio imbarrazzato (ob, 2, A. Tottola), Naples, Fiorentini, 1813, *Mc*, *Nc*

Avviso al pubblico, ossia La gazzetta [Il matrimonio per concorso] (ob, Rossi), Milan, Scala, 4 Jan 1814

Il fanatico per l'Olanda (ob), Bologna, Corso, carn. 1814

I viaggiatori, ossia Il negoziante pesarese (ob), Parma, Ducale, 22 Oct 1814

Carlotta ed Enrico (ob, Tottola), Naples, Fiorentini, 1814

Il disperato per eccesso di buon cuore, ossia Don Desiderio (ob, G. Giannetti), Naples, Fiorentini, carn. 1816

La gioventù d'Enrico V (2, F. Romani), Florence, Pergola, 11 Sept 1817, *Fc*, *US-Wc*

Attila in Aquileja, ossia Il trionfo del re dei Franchi (2, S.A. Sografi), Palermo, S Cecilia, 1818, *I-Mc*, *Nc*

I due fratelli fuorusciti (ob), Bologna, Marsigli-Rossi, 26 Sept 1819

Emira, regina d'Egitto (N. Cervelli), Milan, Scala, 6 March 1821, *Mr**

La dama locandiera, ossia L'albergo de' Pitocchi (ob, Romanelli, after C. Goldoni), Milan, Scala, 8 April 1821, *Fc*, *Mr**; rev. as La poetessa errante (Palomba), Naples, Nuovo, 1822, *Nc*

La sciocca per astuzia (ob, Romanelli), Milan, Scala, 15 May 1821, *Mr**, excerpts *GB-Lbl*, *I-Li*, *Mc*

Il Federico II, re di Prussia (2, G. Checcherini), Naples, S Carlo, wint. 1824, *I-Nc*

L'abate de l'épée (ob, 2, L. Ricciuti), Naples, Fondo, 27 June 1826, *Nc*

I gelosi burlati (ob, 2), 1 act *B-Bc*, excerpts *Lc*

Avvertimento ai mariti, *Mr**; Cleopatra, excerpt *Gl*; I riti d'Efeso, excerpt *Nc*

Crudele l'anima mi trafiggi, scène et air composée pour … Mme Festa dans l'opéra de l'Angiolina (Paris, *c*1809), *Nc*

Per un rivale altero, duet for Rossini: Otello, Palermo, 1818, *Nc*

Cavatina for Guglielmi: Amor tutto vince, Naples, n.d., *Nc*

other works

La moglie virtuosa, ossia Costanza Ragozzi (ballet, F. Beretti), Milan, Scala, aut. 1798

Tomiri regina d'Egitto (ballet), Turin, 1802

Salve regina, S, org, *I-ME*

Sinfonia, C, before 1824, *Bsf*, *Mc*

Sinfonia per cembalo, D, *Bborromeo*, *Mc*, *Rmassimo*, *Tn*

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FlorimoN

MGG1 (U. Prota-Giurleo and L. Paduano)

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G. Radiciotti: *Gioacchino Rossini*, iii (Tivoli, 1929)

O. Tiby: *Il Real Teatro Carolino* (Florence, 1957)

M. Engelhardt: *Verdi und andere* (Parma, 1992), 13–22

MARVIN TARTAK (with MARCO BEGHELLI)

Mosca, Luca

(*b* Milan, 29 May 1957). Italian composer and pianist. He studied at the Milan Conservatory, taking diplomas in piano (1979, with Antonio Ballista and Eli Pirrotta), harpsichord (1980, with Marina Mauriello) and composition (1983, with Donatoni and Sciarrino). His works have been performed at festivals in Avignon, Cologne, Milan, Venice and Vienna. He teaches at the Venice Conservatory. While his early compositions still betray the influence of his teachers (and especially Sciarrino), *Visite d'amore* for two pianos (1977–81) and the 24 Preludes for piano (1983) show his own style taking shape, one based on formal fragmentation and a frenetic overlapping of ideas. Following several years of reflection on the problem of the restoration of consonance, he abandoned this approach in the 1990s, and instead explored in greater depth asymmetrical rhythms and linguistic fragmentation within a harmonic texture of great tension (*15 divertimenti* for oboe and orchestra, Fourth Piano Concerto). His recent output shows a significant interest in opera, which is linked to his love for Kafka, and he has produced *Nove frammenti* (1995, based on *The Trial*) and *America* (1998, after the novel of the same name).

WORKS

(selective list)

Ops: Il sogno di Titania (1, P. Garcia, after W. Shakespeare: *A Midsummer Night's Dream*), 1982, Milan, Piccola Scala, 20 Sept 1982; Nove frammenti (chbr op, 1, Garcia, after F. Kafka: *Der Prozess*), 1995, Amsterdam, Taller, 25 May 1997; Peter Schlemihl (Garcia, after A. von Chamisso), 1997, Rovigo, Teatro Sociale, 1998; America (chbr op, Garcia, after Kafka), 1998, Venice, Teatro delle Fondamenta Nuove, 29 May 1999

Orch: Pf Conc. no.1, 1978; Pf Conc. no.2, 1981; Pf Conc. no.3, 1985; 15 divertimenti, ob, orch, 1990; Pf Conc. no.4, 1991; 11 poemetti, 1991; Fantasia, gui, str, 1993; Sinfonia concertante, vn, va, str, 1993; 5 racconti orientali, ob, vn, str, 1994; 5 ballate, ob, orch, 1995; Concerto in due movimenti, fl, orch, 1998

Vocal: 30 novellette, 1v, pf, orch, 1987; Canzoni crudeli (Le Comte de Lautréamont), 1v, pf, 1992

Chbr: 3 sonatine, pf, 13 insts, 1979; Trio no.1, vn, vc, pf, 1981; Trio no.2, cl, vc, pf, 1985; Suite, 5 perc, 1989; Theme and Variations, ww qnt, 1989; Trio no.3, vn, vc, pf, 1989; Trio no.4, vn, vc, pf, 1989; Trio no.5, vn, vc, pf, 1992; Nove piccoli pezzi, 13 insts, 1995; Davanti alla legge, 2 ob, spkr ad lib, 1996; Octet, ww, 1997; Suite di danze, 4 gui, 1997; Trio no.6, fl, vn, va, 1997; Qnt, fl, cl, vn, vc, pf, 1998; Trio no.7, fl, gui, vib, 1998; Trio no.8, ob, vn, b cl, 1998

Pf: Visite d'amore, 2 pf, 1977–81; Sonata no.1, 1980; 24 Preludes, 1983; Visite d'amore II–III, 2 pf, 1985; Sonata no.2, 1986; Studi, 1987; 12 improvvisi, 1988; Capricci, 1989; Sonata no.3, 1995; Rime arabe, 1996

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S. Persichilli: 'Luca Mosca', *I fiati*, no.17 (1997), 22–6

LICIA MARI

Mosca, Luigi

(*b* Naples, 1775; *d* Naples, 13/30 Nov 1824). Italian composer. Most early sources state that he was a student at the Pietà dei Turchini Conservatory in Naples and also, like his brother Giuseppe, a pupil of Fenaroli. He was for many years *maestro al cembalo* at the S Carlo opera house. Through the intervention of Paisiello he also became, after 1802, *vicemaestro* of the royal chamber and chapel. He was considered one of the best singing teachers in Naples, and when Zingarelli became director of the Naples Conservatory in 1813 Mosca was made *primo maestro di canto*. He was a member of the Naples Accademia di Belle Arti. The first of his 18 operas, *L'impresario burlato*, was successfully performed at the Teatro Nuovo in 1797. Though he travelled through Italy staging his operas, most were originally written for Naples. He also composed much sacred music.

Luigi Mosca's musical style is more interesting than that of his brother, Giuseppe; Luigi showed a particular aptitude for setting specific dramatic situations and building a scene, and his use of harmony was richer. Whatever the differences, neither brother's music lasted, and their works are a dim reflection of those of their greatest contemporary, Rossini.

WORKS

operas

first performed in Naples unless otherwise stated

L'impresario burlato (ob, 2, F. Signoretti), Nuovo, carn. 1797, *B-Bc*, *F-Pc*, *I-CR*, *Fc*, *Nc*, *PLcon*, *Rrai*

La sposa tra le imposture (ob, Signoretti), Nuovo, carn. 1798

Un imbroglio ne porta un altro (ob, G. Palomba), Nuovo, aut. 1799, sinfonia *Mc*

Gli sposi in cimento (ob, 2, F.S. Zini), Nuovo, carn. 1800, *Fc*, *Nc*

L'omaggio sincero (G. Pagliuca), Real Palazzo, spr. 1800

Le stravaganze d'amore (ob, 2, Zini), Nuovo, aut. 1800, *Nc*

Gli amanti volubili (ob, J. Ferretti), Rome, Valle, carn. 1801

L'amore per inganno [L'amoroso inganno; La cantatrice di spirito] (ob, 2, Palomba), Fiorentini, spr. 1801, *Nc*

Il ritorno impensato [Il ritorno inaspettato] (ob, Zini), Fiorentini, carn. 1802, excerpt *Mc*

L'impostore, ossia Il Marcotonta (ob, 2, A. Tottola), Nuovo, sum. 1802, *Nc*

La vendetta feminina (ob), Fiorentini, 1803; as La lezione vendetta, Paris, Italien, 27 March 1806

Gli zingari in fiera (ob), Genoa, spr. 1806, excerpts *Gl*, *Mc*, *Nc*

I finti viaggiatori (ob, 2, N. de Marco), Fiorentini, aut. 1807, *Nc*

L'italiana in Algeri (ob, 2, A. Anelli), Milan, Scala, 16 Aug 1808, *Mr**

La sposa a sorte (ob, 2, Palomba), Fiorentini, sum. 1810, *Nc*

Il salto di Leucade (os, 2, G. Schmidt), S Carlo, 15 Jan 1812, *Nc*

L'audacia delusa (ob, 2, Palomba), Fiorentini, aut. 1813, *Nc*

Il bello piace a tutti, excerpt *Rvat*

Doubtful: La voce misteriosa (F. Romani), Turin, Carignano, 1 Sept 1821, La sposa a sorte [cited in *StiegerO*]

Sacred: Dixit, G, TTB, org, *I-Mc*; Domine deus, C, SA, org, *Mc*; Gioas riconosciuto (orat), Palermo, 1806; Mag, G, SSB/TTB, org, *Mc*; Messa a tre voci, D, SSB/TTB, org, *Mc*; Messa a quattro voci e orchestra, G, 1789, *Mc**; Messa concertata, F, SB, chorus, orch, *Nc*; Pange lingua, g, 4vv, *Nc*, *Mc*; Pange lingua, G, 4vv, orch, *Nc*; Pastorale, D, org, *Mc*; Qui sedes, B♭, S, org, *Nc*; Salve regina, D, SA, org, *Mc*; Salve regina, D, SB, org, *Mc*; Tantum ergo, B♭, A, org, *Mc*; Tantum ergo, B♭, B, org, *Mc*; Tantum ergo, B♭, SS, org, *Mc*; Tantum ergo, D, S, org, *Mc*; Tantum ergo, E♭, S/T, orch, *Mc*, *Nc*; Tantum ergo, E♭, 2vv, *Nc*; Tre lamentazioni per il Giovedì Santo, g, S, org, *Mc*

Inst: Sinfonia, B♭, 1800, *Mc*; Sinfonia, C, 1801, *Mc*; Due barcarole, vn, pf, 1818, *Fc*; Valzer per pianoforte, F, *PLcon*; Valzer per pianoforte, G, *Mc*

Pedagogical works: Principi di musica, *Mc*, *Nc*; Solfeggi per voce di soprano, *Mc*; Solfeggi per voce di mezzo-soprano, *Mc*; Solfeggi per voce di basso, *Mc*

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MARVIN TARTAK/MARCO BEGHELLI

Moscaglia, Giovanni Battista

(*b* Rome; *d* Rome, 18 April 1589). Italian composer and poet. A document in the Archivio Capitolino, Rome, describes Moscaglia as a Roman citizen. Some time before the composer's birth his father, Angelo, had moved from Asigliano, near Vicenza, to Rome, where he lived in the Campo de' Fiori in the house known as the Casa della Vacca and worked as an apothecary. From 1580 (or earlier) until his death Moscaglia rented the house from the church of S Lorenzo in Damaso. He served as 'cantore, sopranus' in the Cappella Giulia from 21 March 1559 to 31 August 1560. Although he seems to have remained in Rome after 1560, as shown by several title-pages, there is no evidence of his holding any salaried appointment. Indeed, in the dedication of his *Secondo libro de madrigali* (1579) he described his devotion to music as a way of passing his leisure time and pleasing his friends. In Rome he was associated with such composers as G. M. Nanino, Macque, Stabile, Zoilo, Giovannelli and Marenzio, all of whom set his poetry to music on at least one occasion. Moscaglia asked each of these men, among others, to compose a setting for one of his poems to be included in his second book of madrigals for four voices, saying in his dedication that since he was 'unable to set them all to music myself for lack of time, I gave part of them to these excellent musicians of Rome'. Although his dedication was signed on 10 September 1582 the book was not published until 1585. Marenzio apparently tired of waiting for the appearance of his madrigal and published it in his own volume of

madrigals for four voices. Two of Moscaglia's dedications indicate that he also knew some important patrons of northern Italy. His third book of madrigals for five voices is dedicated to Count Mario Bevilacqua of Verona, and refers to his famous *ridotto*. In 1587 Moscaglia visited Ferrara, where he was cordially received; on 30 June he dedicated his fourth book of madrigals to Don Alfonso d'Este, uncle of Duke Alfonso II, in gratitude for his favour. A book of *napolitane* for three voices, published in 1585, contains a dedication written by Moscaglia's wife, Lucretia Guidotti, following a common tradition in the late 16th century that composers affected lack of interest in 'minor' forms such as the canzonetta and villanella.

Moscaglia was popular with anthologists in his day; eight of his madrigals appeared in various collections and were reprinted as late as 1630. His *Due rose fresche* from the second book of madrigals for four voices is transcribed for lute in Joachim van den Hove's *Delitiae musicae* (RISM 1612[18]). His last extant published work was one piece for four voices included in a collection of 1590.

WORKS

Il primo libro de madrigali, 4–6, 8vv (Venice, 1575)
Il secondo libro de madrigali, 5vv (Venice, 1579)
Il terzo libro de madrigali, 5vv (Venice, 1585)
Il secondo libro de madrigali con alcuni di diversi eccellenti musici di Roma, 4vv (Venice, 1585[29]); 1 piece transcr. lute, 1612[18]
Il primo libro delle napolitane, 3vv (Venice, 1585)
Il quarto libro de suoi madrigali, 5vv (Venice, 1587)
Several madrigals, 1582[4], 1583[10], 1585[19], 1586[9], 1587[6], 1590[15]

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STEVEN LEDBETTER/JAMES CHATER

Moscato, Judah

(*b c*1530; *d* 1590). Rabbi and exegete. Music is treated at length in his sermon *Higayon be-khinor* ('Strummings/Meditations on the Lyre'; ed. and Ger. trans. H. Schmueli, Tel Aviv, 1953), the first of 52 sermons in the collection *Nefutsot yehudah* ('Judah's Dispersions'; Venice, 1589). In accordance with his belief that the origins of arts and sciences lie in ancient Israel, Moscato traces the beginnings of music to Jubal (not Pythagoras), recognizes the first 'human' musician as Moses (not Orpheus), explains the Hebrew origins of musical terms ('music' from *mezeg*, mixture or mood) and finds Hebrew prototypes for *musica mundana*, or the harmony of the spheres. The main theme pursued in a number of variations is 'harmony',

which Moscato conceives in cosmic and musical terms. He implies that, in music, 'harmony' exists apart from the mode of its composition or realization: thus, by implication, harmony comprises monophony and polyphony, composed and improvised music, vocal and instrumental practices ('and they will sing to the Lord with a lyre, with a lyre and a singing voice'). Since harmony is perfection, and perfection is consonance, Moscato develops the idea of the octave in its musical and spiritual applications: the octave as a perfect interval is paralleled by the eighth day of the Feast of Tabernacles (Simhat Torah), marking the end of the annual reading of the Torah and its renewal; the study of Torah is the eighth science (beyond the *septem artes liberales*); its content is divine, thus the perfect music is Torah, for it displays the highest form of consonance. Moses is conceived as a perfect musician, because under divine inspiration he composed the Torah. The title of the sermon is explained by an ancient myth: David woke in the middle of the night to study Torah, whereby the 'lyre' (signifying his soul) over his bed 'began to play on its own'. It is symptomatic that Moscato's sermon was composed in an era when Jewish music began to strike out in a new direction as 'art music' (as opposed to synagogal chant): by relating music to *divinitas* it was possible to legitimize its practice as measured song or polyphony.

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DON HARRÁN

Moscheles, Ignaz (Isaac)

(*b* Prague, 23 May 1794; *d* Leipzig, 10 March 1870). Bohemian pianist and composer. He was of Jewish descent: the extra Hebrew forename Isaac, occasionally added in modern publications, was of purely religious significance and was never used by him professionally. His date of birth is given incorrectly as 30 May in many earlier works of reference. His piano lessons began early, and from 1804 to 1808 he was taught by B.D. Weber, director of the Prague Conservatory, who insisted on an exclusive study of Bach, Mozart and Clementi. But already Moscheles had discovered the 'Pathétique' Sonata, and was keen to explore every new Beethoven piano work. In 1808 he moved to Vienna, where he could come closer personally and musically to Beethoven, while studying counterpoint with Albrechtsberger and composition with Salieri. By 1814, when the publisher Artaria commissioned him to prepare a piano reduction of Beethoven's *Fidelio*, he was one of Vienna's most popular pianists, and his career as a virtuoso had begun. The brilliant display piece *La marche d'Alexandre* op.32 (1815) met with tremendous success at his recitals and became a favourite with other aspiring pianists (later including Schumann). Between

1815 and 1825 his travels as a recitalist took him throughout Germany, often to Paris and London, and also back to Prague. He was first heard in London at a Philharmonic concert on 11 June 1821, and was hailed as an equal and friend by Clementi and J.B. Cramer. It was in 1824 that Moscheles met the 15-year-old Mendelssohn in Berlin and gave him some finishing lessons on the piano.

In March 1825 Moscheles married Charlotte Embden (1805–89) in Hamburg, and they settled in London where he taught the piano both privately and at the RAM, building up a circle of talented pupils, including Litolff and Thalberg. He also became a conductor to the Philharmonic Society (co-director from 1832 to 1841); he conducted the first London performance of Beethoven's *Missa solemnis* in 1832 and very successful performances of the Ninth Symphony in 1837 and 1838. His edition and translation of Schindler was published as *The Life of Beethoven* (London, 1841); it includes an extensive autobiographical preface. Throughout the 1830s he gave concert tours in Britain and on the continent, and continued to produce a steady output of both fashionable and more serious compositions. At the same time he established a series of 'classical chamber concerts' or 'historical soirées', in which he contributed to the newly awakened interest in earlier music by playing Scarlatti and Bach on the harpsichord. The Moscheles family was often host to Mendelssohn in London: the two composers played Mendelssohn's Two-Piano Concerto in E in 1829, and the Mozart Two Piano Concerto in 1832, and Moscheles went to Leipzig to appear with Mendelssohn in his first Gewandhaus concerts in 1835. He also met Chopin and with him played his own *Grande sonate* op.47 to the French royal family in Paris in 1839.

Towards 1840 Moscheles became increasingly occupied with teaching. He finally left London in 1846 to become principal professor of piano at the Leipzig Conservatory, recently founded by Mendelssohn, remaining there for the rest of his life. Mendelssohn's death in 1847 was a profound blow, and he resolved to maintain the high standard of teaching for which his former pupil would have wished. He taught his unique piano method to many pupils, including Grieg, Fibich and Sullivan; he treated them with an almost paternal interest, often inviting them to continue instruction at his home, and finding them suitable professional openings.

Moscheles brought a crisp and incisive touch to his own piano playing, and he phrased with clarity and precision. He admired the pianistic innovations of Chopin and Liszt, but was not convinced of their aesthetic validity: though he commissioned Chopin's *Trois nouvelles études* for his piano method, he disliked what he saw as a showy and effeminate side to Chopin's virtuosity. His own piano improvisations were marked by brilliance and variety; some of their atmosphere is probably captured in small pieces like the *Präludien* op.73 or the grander sets of variations on well-known melodies. Moscheles had a great respect for earlier music (he was active both as an editor and as an interpreter of Handel, Haydn, Mozart and Clementi, as well as of Weber). The programme of his first 'historical soirée' (February 1837) included two Beethoven sonatas (op.31 no.2 and op.81*a*), a Weber sonata, three preludes and fugues from the '48' and some Scarlatti and Handel pieces played on a 1771 harpsichord, some of his own newest studies, and vocal items by Purcell, Mozart and

Mendelssohn. Hanslick assessed Moscheles as one of the last great representatives of the Classical school and also the beginner of a new epoch.

The majority of Moscheles's compositional output is piano music; some, including the sonatas, is of lasting consequence, while a number of the fantasias, rondos and variations contain more ephemeral music intended for salons or for the newly expanding amateur market. Schumann considered Moscheles one of the best sonata composers of his generation: certainly the one-movement *Sonate mélancolique* op.49 and the two duet sonatas are imaginatively written, the former with noble restraint. His later *Hommage à Händel* op.92 for two pianos is a tasteful parody, showing his interest in Baroque music. His piano method is best represented in his sets of studies, which are still used: Schumann saw these as bridging the gap between the age of Clementi and that of Chopin and being indebted to Bach's *Clavier-Übung*.

Many of Moscheles's sonatas were written in the Beethovenian environment of Vienna; with the development of his travelling career, he turned more to display pieces and piano concertos, the latter forming the bulk of his small orchestral output. Of these, no.3 in G minor op.60 is still known today: it is masculine in spirit, taking its inspiration from Beethoven, and has delicate touches of orchestration (though Moscheles complained that he found writing for the orchestra difficult). The second movement's string tremolos and quasi-recitative texture anticipate the slow movement of Chopin's F minor Concerto. Later in life he turned to songwriting, in addition to producing the better-known sets of studies (opp.70 and 95). His output also includes chamber works such as the Sextet op.35 and the Septet op.88, both of which include piano and are, in parts, texturally akin to miniature piano concertos.

In all his more serious works Moscheles was capable of skilfully wrought musical structures, in which a Classical balance of thematic ideas is tempered with an early Romantic dynamism. Pathos in general, and chromaticism in particular, are not overplayed, and his music is never sentimental. That this restraint and discernment was as characteristic of the man as of his music can be seen from his wife's biography of him, a fascinating if not always entirely reliable account of his times, which records his dealings with and feelings about many great musicians of the early 19th century.

WORKS

for an almost complete list see C. Moscheles (1872)

many works were published in Leipzig or Vienna, undated, within a few years of composition, but a few appeared first in Berlin or Paris

orchestral

Symphony, C, op.81, 1828–9

Jeanne d'Arc, ov., after F. von Schiller, op.91, 1834–5

Pf concs.: no.1, F, op.45, 1819; no.2, E♭, op.56, 1823; no.3, g, op.60, 1820; no.4, E,

op.64, 1823; no.5, C, op.87, 1826; no.6 'Fantastique', B♭, op.90, 1833; no.7 'Pathétique', c, op.93, 1835–6; no.8 'Pastorale', D, op.96, 1838

Other works with solo inst: La marche d'Alexandre, pf, op.32, 1815; Französisches Rondo, pf, vn, op.48, 1819; Fantaisie … et variations sur Au clair de la lune, pf, op.50, 1821; Souvenirs d'Irlande, pf, op.69, 1826; Anklänge aus Schottland, pf, op.75, 1826; Fantaisie sur des airs des bardes écossais, pf, op.80, 1828; Souvenirs de Danemarc, pf, op.83, 1830; Duo concertant, variations on march from Weber's Preciosa, 2 pf, op.87b, 1833 [collab. Mendelssohn]; Concertante, F, fl, ob, ed. D. Forster (Zürich, c1983)

piano

for 2 hands unless otherwise stated

Sonatas and sonatinas: Sonatine, G, op.4, before 1815; Sonate, D, op.22, before 1815; Sonate caractéristique, B♭, op.27, 1814; Grosse Sonate, E, op.41, 1816; Grande sonate, E♭, 4 hands, op.47, 1819; Sonate mélancolique, f#, op.49, 1814–19; Grande sonate symphonique no.2, b, 4 hands, op.112, 1845

Pedagogical works: [24] Studien, op.70, 1825–6; 50 Präludien, op.73, 1827; [12] Charakteristische Studien, op.95, 1836–7; Méthode des méthodes [collab. Fétis], 2 studies pubd as op.98 (Paris, ?1840/R; Eng. trans., 1841); [59] Tägliche Studien über die harmonisierten Skalen, 4 hands, op.107, 1842–3; 2 other sets of studies

Other works: Variations sur un thème de Händel, op.29, 1814; Allegri di bravura, op.51, 1821; Hommage à Händel, 2 pf, op.92, 1822–35; Hommage à Weber, 4 hands, op.102, 1841; c100 other works, incl. 9 for pf duet

other works

Chbr: Sextet, E♭, vn, fl, 2 hn, vc, pf, op.35, 1815; Sonata, A, fl, pf, op.44, 1819; Sonata, G, fl/vn, pf, op.79, 1828; Pf Trio, c, op.84, 1830; Septet, D, vn, va, cl/vn, hn/va, vc, db, pf, op.88, 1832–3; Sonata, E, vc, pf, op.121, 1850–51; Str Qt, d, ed. (Brighton, 1994); 13 other works

Songs: 3 erotische Lieder (E. Ludwig), op.16, ? before 1815; 6 Lieder (L. Uhland, others), op.97, ?c1840; Freie Kunst (Uhland), B/A, op.116, ?c1845; 6 Lieder (F. Rückert, E. Geibel, Uhland, L. Hölty, F. von Schlechta), op.117, ?c1845; 6 Gesänge, op.119, ?c1845; Frühlingslied, S/T, op.125, ?c1850; 6 Lieder, op.131, ? after 1850; 4 Duette, S, A, op.132, ? after 1850

Numerous edns and arrs., incl. works by Beethoven (Choral Fantasia, Christus am Oelberg, Egmont Ov., Fidelio, syms., pf concs., pf trios, vn sonatas, vc sonatas, pf sonatas and variations), Clementi (pf sonatas), Handel (L'Allegro, il Penseroso ed il Moderato, kbd suites), Haydn (pf sonatas), Weber (pf works)

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JEROME ROCHE/HENRY ROCHE

Moscheni [Moschini, Moschenio], Francesco

(*b* Bergamo; *fl* 1541–66). Italian printer. Along with his brother Simone and an unnamed brother, Moscheni was active from 1541 to 1552 in Alessandria, Pavia and Milan, and from 1553 to 1555 exclusively in Milan. After 1555 only Francesco is named in imprints. With the possible exception of Innocenzo Cicognaro, who printed Hoste da Reggio's *Magnificat* in 1550, the Moscheni press was the first in Milan to use the single-impression method for its music editions, which include madrigals by Hoste da Reggio (1554), Pietro Taglia (1555 and 1557), Boyleau (1558 and 1564), Gioseppe Caimo (1564) and Arcadelt (1566), and other music by Matthias Hermann Werrecore (*Cantum quinque vocum … liber primus*, 1555), 'Diversi autori' (*Canzoni alla napolitana*, RISM 1562[10]), Ghinolfo Dattari (*Canzoni villanesche*, 1564), Vincenzo Ruffo (*Capricci … a tre voci*, 1564/*R*) Francesco Cellavenia (*Cantuum quinque vocum … liber primus*, 1565) and Paolo Aretino (*Musica super hymnos*, 1565).

Moscheni used an excellent new music type specially cut for him, with a unique set of ornamental pieces to terminate the last music staff of each piece. His text underlay uses capitalization, accents and punctuation in a modern way, sometimes with a long dash between syllables. The printer's mark on most of the music books shows a warrior and a scholar, with the motto 'Unum nihil duos plurimum posse', or 'Maggior forza non è se fian congionti'.

Moscheni's non-musical books include some well-known classics but are mostly works by locally connected authors. His last books were printed in

collaboration with Cesare Pozzo, his partner since 1558, who used Moscheni's music type in and after 1566 to print works by Boyleau (1566), Caimo (1566), Lodovico Agostini (1567) and Giovanni Battista Villanova (1568). Two books often incorrectly attributed to Moscheni are Boyleau's *Madrigali a quatro* (1546) and Antonio Martorello's *Madrigali a cinque* (1547). These unsigned books, along with Giacomo Fogliano's *Madrigali a cinque* (1547), were printed in Padua by Bernardo Bindoni and Jacobo Fabriano.

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THOMAS W. BRIDGES

Moscona, Nicola [Mosconas, Nicolai]

(*b* Athens, 23 Sept 1907; *d* Philadelphia, 17 Sept 1975). Greek bass. He studied with Elena Theodorini at the Athens Conservatory and began singing professionally in 1929. After performing throughout Greece and in Egypt and Italy, he made his Metropolitan Opera début in 1937 as Ramfis in *Aida*. He spent the next 25 seasons as a principal bass there, singing over 30 different roles, including Pimen, Colline, Raimondo (*Lucia di Lammermoor*), Sparafucile and Ferrando (*Il trovatore*). He was a favourite singer of Toscanini, who chose him to participate in his recordings of *La bohème*, *Mefistofele*, *Rigoletto* and the Verdi Requiem, which reveal his firm tone and feel for shaping a phrase.

CORI ELLISON/ALAN BLYTH

Moscow

(Russ. Moskva).

Capital city of Russia. It is the most important centre of Russian musical culture. The city was founded in the 12th century and despite Tartar invasions expanded to become the national capital in the 16th century. In 1703 Peter the Great moved the capital to St Petersburg, and Moscow declined; it was burnt after the Napoleonic invasion (1812), but prospered later in the 19th century. After the Revolution it again became the capital.

1. Before 1600.
2. 1600–1703.
3. 1703–1918.
4. Since 1918.
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I.M. YAMPOL'SKY/ROSAMUND BARTLETT (1–3), ROSAMUND BARTLETT (4)

Moscow

1. Before 1600.

The earliest written evidence of musical life in Moscow dates from the end of the 15th century, and relates to the activities of the two Moscow choirs of that period, the *gosudarevï pevchiye d'yaki* (ruler's singing clerks) and the *patriarshiye pevchiye d'yaki i podd'yaki* (patriarchal singing clerks and sub-clerks). The former was established by Ivan III after 1472 and took part in all solemn acts of worship and in various court ceremonies. The singers were considered to be in the service of the state, and enjoyed the privileges of courtiers; the choir was firmly established in a superior position to the patriarchal choir, both in performance and in the solution of all problems connected with singing. The patriarchal choir grew out of an earlier metropolitan choir and was of secondary importance. These Moscow choirs became the centre of professional musical culture: music education was concentrated there, chant books were copied out, and their performing style served as a model for other ensembles. Professional training and a thorough knowledge of chant (not only the melodies but also the nature of their performance) was required of the singers belonging to the two choirs. The repository of chant book manuscripts of the singing clerks was the first Russian music library. A census of the city carried out shortly after Ivan IV's Reign of Terror (1547–84) had ended marks the first appearance of professional singers in Moscow: they had no connection with the church and did not take holy orders, and they constituted the tsar's choir in the service of the state. Such civilians made up the choirs of the patriarch and of several high church dignitaries who followed his example. Famous singers and *ustavshchiki* (precentors), such as Ivan Nos and Fyodor Khristiyanin, both of whom had many pupils, were already active at the court of Ivan IV in the 16th century.

Moscow

2. 1600–1703.

With the consolidation of Moscow's importance as the musical centre of Russia in the 17th century, the work of correcting the chant books, improving the ancient *kryukovaya* (hook) system of notation and unifying the forms of the ecclesiastical chant was carried out. Special commissions

of experts on ecclesiastical chant (the so-called *didaskali*) were set up; two of these (1665 and 1668) were engaged in establishing model versions of the chants, and were headed by Aleksandr Mezenets, music scholar and monk of the Savvino-Storozhevskiy Monastery and later a proof corrector at the Moscow printing press. Ivan Shaydur, a Moscow clerk and music theorist, improved the hook notation. At about this time the new polyphonic style known as *partesnoye peniye* (part-singing), originally taken over from Ukraine, became widespread in Moscow. Nikolay Diletsky, the most important theorist of part-singing, worked in Moscow from 1670 to 1680. The Moscow school of polyphonic singing (Vasily Titov and others) took shape during the 17th and 18th centuries.

The music of that time was not, however, confined to church music. The singing of folksongs and the playing of instruments were widespread in Moscow. The art of the *skomorokhi* (itinerant artists) was especially popular, despite the prohibitions of the church; they were musicians, singers and acrobats who gave improvised performances, often satirizing the clergy, in the squares and streets. The songs and dances of the *skomorokhi* were accompanied by the *gudok* (rebec), *gusli* (zither), *rozhok* (wooden trumpet), *sopel'* (oboe) and *volïnka* (bagpipe). The *skomorokhi* were known as the 'funny people' or the 'cheerful ones'. Secular elements also penetrated the work of the tsar's singers, helped by their independence from the church authorities and by the fact that the tsar's choir (with between 170 and 180 members in the second half of the 17th century) seldom performed at its full strength: the rites of the Orthodox Church did not require so many singers. The singing clerks were sent in small groups to many different secular festivities, court celebrations, welcomes and dinners and as a sign of the tsar's special favour they were allowed to sing in private houses. They were also the first to perform secular cantatas, works composed for the victory of Russian armies at Azov and performed in the streets of Moscow at a specially erected triumphal arch, and the first Russian composers to write for voice and for different instruments, including the organ. The secular orientation of the tsar's choir is also revealed in such details as the clerks' dress: the patriarchal singing clerks were supposed to wear a garment similar to a deacon's cassock of dark cloth, whereas the clothes of the tsar's singers sparkled with bright colours and were made of various materials (crimson breeches, several layers of caftan lined with hare and squirrel fur and made of the English cloth so highly valued at that time – scarlet, cherry or green, trimmed with beaver or blue fox fur, with silver or gilt buttons). Each clerk owned a horse with silver-mounted harness, and thus it is understandable that their appearance in the tsar's train in the streets of Moscow should so grip the imagination of foreign travellers.

With the development of the city's musical culture secular music became more widespread. The penetration of new forms of western European art furthered this diffusion: there are early records of an Italian organist visiting Moscow, and in 1586 Queen Elizabeth I of England sent a small Positive organ and virginals to the Tsaritsa Irina Fyodorovna. As early as the first quarter of the 17th century there were violinists (former *skomorokhi*) in the service of the court. Instrumental music was heard increasingly frequently in the palaces of the educated boyars, several of whom (including A.S.

Matveyev and V.V. Golitsïn) maintained domestic instrumental ensembles comprising viols, violins, woodwind and brass.

In early 17th-century Moscow there were many instrumentalists, among whom the trumpeters enjoyed special respect, although contemporary archives shed no light on the term 'trumpeter', and it is impossible to determine exactly what instrument was played. A particularly large number of trumpeters appeared in 1660, suggesting an increasing public interest in music. Their performing skill was prized and they were sufficiently highly paid for almost every trumpeter to purchase his own courtyard. In 1660 special teachers, *mastera trubnogo ucheniya* (masters of trumpet teaching), such as S. Burakov, appeared among the trumpeters. During this period the first state school for wind players, the S"ezzhiy Dvor Trubnogo Ucheniya (Assembly Court of Trumpet Teaching), was opened. The number of musicians constantly increased, as did the flow of foreign instrumentalists to Moscow. Sometimes they were specially invited by the tsar's court to explain developments in Western music, and also to accompany dramatic productions.

The picture of Moscow's musical life was changing. Gradually players of *rozhok*, *gusli* and other folk instruments disappeared and organ playing became widespread and was a favourite pastime at court and in the boyars' homes. An organ stood in the Granovitaya Palata (Faceted Palace), where solemn state ceremonies took place; as early as the mid-16th century the organ had been used widely, not only at court and in the houses of the aristocracy but also in folk music. In one of the resolutions of the Stoglavïy Sobor (Assembly of 100) indignation was expressed that not a single folk celebration, fair or wedding went by without organ music (in this case a portative organ was mentioned). It is characteristic that in Russia the organ was used exclusively for secular purposes. In the 1650s there was a workshop for keyboard instruments under the jurisdiction of the Moscow Grand Palace, producing organs and harpsichords. The greatest Moscow organist and organ builder of the time was S. Gutovsky, who worked in the Oruzheynaya Palata (Armoury Palace) from 1654 to 1665. In collaboration with his pupils he built a large number of organs for the Faceted Palace and the houses of eminent boyars. Gutovsky was also the founder of music printing in Russia, for which he constructed a press in 1677.

During the 17th century stage drama also began to develop in Moscow. Religious plays, especially the *Pechnoye deystvo* ('Play of the furnace') enacted in churches shortly before Christmas, were an important element of the church's culture. Despite their conventional content these plays were genuine theatrical presentations with costumes, elaborate scenery and even some mechanical contrivances; the production of the *Play of the Furnace* required extensive preliminary preparation, and each year this task was assigned to a new producer chosen from among the most experienced singing clerks. In 1672 the first court theatre was built; music – the chorus, instrumental ensemble and, in particular, the organ – played an important part in its performances. The organ was used to accompany all productions, and incidental music was played on it during the intervals. Precise details of the organ repertory of this period are not known, but

there is evidence to suggest that it included works by Sweelinck, Scheidt and several Polish composers.

A public theatre existed in Moscow from 1702 to 1706; the building erected specially for it in Red Square was named the Komediynaya Khoromina (Palace of Comedy). In 1731 a group of Italian singers and musicians in the service of the Polish king went on tour to Moscow and mounted Ristori's *Calandro*, the first opera staged in Russia. In 1742 Hasse's *La clemenza di Tito* was sumptuously produced for the coronation of the Empress Yelizaveta, in a specially built theatre seating 1000. In 1759 Locatelli's opera company first introduced comic opera to the Moscow public. Moscow's educational institutions played a significant part in the development of drama at this time: the study of music was compulsory, and student productions of the so-called 'school dramas' were put on twice a year by the pupils of the Moscow Slavonic-Greek-Latin Academy. They also played instruments and accompanied the singing of *kantï* at public debates and examination.

The development of Russian military music in the mid-17th century played an important part in the general growth of musical culture in Moscow. The training of Russian wind players began at that time; regular orchestras consisting of nine 'oboists' (the general term for military musicians) and 16 company drummers were introduced into infantry regiments (apart from the guards) at the beginning of the 18th century as part of Peter the Great's plan to establish a regular national army. Garrison schools were set up in which the children of serving soldiers could learn to sing and play instruments. Military musicians took part in official state ceremonies and in the specially festive folk processions usually arranged after military victories. Also linked with these state celebrations was the development of a distinctive musical-poetic genre, the 'panegyric' or *privetstvennïy kant* (welcome song), one of the typical features of Russian artistic culture of the first quarter of the 18th century.

Moscow

3. 1703–1918.

With the reforms of Peter the Great secular music came to have a much more prominent place in Russian life. The founding of St Petersburg, to which the court moved, also had an effect on the musical culture of Moscow, which changed radically during the 18th century. At the beginning of the century Russian music was represented by its rich heritage of folksong, by ecclesiastical chants and by the simplest domestic genres; by the end of the century Russian opera was taking shape, symphonic and chamber music were being written by Russian composers, and early examples of the Russian song were beginning to appear. The musical needs of Russian society were growing, its tastes were changing and the circle of educated music lovers was expanding. In spite of the fact that St Petersburg drew great artistic forces to the court, Moscow formed its own professional musical circles. Of particular importance were the serf musicians, who performed as soloists and in the many large serf orchestras.

New educational institutions began to play a significant part in Moscow's musical life in the second half of the 18th century – the university, the

Blagorodnïy Pansion (Boarding School for the Nobility) attached to it, and the Vospitatel'nïy Dom (Foundling Hospital), where the teaching of music was established on a serious basis and where stage works, including operas, were produced. The university theatre, which later merged with Locatelli's Italian opera company, was founded under the auspices of the university in 1757. The official opening of the new theatre in the Opernïy Dom (Opera House) was in 1759. A new musical genre, Russian comic opera, evolved in the 1770s in Moscow; and in 1779 *Mel'nik-koldun, obmanshchik i svat* ('The Miller who was a Wizard, a Cheat and a Matchmaker'), with a libretto by Ablesimov and music by Sokolovsky, was produced in the theatre on the Znamenka. Shortly before this Ivan Kerzelli, a member of a family of Czech musicians who made a great contribution to Moscow's musical life in the last quarter of the 18th century and the beginning of the 19th, wrote a comic opera *Derevenskaya vorozheya* ('The Village Soothsayer'). Members of the Kerzelli family were active in various spheres, as composers, conductors, teachers and organizers of concerts and schools of music. Ivan Kerzelli opened a music college with a special department for 'the highborn nobility, the bourgeoisie and serfs' in 1772, and in 1783 M.F. Kerzelli opened a music school intended primarily for the training of serf musicians. Ivan Kerzelli was a composer and conductor who worked as musical director of the Petrovskiy Theatre (built in 1780) from 1801; in 1802 Mozart's Requiem was given its first performance in Russia under his direction. His activities laid the foundations for the intensive development of concert life in the first half of the 19th century. The conductors and composers Mathias Stabinger and A. and F. Sartori were also concert organizers.

The Imperial Theatre was established in Moscow in 1806; this initially brought together a drama and an opera company that numbered among its members many gifted actors, singers, dancers and musicians from the best serf theatres in Moscow, those of the Sheremet'yevs, the Yusupovs, the Stolïpins and the Apraksins. Plays, operas and ballets were staged at the theatre in its early days, but later a separation took place: from 1824 the drama company began to perform in the newly opened Malïy Theatre, and in 1825 the Bol'shoy Theatre (fig.1), where operas and ballets were given, opened on the site of the Petrovskiy Theatre. The Bol'shoy burnt down in 1853 and was rebuilt in 1856. Verstovsky, composer of the popular opera *Askol'dova mogila* ('Askol'd's Grave', 1835), held various posts in the Moscow directorate of the Imperial Theatres between 1825 and 1860, and contributed much to raising the standards of Moscow opera. Concert life, too, was developing. The performance in 1811 of Degtyaryov's patriotic oratorio *Minin i Pozharskiy ili Osvobozhdeniye Moskvï* ('Minin and Pozharsky, or The Liberation of Moscow') was a great event.

Public concerts were given daily, or even twice daily, principally during Lent, when the state theatres were closed; they were given by foreign virtuosos, Moscow musicians, soloists from the Russian and Italian opera companies, and also for charity by aristocratic amateurs. From the 1820s concerts were arranged by the theatre directorate (including works by Beethoven performed under the direction of Friedrich Scholz and N.E. Kubishta); and concerts were also given in the Blagorodnoye Sobraniye (Assembly of the Nobility; now the Dom Soyuzov, House of Unions) and the Nemetskoye Sobraniye (German Assembly). Important Russian

performers began to appear at this time: the composer-pianists Daniil Kashin and Aleksey Zhilin, and other musicians who had settled in Moscow, such as Johann Hässler, John Field, Josef Genishta, Kubishta, Villuan (teacher of Anton Rubinshteyn) and Dubuque. At the same time there were performances by visiting celebrities such as Lipiński, Vieuxtemps and Berlioz. A key figure of the 1840s and 1850s was the conductor Ivan Johannes, musical director of the Bol'shoy Theatre from 1841, who conducted the first Moscow production of Glinka's *A Life for the Tsar* in 1842; he also directed Sunday concerts at the theatre and conducted the student orchestra of Moscow University from 1850. He gave the first Moscow performances of *Jota aragonesa* and *Kamarinskaya*, and he championed the symphonic works of Mozart and Beethoven. Other popular performers of the period included the singers Yelizaveta Sandunova and Aleksandr Bantïshev, the violinists Gavrila Rachinsky and Nikolay Afanas'yev, and the guitarists Semyon Aksyonov and Mikhail Vïsotsky, the last two being outstanding representatives of the Moscow guitar school founded by Andrey Sikhra. The guitar was widely used as a concert instrument; the Gypsy choruses and their singers (women soloists with guitar accompaniment) who appeared at the beginning of the 19th century gave added colour to Moscow's musical life and became exceptionally popular. The Gypsy choirs directed by Il'ya Sokolov and I.V. Vasil'yev enjoyed particular fame between 1820 and 1860, and the singing of Sokolov's Gypsy chorus was much admired by Liszt, who went on tour to Moscow in 1842; their repertory consisted of Russian folksongs and songs on subjects drawn from everyday life. Under the influence of the distinctive style of the Gypsies the popular genre known as the Gypsy song appeared in Russian vocal music, strongly influencing the songs of the Moscow composers Aleksandr Gurilyov and Aleksandr Varlamov.

Until the mid-19th century Moscow's musical life was to a great extent centred on a great number of domestic milieux. In the 1820s the artistic tone was set by the circles of Wielhorski and Volkonskaya, and later by those of Botkin, Bakunin and Stankevich. The social upsurge of the 1850s and 1860s, which had an effect on the democratic trend of Russian culture with its enlightening tendencies, laid the basis for a new fruitful stage in the growth of musical Moscow. A number of artistic societies arose, the most important being the Artisticheskiy Kruzhok (Artistic Circle); this existed from 1865 to 1883, and included among its members Ostrovsky, Nikolay Rubinshteyn and the actor P.M. Sadovsky. It also played a large part in arousing interest in Russian folksong; it arranged performances of new literary and musical works and organized lectures and stage productions, thus raising the standards of Moscow's social and artistic life. The founding in 1859, on the initiative of Nikolay Rubinshteyn, of the Moscow branch of the Russkoye Muzïkal'noye Obshchestvo (Russian Musical Society) brought a radical change in the style of concert life and in the organization of musical education.

It is above all with the name of Rubinshteyn that the most productive stage in the growth of social musical life in Moscow is linked: he was the first director (from 1860) of the symphony concerts of the Moscow branch of the Russian Musical Society and the first director of the Moscow Conservatory. The symphony concerts of the Russian Musical Society took place in the halls of the Assembly of the Nobility and in the Manezh (where public

concerts were given). The repertory consisted basically of important symphonic and choral works. After Rubinstein's death Max Ermandsdörfer (1882–4) and Vasily Safonov (1889–1905) conducted the Russian Musical Society's concerts. Concerts were also given by the Moscow Philharmonic Society (founded 1883; directed by Pyotr Shostakovsky until 1895), the Russian Choral Society (from 1878) and the Moscow Synodal Choir.

In 1860 the Russian Musical Society formed its music classes, on the basis of which the Moscow Conservatory was opened in 1866, with such eminent musicians as Tchaikovsky, Rubinstein, Laub, Kashkin and Larosh on its teaching staff. Tchaikovsky's career at the conservatory was of outstanding significance; his music instigated a compositional trend that can conditionally be called the 'Moscow School' (Taneyev, Arensky, Rachmaninoff and others). The educational society Kruzhok Russkoy Muzïki (Russian Music Circle, 1896–1912) played a large part in championing Russian music, as did Savva Mamontov's Moskovskaya Chastnaya Russkaya Opera (Moscow Private Russian Opera). Mamontov brought together in this theatre the leading figures in Russian art, including singers (Vladimir Lossky, Pyotr Olenin, Anton Sekar-Rozhansky, Chaliapin, Nadezhda Zabela-Vrubel', Vera Petrova-Zvantseva, Nadezhda Salina and Elena Tsvetkova), composers (Vasilenko, Ippolitov-Ivanov, Vasily Kalinnikov, Rachmaninoff and Rimsky-Korsakov) and artists. Besides Russian works the company performed Western classics, always adhering to its principles of realism in art. Under various names the theatre was in existence from 1885 to 1904; its artistic traditions were kept alive by Sergey Zimin, whose private opera company was founded in 1904 and continued to perform until 1924. From 1907 until 1913 the singer Mariya Deysha-Sionitskaya organized concerts of new Russian and Western music; and from 1909 the critic Derzhanovsky and the conductor Saradzhev arranged a series of concerts called Evenings of Contemporary Music.

During the early 1900s there was also considerable expansion in the Bol'shoy Theatre's activities; its opera repertory was augmented by several artistically outstanding productions; and many operas by Rimsky-Korsakov, Arensky, Koreshchenko and Rachmaninoff had their premières there. At the same time Aleksandr Gorsky joined the ballet company as ballet master and developed the traditions of Russian ballet, drawing it closer to dramatic art; the dancer V.D. Tikhomirov also played an important role as ballet master, training a whole generation of dancers. Among the conductors at the Bol'shoy were Rachmaninoff (1904–6) and Václav Suk (from 1906), and its singers included Chaliapin, Sabinov and Nezhdanova. The greatest foreign conductors, pianists, violinists and cellists appeared regularly on the Moscow concert platform during these years (Nikisch, Mengelberg, Hofmann, Busoni, Godowsky, Kreisler, Ysaÿe, Jan Kubelík, Casals) as well as many famous singers.

Influenced by the ever-increasing demand for musical education, private schools with high teaching standards opened, notably the music schools of the Gnesins and of V.Y. Zograf-Plaksina, and the music courses of Ye.N. Vizler and others. Music-teaching establishments also existed under the auspices of a music educational institution, the Beetkhovenskaya Studiya (Beethoven Studio, founded in 1911 by the pianist David Shor), which

arranged historical concerts, lecture-recitals and musical evenings. Such a thriving musical life created ideal conditions for music publishing. Small firms gave way to the large music-publishing houses of Gutheil (1859), Jürgenson (1861) and the Russkoye Muzïkal'noye Izdatel'stvo (known in the West as Editions Russes de Musique, founded by Kusevitsky in 1909, which purchased the Gutheil firm in 1914).

With the revolutionary events of 1905 Moscow witnessed the publication of new journals dealing with social problems: *Muzïkal'nïy truzhennik* ('Musical labourer', 1906–10), *Muzïka i zhizn'* ('Music and life', 1908–12) and *Orkestr* (1910–12); the influential journal *Muzïka* (1910–16) championed contemporary music. At the same time important new concert organizations were established: the Moskovskaya Simfonicheskaya Kapella (Moscow Symphonic Chapel, 1901–17) of Vyacheslav Bulïchev, the Istoricheskiye Kontsertï (Historic Concerts, 1907–17) of Sergey Vasilenko and the Kontsertï Kusevitskogo (Kusevitsky Concerts, 1908). There was also an increase in music education: by arranging lecture-recitals leading figures in the art world made music more accessible to the general public. In 1906 the first Narodnaya Konservatoriya (People's Conservatory) in Russia was opened in Moscow; it was part of the established Obshchestvo Narodnïkh Universitetov (Society of People's Universities).

During these years the collecting of and research into folksongs flourished. Of particular importance were the activities of the Muzïkal'no-Ėtnograficheskaya Komissiya (Music-Ethnography Commission), formed in 1901 and attached to the ethnography department of the Obshchestvo Lyubiteley Yestestvoznaniya, Antropologii i Ėtnografii (Society of Lovers of Natural Science, Anthropology and Ethnography) under the auspices of Moscow University. The ethnography department had been engaged in research into folk music since the time of the staging of the ethnographical exhibition in Moscow in 1867, and it published the journal *Ėtnograficheskoye obozreniye* ('Ethnographical review') from 1889. Several important Moscow musicians, composers and folklorists (Taneyev, Yuly Mel'gunov, Dmitry Arakchiyev, Yevgeniya Linyova and others) took part in the work of the Music-Ethnography Commission, which conducted folklore expeditions, arranged scientific lectures, published writings and organized ethnographical concerts. The concerts known as Krest'yanskiye Kontsertï (Peasant Concerts) of the famous folklore collector and performer Mitrofan Pyatnitsky were of great significance and featured the well-known folksinger Irina Kolobayeva ('Arinushka'). The Russian folk choir organized by Pyatnitsky was the basis for the Russkiy Narodnïy Khor (Russian Folk Choir), which now bears his name. At that time, too, the Prechistenskiye Besplatnïye Kursï dlya Vzroslïkh Rabochikh i Rabotnits (Prechistenskiy free courses for adult men and women workers) were being given; such outstanding artists as Igumnov and Sobinov took part in the concerts relating to the courses. The widening of musical audiences was typical of Moscow's social life in the period immediately preceding the October Revolution.

Moscow

4. Since 1918.

With Moscow once more established as the capital and seat of government following the October Revolution, the city was also bound to become the most important centre of Soviet music, and its theatres, concert halls and educational institutions now gradually began to take precedence over those in Petrograd. Overseen by Anatoly Lunacharsky, the Narodnïy Komissariat Prosveshcheniya (Commissariat of Public Education), better known by its acronym Narkompros, was given the task of nationalizing all aspects of musical life. The Bol'shoy Theatre had already been taken over by the state in November 1917, and tenor Leonid Sobinov helped to smooth the transition as temporary director. Lenin initially took exception to the large subsidy of a theatre so closely associated with the old regime, but its popularity with the new worker audience and Lunacharsky's commitment to the preservation of the legacy of the past ensured its survival. Yelena Malinovskaya, appointed as commissar of Moscow theatres, attempted to infuse a new energy into productions and raise acting standards at the Bol'shoy by involving leading singers and stage directors such as Stanislavsky and Nemirovich-Danchenko. On the initiative of Stanislavsky, the Opernaya Studiya Bol'shogo Teatra (Bol'shoy Theatre Opera Studio) was opened in 1918. In 1926 it was reorganized as the Opernïy Teatr-Studiya Stanislavskogo (Stanislavsky Opera Theatre Studio), and it was on this basis that the Opernïy Teatr imeni Stanislavskogo (Stanislavsky Opera Theatre) was founded in 1928. In 1919 Vladimir Nemirovich-Danchenko founded his Muzïkal'naya Studiya Moskovskogo Khudozhestvennogo Teatra (Moscow Art Theatre Music Studio), which was reorganized in 1926 as the Muzïkal'nïy Teatr imeni Nemirovicha-Danchenko (Nemirovich-Danchenko Music Theatre). Both theatres explored the innovatory ideas of their musical directors and exerted an important influence on Moscow musical life. Several experimental stagings took place at the Bol'shoy Theatre in the 1920s, and there were also radical opera productions in the early 1920s at the former Zimin Theatre, renamed the Svobodnaya Opera S.I. Zimina (Free Opera of S.I. Zimin), which reflected the theatrical avant garde's preoccupations with construction and popular culture. In 1924 this theatre came under the jurisdiction of the Bol'shoy Theatre.

New bureaucratic organizations were set up to supervise the city's musical life after 1917, headed by the Muzïkal'nïy Otdel (Music Department) of the Commissariat for Public Education, which also became known by its acronym MUZO. The concert section of the Khudozhestvenno-Prosvetitel'nïy Otdel Voyennogo Komissariata (Art Education Department of the Military Commissariat) and the Khudozhestvenno-Prosvetitel'nïy Otdel Moskovskogo Soveta Rabochikh i Krest'yanskikh Deputatov (Art Education Department of the Moscow Council of Worker and Peasant Deputies) also played a significant role in mass educational work during this period. The latter established a theatre and music section in 1918, which arranged and managed concerts for workers in different areas of Moscow (including the booking of venues) and directed local arts institutions. The greatest challenge to MUZO's hegemony came from the Muzïkal'nïy Otdel Proletkul'ta (Music Department of the Proletarian Culture organization – Proletkul't), which advocated the development of an exclusively proletarian musical culture. Aleksandr Kastal'sky was one of the Moscow musicians who played an important role in setting up choral studios and workshops for folk instruments under the aegis of Proletkul't.

Before the Revolution he had directed the Synodal Choir, and was responsible for transforming it into the Narodnaya Khorovaya Akademiya (People's Choral Academy) in 1918, which became attached to the Moscow Conservatory in 1923. The existence of Proletkul't and other quasi-autonomous artistic organizations came to an end with a Party Resolution in 1920.

Despite the harsh conditions of civil war immediately following the Revolution (unheated buildings, some of which were on the verge of collapse, acute food shortages, transportation problems) musical life in Moscow was surprisingly rich. To accomplish their goal of bringing music to the masses, MUZO Narkompros organized concerts on an unprecedented scale and in every conceivable venue, with many Moscow musicians organizing musical activities in factories and workers' clubs, for example. So-called concert meetings, which took place in theatres and concert halls, also became widespread. Lenin, Lunacharsky or another political leader would deliver a speech on a topical political question, which was followed by a concert and a lecture. The most important symphony concerts were organized and performed by the orchestra of the Bol'shoy Theatre, conducted by N.S. Golovanov. Kusevitsky's former orchestra, which now came under under the auspices of the government, was also active at this time, and its founder continued as conductor until he emigrated in 1920. The main concert platforms were the large and small halls of the conservatory, the former Blagorodnoye Sobraniye (Assembly of the Nobility), which became known after the Revolution as the Dom Soyuzov (House of Unions), and the hall in the Dom Uchyonïkh (House of Scholars). The Betkhovenskiy Zal (Beethoven Hall), formerly the Tsar's foyer at the Bol'shoy Theatre, became a popular venue for chamber music concerts.

Chamber music, both instrumental and vocal, was used to play an important role in the promotion of classical music in the early years, largely because of the ability of ensembles to perform away from the concert platform. The earliest chamber ensembles established in Moscow after the Revolution were the Lenin Quartet, founded in 1918 by Lev Tseyitlin, who had been Kusevitsky's leader and was now professor of violin at the conservatory, and the Moscow Quartet, founded in 1919 by David Krein. The latter renamed itself the Stradivarius Quartet in 1921 after the instruments given to them from the government, now in possession of former private collections. Other ensembles included the quartet founded at the Moscow Conservatory in 1923, which became known as the Beethoven Quartet in 1931, the Moscow Conservatory Students' Quartet, founded in 1925, which became the Komitas Quartet in 1932, the Gliėr Quartet, founded in 1927, and the Bol'shoy Theatre Quartet, formed in 1931. These ensembles performed not only in established concert halls but also in factories, mills and industrial sites, acquainting the Moscow public with the repertory and stimulating an interest in chamber music. Chamber music was also introduced to the new audiences by means of educational programmes designed by MUZO Narkompros.

One of the leading figures in Moscow's concert life in the early 1920s was the conductor Aleksandr Khesin. As director and principal conductor of the concert department of MUZO Narkompros from 1920, he helped to set up the first concert organizations in Moscow. The Gosudarstvennaya

Filarmoniya (State PO) was founded in 1920, the Rossiyskaya Filarmoniya (Russian PO), or Rosfil, between 1925 and 1928, the Sovetskaya Filarmoniya (Soviet PO), or Sovfil, between 1928 and 1931 and the Moskovskaya Filarmoniya (Moscow PO) in 1931 which were all part of the total state monopoly. Once the Civil War was over, these organizations were able to invite foreign artists, whose visits considerably enriched Moscow musical life in the 1920s. Among those who toured Moscow during this relatively liberal period were the conductor Oskar Fried, who appeared in 1921 and who was followed by Ernest Ansermet, Bruno Walter, Hermann Abendroth, Otto Klemperer, the violinists Szigeti and Huberman, the pianists Petri and Zecchi and many others. Composers who visited Moscow at this time included Bartók and Milhaud. Foreign visitors were often struck by the idealism they encountered in those early years. As Szigeti (who visited the USSR 12 times between 1924 and 1929) later wrote in his memoirs: 'I cannot forget the sight of those innumerable crowds, moving about, becoming excited, talking and applauding in the intervals between the numbers' (*SovM*, 1958, no.12, p.80). For Walter, playing music in Moscow was 'more than a joy. The orchestra and the public were enthusiastic and full of vital energy and the excellent musicians' devotion to their work at rehearsals and performances was exemplary' (B. Walter: *Theme and Variations*, New York, 1947, pp.256, 277). Chaliapin, Nezhdanova, Igumnov and Gol'denveyzer were some of the many distinguished Russian musicians who performed in Moscow at this time. Lev Oborin, a former piano student from the Moscow Conservatory, became the first Soviet prizewinner at an international competition (the Chopin Piano Competition in Warsaw) in 1927.

Mikhail Ippolitov-Ivanov resigned as director of the Moscow Conservatory in 1922 just as an ambitious programme of reform was initiated by MUZO Narkompros, but he stalwartly defended the new measures in 1928 (*Muzïka i revolyutsiya*, ii, 1928). Modernization of both the curriculum and teaching methods, as well as attempts to attract greater numbers of students from proletarian backgrounds, was inevitably resisted by senior faculty used to long-established pre-revolutionary ways and administrative autonomy, but in December 1925 a 'Statement Concerning the Moscow and Leningrad Conservatories' implemented far-reaching changes. In 1921 Lunacharsky had played a major role in the foundation of the Gosudarstvennïy Institut Muzïkal'noy Nauki (State Institute for Music Research, GIMN), which was the first institute in Moscow to be dedicated to music research. The acoustics specialist and theorist Nikolay Garbuzov became the first head of GIMN, with Mikhail Ivanov-Boretsky, Konstantin Kuznetsov, Boleslav Yavorsky and Leonid Sabaneyev among his staff. In 1923 GIMN was incorporated into the Gosudarstvennaya Akademiya Khudozhestvennïkh Nauk (State Academy of Artistic Sciences, GAKHN) when a separate music division was established there. Following the 1925 MUZO Narkompros statement on music education, conservatories now became responsible for the teaching of musicology, while institutes were to focus exclusively on research. The fruits of this research began to be published in important volumes from 1924 onwards, while articles were also printed in the journal *Iskusstvo* ('Art'), published by GAKHN.

Along with the reorganization of all musical institutions and the revision of repertories, there was also a great deal of experimentation in Moscow

during the 1920s. The Ansambl' Krasnoarmeyskoy Pesni (Red Army Song Ensemble), founded by Aleksandr Aleksandrov in 1928, was one important new group based in Moscow, initially consisting of 12 members. It was later renamed the Krasnoznamennïy Ansambl' Pesni i Plyaski Sovetskoy Armii imeni A.V. Aleksandrova (Aleksandrov Order of the Red Banner Soviet Army Song and Dance Ensemble), and combined a male-voice choir, dance group and mixed orchestra. The exploration of new ideas about orchestral playing and group performance led most importantly, however, to the organization of Persimfans (Pervïy Simfonicheskiy Ansambl' bez Dirizhyora, or the First Conductorless Symphony Ensemble) in 1922. Inspired by the Bolshevik ideal of collective endeavour, and formed on the initiative of Lev Tseytlin, Persimfans was a first-class symphony orchestra, which aimed to revitalize the methods of symphonic performance by relying on the creative initiative of each of its members, employing the rehearsal methods of chamber ensembles, and by resolving questions of interpretation through consensus. Based on the principle of full artistic and material equality for all of its members, its players comprised the finest artists of the Bol'shoy Theatre orchestra, and professors and talented students from the Moscow Conservatory. Persimfans acquired a reputation for expressive, virtuoso playing and brightness of sound, and played an important role in the development of concert life in post-Revolutionary Moscow. It also strongly influenced the formation of other leading Moscow schools of instrumental performance, and helped generally to raise standards of orchestral playing in the USSR. Following the example of Persimfans, conductorless orchestras were organized in Leningrad, Kiev, Voronezh, and also in several cities in other countries (such as Leipzig and New York). The weekly Persimfans subscription concerts held at the Great Hall of the Moscow Conservatory over the ten years of its existence (1922–32) enjoyed a huge success, as did those organized in factories and other unorthodox venues. Programmes were thought through carefully, and were wide-ranging and adventurous. A music journal was also published by Persimfans from 1926 to 1929.

The new liberalism of the early 1920s made possible the publication of journals such as the modernist *K novïm beregam* ('Towards new shores', 1923) and the eclectic conservatory-based *Muzïkal'noye obrazovaniye* ('Musical education', 1925–30), but the pluralist climate did not last. During his visit to the USSR in 1926, Milhaud found that the musical atmosphere in Moscow was more 'formal and intellectual' than in Leningrad, and that its musicians more 'argumentative and hair-splitting' (D. Milhaud: *Notes Without Music*, New York, 1953, p.189). This can partly be attributed to the friction between the Assotsiatsiya Sovremennoy Muzïki (Association for Contemporary Music, ACM) and the militant Rossiyskaya Assotsiatsiya Proletarskikh Muzïkantov (Russian Association of Proletarian Musicians, RAPM), both of which were formed in Moscow in 1923. The Association of Contemporary Music was founded by senior figures such as Myaskovsky, Belyayev, Sabaneyev and Lamm who wished to remain abreast of developments in Western avant-garde music. Its concerts and journal *Sovremennaya muzïka* ('Contemporary music', 1924–9), edited by Sabaneyev, Belyayev and Derzhanovsky, reflected the moderate and cosmopolitan orientation of the group, which was considerably less radical than the Leningrad branch, formed in 1926. That caused its own tensions (as the Moscow association was accused of supporting its own composers

more than others), but it was political radicalism which provoked the greatest problems in Moscow musical life at that time. The militant position taken by the organization which had become the Russian Association of Proletarian Musicians by the time of its manifesto in 1924 was inspired by the desire to dismiss all music, past and present, which did not conform to its narrow ideology. Its first journal *Muzïkal'naya nov'* ('New territory in music', 1923–4) was succeeded by *Muzïka i oktyabr'* ('Music and October', 1926), *Proletarskiy muzïkant* ('Proletarian musician', 1929–32) and *Za proletarskuyu muzïku* ('For proletarian music', 1930–32). Factionalism was rife even within RAPM and dissenting views were expressed in the journal *Muzïka i revolyutsiya* ('Music and revolution', 1926–9) by the Ob''yedinyoniye Revolyutsionnïkh Kompozitorov i Muzïkal'nïkh Deyateley (Association of Revolutionary Composers and Musicians, ORKIMD, 1925–9), which attempted to be more inclusive.

The educational reforms at the Moscow Conservatory had not only introduced postgraduate study for the first time, but also seen the creation of a musicology department, headed initially by Ivanov-Boretsky, who compiled the notes to the important facsimile edition of Beethoven's 'Moscow Sketchbook' (drafts of the string quartets opp.130 and 132), which was published in 1927 in the journal *Muzïkal'noye obrazovaniye*. More problematic was the new department for the training of music teachers at the amateur level, which did not always operate at the highest level, and the adoption of the policies of RAPM by an increasingly aggressive and rebellious student body. The Proizvodstvennïy Kollektiv Studentov-Kompozitorov Moskovskoy Konservatorii (Production Group of Student Composers of the Moscow Conservatory, PROKOLL) was set up in 1925 to steer a course between the 'modernists' and the 'proletarians', while Lunacharsky himself was forced to intervene at one stage. Without his moderating influence, however, following his resignation in 1929, the situation became even more chaotic and antagonistic, until a Party decree of 1932 reinstituted discipline and structure into the organization of conservatory life. It was in 1932 that the Tsentral'naya Muzïkal'naya Shkola affiliated to the Moscow Conservatory opened, on the initiative of senior conservatory faculty members such as Aleksandr Goldenweiser and Heinrich Neuhaus. Graduates who went on to study at the conservatory include the cellists Mstislav Rostropovich and Nataliya Gutman, the pianists Tat'yana Nikolayeva and Vladimir Ashkenazi, and all four original members of the Borodin Quartet.

The adoption by Stalin of the first Five-Year Plan in 1928 was accompanied by greater Party intervention in the cultural sphere that had initially benefited RAPM. The ideological clamp down was reflected in the closure of both *Sovremennaya muzïka* in 1929 and *Muzïkal'noye obrazovaniye* the following year. In 1931 the Association of Contemporary Music was also forced to cease operation. But the extremism of the 'leftist' policies of RAPM eventually alienated even the government; the 1932 Party Resolution 'O Perestroïke Literaturno-khudozhestvennïkh organizatsiy' ('On the Reorganization of Literary and Artistic Organizations') brought its existence to a swift end. The founding in Moscow of the Soyuz Sovetskikh Kompozitorov (Soviet Composers Union) in 1932 was a direct result of the Party Resolution, as was the establishment of its Moscow-based journal *Sovetskaya muzïka* in 1933. Other events in Moscow musical life that year

included the opening of an Opernaya Studiya (Opera Studio) at the conservatory and the inauguration of the Vsesoyuznïye Konkursï Muzïkantov-Ispolniteley (All-Union Performers' Competitions), but perhaps the most important was Prokofiev's return from emigration. A St Petersburg resident before the Revolution, he settled permanently in the capital in the spring of 1936. 1934 saw the foundation in Moscow of the Ansambl' Sovetskoy Operï Vsesoyuznogo Teatral'nogo Obshchestva (Soviet Opera Ensemble of the All-Union Theatrical Society), which promoted opera through concert performance by acting as a sort of intermediary between composer and opera house. Many new works were staged in opera theatres in different towns of the USSR following their initial concert performances in Moscow. Operas first performed by the ensemble included Shaporin's *Dekabristï* ('The Decembrists', 1953), Prokofiev's *Semyon Kotko* (1939) and *Voyna i mir* ('War and Peace', 1944), and Shebalin's *Ukroshcheniye stroptivoy* ('The Taming of the Shrew', 1955). The most important centre of opera in Moscow remained, however, the Bol'shoy Theatre, the national status of which was consolidated by a new production in 1939 of Glinka's *Ivan Susanin*, formerly known as *A Life for the Tsar*, with an appropriate new libretto completed by Sergey Gorodetsky. Suk retired as principal conductor in 1933, having held the position since 1906, and was succeeded by Samosud in 1936 and then a succession of other prominent conductors, including Melik-Pashayev (1953–62) and Rozhdestvensky (1964–70). Yury Fayer's appointment as chief ballet conductor at the Bol'shoy extended from 1923 to 1962.

The atmosphere in Moscow's musical life changed after Stalin attended a performance of Shostakovich's *The Lady Macbeth of the Mtsensk District* at the Bol'shoy Theatre in December 1935. Shortly afterwards the infamous unsigned editorial appeared in *Pravda* denouncing the work, which heralded widespread repressions in the arts. On the whole, musicians suffered less than writers during the Purges, but the Moscow-based composer Aleksandr Mosolov was arrested and sent to the camps in 1937, for example, while Nikolay Roslavets was declared an 'enemy of the people'. Numerous musical works, such as Prokofiev's *Cantata for the 20th Anniversary of the October Revolution*, were censored. Despite the wave of arrests and political denunciations of those unwilling to conform beginning in the late 1930s, there were also some positive new developments in Moscow musical life at this time. As the capital of the USSR, it was important that Moscow could boast a national orchestra, a role played by the Gosudarstvennïy Simfonicheskiy Orkestr Soyuza SSR (USSR State SO) after its foundation in 1936. Alongside it functioned the Bol'shoy Simfonicheskiy Orkestr Vsesoyuznogo Radio (Grand SO of All-Union Radio), formed earlier in 1931, and conducted until 1937 by Georges Sébastian. In 1936 the Gosudarstvennïy Orkestr Narodnïkh Instrumentov (State Folk Instrument Orchestra) was also formed. It became known as the Russkiy Narodnïy Orkestr (Russian Folk Orchestra) in 1943. The Russkiy Narodnïy Khor imeni M.Ye. Pyatnitskogo (Pyatnitsky Russian Folk Choir) became a professional group for the first time, attached to the Moscow Philharmonic during this period.

In the 1930s Moscow began to display the cultures of the country's different republics in arts festivals that often involved thousands of participants. The first Vsesoyuznaya Olimpiada Teatrov i Iskusstv (Moscow

All-Union Olympiad of Theatres and the Arts), for example, took place in 1930 and included the première of the Armenian opera *Almast* by Aleksandr Spendiarian. Between 1936 and 1960, 30 Dekadï Natsional'nogo Iskusstva (Festivals of National Art) were also organized in Moscow, featuring in each case artists, composers, folk musicians, opera singers, actors, dancers, choirs and instrumental groups from a specific republic, together with exhibitions of painting and sculpture. In 1940 the Moscow Conservatory was named after Tchaikovsky, in honour of the centenary of the composer's birth. The Kontsertnïy Zal imeni P.I. Chaykovskogo (Tchaikovsky Concert Hall), a new, 1650-seat concert hall which was opened in central Moscow in 1940, was also named after the composer.

During World War II many musical institutions in Moscow were evacuated – the Bol'shoy Theatre to Kuybïshev, for example, the State SO to Frunze and the conservatory to Saratov – but a small corps of musicians remained in the city, and they were to play an important role in preserving morale. Muscovites were able still to attend concerts of the Radio Orchestra, and in 1941 the Stanislavsky Opera Theatre and the Nemirovich-Danchenko Music Theatre joined forces to become the Muzïkal'nïy Teatr imeni K.S. Stanislavskogo i V.I. Nemirovicha-Danchenko (Stanislavsky–Nemirovich-Danchenko Music Theatre), the most important music theatre after the Bol'shoy. Performing musicians in Moscow contributed to the war effort by joining front line brigades and performing for troops, while composers wrote stirring patriotic songs, such as Aleksandr Aleksandrov's *Svyashchennaya voyna* ('A Holy War'), which became the musical emblem of World War II. A conference on music and war was held at the conservatory to mark the 25th anniversary of the Red Army in 1942.

Moscow musical life was now further enriched by the foundation of the Gosudarstvennïy Russkiy Khor Soyuza SSR (USSR State Russian Choir) in 1942, led by Aleksandr Sveshnikov, the Institut Istorii Iskusstv Akademii Nauk SSSR (Institute for the History of the Arts of the USSR Academy of Sciences) in 1943, the Gosudarstvennïy Tsentral'nïy Muzey Muzïkal'noy Kul'turï imeni M.I. Glinka (Glinka State Central Museum of Musical Culture), also in 1943, and the Muzïkal'nopedagogicheskiy Institut imeni Gnesinïkh (Gnesin State Institute for Musical Education) in 1944. The State SO and the conservatory returned to the capital following the victory at Stalingrad in 1943. Despite the difficult wartime conditions, several ensembles from other Soviet republics performed in Moscow in 1943, and a six-day festival commemorating the 50th anniversary of Tchaikovsky's death was held in the city in November of that year. Even the death in 1943 of the former conservatory student Rachmaninoff, an émigré since 1917, was commemorated with a series of concerts. The influential musicologist and critic Boris Asaf'yev was evacuated from Leningrad to Moscow in 1943, where he was to remain for the rest of his life, becoming head of the musicology department at the conservatory. He also became head of the musicology department at the newly-established Institute for the History of the Arts.

Hopes that the Soviet regime would become more liberal after the end of the War were soon dashed, and repercussions were first felt in the Moscow musical world with an attack on 'formalism' in 1948. Vano Muradeli's opera

Velikaya druzhbï ('The Great Friendship') had been earmarked as the musical showpiece to celebrate the 30th Anniversary of the October Revolution in 1947 (the Moscow première took place at the Bol'shoy Theatre on 7 November, the anniversary day itself). In February 1948, however, the Party Resolution 'Ob opere *Velikoy Druzhbe* Vano Muradeli' [About the opera *The Great Friendship* by Vano Muradeli] appeared, penned by the head of culture Andrey Zhdanov, who used the occasion to lambast leading Soviet composers such as Prokofiev and Shostakovich, who had recently moved to the capital. At the Pervïy Vsesoyuznïy S"yezd Sovetskikh Kompozitorov (First All-Union Congress of Soviet Composers), held in Moscow a few months later, members of the Orgkomitet Soyuza Kompozitorov SSSR (Organizing Committee of the USSR Union of Composers), which had been set up in 1939, were replaced by Party functionaries, who endorsed hard-line Stalinist policies. Shostakovich, Shebalin and other 'formalists' were dismissed for a time from their posts at the Moscow Conservatory.

The death of Stalin in 1953 (on the day that Prokofiev died) brought an end to the so-called 'Zhdanov era' and heralded the inauguration of a more permissive climate, which made possible the resumption of contacts with the West. Leading Western pianists, conductors and composers now began to visit Moscow, including Glenn Gould, Michelangeli, Stokowski, Bernstein, Szell, Britten, Boulez, Nono, Copland and the former Russian citizen Igor Stravinsky. Among the foreign opera companies that toured Moscow were La Scala, Covent Garden, the Berlin Komische Oper, the Vienna Staatsoper and the Swedish Royal Opera. Orchestras from Prague, Bucharest, New York, Boston, Philadelphia, Cleveland, London and Paris also visited Moscow. Among the special musical events organized in Moscow at this time, a festival of British music in 1963 was a particular success. Benjamin Britten became popular with Russian audiences, and enjoyed well-publicized friendships with Moscow-based musicians such as Rostropovich, Vishnevskaya and Shostakovich. The pianist Mariya Yudina also played an important role in promoting new music in the 1960s in Moscow.

The proliferation of new ensembles which were founded in Moscow during this period also reflects the more optimistic and liberal atmosphere of the Krushchyov years. They include the Simfonicheskiy Orkestr Moskovskoy Filarmonii (Moscow Philharmonic SO, 1953); the Moskovskiy Kamernïy Orkestr (Moscow Chamber Orchestra, 1956), directed by Rudol'f Barshay; the Ansambl' Skripachey Bol'shogo Teatra (Bol'shoy Theatre Violin Ensemble, 1956), directed by Yu.M. Reyentovich; the Kvartet Aspirantov Moskovskoy Konservatorii (Quartet of Postgraduates of the Moscow Conservatory, 1957), which renamed itself the Prokofiev Quartet in 1962; the Kvartet imeni Glinki (Glinka Quartet, 1968), which had been formerly known as the USSR Composers' Union Quartet; and the Kamernïy Orkestr Studentov Moskovskoy Konservatorii (Moscow Conservatory Students Chamber Orchestra, 1961), which was directed by Mikhail Terian and awarded the first prize at the Karajan International Competition for Young Orchestras in West Berlin in 1972. The Kvartet Moskovskoy Filarmonii (Moscow Philharmonic Quartet), which had formed in 1946, renamed itself the Borodin Quartet in 1955. In 1956 a second music publishing house, Sovetskiy Kompozitor (Soviet Composer), was established in Moscow, but

was merged with MUZGIZ in 1964 to form Muzïka. In 1958 the Mezhdunarodnïy Konkurs imeni P.I. Chaykovskogo (International Tchaikovsky Competition) was inaugurated at the Moscow Conservatory (fig.3), an event which has since been held every four years. The annual music festivals Moskovskiye Zvyozdï (Moscow Stars) and Russkaya Zima (Russian Winter) first took place in 1964. The avant-garde composer Andrey Volkonsky founded Madrigal, a pioneering early music group in 1964. The Detskiy Muzïkal'nïy Teatr (Children's Music Theatre) was founded in 1965. The 6000-seat Dvorets S"yezdov, built in the grounds of the Kremlin in 1961 for the 22nd Party Congress, later became a second venue for the Bol'shoy Theatre, but the most interesting opera productions in Moscow were those staged at the experimental Kamernïy Opernïy Teatr (Chamber Opera Theatre), directed by Boris Pokrovsky, which opened in 1970. Its production of Shostakovich's *Nos* ('The Nose') in 1972 was the first since 1930. The première of *Katerina Izmaylova*, a revision of Shostakovich's reviled opera *Lady Macbeth of the Mtsensk District*, took place at the Stanislavsky-Nemirovich-Danchenko Music Theatre in 1963.

After Brezhnev became Soviet leader in 1964, artistic policies once again became more repressive. Musical life in Moscow was more than ever dominated by Party bureaucrats at the Ministry of Culture and Goskontsert (State Concert Agency), which controlled and censored concert repertories and tour itineraries. Rather than submit to such interference, sometimes accompanied by persecution by KGB agents, many leading performers chose to emigrate. Moscow-based musicians who left the Soviet Union during the 1970s include Ashkenazi, Rostropovich and Vishnevskaya, Kondrashin, Volkonsky and Dubinsky, leader of the Borodin Quartet. The death of Shostakovich in 1975 also deprived the Moscow musical scene of an important presence. Among more positive events were the opening of spacious new premises for the Gnesin State Institute and the concerts given by the New York PO in 1976. From 1980 chamber concerts of the highest quality were performed by Moscow's leading virtuosos at the exclusive and semi-official Dekabr'skiye Vechera (December Evenings) festival, organized annually at the Pushkin Museum of Fine Arts by the pianist Svyatoslav Rikhter and Irina Antonova.

It was not until Gorbachyov instituted the policies of *perestroyka* and *glasnost'* in the late 1980s that musical life in Moscow really opened up. Performers such as Horowitz, Ashkenazi and Rostropovich received a rapturous welcome by Moscow audiences when they returned to the city for the first time, and new festivals and conferences were organized at which previously banned music by modernist composers such as Roslavets, Mosolov and Lourié was performed and discussed. The Violin Concerto of Roslavets, for example, received its first performance in 1989 at the contemporary music festival Moskovskaya Osen' (Moscow Autumn), which had been founded in 1980. The avant garde had organized its own festival Al'ternativa (Alternative) in 1988. The collapse of the Soviet Union brought an end to lavish state subsidies, leaving most musical institutions in Moscow in a precarious financial situation. The formerly monolithic Goskontsert was forced to operate in market conditions in much reduced circumstances, while Melodiya, the state recording company, lost its monopoly. In 1989 the original libretto was restored to Glinka's *A Life for the Tsar* at the Bol'shoy, but new productions had not restored the fortunes

of the theatre itself by the end of the 20th century. Over the course of the 20th century, the theatre had employed singers of the calibre of Nadezhda Obukhova, Aleksandr Pirogov, Mark Reyzen, Ivan Kozlovsky, Yevgeny Nesterenko, Irina Arkhipova, Yelena Obraztsova and Galina Vishnevskaya, but did not fare well during the years of 'stagnation' under Brezhnev. Dogged by corruption and management problems for many years, it has been forced to cede its former position of pre-eminence to the more dynamic Kirov Opera and Ballet companies of the Mariinskiy Theatre in St Petersburg.

Despite difficult conditions, and the emigration of many leading perfomers, many new ensembles were formed in Moscow in the 1990s. The Russkiy Natsional'nïy Orkestr (Russian National Orchestra), for example, gave its first concert in 1990. Formed with players from the first ranks of major Soviet orchestras by its first chief conductor Mikhail Pletnyov, a former winner of the Tchaikovsky Piano Competition (whose prestige has also been undermined in recent years by corruption), the orchestra was launched independently of the government, with private funding, and with the aim of creating a new model for the performing arts in Russia. In 1991, émigré Misha Rachlevsky also drew on leading Moscow performers to form the Chamber Orchestra Kremlin, while Pia Siirala and Lygia O'Riordan founded the string orchestra Ensemble XII with an international group of young players. Several new chamber opera companies were also formed in the 1990s including the Gelikon (Helikon) and Novaya Opera (New Opera). Two Moscow groups were founded in the 1990s specifically to perform contemporary music: the Moskovskiy Ansambl' Sovremennoy Muzïki (Moscow Contemporary Music Ensemble, 1990) and the Studiya Sovremennoy Muzïki (Studio of New Music, 1993). The Assotsiatsiya Novoy Muzïki (Association for Contemporary Music) was re-formed in Moscow in 1990, with Ėdison Denisov as president. At first an informal organization aimed at representing the interests of avant-garde composers, with a loose affiliation to the skeletal and almost defunct post-Soviet Union of Composers, the association started to lose momentum when many of its founder members moved abroad. The deaths of senior figures such as Denisov (1996) and Shnitke (1998), both of whom had spent most of their working lives in Moscow, were a further blow. The Tsentr Sovremennoy Muzïki (Centre for Contemporary Music), which was founded at the Moscow Conservatory under the direction of composer Vladimir Tarnopol'sky, has organized the annual international contemporary music festival since its inception in 1994 in collaboration with the Studio of New Music.

Moscow

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Mosel, Giovanni Felice

(*b* Florence, 1754; *d* after 1811). Italian violinist and composer. He studied the violin with his father (who had been a pupil of Tartini) and during his childhood appeared at concerts in Florence, where he completed his studies under Pietro Nardini. He was a player in the grand ducal orchestra and, on his teacher's death in 1793, succeeded him as conductor, a post he held for several years. In 1812 he was leader of the Pergola theatre orchestra.

WORKS

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SERGIO MARTINOTTI

Mosel, Ignaz Franz von

(*b* Vienna, 1 April 1772; *d* Vienna, 8 April 1844). Austrian writer on music, conductor and composer. He conducted the first music festivals of the Gesellschaft der Musikfreunde in the Spanish Riding School in Vienna (1812–16). He was ennobled and made a *Hofrat*. From 1820 to 1829 he was vice-director of the two court theatres, and from 1829 till his death principal *custos* of the Imperial Library. Mosel was one of the three chief mourners at Beethoven's funeral. Although his own compositions were forgotten even in his lifetime, and his arrangements and editions are useless by today's standards, his work at the theatres and in the Imperial Library enabled him to write authoritatively about contemporary musical figures and ideas.

WORKS

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C.F. POHL/BRUCE CARR

Möseler, Karl Heinrich.

German music publisher, owner of the firm of Kallmeyer from 1947 to 1951.

Mosenthal, Salomon Hermann, Ritter von

(*b* Kassel, 14 Jan 1821; *d* Vienna, 17 Feb 1877). German librettist and dramatist. In 1842 he broke off his studies in Karlsruhe and moved to Vienna, where he embarked on a career as a writer and dramatist. In 1849 he entered the Austrian civil service, later becoming an official in the Ministry of Culture and Education. In 1868 he became a Knight of the Order of Franz Joseph. He was also appointed to the Gesellschaft der Musikfreunde, where he was instrumental in establishing the drama department.

Mosenthal was the most able and prolific German librettist of his generation, and has with some justice been called 'the German Scribe'. If his plots are usually less complicated than Scribe's, he shared the latter's ability, as Hanslick pointed out, to design effective ensemble scenes and

rousing finales and to write verse in which musicality met the composer halfway. After his first great success, the libretto for Nicolai's *Die lustigen Weiber von Windsor* (1849), Mosenthal went on to write for Flotow, Anton Rubinstein, Goldmark and Ignaz Brüll. Other librettists have also drawn on his writings (e.g. John Oxenford on *Der Sonnenwendhof* for Macfarren's *Helvellyn*, 1864; Jaroslav Kvapil on *Debora* for J.B. Foerster's opera, 1893). Hanslick aptly remarked that Mosenthal was 'the poetic foster-father of all hard-pressed composers'.

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ALFRED CLAYTON

Moser.

German family of musicians.

(1) Andreas Moser
(2) Hans Joachim Moser
(3) Edda (Elisabeth) Moser

R.J. PASCALL (1), PAMELA M. POTTER (2), HAROLD ROSENTHAL/R (3)

Moser

(1) Andreas Moser

(*b* Semlin an der Donau, 29 Nov 1859; *d* Berlin, 7 Oct 1925). Violinist, teacher, writer on music and editor. He first studied engineering and architecture, then turned to music in 1878, becoming a violin pupil of Joachim in Berlin. He was briefly employed as orchestral leader in Mannheim in 1883, but because of an arm ailment he gave up a performing career and became a teacher. From 1884 to 1888 he was a private teacher

in Berlin, and from 1888 to 1925 he taught at the Hochschule für Musik there. He was made a professor in 1900, and in 1925 he received an honorary degree from the University of Berlin.

Moser is known chiefly for his writings on the violin, its music and its performers. His biography of Joachim (written in 1898 and expanded to two volumes after his death) and his edition of Joachim's correspondence are standard reference works. He also edited the Brahms-Joachim correspondence for the Deutsche Brahms Gesellschaft and wrote teaching methods for the violin, and articles on violin playing and violin music; he prepared editions of many standard repertory works for string instruments, including the parts to the complete quartets of Beethoven and Mozart and the 30 'famous' Haydn quartets. His three-volume violin tutor (1905), written in collaboration with Joachim, was widely used in its time.

WRITINGS

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Moser

(2) Hans Joachim Moser

(*b* Berlin, 25 May 1889; *d* Berlin, 14 Aug 1967). Musicologist, son of (1) Andreas Moser. From 1907 he studied musicology, German philology and history at the universities of Berlin (with Kretzschmar and Wolf), Marburg (Schiedermair), Leipzig (Riemann and Schering), and Rostock (Thierfelder and Golther), and he took the doctorate at Rostock in 1910 with a dissertation on musical societies in Germany during the Middle Ages. He also studied singing and composition. He completed his *Habilitation* at Halle in 1919 with a study of the history of string playing in the Middle Ages, and was an external lecturer (1919) and reader (1922) at the University of Halle, reader at the University of Heidelberg (1925–7), director of the Staatliche Academie für Kirchen- und Schulmusik in Berlin (1927–33) and honorary professor at the University of Berlin (1927–34). He was named to the senate of the Akademie der Künste in 1927 and received the honorary doctorate at the University of Königsberg in 1931. With the advent of the Nazi regime in 1933, he had to give up his positions in Berlin following plans (never realized) to close the academy and merge it with the Hochschule für Musik. Left with a reduced pension, Moser made his living mainly from freelance writing until 1940, when he was appointed to the Reichsstelle für Musikbearbeitungen in the Propaganda Ministry. Duties included replenishing opera and concert repertory to compensate for the prohibition of certain Jewish and foreign works and revising texts of

operettas and sacred repertory to render them more politically acceptable. Following World War II, Moser had difficulty re-establishing his career, owing to his many nationalistic publications and his work for the Nazi government. He taught briefly at the city conservatory in Berlin-Reinickendorf in 1945 and at the University of Jena and the Weimar Musikhochschule in 1946. He returned to Berlin in 1950 and directed the city conservatory until 1960. His papers are housed in the music division of the Staatsbibliothek in Berlin.

Moser was enormously versatile and productive. His numerous writings (over 1500 publications) cover a wide variety of subjects including music sociology, the geography of civilization, music teaching, music aesthetics, acoustics and the history of individual genres and forms. His *Musiklexikon* (1935) was an outstanding achievement and had an extensive readership. He also arranged Handel and Weber operas, worked as a translator, wrote novels, short stories and a comedy, and composed songs and the children's opera *Der Reisekamerad* (1931). As a teacher and administrator, he contributed greatly to reforming music education and regularly contributed his views on music policy, education, amateur activity and the state of music professions to the German press.

Moser's wide-ranging research generally concerns itself with gaining a deeper understanding of the history and nature of German music. His three-volume *Geschichte der deutschen Musik* (written when he was 30) was the first comprehensive scholarly study of German music history and is notable for its arrangement of material, its detailed coverage and its originality. This was followed by significant monographs on Hofhaimer (1929) and Schütz (1936), his important work on Lutheran church music and the polyphonic Gospel settings (1931), and discoveries such as the tablatures of Lübbenau and Vienna, the madrigals of Knüpffer and G.M. Cesari and the accompanied partsong with basso continuo. Moser's intense engagement with German music proved fortunate when he had to work mainly as a freelance writer. He produced vast numbers of articles on German music for scholarly as well as lay audiences, becoming a regular contributor in the late 1930s to such publications as *Germanien* of the SS-'Ahnenerbe' (an arrangement he was forced to terminate because of pro-Jewish remarks in his *Musiklexikon*). In his position in the Reichsstelle, he prepared an edition of musicological essays that rationalized German territorial gains in World War II with music-historical evidence. Moser's commitment to German music did not cease with the end of the war, and his 1957 book *Die Musik der deutschen Stämme* caused him notoriety for his rather naive persistence in viewing German Jews as a distinct 'tribe'. Despite his loss of prestige and largely insecure existence for most of the Nazi period, Moser thereafter came to symbolize the epitome of a Nazi collaborator, an image promoted both by his contemporaries and by later generations.

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Moser

(3) Edda (Elisabeth) Moser

(*b* Berlin, 27 Oct 1938). Austrian soprano of German birth, daughter of (2) Hans Joachim Moser. She studied at the Berlin Conservatory with Hermann Weissenborn and Gerty König. Her début was at the Deutsche Oper in 1962, in the small role of Kate Pinkerton, after which she sang for a year in the Würzburg Opera chorus; engagements followed at Hagen and Bielefeld. She appeared regularly at Vienna, Salzburg (from 1970) and Hamburg; she made her Metropolitan Opera début in 1968 as Wellgunde (*Das Rheingold*) and subsequently sang Donna Anna, the Queen of Night (both of which she recorded) and Liù. In 1979 she sang the title role of Matthus's *Omphale* at Cologne. She sang Strauss's Ariadne in 1988 and Marie (*Wozzeck*) in 1989. Her recorded performances also include the title roles in Beethoven's *Leonore* and Lehár's *Giuditta* and *The Merry Widow*. Equally at home in contemporary music, she sang and recorded Henze's *Cantata della fiaba estrema*, *Being Beauteous* and *Das Floss der Medusa* under the composer, the last at its première in Vienna (1970); her repertory also included works by Fortner, Zimmermann, Nono and Stravinsky. Moser's voice was a powerful dramatic coloratura soprano, used with remarkable accuracy and musicianship.

Möser, Karl

(*b* Berlin, 24 Jan 1774; *d* Berlin, 27 Jan 1851). German violinist, conductor and composer. He made his début as a violinist in 1784, while studying with Böttcher, then continued his studies under Karl Haack until his appointment to Friedrich Wilhelm II's private quartet (1792–6). He then toured, visiting London and meeting Rode and Viotti, under whose influence he rebuilt his technique before returning in 1797 to Berlin. Haydn and Beethoven praised his performances of their quartets during his appearances in Vienna in 1804. He went to St Petersburg (1807–11), returning to Berlin as Konzertmeister of the reorganized Hofkapelle. His quartet's acclaimed chamber music evenings began in 1813, and were supplemented from 1816 with symphony concerts. He was Musikdirektor from 1825 until his retirement in 1842, and from 1825 to 1851 led the violin class. He championed Beethoven's music, and conducted the Berlin premières of several symphonies, including the Ninth Symphony in 1826. Though he composed violin pieces and vocal works, his real legacy was his lasting influence on musical life and violin playing in Berlin.

JOHN MORAN

Moser, Roland (Olivier)

(*b* Berne, 16 April 1943). Swiss composer. He studied composition with Veress at the Berne Conservatory (1962–6), with Fortner at the Freiburg Musikhochschule (1966–9) and at the Studio for Electronic Music at the Cologne Musikhochschule. His teaching appointments have included positions at the Winterthur Conservatory (1969–84) and the Musikhochschule of the Basle Musik-Akademie (from 1984). His other activities have included performing with the Ensemble Neue Horizonte Bern (from 1969), directing the Zürich branch of ISCM (1982–6), sitting on the committee of the Schweizerischer Tonkünstlerverein (1990–95) and serving as a juror for International Composers' Seminars in Boswil. His

awards include the Zürich Conrad Meyer Prize (1982) and the Berne music prize (1987).

Moser is an advocate of individual curiosity, and composes, explicitly, what he himself would like to hear. His attitude towards tradition is one of critical respect; he does not exclude a priori any particular materials or pitch organizations (e.g. tonal relationships, perfect consonances, diatonicism), nor does he believe in the concept of 'pure music'. Instead, he consciously works with sounds that are rich with associations from past use and generates music with many strands of meaning, sometimes contradicting or resisting the material on which it draws. This somewhat paradoxical process is evident in his early (and only) electronic work, *Stilleben mit Glas* (1969–70), in which he imitates everyday acoustic phenomena, while simultaneously making audible (by not eliminating the evidence of cuts and sounds such as a tape rewinding) the mechanisms and manipulations inherent in the medium. He is also interested in the systematic investigation of harmonic and temporal phenomena and in the relationship between speech and music.

After an early period of compositional experimentation, *Neigung* (1969–72) marked Moser's breakthrough to an individual style. The 'round' works of his second period create a greater distance than the more directly expressive compositions of his third phase, from *Wortabend* (1979) onwards. *DING* (1973), *WAL* (1980–83), *RAND* (1983) and *Bilderflucht* (1990–91) increasingly fragment the orchestra, breaking it up into smaller 'characteristic' ensembles. *Heinelieder* (1970–), *Lebenslauf* (1980–85), *Nach deutschen Volksliedern* (1984–90) and *Brentanophantasien* (1988–95) make up a cycle of complex vocal works, the titles of which suggest an affinity with early 19th-century Romanticism.

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(selective list)

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Inst: Pezzo, fl, pf, 1967; Harmonies … en conséquence d'une page de Liszt, 2 pf, 1969; Neigung, str qt, 1969–72; 5 Etüden, pf, 1971–5; DING, orch, 1973; Alrune, a rec, 1979; WAL, orch, 1980–83; RAND, orch, 1983; 4 cadres harmoniques, fl, cl, va, vc, pf, 1986–92; Kabinett mit Vierteltönen, 2 pf [tuned in quarter-tones], 1986–7; Musik zu Pontormo, 8 rec, 1986; … wie ein Walzer auf Glas …, vc, 1986; Str Sextet, 1987; … dass also alles mehr Gesang und reine Stimme ist …, rec, 1988; Solétude, 16 insts, 1988–9; Passagen des Tages und der Nacht, fl, cl, org, 1989; Bilderflucht, 7 inst ens, 1990–91; Duo-Fassung, vc, 1991; Wendungen, 2 vc, 1994; Inbilder, orch, 1996

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Principal publisher: Hug

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ANTON HAEFELI

Moser, Thomas

(*b* Richmond, VA, 27 May 1945). American tenor. He studied in Richmond, Philadelphia and in California, making his début in 1975 at Graz. In 1979 he sang Mozart's Titus at New York City Opera, and over the following decade performed in many of Europe's leading opera houses in a repertory that included Don Ottavio, Tamino, Idomeneus, Gluck's Pylades and Achilles, the title role of Schubert's *Fierrabras*, Paul (*Die tote Stadt*) and Franz I (Krenek's *Karl V*). At the 1984 Salzburg Festival he created the role of the Tenor in Berio's *Un re in ascotto*. In the 1990s he began to take on heavier roles: Florestan (which he sang at La Scala in 1990), Fritz (*Der ferne Klang*), the Emperor (*Die Frau ohne Schatten*), Max (*Der Freischütz*), Don José and Berlioz's Faust. In 1993 Moser made his Metropolitan début as Bacchus and sang Adolar (*Euryanthe*) at Aix-en-Provence; he sang his first Lohengrin in Geneva in 1994 and his first Peter Grimes at the Théâtre du Châtelet, Paris, in 1995, and made an impressive Covent Garden début in 1997 as Palestrina. His strong, even-toned voice has retained its flexibility as it has grown weightier, while he sings Classical, Romantic and modern works with equal conviction. His many recordings include operatic roles ranging from Gluck and Mozart to Don José, the Young Sailor (*Tristan und Isolde*) and Fritz, and works such as *The Creation*, *Das Lied von der Erde* and *Gurrelieder*.

ELIZABETH FORBES

Moses(-Tobani), Theodore.

See Tobani, Theodore Moses.

Mosewius, Johann Theodor

(*b* Königsberg [now Kaliningrad], 25 Sept 1788; *d* Schaffhausen, 15 Sept 1858). German conductor. After studying law, he turned to music and became musical director of the Königsberg theatre (1814). In 1816 he moved to Breslau. Following the model of Zelter's Singakademie, Mosewius founded the Breslauer Singakademie in 1825, with 26 members,

and six months later it gave a public performance of Handel's *Samson*. A year after Mendelssohn's performance of Bach's *St Matthew Passion* in Berlin in 1829, Mosewius conducted the work in Breslau. One of the earliest 19th-century champions of Bach, both as performer and as scholar, it was largely due to his efforts that Breslau was a centre for the performance of Bach's music in Germany until 1945. After founding the Singakademie he became successively teacher at the university (1827), head of the Akademisches Institut für Kirchenmusik (1831), director of music at the university (1832) and founder of the Musikalischer Cirkel for the practice of secular music (1834). At the institute he introduced Italian works as well as music by Mendelssohn, Loewe, Spohr, Marx and others. He became known in England through two pamphlets first published in the *Allgemeine musikalische Zeitung*: *J.S. Bach in seinen Kirchenkantaten und Choralgesängen* (1845) and *J.S. Bachs Matthäus-Passion* (1852), whose copious music examples helped draw attention to Bach's music in England.

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GEORGE GROVE/LOTHAR HOFFMANN-ERBRECHT

Mosko, Stephen

(*b* Denver, 7 Dec 1947). American composer and conductor. He studied at Yale University (BA 1969) with Donald Martino and Gustav Meier, and at the California Institute of the Arts [CalArts] (MFA 1972) with Mel Powell, Leonard Stein and Morton Subotnick. He has taught at CalArts (1972–), Harvard University (1988–91) and the University of Chicago (1993–). He was the founding conductor of the CalArts Twentieth Century Players (1973–85), a founding member of Repercussion Unit (1974–), a Los Angeles-based percussion ensemble, and director of the Chicago Chamber Players (1993–). He has also served as music director of the 1984 Olympic Arts Festival, the San Francisco Contemporary Music Players (1988–97) and the Ojai Music Festival (1990), and has guest conducted the San Francisco SO and the Los Angeles PO. Among his awards are two Senior Fulbright/Hayes Fellowships (1972, 1978) to study Icelandic folk music, and commissions from the Fromm Foundation (1974, 1985), the Los Angeles PO (1986) and the Arnold Schoenberg Institute (1988).

Mosko's compositional style encompasses a range of Eastern and Western influences from Sufi ceremonial music to post-Webern European art music. His meticulously constructed works eschew development in favour of a succession of musical gestures. In his most characteristic works, such as *Superluminal Connection I: 'The Atu of Tahuti'* (1985), one surprise follows another as he tests the limits of the performers and their instruments. His intriguing timbral combinations and the seemingly timeless nature of his

works challenge Western preconceptions regarding perception and consciousness.

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Vocal: Night of the Long Knives (Mosko), S, cl + b cl, hn, perc, pf, gui, hp, vn, vc, 1974; Indigenous Music I (Mosko), solo vv, SATB, 1980; Schweres Loos (A. Giraud), A, pic, vn, b cl, 1988

Chbr and solo inst: Lovely Mansions, nar, fl + 1v, cl, a sax, perc, pf, gui, hp, 2 va, vc, 1971; Karinhall, pf, 1972; Darling, db, 1976; Three Clerks in Niches, 2 vn, va, 4 vc, pf, 1976; The Cosmology of Easy Listening, 3 perc, 1978; Rais murad, vc, pf, 1978; Indigenous Music II, pic + fl + a fl, ob + eng hn, cl + b cl, pf 4 hands + elec org, 3 perc, str, 1984 [arr. fl/pf]; The Road to Tiphareth, pic + fl + a fl, cl + b cl, 2 perc, 2 pf, vn + va, vc, 1986; For Morton Feldman, pic + fl + a fl, vc, pf, 1987; Movable Doe, fl + a fl, ob + eng hn, trbn, perc, pf, vn, vc, 1990; Psychotropes, pic + fl, cl + b cl, perc, pf, vn, vc, 1993; Psychotropics, pic + fl + b fl, ob + eng hn, hn, va, pf, 1994; Rendering, pf, 1995; Bow-Vine, vn, 1996; Str Qt, 1997

Principal publisher: Leisure Planet

JAMES CHUTE

Moskova, Joseph Napoléon Ney, Prince de la

(*b* Paris, 8 May 1803; *d* Saint Germain-en-Laye, 25 July 1857). French statesman, scholar and composer. As a boy he showed great aptitude for music and composed a mass, performed at Lucca, where he lived after his father's death. In 1831 he became a member of the Chambre des Pairs, and in Paris he contributed articles to several publications, especially the *Revue des deux mondes* and *Le constitutionnel*, which excited considerable interest. He founded the Société des Concerts de Musique Religieuse et Classique in 1843, and published much of its repertory in the 11-volume *Recueil des morceaux de musique ancienne*. The society was founded upon the double-pronged idea of bringing the 16th-century repertory of the Cappella Sistina to 1840s Paris and reviving the Franco-Flemish traditions of vocal polyphony. However, the repertory of the *Recueil* ranges more widely, including Italian and English madrigals and excerpts from Bach's *St Matthew Passion*, Handel's operas and oratorios, and Haydn's *Creation*. Two items at least are 19th-century pastiches of Arcadelt and Stradella, by Dietsch and (probably) Niedermeyer respectively. Moskova took a musicological interest in the performance issues raised by the society's repertory; an important article for the *Revue et gazette musicale* in January 1851 focussed upon the implications of *chiavette* in 16th-century vocal music. In 1831 Choron's pupils performed one of his masses, which was highly praised by Fétis. Although naturally inclined to the madrigal style and sacred music, the prince also wrote two one-act operas, *Le cent-suisse* (1840) and *Yvonne* (1855).

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GUSTAVE CHOUQUET/KATHARINE ELLIS

Moskva

(Russ.).

See Moscow.

Mos longus, mediocris, lascivus.

Three levels of tempo, reflecting stylistic categories of music, formulated by Petrus Le Viser during the 1290s.

Mosolov, Aleksandr Vasil'yevich

(*b* Kiev, 29 July/11 Aug 1900; *d* Moscow, 12 July 1973). Russian composer. He received some music lessons from his mother, a singer, and studied at a Moscow high school until 1917. From 1918 to 1920 he fought in the civil war. Returning to Moscow, he attended the conservatory (1921–5) as a pupil of Glière, Myaskovsky (composition) and Grigory Prokof'yev and Igumnov (piano); in 1925 he joined the Association for Contemporary Music (ASM). For most of his life Mosolov lived in Moscow. During his early career he occasionally worked as a concert pianist and played his own pieces, but his main activity was composition. At this stage he composed intensively (from 1924 to 1928 he produced about 30 works), his music being marked by drama, a nocturnal urban quality (for example, in the piano sonatas and the symphonic poem *Sumerki*), parody (in the *Chetïre gazetníkh ob''yavleniya*) and Musorgskyan intensity (in the *Tri detskikh stsenki*). Mosolov also contributed to the modern 'constructivist' movement, somewhat influenced by Honegger – a strain notably expressed in *Zavod* ('The Foundry'), which attracted attention through its use of a metal sheet to create the sound of clashing iron and steel. Many of the early works (among them a symphony and two sonatas, opp.21a and 22) were lost when a case of manuscripts was stolen.

In the period 1927–31 Mosolov's work was severely criticized by the Russian Association of Proletarian Musicians for its modernist leanings. This caused a long interruption of his creative output and resulted in a change of style: his music became melodically and harmonically simpler and he abandoned urban subject matter. In the early 1930s he made many expeditions to the Turkmen and Kyrgyz republics investigating folk music; this interest gave rise to the three orchestral songs of op.33 and the Piano Concerto no.2 on Kirghiz themes. He was arrested in 1938, accused of counter-revolutionary activities, and released a year later. In the 1950s he collected peasant songs in the Kuban and Stavropol' regions, and in the 1960s in northern Russia. During this period he wrote extensively in large-scale genres, employing elements of folk melody, harmony and polyphony.

In his last years his compositional activity was linked with the Northern Folk Choir.

WORKS

(selective list)

stage

Stal' (ballet), ?1927, unstaged, lost

Geroy [The Hero] (chbr op, 1, Mosolov), op.28, 1928; Moscow, Teatr-studiya Kompozitor, 21 Nov 1989

Plotina [The Dam] (op, 5, Y.L. Zadïkhin), op.35, 1929–30, unperf.

Kreshcheniye Rusi [Baptism of Russia] (operetta, 3, H. Aduyev), 1930; unperf., Acts 2 and 3 lost

Signal (op, 1, O. Litovsky), 1941, unperf.

Maskarad [Masquerade] (op, 1, after M.Y. Lermontov), 1944, unperf.

orchestral

Sumerki [Twilight], op.9, sym. poem, 1925, lost; Zavod [The Foundry], op.19, orch episode from ballet Stal', 1926–8; Stal', op.19a, ballet suite, perf. 1927, lost; Pf Conc. no.1, op.14, 1927; Sym., op.20, ?1928, lost; Pf Conc. no.2, 1932; Vc Conc. no.1, ?1935, lost; Hp Conc., 1939; Vc Conc. no.2, 1945; Sym. no.2, C, 1946; Torzhestvennaya oda [Ceremonial Ode] (1947); Sym. no.3 (Simfonia-pesnya [Sym.-Song]), B, 1950; Kubanskaya syuita, folk insts (1954); Ėlegicheskaya poėma, vc, orch, 1960; Sym. no.5, e, 1965; Sym. no.6, inc.

vocal

Choral: ?, op.8 (V.V. Mayakovsky), 1920s, lost; Sfinks (cant., O. Wilde), T, chorus, orch, ?1925, lost; Goroda-geroy [Town Hero] (orat, A. Zharov), solo vv, chorus, orch (1945); Rodina [Native Land] (cant., A. Prokofiev), solo vv, chorus (1948); Slava Moskve [Hail Moscow] (orat), chorus, orch, 1967; Narodnaya oratoriya [People's Orat], 1970; many other choruses and folksong arrs.

Solo vocal (with pf unless otherwise stated): 3 vokaliza, op.13, perf. 1920s, lost; 4 stikhotvoreniya [4 Poems] (A.S. Pushkin, J.W. von Goethe, V.F. Khodasevich), 1924; 4 pesni, op.7, lost; 10 stikhotvorenii [10 poems], op.10 (A.A. Blok), 1v, pf/ens, 1925; Chetverostishiya [Quatrains], op.16, Mez, pf, perf. 1929, ?lost; 3 detskikh stsenki [3 Children's Scenes], op.18, S/T, pf, perf. 1926; 4 gazetnïkh ob"yavleniya [4 Newspaper Announcements], op.21a, 1926; Sonata, op.22 (textless), lost; Skorpion, op.25 (S.V. Shervinsky), lost; 3 p'yesï, op.33 (N. Samolevska), 1v, orch (1933); Schastlivïy put' [Happy Path] (Zharov) (1941); Chekh i sokol [The Czech and the Falcon] (A. Maykov) (1941); 3 ėlegii (D. Davïdov) (1946); Slava velikomu oktyabryu [Hail Great October] (Zharov), Bar, orch (1947); 5 romansov (Pushkin) (1945); 2 kubanskiye narodniye pesni [2 Cuban Folksongs], 1955

chamber and solo instrumental

Elegiya, op.2, vc, pf, lost; Legenda, op.5, vc, pf, 1924; Ballada, op.17, cl, vc, pf, perf. 1925, ?lost; 3 liricheskiye p'yesï, va, pf, perf. 1925–6, lost; Sonata, op.21a, va, lost; Str Qt no.1, a, op.24, 1926; 4 kadentsii i koda, op.26, str qt, lost; Tantseval'naya syuita, op.27, pf trio, perf. 1929, ?lost; 4 p'yesï, bn, pf (1946); Tantseval'naya syuita, hp (1947); Str Qt no.2 'na patrioticheskie temï 1812', 1963

Pf: 5 sonatas: c, op.3, 1924; 'Iz starïkh tetradey' [From Old Notebooks], b, op.4, 1923–4; op.6, ?lost; op.11, 1925; d, op.12, 1925; 2 noktyurna, op.15, 1926; 3 p'yesï i dva tantsa, op.23a (1927); Turkmenskiye nochi (1929)

Principal publishers: Muzgiz, Universal, Triton

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INNA BARSOVA

Mosonyi, Mihály [Brand, Michael]

(*b* Boldogasszonyfalva, Hungary [now Frauenkirchen, Austria], 4 Sept 1815; *d* Pest, 31 Oct 1870). Hungarian composer, teacher and writer on music. Like Liszt, he was born in the border region between Hungary and Austria at the meeting-point of several cultures. His name was originally Michael Brand, the same as his father and grandfather, and his first language was German. The fourth of 11 children in a family of furriers, he learnt the usual wind instruments of peasant life. Boldogasszonyfalva was a famous place of pilgrimage, and in its church, built by Prince Pál Esterházy, Mosonyi had the opportunity to practise the organ and, between the ages of 10 and 12, to deputize for the cantor. In 1829 he left home to work as a church officer in Magyaróvár, where he taught himself music by

copying Hummel's manual of exercises for the piano. About 1832 he moved to Pozsony (now Bratislava), at that time the capital of the Hungarian kingdom. Its cultural life was dominated by the nearby imperial city of Vienna, and Mosonyi became acquainted with the great works of Viennese masters and resolved to devote himself to music. He earned a living by teaching calligraphy, copying music, and working as a newsboy, later and typesetter for a printing firm, while he studied the piano and music theory with Károly Turányi, who later became Kapellmeister in Aachen. Turányi and another patron, Count Károly Keglevich, obtained for Mosonyi a position as a piano teacher at the residence of Count Péter Pejachevich in the Slavonian village of Rétfalu. There he spent seven years (1835–42), becoming an accomplished pianist and, with the help of Reicha's theoretical works, a composer. The compositions he finished in Rétfalu – the Grand Duo for piano, the first four of his seven string quartets and an overture – reveal a diligent pupil of the Classical style.

In 1842 Mosonyi moved to Pest, where he worked until his death. He never held a public, municipal or ecclesiastical position, nor was he in the service of a theatre, teaching institute or aristocratic household. One of the first independent musicians in Hungary to earn a living by teaching the piano and composition, his most famous pupils were Kornél Ábrányi (the elder), who later edited the weekly music journal *Zenészeti lapok*, Gyula and Sándor Erkel (sons of Ferenc), Sándor Bertha, and the future director of the Budapest Academy of Music, Ödön Mihalovich. He was encouraged to compose by the stimulating intellectual atmosphere in Pest in the decade before the Hungarian War of Independence (1848–9): the Hungarian Theatre (later the National Theatre) had been opened in 1837, followed three years later by the Singing School of the Pestbuda Society of Musicians (later the National Conservatory); in 1844 Ferenc Erkel had written Hungary's national anthem, and in 1840 and 1844 Erkel's first two operas, *Bátori Mária* and *Hunyadi László*, were performed. In April 1843 Mosonyi's Overture was given its first performance under the direction of Louis Schindelmeisser; the following March his First Symphony received its première, and a month later his first mass was heard in Pest. The success of these works led to Mosonyi's being appointed assistant archivist of the Pest-Buda Music Society on 27 September 1844. Both this symphony and the Sextet of 1844 reflect the influence of Beethoven, while the Piano Concerto, also completed in 1844, represents a step towards Romanticism. In this work Mosonyi succeeded in constructing a large one-movement form with the recognizable contours of the traditional three movements, and thus anticipated a development in cyclical composition that has been widely credited to Liszt.

On 3 October 1846 Mosonyi married Paulina Weber, sister of the famous portrait painter Henrik Weber. In the same year he began writing his Second Symphony, which was not performed until ten years later. Mosonyi took part in the War of Independence as a member of the National Guard, his musical contribution to the cause being an arrangement of the *Marseillaise* for baritone solo, mixed choir and orchestra. In 1849 he wrote a mass (his third) in memory of his benefactor and godfather Peter Piller. The early death of his wife (13 July 1851) brought on an emotional crisis, making it impossible for him to compose for two years. The elegiac

autumnal lyricism of the German songs (1853–4), which were published by Breitkopf & Härtel, reflect his grief and show him a fully fledged Romantic.

The critics at the première of Mosonyi's First Symphony had been justified in singling out the influence of Beethoven and the composer's distance from any aspirations to write in a national style. In the finale of his Second Symphony (first performed on 30 March 1856), however, he made use of Hungarian idioms; his personal acquaintance with Liszt in the same year was decisive in his development. Liszt, who contributed to the consecration of the Basilica in Esztergom (Gran) with his *Missa solemnis*, then asked Mosonyi to set the Propers of the Mass, the Offertory and the Gradual. (Mosonyi's pieces, unperformed in Esztergom because the *regens chori* Sayler had also made settings of the Offertory and Gradual, were first performed in Pest on 24 August 1856 under the direction of Liszt.) Mosonyi, who took part in the performance of Liszt's Mass as a double bass player, did not recognize the true importance of Liszt as a composer or of his musical reforms until he had attended the rehearsals. From 1856 the two men were on close terms, as friends and colleagues. In honour of Mosonyi, Liszt had the main motif in the Agnus Dei of his Mass appear in a solo for the double bass. In 1860 Mosonyi transcribed Liszt's *Missa solemnis* for piano duet, to the composer's great satisfaction. Liszt invited Mosonyi to Weimar for the first performance of his *Faust-Symphonie* in September 1857, and looked through Mosonyi's German Romantic opera *Kaiser Max auf der Martinswand*, finished in 1857, in the hope of presenting it there.

But these hopes were not fulfilled. Liszt pointed out dramatic errors, which he asked Mosonyi to correct. He worked again on the opera until 1858, then abandoned it in favour of other works. Liszt's criticism and the notices of the Hungarian press encouraged him to turn his attention to raising the status of Hungarian art music. In 1857, on the occasion of the first visit to Hungary by the Empress (later Queen) Elisabeth, Mosonyi composed a piano piece in Hungarian style, *Pusztai élet* ('Puszta Life'). A whole year of compositional activity followed its favourable reception, and from about 1859 he wrote a series of new works in the national style. To give an outward gesture of his stylistic transformation, he took the Hungarian name of Mosonyi in 1859, after his place of birth (the county of Moson).

In creating a national style of art music Mosonyi could proceed from the already existing melody and rhythm of the *verbunkos* and *csárdás* and of Hungarian popular art song. His greatest task was to shape larger forms and a consistent musical language from the elements of the compact, small forms of dance and song. At first he followed Romantic models, composing mood and character-pieces after the example of Schumann's *Kinderszenen* (*Magyar gyermekvilág*, 1859), and studies after Chopin and Liszt (*Tanulmányok zongorára*, 1860). Mosonyi later used parts of these works for piano in his cantatas and operas. His *Hódolat Kazinczy Ferenc szellemének*('Homage to Kazinczy'), originally for piano but later orchestrated, is a stylized Hungarian rhapsody, while *Gyász hangok Széchenyi István halálára* ('Funeral Music for Széchenyi', also originally written for piano) is a symphonic poem built on a 'Hungarian ostinato'. *Hódolat* is the first work in the symphonic literature to use the cimbalom, which had previously been used only in gypsy bands. Mosonyi's Hungarian

ostinato on the notes G–B♭–C♯–F♯ was later used by Liszt in his Hungarian historical portraits. The new wave of the idea of national independence in 1859–60 contributed to the popularity of Mosonyi's first Hungarian works. The nationwide festivities celebrating the centenary of the birth of the poet and language reformer Ferenc Kazinczy – which developed into a celebration of the free national spirit – inspired Mosonyi's Kazinczy cantata *A tisztulás ünnepe az Ungnál* ('Festival of Purification at the River Ung', 1859). The text of his cantata, based on the conquests of the Hungarians in the 9th century, gave the composer occasion to put himself forward as a reformer of the Hungarian musical language and a representative of what he called a 'spiritual conquest'. The appearance of the first weekly music journal in Hungary, *Zenészeti lapok* (1860), gave Mosonyi the opportunity to voice his aesthetic principles. His basic programme was 'to create, alongside the German, Italian, and French musical currents, a fourth world-famous style, the Hungarian'. In his articles Mosonyi fought for the cultivation and unity of Hungarian provincial composers, and also for Hungarian performances of the music of Liszt and Wagner, as well as for general musical education of the public. The last-named objective made him a forerunner of Kodály. Wagner, who became acquainted with some of Mosonyi's compositions on the occasion of his first trip to Hungary in 1863, praised the synthesis of the national and popular elements with the international in a piece from the *Tanulmányok zongorára*.

In 1861 and 1862 Mosonyi composed the Hungarian operas *Szép Ilonka* ('Pretty Helen') and *Álmos*. In the first he sought to build a grandiose form exclusively out of elements from Hungarian popular art song. In the second, whose theme was once more the early conquests of the Hungarians, he sought to synthesize certain expressive possibilities in Hungarian *verbunkos* music with those in Wagner's music dramas. *Szép Ilonka* met with no great success (Liszt composed a Fantasia on motifs from it in 1867); *Álmos* was never performed in the composer's lifetime.

In 1865 Mosonyi went to Munich to attend the first performance of *Tristan und Isolde*. In the same year he played the double bass in the first performance in Pest of Liszt's *Legende der heiligen Elisabeth*. In his last years Mosonyi composed noteworthy Hungarian art songs and ballads, and a series of choral works and cantatas of less importance. In 1870, a few months before his death, he was appointed to the programme selection committee of the Pest National Theatre and was also a member of the committee to prepare the Hungarian Beethoven centenary festival. He died with many ambitious hopes for a Hungarian national music. In 1995 (the 180th anniversary of his birth and the 125th of his death) the Ferenc Erkel Society arranged for the reinterment of Mosonyi's remains.

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operas

Kaiser Max auf der Martinswand (3, E. Pasqué), 1856–7, unperf.

Szép Ilonka [Pretty Helen] (4, M. Fekete, after M. Vörösmarty), Pest, National, 19 Dec 1861, vs (Pest, 1862)

Álmos (3, E. Szigligeti), 1862, Budapest, Royal Hungarian Opera, 6 Dec 1934

vocal

Sacred choral: 5 masses, 1840–66; Jubilate Deo, 1843; Grad, 1843; Off, 1844; Grad, 1849; Lauda Sion, 1855; Off and Grad, for Liszt's Missa solemnis, 1856; Das Gebet des Herrn; Halotti ének [Funeral Song], 1865; Ave verum, Tui sunt, Ave Maria, all late 1850s; Libera me, 1870 (Budapest, 1871)

Cants.: A tisztulás ünnepe az Ungnál 886-ik esztendőben [Festival of Purification at the River Ung in 886] (F. Kazinczy), 1859; Dalra magyar! [Sing, Hungarian!] (E. Ábrányi), 1869; Cantate a zenekedvelők dalcsarnokának megnyitási ünnepére [Cantata for the Inauguration of the Concert Hall of the Pest Amateur Music Society] (J. Komócsy), 1870

Other secular choral: Chor zur Feyer des Tondichters Herrn Fr. Erkel, 1844; A dalárda [The Choral Society] (I. Szepessy), 1857; Üdvözlet [Greeting], 1857; Völkerfrühling, 1857; Fel fel e vérző kebelről [Up from the Bleeding Bosom], 1863; Tavaszi dal [Spring Song] (L.F. Takáts), 1863; Keserű pohár [Cup of Bitterness] (M. Vörösmarty), 1863; Bordal [Drinking-Song] (J. Arany), 1864; A nagyszombati dalárda jelvénye [Motto of the Nagyszombat Choral Society], 1864; Kemény-induló [Kemény March] (K. Tóth), 1865; A pacsirta [The Lark], 1865; Ébresztő [Reveille] (Z. Balogh), 1865; Szellemvilág [World of the Spirits], 1865; Dalárok karéneke [A Song of Singers], 1866; Szentelt hantok [Consecrated Graves] (Komócsy), 1868–9; Gróf Batthyány Lajos emlékének [In Memory of Count Batthyány], 1870

Songs: An Jrma, c1850; Aus einsamer Zelle (Menner), c1850; Wunsch im Frühlinge, c1850; Wiegenlied (Stütze), 1850; Du schönes Fischermädchen (H. Heine), 1853; Ob ich dich liebe? (Renniger), c1853; 6 Lieder (N. Lenau, R. Burns, E. Geibel), op.5 (Leipzig, 1853); Schilflieder (Lenau), op.6 (Leipzig, 1854); A szerelem, a szerelem [Love, Love] (S. Petőfi) (Pest, 1860); Letészem a lantot [I lay aside my Lyre] (Arany) (Pest, 1863); Hat népdal [6 folksongs] (Tóth) (Pest, 1863); Gara Mária (Tóth) (Pest, 1864); Mátyás anyja [Mátyás's Mother] (Arany) (Pest, 1864); Szentelt hantok [Consecrated Graves] (Komócsy) (Pest, 1869); Boldogság emléke [Souvenir of Happiness] (Komócsy) (Pest, 1870)

instrumental

Orch: Ov., b, 1841–2; 2 syms., D, 1843–4, a, 1846; Pf Conc., e, 1844, ed. (Budapest, 1966); A honvédek (Honvéds), fantasia, 1860; Gyász hangok Széchenyi István halálára [Funeral Music for Széchenyi], 1860; Hódolat Kazinczy Ferenc szellemének [Homage to Kazinczy], 1860; Ünnepi zene [Festival Music], 1860

Chbr: 7 str qts, D, g, a, f, c, b, b, before 1846; Ballade, vn, pf, 1841; Sextet, 2 vn, 2 va, 2 vc, 1844; Grand Nocturne, pf trio, 1845; Pf Trio, op.1 (Vienna, 1851); Romance, vn, pf/str, 1861

Pf (2 hands unless otherwise stated): Grand Duo, 4 hands, 1837–8; 3 Klavierstücke, op.2 (Pest, 1855); 2 Perlen, op.3 (Pest, 1856); Pusztai élet [Puszta Life] (Pest, 1857); Magyar gyermekvilág [Hungarian Children's World], i–iii (Pest, 1859); Hódolat Kazinczy Ferenc szellemének (Pest, 1859), arr. orch; Tanulmányok zongorára, a magyar zene elődásának képzésére [Studies for Development in the Performance of Hungarian Music], i–iv (Pest, 1860); Magyar zeneköltemény [Hungarian Musical Poem] (Pest, 1860); Gyász hangok Széchenyi István halálára (Pest, 1860), arr. orch; A régi Rákóczi nóta [The Old Rákóczi Melody] (1863); Ünnepi zene, 4 hands (Pest, 1864), arr. orch; Variations on a theme of S. Elemy (Pest, 1863); Az égő szerelem hármas szine [Three Colours of Burning Love], 4 hands (Pest, 1864); Bandérium induló [Band March] (Pest, 1867)

Numerous arrs., incl. Beethoven: Syms. 1–9, pf 4 hands (Pest 1866); Liszt: Missa solemnis (Graner Messe), pf 4 hands (Pest, 1865); Rákóczi March, pf (Pest, 1863); Rouget de Lisle: Marseillaise, Bar, vv, orch, 1848; Schubert: Erlkönig, orch, 1853; Beethoven: Terzetto op.116, orch, 1856

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Moss [Mosse], John

(*fl* London, 1662–84). English composer, bass viol player and teacher. Moss may have been the man of this name who petitioned unsuccessfully for a place among the vicars-choral of St Paul's Cathedral when the choir was reconstituted in 1660–61. There he states that he was trained in vocal and instrumental music in the choir at Wells Cathedral 'and hath gotten his livelyhood some part of the late troubles by teaching' in the City of London. In 1662 he repeatedly failed to answer a summons to appear before the Westminster Corporation of Music (*GB-Lbl* Harl.1911) and was fined £3 for contempt. In 1669 he was apprehended for teaching music without a licence but must have mended his ways, for in July 1679 he was made an assistant to the corporation. Between 1675 and 1676 he taught at Christ's Hospital but was not eligible to continue because he was married. On the recommendation of Lord Chief Justice North he became a member of the King's Private Musick in 1678, filling the vacancy caused by the death of John Jenkins. He was not reappointed when the court music was reorganized in 1685 by James II. A John Moss held various positions in

London in the late 17th and early 18th centuries, in two churches (as organist of St Mary Woolnoth, ?1678–1706, and St Dunstan-in-the-East, 1683–96) and in the Parish Clerk's Company (before 1684–1707). It is not known whether this was the court musician.

According to John Playford, performance on the bass viol 'lyra way' had been 'much improved by the excellent Inventions and Skill' of Moss and others. Moss contributed suites (though this term is not used) in each of the four standard tunings to *Musick's Recreation. Lessons for the Base-Viol*, printed in tablature to be played 'lyra way' with the support of a thoroughbass instrument, comprises 26 suites intended as teaching pieces and arranged, as in many didactic works of the period, so as to take the pupil through 'all [the] Keys usually play'd on in the Scale'. The preface to the *Lessons*, addressed 'to his Present and Quondam Scholars', stresses that the music is not too difficult and observes that 'the commonest Instruments in use, as the *Violin*, and *Gittar* have far more difficult Stops than any that I have here made use of'. Nearly all of Moss's suites, including that for harpsichord in *Melothesia*, consist of four movements: Almain, Corant, Saraband and Jig-almain (a type of jig in slow quadruple time).

WORKS

Bass viol: Prelude, 4 suites, 1669[6]; 26 suites, in Lessons for the Basse-Viol on the Common-Tuning (London, 1671); other pieces in *GB-Lcm* II.F.10, *Ob* Mus. Sch.F.572

Hpd: Jigg, 1663[7]; Suite in F, 1673[6]

Vocal: Songs and catch in Select Ayres and Dialogues (London, 1669), 1673[4], 1678[4], 1679[7]; song, Love, Loves a blind passion (London, *c*1700)

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D. Dawe: *Organists of the City of London, 1666–1850* (Padstow, 1983)
J. Harley: *British Harpsichord Music* (London, 1992–4)

MICHAEL TILMOUTH/ANDREW ASHBEE

Moss, Lawrence K(enneth)

(*b* Los Angeles, 18 Nov 1927). American composer. He graduated from UCLA (BA 1949), the Eastman School (MA 1950) and the University of Southern California (PhD 1957). His composition teachers included Ingolf Dahl and Leon Kirchner. He has taught at Mills College (1956–9), Yale University (1960–68) and the University of Maryland (1969–). Among his awards are Fulbright and Guggenheim fellowships and commissions from the Fromm Foundation, the New Haven and Chicago symphony orchestras, and the Chamber Music Society of Baltimore.

Moss's compositions encompass an evocative spectrum of vocal, instrumental and electronically synthesized sounds. He sees his music as

firmly rooted in the Germanic tradition of Beethoven, Brahms and Schoenberg, also citing Debussy, Ives and Stravinsky as influential. During the 1980s his compositional focus shifted away from electronic media towards solo vocal and instrumental works. In his numerous multimedia compositions, he expands the structural dimensions of a work to include visual stimuli (slide projections, lights, colour and dance) as well as sound. His reflective collages often juxtapose the illusory or abstract with the concrete. Some of his later works incorporate electronically manipulated melodies and sonorities recorded on visits to China.

WORKS

(selective list)

Principal publishers: McGinnis & Marx, Presser, Roncorp, Seesaw

stage

The Brute (comic op, A. Chekhov), 1960; The Queen and the Rebels (op, U. Betti), 1965, rev. 1989; Incid Music, perc, mime/dancer, 1986

instrumental

Orch: Scenes, chbr orch, 1961; Paths, 1971; Clouds, chbr orch, 1990

Chbr: Str Qt no.1, 1958; Remembrances, fl, cl, hn, tpt, vn, vc, 2 perc, 1964; Exchanges, 2 fl, ob, 2 tpt, trbn, perc, 1968; Str Qt no.2, 1975; Str Qt no.3, 1980; Flight, brass qnt, 1981; Various Birds, ww qnt, 1987; Conversations, ob, vn, va, vc, 1997

Solo inst: Fantasia, pf, 1952; Nature Studies, cl, 1987; Hommage, pf 4 hands, 1991; Fantasy, hp, 1996; 3 Chinese Poems, vc, 1997

vocal

Tubaria (Requiem), B-Bar, tuba, 1979; Voyages, T, fl, cl, vn, va, vc, perc, 1985; Grand is the Seen, 6 vv soloists, SATB, pf, 1989

electro-acoustic

Multimedia: Unseen Leaves, S, ob, tape, slide projections, 1975; Summer Night on the Yogahenney River, S, dancer, tape, 1989

Tape: Auditions, ww qnt, tape, 1971; China, 1994; Into the Woods, fl, tape, 1996

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CECELIA H. PORTER

Mossi, Giovanni

(*b* ?Rome, *c*1680; *d* Rome, 1742). Italian composer and violinist. In the frontispieces of his first five collections he is referred to as Roman. This is probably true, since three other members of the family are known to have

been in Rome between the 1670s and the 1730s: his father, Bartolomeo, and brother Giuseppe (both viola players), and Gaetano Mossi, a tenor at the papal chapel. This suggests that it was Bartolomeo who introduced Giovanni into the musical circles of Rome, where he was active as a violinist from 1694. His career there can be divided into three periods. Until 1715 he appeared regularly as an instrumentalist at the private courts of cardinals and princes, or in ecclesiastical *cappelle*. The second period, 1716–33, is marked by an outburst of compositional activity in instrumental genres; his work as a violinist continued as before, but in a span of 15 years he published in Amsterdam his entire catalogue of works: three sets of sonatas and three of concertos. During the third period, from 1733 until his death, he gave up composition and gradually reduced his professional commitments. His only stable position seems to have been as *virtuoso* at the court of Baldassarre Odescalchi (from 1709 Duke of Bracciano). It has not yet been possible to establish with certainty the duration of the engagement, but it was probably brief: evidence shows that in 1711 he was already in service, but five years later the frontispiece of op.1 made no mention of it. It is not clear what his relations were with Cardinal Wolfgang Hannibal Schrattenbach, Princess Vittoria Altieri Pallavicini and Cardinal Pietro Ottoboni, to whom opp.1, 4 and 6 respectively were dedicated.

Mossi's career as a violinist is reflected in his compositions, which consist of solo sonatas and orchestral concertos. Of the 36 violin sonatas with basso continuo, half are *da chiesa* (op.1 nos.1–6 and op.5) and the others *da camera*. The 26 concertos opp.2, 3 and 4 are nearly all in four or three movements, alternating slow and fast tempos. Mossi remained faithful to the Roman practice of having four violin parts, two of them solo and two 'di concerto grosso'. He tended, all the same, to give a principal role to the first violin. Noteworthy in op.4 no.12 is the enlargement of the orchestra, with four obbligato violins counterbalanced by an accompanying group of the same size.

The tradition of linking Mossi's name with Corelli's began during Mossi's own lifetime. The oft-repeated assertion that he was Corelli's pupil is not supported by documentary evidence, but there is not the slightest doubt that the two knew each other. In fact, despite the manifest originality of Mossi's compositions, the influence of Corelli is clear. Nevertheless, particularly in his concertos, Mossi made independent and contrasting choices, revealing numerous correspondences with the style of his colleague Giuseppe Valentini.

WORKS

all printed sets published in Amsterdam

op.

1	[12] Sonate, vn, vle/hpd (1716)
2	VIII concerti, a 3 e a 5 (*c*1720)
3	VI concerti a 6 (*c*1720)
4	[12] Concerti (1727)

5	XII sonate o sinfonie, vn, vc (1727)
6	[12] Sonate da camera, vn, vc/hpd (1733)

1 or more unidentified concs. in VI concerts à 5 et 6 instrumens composez par messieurs Mossi, Valentini et Vivaldi (Amsterdam, 1716), and a minuet in A Third Collection for the Violin of the Newest English Airs and Minuets (Dublin, c1726)

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G. Sgaria: *Giovanni Mossi (c.1680–1742), vita e concerti: uno sguardo alla vita musicale romana nel periodo postcorelliano* (diss., U. of Pavia, 1992) [vol. ii contains critical edn of opp. 2–4]

G. Sgaria: 'Giovanni Mossi, musicista romano del primo Settecento', *Intorno a Locatelli: studi in occasione del tricentenario dell nascita di Pietro Locatelli (1695–1764)*, ed. A. Dunning (Lucca, 1995), 113–67

GIOVANNI SGARIA

Mosso

(It.: 'agitated'; past participle of *muovere*, to move).

A word that appears by itself as a tempo designation but is more often found in such contexts as *più mosso* (faster) and *meno mosso* (slower). *Allegro assai mosso* was normally the fastest tempo mark for Verdi. Tchaikovsky's Sixth Symphony (first movement) includes eloquent examples of *moderato mosso* and *adagio mosso*.

See also Tempo and expression marks.

DAVID FALLOWS

Mosto, Giovanni Battista

(*b* ?Udine, probably before 1550; *d* Karlsburg [now Alba Iulia], June 1596). Italian instrumentalist and composer. He was a son of the head of the *piffari* at Udine. He studied with Claudio Merulo, to whom he dedicated the madrigal anthology *Il primo fiore della ghirlanda musicale* (RISM 1577[1]), which he edited. Mosto was employed by the Bavarian court at Munich in 1568 as a cornettist and trombonist; he left the following year with his brothers Nicolò and Bernardo. In 1570, following his father's death, he was made one of the *piffari* of Udine, sharing his father's stipend with Nicolò. On 18 May 1573 he was asked to form part of the newly reconstituted company of instrumentalists in Udine. Besides playing during liturgical functions in the cathedral, the members of the group were required to teach an instrument to the cathedral boys. By the end of 1573 Mosto had left

Udine; he may have spent a short period in Venice before proceeding on to Munich. On 6 November 1580 he became *maestro di cappella* at Padua Cathedral. Though he was an energetic director he was for some reason not re-elected to his post. On 17 May 1589, he moved to the Venetian church of S Maria Gloriosa dei Frari, and later that year he entered the service of prince Zsigmond Báthory of Transylvania who had set up 'a company of good musicians', most of them Italian, at the court in Gyulafehérvar (now Alba Iulia). In 1594, after the Turkish invasion, he moved with Báthory and the group of instrumentalists to Krakow and, subsequently, to Cologne, where they arrived on 29 May. Here he joined the court of the elector Ernst von Wittelsbach, with whom he visited Bonn, Liège and Brussels. In 1595 he returned to Padua, once again as *maestro di cappella* at the cathedral. After 10 March 1596 he left for Gyulafehérvar to collect his family and possessions, but he died during the return voyage, in June 1596.

Mosto was an excellent composer of madrigals, contributing to many of the major anthologies of the later 16th century as well as publishing four volumes of his own music; his contribution to *De floridi virtuosi d'Italia, il primo libro de madrigali* (2/1586) was reprinted by Thomas Morley in his *Madrigals to 5 Voyces: celected out of the Best Approved Italian Authors* (London, 1598). In style he belonged to the Venetian school and approached Andrea Gabrieli in his manipulation of short, pleasant, singable phrases and in his bright diatonic harmony. In particular, his first book of six-voice madrigals, dedicated to Báthory, has its own individual character: a tendency towards complex voice leading and pseudo-polychoral structure, with frequent three-voice, villanella-like sections. While in Padua, Mosto set the six double-choir psalms contained in two manuscripts (*I-Pc*). In general, these psalms are homorhythmic and declamatory, with maximum attention to text intelligibility.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1578)
Il secondo libro de madrigali, 5vv (Venice, 1584)
Il terzo libro de madrigali, 5vv (Venice, 1588)
Il primo libro de madrigali, 6vv (Venice, 1595)
Motecta liber primus, 5vv (Venice, 1590)
Madrigals in 1577[7], 1579[2], 1582[5], 1583[14], 1584[4], 1585[16], 1586[1], 1586[8], 1586[11], 1587[7], 1590[15], 1591[10], 1593[3], 1594[6], 1598[2], 1598[15], 1605[9]
Psalm settings, *I-Pc*, D.25 and D.26
3 masses, lost [2 presented to Rudolf II, 1594; 1 presented to Wilhelm Duke of Bavaria, 1594]

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V. Cosma: 'Alba Iulia: Un centru de infloritoare cultura', [Alba Iulia: A Flourishing Centre of Renaissance Musical Culture], *Muzica*, xxxvi/1 (1976), 11–24

H. Leuchtmann: *Orlando di Lasso*, i: *Sein Leben* (Wiesbaden, 1976), 155, 158

E. Zottoviceanu: 'Giovanni Battista Mosto: un compositeur italien à Alba Iulia au XVI siècle', *Revue roumaine d'histoire de l'art: série théâtre, musique, cinéma*, xiii (1976), 95–115

Z. Hojda: 'Hudebníci Rudolfova dvora v ubytovací knize Malé Strany a Hradcan z roku 1608', *Hudební veda*, xxiv/2 (1987), 162–7

T. Ravasio: 'Giovanni Battista Mosto e la tradizione polichorale nella cattedrale di Padova', *Rassegna veneta di studi musicali*, iv (1988), 27–38 [incl. edn of Psalm xix]

DENIS ARNOLD/TIZIANA MORSANUTO

Mostras, Konstantin (Georgiyevich)

(*b* Ardzhenka, 4/16 April 1886; *d* Moscow, 6 Sept 1965). Russian violinist, teacher and composer. He studied at the Moscow Philharmonic School of Music and Drama until 1914, and taught there himself (1914–22). During this period he performed in quartets and other ensembles. From 1922 he taught the violin at the Moscow Conservatory, where he became head of the violin department and in 1931 introduced his own course on violin technique. From 1922 to 1932 he was one of the directors of Persimfans, the conductorless symphony orchestra. But his chief importance was as a teacher who played a significant role in the development of a Soviet violin school; among his pupils were Ivan Galamian and Mikhail Terian. He wrote and edited numerous instructional works and transcriptions for the violin, including an edition of Tchaikovsky's Violin Concerto (in collaboration with David Oistrakh) with a commentary on technique (Moscow, 1947) and studies for solo violin, as well as valuble writings on violin technique.

WRITINGS

Intonatsiya na skripke [Intonation on the violin] (Moscow and Leningrad, 1947, 2/1963; Ger. trans., 1961)

Ritmicheskaya distsiplina skripacha [The rhythmical discipline of the violinist] (Moscow, 1951; Ger. trans., 1959)

Dinamika v skripichnom iskusstve [The dynamics of the art of violin playing] (Moscow, 1956)

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<div align="right">I.M. YAMPOL'SKY/R</div>

Mosusova, Nadežda

(*b* Subotica, 4 Aug 1928). Serbian musicologist. She studied composition with Predrag Milošević at the Belgrade Academy of Music, graduating in 1953, and took the doctorate in 1970 at Ljubljana University, studying with Dragotin Cvetko. She taught at the Stanković School of Music, Belgrade (1955–9) and became assistant, fellow researcher, senior researcher and scientific adviser at the Musicological Institute of the Serbian Academy of Arts and Sciences (1959). She was associate professor at the Faculty of Music (1977–93), lecturing on Romanticism and 19th-century Slavonic music. Her main areas of study are Serbian and Slavonic music history and theory, and music theatre in the 19th and 20th centuries, especially the theatrical activities of Russian emigration. She is concerned with the theoretical and aesthetic problems of Romanticism, symbolism and modernism.

WRITINGS

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'The Influence of French Expressionism and Symbolism in Russian Opera and Ballet Staging in the Early 20th Century', *Actes du XIIe congrès internationale des bibliothèques-musées des arts du spectacle: Vienna 1976* (Vienna, 1978), 85–92

'The Position of Music Theatre and Concert Activities in Yugoslav Contemporary Culture', *Institutionen des Musiklebens in Europa: Vienna 1978*, 61–5

'Operski opus Stanojla Rajičića' [The operatic works of Stanojlo Rajičić], *MZ*, vii/2 (1981), 85–100

'Drame Ivana Cankara na operskoj sceni' [The dramas of Ivan Cankar on the operatic stage], *Slovenska opera v evropskem okviru/The Slovene Opera within the European Framework: Ljubljana 1982*, 143–52

'Stilska orijentacija Petra Konjovića' [Stylistic concepts of Petar Konjović], *Život i delo Petra Konjovića: Belgrade 1983*, 39–44 [with Eng. summary]

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'Die Renaissanceidee in der Musik der Südslawen im 19. und 20. Jahrhundert', *Jacobus Gallus and his Time: Ljubljana 1985*, 162–8

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ed.: *Srpska muzička scena: Belgrade 1993* [incl. 'Srpska muzička scena', 5–36]

<div align="right">ROKSANDA PEJOVIĆ</div>

Moszkowski, Moritz

(*b* Breslau, 23 Aug 1854; *d* Paris, 4 March 1925). German pianist, composer and conductor of Polish descent. Born into a wealthy Jewish family, he received his first musical tuition at home, showing exceptional talent from an early age. In 1865 the family moved to Dresden, where Moszkowski was accepted at the conservatory. Moving to Berlin in 1869, he studied at the Stern Conservatory with Eduard Frank (piano) and Friedrich Kiel (composition), and subsequently at Theodore Kullak's Neue Akademie der Tonkunst with Kullak himself (piano) and Richard Wuerst (composition). While still only 17 he accepted Kullak's invitation to join the staff at his academy, where he taught for over 25 years. In 1873 he made his successful début in Berlin as a pianist, and quickly acquired a reputation not only as a brilliant virtuoso but also as a fine interpreter of the Classical and Romantic repertory. He was also a competent violinist, sometimes playing first violin in the academy orchestra. Among his early compositions were several substantial orchestral works, most of which have been lost. These included a piano concerto, first performed in Berlin in 1875 and admired by Liszt, who subsequently arranged a special concert in which he and Moszkowski performed the work on two pianos.

During the 1880s Moszkowski began to suffer from a nervous disorder which resulted in a premature end to his activities as a travelling virtuoso. Thereafter he appeared only occasionally as a pianist and concentrated more on composition. He also gained some recognition as a conductor, and it was in this capacity that he made his first visit to England in 1885, at the invitation of the Philharmonic Society, which later granted him an honorary life membership. He was elected a member of the Berlin Akademie der Künste in 1893. In 1897, while at the height of his fame, he settled permanently in Paris, having married the sister of Cécile Chaminade. By this time he had become considerably wealthy, mainly due to the immense popularity of his piano music. He was also much in demand as a teacher, and his many piano pupils included Josef Hofmann, Wanda Landowska and Joaquin Turina. At the suggestion of Messager, Thomas Beecham went to Moszkowski for coaching in orchestration in 1904.

From about 1910, however, Moszkowski's fortunes went into decline. He began to suffer from ill health, lost both his wife and daughter and saw his popularity fade as musical tastes changed. He became a recluse, and his creative output virtually ceased with his loss of ambition and enthusiasm. He invested his wealth in German, Polish and Russian securities, which became worthless after the outbreak of World War I in 1914. His remaining

years were spent in poverty, although in 1921 some of his old friends in the USA arranged a testimonial concert for his benefit at the Carnegie Hall. This spectacular event, during which 14 pianos were played simultaneously by some of the leading pianists of the day, raised some $10,000, although the proceeds did not reach Moszkowski until the year of his death.

Moszkowski had some early success with his orchestral works, but he made his reputation with his piano music, ranging from brilliant virtuoso pieces, well suited to both concert hall and recital room (Concert Studies op.24, *Caprice Espagnol* op.37, *Tarantelle* op.27 no.2, etc.), to lighter salon music (*Serenata* op.15 no.1, *Valse Mignonne*, *Guitarre* op.45 no.2 etc.) and music for piano duet (particularly the three sets of Spanish Dances op.12, op.21 and op.65), then very much in demand for domestic music-making. Early influences include Chopin, Mendelssohn and, especially, Schumann, but he soon developed his own distinct style, which, if not highly original, confirms his intimate knowledge of the piano and how to write effectively for it, prompting Paderewski to declare that 'after Chopin, Moszkowski best understands how to write for the piano'. His music, although limited in emotional range, is characterized by its glittering brilliance, innocent charm and immediate melodic appeal. For many years Moszkowski's music was largely forgotten. Renewed interest in his work, however, has seen the revival of the Piano Concerto op.59 and recorded surveys of his output for piano solo and duet.

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(selective list)

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Suite, G, op.50 (1892); Frühling, 5 Stücke, op.57 (1896); [8] Tristesses et Sourires, op.58 (1896); 3 Mazurkas, op.60 (1898); 4 Morceaux, op.68 (1902); Valse de concert, F, op.69 (1902); 15 Etudes de virtuosité, 'Per aspera', op.72 (1903);

Chanson bohème de l'opéra 'Carmen' de G. Bizet, transcription de concert (1906); 10 Pièces mignonnes, op.77 (1907); Grande valse de concert, G♭, op.88 (1912); [5] Tanzmomente, op.89 (1912); Isolden's Tod, Schluss-Szene aus Tristan und Isolde von Richard Wagner, paraphrase (1914); 6 Morceaux, op.93 (1916)

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MARTIN EASTICK

Moszumańska-Nazar, Krystyna

(*b* Lwów [now L'viv, Ukraine], 5 Sept 1924). Polish composer. She studied the piano with Jan Hoffman and composition with Wiechowicz at the Kraków State Higher School of Music (1950–55), where she subsequently taught and from 1987 to 1993 served as rector. Among her awards is a gold medal for *Muzyka na smyczki* from the International Competition for Women Composers (Buenos Aires, 1962).

Her musical idiom moved from the neo-classicism of the mid-1950s to post-serial pitch organization at the turn of the decade, acknowledging the prevailing Polish interest in texture, aleatorism and new instrumental techniques only in *Muzyka na smyczki*. She developed a personal amalgam of conservative and radical elements, gradually shedding aspects of her earlier style. There is a lyrical intensity in the slow music, and her exploration of instrumental colour, on both large and small scale, is vividly dramatic in *Pour orchestre* (1969). Moszumańska-Nazar's acute ear for chamber sonorities is particularly apparent in the string quartets, in her extensive writing for percussion and in works such as *Interpretacje* and *Bel canto* for mixed ensemble. Her music after 1980 is more traditionally expressive in its harmony, sentiment and gesture, as in the three orchestral frescoes, *Rapsod II* and *Dwa dialogi* ('Two Dialogues').

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(selective list)

Orch: Concertino, pf, orch, 1954; Allegro symfoniczne, 1957; 4 szkice [4 Essays], 1958; Hexaedre, 1960; Muzyka na smyczki [Music for Str], 1962; Exodus, orch, tape, 1964; Variazioni concertanti, fl, orch, 1966; Pour orchestre, 1969; Rapsod II, 1980; Sinfonietta, str, 1983; Conc. for Orch, 1986; 3 frescoes: 1988, 1991, 1993; Leggiero e mobile, wind orch, 1996

Vocal: Intonacje, 2 choruses, orch, 1968; Bel canto, S, cel, perc, 1972, arr. S, vc, cel, perc; Madonny polskie [Polish Madonnas] (J. Harasimowicz-Broniuszyc), chorus, orch, 1974; Wyzwanie [Challenge] (D. Thomas), Bar, ens, 1977; Canticum canticorum Salomonis, S, spkr, speaking chorus, ens, 1982

Chbr and solo inst: Suita tańców polskich [Suite of Polish Dances], pf, 1954; 3 miniatury, cl, pf, 1957; Sonatina, pf, 1957; 5 duetów, fl, cl, 1959; Interpretacje, fl, perc, tape, 1967; 3 etiudy koncertowe, perc, 1969; Bagatele, pf, 1971; Konstelacje [Constellations], pf, 1972; Str Qt no.1, 1974; From End to End Percussion, 1976; Str Qt no.2, 1979; Warianty [Variants], pf, perc, 1979; Canzona, vn, 1985; Fantazja,

perc, 1987; 3 moments musicaux, db, 1990; Music for 5, perc, 1990; Recitativo, vc, 1991; Un petit cadeau, fl, vc, perc, 1993; 2 dialogi, ens, 1994, orchd; 4 moments musicaux, vc, 1995; Oratio brevis, org, 1995; Str Qt no.3, 1995

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ADRIAN THOMAS

Mota, José Viana da.

See Vianna da Motta, José.

Motellus

(Lat.).

See Motet. *See also* Motetus.

Moten, Bennie [Benjamin]

(*b* Kansas City, MO, 13 Nov 1894; *d* Kansas City, 2 April 1935). American jazz pianist and bandleader. He studied the piano with two of Scott Joplin's pupils and by 1918 was working professionally as the leader of the ragtime trio B.B. & D. By 1922 his group had expanded to six members, and in the next year they issued their first recordings, playing mostly blues with a heavy, stomping beat. Within ten years Moten's ensemble included among its members such outstanding performers as Walter Page, Hot Lips Page, Eddie Durham, Ben Webster, Buster Smith, Count Basie and Jimmy Rushing, and had largely established the Kansas City or Southwest style of orchestral jazz. This style was based on a four-beat rhythmic pattern that emphasized horizontal 'flow', on a flexible and texturally well-integrated rhythm section and on frequent use of instrumental riffs and blues chord sequences. The arrangements (by Durham and Eddie Barefield) were the most advanced of their time, except for Ellington's, offering highly virtuosic performances, often at breakneck tempos, which effectively blended solo

and ensemble passages into organic compositions. These characteristics are well represented in a series of ten performances from the group's final recording session in 1932 for Victor, among them *Toby* and *Moten Swing*. On Moten's death his group was led briefly by Buster Moten (a brother or perhaps a nephew of Moten's). But in 1936 Basie formed a band which included several former members of Moten's orchestra; that new Basie group turning eventually into an important force in big-band swing, and a formative influence on bop and other styles of modern jazz.

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GUNTHER SCHULLER

Motet.

One of the most important forms of polyphonic music from about 1220 to 1750. No single set of characteristics serves to define it generally, except in particular historical or regional contexts. It originated as a liturgical trope but soon developed into the pre-eminent form of secular art music during the late Middle Ages. The medieval motet was a polyphonic composition in which the fundamental voice (tenor) was usually arranged in a pattern of reiterated rhythmic configurations, while the upper voice or voices (up to three), nearly always with different Latin or French texts, generally moved at a faster rate. In the first half of the 15th century the motet's liturgical ties were restored, and it continued to evolve by adapting a number of forms and styles borrowed in part from the chanson, tenor mass and, later, the madrigal. In the 16th century the motet achieved its classical synthesis in the context of the Franco-Flemish style of Josquin and his successors. Important vernacular subspecies developed later, particularly in England (*see* Anthem, §I) and Germany, but the motet has since been defined as a sacred polyphonic composition with Latin text, which may or may not have *colla voce* or independent instrumental accompaniment.

I. Middle Ages.
II. Renaissance
III. Baroque
IV. After 1750.
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ERNEST H. SANDERS/PETER M. LEFFERTS (I) LEEMAN L. PERKINS/PATRICK MACEY (II) CHRISTOPH WOLFF (III, 1, 3) JEROME ROCHE/GRAHAM DIXON (III, 2) JAMES R. ANTHONY (III, 4), MALCOLM BOYD (IV)

!!!shorth error!!!!

I. Middle Ages.

1. France, Ars Antiqua.

The history of the medieval motet is rooted in the organa of Leoninus's *Magnus liber*, specifically, in their discant sections, in their modernizations by Perotinus, and in the clausulas, which originated as detached discant sections and thereafter developed into a distinct genre of self-contained and independently shaped pieces of music based on Gregorian melismas (*see* Discant, §I, 2 and Clausula). Consistent with the traditions of *prosa* and prosula, as well as the general medieval concept of the consanguinity of music and poetry, Parisian composers of the early 13th century experimented with the addition of newly written texts to the most progressive melismatic polyphony, including the caudas of conductus and the melismas of organum. The motet, ultimately the most successful of such experiments, came into being with the application of a poetic text to the duplum of a clausula. Perotinus and his textual collaborator, Philip the Chancellor, emerge as central figures in this development. (Figs.1–2 show the clausula *Johanne* and the motet derived from it by addition of the text 'Clamans in deserto' to the upper voice.) The resulting pieces, essentially 'troped discant passages' or 'troped clausulas', were called motelli (from Fr. *mot*: 'word'), a term that soon gave way to 'moteti'; the newly texted line could be called motetus as an alternative to duplum. Evidently the clausulas were a pivotal phenomenon; their use as substitutes for old-fashioned passages in pre-existing organa points to the past, but their adaptation as motets explains in large part their continued cultivation. A good many are not known as motets and were probably not equipped with a text; for several decades the genre had its own intrinsic interest for composers. Yet, on the whole, clausulas with patterned tenors doubtless came to be viewed as potential sources for motets.

Apart from the conductus motets (see below), almost all the motets in the earliest sources (*I-Fl* Plut.29.1, *D-W* Helmst.1099 (Heinemann catalogue 1206) [W₂], *Mbs* Mus.ms.4775, *E-Mn* 20486; *see* Sources, MS, §V, 1) are for tenor and duplum only, as are most clausulas. Motet composers initially had to abandon three- or four-voice writing as they came to grips with the problems posed by the genre. To make a motet out of a three-part clausula with overlapping phrases in duplum and triplum was at first simply inconceivable, and in such cases the triplum was therefore dropped.

For several decades the 13th century possessed no system of individual notational symbols with which to express rhythms in music *cum littera*, such as in the upper voice of a motet. The graphic fixation of durational values had originated in melismatic discant, and the conception of rhythm in polyphony was configurational (ligatures). Under these circumstances it seems difficult to imagine the composition or rehearsal of an early motet without the aid of a melismatic model. The marginal indications of the

beginnings of motetus texts for the clausulas in the St Victor manuscript (*F-Pn* lat.15139) may be cited in this connection. Moreover, the only time Johannes de Garlandia cited both words and music of a certain motetus part, he wrote the example in ligature notation *sine littera*. Thus the early motet repertory was paralleled by that of the clausula for practical (rhythmic and notational) reasons; it is likely that some of the later 'source' clausulas never had an independent prior existence, but represent new compositions in the motet genre that are being stored in a rhythmically intelligible manner. Given the processes of writing and rewriting that are the hallmark of the early motet, many clausulas in the vast Florence collection (*I-Fl* Plut.29.1) may stand there already as modified on account of their careers as pre-existent sources for motets.

Irregularity of verse structure is a standard feature of the 13th-century motet in France. Since text is being added to music, the primary measuring tool was the preconceived music with its varied rhythms and phrase layout, and the musical phraseology of most clausulas and motets in the Notre Dame tradition, while carefully planned, exhibits no regularity. The structure of ex.1, made up of phrases of four, eight and 12 beats (longs), could be summarized as follows: upper voices (8 + 12L) + 2(12 + 8L) + 3(4L), tenor 9(4 + 4L), if L stands for a long or its equivalent. Since the versification of the poetry added here has to accord with the musical phrases and rhythmic figures of the preconceived clausula (or discant section), it cannot be regular. Instances of patterned phrase lengths and declamatory rhythms that could support versification – even strophic poetry – are very few.

Poetry also affected the music. A decisive result of the adaptation of text to clausulas concerns the weight and articulation of the notes. Comparison of any motet with the ligature notation of the melismatic original shows how the propulsive flow of the melismatic phrases is profoundly affected by the declamatory individualization of each note. The words often convert the iambic (upbeat–downbeat) implications of the binary ligatures into truly trochaic rhythms (strong beat–weak beat).

Ex.1 demonstrates another, perhaps Perotinian, innovation. Rather than being sung only once, the Gregorian melisma is repeated (see I and II in ex.1), causing a rhythmic redistribution of its pitch content in the second statement. The purpose of this device is obviously a more expansively shaped superstructure. Tenor repetition, often involving more than two statements as well as rhythmic redistributions, soon developed into a favourite compositional procedure. Another device that began to appear is the application of two different tenor patterns to two successive statements of one plainchant melisma. Melodic facture, and the sound and syntax of text, may be responsive to these changes in tenor structure.

The major exception to the rule that the Ars Antiqua motet was a two-voice genre in the first half of the century is shown in ex.1. With the added trope-like text for the upper voices, this three-voice passage, separated from the

Perotinian organum triplum *Alleluia, Pascha nostrum*, is a motet; without it, it would be a clausula. Here the duplum and triplum have parallel phrasing and can therefore deliver the single added text simultaneously, like two voices of a polyphonic conductus. Such monotextual motets (for three voices) are therefore commonly referred to as conductus motets in modern commentaries. In a good number of two-voice clausulas, composers had begun to free the duplum phrases from their dependence on the tenor; some of them overlap the tenor patterns. Extending this potential complexity of phrase structure into clausulas for more than two voices was an adventurous challenge. But the device of staggered phrases also wreaks havoc with the procedure of turning three-voice clausulas into conductus motets. Since any attempt at such a conversion would necessarily entail more or less extensive adjustments in the music, it is understandable that only very few such pieces were made into conductus motets. More usually, a triplum was added to a clausula; indeed, in the case of many a conductus motet appearing in more than one source, the various versions of the tenor and duplum agree, since they are generally based on a two-part clausula, while those of the subsequently added triplum usually vary.

Conductus motets show up the fundamental cleavage between conductus and motet. In the former, the regularly versified, strophic text governs the tenor and all superimposed voices, binding the parts together. A polyphonic conductus is a setting of poetry, in which the chief function of music is rather comparable to manuscript illumination; the upper voices decorate the tune, which jointly with them decorates the text. The Ars Antiqua motet lacks the unifying bond of one text for all voices; it is not pre-existing poetry set to music. Both textually and musically tenor and duplum are two distinct entities. From the beginning of its existence the motet aimed for individualization of its voices, and the conductus motet therefore remained a transitional phenomenon.

The three most important developments affecting the motet in the first two decades of the 13th century were the loosening of tenor rhythms, the formulation of the system of rhythmic modes and the introduction of the vernacular. The earliest tenor patterns containing breves seem like diminutions of their predecessors (ex.2). But soon composers took to writing clausulas and motets with lively and increasingly varied tenor patterns, including the new rhythms codified in the system of rhythmic modes. While these rhythmic innovations might still be ascribed to Perotinus, the introduction of the vernacular into motet polyphony was a step he evidently did not cultivate. Just as polyphonic *musica mensurata* had for the first time furnished a reliable musical yardstick with which to measure Latin poetry, the musical setting of French poems was now also drawn into its orbit. The intrusion of French poetry into cantus firmus polyphony must have occurred very soon after the development of the modal system. The appearance of the French language and of the rhythms of the 2nd mode seem to have been corollary phenomena, for the 'iambic' mode is more commonly associated with French than with Latin texts. (Figs.3–4 show the motet of fig.2 with substitution of the vernacular text 'Ne sai que ie die' in the upper voice.)
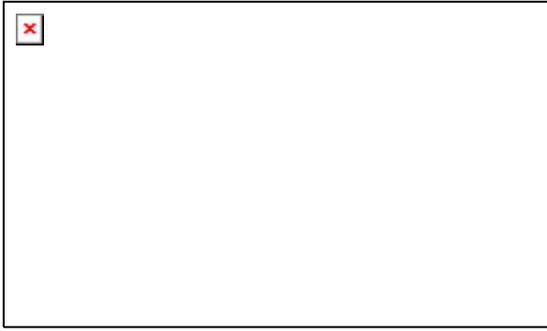
French motets rapidly became more prominent than those with Latin poetry, and few of the French texts maintained an obvious trope-like relationship with the cantus firmus. But even a good many poems in the Latin motets either retain only a topical connection with the text of the cantus firmus, while giving up the assonances characteristic of troped organa and troped clausulas, or else depart altogether from the tenor's words and their connotations. Other motets, Latin as well as French, continued to cultivate assonance with the tenor label, but rather than reflecting liturgical necessity the device now betokened poetic ingenuity and delight in punning (e.g. *Maniere esgarder/Manere*). Latin motets predominantly concern the Virgin Mary. Less common topics that crop up more and more rarely deal with liturgical occasions in the Temporale or Sanctorale or with moral exhortation. Most French motet poems deal with love – courtly, urban or pastoral. A few other texts reflect the convivial life in the city (i.e. Paris); the rest are either Marian or hortatory.

The earliest motets, such as *Nostrum* (ex.1), were still closely related to the genre of troped organa and may have been used within their appropriate organa, but there is no question that, on gaining musical independence, clausula and motet (Latin as well as French) soon shed their umbilical connection with church and liturgy. Liturgical ordering of motets, still observed in the first of the two motet fascicles in *I-Fl* Plut.29.1 and in *D-Mbs* Mus.ms.4775, is given up in the second motet fascicle of *I-Fl* Plut.29.1 and is replaced by alphabetical arrangement in *D-W* Helmst.1099 (Heinemann catalogue 1206) [W$_2$]. Evidently, motets became mostly pieces of clerical and aristocratic chamber music, whose patterned Gregorian tenors are likely to have been performed instrumentally.

The enormous vogue for French motets for two voices – often, like many later French double motets, incorporating refrains from song literature (see below) – seems to have been in full swing by about 1230 and continued for most of the century. They bespeak the far-reaching secularization of the genre. Their tenors do not favour the traditional slow, steady patterns, but tend to approximate to the rhythmic quality of the motetus. No other type of motet shows a comparable decline in the old-fashioned tenors without breves; in fact, it seems as though for much of the century the French motet was frequently on the point of transforming itself into another genre, the polyphonic song (ex.3*a–b*).
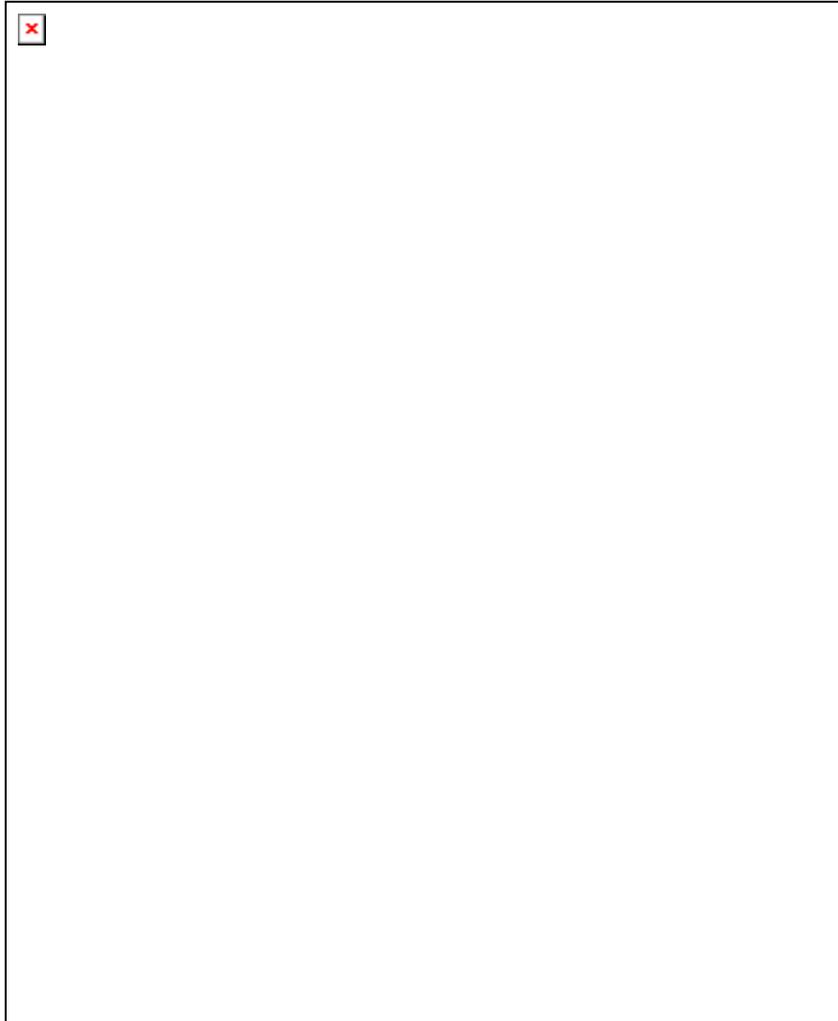
Since a motet could be viewed as a song accompanied by a tenor (often exhibiting patterns of a liveliness commensurate with the motetus), it was only one step further to treat the motetus as an unaccompanied song. There are numerous cases of motets appearing in certain sources without tenors or with tenors notated in so corrupt and useless a manner as to indicate complete lack of comprehension and sympathy on the part of the scribe. Presumably the motetus parts in these sources were then performed freely, like trouvère songs. These developments often caused a corrosion of the integrity of the cantus firmus in the process of composition; changes in structure and pitch content in deference to the upper voice are by no means uncommon. Particularly striking are motetus parts that quote chanson refrains, including the *motets entés*, in which new text and music are added or 'grafted' between parts of one refrain (a principal source is *F-Pn* fr.845) and motets with upper voices shaped like rondeaux (principal sources are the Artesian chansonniers *F-Pn* fr.12615 and fr.844); the tenors are necessarily often unpatterned or irregularly shaped, and in the cases of rondeau motets they are bent to fit the form of the motetus with its reiterations and recurrences of phrases.

In the second half of the 13th century the pre-eminent innovations in the Ars Antiqua motet were the attention paid to three-voice writing and to what might be described as the joining of diverse entities – whether texts or musical-textual refrains – in the upper parts. The triplum receives definition as soon as it is animated by a text of its own with independent rhyme

scheme and versification. The 'double motet' that results, that is, a motet with two different texts for duplum and triplum, is a rigorously logical concept of marvellous daring. (Not until the operatic ensemble of Mozart's time did polytextuality again appear as a compositional principle.) In this textual polyphony, composers seized the opportunity for phonetic and semantic interplay between voices, an intertextual dialogue that might even draw in the tenor, and that could also involve, in the French double motet, a wide range of complex processes of refrain invention and citation including the reconciliation of pre-existing refrain melodies to a cantus firmus structure.

Although the Latin double motet was cultivated on the Continent in the second half of the century (and will be addressed below), by far the predominant type of motet numerically, and the type that occasioned a break with the tradition and repertory of the Notre Dame tradition, was the French double motet. Its main sources, all from Paris or its environs, are *F-Pn* n.a.fr.13521 ('La Clayette'), *F-MOf* H196, and *D-BAs* Lit.115. (Fig.5 shows a French double motet which derives from that of figs.3–4 by addition of a triplum with the text 'Quant vient en mai'.) French double motets here outnumber Latin double motets by a ratio of about four to one. Two distinctive yet marginal developments in Parisian sources are considerably fewer in number than either of the foregoing. One, the bilingual ('macaronic') double motet, demonstrates the occasional practice of combining a French triplum (contrafactum or original) with a Latin motetus, thereby adding another element to the individualization of the upper voices (principal sources: *F-MOf*, fasc.3, and La Clayette). Another development destined to remain largely unsuccessful was the attempt to revive four-part writing by combining three separately texted voices over a tenor. In most of these 'triple motets' the quadruplum was added to a pre-existing double motet, generally with dubious contrapuntal success and sometimes, as in the case of some double motets, without any regard for topical correlation of the poems.

It is in the French double motet that the next phases in the evolution of the genre occurred. First and foremost, the very rhythm that had engendered the modal system proved to be its undoing, since it was the long in the 2nd mode that had a marked tendency towards subdivision. Moreover, 6th-mode tripla, some of which halved several of the breves not only melismatically but even syllabically, became quite common. The increasing subdivision of the brevis and the consequent lengthening of long and brevis caused some motets originally composed in relatively slow modes (e.g. 3rd and 5th; ex.4*a*) to be converted to faster rhythms (e.g. 6th and 2nd; ex.4*b*). But in effect the frequent association of a 2nd-mode motetus, with more than half its longs dissolved into ornaments, and a 6th-mode triplum reduced modality to little more than a residual code that hardly reflected the musical actuality (ex.5). In fact, this deceleration of long and brevis helped to condition musical hearing to such an extent as to affect the performance of organa, since both Franco of Cologne and Anonymus 4 recommended that in organal passages the tenor adjust itself to dissonances by resting or subtly detouring to a more consonant note.

The dissolution of the modal system, which was a result of the proliferation of shorter note values and of the increasing, at times nearly prose-like, prolixity of the French texts of the tripla, produced the notational reforms codified by Franco of Cologne. The notational individualization of rhythmic values further undermined modal rhythm. Mingling of rhythms appropriate to the 'inconsistent' 1st and 2nd modes, which formerly occurred only in some cases of refrain citation, now became possible. Franco's codifications preserved the ternary organization of rhythm, however; though not unknown, motets with duple rhythm (i.e. binary subdivision of the long) were still exceedingly rare.

It was at this time (the second half of the 13th century) that the Notre Dame tradition ceased to be both model and leader in music. With the advent of the new notational system, clausulas were no longer necessary and ceased to be written, except for the textless clausula hockets that appear in small numbers in motet sources (*see* Hocket). Chants other than the traditional Gregorian melismas began to appear as motet tenors. Fewer and fewer concordances of contrafacta of Notre Dame compositions are found. The enormous international dissemination of Notre Dame motets (Spain, England, Italy, Germany) and their endless adaptations (new texts, new tripla, etc.) not only betokens their popularity in educated circles but also reveals them as a kind of ready-made proving-ground for the study and practice of motet techniques. Figs.1–5 show the development of a two-voice clausula into a two-voice Latin motet, a two-voice French motet in earlier and later notational forms, and a French double motet. Towards the end of the 13th century this communal aspect of art music gave way to a situation where individual compositions were no longer subject to remodelling; each composition was a finished product.

In the Franconian motet style – a generic stylistic term, since Franco's authorship is not established for any specific composition – the natural, more or less foursquare and dance-like swing of the modal phrases gave way to a more complicated phrase structure, whose relatively complex rhythms (in patterns of up to nine syllabic semibreves per ternary long) are defined by the underlying inescapable regularity of the neutral beats of the breves. A modal phrase in a composition of the Notre Dame tradition is generally a rhythmically homogeneous, indivisible whole, but a phrase in a Franconian motet contains a chain of any number of perfections, the number being determined by the composer. A new way of measuring time by mechanical units impinged on organic time as experienced. Significantly, the appearance of this new style coincided with the invention of the mechanical clock, which from the later 13th century gradually displaced the older clock types (operating with water or sand) and the sundial.

One of the trends that developed in late 13th-century double motets was the so-called Petronian motet style – motets by or exhibiting the characteristic compositional technique of Petrus de Cruce (sources: *F-MOf* H196 and *I-Tr* Vari 42). Here a lengthy French text for the triplum is declaimed in rapid values including as many as four to seven syllabic semibreves per brevis, while a lower and slower motetus presents its

considerably shorter text in long–brevis rhythms and the tenor moves in simple modal patterns or unpatterned longs. A second type shares with the Petronian motet its cultivation of French poetry and, as is already prominently represented among the motets for two voices, its tendency towards accompanied-song texture. In contrast to the Petronian style, however, the tenor of this type is lively, at times to the point where its patterns are no longer modal but approximate to the rhythms of the upper voices. Some cantus firmi are so closely adapted to the design of the motetus as to include semibreves or hocket passages (e.g. *F-MOf* H196, no.294). Furthermore, the dissolution of the modal system enabled composers to introduce secular cantus firmi (refrain songs, dance-tunes, street cries), invariably retaining their original rhythms and shapes.

As a more or less distinct type the Latin double motet evidently branched off from the Perotinian conductus motet at about the same time as the French double motet emerged, but its tradition is relatively separate. Of the 69 Latin motets in *I-Fl* Plut.29.1, the earliest major source to transmit such compositions, only three are double motets. It is all the more astonishing that one of these (875), in combining three voices whose differentiation extends not only to the texts but also to the music, already fully realizes the potential of the genre (ex.6). The poem of the duplum praises the deeds of dedicated clerics, while the triplum castigates 'hypocritical pseudo-bishops, the vile slayers of the church'. The tenor, which in this rhythmic guise originated in a two-part clausula, proceeds in longs and double longs, the duplum in longs and breves, and the newly added triplum almost exclusively in breves. Moreover, the voices, like those of most other medieval double motets, are differentiated in their phrase structure. Almost all the phrases of the duplum are four or six beats long, while the phrase structure of the lively triplum is more varied; its first half is ordered as follows: 2(4L) + 5L + 2(4L) + 1L + 2(2L) + 6L + 4L + 3L + 6L + 5(5L). It is possible to view this arrangement as consisting of three sections (22, 23 and 25 beats), with the phrases proceeding mainly in fours, sixes and fives respectively.

Generally, motets of this type exhibit a continuing affinity with the conductus. Their texts retain a traditional trope relationship to the cantus firmus and are therefore topically affiliated to each other. In fact, several examples betray an attitude that bypasses the clausula and recalls the troped organum, since they elaborate Gregorian melodies which usually do not belong to the specialized clausula repertory. A further frequent characteristic is perspicuity of form, often delineated by partial isomelic or, more rarely, isorhythmic correspondences and, in a number of cases, by melismatic caudas. The simpler compositions exhibit uncomplicated phrase designs, with the upper voices either declaiming their related texts homorhythmically or mutually alternating syllabic and melismatic passages. Many exhibit a fine concern for elegant phrase structure, often supported by unusual cantus firmi that were evidently selected for their conciseness or their patently repetitive design. For example, *F-MOf* H196, no.49, imaginatively articulates its overall length of 60 longs as follows: triplum 5(8L) + 4L + 2(8L), motetus 6(7L) + 2(9L), tenor 10(2 + 4L).

It is the epoch-making achievement of Perotinus and his generation to have added to the traditional numerical order of music, as embodied in the consonant intervals, the numerically founded arrangement of durational values, as embodied in rhythm and the coordination of phrases. A well-made 13th-century motet, then, is a concise tonal, temporal and poetic form, whose superstructure, erected on the staked-out notes of the cantus

firmus, is designed proportionately to unfold, demonstrate and articulate the fundamental numerical theme given by the tenor. The motet is a polyphony of notes, of texts and of interrelated numbers governing rhythms and phrase structure. Such structures are not accompanied songs or duets that 'express' their texts. The role of poetry in a medieval motet is best defined by analogy with the stained-glass windows in a Gothic church. The poetic images in the upper voices relate to the music in the same way as do the historiated windows to the structure of which they are components. The music does not accompany, elucidate or intensify; rather, the poetry illuminates and coordinately reflects the structure of the music, while unfolding its own system of meaning.

In the consonant flow of its voices, regulated by good melodic design and proper counterpoint, and in the measured disposition of its elements and structural members, the 13th-century motet is an aural manifestation of numerical 'musical' proportions. Just as architecture was regarded in the Middle Ages as a visual demonstration of musical proportions, music (i.e. measured discant) was by the end of the 13th century described (by Johannes de Grocheio) in architectural terms: 'The tenor, however, is that part upon which all others are founded, just as the parts of a house or building are erected upon its fundament. It is their yardstick and gives them quantity'.

Visual evidence of this view of the motet may be seen in the way its voice parts were written in manuscripts after the mid-13th century: triplum either on the left half of a page or on the verso of a folio; duplum on the right half of a page or on the recto facing the triplum; tenor under both voices on the bottom of the page, with the appropriate Gregorian word or words placed like a label below its initial notes. In the earliest manuscripts the voices are notated successively, often continuing from the recto of a folio to its verso. Thus, motets at first could not be performed from the book. Evidently the advances of the Franconian era account for the new arrangement, since the rhythmically unambiguous Franconian notation of music *cum littera* (chiefly the motet) made sight-reading possible. The growth of this skill, for which some evidence begins to crop up in the early 14th century, may therefore be said to be due to the development of the motet in the preceding decades.

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2. England, 13th and early 14th centuries.

The geographic region witnessing the most rapid evolution of polyphonic *musica mensurata* in 13th-century Europe encompassed not only northern France but also England. During this epoch, the English differentiation from French practice in regard to rhythm, melody, harmony, counterpoint, texture, notation and genre can begin to be clearly documented. There is no surviving integral *liber motetorum* from England to compare with the monumental French sources of the era (preserving most of a corpus that numbers about 500 continental works), but a large number of manuscript fragments allow a corpus of English material to be assembled. Music is extant for over 100 motets, most of which are significantly incomplete (the principal edition is PMFC, xiv). Surviving foliations and paginations (and, in *GB-Lbl* Harl.978, an index or table of contents to a now lost book that

itemizes 81 motets by textual incipit and musical style) indicate that some English sources were books originally comparable in size to the largest extant continental codices.

Out of the creative ferment of early 13th-century experimentation with the textual troping of melismatic polyphony in clausula, organum and conductus, English composers pursued a different mix of possibilities from those of their French counterparts. Central to the insular motet tradition were the Latin motet, the monotextual Latin conductus motet and the Latin double motet, about half built over a plainchant tenor and half built over a *pes* (*see* Pes (i)), as described below. All were sacred; there was no intrusion by secular, vernacular lyrics as on the Continent. Concerning organum, the English did not actively cultivate written composition in sustained-note style and were not attracted to the texting of its melismatic voices. They favoured instead the polyphonic enrichment of whole chants in a note-against-note (discant) style; these works were usually notated in score. Such chant settings were then subject to textual troping of the upper voice(s), creating the amply represented genre of troped chant settings; these works, with their more individualized added voices, were notated in parts like motets. Troped chant settings are in practice often virtually indistinguishable from the Latin motet and circulated among them.

Another development can be tied to the conductus, a genre for which there is also a distinctive English tradition. Here one finds vigorous cultivation of the constructivist techniques of Rondellus and Voice-exchange, originally in melismatic conductus caudas but also with simultaneous texting of all voices (conductus-fashion), or – most strikingly – with a single text sung by the leading melodic voice, a role tossed back and forth among the parts. Texted rondellus and voice-exchange sections became a hallmark of the large-scale troped chant settings of alleluias written in parts. Further, texted compositions based on rondellus and voice-exchange exist independently, and in this fashion some later examples are written in parts like a motet rather than in score like a conductus. Blurring the generic boundaries between conductus and motet are works such as the rondellus *Fulget celestis curie* (PMFC, xiv, no.42), written in parts, which has the simultaneous declamation of two different texts, and the works *Patris superni/Pia pacis* and *Orbis pium/O bipertum* (PMFC, xiv, nos.38 and 39), written in parts, which combine melismatic caudas and sections functioning like conductus motets (two voices declaiming the same text, usually in homorhythm, over an independently texted, apparently freely composed tenor) with passages of voice-exchange and rondellus, respectively. Generic boundaries are fully crossed in the insular conversion of a motet into a conductus written in score; the process can be demonstrated in two motets with continental concordances, *Mellis stilla* and *Ave gloriosa* (PMFC, xiv, nos.App.22 and 23*a*), and in an example with a fully insular history, *Virgo decora* (PMFC, xvii, no.15*a*/*b*).

Latin motets in England do not themselves constitute a homogeneous genre in respect to compositional procedure; only about half the extant 13th-century examples are based on a cantus firmus, while the rest are based on a *pes*, a voice of tenor function – either freely composed or drawing on melodies from the popular sphere – that often employs ostinatos. (Sometimes such a *pes* was a well-known tune, such as a

snatch of a popular song, a refrain or a dance phrase; see ex.7.) Shared features of both types include a propensity for four-voice writing (more often adding a second supporting voice sharing tenor function than a texted quadruplum), isomelic repetition and variation in the upper voices upon repetition of tenor material, and a regularity of phrase length coupled to rhythmically patterned declamation that makes possible the creation of regularly versified texts (in some instances, supporting the composition of motets as settings of pre-existing Latin poems). A significant number of both types are bipartite, and several exploit the principle of sectional acceleration. For instance, the fragmentary *pes* motet with duplum *O regina glorie* (*GB-Ob* 20, no.36), an astonishingly sophisticated specimen probably dating from the late 13th century, consists of two sections, whose respective phrase ingredients relate as 4:3. The tenor's irregular rhythms in the second section (color II) prove that the proportionality of the composition is governed by the upper voices. One striking fragment of a cantus firmus motet of similar age, *Spirans odor/Kyrie* (*GB-Lwa* 33327, no.1), is tripartite with sectional lengths in the ratio 17:9:6.
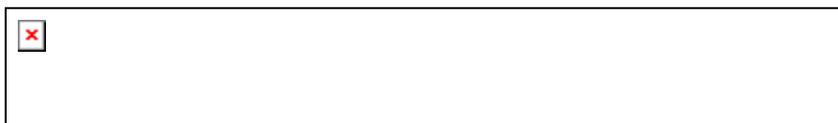
The English tenor motet repertory has some continental concordances and, in turn, it also circulated to at least a limited degree abroad, while being further tied to the tradition of the continental Latin double motet of the second half of the century by sacred subject matter, and shared texts and tenors. That continental motet techniques did not rise to a more dominant position in England seems due in some measure to the English partiality to tonally unified compositions. In France the matter of tonal unity was relatively unimportant, as is attested by the practice of writing clausulas and motets; many of the chant melismas on which they are based are not tonal units. Even many of the freely composed continental pieces of the 13th and 14th centuries lack an unequivocal tonal centre. Moreover, the English motet explores homogeneity of textural and rhythmic activity, paralleled by an equivalence of texts conjoined in length, versification and subject matter, while the continental motet characteristically forges unity out of antinomic components. And although there are a few examples of French double motets imported into England, their texts rewritten in Anglo-Norman, English composers and audiences seem to have been generally indifferent or hostile to secular subjects and the use of the vernacular.

Pes motets are of two basic kinds. In some the *pes* consists of a chain of melodic elements repeated in pairs (usually three to six), whose double-versicle structure supports voice-exchange; these are the freely composed voice-exchange motets mentioned above whose genesis is ultimately traceable to the conductus. The exchange structure allows for a variety of textings: in two upper parts a single text may be sung alternately, two texts may unfold alternately, or two texts may be sung simultaneously. In the other kind of *pes* motet, the *pes* consists of only one melodic element, stated more than twice and thus producing a melodic ostinato or ground (there are instances of nine, 11 or even 13 statements), over which from one to three upper voices unfold without systematic voice-exchange. The *pes* itself may consist of one or two lower voices. In one extraordinary

instance, *Campanis cum cymbalis/Honoremus dominam* (PMFC, xiv, no.59), a two-voice *pes* repetitively imitates the tolling of bells. Many ostinato *pes* motets exhibit sophisticated phrase structures of admirable elegance, for example *Te domine laudat/Te dominum clamat* (PMFC, xiv, no.47; for facsimile *see* Worcester polyphony), whose *pes* consists of five statements, the last incomplete: triplum [2(8L) + 2(10 + 8L) + 8L] + [10L + 2(8 + 10L) + 14L] + 10L + 8L, duplum [(2 + 8L) + 2(10 + 8L) + 14L] + [2(8L) + 2(10 + 8L) + 8L] + 8L + 10L, *pes* 4[(6L)] + 3(6L). Each upper voice therefore consists of 16 phrases (one double phrase (14L) and 14 single phrases, where the ten-beat phrases are actually eight-beat phrases extended by short melismas), which accommodate the 16 lines (eight couplets) of their respective poems. Generic boundaries between *pes* motet and Rota are blurred by the well-known Summer Canon (*see* Summer is icumen in), in which a round canon at the unison unfolds, motet-like, over a two-voice *pes*.

From the first few decades after 1300 a later corpus of English motets can be identified that is roughly contemporaneous with continental motets of the very late Ars Antiqua and early Ars Nova. (Again there are about 100 pieces extant, mainly Latin double motets and mostly fragmentary; the principal edition is PMFC, xv.) This repertory is defined by the contents of some major sources (*see* Sources, MS, §VI); by turning from 13th-century English mensural notations to Franconian, Petronian and new insular notational practices; by a general increase in length; by the expansion of the typical contrapuntal two-voice framework beyond one octave (with corresponding increases in overall range and the frequency of four-voice writing, and changes in the grammar of harmony); by the increasing use of secular songs in French and English as cantus firmi for tenor motets; and by new formal possibilities. These motets extend the developments of their insular antecedents into a much richer variety of formal archetypes than is found on the Continent. The profusion of approaches to design can be ordered into two not entirely exclusive categories: isomelic motets and periodic motets.

In isomelic motets, musical repetitions in the tenor engender musical repetition in the upper voices; the category includes such types as motets with strict and varied voice-exchange, motets with strophic repetition and variation, and motets with polyphonic refrains. Isomelic motets are markedly sectional, with clearly articulated boundaries and prominent strophic features. Such motets exploit the principle of sectional variation in so consistent a manner as to suggest the designation 'variation motets'. They are successors to the ostinato and double-versicle *pes* motets, but while some pieces continue to be freely composed, a major innovation is the adaptation of cantus firmi (both plainchant and secular melodies) to support their designs. In some cases the cantus firmus is readily adaptable, while in others it is rather abstractly divided and alternated with free counterpoint in order to fulfil a structural goal; in the latter case voice-exchange gives the impression of a traditional device that has become extrinsic. A further result of the association of voice-exchange in the upper voices with a cantus firmus is that the quality of regular harmonic alternation, especially of a varied harmonic ostinato (*pes* harmony), so characteristic of the 13th-century compositions, is absent from many of these later works. Most isomelic motets set regularly versified (frequently

strophic) Latin poetry, either a single text or two that are equivalent in length and versification.

Illustrative of one well-defined isomelic type are the surviving materials for the five-section voice-exchange motet with coda and related works: six are extant (three cantus firmus and three free), to which may be added two works that are closely related but in four and six sections; one motet exhibiting varied rather than strict voice-exchange whose five sections are enclosed by a prelude and coda, and articulated by hocket interludes; and one refrain motet in which a varied ostinato *pes* supports five melodic periods, each closed by a repeated strain. The largest five-section exchange motet, *Rota versatilis*, is a fragment complete in length (it has no coda) but lacking full counterpoint (see Bent, 1981). In this extraordinarily expansive and complex motet, the sections are carefully constructed as a particular embodiment of the fundamental numerical proportions 12:8:4:9:6. Notational and general palaeographic evidence indicates that the work cannot have been composed any later than the second decade of the 14th century; a 15th-century index lists a now lost treatise on its composition, *Modus componendi rotam versatilem*.

Periodic motets are all cantus firmus motets. In them there is a through-composed, indivisible structure between voices of interlocking phrases whose periods (i.e. lengths) are rationally controlled. These motets may be designated as mixed when overlapping phrases differ in their recurring length and isoperiodic when the periods of voices are the same; motets of mixed periodicity are generally older and shorter than those which are isoperiodic. As a rule, recurrent patterns of declamation, coupled to regular phrase lengths, support regularly versified poetry – two Latin texts parallel in length, versification and subject. Two principal types of isoperiodic motet emerge, one with declamation on long and brevis, the other with declamation on brevis and semibrevis. A paradigmatic example of the former is *Petrum cephas/Petrus Pastor/Petre amas me* (PMFC, xv, no.18), in which three of the four voices are arranged as follows: triplum 12(9L), duplum 7L + 10(9L) + 11L, tenor 10L + 10(9L) + 8L. (The *quartus cantus* is free.) Those with faster declamation are mainly of a type that can be described as 'duet motet with *medius cantus*'. These are all three-voice works in which the chant is a middle voice by range around which the two outer parts form a duet; whenever the tenor rests, the duetting voices engage in an isorhythmically patterned rapid parlando, often in parallel 6ths. One such motet is *Zelo tui langueo/Reor nescia* (PMFC, xv, no.14; see also Page, 1997). Its tenor has phrases of three longs and one long rest, while the surrounding two voices are made up of eight-long phrases offset from each other by four longs, arranged so as to produce a regular catenary arrangement of rests. Each phrase consists of two parts with the consequent linked to its antecedent by filler material after a rhythmic caesura (ex.8). The diagram in ex.8 clearly shows that isorhythm began as a clarification of the cadential points of phrase structures.
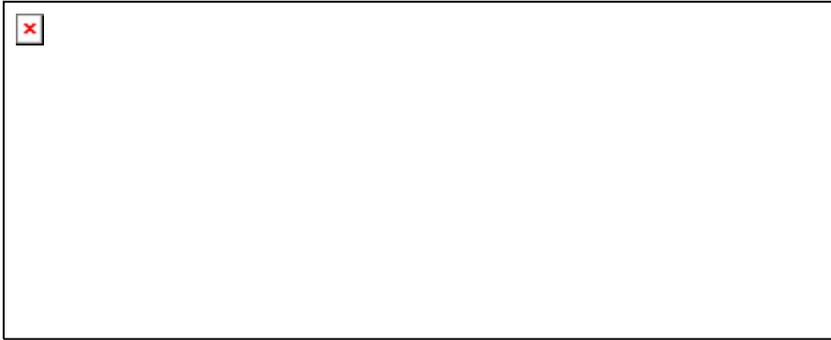
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3. France, Ars Nova.

The reduction of the several motet types flourishing in France at the turn of the 13th century to one definitive type capable of accommodating endless variety is the new 'maniere des motets' (*Les règles de la seconde rhétorique*) invented by Philippe de Vitry. Immediate precedents are to be found not so much in the French double motet of Petrus de Cruce as in the Latin double motet, especially those more progressive of the newer motets in the 1316 edition of the *Roman de Fauvel* by Chaillou de Pesstain that have been attributed to a still anonymous 'Master of the Royal Motets' (Leech-Wilkinson, 1994). These tend to have fairly equal upper voices, broadly patterned tenors and regularly versified texts, but in the details of construction they are not rigorously schematic. Vitry's most profound innovation is the creation of motets strictly realizing a numerical scheme, an elaborate isoperiodic design in which the modular number coordinating the phrase structure is itself often regularly subdivided. Rooted in the pitches of the cantus firmus, the musical fabric of motetus and triplum is pre-eminently concerned with the harmonious unfolding of numerical gestalts. The melodic design of the upper voices clearly shows that each phrase is a separate component which requires no linking to its predecessors by such means as motivic relationships, sequences or contrast.

The essential features of the Ars Nova motet are already present in Vitry's *Garrit gallus/In nova fert/Neuma* (1314). Here two independent upper voices very nearly equal in range and rhythmic activity move above a much slower, rigidly patterned tenor. The periodic module governing structure is 25 (counted in binary breves), subdivided in the tenor as (12 + 13B) and in both upper voices as (17 + 8B), with a total length for the motet of 6(25B) = 150B; given its single module, this design can be called unipartite. Coordinated with the six statements of the tenor's notational and rhythmic pattern (talea) are two statements of a melodic cantus firmus (color). Within the same decade, in a motet like *Tuba sacre Fidei/In arboris/Virgo sum*, Vitry was exploring bipartite structures consisting of two conjoined periodic schemes, the second diminished with respect to the first; here a total length of 120B = 5(24B) = 10(12B) is articulated as an introitus of 12B followed by (72 + 36B) = 3(24B) + 3(12B), with one color statement for the undiminished taleae and one for the halved values. In neither of these motets are upper voice rhythms strictly repeated over each tenor talea, although in *Tuba sacre* isorhythmic hocketing marks the end of each talea (*see* Isorhythm).

The primacy of the poetic impulse (but not of the poetic composition) is a feature the motet shares with the accompanied song. Since the composition is not the product of free melodic invention, however, a motet sounds stiffer and more formal than a chanson, not only because of its massive fundament now consisting often of tenor and contratenor (a voice of similar range and facture), but because the melodic design of the upper voices is more restricted; even rhythmically it is more conservative. The triplum poems are always longer than those of the motetus and therefore, in contrast to most motetus poems, are strophic in structure. Since the rhythmic character of both voices, which have lost all modal constraints, is often nearly the same, the declamation, whose concern with prosody is anything but vital, is rapid in the triplum, but slower, and, in contrast to the 13th-century tradition, fairly melismatic in the motetus, though short melismas occur in most tripla. Although a number of motets composed in the first half of the 14th century still reveal the composer's rather cavalier attitude towards fitting the poetry to the music, others show great care in the structural coordination of music and poetry. The most intricate motets continue to incorporate a sophisticated counterpoint of textual sound and sense, in some cases extending the dialogue between triplum and motetus into a dialogue between different motets.

Latin predominates as the language of the Ars Nova motet, whose subject matter may not only be sacred but also ceremonial, laudatory, political or polemical; the fewer French-texted works continue to play with the themes of courtly love. Selection of a tenor is no longer the first consideration of the composer; rather, this choice is governed by the need for its text to correspond like a motto to the poetic conceit of the upper voices. This procedure was first reported by Egidius de Murino (*CoussemakerS*, iii, 124*a*). The practice, which originated in the later 13th century, might be called reverse textual troping, since the relevance of the texts is motivated not liturgically but poetically. The presence of a cantus firmus, which has always caused the motet tenor to be regarded as the 'dignior pars' (Anonymus 7), in no case automatically implies a liturgical function. The original trope-like nature of the motet was a fleeting phenomenon, whose inevitability was eliminated when clausula and motet were recognized as entities divorced from the chant that furnished the tenor notes. Undoubtedly a remark by Guillaume Durand (*d* 1334) that properly 'the impious and irregular music of motets and similar compositions should not be performed in church' indicates not his desire for the elimination of the motet as a species but for its relegation to its appropriate sphere. Certainly motets with suitable texts must have been performed in church, but the primary raison d'être of the motet was surely more than ever to function as the most sublime product of *ars musica*, which addressed itself to the 'learned and those who prize artistic subtlety' (Grocheio). Though originating as clerical chamber music, it was produced in the 14th century by and for 'accomplished musicians and lay connoisseurs' (Jacobus of Liège). Its prestige, at least since the mid-13th century, is attested by the many 13th-century musical manuscripts devoted more or less exclusively to it; 14th-century musical sources, most of which mix the genres, as a rule place the motets at the beginning.

The apprehension of 14th-century continental motets may at first seem a forbidding task, since they are of much broader dimensions than those of

the Ars Antiqua. But far from being arcane intellectual constructs that resist aural perception, 14th-century Ars Nova motets are strophic variations, and the listener's sense of recurrence, though differently activated, is hardly less keen than in such early 17th-century strophic variations as the prologue or Orpheus's Act 3 aria in Monteverdi's *Orfeo*. Perception of the proportioned relationships within a motet is not essentially more problematic than perception of the proportioned relationships of the structural members in Gothic architecture. Isorhythmic passages are recurring rhythmic ornaments that emphasize structure. Polytextuality may impede the immediate grasp of both lyrics simultaneously, but, as in a Mozartian opera ensemble, the strands may be followed separately, and texts were available in the score or independently copied apart from the notes for more leisurely reading and study.

Although Gace de La Buigne wrote (*Roman des deduis*, *c*1370): 'Phelippe de Vitry ot nom, Qui mieulx fist motets que nulz hom', the surviving number of motets that can be unquestionably attributed to Vitry is small. Nonetheless, a densely interconnected network of relationships and cross-references between motets in matters of compositional detail (e.g. modular numbers, total length, rhythmic patterning of the talea, choice of color, number of notes in color, number of statements of color, text subject matter and vocabulary, verse schemes, rhymes, numbers of lines, syllable counts, etc.) demonstrates his personal influence to have been profound and, moreover, that the Ars Nova motet was likely to have been cultivated at first by a relatively small circle of composers who knew each other's work and wrote for the same patrons. Machaut himself was evidently a pupil of Vitry, or at least a student of the older composer's motets, although only a minority of his compositions in this genre intersect with the Vitrian school. Indeed, although his is the largest number of surviving Ars Nova motets by a single composer, only a handful circulated outside the monumental codices devoted to his works whose copying he oversaw. The major features distinguishing Machaut's motets from Vitry's are his preference for French texts (except in his late motets); his use of secular tenors in three compositions; the strophic isorhythmic structure (*see* Isorhythm) in all the others and the relatively larger number of his motets in which color and talea overlap (ex.9; both devices were still rarely employed by Vitry); and his preference for structures based on fewer but longer tenor taleae.
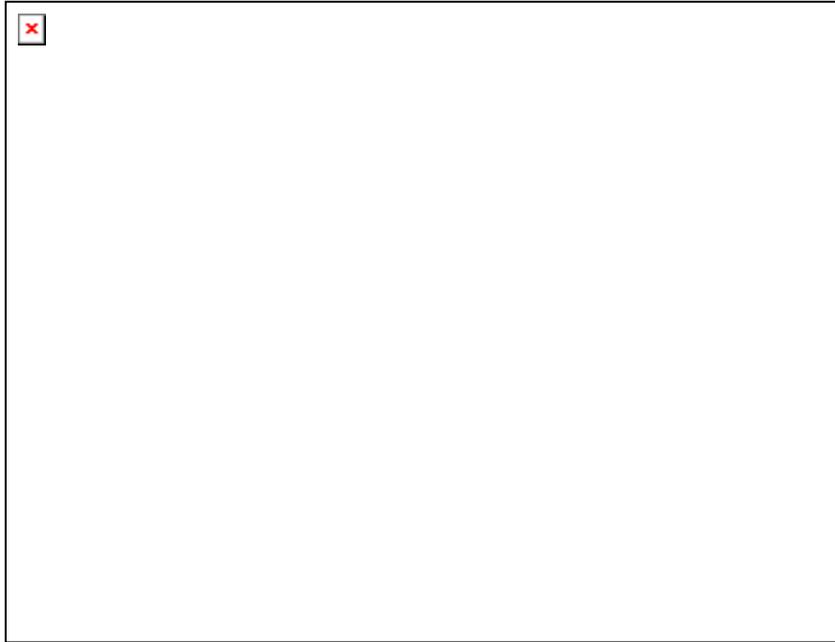
Looking back from a vantage point late in the 14th century, the anonymous author of the *Tractatus figurarum* (ed. P. Schreuer, Lincoln, NE, 1989, pp.66–9) speaks of a first stage in the composition of the Ars Nova motet that was followed by a second stage, an 'ars magis subtiliter ordinata', in which the masters of the early motet themselves went on to explore a more refined approach, which he associates with the motet *Apta caro/Flos virginum/Alma redemptoris* (PMFC, v, no.4). In this second stage, to which can be assigned some later Vitry and Machaut motets as well as numerous others, and whose inception may be roughly dated to the 1330s and 40s, we particularly find longer taleae and smaller rhythmic values in the tenor, coupled with an increase in isorhythmic recurrences in duplum and triplum (Leech-Wilkinson, 1982–83; Kügle, 1997). Panisorhythm (fully isorhythmic upper parts), a schematic procedure not practised by Vitry and still rare in Machaut's motets and those contained in the Ivrea manuscript (*I-IVc* 115), increased in importance around the middle of the century. The development towards panisorhythm goes hand in hand with a tendency to forgo the traditional structure of the upper voices that divides the talea into proportioned component phrases. Increasingly, motets appear in which one or both of the upper voices are not subdivided at all (e.g. Machaut's *Christe qui lux es/Veni Creator/Tribulatio proxima est* and several Ivrea motets). Such motets are panisorhythmic or nearly so.

The formal changes experienced by the motet in the second half of the century, yet a third stage in the evolution of this singular type, resulted from the monumentalism that began to affect it. In the panisorhythmic motets of the late 14th century periodicity of phrase was no longer a formal component; the level of articulation passed from the component phrases of the taleae to the monolithic taleae themselves. Usually both the structure of the poetry and its declamation are closely moulded to the strophic design of the music. Isorhythm in the upper voices no longer functions as carefully spaced, ornamental emphasis of the articulation of phrase structure but becomes of central importance, and with the elimination of the structural subdivisions of the taleae the elements of form become vast.

Numerical significance was restored to the motet on a larger plane than before through the extended use of diminution, a device that had been optional (in the bipartite motet) since Vitry's day. Both proportional diminution and other changes of mensuration were applied to motet tenors (and contratenors) of the late 14th century for the sake of numerically proportioned sectional design. One of the earliest specimens of the 'mensuration motet' is the quadripartite *Ida capillorum/Portio nature/Ante tronum* (PMFC, v, no.5), whose concordance in the Ivrea manuscript makes it the most progressive motet in that source; it may have been composed in the late 1360s. Its eight taleae are divided into four pairs, each of which apportions a different mensuration to the two lower voices. Necessarily, the isorhythmic shaping of the upper voices applies only to the two halves of each pair, so the piece actually constitutes a double strophic variation form; the upper voices form strophic subdivisions of the strophic sections established by the lower voices. The lengths of these four sections yield the proportion 6:4:3:2. Each section is based on one color of the tenor (and contratenor); the overlapping of color and talea structure that occurs in about a quarter of Machaut's motets is given up for the sake of clearer definition of the expanding form. In most compositions of this type the structure of the poetry, with its growing tendency towards arcane references and recondite imagery, is carefully integrated with the musical design.

Many large-scale mensuration motets of increasing complexity can be found in the English and French sources of the late 14th and early 15th centuries. Its ultimate degree was achieved by French composers of the early 15th century (e.g. Billart, Brassart, Grenon). For instance, the rhythm of the four tenor sections of Grenon's *Ave virtus/Prophetarum fulti suffragio/Infelix* is governed successively by *modus maior*, *modus minor*, *tempus* and *prolatio* (*see* Notation, §III, 3). The arrangement of the subordinate 'prolations' yields for the length of the four colores the proportion 8:6:2:1. But since each of the last two sections contains two colores (and two taleae), the four sections together represent the Pythagorean proportions 4:3:2:1.

Since in all such motets the main emphasis is no longer on strophic isorhythm but on a variety of sectional mensuration, a logical conclusion of this development is the appearance of mensuration motets without isorhythm. Three compositions by Du Fay are outstanding representatives of this final structural type of the medieval motet, which is related to the Burgundian cantus firmus mass. The sections of his 'isorhythmic' motets *Rite maiorem*, *Ecclesie militantis* and *Balsamus et munda cera* (CMM, i, nos.11, 12 and 13) present the following proportions respectively: 6:4:2:3, 12:4:2:3, 6:3:4:2:6:3; isorhythmic repetition no longer subdivides the sections.

As in the early 20th-century symphony, the huge proportions to which the isorhythmic motet by English, Burgundian and Franco-Flemish composers of the early 15th century had grown indicated its imminent demise; in the later 14th century, music manuscripts were generally giving increasing prominence to polyphonic chansons. Both in size and in sound the motet tended to become unwieldy. Its enormous structural members were based on large areas of unvarying sonority established by the long durational

values of the tenor (and contratenor). The motets of the Chantilly repertory particularly are bedecked with richly ornamental upper parts of manneristic rhythmic intricacy.

Moreover, the French motet assimilated two features that had been essentially foreign to it since its birth – isomelism and imitation. The latter had been known to motet composers of the Ars Antiqua, who often correlated identical text phrases occurring successively in the two upper voices by associating them with the same pitches (e.g. *F-MOf* H196, nos.95, 308). But this is not so much a matter of imitation as of musico-textual identity, reflecting the same melos principle that made a triplum into a distinct entity, once it had been separated from the duplum by its own text. True imitation was so uncommon as to be negligible. In the 14th century, too, imitation in the upper voices is of no significance. Generally it occurs only in the introitus with which Vitry and other composers prefaced some of their motets; in such introductions the tenor rests or is freely composed. The main reason for the absence of imitation from the body of the motet is surely less the contrapuntal difficulties presented by the cantus prius factus than the fact that devices of melodic integration are essentially foreign to structures based, ever since the appearance of the clausula, on the disposition of temporal units (rhythm and phrases).

These circumstances also explain the relative rarity of isomelism in the motets of Vitry's and Machaut's time. Since there were certainly more contrapuntal opportunities for strophic isomelic correspondences than 14th-century motet composers cared to exploit, isomelism, like imitation, must be recognized as essentially extrinsic to the medieval motet.

The increasing importance of both devices around 1400 is symptomatic of a profound shift from the shaping of a composition by means of numerical coordination of heterogeneous, hierarchically ordered durational components, in which melodic considerations are of no structural importance, to the creation of a musically and textually homogeneous contrapuntal fabric from one congenial set of melodic cells. The many significant changes in style and technique occurring in motets composed at this time have been demonstrated as pre-eminently due to Italian influences, absorbed and transformed by such northern composers resident in Italy as Du Fay.

!!!shorth error!!!!

4. The later English motet.

The second century of the cultivation of the motet in England spans the epoch from the influx of Ars Nova into England in the 1320s and 30s to the generation of Dunstaple, Forest and Benet. Not from any lack of interest, but rather owing to the vagaries of manuscript preservation, fewer than half as many English motets survive from this second 100 years as from the first, some of the later pieces only in continental sources. About 70 are extant, half from before and half from after about 1400; many are highly fragmentary. Ars Nova notation only gradually supplanted indigenous varieties, and some English notational idiosyncrasies are still apparent in sources with concordances to the Old Hall Manuscript (*GB-Lbl* Add.57950). French notation was adopted for some insular motet types, such as the voice-exchange motet in five sections with coda *Cuius de manibus* (PMFC,

xvi, no.103) and the motet exhibiting strophic repetition with variation *Deus creator/Rex genitor/Doucement* (PMFC, xv, no.23), but apparently not for types such as the duet motet or refrain motet. Other motets and mass movements preserve unique examples of the fertile hybridization of English and continental designs (see Lefferts, B1986).

The Ars Nova motet itself, which eventually comes to predominate, is represented in insular sources by imported examples, some with contrafacted Latin sacred texts, and by local products – not only sacred motets but also settings of the Credo and Gloria – following the same progression in design. That English composers became active participants in the culture of an 'Anglo-French' Ars Nova motet is attested by their cultivation of the 'musician motet', and by the subtle and advanced designs of such motets as *Sub Arturo plebs/Fons citharizancium/In omnem terram* (PMFC, v, no.31) by Johannes Alanus, written no later than 1373, and *O amicus/Precursoris* by one Johannes, perhaps the same composer, which is its neighbour in an insular source (Bent and Howlett, 1990). The tripartite *Sub Arturo* provides another striking example of the mensuration motet; its motetus states that the tenor 'is repeated twice, each time reduced by the hemiola proportion' (i.e. 9:6:4). An English propensity for syllabic declamation on semibrevis and minima is one of a number of stylistic fingerprints that may help to identify further candidates for English authorship among motets of the later 14th century with continental – or continental and English – concordances. *Degentis vita/Cum vix/Vera pudicitia* (PMFC, v, no.23) is one such candidate. In the first half of the 15th century, particularly in a body of a dozen motets by Dunstaple, the motet stabilizes into a classic tripartite structure of three colores, each of two or three taleae, reducing in the proportions 3:2:1 or 6:4:3, and with regular isorhythm in the upper voices. Although its role may now be more occasional, even ceremonial, the English motet retains its sacred character through texts on Mary and the saints.

!!!shorth error!!!!

5. Italy.

Before the mid-14th century, motet production in medieval Italy had been negligible; the extant pieces number fewer than half a dozen and demonstrate no consistency of approach. In the later 14th and early 15th centuries, however, a single distinctive motet type is cultivated (principally in the Veneto, judging by subjects and manuscript sources) that follows a strongly normative pattern (see Bent, 1984). The repertory, of some two dozen works, is about the same size as that of the caccia, and its compositional techniques are rooted in those of caccia and madrigal. Texts are in Latin and the subject matter is ceremonial; often the name of the dedicatee (or the composer) is embedded in the text, sometimes overtly and other times in an acrostic. The Venetian-Paduan orbit of the genre is indicated by motets honouring a succession of Venetian doges over the greater part of a century, mainly on the occasion of their election, and by motets celebrating the city of Padua, St Anthony of Padua, and three successive early 15th-century bishops of Padua. The composer best represented in this corpus is Ciconia, with eight securely attributed works; other contributors include earlier figures such as Marchetto da Padova, Jacopo da Bologna, Franciscus (possibly Landini) and perhaps Gratiosus

de Padua, along with contemporaries of Ciconia including Matteo da Perugia, and later figures, including both Italians and northerners adopting the style (e.g. Antonius de Civitate Austrie, Antonius Romanus, Christopherus de Monte, Hymbert de Salinis, Hugo de Lantins), who contributed to an evolving tradition that culminated in the epochal motets of Du Fay.

The Italian motet is characteristically for three voices, although there may be an inessential contratenor, often apparently a later addition. Two upper voices equal in range and rhythmic-melodic activity sing either the same text or two different texts that are themselves equal in length, versification and subject matter. These duetting voices are further assimilated to each other by melodic cross-references including melismatic and texted hockets, echo imitation and sequence, and rapid passages of homodeclamation. The tenor is a freely composed accompaniment with bass-like support quality rather than being drawn from Gregorian cantus firmi; its typical motion is in breves and semibreves, with occasional more active interludes. There is marked tonal stability, and tonal unification is common, especially on F and D tonalities; the prevailing form of the final cadence is a move from 10/6 to 12/8 sonorities as the tenor descends by step. The melodic style has a flexibility relating these works to the other sphere of polyphony (song) that was not structurally governed by the tenor. Clear sectional articulation is produced by various means, such as the contrast of single- and double-texted passages, structurally placed melismas (especially before the final cadence), simultaneous long-held notes in the upper voices, and strongly marked internal caesuras where the cadential arrest of motion is preceded by climactic acceleration. A significant proportion of these motets are bipartite, with mechanical duplication of the rhythms of the first half in the second half without melodic repetition in the tenor or French-style rhythmic diminution.

All these progressive features can be found in a number of Du Fay's 14 isorhythmic and mensuration motets. In these works, composed 100 years after Vitry and some 200 years after Perotinus, Du Fay achieved a last magnificent synthesis of the traditions of numerically constructed cantus firmus polyphony with the new forces that hastened its decline. Like the motets by Dunstaple and his English contemporaries, composed as elaborations of the liturgy and legitimized by pertinent cantus firmi, most motets by continental composers of the early 15th century are sacred *pièces de circonstance*, hallowed by relevant liturgical fundaments that the Middle Ages knew as divinely inspired, sacrosanct and eternally valid.

!!!shorth error!!!!

II. Renaissance

!!!shorth error!!!!

1. Du Fay and his contemporaries.

The first half of the 15th century was a period of transition and transformation in the history of the motet due partly to the wide travels of composers and exchange of music brought about by the frequent convening of church councils, at Pisa (1409), Konstanz (1414–18), Basle (1431–49) and Ferrara-Florence (1438–9). The Council of Konstanz in particular drew bishops and their musicians from as far away as England, and helped to introduce English music to the Continent. By the 1420s isorhythmic and mensural structures – cultivated during the 14th century to the virtual exclusion of all others – had reached a degree of complexity that was to be less and less in harmony with developing stylistic tendencies. However, because isorhythm had come to be linked with compositions written to celebrate festal and ceremonial occasions, the strength of that tradition maintained its use in the motet until the mid-15th century. This is demonstrated by late examples such as Du Fay's *Nuper rosarum*, intended for the dedication in 1436 of Florence Cathedral, crowned by Brunelleschi's newly completed dome, or Brassart's *O rex Fridrice/In tuo adventu*, written in 1440 for the accession of his imperial patron King Frederick III. Only after the principles of isorhythmic composition began to be freely adapted for cyclic settings of the mass Ordinary shortly before the middle of the century was their rigorous application to the motet relinquished completely.

In contrast to the strict mensural procedures performed on the cantus firmus in isorhythmic motets from France, a rather freer style of motet – referred to as equal discantus – arose in Italy in the 14th century and was taken up by Ciconia when he moved from Liège to Padua in the first decade of the 15th century. Here the upper two voices bear equal melodic weight, often entering in close imitation or singing in dialogue with short motifs. The tenor departs from French procedures in two ways: it moves in faster rhythms and it is usually newly composed rather than based on chant. Given the absence of a borrowed cantus firmus, this type of motet is not only shaped by frequent internal cadences but also framed by an opening duet, often canonic, for the upper voices and a full closing section characterized by faster rhythms in conjunction with melodic and rhythmic imitation or sequence. Further, this type of motet is often divided into two halves, with the rhythms for all the voices in the first half (talea 1) repeated exactly in the second (talea 2). Ciconia's *Ut te per omnes* follows such a plan, and the young Du Fay adopted the style in 1420 for *Vasilissa ergo gaude*, a wedding motet for his Italian patrons, the Malatesta of Rimini. Du Fay, however, used a pre-existing chant for his tenor, but without subjecting it to the proportional treatment of the isorhythmic motet. Other Franco-Flemish composers who worked in northern Italy adopted the equal-discantus style, including Arnold de Lantins (*Tota pulchra es*), Brassart (*Summus secretarius*) and Johannes de Lymburgia (*Surge, propera amica mea*).

With the abandonment of strict isorhythm, a shift in the primary function of the motet occurred. In the first half of the 15th century composers had already begun to return to the liturgical and devotional contexts in which the genre had originated, thus diminishing the relative significance of its role as a festal piece or a vehicle for social comment. The impetus for this development may have come from England; to judge from isorhythmic English works like Dunstaple's *Veni Sancte Spiritus*, in the standard four-voice scoring, the original liturgical associations of the motet seem never to

have been forgotten there. However, favoured texts were no longer linked topically to a cantus firmus drawn from a responsorial chant such as the gradual of the Mass, but were rather related primarily to the cult of the Virgin. They were both liturgical and devotional, in prose and in verse, and none was more frequently set than the Marian antiphons, especially *Salve regina*, *Alma Redemptoris mater* and *Ave regina celorum*. In England these were generally composed with the traditional plainchant as an inner or – more rarely – an upper or migrating voice, usually in a discant style consonant almost throughout and not far removed from the improvised counterpoint of faburden that was to have such an impact on developments on the Continent. The motets of Leonel Power and his immediate English contemporaries include a substantial number of this type. Power's three-voice *Ave regina celorum* features the Sarum version of the chant in the middle voice (marked by asterisks in ex.10), with consonant parts added above and below. The Old Hall Manuscript presents the motet in score format, with the voices laid out one above the other, and text is supplied only under the lowest voice; the homophonic style, however, clearly indicates that all three parts should sing the text together.

English composers such as Power and Dunstaple also produced a substantial number of settings of Marian antiphons in 'chanson format'; here the cantus and tenor form a self-sufficient duet of consonant intervals with no vertical 4ths, supplemented by a contratenor that fills in the mostly triadic harmony. Most English compositions of this type make no use of chant, rather all three voices are newly composed as in a secular chanson. In motets that do employ a liturgical text, the plainchant to which it was sung was frequently retained in the polyphony. It was most often placed at the top of the contrapuntal structure as the text-bearing line, with its contour reshaped and ornamented in accordance with the melodic ideal of the chanson, but still recognizable to the informed listener, as in Power's

Salve regina (i). Here Power combined two Marian antiphons by placing the ornamented chant for *Alma Redemptoris* in the top voice, while supplying the text for *Salve regina*.

Texture and mensuration play an important role in shaping works in chanson format. The free unfolding of melodic prose in the trio of voices often gives way to duets that articulate the musical flow, and larger sections are highlighted by shifts from triple to duple mensuration. Later in the century, variety of texture and sections in contrasting mensurations became essential structuring devices in motets by Josquin and his contemporaries.

Composers on the Continent experimented with a variety of established structural principles and contrapuntal techniques. The diversity of the solutions tried in the first half of the 15th century is well illustrated by a substantial repertory of motets included in the major sources of the period. English and Franco-Flemish composers are best represented, but almost all the English and French sources have been lost, and the manuscripts are primarily from northern Italy and the Tyrol (*I-Bc* Q15; *Bu* 2216; *AO* A1 D19; *GB-Ob* Can.misc.213; the earlier layers of the Trent MSS). Simple homophonic compositions, of which Binchois's *Beata nobis gaudia* is fairly typical, clearly show the influence of improvised discant and the consonant sonorities associated with it. Even when no liturgical melody is present, nor direct evidence of borrowed contrapuntal techniques such as fauxbourdon, compositions of this kind may still have been modelled on the English pieces with which they are frequently found in the sources. They are very similar in conception to Dunstaple's *Quam pulcra es* and a number of Power's early works with no known cantus firmus.

The treble-dominated style of soloistic secular song was also adopted for Latin words. Binchois's motet for the Holy Cross *Domitor Hectoris* is a relatively early work of a non-liturgical nature written essentially in that manner. This solution was in keeping with contemporary French style, and it led to the establishment of the devotional song motet for three voices as a distinct type. Indeed several of Binchois's French chansons were fitted with sacred Latin texts (*Dueil angoisseus* became *Rerum conditor*, for example), and these contrafacta can be found alongside his authentic motets in the sources. Such works were typically based on non-liturgical texts although some drew on the liturgy as well. Most are addressed to the Virgin, and among these are many texts from the Old Testament *Song of Solomon*, including Dunstaple's widely distributed *Quam pulcra es*, Johannes de Lymburgia's *Descendi in ortum meum*, and Arnold de Lantins' *Tota pulchra es*; a few texts honour popular saints instead. As befits their modest sonorities, the scope of these song motets was usually restricted, conceivably because of the quasi-private use for which they were intended. Inevitably, the treble-dominated style came to be tempered considerably in the 16th century by an equal-voice conception and the increasing prevalence of systematic imitation, but a three-voice texture and a modest, songlike setting continued for several generations to be used for well-loved Marian and hagiographic texts. Evidence of a lasting affection for motets of this type is provided by 16th-century collections devoted wholly to works for three voices such as *Trium vocum cantiones centum* (Nuremberg, 1541), *Motetta trium vocum ab pluribus authoribus composita* (Venice, 1543),

Elettione de motetti a tre voci libro primo (Venice, 1549) and *Libro secondo de li motetti a tre voci* (Venice, 1549).

To the various stylistic possibilities available to composers in the 1420s and 30s – simple homophony in English discant style, chanson format, equal discantus and full isorhythm – one other possibility was forged by Du Fay in his *Flos florum*. The cantus part, above a slower-moving tenor and contratenor, frequently breaks into melismatic flourishes in *semiminime* (semiquavers in the edition in CMM, i/1) in a florid style apparently derived from an Italian tradition of highly ornamented cantus parts in discant mass settings. Other Franco-Flemish composers active in northern Italy emulated the florid style of *Flos florum*; examples are Feragut's *Francorum nobilitati* and Brassart's *O flos fragrans*.

Du Fay adopted for three-part song motets a treble-dominated texture derived from the chanson, even before he had abandoned isorhythmic structures. Sometimes he introduced passages of chordal homophony suggestive of improvised discant. He turned consistently to the style of solo song, with little modification, for his settings of the antiphons for the *Magnificat* and for two presumably early versions of the processional antiphons for Compline: *Ave regina celorum* and *Alma Redemptoris mater*. In each the chant provides the melodic substance of the cantus part, as in *Ave regina celorum* (ii) (ex.11), where it is transposed up a 5th from its normal position on *c*'. A few of Du Fay's polyphonic antiphons recall English discant style, as in his *Ave regina celorum* (i), which is homophonic, syllabic and fully texted but shows no trace of a borrowed plainchant.

The variety of styles for the early 15th-century motet is fully displayed in a manuscript copied in Ferrara in the late 1440s (*I-MOe* α.x.1.11). Here Du Fay's isorhythmic motets are found alongside works in florid style, as well as equal-discantus and song motets. English composers are very well

represented, including Power and Dunstaple; indeed, the bulk of the latter's isorhythmic motets – eight of the 11 – survive only in this north Italian source.

By mid-century the motet faced a crisis as the diverse manners of composition began to grow moribund, but the second half of the century witnessed the clarification and consequent reduction of stylistic possibilities. Experimentation began to give way little by little to a redefinition of the motet as a genre. New compositional traditions were thus established, many of which were adhered to until the rise of monody at the end of the 16th century brought about a stylistic transformation of the motet. With the liturgical repertory of Du Fay and, to a lesser degree, his immediate contemporaries, one can already see the beginnings of characteristic procedures for hymn and *Magnificat* settings that were to be observed for more than a century. In both, successive verses of the text alternate between plainchant and polyphony, and the chant melody also usually figures prominently in the part-writing. As a rule the borrowed line is carried by the cantus, where it contributes to a modest impression of treble-domination in the customary texture of three parts (*see* Hymn, §III, 1, and Magnificat, §2).

A decisive impetus for the development of the motet in this period came indirectly from the traditional cantus firmus structures of the 14th century, through their transformation in the polyphonic mass cycles of the 1440s and 50s. There the mathematical severity of isorhythmic and mensural patterns was either substantially tempered, if only by their extension over a large cyclic form, or virtually dissolved. At the same time the medieval hierarchy of voices had begun to break down, despite the adherence to the tenor cantus firmus as a structural armature for the composition, in deference to an increasingly lyric conception of part-writing and a concomitant trend towards melodic and rhythmic equalization of the parts. In addition, the sonorous possibilities were enriched by an ever more regular use of the *contratenor bassus* – not infrequently an optional part in the 14th-century motet even when present. The four voices of such a polyphonic texture were also spread more evenly over the ranges now considered standard for the human voice.

Thus the tenor cantus firmus was newly transformed and reintegrated into motet composition, and in the process a compositional tradition was forged that was to prove particularly tenacious. This development is exemplified by Du Fay's *Ave regina celorum* (iii), written just a decade before his death in 1474. It was perhaps not the first work of its kind, but it reveals clearly its relationship both to the cantus firmus masses of Du Fay's maturity and to the earlier isorhythmic motet structures from which they were derived. The extended introductory duos (where the plainchant functions as a melodic element), the use of the antiphon melody as a tenor cantus firmus set off at its entry by prolonged note values, the addition of a low contratenor, the division of the piece into two sections under contrasting mensurations, and the bitextuality created by the troping of Du Fay's personal supplications ('Miserere tui labentis Du Fay': 'Have mercy on thy dying Du Fay') in every part except the tenor – all these features reflect compositional procedures characteristic of the 14th-century isorhythmic motet (see ex.12). At the same time the work owes to the cyclic masses of the immediately

preceding decades the vocal character of its part-writing and the supple handling of its borrowed chant so that now all the voices in turn paraphrase the borrowed melody; the tenor becomes increasingly indistinguishable from the surrounding voices, both rhythmically and melodically, as it proceeds from its initial entry to the concluding cadence of each section. That Du Fay drew consciously for this motet on the compositional procedures that he had developed in his cantus firmus masses is suggested by the extensive three-voice passage common to it and to the second Agnus Dei of the cyclic mass based on the same liturgical chant.
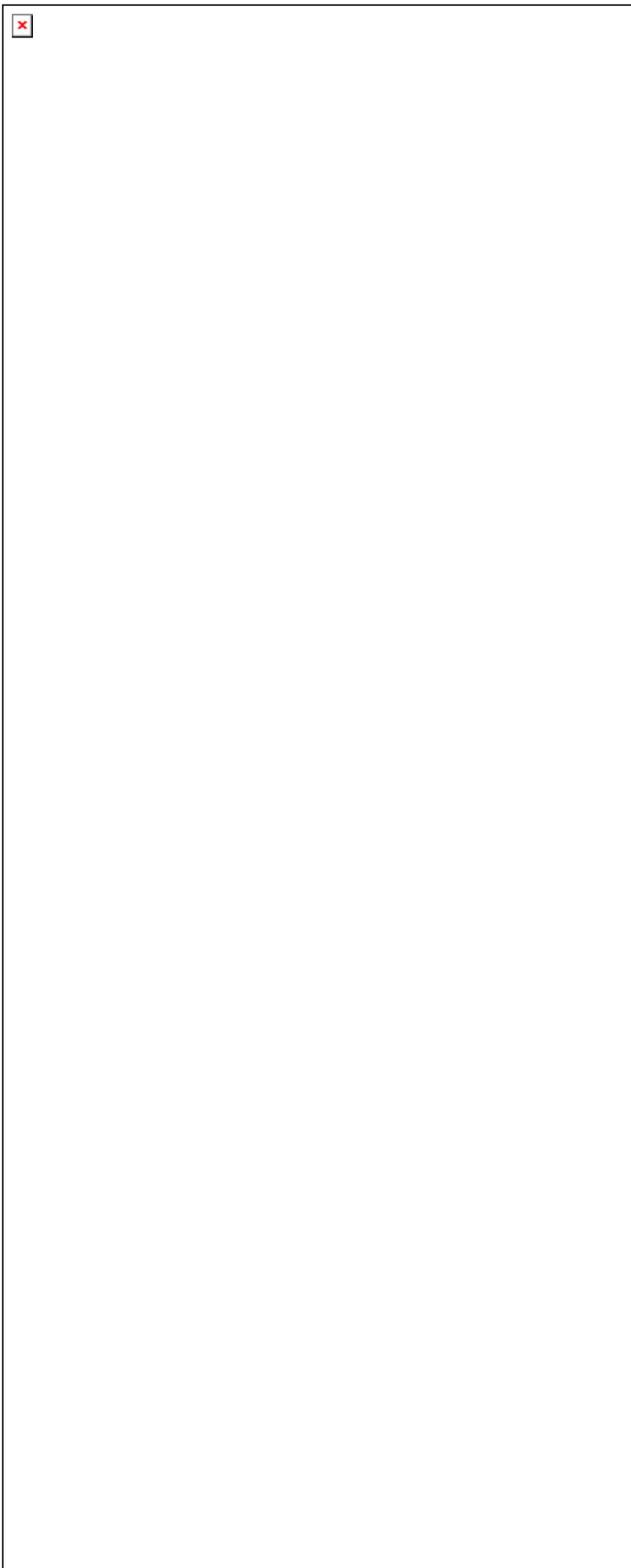
2. Later 15th century.

With the next generation of composers, the motet built on a tenor cantus firmus became once again an important stylistic type. Of the eight motets that can be attributed to Johannes Regis, Du Fay's 'clerc' (and possibly his pupil), all but one are of this kind. Regis increased the potential sonority of his works by weaving four additional voices around the tenor, but he usually engaged all five parts simultaneously only at the culmination of a section. More often he intensively exploited the possibilities for contrasts in range, timbre and density by alternating duos, trios and the full ensemble. The texts he set were almost exclusively festal or occasional in intent, and he selected his cantus firmus in each case from a liturgical chant, providing both a suggestive symbolic association with the words declaimed by the other voices and – since the borrowed melodies retained their traditional texts – an appropriate commentary on them. The resulting bitextuality revived the 'reverse textual troping' of the early 14th century.

It is probably because of this symbolic and associative significance that cantus firmi, borrowed or contrived, continued to be used for festal and ceremonial motets throughout the 16th century. In time the device itself acquired the venerability of tradition, contributing thereby to the desired effect. Moreover, later composers tended to give it even greater prominence by reverting to the extended note values of an earlier period. They also greatly increased its weight on occasion, by presenting it in strict imitation in two or more voices and by sustaining it with the full sonorities of five, six or even more parts.

Despite the apparent homogeneity of Regis's known motets, his immediate contemporaries continued to experiment with the compositional solutions that had been evolved for the genre. Other composers of the generation after Du Fay, such as Ockeghem and Busnoys, produced a mere handful of motets. Like Du Fay, Ockeghem turned to cantus firmus techniques in setting the Marian antiphons. However, with the exception of the two large works of doubtful authenticity for five voices, *Celeste beneficium* and *Gaude Maria, virgo*, both cast in essentially the same structural mould as Du Fay's *Ave regina* (iii), his treatment of borrowed material is characteristically unconventional. In *Alma Redemptoris mater* the liturgical melody is paraphrased in the altus, and its function is clearly more melodic than structural; a triplum-like voice is laid over the altus in an unusually high register. In *Salve regina* (i) the chant is consigned solely to the bassus.

At the same time Ockeghem continued to experiment with further solutions for compositions of this sort, providing settings of both liturgical and devotional texts without reference to a chant melody. The angelic salutation of the Annunciation, *Ave Maria, gratia plena*, though used as an antiphon in several contexts, he treated melismatically in a freely composed contrapuntal style for four voices of equal rhythmic activity and melodic interest. For the prayer to the Virgin *Intemerata Dei mater*, which has no place in the liturgy, he produced an imposing work for five voices. Dividing it into three sections with different mensurations, he contrasted full sonorities with duos and trios in different registers, and juxtaposed the

independent, contrapuntal part-writing and melismatic text-setting of the initial and final sections with the syllabic, declamatory style of the intervening passages. Like Du Fay in his *Ave regina celorum* (iii), Ockeghem may have designed *Intemerata Dei mater*, with its text of humble supplication to the Virgin, as a personal work for his own use.

Busnoys also relied on the cantus firmus principle for compositions based on liturgical chants, but, like Ockeghem, he used it somewhat freely. In a setting of the Easter sequence *Victimae paschali laudes*, he set the first versicle as a pair of non-imitative duets, each of which quotes the chant in the manner of Du Fay's *Ave regina celorum* (iii). Thereafter he confined the embellished chant to the altus. For the Marian antiphon *Regina coeli* (i) he gave the traditional melody to the bassus, with some migration to the other voices, while for *Regina coeli* (ii) he doubled it canonically at the 4th between the two lower voices. Two other motets, *Anthoni usque limina* and *In hydraulis*, have a distinctly personal stamp: Busnoys apparently wrote the texts himself, the first in honour of his patron saint and the second in homage to Ockeghem, and he constructed the cantus firmi according to rigidly schematic designs. The only analogous composition by Ockeghem is the enigmatic *Ut heremita solus*, for which the tenor has to be extrapolated from an elaborate combination of notational and verbal canons; the resulting puzzle presumably sorely taxed the imagination even of those familiar with such devices, since Petrucci deemed it necessary to publish a resolution together with the instructions. The Ockeghem work is exceptional in this respect, for while complex canonic manipulation of the tenor cantus firmus was fairly common in masses of the period, it was not often used in the motet (if indeed this is a motet and not a purely instrumental work).

With another unusual work, the motet-chanson *Mort tu as navré* written for the death of Binchois in 1460, Ockeghem may have been responsible for establishing a new compositional genre. The use of a vernacular text in ballade form for the top voice has usually caused such works to be considered with chansons, but serious compositions can also be regarded as a subspecies of the motet, since they derive from it their most salient traits: the simultaneous setting of two different texts and the adoption of a pre-existing melody as the tenor cantus firmus. Du Fay's *Je ne puis plus/Unde veniet* was evidently earlier than Ockeghem's motet-chanson, since it was included in *GB-Ob* Can.misc.213, but its intention seems humorous and its tradition more distinctly secular than the epitaphs by Ockeghem and composers of the following generation. Although they display a superficial structural resemblance to bitextual chansons where both the borrowed tenor and its text stem from a popular repertory of French song, epitaphs on the passing of a personage of note, such as those included in the collection prepared for Margaret of Austria (*B-Br* 228; ed. M. Picker, *The Chanson Albums of Marguerite of Austria*, Berkeley, 1965), are more serious in intent and, as a result, in style. The thoroughly motet-like facture of *Nymphes des bois*, Josquin's *déploration* on the death of Ockeghem, is a case in point. When it is compared with the popular character of the combinatorial chansons added to the final layer of the Dijon chansonnier, for example, the distinctions are clearly illustrated.

The structural and stylistic affinities between the motet and the tenor mass, due to their common origins and to cross-currents of influence in the second half of the 15th century, gave rise to the mass-motet cycle. In the 1450s Franco-Burgundian composers began to pair a mass with a motet by basing both on the same cantus firmus, which was drawn from the tenor of a secular song. Guillaume Rouge's three-voice *Missa 'Soyez aprantiz'* employs the tenor of Walter Frye's ballade *So ys emprentid*, as does the four-voice motet *Stella celi extirpavit* (*I-TRmp* 88, no.204). Six such mass-motet cycles have been identified, most of them anonymous. Characteristic features of motets from these cycles are an introductory duo for the upper voices, and division into two parts, often with double-cursus layout of the tenor, so that the cantus firmus is stated in triple time and then repeated in duple time in the second half of the work. Double cursus figures prominently in the *Missa Caput*, a highly influential work from the 1440s by an anonymous English composer, and motets from the second half of the century apparently borrowed the procedure from the mass. An anonymous *Salve regina* (ed. in DTÖ, liii, p.52) illustrates the technique: the tenor of Du Fay's rondeau *Le serviteur* provides the cantus firmus, which is laid out in double cursus. From the 1470s and 80s come other prominent motets with a cantus firmus taken from a French chanson and presented in double cursus, including Compère's *Omnium bonorum plena*, composed about 1472. The text, a singers' prayer to the Virgin that names performers from Cambrai Cathedral, pays special homage to Du Fay; the cantus firmus is based on Hayne van Ghizeghem's rondeau *De tous biens plaine*. The anonymous *Humilium decus* (*I-Rvat* C.S.15, fol.187*v*), a tour de force that bears striking resemblance to the style of Obrecht, is scored for six voices and features two cantus firmi: tenor 1 is from the chant *Sancta Maria succurre miseris*, while contratenor 1 features the tenor of Caron's rondeau *Cent mille escus*; only the latter is in double cursus.

An important source for the motet in the late 15th century is *I-Rvat* C.S.15, a manuscript choirbook copied in the 1490s that begins with liturgical music for Vespers – a cycle of hymns and 14 *Magnificat* settings – and concludes with 41 motets. The composers are Pullois, Busnoys, Regis, Compère, Weerbeke, Martini, Josquin and Issac, and the choirbook includes multiple settings of the standard Marian antiphons (including five different motets on *Salve regina*, four on *Regina celi* and four on *Ave regina celorum*), as well as motets in honour of the Holy Cross and particular saints. Weerbeke's *Dulcis amica Dei* (ed. Noble, 1997), probably composed in 1486 for the dedication of the church of S Maria della Pace in Rome, is a five-voice tenor motet with a cantus firmus on *Da pacem* laid out in double cursus. Also included is Josquin's five-voice tenor motet *Illibata Dei virgo nutrix*, with a newly composed text that not only addresses the Virgin but also forms an acrostic on his own name. The presence of several five-voice tenor motets in sources from the Cappella Sistina perhaps indicates special cultivation of this form as a Roman style, although equal attention may have been devoted to it in other Italian centres; the unfortunate loss of sources makes it impossible to do more than speculate on the subject.

In contrast to the rather old-fashioned style of the five-voice tenor motet, with its cantus firmus and melismatic lines, the *motetti missales* are scored for four voices, with no cantus firmus and a predominantly syllabic style. Their beginnings appear to be attributable to northern composers working

at the Sforza court in Milan. Both Compère and Weerbeke wrote, probably in the 1470s, motet cycles to be performed during the celebration of the Mass, and were shortly followed by Josquin in his *Vultum tuum* cycle, and by Gaffurius and other, unidentified composers. The individual pieces were intended to be sung in place of certain mass chants – introit, Gloria, Credo, offertory, Sanctus, Agnus Dei and 'Deo gratias' – and at the Elevation. The texts were taken from the liturgy itself (antiphons, hymns and responsories) and from devotional sources (*prosae*, rhymed prayers, rhymed offices, etc.) and were sometimes composite, consisting of a series of appropriate related statements drawn from a variety of sources. The third choirbook of Milan Cathedral (*I-Md* Librone 3, dim 2267) contains Compère's *Missa galeazescha*, whose title refers to Duke Galeazzo Maria Sforza (*d* 1476). The texts are centonizations stitched together from various Marian sequences; some of the motets paraphrase the appropriate sequence melody for brief stretches, but such melodic quotation is rare in other cycles of *motetti missales*.

There are several traits by which the *motetti missales* reveal their relationship to the cyclic mass: a common final, identical or at least similar clefs, a recurring sequence of alternating mensurations, and parallel formal structures or shared musical material. In addition, the texts of a given cycle (except the Elevation motet, which always refers to the Eucharist) all share a common theme, usually concerned with either the cult of the Virgin or feasts of the Lord. As a result they impart to the cycle a Proper character in the same sense that a tenor cantus firmus can provide a Proper reference for a setting of the mass Ordinary.

It is possible to see in these compositions, particularly those of Weerbeke, the gradual crystallization of the musical style that was to characterize the motet throughout the 16th century, beginning with the mature works of Josquin. Weerbeke's setting of *Ave regina* (*in loco* Sanctus) for the cycle *Ave mundi domina* makes systematic use of paired imitation; two-voice textures in a variety of combinations alternate with the full complement of four, and the contrapuntal character of the initial section is juxtaposed with the chordal declamation of *O salutaris hostia*, which was sung during the Elevation of the bread and wine, the most solemn point in the Mass. Similar Elevation motets by Compère, Josquin and others typically have chordal textures in long notes, often with a fermata over each chord (see ex.13).
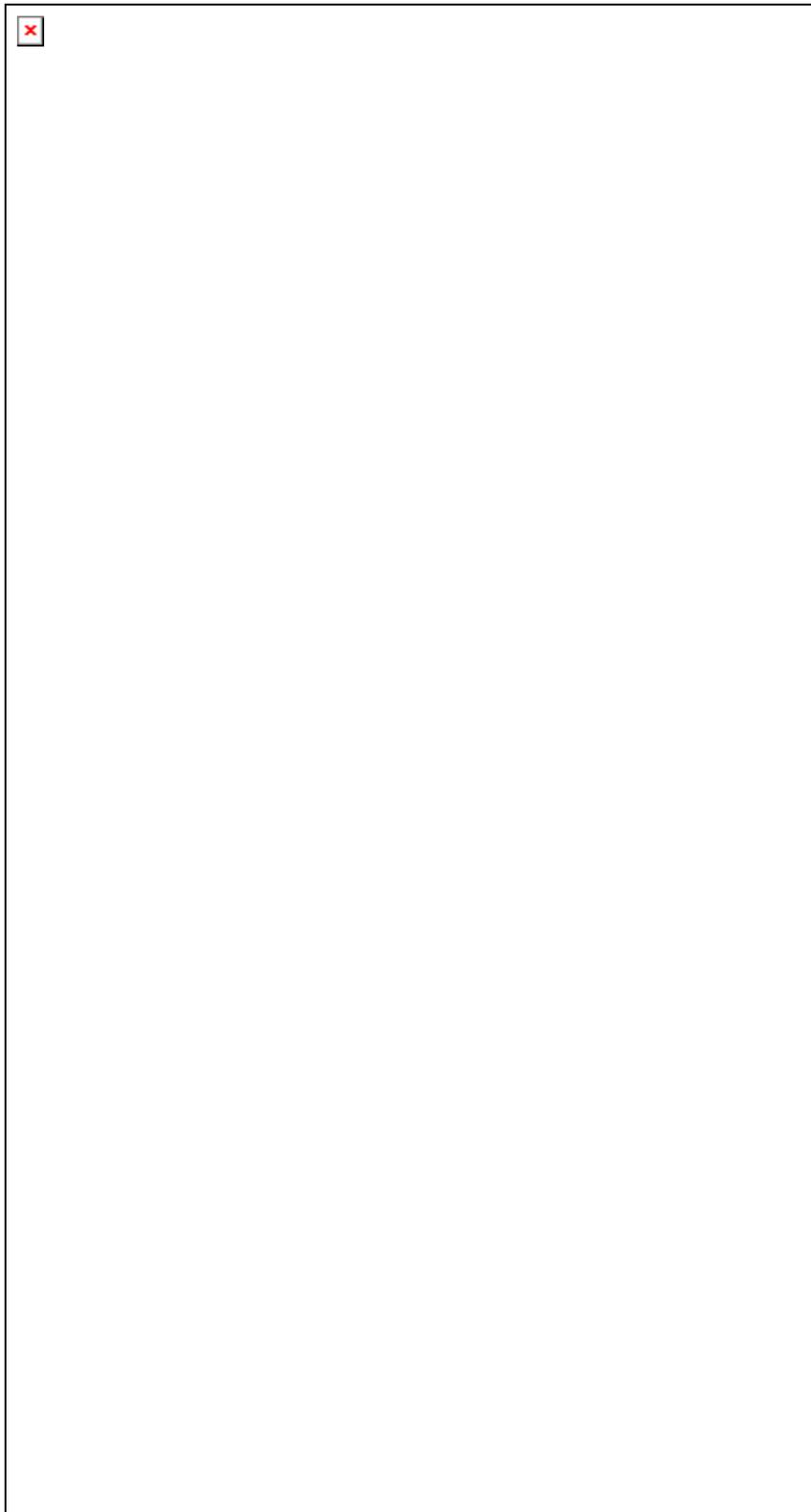
The word-generated figures that begin the imitative phrases, the clear cadential articulation that ends them and the syllabic, homorhythmic style of the closing section are generally regarded as reflecting Italian tastes and influence. However, the style of the concluding segment, with each note carrying a corona as here, appears in the works of northern composers as early as Johannes de Lymburgia and the young Du Fay. A type of homophonic declamation deriving from the natural rhythm of the Latin is also found, for example in the *secunda pars* of the late five-voice *Intemerata Dei mater* by Ockeghem, who apparently never visited Italy.

Since the supposed Italian models have yet to be identified, definitive conclusions are difficult to draw.

Textual centonizations were used not only for the *motetti missales* but, more importantly, as a basis for motet composition generally for several decades before and after 1500. While the standard Marian antiphons such as the *Salve regina* and *Ave regina celorum* were traditionally performed by a small choir in a side chapel at the end of the evening Office (Compline), other motets, some of them based on centonized texts, functioned in various contexts, often as paraliturgical additions to the Mass. According to the diaries of the Cappella Sistina, motets were confined to three points during the celebration of Mass: the offertory, the Elevation and the end of Mass. The surviving diaries provide only late evidence, since they date from the 16th century, but they probably refer to a tradition that extends back to the previous century. Motets could also be heard in secular settings, as in the account of a performance in 1520 of Josquin's *Salve regina* (possibly the setting for five voices) in the chambers of Pope Leo X, while he was at dinner.

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3. Josquin Des Prez.

The key figure in the development of the motet in the late 15th and early 16th centuries was undoubtedly Josquin. All the compositional solutions that had become traditional for the genre found a place in his works. There is a reference to the melodic use of liturgical chant in his simultaneous setting of the two Marian antiphons *Alma Redemptoris mater* and *Ave regina caelorum*. Moreover, from his literal quotation of the opening of Ockeghem's elaboration of the first of those chants one can assume a conscious allusion to the usage of the previous generation. The use of a tenor cantus firmus, selected for its symbolic significance, is exemplified in his five-voice setting of the sequence *Stabat mater*, where the tenor of Binchois's chanson *Comme femme desconfortée* is laid out in long note values, and provides a direct commentary on the Latin text.

Canonic doubling of the tenor was also used by Josquin to give greater prominence and weight to the borrowed chant, as in his splendid setting of the Marian sequence *Benedicta es, caelorum regina* which features the free use of canon. The canonic structure expands the customary fabric of four voices to six. Another Marian sequence, *Inviolata, integra et casta es, Maria*, features strict canon on the chant melody in two inner voices, preceded by entries in the other three voices, all of them paraphrasing the chant melody in pre-imitation (i.e. imitative entries that are heard before the commencement of the two canonic voices). In this way Josquin expands the chant beyond the hidden inner voices and makes it completely audible, thus developing a trend begun by Du Fay in his *Ave regina caelorum* (iii) (see ex.12 above). Josquin even contrived his own cantus firmi, as in the five-voice *Illibata Dei virgo*, where the tenor consists solely of the hexachord syllables *la, mi, la*, whose vowels conceivably refer to the Virgin, *Ma-ri-a*.

As syntactic imitation became increasingly important, Josquin applied the technique to the handling of pre-existing as well as original melodic material. The voices were then assimilated to each other both melodically

and rhythmically, and the cantus firmus permeated the entire contrapuntal fabric, as in his four-voice setting of the antiphon *Virgo prudentissima* and the sequence *Mittit ad Virginem*. This development was virtually inevitable for Josquin, who consistently retained with any liturgical text the melody traditionally associated with it. Thus in his four-voice *Ave Maria … virgo serena*, an early work copied into the choirbook *D-Mbs* Mus.ms.3154 by 1484, he derived the melodic material for the opening salutation of the angel Gabriel from the related chant, providing a fourfold statement of it as a series of regular points of imitation. The rest of the text is composed of five regular strophes of four lines each, which he set as successive units, articulated not only cadentially but also by means of contrasts in texture. The result is a compendium of the contrapuntal techniques in use in motet composition by the turn of the century: successive points of imitation, homophonic declamation, free contrapuntal writing, contrasting textures and timbres resulting from the alternation of duos and trios in different registers with the full choir, and rhythmic variety achieved by a proportional shift from the prevailing binary metre to a ternary one (ex.14..\Frames/F010710.html).

This arsenal of compositional procedures undoubtedly facilitated the innovations with which Josquin is generally credited. However important his contributions to the codification of style for traditional categories of the genre – the polyphonic settings of antiphons, sequences and devotional Marian texts – they were significantly complemented, if not completely matched, by those of his immediate contemporaries such as Alexander Agricola, Compère, Isaac and Obrecht. Unlike Du Fay's isorhythmic motets, which often name a patron or particular occasion, Josquin's motets make no such references and are thus difficult to date precisely. Yet associations with individual patrons are suggested by a few unique texts with no liturgical associations, such as *O bone et dulcissime Jesu*, a prayer found in a small number of books of hours, and *Misericordias Domini*, a compilation of psalm verses. Josquin probably composed both works at the request of noble patrons who were nearing the end of their lives, the first for René of Anjou (*d* 1480), at whose Provençal court Josquin worked in 1477–8, and the second for King Louis XI of France (*d* 1483). Josquin's most important motets historically are perhaps those based on texts for which no conventions existed, the lyrical and subjective poetry of the Old Testament and in particular that of the psalms, such as *Memor esto verbi tui* (Psalm cxviii.49–64) and *Qui habitat* (Psalm xc). He appears to have been one of the first to draw on the psalms for several works. In these the venerable techniques of cantus firmus and canon gave way to an

increasing reliance on syntactic imitation as a basic compositional procedure. At the same time the melodic figures with which successive phrases begin are more closely tied to the natural rhythms and inflections of the Latin words. Homophonic declamation continued to function as an articulating device and as an element of stylistic variety, but its rhetorical possibilities, which had always been important, received even greater stress; the dramatic change in texture produced by its introduction served at once to draw the listener's attention to a new phrase of text and to make it clearly audible.

Presumably in response to a burgeoning interest among humanist men of letters in the relationship between a musical text-setting and its affective impact upon the listener, Josquin also began to explore more fully in motets of this type a dimension only occasionally entered by earlier masters such as Busnoys and Ockeghem: the illustration and symbolization of verbal conceits by musical gestures. Examples of his attempts in this regard are numerous, but none is more striking than his setting of Psalm l, *Miserere mei, Deus*. The opening pairs of imitative duos immediately capture the abject mood, as the singers intone the words on a monotone relieved only by the rise and fall of a semitone (ex.15*a*). After each phrase of the psalm, a fifth voice joins the others on the words 'miserere mei, Deus', producing a refrain-like structure that rhetorically emphasizes the plea for mercy. The third part of the work features descending scale passages in overlapping entries that vividly evoke the supplicant as he bows low before the Lord (ex.15*b*). Josquin composed this setting about 1503, at the request of another patron nearing the end of his life, Duke Ercole I d'Este of Ferrara. The composer may have been inspired by Fra Girolamo Savonarola's famous meditation on Psalm l, written in 1498 just before his execution for heresy; Ercole d'Este had maintained a close correspondence with the friar, who advocated religious and social reforms in Florence. In subsequent decades the opening words of Savonarola's meditation, *Infelix ego*, were set to music by other composers active in Ferrara, including Willaert, Rore and Vicentino, each of whom employed the opening musical subject from Josquin's *Miserere mei, Deus* as a reiterating cantus firmus. Savonarola's words offered solace to those suffering the upheavals of the Reformation, and they were also set by transalpine composers, including Clemens non Papa (at the end of *Tristitia obsedit me*), Lassus and Byrd.
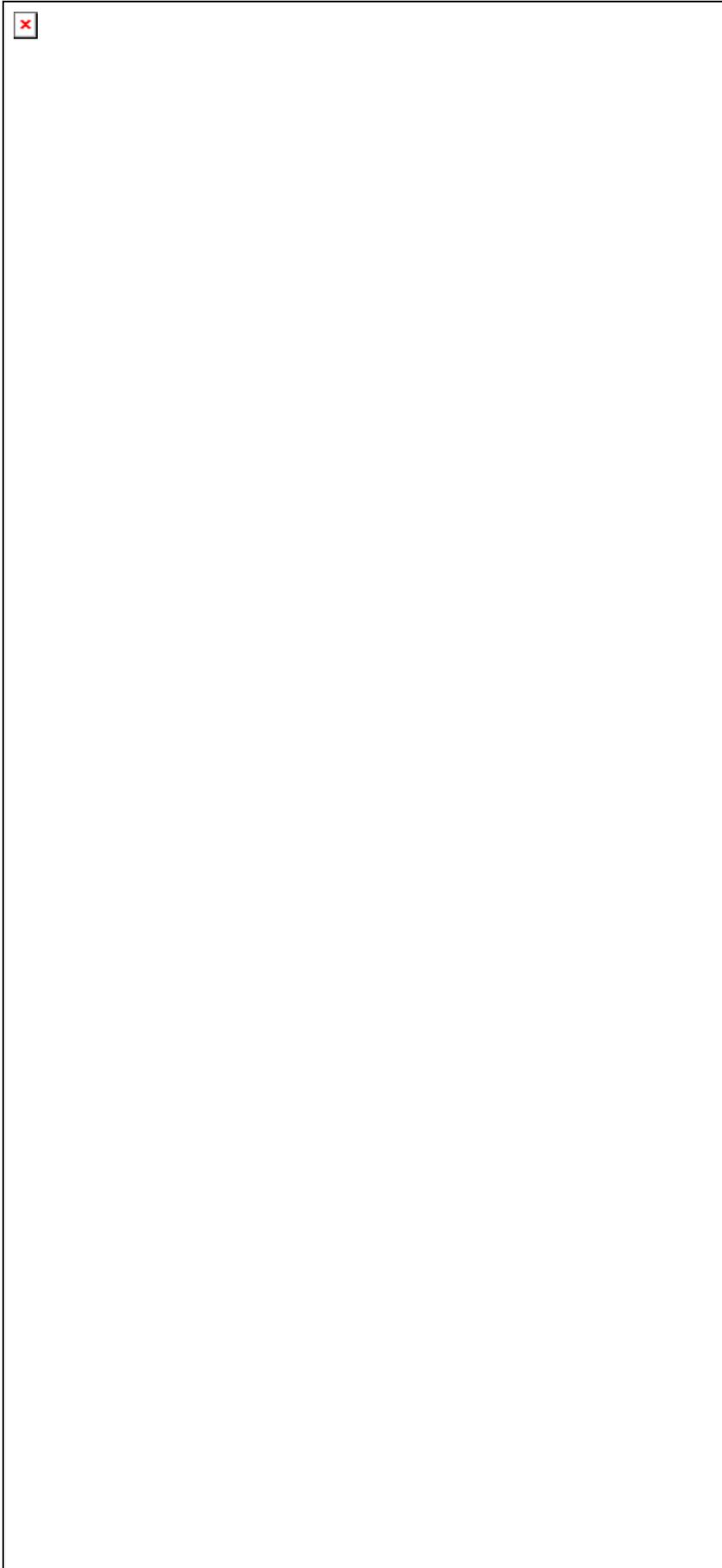
!!!shorth error!!!!

4. Josquin's contemporaries and successors.

By the time of Josquin's death in 1521, the motet as a genre appears to have been largely defined, and the musical language associated with it until at least the end of the 16th century was fully formed in all its essentials. The tendency, clearly discernible in Josquin's mature works, towards an ever fuller submission of compositional procedures to the meaning and requirements of the text was to have highly significant ramifications, not only for the motet but also for secular music. However, it is evident from the delineation of regional and personal styles that seems to have begun at about the same time, that Josquin's attention to musical rhetoric was not shared to an equal degree by all his immediate and younger contemporaries.

(i) France.

Antoine de Févin and Jean Mouton, with whom Josquin is reported to have been associated at the French court, made only occasional attempts at musical symbolism. Mouton in particular was evidently more concerned with the finely chiselled and balanced melodic lines that Glarean so admired and with clear, coherent formal structures. This can be seen in his settings of plainchant sequences such as the placidly beautiful *Ave Maria … virgo serena* for five voices, which he treated much more consistently than Josquin as a sort of variation chain based on paired repetitions of the pre-existing melody. He also followed the repetition schemes characteristic of the liturgical chant in his settings of invitatory antiphons and great responsories, categories of chant to which Josquin gave scant attention.

Mouton's choice of such texts was motivated partly at least by the formal possibilities inherent in them. This is strongly suggested by other compositions such as the ceremonial motet *Non nobis, Domine*, written to celebrate a French royal birth in 1510, on which similar repetition patterns have been imposed. The acclamation 'Ergo clamemus … vivat rex!' functions as a refrain; it is heard twice in each of the two *partes*, first at about the midpoint, in the binary rhythms characteristic of the composition, and again at the end, with a shift to ternary metre. Not only are the corresponding passages the same in the two *partes* but the binary and ternary passages are also closely related to each other through the use of common musical material. Thus they serve both to articulate formally the individual *pars* and to create a clear overall design.

This stylistic trend was in no way inimical to the style of Josquin's mature works. Indeed the basic compositional procedures were the same: syntactic imitation and homophonic declamation in alternation with reduced or changing numbers of voices as an added element of variety. But the emphasis was much more on rational ordering of the musical structure than on rhetorical gesture derived from verbal meaning. Of the composers of the next generation a considerable number – most of whom had connections of some sort with the French royal chapel – elected to follow Mouton in that respect and to cultivate what was becoming a traditional French style. Since some (such as Verdelot, Jacquet de Berchem, Lhéritier and Willaert) crossed the Alps to the south seeking lucrative positions, they also contributed to the dissemination of the style in Italy. In France, where it had originated, it was carried to its greatest degree of refinement – one bordering on facility – by Sermisy, Certon and, to a lesser degree, other

composers associated with the musical institutions of the court and the capital.

That French music – Mouton's motets in particular – was highly prized in early 16th-century Italy is attested by its predominance in manuscripts associated with Ferrara (*I-Bc* Q19), Florence (*I-Fn* II.I.232) and the papal court in Rome (the Medici Codex, *I-Fl* acq. e doni 666). Additionally, the early printed volumes of Petrucci in Venice included large numbers of motets, first by Josquin, Weerbeke, Compère and Obrecht in *Motetti A* (1502), *Motetti … B* (1503), *Motetti C* (1504), *Motetti IV* (1505) and *Motetti a cinque* (1508), and later by composers from the French royal court, especially Mouton and Févin (as well as Josquin, who had retired to Condé-sur-l'Escaut in 1504), in *Motetti de la corona*, book 1 (1514) and books 2–4 (all 1519). More than a decade later, Attaingnant published 13 volumes of motets from the repertory of the French court (*Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535*, ed. A. Smijers and A.T. Merritt, Paris, 1934–63). The large number of motets and the paucity of mass ordinaries produced by Mouton and Sermisy can perhaps be explained by the preference of François I for attending a daily low Mass where motets were performed, recalling the tradition of *motetti missales* in Milan. François was no doubt familiar with the Milanese practice, since the duchy was under French control almost continuously from 1499 to 1525.

(ii) Netherlands.

In the regions of Franco-Flemish culture the distinctive stylistic proclivities of a number of Josquin's younger contemporaries also spawned a somewhat different tradition. Gombert, for example, followed French models in some important respects. Although reportedly a 'disciple' of Josquin, he generally restricted his use of liturgical melodies to the two contexts in which they had become traditional for Mouton and his emulators, the setting of Marian antiphons and tenor cantus firmus compositions. In the latter case the borrowed chant was usually given to a fifth or sixth voice and used with its original text for its symbolic or associative significance. Gombert also adopted for a number of his motets the repetition pattern and, like Mouton, the bipartite division of the responsory.

But at the same time Gombert showed the influence of the earlier Netherlandish tradition, as represented in the works of Agricola, La Rue and Obrecht, in his preference for full contrapuntal textures. His reliance on homophony was generally rather slight. Although he turned from freer contrapuntal part-writing to a systematic use of syntactic imitation, he maintained thick sonorities by avoiding the paired imitative duets characteristic of both Josquin and, to some degree, his French colleagues, and by adopting regular, closely spaced entries for individual voices. His use of five or even six voices (instead of the normal four) in nearly two-thirds of his motets contributes to the same effect. Along with denser textures came greater dissonance, especially at cadences, where cross-relations often occurred. For example, in *Media vita* (CMM, vi/9, p.52) the mulitple imitative entries on 'qui pro peccatis nostris' (ex.16) lead to a cadential formation at bar 46 where *f*, in the second voice from the bottom,

sounds harshly dissonant against the suspended *g'* and subsequent *f*♯: leading note in the altus.
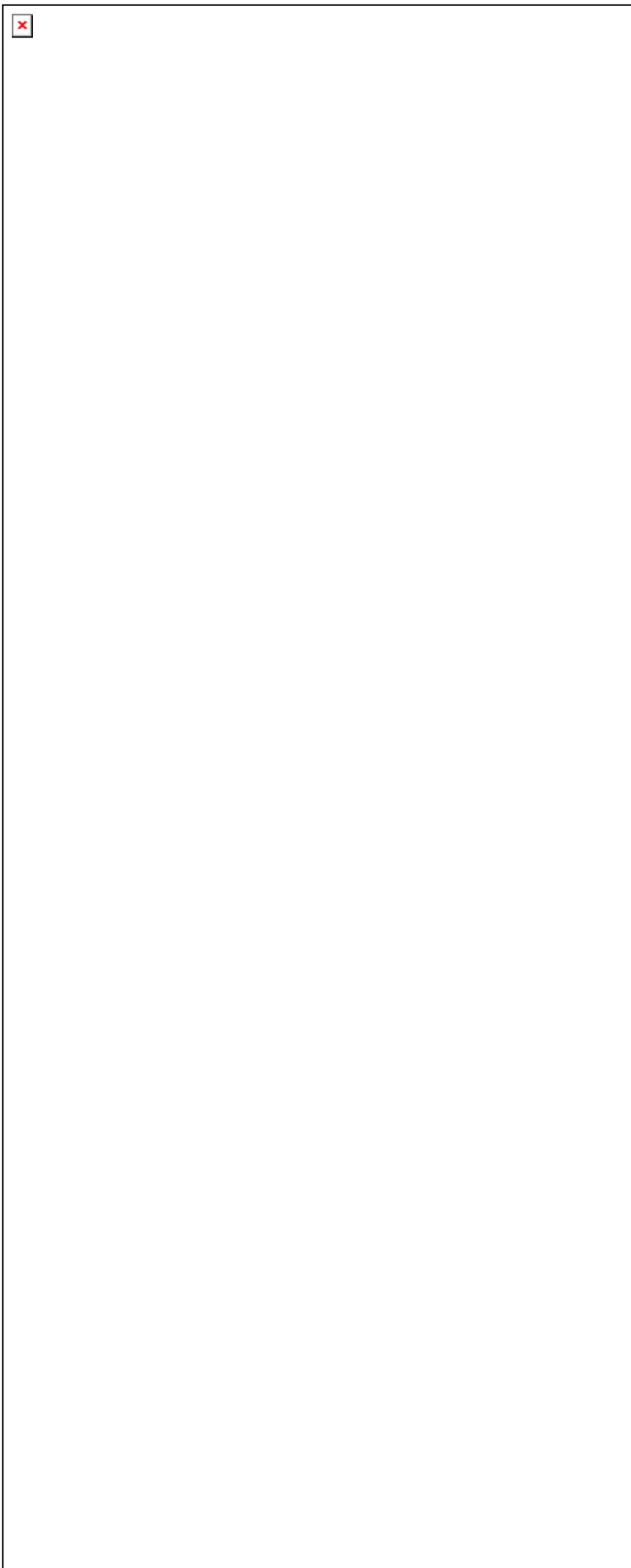
A humanistic concern for verbal meaning and intelligibility had tempered the abstract, even arbitrary relationship between word and note often found in the writing of Gombert's immediate predecessors, but it is reflected in his compositions mainly in a more regular declamation of the text and a curtailment of cadential melismas. The Netherlandish style, as he helped to define and exemplify it, was confirmed and established by Crecquillon, his somewhat younger successor at the imperial court, and by Clemens non Papa, Crecquillon's immediate contemporary. Individual distinctions can be made, but the essential characteristics of style are common to all three.

(iii) Italy.

From the early 15th century Italy became a veritable province of Franco-Flemish musical culture. A steady stream of singers and composers came south across the Alps to staff the chapels established at the leading courts and churches of such important centres as Milan, Venice, Florence, Ferrara, Naples and Rome. Virtually every important figure of the late 15th and early 16th centuries was at some time in his career on Italian soil; Agricola, Isaac, Compère, Weerbeke, Obrecht, Josquin and Mouton were only a few of them. The influence of the northerners was felt not only in their contributions to the motet repertory that came to be disseminated there but also in their teaching activities.

After the accession of Leo X to the papal throne in 1513, the decisive influence appears, however, to have been French. This may have been due largely to the decidedly francophile tastes of both Leo X and his successor but one, Clement VII (also a Medici), and to the considerable prestige of the papal chapel in which those predilections were mirrored. The motet publications of Antico and Petrucci give special status to the works of Févin and Mouton and show that composers in the orbit of the French royal chapel were in the ascendancy. The flow of compositions, and of musicians, was undoubtedly encouraged by the meeting between Leo X and François I at Bologna in 1515. The French presence in the duchy of Milan, following the victory at Marignano in that year, must also have contributed to the trend. Events such as these reinforced the French orientation of the important musical establishment maintained by the dukes of Este in Ferrara and facilitated the circulation of music by masters of the French royal chapel that had begun through that channel about the turn of the century. As a result, not only the papal chapel but also a good deal of Italian musical life was dominated by the French style well into the second half of the 16th century. Even the few native composers known to have been active during this period emulated their northern neighbours. The most noteworthy is Costanzo Festa, who set the lament on the death of Queen Anne of Brittany, *Quis dabit oculis*, a text previously treated by Mouton, whose setting he clearly followed. Nevertheless, it was undoubtedly the Italians who first developed, from the antiphonal elements in the polyphonic style of northern composers, the practice of writing motets for divided choirs (Cori spezzati) that came to be a hallmark of ceremonial music at the Basilica di S Marco, Venice. Francesco Santa Croce, whose origins and career have both been traced to the Venetian states, set the compline psalms for divided choir, and these were included in a manuscript now in Verona (*I-VEaf* 218) that was probably copied in the late 1530s. The liturgical practice of singing alternate verses of the psalms

from opposite sides of the choir presumably gave rise to polyphonic settings intended for similar performance. But the paired bicinia that figure so prominently in the motets of the Josquin generation, and the contrasting combinations of two and more voices that came into play even earlier, both lent themselves admirably to a spatial division between groups of singers that were treated antiphonally. When the vesper psalms composed in this manner by Willaert and Berchem were published in 1550 (*I salmi appertinenti ali vesperi per tutte le feste dell'anno … parte spezzadi accomodati da cantare a uno et a duoi chori*) the polychoral style was provided with a prestigious example that was widely circulated and presumably regularly heard at S Marco, which was ideally suited to an effective deployment of divided choirs. The stage was thus set not only for the dissemination of this style into every leading musical centre of western Europe but also for the extraordinary development of festal music in Venice by Andrea and Giovanni Gabrieli.

!!!shorth error!!!!

5. Peripheral traditions.

(i) Spain.

The cultivation of the motet seems to have come to Spain relatively late. Not until Aragon and Castile were united in 1474 under Ferdinand and Isabella is there evidence of an important musical establishment where motets would have been composed and sung regularly. In fact the beginnings of a significant Spanish tradition may date from the visits to Spain in 1502 and again in 1506 of Philip the Fair and Joanna of Castile. They were attended on both occasions by the distinguished chapel maintained by them in the best tradition of the ducal house of Burgundy. Among the composers then in Spain were Pierre de La Rue and Alexander Agricola as well as lesser men such as Orto, Braconnier and Divitis.

The leading composers at the Spanish court under Ferdinand and Isabella, Juan de Anchieta and Francisco de Peñalosa, wrote motets in a style not far removed from that of the Netherlanders they presumably emulated. Liturgical melodies were used both as tenor cantus firmi and as the melodic substance of the superius, as was traditional for Marian antiphons. The polyphonic complexity of the northern style seems not to have been entirely compatible with Spanish temperament, however, and Anchieta in particular was inclined to adapt to his motets the syllabic homophony of his secular pieces.

The Spanish presence in the Low Countries under the Habsburgs made possible a continuing Netherlandish influence on Spanish composers through most of the 16th century. But equally important for Spanish composers of that period was their association with Franco-Flemish musicians at the papal court. Peñalosa was there in 1517, and Morales, a seminal figure for the Spanish tradition, spent a decade there from 1535. The musical style that was to have the most decided effect on Morales is revealed in his choice of motets as mass models; for example, there are two by Mouton and one each by Gombert, Richafort and Verdelot. His own motets show the systematic use of syntactic imitation characteristic of his generation, the adoption of a cantus firmus with its original text for symbolic reasons – both are exemplified in his celebrated five-voice *Emendemus in*

melius – and an affinity for the balanced symmetry of the respond form. A move towards fuller sonorities and a more homophonic texture – even when the compositional procedure is essentially contrapuntal in nature – is discernible; these traits became increasingly marked on the Continent after the middle of the century.

At the same time, the motet tradition continued to be cultivated vigorously in Spain even by those composers who never left their native country. This is amply demonstrated by Guerrero and a number of composers of secondary importance who continued to build on the same stylistic foundation.

(ii) Germanic territories.

Just as Franco-Flemish musicians took the newly defined style of the Latin motet to Spain, so also did they take it to the regions of Germanic culture. One of the key figures was undoubtedly Isaac, who was associated with the imperial chapel of Maximilian I from 1496 for the rest of his life. His influence is most directly evident in the works of his pupil Senfl, who served with him in Maximilian's chapel and then in the 1540s moved to the ducal court of Bavaria in Munich. No less important for the development of the motet in Germanic territories was Josquin himself. Although he may never have been east of the Rhine, his works were much admired there (especially by Luther) and widely disseminated by publishers such as Forster, Hans Ott, and Berg & Neuber.

The development of the Latin motet was inhibited in some areas by the Reformation, which emphasized congregational participation and the use of the vernacular. But, as in France, the compositional procedures developed for setting Latin texts were also adopted to the vernacular. Just as Goudimel had set the French Psalter both in the familiar style for singers of limited skill and in a more polyphonic vein for the better-trained, Johann Walter (i) provided polyphony for the chorales in both styles, treating the traditional melodies as they were generally treated in the Tenorlied.

In the second half of the 16th century, however, polyphonic settings of Latin texts – many by Catholic composers – gradually regained ascendancy over music sung in the vernacular during Lutheran services. This was undoubtedly due in part to the activity of the Protestant printer Georg Rhau, who published a series of collections (1538–45) devoted to polyphonic settings of the Roman liturgy for both the Mass and Vespers. Particularly significant are the psalm motets (following Josquin's models) and settings of the Gospel readings, both because of their large number and the frequency with which they could have been used in the liturgy. Indeed, Berg & Neuber printed (1554–5) a five-volume repertory of Gospel motets for the main feasts of the entire liturgical year, and there is evidence that these were sung not only in conjunction with but also in lieu of the prescribed readings for the Mass well into the 17th century.

(iii) England.

The history of the motet in England after the generation of Power and Dunstaple shows a gap that can be only partly filled by the repertory of the Eton Choirbook. These works demonstrate that in the second half of the

15th century English composers had lost none of their fondness for plainchant settings of the Marian antiphons, particularly the *Salve regina*, or for devotional texts in honour of the Virgin. However, the settings they provided have a monumental character only occasionally adumbrated in the mass compositions of the Old Hall Manuscript. They are mainly for five or six voices and are divided into half a dozen or more separate sections. The juxtaposition of choirs with varying numbers of voices and different ranges, together with a melismatic, freely contrapuntal style, suggests that motets such as those written by Regis, Busnoys and Ockeghem were taken as models. It may have been the latter's motet for 36 voices, *Deo Gratias,* that prompted compositions such as Robert Carvor's 19-voice *O bone Jesu* and Tallis's *Spem in alium* for 40 voices.

There is little if any syntactic imitation in the works of the earlier generation of composers, which included Banaster, Cornysh and Fayrfax. After the accession of Henry VIII in 1509, however, contacts with musicians on the Continent began to increase markedly; it was presumably from continental models that Taverner, for example, adopted a tenor cantus firmus treatment in even semibreves and breves for his settings of *Dum transisset*. Perhaps more significant for the developing English tradition was the gradual assimilation of a more syllabic approach to text setting and the concomitant organization of contrapuntal writing into points of imitation. An early example is (?Richard) Sampson's *Quam pulcra es* (*GB-Lbl* Roy.11.e.xi), which dates from about 1516. The discant style that was such a distinctive trait of English music in the first half of the 15th century continued, nonetheless, to be used effectively, as can be seen from Taverner's *Christe Jesu*.

Henry VIII's break with Rome in 1534 and his subsequent dissolution of the monasteries, with their musical institutions, imposed a restraint on the development of the Latin motet much more stringent than that caused by the Reformation in Germany. It may also help to account for the unusual emphasis on polyphonic psalm settings by somewhat later figures such as Tye and Robert White; presumably these were intended to replace plainchant, which was no longer in use. But as in other Protestant areas compositional skills associated with the motet were transferred to the setting of texts in the vernacular. Thus the anthem was born of the earlier genre.

!!!shorth error!!!!

6. Later 16th century.

The 16th-century motet saw a final synthesis in the works of Palestrina and Lassus, each of whom represented a separate stylistic tradition. The more conservative was certainly Palestrina, which may be explained in part by the atmosphere engendered by the Counter-Reformation. However, it is also clear that his stylistic antecedents lie primarily with the French composers of the generation after Mouton. This is indicated first of all by his selection of motets as models for mass composition; these include four by Jacquet of Mantua, two each by Lhéritier and De Silva, and one each by Richafort, Moulu and Carpentras. Nowhere will one find in Palestrina's music, however, the dissonant cadential formations common in motets by such composers as Lhéritrier (exemplified also in Gombert's *Media vita*;

see ex.16). In his *Missa 'Nigra sum'*, based on Lhéritier's motet, Palestrina carefully purged the counterpoint of such clashes as are found in Lhéritier's bar 14. Palestrina's choice of texts and their treatment also reveal French influence; in his settings of sequences and traditional Marian antiphons he retained the chant as an important melodic element in the polyphony, something he rarely did with other liturgical genres.

Palestrina showed his concern for formal order and clarity by mirroring the paired repetitions of the sequence in a variation chain, and by adhering to the liturgical design of the responsories that constitute roughly half of his motet repertory. Most of his motets are for five or six voices, but even in those works he was inclined to handle the parts in contrasting pairs, as he did systematically in his four-voice compositions. Everywhere the alternation between imitative polyphony and an occasional passage in homophony provides the basic substance of his part-writing. Only in a general preference for fuller textures and sonorities and in a handful of psalm compositions for divided eight-part choir can one detect the general direction of contemporary stylistic change.

Palestrina's compositional style also provided the matrix for the artistic culmination of the Spanish tradition as embodied in the motets of Victoria. Like Morales, Victoria spent a significant length of time in Rome, which was all the more critical for him in that it began when he was only 17 and lasted more than 20 years. Although his total repertory is much smaller than Palestrina's, he set many of the same texts and handled them in much the same way. But his motets are distinguished by a more generally homophonic texture and by a livelier interest in harmonic colour, which he pursued by means of signed accidentals usually suggested by the meaning of the words.

An overriding concern for a vivid musical depiction of the text is primarily responsible for the essential stylistic differences between Palestrina and Lassus. In contrast to Palestrina's carefully balanced lines and smooth rhythms, those of Lassus respond to certain textual conceits with wide leaps and relatively sharp rhythmic contrasts. Whereas Palestrina made only occasional, discreet use of pictorial devices (as in his setting of Psalm cxix, *Ad Dominum cum tribularer*, with its affective harmonies and dramatic shifts of texture), Lassus drew on a wide repertory of rhetorical gestures borrowed from the contemporary madrigal. His reliance on the musical vocabulary of Italian secular music is undoubtedly a result of his service as a young man at the court of Ferdinando Gonzaga, as opposed to the ecclesiastical context within which Palestrina spent his entire life. In addition, Lassus cultivated a declamatory chordal style in which the harmonic rhythm is surprisingly static for the period, and the vertical sonorities are thus strongly perceived. Even imitative passages are so treated that the impression of homophony is only moderately disturbed.

From the ducal court of Bavaria in Munich, where Lassus served from 1556 until his death, his motet style was disseminated through areas of Germanic culture by a number of talented pupils and associates, including Reiner, Lechner, Eccard, Aichinger and – indirectly through Giovanni Gabrieli – H.L. Hassler. Essentially the same manner of motet composition flourished also at the imperial court of Vienna, when Vaet served as

Kapellmeister from 1554 to 1567, followed by Monte from 1568 to 1603. Jacob Handl also represents this tradition: even though he is not known to have had any direct connection with Lassus, his skilful and expressive use of rhetorical gestures points to Lassus's influence.

It may have been Monte who took to England the dramatic chordal style characteristic of Lassus. During his visit in 1554–5 he became acquainted with Thomas Byrd, whose son, William, achieved the final synthesis of the Latin motet in the British Isles. The majority of Byrd's motets were published in three volumes, in 1575, 1589 and 1591; in the latter two books he frequently addressed the plight of his fellow Catholics in Protestant England through pointed references in the non-liturgical biblical texts. There are some typically conservative traits in Byrd's output of motets, such as the eight-voice crab canon in his *Diliges Dominum* of 1575. But he revealed his interest in Monte's style in his eight-voice *Quomodo cantabimus* of 1584, an answer to the latter's setting (also for eight voices) of the initial verses of the same psalm, *Super flumina Babylonis*. Perhaps in response partly to Monte's example and partly to the growing interest in the Italian madrigal in England from the 1580s, Byrd also made considerable use of pictorial devices in some of his motets; his *Vigilate* of 1589 is a well-known example.

Early in the 16th century it had been Italian composers who first developed the polychoral style. Similarly, at the end of the century it was once again an Italian, Giovanni Gabrieli, who perceived in the performance traditions of *cori spezzati* the seeds of a new manner. From the relatively rapid interchange of short homophonic phrases between choirs of voices, or voices and instruments, was born the concertato principle. It can be heard in, for instance, Gabrieli's *In ecclesiis* (see §III, 2(i) below), a work that clearly presages the transformation of the motet in the 17th century.

!!!shorth error!!!!

III. Baroque

1. General.
2. Italy.
3. Germany.
4. France.
!!!shorth error!!!!

1. General.

After 1600 the motet lost its traditional position as a central musical genre. With the assimilation and integration of *seconda pratica* elements, it abandoned some of its classical characteristics; but at the same time it became during the 17th century an important point of departure for a range of new forms of sacred vocal composition, such as the cantata, and in this development its earlier, leading role was at least partly restored.

The motet's development into a peripheral genre is demonstrated in a growing terminological imprecision, whereby in the 17th and 18th centuries the term 'motet' came to denote any kind of vocal music with liturgical affiliations. Indeed, the functional definition of the motet as a piece belonging to the liturgy remained the decisive factor, regardless of its

musical nature. Texts were mainly biblical, drawn from psalms, lessons, antiphons, canticles and so on, but they also included free poetry with liturgical *de tempore* designations (e.g. Marian sequences for the Catholic Church, or chorales for the Protestant). Catholic motets were invariably in Latin, but, after the Reformation, Protestant motets were predominantly in the vernacular.

Independently of its historical development as a genre, the term 'motet' was itself introduced in the mid-17th century as a stylistic concept, and, as in the systematizations of Marco Scacchi, Athanasius Kircher and others, the 'stylus motecticus' became a subdivision of the 'stylus ecclesiasticus'. It was thus categorized as a style of composition, derived from the traditional polyphonic language of the 16th-century *ars perfecta*. 'Stylus motecticus' represents a retrospective musical language, especially that of Palestrina and his tradition, and was applied to other genres, such as the mass. The term 'motet' thus signified both a genre and a style. Motet and motet style, though originally congruent, were not necessarily in any way identical after 1600.

In the 17th and 18th centuries motets were often summarily described as 'concerted', and the term 'motetto concertato' appears with some frequency after the middle of the 17th century. Praetorius (*Syntagma musicum*, iii, 1618, p.6) stated that the names 'concerti, motetti, concentus etc.' were analogous and interchangeable. The concerto principle appeared in various ways as a universal element of the *seconda pratica* in motet composition, even in the retrospective *stile antico* motet; yet the term 'concerted motet' obscured distinctions between the different types of post-1600 motet. The common structural element was the technique of stringing together passages of contrasting themes and motifs to match the individual lines of text. This fragmented, varied construction was expressly referred to in Walther's definition (1732) of motet style.

The history of motet composition after 1600 divides into two independent lines of development, which were manifested nationally, regionally and denominationally in several different ways: the choral motet proper continued the 16th-century tradition in various directions; and the vocal concerto, which arose from the motet of the *cori spezzati* type, assimilated the principles of monody and gradually integrated instrumental elements.

The essential structure of the older motet style was retained in the true choral motet, especially in the Palestrinian motet predominant in the Catholic south (Italy, Austria and south Germany) and used to the exclusion of other styles in the Iberian peninsula, where Counter-Reformation orthodoxy prevailed. This *stile antico* was particularly preserved and promoted in the mass, as laid down by papal decree (Urban VIII, 1623) and as practised in the Cappella Sistina, which provided a decisive lead until the 19th century. The tradition of following Palestrina's style necessarily resulted in apathy and conformity in the mass as well as the motet, which came to be characterized by studious craftsmanship, with schematic sequences of motif and monotonous harmony. On the other hand there was a trend towards contrapuntal techniques, such as canons and inversions, a trend reflected in the theoretical treatises of the time (Fux, Martini, Paolucci). In the late 17th century there was a tendency

towards a functionally harmonic conception of counterpoint, with an increasingly periodic style of vocal melody and even da capo form (Caldara, Lotti). The *a cappella* ideal appeared by the 17th century in so modified a form that instrumental doubling – often with cornetts and trombones, to create an archaic effect – with continuo accompaniment in *basso seguente* style was normal.

Implicit in the sacred vocal concerto, on the other hand, is a complex range of combinations of voices and instruments which, in conjunction with episodic structure, resulted by the late 17th century in the splitting-up of the motet into isolated units. The concerted motet thus began to comprise a number of separate movements, incorporating elements such as aria and recitative formerly considered foreign to the form. This was the origin of the Italian orchestral motet (e.g. Scarlatti, Durante, Leo and Pergolesi) and of the *grand motet* in France (e.g. Charpentier, Lully, Lalande, Campra and Rameau). The development of the English verse anthem and of the cantata in its various forms also derives from this new motet style.

!!!shorth error!!!!

2. Italy.

(i) To 1650.

The era of the Baroque concertato motet begins with the publication in 1602 of Viadana's *Cento concerti ecclesiastici*, for one to four voices with, for the first time, organ continuo. Although this has long been considered the epoch-making publication, it came two years after Gabriele Fattorini's *I sacri concerti a due voci* (Venice, 1600). Both volumes were reprinted in Italy and Germany. The idea that prompted these prints was not so much any hankering after change or supposed imitation of classical culture as the increasingly inadequate performance of unaccompanied church music by too few voices heard by Viadana in Rome. Even solo motets were conceived in the most conservative style rather than along the lines of early operatic experiments. Viadana's collection proved the feasibility of a small-scale medium, using a handful of modest voices, and broke the dominance of the *stile antico* in sacred music. At the same time the use of the organ in a continuo role opened up new possibilities with conventional four- to six-part scorings. Contrasts of texture and sonority could be exploited, and counterpoint became more harmonically based, since it was heard against a background of simple chord progressions. Both Venetian and Roman printers produced a flood of publications of small-scale, practical church music which formed the staple fare for most religious institutions. The composers were often quite talented, though few towering names emerge. Most small-scale music consisted of motets to be sung at Mass or at the Offices on principal feasts and saints' days. In the context of the new style the word 'concerto' was frequently used as a synonym for motet. The motets in Monteverdi's Vespers collection of 1610 do not fit so easily into this picture: they are virtuoso pieces of unusual complexity conceived for court singers familiar with *L'Orfeo*.

In the hands of composers like Alessandro Grandi (i) and Ignazio Donati in the north and G.F. Anerio, Agazzari and Cifra in Rome, the concertato motet quickly reached a high artistic level in the early decades of the century. Many composers including Grandi found an outlet for their melodic

gifts in this new genre, where polyphonic lines often assumed a new tuneful freshness. Motet texts were often drawn from the psalms, and two other categories came to prominence: *Song of Solomon* texts for female saints and spiritual recreation, and Jesus-directed verse, rich in sentiment, linked with the rise in eucharistic devotion. Donati, to name but one, excelled in works for four or more voices with organ, where he could play off different combinations of singers and build up telling climaxes by exploiting the presence of continuo. The text would typically be divided into sections, each with a characteristic motif that could be developed contrapuntally, but a refrain form with solos and duets offset by a repeated tutti is also found, as well as motets in the form of a dialogue in which one or more voices would represent different scriptural characters (*see* Dialogue, §5).

The refrain form was specially appropriate to the massive, elaborate Venetian motets that Giovanni Gabrieli wrote during his last years, often involving polychoral techniques. In these the word 'Alleluia' was frequently set to a dance-like triple-time passage, which through its recurrence could bind a large work together. Gabrieli also pioneered the 'mixed concertato' style in the large motet, assigning particular sections to solo voices, instruments and a full choir and orchestra called 'cappella': *In ecclesiis* is a deservedly famous work employing all these innovatory techniques. Subsequently, this grandiose approach was used most frequently for vesper psalms, although in Rome at least music for many choirs was found to fit new architectural trends and flourished accordingly.

Venice in the 1620s created a vogue for small motets for one or two voices with obbligato violins and continuo, the sacred parallel of the early secular cantata. Grandi proved a pioneer here: he introduced delightful, idiomatically written sinfonias for the violins which acted as refrains, and tried out variation and strophic-bass techniques borrowed from secular music. Sometimes the violins not only provided a refrain but joined in dialogue with the voice. This medium and the simpler monodic solo motet (without violins) were the types that most clearly pointed the way for the Baroque motet. The monodic type, too, became established only in the 1620s: a fine anthology is the Venetian *Ghirlanda sacra* (1625), which contains four of Monteverdi's few contributions to the genre. Compared with the sacred duet, therefore, the solo motet had taken root slowly: in most cases it remained distant from the developments of the Florentine monodists. Nevertheless, the type did call for more virtuosity in the way of vocal ornamentation, an indispensable part of the art of monody.

In Rome some composers (Crivelli, Soriano) perpetuated the ideal of Palestrinian polyphony in the *stile antico* mainly for the major churches, but most took their cue from Viadana and became increasingly free in the ornamentation of their melodic lines. Occasionally, solo motets, for example those by Kapsberger, could all too easily be dogged by mere ornamental note-spinning at the expense of real melody, although the first Roman publication (Ottavio Durante's *Arie devote*, 1608) is clear evidence that the south was not left behind. After a rather lean 1630s Roman church music achieved a new lease of life in the decade that followed, as can be seen from the anthologies of motets published towards 1650. Refrain forms with instrumental sinfonias, a flowing style of melodic writing and a wider

range of keys are all found here; and in Carissimi, Rome had a really talented composer who could infuse spiritual fervour into motets as well as into oratorios. With Foggia, Graziani and Virgilio Mazzocchi in Rome, and Rovetta and Rigatti in the north, the new medium had reached maturity and was able to abandon its dependence on *stile antico* models.

(ii) After 1650.

From 1650 the pattern changes, and the once vast publishing activity in this field declined throughout Italy. Other avenues were open to promising composers too: opera became an attractive source of income to composers who held church posts, and motets tended to be concentrated in places with opera houses and by composers (Cavalli, Legrenzi, P.A. Ziani) who were as well known for their operas as for their sacred music. The mellifluous vocal writing in some of Legrenzi's motets is obviously derived from opera, although in others he used dialogue effects which are not necessarily operatic but hark back to the dialogue motets of the early part of the century. Instrumental music was becoming an increasingly important part of the church service, with the development of the violin family, and sonatas and concertos were displacing occasional motets at Mass. Motets themselves often involved a pair of violins as well as voices. The concertato motet for four to six voices and organ had waned by 1650, leaving chamber-like combinations of solo, duet and trio, with or without violins, as the preferred textures for the Italian motet – a clear parallel with the taste for stage music. With a smaller demand for occasional motets to be sung at Mass, the texts set commonly were the four Marian antiphons for Vespers and Compline.

Important composers of motets in the mid-Baroque period include the prolific Cazzati, best known for his instrumental music written for S Petronio, Bologna: he was one of the few north Italians to write motets in both the archaic *stile antico* and the up-to-date manner. A later Bolognese was G.P. Colonna, some of whose motets include violins (to be expected, in view of the excellence of the Bologna church orchestra). Other notable composers in north Italian cities were Bassani at Ferrara and Petrobelli at Padua, both of whom included instrumental parts in their motets, and Brevi at Milan, who published solo motets of the monodic type. It is interesting that all this published music was modest in its requirements; the large-scale motets were not disseminated through publication, but this is not to say that they were not composed. Intended for special celebrations in individual places, such as that of a church's patron saint, their usefulness was limited and they survive only in manuscript.

The co-existence of old and new ways continued to be a marked feature in Rome: liturgical publications were still distinguished by Latin title-pages. The *stile antico* continued at the principal basilicas, while at the same time, between 1650 and 1680, Foggia and Graziani published many volumes of solo and few-voice motets. The tension between the two styles resulted in a modification of the pure Palestrina idiom by such composers as Benevoli giving a more foursquare phrase structure and introducing major–minor tonality. Some of this type of writing later in the century has been considered almost as pastiche. In some of the motets of Lotti, a prominent Venetian opera and oratorio composer, the updating of the old style is

complete: even if the linear treatment of dissonance conformed to 16th-century conventions, chords such as the diminished 7th were introduced.

In the hands of such Neapolitan opera composers as Alessandro Scarlatti, Francesco Durante and Leo, the orchestral motet – in effect a more lavishly scored version of the solo motet with violins – came nearest to the current operatic forms of the day. For example, Scarlatti's *Audi filia*, a festive motet for St Cecilia's Day, has oboes as well as strings in the orchestra and consists largely of elaborate solo sections with a chorus entering only at the end; as in the operatic aria, vocal and instrumental material was closely integrated within a taut ritornello structure. Other motets by Scarlatti make use of distinct recitative and da capo aria schemes, again imported from opera. It was in this flamboyant tradition that Handel participated while in Rome, culminating in his Carmelite music of 1707.

!!!shorth error!!!!

3. Germany.

(i) The generation of Schütz.

The Catholic regions of Germany showed a clear dependence on Italy in nearly every aspect of sacred music, and the most original development after 1600 in the choral motet was in Lutheran Germany. In contrast to the Calvinist regions of Switzerland and the Netherlands, where psalm settings were the only polyphonic genre (exemplified by Sweelinck's psalm motets), and even England, where the anthem had in effect replaced the motet, by the second half of the 16th century the Lutheran areas had a broadly based motet tradition capable of further development. Three main types had evolved: the motet in free, lightly imitative style ('Liedmotette') with occasional cantus firmus elements (used by Eccard, Hassler and Lechner); the chorale motet in a markedly contrapuntal cantus firmus style (*see* Chorale settings, §I, 2); and the text-motet ('Spruchmotette'), presenting settings of key verses mainly from the Gospels, the Psalter or the *Song of Solomon*. This last type in particular soon gained increasingly in importance since there was a great liturgical demand for music illustrating pithy biblical texts (or 'Kernsprüche', which became a popular title for such collections). This soon led to the publication of sets of Gospel texts covering the church year (for example by Melchior Vulpius, Andreas Raselius, Christoph Demantius and Melchior Franck), and this was echoed in the 18th century by the seasonal cantatas which also chiefly derived their texts from the Gospels. The expressive style of Lassus and his followers (such as Jacob Handl) exerted a greater influence in northern and central Germany than the textually less committed manner of the Palestrina school. This repertory was handed down in printed collections (especially Bodenschatz's *Florilegium Portense*, 1618) and performed well into the 18th century, and the musical-rhetorical principles of the Latin motet (as codified in the numerous treatises on *musica poetica*) was transferred directly to the German text-motet. An important stylistic advance was the inclusion of madrigal elements in early 17th-century music, as shown particularly in motets called 'sacred madrigals', for example J.H. Schein's *Fontana d'Israel/Israelis Brünlein* (1623) and Schütz's *Cantiones sacrae* (1625), but also apparent as early as 1606 in Lechner's *Deutsche Sprüche von Leben und Tod* (MS). One remarkably informative collection, including

the most varied kinds of motet-style treatment of a text, is *Angst der Hellen und Friede der Seelen*, published by Burkhard Grossmann in 1623 and consisting of commissioned settings of Psalm cxvi by the most esteemed motet composers of the time: Franck, Nicolaus Erich, Michael Praetorius, Schütz, Schein and Demantius among others. This remarkable volume demonstrates the flexible application of various techniques, ranging from chordal homophony and *falsobordone* to regular points of imitation and more refined contrapuntal intricacies; at the same time it represents a selection of the most characteristic approaches, from the plain concerto manner of Praetorius to the highly individual musical language of the young Schütz. The climax of powerful and vivid musical illustration of text combined with elaborate counterpoint came in Schütz's later works, especially his *Geistliche Chor-Music* (1648), *Zwölff geistliche Gesänge* (1657) and *Deutsches Magnificat* (1671). The *Geistliche Chor-Music* represents the programmatic counterpart to his *Symphoniae sacrae* (see below) in that it is based exclusively on the 'stylus … without Bassum Continuum' (to quote Schütz's foreword) and incorporates as 'necessary Requisita … Dispositiones modorum; Fugae simplices, mixtae, inversae; Contrapunctum duplex; Differentia Styli in arte Musica diversi; Modulatio vocum; Connexio subjectorum, etc.'. In the *Geistliche Chor-Music* Schütz forged a motet style that renounces the overemphasis on madrigalisms (which still prevailed in the *Cantiones sacrae*) and aims at a perfect balance between contrapuntal organization and the musical interpretation of the text. His appreciation and treatment of German in terms of a natural prosody is both exemplary and unprecedented. The *Deutsches Magnificat*, one of his very last works, forms the logical conclusion of his late motet style in that it abandons the emphatic accentuation of single words or phrases by rhetorical or other expressive devices in favour of a more detached, harmonically orientated style.

Although the true choral motet figures prominently in Schütz's output, it is outnumbered and dominated by the vocal concerto, which had developed about 1600 as a new branch of the motet in Italy. Giovanni Gabrieli's *Sacrae symphoniae* (1597) and Viadana's *Cento concerti ecclesiastici* (1602) served as starting-points and models for German composers of the vocal concerto. The sacred vocal concerto (*geistliches Konzert*, *Psalmkonzert* etc.) is based on the same repertory of liturgical texts as the traditional motet and follows the same formal (i.e. sectional) organization. The Venetian type of polychoral motet, in which contrasting choirs functioned as heterogeneous elements, with instruments taking a supplementary or complementary role, reached a climax in Germany at the beginning of the 17th century in Praetorius's *Musae Sioniae* (1605–7), Schütz's *Psalmen Davids* (1619) and Samuel Scheidt's many motets for two or more choirs. Because of the great expenditure involved, performance of these monumental works was necessarily restricted to centres with large musical establishments and to special occasions. During the Thirty Years War (1618–48) the use of several choirs became exceptional and then disappeared entirely; it enjoyed only a modest revival in the motets for double choir written in central Germany around 1700 (members of the Bach family composed several such works).

This situation demanded the swift development and dissemination of the concertato solo motet, which was far less demanding and more practical to

perform. Originally these *geistliche Konzerte* were written for solo voices and continuo (e.g. Schein's *Opella nova*, 1618–26, or Schütz's *Kleine geistliche Concerte*, 1636–9), representing in effect a reduced form of the polychoral motet. Obbligato instruments were soon added, and a fully independent instrumental ensemble resulted. This development is most clearly seen in the three parts of Schütz's *Symphoniae sacrae* (1629, 1647, 1650), in which various kinds of concerto for both large and small forces were published, and Scheidt's *Concertus sacri* (1622). Implicit in the sacred concerto is a complex range of possible combinations of vocal and instrumental parts in conjunction with the sectional structure of the motet. In the second half of the 17th century this resulted in its being split up into separate units, which in turn led to its developing into independent sections or movements using elements foreign to the motet such as aria, chorale and finally recitative. The cantata derives from this development of the concerted motet. In line with this tradition, J.S. Bach referred both to his early cantata on a purely biblical text, *Gott ist mein König* bwv71 (1708), and to his late parody of Pergolesi's *Stabat mater* as 'motetto'.

(ii) The generation of Bach.

No particular Schütz tradition was established in central Germany in the late 17th century. Hammerschmidt, Christoph Bernhard and J.R. Ahle appear in a limited way as followers of Schütz in their motets but could not command his breadth or depth. Within the repertory of concerted liturgical *de tempore* music the small- and large-scale types of *geistliches Konzert* gradually merged into, and were finally absorbed by, the emerging cantata (*see* Cantata, §II, 5–6). But composition of the choral motet proper continued within the framework of the flourishing Kantorei tradition, especially in Thuringia and Saxony, where a cantabile and *galant* motet style emerges in the late 17th century in the music of J.C. and J.M. Bach and Pachelbel, influenced by Peranda and other Italian musicians working in central Germany. As the cantata came to the fore the motet was increasingly confined to weddings, funerals and similar special services. Stylistically there was a clear movement towards homophonic textures, above all in the chordally based works for double chorus from the circle round the Bach family. There was a marked preference for a combination of biblical quotation and chorale, also a characteristic of J.S. Bach's work. In the motets of the older Bachs, Georg Böhm, P.H. Erlebach, Sebastian Knüpfer, Johann Schelle and their contemporaries, modern structural elements such as ritornello form and fugal technique appeared. The fact that the ideal of a single musical structure with contrasting, thematically unified sections or parts conflicted with the traditional motet form (whose irregular, sectionalized structure depended entirely on the phrases of the text) clearly hastened the gradual decline of the motet genre.

J.S. Bach's motets represent the culminating point of the genre in the 18th century, though they amount to an insignificant proportion of his total output (seven works: five for double chorus, one each for four- and five-part chorus). They fall entirely within the tradition of the central German motet; this is especially clear in *Ich lasse dich nicht*, which deliberately adopts the middle-German cantabile style. *Fürchte dich nicht*, where there is a chordal opening section with alternating choirs and a fugue with cantus firmus (a simultaneous combination of two different texts and compositional

elements), is modelled on a work by Johann Christoph Bach. Peculiarities of Bach's motet composition include an ingenious stratification of the text for reciprocal interpretations (for instance in *Der Geist hilft*, where the first chorus sings 'denn wir wissen nicht, was wir beten sollen' and the second 'der Geist hilft'); contrast of texture; large-scale formal organization (as in *Jesu, meine Freude*, in 11 symmetrical corresponding parts); the 'instrumentalizing' of vocal parts by virtuoso declamation in figurative instrumental style; and the application of contemporary Italian instrumental concerto form (fast–slow–fast, e.g. in *Singet dem Herrn*, which is divided into three such sections). Above all, his works are marked by their close affinity between musical expression and textual meaning. In the motets, unlike the choral cantatas (which are more unified in motif and on a larger scale), textual relevance of the musical material corresponds more openly to the smaller scale of the sectional principle. Nevertheless, the musical underlining of single words or groups of words is clearly integrated in a coherent and unified thematic–motivic context. The interpretation of the meaning and expressive qualities of larger text units rather than single words relates to the ideals of the doctrine of the Affections; it is here that the chief conceptual difference between the motet of Schütz's generation and that of Bach's principally lies.

Most of Bach's motets belong to his first decade in Leipzig, and that accounts for the singular stylistic position occupied by *O Jesu Christ, meins Lebens Licht* bwv118, called 'motet' in Bach's autograph scores, in which the presence of obbligato instruments, not typical of the chorale motet proper, forms a bridge to the chorale concerto and chorale cantata – another example of the interrelation of genres. This is further demonstrated in the fact that motet-like principles predominate in the chorale cantatas (and in others, for example no.106).

Like Bach's, Telemann's small number of motets (some of them of the strict *stile antico* type) are peripheral works: when the rise of 18th-century rationalism led to the decline of liturgical musical traditions, Protestant motet writing died away. But from Bach's successors (Harrer, Doles, Homilius, Kirnberger and J.A. Hiller) some notable compositions appeared, distinguished by their contrapuntal purity and cantabile quality. These stylistic trends were no doubt concessions to prevailing taste, but at the same time they show the influence of a new retrospective orientation (Harrer studied Palestrina; Kirnberger edited works by Hassler): this represents one of the earliest instances of the musical historicism that characterized the 19th- and 20th-century motet.

!!!shorth error!!!!

4. France.

(i) The early 17th century.
(ii) The mid-17th century.
(iii) The late 17th century.
(iv) The 18th century.
!!!shorth error!!!!

(i) The early 17th century.

A conservative style rooted in Franco-Flemish polyphony dominated the French motet in the early 17th century. French composers were reluctant to

introduce elements from the *stile concertato* and slow to adopt the continuo in religious music. For Mersenne, the 'impressive harmony and rich counterpoint' of Du Caurroy's motets was such that 'all the composers of France take him for their master'. The motets of Du Caurroy's *Preces ecclesiasticae* (1609) and those of Jean de Bournonville, André Péchon and Charles d'Ambleville exemplified this late Renaissance style, which was not seriously challenged in the first quarter of the century.

By the 1630s the most original motet composer was Guillaume Bouzignac, whose music was not widely disseminated. He wrote over 100 motets. He absorbed Italian and Catalan influences and created a dialogue motet of great dramatic intensity by, for example, juxtaposing solo voice and tutti and by using speech rhythms and textual repetition.

Jean Veillot, Thomas Gobert and Nicolas Formé were concerned in the evolution of the double-chorus concertato motet. Veillot was one of the first to compose independent *symphonies* and to use instruments to double the chorus (*Alleluia, o filii et filiae* and *Sacris solemniis*, for example); all three used the *grand* and *petit choeurs* that became the hallmark of the later Versailles motet. As early as 1646, Gobert noted that the '*grand choeur*, in five parts, is always sung by many voices. The *petit choeur* is composed only of solo voices' (letter of 17 October to Constantijn Huygens). Few double-chorus motets by Formé and Veillot and none by Gobert survive, largely because little original sacred music of the early 17th century was published; for the same reason, the double-chorus motets of Valérien Gonet, Solon and Antoine de Penne, the motets of Cambert and Eustache Picot and the late motets of Moulinié are lost or exist only in fragmentary form.

In the preface to his *Meslanges de sujets chrestiens* of 1658, Etienne Moulinié commented on 'certain passages … which are rather bold and which may pass for licence in the opinion of those who prefer the austerity of the old style to the *agréments* of the new'. He was presumably referring to those passages for solo voices (*récits*) and chorus that borrow the short phrases, the dance rhythms and even certain roulades from contemporary *airs de cour*. Also new in France in the late 1640s was the use of the continuo in religious music, as in Moulinié's *Meslanges* and in Constantijn Huygens's *Pathodia sacra et profana* (1647). In 1652 Ballard brought out Henry Du Mont's *Cantica sacra*, with continuo parts printed separately for the first time in France.

!!!shorth error!!!!

(ii) The mid-17th century.

Du Mont, a Walloon who arrived in France in 1638, assumed a position in French religious music 'somewhat comparable to that of Haydn in the symphony and the string quartet' (Garros, p.1598). He introduced to France the *petit motet* of one, two or three voices and continuo in collections issued between 1652 and 1671. Here motets with italianate chains of suspensions, light polyphony, 'affective' melodic and harmonic intervals, echo effects, dialogue techniques and word-painting co-exist with motets exhibiting such French characteristics as more syllabic rendering of the text, use of melodies of restricted range and shorter phrases, basic

diatonicism and rhythmic organization corresponding to popular French dances.

Du Mont's *grands motets* open the history of the Versailles motet. The repertory of the royal chapel included 31 of his *grands motets* by 1666. 20 were printed posthumously in 1686 'by express order of His Majesty', like the 24 *grands motets* of Pierre Robert (1684) and the 12 of Lully (1684). These formed an impressive repertory for the king's chapel at the time of his move to Versailles. Louis XIV preferred Low Mass. Perrin wrote: 'there are ordinarily three [motets], one *grand*, one *petit* for the Elevation and a *Domine salvum fac regem*' (a motet setting of Psalm xix.10 that served as a salutation to the king and closed both Low and High Mass) (*Cantica pro capella regis*, 1665/R).

Structurally the Versailles *grand motet* of this period is an extension of earlier models by Formé and Veillot. It is typically a psalm setting in which the versicles are musically arranged as a series of episodes, incomplete in themselves, for solo voice, ensemble and chorus. The five-part chorus is divided into a *grand* and a *petit choeur*, and the five-part orchestra provides independent *symphonies*, marks important structural divisions, generally doubles the chorus and contributes solo obbligato parts for some of the *récits*. The *grands motets* of the Versailles composers differ only in details. All are very long (Lully's *Te Deum*, for example, has over 1200 bars), all have weighty homophonic choruses with unceasing speech rhythms, often of hypnotic power, and all use melodic formulae and scoring practices found in contemporary stage music and *airs de cour* (for instance, the bass 'doubled continuo' *air*). In effect, the *grand motet* from this period to the Revolution is a secularized 'concert spirituel' without liturgical function.

!!!shorth error!!!!

(iii) The late 17th century.

The two composers who best represent the motet in quality and quantity at the turn of the century are Charpentier and Lalande. Charpentier composed *grands motets* for the dauphin's chapel (after 1679), for the Jesuit church of St Louis (1684–98) and for the Ste Chapelle (1698–1704); he wrote *petits motets* for his patroness, Mlle de Guise (after 1673 to 1687), and for various convents. He obviously regarded his oratorios as motets, since he used that title for many of them. Lalande wrote mostly *grands motets*, to be heard by the few attending the king's Mass at the royal chapel and, from 1725, by the crowds at the Concert Spirituel (where one of his motets was usually featured in each programme).

Although profiting from his exposure to music by Carissimi, Francesco Beretta and other Roman composers when he was in Italy, Charpentier's only departure from the French motet tradition seems to be his predilection for four-part rather than five-part textures. His harmonic language is richer than that of his predecessors. He used augmented chords and dissonances, such as the mediant 9-7-5 chord, with telling effect. In general, his harmonic vocabulary is conservative; his melodic style derives from the French *air de cour* and from the organic use of such ornaments as *ports de voix* and *coulés*; French dance is an important source for his rhythmic organization; and his textures, though more contrapuntally orientated than Lully's, remain basically homophonic. His *petits motets* are

the most important examples of the genre before François Couperin. Many are *élévations* or Marian antiphons; 30 are *leçons de ténèbres*. He preferred either *haute-contre*, tenor and bass or three women's voices for his numerous *petits motets* in trio texture.

Lalande's *grands motets* (about 70 in all) represent the highpoint of the Versailles motet. In many of his later motets (or second or third versions of earlier ones) he expanded the solo and ensemble episodes into autonomous sections, which were often preceded by *ritournelles*; in this respect the *grand motet* came to resemble the German church cantata at the time of Bach. Dubbed a 'Latin Lully' by his pupil Collin de Blamont, Lalande 'humanized' the *grand motet* without compromising its kingly role: that is, he was particularly sensitive to the meaning of the Latin psalm texts and interpreted the words through expressive harmonies and appropriate melodic figures. He converted the stiff, formal solo *récits* of (for example) Lully and Robert into graceful, even *galant, airs*, often providing them with a delicate counterpoint through obbligato instruments, for instance using the typical pre-Rameau opera scoring of soprano and flute accompanied by a violin. Lalande made use of massive blocks of sound in the grandiose five-part, homophonic choruses, but also composed fugal choruses of great breadth in which polyphonic tension is strongly maintained, as in the 'Requiem aeternam' in *De profundis*. He used the orchestra more imaginatively than his predecessors, and at times (following the tentative lead of Du Mont) allowed it a degree of independence, freeing it from merely doubling the vocal lines: see, for example, the second version of the chorus 'Vitam petiit' from *Domine, in virtute tua*. These traits, considered 'ingenious disparities' in their day ('Avertissement' to *Motets de feu M. Delalande*, 1729), were no doubt responsible for the great popularity of his motets as concert pieces throughout the 18th century.

During the last two decades of the 17th century many *petits motets* were composed for convents. Those by Nivers and Clérambault for Saint-Cyr are typical: they are scored for two or three voices, and their simple diatonic melodies are laden with French vocal *agréments*. Brossard composed 32 *petits motets*, of which 16 were published in two volumes (1695–8). They were composed for the choir schools at Strasbourg and Meaux; though harmonically conservative, they include original touches, and they have detachable 'Alleluia' or 'Amen' finales should they 'appear to be a little long' ('Avertissement' from *Elévations et motets*, 1695). Brossard also composed three *grands motets* between 1687 and 1698 when he was *maître de chapelle* at Strasbourg Cathedral.

!!!shorth error!!!!

(iv) The 18th century.

The Lalande *grand motet* served as both inspiration and obstacle to change for later 18th-century composers. From Campra and Bernier to Michel Mathieu and Giroust, the *sous-maîtres* of the royal chapel were reluctant to alter the basic form of the Versailles motet. Within this tradition, some of the 45 motets by C.-H. Gervais, the three surviving by Collasse, the two surviving by François Pétonille, the six of Minoret, the 11 surviving by Bernier, the *Te Deum* by Collin de Blamont and most of the 26 *grands motets* by Henri Madin ('one of the best motet composers of this century',

according to Titon du Tillet) deserve attention. On the other hand, the patina of italianisms brings little life to most of the motets by Lallouette, Courbois, Guignard, Gomay and Gaveau, which remain exercises in the 'old style'.

In Campra's *grands motets* for the royal chapel, composed between 1723 and 1741, there are solemn homophonic choruses, well-planned double fugues and effective ostinato basses as well as virtuoso 'arias', often accompanied with brilliant instrumental obbligatos. Campra and Rameau made a descriptive agent of the motet orchestra in the manner of the large choral-orchestral complexes of their *tragédies lyriques*. In Campra's *Lauda Jerusalem* (1727) and Rameau's *Deus noster refugium* (*c*1714), for example, the violins constantly penetrate the chorus in rapid, concerto-like passages to create exciting 'storm' scenes. Further operatic inroads are found in the opening countertenor *récit* of Rameau's masterpiece, *In convertendo* (1751 version), which resembles an elegiac monologue from *Hippolyte et Aricie* or *Castor et Pollux* and introduces the fluctuating metres of French recitative. Although he held posts as a church musician for 26 years (usually as organist), Rameau composed very little church music. Three of his four *grands motets* were written as concert pieces for the Concert Spirituel and the Lyons Concert.

Boismortier and Blanchard further expanded the role of the orchestra in the *grand motet*, especially with respect to woodwind and brass instruments. Boismortier's *Exaudiat te Dominus* (1730), for example, has parts for piccolo, two oboes, trumpet and timpani; and Blanchard's *Benedicam Dominum* (1757) is scored for flute, two oboes, two clarinets, two bassoons and horn. Elaborate *symphonies* and da capo *airs* assured these works a place in the repertory of the Concert Spirituel along with the nine surviving *grands motets* of Mondonville and 70 *grands motets* by Giroust.

The important *grand motet* composers from the early and middle years of the 18th century continued to dominate the music heard at the royal chapel up to the Revolution. This is verified by a Ballard publication (*Livre de motets pour la chapelle du roy*) of the years 1787–92. The 1792 volume gives a list of titles and texts of motets, presumably those performed at the royal chapel between January and June that year: it includes 14 by Lalande, 13 by Campra, four by Bernier, five by Gervais, 25 by Madin and a few by Devins, Gilles, Joseph Michel and the Abbé Vignot.

The *grands motets* of most Parisian and provincial composers follow the uniform style emanating from Versailles. The early *grands motets* of Henry Desmarets were ghost-written for the mediocre composer Goupillet, a *sous-maître* at the royal chapel. The four late motets stem from Desmarets' years in exile at the court of the Duke of Lorraine. They were composed in an effort to obtain a pardon from Louis XIV and were intended for the royal chapel. These psalm settings (now in *F-Pn*) are long even by the standards of the genre, averaging more than 100 pages each; they include passages of polyphonic concentration rare in French music of the time (for example 'Laboravi in gemitu meo' from *Domine ne in furore*). Gilles composed 12 *grands motets*, some of which remained in the repertory of the Concert Spirituel up to the end of the 18th century. Although they are more intimate in style, and although their solo *récits* and some of their homophonic

choruses reflect the asymmetrical phrase groupings of Provençal melody, these works conform in large measure to the Versailles motet. On the other hand, the Tenebrae lessons by Gilles are unique in that they introduce a chorus and instrumental ensemble into a genre that traditionally used only one or two solo voices and continuo.

Composition of *grands motets*, already in decline by mid-century, was sustained (especially for concert performances) by Blanchard, Mondonville and Giroust. Late in the century Marmontel, writing in the 1776 supplement to Diderot's *Encyclopédie* (article 'Concert spirituel'), suggested extracting certain versets from the *grands motets* for separate performance. He realized, however, that even at this late date, the pre-eminence of the *grand motet* at the Concert Spirituel was so great that no deletions would be permitted: 'The difficulty in performing separate movements is the necessity of conquering tradition and perhaps changing public opinion'.

Less governed by tradition than the *grand motet*, the *petit motet* absorbed more and more elements from both French and Italian opera and cantata around 1700. The numerous motets of Daniel Danielis, with their frequent modulations, vocalises and text repetitions, persuaded Le Cerf de la Viéville that the composer was indeed Italian. In the 'Avertissement' to the first book of J.-F. Lochon's motets (1701), the printer Ballard claimed that Lochon 'by his genius has found the secret of uniting Italian design and expression with French delicacy and gentleness'. Campra made a similar claim, apropos his cantatas, seven years later; all four books of his *petits motets* were printed before the cantatas and may be thought of as preliminary studies in the *goûts-réunis*. His third book (1703) includes a motet (*Quis ego Domine*) 'à la manière italienne'; in his fourth, the many da capo *airs*, sequential vocal melismas, triadic melodies and mechanical rhythmic pulsations clearly reveal a debt to the Italian sonata and concerto.

The *petits motets* in two books (1704–9) by Morin and the 12 *Motets à I. II et III voix* by Foliot also combine French and Italian features and, like those of Brossard, may be abridged, 'in order not to prolong the Divine Office' ('Avertissement' to Foliot's collection). The *petits motets* of François Couperin are on a more elevated musical plane, and there is little parroting of Italian devices. For Couperin the *goûts-réunis* consisted of a natural synthesis of French melodic shapes and dance rhythms with Italian vocalises, abrupt changes of tonality and discreet chromaticism. In his three collections of psalm verses (1703, 1704, 1705), Couperin wisely set only the verses best suited to his particularly lyrical, intimate musical style. His masterpieces are surely the three *Leçons de ténébres* composed between 1713 and 1717 for the convent at Longchamp: nowhere else, except possibly in some of his keyboard pieces, did Couperin make more effective use of French vocal *agréments* as an organic and expressive part of the musical line.

Like many cantatas and *cantatilles*, some *petits motets* were fashioned for performances by well-known opera singers at the Concert Spirituel and other concerts. Mouret's *petits motets* (published posthumously in 1742) were ideal for this environment (*O sacrum convivium* includes a vocal cadenza); the composer was director of the Concert Spirituel from 1728 to 1734.

Dufourcq (p.109) suggested that the performance of motets at the Concert Spirituel 'might have killed religious music' in France. The French motet had never had a liturgical function, so it was never bound to stay in the sanctuary; but whether or not the lack of a specific function or the new spirit of rationality diminished religious music is immaterial to the fact that the latter half of the 18th century lacked motet composers of the calibre of Charpentier and Lalande.

!!!shorth error!!!!

IV. After 1750.

It is impossible to trace any continuous line of development in the history of the motet after 1750. The form never regained the central position it had occupied in the music of the Middle Ages or the Renaissance; nor did it claim the attention of leading composers to the extent it had in the Baroque period. In addition the weight of ecclesiastical tradition kept church music so far removed from stylistic developments in secular music that very few important 19th-century composers were able to write motets in a style that was not to some extent assumed. For this reason the motets of Liszt, Brahms and Verdi, among others, rarely show them at their best or most characteristic. The main concern of the student of post-Baroque motets is to distinguish the form from other sacred pieces closely resembling it, to observe the influences (ecclesiastical as well as musical) that have determined its character and to isolate those composers and those works that have contributed most to the form.

1. Latin to 1830.

Salzburg and Vienna were the most important centres for the Latin motet during the late 18th century. J.E. Eberlin, who composed over 300 motets, was Kapellmeister at Salzburg from 1749 until his death in 1762, and in Vienna the orchestral motet of the Neapolitan school – represented at its fullest flowering by such prolific and successful motet composers as Hasse and Jommelli – had, even before 1750, been cultivated with notable success by Fux, Caldara and others. The motet figures hardly at all among the extant works of Joseph Haydn, but his younger brother Michael is important both for his own compositions in this form and for the influence that his church music as a whole exercised on Mozart. Like those of Michael Haydn, Mozart's motets are mostly brightly coloured, extrovert works, expressing a resplendent dogma rather than a strongly personal faith. Some use deliberately archaic, Baroque-style, Fuxian counterpoint; most use the harmonic and instrumental textures of the new symphony and call for four-part chorus (SATB) with an orchestra of symphonic proportions. Examples can be found which do not fit this description, but they were mostly written for performance outside Vienna and Salzburg. For example, the antiphon *Quaerite primum regnum Dei* k86/73*v*, written at Bologna in 1770 as part of the required examination for admission to the Accademia Filarmonica, calls only for organ accompaniment from a figured bass. The brilliant motet for solo soprano and orchestra, *Exsultate, jubilate* k165/158*a*, was written for the famous castrato Venanzio Rauzzini and performed by him in Milan in 1773. And the very last motet, *Ave verum corpus* k618, written for the feast of Corpus Christi at Baden in 1791, is exceptional in its intimate, expressive homophony, discreetly accompanied

by strings and continuo only. Beethoven's settings of the Roman liturgy are confined to the two great masses, but Schubert's interest in church music extended to the composition of several splendid motets, scored, like Mozart's, for chorus and orchestra and sometimes including parts for solo voices.

2. Latin, 19th century.

From about 1830 onwards the influential Cecilian movement sought actively to replace the worldly, symphonic church music of the Viennese school with a 'purer' style, based on the *a cappella* masses and motets of the late Renaissance. In Germany the reforms of Caspar Ett, Eduard Grell (a prolific composer of motets), Carl Proske and others resulted in the formation in 1868 of the Allgemeiner Deutscher Cäcilienverein, presided over by F.X. Witt. Closely bound up with this and similar movements in other countries (notably France) was a renewed interest in the music of Palestrina. Giuseppe Baini's critical biography appeared in 1828, and in 1863 there was initiated the collected edition of Palestrina's works under the editorship of F.X. Haberl, president of the Cäcilienverein from 1899. This had been preceded by a number of important publications of Renaissance music, including *Musica divina* (edited by Proske and Joseph Schrems, 1853–69) and *Trésor musical* (edited by R.J. van Maldeghem, 1865–93). In France, Alexandre Choron's Institution Royale de Musique Classique et Religieuse was founded in 1818 for the performance of Renaissance music and resuscitated in 1854 as the Ecole Niedermeyer. The study of Gregorian chant and 16th-century polyphony was of primary importance in its curriculum. The Société pour la Musique Vocale Religieuse et Classique (founded in 1843) and the Schola Cantorum (1896) likewise encouraged a conservative attitude towards church music.

The effects of these reforms – one of them the composition of a vast quantity of third-rate church music – were felt in all Catholic countries, but it was in France especially that the motet enjoyed an unbroken tradition. Gounod's main contributions to the form are contained in the *Motets solennels* of 1856–66 and the three volumes of *Chants sacrés* (1878), but he also wrote several psalms, hymns and graduals. Franck's *Trois motets* (*O salutaris*, *Ave Maria* and *Tantum ergo*) of 1865 are for solo soprano and baritone, chorus and organ, and he wrote about a dozen similar pieces that could properly be classed as motets. Berlioz's *Tantum ergo* and *Veni creator* and the 20 motets of Saint-Saëns are also noteworthy. Chausson wrote three sets of motets (opp.6, 12 and 16) between 1883 and 1891, and Fauré's religious compositions include a number of motets that reflect the traditions of the Ecole Niedermeyer, where he studied for 11 years.

The ideals of the Cecilian movement also found expression in Liszt's church compositions, most of which contrast sharply with the flamboyant virtuoso piano works by which he is best known. Many of the shorter ones require only chorus and organ; they include an *Ave verum corpus*, two settings of *O salutaris hostia* (the first dedicated to Haberl) and a *Tantum ergo*, dedicated to Witt. Bruckner also lent at least nominal support to the Cecilian movement, although his own church music was founded on a sincere and direct faith and a reverence for the whole musical tradition that supported it. He revived the style of the Viennese school in his large

orchestral masses and *Te Deum* and reached back towards the Venetians of the 16th and 17th centuries in some of his motets. Their archaism leads even to the occasional use of modal harmony (e.g. the Aeolian *Asperges me*, the Phrygian *Pange lingua* and the Lydian *Os justi*), though Bruckner's language in these works is not pastiche. He wrote about 40 motets in all, the majority being either unaccompanied or with only organ in support. They represent a peak in the Catholic motet of the late 19th century attained by no other composer except Verdi, some of whose late motets (*Quattro pezzi sacri*) have much in common with the devout spirit of Bruckner's.

3. Protestant Germany.

Pursuing a development largely independent of Catholic traditions, the motet of the German Protestant Church was almost as backward-looking in style. Schütz and Bach were to the Lutheran composer what Palestrina and Lassus were to the Catholic. The Protestant motet, with a vernacular text often selected from the Bible, was usually distinguished from the cantata (as it had been by Bach) by its more contrapuntal style and its lack of independent accompaniment. Chorale melodies were often used as a kind of cantus firmus (as in Bach's *Jesu, meine Freude*), and many motets were composed for double chorus (like Bach's *Singet dem Herrn* and some motets by Schütz). The modest achievements of the second half of the 18th century are seen in the motets of Bach's sons Carl Philipp Emanuel and Johann Christoph Friedrich and more particularly in those of his pupils G.A. Homilius (most of whose 60 or more motets date from after 1755) and J.F. Doles (whose motets include 15 for double chorus). Other composers include J.H. Rolle, who wrote more than 60 motets, and J.A. Hiller, whose funeral motet *Alles Fleisch ist wie Gras* was particularly admired.

It was not until well into the 19th century that the Protestant motet again attracted the greatest composers, and even then it rarely inspired their finest works. Mendelssohn wrote both Latin and German motets, but more important are the seven German motets, some to biblical texts, by Brahms (opp.29, 74 and 110) and his three *Fest- und Gedenksprüche* op.109, also to biblical words. These were published in the same year (1890) as the three motets op.110 and, like the first and last of that set, are scored for eight-part chorus, divided into two equal parts. The two earlier sets are deliberately archaic in their use of late Baroque chorale harmony, chorale prelude technique and Bachian counterpoint, and the effect is sometimes rather impersonal. The retrospective elements in the two later sets (e.g. the scoring for double chorus, their indebtedness to the German lied tradition, and the occasional modal harmonies) are more successfully absorbed into the composer's personal style. Composed near the end of the 19th century, they occupy a position in the history of the German motet analogous to that of Verdi's late examples in the much longer history of the Latin motet.

4. 20th century.

The motet was accorded a place of even less importance in the 20th century than in the 19th, at least by major composers. The *Motu proprio* of Pope Pius X (1903), as well as extolling Gregorian chant and the style of Palestrina as 'the supreme model of all sacred music', specifically laid down that

> the antiphons of the Vespers must be as a rule rendered with the Gregorian melody proper to each. Should they, however, in some special case be sung in figured music, they must never have either the form of a concert melody or the fullness of a motet or a cantata.

The *Motu proprio* was directed mainly against the 'theatrical style, which was in the greatest vogue, especially in Italy, during the last century'. The motets of G.F. Ghedini and Ettore Desderi in Italy and those of Florent Schmitt, d'Indy, Poulenc and Messiaen in France show in varying degrees the effects of Pius X's reforms. Among later composers of Latin motets in Germany were J.N. David, Hermann Schroeder and Joseph Ahrens. The German Protestant motet is best represented by Reger, Arnold Mendelssohn, Heinrich Kaminski, Ernst Pepping and Hugo Distler.

In England the Renaissance conception of the motet as a short *a cappella* composition to a Latin text persisted into the 20th century; very few works, therefore, complement the orchestral motets of the Viennese school or the German Protestant motets of the 19th century. During the 18th and 19th centuries the Latin church music of Tallis and Byrd (like that of Palestrina and Lassus) had not only been cherished by antiquarians but also sung regularly (in translation) in Anglican churches and cathedrals and often reprinted. The Motett Society met regularly in London between 1841 and 1857 to rehearse works by early composers, and they published as 'anthems' with English words motets by Tallis, Byrd, Gibbons, Palestrina, Lassus and Victoria.

In the 20th century Latin motets began to be sung to their original words in Anglican services, but as far as original church music was concerned the motet naturally took second place to the anthem. Stanford's three Latin motets op.38 (1905) – *Justorum animae*, *Coelos ascendit* and *Beati quorum via* – have established themselves in the repertory of most English cathedrals, and Edmund Rubbra (a Roman Catholic) successfully recaptured the flavour of Tudor (and earlier) styles in several of his motet compositions. Bernard Naylor's nine motets of 1952 (to English texts), arranged as a cycle for the nine major feast days of the church year, are a landmark in the development of the motet in England.

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!!!shorth error!!!!

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Motet-chanson.

A French chanson, characteristically in three voices, with a lower voice that carries a Latin text and is usually based on chant. The term is used mainly for the substantial and very successful repertory of such works from the years 1475–1500, particularly by Compère, Agricola and Josquin. Quite often, as in the case of Josquin's *Que vous ma dame/In pace*, the majority of sources carry only the Latin text, so it is likely that this repertory was larger than we now know: several pieces in the early 16th-century manuscript *GB-Lbl* 35087, for example, have the style of the motet-chanson but only Latin text; Obrecht's *Parce Domine* is a notable case.

The term was introduced by Wolfgang Stephan (1937), who distinguished *Motetten-Chanson* from *Liedmotette* ('song-motet'), which he defined as a brief motet with the style and scope of a vernacular chanson (the classic example being Walter Frye's *Ave regina celorum*). But his usage was not consistent; the central and comprehensive statements on the genre are those of Ludwig Finscher, who also notes that there are many similarly designed songs of the 14th and early 15th centuries.

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DAVID FALLOWS

Motetus.

Medieval term (13th, 14th and early 15th centuries) for the voice immediately above the tenor in motets; it was also used to designate the entire composition, whether it consisted of two or of more voices.

Notre Dame motets developed from some of the discant sections of Notre Dame organa and many of the clausulas. When French poetry began to be applied to their upper voice(s), the voice part above the tenor ceased to be called 'duplum'. All pre-Franconian writers (Johannes de Garlandia, Anonymus 7, Lambertus, Sowa Anonymus, Amerus, Anonymus 4) used the term *motellus*, a Latin diminutive of the French word *mot*, which in the 12th century often denoted a stanza or strophe of French poetry. Probably the invention of short French poems tailored to fit duplum parts of melismatic discant polyphony, as well as the frequent insertion of chanson refrains, caused the change in terminology that eventually gave the genre its name.

In the earliest stages of the motet (e.g. *I-Fl* Plut.29.1), when only Latin texts appear, the compositions were sometimes called 'tropi' or 'prose', and Garlandia and Anonymus 4 used both *discantus* and *motellus* to designate the voice above the tenor in motets. The term *motellus* was soon evidently applied to all such polyphonic compositions, whether the texts were French or Latin. The form *motetus*, which appeared first in Franco's authoritative treatise *Ars cantus mensurabilis* and thenceforth replaced the earlier term, may well have been coined in analogy to *hoquetus*.

See also Motet, §I.

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ERNEST H. SANDERS

Motif [motive].

A short musical idea, melodic, harmonic, rhythmic, or any combination of these three. A motif may be of any size, and is most commonly regarded as the shortest subdivision of a theme or phrase that still maintains its identity as an idea. It is most often thought of in melodic terms, and it is this aspect of motif that is connoted by the term 'figure'. Thus, for example, in the opening theme of Beethoven's Sonata in E op.109 a case could be argued for either half a bar or one bar constituting a motif, though the latter interpretation would probably be favoured by most listeners, since the two pairs of notes together form an identifiable contour; the two-note members might then be called 'cells' (see ex.1).

The rhythmic motif may be defined by analogy with the melodic type: a short, characteristic sequence of accented and unaccented or short and long articulations, sometimes including rests. Rhythmic motifs may be bound up with a class of melodic ideas (probably the most famous being that in the first movement of Beethoven's Fifth Symphony), or they may exist as rhythmic ideas in themselves, with little or no melodic interest, for instance the Nibelungs' motif from Wagner's *Das Rheingold*, scene iii (ex.2), which is capable of recognizable performance on unpitched percussion. A repeated harmonic pattern is seldom perceived independently of rhythmic and melodic contours and may hardly therefore be designated 'motif'; however, the harmonic element may contribute potently to a composite motif, as often in the Leitmotif of 19th-century opera.

In Riemann's theory of rhythm, motif can take on a purely metric connotation. The principle of *Vierhebigkeit*, or four-bar regularity in phrase structure, enables one to divide the phrase into two 'half-phrases', and to divide each of these into two motifs, each a bar long (Ger. *Taktmotiv*). This kind of subdivision is discussed further in Rhythm.

Taken in its totality – a combination of melodic, rhythmic and harmonic elements – the motif is the building-block of polyphonic structures, the first and most important of which is Theme. Theme and motif have usually been contrasted, theme being viewed as a self-contained idea, as opposed to the elemental, incomplete nature of the motif. In fact the relationship between motif and theme is analogous to that between theme and an entire movement or composition: in each case the smaller unit is incomplete, yet it has a special identity with important consequences for the shape and structure of the larger.

WILLIAM DRABKIN

Motion from an inner voice

(Ger. *Untergreifen*).

In Schenkerian analysis (*see* Analysis, §II, 4), a method of Prolongation whereby the movement in the upper voice is expanded by the insertion of an ascending line from an inner voice. The simplest function this line can perform is to delay the motion of the upper voice in the opposite direction, i.e. descending, as shown in the first eight bars of Mozart's String Quartet in A k464 (ex.1). Elsewhere it may serve to reinforce a neighbour note that embellishes the Urlinie, as illustrated by Schenker's analyses of Chopin's Etude in A minor op.10 no.2 and the 'St Anthony Chorale' (*Der freie Satz*, 1935, figs.42/1–2). The latter reading is disputed by A. Forte and S. Gilbert

in their *Introduction to Schenkerian Analysis* (New York, 1982, p.160); indeed, the concept comes up so infrequently that the generally accepted English equivalent of *Untergreifen*, 'motion from an inner voice', features more prominently in translations of Schenker's work than in more recent analytical writings.

Although a work cannot begin with motion from an inner voice (since before any structurally important note in the *Urlinie* has been established, one cannot identify an inner voice below it), one often encounters a line which ascends by step to the first note of the *Urlinie*; Schenker called such a line an *Anstieg* (*see* Initial ascent).

WILLIAM DRABKIN

Motive.

Motif.

Motley, Richard

(*fl* London, ?1675–1706). English composer and dancing-master. He was best known for 'Mr. Motley's Maggot', a dance-tune popular in the 1690s, which was sometimes called 'The Emperor of the Moon', suggesting that it was used in Thomas D'Urfey's play of the same name (1687, Dorset Garden Theatre). In an advertisement for his *Collection of Ayres* he is described as 'Dancing-Master'. He dedicated its lively, functional dance music 'To the Honourable and Worthy Gentlemen of Shropshire, and All Adjacent Counties', so he presumably came from that area. He was perhaps the 'Mr. Motley' who danced in the court masque *Calisto* (1675).

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PETER HOLMAN

Moto

(It.: 'movement', 'motion').

A word found within the tempo designation *con moto* (with movement) but particularly common as a qualification of another tempo mark: *allegro con moto*, for example, was often used by Haydn and Beethoven; *andante con moto* is less clear in its intention. Moto perpetuo (perpetual motion) is found more often as a description or title of a piece comprising an uninterrupted succession of quick notes than as an instruction of any kind. *Moto* is also applied in Italian writings to contrapuntal contexts: *moto contrario* is 'contrary motion'; *moto obliquo* is 'oblique motion'; and *moto retto* is 'similar motion'.

See also Tempo and expression marks.

DAVID FALLOWS

Moto perpetuo

(It.: 'perpetual motion'; Lat. *perpetuum mobile*).

A title sometimes given to a piece in which rapid figuration is persistently maintained. Familiar examples are the finale from Weber's First Piano Sonata, Mendelssohn's op.119 and Paganini's *Allegro de concert* op.11 for violin and orchestra. There are many others for which the exhibition of a performer's digital agility seems the sole justification.

The quality of perpetual (not necessarily rapid) movement has, however, always been a resource capable of yielding valuable results. The continuous forward momentum of many Baroque movements is due to the relentless persistence of a *Gehende-bass* ('walking bass'). Continuous movement is implied in the character of dances like the tarantella, and may justifiably be employed to achieve brilliance in forms like the toccata (e.g. Schumann's op.7) or in the finale of a larger work (e.g. Haydn's String Quartet op.64 no.5). It is used in Chopin's B♭minor Piano Sonata op.35 to achieve a close of feverish brilliance; Chopin often used effects of perpetual motion in his studies. In song accompaniments, far from being a purely mechanical device, it may appropriately reflect the mood of the verse. The desperation in Schubert's *Erstarrung* (*Winterreise*, no.4) is achieved partly through such means; the momentary cessations of movement in his settings of *Erlkönig* and *Gretchen am Spinnrade*, and in the finales of Beethoven's piano sonatas op.26, op.31 no.3 and op.54, sensitively articulate the design of movements all of which rely heavily on the device of *moto perpetuo*. Johann Strauss the younger wrote his well-known *Perpetuum mobile* op.257 as a 'musikalischer Scherz' ('musical joke').

MICHAEL TILMOUTH

Motown.

American record company specializing in black soul music; the name is the registered trademark of the company but has also come to be used as a

descriptive term for the associated musical style. The company was founded by Berry Gordy in Detroit ('motor town': hence the name) in 1959 as Tamla Records, the Motown imprint following in 1961. Subsequent subsidiary labels to Motown included Gordy (1962), Soul (1964), VIP (1964), Rare Earth (1969) and Black Forum (1970). Gordy himself trained all the early songwriters and producers in an attempt to reach both black and white audiences, and quickly achieved hits with the Miracles, the Marvelettes, Mary Wells and Martha and the Vandellas. By 1963 Motown's sales of singles in the USA were exceeded only by RCA and CBS, and soon such artists as Marvin Gaye, the Supremes, Stevie Wonder, the Temptations, the Four Tops and Junior Walker and the All-Stars had been built into superstars.

Motown's distinctive sound developed from a policy of using the same teams of songwriters and producers, the same musicians and the same studio for virtually every recording. Although there was a fair degree of latitude in the realization of this sound from artist to artist, there were a number of important general characteristics. While the basic pulse was always articulated by a variety of instruments (sometimes aided by handclaps and foot stamping rooted in gospel music) and featured prominently in the mix, the backbeat was often minimized. The lead instrument was commonly a non-rock or rhythm and blues instrument such as a bassoon, english horn or vibraphone. The production tended to emphasize the lead singer in the mix with the instrumental accompaniment, blended in a fashion clearly influenced by the dense 'wall of sound' productions of Phil Spector. The high end of the sound register was often favoured as were composite timbres frequently produced by combining up to four sound sources. James Jamerson's bass lines were more tonally developed (involving a high level of chromaticism and passing notes) than many of the time. Lyrics tended to be rich in internal rhyme, alliteration, metaphor and other poetic devices, and songs tended to have multiple hooks.

In 1971 Motown moved to Los Angeles in order to expand into films and enjoyed continued success with Gaye and Wonder, as well as the Commodores, the Jackson 5, Rick James and Lionel Ritchie. However the relocation contributed to the company's losing its focus and consequently, as performers recorded in whatever style was popular at the time, its characteristic sound. In 1988 Gordy sold Motown to MCA records.

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Motsev, Alexander

(*b* Lom, 16 Oct 1900; *d* between Lom and Sofia, 24 Dec 1964). Bulgarian music folklorist. He studied music theory with Dobri Khristov and music history, education and aesthetics with Stoyan Brashovanov at the State Music Academy in Sofia, where he graduated in 1925. From 1925 to 1938 he taught music at the gymnasium in Lom; he also produced a dozen operettas and operas (including Gluck's *Orfeo* and Flotow's *Martha*) with an amateur company and formed an amateur choir which gave concerts in Romania and Yugoslavia. In 1938 he moved to Sofia, where he taught as a school music teacher, and from 1942 until 1945 he studied musicology with Erich Schenk in Vienna. On his return he taught in the same Sofia Gymnasium and, for a short time, music history and solfège at the Sofia Music School. Until 1956 he worked as adviser for the Central House of Folk Art in Sofia. He died in a car accident.

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Motta, José Vianna da.

See Vianna da Motta, José.

Motte, Diether de la

(*b* Bonn, 30 March 1928). German composer and teacher. He studied at the Nordwestdeutsche Musikakademie, Detmold, where his teachers included Wilhelm Maler (composition), Conrad Hansen (piano) and Kurt Thomas (choral conducting), and attended classes given by Leibowitz, Krenek, Fortner and Messiaen at the Darmstadt summer courses. In 1950

he was appointed lecturer at the Evangelische Landeskirchenmusikschule in Düsseldorf, where from 1955 he was also active as a music critic. He was then a reader for the publishing house of Schott (1959–62) before his appointment as lecturer (1962) and later as professor of composition and theory (1964) at the Hamburg Musikhochschule. In 1972 he was elected vice-president of the Freie Akademie der Künste, Hamburg. He has also taught at the Hannover (1982–8) and Vienna (1988–96) Musikhochschulen. Never attached to a particular group or school of composition, he has been decisively influenced by 'singing' music – Gregorian chant, works by Schubert and Berg and music for gamelan. Numerous 'visible music' compositions led him to a new conception of opera in *So oder so*, in which pantomime plays an important role. He is married to Helga de la Motte-Haber.

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MONIKA LICHTENFELD

Motte-Haber, Helga de la

(*b* Ludwigshafen, 2 Oct 1938). German musicologist. She studied psychology at Vienna University and at Mainz University with Wellek (1957–61); she then studied musicology with Dadelsen and Reinecke at Hamburg University, where she took the doctorate in 1967 with a dissertation on experimental psychological investigations into the classification of musical rhythms. She worked at the Staatliche Institut für Musikforschung in Berlin (1965–72), and in 1971 completed the *Habilitation* in systematic musicology at the Technical University of Berlin. In 1972 she became a research fellow and professor at the Pädagogische Hochschule in Cologne and she was appointed professor at the Technical University in 1978; she is also editor of the *Jahrbuch Musikpsychologie* (together with Günter Kleinen and K.K. Behne) and the series Schriften zur Musikpsychologie und Musikästhetik.

Motte-Haber is known chiefly for her pioneering work in music psychology and for publications on Varèse, the aesthetics of modern music and the impact of the technical reproduction on music reception. A prolific author and well-known editor, Motte-Haber's outstanding reputation as a scholar has aided the acceptance of the discipline of music psychology within the academic community.

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    Sinngebung in der Musik des 20. Jahrhunderts', 215–49]

<div align="right">HANS HEINRICH EGGEBRECHT/R</div>

Motteux, Peter Anthony [Pierre Antoine]

(*b* Rouen, 25 Feb 1663; *d* London, 18 Feb 1718). English writer and
playwright of French birth. A Huguenot refugee, he came to London in
1685 and was naturalized a year later. His literary career began with the
publication of the *Gentleman's Journal* (1692–4), a monthly magazine

catering for a wide range of tastes, which included both comments on music and a music supplement, and which he edited and partly wrote (with unacknowledged borrowings from the *Mercure de France*). In this periodical Motteux offered the classic *apologia* for semi-opera: 'Other Nations bestow the name of Opera only on such Plays whereof every word is sung. But experience hath taught us that our English genius will not rellish that perpetual Singing'. His dramatic works include a number of masques and musical interludes: possibly *The Rape of Europa* (performed with an adaptation of Fletcher's *Valentinian*, 1694), certainly *The Taking of Namur* (1695), *The Loves of Mars and Venus* (with Edward Ravenscroft's *The Anatomist*, 1696), *Hercules* (with his own *The Novelty*, 1697), *Europe's Revels for the Peace* (1697) and *Acis and Galatea* (with *The Mad Lover*, *c*1700) – set mainly by John Eccles (with assistance from Gottfried Finger in *The Loves of Mars and Venus*) – *Britain's Happiness* (1704), set by both Richard Leveridge and John Weldon, and *The Mountebank* (with his own *Farewell Folly*, 1707), set by Leveridge. He also turned John Fletcher's *The Island Princess* (1699) into a very successful semi-opera, set by Daniel Purcell, Jeremiah Clarke and Leveridge.

Motteux was also involved in the first productions of all-sung opera in London. He probably made the English translation of Tommaso Stanzani's *Arsinoe* for Thomas Clayton (1705) and he certainly provided the English texts for Giuseppe Fedeli's *The Temple of Love* (1706), the pasticcio *Thomyris* (1707) and Pietro Ottoboni's *Love's Triumph* (1708). The early London pasticcios are not musically distinguished, but Motteux's skill in concocting plausible plots from parodied texts was considerable, notwithstanding the occasional mismatch of words and music. Once Italian operas came to be performed in their original language, Motteux retired from the theatre and became a merchant. He died in a brothel after 'trying a very odd Experiment'.

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MARGARET LAURIE (with CURTIS PRICE)

Mottl, Felix (Josef)

(*b* Unter-St Veit, nr Vienna, 24 Aug 1856; *d* Munich, 2 July 1911). Austrian conductor, arranger and composer. He entered the Löwenburg Seminary in Vienna as a boy soprano in 1866, and from 1870 studied theory with

Bruckner and conducting with the elder Joseph Hellmesberger at the Vienna Conservatory, composing symphonies, overtures and several operas. Fuelled by Bruckner's enthusiasm for Wagner, he attended many Wagner performances and became choral director of the Akademischer Wagnerverein. In 1876 Mottl was invited by Hans Richter to join the élite 'Nibelungen-kanzlei' who, along with Seidl, Zumpe, Lallas and Fischer, assisted in the first season at Bayreuth. His experiences of Wagner's conducting and interpretations led him to become one of Bayreuth's most dedicated interpreters in the immediate post-Wagner period. He conducted the Bayreuth premières of *Tristan und Isolde* (1886), *Tannhäuser* (1891), *Lohengrin* (1894) and *Der fliegende Holländer* (1901) as well as performances of *Parsifal*, *Die Meistersinger von Nürnberg* and the *Ring*.

For a short time in 1878 he was music director of the Ring-Theater in Vienna, and in 1880 worked with Arthur Nikisch at the Leipzig Opera; in the same year his own opera *Agnes Bernauer* was performed with Liszt's support at Weimar. Mottl's first major appointment, as music director of the court opera in Karlsruhe between 1881 and 1903, earned Karlsruhe the title 'kleine Bayreuth', owing to his exceptional conducting of Wagner's dramatic works from *Rienzi* onwards, especially the *Ring* and *Tristan und Isolde*. He also championed contemporary works and introduced many French composers to German audiences. Berlioz's *Béatrice et Bénédict*, performed in 1888 with his own recitatives, was followed by the first-ever complete production of *Les Troyens* (6 and 7 December 1890). German premières included his friend Chabrier's *Gwendoline* (1889) and *Le roi malgré lui* (1890), Grétry's *Raoul Barbe-bleue* (1890), Cherubini's *L'hôtellerie portugaise* (1893) as well as Handel's *Acis and Galatea*, while his reorchestrated première of Peter Cornelius's *Der Barbier von Bagdad* in 1884 established the previously unsuccessful work as a masterpiece of German comic opera. Mottl also gave the first performances of Schubert's stage works, *Alfonso und Estrella* (1881), *Fierrabras* (1897) and *Die Zauberharfe* (1898). In 1892 he married the opera singer Henriette Standhartner and composed the *Wolfgang Idyll* for the birth of their son Wolfgang in 1894, possibly inspired by Wagner's example.

Mottl enjoyed a high reputation abroad; of his London Wagner concert on 25 April 1894 George Bernard Shaw wrote that 'Mottl is a conductor of the very first rank with immense physical energy and personal influence'. He conducted the *Ring* at Covent Garden in 1898 and 1900, and during 1903–4 was guest conductor at the Metropolitan Opera in New York, where he advised the conductor Alfred Hertz in the successful American première of *Parsifal*(1903) but could not conduct himself owing to copyright disputes with Bayreuth.

In 1903 Mottl assumed his second main appointment, as Generalmusikdirektor of the Munich Opera, and director of the Akademie der Tonkunst. Here he again raised standards to new heights of excellence, with a repertory that included his own versions of Italian operas by Bellini and Donizetti, and many new works, notably Debussy's *Pélleas et Mélisande*, Strauss's *Elektra*, and premières of Wolf-Ferrari's *I quatro rusteghi*(1906) and *Il segreto di Susanna* (1909), and Pfitzner's *Das Christ-Elflein* (1906). After his first wife Henriette died, he married Zdenka Fassbender who sang Isolde in the fateful 100th performance of *Tristan*

und Isolde (his 'musikalische Jugendliebe') during which he collapsed, dying a few days later. Alongside Mottl's outstanding legacy as a conductor, his prolific output of orchestrations, which includes richly scored Romantic lieder as well as many Baroque works, represents a significant source for a study of performing practice at the outset of the modernist era.

WORKS

(selective list)

Stage: Alfred (op), 1869, inc.; Ekkehard (romantic op, 3, after Scheffel), 1870, inc.; König Hako (after A. Bube), 1870, inc.; Agnes Bernauer (op, 3, F. Mottl, after A. Böttger, O. Ludwig and F. Hebbel), Weimar, 28 March 1880 (Vienna, 1881); Eberstein (Festoper, 3, G. Pulitz), Karlsruhe, Oct 1881; Fürst und Sänger (op, 1, J.V. Widmann), Karlsruhe, 25 May 1893 (Berlin, 1893); Rama (op, 2), 1894, unperf.; Pan im Busch (Tanzspiel, 1, O.J. Bierbaum), 1899, perf. 20 March 1900; Die gefesselte Phantasie (F. Raimund) (Cologne, 1910) [after F. Schubert: Rosamunde]; recits for H. Berlioz: Béatrice et Bénédict, vs pubd

Orch: Sym no.1, 1869; Sym no.2, 1874; Romeo and Juliet Ov., 1874; Wolfgang Idyll, 1894

Chbr: Str Qt no.1; Str Qt no.2, f, 1897–8 (1901); Österreichische Tänze, pf duet (Leipzig, 1898)

Vocal: 2 masses; choral works with orch; *c*50 lieder

Many edns/orch arrs. of works by J.S. Bach (Brandenburg Concs. nos.1, 2, 4, 6; 14 cants.), V. Bellini (Norma), P. Cornelius (Der Barbier von Bagdad), M.I. Glinka (Zhizn'za tsarya [A Life for the Tsar]), F. Schubert (Fierrabras; Fantasie, f; lieder), R. Wagner (Wesendonck Lieder; Sym., E); concs. by G.F. Handel, J.-P. Rameau; op scenes and ballet suites by C.W. Gluck, Handel, J.-B. Lully, Rameau; songs by by L. van Beethoven, C. Loewe, W.A. Mozart, Schubert, R. Strauss

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MALCOLM MILLER

Motto.

A term used for a brief phrase or motif that recurs at various points in a work. It may be applied to masses of the 15th and 16th centuries unified by the appearance of the same brief phrase at the beginning of each movement, as in parody masses such as Morales's *Missa 'Mille regretz'* (*see* Head-motif). In the 17th and 18th centuries, it is commonly applied to a figure at the beginning of an aria (*see* Devisenarie) where the 'motto' is stated by the voice and followed by the opening ritornello, as in 'Lo farò, dirò spietato' in Act 1 of Handel's *Rodelinda* (1725). In music of the 19th century, it may apply to a phrase that dominates a composition or recurs within it, generally appearing at the opening and at decisive moments in the course of the movement or the work: examples are Beethoven's 'Lebewohl' Piano Sonata op.81*a*, Berlioz's *Symphonie fantastique* (where the *idée fixe* may be called a motto) and Tchaikovsky's Symphonies nos.4 and 5.

Motz, Georg

(*b* Augsburg, 24 Dec 1653; *d* Tilsit [now Sovetsk], 25 Sept 1733). German composer, musician and writer on music. According to an autobiographical statement printed in Mattheson, he studied music at Augsburg under the guidance of Georg Schmezer and completed his schooling at Worms. A journey to Vienna and Baden brought him to the notice of Prince Johann Seyfried of Eggenberg, who employed him at his residence near Graz, and at Ljubljana when his court moved there in the winter. In 1679 Motz made a four-month journey to Venice, Padua, Ferrara, Bologna, Florence, Siena and Rome. On returning to Eggenberg in August he fell seriously ill and decided in 1680 that for health reasons he must leave Styria. He moved to the court of his former employer's brother, Duke Johann Christian, at Krumau (now Český Krumlóv), Bohemia, where he became organist. Because of his Protestant faith, however, he became badly estranged from religious circles there, and he left within a year. He then travelled north, stopping at Hamburg, Lübeck, Danzig and Königsberg, until finally he went to Tilsit, where on 8 May 1682 he was appointed Kantor of the Provincial School. He remained at Tilsit until his death.

Mattheson praised Motz as 'one of the best Kantors in Germany, who may with honour be called a *musicus eruditus*'. None of Motz's music survives, and he is known now exclusively as an effective and outspoken writer opposing critics of church music. His treatise *Die vertheidigte Kirchen-Music* convincingly challenges the denunciation of the use of music in the Protestant church in Christian Gerber's *Unerkandte Sünden der Welt* by showing that both the Bible and Luther strongly supported music in the church. Writing with perception and humour, he made Gerber look ignorant of the very sources he quoted and showed up his pseudo-moralizing about the sins of church music as foolish. His treatise and its continuation of 1708 are important for an understanding of the musico-sociological conflicts arising at the time in the German Protestant church as the impact of secular musical styles became ever more central to concepts of sacred music.

WRITINGS

Die vertheidigte Kirchen-Music oder klar und deutlicher Beweis welcher gestalten Herr M. Christian Gerber … in seinem Buch, welches er Unerkandte Sünden der Welt nennet … da er von dem Missbrauch der Kirchen-Music geschrieben zu Verwerfung der musicalischen Harmonie und Bestraffung der Kirchen-Music zu weit gegangen (n.p., 1703)

Abgenötigte Fortsetzung der vertheidigten Kirchen-Music (n.p., 1708)

Grosse unbegreifliche Weisheit Gottes, in dem Gnadengeschencke der geistlichen Sing- und Klingkunst, lost, MS once owned by Mattheson

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GEORGE J. BUELOW

Moucqué, Antoine.

See Mouqué, Antoine.

Moud, Henry [Harry].

See Mudd, (1).

Moulaert, Raymond (Auguste Marie)

(*b* Brussels, 4 Feb 1875; *d* Uccle, Brussels, 18 Jan 1962). Belgian composer, pianist and teacher. He studied the piano and theory at the Brussels Conservatory, but was self-taught in composition. Returning to teach at the conservatory, he remained there for 43 years, most notably as professor of counterpoint (1927–40); he was also professor of harmony and counterpoint at the Chapelle Musicale Reine Elisabeth. He was elected a member of the Belgian Royal Academy in 1955, and in 1958 he received the Prix Quinquennal of the Belgian government. As a composer, he excelled in songwriting, and his best work in the genre (the five cycles of *Poèmes de la vieille France*) recalls Fauré. He wrote for the orchestra in a Bartókian manner, often using variation techniques within strict forms, as in the *Symphonie de fugues*. He edited Lully's *Alceste* (Paris, 1932) for Prunières' complete edition.

Raymond Moulaert's son Pierre (*b* St Gilles, Brussels, 24 Sept 1907; *d* Uccle, Brussels, 13 Nov 1967) studied violin and theory at the Brussels Conservatory, where he was successively professor of solfège (1937) and harmony (from 1964). Coming to composition through practical work for the theatre and the cinema, he remained close to convention in his small production of orchestral (*Séquences*, 1964) and chamber music.

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Orch: Fanfares, 1930; Symphonie de valses, 1936; Tpt Concertino, 1937; Pf Conc., 1938: Rhapsodie écossaise, cl, orch, 1940; Symphonie de fugues, 1942–4; Etudes symphoniques, 1943; Variations symphoniques, 1952

Choral: Poèmes de la vieille France (J. de Meung, B. de Ventadour, C. de Pisane, C. d'Orléans, G. de Machaut, anon.), mixed chorus, 1917, 1920 [arrs. from cycles under Songs]; La lanterne magique (M. Carême), mixed chorus, 1947; Mass, mixed chorus, 1949; Petites légendes: 1 (Carême), 3 female vv unacc., 1950; Petites légendes II (Carême), 3 male vv unacc., 1950

Chbr: Andante, fugue et final, ob, ob d'amore, eng hn, heckelphone, 1907; Divertimento, str trio, 1936; Suite, 3 trbn, 1939; Sonata, vc, pf, 1942; Concert, wind qnt, hp, 1950; kbd pieces

Songs: 20 Mélodies et poèmes, medium v, pf, 1914–17; Poèmes de la vieille France: 1 (de Meung, de Ventadour, de Pisan, d'Orléans, anon.), medium v, pf, 1917, 2 (d'Orléans, M. de Montreuil, Cotin, C. de Maleville, Machaut, anon.), medium v, pf, 1920, 4 (Guy de Covci, G. Brûlé, Ronsard, G. de Botueil, J. du Bellay, O. de Saint-Gelais, R. Belleau), medium v 1939, 3 (P. de Ronsard, F. Villon), medium v, vc, pf, 1938; 5 (D. De Saint Sorlin, Boisrobert, G. de Brébeuf, P. de Tyard, Le Père de S Louis, Pinchesne, Scudéry), medium v, fl, pf, 1942–3; 6 oudnederlandse gedichten (H. van Veldeke, D.V. Coornhert, D. Jonctijs, Jan I, Duke of Brabant, anon.), medium v, pf, 1925; 6 oudnederlandse liederen, medium v, pf, 1952; 2 poèmes en vieille langue anglaise (R. Herrick, J. Lilye), medium, v, pf, 1928; Rime dell'Italia antica (D. Compagni, Count Collatino di Collalta, T. Tasso, anon.), medium v, pf, 1930; Chanson du châtelain de Coucy (12th cent.), medium v, pf, 1945; orch songs

MSS in *B-Br*

Principal publishers: Brogneaux, CeBeDeM, Chester, Salabert

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P. Tinel: 'Notice sur Raymond Moulaert', *Annuaire de l'Académie royale de Belgique*, cxxix (1963), 191–201

HENRI VANHULST

Moule-Evans, David

(*b* Ashford, Kent, 21 Nov 1905; *d* Dorking, Surrey, 18 May 1988). English composer. He gained an open scholarship in 1924 to the RCM, where he studied with Sargent and Howells. He won the Mendelssohn Scholarship in 1929 and obtained a DMus at Oxford in the following year. His Concerto for String Orchestra won a Carnegie Publication Award in 1928, and his

Symphony in G (1944) won first prize in the Australian Jubilee Competition in 1952. He wrote a number of substantial orchestral pieces, of which the overture *Spirit of London* (1942), the *Vienna Rhapsody* (1943) and the orchestral poem *September Dusk* (1945) are perhaps the most notable and popular. *The Haunted Place* (1944), for string orchestra, was also well received. Among his chamber works the Violin Sonata in F♯ minor (1956) and the Piano Sonata (1966) are outstanding, and they represent a move away from the straightforward traditional style that had served his more popular orchestral works. He also wrote songs, partsongs and music for many documentary films. In 1945 he joined the teaching staff of the RCM as professor of composition and theory. Serious illness in 1968 brought his composing career to an end, although he continued to teach. His principal publishers are Joseph Williams and Stainer & Bell.

MICHAEL HURD

Moulinghem[Moulinghen, Moulingzen], Jean-Baptiste

(*b* Haarlem; *d* Paris, 1812). Dutch composer. It is not known whether he or his brother Louis-Charles Moulinghem wrote the symphonies performed at the Concert Spirituel in 1768 and 1769, but judging by the advertisements for their publication which appeared in 1770 it is likely that they were by the elder brother, Jean-Baptiste, 'of the company of the Comédie-Italienne'. Jean-Baptiste was indeed a cellist in the orchestra of the Comédie-Italienne in 1759 and 1760, and was then among the first violins from 1766 until his retirement in 1809; he also played in the orchestra of the Concert Spirituel until 1790. He composed no operas as such, but arranged the vaudevilles of several *opéras comiques* performed during the 1770s. The first three of these had been produced earlier in the Théâtres de la Foire: *Acajou* in 1744, *La servante justifiée* in 1740 and *Les nymphes de Diane* in 1747. The success of such 'vaudeville operas' indicates the persistence of a taste for this genre long after the establishment of 'pièces à ariettes'. The score of *Acajou* is a valuable illustration of the way in which vaudevilles were performed by the Comédie-Italienne.

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La servante justifiée (oc, 1, Favart and B.-C. Fagan, after J. de La Fontaine), Fontainebleau, 9 Oct 1773

Les nymphes de Diane (oc, Favart, C.-F. Panard and C.-F. Boizard de Pontau, after La Fontaine: *Les lunettes*), Paris, Comédie-Italienne (Bourgogne), 11 Aug 1774

La bonne femme, ou Le phénix (parodie mêlée de vaudevilles, 2, P.-Y. Barré, J.-B.-D. Desprès, P.-A.-A. de Piis and L.-P.-P. Resnier), Paris, Comédie-Italienne (Bourgogne), 7 July 1776 [parody of C. W. Gluck: Alceste]

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MICHEL NOIRAY

Moulinghem [Moulinghen, Moulingzen], Louis-Charles

(*b* Haarlem; *fl* 1768–85). Dutch composer, younger brother of Jean-Baptiste Moulinghem. Only two biographical facts are known about Louis-Charles: he published a *Sinfonia périodique* in Paris in 1768 and he had settled in Paris by 1785, the publication date of the *Tablettes de renommée des musiciens*. According to Fétis he learnt the violin in Amsterdam and then entered the service of Prince Charles de Lorraine in Brussels as *maître de chapelle*. The titles of his operas come from *Les spectacles de Paris* of 1790.

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Inst: Sinfonia périodique, E♭ (Paris, 1768)

For bibliography *see* Moulinghen, jean-baptiste.

MICHEL NOIRAY

Moulinié [Moulinier, Moulinière, Molinié], Etienne

(*b* Languedoc, *c*1600; *d* Languedoc, after 1669). French composer. As a child he sang in the choir of Narbonne Cathedral. In 1624 he came to Paris, where his elder brother Antoine (*d* Paris, 8 Aug 1655) was a singer in the king's chamber. Antoine recognized Etienne's talent and used his influence as a valet and officer in the royal service to assist his career. In 1628 Etienne became director of music to Gaston of Orléans, the king's younger brother, and remained in this post until Gaston's death on 2 February 1660; Gaston was fond of music and particularly of *ballets de cour*. Moulinié wrote both sacred and secular music, for one or more voices unaccompanied or accompanied by either lute or continuo, and also composed music for ballets and dance pieces for other occasions. From 1634 to 1649 he served as music master to Gaston's daughter, Mlle de Montpensier, for whose *Ballet des quatres monarchies chrétiennes* (1635)

he composed the solo *airs*. After Gaston's death he received a small payment from his estate, but it was necessary for him at a relatively advanced age to seek new employment. In 1661 he became director of music to the estates of Languedoc and remained so until his death.

Moulinié's many *airs de cour* are typical of the genre in that they are simple, strophic and basically syllabic, but they are unusual in being freer rhythmically. The appearance in print of many *airs* within a single year in three versions – for four voices, solo voice with lute, and unaccompanied solo voice – attests their popularity. In one instance, *Enfin la beauté*, the lute adds a ritornello that is absent in the purely vocal versions, and in another, *D'où sort cette grande clarté*, the vocal part in the version with lute is transposed. Moulinié's skill as a composer is evident in *Quoy faut-il donc vous dire adieu*, where the initial phrase is developed to a degree rare in 17th-century *airs de cour*. The *airs* were so admired that they were used for sacred songs with new texts in *Despouille d'Egypte* (Paris, 1629) and *La philomele seraphique* (Tournai, 1632). Heinrich Albert included *Est-ce l'ordonnance des cieux* in his *Arien*, vii (Königsberg, 1648) with a new German text, *So ist es denn des Himmels Will*, by Andreas Adersbach. Unlike Antoine Boësset, who refused to write *airs à boire*, Moulinié composed about 20 of them in keeping with the pleasure-loving atmosphere at the court of the Duke of Orléans (most are in the third volume of *Airs avec la tablature de luth*, 1629). They include many political allusions and interpolations from the colourful characters who surrounded the duke and were present at his banquets. Their compositional skill, progressive harmonies and free rhythms (close to those of the dance) show that Moulinié endowed his *airs à boire* with an artistic quality equal to that of his *airs de cour*, though this was denied by his contemporaries. Perhaps some of the unusual qualities of Moulinié's *airs* come from his awareness of non-French vocal music, particularly that of Spain and Italy. Spanish song and dance were popular in Paris, but only Moulinié among French composers actually published *airs* in Italian and Spanish. The Spanish songs do not display any features of the *tonada humana*, but one of them, *Repicavan las campanillas*, was copied and adapted by Dutch composers many times and even appeared in greatly revised German versions. The Italian influence on Moulinié eventually proved stronger: all his later compositions, most of which are sacred, include a figured bass, and the polyphonic choral works include some antiphony.

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JOHN H. BARON/GEORGIE DUROSOIR

Moulton, Dorothy.

English soprano, married to robert Mayer.

Moulu [Moullu, Molu], Pierre

(*b* ?1484; *d c*1550). French composer. He was associated with Meaux Cathedral and the French Royal court. It seems likely from the style and texts of some of his compositions that he was connected with the French royal court during the first quarter of the 16th century. His five-voice chanson-motet, *Fiere attropos* (a *rondeau*, with the Good Friday antiphon *Anxiatus est in me spiritus meus* as cantus firmus) laments the death of France's sovereign lady, doubtless Anne of Brittany (*d* 1514). Another of Moulu's motets, the four-voice *Mater floreat florescat*, pays tribute to celebrated musicians of the 15th and 16th centuries: the first part of the piece lists composers from Du Fay to La Rue, and ends 'may the incomparable Josquin win the prize'. The second half names younger composers, many of them known to have sung in the French royal chapel, including Longueval, Lourdault [Jean Braconnier], Prioris, the brothers Févin and Mouton. The composition may have been written and first performed for the triumphal entry into Paris on 12 May 1517 of the newly crowned wife of François I, Queen Claude. Six of Moulu's nine surviving chansons are arrangements of monophonic *timbres* that circulated at the French court. In spite of this circumstantial evidence, Moulu is not mentioned in any archival documents of the French royal court or its allied chapels. Richard Sherr has uncovered several references to a 'Petrus Moulu' among the registers of supplication to papal authorities submitted by French monarchs on behalf of certain of their officials. This Moulu,

whose profession is not clear from the register, apparently held a clerical post at the cathedral of Meaux between 1505 and 1513, a range of dates that complements the composer's political motets for the French monarchy.

In his dedication to the *Livre des meslanges* (Paris, 1560) Pierre de Ronsard mentioned Moulu as a student of Josquin Des Prez. Whether Ronsard's remark ought to be taken literally or not, Moulu's music does in fact show the influence of Josquin in some important respects. His *Fiere attropos* closely resembles Josquin's *déploration* for Ockeghem in many ways, while his *Missa 'Missus est Gabriel'* reworks Josquin's motet in the manner of a parody mass. In other respects, too, Moulu's music bears dual allegiance to older cantus firmus techniques and comparatively more modern approaches to imitative writing and musical form. His best-known mass, the *Missa 'Alma Redemptoris mater'* (paraphrasing the Marian antiphon) is composed so that it can be performed either as it stands or by omitting all of the rests longer than a minim. His multi-voiced chansons, printed in the self-consciously archaic *Livre des meslanges*, favour double canons and other contrapuntal complexities. His three-voice chansons, by contrast, represent a transitional phase of compositional practice. Those pieces found in Antico's *Couronne et fleur* of 1536, for instance, reveal a conservative approach to borrowed melodies (which appear in the tenor part, surrounded by often melismatic parts) joined to a decidedly more modern formal vocabulary, which in its sectional divisions and attention to poetic design and syntax looks to Claudin de Sermisy's music for its inspiration.

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masses

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Missa 'Missus est Gabriel angelus', 4vv, *F-CA* 4 (on Josquin's motet)
Missa 'Mittit ad virginem', 4vv, *P-C* M.M.2
Missa 'Stephane gloriose', 4vv, 1540[1]

motets

Adest nobis dies laetitiae, 4vv, *I-MOd* IX; Alleluia, Regem ascendentem, 4vv, *D-Bga* XX.HA StUB Königsberg 7 (formerly B of Königsberg, Universitäts Universitätsbibliothek, MS 1740; B only); Domine Dominus noster, 4vv, *D-Kl* 4°, 24; Fiere attropos, 5vv, ed. in MRM, iii–v (1968); Inducta est caro mea, 4vv, *Rp* B2111–15; In hoc ego sperabo, 3vv, 1542[18]; In pace, 5vv, SM
Mater floreat, 4vv, ed. in MRM, iii–v (1968); Ne projicias, 6vv, SM; Oculi omnium, 3vv, 1565[2]; O dulcis amica Dei, 5vv, S; Oremus pro conctis, 4vv, *I-Bc* R142, vol.iii; Quam dilecta, 3vv, 1565[2]; Regina caeli, 4vv, 1535[4]
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HOWARD MAYER BROWN/RICHARD FREEDMAN

Mounsey, Ann (Sheppard) [Mrs Mounsey Bartholomew]

(*b* London, 17 April 1811; *d* London, 24 June 1891). English composer, organist and teacher. At the age of six she became the pupil of Johann Bernhard Logier. In 1820 she attracted the interest of Spohr, who published her harmonization of a melody in his autobiographical account of a visit to Logier's academy. She later studied with Samuel Wesley and

Thomas Attwood. In 1828 she was appointed organist at Clapton and four years later became an associate of the Philharmonic Society. Her earliest known work was the ballad *Mary meet me there* (1832). In 1843 she gave the first of six series of Classical Concerts, at Crosby Hall, London. She became a friend of Mendelssohn and on 8 January 1845 gave the première of his anthem *Hear my prayer*, composed for her Classical Concerts. In 1853 she married William Bartholomew, a translator and adapter of librettos for Mendelssohn, and in the same year composed the oratorio *The Nativity* op.29, which was performed on 17 January 1855 under the direction of John Hullah at St Martin's Hall. Mounsey was well known in London as a teacher and organist; she published a sacred cantata, *Supplication and Thanksgiving* (1864), more than 100 songs, 40 partsongs, several hymns, and many works for the piano and for the organ. Her lieder settings include Goethe's *Erlkönig* and *Kennst du das Land*.

Her sister, Elizabeth Mounsey (*b* London, 8 Oct 1819; *d* London, 3 Oct 1905), was also an organist and composer. They collaborated in the publication of *Sacred Harmony* (London, ?1860) and *Hymns of Prayer and Praise* (London, 1868). Elizabeth also composed works for the organ, the piano and the guitar.

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JANE A. BERNSTEIN

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See Appalachian dulcimer.

Mount Edgcumbe, Richard, 2nd Earl [Edgcumbe, Richard]

(*b* Plymouth, 13 Sept 1764; *d* Richmond, Surrey, 26 Sept 1839). English opera enthusiast and amateur composer. On his father's death in 1795 he was elevated to the peerage and became Lord Lieutenant of Cornwall. He attended the King's Theatre, London, from the age of nine, and acquired sufficient musical skill to compose an opera, *Zenobia*, to a text by Metastasio, which the prima donna Brigida Giorgi Banti performed at her benefit performance at the King's Theatre on 22 May 1800. His later claim that he withdrew the work after this sole performance because it was intended for Banti's exclusive use suggests limited success.

Mount Edgcumbe recorded his experiences in *Musical Reminiscences of an Old Amateur Chiefly Respecting the Italian Opera in England for Fifty Years, from 1773 to 1823* (London, 1824). Subsequent editions (1827, 1828, 1834/*R*) extended the period under discussion, the last including a section on the Handel Festival held in Westminster Abbey in 1834. Frequently his own eye-witness account, the *Reminiscences* are a valuable

complement to contemporary British writings such as those of Charles Burney and William Parke. Mount Edgcumbe's tastes were formed during the late 1770s and early 1780s and were reinforced during his European tour of 1783–5, when he visited Vienna and various Italian cities (he again travelled abroad in 1802). His vivid descriptions of the leading singers of the age, several of whom he knew personally, shed light on matters such as the allocation of roles. No performers met his criteria of tone, technique, variety of expression, and tasteful use of ornamentation more than Banti and the castrato Gasparo Pacchierotti, in works by Bertoni, Bianchi, Gluck, Nasolini, Paisiello, Sacchini and others. Weak singers recieved withering criticism. During the 19th century Mount Edgcumbe perceived social changes in the audiences at the King's Theatre and he considered raised prices, caused by increases in singers' fees, responsible. He blamed Rossini's works for undermining the golden age of opera, lamenting the popularity of *pezzi concertati*, the neglect of Metastasian conventions, and changes in vocal styles. The appearance of Velluti, the last great castrato, in 1825 receives particular note. By now Mount Edgcumbe was an infrequent visitor to the theatre, relying on William Ayrton for information. Among the last operas he saw was Beethoven's *Fidelio*, which he admired, performed by a German company including Wilhelmine Schröder-Devrient, in 1832. Nostalgic for a bygone age and conscious that his views would be deemed old-fashioned, he found little other than John Braham's singing to praise in the Handel Festival of 1834.

GEORGE BIDDLECOMBE

Mouqué [Moucqué, Mocke, Mocqué], Antoine

(*b* Ostend, 1 Aug 1659; *d* Ostend, 23 Aug 1723). Flemish composer, organist and singer. He began as a choirboy at the principal church of Ostend, St Petrus-en-Paulus, and in 1677 became a salaried singer there. He had meanwhile completed his studies in the humanities with the Oratorian fathers at Ostend. On 9 August 1680 at Leuven he became a novice in their order, but he soon left to go to Bruges as a vicar and substitute organist at St Donaas. In 1689 he was again mentioned as a salaried musician at St Petrus-en-Paulus, and on 27 April 1691 was appointed *phonascus* there. He remained in this post until his sudden death, though there was in theory a break in his service from 16 July 1706 to 6 August 1709. On 20 September 1692 he was ordained a priest at Bruges. In 1711 he was asked to go to Antwerp to try out the new carillon for Ostend and in 1722 to go to Bruges to test the new clock for the market tower. No music by him has survived, though he appears to have been a prolific composer. The Ostend town accounts show that between 1690 and 1719 he was paid nine times for church compositions, including three masses and a collection of carols, which he dedicated to the magistrate. Works by him are also listed in four 18th-century inventories of music belonging to the principal churches of Oudenaarde (1734 and 1752), Ostend (1747) and Ghent (1754). These include an 'Opus Soloon', a Passion with Lamentations, an antiphon with *Magnificat*, a *Salve regina* and a *Regina coeli*. In 1706 Etienne Roger of Amsterdam advertised a

printed collection of motets by him for one to five voices and instruments. His name also appears with those of Corelli, G.B. Vitali and others in a privilege dated 1695 awarded to the Bruges printer François van Heurck. Swert called him 'a famous musician very well versed in every sort of instrumental music'.

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GODELIEVE SPIESSENS

Mouret, Jean-Joseph

(*b* Avignon, 11 April 1682; *d* Charenton, 20 Dec 1738). French composer. He was the son of an Avignon silk merchant, Jean-Bertrand Mouret, and his wife, Madeleine Menotte. Durey de Noinville related that the father, an amateur violinist, saw to it that Mouret 'perfected himself in the art of music'; it is reasonable to assume that he was trained at the choir school of Avignon's Notre Dame des Doms, where the young Rameau was appointed temporary organist in January 1702.

The Parfaict brothers indicate that he was employed in Paris as *maître de musique* by the Marshall of Noailles from 1704, but most later sources follow Titon du Tillet, who believed that Mouret established himself in Paris in 1707. Titon du Tillet called attention to Mouret's personal charm and excellent singing voice – assets that enabled him to move with ease in 'the best society'. At the time of his marriage to Marie Prompt in 1711, Mouret was *ordinaire de la musique* for the Duke of Maine, Louis XIV's son by the Marquise de Montespan, at Sceaux. Mouret later became *surintendant de la musique* there. Along with Nicolas Bernier, Marchand, Thomas-Louis Bourgeois, Colin de Blamont and Courbois, he composed the music for the Duchess of Maine's celebrated 'Grandes Nuits' (1714–15).

Mouret's first opera, *Les fêtes, ou Le triomphe de Thalie*, was given at the Paris Opéra on 19 August 1714 and, according to Titon du Tillet, had a 'prodigious success'. That same year he was appointed director of the orchestra of the Opéra, a post he held until 1718. By 1716 he was composing divertissements for Dancourt's comedies at the Comédie-Française. The following year he was appointed composer-director of the

Comédie-Italienne (Nouveau Théâtre Italien), where he was to compose approximately 140 divertissements over the next 20 years. Mouret was living then with his wife and daughter 'beside the Café de la Régence' on the Place du Palais Royal, where they stayed until 1734. In 1718 he obtained a royal privilege to publish his own music. This was renewed the year he died. On 20 February 1720 he became an *ordinaire du Roy* as a singer of the king's chamber. Many of his motets, cantatas and *cantatilles* were composed for performance at the Concert Spirituel, which he headed as artistic director from 1728 to 1733. If frequent mention in the influential *Mercure de France* is to be taken as measure, Mouret was the most popular composer of the Regency (1715–24).

It is thus surprising to realize that his popularity was ephemeral, and to find that he was quickly stripped of income and prestige. The difficulties of his last years were partly actuated by the interminable financial and legal problems attendant on his directorship of the Concert Spirituel. When in December 1734 the Académie Royale de Musique took over administration of the Concert Spirituel, Mouret lost his position to Jean-Féry Rebel. After the death of the Duke of Maine in 1736, Mouret was no longer retained at Sceaux, and in 1737 he lost his post at the Comédie-Italienne. In four years he was left essentially without employment and dependent on the kindness of such friends as the Prince of Carignan who gave him a pension of 1000 livres. The first signs of Mouret's insanity were noted in 1737, and on 14 April 1738 he was sent to the Fathers of Charity at Charenton, where he died eight months later.

Mouret shared in the innovating spirit that characterized the best in French stage music between Lully and Rameau. His *Le mariage de Ragonde* is a true lyric comedy composed more than 30 years before Rameau's *Platée*. In his *opéra-ballet*, *Les fêtes ou Le triomphe de Thalie*, the humiliating defeat of Melpomene (muse of tragedy) by Thalia (muse of comedy) in the prologue, which the librettist La Font boldly set on the stage of the Paris Opéra, resulted in a *succès de scandale*. Pressure obliged the authors to remove the heretical 'Triomphe de Thalie' from the title and to add a new entrée ('La critique des fêtes de Thalie') in which La Font 'assigned all the merit of its success to the music and dance' (preface). Although Loewenberg was wrong to claim that *Les fêtes de Thalie* was the first work to introduce comedy into the sphere of French opera (see for example Campra's *Les fêtes vénitiennes*, 1710) it does eschew mythology and allegory, dealing instead with flesh and blood characters – soubrettes and coquettish widows – who were dressed, for the first time according to the libretto, 'à la françoise'. 'La Provençale', a new entrée added in 1722, even makes use of popular meridional tunes sung in Provençal dialect and local instruments from the Midi.

Mouret's melodic gifts earned him the posthumous title of 'musicien des grâces'. They may be seen to better advantage in the music of *Les fêtes de Thalie*, *Les amours de Ragonde* and the divertissements of the Comédie-Italienne than in his more pretentious (and less successful) *tragédies lyriques* and *ballets-héroïques*. There is simplicity and naturalness in the former music that avoids triteness through asymmetrical phrase-groupings and rhythmic contrasts. There is also keen observation of the entire spectrum of French stage music resulting in a highly developed sense of

musical gesture; in *Le procès des théâtres* (1718), for example, Mouret's music characterizes the quarrelsome protagonists in the battle for supremacy in the theatrical world.

Mouret's motets, cantatas and *cantatilles*, designed for specific vocalists and solo instrumentalists at the Concert Spirituel, have a superficial elegance which is exemplified in the extended vocalises of the Alleluia finales to many of the motets (*O sacrum* even has a soprano cadenza). Only in the *Cantemus Domino* and in the poignant 'Ora pro nobis' of the *Regina coeli* does the music illuminate the text. In the cantatas vocal display is modified on occasion by rustic simplicity ('Mes moutons ne sont plus l'élite' from *L'absence*) and moments of true operatic intensity (the sea monster scene from *Andromède et Persée*).

The *Suites de symphonies* by Mouret and similar works by Jacques Aubert and Etienne Mangeant moved the small ensemble in France closer to an orchestral concept through their use of specific instrumentation. Dating from 1729, Mouret's *Suites* gave unusual attention to combinations of timbres. The first suite is scored for trumpet in D, first and second violins, oboes, bassoon, double bass and timpani; the second suite, a 'joyeuse musique de table', contains nine binary dances; the instrumentation, clearly indicated, exploits colour contrasts between horns and strings.

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stage

first performances in Paris unless otherwise stated

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Les grâces (ballet-héroïque, prol, 3 entrées, Roy), Opéra, 5 May 1735 (reduced score, 1735)

Le temple de Gnide ou Le prix de la beauté (divertissement, 1, Bellis, Roy); Opéra, 31 Nov 1741 (reduced score, 1742)

Recueil des divertissements du Nouveau Théâtre Italien, augmenté de toutes les symphonies, accompagnements, airs de violons et de flûtes, de hautbois, de

musettes, airs italiens et de plusieurs divertissements qui n'ont jamais paru (*c*1737) [divertissements for 140 plays; contents in Viollier 1950/*R*]

Divertissements for 9 comédies françaises, *Pcf*

vocal

Motets, 1–2vv, insts (1742): Usquequo Domine, Regina coeli, Quemadmodum, Nunc dimittis, Cantate Domino, O sacrum, Benedictus, Laudate nomen Domini, Cantemus Domino, Venite exultemus Domino

Cantates françoises, 1v, insts, livre premier (*c*1718/*R* in The Eighteenth-Century French Cantata, v (New York, 1990)): Andromède et Persée, ed. R. Blanchard (Paris, 1973); L'absence; La naissance du bal, L'heureux hazard

Cantatilles françoises, 1v, insts (n.d.) [also pubd separately]: Eglé; Hymne à l'Amour; Echo; Léda; L'Amour vainqueur; Thétis; Le raccomodement; Epitalame [also pubd as L'amour et l'hymen]: all repr. in The Eighteenth-Century French Cantata, v (New York, 1990)

L'été, cantatille, *F-Pn*

Amour, tout l'univers soumis à ton empire, cantatille, *Pc*

[19] Airs sérieux et à boire, 1–2vv, acc. (1719)

Second recueil d'[19]airs sérieux et à boire, 1–2vv, acc. (1719)

IIIme livre d'(20)airs sérieux et à boire, et de plusieurs parodies bachiques, 1–2vv, acc. (1727)

3 airs, S, B, bc, *A* 1171

Airs, cantatas, cantatilles and sacred contrafacta in over 50 18th-century anthologies, incl. Recueil des divertissements pour le Nouveau Théâtre Italien (Paris, 1713–37); Meslanges de musique latine, françoise et italienne (1725, 1729), 1 air, ed. in Le pupitre, vi (Paris, 1968); Nouveau recueil de chansons choisies (The Hague, 1723–43); Nouveau Théâtre de la Foire (1758); Nouvelles poésies morales (1737); Nouvelles poésies spirituelles et morales (1730–37); Recueil complet de vaudevilles et airs (1755); Ballard's Recueil d'airs sérieux et à boire (1711–18); Recueil de chansons nouvelles et vaudevilles (1737); Le Théâtre de la Foire ou L'Opéra Comique (1721–34); Le Théâtre de M. Favart ou Recueil des comédies, parodies et opéras comiques (1763–72); for others see *RISM*

instrumental

Fanfares, tpts, timbales, vns, obs, avec une suitte de simphonies mêlées de cors de chasse … livre second (*c*1729); ed. R. Viollier (Paris, *c*1937) and M. Sanvoisin (Paris, 1970)

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JAMES R. ANTHONY

Mourki [mourqui].

See Murky.

Mourtois, Jean.

See Courtois, Jean.

Mourton, Robert.

See Morton, Robert.

Mousikon.

An alternative designation for Akolouthiai.

Moussorgsky, Modest Petrovich.

See Musorgsky, Modest Petrovich.

Mouth organ.

A free-reed aerophone typically consisting of a wind-chest penetrated by one or more tubes, each fitted with a Free reed of metal or bamboo. Because of the widespread use of Western free-reed mouth organs, called variously harmonica (*see* Harmonica (i)), French harp and mouth harp, such instruments are known worldwide, but they probably originated in mainland South-east Asia or southern China during prehistoric times. In addition, they are related to other Western free-reed instruments, including the Reed organ (harmonium) and all types of accordions.

Within Asia five kinds of free-reed mouth organs are distributed from Japan to Thailand and from Bangladesh to Borneo. The two best-known types are the Chinese Sheng (Japanese Shō; Korean Saenghwang), with a bowl-shaped wind-chest of wood or metal and 17 or more graduated pipes arranged in a circle, and the Lao/north-east Thai Khaen (khene), with 6, 12, 14, 16 or 18 bamboo pipes arranged in raft form with a carved wooden wind-chest. The Hmong in Laos, northern Thailand, and southern China use a mouth organ with six tubes (*gaeng* or *geej*), five with a single free reed, one with three (*lu sheng*). Both Tibeto-Burmese and Mon-Khmer upland groups in the mainland and certain peoples in Borneo use similar instruments with gourd wind-chests (e.g. *sompotan*, *dding*, *engkerurai komboat*, *naw*). Individual free-reed pipes, with or without a gourd wind-chest, are also widespread, the latter found chiefly in Myanmar, the former in northern Thailand, among the Hmong, Phuthai and Khmer. Related to mouth organs, buffalo horns with a metal free reed on the concave side are found chiefly among the Karen of Myanmar, but they are also known to the Lao and Khmer. For further information see T. Miller: 'Free-Reed Instruments in Asia: a Preliminary Classification', *Music East and West: Essays in Honor of Walter Kaufmann*, ed. T. Noblitt (New York, 1981), 63–99.

For illustration *see* ..\Frames/F005676.htmlReed instruments.

TERRY E. MILLER

Mouthpiece

(Fr. *embouchure* [of clarinets and saxophones, *bec*]; Ger. *Mundstück*).

That part of a wind instrument which is placed in or against a player's mouth, and which, together with the lips or a cane Reed, forms the sound generator.

In brass instruments (including side hole types) it is roughly bell-shaped but is often much modified by external ornament. Internally it has three important elements: the cup (Fr. *bassin*); the throat (Fr. *grain*) (or orifice at the base of the cup); and the backbore (Fr. *queue*) (or expansion) which leads to the main tubing. All three have much influence on the characteristic tone and behaviour of the instrument (*see* Acoustics, §IV. The cup varies from shallow hemispherical to deeply conical. The throat may be relatively large, small, sharp-edged, rounded off, or, in such as the horn, virtually non-existent. (This applies also to the backbore.) The rim applied to the lips varies according to individual convenience.

In clarinets and the like the mouthpiece is roughly conical externally for some two-thirds of its length, after which it is obliquely chamfered off to a chisel-shaped tip (*see* Clarinet, fig.3). Opposite the chamfer is a flat table tangential to the surface, and against this the flat reed is placed. The table is slightly curved towards the tip and this 'lay' allows the reed to vibrate under the influence of the breath and control of the lips. In the upper part of

the table is a rectangular or keystone-shaped slot through to the interior. The internal 'tone chamber' may be a simple extension of the main bore of the instrument or it may be enlarged or contracted in various ways which have much influence on the tuning and tone quality of the instrument. Such mouthpieces are today made of wood, plastic, metal or glass.

PHILIP BATE/MURRAY CAMPBELL

Mouton, Charles

(*b* Paris 1617; *d* before 1699). French lutenist and composer. His mother's family included musicians, one of whom had a career at court. By the mid-1640s Mouton was being lionized by Parisian literary society, to which he may have been introduced by the Gaultiers. Around 1664 he was still in Paris, teaching a number of well-placed pupils. In 1673 he directed the lutes and theorbos in an entertainment at the court of Savoy in Turin. From at least 1680 he was back in Paris, where he published his two surviving books of *Pièces de luth sur différents modes* (Paris, before 1679, *c*1680; ed. in Corpus des luthistes français, Paris, 1992), and where his pupils included Milleran and Le Sage de Richée. The famous portrait by François de Troy (in the Louvre) was painted in 1690. Mouton represents, with Jacques Gallot, the final flowering of the French lute school. His first book contains an important *Avertissement* on the performance of his pieces.

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DAVID LEDBETTER

Mouton [de Holluigue], Jean

(*b* ?Samer, before 1459; *d* St Quentin, 30 Oct 1522). French composer, one of the most important writers of motets of the early 16th century.

1. Life.
2. Works.
WORKS
BIBLIOGRAPHY

HOWARD MAYER BROWN/THOMAS G. MacCRACKEN

Mouton, Jean

1. Life.

His epitaph, now lost but formerly in the collegiate church of St Quentin where he was buried, is said to have given his full name as 'Maistre Jehan de Hollingue, dit Mouton'. Other spellings of his surname, together with contemporary references to him as 'Samaracensis', suggest that his family originally came from the hamlet Holluigue [now Haut-Wignes] near Samer. In 1507 he was identified as the eldest son of Jehenne le Maire (by the then wife of Anthoine Larde) in a document concerning their sale of a house located next to the marketplace in Samer. Nothing is known of his education or other activities prior to his appointment as a singer and teacher of religious subjects (*écolâtre-chantre*) in the collegiate church of Notre Dame in Nesle (near Péronne) in 1477. By 1483 he had become *maître de chapelle* in Nesle and had also been ordained a priest; thus he was probably at least 25 years old. How long he stayed in Nesle is not clear. Recent archival researches by Andrew Kirkman have revealed that Mouton was paid for copying music and as a singer at the cathedral of St Omer in 1494–5. By 1500 he was in charge of training the choirboys at Amiens Cathedral, where a document from early that year lists him as *maistre des enffans* and one of the organizers of a performance of a mystery play.

In September 1501 he took charge of music in the collegiate church of St André in Grenoble, where his duties included teaching choirboys plainchant and polyphony. He did not stay there long; by the middle of 1502 he had left without the permission of the chapter. Possibly it was at this time that he joined the chapel of Queen Anne of Brittany, as she and her husband, Louis XII, visited Grenoble in June 1502 and may have taken Mouton with them when they departed. Records from Anne's chapel do not survive, but other evidence proves that Mouton entered her service during the first decade of the 16th century. In 1509, when the queen interceded personally on Mouton's behalf to obtain for him a position as canon at St André in Grenoble, he was identified as a singer in her chapel. By holding this canonicate *in absentia* he was enabled to draw income from a benefice conferred on him the following year, at which time he was described as her *magister capellae* (facs. in *MGG1*).

Mouton remained attached to the French court for the rest of his life. After Anne's death in 1514 he was transferred to the king's musical establishment, where he served first Louis XII and then his successor François I. Although never appointed head of the *chapelle royale* (a position held from 1515 until about 1522 by Antoine de Longueval), Mouton seems to have functioned as the official court composer during much of this time, writing music to celebrate important events both public and private. For example, his motet *Non nobis, Domine* marked the birth in 1510 of Renée, second daughter of Anne and Louis XII, and his moving *Quis dabit oculis* laments the queen's death, setting texts used in her funeral sermon. Mouton's position is further revealed by a letter written in 1518 by the Duke of Ferrara's representative at the French court, reporting that he was temporarily unable to send the duke any new compositions by Mouton, since the composer had shortly before returned to Paris from Amboise in order to compose new music in honour of the birth of the Dauphin (this music apparently has not survived). And one of Mouton's motets for St John the Baptist (*Inter natos mulierum* or *Regem confessorum*) may have been ordered by Anne to commemorate the saint

in 1506, after she had been cured of an illness, ostensibly by application of one of his relics.

The text of *O Christe redemptor*, with its closing salutation, 'fit regi felicitas, reginae fecunditas', strongly implies that it was written as the result of a royal commission, perhaps in 1513. Lowinsky proposed that *Missus est Gabriel angelus/A une dame* was written for the entry of Louis XII's second wife, Mary Tudor, into Paris on 6 November 1514, but more recently Braas has argued that this work was written neither by Mouton nor by Josquin, to whom it is also ascribed. After Louis XII died on 1 January 1515, records show that Mouton took part in his funeral service, but no special music composed by him for the event has yet been identified. Mouton's motet *Domine, salvum fac regem*, on the other hand, is likely to have been composed for the coronation of François I in Reims Cathedral on 25 January 1515.

During his first year as king, François won a notable victory at the battle of Marignano, an event celebrated in Mouton's *Exalta regina Galliae*. Several months later, in December 1515, François and Pope Leo X met in Bologna to discuss peace. The meeting was enlivened by many musical performances by both the papal and the royal chapels, almost certainly including Mouton's *Exsultet conjubilando Deo*. The pope was very favourably impressed by the musicians in the king's service, and he rewarded some of them, including Mouton, whom he named an apostolic notary. A number of 16th-century sources stress that Mouton was one of Leo's favourite composers: Glarean, for example, who studied in Paris between 1517 and 1522 and knew the composer, stated that Leo was fond of Mouton's masses. The pope's acquaintance with Mouton's music may well have antedated their meeting in 1515, if the motet *Christus vincit* was indeed written in honour of Leo's election as pope in 1513; the choirbooks of the papal chapel already contained a number of his works. Lockwood has shown not only that Mouton travelled to Italy in late 1515 as part of François's retinue, but also that music by him and many other northern musicians enjoyed extensive distribution there at about this time, whether or not a particular composer actually made a trip southward. Recent research has revealed, for example, that the Medici Codex (*I-Fl* acq. e doni 666), prepared in 1518 as a wedding gift for Lorenzo de' Medici, duke of Urbino, and Madeleine de la Tour d'Auvergne, was copied in Rome by scribes regularly associated with the papal chapel, and not at the French court under Mouton's supervision, as Lowinsky had originally proposed. Although no proof exists it seems likely that Mouton accompanied François to his meeting with Henry VIII of England at the Field of the Cloth of Gold in 1520. Various commentators reporting on the event noted that the performances by the two rival chapel choirs were as elaborate then as they had been five years before in Bologna.

In Mouton's last years he was granted a benefice at St Quentin. Although no church records survive from those years, Mouton may have been elected a canon on the death of Compère in 1518. Like Compère, Mouton was buried in St Quentin. His epitaph described him as 'en son vivant chantre du roy, chanoine de Thérouanne et de cette église' and gave the exact date of his death. His connection with Thérouanne is also mentioned

in two supplications of 1509, as well as in the document appointing him apostolic notary.

Quite apart from his stature as a composer and his position as one of the leading musicians at the French court, Mouton deserves a place in history as the teacher of Adrian Willaert, himself one of the greatest teachers of the 16th century, and hence a direct link in the tradition of Franco-Flemish composers who most influenced the direction of Italian music during the high Renaissance. On a more personal level, one contemporary described him thus: 'Besides being gifted he is the most humble man that one can find, and a good servant of God'.

Mouton, Jean

2. Works.

Approximately 100 motets by Mouton survive, together with 9 Magnificat settings, 15 masses and 25 chansons. More than a third of these were published during his lifetime, and his compositions continued to appear in print for 50 years after his death. Petrucci devoted an entire volume to his masses (1515), and the Parisian firm of Le Roy & Ballard brought out a posthumous collection of his motets (1555). In addition, his works are preserved in numerous manuscripts and printed anthologies in libraries throughout Europe. Fully a quarter of the total, including works in all genres, are known today only as unica (several in fragmentary form, lacking one or more voices), while a few others achieved wide dissemination in 15 or more sources. The problem of conflicting attributions is unusually acute for Mouton's motets, nearly one fourth of which also appear under other composers' names, while a similar number of motets appear in 16th-century sources wrongly ascribed to him as well as to their true authors.

Pierre de Ronsard, in the dedication to *Livre des meslanges* (Paris, 1560), cited Mouton as a pupil of Josquin des Prez, and Teofilo Folengo in some verses from his *Opus … macaronicorum* (1521) prophesied that Mouton was a composer whose music would be mistaken for Josquin's. Nevertheless it seems unlikely that Mouton actually studied with the older composer, although they may have known each other at the French court. Both Kast and Lowinsky pointed out that various other early 16th-century composers imitated Josquin's mannerisms more closely than Mouton did. Even though both composers employed many of the same techniques – paired imitation, canonic cantus firmi and so on – Mouton displayed a personality totally unlike that of Josquin. Although his music at times produces brilliant effects, by and large Mouton wrote placid, smoothly flowing polyphony, with great technical finish and superb contrapuntal command, but without Josquin's flashes of fire. As Lowinsky has pointed out: 'The evenness of his temperament, the steadiness of his character, the solidity of his craftmanship equipped him for a position of highest official importance'. That judgment corresponds well with the opinion of Glarean, who praised Mouton for his smoothly flowing melody ('facili fluentem filo cantum') and for his industry and application ('studio ac industria').

The smooth flow of Mouton's melody stems in large part from the stately regular pace at which much of his music moves. Short notes are used mostly to break up this slow, regular motion rather than to offer genuine

rhythmic contrast. The melodic contours themselves tend to be rather short-spanned; Mouton's penchant for clear, sharply profiled motifs perhaps reflects the rational and precise spirit of his specifically French rather than Flemish heritage. Mouton was often indifferent to good text declamation: his music is filled with incorrect accentuations and other infelicities in the way he combines words and notes, a trait indicating that he was more interested in purely musical design than in expression. On the other hand, he sometimes took care to match the text carefully to his melodic lines, particularly in his occasional motets where the words are particularly important. In both the motet for François' coronation, *Domine, salvum fac regem*, and that celebrating the Battle of Marignano, *Exalta regina Galliae*, for example, the words can be clearly understood and the textual and musical accents usually coincide. Mouton was fond of full sonorities; all voices are consistently brought in soon after the initial point of imitation (although the entrance of a cantus firmus is often long delayed) and he normally kept all voices active most of the time. In spite of this, the texture is usually clear and transparent, owing partly to his care in keeping the various voice ranges separate.

On the other hand, the uniformity of his music should not be exaggerated, for it does reflect a diversity of approaches, as Kast has emphasized in his edition of five of the composer's motets (Cw, lxxvi). Kast may well be premature in his attempt to distinguish four distinct style periods in Mouton's work, since few of the motets can be precisely dated and stylistic criteria are unreliable in the absence of a complete edition, but he presents a convincing outline of the composer's development from a young man, fascinated by purely musical design and constructive elements, to a mature artist, judiciously mixing homophony or near-homophony with imitative sections and adopting a more humanistic attitude towards the texts he set. Dammann emphasized the change of style that took place about the turn of the century, in motets such as *Sancti Dei omnes*, *O Maria, Virgo pia* and *O quam fulges*, when Mouton's music became more chordally orientated, perhaps as a result of his confrontation with Italian music and particularly *laude*.

Along with secular motets, composed for political or other official events, Mouton set some texts appropriate for specific liturgical occasions, including sequences (*Ave Maria … Virgo serena* and *Benedicta es, caelorum regina*), responsories (*Antequam comedam*) and antiphons (*Beata Dei genitrix*); some verses honouring various saints and presumably meant to be sung at services commemorating their subjects (e.g., *Amicus Dei Nicolaus* for St Nicholas, *Christum regem regum* for St Andrew and *Gaude Barbara beata* for St Barbara); and some biblical texts of a sort that had seldom been set polyphonically before the late 15th century, for example psalms (*De profundis*, surviving only in a lute arrangement, and *In exitu Israel*) and *evangelia*, that is, settings of the epistle or gospel of the Mass (those motets beginning *In diebus illis* or *In illo tempore*). In addition there are a number of Marian texts, several hymns (*O Maria piissima* and *O Maria, Virgo pia*) and various sacred verses not yet identified as belonging to a specific liturgical or para-liturgical occasion. Many of these are pieced together from several liturgical or biblical sources.

Mouton's dazzling contrapuntal skill is shown in those compositions in which all of the voices are canonic: *Nesciens mater Virgo virum*, for example, a quadruple canon partly based on a plainchant. At times he constructed his motets around a central canon, either derived from a Gregorian cantus prius factus (*Salva nos, Domine* and *Per lignum salvi facti sumus*), or based on apparently free material (*Peccata mea, Domine*). Those motets that do not make use of some scaffolding technique sometimes paraphrase a chant (as in *Noli flere, Maria* and *Regem confessorum Dominum*), but usually quite freely; the composer assimilated the chant so well into his own melodic style that the original is sometimes difficult to disentangle. In those motets that seem to be based entirely on free material, Mouton sometimes repeated sections in a formally significant way, either by ending each of the two *partes* with the same music (Dammann, 1952, claimed that *Non nobis, Domine* (1510) is the earliest datable responsory motet in *aBcB* form) or by introducing a phrase which returns in the manner of a ritornello (*Sancti Dei omnes*), or at the very least by reworking previous motivic material in a later section using a free variation technique (*Quderamus cum pastoribus*). Also some motets (for example the brief, *lauda*-like *In omni tribulatione*) are entirely free of borrowed material, scaffolding techniques or repetition schemes; they depend for their effect on successive points of imitation, on melodic coherence or simply on the regular and steady rhythmic flow and the interplay between harmony and counterpoint.

Mouton's masses span the transition from cantus-firmus technique to the new procedures of paraphrase and parody. Most of them seem to date from his mature years, particularly the decade between 1505 and 1515. Mouton either took his cantus firmi from chant (*Alma redemptoris mater*) or used one voice from a polyphonic composition (for example, the tenor of Févin's motet *Benedictus Dominus Deus*). More often than not the cantus firmus is not sharply differentiated rhythmically from the other voices, but rather smoothly incorporated into the texture. Some of the masses paraphrase monophonic material, and several, including that based on Richafort's motet *Quem dicunt homines*, are fully-fledged parody masses, among the earliest to use that compositional process. Perhaps parody technique was first extensively applied to cyclic masses in the circles associated with the French court in the early years of the 16th century. Indeed, Mouton may have composed his *Missa 'Quem dicunt homines'* in competition with Divitis, and both masses may have been intended for performance at the meeting between François I and Leo X in Bologna in 1515.

Like his motets, Mouton's chansons display a variety of styles. Some are canonic, for example *En venant de Lyon* and the lament on the death of Févin, *Qui ne regrettoit*. Some are three-part popular arrangements, apparently paraphrasing now lost popular monophonic tunes. Some, like *Jamais, jamais* in the *Odhecaton*, and *Resjouysses vous bourgeoyses*, are wittily imitative pieces, influenced in their strongly metrical melodic style by popular tunes. Some of those for five and six voices resemble motets in their contrapuntal complexity. And at least one chanson, *De tous regretz*, is not unlike a later Parisian chanson in the manner of Claudin de Sermisy.

Mouton, Jean

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Missarum … liber primus, 4vv (Fossombrone, 1515)

Selecti aliquot moduli, 4–8vv (Paris, 1555) [1555]

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For masses, Magnificat settings and chansons, only sources additional to those given in M i–v are listed; all bear ascriptions to Mouton unless otherwise noted. Intabulations have been disregarded except when they provide a unique source or ascription.

Incipit or Title				No. of parts Edition

masses and mass section

magnificat settings

motets

chansons

doubtful and misattributed works

Mouton, Jean: Works

masses and mass section

Incipit or Title	No. of parts	Edition	Source	Notes
Missa 'Alleluya'	4	M i, 1; Cw, lviii (1958)	—	
Missa 'Alma redemptoris mater'	4	M i, 37; MMRF, ix (1899)	*S-Uu* Vokalmusik i handskrift [collection omitted hereafter] 76b, anon.	on plainsong ant
Missa 'Argentum et aurum' (lost)	4	—	—	attested by G. Zarlino, *Le istitutioni harmoniche* (Venice,

Incipit or Title	No. of parts	Edition	Sources	Remarks
				1558), 390; not the same as *F-CA* 4, f.250*v*
Missa 'Benedictus Dominus Deus'	4	M i, 72	*B-Br* IV.922; *F-Pn* Cons.Rés.Vma.851; *I-REsp* s.s., anon.	on T of A. de Févin's motet
Missa d'Allemagne (see Missa 'Regina mearum')				
Missa 'Dictes moy toutes vos pensées'	4	M ii, 1	*D-HRD* [formerly *PA*] 9821; *I-REsp* s.s., anon.	on T of Compère's chanson
Missa 'Ecce quam bonum'	4	M ii, 51	*I-CFm* LIII; *REsp* s.s., anon.; *NL-L* 1443, anon.	
Missa 'Faulte d'argent'	4	M ii, 89	—	on popular song
Missa 'La sol fa my' (lost)	?	—	—	1st work in a lost MS of the Ste Chapelle, Dijon, inventoried in 1563; see Brenet, 331
Missa 'L'oserai je dire'	4	M iii, 1	*B-Br* IV.922	on popular song
Missa 'Quem dicunt homines'	4	M iii, 40	*D-Bsb* 40175, anon.; *S-Uu* 76f, anon.	on Richafort's motet
Missa 'Regina mearum'	4	M iii, 65	*I-CFm* LIII	
Missa sans cadence	4	M iii, 102	—	
Missa [sine nomine] (i)	4	M v, 1	*S-Uu* 76b	
Missa [sine nomine] (ii)	4	M v, 32	*I-CMac* M(D)	
Missa 'Tu es Petrus'	5	M iv, 1	—	on plainsong ant
Missa 'Tua est potentia'	4	M iv, 42	*D-Rp* C99, anon.; *E-Tc* Res.23; *I-REsp* s.s., anon.; *Rvat* S.M.M.24, anon.; *S-Uu* 76b; *Uu* 76c, anon.	on his own motet
Missa 'Verbum bonum'	4	M iv, 79	*I-CFm* LIII; *REsp* s.s., anon.	on Therache's motet
Credo	4	M v, 56	*D-Ju* 36	

Mouton, Jean: Works

magnificat settings

Incipit or Title	No. of parts	Edition	Sources	Remarks
Magnificat primi toni (i)	4	M v, 65	—	no.936 in W. Kirsch, *Die Quellen der mehrstimmigen Magnificat- und Te Deum-Vertonungen bis zur Mitte des 16. Jahrhunderts* (Tutzing, 1966) [K]
Magnificat primi toni (ii)	4	M v, 79	—	K no.937 [= 943]
Magnificat primi toni (iii)	4	M v, 90	—	not in K
Magnificat tertii toni	4	M v, 97	—	K no.942
Magnificat quarti toni (i)	4	M v, 108	—	K no.938
Magnificat quarti toni (ii)	4	M v, 113; SM vi, 1	—	K no.939
Magnificat quarti toni (iii)	4	M v, 123	—	K no.1154; attrib. Willaert in *NL-L* 1442, with different verses 4, 8, 10
Magnificat quinti toni	4	M v, 132	—	K no.940 [= 291]
Magnificat sexti toni	4	M v, 142; SM vi, 81	—	K no.941; both odd and even verses set
Fecit potentiam [quinti toni]	2	M v, 239	—	K no.945; ? section of lost setting

Mouton, Jean: Works

motets

Incipit or Title		No. of parts	Edition

Alleluia: Confitemini Domino	4	SCMot, vii (1989), 155

Sources with ascription to Mouton :
1545[2], 1555, *A-Wn* Mus.18825, *I-Bc* Q19

Other sources, Remarks :
anon. in D-Dlb 1/D/506, Grimma, 59, *I-Pc* A17

Alleluia: Noli flere, Maria	4	SCMot, viii (1990), 29

Sources with ascription to Mouton :
1547[6], 1559[2]

Other sources, Remarks :
attrib. Gascongne in 1545[2], 1554[1];[0], *D-Rp* A.R.849–52, *H-Bn* Bártfa 23, *I-Bc* Q20, Breslau, Stadtbibliothek, MS 5 (lost); anon. in *I-Pc* A17, *Rvat* mus.571

Amicus Dei Nicolaus	4	SCMot, v (1992), 84

Sources with ascription to Mouton :
1519[1]; 1526[2], *A-Wn* Mus.15941, *S-Uu* 76b

Other sources, Remarks :
anon. in *I-Pc* A17

Antequam comedam suspiro/Je ris et si ay larme a l'oeil	5	SM xi, 146

Sources with ascription to Mouton :
1535[3], 1555, *D-Mu* 4° Art.401, *I-Bc* Q27(1)

Other sources, Remarks :
c.f. T of ?Josquin's chanson

Ave fuit prima salus	4	Cw, lxxvi (1959), 25; P, 330

Sources with ascription to Mouton :
A-Wn Mus.15941, *I-Bc* Q19

Other sources, Remarks :
anon. in 1521[5], *I-Rvat* Pal.lat.1976–9

Ave Maria gemma virginum	8	SM iii, 173

Sources with ascription to Mouton :
1534[5]

Ave Maria, gratia Dei plena per saeculum	4	S i, 85

Sources with ascription to Mouton :
GB-Cmc Pepys 1760

Ave Maria, gratia plena … benedicta tu	4	E, 26; SCMot, vi (1989), 102

Sources with ascription to Mouton :
1521[4], *D-Z* LXXXI.2, *I-Bc* Q19, R142

Other sources, Remarks :
attrib. Josquin in *I-Bc* R142 (index); anon. in *I-REsp* s.s.; canon (3vv notated)

Ave Maria, gratia plena … Virgo serena	5	E, 28; SCMot, vii (1989), 35

Sources with ascription to Mouton :
I-Bc Q19, *I-MOd* Mus.IX, *I-Rvat* C.S.26

Other sources, Remarks :
anon. in *I-PCd* (5)

Ave sanctissima Maria	4	SM i, 150

Sources with ascription to Mouton :
1534[3], 1555

Other sources, Remarks :
anon. in *I-Fn* Magl.XIX.117

Ave virginum gemma Katharina	4	S i, 96; MacCracken, ii, 681

Sources with ascription to Mouton :
I-Fn II.I.232, *S-Uu* 76b

Ave Virgo caeli porta	4	R vi, 321

Sources with ascription to Mouton :
1520[3], 1545[7] (text Libera animam meam)

Other sources, Remarks :
double canon (2vv notated)

Beata Dei genitrix Maria	4	E, 33; SCMot, iv (1991), 64

Beatus vir qui non abiit | 6 | —

Other sources, Remarks :
only 1st T survives

Benedicam Dominum | 6 | Cw, lxxvi (1959), 9

Other sources, Remarks :
canon (5vv notated)

Benedicite … et agimus | 4 | S i, 112

Benedicta es, caelorum regina | 4 | E, 38; MME, xv (1954), 185

Other sources, Remarks :
canon (3vv notated)

Benedictus Dominus Deus Israel | 4 | S i, 124

Bona vita, bona refectio | 4 | S i, 140

Other sources, Remarks :
anon. in *I-Fn* Magl.XIX.164–7

Caeleste beneficium introivit | 4 | E, 1; SCMot, iv (1991), 112

1514[1], 1526[1], *A-Wn* Mus.15941

Other sources, Remarks :
anon. in *GB-Lbl* Roy.8.G.VII, *I-Rvat* Pal.lat.1976–9

Christe redemptor (see O Christe redemptor)		
Christum regem regum adoremus	4	SM iv, 78

Sources with ascription to Mouton :
1514[1], 1526[1], *I-Fn* II.I.232

Other sources, Remarks :
anon. in 1534[6], *I-Pc* A17

Christus vincit, Christus regnat	?4	—

Sources with ascription to Mouton :
1521[4]

Other sources, Remarks :
only A survives

Confitemini Domino	4	SM ix, 47

Sources with ascription to Mouton :
1535[1], 1553[6], 1555

Confitemini Domino/Per singulos dies benedicimus te	6	—

Sources with ascription to Mouton :
I-Rvat C.S.38

Other sources, Remarks :
attrib. Josquin in *I-Rv* 35–40 (formerly S.Borr.E.II.55–60); c.f. plainsong ant; canon (5vv notated)

Congregate sunt gentes	4	P, 277

Sources with ascription to Mouton :
1519[1], 1520[2], 1526[2]

Corde et animo Christo canamus	4	L, 137

Sources with ascription to Mouton :
1519[1], 1520[1], 1526[2], *GB-Lcm* 2037, *I-Bc* Q19, *Fl* Acq. e doni 666

Da pacem, Domine	6	S i, 213

Sources with ascription to Mouton :
1555

De Beata Virgine (see Salve mater salvatoris)		
De profundis	4	S i, 223

Descende in ortum (2p. of O pulcherrima mulierum)		
Domine Deus exercitum	4	—

Domine, Dominus noster	4	P, 169

Sources with ascription to Mouton :
1520[1], 1538[6], *D-ROu* Mus.saec.XVI-71/1

Domine, salvum fac regem	4	L, 142; E, 18

Other sources, Remarks :
anon. in 1520[2]

Dulces exuviae	4	R iii (1959), 26

Sources with ascription to Mouton :
1559[2]

Ecce Maria genuit (i)	4	E, 49; SCMot, iv (1991), 59

Other sources, Remarks :
anon. in *GB-Lbl* Roy.8.G.VII, *I-Pc* A17

Ecce Maria genuit (ii)	4	—

Sources with ascription to Mouton :
GB-Cmc Pepys 1760

Other sources, Remarks :
see Brobeck, 315

Exalta regina Galliae	4	L, 132; Cw, lxxvi (1959), 32

Sources with ascription to Mouton :
I-Fl Acq. e doni 666

Exsultet conjubilando Deo/Sine macula beatus Romanus/Pater ecclesiae, Romane	8	S i, 267

Sources with ascription to Mouton :
1555, 1564[1], *D-Mbs* Mus.ms.1536

Other sources, Remarks :
c.f.1: plainsong ant; c.f.2: G hexachord

Factum est silentium	4	P, 355

Sources with ascription to Mouton :
1519[1], 1521[5], 1526[2], *A-Wn* Mus.15941, *I-Fn* II.I.232, *MOd* Mus.IX

Other sources, Remarks :
anon. in *F-Pn* fr.1817, *I-CT* 95–6, *Pc* A17, *Rvat* C.S.46

Felix namque es	4	P, 76

Sources with ascription to Mouton :
1521[3], *I-Fn* II.I.232, *MOd* Mus.III, *Rvat* C.S.26

Other sources, Remarks :
anon. in 1519[2], 1526[3], 1527, *I-CMac* D(F), *Fn* Magl.XIX.164–7

Fulgebunt justi/Christus vincit, Christus regnat/Omnes sancti et sancte Dei	8	—

Sources with ascription to Mouton :
I-VEaf CCXVIII

Other sources, Remarks :

c.f.1: plainsong acclamation; c.f.2: plainsong ant

Gaude Barbara beata — 4 — MME, xxi (1962), 133

Sources with ascription to Mouton :
1514[1], 1526[1], *E-Mmc* R.6832, *I-Fn* II.I.232

Other sources, Remarks :
anon. in *F-CA* 125–8, *Pn* fr.1817, *GB-Lcm* 1070, *I-CFm* LIX, *CT* 95–6, *Rvat* Pal.lat.1980–81, *S-Uu* 76b

Gaude virgo Katherina — 4 — SM vii, 162; E, 66

Sources with ascription to Mouton :
1529[1], 1534[9] (attrib. Gombert in B)

Gloriosa virgo Margareta — 4 — MacCracken, ii, 687

Sources with ascription to Mouton :
S-Uu 76b

Gratia plena ipsa — 4 — CMM, lxxxvii (1979), 130

Sources with ascription to Mouton :
A-Wn Mus.15941 (T index; attrib. Ninot Le Petit in B index)

Other sources, Remarks :
anon. in *I-Rvat* Pal.lat.1976–9

Homo quidam fecit cenam — 4 — SM i, 196

Sources with ascription to Mouton :
1519[1], 1526[2], 1534[3], 1555, *GB-Lcm* 2037

Other sources, Remarks :
anon. in *E-V* 15, *I-CFm* LIX, *Pc* A17

Illuminare, illuminare Jerusalem — 4 — SCMot, v (1992), 73

Sources with ascription to Mouton :
1519[1], 1526[2], *A-Wn* Mus.15941, *I-MOd* Mus.IX

Other sources, Remarks :
anon. in *D-Mbs* Mus.ms.41, *I-Bsp* XXXVIII, *CMac* D(F), L(B), *Pc* A17, *Rvat* C.S.46, Pal.lat.1976–9, *S-Uu* 76c

In diebus illis: Filius Diocletiani — 4 — S i, 376

Sources with ascription to Mouton :
I-VEcap DCCLX

In exitu Israel (see Nos qui vivimus)

In illo tempore: Accesserunt ad Jesum	4	SCMot, vii (1989), 1

Sources with ascription to Mouton :
1537[1], 1540[4], 1555, 1559[2], *A-Wn* Mus.15941, *D-Dl* Mus.1/D/6

Other sources, Remarks :
attrib. Moulu in *CH-SGs* 463, *I-Bc* Q19; anon. in *c*1521[7], *D-Dl* Löbau 51, *Rp* A.R.940–41, *Rtt* Freie Künste Mus.76 Abt.II, *GB-Lcm* 1070, *I-Ma* 519

In illo tempore: Maria Magdalena	4	E, 59; P, 365

Sources with ascription to Mouton :
1521[5], 1529[1], *A-Wn* Mus.18825, *GB-Lcm* 2037, *I-Bc* Q19, *BGc* 1209D, *MOd* Mus.IX

Other sources, Remarks :
attrib. Josquin in *I-VEcap* DCCLX; anon. in *c*1521[7], *D-Mbs* Mus.ms.41, *F-CA* 125–8, *GB-Lcm* 1070, *I-Pc* A17, *B-Amp* R43.13

In omni tribulatione	4	L, 201

Sources with ascription to Mouton :
I-Fl Acq. e doni 666

Other sources, Remarks :
attrib. Moulu in 1521[5], 1521[c]; anon. in *I-Rvat* Pal.lat.1980–81, *VEcap* DCCLX

In principio erat Verbum	?	—

Sources with ascription to Mouton :
D-Dl Grimma 51

Other sources, Remarks :
only 1st and 2nd A, T, B partbooks survive

Inter natos mulierum	4	S i, 400

Sources with ascription to Mouton :
I-Bc Q20, *Pc* A17

Other sources, Remarks :
anon. in *I-Rvat* C.S.46

Jocundare Jerusalem	4	P, 385

Sources with ascription to Mouton :
1521[5]

Lauda Christum	3	S i, 421a

Laudate Deum in sanctis eius	4	E, 86; SCMot, iv (1991), 42

Sources with ascription to Mouton :
1514[1], 1526[1], 1555, *A-Wn* Mus.15941

Other sources, Remarks :
anon. in *A-Wn* Mus.15500, *GB-Lcm* 1070, *I-Pc* A17

Lectio Actuum Apostolorum: In diebus illis	4	SCMot, vii (1989), 11

Sources with ascription to Mouton :
I-Bc Q19

Libera animam meam (see Ave virgo caeli porta)		
Maria Virgo semper laetare	4	SM i, 82; SCMot, v (1992), 95

Sources with ascription to Mouton :
1519[1], 1526[2]

Other sources, Remarks :
attrib. Gascongne in 1534[3]; anon. in *GB-Lcm* 1070

Miseremini mei saltem vos	4	SM i, 176; P, 217

Sources with ascription to Mouton :
1547[1], *CH-SGs* 463, *D-Mbs* Mus.ms.16

Other sources, Remarks :
attrib. Josquin in 1520[2]; attrib. Richafort in 1519[1], 1526[2], *A-Wn* Mus.15941; anon. in 1534[3], *I-Rvat* Pal.lat.1976–9, 1980–81, *NL-L* 1441

Missus est Gabriel angelus/Vera fides geniti	5	S ii, 514

Sources with ascription to Mouton :
I-Rvat C.S.42

Other sources, Remarks :
c.f. plainsong hymn

Moriens lux amantissima/Tibi soli peccavi	5	SCMot, vi (1989), 1

Other sources, Remarks :
anon. in *D-Mbs* Mus.ms.1503b, *I-BGc* 1209D, *MOe* α.F.2.29, *Pc* A17, *PCd* (5), *Rvat* mus.571; c.f. plainsong ant

Nesciens mater Virgo virum	8	SM iii, 43; L, 207

Sources with ascription to Mouton :
1534[5], 1540[7], 1547[1], 1555, 1564[1], *CH-SGs* 463, *D-Mbs* Mus.ms.1536, *ROu* Mus.saec.XVI-71/1, *DK-Kk* 1872, *I-Fl* Acq. e doni 666, *VEaf* CCXVIII

Other sources, Remarks :
anon. in c1521[7], *D-Mbs* Mus.ms.41, *NL-SH* 72C; quadruple canon (4vv notated)

Nobis Sancte Spiritus	4	—

Sources with ascription to Mouton :
GB-Lcm 2037

Other sources, Remarks :
only S and B survive

Noe, noe, noe, psallite noe	4	SM ii, 86

Sources with ascription to Mouton :
1519[1], 1526[2], 1534[4], 1555, *GB-Lcm* 2037, *I-MOe* α.N.1.2, *Rvat* C.S.46

Other sources, Remarks :
anon. in *I-CMac* N(H), *Pc* A17

Noe, noe, noe, puer nobis nascitur	4	S ii, 514

Sources with ascription to Mouton :
GB-Lbl Add.19583, *Lcm* 2037

Other sources, Remarks :
only S, A and B survive

Noli flere, Maria	4	S ii, 572

Sources with ascription to Mouton :
A-Wn Mus.18825

Other sources, Remarks :
anon. in *D-LEu* Thom.49

Nolite confidere	2	R vi (1980), 97

Other sources, Remarks :
contrafactum of Ag II from Missa 'Tua est potentia'

Non nobis, Domine	4	SM xi, 38; Cw, lxxvi (1959), 1

Sources with ascription to Mouton :
1519^{1}, 1526^{2}, *GB-Lcm* 2037

Other sources, Remarks :
attrib. Gascongne in 1535^{3} (with rev. text); anon. in *I-Rvat* Pal.lat.1976–9

Nos qui vivimus. In exitu Israel	4	SCMot, iv (1991), 1

Sources with ascription to Mouton :
1514^{1}, 1526^{1}, 1539^{9}, *E-Zac* Igl.Metr.14

Other sources, Remarks :
Psalm with pre- and postfixed ant

O Christe redemptor	4	P, 374

Sources with ascription to Mouton :
1519^{1}, 1521^{5}, 1526^{2}

Other sources, Remarks :
attrib. Messens in *D-LEu* Thom.49; anon. in *Z* LXXIII

O Domine Jesu Christe	4	R iii (1959), 147

Sources with ascription to Mouton :
1538^{6}

O Maria piisima/Nativitas unde gaudia	6	S ii, 623

Sources with ascription to Mouton :
1555

Other sources, Remarks :
c.f. plainsong ant

O Maria, Virgo pia	4	SCMot, iii (1991), 17

Sources with ascription to Mouton :
1505^{2}

O pulcherrima mulierum	4	SCMot, v (1992), 204

Sources with ascription to Mouton :
E-Bc 454

Other sources, Remarks :
attrib. C. Festa in *I-Bc* R142; attrib. A. de Févin in *A-Wn* Mus.15941; anon. in 1519[3], 1526[4], *I-Bc* Q27(2), *Pc* A17, *VEcap* DCCLX: 2p. alone attrib. A. de Févin in 1540[7]

O quam fulges in aetheris	4	SCMot, iii (1991), 28

Sources with ascription to Mouton :
1505[2]

Other sources, Remarks :
anon. in *I-Rvat* Pal.lat.1976–9

O salutaris hostia	4	S ii, 657

Sources with ascription to Mouton :
1521[6], *I-MOe* α.N.1.2

Peccantem me quotidie (i)	5	SM iii, 98

Sources with ascription to Mouton :
1534[5], 1555

Other sources, Remarks :
anon. in *D-GOl* A.98, *I-Rvat* mus.571; canon (4vv notated)

Peccantem me quotidie (ii)	?5	—

Sources with ascription to Mouton :
GB-Lbl Add.19583, *I-MOe* α.F.2.29

Other sources, Remarks :
only S and T survive; see Brobeck, 322

Peccata mea, Domine	5	L, 241

Sources with ascription to Mouton :
1519[1], 1526[2], 1555, *I-Bc* Q19, Q27(1), *Fl* Acq. e doni 666, *Rvat* C.S.26

Other sources, Remarks :
canon (4vv notated)

Per lignum salvi facti sumus	5	L, 246

Sources with ascription to Mouton :
1521[3], 1555, 1559[1], *F-Pn* Cons.Rés.41, *I-Bc* Q19, *Fl* Acq. e doni 666, *Fn* II.I.232, *Rvat*

C.S.38

Puer natus est nobis … Gloria in excelsis Deo	4	SCMot, vi (1989), 139

Sources with ascription to Mouton :
A-Wn Mus.15941, *D-Dl* Grimma 51, *D-Rp* A.R.878–82, *E-Tc* Res.23, *I-Bc* Q19, *Fn* II.I.232, *MOd* Mus.IX, *Rvat* C.S.46

Other sources, Remarks :
anon. in *c*1521[7], *D-Dl* Grimma 59, *I-Bsp* XXIX, *Pc* A17

Puer natus est nobis … Haec dies	4	R iii (1959), 15

Sources with ascription to Mouton :
1538[8] (attrib. Mahu in B)

Other sources, Remarks :
attrib. Josquin in *D-Dl* Grimma 51; anon. in 1570[3], 1591[25], *CH-Zz* T 410–13, *D-ERu* 473/4, *LEu* Thom.51, *Mu* 8° 326, *Rp* A.R.940–41

Quaeramus cum pastoribus	4	P, 97; MME, xv (1954), 172

Sources with ascription to Mouton :
1521[3], 1529[1], 1553[2], 1555, 1559[2], *CH-SGs* 463, *D-Dl* Grimma 51, *Rp* A.R.786–837, A.R.838–43, A.R.878–82, *I-Bc* Q25, *Rvat* C.S.46

Other sources, Remarks :
anon. in *c*1521[7], *E-Mmc* R.6832, *GB-Lbl* Add.4911, *Lcm* 1070, *I-Bsp* XXXVIII, *CMac* D(F), *Fd* 11, *MOd* Mus.III, Mus.XI, *Pc* D27, *Rvat* C.S.77, *S-Uu* 76c, *US-BLl* Guatemala music 4, 8, 9

Quam pulchra es … carissima	4	CMM, iv/7 (1959), 77

Sources with ascription to Mouton :
F-CA 125–8

Other sources, Remarks :
attrib. Jacquet in his *Motetti* … [5vv], *libro secondo* (Venice, 1565); attrib. Lupi in 1538[5], 1540[6], *D-Rp* A.R.940–41; anon. in Breslau, Stadtbibliothek, MS 8 (lost), *D-Dl* Mus.1/D/501, *LEu* Thom.51, *I-Pc* D27

Quis dabit oculis nostris	4	E, 10

Sources with ascription to Mouton :
1519[2], 1526[3], 1527, 1555, 1559[2], *I-Fn* II.I. 232

Other sources, Remarks :
anon. in *D-Rp* C120, *F-Pn* fr.1817, *I-CT* 95–6, *Rvat* Chigi C.VIII.234

Regem confessorum Dominum	4	S ii, 723

Sources with ascription to Mouton :
I-Fn II.I.232, *Rvat* C.S.46

Other sources, Remarks :
anon. in *I-Fd* 11, *Fn* Magl.XIX.164–7, *Pc* A17

Reges terrae congregati sunt	4	SM i, 16; E, 52

Sources with ascription to Mouton :
1534[3], 1555, *I-MOd* Mus.IX

Rex pacificus hodie natus est	4	S ii, 751

Sources with ascription to Mouton :
1554[10], *D-Rp* A.R.1018

Salva nos, Domine	6	L, 227

Sources with ascription to Mouton :
1521[6], 1540[7], 1558[4], *D-HAu* Ed.1147 (D only), *Mbs* Mus.ms.1536, *Sl* 3, *I-Bc* Q19, *Fl* Acq. e doni 666, *MOd* Mus.IX, *Rvat* C.S.38, *NL-SH* 72C

Other sources, Remarks :
attrib. Josquin in *I-Bc* R142; attrib. Willaert in 1542[10]; anon. in Breslau, Stadtbibliothek, MS 8 (lost), *I-Rvat* mus.571, Pal.lat.1980–81; canon (5vv notated)

Salve mater salvatoris	4	P, 214

Sources with ascription to Mouton :
1520[2], 1521[4], 1547[1], 1563, *CH-SGs* 463, *I-Fn* II.I.232

Other sources, Remarks :
anon. in *GB-Lbl* Add.35087, *I-Pc* A17; canon (3vv notated)

Sancte Sebastiane, ora pro nobis	4	P, 398

Sources with ascription to Mouton :
1521[6]

Other sources, Remarks :
anon. in *I-Rvat* C.S.63

Sancti Dei omnes	4	E, 75; Cw, lxxvi (1959), 15

Sources with ascription to Mouton :
1555, *I-Rvat* C.S.42, C.S.76

Spiritus Domini replevit orbem terrarum   4   S ii, 814

Other sources, Remarks :
attrib. Isaac in *D-Rp* A.R.875–7 (D); anon. in *D-Mbs* Mus.ms.16, Mus.ms.41 (arr. 6vv), *H-Bn* Bártfa 22

Surgens Jesus a mortuis   4   S ii, 821

Sources with ascription to Mouton :
1545[2], 1554[10]

Tota pulchra es   4   S ii, 832

Other sources, Remarks :
anon. in *GB-Lcm* 1070

Tu sola es mater purissima   5   —

Sources with ascription to Mouton :
I-Bc R142

Tua est potentia   5   L, 250

Other sources, Remarks :
anon. in *CZ-HKm* II A 29, *D-ERu* 473/3, *Rp* C99, *F-CA* 125–8, *DK-Kk* 1873; canon (4vv notated)

Veni ad liberandum nos   4   S ii, 847

Sources with ascription to Mouton :
I-MOd Mus.IX

| Verbum bonum et suave | 8 | S ii, 853 |

Sources with ascription to Mouton :
1564[1], *D-Mbs* Mus.ms.1536, *I-VEaf* CCXVIII (attrib. Lupus in index)

| Verbum caro factum est | 6 | — |

Sources with ascription to Mouton :
Breslau, Stadtbibliothek, MS 6, no.1 (kbd tablature; lost)

Other sources, Remarks :
attrib. Lafage in 1558[4], Breslau, Stadtbibliothek, MS 6, nos.12–13 (Keybd tablature, lost), MS 11 (lost), *D-Mbs* Mus.ms.1536, *SI* 1

Mouton, Jean: Works

chansons

Incipit or Title	No. of parts	Edition	Additional sources
Adieu mes amours	4	M v, 160	—
Ce que mon coeur pense	5	M v, 163	—
De tous regretz	4	M v, 168	—
Dieu gard de mal de deshonneur	3	M v, 171	—
Du bon du coeur, ma chere dame	5	M v, 174	—
En venant de Lyon	4	M v, 178	—
Jamais, jamais, jamais	4	M v, 180	—
James n'aymeray mason	3	M v, 184	—
Je le laray puisqu'il my bat	4	M v, 186	—
Je ne puis	4	M v, 240	—
La, la, la, l'oysillon du bois	4	M v, 188	—
La rousée du mois de may	5	M v, 191	—

Remarks :
double canon (2vv notated)

Remarks :
canon (1v notated)

Remarks :
Canonicus

Remarks :
only A survives

Remarks :
attrib. Benedictus in 1540[7]; attrib. Willaert in *D-Mbs* Mus.ms.1508

Incipit or Title	No. of parts		
La rousée du mois de may	6	M v, 195	—
Remarks : attrib. Moulu in 1572[2]			
Le berger et la bergere	5	M v, 201	—
Le grant desir d'aymer m'y tient (i)	3	M v, 205	—
Remarks : attrib. Willaert in 1562[9], 1569[11]			
Le grant desir d'aymer m'y tient (ii)	3	M v, 207	—
Le villain jaloix	4	M v, 209	—
Mais que ce fust le plaisir d'elle	3	M v, 212	—
Payne trabel	6	M v, 241	—
Remarks : survives only as intabulation for 2 vihuelas in 1547[25]			
Prens ton con, grosse garsse noyre	3	M v, 213	—
Qui ne regrettroit le gentil Fevin	4	M v, 215	—
Remarks : double canon (2vv notated)			
Resjouysses vous bourgoyses	4	M v, 217	—
Velecy, velela ma mere	4	M v, 221	—
Vray Dieu d'amours	5	M v, 225	—
Remarks : attrib. Descaudin in *D-Mbs* Mus.ms.1508			
Vray Dieu qu'amoureux ont de peine	6	M v, 229	—

Mouton, Jean: Works

doubtful and misattributed works

Incipit or Title			No. of parts

(masses and mass section)

Missa 'Ave regina coelorum'	5	CMM, xxxi/1 (1965), 24	attrib. in *FétisBS*, vi, 220	by Arcadelt
Missa 'Benedicam Dominum'	?	—	attrib. in Brenet, 331	anon., on Mouton's motet
Missa 'Da pacem'	4	*Werken van Josquin des Près*, ed. A. Smijers and others (Amsterdam, 1922–69), Missen iv: 34	Königsberg, Universitätsbibliothek, MS 1740, lost (B now *D-Bga* XX.HA StUB Königsberg 7)	probably by Bauldeweyn
Missa 'Duarum facierum'	4	—	attrib. in *EitnerQ*, vii, 88	by Moulu
Missa 'L'homme armé'	5	CMM, civ (1996), 111	*D-Ju* 3	by Forestier
Missa 'Nigra sum'	4	P.G. Swing, *Parody*	attrib. in *EitnerQ*, vii, 88	by Gascongne

		and Form in Five Polyphonic Masses by Mathieu Gascongne (diss., U. of Chicago, 1969), 516		
Missa 'Peccata mea'	5	CMM, liv/1 (1970), 70	I-TVd 16 (index)	by Jacquet of Mantua, on Mouton's motet
Missa 'Sancta Trinitas'	4	M iv; Collected Works of Antoine de Févin, ed. E. Clinkscale (Ottawa, 1980–96), iv, 1	A-Wn mus. 15497, I-Rvat Pal. lat. 1982, NL-SH 72c, P-Cug M. 2	probably by A. de Févin, on his own motet
Credo	6	RRMR, xciv (1993), 133	I-TVd 1 (lost)	by Divitis

(motets)

Adjutorium nostrum in nomine Domini	4	E, 6; SCMot, iv (1991), 118	as 2p. of Caeleste beneficium: 1514[1], 1526[1]	as 2p. of Caeleste beneficium: anon. in GB-Lbl Roy.8.G.VII; as separate motet: attrib. A. de Févin in Cmc Pepys 1760, Ob lat.liturg.a.8; anon. in Lcm 1070, I-Rvat Pal.lat.1976–9
Angelus ad pastores ait	4	SCMot, vi (1989), 21	1554[10], Breslau, Stadtbibliothek, MS 15 (lost), D-Rp A.R.838–43	anon. in CH-Zz T410–13; see Noe, noe, noe … hodie salvator mundi
Angelus Domini (2p. of Surge Petre et induete)				2p. copied first, attrib. Gombert in D-Sl 34; anon. in LEu Thom.49, PL-Tm 29–32
Ave ancilla trinitatis	3	MRM, ii (1967), 201; CMM, v/5 (1972), 1	1541[2] (with text Ave Maria, gratia plena)	attrib. Brumel in 1502[2], E-SE s.s.; anon. in c1535[14], D-Mu 8° 322–5
Ave Maria, gratia plena (see Ave ancilla trinitatis)				
Candida Phoebus moneas	4	S i, 162	attrib. by Shine in S	anon. in F-CA 125–8
Christus resurgens	4	P, 259	A-Wn Mus.18825	attrib. Baston in 1545[2]; attrib. Richafort in 1520[2], 1547[1], 1553[2], 1554[10], 1555[9], his Modulorum [4–6vv], liber primus (Paris, 1556), Breslau, Stadtbibliothek, MS 5 (lost), E-Bbc 681; anon. in CZ-HKm II A 21, D-Mu 4° Art.401, E-V 15, F-CA 125–8, H-Bn Bártfa 23, I-CMac D(F), Fd 11, Rvat Pal.lat.1976–9, TVd 7, S-Uu 76c
Contremuerunt omnia membra mea	4	SM iv, 84; E, 45	1514[1] (I-Bc copy)	anon. in 1514[1], 1526[1], 1534[6], I-Pc A17
Dulces exuviae	3	R iii (1959), 26; R ix (1989), 159	D-Rp A.R.940–41	attrib. Willaert in CH-SGs 463; anon. in 1520[6], 1538[8], 1542[8]; altus ad placitum in D-

				Rp, 1538[8] perhaps added by Mouton
Ego sum qui sum	5	M.E. Kabis, *The Works of Jean Richafort* (diss., New York U., 1957), ii, 156	*I-Bc* Q27(1)	attrib. Richafort in *E-Tc* Res.23, *NL-L* 1439; attrib. Hesdin in 1539[7]; anon. in *CZ-HKm* II A 29, II A 30
Egregie Christi martyr	4	SCMot, iv (1991), 124	*A-Wn* Mus.15941	attrib. A. de Févin in 1514[1], 1526[1]; anon. in *GB-Lbl* Roy.8.G.VII, *I-Bsp* XXXVIII, *CMac* P(E)
Elisabeth Zachariae	4	L, 100	1559[2], *D-Rp* A.R.861–2, A.R.940–41	attrib. Lafage in 1519[1], 1520[1], 1526[2], 1538[8], *I-Fl* Acq. e doni 666, *MOd* Mus.IX; anon. in *D-Dl* Mus.1/D/501, *LEu* Thom.51, *Rp* C120, *I-Pc* A17
Filiae Jerusalem	4	—	'B[ibliothek] B[erlin, MS] 14800'	unverifiable reference in *EitnerQ*, vii, 87
Gaude francorum regia corona	4	SM xi, 141	1526[1] (*E-Bbc* copy, index)	attrib. A. de Févin in 1514[1], 1526[1] (*D-Ju* copy), 1535[3]
Gloriosi principes terrae/Petrus apostolus et Paulus	5	SM viii, 93; L, 380	1534[10], 1555	attrib. 'Erasmus' (Lapicida) in *I-Fl* Acq. e doni 666; c.f. plainsong ant
Hodie Christus natus est	4	ed. K. Jeppesen, *Italia sacra musica* (Copenhagen, 1962), i, 105	*SK-BRsa* Kninica Bratislavskej Kapituly 11	attrib. Laurus Patavinus in *I-BGc* 1207D, 1209D, *I-Bc* Q20
Hodie salvator mundi	4	CMM, xlviii (1969), 60	*I-TVd* 8	attrib. Lhéritier in *I-Rvat* C.G.XII.4; anon. in *Bc* Q19, *CMac* D(F)
Impetum inimicorum	4	SCMot, viii (1990), 72	1558[20] (lute tablature)	attrib. Claudin in *I-Bc* Q20; anon. in 1528[2], *Pc* D27
In illo tempore: Postquam consummati sunt	4	P, 412	1554[10]	attrib. C. and S. Festa in *H-Bn* Bártfa 23; attrib. S. Festa in 1521[5], *I-Bc* Q19
In nomine Jesu omne genu flectatur	6	PÄMw vi (1877), 32	*I-Bc* R142	attrib. Josquin in 1558[4], 1564[3], *D-Mbs* Mus.ms.1536; probably by neither (see Brown, 1986)
Inviolata, integra et casta es	8	—	*I-VEaf* CCXVIII (1st B)	attrib. Gombert in *I-VEaf* CCXVIII (index); attrib. Verdelot in *D-Mbs* Mus.ms.1536, *Rp* A.R.786–837; anon. in 1564[1]
Miserere mei, Deus	4	CMM, lviii/5, 42	1538[6]	attrib. Carpentras in 1519[3], 1526[4], *I-Fn* II.I.232; anon. in *D-HB* XCIII–XCVI/3, *I-Fn* Magl.XIX.164–7
Missus est Gabriel angelus/Aune dame j'ay fait veu	5	L, 360	1520[4], 1559[1], *I-Fl* Acq. e doni 666	attrib. Josquin in 1519[3], 1526[4], *D-Mu* 4° Art.401, *I-Rvat* C.G.XII.4, C.S.19; anon. in *CZ-HKm* II A

				30; probably by neither (see Braas); c.f. T of Busnois' chanson
Noe, noe, noe … hodie salvator mundi (2p. of Angelus ad pastores ait)				2p. copied first, attrib. Jacquet in *I-Bc* Q19, *BGc* 1209D; anon. in *Pc* D27
O beate Sebastiane	4	SCMot, iii (1991), 103	*E-Bc* 454	attrib. Martini in 1505[2]
Quam pulchra es … Quam pulchrae sunt	4	SCMot, vi (1989), 161	1519[2], 1526[3], 1527, *I-Bc* R142	attrib. Josquin in 1537[1], 1559[2]; attrib. Moulu in *D-Ju* copy of 1537[1], *CH-SGs* 463, *D-HRD* 9820, *Rp* B.220–22, *Z* LXXXI.2, *E-Tc* 10 (index), *I-Bc* Q19; attrib. Verdelot in *E-Tc* 10; anon. in *c*1521[7], *CZ-HKm* II A 21, *D-LEu* Thom.49, *E-V* 5, *I-Ma* 519
Regina caeli laetare	4	S ii, 745	attrib. by Shine in S	attrib. Michot in *I-Rvat* C.S.46
Regina caeli laetare	5	SCMot, iii (1991), 103	attrib. by J.M. Llorens, *Cappellae Sixtinae codices* (Vatican City, 1960), 85	anon. in 1505[2], *I-Rvat* C.S.42
Salvator mundi, salva nos	4	CMM, xlviii (1969), 72	*CH-SGs* 463, *E-V* 5	attrib. Lhéritier in *I-Rvat* C.G.XII.4; anon. in 1520[2], *c*1521[7], *I-CMac* D(F), *Rvat* Pal.lat.1980–81
Salve quadruplicem	4	S ii, 771	attrib. by Shine in S	anon. in *F-CA* 125–8
Sancta Trinitas, unus Deus	4	ed. E. Clinkscale in *Collected Works of Antoine de Févin* (Ottawa, 1980–96), iii, 114	1536[13] (lute tablature)	attrib. antoine de Févin
Si oblitus fuero tui	4	CMM, lxxxvii (1979), 96	attrib. by Shine in S	attrib. Nino Le Petit in *I-Fn* II.I.232, *Rvat* C.S.42; attrib. Obrecht in *D-Dl* Mus.1/D/501; anon. in 1504[1], *D-Mbs* Mus.ms.3154, *F-CA* 125–8, *Pn* fr.1817, *I-CT* 95–6
Surge Petre et induete	4	CMM, vi/6 (1964), 87; RRMR, lvi (1983), 45	Königsberg, Universitätsbibliothek, MS 1740, lost (B now *D-Bga* XX.HA StUB Königsberg 7)	attrib. Gombert in his *Motectorum … liber secundus*, 4vv (1541, 2/1542), 1554[7]; attrib. Verdelot in *D-Z* LXXXI.2; anon. in *D-Usch* 237, *F-CA* 125–8, *H-Bn* Bártfa 23, *S-Uu* 76a; see also Angelus Domini
Suscipe Domine munera	4	ed. K. Jeppesen, *Italia sacra musica* (Copenhagen, 1962), i, 95		attrib. 'Mutus' in *I-VEcap* DCCLX
Te Deum laudamus	4	CMM, xlix/1 (1970), 71	Königsberg, Universitätsbibliothek, MS 1740, lost (B now *D-Bga* XX.HA StUB	attrib. Josquin in 1537[1] (*D-Bsb* and *Ju* copies), *D-ROu* Mus.saec.XVI-49; attrib. De Silva in *I-*

			Königsberg 7)	*Bc* Q20; anon. in 1537[1], *D-As* Tonkunst Schletterer 7, *Dl* Mus.1/D/6, *ERu* 473/1, *Rp* A.R.940–41, A.R.1018, C120, *S-Uu* 76c
Usquequo, Domine	4	CMM, xlviii (1969), 123	*I-Bc* Q20	attrib. Lhéritier in c1526[5]
Veni Sancte Spiritus	4	SCMot, vi (1989), 45	*I-Bc* Q20	attrib. Jacquet in *I-Bc* Q19; anon. in *Pc* A17
Vulnerasti cor meum	4	MME, xv (1954), 166	attrib. by Anglès in MME edn	attrib. Rein in *D-Rp* A.R.940–41; anon. in 1514[1], 1526[1], *A-Wn* Mus.78.F.21, *CZ-HKm* II A 17, *E-Mmc* R.6832, *I-Bc* Q19, *CMac* L(B)

(chanson)

Languir me fais	4	CMM, lii (1974), 142; CMM, xx (1961), 103	*D-Mbs* Mus.ms.1516	attrib. Claudin in 1528[3], c1528[8], 1531[2], 1535[7], *D-Bsb* 40194; anon. in 10 prints, 13 MSS (see CMM edns)

Mouton, Jean

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Move, the.

English rock group. It was formed in 1966 by the singer and guitarist Roy [Ulysses Adrian] Wood (*b* Birmingham, 8 Nov 1946) with Bev Bevan (*b* Birmingham, 25 Nov 1945; drums), Christopher 'Ace' Kefford (*b* Birmingham, 10 Dec 1944; bass), Trevor Burton (*b* Birmingham, 9 March 1944; guitar) and Carl Wayne (*b* Birmingham, 18 Aug 1944; vocals), other musicians drawn from Birmingham's leading beat groups. Jeff Lynne (*b* Birmingham, 30 Dec 1947; guitar), formerly of the Idle Race, joined in 1970. During the late 1960s the versatile songwriting skills of Wood and Lynne made the Move one of the most successful beat groups in Britain. Wood in particular was a master of many genres, confecting pastiches of psychedelic rock and 1950s rock and roll. The group's best-known songs

included *Flowers in the Rain* (which borrowed its melody from Tchaikovsky's festival overture *1812*), *Fire Brigade*, *I can hear the grass grow*, *Blackberry Way* (a nod towards the Beatles' *Strawberry Fields Forever*) and *Brontosaurus*. By 1971 the group had split up, with Wood and Lynne setting up the Electric Light Orchestra (ELO) to play rock with string arrangements. Wood subsequently formed the group Wizzard whose most enduring work is the seasonal song *I wish it could be Christmas everyday* (1973).

<div align="right">DAVE LAING</div>

Movement

(Fr. *mouvement*; Ger. *Satz*; It. *movimento*).

A term for a section, usually self-contained and separated by silence from other sections, within a larger musical work. It originates in the idea of work consisting of sections defined by their difference in tempo or 'movement'; hence the use of *mouvement* in French and *movimento* in Italian to denote tempo and of the Italian term *tempo* for a movement. The term came into use in English during the 18th century; the *Encyclopedia Britannica* (1770 edition) uses it in the sense of motion in music, and Burney (*General History*, 1776) wrote of the 'first movement' of a larger work. A multi-movement work is sometimes described as Cyclic form.

The idea of a work made up of several sections in different tempos originates in instrumental music of the late 16th and early 17th centuries; such sections were generally performed without a break. The standard keyboard suite of the middle and late Baroque might have any number of separate movements, mostly in dance style, from four to six or more; the typical instrumental sonata commonly had four movements, although no regular pattern prevailed (especially in the dance sonata) until the 18th century. The Venetian concerto of the late 17th and early 18th centuries established the three-movement form that became the standard for the concerto (Brahms's Piano Concerto no.2, in four movements, is an exception). The Classical string quartet or string quintet is normally in four movements, although in most chamber-music genres of the Classical period three is the norm. Boccherini's quartets however, are usually in four or two; the two-movement type (often called *notturno*) was favoured by several composers of the 1770–90 period. The early symphony, in Italy, was normally in three movements, but in most countries a fourth (a minuet, or later a scherzo, normally placed third) came to be added regularly during the late 18th century, and from the 1780s a slow introduction was often provided to the fast opening movement. In a multi-movement serenade (there are examples in six, seven and eight movements), the finale might also have a slow introduction, a tradition that continued as far as Schubert's Octet d803 (1824) and is also found in Brahms's Symphony no.1.

In some works, in particular Italian opera overtures or symphonies of the 18th century, the movements are played without a break, a manner adopted occasionally by other composers (including Mozart, for example in Symphony no.26 k184/161a) and later applied to dramatic ends (as in

Beethoven's Symphony no.6). In several examples, material from one movement recurs within another, as in Haydn's no.46 and Beethoven's no.5, in each of which music from the third movement recurs within the fourth (last) movement, while in Mozart's Symphony no.32 k318 the Allegro first movement breaks off for a complete slow movement and then resumes. Works in which movements are interleaved, or in which material from an earlier one recurs in a later, were particularly favoured by Boccherini and later by Berwald. The relationships – aesthetic, and sometimes thematic, harmonic or of some other analysable kind – between the movements of a larger work are generally regarded as significant, so that the work's identity and integrity are linked to them, although in the 18th century many composers (notably J.C. Bach, in his symphonies) re-used movements from one work within another of the same key. In suites and other works of the 17th century all movements of a work are normally in the same key (indeed to some extent works were defined as the grouping together of movements in a particular key); later, slow movements (commonly placed second in the Classical and Romantic periods) are often in the subdominant, less often the dominant or a relative key, of the work's principal key, and from the end of the 18th century onwards key patterns became increasingly irregular.

The idea of tempo as the sole determinant of the extent of a movement was already eroded by the late 18th century, with the use of the slow introduction as part of the first movement; changes in tempo within a movement, or movements that comprehend sub-sections at different tempos, became increasingly common in the 19th century (sometimes sub-sections are marked 'Tempo I', and occasionally 'Tempo II', at their recurrence). Sibelius's Symphony no.7 is considered a symphony in one movement (the published score is marked 'In einem Satze') although it has seven main subdivisions at different tempos with many nuances of tempo in between; Beethoven's op.131 string quartet, however, is regarded as being in seven movements although they are played without a break.

The term, though sometimes applied to the sections of a mass setting, is rarely used for individual numbers in a vocal work such as an opera or a song cycle, although it is normal for vocal movements in an instrumental context, for example the symphonies of Mahler.

See also Satz.

STANLEY SADIE

Movie music.

See Film music.

Movius, Caspar

(*b* ?Lenzen, Brandenburg; *fl* 1633–59). German composer. He is described on the title-pages of some of his works as 'Leontinus Marchicus', which

probably denotes that he was born at Lenzen. In 1634 he was a student of theology at Rostock, where all his known publications appeared. In 1636 he was deputy rector of the school at Stralsund. He belonged to, and enjoyed a high reputation among, the active group of north German composers who were primarily engaged in producing music – particularly psalm settings and chorale arrangements – for the Lutheran church. His first two publications are devoted to small-scale pieces with continuo, which, however, really belong to the tradition of bicinia and tricinia, since the continuo part is texted and may therefore be sung if desired. *Triumphus musicus* is a collection of ten German pieces based on chorale texts and melodies, the majority for double choir; they thus belong with the many chorale compositions produced in north Germany at this time by Heinrich Scheidemann, Matthias Weckmann, Tunder and others. Movius did not generally exploit colourful virtuoso effects to the same extent as many of his contemporaries, but the final piece in this collection, marked 'Concert', is an exception: its two upper parts contain florid and dramatic writing, while the other four act as a contrasting tutti. The double-choir pieces, with their high and low voice groupings, show the influence of Venetian polychoral music.

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Hymnodia sacra, 2vv, bc (1634, 2/1639); 1 piece from 2/1639 pubd separately 1633

Psalmodia sacra nova, das ist, Geistliche Concerten newes Werck, 3vv, bc (1636)

Triumphus musicus spiritualis, 6, 8vv, bc (1640)

Odae ecclesiasticae, 1–4vv, bc (1659), lost

Several pieces in J.M. Dilherr: Seelenmusik (Nuremberg, 1654)

10 sacred vocal works, incl. 8 from Triumphus musicus, *D-Bsb*, *Lr*, *PL-WRu*, *USSR-KA*

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W. Schwarz: *Pommersche Musikgeschichte* (Cologne, 1988)

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A. LINDSEY KIRWAN/LOTHAR HOFFMANN-ERBRECHT

Mowere [Mawere], Richard

(*fl c*1450-70). English composer. He may be the Richard Mawere who was ordained on 30 May 1450 at Exeter Cathedral. Two three-voice settings, *Beata dei genitrix* and *Regina celi letare*, are ascribed to him in the Ritson manuscript (*GB-Lbl* Add.5665), which was apparently copied for an ecclesiastical foundation in Devon and which contains works by a number

of composers associated with Exeter Cathedral. In both of Mowere's works, florid triplex and contratenor parts decorate a monorhythmic plainsong tenor.

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ANDREW WATHEY

Mo Wuping

(*b* Hengyang, Hunan, 5 Sept 1958; *d* Beijing, 2 June 1993). Chinese composer. He studied privately with Luo Zhongrong and at the Central Conservatory in Beijing (1983–88), later continuing his studies with Taira and Malec in Paris. Mo's limited output shows a great sophistication and power of expression. When he died of liver cancer at the age of 34, the younger generation of Chinese composers lost one of its most promising voices. Mo's music combines elements of Chinese folksong with a contemporary idiom sometimes reminiscent of Ligeti yet strongly personal and imaginative. He was an accomplished performer of his own vocal works and a brilliant pianist. His string quartet *Sacrificial Rite in Village* (1987) won a prize at the World Music Days in Hong Kong in 1988. *Fan I*, for male voice and ensemble (1991), with the composer as vocal soloist, was given an award at the Asian Festival of the Arts 1991 and was later widely performed in Europe and Asia, with several of Mo's colleagues (Tan Dun, Qu Xiaosong) as vocal soloists in turn. *Fan II*, for ensemble (1992) was commissioned and first performed by the Nieuw Ensemble in Amsterdam, a group which had a close working relationship with the composer. After his initial successes in China, Japan and Europe, Mo planned various works on a more ambitious scale, including an opera, but his fatal illness intervened. A full account of his life is given in Luo Zhongrong, ed.: *Mo Wuping, zuoqujia* [Composer Mo] (Beijing, 1994).

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(selective list)

Vocal: Folk Song, S, fl, va, hp, 1985; Ov., 1v, orch, 1988; Fan I, 1v, 9 insts, 1991

Inst: Str Qt no.1, 1986; Str Qt no.2 'Sacrificial Rite in Village', 1987; Solo, vn, 1991; Ao, bn, hp, perc, db, 1992; Fan II, 12 insts, 1992

FRANK KOUWENHOVEN

Moxica

(*fl* late 15th century). Spanish composer. Two songs by him (*Dama, mi gran querer* and *No queriendo sois querido*) were included in the Cancionero Musical de Palacio (*E-Mp* 1335; ed. in MME, v, 1947). Nothing is known of his life, but since *Dama, mi gran querer* sets a poem by Pedro González de Mendoza it has been suggested that Moxica may have been attached to his household. Mendoza, who from 1473 was cardinal of Spain and from 1485 Archbishop of Toledo, maintained a sizable chapel; on his

death in 1495 five of his singers transferred to the Castilian royal chapel. Indeed, close relations between the chapels of the Catholic Monarchs and that of the Archbishop would account for the inclusion of songs by one of his singers among works by court composers in the Cancionero de Palacio.

Both songs set poems of courtly love in the canción form; stylistically they belong to the earlier generation of composers represented in the manuscript, most of whom were active in the 1470s and 80s.

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G. Haberkamp: *Die weltliche Vokalmusik in Spanien* (Tutzing, 1968), 172–3

TESS KNIGHTON

Moy, Louys de

(*fl* 1631–2). Flemish composer. His surname suggests Antwerp connections. His *Le petit boucquet de Frise orientale* (n.p., 1631/*R*) reveals that he had been in the service of Count Ulrich of East Friesland as *musicien ordinaire* 'for several years'. This book, published at de Moy's expense, celebrates the count's marriage to Princess Juliana of Hessen, and the French texts of the 20 chansons for two voices (soprano and bass, doubled by viols) and lute reflect this. Some, such as *Tant que vivray*, are clearly adapted for the purpose. The collection also contains a single four-part chanson in Dutch, 11 pavanes for lute and *violons communs* (treble and bass) with descriptive titles naming places in Friesland, and 56 dances for solo lute, including works by French lutenists such as Robert Ballard (ii) as well as by de Moy. The chansons and ensemble pieces are printed in table-book format. His *Airs de cour à trois parties* (Emden, 1632) also demonstrates familiarity with French musical fashion, and includes airs by Pierre Guédron arranged, like de Moy's own songs, for two voices and instrumental bass, reflecting a similar move towards continuo practice in French prints of the 1630s.

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JONATHAN LE COCQ

Moyne, Jean-Baptiste.

See Lemoyne, Jean-Baptiste.

Moyse, Marcel (Joseph)

(*b* Saint Amour, Jura, 17 May 1889; *d* Brattleboro, VT, 1 Nov 1984). French flautist. He studied at the Paris Conservatoire with Paul Taffanel, winning a *premier prix* in 1906. He played principal flute in various Paris orchestras, notably the Opéra-Comique from 1913 to 1938, appeared widely as a soloist and made many recordings. These display his innate musicianship and distinctive intensity of tone, much influenced by contemporary singers. Ibert's Flute Concerto was dedicated to Moyse, and he gave the work's première in 1934. That same year he founded the Moyse Trio with his son Louis (piano) and daughter-in-law Blanche Honegger (violin). He became professor of flute at the Conservatoire in 1932 and remained there, apart from a gap during the war years, until he emigrated to Argentina in 1949; he later moved to North America. His masterclasses became legendary and were attended by flute players from all over the world. Always a trenchant and controversial figure, Moyse had a decisive influence on the evolution of flute playing. He wrote many books of exercises and studies, combining a scientific approach to technique with a romantic quest for musical expression. His life and influence are documented by Trevor Wye in *Marcel Moyse: an Extraordinary Man* (Iowa, 1993).

EDWARD BLAKEMAN

Moyzes, Alexander

(*b* Kláštor pod Znievom, nr Martin, 4 Sept 1906; *d* Bratislava, 20 Nov 1984). Slovak composer and teacher, son of Mikuláš Moyzes. In 1925 he entered the Prague Conservatory, where he studied composition with Šín and Karel, conducting with Ostrčil and the organ with Wiedermann; between 1928 and 1930 he attended Vítezslav Novák's masterclass. From 1929 Moyzes taught theory and composition at the Academy of Music and Drama (the Conservatory from 1941) in Bratislava, and between 1949 and 1978 served as professor of composition at the Academy of Music and Dramatic Art (VŠMU). He was head of the music department at Bratislava radio (1937–48), president of the Slovak section of the Czechoslovak Composers' Union (1948–51) and rector of VŠMU (1965–71). He was the recipient of many awards and prizes, and in 1966 was created National Artist.

Together with Suchoň and Cikker, Moyzes was the founder of a modern Slovak musical expression. As a student he was influenced by the Czech late Romanticism and Impressionism of Novák. In the 1920s and 30s, in the wake of Les Six and Stravinsky, Moyzes experimented with small forms and anti-Romantic, utilitarian principles (e.g. *Vest-pocket suita*, 1928), while in *Fox Etude* and *Impromptu* and the *Divertimento* he employed elements of jazz. However, during this period he also composed large-scale works (such as the first and second symphonies), which use traditional forms and a chromatic vocabulary, enhanced (following the example set by Novák) by references to Slovak folk music. The distinguishing feature of Moyzes' style include masterly thematic development which becomes the basis for long teleological strands, including themes that are carried over into subsequent movements. As with Shostakovich, his musical expression emphasizes epic breadth with a range of gradations, and deep, poignant meditation on human existence (e.g. the Largo of the Seventh Symphony, dedicated to

the memory of the composer's daughter). In the final stage of his career Moyzes tended towards archaic elements combined with Classical purity and formal clarity; a good example of this is the *Partita na poctu Majstra Pavla z Levoče* ('Partita in Honour of Master Pavol from Levoča', 1970). His folk-inspired works – including arrangements, the orchestral suites and pieces written for large ensembles formed after World War II – focus on Slovak hay-making songs and tales of brigandry [version of Svätopluk].

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(selective list)

Op: Svätopluk (radio op, 8 scenes, Ľ. Zúbek and Moyzes, after J. Hollý), op.25, 1935, Bratislava Radio, 1935; rev. for stage as Udatný kráľ [The Deposed King] (6 scenes, 2 intermezzi, Moyzes, after Hollý), op.60, 1965–6, Bratislava, Slovak National, 4 Nov 1967

Orch: Sym. no.1, D, op.4, 1929, rev. 1936; Sym. Ov., op.10, 1929; Sym. no.2, a, S/T, orch, op.16, 1932, rev. for orch 1941; Concertino, 1933; Jánošíkovi chlapci [Jánošík's Boys], ov., op.21, 1934, rev. 1941 as Jánošíkovi chlapci [Jánošík's Boys]; Nikola Šuhaj, ov., op.22, 1934; Váh, suite, op.26, 1935, rev. 1945 as Dolu Váhom [Down the Váh]; Pf Conc., 1941 [arr. of Concertino, 1933; completed 1995 by Hrušovský]; Sym. no.3 'Malá symfónia' [The Little], B♭, op.18, 1942 [arr. of Wind Qnt, 1933]; Sym. no.4, E♭, op.38, 1947, rev. 1957; Tance z Pohronia [Dances from Pohronie], op.43, 1950; Sym. no.5, F, op.39, 1948 [from M. Moyzes: Malá vrchovská symfónia, 'Little Highland Sym.']; Sym. no.6, G, op.45, 1951; Februárová [The February Ov.], op.48, 1952; Sym. no.7, op.50, 1955; Tance z Gemera, op.51, 1955; Vn Conc., op.53, 1958; Sonatina giocosa, op.57, str, 1962; Fl Conc., op.61, 1967; Partita na poctu Majstra Pavla z Levoče [Partita in Honour of Master Pavol from Levoča], op.67, 1969; Sym. no.8, op.64, 1969; Sym. no.9, op.69, 1971; Vatry na horách [Fires on the mountains], suite, op.71, 1971; Musica istropolitana, op.72, str, 1974; Povesť o Jánošíkovi [The Tale of Jánošík], suite, op.76, 1976; Sym. no.10, op.77, 1978; Sym. no.11, op.79, 1978; Sym. no.12, op.83, 1983

Vocal: Farby na palete [Colours on a Palette] (L. Novomeský), song cycle, op.5, 1v, pf, 1928; Dvanásť ľudových piesní, zo Šariša [12 Folksongs from Šariš], op.9, 1v, pf, 1929; Demontáž [The Dismantling] (cant., J. Rob-Poničan), op.12, T, chorus, orch, 1930, rev. as Balladic Cant., op.55, T, chorus, orch, 1959; Na horách spievajú [In the Mountains they Sing], op.15, chorus, orch, 1933; Cesta [The Way] (song cycle, Novomeský), op.19, S/T, orch, 1943, rev. 1966 [Version of 2nd movt of Sym. no.2]; Spievajú, hrajú, tancujú [They Sing, Play and Dance] (cycle of folksong arrs.), op.33, S, T, B, orch, 1938; Či organy hrajú [Do the Organs play?] (cycle of folksong arrs.), op.37, chorus, 1947; Znejú piesne na chotári [Songs Resound in the Country] (suite), op.40, S, T, chorus, orch, 1948; V jeseni [In Autumn] (song cycle, J. Kostra), op.56, Mez, orch/pf, 1960 arr. Mez, pf, *c*1965; music for SĽUK [Slovak Folk Art Ensemble]

Chbr and solo inst: Vest-pocket suita, op.7, vn, pf, 1928; Str Qt no.1, E♭, op.8, 1929, rev., 1942; Divertimento, op.11, pf/orch, 1930; Jazz Sonata, op.14/2, 2 pf, 1932; Wind Qnt, B, op.17, 1933; Fox etuda a Impromptu [Fox Etude and Impromptu], opp.14/1 and 14/3, pf, 1935; Poetická suita, op.35, vn, pf, 1940; Sonata, e, pf, 1942; Zbojnícka rapsódia [Brigand Rhapsody], op.52, pf, 1957; Malá sonáta [Small Sonata], op.63, vn, pf, 1968; Str Qt no.2, D, op.66, 1969; Sonatina, op.75, fl, gui, 1975; Str Qt no.3, op.83, 1981; Str Qt no.4, op.84, 1983

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VLADIMÍR ZVARA

Moyzes, Mikuláš

(*b* Zvolenská Slatina, 6 Dec 1872; *d* Prešov, 2 April 1944). Slovak composer and teacher, father of Alexander Moyzes. He received his musical education at the teachers' institute in Kláštor pod Znievom (from which he graduated in 1893) and then worked as a music teacher and organist in Eger, Nagyvárad (now Oradea) and Csurgó. In 1904 he returned to Slovakia, where he taught at the institute in Kláštor (until 1908) and then at a similar institute in Prešov (until 1932).

The stylistic basis for his composition was music of the Romantic age and his perceptive study of the works of Bach. Before World War I he was one of the most distinguished composers of music for the Hungarian Catholic Church; he was also an active participant in the Cecilian movement and an author of textbooks and articles on music theory. In addition to sacred music he composed choruses and songs to Hungarian and German texts during this period, and sought ways of nurturing a Slovak national style. On his return to Slovakia he embarked on arrangements and a study of authentic rural folksongs (unlike other contemporary Slovak composers whow drew inspiration from versions performed in towns). After the establishment of independent Czechoslovakia, his compositional activities intensified as he absorbed new ideas passed to him by his son Alexander, who was studying composition in Prague. Of his original works, many of which contain folklike melodies, *Ctibor* (1920) and the melodramas (1921–40) are notable for their intensification of the poetic tone of Slovak folk ballads. The works from this later period betray influences of Dvořák (e.g. the fourth quartet and *Malá vrchovská symfónia* ('Little Highland Symphony')).

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Secular vocal: Boldog voltam [I Was Happy] (K. Tóth), 1v, pf, 1899 (pubd as Bol som šťastný); Ha csókollak … [When I Kiss You] (F. Szalay), 1v, pf, 1901; Út az égbe [Way to the Heaven] (F. Szalay), male chorus, 1909 (pubd as Cesta do neba); Abendlied (M. Uhlarik), female chorus, pf, 1911; Ctibor (J. Botto), ballad, 1v, pf,

1920 [lost], arr. A. Moyzes, T. orch, 1944; Canossa (E.B. Lukáč), male chorus, 1927

Melodramas: Siroty [Orphans] (I. Žiak-Somolický), 1v, pf/orch, 1921; Lesná panna [Maid of the Woods] (Ľ. Podjavorinská), 1v, orch, 1922; Čertova rieka [The Devil's River] (A. Prídavok), 1v, pf/orch, 1940

Orch: 2 suites, orch, 1931, 1932; Malá vrchovská symfónia [Little Highland Sym.], orch, 1936 [rev. A. Moyzes, 1948 as A. Moyzes: Sym. no.5]

Chbr and solo inst: Mazurek and Polonaise, pf, 1901; Keringö (Valse lente), vn, pf, 1904; Elégia, org, 1911; 3 fúgy, org, 1911; Rozpomienka [Recollection], org, 1911; Str Qt [no.1], D, 1916–1926; 3 bagately, hn, org/pf, 1927; Scherzo, org, 1929, orchd A. Moyzes 1938 as Naše Slovensko [Our Slovakia]; Str Qt [no.2], a, 1929; Str Qt [no.3], f♯, 1932; Wind Sextet, A♭, 1934; Wind Qnt, F, 1935; Toccata a fuga, F, org, 1940; Str Qt [no.4], G, 1943

Folksong arrs., teaching works

MSS in *CS-BRsav*, *CS-BRnm*, *CS-Mms*

Principal publishers: Matica slovenská, Matúš, K. Rosznayi, Slovenské hudobné vydavateľstvo, Slovenský hudobný fond, Tranoscius

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VLADIMÍR ZVARA

Mozambique (Port. República de Moçambique).

Country in south-east Africa. It has an area of 799,380 km^2 and a population of 19·56 million (UN est. 2000, before severe floods of Feb 2000). After about four centuries of Arab influence and settlement on coastal islands such as Moçambique and Ibo, the first Portuguese, Pero da Covilhã, reached Moçambique Island and Sofala in 1489. Rapid settlement followed, and within a century most of the coastline had been colonized. In 1752 the General Government of Mozambique was created. The main areas of development were Moçambique Island, the lower Zambezi and Manica highlands, and the coastal area from Inhambane southwards. Except for the Tete area in the Zambezi valley, however, Portuguese rule was finally established in the interior only in the early 20th century (the final campaign was in 1912). Lourenço Marques (now Maputo) became the capital in 1897. Mozambique became independent in June 1975.

1. Ethnic groups and historical background.
2. Main music areas.

ANDREW TRACEY

Mozambique

1. Ethnic groups and historical background.

The Zambezi valley divides the primarily matrilineal peoples of the north from the patrilineal peoples of the south; it also marks the approximate southern limit of Swahili or Arab influence, which was manifested in trade and the introduction of slavery and Islam. The north is inhabited by the Swahili, whose territory extends along the coast into Tanzania; the Makonde, who are also divided between Tanzania and Mozambique and who are noted for their rich sculptural tradition, their masked dances, and other cultural features more typical of Central than East African peoples (*see* Tanzania, §2(v)); the Makua (Makhuwa) group, the largest; and the Maravi group (which includes the Cewa or Chewa, Mang'anja or Nyanja, Ngoni and Yao) (see fig.1).

The Zambezi valley and delta have been an access route for at least three groups of invaders: the Indonesians, who also settled in other large African river valleys, and are presumed to have come in about 500 ce; the Portuguese, who established military posts and engaged in extensive trade and agriculture from the 16th century; and the Nguni invaders who, originally escaping from warfare in Natal at the beginning of the 19th century, marauded throughout central Mozambique until the end of the century, finally settling among the Maravi people. The heterogeneous population of this area includes the Chikunda (or Kunda), the Nyungwe (including the Sena-Tonga and the Tavara), the Sena and the Cuabo (or Chwabo). Many of the Shona peoples (who include the Manyika, Barwe, Utee and Ndau subgroups) consider themselves closely linked with the culture of the Shona of Zimbabwe and were adherents of the Monomotapa empire in the 16th to 18th centuries.

The Thonga group, consisting of Tswa, Tsonga, Ronga and Shangana (Changana), predominate in the south. In the 19th century the Shangana were conscripted into the armies of the Nguni, who controlled southern and parts of central Mozambique, Zimbabwe and Malawi throughout the century.

The Chopi are a small isolated group (*c*760,000) related culturally to the Shona of Zimbabwe and famous for their xylophone orchestras. Their land is fertile, and abundant crops allow them much leisure for music-making. Twenty years of civil war beginning in 1975 along with the deposition of the chiefs, once the patrons of the orchestras, led to the virtual disappearance of this magnificent music; an entire generation has grown up without it. International efforts are being made to institute a school of Chopi music, to be taught by Venancio Mbande, the only surviving Chopi master musician. Numerous recordings of the traditional music of Mozambique are held at and published by the International Library of African Music, Rhodes University, Grahamstown, South Africa.

2. Main music areas.

The music of Mozambique may be considered in relation to three main areas. In northern Mozambique the music is generally hexa- or heptatonic: there are many kinds of drums and drumming styles but only simple xylophones and lamellophones. Some singing in parallel 3rds occurs among the Makua, Makonde and Ndonde (Vadonde); otherwise singing is monophonic or with movement in parallel 4ths and 5ths. Various elements indicate Arab influence: ornamented monophonic singing, timbre and intonation, the use of drone, the characteristic lowering of the voice by a whole tone at the end of a long held note, and the use of one-string spike fiddles and *daira* (tambourines). Much of the population is Muslim, particularly along the coast. The central area (as also among the Chopi and Tswa further south) has many complex types of xylophone and lamellophone and many string and wind instruments; drums are less common. The music is generally heptatonic and polyphonic, mostly using 4ths and 5ths in oblique rather than parallel part movement. In the south, among the Thonga (and also the Ngoni further north), musical bows, lamellophones and guitars are common. The use of drums is relatively limited. Melodies are penta- and hexatonic, and vocal harmonies consist mostly of 4ths and 5ths in parallel movement.

3. Instruments and instrumental music.

(i) Idiophones.

These are among the most important instruments and include the xylophone and lamellophone, many varieties of rattle (made of gourd, tin, basket, reed-raft, fruit shell, seed-pod, moth cocoon, palm leaf etc.) and percussion beams, clappers, iron sheets, pipes etc. Slit-drums and bells, characteristic of Central and West African music, are not used in Mozambique.

There are four distinct xylophone traditions. The best known is that of the Chopi xylophone orchestras (Port. *marimbeiros de Zavala*; fig.2*a*) associated with the dance known as *mgodo*, the 'classical' music of the Chopi. The *mgodo* performers are male xylophone players, rattle players and dancers who also sing. There may be between five and 30 xylophones (*mbila*, pl. *timbila*), usually about 12, carefully constructed in five sizes and tuned to cover a range of four octaves (Table 1). The four higher-pitched instruments are played seated; the four-note *chinzumana* is played standing and provides a deep rhythmic drone. The slats are made of highly resonant sneezewood (*Ptaeroxylon obliquum*) and require tempering by fire before they will ring. Each slat has its own resonator, made from the shell of a wild orange, tuned in sympathy with it. A single central member forms the frame, with holes for the attachment of the resonators. As with many African xylophones, a buzzing membrane is attached over a small hole in the side of each resonator. A peculiarity of the Chopi instrument is the use of a small cylindrical piece of gourd, one end of which is fixed to the resonator surrounding the membrane to make the tone rounder. In all, about 15 different natural products are used.
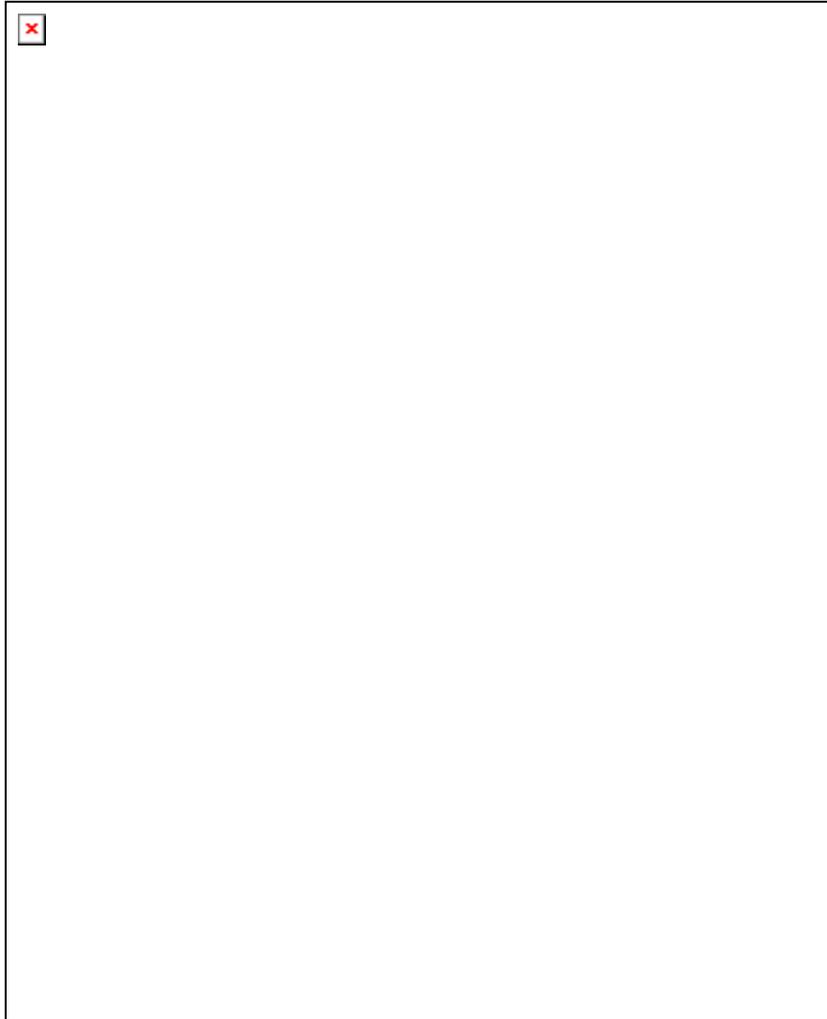
The tuning system is equiheptatonic (i.e. with seven intervals to the octave, each about 170 cents). This has been used as evidence by Jones and others to associate the xylophones of Africa with those of Indonesia. The absolute pitch of the tonic, which is variously called *dikokoma dawumbila* ('the slat which gives the quality of the *mbila*'), *chilanzane* ('the first note of the highest instrument') or *hombe* ('the great note'), does not vary from village to village by more than about 100 cents. Many Chopi musicians have a sense of absolute pitch. Hugh Tracey (1948) described in detail the physical arrangement of the orchestra and dancers, the structure of the movements (usually 10 or 11) and the high degree of control exercised by the leaders of the orchestra and dance group through rehearsal and by aural and visual cues.

The musical texture is complex and dense owing to the variety of ways in which each of the many players may present his version of the tune. The two hands of the xylophonist move in rhythmic counterpoint, which experienced players vary continuously throughout a performance. Rhythmic patterns of two against three and three against four are always present. Some types of tunes appear to be harmonically based; the preferred intervals are 4ths, 5ths and octaves, as in most southern African music, although 3rds, 6ths and to a lesser extent 7ths and 9ths occur; chord movement is rarely parallel. In other pieces the music is dependent on the words, and sometimes moves in parallel 4ths and 5ths. In many tunes there is a harmonic alternation between chords based on the tonic

and chords based on the note immediately above. The tunes are based on cyclical patterns which vary from four rattle beats to 32 (frequently 8, 12, 16, 20, 24 or 26 beats) in length. The *mgodo* serves as recreation and as a means of social control at the village level; at the national level it is a source of pride and provides a sense of identity both for the Chopi and for Mozambique.

The Tswa people are immediate neighbours of the Chopi. Their *muhambi* xylophone resembles that of the Chopi (i.e. an equiheptatonic fixed-key instrument with individual gourd resonators) but has lighter keys and beaters, giving a different tone quality. It is played by adults, mostly in groups of three, accompanied by dancers, singers and three drums, in a suite of three or four contrasting movements, which often include elements of drama or mime. The style is related to that of the Chopi but is freer in form and includes more improvisation and use of parallel octave part movement. This simpler type of performance may well be the original from which the Chopi developed their complex orchestral style. Xylophones made by the Tswa are bought and played by neighbouring peoples, the Shangana and the Ndau-Shanga (Changa), who adapt their own musical styles to it.

The third xylophone tradition is that of the Mang'anja, Podzo, Cuabo, Yao, Sena, Barwe and Ndau peoples in the lower Zambezi area. Their heptatonic instruments include the free-key type (with rough slats or logs laid across two long bundles of grass; fig.2*b*) and the trough-resonated type (with all the keys sharing a common resonator box), as well as those with individual gourd resonators (fig.2*c*). While they are generally played singly, there is always more than one player to an instrument. The players sit either together on one side or on opposite sides, and beat the keys in the centre with soft-tipped sticks. The compass varies from about ten notes in the simpler types to four octaves in the gourd-resonated types. The parts interlock rhythmically; some of the music is related to that of the lamellophone traditions and has a strong harmonic framework. The xylophone is usually called *valimba*, and less commonly *varimba*, *ulimba*, *madudu*, *bachi*, *mambira*, *marimba* or *ngambi*. It is normally played for young people's dances at night, accompanied by singing, rattles and sometimes a drum.

The fourth xylophone tradition is that of the Makua and Makonde peoples. Their hexatonic free-key log xylophones (with six to eight keys resting on two banana trunks, or on a pair of logs padded with grass) are always sounded by two players sitting opposite each other. In contrast to the lower Zambezi xylophone tradition, the keys are struck not at the centre but at the ends, with plain wooden sticks. As in other African log xylophone traditions (in Uganda, former Zaïre, Cameroon etc.) the playing technique requires the interlocking of the two parts at high speed. The Makua call this instrument *mangwilo*, the Makonde *dimbila*.

There are three main lamellophone performing traditions, found in the north, the Zambezi basin and in the south. In the north, among the Makonde and Makua, the lamellophone is known as *shitata*, *chityatya* etc. and is a small instrument with calabash resonator and seven or eight keys

(similar to the *malimba* of southern Tanzania), played solo with the thumbs and one forefinger.

The Zambezi basin tradition is the richest of the three and extends into most of Zimbabwe and parts of Zambia, Malawi and northern South Africa. There are at least nine types of lamellophone, most with slightly wedge-shaped bodies, calabash-resonated, and from 8 to over 30 keys, played with the thumbs and forefingers. The tuning of these instruments is heptatonic (with a tendency to equal spacing), and harmony is important, the style being based on chord sequences of 4ths and 5ths. Normally played solo with singing, two or more may be played together, producing complex polyphony. The nine main types are *kalimba* (Nsenga, Ngoni, Cewa, Nyungwe and Chikunda peoples); *ndimba* (Nsenga); *karimba* (Nyungwe, Chikunda, Sena-Tonga and Tavara); *njari* (Nyungwe, Sena-Tonga, Manyika and Utee); *njari huru* (Chikunda); *hera* or *matepe* (Tonga, Nyungwe, Sena); *mbira huru* (Manyika); and *nyonganyonga* (Barwe, Gorongozi and Sena). *Mbira*, *marimba* and *nsansi* are broad generic names also used in this area. Some of the instruments in this family (e.g. *njari*, *hera* and *mbira huru*) are played in ancestral spirit ceremonies; the others are usually played for entertainment.

The southern instrument, called *mbira ja vaNdau* by the Ndau and *timbila* by the Tsonga, is related to the above group, and is widely played in Mozambique south of Beira (fig.3). It has hexatonic tuning with widely differing intervals, and three manuals of keys. It is played by young men for entertainment and courting and also by a class of older minstrels known as *varombe* who entertain professionally, sometimes achieving a wide reputation. Several Mozambique radio stations broadcast traditional music; players such as António Gande (a Ndau musician from Chingune Island) and Lázaro Vinho (a blind Nyungwe *njari* player from Tete) were well known as broadcasters in the 1970s and 80s (for further discussion of lamellophones in Mozambique *see* Lamellophone, §§2 and 3).

(ii) Membranophones.

Drums are played by all the peoples of Mozambique, but the number of types and the frequency with which they are played decrease towards the southern end of the country. Most drums are single-headed with pegged skins and cylindrical or conical bodies, open at the lower end. They are tuned by heating, or sometimes by using tuning-paste. Double-headed drums were formerly rare but are now more common throughout the country, particularly in towns, because they can easily be constructed from metal cans with the two opposite heads laced together. The friction drum is played by the Swazi to accompany dancing and by the Makonde during puberty ceremonies. Tambourine-type frame drums called *daira* are played near the island of Moçambique and in other areas influenced by Islam in the north, and also in the south by the Thonga during their spirit-possession ceremonies. Closed bowl-shaped drums are used by the Chopi, Ndau and Sena-Tonga for the same purpose.

Throughout the country drums are played together in ensemble, usually a minimum of three (fig.4). The highest-pitched drum usually plays a fixed time-keeping part, the lowest is the leader. There are several musical styles in which drums are prominent. The *likhuba* (of the Mang'anja and

Sena peoples) is a drum-chime consisting of up to ten drums tuned to a pentatonic scale; the leader plays five or six of these with his hands, accompanied by three or four other drummers, rattles, singing and solo exhibition dancing. The Ndau *muchongoyo* ensemble consists of three double-headed drums beaten by one or two players with sticks, with singing and hand-clapping providing a virtuoso polyrhythmic accompaniment to a unison-dance team performing acrobatic and humorous movements. The formerly moribund sacred *mafuwe* circle dance of the Nyungwe, Sena and Tonga, with its four drums and polyphonic yodel-singing, was revived in the refugee camps of Zimbabwe and Malawi during the civil war and can once again be heard in Mozambique. The Nyungwe *kangoma kabodzi* is a more modern dance form, accompanied by virtuoso drumming on one tall, cylindrical drum. The most characteristic of a remarkable variety of Makonde drums are the slender *neya* drum and the small closed *singanga* drum, whose foot is extended into a narrow spike one metre in length. Ten or more *singanga* may be used simultaneously as part of a drum ensemble.

(iii) Aerophones.

Horn, bone and wood whistles, and end- and side-blown bamboo flutes, although now rare, are played in some parts of Mozambique, mostly by herdsmen for private enjoyment. The Chopi, Tsonga and Ndau of the south play globular flutes or ocarinas of gourd or clay. Ensembles of single-note stopped pipes, common in other parts of southern Africa, are found only among the Chopi, where boys perform the *chimveka* circle-dance in the fields at night, playing in hocket fashion. The magnificent *nyanga* (panpipe) dance of the Nyungwe is a circle-dance performed by 20 to 30 men, each with two-, three- or four-note panpipe making in all a heptatonic compass of three and a half octaves (fig.5). The men dance irregularly phrased steps as they play, interspersing sung notes with blown notes, and each interlocking his part with that of the others so that there is a continuous sound of both blown and sung notes, to which the voices of women singers are added. (*See* Stopped flute ensemble.)

Antelope horns, particularly of the kudu and sable, with a lateral mouth-hole near the tip, are blown as signal or ceremonial instruments in many districts. Kazoos called *malipenga* are used in ensembles with drums by the Cewa near Lake Malawi. The instruments are made in various sizes from the straight or curved neck of a gourd, closed at the smaller end with a nasalizing membrane, and with a lateral mouth-hole for singing into near the same end. *Malipenga* dances are said to have originated in military drill music in Tanzania and Malawi during the early 20th century.

(iv) Chordophones.

Many types of Musical bow are still played in the south. They include the popular braced *chitende* with a gourd resonator, used widely by men for topical and humorous songs, the mouth-resonated *kadimbwa* (of the Nyungwe and Sena-Tonga), and *chizambi* (of the Tsonga, Chopi and Ndau), whose palm-leaf string is sounded by rubbing the notched body of the bow with a small rattle stick.

In the northern half of Mozambique two string instruments are popular. The board zither, known variously as *bangwe*, *pango*, *bango* etc., is played mainly by the Cewa and Yao peoples near Malawi and Lake Malawi, but is also found among the Makua and Makonde. Its single wire or fibre string is stretched seven times from end to end through holes near each end. The player usually strums all the strings with the right index finger, while damping those notes that are not required with the left fingers. The far end of the instrument is sometimes put in a calabash or metal tin for resonance. Among the Mang'anja and Sena of the central Zambezi the instrument has nine to 12 strings which the player plucks (fig.6). The other northern instrument is the long-necked, one-string spike fiddle (Swahili *rabeka*, Lomwe *takare*, Meto or Medo *chikwesa*, Cewa *mugole*, Mang'anja *siribo*). It is played by wandering troubadours, some of them blind or crippled, who sing ballads, epic poems or humorous and satirical songs to its accompaniment. The body of the fiddle is like a small drum and is made of calabash, wood or coconut shell covered with an antelope or lizard skin. The use of a tuning-loop, which passes around the neck and the wire or sisal string, is distinctive.

Mozambique

4. Vocal music.

Whereas instruments are nearly always played by men, most singing is by groups of women, who provide an essential accompaniment to many dances and communal performances. The tone of their voices is typically shrill and piercing, designed, like many instrumental timbres, to cut through a welter of polyphonic sound. Yodelling by both men and women is important in central Mozambique (e.g. in men's lamellophone songs and women's polyphonic pounding-songs) and also to a lesser extent among the Makua in the north. On Moçambique and Ibo islands in the north large, well-rehearsed choirs of women, beautifully and uniformly dressed in bright costumes and with faces whitened, sing dramatic and romantic songs to the accompaniment of several *daira* and hand-clapping. Thonga men in the south form vocal dance groups called *makwaya* (from 'choir'), which sing topical and satirical songs in a vigorous style that was first developed in the mining compounds of South Africa.

In addition to the two traditional harmonic styles using either 4ths and 5ths or 3rds (see §2), there is a third style that uses the triadic harmonies of Euro-American popular and church music. Apart from being used in towns and mission centres, this style has had considerably less influence in Mozambique than in most other African countries.

Mozambique

5. Popular music and other modern developments.

Popular music has been influenced by Portuguese music and by the urban musics of neighbouring African states. The guitar, introduced in the 16th or 17th century, is popular in the south where the guitar-based music of Maputo is known as *marrabenta*. The musical influence of other settler groups such as Indians and Chinese has been minimal. The slow rate of urbanization and development in the country has meant that many traditional cultures have been left relatively undisturbed. This, coupled with Portuguese tolerance of folk arts, has favoured one of the strongest and

most varied musical cultures in Africa. However, the damage inflicted on traditional culture by the civil war cannot be underestimated. The abolition of chiefs, the change to a money-based economy with high unemployment and the destruction wrought on the population and on the environment all combine to break the essential continuity of long-established art forms.

Mozambique

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Mozarabic chant.

One of the principal branches of Christian liturgical chant in the West during the Middle Ages. It was sung on the Iberian peninsula, but its influence extended beyond Spain to touch other chant repertories such as the Gregorian, Ambrosian and Gallican. The relationship between the Mozarabic and Gallican rites is now of particular interest to scholars.

DON M. RANDEL (with NILS NADEAU)

Mozarabic chant

1. History.

The repertory of Mozarabic chant belongs to the rite observed by Spanish Christians until its suppression in favour of the Roman rite in 1085. The term 'Mozarabic' refers to Christians living under Muslim domination. It is generally applied to the rite because its principal surviving documents date from the period after the Muslim invasion of the Iberian peninsula in 711. The term, however, is not strictly appropriate in some respects, for the formation of the rite clearly antedates the Muslim invasion. And many of the surviving manuscripts, though copied in the Mozarabic period, were copied in lands already reconquered from the Muslims by Christian rulers. Alternatives such as 'Visigothic' and 'Hispanic' are, however, equally inappropriate in some respects. Scholars have come to favour the term 'Old Hispanic' for this repertory.

The earliest evidence for the existence of a rite essentially like that preserved in later manuscripts is found in the writings of Isidore of Seville (*d* 636). His *Etymologiae* and *De ecclesiasticis officiis* contain descriptions of the Mass that closely parallel the later liturgical and musical documents themselves. Furthermore, the process of unification within the Iberian peninsula and parts of southern France was evidently already well advanced by 633, for in that year the Fourth Council of Toledo met under Isidore's leadership to decree the observance of 'one order of prayer and singing in all Spain and Gaul'. Only about 70 years later was the oldest surviving liturgical document for this rite copied. This is the *Orationale* of Verona, which, although it does not contain musical notation, does contain prayers and text incipits for antiphons and responsories. Comparison of this manuscript with the musical manuscripts of the 10th and 11th centuries makes it clear that the musical repertory too must have been set largely before 711.

The Mozarabic rite began to give way to the Roman rite as the reconquest of the peninsula gradually proceeded. The Roman rite entered Catalonia as early as the 8th century, but it was not until 1071 that it was adopted in Aragon. In 1076 it was adopted in parts of Castile and León, although surviving manuscripts from these territories make it clear that the Mozarabic rite had been observed here in the years immediately following the reconquest.

Toledo, the seat of the Spanish Church, was not recaptured from the Muslims until 1085. Hence, it was not until that year and the appointment of a French archbishop that the Roman rite could be imposed on the Spanish Church as a whole. Although Pope Alexander II had approved the Mozarabic service books as recently as 1065, Pope Gregory VII made their suppression official. Only a few parishes in Toledo itself were allowed to continue in the observance of their ancient rite. Whether the rite continued to be observed in territory held by the Muslims as late as 1492 is not known.

In the late 15th century Cardinal Jiménez de Cisneros embarked on a project to restore the rite. He published a missal in 1500 and a breviary in 1502. Some of the manuscripts on which these are based are still preserved in Toledo; they transmit a form of the rite that was not, however, found in the majority of the manuscripts there, or in any of the manuscripts from northern Spain. Scholars disagree over which form of the rite is the more ancient. New musical manuscripts were also copied at this time, although their melodies, in rhythmic notation, are evidently different from those of the older, non-diastematic sources.

The restoration of the rite received added impetus from Cardinal Lorenzana in the late 18th and early 19th centuries with the publication of new books and with increased support for the Mozarabic chapel in Toledo Cathedral. Except for relatively brief periods, this chapel has functioned continuously since that time, and services are still held daily. A few churches elsewhere in Spain have received permission to celebrate the Mozarabic Mass, but none does so on a regular basis.

Mozarabic chant

2. Sources and notation.

There are more than 20 surviving manuscripts and as many more fragments containing musical notation for Mozarabic chant. With only five exceptions, all these sources employ non-diastematic notation. The exceptions are four manuscripts copied during and after Cisneros's restoration of the rite around 1500 and one 11th-century manuscript containing about 20 melodies in Aquitanian neumes. Hence, the melodies will forever remain indecipherable, unless new sources are discovered that employ a more advanced notation. It is unlikely, however, that such sources ever existed, for the rite was suppressed and the copying of manuscripts virtually ceased at just the period in which diastematic notation came into general use. Even scribes in Toledo, where the rite was observed after 1085, seem not to have bothered to recopy their melodies in a notation like that of the French manuscripts which the new archbishop had brought in that year.

On notational grounds, the manuscripts (excluding those copied during and after Cisneros's restoration) may be divided into two broad classes: those employing northern notation and those employing Toledan notation. These labels should not be taken to represent the actual geographical state of affairs in the 11th century and before. It is not certain, for example, whether all the Toledan manuscripts were actually copied in Toledo, and we have no idea at all of what notations might have been used in the southern half of the peninsula.

The northern notation is found primarily in manuscripts copied in the provinces of León (e.g. the antiphoner *E-L* 8) and Castile (e.g. *GB-Lbl* Add.30851, from S Domingo de Silos). It bears some resemblance to neumatic notations found elsewhere in Europe and is characterized by a predominance of upright neumes employing vertical strokes (see fig.1 and ex.1).
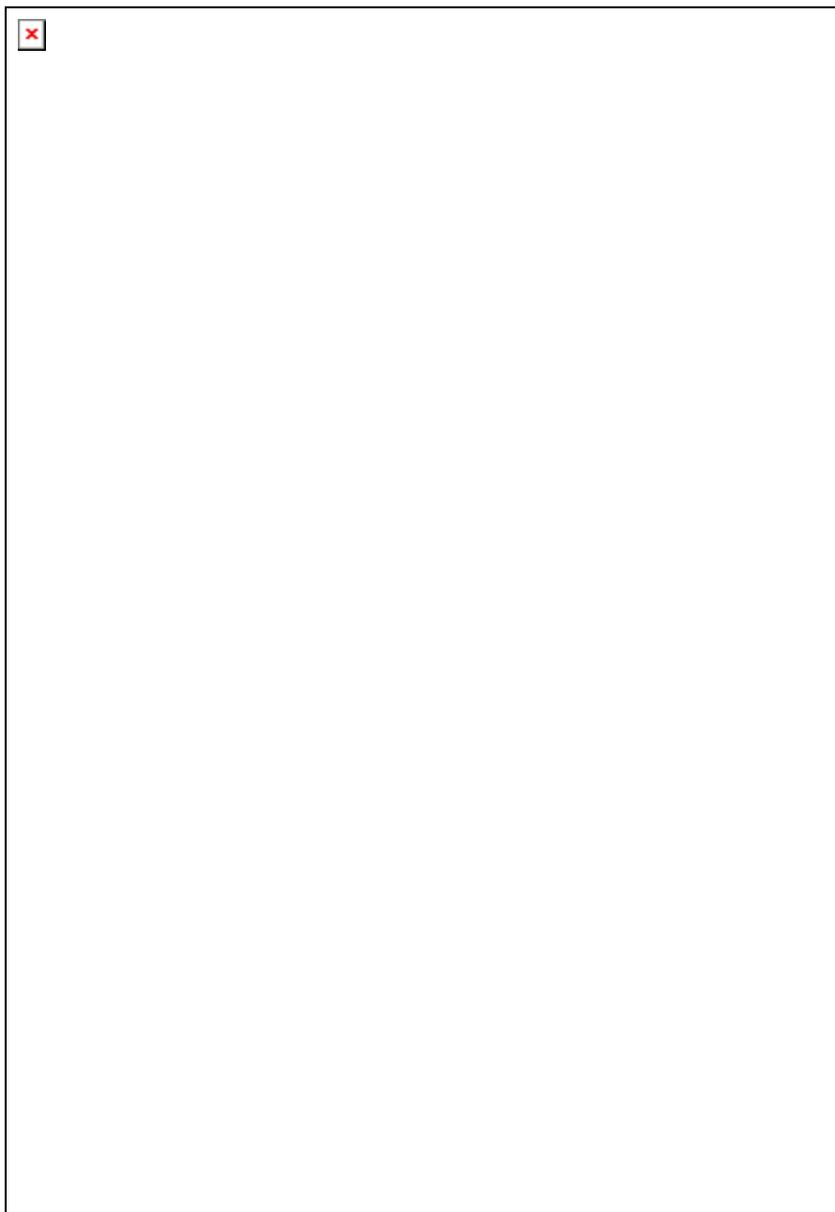
By contrast, vertical strokes are almost totally lacking in Toledan notation, the neumes being generally inclined to the right. There are, furthermore, two types of Toledan notation. The first is found in manuscripts that embody the liturgical tradition of the north (referred to in the literature as tradition A). This notation includes a large number of delicate, rounded strokes (see fig.2). The second type of Toledan notation is found only in manuscripts embodying a different liturgical tradition (tradition B), and is much coarser and more angular in appearance (see fig.3).

The chronology of the sources, and thus the relative antiquity of the notations they contain, is not yet fully established, especially with respect to Toledan sources. The latter have been thought to include manuscripts copied as early as the 9th century. The manuscripts in question may,

however, actually date from the 12th century and in some cases from as late as the 13th and 14th centuries (Mundó, 1965). The idea that non-diastematic notation continued in use into the 14th century must, of course, raise serious questions, but it is important to note that the earlier dating of these manuscripts is not firmly based.

Dates for a number of the northern manuscripts were provided by their copyists; all fall within the 11th century. Others, such as the antiphoners of León and S Millán de la Cogolla (*E-Ma* Aemil.30), have been assigned by scholars to the 10th century, although further study may show that some of these, too, should be placed in the 11th century.

The organization of the manuscripts into types and the arrangement of material within each of the types (for which see the writings of Pinell) are peculiar to the Mozarabic rite. For example, material which, in service books for the Roman rite, would be divided between the antiphoner (containing chants for the Office) and the gradual (containing chants for the Mass) is present in a single book in the Mozarabic rite. The León antiphoner is such a book and thus from the Roman point of view is not strictly an antiphoner at all. Within this volume all the music for both the secular Office and the Mass are combined in a single series so that the feasts of the Lord and the feasts of the saints appear in the order in which they would normally occur during the liturgical year. This series is followed by Offices and Masses for the Common of Saints, ordinary Sundays and various special occasions such as marriages and deaths. Other sources, such as the antiphoner of S Millán de la Cogolla, add to this same arrangement all the Proper prayers for both Mass and Office. Finally, the *Liber ordinum* from Silos (*E-SI* 4) contains the special liturgy for the week before Easter as well as numerous votive masses, including those for bishop, king and the sick or troubled. Music, prayers and readings are all provided in this manuscript.

Mozarabic chant

3. Musical forms in the Office.

The musical forms encountered in Mozarabic chant present a number of analogies with those of the Roman rite. For example, a comparable distinction exists between antiphonal and responsorial singing. And Mozarabic chant may be seen to make use of three styles: syllabic, neumatic and melismatic, much as in Gregorian chant. In the following descriptions of the principal musical items in both the Mozarabic Office and Mass, some of these analogies will be discussed further. The items from the Mass are presented here in the appropriate liturgical order.

(i) Antiphons.
(ii) Alleluiatici.
(iii) Responsories.
(iv) Matutinaria.
(v) Benedictiones.
(vi) Soni.
(vii) Laudes.
(viii) Psallendi.
(ix) Vespertini.
(x) Preces.

(i) Antiphons.

There are approximately 3000 in the surviving manuscripts. They are generally moderate in length and employ a simple syllabic or moderately neumatic style. Descriptions of the singing of antiphons found in the writings of Isidore of Seville and in the second prologue to the antiphoner of León make it clear that the alternation of two choirs was used, much as it is in Gregorian chant. Mozarabic manuscripts show, furthermore, that the verse or verses following the antiphons were sung to simple recitation formulae much like the Gregorian psalm tones. Unfortunately, however, there is very rarely musical notation for an entire verse. Instead, most antiphons are simply provided with the incipit of a single verse, usually without any notation at all. This was presumably done because the formulae were simple and so well known that there was no need to write them down, at least not for every antiphon.

The exact number of antiphonal psalm tones used in Mozarabic chant has not so far been ascertained because of the fragmentary nature of the evidence. Certainly it cannot be shown that there were eight tones corresponding to eight modes, as in Gregorian chant. Nevertheless, there are at least two tones that recur often enough to suggest that the application of the psalm tones depended on some scheme for classifying melodies, a scheme analogous to the modal system of Gregorian chant. Evidently these psalm tones could be modified slightly in order to adapt to individual antiphons, although these modifications are not so numerous or extensive as the Gregorian *differentiae*.

The structure of the two most common tones is simple, consisting of an intonation of two or four elements, apparently applied without regard for text accent, a recitation tone, perhaps modified by an occasional elevation, and a final cadence consisting in one case of two elements and in the other of four applied mechanically to the final syllables of the verse. Whether these psalm tones were divided into two parts by a medial cadence is not clear.

The verse incipits provided for the antiphons are frequently not drawn from the beginning of a psalm, nor do the manuscripts always concur well in the choice of verse for a given antiphon. It is thus often doubtful, in the secular Office at least, whether an entire psalm was to accompany each antiphon, although the descriptions of antiphonal singing mentioned above always refer to the singing of 'verses' between the two choirs. Only in the monastic Office does it seem clear that entire psalms were sung with antiphons and that there was some provision for singing the entire psalter on a regular basis. For this purpose, however, psalters provided with antiphons were used in conjunction with other books containing other types of music such as the responsories. There seems to have been no single book containing all the music for the monastic Office.

At Matins, pairs of antiphons are each combined with an *alleluiaticus* (the term for an alleluiatic antiphon; see below) and a responsory to form *missae*, the number of which varies with the solemnity of the feast.

Normally, the notation of the four pieces within any single *missa* does not suggest that they share common musical material. But a few *missae*, which definitely postdate the oldest core of the repertory, do display a musical unity brought about by shared material, sometimes extending to the responsory as well as the antiphons and *alleluiaticus*.

Another regular feature of Matins is a group of three antiphons, one drawn from each of the three *Psalmi canonici* (Psalms iii, l and lvi in the Vulgate numbering) and each presumably accompanied by the singing of the appropriate psalm. Although they do not follow one another immediately in the service, the three pieces are generally cut from the same melodic stock.

(ii) Alleluiatici.

These are simply alleluiatic antiphons, and they share the psalm tones and musical style of the antiphons just described. The rubrics in the sources, however, clearly distinguish these pieces from the remaining antiphons, and they occur only at specific points in the liturgy: as the third item in the *missae* at Matins and as the second antiphon at Vespers. Even during parts of Lent, when the word 'alleluia' is eliminated from the liturgy, pieces drawn from the alleluiatic psalms and bearing the rubric for the *alleluiatici* continue to appear in the appropriate places at Matins and Vespers.

(iii) Responsories.

Approximately 500 responsories survive, and they bear a strong resemblance to the Great Responsories of Gregorian chant. They occur at Matins as the last item of each *missa* (see above) and at certain of the lesser hours. Their style is generally neumatic, as illustrated in ex.1 by one of the few melodies to have survived in both Mozarabic and decipherable Aquitanian neumes.

Most responsories are provided with a single verse written out complete with musical notation, and the manuscripts embody four clearly distinguishable traditions for the psalm tones to which these verses are sung. The northern sources transmit two of these traditions, one in sources from the region of León and the other in sources from the Rioja (the Ebro River valley above and below the city of Logroño) and neighbouring Castile. The melodies of these two traditions clearly correspond to one another, and since neither seems clearly to have been derived from the other, they must have descended from a common archetype dating from before the 10th century and the earliest surviving northern sources.

Studies of early Spanish monasticism suggest that, following their reconquest in the 8th century, parts of Castile were colonized by monks from Galicia, and that it was from Castile that the Rioja was colonized. The organization of monastic life in all three of these regions clearly sets them apart from León. Hence, it is not surprising that the musical manuscripts from Castile and the Rioja should present a tradition different from that of the Leonese manuscripts. And even though there are no musical sources from Galicia before the colonization of Castile, we may conclude that the

differences between the two northern traditions reach back as far as the 8th century.

Of the two northern traditions, the Leonese is the more elaborate and systematic. Seven different tones occur more than once in the sources from León, but two of these appear much more frequently than the others (227 and 150 times, respectively, in a total of almost 500 pieces in the antiphoner of León). This immediately suggests that, here again, some scheme for the classification of melodies existed which formed the basis for the assignment of a particular psalm tone to each responsory. But it seems not to have been a scheme as elaborate as the Gregorian system of eight modes.

The application of the more common psalm tones to the responsory verses follows extremely closely certain principles, especially in the Leonese sources. As in the Gregorian Great Responsories, the melodies are generally bipartite, certain formulae (notably the final cadences) remaining fixed while others are adjusted to the structure of the text in question. These adjustments are carried out through the addition of single notes and through the contraction or division of more complex neumes. Even the adjustable formulae, however, are modified within narrow limits, and here the accentuation of the text clearly provides the guiding principle. In fact the treatment of accentuation in these melodies, unlike that in their Gregorian counterparts, is so careful that it provides clear evidence for some of the kinds of changes that were taking place in Latin on the Iberian peninsula just at the time when the vernacular began to emerge. The grammatical construction of the texts also exercises a clear influence on the melodies, for clauses and phrases in the text are punctuated through the introduction of secondary mediants and intonations. The verse in ex.1 presents one of the tones from the Rioja tradition.

The Toledan sources also transmit two traditions for the responsorial psalm tones, and these differ markedly from one another as well as from the two northern traditions. The two Toledan musical traditions correspond to the two liturgical and notational traditions found in these manuscripts. In the sources that agree liturgically with the northern manuscripts, there are again two tones that account for the great majority of examples. But neither of these tones corresponds clearly to any of the northern tones, even allowing for the considerable differences between the two notational systems. The melodies of the responsories themselves are clearly the same in these Toledan manuscripts and in the northern manuscripts, but responsories assigned to a single tone in one tradition are divided among several tones in the other. In general, these Toledan tones are much less elaborate and systematic than those of either northern tradition.

The Toledan sources embodying liturgical tradition B present four distinct responsorial psalm tones, and of these, one accounts for more than half of the total. It is treated with much the greatest consistency, but none of the four is applied to its texts as systematically as are the northern tones, and none significantly resembles tones in any other tradition.

An understanding of this last Toledan tradition must await a better knowledge of the liturgical tradition with which it is associated. But if the remaining three traditions for the responsorial psalm tones are compared,

several conclusions emerge. The responsories themselves are the same in these three traditions, allowing for minor variants and notational differences. Consequently the disparity between the psalm tones of the two northern traditions on the one hand and the Toledan tradition on the other suggests that the psalm tones were transmitted orally long after the responsories themselves had been written down. By the time the psalm tones were written down, individual melodies and the criteria for applying them had evidently undergone considerable change in different parts of the peninsula, and they must have been written down only after the Toledan and northern notations had become quite distinct.

The existence of two quite distinct notational systems transmitting a single repertory of responsories can perhaps be attributed to the Muslim domination of large parts of the peninsula. Musical notation of the type found in Western chant manuscripts generally can only have been in its very first stages, if that, at the time of the Muslim invasion in 711. The Toledan and northern notations must therefore have become distinct only after the Muslims were in control of much of Spain. Northern notation probably developed on the Christian side of the frontier, and Toledan probably among Christians living in territories on the Muslim side (the latter notation is thus properly 'Mozarabic'). And until it moved to the south of Toledo, opening the way for the suppression of the rite altogether, it was this frontier, marked with fire and blood, that kept the two notational and musical traditions separate.

These conclusions about regional differences in Mozarabic chant and its notations have been based almost exclusively on a study of the responsories for the Office and their psalm tones. But many of them could doubtless be confirmed by systematic studies of other types of chant.

Mozarabic chant, §3: Musical forms in the Office

(iv) Matutinaria.

Occurring only at Matins, these pieces are evidently antiphons which are set apart from the others because their texts treat the appropriate themes for the early morning hours. They are normally provided with a notationless incipit for one verse.

Mozarabic chant, §3: Musical forms in the Office

(v) Benedictiones.

Not to be confused with the *benedictiones* of the Mass, these are antiphons sung to the accompaniment of *Daniel* iii.52, 'Benedictus es Domine Deus', and the verses following. The sources occasionally provide the normal rubric for antiphons along with the rubric 'BNS' which always accompanies these pieces. Since the verse to follow was invariable, the sources do not always provide an incipit for it.

Mozarabic chant, §3: Musical forms in the Office

(vi) Soni.

These often melismatic melodies occur at both Matins and Vespers. Their style and formal design, which resemble those of the *sacrificia* of the Mass (see below), make it clear that they are soloistic chants at least in part.

Their refrain form suggests that they might be responsorial chants, but they are not mentioned in the prologues to the antiphoner of León as numbering among those pieces sung in the manner of responsories. The numbering of their verses also suggests that they belong to a separate category, for the first verse following the initial refrain always bears the rubric 'II' instead of the 'VR' of clearly responsorial chants. These melodies occasionally include long melismas (often on the word 'alleluia') that embody the double versicle structure of the *sequentiae* found in other chant repertories. With only the rarest exceptions in peripheral sources, these melismas were apparently not provided with *prosae*.

Mozarabic chant, §3: Musical forms in the Office

(vii) Laudes.

Pieces bearing this title occur at Matins, at some of the Little Hours and at the Mass. The singing of 'alleluia' is a prominent feature of all of them except during Lent, when this word is suppressed throughout the liturgy.

Mozarabic chant, §3: Musical forms in the Office

(viii) Psallendi.

These pieces occur at Matins and Vespers, generally without a verse following, although they were to be followed always by the Doxology. What melodies, if any, were to be used for this latter is not known, nor can it be said with certainty how the piece as a whole was performed and by whom. The closest analogy outside Mozarabic chant is provided by the *psallendae* of Ambrosian chant, although there are no concordances between the two groups.

Mozarabic chant, §3: Musical forms in the Office

(ix) Vespertini.

The prologues to the antiphoner of León identify these as having been sung in the manner of responsories. Neumatic in style, they occur as the first item at Vespers and bear some resemblance to the Ambrosian *lucernaria*, their texts dealing with the traditional subjects of light, evening, night and the like. Although the term 'vespertinus' goes back at least as far as the Council of Merida in 666, the term 'lucernarium', describing what is certainly the same item in the liturgy, may be found in the *Regula monachorum* of Isidore of Seville and in the canons of the First Council of Toledo, which met between 397 and 400. Some Toledan manuscripts employ the rubric 'Lm', which should perhaps be interpreted as standing for 'lucernarium', given the Spanish tradition for this term.

There are not sufficient *vespertini* to provide a different piece for each feast. Hence, many of them are repeated during the course of the year. Within this limited repertory (fewer than 70 examples in the antiphoner of León) there is a considerable variety of forms. For example, although the *vespertini* are grouped among the responsorial pieces, about a quarter of them (notably those assigned to the ferias of Lent) lack verses. Almost another quarter have two or more verses, one of these pieces including as many as nine.

How the pieces without verses were performed is not clear. The ones with verses were almost certainly performed by soloists and a choir, as were other responsorial pieces. The verses were evidently performed by the soloists alone in most cases, for each verse is generally followed in the manuscripts by an indication to repeat the final portion of the refrain. This method of responsorial singing corresponds with Amalarius of Metz's description of responsorial singing among the Franks. Only when the music of the refrain and the verse is the same (or when the two at least end with the same material) is the repetition of part of the refrain omitted. In such cases, the choir presumably joined the soloists in singing the final portion of the verse.

The number of verses included in any one piece seems to be an index of the solemnity of the feast to which it is assigned. The composition of the texts with multiple verses, furthermore, makes it clear that these pieces are not remnants of a practice in which all *vespertini* consisted of entire psalms, for some of them intermingle psalmodic and non-psalmodic verses.

The *vespertini* illustrate most clearly the use of centonate composition in Mozarabic chant (*see* Centonization). Some of them employ common melodic formulae in such a way as to eliminate any possibility that one melody served as the model for the remainder. Among the *vespertini* without verses, however, there is one melody that was simply provided with different texts for different days in Lent.

Mozarabic chant, §3: Musical forms in the Office

(x) Preces.

Occurring in both the Office and the Mass, the *preces*, in their most highly developed form, present us with rhythmic poetry composed in relatively short strophes separated by a brief refrain. Musically, this refrain may be entirely separate from the strophe or it may be the final phrase in what is essentially a single musical statement comprising both a strophe and a refrain. The melodies range between a simple syllabic and a moderately neumatic style.

The tradition of the *preces* reaches back at least into the 7th century and offers one of the principal points of contact between the Mozarabic and Gallican rites. It is generally thought that the texts shared by the two rites are Spanish in origin. Only two of these texts, however, can be shown to have employed the same melodics in France and Spain, and their distribution in Spanish sources suggests that they may have originated in France. Among Spanish manuscripts, those associated with Toledo, and particularly those embodying liturgical tradition B, are richest in *preces*.

Mozarabic chant, §3: Musical forms in the Office

(xi) Hymns.

Mozarabic manuscripts present texts for numerous hymns, many of which are common to other rites. But only a very few examples include musical notation. Hymns are assigned to Matins, Vespers and a number of the Little Hours.

Mozarabic chant

4. Musical forms in the Mass.

(i) Praelegenda.

These correspond in function to the Gregorian introits and, like them, are examples of antiphonal psalmody. In fact, some melodies in the Mozarabic rite serve both as *praelegenda* for the Mass and as antiphons or *alleluiatici* for the Office. In general, the manuscripts do not provide complete verses for the *praelegenda*, but there are enough verses with notation to reveal that the same psalm tones are employed as those found among the antiphons for the Office.

(ii) Gloria in excelsis Deo.

Although this text and melodies for it rarely appear in the manuscripts, the antiphoner of León contains several versions among the pieces for ordinary Sundays.

(iii) Trisagion.

The threefold singing of 'Hagios' to melodies that are at times quite melismatic is provided for in the manuscripts on only a few occasions. The texts sometimes present just the transliterated Greek; sometimes both the Greek and a Latin translation sung to the same melody; and in one case the Latin alone is given. The only rubric employed for these pieces is 'GRC', which is also used in the Office for antiphons with texts in transliterated Greek.

(iv) Benedictiones.

All texts for the *benedictiones* of the Mass are drawn from the Canticle of the Three Children in the book of *Daniel*. Because their melodies are neumatic and even moderately melismatic, all verses in each piece are written out with notation. Within each piece, all verses employ much the same melodic material, and each is followed by the repetition of a refrain, a feature built into the scriptural text itself.

(v) Psalmi.

Although scholars have generally employed the term 'psallenda' (singular 'psallendum'), the sources suggest that 'psalmi' (singular 'psalmo') ought to be preferred. In the antiphoner of León, these pieces are referred to as 'psalmi pulpitales'. They correspond to the Gregorian graduals in a number of respects.

Like the *vespertini*, they are numbered among the responsorial pieces by the author of the second prologue to the antiphoner of León. They are generally neumatic or melismatic in style, most consisting of a refrain and a single verse. As with the *vespertini*, part of the refrain is repeated after the verse unless the refrain and verse share the same melody. Only five out of more than 120 surviving examples have non-psalmodic texts.

Only nine examples include more than a single verse, and these nine are assigned to the Sundays in Lent, with the exception of the first, and to Tuesday, Wednesday, Thursday and Friday of Holy Week. The number of verses gradually increases as the weeks pass, and the *psalmo* for Good

Friday in the antiphoner of León includes a total of 15 verses. This artificial arrangement alone suggests that these pieces are not remnants of an earlier practice in which all of the *psalmi* consisted of whole psalms. The structure of the texts adds some support to this notion, for the verses are not always presented in the order in which they occur in the psalm itself. Thus, at the very least, a considerable amount of rearranging was done in the course of abbreviating them. If the *psalmi* (and perhaps analogous pieces in other rites) originally consisted of whole psalms, it seems likely that nothing of the original melodies has been preserved for us.

(vi) Clamores.

Only about 20 feasts are provided with *clamores*, and these pieces, though always identified by the appropriate rubrics, clearly form part of a continuous piece with the *psalmi*. A *clamor* normally consists of two parts separated by the acclamation *Deo gratias*, the melody for which is invariable. After the second part of the *clamor*, it is the refrain from the preceding *psalmo* that is repeated. If the concept of mode is applicable to these melodies at all, each *clamor* must be in the same mode as its associated *psalmo*. And since parts of the *clamor* melody are always the same, it would appear that all *clamores* and all their associated *psalmi* must be in the same mode. The 20 or so feasts to which these pieces are assigned are among the most ancient and important of the liturgical year. Hence, it appears that the oldest core of the *psalmo* repertory is constructed from a single mode, even though the notation for these pieces does not suggest significant melodic similarities among them. It is not possible to say, however, how many other *psalmi* might be in this same mode or how many other modes might be represented in the repertory of *psalmi* as a whole.

The *clamores* also bear on the question of whether the *psalmi* might originally have included more than one verse as a general rule. The text for a *clamor* is almost always taken from the psalm providing the text for its *psalmo*, and such an addition would have been pointless if the *psalmo* already consisted of the entire psalm. Hence, if the *clamores* and *psalmi* are of equal antiquity, as is generally agreed, the *psalmi* for which *clamores* exist must not have consisted originally of entire psalms.

(vii) Threni.

The 11 pieces bearing this name substitute for the *psalmi* on certain days in Lent. Their texts are drawn from the books of *Job*, *Jeremiah* and the *Lamentations of Jeremiah*, and in the antiphoner of León all 11 pieces begin with the same refrain followed by three or four verses. Furthermore, all the pieces, and all verses within each piece, make use of the same melismatic melody. As with the *psalmi*, in which refrain and verse share the same melody, the refrain of the *threni* is not repeated after each of the verses. Hence, it is not entirely clear that they should be regarded as responsorial pieces. Their closest analogue in Gregorian chant is the tract, although this substitutes not for the gradual in Lent but for the alleluia.

(viii) Laudes.

The *laudes* of the Mozarabic Mass correspond clearly to the alleluias of the Roman Mass. Outside Lent these pieces begin with the singing of the word 'alleluia' to a lengthy melisma. This is followed by a verse (although the usual rubric for verses does not appear here) that is neumatic in style, and this in turn is followed by a repetition, sometimes modified or expanded upon, of the initial alleluia melisma. Since the *laudes* are grouped among the pieces sung in the manner of responsories, it seems likely that they were performed in much the same manner as the Gregorian alleluias, although the manuscripts do not indicate the specific roles of the soloists and choir. Like the Gregorian alleluias, too, the *laudes* for the Mass may be grouped into a number of melodic families.

The Mozarabic Mass includes an item with the title 'laudes' in Lent too. But since the word 'alleluia' itself is suppressed during this season, the *laudes* of Lent have quite a different form from their non-Lenten counterparts. In most respects they resemble the *psalmi* and the *vespertini*, for they are neumatic in style and consist of a refrain followed by one or two verses. And unless refrain and verse share the same melody, the final portion of the refrain is repeated after each verse.

(ix) Sacrificia.

These correspond in function to the Gregorian offertories and are often quite long and highly melismatic. Each consists of a refrain followed by one or more verses (usually not from the psalter), although the first verse following the refrain always bears the roman numeral 'II'. In this and other respects, they resemble the *soni* of the Office, and in fact, an occasional piece serves in both categories. In this connection, it should be remembered that in the Gallican rite the piece which corresponds to the Gregorian offertory and the Mozarabic *sacrificium* is called the *sono*.

The final portion of the refrain is repeated after each of the verses, and in this respect the *sacrificia* resemble the *psalmi* and other responsorial pieces. But the second prologue to the antiphoner of León does not include them in this category. Hence, because of other peculiarities such as the scheme for numbering their verses, they are best placed in a separate category along with the *soni*.

(x) Ad pacem.

The few melodies sung during Mass at the giving of the kiss of peace bear only the rubric 'ad pacem'. They are, however, antiphons which share the psalm tones found with the antiphons of the Office.

(xi) Ad sanctus.

Chants bearing this rubric are provided for only a few important feasts. The texts, of which there are several different examples, are related to, but not the same as, the Sanctus of the Roman Mass. The rubric 'ad sanctus' is occasionally applied also to the Latin version of the Trisagion, which normally precedes the *benedictiones* of the Mozarabic Mass.

(xii) Ad confractionem panis.

Sung at the breaking of the bread, this piece most often bears the rubric 'RS' for responsory. Unlike the responsories for the Office, however, it is rarely provided with a verse, even though a few melodies serve in both Office and Mass. The characteristic formulae for the verses of the Office responsories are never presented with the pieces for the Mass.

(xiii) Ad accedentes.

These melodies correspond in function to the communion antiphons of the Roman rite. They are similar to the Office antiphons in style and in the treatment of their verses, sharing with them the same psalm tones.

Mozarabic chant

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Mozart.

South German-Austrian family of musicians.

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Mozart

(1) (Johann Georg) Leopold Mozart

(*b* Augsburg, 14 Nov 1719; *d* Salzburg, 28 May 1787). Composer, violinist and theorist.

Mozart: (1) Leopold Mozart

1. life.

He was the son of an Augsburg bookbinder, Johann Georg Mozart (1679–1736), and attended the Augsburg Gymnasium (1727–35) and the Lyceum adjoining the Jesuit school of St Salvator (1735–6), where he frequently performed as an actor and singer in various theatrical productions; he was also an accomplished organist and violinist. In 1737 Leopold broke with his family and matriculated at the Salzburg Benedictine University, studying philosophy and jurisprudence. He took the bachelor of philosophy degree the next year, with public commendation, but in September 1739 he was expelled for poor attendance and indifference. Shortly after, he became a valet and musician to Johann Baptist, Count of Thurn-Valsassina and Taxis, Salzburg canon and president of the consistory; it was to Thurn-Valsassina that Mozart dedicated his *Sonate sei da chiesa e da camera* op.1 (1740), which he engraved in copper himself.

During the early 1740s Mozart composed several German Passion cantatas which may have led to his appointment in 1743 as fourth violinist in the court orchestra of Archbishop Leopold Anton Freiherr von Firmian; in addition he taught violin to the choirboys of the cathedral oratory and, later, keyboard. By 1758 Mozart had advanced to the post of second violinist, and in 1763 to deputy Kapellmeister. (The title 'Hofkomponist', used to describe Mozart in a 1757 report on Salzburg published in F.W. Marpurg's *Historisch-kritische Beyträge zur Aufnahme der Musik*, had no official sanction.) There is no documentary support for the supposition that Mozart's teacher in composition was the court Kapellmeister, Johann Ernst Eberlin.

Mozart married Anna Maria Pertl on 21 November 1747; of their seven children only two, (2) Maria Anna ('Nannerl', *b* 1751) and (3) Wolfgang

Amadeus (*b* 1756), survived to adulthood. In the same year as Wolfgang's birth, he published his important *Versuch einer gründlichen Violinschule*. Even before its publication, however, Mozart was already well-known. His works circulated widely in German-speaking Europe and in 1755 Lorenz Mizler petitioned for Mozart's membership in the Societät der Musicalischen Wissenschaften in Leipzig; the petition failed for unknown reasons.

The 'miracle which God let be born in Salzburg' changed Leopold Mozart's life, although it is not true, as Nannerl later reported, that Leopold 'entirely gave up both violin instruction and composition in order to direct that time not claimed in service to the prince to the education of his two children'. Even after Wolfgang's musical talents became apparent, Leopold continued to perform his works, to direct the court music, to teach violin, to arrange for the purchase of music and musical instruments, and to attend to numerous other details as part of his court duties. Nevertheless, the recognition of this 'miracle' must have struck Leopold with the force of a divine revelation and he felt his responsibility to be not merely a father's and teacher's but a missionary's as well. The numerous journeys that Leopold undertook, at first with his entire family but after 1769 chiefly with Wolfgang alone, were in part responsible for his lack of further advancement at court and must have physically taxed his son. Yet Wolfgang's artistic development is unimaginable without them.

Leopold Mozart's collaboration in Wolfgang's early works up to about 1766 was probably considerable (the trio of no.48 in the so-called 'Nannerl Notenbuch', an arrangement of the trio of the third movement of Leopold's D major serenade, also appears as Menuet II in Wolfgang's sonata k6) although he seldom drew direct attention to it. After this time he served chiefly (but not exclusively) as proofreader and editor; until the early 1770s scarcely a single autograph of Wolfgang's is without additions or alterations in his father's hand. Even later, the attributions and dates on Mozart's autographs are frequently by Leopold, who apparently preserved his son's manuscripts with painstaking orderliness. Thus the elder Mozart fulfilled a universal function as teacher, educator and private secretary to his son, and when necessary also served as valet, impresario, propagandist and travel organizer.

Leopold Mozart's final decade was one of rebuffs, setbacks at court and personal tragedy. His wife died in Paris in 1778 while accompanying Wolfgang on tour, and Leopold was subsequently compelled to mediate in the ever worsening relations between his son and Archbishop Colloredo. Although he managed to secure a temporarily satisfactory resolution of this conflict – in 1779 Wolfgang was appointed court and cathedral organist – his efforts finally came to nothing when in 1781 Mozart left the Archbishop's service and took up permanent residence in Vienna. Wolfgang's marriage to Constanze Weber was seen by Leopold as a misalliance and he became increasingly alienated from his son although in the spring of 1785, while visiting Vienna, he experienced at first hand Mozart's triumphs and heard with pride and satisfaction Haydn's famous words in praise of Wolfgang. But after this visit especially, Salzburg must have seemed remote and isolated to him. Earlier, in August 1784 Nannerl had married Johann Baptist von Berchtold zu Sonnenberg and moved to St

Gilgen, the birthplace of Mozart's mother, and so Leopold returned to an empty house. One consolation was the birth in July 1785 of his grandson, Leopold (Nannerl and Berchtold's first child), who was brought to Salzburg to live with the elder Mozart, then 66 years old.

Leopold Mozart died in May 1787 and was buried in the cemetery of St Sebastian. On the same day, Dominicus Hagenauer, Abbot of St Peter's in Salzburg and a long-time family friend, noted in his diary:

> Leopold Mozart, who died today, was a man of much wit and wisdom, and would have been capable of good services to the state beyond those of music … He was born in Augsburg, spent most of his days in court service here, and yet had the misfortune always to be persecuted and was far less beloved here than in other great places of Europe.

Mozart's personality could not be more accurately summarized, nor his misrepresentation at the hands of later biographers more strikingly contradicted. A man of broad cultural achievement – a passionate reader of literature and natural science, and an admirer of Gottsched, a correspondent of Gellert's and a friend of Wieland – Leopold Mozart may have been haughty, difficult to please and at times intractable (Hasse once described him as 'equally discontented everywhere' although he also gave Leopold full credit for Wolfgang's development, writing to Ortes, 'you will not be displeased to know a father who has the merit of having known how to form and give so good an education to a son'); but there is no compelling evidence that Mozart was excessively manipulative, intolerant, autocratic or jealous of his son's talent. On the contrary, a careful reading in context of the family letters reveals a father who cared deeply for his son but who was frequently frustrated in his greatest ambition: to secure for Wolfgang a worldly position appropriate to his genius (see especially Halliwell, A1998).

A portrait of Leopold Mozart (possibly by Lorenzoni, *c*1765; fig.1) and a drawing (probably by Count Firmian, *c*1762, *A-Sm*) survive, while an engraving by J.A. Friedrich after M.G. Eichler appears as the frontispiece to the *Violinschule*; he is also depicted in the Carmontelle and Della Croce family paintings (see fig.18 below). A silhouette, purporting to show Leopold in Erfurt at the house of Baron Dalberg, reading the libretto of *Idomeneo* (Wagner, A1929), is a modern fabrication.

Mozart: (1) Leopold Mozart

2. Works.

According to the 'Nachricht von dem gegenwärtigen Zustande der Musik Sr. Hochfürstl. Gnaden des Erzbischoffs zu Salzburg', published in Marpurg, Leopold Mozart had by 1757 composed:

> many contrapuntal and other church items; further a great number of symphonies, some only *à4* but others with all the customary instruments; likewise more than 30 large serenades in which solos for various instruments appear. In addition he has brought forth many concertos, in particular for the transverse flute, oboe, bassoon, Waldhorn, trumpet etc.: countless trios and divertimentos for various instruments; 12

oratorios and a number of theatrical items, even pantomimes, and especially certain occasional pieces such as martial music … Turkish music, music with 'steel keyboard' and lastly a musical sleigh ride; not to speak of marches, so-called 'Nachtstücke' and many hundreds of minuets, opera dances and similar items.

Most of these works are lost: of the 30 large serenades only one is extant, and of the oratorios and other theatrical items only two. Nevertheless, a significant body of music, chiefly symphonies, keyboard and chamber works, as well as masses, litanies and offertories, survives, mainly in manuscript copies, many of them prepared under Leopold Mozart's supervision.

While tentative dates can be established for most of this repertory, the extant manuscripts do not answer entirely the most intractable and significant chronological question: whether Leopold did in fact continue to compose after Wolfgang began his own career. The latest substantiated dates of composition are April 1762 for the Trumpet Concerto and August 1762 for the Litany in D. It is almost certain, however, that the fragmentary Mass k116/90*a*, ka18–19/166*f–g* and 417*B*, was composed in Vienna in 1768; probably it is the work referred to in Leopold's petition to Archbishop Schrattenbach of March 1769:

> this stay of mine in Vienna was made against my will and turned out to my disadvantage and to safeguard my and my child's honour I was unable to leave Vienna earlier … I myself as well as my son have composed sundry things for the Church and especially for the use of the archiepiscopal Cathedral Church.

On stylistic and bibliographical grounds it is likely that the so-called 'New Lambach' symphony (g16) was composed around 1767; and a cryptic remark in a letter of 14 November 1772 seems to refer to an as-yet-unfinished set of keyboard variations. (The date '1772' on the unique surviving copy of the symphony d25 is not reliable, nor is the listing in Breitkopf's catalogue of 1775 for the symphony g8.)

References in the family letters show that Leopold Mozart considered himself a 'modern' composer and his extant works, both early and late, bear this out. The church music, including the sacramental Litany in D, the Litany in E♭ and the *Missa solemnis* in C, is surprisingly dramatic, juxtaposing traditional *stile antico* counterpoint with arias based on models from Italian opera. The symphonies, too, are generally finely wrought; the most mature of them stylistically approximate other German symphonies by composers a generation younger than Leopold. It speaks for itself that several of his works were at one time thought to be compositions by Wolfgang. The 'popular' bias affects only a small part of Leopold Mozart's output and is of little significance. Like the character and variability of his works in general, it is more a reflection of particular occasions and the demands of the patrons concerned.

Curiously, Leopold seems to have written little for his own instrument. No violin concertos by him are known; the only reference to such works is a

brief mention in J.C. Stockhausen's *Critischer Entwurf einer auserlesenen Bibliothek* (Berlin, 1771). The *Violinschule* of 1756, on the other hand, revised by the author for second and third editions published in 1769–70 and 1787 respectively, was widely recognized as the most important violin tutor of its time. A Dutch translation appeared in 1766, and a French edition, by Valentin Roeser, apparently not authorized, in 1770; elsewhere, revisions of Mozart's text continued to be published as late as 1817. In essence, the *Violinschule* draws on the Italian method and Tartini in particular, although the historical chapters show Mozart's acquaintance with a broad range of music theory, from Glarean on. While not universally applicable as a guide to pan-European 18th-century performing practices, the work nevertheless represents the source closest to Mozart and is the most valuable guide to the musical and aesthetic education of the younger composer. Other projected literary works, including a biographical account of Wolfgang, planned for a later edition of the violin method, and an edition of the travel letters, were never realized.

Mozart: (1) Leopold Mozart

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for detailed lists see also Seiffert, 1908, Theiss, 1942, and Carlson, 1976

s	no. in Seiffert (1908)
k	no. in Köchel (6/1964)

vocal

Sacred cants. (orats), applausus, school dramas: Christus begraben (I.A. Weiser), Salzburg, 1741, rev. 1755, music lost, libs *A-Sub*, ed. in S; Antiquitas personata, Salzburg, 1742, pr. scenario *Su*, ed. in S; Christus verurteilt (Weiser), Salzburg, 1743, music lost, lib *Su* (1743), *Sca* (1749); Der Mensch ein Gottesmörder (Weiser), by 1753, parts *I-BZf* (see Tagliavini, C1963; Münster, A1965); Geistliches Schäfergedicht, oder Der gute Hirte (J.A. Schachtner), after 1754, music lost, lib *A-Su*; Oratorium pro Quadragesima, score *CH-BEl* (see Eisen, C1987); other Passion cants., lost, presumably incl. 2 extant arias ?11 April 1755, *D-Bsb**, s4.18, ed. in S; Weicht, zweifelnde Klagen, s4.19, *A-Wgm**; So straft Herodes die Verräter, s4.20, *Wn**, ed. in S; Applausus, 1753, comp. for St Peter's, lost (see Martin, A1913, p.355)

Masses: Missa solemnis, C, s4.1, by 1753, parts *A-Wgm*, *D-Ahk*, *Asa*; Missa solemnis, C, s4.2, before *c*1760, parts *A-Ssp*, *D-Mbs*, ed. R. Kubik (Neuhausen, 1981), frag. draft *OF** = k115, ed. in W xxiv/28 and by W. Schulze (Stuttgart, 1983) (see Pfannhauser, C1971–2); Missa, A, parts *A-Sd*; Missa brevis, F, k116 and k⁶417B and kaA18–19, frags. *D-Bsb**, *F-Pn**, *US-STu**, ed. in W xxiv/33 (see Plath, C1971–2); San-Ag, C, s4.11, formerly *D-Ahk*, lost; Missa 1ma Ssmae Trinitatis, C, s4.4, score, *A-Sca*, doubtful; Mass, C, kaC1.08, parts *Wn*, *CZ-Pnm*, doubtful, numerous other sources attrib. W.A. Mozart, pubd as Duae missae, no.1 (Munich, n.d.) and as Mozart's Masses 8 (London, n.d.), ? by F. Gleissner (see Köchel);

Missa solemnis, C, s4.3, kaC1.20, doubtful, ? by C. Vogel; Gl-Cr-San, A, s4.5, spurious, by J.E. Eberlin; Missa pastoritia, C, spurious, by B. Grueber (see Plath, C1966, C1974)

Lits: Litaniae de venerabili, C, s4.6, 1 movt *D-Bsb**, parts formerly *Ahk*, ed. in S; Litaniae Lauretanae de BVM, E♭, s4.7–8, before *c*1760, *A-Sca**, rev. parts *Sd* with ob solo by W.A. Mozart (see Eisen, C1991), ed. in NMA, X:28, Abt.3–5/i (1973); Litaniae Lauretanae, F, s4.9, parts *A-Sd*; Litaniae Lauretanae, G, s4.10, before *c*1760, parts *Sd*; Litaniae de venerabili sacramento, D, 1762, *Sd** (see Senn, C1971–2), ed. in NMA, X:28, Abt.3–5/i (1973); Litanei, D, formerly *LA*

Other church music: Dixit Dominus, Mag, C, 1750s, parts *D-Asa*; Miserere, F, s4.12, formerly *Ahk*, lost; Tantum ergo, C, s4.16, before *c*1760, parts *A-Sd*, *Ssp*; Veni Sancte Spiritus, C, s4.17, parts *Ssp*, *KR*, ed. in Kurthen C1921; Offertorium de tempore et sub exposito venerabili (Convertentur sedentes), D, s4.13, before *c*1760, kaC3.09, parts *Ssp*, *D-FW*, ed. in W iii/23; Offertorium de Ssmo Sacramento (Parasti mensam), A, s4.14, score *A-Wgm*, parts *Sd*, ed. in S; Off SS Trinitate (Omnes hodie coelestium), D, by 1757, parts *D-Asa*, *TIT*, *A-Wgm*; Off (Rorate caeli), B♭, parts *HR-Zh*; Off (Jubilate Domino), C, before *c*1760, parts *D-Asa*, *A-KR*; Off (Beata es virgo Maria), C, parts *SEl*; Sequenza (Veni Sancte Spiritus), *GÖ**, doubtful; Ad sacram Communionem (Confitemini domino), F, s4.15, before *c*1760, parts *SsP*; Cantata pro Communione (Pulcherrimus mortalium), A, before *c*1760, parts *D-Asa*; Cantata ad Communionem (Surgite mortui), C, by 1756, parts *TIT*; Aria de BVM (Helle Sonn der dürstren Sterne), D, parts *Asa*; Aria (Trauere, o verwaiste Seele), F, ?*c*1750, parts *A-Sn*; Aria pro adventu (Christen auf), E♭, parts *Sn*; Aria pro Adventu (Nur im Paradeis), D, parts *Sn*

Secular lieder: Bey dem Abschiede (Du dauerst mich) (J.C. Günther) and Die Rangordnung (Den Schönen, die mit holden Blicken), *D-DÜk**; Der Mensch seufzt stets in Kreuz und Weh, 1 Jan 1761, *H-Bn**; Die grossmütige Gelassenheit (Ich hab' es längst gesagt) (Günther), k149, *A-LIm**, ed. in W vii/1; Die Zufriedenheit im niedrigen Stande (Ich trachte nicht nach solchen Dingen) (F.R.L. von Canitz), k151, *LIm**, ed. in W vii/1; Geheime Liebe (Was ich in Gedanken küsse) (Günther), k150, *H-Bn**, ed. in W vii/1; 15 Lieder (C.F. Gellert), kaC8.32–46, possibly by L. Mozart (see Plath, C1971–2); cadenzas for arias by J.C. Bach, k293*e* (see Plath, C1971–2)

symphonies

C: no.1, s3.1, parts *D-Bsb*; no.2, 'Sinfonia da camera', s3.2, by *c*1760, parts *HR*, ed. in Diletto musicale, no.938 (Vienna, 1989); no.3, s lost work no.1, kaC11.01, 1st vn part *Mbs*, movt i ed. H. Engel, *MJb 1951*, 22–33; no.4, parts *CH-Zz* (as 'Partia')

D [nos. 1–13]: no.1 'De gustibus non est disputandum', s3.3, parts *D-HR*, ed. in The Symphony 1720–1840, ser. B, vii (New York, 1984); no.2 'De gustibus non est disputandum', s3.4, parts *HR*; no.3 'Non è bello quello che è bello mà quello che piace', s3.5, parts *HR*; no.4, s3.6, parts *HR*; no.5 'Sinfonia da camera', s3.7, parts *HR*, ed. in S; no.6, s3.8 by *c*1760, parts *HR*; no.7, s3.9, parts *HR*; no.8, s3.10, parts *HR*; no.9, s3.11, by *c*1760, parts *HR*; no.10, s3.12, parts *HR*; no.11, s3.13 by 1751, parts *HR*; no.12, s3.14 by 1761, parts *CH-Zz*, *D-HR*, *Rtt*; no.13 'Non è bello quello che è bello mà quello che piace', s3.15, parts *HR*, ed. in The Symphony 1720–1840, ser. B, vii (New York, 1984)

D [nos. 14–25]: no.14, s3.16, k81/73*l*, ?1770, probably by W.A. Mozart (see Seiffert, C1908, pp.xxxviii ff, Köchel, 6/1964 and Eisen, C1986), parts *A-Wgm* (attrib. W.A. Mozart), ed. in W 24/4, NMA, IV:11/ii; no.15, s3.17, by 1772, frag. parts *A-Sca*, *D-HR*, *Rtt*; no.16, frag. parts *HR*; no.17, s lost work no.2, by 1761, parts *RUh*; no.18, s lost work no.3, by 1753, parts *A-Sca*, ed. in E; no.19, s lost work no.4, by 1766, lost; no.20, parts *Ik*; no.21, parts *Ik*; no.22, ? by 1753, definitely by 1760, parts *D-Asa*;

no.23 'Jagd Parthia', by 1768, formerly *A-LA*, lost; no.24, by 1768, frag. parts *D-Asa*; no.25, by 1771, parts *DO* dated 1771; no.26, parts *Rtt*, ed. in E

E♭: no.1, by 1768, formerly *A-LA*, lost

F: no.1, s3.18, by *c*1760, parts *D-HR*, ed. in The Symphony 1720–1840, ser. B, vii (New York, 1984) and in Diletto musicale, no.939 (Vienna, 1989); no.2, s3.19, by 1751, parts *HR*, ed. in E; no.3, s3.20, ? by 1753, definitely by 1760, parts *Mbs*, *Asa*, version with 2 hn, ed. W. Höckner (Hamburg, 1959); no.4, s lost work no.5, by 1761, parts *MÜu*; no.5, by 1760, parts *Tl* dated 1760; no.6, ? by 1748, definitely by 1768, parts *Asa*, ed. in E

G [nos. 1–9]: no.1, s3.21, parts *D-HR*; no.2 'Sinfonia burlesca', s3.22, parts *Asa*, *HR*, ed. in S; no.3 'Sinfonia pastorale', s3.23, kaC11.13, by 1753, parts *Asa*, *BAR*, *HR*, MS copies in score *A-Wgm*, *D-Bsb*, ed. K. Janetzky (Zürich, 1979); no.4, s3.24, parts *HR*; no.5, s3.25, by 1768, parts *Asa*, *HR*, ed. in E; no.6, s3.26, parts *HR*; no.7, s3.27, by *c*1760, parts *HR*, ed. in E; no.8, s3.28, kaC11.09, by 1775, attrib. L. Mozart in Breitkopf catalogue suppl.X (1775), 3, but cf Köchel (6/1964), edn (Leipzig, 1841); no.9 'Sinfonia da caccia', s3.29, parts *HR*, *A-Wgm*, ed. in S

G [nos. 10–20]: no.10, s lost work no.6, by 1761, lost; no.11, s lost work no.7, by 1766, lost; no.12, s lost work no.8, by 1766, lost; no.13, s lost work no.9, by 1766, parts Marburg, Hessisches Landesarchiv; no.14, by 1768, parts *D-Asa*; no.15, by 1768, formerly *A-LA*, lost; no.16, ?1767, definitely by 1769, parts *D-Asa*, ed. in NM, no.217 (1965), attrib. W.A. Mozart by Abert (C1964, also *MJb 1964*); no.17, by 1753, parts *A-Gd*, ed. in Diletto musicale, no.293 (Vienna, 1970); no.18, by 1753, parts *Gd*, ed. H.C.R. Landon (London, 1956); nos.19–20, both by 1768, formerly *LA*, lost

A: no.1, s3.30, by 1766, parts *D-Asa*, ed. in E; no.2, by 1751, inc. parts *Mbs*; no.3, lost, listed in Karlsruhe catalogue (see Eisen, C1987)

B♭: no.1, s lost work no.10, by 1753, parts *D-Asa*; no.2, s lost work no.11, by 1761, formerly *A-LA*, lost; no.3, s lost work no.12, by 1766, lost; no.4, by 1768, formerly *LA*, lost; no.5, by 1753, parts *Gd*, ed. in Diletto musicale, no.294 (Vienna, 1970); no.6, kaC11.02, ? by 1756, definitely by 1768, formerly *LA*, also circulated in version with 2 ob, 2 hn, W viii/i (see Köchel, 6/1964, and Eisen, A1986); no.7, formerly *D-ZL*, lost; no.8, s1.12, by 1761, arr. kbd in Raccolta delle megliore sinfonie, iii (Leipzig, 1761)

2 syms., discovered by Riemann, see *RiemannL11*, 1218: 1 lost, 1 = D no.17; 3 pastoral syms., lost, described in letters of 15, 18 and 29 Dec 1755 to J.J. Lotter; 'Post' Sym., lost, see note in MS of G no.9, *A-Wgm*

W.A. Mozart: Sym. k45*a*, attrib. to Mozart by A.A Abert (C1964, also *MJb 1964*)

other orchestral

Serenades: D, by 1762, parts *A-SEI*, movts iv and v = Tpt Conc. movts iv and v, trio of movt iii = Vn Sonata k6 trio of movt iii, ed. A. Weinmann (Zürich, 1977); Serenade, Aug 1754, lost, mentioned in diary of Oddo Gutrath (see Klein, B1962, p.320); 2 serenades, lost, mentioned in letter of 10 April 1755 to J.J. Lotter

Divertimentos: Divertimento militare, cioè Sinfonia, D, s3.31, parts *D-HR*, ed. in s; Die musikalische Schlittenfahrt: Divertimento, F, s1.11, 1755, parts *A-Wgm* (frag.), *D-Mbs*, *Rtt* [different work of same title by Wassmuth in *Bsb* (attrib. L. Mozart and Wassmuth), rev. in *Zl* (attrib. W.A. Mozart, numerous later edns as work of L. Mozart), cf Valentin, C1942–3, and Landon, C1956]

Partitas: D, by 1765, s3.32, score *GB-Lbl*; Die Bauernhochzeit, Divertimento, D, s3.33, 1755, score and parts *D-Bsb*, ed. in S and in Diletto musicale, no.259 (Vienna, 1972); D, mentioned in Breitkopf catalogue V (1765), 13; D, s lost work

no.13, mentioned in Breitkopf Suppl.II (1767), 11; D, by 1768, formerly *A-LA*, lost; 2 parthia, C, formerly *A-LA*, lost

Cassatio: G, ?arr. L. Mozart from anon. 'Berchtesgadener Musik' (see Münster, C1969, and Gerlach, C1988), ed. in Diletto musicale, no.300 (Vienna, 1974) and in Denkmäler der Musik in Salzburg, ii (Munich, 1981)

Concs.: Conc., 2 hn, E♭, s3.35, 3 Aug 1752, parts *D-HR* (partly autograph), ed. H. Pizka (Kirchhei, 1983); Fl. Conc., G, before 24 Nov 1755, parts *HR-Zh*, ed. N. Delius (Milan, 1994); Tpt Conc., D, s3.34, Aug 1762, *D-Mbs**, ed. in S, in Organum, 3rd ser., xxix (Leipzig, 1930, 3/1960), in Concertino, no.98 (Mainz, 1967), cf Serenade, D; Ob Conc., F, mentioned in Breitkopf catalogue III (1763), 29, lost; Pf Conc., G, kaC15.02, only autograph sketches extant; 4 fl concs., lost, mentioned in letter of 24 Nov 1755 to J.J. Lotter (with incipits); 2 concs., 2 hn, D, mentioned in *SI* thematic catalogue, lost, also attrib. G.A. Reluzzi; vn concs., lost, mentioned in Stockhausen, 1771

Dances: 12 menuetti fatti per le nozze del Signore Francesco Spangler, s3.36, 1754, frag. parts *A-Sca*, nos.9 and 10 = minuet and trio no. 17 in Nannerl Notenbuch; [?Minuet], k64, ? by L. Mozart (see Plath, C1971–2)

'Chinese' and 'Turkish' music, by 1757, lost (see Marpung)

chamber

With kbd/bc: Sonate 6 per chiesa e da camera, 2 vn, b, s2:Trios 7–12, parts (Salzburg, 1740), ed. G. Steinschaden (Salzburg, 1991), no.2, ed. in S, no.4 ed. in Hausmusik, no.177 (Vienna, 1955); 3 trios, hpd obbl, vn, vc, s2:Trios 13–15, parts *D-MMm*, from former set of 6 works, nos.1, 3 and 6 lost, no.5 ed. in S

With winds: Divertimento, G, fl, vn, b, parts *A-SB*, ed. (Winterthur, 1976); Divertimento, D, fl, vn, b, mentioned in *ST* thematic catalogue, lost

Str: 6 divertimentos, by 1762, s2:Trios 1–6, parts *D-Mbs*, Parthia di Rane, C, by 1768, parts *A-LA*, ed. in Diletto musicale, no.578 (Vienna, 1975); nos.1, 2, 4 ed. in S, 3 ed. in Organum, 3rd ser., xxx (Leipzig, 1930), no.1, ed. in Concertino, no.99 (Mainz, 1959); Divertimento, G, vn, vc, vle, parts *HR*; Divertimento, G, 2 vc, vle, parts *HR*

Vn duos: 16 in 1st edn of violin method (1756), ed. in Thesaurus musicus, vi (Budapest, 1959, 2/1965); 12 in Fr. edn of violin method (1770), s2:Solos, Duos, nos.3 and 7 from sonatas nos.4 and 2 of G.P. Telemann: 18 canons mélodieux, ou 6 sonates en duo (Paris, 1738), remainder probably by V. Roeser, ed. in HM, no.78 (Kassel, 1951, 2/1963)

Vn solo: Caprice, in Fr. edn of violin method (1770), s2:Solos, Duos

solo keyboard

Sonata, F, s1.1 (Nuremberg, 1759), ed. in S; Sonata, B♭, s1.2 (Nuremberg, 1760), ed. in S; Sonata, C, s1.3, by 1759 (Nuremberg, 1760), ed. in S; Tempo di menuetto, 1 Jan 1761, *H-Bn**; Minuet and Trio, by 1756, and Trio, by 1762, *A-Sm* (Nannerl Notenbuch, no.17 = Hochzeitsmenuette s3.36 no.9–10 and Nannerl Notenbuch, no.48 = arr. of trio of movt iii of Serenade, D), ed. in NMA, IX:27/i; other unattrib. minuets in Nannerl Notenbuch, by Leopold; Fugue and Andante, *CH-E*, MS, *c*1801; Der Morgen und der Abend (for Salzburg Hornwerk), s1.4–10, ?1754 (Augsburg, 1759), ed. in Dankmäler der Musik in Salzburg, i (Munich, 1977); [Polonoise], Arietto and Scherzo, *D-Gms*, facs. in Staehelin, C1989; Variations, lost, ? never finished (see letter of 14 Nov 1772)

Pedagogical: Nannerl Notenbuch, 1759–*c*1763, *A-Sm*, ed. in NMA, IX:27/i [incl. works by L. Mozart and others]; Notenbuch, seinem Sohn Wolfgang Amadeus … geschenkt, 1762, spurious (see Plath, A1971–2)

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Mozart

(2) Maria Anna (Walburga Ignatia) Mozart ['Nannerl']

(*b* Salzburg, 30/31 July 1751; *d* Salzburg, 29 Oct 1829). Pianist, daughter of (1) Leopold Mozart. She received her first music lessons from her father in 1758; in 1764 Leopold considered her 'one of the most skilful pianists in Europe' (letter of 8 June). From 1762 to 1767 Nannerl travelled with her family on various musical tours; from 1769 onwards she was no longer permitted to show her artistic talent on travels with her brother, as she had reached a marriageable age. While Wolfgang triumphed as a composer and virtuoso abroad, she remained with her mother in Salzburg. Wolfgang praised her compositions and encouraged her to continue composing, but her father never mentioned her work, and none of it survives. Whereas Mozart disobeyed his father and married a woman of his choice, Nannerl, who was an avid reader and theatre-goer, obviously adopted the prescriptive and pedagogical literature of the late Enlightenment and lived as the epitome of contemporary ideas of femininity (piety, self-sacrifice, propriety, modesty). She apparently renounced her love for the captain and private tutor Franz d'Ippold and in accordance with her father's wishes married Johann Baptist von Berchtold zu Sonnenburg (*b* 22 Oct 1736; *d* 26 Feb 1801), a government official and magistrate at St Gilgen, in 1784. Besides bringing up five children of Berchtold's, she bore three children, Leopold Alois Pantaleon (1785–1840), Jeanette (1789–1805) and Maria Babette (1790–91). Her brother, who wrote several works for her, including the Prelude and Fugue k394/383*a*, remained closely attached to her. In St Gilgen Nannerl received most of Mozart's piano concertos up to k467, and copies in her handwriting exist (now in *A-Ssp*). It has falsely been assumed that Nannerl quarrelled with her brother about their father's legacy; however, as a woman she had no legal power, and the negotiations were conducted by her husband.

In 1792 Nannerl wrote down some recollections about her late brother for Schlichtegroll; her material (in *A-Sm*) was also used by Nissen. Parts of her diaries and some letters also exist. She was later wrongly accused of criticizing her sister-in-law Constanze as not being a 'fitting girl' for Mozart

(see Rieger, 1990, pp.240–41) but, as the manuscript shows, this sentence is not written in her handwriting but in that of Albert von Mölk.

After her husband's death in 1801 Nannerl returned to Salzburg with her two surviving children. She gave piano lessons and helped publishers find missing works by her brother. Mozart's son Franz Xaver visited her in 1821, which gave her great pleasure. She was blind from 1825, and when Vincent and Mary Novello visited her in 1829 they found her 'blind, languid, exhausted, feeble and nearly speechless'; Mary Novello also remarked on her poverty and loneliness. Clearly her lifestyle in old age did not reflect her affluence, for her estate turned out to consist of the large sum of 7837 gulden. She was buried in the churchyard of the abbey of St Peter, Salzburg.

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Mozart

(3) (Johann Chrysostom) Wolfgang Amadeus Mozart

(*b* Salzburg, 27 Jan 1756; *d* Vienna, 5 Dec 1791). Austrian composer, son of (1) Leopold Mozart. His style essentially represents a synthesis of many different elements, which coalesced in his Viennese years, from 1781 on, into an idiom now regarded as a peak of Viennese Classicism. The mature music, distinguished by its melodic beauty, its formal elegance and its richness of harmony and texture, is deeply coloured by Italian opera though also rooted in Austrian and south German instrumental traditions. Unlike Haydn, his senior by 24 years, and Beethoven, his junior by 15, he excelled in every medium current in his time. He may thus be regarded as the most universal composer in the history of Western music.

1. Ancestry and early childhood.
2. Travels, 1763–73.
3. Salzburg, 1773–80.
4. The break with Salzburg and the early Viennese years, 1780–83.
5. Vienna, 1784–8.
6. The final years.

Mozart: (3) Wolfgang Amadeus Mozart

1. Ancestry and early childhood.

Mozart was baptized on the day after his birth at St Rupert's Cathedral as Joannes Chrysostomus Wolfgangus Theophilus. The first two names record that 27 January was the feast day of St John Chrysostom, while Wolfgangus was the name of his maternal grandfather and Theophilus a name of his godfather, the merchant Joannes Theophilus Pergmayr; Mozart sometimes preferred the Latin form, Amadeus, but more frequently Amadè, Amadé or the German form Gottlieb. He was the seventh and last child born to Leopold Mozart and his wife Maria Anna, née Pertl (*b* St Gilgen, 25 Dec 1720; *d* Paris, 3 July 1778); only he and the fourth child, (2) Maria Anna ('Nannerl'), survived.

The name Mozart (spelt in a variety of forms including Mozarth, Mozhard and Mozer) is first recorded for a Heinrich Motzhart in Fischach, in 1331, and appears in other villages south-west of Augsburg, notably Heimberg, from the 14th century; the paternal ancestry of the family has been traced with some certainty to Ändris Motzhart, who lived in the Augsburg area in 1486. Several early member of the family were master masons (i.e. architects), builders, craftsmen and sculptors; two, in the late 16th and early 17th centuries, were artists. Mozart's great grandfather David (*c*1620–1685) was a master mason, his grandfather Johann Georg (1679–1736) a master bookbinder in Augsburg. His mother's family came mainly from the Salzburg region and followed middle-class occupations. Her father, Wolfgang Nikolaus Pertl, held important administrative and judicial posts at Hüllenstein, near St Gilgen, but a bout of ill-health pushed him into debt and his family was left destitute.

Until 1773 the Mozart family rented an apartment on the third floor of the house of Johann Lorenz and Maria Theresia Hagenauer, who had a thriving grocery business with connections in several important European cities. They also acted as bankers to the Mozarts, establishing credit networks for Leopold during the tours of the 1760s. It was to the Hagenauers that most of Leopold's early letters, now the most important source of information about Mozart's travels during the 1760s, were addressed. Many of them were intended for public circulation: Leopold was keen to impress the children's triumphs on the archbishop, the Salzburg nobility and his wide circle of friends and acquaintances.

As far as is known, Leopold was entirely responsible for the education of his children, which was by no means restricted to music but also included mathematics, reading, writing, literature, languages and dancing; moral and religious training were part of the curriculum as well. (A later biographical dictionary, B. Pillwein's *Biographische Schilderungen* (Salzburg, 1821), suggests that the court singer Franz Anton Spitzeder also gave the young

Mozart musical instruction, but this assertion is uncorroborated.) Mozart showed his musical gifts at an early age; Leopold noted in Wolfgang's sister's music book (the so-called Nannerl Notenbuch, begun in 1759) that Wolfgang had learnt some of the pieces – mostly anonymous minuets and other binary form movements, probably German in origin, but also including works by Wagenseil, C.P.E. Bach, J.J. Agrell and J.N. Tischer as well as Leopold Mozart himself – when he was four. According to Leopold, Wolfgang's earliest known compositions, a miniature Andante and Allegro k1*a* and 1*b*, were written in 1761, when he was five. More substantial are the binary form minuets in F major k2 and k5 and the Allegro in B♭ k3, composed between January and July 1762.

Mozart's first known public appearance was at Salzburg University in September 1761, when he took a dancing part in a performance of *Sigismundus Hungariae rex*, given as an end-of-term play (*Finalkomödie*) by Marian Wimmer with music by the Salzburg Kapellmeister Ernst Eberlin. In 1762 Leopold apparently took Wolfgang and Nannerl to Munich, where they played the harpsichord for Maximilian III Joseph, Elector of Bavaria (no documentation survives for this journey, which is known only from a later reminiscence of Nannerl Mozart). A tour to Vienna lasted from September to December 1762. The children appeared twice before Maria Theresa and her consort, Francis I, as well as at the homes of various ambassadors and nobles (the empress sent the children a set of court clothes, which they wore for the well-known paintings done later in Salzburg, probably by P.A. Lorenzoni). The trip was a great success: in October the imperial paymaster presented the Mozarts with a substantial honorarium and a request to prolong their stay; the French ambassador, Forent-Louis-Marie, Count of Châtelet-Lomont, invited them to Versailles; and Count Karl von Zinzendorf, later a high state official, wrote in his diary that 'the poor little fellow plays marvellously, he is a child of spirit, lively, charming; his sister's playing is masterly'.

The family returned to Salzburg on 5 January 1763. Leopold was promoted to deputy Kapellmeister on 28 February, and that evening Mozart played at court as part of Archbishop Schrattenbach's birthday celebrations; the Salzburg court chronicle records that there was 'vocal music by several virtuosos, among whom were, to everyone's astonishment, the new vice-Kapellmeister's little son, aged seven, and daughter, aged ten, performing on the harpsichord, the son likewise on the violin, as well as one could ever have hoped of him'. On 9 June the family set out on a three-and-a-half-year journey through Germany, France, the Low Countries, England and Switzerland. It was the first of five tours undertaken during the next decade.

Mozart: (3) Wolfgang Amadeus Mozart

2. Travels, 1763–73.

Travelling by way of Munich, Augsburg, Ludwigsburg, the summer palace of the Elector Palatine Carl Theodor at Schwetzingen, Mainz, Frankfurt, Coblenz and Aachen, the Mozart family arrived at Brussels on 4 October 1763; in each of these places the children either performed at court or gave public concerts. From there they pressed on to Paris. The children played before Louis XV on 1 January 1764, with public concerts following on 10 March and 9 April at the private theatre of M. Félix, in the rue et porte

Saint-Honoré. In Paris Mme Vendôme published Mozart's two pairs of sonatas for keyboard and violin, k6–9, his first music to appear in print.

The family arrived in England on 23 April, first lodging at the White Bear Inn in Piccadilly; the next day they moved to the house of the barber John Cousins, in Cecil Court. They played twice for George III, on 27 April and 17 May 1764 (in a letter of 28 May, Leopold enthusiastically recounted to Hagenauer the friendly greeting the king gave them at a chance meeting in St James's Park), and were scheduled to appear at a benefit for the composer and cellist Carlo Graziani on 23 May; however, Wolfgang was taken ill and was unable to perform. The Mozarts mounted their own benefit on 5 June, at the Great Room in Spring Garden; later that month Mozart performed 'several fine select Pieces of his own Composition on the Harpsichord and on the Organ' at Ranelagh Gardens, during breaks in a performance of Handel's *Acis and Galatea*. Further benefit concerts followed on 21 February and 13 May 1765. At some time during their visit to London, Mozart was tested by the philosopher Daines Barrington, who in 1769 furnished a report on him to the Royal Society (published in its *Philosophical Transactions*, lx (1771), 54–64). Barrington's tests were typical of others that Mozart was set elsewhere on the Grand Tour and, later, in Vienna and Italy:

> I said to the boy, that I should be glad to hear an extempory *Love Song*, such as his friend Manzoli might choose in an opera. The boy … looked back with much archness, and immediately began five or six lines of a jargon recitative proper to introduce a love song. He then played a symphony which might correspond with an air composed to the single word, *Affetto*. It had a first and second part, which, together with the symphonies, was of the length that opera songs generally last: if this extempory composition was not amazingly capital, yet it was really above mediocrity, and shewed most extraordinary readiness of invention. Finding that he was in humour, and as it were inspired, I then desired him to compose a *Song of Rage*, such as might be proper for the opera stage. The boy again looked back with much archness, and began five or six lines of a jargon recitative proper to precede a *Song of Anger*. This lasted also about the same time as the *Song of Love*; and in the middle of it, he had worked himself up to such a pitch, that he beat his harpsichord like a person possessed, rising sometimes in his chair. The word he pitched upon for this second extempory composition was, *Perfido*. After this he played a difficult lesson, which he had finished a day or two before: his execution was amazing, considering that his little fingers could scarcely reach a fifth on the harpsichord. His astonishing readiness, however, did not arise merely from great practice; he had a thorough knowledge of the fundamental principles of composition, as, upon producing a treble, he immediately wrote a base under it, which, when tried, had very good effect. He was also a great master of modulation, and his transitions from one key to another were excessively natural and judicious; he practised in this manner

for a considerable time with a handkerchief over the keys of the harpsichord.

The Mozarts left London on 24 July 1765, travelling by way of Canterbury (where a concert was announced, but apparently cancelled) and Lille to Ghent and Antwerp, arriving at The Hague on 10 September. There the children gave two public concerts and played before the Princess of Nassau-Weilburg, to whom Mozart later dedicated the keyboard and violin sonatas k26–31. They moved on to Amsterdam in January, returning to The Hague for the installation of Wilhelm V on 11 March – it was for this occasion that Mozart composed the *Gallimathias musicum* k32 – and in April they set out again for Paris, arriving there in early May. The Mozarts remained in Paris for two months; their patron, Baron Grimm, who had paved their way there earlier, commented on Mozart's 'prodigious progress' since early 1764.

The final stage of the homeward journey took the Mozarts to Dijon, Lyons, Lausanne, Zürich and Donaueschingen, where they played for Prince Fürstenberg on nine evenings. From Donaueschingen they pressed on to Dillingen, Augsburg and Munich, arriving back in Salzburg on 29 November. On the day of their arrival, Beda Hübner, librarian at St Peter's, wrote in his diary (in *A-Ssp*):

> I cannot forbear to remark here also that today the world-famous Herr Leopold Mozart, deputy Kapellmeister here, with his wife and two children, a boy aged ten and his little daughter of 13, have arrived to the solace and joy of the whole town … the two children, the boy as well as the girl, both play the harpsichord, or the clavier, the girl, it is true, with more art and fluency than her little brother, but the boy with far more refinement and with more original ideas, and with the most beautiful harmonic inspirations … There is a strong rumour that the Mozart family will again not long remain here, but will soon visit the whole of Scandinavia and the whole of Russia, and perhaps even travel to China, which would be a far greater journey and bigger undertaking still: de facto, I believe it to be certain that nobody is more celebrated in Europe than Herr Mozart with his two children.

Leopold Mozart is often portrayed as an inflexible, if consummate, tour manager, yet much of the 'Grand Tour' was not planned in advance. When he left Salzburg, Leopold was undecided whether to travel to England; nor was it his intention to visit the Low Countries (letter of 28 May 1764). There were also miscalculations. It is likely, for instance, that the Mozarts outstayed their welcome in London: by June 1765 they were reduced to giving cheap public displays at the down-market Swan and Hoop Tavern in Cornhill (see McVeigh, G1993). On the other hand, it is not widely appreciated how difficult travel could be at this time: routes were often unsafe and almost always uncomfortable (Leopold marvelled in a letter of 25 April 1764 at his successful crossing of the English Channel, an experience that was surely unknown to his friends in Salzburg), expenses were substantial, and he was frequently mistreated, ignored or prevented

by potential patrons from performing. In a letter completed on 4 November 1763 he wrote from Brussels:

> We have now been kept [here] for nearly three weeks. Prince Karl [Charles of Lorraine, brother of Emperor Francis I and Governor of the Austrian Netherlands] … spends his time hunting, eating and drinking … Meanwhile, in decency I have neither been able to leave nor to give a concert, since, as the prince himself has said, I must await his decision.

(Quotations from the Mozart family correspondence are based on the translations in Anderson, A1938, 3/1985.)

Nevertheless, these unexpected detours – which added nearly two years to the tour – also reaped rich musical rewards: at every stage of their travels the Mozarts acquired music that was not readily available in Salzburg or met composers and performers who did not normally travel in south Germany and Austria. At Ludwigsburg they heard Nardini (on 11 July 1763 Leopold wrote to Salzburg, 'it would be impossible to hear a finer player for beauty, purity, evenness of tone and singing quality'), and in Paris they met, among others, Schobert, Eckard and Honauer, from whose sonatas, as well as sonatas by Raupach and C.P.E. Bach, Mozart later chose movements to set as the concertos k37 and 39–41. Their stay in London brought Mozart into contact with K.F. Abel, Giovanni Manzuoli and most importantly J.C. Bach, with whom the family became intimate and whose influence on Mozart was lifelong. Years later, when Wolfgang was in Paris, Leopold upheld Bach as a model composer (letter of 13 August 1778):

> If you have not got any pupils, well then compose something more …. But let it be something short, easy and popular … Do you image that you would be doing work unworthy of you? If so, you are very much mistaken. Did Bach, when he was in London, ever publish anything but similar trifles? *What is slight can still be great*, if it is written in a natural, flowing and easy style – and at the same time bears the marks of sound composition. Such works are more difficult to compose than all those harmonic progressions, *which the majority of the people cannot fathom*, or pieces which have pleasing melodies, but which are *difficult to perform*. Did Bach lower himself by such work? Not at all. Good composition, sound construction, il filo – these distinguish the master from the bungler – even in trifles.

It is also safe to say that on the 'Grand Tour' Mozart began to absorb his father's opinions about various national styles and how to conduct himself in public. In Paris on 1 February 1764, Leopold wrote of the Royal Chapel at Versailles:

> I heard good and bad music there. Everything sung by individual voices and supposed to resemble an aria was empty, frozen and wretched – in a word, French – but the choruses are good and even excellent … the whole of French music is not worth a sou.

In this he anticipated by many years Mozart's comment on 5 April 1778, when he was again in Paris, that

> at Mannheim [the choruses] are weak and poor, whereas in Paris they are powerful and excellent … What annoys me most of all in this business is that our French gentlemen have only improved their *goût* to this extent that they can now listen to good stuff as well. But to expect them to realize that their own music is bad or at least to notice the difference – Heaven preserve us!

More importantly, perhaps, Mozart also took to heart his father's negative opinions of Salzburg, repeating them almost verbatim in his letters of the late 1770s and early 80s. As early as 19 July 1763 Leopold wrote from Schwetzingen:

> The orchestra is undeniably the best in Germany. It consists altogether of people who are young and of good character, not drunkards, gamblers or dissolute fellows.

Mozart, some 15 years later, wrote to his father (letter of 9 July 1778):

> one of my chief reasons for detesting Salzburg [is the] coarse, slovenly, dissolute court musicians. Why, no honest man, of good breeding, could possibly live with them! Indeed, instead of wanting to associate with them, he would feel ashamed of them … [The Mannheim musicians] certainly behave quite differently from ours. They have good manners, are well dressed and do not go to public houses and swill.

Mozart remained in Salzburg for nine months. During this time he wrote three vocal works: a Latin comedy, *Apollo et Hyacinthus*, for the university; the first part of the oratorio *Die Schuldigkeit des ersten Gebots*, a joint work with Michael Haydn and Anton Cajetan Adlgasser; and the *Grabmusik* k42 (to which he added a concluding chorus with introductory recitative, *c*1773). On 15 September 1767 the family set out for Vienna. Presumably Leopold had timed this visit to coincide with the festivities planned for the marriage of the 16-year-old Archduchess Josepha to King Ferdinand IV of Naples. Josepha, however, contracted smallpox and died on the day after the wedding was to have taken place, throwing the court into mourning and inducing Leopold to remove his family from Vienna, first to Brünn (Brno) and then to Olmütz (Olomouc) where both Mozart and Nannerl had mild attacks of smallpox.

Shortly after their return to Vienna in January 1768, Leopold conceived the idea of securing for Mozart an opera commission, *La finta semplice*, but intrigues at court conspired to defeat his plan (the Mozarts' side of the story is preserved in detail in the surviving correspondence). He wrote an indignant petition to the emperor in September, complaining of a conspiracy on the part of the theatre director Giuseppe Afflisio (d'Affligio), who apparently claimed that Wolfgang's music was ghost-written by his father, and proving Mozart's output by including a list of his compositions to that time (see Zaslaw, A1985). Presumably as compensation for the suppression of the opera, in December Mozart directed a performance

before the imperial court of a festal mass (k139), an offertory (k47*b*, lost) and a trumpet concerto (k47*c*, lost) at the dedication ceremony of the Waisenhauskirche; the *Wienerisches Diarium* reported on 10 December 1768 that Mozart performed his works 'to general applause and admiration, and conducted with the greatest accuracy; aside from this he also sang in the motets'. That same month he completed the Symphony k48. Earlier, in October, Mozart may have given a private performance of his one-act Singspiel *Bastien und Bastienne* at the home of Dr Franz Anton Mesmer, the inventor of 'magnetism therapy' (later parodied in *Così fan tutte*).

On the return journey to Salzburg, the Mozarts paused at Lambach Abbey, where father and son both presented symphonies to the library (the controversy over the attribution of the two works, Leopold Mozart's G9 and Mozart's kAnh.221, is summarized in Zaslaw, L1989). They arrived home on 5 January and remained there for nearly a year. *La finta semplice* was performed at court on or about 1 May, and Mozart wrote the Mass k66 in October for the first Mass celebrated by his friend Cajetan (Father Dominicus) Hagenauer, son of the family's Salzburg landlord. Other substantial works from this time include three orchestral serenades (k63, 99 and 100), two of which were probably intended for performance as 'Finalmusik' at the university's traditional end-of-year ceremonies, possibly some shorter sacred works (k117 and 141) and several sets of dancing minuets (k65*a* and 103; k104 and 105 are by Michael Haydn, possibly arranged by Mozart). By the age of 13, then, Mozart had achieved a significant local reputation as both a composer and a performer. On 27 October he was appointed, on an honorary basis, Konzertmeister at the Salzburg court.

Less than two months later, on 13 December, Leopold and Wolfgang set out on their own for Italy. The journey followed the now usual pattern: they paused at any town where a concert could be given or where an influential nobleman might wish to hear Mozart play. Travelling by way of Innsbruck and Rovereto, they arrived at Verona on 27 December. While there, Mozart played at the Accademia Filarmonica and had his portrait painted, probably by Saverio della Rosa (fig.2); the piece of music shown on the harpsichord, almost certainly by him, is otherwise unknown (k72*a*; but see Heartz, O1995). At Mantua, on 16 January, Mozart gave a concert typical of his public and private performances at the time: it included a symphony by him; *prima vista* and extempore performances of concertos, sonatas, fugues, variations and arias; and a small number of works contributed by other performers. The *Gazzetta di Mantova*, in a report on the concert (19 January 1770), described Mozart as 'incomparable'.

From Mantua the Mozarts travelled to Milan where Wolfgang gave several performances at the home of Count Karl Firmian, the Austrian minister plenipotentiary, including a grand academy on 12 March that may have included the newly composed arias k77, 88 and Anh.2; presumably as a result of his performances and compositions, Mozart was commissioned to write the first opera, *Mitridate, re di Ponto*, for the carnival season in December. Father and son left Milan on 15 March, bound for Lodi (where Mozart completed his first string quartet, k80), Parma, Bologna (where they met the theorist and composer Padre Martini) and Florence, where Mozart became reacquainted with the castrato Manzuoli and newly acquainted

with the English composer Thomas Linley, a boy of his own age. From there they passed on to Rome, arriving on 10 April, in time for Holy Week; Mozart made a clandestine copy of Allegri's famous *Miserere* (traditionally considered the exclusive property of the papal choir), and may have composed two or three symphonies (k81, 95 and 97). After a brief stay in Naples, where Mozart gave several concerts and heard Jommelli's *Armida* (which he described on 5 June 1770 as 'beautiful, but much too broken up and old-fashioned for the theatre'), they returned to Rome, where on 5 July Pope Clemens XIV created Mozart a Knight of the Golden Spur (fig.3). Father and son set out again on 10 July, returning to Bologna and the summer home of Count Pallavicini. There Mozart may have completed the Symphony k84, as well as some sacred works and canons, and he received the libretto and cast-list for his Milan opera. Before they left Bologna he was admitted to membership of the Accademia Filarmonica; the original autograph of his test piece, the antiphon k86, has annotations by Padre Martini, suggesting that he may have had help.

Work on the composition of *Mitridate, re di Ponto* began in earnest after the Mozarts' return to Milan on 18 October 1770. The libretto, by Vittorio Amadeo Cigna-Santi, after Racine, had been set by Quirino Gasparini for Turin in 1767 and Leopold in his letters described various intrigues among the singers, including the possibility of their substituting certain of Gasparini's settings for Mozart's. In fact the setting of 'Vado incontro al frato estremo' found in the earliest scores of the opera has been found to be by Gasparini; apparently the primo uomo, D'Ettore, was unwilling to sing Mozart's now lost version (Peiretti, J1996). There were three recitative rehearsals, two preliminary orchestral rehearsals and two full ones in the theatre, as well as a dress rehearsal; Leopold's letter of 15 December gives the useful information that the orchestra consisted of 14 first and 14 second violins, 6 violas, 2 cellos, 6 double basses, 2 flutes, 2 oboes, 2 bassoons, 4 horns, 2 trumpets and 2 keyboards. The première, at the Regio Ducal Teatro was on 26 December; including the ballets (by other composers), it lasted six hours. Leopold had not been confident that the opera would be a success, but it was, running to 22 performances.

The Mozarts left Milan on 14 January 1771, stopping at Turin, Venice, Padua and Verona before returning to Salzburg on 28 March. The 15-month Italian journey had been an extraordinary success, widely reported in the international press: on 20 March 1770 the *Notizie del mondo* of Florence carried a notice of the 'magnificent academy' given at Count Firmian's, while the Hamburg *Staats- und gelehrte Zeitung* described Mozart's 'extraordinary and precocious musical talent' in a report sent from Rome on 22 May. The same newspaper's account of Wolfgang's Venice concert of 5 March 1771 (published on 27 March) neatly sums up the professional and personal accomplishments of the tour:

> Young Mozart, a famous keyboard player, 15 years old, excited the attention and admiration of all music lovers when he gave a public performance in Venice recently. An experienced musician gave him a fugue theme, which he worked out for more than an hour with such science, dexterity, harmony and proper attention to rhythm that even the greatest connoisseurs were astounded. He composed an

entire opera for Milan, which was given at the last carnival. His good-natured modesty, which enhances still more his precocious knowledge, wins him the greatest praise, and this must give his worthy father, who is travelling with him, extraordinary pleasure.

Even before their return to Salzburg in March 1771, Leopold had laid plans for two further trips to Italy: when the Mozarts were in Verona, Wolfgang was commissioned to write a serenata or *festa teatrale*, *Ascanio in Alba*, for the wedding in Milan the following October of Archduke Ferdinand and Princess Maria Beatrice Ricciarda of Modena; that same month the Regio Ducal Teatro at Milan had issued him with a contract for the first carnival opera of 1773, *Lucio Silla* (an oratorio commissioned for Padua, *La Betulia liberata*, seems never to have been performed). Accordingly, Mozart spent barely five months at home in 1771, during which time he wrote the Paduan oratorio, the *Regina coeli* k108, the litany k109 and the Symphony k110. Father and son set out again on 13 August, arriving at Milan on 21 August: They received Giuseppe Parini's libretto for *Ascanio in Alba* on 29 August; the serenata went into rehearsal on 27 September and the première took place on 17 October. Hasse's Metastasian opera *Ruggiero*, also composed for the wedding festivities, received its first performance the day before; according to Leopold, *Ascanio* 'struck down Hasse's opera' (letter of 19 October 1771), a judgment confirmed by a report in the Florentine *Notizie del mondo* on 26 October: 'The opera has not met with success, and was not performed except for a single ballet. The serenata, however, has met with great applause, both for the text and for the music'. The Mozarts remained in Milan until 5 December; Wolfgang wrote the curiously titled 'Concerto ò sia Divertimento' k113 (later revised for Salzburg performance; see Blazin L1992) and the Symphony k112. He also may have sought employment at court, but his application was effectively rejected by Ferdinand's mother, Empress Maria Theresa, who in a letter (12 December 1771) advised the archduke against burdening himself with 'useless people' who go 'about the world like beggars'.

The third and last Italian journey began on 24 October 1772; probably Mozart had been sent the libretto and cast-list for the new Milan opera, *Lucio Silla*, during the summer, and had also set the recitatives. On his arrival at Milan, these were adjusted to accommodate changes made by the poet, Giovanni de Gamerra. He then wrote the choruses, and composed the arias for the singers in turn, having first heard each of them so that he could suit the music to their voices. The première, on 26 December, was a mixed success, chiefly because of a patchy cast; nevertheless, the opera ran for 26 performances. In January Mozart wrote the solo motet *Exsultate, jubilate* for the primo uomo in the opera, Venanzio Rauzzini (in Salzburg, about 1780 he revised the motet, probably for the soprano Francesco Ceccarelli to sing at the Dreifaltigkeitskirche; see Münster, I1993).

Leopold and Wolfgang arrived back in Salzburg on 13 March 1773. Mozart's days as a child prodigy were over; although he later travelled to Vienna, Munich and, more importantly, Mannheim and Paris, the 1770s can fairly be described as dominated by his tenure at Salzburg. For the

most part, his career as both performer and composer was focussed on his court activities and a small circle of friends and patrons in his native town.

3. Salzburg, 1773–80.

Archbishop Schrattenbach, who died on 16 December 1771, the day after Wolfgang's return from the second Italian tour, was succeeded in March 1772 by Hieronymus Colloredo. An unpopular choice whose election was bitterly contested, Colloredo sought to modernize the archdiocese on the Viennese model, but his reform, while generally favouring cultural life in the city by attracting numerous prominent writers and scientists, met with local resistance. The court music in particular suffered, and many traditional opportunities for music-making were eliminated: the university theatre, where school dramas (the nearest Salzburg equivalent to opera) had been performed regularly since the 17th century, was closed in 1778; the Mass was generally shortened; restrictions were placed on the performance of purely instrumental music as well as some instrumentally accompanied sacred vocal music at the cathedral and other churches; and numerous local traditions, including the firing of cannons and the carrying of pictures and statues during church processions as well as the famous pilgrimage to Pinzgau, were abolished. Concerts at court were curtailed; in a letter of 17 September 1778 Leopold Mozart complained:

> Yesterday I was for the first time [this season] the director of the great concert at court. At present the music ends at around 8.15. Yesterday it began around 7.00 and, as I left, 8.15 struck – thus an hour and a quarter. Generally only four pieces are done: a symphony, an aria, a symphony or concerto, then an aria, and with this, Addio!

Certainly these changes profoundly influenced traditional composition and performance in Salzburg. Yet they also encouraged other kinds of musical activity. In 1775 Colloredo ordered that the Ballhaus in the Hannibalgarten be rebuilt, at the city's expense, as a theatre for both spoken drama and opera. The first troupe to play there, directed by Carl Wahr, included in its repertory the comedy *Der Zerstreute* (after J.F. Regnard), with incidental music by Joseph Haydn (Symphony no.60, 'Il distratto'), while Gebler's tragedy *Thamos, König in Ägypten* may have been performed with incidental music by Mozart. Schikaneder's troupe visited in 1780; Mozart composed the aria kAnh.11*a* (of which only a fragment survives) for his production of *Die zwei schlaftlosen Nächte* (Edge, K1996). Private orchestras were also established, the first of them by Colloredo's nephew, Count Johann Rudolf Czernin. Nevertheless, Colloredo's reforms served ultimately to impoverish Salzburg's musical life, and his policy of promoting Italians at the expense of local German talent – Domenico Fischietti was appointed Kapellmeister in 1772, and Giacomo Rust in 1777 – was a frequent cause for complaint. This may have been a sticking-point for Leopold Mozart in particular, who as deputy Kapellmeister since 1763 had reasonable expectations for promotion; as early as 1763 he had lamented the power and influence of Italian musicians in Germany, attributing his failure to secure an audience with Duke Carl Eugen of Württemberg to the intrigues of his Ober-Kapellmeister, Jommelli. In Paris in 1764 he wrote to

Hagenauer: 'If I had *one single wish* that I could see fulfilled in the course of time, it would be to see Salzburg become a court which made a tremendous sensation in Germany with its own local people'.

Mozart composed prolifically during the early years of Colloredo's rule: between 1772 and 1774 he wrote the masses k167, 192 and 194, the litanies k125 and 195, the *Regina coeli* k127, more than a dozen symphonies (from k124 to k202), the Keyboard Concerto k175 (possibly for organ) and the Concertone for two solo violins k190, the serenade k203, the divertimentos k131, 166 and 205 and the Quintet k174 (presumably modelled on similar works by Michael Haydn; see Seiffert, in Eisen and Seiffert, N1994). Financially the family prospered: in late 1773 they moved from their apartment in the Getreidegasse, where they had lodged with the Hagenauers, to a larger one, the so-called Tanzmeisterhaus, in the Hannibalplatz (now the Makartplatz). No doubt this move reflected Leopold's consciousness of their status in Salzburg society: the family was socially active, taking part in shooting parties and in constant music-making and often receiving visitors. Nevertheless, encouraged by rumours of a possible opening at the imperial court, Leopold took Wolfgang to Vienna in July 1773. Nothing came of this, but the sojourn, which lasted four months, was a productive one for Mozart: he composed a serenade (k185, possibly intended as a Salzburg Finalmusik) and six string quartets (k168–73). The more intense style of the quartets (two of which, k168 and 173, include fugal finales) has traditionally been attributed to Mozart's presumed contact with Joseph Haydn's latest quartets, in particular opp.9, 17 and 20, although it is more likely that they reflect common elements of the Viennese quartet at the time (Brown, H1992).

Mozart returned from Vienna in late September, and with the exception of three months spent in Munich between December 1774 and March 175 for the composition and première of *La finta giardiniera*, the libretto of which is generally thought to have been prepared by Coltellini after Goldoni, he remained in his native city until September 1777. In the absence of any sustained family correspondence, his activities can only be surmised; no doubt they included performing at court and in the cathedral, frequent musical gatherings at home, considerable social activity and composition. Among the few documented events of these years are the composition of *Il re pastore* for the visit to Salzburg of Archduke Maximilian Franz on 23 April 1774 and Mozart's participation in celebrations marking the 100th anniversary of the pilgrimage church at Maria Plain in 1774.

It was about this time that Mozart began to withdraw from the Salzburg court music although the root cause of his dissatisfaction remains unclear. The family letters document Leopold's frustrating inability to find suitable positions for both of them; they frequently complain of longstanding troubles with Colloredo, who is described as rude and insensitive. There was also the irritation of being outdone in the court music by Italians, who were better paid than local musicians. Yet there is no compelling evidence of Colloredo's mistreatment of the Mozarts early in his rule. Wolfgang's serenata *Il sogno di Scipione*, originally composed for the 50th anniversary of Schrattenbach's ordination, was reworked early in 1772 and performed as part of the festivities surrounding Colloredo's enthronement; on 21 August 1772 he was formally taken into the paid employment of the court,

as Konzertmeister (a post he had held in an honorary capacity for nearly three years) with an annual salary of 150 gulden, while Leopold continued to run the court music on a periodic basis and was entrusted with securing musicians, music and instruments; and the Mozarts travelled to Italy, Vienna and Munich. Their discontent with Salzburg – and Colloredo's eventual rejection of them – must therefore have had grounds beyond the conditions of their employment, Colloredo's difficult personality, his attempts to reform music-making in Salzburg or his general belt-tightening.

No doubt Colloredo was displeased by Leopold's excessive pride and his superior manner (in November 1766 Leopold had written, 'after great honours, insolence is absolutely not to be stomached') and in particular by his continuing attempts to leave the court. Both in Italy (1770–71) and in Vienna (1773) Leopold had attempted to find jobs that would permit the family to leave Salzburg, and not for the first time. As early as 30 October 1762, when he was in Vienna, he wrote a thinly veiled threat to Hagenauer: 'If only I knew what the future will finally bring. For one thing is certain: I am now in circumstances which allow me to earn my living in Vienna'; and in London he was offered a post that, after much consideration, he rejected. Leopold frequently wrote of his plans in his letters home, often in cypher, to prevent them from being read and understood by the Salzburg censors. But it is likely that they were well known to Colloredo, who had good connections both in Vienna and in Italy. Maria Theresa's description of the family as like 'beggars' may have represented a common view among some of the European nobility.

Mozart's rejection of court musical life was transparent. He continued to compose church music, the primary duty of all Salzburg composers, but with little enthusiasm: his output between 1775 and 1777, including the masses k220, 257–9, 262 and 275, the litany k243 and the offertory k277, was meagre compared with Michael Haydn's. Instead, Mozart established himself as the chief composer in Salzburg of instrumental and secular vocal music. Four violin concertos (k211, 216, 218 and 219; k207 was composed earlier, in 1773) and four keyboard concertos (k238, k242 for three keyboards, k246 for two and k271, presumably for the otherwise unknown French pianist Mlle Jeunehomme), the serenades k204 and 250, the 'Serenata notturna' k239 and numerous divertimentos (including k188, 240, 247 and 252) all date from this time; he also composed several arias, including *Si mostra la sorte* k209, *Con ossequio, con rispetto* k210, *Voi avete un cor fedele* k217 and *Ombra felice … Io ti lascio* k255. It is likely that Mozart's cultivation of instrumental music, which in many cases he wrote for private patrons rather than the court, was encouraged by Leopold, who during his heyday had been the most prominent and successful local composer of symphonies and serenades. Yet this may also have been a miscalculation. Leopold apparently failed to recognize that the conditions of musical life in the archdiocese, to say nothing of musical taste, had changed since the 1750s.

Matters came to a head in the summer of 1777. In August Mozart wrote a petition asking the archbishop for his release from employment, and Colloredo responded by dismissing both father and son. Leopold, however, felt he could not afford to leave Salzburg, and so Mozart set out with his mother on 23 September. The purpose of the journey was clear: Mozart

was to secure well-paid employment (preferably at Mannheim, which Leopold had described in a letter of 13 November 1777 as 'that famous court, whose rays, like those of the sun, illuminate the whole of Germany') so that the family could move. Mozart first called at Munich, where he offered his services to the elector but met with a polite refusal. In Augsburg he gave a concert including several of his recent works and became acquainted with the keyboard instrument maker J.A. Stein; in a letter of 17 October he described Stein's pianos as damping

> ever so much better than [Späth's] instruments. When I strike hard, I can keep my finger on the note or raise it, but the sound ceases the moment I have produced it. In whatever way I touch the keys, the tone is always even. It never jars, it is never stronger or weaker or entirely absent; in a word, it is always even.

He also embarked on a relationship with his cousin, Maria Anna Thekla (the 'Bäsle'), with whom he later engaged in a scatological correspondence. Although obscene humour was typical of Salzburg (Mozart's parents sometimes wrote to each other in a similar vein), Solomon (F1995) has argued that the relationship between Wolfgang and the Bäsle may have been sexual; Schroder (F1999) offers a more contextualized reading of the letters.

From Augsburg Mozart and his mother went on to Mannheim, where they remained until the middle of March. Wolfgang became friendly with the Konzertmeister, Christian Cannabich, the Kapellmeister, Ignaz Holzbauer, and the flautist J.B. Wendling; he recommended himself to the elector but with no success. His Mannheim compositions included the keyboard sonatas k309 and 311, the Flute Quartet k285, five accompanied sonatas (k296, k301–3, k305, possibly inspired by the sonatas of Joseph Schuster) and two arias, *Alcandro lo confesso … Non sò d'onde viene* k294 and *Se al labbro mio non credi … Il cor dolente* k295; he was also asked by Ferdinand Dejean, an employee of the Dutch East India Company who had worked in eastern Asia for many years as a physician, to compose three flute concertos and two flute quartets, but in the event failed to fulfil the commission and may have written only a single quartet. The aria k294 was composed for Aloysia Lange, the daughter of the Mannheim copyist Fridolin Weber. Mozart, who was in love with Aloysia, put to Leopold the idea of taking her to Italy to become a prima donna, but this proposal infuriated his father, who accused him of dilatoriness, irresponsibility over money and family disloyalty.

In a letter of 11–12 February 1778, Leopold ordered his son to Paris; at this time it was also decided that his mother should continue to accompany him, rather than return to Salzburg, a decision that was to have far-reaching consequences for both father and son. Wolfgang arrived in Paris on 23 March and immediately re-established his acquaintance with Grimm. He composed additional music, mainly choruses (kA1), for a performance of a *Miserere* by Holzbauer and, according to his letters home – which are less than entirely truthful – a sinfonia concertante kAnh.9/297*B*, for flute, oboe, bassoon and horn. Like the *Miserere* choruses, the sinfonia concertante, allegedly suppressed by Joseph Legros, is lost (the

convoluted history of this work, and the possibility that part of it survives in kAnh.9/C14.01, is described in Levin, M1988). A symphony (k297) was performed at the Concert Spirituel on 18 June and repeated several times (as described in his letters, Mozart composed two slow movements, of which the one in 6/8 is probably the original), while a group of ballet pieces, *Les petits riens*, composed for Noverre, was given with Piccinni's opera *Le finte gemelle*.

Mozart was unhappy in Paris: he claimed to have been offered, but to have declined, the post of organist at Versailles, and his letters make it clear that he despised French music and suspected malicious intrigue. He was not paid for a flute and harp concerto (k299) that he had composed in April for the Court of Guines, and his mother fell ill about mid-June. Although Grimm's doctor was called in to treat her, nothing could be done and she died on 3 July. Mozart wrote to his father to say that she was critically ill, and by the same post to Abbé Bullinger, a close friend in Salzburg, telling him what had happened; Leopold was thus prepared when Bullinger broke the news to him.

These events triggered another round of incriminating letters: Leopold accused Mozart of indolence, lying and improper attention to his mother; for his part Mozart defended himself as best he could. Although this correspondence is frequently taken to represent the first – and most compelling – evidence of an irreparable fissure in the relationship between Wolfgang and his father, it reflects more on their attempts to come to grips with an overwhelming family tragedy. Leopold's implicit suggestion that Mozart was partly responsible for his mother's death cannot be taken seriously. Stuck in Salzburg, grieving for his wife and worrying about his son, Leopold must have felt himself a helpless bystander; his only recourse was by letter, after the event. Not surprisingly, he sometimes wrote insensitively and hurtfully. His uncompromising devotion to Mozart, however, was never in question. It is significant – given his belief in the fragility of existence (see especially Halliwell, F1998) – that in his first letter to Wolfgang after learning of Maria Anna's death, he does not lay blame but is concerned chiefly with his son's well-being.

Mozart stayed with Grimm for the remainder of the summer. He had another symphony given at the Concert Spirituel, on 8 September (his claim in a letter of 11 September that it was a new work appears to be untrue), and renewed his acquaintance with J.C. Bach, who had come over from London to hear the Paris singers before composing the opera *Amadis de Gaule*. Mozart also wrote a scena, now lost, for the castrato Tenducci. But his friendship with Grimm, to whom he owned money, deteriorated, and on 31 August Leopold wrote to inform him that, following the death of Adlgasser, a post was open to him in Salzburg, as court organist with accompanying duties rather than as violinist; the archbishop had offered an increase in salary and generous leave. Mozart set out for home on 26 September. Grimm put him on the slow coach through Nancy, and Strasbourg to Mannheim, where he heard Benda's melodrama *Medea* and resolved to write one himself (the work, *Semiramis*, if started, was never performed and is now lost; Mozart later wrote a melodrama for the incomplete Singspiel *Zaide*). Leopold, however, was infuriated that Mozart had gone to Mannheim, where, since the removal of Carl Theodor's court

to Munich, there were no opportunities for advancement. Mozart reached Munich on 25 December and remained there until 11 January; he was coolly received by Aloysia Weber, now singing in the court opera. Finally, in the third week of January 1779, he arrived back in Salzburg.

Immediately on his return Mozart formally petitioned the archbishop for his new appointment as court organist. His duties included playing in the cathedral, at court and in the chapel, and instructing the choirboys. Reinstated under favourable conditions, he seems at first to have carried out his duties with determination: in 1779–80 he composed the 'Coronation' Mass k317, the *Missa solemnis* k337, the vespers settings k321 and 339 and the *Regina coeli* k276. Nevertheless, Colloredo was not satisfied: in an ambiguously worded document appointing Michael Haydn court and cathedral organist in 1782 he wrote: 'we accordingly appoint [J.M. Haydn] as our court and cathedral organist, in the same fashion as young Mozart was obligated, with the additional stipulation that he show more diligence … and compose more often for our cathedral and chamber music'. The cause of Colloredo's dissatisfaction may have lain in Mozart's other works of the time: the Concerto for two pianos k365, the Sonata for piano and violin k378, the symphonies k318, 319 and 338, the 'Posthorn' Serenade k320 (fig.5), the Divertimento, k334 the Sinfonia concertante for violin and viola k364, incidental music for *Thamos, König in Ägypten* and *Zaide*. Few of these works would have been heard at court, where instrumental music was little favoured; the production of theatrical music was the domain of the civil authorities.

Mozart's contract with Colloredo did not specify his compositional obligations as a composer: it stated only that 'he shall as far as possible serve the court and the church with new compositions made by him'. As Colloredo's criticism makes clear, however, he expected Mozart to take a more active role in the court music. During his final years in Salzburg, then, Mozart reverted to the pattern of 1774–7: he put in appearances at court as both performer and composer, but half-heartedly; his music-making was intended instead chiefly for a small circle of friends and the local nobility.

Mozart: (3) Wolfgang Amadeus Mozart

4. The break with Salzburg and the early Viennese years, 1780–83.

In the summer of 1780, Mozart received a commission to compose a serious opera for Munich, and the Salzburg cleric Giovanni Battista Varesco was engaged to prepare a libretto based on Danchet's *Idomenée*. The plot concerns King Idomeneus of Crete, who promises Neptune that if spared from a shipwreck he will sacrifice the first person he sees and is met on landing by his son Idamantes. Mozart began to set the text in Salzburg; he already knew several of the singers, from Mannheim, and could draft some of the arias in advance.

Mozart arrived in Munich on 6 November 1780. Both the performing score of the opera (not taken into consideration by the Neue Mozart-Ausgabe; see Münster, J1982) and Mozart's letters to his father, who was in close touch with Varesco, offer insights into the genesis of the work and its modification during rehearsal. The matters that chiefly occupied Mozart were, first, the need to prune an overlong text; secondly, the need to make the action more natural; and third, the need to accommodate the strengths

and weaknesses of the singers. Several cuts were made in December, during rehearsals, and Mozart continued to trim the score even after the libretto was sent to the printer at the beginning of January; a second libretto was printed to show the final text (although in the event still more adjustments were made, as the performing score makes clear). Much of the *secco* and accompanied recitative was cut, as well as sections of the ceremonial choral scenes and probably three arias in the last act. In a letter of 15 November to his father, Mozart described his concerns for both dramatic credibility and the singers' capabilities:

> [Raaff] was with me yesterday. I ran through his first aria for him and he was very well pleased with it. Well – the man is old and can no longer show off in such an aria as that in Act 2 – 'Fuor del mar ho un mar nel seno'. So, as he has no aria in Act 3 and as his aria in Act 1, owing to the expression of the words, cannot be as cantabile as he would like, he wishes to have a pretty one to sing (instead of the quartet) after his last speech, 'O Creta fortunata! O me felice!' Thus too a useless piece will be got rid of – and Act 3 will be far more effective. In the last scene of Act 2 Idomeneo has an aria or rather a sort of cavatina between the choruses. Here it will be *better* to have a mere recitative, well supported by the instruments. For in this scene which will be the finest in the whole opera … there will be so much noise and confusion on the stage that an aria at this particular point would cut a poor figure – and moreover there is the thunderstorm, which is not likely to subside during Herr Raaff's aria, is it?

The opera was first given on 29 January 1781, with considerable success. Both Leopold and Nannerl, who had travelled from Salzburg, were in attendance, and the family remained in Munich until mid-March. During this time Mozart composed the recitative and aria *Misera! dove son … Ah! non son' io che parlo* k369, the Oboe Quartet k370 and possibly three piano sonatas (k330–32 although these many equally date from his first month in Vienna).

On 12 March Mozart was summoned to Vienna, where Archbishop Colloredo and his retinue were temporarily in residence for the celebrations of the accession of Emperor Joseph II; he arrived on 16 March, lodging with the archbishop's entourage. Fresh from his triumphs in Munich, Mozart was offended at being treated like a servant, and the letters that he wrote home over the next three months reflect not only increasing irritation and resentment – on 8 April the archbishop refused to allow him to perform for the emperor at Countess Thun's and thereby earn the equivalent of half his annual Salzburg salary – but also a growing enthusiasm for the possibility of earning his living, at least temporarily, as a freelance in Vienna. Matters came to a head on 9 May: at a stormy interview with Colloredo, Mozart asked for his discharge. At first he was refused, but at a meeting with the chief steward, Count Arco, on 8 June, he was finally and decisively released from Salzburg service, 'with a kick on my arse … by order of our worthy Prince Archbishop' (letter of 9 June 1781).

About this time Mozart moved to the house of the Webers, his former Mannheim friends, who had moved to Vienna after Aloysia's marriage to the court actor Joseph Lange, although in order to scotch rumours linking him with the third daughter, Constanze, he moved again in late August to a room in the Graben. He made a modest living at first, teaching three or four pupils, among them Josepha von Auernhammer (for whom he wrote the Sonata for two pianos k448) and Marie Karoline, Countess Thiennes de Rumbeke, cousin of Count Johann Phillipp von Cobenzl, the court vice-chancellor and chancellor of state (whom Mozart had met in Brussels in autumn 1763). He also participated in, or had works performed at, various concerts: the Tonkünstler-Societät gave one of his symphonies on 3 April (Mozart later applied for membership in the society, which provided pensions and benefits for the widows and orphans of Viennese musicians, but he failed to provide a birth certificate and his application was never approved); and on 23 November he played at a concert sponsored by Johann Michael von Auernhammer. Later Mozart participated in a series of Augarten concerts promoted by Philipp Jakob Martin. At the first of these, on 26 May 1782, he played a two-piano concerto with Josepha von Auernhammer (the programme also included a symphony by him). Mozart's own first public concert took place on 3 March 1782, possibly at the Burgtheater. The programme included the concertos k175 (with the newly composed finale k382) and k415, numbers from *Lucio Silla* and *Idomeneo*, and a free fantasy; on 23 March Mozart wrote to his father that the new concerto finale was 'making … a furore in Vienna'. During this period he also played regularly at the home of Baron Gottfried van Swieten, where Handel and Bach were staples of the repertory.

By the end of 1781, Mozart had established himself as the finest keyboard player in Vienna; although he was not without competitors, few could match his pianistic feats. The most serious challenge, perhaps, came from Clementi, with whom Mozart played in an informal contest at Emperor Joseph II's instigation on 24 December. Clearly Mozart was perturbed by the event: although he was judged to have won, and Clementi later spoke generously of his playing, Mozart in his letters repeatedly disparaged the Italian pianist. It is likely that Clementi's skill took Mozart by surprise; the emperor must have been impressed as well, for he continued to speak of the contest for more than a year. That same month saw the appearance of Mozart's first Viennese publication, a set of six keyboard and violin sonatas (k296 and 376–80, of which two, k296 and 378 had been composed earlier). They were well received; a review in C.F. Cramer's *Magazin der Musik* (4 April 1783) described them as 'unique of their kind. Rich in new ideas and traces of their author's great musical genius'.

The most important composition of this period, however, was *Die Entführung aus dem Serail*, the libretto of which was given to Mozart at the end of July 1781. Originally planned for September, the première was postponed until the following summer (Mozart had completed the first act in August 1781). The opera was a great success: Gluck requested an extra performance, Schikaneder's troupe mounted an independent production in September 1784 (although the aria 'Martern aller Arten' was replaced because the orchestra was incapable of performing the obbligato solos), and productions were soon mounted in cities throughout German-speaking Europe. The earliest lengthy obituary of Mozart, in the *Musikalische*

Korrespondenz der Teutschen Filarmonischen Gesellschaft of 4 January 1792, described the work as 'the pedestal upon which his fame was erected'.

In his letters to Leopold, Mozart described in detail several of his decisions in composing the opera. He wrote on 26 September 1781:

> in the original libretto Osmin has only [one] short song and nothing else to sing, except in the trio and the finale; so he has been given an aria in Act 1, and he is to have another in Act 2. I have explained to Stephanie the words I require for the aria ['Solche hergelaufne Laffen'] – indeed, I had finished composing most of the music for it before Stephanie knew anything whatever about it. I am enclosing only the beginning and the end, which is bound to have a good effect. Osmin's rage is rendered comical by the use of the Turkish music. In working out the aria I have … allowed Fischer's beautiful deep notes to glow. The passage 'Drum beim Barte des Propheten' is indeed in the same tempo, but with quick notes; and as Osmin's rage gradually increases, there comes (just when the aria seems to be at an end) the Allegro assai, which is in a totally different metre and in a different key; this is bound to be very effective. For just as a man in such a towering rage oversteps all the bounds of order, moderation and propriety and completely forgets himself, so must the music too forget itself. But since passions, whether violent or not, must never be expressed to the point of exciting disgust, and as music, even in the most terrible situation, must never offend the ear, but must please the listener, or in other words must never cease to be *music*, so I have not chosen a key foreign to F (in which the aria is written) but one related to it – not the nearest, D minor, but the more remote A minor. Let me now turn to Belmonte's aria in A major, 'O wie ängstlich, o wie feurig'. Would you like to know how I have expressed it – and even indicated his throbbing heart? By the two violins playing in octaves. This is the favourite aria of all who have heard it, and it is mine also. I wrote it expressly to suit Adamberger's voice. You see the trembling, the faltering, you see how his throbbing breast begins to swell; this I have expressed by a crescendo. You hear the whispering and the sighing – which I have indicated by the first violins with mutes and a flute playing in unison.

Mozart had already described his concern for naturalness, in both composition and performance, in a letter written in Paris on 12 June 1778:

> Meis[s]ner, as you know, has the bad habit of making his voice tremble at times, turning a note that should be sustained into distinct crotchets, or even quavers – and this I never could endure in him. And really it is a detestable habit and one that is quite contrary to nature. The human voice trembles naturally – but in its own way – and only to such a degree that the effect is beautiful. Such is the nature of the

voice; and people imitate it not only on wind instruments, but on string instruments too and even on the keyboard. But the moment the proper limit is overstepped, it is no longer beautiful – because it is contrary to nature.

Shortly after the première of *Die Entführung*, on 16 July, Mozart decided to go forward with his marriage to Constanze Weber, which he had first mooted to his father the previous December. Events gave him little choice: probably through his future mother-in-law's scheming, he was placed in a position where because of his alleged intimacy with Constanze he was required to agree to marry her or to compensate her. Mozart wrote to his father on 31 July 1782, asking for his approval, on 2 August the couple took communion together, on 3 August the contract was signed, and on 4 August they were married at the Stephansdom. Leopold's grudging consent did not arrive until the next day. The marriage appears to have been a happy one. Although Mozart described Constanze as lacking wit, he also credited her with 'plenty of common sense and the kindest heart in the world', and his letters to her, especially those written when he was on tour in 1789 and when she was taking the cure at Baden in 1791, are full of affection. There is little reason to imagine that she was solely, or even primarily, to blame for their chronic financial troubles, which surfaced only weeks after their marriage; the truth probably lies somewhere nearer Nannerl's statement, in 1792, that Mozart was incapable of managing his own financial affairs and that Constanze was unable to help him.

Mozart's departure from Salzburg, and his wedding to Constanze, triggered another acrimonious exchange with Leopold (whose letters from this period are lost, but their contents can be inferred from Mozart's). Leopold accused Wolfgang of concealing his affair with Constanze and, worse, of being a dupe, while Wolfgang, for his part, became increasingly anxious to defend his honour against reproaches of improper behaviour and his alleged failure to attend to his religious observations; he chastised his father for withholding consent to his marriage and for his lukewarm reaction to the success of *Die Entführung*. Mozart had reason to be upset: not only had Leopold repeatedly pressed him to return home, but in his dealings with Colloredo Mozart had been told by Count Arco that he could not leave his post without his father's permission. Despite his numerous successes in Vienna, he felt thwarted in his attempt to achieve a well-earned independence.

Presumably in order to heal the rift with his family, Mozart determined to take Constanze to Salzburg to meet his father and sister, although to Leopold's irritation the visit was several times postponed. The success of *Die Entführung* had catapulted Mozart to prominence: the opera was performed at the Burgtheater on 8 October, in the presence of the visiting Russian Grand Duke Paul Petrovich (Mozart directed from the keyboard, as he explained in a letter of 19 October 1782, 'partly to rouse the orchestra, who had gone to sleep a little, partly … in order to appear before the royal guests as the father of my child'); and between November and March 1783 he played at concerts sponsored by Auernhammer (at the Kärntnertortheater), the Russian Prince Dmitry Golitsïn, Countess Maria Thun, Philipp Jakob Martin (at the casino 'Zur Mehlgrube'), his sister-in-law Aloysia Lange (at the Burgtheater; according to Mozart's letter of 12 March,

Gluck, who attended, 'could not praise the symphony and aria too much'), Count Esterházy and the singer Therese Teyber. On 23 March Mozart gave his own academy at the Burgtheater, in the presence of the emperor. The programme may have included the Haffner Symphony k385 (composed in July 1782 to celebrate the ennoblement in Salzburg of Siegmund Haffner) and improvised variations on an aria from Gluck's *La rencontre imprévue*.

Mozart composed several new works for these occasions, including the piano concertos k413–15, later published by Artaria (although Mozart may not have conceived them as a set, the autographs show that some time in the spring of 1783 he thoroughly revised all three together), and three arias, k418–20, intended for a production of Pasquale Anfossi's *Il curioso indiscreto* at the Burgtheater on 30 June 1783. He also began work on the so-called 'Haydn' quartets. The first, k387, was completed in December 1782; the second, k421, was finished in June 1783, while Constanze was giving birth to their first child, Raimund Leopold, born on 17 June. (Mozart and Constanze had six children, four of whom died in infancy: Raimund Leopold (1783), (5) Karl Thomas, Johann Thomas Leopold (1786), Theresia (1787–8), Anna Maria (1789) and (6) Franz Xaver Wolfgang.)

Mozart and Constanze eventually set out in July (Raimund Leopold, who was left behind, died on 9 August); they remained in Salzburg for about three months. Later correspondence suggests that the visit was not entirely happy – Mozart was anxious about the success of the visit and about his father's reaction to Constanze – but details are lacking. While there, he probably composed his two violin-viola duos for Michael Haydn, who was behindhand with a commission from the archbishop, and parts of the Mass in C minor (k427, never completed) had their first hearing, possibly with Constanze singing, at St Peter's on 26 October. On the return journey to Vienna, Mozart paused at Linz, where he composed a symphony (k425) for a concert; the Piano Sonata k333 may also date from this time.

Mozart: (3) Wolfgang Amadeus Mozart

5. Vienna, 1784–8.

With his return to Vienna in late November 1783, Mozart entered on what were to be the busiest and most successful years of his life. On 22 December he performed a concerto in a concert mounted by the Tonkünstler-Societät, and on 25 January 1784 he conducted a performance of *Die Entführung* for the benefit of Aloysia Lange. He gave three subscription concerts in the private hall of the Trattnerhof in March, and a grand musical academy at the Burgtheater on 1 April; the programme included a 'quite new' symphony, possibly the Linz (k425), a new concerto (k450 or 451), the Quintet for piano and wind (k452) and an improvisation. The 1785 season was similar: there where six subscription concerts at the Mehlgrube beginning on 11 February (including the first performance of the D minor Concerto k466) and another grand academy at the Burgtheater on 10 March. It was chiefly for these concerts that, between February 1784 and December 1786, Mozart composed a dozen piano concertos (from k449 to k503), unquestionably the most important works of their kind. Perhaps in recognition of his risen star, in February 1784 Mozart started keeping a list of his new works, the *Verzeichnüss aller*

meiner Werke, recording the incipit and the date of each (see fig.6). The catalogue is a primary source of information concerning Mozart's compositional activities during the 1780s, documenting among other things several lost compositions, including the aria *Ohne Zwang, aus eignem Triebe* k569, the contredanses k565 and an Andante for a violin concerto k470.

In addition to his public performances, Mozart was also in demand for private concerts: in March 1784 alone he played 13 times, mostly at the houses of Count Johann Esterházy and the Russian ambassador, Prince Golitsïn. By the same token, visiting and local virtuosos and concert organizations frequently gave newly commissioned works by him in their programmes: on 23 March the clarinettist Anton Stadler mounted a performance of the Wind Serenade k361, and on 29 April Mozart and the violinist Regina Strinasacchi played the Sonata k454. (Mozart is said to have performed from a blank or fragmentary copy; it is clear from the autograph that the violin part was written first and the piano one added later.) The Tonkünstler-Societät gave the cantata *Davidde penitente* (k469, arranged from the unfinished Mass in C minor k427) in March 1785; Mozart played a concerto for the same group in December. These works and performances brought Mozart considerable acclaim. A review of the December Tonkünstler-Societät concert noted 'the deserved fame of this master, as well known as he is universally valued' (*Wiener Zeitung*, 24 December). Earlier that year Leopold Mozart, who visited Wolfgang in Vienna in February and March 1785, wrote to Nannerl describing a quartet party at Mozart's home at which Haydn told him, 'Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition'.

His publications were numerous. Torricella brought out the three sonatas k333, k284 and k454; in July 1784 Lausch advertised manuscript copies of six piano concertos; and in February 1785 Traeg offered copies of three symphonies. The most significant publications, however, were possibly the three concertos k413–15, published by Artaria in March 1785, and the six quartets dedicated to Haydn, brought out by Artaria in September of that year. The success of these works seems to have brought about a fundamental shift in Mozart's attitude to composition and publishing. After mid-1786, several works were planned primarily with a view to publication rather than public performance; these include the piano quartets k478 and 493, the three piano trios k496, 542 and 548, the C major and G minor string quintets k515 and 516, the Hoffmeister Quartet k499 and the Sonata for piano and violin k526.

Although opera remained central to Mozart's ambitions throughout this period, there was no opportunity to build on the success of *Die Entführung*: by late 1782, Joseph II decided to close down the Nationaltheater (which he had founded in 1776 to promote German-language culture) and to re-establish Italian opera. Mozart was quick to capitalize on the change, although he had little luck in finding a suitable text; on 7 May 1783 he wrote to his father, 'I have looked through at least a hundred librettos and more, but I have scarcely found a single one with which I am satisfied'. He therefore asked Leopold to have Varesco, the Salzburg poet and librettist

of *Idomeneo*, provide a text. This was *L'oca del Cairo*, which Mozart received from Salzburg in June 1783. He may have worked on it during his visit to Salzburg, but the project was apparently abandoned by the end of the year, by which time he had sketched out seven pieces, including a large sectional finale. In 1785, or possibly earlier, he began work on *Lo sposo deluso, ossia La rivalità di tre donne per un solo amante*, which he based on the libretto used by Cimarosa for his opera *Le donne rivali* of 1780 (see Zaslaw, in Sadie, B1996), but this too was left incomplete: of the five surviving numbers – an overture, a quartet, a trio and two arias – only the trio, 'Che accidenti, che tragedia', is completely orchestrated. A one-act comedy, *Der Schauspieldirektor* k486, was given early in 1786 in the Orangery at Schloss Schönbrunn, together with Salieri's *Prima la musica e poi le parole* (both were commissioned for a visit by the Governor-General of the Austrian Netherlands), and in March a private performance of a revised version of *Idomeneo* was given at Prince Auersperg's; among other changes, Mozart wrote the duet 'Spiegarti non poss'io' (k489) to replace 'S'io non moro a questi accenti' and the scena and rondò 'Non più, tutto ascoltai … Non temer, amato bene' (k490) to replace the original beginning of Act 2.

The topic of Mozart's first documented collaboration with Lorenzo da Ponte, *Le nozze di Figaro* (fig.7) was no doubt carefully chosen: Beaumarchais' play, *La folle journée, ou Le mariage de Figáro*, had been printed in German translation in Vienna in 1785, although performances by Schikaneder's theatrical company had been banned; further, it was a sequel to Beaumarchais' *Le barbier de Séville, ou La précaution inutile*, of which Paisiello's operatic version, given at Vienna in May 1784, had been a great success. Work on *Figaro* was started by October or November 1785, and the opera came to the stage of the Burgtheater on 1 May 1786. The initial run was a success: many items were applauded and encored at the first three performances, prompting the emperor to restrict encores at later ones to the arias. Letters from Leopold to Nannerl Mozart make it clear that there was a good deal of intrigue against the work, allegedly by Salieri and Vincenzo Righini, while a pamphlet published in Vienna in 1786 (*Ueber des deutsche Singspiel des Apotheker des Hrn. v. Dittersdorf*; see Eisen, A1991) similarly claims that '[The foreign partisans] … have completely lost their wager, for Mozart's *Nozze di Figaro* … [has] put to shame the ridiculous pride of this fashionable sect'. An equally biting comment appeared in the *Wiener Zeitung* for 11 July: 'Herr Mozart's music was generally admired by connoisseurs already at the first performance, if I except only those whose self-love and conceit will not allow them to find merit in anything not written by themselves'.

The allegedly seditious politics of the opera may be overstated: Da Ponte was careful to remove the more inflammatory elements of Beaumarchais' play, and the characters and events of the opera are well situated within the *commedia dell'arte* tradition. Nevertheless, social tensions remain, as in Figaro's 'Se vuol ballare', the Act 2 finale, and the Count's music early in Act 3. Individual arias also reflect the social standing of the various characters: this may be exemplified by a comparison of Bartolo's blustery, parodistic vengeance aria 'La vendetta' and the Count's 'Vedrò, mentr'io sospiro', with its overtones of power and menace, or between the breadth and smoothness of the Countess's phraseology as opposed to Susanna's.

Ultimately, however, *Figaro* may be no more than a comic domestic drama, though not without reflecting contemporary concerns about gender and society (see Hunter, J1999).

The presumed political implications of Mozart's masonic activities may also be overstated. On 11 December 1784 he had become a freemason at the lodge 'Zur Wohlthätigkeit' ('Beneficence'), which in 1786, at Joseph II's orders, was amalgamated with the lodges 'Zur gekrönten Hoffnung' ('Crowned Hope') and 'Drei Feuern' ('Three Fires') into 'Zur neugrekrönten Hoffnung' ('New Crowned Hope') under the leadership of the well-known scientist Ignaz von Born. The society was essentially one of liberal intellectuals, concerned less with political ideals than with the philosophical ones of the Enlightenment, including nature, reason and the brotherhood of man; the organization was not anti-religious, and membership was compatible with Mozart's faith (Landon, G1982, suggests that an anonymous oil painting showing a meeting of a Viennese lodge includes, in the lower right corner, a portrait of Mozart; fig.8). Mozart frequently composed for masonic meetings: the cantata *Die Maurerfreude* k471, for tenor, male chorus and orchestra, was written to honour Born, and various versions of the *Maurerische Trauermusik* k477 were given in 1786 (Autexier, L1984); several songs and other occasional works, too, were composed for lodge meetings. The masonic style is not restricted to music intended exclusively for lodge performance, but appears elsewhere in Mozart's works, with respect to both general themes, as in *Die Zauberflöte*, and specific musical constructions: Sarastro's aria 'O Isis und Osiris', with its strophic, antiphonal structure, is identical in form with other Viennese masonic songs of the 1780s.

Mozart had first made his way in Vienna by taking pupils, and he continued to do so throughout the mid-1780s: the most important of these was Johann Nepomuk Hummel, who lodged with him between 1786 and 1788. Mozart also taught the English composer Thomas Attwood, whose surviving exercises (now in *GB-Lbl*; ed. in NMA, X:30/i) testify to Mozart's careful, systematic teaching methods, and perhaps carry hints as to how Mozart himself had been taught (see Heartz, H1974). The 'English' connection was already strong at the time of *Figaro*: the first Don Curzio was Michael Kelly (in fact an Irishman), and the first Susanna the soprano Nancy Storace; it is likely that Nancy's brother, Stephen – who later pilfered part of the 'Rondo alla turca' of the Sonata k331 in his opera *The Siege of Belgrade* – also consulted informally with Mozart on matters of composition. (After his return to London, Storace prepared a series of publications which included in 1789 the first edition of the Piano Trio k564, in a text that differs from the first Viennese edition of 1790; he probably received a copy of the work from Mozart himself.)

The impending departure of the English contingent from Vienna, planned for the spring of 1787, led Mozart to consider a journey to London during late 1786, but that idea foundered when Leopold took a strong stand against the proposed journey and refused to look after Mozart's children (of Mozart's six children, only two, Carl, born in 1784, and Franz Xaver, born in 1791, survived to adulthood). Mozart did, however, accept an invitation to Prague, where *Figaro* had been a great success. He spent approximately four weeks there, from 11 January 1787, and clearly relished his popularity

in the city. He directed a performance of *Figaro* and gave a concert including a new symphony written for the occasion (the Prague, k504 – there is reason to believe that Mozart originally intended to perform the Paris Symphony with a new finale, but, having written it, decided to compose an entirely new symphony altogether; see Tyson, D1987). And it was about this time that the Prague impresario Pasquale Bondini commissioned Mozart to write an opera for the following autumn. On his return to Vienna, Mozart asked Da Ponte for another libretto.

The plot of *Don Giovanni*, based like that of *Figaro* on tensions of class and sex, dates back at least to the time of Tirso de Molina (1584–1648), although Da Ponte drew on the most recent stage version, a one-act opera with music by Giuseppe Gazzaniga and a libretto by Giovanni Bertati, given in Venice in February 1787. Mozart left for Prague on 1 October; the première was planned for 14 October 1787, but because of inadequate preparation, *Figaro* was given instead and the new opera was postponed until 29 October, when it earned a warm reception. Mozart directed three or four performances before returning to Vienna in mid-November. During this time he also visited his friends the Dušeks at their villa outside Prague; he wrote the difficult aria *Bella mia fiamma* k528 for Josefa, an old Salzburg friend. *Don Giovanni* was staged in Vienna in May 1788, with several adaptations: Leporello's escape aria in Act 2 was replaced by a duet with Zerlina; Ottavio's 'Il mio tesoro' in Act 2 was replaced by 'Dalla sua pace' in Act 1, and Elvira was given a magnificent accompanied recitative and aria, 'In quali eccessi … Mi tradì quell'alma ingrata'.

The two Da Ponte operas, along with the increasing success of his publications, initiated a new phase in Mozart's career. Not only did he now give fewer concerts – a grand academy at the Burgtheater on 7 April 1786, less than a month before the première of *Figaro*, was his last in that venue (the programme probably included the C minor Piano Concerto k491) – but other genres came to the fore in his output, including the symphony. The final symphonic triptych, composed between June and August 1788, was apparently intended for a concert series that autumn (Eisen, L1997); it is striking that Mozart chose these works, rather than concertos, for what may have been his first public concert appearance in two years. Whether these changes were also related to Mozart's appointment the previous December as court *Kammermusicus*, however, is unclear. Apparently he was required to do little more than write dances for court balls; nevertheless, Mozart welcomed the appointment, both for the dependable income it provided and for its advancement of his standing in Viennese musical circles. There is little reason to think that the relatively small salary of 800 gulden (Gluck, the previous incumbent, was paid 2000 gulden) was an insult to Mozart, for the post was superfluous to begin with; Joseph II later remarked that he had created the vacancy solely to keep Mozart in Vienna.

The death of Leopold Mozart in May 1787 may have initiated a fallow period for the composer, albeit at some months' distance: Mozart wrote relatively few works immediately following the Prague première of *Don Giovanni*, among them dances and piano music, songs and arias and at least part of a piano concerto (k537) in addition to the three new items for the Viennese première of his opera. A similar fallow period had followed the death of his mother in Paris in July 1778. Leopold's death also marked

the final breakdown of the Salzburg Mozart family. Only Nannerl, who in 1784 had married the magistrate Johann Baptist Franz von Berchtold zu Sonnenburg and moved to St Gilgen, remained, and except for settling their father's estate, Mozart apparently failed to keep in contact with her (his last known letter to her is dated 2 August 1788). Nannerl was hurt by Mozart's lack of attention, so much so that when asked in 1792 to describe his life in Vienna, she pleaded ignorance, despite the fact that she had become personally acquainted with Constanze in 1783 and still had in her possession numerous letters from her father, many of them detailing Mozart's activities at the time.

Mozart: (3) Wolfgang Amadeus Mozart

6. The final years.

Mozart's financial circumstances in Vienna can be measured in part by the locations and sizes of the numerous lodgings he rented there. In January 1784 he moved to the Trattnerhof, and in September of that year to an apartment, now Domgasse 5, in the heart of the town, close to the Stephansdom. By mid-1788, however, he had removed to the distant suburb of Alsergrund, where rents were considerably cheaper. It is from this time that a dismal series of begging letters to his fellow freemason Michael Puchberg survives. One refers to the poor response to his string quintet subscription, another to embarrassing debts to a former landlord, and a third to dealings with a pawnbroker; the letters continued well into 1790.

Mozart's finances during the Vienna years must be counted a mystery. Although he was never forced to do without a maid or other luxuries typical of a person of his standing, his finances were unstable. Estimates of his earnings are at best incomplete and unreliable. His main sources of income included profits from his public concerts and payments from private patrons; money earned from teaching; honoraria for publications; and, from 1788, his salary as court *Kammermusicus*. During his early years in Vienna Mozart's performances represented a good source of income. His subscription series of 1784 attracted well over 100 patrons at 6 gulden for three concerts, and, according to Leopold, he took in 559 gulden from his Burgtheater academy on 10 March 1785. He also must have received cash or other rewards from the princes Esterházy and Golitsïn, at whose homes he frequently performed; for his contest with Clementi Joseph II gave him 50 ducats. After 1786, however, this concert-giving income largely disappeared.

Teaching provided less, although Mozart enterprisingly formulated a scheme to ensure some regularity of payment, which he described to his father in a letter of 23 January 1782: 'I no longer charge for 12 lessons, but monthly. I learnt to my cost that my pupils often dropped out for weeks at a time; so now, whether they learn or not, each of them must pay me 6 ducats'. Publications may also have brought in substantial sums, although the payment of 450 gulden that Mozart received from Artaria for the six quartets dedicated to Haydn was exceptional; he received less for the symphonies and the sonatas, quintets and other chamber works printed during the 1780s. On occasion he acted as his own publisher, sometimes with sorry results: a subscription for his string quintets in 1788 apparently

failed. In 1791, however, he apparently sold copies of *Die Zauberflöte* for 100 gulden each. For the composition of an opera Mozart generally received 450 gulden; payments of this amount are documented for *Die Entführung*, *Figaro* and *La clemenza di Tito* (for *Così fan tutte* see below); his share of the profit from *Die Zauberflöte*, however, is unknown.

Mozart's day-to-day expenses, on the other hand, have been little explored. In addition to rent and food, his income had to cover substantial medical bills (chiefly resulting from Constanze's frequent cures), child-rearing expenses and a costly wardrobe (only some of the prices he paid for maintaining his standing in Vennese society, though gladly it seems). By all accounts he was generous to his friends, sometimes lending them money. Other expenses on other items must be taken into consideration as well, among them books, music and manuscript paper. Documents show that Mozart was in debt to the publisher Artaria throughout the 1780s, although it is unclear whether this represents monies owed before or after honoraria paid by Artaria for his published works (Ridgewell, G1999).

The estate documents are difficult to interpret. Mozart was in debt at the time of his death, but not to an excessive degree: the value of his estate, less than 600 gulden, was set against debts of about 900 gulden. However, this does not take into account a judgment of more than 1400 gulden awarded by the courts in November 1791 to Prince Karl Lichnowsky, who had sued Mozart, for unknown reasons (details of the affair and its resolution are known only summarily from an account in the Viennese archives; see Brauneis, G1991). Nevertheless, Constanze managed not only to pay off Mozart's debts but also to collect the value of the estate. It may be that she was provided for by Mozart's friends and patrons, chief among them van Swieten, or that her finances were secured by the sale of Mozart's music and the income from numerous benefit concerts.

Between 1788 and 1790, van Swieten contributed to Mozart's welfare by having him arrange for private performance several works by Handel, including *Acis and Galatea* (k566, November 1788), *Messiah* (k572, March 1789) and *Alexander's Feast* and the *Ode for St Cecilia's Day* (k591 and 592, both July 1790). But the situation in Vienna at the time was complicated by the Turkish war. One effect of this campaign was a general decline in musical patronage during 1788 and 1789, with fewer concerts than there had been earlier in the 1780s. (The war did provide Mozart with opportunities for composition, however, including the 'Kriegslied' *Ich möchte wohl der Kaiser sein* k539 and the works for mechanical organ, k594, 608 and 616, presumably composed for performance at a mausoleum established in memory of Field Marshal Gideon Laudon, hero of the Siege of Belgrade.)

Perhaps in an effort to alleviate his financial woes, or even to escape what he may have perceived as an oppressive Viennese atmosphere, Mozart undertook a concert tour of Leipzig, Dresden and Berlin in the late spring of 1789. Details of the journey are scarce. At Dresden he played chamber music privately and performed at court, in addition to playing in an informal contest with the organist J.W. Hässler, while at Leipzig he reportedly improvised at the Thomaskirche organ in the presence of the Kantor, J.F. Doles, a former Bach pupil. Mozart may have sold some compositions in

Potsdam and Berlin, and he attended a performance of *Die Entführung*. Nevertheless, the journey was not without its rewards. In Leipzig Mozart renewed his acquaintance with Bach's music, obtaining a score of the motet *Singet dem Herrn ein neues Lied!* (bwv225); its impact is evident not only in the chorale of the Armed Men in *Die Zauberflöte* but also, more substantially, in the contrapuntal disposition and character of the finales of his two last string quintets, k593 and 614. And he was probably invited by King Friedrich Wilhelm II, an amateur cellist, to compose quartets and keyboard sonatas. Almost certainly he started work on this commission on the return journey to Vienna: the score of k575 (see fig.10) and part of that of k589 are written on manuscript paper originating from a mill between Dresden and Prague. When the quartets were finally published by Artaria in 1791, however, they lacked a dedication altogether. Mozart wrote to Puchberg on 12 June 1790, 'I have now been obliged to give away my quartets … for a pittance, simply in order to have cash in hand'.

His continuing financial problems notwithstanding, Mozart's circumstances were beginning to improve by late 1789. In addition to the first of the 'Prussian' quartets, he wrote two replacement arias for a new production of *Figaro* on 29 August ('Al desio di chi t'adora' k577 and 'Un moto di gioia mi sento' k579, first heard at a Tonkünstler-Societät concert in December), as well as substitute arias for productions of Cimarosa's *I due baroni* (k578), probably for a German-language version of Paisiello's *Il barbiere di Siviglia* (k580), and for Martín y Soler's *Il burbero di buon cuore* (k582 and 583). His work attracted international interest: the poet Friedrich Wilhelm Gotter intended to offer Mozart his opera libretto *Die Geisterinsel* (in the event not set until 1796, by Friedrich Fleischmann), and in April 1791 Mozart was apparently offered a pension by two groups of patrons, one in Amsterdam, the other in Hungary.

His main energies, however, were given to the composition of *Così fan tutte*, his third collaboration with Da Ponte and the only one of the Da Ponte operas for which there is no direct literary source (although, like *Don Giovanni*, it has sources in Tirso de Molina). It may be that the libretto was wholly original to Mozart and the poet, for the subject is sometimes claimed to have been suggested to Mozart and Da Ponte by Joseph II himself, allegedly on the basis of a recent real-life incident. However, it is known that the libretto was initially offered to Salieri, who set some early numbers and then apparently abandoned it (Rice, J1987). *Così fan tutte* is widely reckoned to be the most carefully and symmetrically constructed of the Da Ponte operas. The three men (the two officers Ferrando and Guglielmo and their friend don Alfonso) and the three women (the sisters Dorabella and Fiordiligi and their servant Despina) each have an aria in each act; and the ensembles are calculated so that the four principals are kept in their pairs (officers and sisters), and given relatively little personal identity, until well on in Act 2, by which time the sisters are emotionally affected by their disguised lovers. At this point, the pervasive element of parody characteristic of the opera gives way to music more personal in tone, reflecting the characters' differing moral dilemmas.

Little is known of the opera's genesis. It was rehearsed at Mozart's home on 31 December and at the theatre on 21 January 1790 (Puchberg and Haydn probably attended both); the première was on 26 January. There

were four further performances, then a break because of the death of Joseph II in February, and five more in the summer. Mozart apparently expected to receive 900 gulden for its composition, twice the usual amount, but documents survive only for a payment of 450 gulden (Edge, G1991). Although the opera was a success – receipts from the court theatre box offices show that it was one of the most heavily attended of the season (Edge, G1996) – it soon came to be criticized for its apparent moral shortcomings: female fickleness, in particular, was found shocking, and it is made more so by the convention (standing equally in *Figaro* and *Don Giovanni*) that the action should span no more than 24 hours. The opera is susceptible of other interpretations, however. Its appeal to *commedia dell'arte* traditions explains some of the characters and their behaviour, including the use of poison, disguises and elevated rhetoric (Goehring, J1993), while its balance of sympathy and ridicule presents a commentary on the strength and uncontrollability of amorous feelings and the value of a mature recognition of them.

Joseph II died on 20 February 1790, and with the accession of a new emperor, Leopold II, Mozart hoped for a preferment at court; none was forthcoming. Unlike his predecessor, Leopold (who until his coronation had ruled in Florence as Grand Duke of Tuscany) had musical tastes that were thoroughly Italian. During the two years of his reign he transformed Viennese musical theatre: he planned to replace the old Burgtheater with a magnificent new house, he reintroduced the ballet and revived *opera seria*, and he reformed comic opera. Although these changes were seemingly reactionary, they nevertheless looked to the future: they were responsible at least in part for the composition of *Die Zauberflöte* and *La clemenza di Tito*, both of which were influential in the early 19th century (Rice, J1995).

In order to take advantage of the coronation festivities, in which he had no official role, Mozart went in September 1790 to Frankfurt, taking his brother-in-law Franz de Paula Hofer and a servant. They arrived on 28 September, and Mozart gave a public concert on 15 October; though musically a success it was poorly attended and financially a failure. On the return journey Mozart gave a concert at Mainz, heard *Figaro* at Mannheim, and played before the King of Naples at Munich. He reached home about 10 November, joining Constanze at their new apartment in central Vienna, to which she had just moved.

A trip to England became a possibility again that autumn. Mozart was tendered an invitation for an opera, but declined (he was also promised an engagement like Haydn's by J.P. Salomon). During the winter months he composed a piano concerto (k595, possibly performed on 9 January 1791 by his pupil Barbara Ployer at a concert held by Prince Adam Auersperg in honour of the visit to Vienna of the King of Naples; see Edge, G1996) and the last two string quintets (k593 and 614). He played a concerto at a concert organized by the clarinettist Josef Bähr and an aria and a symphony were give at the Tonkünstler-Societät concerts in April. That same month Mozart secured from the city council the reversion to the important and remunerative post of Kapellmeister at the Stephansdom, where the incumbent Leopold Hofmann was aged and ill; he was appointed assistant and deputy, without pay, but in the end Hofmann outlived him.

It was for the festivities at Leopold II's coronation in Prague that Mozart composed *La clemenza di Tito*. Reports published soon after his death suggested that it had been written in only 18 days, some of it in the coach between Vienna and Prague, although it is more likely that it written over a period of six weeks. The impresario Domenico Guardasoni signed a contract with the Bohemian Estates on 8 July, and his first choice to compose a coronation opera (either on a subject to be suggested by the Grand Burgrave of Bohemia or, if time did not permit, on Metastasio's *La clemenza di Tito*, 1734), was Salieri. But Salieri refused the commission and the work fell to Mozart. Possibly this was in mid-July: the fact that Guardasoni's contract included an 'escape clause', allowing him to engage a different composer, suggests that he may already have expected Salieri to decline and discussed with Mozart the possibility of composing the opera. The text was arranged by Caterino Mazzolà, who cut much of the dialogue and 18 arias while adding four new ones, as well as supplying two duets, three trios and finale ensembles. In his catalogue, Mozart described *Tito* as 'ridotto a vera opera'. The première took place on 6 September.

Mozart's works were widely published in 1791 – Viennese dealers produced nearly a dozen editions of his works in that year alone – and were intended for audiences that ranged far beyond court circles. Among them were the string quintets k593 and 614 (December 1790 and March 1791, respectively), the Concerto k622 for Anton Stadler (for whose basset-clarinet, with its downward extension of a major 3rd, Mozart also probably intended the Quintet k581), the Masonic cantata *Laut verkünde unsre Freude* k623, the aria *Per questa bella mano* k612, the piano variations on *Ein Weib ist das herrlichste Ding* k626, the motet *Ave verum corpus* k618, *Die Zauberflöte* k620 and the Requiem k626. *Die Zauberflöte*, written for Emanuel Schikaneder's suburban Theater auf der Wieden, was well under way by 11 June, as a reference in a letter to Constanze makes clear; possibly it was complete in July except for three vocal items, the overture and the march. The opera has several sources, among them Liebeskind's *Lulu, oder Die Zauberflöte*, published in Wieland's collection of fairly tales, *Dschinnistan* (1786–9); this was a source for other operas given at the Freihaustheater and its rival, the Leopoldstädter-Theater (including Benedikt Schack's *Der Stein der Weisen*, to which Mozart may have contributed several passages in addition to parts of the duet 'Nun, liebes Weibchen, ziehst mit mir' k625; see Buch, k1997). Many of the ritual elements are derived from Jean Terrasson's novel *Sethos* (1731), which has an ancient Egyptian setting, from contemporary freemasonry and possibly from other theatrical works of the time. The whole belongs firmly in the established traditions of Viennese popular theatre. C.L. Giesecke, a poet, actor and member of the lodge 'Zur neugekronten Hoffnung', later claimed to be the author of the libretto, but his assertion lacks plausible support. The arguments in favour of Schikaneder's authorship seem incontrovertible.

Although the opera was well received – contemporary opinion on the music was universally favourable – critics found the text unsatisfactory (the *Staats- und gelehrte Zeitung* of Hamburg reported on 14 October that 'the piece would have won universal approval if only the text … had met minimum expectations'). One hotly disputed point concerns a possible reshaping of the plot while composition was in progress. The opera begins

as a traditional tale of a heroic prince (Tamino) rescuing a beautiful princess (Pamina) at the bidding of her mother (the Queen of Night) from her wicked abductor (Sarastro). In the Orator's scene, however, it transpires that the abductor is beneficent and that it is the princess's mother who is wicked. Although it is tempting to think that this shift can only represent a change in plan by Schikaneder and Mozart (traditionally explained as an attempt to avoid duplicating a rival production, Wenzel Müller's *Kaspar der Fagottist, oder Die Zauberzither*), the moral ambiguities that demand explanation if it does not – Sarastro's employment of the evil Monostatos, for example, or the Queen and her Ladies' gifts of the benevolently magical flute and bells to Tamino and Papageno, or Pamina's fear of Sarastro – are not out of line with Viennese popular theatrical traditions, nor with symbolic interpretations of the work. It has also been argued that Tamino's confrontation with the Orator represents a recognition scene, a standard operatic situation also found in *Figaro*, *Don Giovanni* and *Così fan tutte* (Waldoff, J1994).

Much has been written about freemasonry in the opera. It is unlikely, as has been asserted, that the authors intended the characters to stand for figures involved in the recent history of the movement. They are better understood as generalized and symbolic figures: for instance, Tamino and Pamina are ideal beings seeking self-realization and, especially, ideal union. In this *Die Zauberflöte* may be thought to pursue the theme of selfconscious knowledge predicated in *Così fan tutte*. More broadly, the opera is susceptible to interpretation in light of the philosophical, cosmological and epistemological background of 18th-century freemasonry as an allegory of 'the quest of the human soul for both inner harmony and enlightenment' (Koenigsberger, J1975, and Till, J1992). Such interpretations help to explain how what may superficially seem a mixture of the musically sublime and the textually ridiculous melds into an opera not only theatrically effective but also of a philosophical or religious quality. Goethe tried to write a sequel to it, and Beethoven pointedly quoted from the opera in his *Fidelio*.

Probably in mid-July, Mozart was commissioned by Count Walsegg-Stuppach, under conditions of secrecy, to compose a Requiem for his wife, who had died on 14 February 1791; work on this was postponed at least until October 1791, after the completion of *La clemenza di Tito* and *Die Zauberflöte*. It is likely that Mozart was aware of Walsegg's identity: his friend Puchberg lived in Walsegg's Vienna villa, and the inclusion of basset-horns in the score suggests that Mozart could count on the participation of specific players, who would have been booked far in advance for a date and place already known to him. Later sources describe Mozart's feverish work at the Requiem, after his return from Prague, with premonitions of his own death, but these are hard to reconcile with the high spirits of his letters from much of October. Constanze's earliest account, published in Niemetschek's biography of 1798, states that Mozart 'told her of his remarkable request, and at the same time expressed a wish to try his hand at this type of composition, the more so as the higher forms of church music had always appealed to his genius'. There is no hint that the work was a burden to him, as was widely reported in German newspapers from January 1792 onwards.

By the time of Mozart's final illness, he had completed only the 'Requiem aeternam' in its entirety; from the Kyrie to the 'Confutatis', only the vocal parts and basso continuo were fully written out. At the 'Lacrimosa' only the first eight bars are present for the vocal parts, along with the first two bars for the violins and viola. Sketches for the remaining movements, now mostly lost, probably included vocal parts and basso continuo. Mozart was confined to bed at the end of the November; he was attended by the two leading Viennese doctors, Closset and Sallaba, and nursed by Constanze and her youngest sister, Sophie. His condition seemed to improve on 3 December, and the next day his friends Schack, Hofer and the bass F.X. Gerl gathered to sing over with him parts of the unfinished Requiem. He was possibly also visited by Salieri. That evening, however, his condition worsened, and Closset, summoned from the theatre, applied cold compresses; the effect was to send Mozart into shock. He died just before 1 a.m. on 5 December. The cause of his death was registered as 'hitziges Friesel Fieber' (severe miliary fever, where 'miliary' refers to a rash resembling millet-seeds) and later diagnosed as 'rheumatische Entzündungsfieber' (rheumatic inflammatory fever) on evidence from Closset and Sallaba. This seems consistent with the symptoms of Mozart's medical history (Bär, G1966, 2/1972), more so than various rival diagnoses, such as uraemia (favoured by Greither, G1970, 3/1977), and Davies, G1989); there is no credible evidence to support the notion that he was poisoned, by Salieri or anyone else.

Mozart was buried in a common grave, in accordance with contemporary Viennese custom, at the St Marx cemetary outside the city on 7 December. If, as later reports say, no mourners attended, that too is consistent with Viennese burial customs at the time; later Jahn (F1856) wrote that Salieri, Süssmayr, van Swieten and two other musicians were present. The tale of a storm and snow is false; the day was calm and mild.

Mozart: (3) Wolfgang Amadeus Mozart

7. Early works.

It is likely that the full extent of Mozart's original output during the 1760s will never be known. Not only were many of his early autographs heavily corrected by his father, but it is clear that some works, such as the pasticcio concertos k37 and 39–41 and to a lesser extent the J.C. Bach arrangements k107 (fig.12), were jointly composed. Other compositions, among them the Sonata for keyboard and violin k8, take over, wholly or in part, movements first written by Leopold. A related problem concerns Leopold's *Verzeichniss* of 1768, which describes '13 symphonies for 2 violins, 2 oboes, 2 horns, viola, and basso, etc.' (Zaslaw, A1985). Of the early works in the genre attributed to Wolfgang, only eight are demonstrably genuine and known to have been composed by this time, while another four are of uncertain authorship and date. Even if all these symphonies are genuine and early, at least one other is missing. Leopold's list describes additional lost works, including six divertimentos in four parts for various instruments, six trios for two violins and cello, solos for violin and bass viol, minuets, marches and processionals for trumpets and drums. Also, as with many composers of the time, several works are known only from sources with no direct connection to the composer. Some may be

authentic, but in other cases there is insufficient evidence for or against Mozart's authorship (for the symphonies see Eisen, L1989).

Accounts of Mozart's early stylistic development often fail to take these problems into consideration: demonstrably authentic works are often compared with, and analysed alongside, works only insecurely attributed to Mozart. The inevitable result is a patchwork story of progression and regression. When only the demonstrably authentic works are considered, however, not only does the progression in Mozart's style appear more linear, but individual works, often dismissed as showing no significant evidence of Mozart's development, can be seen to represent new plateaux in his sophistication as a composer. In the case of the symphonies this is especially apparent in the works composed up to about 1771. His earliest works in the genre, composed before 1767, are based on models that he encountered on the 'Grand Tour'. All are in three movements, lacking a minuet and trio, and are scored for two oboes, two horns and strings. The first movements are in expanded binary form, in common time, and have tempo indications of Allegro, Allegro molto or Allegro assai, while the second movements, also in binary form, are in 2/4 time and are marked Andante. The concluding fast movements are generally in rondo form and are marked Allegro assai, Allegro molto or Presto, with 3/8 time signatures. For the most part, these works show a remarkable grasp of the principles of J.C. Bach's symphonic style, including the dramatic contrast of a *forte* motto opening and a *piano* continuation, together with hints of cantabile second subjects. In Vienna in 1768, however, Mozart adopted the common four-movement cycle, as well as local formal preferences: k48, for example, is the first of his symphonies to include a first movement in a fully worked-out sonata form. Still later, in Italy, he reverted to the three movement pattern with its attendant busy string figuration, lighter textures and less melodic thematic material (but still including full recapitulations, albeit with little or no preceding development). k74, with its linked first two movements, may originally have been intended as an opera overture.

While these symphonies are indebted to models encountered by Mozart during his travels during the 1760s and early 1770s, several depart from local norms in significant ways. The first movement of k16 is an expanded binary form of a type more common among Viennese symphonies; k19 includes a brief diversion based on the dominant minor, a procedure common among Salzburg symphonies of the 1750s; and k22 includes an extended orchestral crescendo and recurrence of tutti primary material at the middle and end of the movement, typical of Mannheim. k112, composed at Milan on 2 November 1771, is unusual for its inclusion of a minuet and trio. This symphony in particular represents a significant advance: it is the first by Mozart to include genuine development, rather than a mere retransition to the recapitulation; it explores a new tonal relationship between minuet and trio (previously always in the subdominant but here in the dominant); and it begins to break down the association, previously strictly upheld, of thematic or motivic material with function. The beginning of the transition, at bar 10, is obscured by a re-use of the symphony's stable opening bar as a jumping-off point for the modulation, an effect heightened by the structure of the opening idea. In earlier symphonies with similarly constructed opening material – an aggressive, *forte* and often unison triadic idea followed by a softer motif characterized

by conjunct motion – the first idea is more or less literally repeated; in k112, however, the repetition of the opening is initially lacking and is reserved for the first important cadence, where it serves not only to bring the symmetrical pair of five-bar phrases to a conclusion, but also to represent the first element in a two-bar phrase at the beginning of the transition. This reinterpretation of previously-heard material creates an impression not only of unity, but also of ambiguity, and was to become a standard feature of Mozart's symphonies, and his style in general, during the 1770s and later.

Some departures from local norms may have resulted from Mozart's acquaintance with local Salzburg repertories, which have been underestimated in discussions of his development as composer of orchestral music. His father was the leading symphonist in the archdiocese, and works by several other composers, including Caspar Christelli, Ferdinand Seidl, Adlgasser and Michael Haydn, were known to Mozart during the 1760s. Many of these include Viennese and Italian features that he encountered at source only later on the 'Grand Tour', as well as novelties of their own. Salzburg also provided Mozart with opportunities for composition: the three serenades k63, 99 and 100 were probably composed there in the summer of 1769. Following local traditions best represented by Leopold Mozart, each has six or more movements plus an associated introductory (and perhaps valedictory) march. More relaxed in style than symphonies, the serenades show their most refined invention in the slow movements, of which one generally has a concertante part (for violin in k63 and for oboe in k100, which also has concertante parts in a fast movement and the trio of one of its minuets, a pattern that later became standard). The chief influence of Salzburg, however, was on Mozart's church music. The *Missa brevis* k49, although composed in Vienna in 1768, displays all the features of the Salzburg *missa brevis* tradition best represented in the works of Eberlin: in the Kyrie, a slow introduction to the main part of the tutti; solo and tutti writing in the Gloria and Credo, with fugal endings to both; a three-section Sanctus and a solo quartet Benedictus; and a simple, chordal tutti Agnus followed by a lively triple-time 'Dona nobis pacem'. Many other features derive from Italian church music, which was widely disseminated and performed in Salzburg for several decades before the 1760s (Eisen, H1995). Among these are a preference for da capo arias, which is particularly strong in Mozart's solo church music, including the *Regina coeli* k108, with its large, busy orchestra and soprano solos. The *Litaniae de venerabili altaris sacramento* k125 of 1772 is a more sophisticated and individual work, with strong choral writing, strikingly contrasting arias and an opening Kyrie in an elaborate ritornello structure with three levels – orchestra, chorus and soloists.

In Salzburg, Mozart was also acquainted, both directly and indirectly, with Italian theatrical music even before his numerous tours. Italian operas were often given at court during Schrattenbach's reign, and their style informed the local near-equivalent, the so-called *Finalkomödien*, or school dramas, given annually at the Salzburg Benedictine University to mark the end of the academic year. Mozart composed only one work in this genre, *Apollo et Hyacinthus*, which includes full da capo arias and a striking dialogue for the angry Melia and the innocent Apollo, where changes in texture and key

support the sense of drama; it is in many respects a successor to his earlier 'sacred Singspiel' *Die Schuldigkeit des ersten Gebots* k35.

La finta semplice, by contrast, gave Mozart his first opportunity to compose *opera buffa*, which required a command of the Italian language, an ability to delineate emotions quickly, a thorough knowledge of a wide range of effective orchestral clichés, and a control of the extended, multi-sectional finales of the Goldoni-Galuppi tradition favoured in Vienna. His next two dramatic works, *Ascanio in Alba* k111 and *Il sogno di Scipione* k126, were of the serenata or *festa teatrale* type. *Ascanio* is a leisurely work, with pastoral choruses and ballets interspersed with the arias, while *Il sogno di Scipione* is less tellingly characterized: the arias are lengthy and contain much bravura writing. The most significant of the early dramatic works, however, is the *opera seria Lucio Silla*, which is less convention-bound and more individual than Mozart's first *opera seria*, *Mitridate, re di Ponto* (modelled in several details of form and treatment on the setting by Quirino Gasparini; see Tagliavini, J1968). This is particularly true of the role of Junia, whose opening aria alternates between an intense Adagio and a fiery Allegro, and whose choral scene at her father's tomb recalls Gluck; the terzetto 'Quell' orgoglioso sdegno', in which the tyrant Sulla expresses his anger, is an early example of simultaneous differentiated characterization. Mozart was clearly pleased with several of the arias, which he had recopied in the later 1770s and early 1780s; he may have performed 'Pupille amate' in Vienna as late as Carnival 1786.

Mozart: (3) Wolfgang Amadeus Mozart

8. Works, 1772–81.

The pervasive influence of the Italian style lingered on well into the 1770s: it not only informs *La finta giardiniera* and *Il re pastore* but is also found in the church music, including the litanies k195 and 243 (the second of which embraces a variety of styles including simple homophonic choruses as well as dramatic ones, fugues, a plainchant setting and expressive arias with florid embellishment). Several symphonies, among them k181 and 184, are in three movements, without a break, on the pattern of the Italian overture, while the A major Symphony k201, composed in April 1774, combines southern grace with an intimate, chamber music style as well as full-bodied orchestral writing and a Germanic predilection for imitative textures.

No doubt Mozart's interest in counterpoint, as well as a general deepening of his style at this time, was stimulated by his visit in 1773 to Vienna, where he composed six string quartets. For all its pan-European popularity, the string quartet was little cultivated in Salzburg, where the chief forms of chamber music were the trio for two violins and bass and, during the 1770s, the divertimento for string quartet and two horns (Mozart wrote several such works, including k247 and 287). An altogether more intellectual approach is evident in the quartets: imitative textures are found not only in development sections but in first statements of thematic material as well, while the finales to k168 and k173 are both fugal. Similarly, Mozart's first original keyboard concerto, k175 (possibly intended for organ), exploits counterpoint in ways not previously found in his orchestral music. The finale in particular starts with an imitative gesture that returns in various guises throughout the movement. The Symphony in E♭ k184, its

Italianisms notwithstanding, includes a C minor Andante whose main theme is also built on imitation, and the coda to the first movement of the Symphony k201 is a contrapuntal tour de force (the long development section of the finale also includes imitations between basses and first violins). The stormy Viennese style is most apparent in k184 (which was adopted in the 1780s as the overture to T.P. Gebler's *Thamos, König in Ägypten*, for which Mozart also wrote incidental music) and in the G minor Symphony k183. Some of this drama is carried over into the serenades of the mid-1770s, including k185, 203, 204 and 250 (Haffner), which although more relaxed in tone nevertheless frequently touch on a range of affects far beyond those typical of the genre. It was the serenade, in any case, that by 1775 had gained the upper hand in Mozart's orchestral output; there are no Salzburg symphonies – redactions of serenades aside – dating from between 1774 and 1779.

The church music that Mozart composed during this period mostly conforms to Salzburg traditions. The absence of soloists in the Mass k167 recalls Michael Haydn's *Missa S Joannis Nepomuceni* of 1772, while in k275 the distribution of solo and tutti, as well as the contrapuntal endings to the Gloria and Credo, the imitative entries at the beginning of the Sanctus and the solo at the Benedictus are reminiscent of Eberlin. Colloredo's church music reforms, described by Mozart in an oft-cited letter to Padre Martini of 4 September 1776 ('a mass, with the whole Kyrie, the Gloria, the Credo, the epistle sonata, the offertory or motet, the Sanctus and the Agnus, must last no more than three-quarters of an hour'), inform the brevity and style of k192 and 194: both include a minimum of word repetition, simple choral declamation and sparing musical treatment of text meanings, as well as unbroken settings of the Gloria and Credo without extended final fugues. Similar economies are found in k257, 258 and 259. Not all church music composed in Salzburg at this time was subject to Colloredo's reforms, however. A letter written by Leopold Mozart on 1 November 1777 describes a mass by Michael Haydn, the *Missa S Hieronymi*, that lasted an hour and a quarter. And k262 is a long and elaborate work which includes, besides concluding fugues to the Gloria and Credo, contrapuntal writing even at the Kyrie and 'Et incarnatus', and extended orchestral ritornellos.

If the church music mostly fell in step with Salzburg traditions, the symphonies, serenades and concertos of the earlier 1770s differ from other orchestral music composed there not only in their imaginative scoring, formal variety and diverse characters, but also in their susceptibility to critical readings. In the Symphony k133, the opening hammer-strokes do not return at the start of the recapitulation, which begins with the second group, but they appear to be 'realized' in the coda, where the weakly articulated theme first heard in the second bar is repeated with strong, downbeat root motion, reproducing the *forte* dynamic of the hammer-strokes. Not only does this gesture provide stability and closure otherwise lacking in the movement, but there seems little doubt that Mozart considered it quite deliberately. The autograph shows that he originally intended the passage to represent a coda; by cancelling the first ending, however, he integrated it into the movement proper, rather than distancing it from the action (fig.13). Almost certainly it was works such as this that in Salzburg provoked dissatisfaction with Mozart. For his part, he complained

that 'there is no stimulus [there] for my talent. When I play or when any of my compositions is performed, it is just as if the audience were all tables and chairs'.

Shortly before his departure for Paris in autumn 1777 Mozart composed the Piano Concerto k271, which in its scale, mastery of design, virtuosity, elements of surprise (the piano entry in the third bar is unprecedented) and exploitation of the most profound affects, particularly in the recitative sections of the disturbing C minor Andantino, far exceeds his earlier orchestral music. (Some parallels can be found in the violin concertos k216, 218 and 219 of 1775: the first two also have finales in a variety of tempos and metres, while in k219 the soloist is introduced in the first movement by a poetic Adagio episode, and there is a notable 'Turkish' episode in the minuet finale.) In many ways, k271 represents a new, more elaborate style that was to become Mozart's norm in the late 1770s. No doubt personal factors contributed to this development. It is difficult to forgo altogether the notion that the Paris–Mannheim journey of 1777–9, which violently wrenched Mozart from adolescence to manhood, dramatically influenced the style and substance of his music.

Whether as a result of 'foreign' influences or merely a desire to accommodate his works to a specific public, the music that Mozart composed in Mannheim and Paris frequently recalls local styles. Nannerl Mozart remarked of the Piano Sonata k309, written for Christian Cannabich's daughter Rosina, that 'anyone could see it was composed in Mannheim' (letter of 8 December 1777; Leopold, perhaps more astutely, described it on 11 December 1777 as having 'something of the mannered Mannheim style about it, but so little that your own good style is not spoilt'). Nannerl's observation may refer to the sharp dynamic contrasts in the first two movements and the affectation of the Andante; a similar atmosphere is evident in the next sonata, k311. The A minor Sonata k310, on the other hand, follows up the tradition of fiery keyboard writing that Schobert and others had pursued in Paris (although the tripartite Andante cantabile, with its agitated outburst at the centre of the movement, is without expressive precedent). In his six sonatas for keyboard and violin published in Paris (k301–06), Mozart also took over some features of Joseph Schuster's accompanied divertimentos (which he praised in a letter of 6 October 1777 to his father), notably in the structure of the first movement of k303, where the Adagio introduction represents the first subject and recurs at the recapitulation. The sonatas exhibit a wide variety of styles and affects, ranging from the eerie, almost claustrophobic, E minor k304 to the quasi-orchestral k302 (similar variety can be found in the piano sonatas of the mid-1770s, among them the mannered k282 and the orchestral k284). Perhaps the most important orchestral work composed at this time was the Paris Symphony k297. Following Leopold's advice, Mozart carefully tailored the work to local taste, beginning with the obligatory *premier coup d'archet* and continuing with powerful unison and octave passages, brilliant tuttis and exposed passages for the wind. Scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings, the symphony consciously exploits the soundscape of the large Paris orchestra.

Formal and textural variety abounds in the works of the mid- to late 1770s. Frequently, as in the Piano Sonata k280, Mozart avoids settling on the dominant (the same process characterizes the Haffner Symphony k385 of 1782), while some works, including the Piano Sonata k311, reverse the order of the material in the recapitulation. Within the recapitulation itself, Mozart finds effective new ways of avoiding a modulation to the dominant, often incorporating further development that relies on earlier transitional material but does not literally duplicate it. A good example is the Paris Symphony, where the introduction of a C♯ in the basses at bar 175 pushes the harmonies to the subdominant side while also, incidentally, serving to disorientate the listener. Because the movement has no internal repeats, the drop to C♮ conjures up memories of the surprising introduction of B♭ at the start of the development, which serves as the jumping-off point for a modulation to the distant key of F major; consequently, on first hearing the recapitulation may seem to represent a 'new' development.

Many of these styles and techniques remained with Mozart after his return to Salzburg in 1779. This is less true of his church music, perhaps, than of his other works, although the Credo of the Coronation Mass k317 has a symphonic thrust lacking in his earlier works and is broken off by an Adagio 'Et incarnatus'; in this respect it shares with Mozart's instrumental compositions of the time a selfconscious exploitation of musical and affective disruption. In the 'Posthorn' Serenade k320, for example, Mozart recalls the striking formal gesture of the Sonata k303, repeating, at the start of the recapitulation, the music of the slow introduction, rewriting it in the prevailing tempo. In the symphonies k318 and 338 Mozart manipulates the recapitulation. k338 repeats only a part of the first theme, reserving the rest for the final cadence, while k318 is altogether novel in its formal outlines, incorporating an Andante after the development and then returning to the second subject before only partly restating the first. Both the Serenade k320 and the magnificent Sinfonia concertante for violin and viola k364 make extensive use of Mannheim-style crescendos. The Andante of k364 in particular represents a peak in Mozart's orchestral style at this time: its rich orchestral textures, with divided violas, verge on the extravagant, while the unwillingness of the soloists to cadence, as they force each other on, often to higher tessituras, gives the movement an almost ecstatic character. (In this regard the Andante is similar in character to the Adagio non troppo of the G minor String Quintet k516, although part of the effect there is harmonic, deriving from the unexpected shifts between minor and major.)

Idomeneo marks the end of this development; it is unquestionably the most complex and opulent work composed by Mozart before his permanent move to Vienna in early 1781. Although nominally an *opera seria*, *Idomeneo* departs substantially from that tradition. With its French source, it is more natural in its expression of emotion and more complex in structure, with a greater emphasis on the participation of the chorus; its scoring, for the virtuoso Mannheim orchestra now at Munich, is exceptionally full and elaborate. The influence of Piccinni's French operas, as well as that of Gluck's reform works, is strong.

A remarkable feature of the opera is its abundance of orchestral recitative, which sharply reflects the sense of the words. It also uses recurrent motifs.

Certain phrases recur throughout the opera, referring consistently to individual characters and their predominant emotions, including Ilia's grief, Electra's jealousy and Idamantes' feelings about the sacrifice (Heartz, J1974). The key treatment is sometimes unorthodox and invariably expressive, as in Electra's D minor first aria, 'Tutte nel cor vi sento'. Here Mozart reaches a recapitulation in C minor before returning to the home key; he then modulates, without changing speed, into the music of the tempest, also in C minor and making use of a motif similar to that of the aria. The opera's orchestration includes many new and brilliant details, among them the evocative flute, oboe and violin passages in 'Fuor del mar' and the use of sustained wind against inexorable string triples and muted trumpet fanfares in 'O voto tremendo'. Perhaps the most admired number of the opera is the powerful Act 3 quartet, in which Idamantes resolves to seek death, a tour de force in which intensely chromatic music truthfully embraces four characters' diverse emotions.

Mozart: (3) Wolfgang Amadeus Mozart

9. Works, 1781–8.

Possibly as a result of the natural development of Mozart's style, or through a wish to accommodate his changed circumstances, the extravagance of Mozart's 'late Salzburg' works gave way, after his permanent move to Vienna, to leaner, more transparent textures and a less ornamental manner. This is true particularly of the six accompanied sonatas published in December 1781 (although only four of them, k376–7, 379 and 380, were composed there; k296 was written at Mannheim, and k378 at Salzburg in 1779 or 1780). At the same time, however, they are broader in conception than the earlier sonatas, with greater forward thrust and, in k380, a deepened sense of rhetorical contrast between full chords and rapid passage-work. Above all, they display a new relationship between the instruments. Although they remain piano sonatas with accompaniment, and contain passages where the violin part could be omitted without damaging the sense of the music, the violin nevertheless increasingly carries essential material, melodic or contrapuntal, and engages in dialogue with the keyboard. The violin part has even greater prominence in k454, composed for Regina Strinasacchi, while in k526, arguably the finest of Mozart's accompanied sonatas, the two instruments are equal in importance. The same trend is evident in the piano trios k496, 502, 542 and 548.

This new equality of partnership is best reflected in the string quartets and quintets of the early to mid-1780s, including the six string quartets dedicated to Haydn, which Mozart described in his dedication of 1 September 1785 as 'the fruits of a long and laborious endeavour', a claim borne out by the relatively large number of quartet fragments from this time as well by numerous corrections and changes in the autographs (fig.14; the thorny question of the textual relationship between Mozart's autograph and the first edition, published by Artaria in 1785, is described in Seiffert, N1997). That Mozart sought to emulate Haydn's quartets op.33, but not to imitate them slavishly, can hardly be doubted: like Haydn's, Mozart's quartets are characterized by textures conceived not merely in four-part harmony, but as four-part discourse, with the actual musical ideas linked to a freshly integrated treatment of the medium. Later critics described them

as prime examples, together with those of Haydn and Beethoven, of the 'classical' quartet, as opposed to the *quartor concertant* or *quatuor brillant*. According to Koch, they were the finest works of their kind.

Counterpoint in particular takes on a new aspect in the quartets. In the first movements of k421 and 464, each of the principal themes is subjected to imitative treatment; the Andante of k428 follows a similar procedure, supported by increased chromaticism (which is characteristic of the quartet as a whole). The coda of the first movement of the 'Hunt' Quartet k458, like the coda of the earlier A major Symphony k201, draws on the latent imitative potential of the movement's main thematic material, while the famous introduction to the 'Dissonance' Quartet k465 represents an extreme of both free counterpoint and chromaticism. Similar effects can be observed in the C major and G minor quintets of 1787, k515 and 516.

The finale of k387 represents a different use of counterpoint, which is treated not so much as a texture in and of itself, but as a structural topic. Here the main, stable thematic material is represented first and foremost by fugatos, while transitional and cadential material is generally composed in a melody-and-accompaniment *buffo* style. This procedure is reversed in the final movement of the Piano Concerto k459, where fugato represents transition and is explosively elaborated in the double fugue of the central episode. The hidden, but inherently contrapuntal nature of Mozart's material in general is already adumbrated in the C minor Fugue k426 for two pianos and its later version for strings k546, where the seemingly commonplace Baroque subject erupts at the end of the movement in the previously unimaginable guise of a melody accompanied by aggressive sawing-away in the upper parts. No doubt Mozart had conceived this possibility as early as 1782 while arranging for string quartet several fugues by Bach and Handel: a similar procedure is found at the conclusion of his version of the D♯ minor fugue from book 2 of Bach's *Das wohltemperirte Clavier*.

The wind music, including the three substantial serenades k361, 375 and 388, shows Mozart's interest in texture in different ways, including the use of novel combinations of instruments (Peter Shaffer, in his play *Amadeus*, puts into Salieri's mouth an evocative description of the opening bars of the Adagio from the Serenade for 13 instruments, k361). The C minor Mass k427, meanwhile, includes grave choruses (some in eight parts, as well as the customary four), among which the 'Qui tollis' is built on an ostinato bass of the Baroque descending tetrachord pattern. Several solo items, such as the 'Domine Deus' duet and the 'Quoniam' trio, are almost Handelian in their counterpoint, figuration and bare continuo textures. The Trio for clarinet, viola and piano k498 and the Quintet for piano and wind k452 are both uniquely scored.

Mozart's deliberate attention to even the smallest details of texture, scoring, rhythm and articulation as elements of both affect and style is evident from the numerous erasures, changes and revisions in his autographs. At bar 106 of the first movement of the D minor Piano Concerto k466, for example, he originally wrote the upper string parts as alternating quaver rests and quavers, continuing the pattern of the previous two bars, but he changed these to straight quavers in anticipation of the

approaching imperfect cadence. The second movement was initially conceived to begin with the orchestra (as an erased *piano* marking in the first violin part shows) and to include trumpets and drums, and in a possibly related correction, trumpets and drums were omitted from the two final bars of the first movement. In the final movement, at bar 181, Mozart for the first time writes slurs in the accompanying second violin, viola, cello and double bass parts, possibly because their figure here ascends where previously it had descended.

That texture is also a matter of formal significance for Mozart is especially clear in the case of the piano concertos. The structures of the first movements have been related to sonata form, Baroque ritornello forms and aria forms. Although varied in their structural details, they nevertheless follow a broadly consistent outline, consisting of seven large units: (1) an opening ritornello including a first theme, a more lyrical group and a concluding group; (2) the first solo, reiterating the first theme and then modulating to the dominant for a secondary group and a coda; (3) a medial ritornello, usually based on the opening ritornello; (4) a development-like section, representing the first part of the second solo; (5) a recapitulation, representing the second part of the second solo and largely following the first solo (but omitting the modulation); and (6) a concluding ritornello, using material from the medial ritornello and interrupted by (7) a cadenza. The second and third movements are more varied. The former include *romances*, binary movements, rondos and variations; the finales, although mostly sonata rondos, also include variations and sonata forms.

Viewed chronologically, the piano concertos make increasing use of dialogue between the soloist and the orchestra (both as a whole and in its individual sections); the solo keyboard writing, meanwhile, becomes increasingly varied and demanding. A new feature is the use of a soloistic continuo part in the orchestral outbursts that interrupt the large solo sections. (For a fuller discussion of structural aspects of the concertos, *see* Concerto, II.)

While the model of the early operatic aria is at least partly relevant to Mozart's Viennese concertos, it does not apply to *Die Entführung* or the three Da Ponte operas, *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte*: by the 1780s Mozart had more or less left earlier aria forms behind (Webster, M1996). Several different formal types can nevertheless be identified, including binary forms (*Die Entführung*, 'Traurigkeit'), ABA forms (*Don Giovanni*, 'Dalla sua pace', *Così*, Un 'aura amorosa'), complex two-part forms (*Figaro*, 'Aprite un po' quegl'occhi' and *Don Giovanni*, 'Vedrai, carino'), one-part undivided forms (*Die Entführung*, 'Im Mohrenland'), rondo (in the modern sense; *Così*, 'Donne mie') and rondò (*Figaro*, 'Dove sono'; see Webster, J1991). In every instance, however, a formal scheme is designed to express the text. The solo arias, rather than representing action, simultaneously portray a variety of complementary or conflicting emotions, one of which usually gains the upper hand. 'Non più andrai' is not so much about Cherubino's implied growth from adolescence to manhood as about Figaro's overwhelming need to gloat; the conflict between achieving peace of mind and inflicting punishment on Belmonte is resolved, in 'O, wie will ich triumphieren', in favour of strangulation; and Don Giovanni's rampant sexual desires overwhelm 'Fin ch'han dal vino', as

the final phrase spins, like him, nearly out of control, unable to cadence. Otherwise, the arias often reflect differences in the standing of the various characters – Bartolo's 'La vendetta' is blustery and parodistic, the Count's 'Vedrò, mentre io sospiro', menacing – or express social tension: Figaro's 'Se vuol ballare' is a good example (Allanbrook, J1982).

The ensembles sometimes carry more complex kinds of expression: the Letter Duet in *Figaro* is a dramatic tour de force, the music representing the dictation of a letter, with phrases realistically repeated and a condensed recapitulation serving for the reading-back of the text. But it is the finales in particular that, following *opera buffa* tradition, carry the action forward: changes in tempo, metre, tonality and orchestration resolve existing tensions while creating new ones, always closely allied to the action. Whether they represent meaningful or intentional tonal structures, however, is uncertain. By the same token, the notion that the operas exhibit large-scale tonal planning from start to finish has recently come under attack; many of the key successions cited as evidence of high-level organization are fairly common among Viennese *opere buffe* in general (Platoff, J1997). In at least parts of some individual operas, however, tonal planning appears to be deliberate. The Act 2 finale to *Don Giovanni*, for example, mirrors almost exactly the tonal action of the opera's overture and *Introduzione*. Both begin in D (minor–major in the overture, major in the finale) and then proceed by way of F (Leporello, Don Giovanni's dance band) to B♭ (Don Giovanni is chased from Anna's bedroom and confronts her father, Elvira confronts Don Giovanni) before returning abruptly to D. The similarity is reinforced by the virtual avoidance of a strong A major in both sections, while the conclusion of the action and the final sextet reverse the minor–major progression of the overture. Strikingly enough, it is the two outer sections of the opera that correspond to the traditional Don Giovanni story; the action 'inside' this frame is the unique contribution of Da Ponte and Mozart.

Shortly after the completion of *Figaro*, and hard on the heels of k503, the last of the concertos composed between 1784 and 1786, came the first of Mozart's 'late' symphonies, the Prague k504. While preserving much of the traditional D major brilliance, this work depends more on the arrangement and development of motifs than on thematic material; its surface is more varied, and more complex, than that of any previous orchestral work by him. The first movement in particular has a structure of great originality. The second-group idea starts as a chromatically inflected variant of the first, with a contrapuntal and sequential continuation, before a distinctive lyrical theme appears, while the development includes contrapuntal workings of various of these motifs and elides with the recapitulation, which fuses the two groups in unexpected ways. The variety of topics and figures alluded to, the integration of learned and *galant* counterpoint, and the rhetorical strategies of the Prague all make it a 'difficult' work, both conceptually and in terms of performance (Sisman, L1997). No less difficult are the final three symphonies, k543, 550 and 551, composed in the summer of 1788. k543, like the Prague, includes a long and at times sharply dissonant, tonally wayward introduction, the very sound of which – including clarinets but not oboes – is unprecedented for the time. This was, probably, the most hastily written of the three: the autograph is among Mozart's most careless, showing numerous mistakes of an elementary sort

(instrumental lines are misidentified, necessary clefs and accidentals are omitted, and many parts are written on the wrong staves). More than the G minor or the 'Jupiter', the E♭ major Symphony relies on instrumental doublings, although this, too, contributes to its weighty effect. No less remarkable is the enharmonic writing in the A♭ major Andante con moto, where E♭ is reinterpreted (in bars 92–3) as D♯, leading to an outburst in B minor. Similar enharmonic and chromatic writing is found in the development of the first movement of the G minor Symphony, which begins with the first-group material in F♯ minor; in the finale, the development begins with a tonally disorientating flourish before embarking on a four-part contrapuntal working-out of the material, ending in the remote key of C♯ minor, where the music pauses before being wrenched back to the tonic for the recapitulation. It is the finale of the 'Jupiter', however, that is best known, although its supposedly 'fugal' writing does not strictly merit that description; rather, it represents an example of *musica combinatoria*, for the various independent motifs heard earlier in the movement are brought together in the coda to create a fugato in five-part invertible counterpoint. In all three of these works, as well as the Prague, the disposition and handling of the orchestra are unique. Building on his experience with concerto and opera, Mozart brought to the symphony orchestra a new understanding of its possibilities both as a corporate body and as a collection of individuals. The textures and gestures range from the most grandiose and 'symphonic' to the most intimate and chamber music-like; the obbligato orchestral ensemble achieves its first perfection in these works.

Mozart's return to the symphony, no doubt related to the increasing prestige of the genre in the mid-1780s, may reflect a fundamental change in his persona as a composer and his ideas of self-presentation. The final triptych forms a natural conclusion, both stylistically and biographically, to this period. But it is also fair to identify a similarly fundamental change in the works composed from 1784 onwards: beginning with the Concerto k450, Mozart's music is significantly more complex, more expansive, larger in scale and more difficult than previously (that Mozart himself may have been in some way aware of this is documented perhaps by the thematic catalogue of his works that he began at this time; fig.6). This change is apparent from a comparison between the earlier three of the six quartets dedicated to Haydn, written in 1782–3, and the later three, written in 1784– 5. Similarly, the Concerto k449, completed in February 1784 but, as the autograph shows, probably begun over a year earlier, is stylistically more akin to the less ambitious early Viennese concertos (k413–15) than to its successors.

During the 19th century, this division of Mozart's works into two stylistic phases, the first up to the end of 1783, the second from 1784 onwards (a division tacitly recognized by theorists, who almost exclusively cite the later works), fused with then current biographical views of the composer as a divinely inspired genius – by implication a paragon of balance, regularity, symmetry and logic – to endorse a view of the 'Classical style', and Mozart's relationship to it, that has persisted in writings on the composer until the end of the 20th century. As a result, several anomalous works, chief among them the final three symphonies and the C minor Concerto k491, are sometimes seen as representing a social rebellion, a 'critical

world view', or Mozart's disillusionment with the Viennese musical public (see McClary, M1986, Kerman, M1991, and Subotnik, J1984, but in light of Powers, H1995). It is just as valid, however, to see these works as assertions of self-awareness. Mozart's plays of wit and his elaborate musical sophistication are not restricted to a handful of works: the abrupt shift from B♭ major to B minor in the central episode of the finale of the Concerto k456 or the precipitous modulation from B♭ to F♯ minor in the first movement of the Trio k563, the introduction of new themes in the development sections of the quartets k458 and 464, the three simultaneous dances in the Act 1 finale of *Don Giovanni* and the over-elaborate, almost decadent, ornamentation in the slow movement of the Concerto k450 all testify to a style that in general is concerned less with thematic unity and regularity than with disjunction and surprise. The final apotheosis of the 'Jupiter' does not represent a revelation of the symphony's teleological goal, nor is it a comment on the social 'norms' implied by that formulation. Rather, it signifies a self-realization of 'the intellectual force that activates the structure of the work … that side-steps the coherence of form' (Chua, L1999). In this respect, it is not wayward, but typical of Mozart's music of the mid-1780s.

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10. Works, 1789–91.

The Clarinet Quintet k581 of September 1789 is a late manifestation of the 'Classical' style of the mid-1780s, and in particular of Mozart's ability to create and weld together a diversity of gestures over the course of entire paragraphs and entire movements. This is most notably the case at the arrival on the dominant in the first movement: a rest in all the parts – more a signal to stop the action after a tutti arrival than an indication of any particular length of silence – is followed by a pizzicato cello line outlining the tonic and fifth of the harmony, long held notes in the second violin and viola that seem almost to emerge from the preceding silence and a new lyrical melody in the first violin. The re-entry of the clarinet with the same melody signals further changes: a shift to the minor mode, lower dynamics and syncopations in the strings. All of these lead to a confrontation between the clarinet and the rest of the ensemble, an outbreak of semiquavers and a conclusive trill, on three instruments, resulting in the firmest cadence in the movement to that point. The effect is to drag the listener along on a wave of increasingly agitated activity; in this respect it resembles the increasingly elaborate waves of pianistic activity that animate the first solo of the Concerto k467.

Yet the Clarinet Quintet is not generally representative of Mozart's prevailing style at the time, which is often characterized as ironic, restrained or serenely detached. Some commentators date the origin of this style to the time of the last three symphonies, others to that of *Don Giovanni* or even the two string quintets of 1787. No doubt there are similar elements in other works of the period 1784–8: the Concerto k503 is sometimes described as neutral or cold. But on the whole the late works can be characterized as noticeably more austere and refined than the earlier works, more motivic and contrapuntal, more economical in the use of material and texturally less rich. There are fewer new themes in development sections or in exposition codas, and second-group material is

frequently derived from primary ones by some form of extension or contrapuntal treatment.

This is particularly true of the late quintets k593 and 614. k593 has a first movement in a style more spare in texture than that of the preceding quintets but polyphonically richer, most obviously in the recapitulation, where the exposition material is extended and elaborated. The same can be said of k614, the minuet of which is canonic; more impressive still is the finale, the development section of which includes a double fugue. At the same time, both quintets selfconsciously exploit similar topics – each first-movement Allegro begins with a passage imitating horns, while that of k614 retains something of a wind serenade atmosphere – while making use of textures in novel ways. The Adagio of k593, not unlike the slow movement of the G minor Quintet k516, is a study in sonorities: each of its five large paragraphs is similarly structured around a recurring pattern, beginning with the full ensemble, reducing to three parts (the violins and viola alternating with the violas and violoncello) and then returning to five. k614 is novel in a different way. Here the first movement can be seen as a contest between the first violin and the rest of the ensemble, achieving rapprochement only in the final bars. (A similar principle is in evidence in the Piano Trio k502, where the exposition, development and recapitulation each represent an increasingly complex dialogue between piano and violin, with the cello fully participatory only after the second theme.) The textures of the late quartets, however, seem tame by comparison. Mozart must have realized that the new, elaborately wrought four-part quartet style he had previously cultivated would not serve for the concertante quartets popular in Berlin, and for the last two movements of k589 and the last three of k590, presumably conceived in the first instance for the cello-playing King of Prussia, the idea of the cello's prominence seems virtually to have been abandoned. It may also be that hopes of a preferment there – or of successfully completing the commission – had faded.

The notion of a contest in the first movement of k614 suggests that play on genre, consisting in this case of tension between the brilliant and 'Classical' styles identified by early writers on string chamber music, is also selfconsciously present in Mozart's works of the late 1780s (it had been there earlier, as well, in the Piano and Wind Quintet k452, a concerto in all but name, and in the final movement of the Piano Sonata k333, which includes a concerto cadenza). But there is a twist: in some instances Mozart manipulates not merely markers of genre, but markers of form and procedure as well. The slow movement of the E♭ Quintet k614, ostensibly a theme and variations (and among the most popular of Mozart's late variation sets, as several contemporaneous arrangements for keyboard show), takes over characteristic gestures of the rondo (including tonic restatements of the main theme) and, more importantly, the sonata. The passages linking the variations are typical sonata transitions, while the climax of the movement, which includes some of the sharpest dissonances in all of Mozart, corresponds to the increase in harmonic tension characteristic of a sonata development. A clear return to both tonic and main theme characterizes the final variation, which is followed by a sonata-like coda, drawing together the main procedural gestures of the movement.

Mozart's interest in Baroque counterpoint, so evident in the late quintets, may have been rekindled by his Handel arrangements for van Swieten and his trip in 1789 to Leipzig, where he renewed his acquaintance with Bach's works. Although the influence of Bach had been strong during the early 1780s, when Mozart also transcribed several preludes and fugues for van Swieten, a truly classical, integrated counterpoint of a Bachian sort appears to have become a regular feature of his music only in the late 1780s. Sometimes the counterpoint is explicit, as in the central fugato of the overture to *Die Zauberflöte* or in the chorale of the Men in Armour; for the most part, however, it is subsumed within larger forms and textures. In the Variations k613 the introduction and the theme, the song *Ein Weib ist das herrlichste Ding*, are combined contrapuntally in the coda, while in the Piano Sonata k576 the main secondary material of both outer movements is contrapuntally derived from the primary material (the first movement also includes significant contrapuntal working in the development and recapitulation).

Chance dictated that Mozart, in his last months, should compose works in three genres with which he had been little occupied for almost a decade: the Singspiel *Die Zauberflöte*, the Requiem and the *opera seria La clemenza di Tito*. Until the 1960s Mozart scholars were inclined to dismiss *Tito* as an opera written hastily and with distaste. Yet there is no reason to imagine that Mozart had reservations about composing it; serious opera had always attracted him, and many composers were setting Metastasio's classical librettos modified to meet contemporary taste through the addition of ensembles and choruses. Certainly the opera is written in a style more austere than that of the Da Ponte operas, but it is appropriate to the topic. It is clear that the aria lengths were carefully planned. In Act 2, both the prima donna (Vitellia) and the primo uomo (Sextus) have full-length rondò arias; Sextus's arias involve progressive increases of tempo, no doubt intended to represent the screwing up of his courage. The arias for the other characters, including Titus, are much shorter, while the trios embody some degree of simultaneous representation of different emotions, as in the *opere buffe*. The Act 1 finale, however, moves in a sense opposite from that of the traditional, accelerating *opera buffa* ensemble of confusion. It starts Allegro and ends Andante, with the principals on stage bewailing the betrayal of Titus while the groans of the populace are heard in the distance.

Die Zauberflöte and the Requiem appear on first hearing to be dramatically different in conception – no work by Mozart is more heterogeneous or displays as broad a range of stylistic references as the opera, while the Requiem seems to refer uniquely to its own rarefied spiritual domain – yet both exploit contrast to an extreme. The opera's fugal overture, with its key of E♭ and three introductory chords, is symbolically masonic; other ritual music, including Sarastro's songs, the choruses and some of the ensembles, also derive from freemasonry. Papageno's strophic comic songs, on the other hand, are in the cheerful manner of other contemporary Singspiele. The songs for the serious characters, while rarely using the extended forms of Italian opera, are more italianate; among these are Tamino's lyrical Portrait Aria and the Queen of Night's two bravura arias. Pamina's lament, 'Ach, ich fühl's', falls in between. Its simple, intimate manner reflects her more universal, idealized character. The remarkable Orator's Scene in the Act 1 finale, however, is sui generis (while at the

same time recalling Mozart's interest in declaimed musical settings, first evident in the late 1770s).

The Requiem, by contrast, hides its diversity. Nevertheless the three prevailing textures – homophonic or chordal as in the 'Dies irae' and 'Rex tremendae', contrapuntal as in the 'Requiem aeternam', the Kyrie fugue and the 'Recordare', and cantabile as in the 'Te decet hymnus' and 'Tuba mirum' – are juxtaposed almost kaleidoscopically, often succeeding each other in response to single phrases of the text. At times, the enharmonic and chromatic modulations are extreme, notably in the 'Confutatis' (from bar 25), where the successive lines of text are given in A minor, A♭ minor, G minor and then, via F♯ major, F major (Wolff, I1991). The make-up of the ensemble, including basset-horns, bassoons, trumpets, timpani and strings (with obbligato trombone in the 'Tuba mirum'), but no flutes, oboes or horns, lends itself to an extraordinarily beautiful, dark-hued sound. In the 'Rex tremendae' and in particular the 'Confutatis', the orchestra represents a character in its own right.

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11. Aftermath: reception and scholarship.

To judge by the more than normally laudatory tone of the obituaries and other tributes, Mozart's reputation stood high at the time of his death; although his music was frequently criticized as too audacious and complex, it was understood that he was an artist far out of the ordinary. In 1795, the *Teutschlands Annalen des Jahres 1794* reported that 'In this year … nothing can or may be sung or played, and nothing heard with approbation, but that it bears on its brow the all-powerful and magic name of Mozart', and by the end of the century his music held centre stage across Europe. Many of the mature works were already well known during the 1780s: the six quartets dedicated to Haydn, published by Artaria in September 1785, were available in Paris as early as December of that year, and some piano concertos were performed regularly in London from January 1786 onwards. It was *Die Entführung*, however, that first established Mozart's fame and influence throughout German-speaking Europe. The opera had been given in more than 20 cities by 1786, and Goethe, in his *Italienische Reise* of 1787, wrote that 'All our endeavours … to confine ourselves to what is simple and limited were lost when Mozart appeared. *Die Entführung aus dem Serail* conquered all.' Most of the other mature operas were similarly well received. Both *Figaro* and *Don Giovanni* were widely performed, especially in German, while *Così* had received numerous performances by 1793; *Die Zauberflöte* was universally popular. *La clemenza di Tito*, on the other hand, was slower to gain public acceptance (except in England, where it remained the favoured Mozart opera until the second decade of the 19th century).

No doubt interest in Mozart's music was fuelled by his premature death and by stories concerning the Requiem that began circulating shortly afterwards. The earliest known account, published in the *Salzburger Intelligenzblatt* for 7 January 1792, already adumbrated what is by now a familiar tale:

Some months before his death he received an unsigned
letter, asking him to write a requiem and to ask for it what he
wanted. Because this work did not at all appeal to him, he
thought, I will ask for so much that the patron will certainly
leave me alone. A servant came the next day for his answer.
Mozart informed the unknown patron that he could not write it
for less than 60 ducats and then not before two or three
months. The servant returned immediately with 30 ducats and
said that he would ask again in three months and that if the
mass were ready, he would immediately hand over the other
half of the money. So Mozart had to write it, which he did,
often with tears in his eyes, constantly saying: I fear that I am
writing a requiem for myself.

This anecdote neatly summarizes the Romantic image of Mozart that was
prevalent throughout the 19th century and much of the 20th, although
numerous documented facts and other evidence contradict it. Mozart may
have fallen ill as early as his visit to Prague in September 1791, but there is
no sign of any protracted bad health that could have given rise to
increasingly dark thoughts about his mortality and the work he was
engaged on. Nor did the Requiem exclusively occupy his time: both the
Clarinet Concerto k622 and the masonic cantata *Laut verkünde unsre
Freude* k623 were completed in the autumn. Circumstantial evidence
suggests that Mozart probably knew more about the commission than has
generally been supposed.

In view of the specific details of the anecdote, which are of a sort unlikely to
have been known to the general public so soon after Mozart's death, it may
have originated with Mozart's inner circle: from the beginning, apparently,
someone was determined to cast Mozart's life in a particular, and not
entirely truthful, light (although see Clarke, I1996). It was only a small step
from this first fabrication to a web of stories intended to promote various
myths about the composer: that he was an 'eternal child', a social rebel, a
libertine, a misunderstood genius, a helpless victim of professional
conspiracies, or even an idiot savant who cared for nothing but his music
(for a good summary, see Stafford, G1991). Much of the Mozart myth,
including his alleged poverty and neglect in Vienna, as well as the jealousy
of rival composers, was in place by 1800, when Thomas Busby wrote in the
Monthly Magazine (London, December 1798):

Had not the almost uniform practice of courts long explained
to mankind the principle on which they act, how difficult would
it be to conceive, that that of Vienna could so little appreciate
the merit of this extraordinary man, who looked to it for an
asylum, and passed in its vicinity the last ten years of his life!
the dispensers of royal favours, whose ears imbibe with such
avidity the flattery that meanness offers, can neglect that
genius which nobly refuses the tale of adulation; can stifle it
with poverty, and even follow it with persecution.

Contradictory as the numerous biographical tropes surrounding the
composer's life may at first seem, they nevertheless add up to a
remarkably consistent picture of Mozart as an artist and personality

distinctly outside the 'norm'. And it was this notion of Mozart's lack of connection to the real world that set a course for Mozart scholarship – whether biographical, analytical or editorial – up to the end of the 20th century.

Even the earliest biographies took sides in the struggle to present an 'authentic' version of Mozart's life: Nannerl's account, dealing mostly with the Salzburg years, is included in the obituary of Friedrich Schlichtegroll (F1793), while Constanze's position was first put forward by Niemetschek (F1798); it is worth noting that Constanze bought up and destroyed the entire edition of the publication containing Schlichtegroll's obituary, apparently disliking its portrayal of her. A more substantial presentation of this side of the story is the biography by Georg Nikolaus Nissen, Constanze's second husband (F1828), which served as the main source for many later accounts, including those of Oulibicheff (Ulïbïshev) (F1843) and Holmes (F1845) (the year after the publication of Nissen's biography Vincent and Mary Novello met Constanze and Nannerl, both of whom talked about Mozart; see Medici and Hughes, G1955). The first important scholarly biography, embodying fresh research, appeared in the centenary year, 1856 – Otto Jahn's *W.A. Mozart* (F1856). Ludwig von Köchel's chronological thematic catalogue of Mozart's works, ahead of its time in scholarly method, appeared six years later.

In the early decades of the 20th century, Mozart scholarship was dominated by Wyzewa and Saint-Foix's highly schematic analytical and stylistic study of the works (F1912–46); Alfred Einstein, in particular, took over many of their conclusions in his edition, the third, of the Köchel catalogue (1937). Similarly important are Dent's pioneering study of the operas (J1913), Schiedermair's presentation of the letters (A1914) and Hermann Abert's revision of Jahn (F1919–21). Emily Anderson's edition of the letters, with revised editions appearing in 1966 and 1985, was published in 1938 (Anderson, A1938); although it remains the fullest English translation available, it has been superseded by the complete German edition of W.A. Bauer, O.E. Deutsch and J.H. Eibl (A1962–75). The sixth edition of the Köchel catalogue, published in 1964, included substantial new information but by the late 1990s was badly out of date; a more reliable guide to the authenticity, chronology, history and sources for Mozart's works is found in the prefaces and critical reports to the Neue Mozart-Ausgabe (1955–91). The known documents relating to Mozart's life and works are collected in Deutsch's *Mozart: die Dokumente seines Lebens* (A1961, with supplements in 1978, 1991 and 1997).

Despite the dramatic increase in Mozart research in the late 20th century, and the renewed availability of numerous sources since the recovery in Poland of autographs lost during World War II, modern scholarship continues to rely on a limited range of material. This is especially evident in editions of Mozart's works, which are based almost exclusively on the autographs, for the most part ignoring, or at least undervaluing, contemporaneous manuscript copies and printed editions. This editorial stance has as much to do with past perceptions of Mozart as with modern notions of textual scholarship: the idea that his works were in some way 'perfect', and that transmission inevitably involves corruption, resulted in a misunderstanding of the essential nature of autographs as representing

performance as well as the dismissal of some sources that were considered less important, including even Mozart's own performing copies. By the same token, the study of the autographs themselves was for many years limited by a Mozart-centred outlook. Between 1800, when the Offenbach publisher J.A. André purchased the bulk of Mozart's estate from Constanze, and the 1960s and 70s, when Wolfgang Plath published his important articles on *Schriftchronologie*, interest in these documents centred chiefly on the identification and chronological development of Mozart's handwriting. It was only in the 1970s that the watermarks began to be taken into account, in Alan Tyson's systematic and pioneering study, which gave rise to substantial revisions in the dating of Mozart's works. Since then, source studies have broadened in scope to include not only contemporaneous copies, but also Mozart's sketches (Konrad, E1992) and first editions of his works (Haberkamp, A1986). Nevertheless, much remains to be done.

Analytical studies in the 1980s and 90s also departed from traditional formal and Schenkerian models (although these have remained vital). Contextual, topical, rhetorical and genre- and gender-based studies have become prominent, not only in the operas but also in Mozart's instrumental music, chiefly the symphonies and concertos. These two orchestral genres in particular lie at the heart of performing practice studies, an important element of Mozart scholarship from the 1970s onwards. Biography, finally, has continued to command attention, displaying a wide range of concerns from the psychological (Hildesheimer, F1977, and Solomon, F1995, but see also Head, F1999) to the increasingly important contextual (Braunbehrens, F1986, Halliwell, F1998).

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Editions: *Wolfgang Amadeus Mozart's Werke*, ed. J. Brahms and others (Leipzig, 1877–1905/*R*) [MW]*Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke*, ed. Internationale Stiftung Mozarteum Salzburg (Kassel, 1955–91) [NMA; nos. shown, e.g. Series (IV): Werkgruppe (3)/Abteilung (2)/Band (i), page (273) – IV:3/2/i, 273; Abteilung and Band nos. not always applicable]Thematic catalogue: L. von Köchel: *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amade Mozarts* (Leipzig, 1862; rev. 2/1905 by P. Graf von Waldersee; rev. 3/1937 by A. Einstein, repr. with suppl. 1947; rev. 6/1964/*R* by F. Giegling, A. Weinmann and G. Sievers)

K	no. in Köchel, 1862; for items not in 1862 edn, no. from 2/1905 or 3/1937 given
K^6	no. in Köchel, 6/1964; nos. preceded by A, B or C in appendices
KMS	nos. in Konrad, E1992
a	Anhang [appx]: applicable only to edns of Köchel before 6/1964
BH	no. in Breitkopf edn
LC	Leopold Mozart's catalogue, 17??; see Zaslaw, A1985
(D)	date from MS of work (not always clear)
(L)	date from Mozart's letters
(V)	date from Mozart: Verzeichnüss aller meiner Werke (1784–91), in GB-Lbl

Editions published in Mozart's lifetime are noted in the Remarks column, excluding arrangements and, generally, pf reductions; references to movements are shown in small roman, e.g. k320/iii.

Items are arranged in each category by order of K^6 numbers

masses, mass movements, requiem

litanies, vespers, vesper psalms

short sacred works

church sonatas

oratorios, sacred dramas, cantatas

operas, musical plays, dramatic cantatas

ballet music

duets and ensembles for solo voices and orchestra

vocal ensembles with piano or instrumental ensemble

arias and scenes for voice and orchestra

songs

canons

symphonies, symphony movements

cassations, serenades, divertimentos, miscellaneous works

wind ensemble

marches

dance music

concertos, concerto movements

chamber

keyboard

miscellaneous

k	k⁶	Title	Key	MW	NMA

masses, mass movements, requiem

33	33	Kyrie	F	III/i, 2	I:1/1/vi, 3

Scoring
SATB, str, bc

Composition :
Paris, 12 June 1766 (D)

139	47*a*	Missa solemnis	c	I/i, 117	I:1/1/i, 37

Scoring :
S, A, T, B, SATB, 2 ob, 2 tpt, timp, str, bc

Composition :
? Vienna, aut. 1768

Remarks :
'Waisenhausmesse'; perf. orphanage in Rennweg, Vienna, 7 Dec 1768

49	47*d*	Missa brevis	G	I/i, 1	I:1/1/i, 3

Scoring
S, A, T, B, SATB, str, bc

Composition :
Vienna, Oct–Nov 1768 (D)

Remarks
sketch, KMS 1768ᵃ ka20*a*/636*b*, 25

65	61*a*	Missa brevis	d	I/i, 33	I:1/1/i, 159

Scoring :
S, A, T, B, SATB, str, bc

Composition :
Salzburg, 14 Jan 1769 (D)

Remarks :
perf. Salzburg, collegiate church, 5 Feb 1769; KMS 1769[a]

66		66	Missa	C	I/i, 49	I:1/1/i, 185

Scoring :
S, A, T, B, SATB, 2 ob, [2 hn,] 4 tpt, timp, str

Composition :
Salzburg, Oct 1769 (D)

Remarks :
'Dominicus' Mass; perf. Salzburg, St Peter, 15 Oct 1769, for Cajetan Hagenauer; hn parts c1775–6; KMS 1769[n]

89		73*k*	Kyrie	G	III/ii	I:1/1/vi, 6

Scoring :
SSSSS (? or soloistic)

Composition :
Salzburg, 1772

Remarks :
KMS 1772[a]

90		90	Kyrie	d	—	I:1/1/vi, 13

Scoring :
SATB, bc

Composition :
Salzburg, 1772

167		167	Missa	C	I/i, 179	I:1/1/ii, 3

Scoring :
SATB, 2 ob, 4 tpt, 2 vn, b, bc

Composition :
Salzburg, June 1773 (D)

| 192 | 186*f* | Missa brevis | F | I/i, 239 | I:1/1/ii, 75 |

Scoring :
S, A, T, B, SATB, [2 tpt,] 2 vn, b, bc

Composition :
Salzburg, 24 June 1774 (D)

Remarks :
tpt parts added later

| 194 | 186*h* | Missa brevis | D | I/i, 265 | I:1/1/ii, 121 |

Scoring :
S, A, T, B, SATB, 2 vn, b, bc

Composition :
Salzburg, 8 Aug 1774 (D)

| 220 | 196*b* | Missa brevis | C | I/i, 291 | I:1/1/ii, 163 |

Scoring :
S, A, T, B, SATB, 2 tpt, timp, 2 vn, b, bc

Composition :
?Salzburg, 1775–7

Remarks :
'Spatzenmesse'

| 262 | 246*a* | Missa [longa] | C | I/ii, 119 | I:1/1/ii, 197 |

Scoring :
S, A, T, B, SATB, 2 ob, 2 hn, 2 tpt, 2 vn, b, bc

Composition :
Salzburg, 1775

Remarks :

2 tpt added *c*1777

257	257	Missa	C	I/ii, 1	I:1/1/iii, 3

Scoring :
S, A, T, B, SATB, 2 ob, 2 tpt, timp, 2 vn, b, bc

Composition :
Salzburg, Nov 1776 (D)

Remarks :
'Credo'; KMS 1776[a]

258	258	Missa brevis	C	I/ii, 55	I:1/1/iii, 115

Scoring :
S, A, T, B, SATB, 2 ob, 2 tpt, timp, 2 vn, b, bc

Composition :
Salzburg, Dec ?1775 [?1776] (D)

Remarks :
'Spaur', but possibly not mass composed for consecration of Count Friedrich Franz Joseph von Spaur, Feb 1777

259	259	Missa brevis	C	I/ii, 89	I:1/1/iii, 195

Scoring :
S, A, T, B, SATB, 2 ob, 2 tpt, timp, 2 vn, b, bc

Composition :
Salzburg, Dec 1776 (D)

Remarks :
'Organ solo'; 2 ob added ? 1776–81

275	272*b*	Missa brevis	B♭	I/ii, 183	I:1/1/iv, 3

Scoring :
S, A, T, B, SATB, 2 vn, b, bc

Composition :
Salzburg, by 1780

Remarks :
perf. Salzburg, St Peter, 21 Dec 1777

317	317	Missa	C	I/ii, 207	I:1/1/iv, 57

Scoring :
S, A, T, B, SATB, 2 ob, 2 hn, 2 tpt, timp, 2 vn, b, org

Composition :
Salzburg, 23 March 1779 (D)

Remarks :
'Coronation'

337	337	Missa	C	I/ii, 255	I:1/1/iv, 193

Scoring :
S, A, T, B, SATB, 2 ob, 2 bn, 2 tpt, timp, 2 vn, b, bc

Composition :
Salzburg, March 1780 (D)

Remarks :
autograph incl. rejected 136-bar frag. Cr

341	368*a*	Kyrie	d	III/i, 31	I:1/1/vi, 84

Scoring :
SATB, 2 fl, 2 ob, 2 cl, 2 bn, 4 hn, 2 tpt, timp, str, bc

Composition :
? Munich, 1780–81, or ? Vienna, late 1780s

Remarks :
lacks authentic sources

427	417*a*	Missa	c	XXIV, no.29	I:1/1/v

Scoring :
2S, SATB, 2 basset-hn, 2 bn, 2 tpt, timp, str, bc

Composition :
Vienna, cJuly 1782, ? Salzburg, Oct 1783

626	626	Requiem	d	XXIV, no.1	I:1/2/i–ii

Scoring :
S, A, T, B, SATB, 2 basset-hn, 2 bn, 2 tpt, timp, str, bc

Composition :
Vienna, late 1791

Remarks :
inc.; completed by F.X. Süssmayr and others

Frags: k223/166*e*, Osanna, C, 21 bars, 1772, NMA, I:1/1/vi, 15; ka18/166*f*, Ky, C, 49 bars, 1772, NMA, I:1/1/vi, 17; ka19/166*g*, Ky, D, 12 bars, 1772, NMA, I:1/1/vi, 29; ka16/196*a*, Ky, G, 34 bars, ?1787–90, NMA, I:1/1/vi, 46; ka13/258*a*, Ky, C, 9 bars, ?1790–91, NMA, I:1/1/vi, 82; ka322/296*a* = ka12/296*b*, Ky, E♭, 34 bars, ? early 1778, MW, III/1, 11, NMA, I:1/1/vi, 31; ka12/296*c*, San, C, 21 bars, ?1779–80, NMA, I:1/1/vi, 80; ka15/323, Ky, C, 37 bars, ?1787–90, MW, III/i, 22, NMA, I:1/1/vi, 50; ka20/323*a*, Gl, C, 26 bars, ?1787–90, NMA, I:1/1/vi, 76; ka14/422*a*, Ky, D, 11 bars, ?1787–90, NMA, I:1/1/vi, 80

Doubtful (selective list): k—/ka[3a]235*f*/C1.02, Mass, E♭, by B. Schack, in Periodical Collection of Sacred Music no.4 (London, 1831), 'additions by Mozart'; ka234/C1.08, Mass, C, numerous sources attrib. W.A. Mozart, pubd as Duae missae, no.1 (Munich), and as Novello no.8; k—/C1.18, 'Missa solemnis pastorita', G (Munich, 1946); k—/C1.20, Missa solemnis, C, also attrib. F. Brixi, Bs = k92/k[3]92/C3.01; k140/k[3]235*d*/C1.12, Missa brevis, G, unattrib. parts *D-Ahk* with autograph corrections, NMA, I:1/1/i, 285; k340/k[3]186*f*/C3.06, Ky, C, lost, MS copy once owned by J.A. André

Spurious (selective list): k115/166*d*, Missa solemnis, ed. R. Kubik (Neuhausen-Stuttgart, 1981), vs ed. D. Townsend (New York, 1963), frag. draft *D-OF*, ed. in MW, XXIV, no.28 and by W. Schulze (Stuttgart, 1983), by L. Mozart (s4.2), see Pfannhauser (D1971–2); k91/186*i*, Ky, by G. Reutter (ii); k221/A1, Ky, MW, XXIV, no.34, by J.E. Eberlin; k116+—/90*a*+417*B*+A18–19, Missa brevis, MW, XXIV, no.33, by L. Mozart, see Plath and others, D1971–2; ka233/C1.06, Novello no.7, by F.X. Süssmayr according to C. Mozart, attrib. Pichler at *A-GÖ*

Mozart: (3) Wolfgang Amadeus Mozart: Works

litanies, vespers, vesper psalms

109	74e	Litaniae	B♭?	S, A, T, B,	Salzburg, May	II, 1	I:2/i, 13

		lauretanae BVM		SATB, 2 vn, b, bc	1771 (D)		
125	125	Litaniae de venerabili altaris sacramento	B♭	S, A, T, B, SATB, 2 ob/fl, 2 hn, 2 tpt, str, bc	Salzburg, March 1772 (D)	II, 13	I:2/i, 23
195	186*d*	Litaniae lauretanae BVM	D	S, A, T, B, SATB, 2 ob, 2 hn, str, bc	Salzburg, May 1774 (D)	II, 63	I:2/i, 135
193	186*g*	Dixit Dominus, Magnificat	C	S, T, SATB, 2 tpt, timp, 2 vn, b, bc	Salzburg, July 1774 (D)	II, 169	I:2/ii, 1
243	243	Litaniae de venerabili altaris sacramento	E♭	S, A, T, B, SATB, 2 ob/fl, 2 bn, 2 hn, str, bc	Salzburg, March 1776 (D)	II, 109	I:2/i, 251
321	321	Vesperae de Dominica	C	S, A, T, B, SATB, 2 tpt, timp, 2 vn, b, bc	Salzburg, 1779 (D)	II, 193	I:2/ii, 33
339	339	Vesperae solennes de confessore	C	S, A, T, B, SATB, 2 tpt, timp, 2 vn, b, bc	Salzburg, 1780 (D)	II, 237	I:2/ii, 101

Frag.: k—/321*a*, Mag, C, 7 bars, NMA, I:2/ii, 18

Mozart: (3) Wolfgang Amadeus Mozart: Works

short sacred works

20	20	God is our Refuge	g	SATB	London, July 1765 (D)	III/i, 47	III:9, 2	motet; autograph (partly L. Mozart) given to *GB-Lbl*, July 1765,

								see King, *Festschrift Albi Rosenthal*, ed. R. Elvers (Tutzing, 1984), 157–80
—	33*c*	Stabat mater		SATB	? by 1768	—	—	lost; in LC
—	41*f*	[Fugue à 4 voci]		?SATB	? by 1768	—	—	lost; in LC
47	47	Veni Sancte Spiritus	C	S, A, T, B, SATB, 2 ob, 2 hn, 2 tpt, timp, bc	? before 1770	III/i, 48	I:3, 12	traditionally considered identical to Veni in LC, Vienna, 1768
—	47*b*				Vienna, late 1768	—	—	lost; 'grand offertory' perf. Vienna, Waisenhauskirche, 7 Dec 1768, ? = k34
117	66*a*	Benedictus sit Deus	C	S, SATB, 2 fl, 2 hn, 2 tpt, timp, str,	Salzburg, ?1769	III/ii, 21	I:3, 25	

					bc			
141	66*b*	Te Deum	C	SATB, 4 tpt, timp, 2 vn, b, bc	?Salzburg	II/i, 133	I:3, 43	earliest sources 1770s; orig. timp part lost
85	73*s*	Miserere	a	ATB, b	Bologna, July–Aug 1770 (D)	III/i, 58	I:3, 69	last 3 verses ?incorrectly attrib. J. André in one MS
86	73*v*	Quaerite primum	d	SATB	Bologna, 9/10 Oct 1770	III/i, 62	I:3, 73	ant; exercise for Accademia Filarmonica, Bologna; copies in *A-Sm*, *I-Baf* transmit version by G.B. Martini, *I-Bc*
108	74*d*	Regina coeli	C	S, SATB, 2 ob/fl, 2 hn, 2 tpt, timp, str, bc	Salzburg, May 1771 (D)	III/i, 63	I:3, 74	
72	74*f*	Inter natos mulierum	G	SATB, 2 vn, b, bc	?Salzburg	III/ii, 9	I:3, 9	off, for feast of St John the

								Baptist, 24 June; traditionally dated 1771 but earliest source late 1770s
127	127	Regina coeli	B♭	S, SATB, 2 ob/fl, 2 hn, str, bc	Salzburg, May 1772 (D)	III/i, 87	I:3, 120	
143	73*a*	Ergo interest	G	S, str, bc	Milan or Salzburg, 1772–3	III/ii, 37	I:3, 62	motet
165	158*a*	Exsultate, jubilate	F	S, 2 ob, 2 hn, str, bc	Milan, Jan 1773 (D)	III/ii, 43	I:3, 157	motet, for V. Rauzzini; perf. Milan, 17 Jan 1773; rev. version with 2 fl in place of 2 ob, text changes, Salzburg, about 1780: see R. Münster, *Mozart-Studien*, ii (1993),

								119–33
222	205a	Misericordias Domini	d	SATB, 2 vn, [va,] b, bc	Munich, early 1775	III/ii, 77	I:3, 182	off
260	248a	Venite populi	D	SSAATTBB, 2 vn ad lib, b, bc	Salzburg, 1776 (D)	III/ii, 91	I:3, 199	off
277	277	Alma Dei creatoris	F	S, A, T, B, SATB, 2 vn, b, bc	Salzburg, by 1781	III/ii, 111	I:3, 223	off
273	273	Sancta Maria, mater Dei	F	SATB, str, bc	Salzburg, 9 Sept 1777 (D)	III/ii, 103	I:3, 234	grad, for feast of BVM, 12 Sept; ? for St Peter, Salzburg
a1	297a	Miserere (8 movts)		SATB, orch	Paris, March–April 1778	—	—	for work by I. Holzbauer; lost; see letter, 5 April 1778
146	317b	Kommet her, ihr frechen Sünder	B♭	S, str, bc	Salzburg, 1770s	VI/i, 81	I:4/iv, 33	aria, usually said to date from 1779
276	321b	Regina coeli	C	S, A, T, B, SATB, 2 ob, 2 tpt, timp, 2 vn, b, bc	Salzburg, late 1770s	III/i, 118	1:3, 243	lacks authentic sources
343	336c	O Gottes	F; C	S, bc	? Vienna or	III/i, 154	III:8, 30	Ger. sacred

		Lamm; Als aus Aegypten			Prague, ?1787–8	5		songs (see letter, 29 May 1787 and first edition)
618	618	Ave verum corpus	D	SATB, str, bc	Baden, 17 June 1791 (D)	III/ii, 123	I:3, 261	motet

Frag.: ka23/166*h*, In te Domine speravi, C, 34 bars, 1774

Doubtful: k34, Scande coeli limina, off, C, ? Kloster Seeon, Bavaria, early 1767, MW, III/ii, 1, NMA, I:3m 3, ? = k—/47*b*; k142/C3.04, Tantum ergo, B♭, ? by J. Zach; k—, Amen, MW, III/i, 144, NMA, I:3, 270, see Eisen, D1991, 271–2; k197/C3.05, Tantum ergo, D, MW, III/i, 149, NMA, I:3, 276, transmitted with version, attrib. Mozart, of k142/C3.04

Spurious: k44/73*u*, Musica super cantum gregorianum, by J. Stadlmayr, see 'Arrangements'; ka21/k^{3}93*c*/A2, Lacrimosa, k326/k^{3}93*c*/A4, hymn, both by Eberlin; ka238/A17, Stabat mater, by P.E.F. Ligniville; k177/C3.09, off, by L. Mozart

Mozart: (3) Wolfgang Amadeus Mozart: Works

church sonatas

k	k^6	Key	MW	NMA
67	41*h*	E♭	XXIII, 1	VI: 16, 2

Scoring:
2 vn, b, org

Composition:
Salzburg, late 1771–1772

k	k^6	Key	MW	NMA
68	41*i*	B♭	XXIII, 3	VI:16, 4

Scoring:
2 vn, b, org

Composition:
Salzburg, late 1771–1772

k	k^6	Key	MW	NMA
69	41*k*	D	XXIII, 5	VI: 16, 6

Scoring :
2 vn, b, org

Composition :
Salzburg, late 1771–1772

| 144 | 124*a* | D | XXIII, 7 | VI: 16, 8 |

Scoring :
2 vn, b, org

Composition :
Salzburg, early 1774

| 145 | 124*b* | F | XXIII, 9 | VI: 16, 11 |

Scoring :
2 vn, b, org

Composition :
Salzburg, early 1774

| 212 | 212 | B♭ | XXIII, 11 | VI: 16, 13 |

Scoring :
2 vn, b, org

Composition :
Salzburg, July 1775 (D)

| 241 | 241 | G | — | VI: 16, 16 |

Scoring :
2 vn, b, org

Composition :
Salzburg, Jan 1776 (D)

| 224 | 241*a* | F | XXIII, 14 | VI: 16, 18 |

Scoring :
2 vn, b, org

Composition :
Salzburg, 1779–80

| 225 | 241*b* | A | XXIII, 18 | VI: 16, 22 |

Scoring :
2 vn, b, org

Composition :
Salzburg, 1779–80

244	244	F	XXIII, 21	VI: 16, 25

Scoring :
2 vn, b, org [solo]

Composition :
Salzburg, April 1776 (D)

245	245	D	XXIII, 24	VI: 16, 28

Scoring :
2 vn, b, org [solo]

Composition :
Salzburg, April 1776 (D)

263	263	C	—	VI: 16, 32

Scoring :
2 tpt, 2 vn, b, org [solo]

Composition :
Salzburg, late 1776

274	271*d*	G	XXIII, 27	VI: 16, 36

Scoring :
2 vn, b, org

Composition :
Salzburg, 1777 (D)

278	271*e*	C	XXIII, 30	VI: 16, 39

Scoring :
2 ob, 2 tpt, timp, 2 vn, b, org

Composition :
Salzburg, March–April 1777

329	317*a*	C	XXIII, 41	VI: 16, 49

Scoring :
2 ob, 2 hn, 2 tpt, timp, 2 vn, b, org [solo]

Composition :
Salzburg, early 1779

| 328 | 317*c* | C | XXIII, 36 | VI: 16, 60 |

Scoring :
2 vn, b, org [solo]

Composition :
Salzburg, early 1779

| 336 | 336*d* | C | XXIII, 51 | VI: 16, 65 |

Scoring :
2 vn, b, org [solo]

Composition :
Salzburg, March 1780 (D)

Spurious: ka65*a*/124*A*, by L. Mozart

Mozart: (3) Wolfgang Amadeus Mozart: Works

oratorios, sacred dramas, cantatas

k	k[6]	Title (description, libretto)	MW	NMA
35	35	Die Schuldigkeit des ersten Gebots (pt 1 of orat, 3, I.A. Weiser)	V/i	I:4/i

Scoring :
3 S, 2 T, 2 ob/fl, 2 bn, 2 hn, trbn, str

Composition :
Salzburg, early 1767

Remarks :
perf. Salzburg, 12 March 1767; pt 2 by J.M. Haydn, pt 3 by A.C. Adlgasser

42	35a	Grabmusik (cant.)	IV/1, 1	I:4/iv, 1

Scoring :
S, B, SATB, [2 ob,] 2 hn, str

Composition :
Salzburg, 1767

Remarks :
? perf. Salzburg Cathedral, 7 April 1767; final recit and chorus added c1773

| 118 | 74c | La Betulia liberata (orat, 2, P. Metastasio) | IV/2, 1 | I:4/ii |

Scoring :
4 S, T, B, SATB, 2 ob/fl, 2 bn, 4 hn, 2 tpt, str

Composition :
Italy and Salzburg, March–July 1771

Remarks :
commissioned in Padua, apparently unperf.

| 469 | 469 | Davidde penitente (orat, 2, ? L. Da Ponte) | IV/2, 1 | I:4/iii |

Scoring :
2 S, T, SATB, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 3 trbn, timp, str

Composition :
Vienna, March 1785

Remarks :
music from Mass k427/417a except for 2 arias, 6 and 11 March 1785 (V); perf. Vienna, Burg, 13 March

| 471 | 471 | Die Maurerfreude (cant., F. Petran) | IV/1, 24 | I:4/iv, 35 |

Scoring :
T, TTB, 2 ob, cl, 2 hn, str

619	619 Die ihr des unermesslichen Weltalls Schöpfer ehrt (cant., F.H. Ziegenhagen)	VII/1, 82	I:4/iv, 59

Scoring :
S, pf

Composition :
Vienna, July 1791 (V)

Remarks :
sketch in autograph

623	623 Laut verkünde unsre Freude (cant., E. Schikaneder)	IV/1, 40	I:4/iv, 65

Scoring :
2 T, B, fl, 2 ob, 2 hn, str

Composition :
Vienna, 15 Nov 1791 (V)

Remarks :
perf. Vienna, lodge 'Zur neugekrönten Hoffnung', 17 Nov 1791

Frag.: k429/468*a*, Dir, Seele des Weltalls (cant., L.L. Haschka), T, TTB, fl, 2 ob, cl, 2 hn, bn, str, Vienna, 1785–6, MW, XXIV, no.36a–b, NMA, I:4/iv, 96, partly completed by M. Stadler

Spurious: k623/623*a*, Lasst uns mit geschlungnen Händen, S, ?, appended to 1st edn of k623 (Vienna, 1792)

operas, musical plays, dramatic cantatas

k	k⁶	Title (description, libretto)	MW	NMA
38	38	Apollo et Hyacinthus (Lat. int, 3, R. Widl)	V/ii	II:5/i

Scoring :
2 S, 2 A, T, B, 2 ob, 2 hn, str

First performed :
Salzburg, Benedictine University, 13 May 1767

Remarks :
perf. with Widl's Lat. play, *Clementia Croesi*

k	k⁶	Title (description, libretto)	MW	NMA
51	46*a*	La finta semplice (ob, 3, C. Goldoni, rev. M. Coltellini)	V/iv	II:5/ii

Scoring :
3 S, 2 T, 2 B, 2 fl/eng hn, 2 ob, 2 bn, 2 hn, str

First performed :
Salzburg, Archbishop's Palace, on or about 1 May 1769

Remarks :
composed Vienna, mid-1768

k	k⁶	Title (description, libretto)	MW	NMA
50	46*b*	Bastien und Bastienne (Spl, 1, F.W. Weiskern, J. Müller and J.A. Schachtner, after M.-J.-B. Favart and	V/iii	II:5/iii

| | | H. de Guerville: *Les amours de Bastien et Bastienne*) | | |

Scoring :
S, T, B, 2 ob/fl, 2 hn, str

First performed :
Vienna, F.A. Mesmer's house, ?Sept–Oct 1768

Remarks :
see Tyler J1990

| 87 | | | 74*a* | Mitridate, re di Ponto (dramma per musica, 3, V.A. Cigna-Santi after G. Parini's It. trans. of J. Racine: *Mithridate*) | V/v | II:5/iv |

Scoring :
4 S, A, 2 T, 2 fl, 2 ob, 2 bn, 4 hn, str

First performed :
Milan, Regio Ducal, 26 Dec 1770

Remarks :
aria 'Vado incontro al fato estremo' (Act 3 scene iii) by Q. Gasparini (see Peiretti, J1996); KMS 1770[2–4]

| 111 | | | 111 | Ascanio in Alba (festa teatrale, 2, G. Parini) | V/vi | II:5/v |

Scoring :
4 S, T, SATB, 2 fl, 2 ob/eng hn/serpentini, 2 bn, 2 hn, 2 tpt/hn, timp, str

First performed :
Milan, Regio Ducal, 17 Oct 1771

Remarks :
for wedding of Archduke Ferdinand of Austria and Maria Beatrice Ricciarda of

Modena, with ballet ka207/C27.06

126	126	Il sogno di Scipione (azione teatrale, 1, Metastasio)	V/vii	II:5/vi

Scoring :
2 S, 3 T, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str

First performed :
? Salzburg, Archbishop's Palace, May 1772

Remarks :
composed ?April–Aug 1771, ? given as serenata at enthronement of Count H. Colloredo as Prince-Archbishop of Salzburg

135	135	Lucio Silla (dramma per musica, 3, G. De Gamerra)	V/viii	II:5/vii

Scoring :
4 S, 2 T, SATB, 2 ob/fl, 2 bn, 2 hn, 2 tpt, timp, str

First performed :
Milan, Regio Ducal, 26 Dec 1772

196	196	La finta giardiniera (ob, 3, ? G. Petrosellini)	V/ix	II:5/viii

Scoring :
4 S, 2 T, B, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt/hn, timp, str

First performed :
Munich, Salvator, 13 Jan 1775

Remarks :
perf. as Spl, Die verstellte Gärtnerin, Augsburg, 1 May 1780; autograph Act 1 lost

208	208	Il re pastore (serenata, 2,	V/x	II:5/ix

		Metastasio)		

Scoring :
3 S, 2 T, 2 fl, 2 ob/eng hn, 2 bn, 2 hn, 2 tpt/hn, str

First performed :
Salzburg, Archbishop's Palace, 23 April 1775

a11	315*e*	Semiramis (duodrama, O. von Gemmingen)	—	—

Scoring :
2 hn, 2 tpt/hn, str

First performed :
Mannheim, Nov 1778 (L)

Remarks :
lost, ? never begun

345	336*a*	Thamos, König in Ägypten (play with music, 5, T.P. Gebler)	V/xii	II:6/i

Scoring :
B, SATB, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, 3 trbn, timp, str

First performed :
Salzburg, ?1773 and ?1776–9

Remarks :
? 2 choruses composed Vienna, 1773; final version ?1776–9

344	336*b*	Zaide (Das Serail) (Spl, 2, Schachtner, after F.J. Sebastiani: *Das Serail*)	V/xi	II:5/x

Scoring :
S, 2/3 T, 2 B, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str

First performed :
Frankfurt, 27 Jan 1866

Remarks :
Composed Salzburg, 1780, inc.; lacks ov. and final chorus; KMS 1779"

| 366 | 366 | Idomeneo, re di Creta (dramma per musica, 3, G.B. Varesco, after A. Danchet: *Idomenée*) | V/xiii | II:5/xi |

Scoring :
3 S, 3 T, B, SATB, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str

First performed :
(i) Munich, Residenz, 29 Jan 1781

Remarks :
with ballet, k367

First performed :
(ii) Vienna, Palais Auersperg, 13 March 1786

Remarks :
perf. with k489, 490, both composed by 10 March 1786 (V)

| 384 | 384 | Die Entführung aus dem Serail (Spl, 3, C.F. Bretzner: *Belmont und Constanze*, rev. G. Stephanie the younger) | V/xv | II:5/xii |

Scoring :
2 S, 2 T, B, SATB, 2 fl/pic, 2 ob, 2 cl/basset-hn, 2 bn, 2 hn, 2 tpt, timp, str

Remarks :
vs (Mainz, 1785–6) KMS 1781[a]

| 422 | 422 | L'oca del Cairo (ob, 2, Varesco) | XXIV, no.37 | II:5/xiii |

Scoring :
3 S, 2 T, 2 B, [chorus,] 2 ob, 2 bn, 2 hn, str

First performed :
unperf.

Remarks :
composed Salzburg and Vienna, late 1783, inc.; 1 trio completed, 6 nos. sketched

| 430 | 424*a* | Lo sposo deluso (ob, 2, after *Le donne rivali*; attrib. ? Petrosellini) | XXIV, no.38 | II:5/xiv |

Scoring :
2 S, 2 T, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str

First performed :
unperf.

Remarks :
begun ?1785; only ov., trio and qt completed; KMS 1783[a, b, v]; A. Campana, *MJb 1988–9*, 573–88

| 486 | 486 | Der Schauspieldirektor (Spl, 1, Stephanie the younger) | V/xvi | II:5/xv |

Scoring :
2 S, T, B, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str

First performed :
Schloss Schönbrunn, Orangery, 7 Feb 1786

Remarks :
completed Vienna, 3 Feb 1786 (V), perf. with A. Salieri's Prima la musica;
KMS 1785^a, 1786$^{y/1;-2}$

| 492 | | 492 | Le nozze di Figaro (ob, 4, Da Ponte, after P.-A. Beaumarchais: *La folle journée, ou Le mariage de Figaro*) | V/xvii | II:5/xvi |

Scoring :
5 S, 1/2 T, 3/4 B, SATB, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str

First performed :
(i) Vienna, Burg, 1 May 1786

Remarks :
completed Vienna, 29 April 1786 (V); vs (Bonn, 1795); numerous sketches

First performed :
(ii) Vienna, Burg, 29 Aug 1789

Remarks :
with arias k577, 579

| 527 | | 527 | Il dissoluto punito, ossia Il Don Giovanni (ob, 2, Da Ponte) | V/xviii | II:5/xvii (concert version of ov., IV: 11/x, 23) |

Scoring :
3 S, T, 4 B, SATB, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, 3 trbn, timp, mand, str

First performed :
(i) Prague, National, 29 Oct 1787

Remarks :

Prague, 28 Oct 1787 (V); vs (Mainz, 1791) and (Vienna, 1790–91); KMS, 1787[b]

First performed :
(ii) Vienna, Burg, 7 May 1788

Remarks :
perf. with addns k540*a*, *b*, *c*

	588	Così fan tutte, ossia La scuola degli amanti (ob, 2, Da Ponte)	V/xix	II:5/xviii
588				

Scoring :
3 S, T, 2 B, SATB, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str

First performed :
Vienna, Burg, 26 Jan 1790

Remarks :
Jan 1790 (V); vs (Leipzig, 1794); KMS 1789[β, γ, δ, ε]

	620	Die Zauberflöte (Spl, 2, Schikaneder)	V/xx	II:5/xix
620				

Scoring :
7 S, 2 A, 4 T, 5 B, SATB, 2 fl/pic, 2 ob, 2 cl/basset-hn, 2 bn, 2 hn, 2 tpt, 3 trbn, timp, glock, str

First performed :
Vienna, auf der Wieden, 30 Sept 1791

Remarks :
mostly composed by July 1791 (V), ov. and march completed 28 Sept 1791 (V); excerpts, vs (Vienna, 1791–2): KMS 1791[a;, α, b;, β]

	621	La clemenza di Tito (os, 2, Metastasio, rev. C. Mazzolà)	V/xxi	II:5/xx
621				

First performed :
Prague, National, 6 Sept 1791

Music in: P. Anfossi: Il curioso indiscreto, Vienna, 1783; F. Bianchi: La villanella rapita, Vienna, 1785; Anfossi: Le gelosie fortunate, Vienna, 1788; D. Cimarosa: I due baroni, Vienna, 1789; U. Martín y Soler: Il burbero di buon cuore, Vienna, 1789

Mozart: (3) Wolfgang Amadeus Mozart: Works

ballet music

k	k[6]	Title	MW	NMA
a10	299*b*	Les petits riens	XXIV, no. 10a	II:6/ii, 13

Scoring :
2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Paris, May–June 1778

Remarks :
perf. 11 June 1778, Paris, Opéra, after N. Piccinni: Le finte gemelle; 20 movts, ov. and 13 (of 20) by Mozart

300	300	[Gavotte]		II:6/ii, 46

Scoring :
2 ob, 2 bn, 2 hn, str

Composition :
? Paris, early 1778

Remarks :
? discarded movt of Les petits riens

k	k⁶	First words (author)	Voices	MW	NMA
367	367	[Ballet for Idomeneo]			

Remarks :
see 'Operas'

k	k⁶	First words (author)	Voices	MW	NMA
446	416*d*	[Pantomime]	XXIV, no.18		II:6/ii, 120

Scoring :
str

Composition :
Vienna, Feb 1783

Remarks :
perf. Vienna, Hofburg, 3 March 1783; only 5 of at least 15 nos. extant

k	k⁶	First words (author)	Voices	MW	NMA
a207	C27.06	[?for Ascanio in Alba]	—		

Composition :
? Milan, late 1771

Remarks :
9 nos. only extant, arr. pf; see Plath, D1964, 111–29

Sketches: k299*c*, for a ballet of 27 nos., ? Paris, early 1778

Frag.: ka103/299*d*, La chasse (rondo), 2 fl, 2 ob, 2 bn, 2 hn, ? Paris, 1778, NMA, II:6/ii, 112

Doubtful: ka109/135*a*, Le gelosie del serraglio (for Lucio Silla), ? Milan, late 1772, autograph incipits for ballet of 32 nos., 6 from J. Starzer: Les cinque soltanes: see Senn, E1961

Mozart: (3) Wolfgang Amadeus Mozart: Works

duets and ensembles for solo voices and orchestra

k	k⁶	First words (author)	Voices	MW	NMA
479	479	Dite almeno in che mancai (G. Bertati)	S, T, B, B	VI/ii, 70	II:7/iii, 101

Accompaniment :
2 ob, 2 cl, 2 bn, 2 hn, str

Composition :
Vienna, 5 Nov 1785 (C)

Remarks :
for Bianchi: La villanella rapita, perf. Vienna, Burg, 28 Nov 1785

| 480 | 480 | Mandina amabile (Bertati) | S, T, B | VI/ii, 87 | II:7/iii, 143 |

Accompaniment :
2 fl, 2 ob, 2 cl, 2 bn, 2 hn, str

Composition :
Vienna, 21 Nov 1785 (V)

Remarks :
as k479 (Paris, 1789–90)

| 489 | 489 | Spiegarti non poss'io | S, T | V/xiii | II:5/xi, 376 |

Accompaniment :
2 ob, 2 bn, 2 hn, str

Composition :
Vienna, 10 March 1786 (V)

Remarks :
for Idomeneo k366

| 540*b* | 540*b* | Per queste tue manine (Da Ponte) | S, B | V/xviii | II:5/xvii, 497 |

Accompaniment :
2 fl, 2 ob, 2 bn, 2 tpt, str

Composition :
Vienna, 28 April 1788 (V)

625	592*a*	Nun liebes Weibchen	S, B	—	VI/2, 235

Accompaniment :
fl, 2 ob, 2 bn, 2 hn, str

Composition :
Vienna, Aug 1790

Remarks :
duet, for ? Schack: Der Stein der Weisen; ? partly orig; for other possible contribs. to opera see D.J. Buch, *COJ*, ix (1997), 195–232

615	615	Viviano felici (T. Grandi: *Le gelosie villane*)	S, A, T, B	—	—

Composition :
Vienna, 20 April 1791 (V)

Remarks :
lost; known only from Mozart's catalogue; for perf. of G. Sarti: Le gelosie villane

Frag.: k389/384*A*, Welch ängstliches Beben (Bretzner), T, T, fl, ob, bn, 2 hn, str, Vienna, April–May 1782, MW, XXIV, no.42, intended for Die Entführung aus dem Serail k384; k434/480b, Delgran regno delle amazzoni (*Petrosellini: Il regno delle amazoni*), T, B, B, 2 ob, 2 bn, 2 tpt, str, ? Vienna, end 1785, xxiv, no.44, II:7/iv, 154, 106 bars, inc. sketch, KMS 1785[b] = k626b/33

Mozart: (3) Wolfgang Amadeus Mozart: Works

vocal ensembles with piano or instrumental ensemble

a24*a*	43*a*	Ach, was müssen wir erfahren	S, S	pf	? Vienna, Oct 1767	—	III:9, 51	? by L. Mozart
436	436	Ecco quel fiero istante (Met	S, S, B	3 basset-hn	? Vienna, ?1786	VI/ii, 65	III:9, 31	notturno; ? partly by G. von Jacq

		astasio: *Canzonette*)						uin; see Plath in Plath and others, D1971–2
437	437	Mi lagnerò tacendo (Metastasio: *Siroe*)	S, S, B	2 cl, basset-hn	Vienna, 1786	VI/ii, 67	III:9, 35	as k436
438	438	Se lontan ben mio (Metastasio: *Strofe per musica*)	S, S, B	2 cl, basset-hn	Viena, ?1786	XXIV, no.46	III:9, 29	as k436
439	439	Due pupille amabili	S, S, B	3 basset-hn	Viena, ?1786	—	III:9, 26	as k436
346	439*a*	Luci care, luci belle	S, S, B	3 basset-hn	Viena, ?1786	—	III:9, 42	as k436
441	441	Liebes Mandel, wo is's Bandel (?Mozart)	S, T, B	str	Viena, ? early 1785 or ? 1786–7	VII/1, 25	III:9, 7	KMS 1786[α, β]
532	532	[Grazie agl'inganni tuoi] (Metastasio: *La libertà di Nice*)	S, T, B	fl, cl, 2 hn, 2 bn, b	? Vienna, 1787	VII/1, 73	III:9, 62	26 bars without words based on M. Kelly's duet

K	K6	First words (author)				MW	NMA	
549	549	Più non si trovano (Metastasio: *L'olimpiade*)	S, S, B	3 basset-hn	Vienna, 16 July 1788 (V)	VI/ii, 185	III:9, 44	'Grazie agl'inganni tuoi' authenticity of acc. doubtful

Frag.: ka5/571*a*, Caro mio Druck und Schluck (Mozart), S, T, T, B, ?pf, ? Vienna, 1789, MW, XXIV, no.50, NMA, III:9, 64

Spurious: k441*c*/C9.04, Liebes Mädchen, S, S, B, by M. Haydn, see Schmid, *ÖMz*, xxvi (1971), 72–9

Mozart: (3) Wolfgang Amadeus Mozart: Works

arias and scenes for voice and orchestra

K	K⁶	First words (author)	MW	NMA

for soprano

K	K6	First words (author)	MW	NMA
23	23	Conservati fedele (Metastasio: *Artaserse*)	VI/i, 9; XXIV, no.54	II:7/i, 13

Accompaniment : str

Composition : The Hague, Oct 1765

Remarks : rev. Jan 1766

| 70 | 61*c* | A Berenice … Sol nascente | VI/i, 23 | II:7/i, 47 |

Accompaniment : 2 ob, 2 hn, str

Composition :

Salzburg, ?Dec 1766

78		73b	Per pietà, bell'idol mio (Metastasio: *Artaserse*)	VI/i, 49	II:7/i, 17

Accompaniment :
2 ob, 2 hn, str

Composition :
c1765–6

| a2 | | 73A | Misero tu non sei (Metastasio: *Demetrio*) | — | — |

Composition :
Milan, 26 Jan 1770 (L)

Remarks :
lost; known only from letter, 26 Jan 1770

| 88 | | 73c | Fra cento affanni (Metastasio: *Artaserse*) | VI/i, 66 | II:7/i, 65 |

Accompaniment :
2 ob, 2 hn, 2 tpt, str

Composition :
Milan, Feb–March 1770

| 79 | | 73d | O temerario Arbace … Per quel paterno amplesso (Metastasio: *Artaserse*) | VI/i, 54 | II:7/i, 23 |

Accompaniment :
2 ob, 2 bn, 2 hn, str

77		73e	Misero me … Misero pargoletto (Metastasio: *Demofoonte*)	VI/i, 33	II:7/i, 83

Accompaniment :
2 ob, 2 bn, 2 hn, str

Composition :
Milan, March 1770

82		73o	Se ardire, e speranza (Metastasio: *Demofoonte*)	XXIV, no.48a	II:7/i, 103

Accompaniment :
2 fl, 2 hn, str

Composition :
Rome, 25 April 1770 (D)

83		73p	Se tutti i mali miei (Metastasio: *Demofoonte*)	VI/i, 60	II:7/i, 115, 177

Accompaniment :
2 ob, 2 hn, str

Composition :
Rome, April–May 1770

Remarks :
2 versions

74b		74b	Non curo l'affetto (Metastasio:	—	II:7/i, 125

		Demofoonte)		

Accompaniment :
2 ob, 2 hn, str

Composition :
Milan or Pavia, early 1771

Remarks :
lacks authentic sources

| 217 | 217 | Voi avete un cor fedele (after Goldoni: *Le nozze di Dorina*) | VI/i, 93 | II:7/i, 147 |

Accompaniment :
2 ob, 2 hn, str

Composition :
Salzburg, 26 Oct 1775 (D)

Remarks :
? insertion for B. Galuppi: Le nozze di Dorina

| 272 | 272 | Ah, lo previdi … Ah, t'invola agl'occhi miei (Cigna-Santi: *Andromeda*) | VI/i, 119 | II:7/ii, 23 |

Accompaniment :
2 ob, 2 hn, str

Composition :
Salzburg, Aug 1777 (D)

Remarks :
for J. Dušek

| 294 | 294 | Alcandro lo confesso … Non sò | VI/i, 134 | II:7/ii, 41, 151 |

		d'onde viene (Metastasio: *L'olimpiade*)		

Accompaniment :
2 fl, 2 cl, 2 bn, 2 hn, str

Composition :
Mannheim, 24 Feb 1778 (D)

Remarks :
for A. Weber; 2 versions, KMS 177[8α]

486*a*	295*a*	Basta vincesti … Ah, non lasciarmi (Metastasio: *Didone abbandonata*)	XXIV, no.61	II:7/ii, 77

Accompaniment :
2 fl, 2 bn, 2 hn, str

Composition :
Mannheim, 27 Feb 1778 (D)

Remarks :
for D. Wendling (i), inspired by an aria by Galuppi; see W. Plath, *Festschrift Walter Senn*, ed. E. Egg and E. Fässler (Munich, 1975), 174–8

316	300*b*	Popoli di Tessaglia … Io non chiedo (R. de' Calzabigi: *Alceste*)	VI/i, 164	II:7/ii, 85

Accompaniment :
ob, bn, 2 hn, str

Composition :
Paris, July 1778; Munich, 8 Jan 1779 (D)

Remarks :
for A. Weber

| a3 | 315*b* | [Scena] | — | — |

Accompaniment :
ob, 2 cl, 3 hn, pf, str

Composition :
St Germain, Aug 1778

Remarks :
lost; for G.F. Tenducci; see Oldman, *ML*, xlii (1961), 44--52

| a11*a* | 365*a* | Warum, o Liebe … Zittre, töricht Herz (J.G. Dyck, after C. Gozzi: *Le due notti affannase*) | — | — |

Composition :
Munich, Nov 1780

Remarks :
partly lost; sung in Gozzi: Le due notti affannose, trans. F.A.C. Werther (Salzburg, 1 Dec 1780); see Edge, K1996

| 368 | 368 | Ma che vi fece … Sperai vicino (Metastasio: *Demofoonte*) | VI/i, 183 | II:7/ii, 107 |

Accompaniment :
2 fl, 2 bn, 2 hn, str

Composition :
Salzburg, 1779–80

| 369 | 369 | Misera! dove son … Ah! non son io (Metastasio: *Ezio*) | VI/i, 198 | II:7/ii, 125 |

Accompaniment :
2 fl, 2 hn, str

Composition :
Munich, 8 March 1781 (D)

Remarks :
for Countess J. Paumgarten

| 374 | 374 | A questo seno … Or che il cielo (G. De Gamerra: *Sismano nel Mogol*) | VI/i, 206 | II:7/ii, 135 |

Accompaniment :
2 ob, 2 hn, str

Composition :
Vienna, April 1781 (L)

Remarks :
for F. Ceccarelli, perf. 8 April 1781

| 119 | 382*h* | Der Liebe himmlisches Gefühl | XXIV, no.40 | II:7/ii, 203 |

Accompaniment :
? [2 ob, 2 hn, str]

Composition :
?

Remarks :
lacks authentic sources; acc. extant only in kbd red.

| 383 | 383 | Nehmt meinen Dank | VI/i, 217 | II:7/iii, 3 |

Accompaniment :
fl, ob, bn, str

Composition :
Vienna, 10 April 1782 (D)

Remarks :

? for A. Lange (née Weber)

416	416	Mia speranza adorata … Ah, non sai qual pena (G. Sertor: *Zemira*)	VI/ii, 2	II:7/iii, 11

Accompaniment :
2 ob, 2 bn, 2 hn, str

Composition :
Vienna, 8 Jan 1783 (D)

Remarks :
for A. Lange, perf. 11 Jan and 23 March 1783

178	417e	Ah, spiegarti, oh Dio	XXIV, no.41	II:7/iii, 210

Composition :
Vienna, June 1783

Remarks :
acc. extant only in kbd red., ? earlier version of k418

418	418	Vorrei spiegarvi, oh Dio	VI/ii, 11	II:7/iii, 25

Accompaniment :
2 ob, 2 bn, 2 hn, str

Composition :
Vienna, 20 June 1783 (D)

Remarks :
for A. Lange, insertion for Anfossi: Il curioso indiscreto, Vienna, Burg, 30 June 1783; KMS 1783$^\beta$

419	419	No, che non sei capace	VI/ii, 21	II:7/iii, 37

Accompaniment :
2 ob, 2 hn, 2 tpt, timp, str

Composition :
Vienna, June 1783 (D)

Remarks :
as k418; KMS 1783^d

| 490 | 490 | Non più, tutto ascoltai ... Non temer, amato bene | V/xiii | II:5/xi, 192 |

Accompaniment :
2 cl, 2 bn, 2 hn, vn solo, str

Composition :
Vienna, 10 March 1786 (V)

Remarks :
see Idomeneo k366

| 505 | 505 | Ch'io mi scordi di te ... Non temer, amato bene | VI/ii, 100 | II:7/iii, 175 |

Accompaniment :
2 cl, 2 bn, 2 hn, pf, str

Composition :
Vienna, 26 Dec 1786 (D)

Remarks :
for N. Storace; text from 1786 for Idomeneo k490

| 528 | 528 | Bella mia fiamma … Resta, o cara (D.M. Scarcone: *Cerere placata*) | VI/ii, 146 | II:7/iv, 37 |

Accompaniment :
fl, 2 ob, 2 bn, 2 hn, str

Composition :
Prague, 3 Nov 1787 (D, V)

	Remarks : for J. Dušek			
538	538	Ah se in ciel, benigne stelle (Metastasio: *L'eroe cinese*)	VI/ii, 161	II:7/iv, 57
	Accompaniment : 2 ob, 2 bn, 2 hn, str			

Composition :
Vienna, 4 March 1788 (D, V)

	Remarks : for A. Lange; rev. of 1778 vocal part			
540*c*	540*c*	In quali eccessi … Mi tradì (Da Ponte)	V/xviii	II:5/xvii, 511
	Accompaniment : fl, 2 cl, bn, 2 hn, str			
	Composition : Vienna, 30 April 1788 (V)			
	Remarks : for Don Giovanni k527			
569	569	Ohne Zwang, aus eignem Triebe	—	—
	Accompaniment : 2 ob, 2 bn, 2 hn, str			

Composition :
Vienna, Jan 1789 (V)

Remarks :
lost; Mozart's catalogue: 'Eine teutsche Aria'

577	577 Al desio di chi t'adora (?Da Ponte)	V/xvii	II:5/xvi, 602

Accompaniment :
2 basset-hn, 2 bn, 2 hn, str

Composition :
Vienna, July 1789 (V)

Remarks :
rondò for A. Ferraresi del Bene, for Le nozze di Figaro k492; KMS 1789$^{\alpha}$, see Page and Edge, J1991

578	578 Alma grande e nobil core (G. Palomba)	VI/ii, 187	II:7/iv, 91

Accompaniment :
2 ob, 2 bn, 2 hn, str

Composition :
Vienna, Aug 1789 (V)

Remarks :
for Cimarosa: I due baroni, Vienna, Burg, Sept 1789

579	579 Un moto di gioia (?Da Ponte)	VII/1	II:5/xvi, 597

Accompaniment :
fl, ob, bn, 2 hn, str

Composition :
Vienna, Aug 1789

Remarks :
for Le nozze di Figaro k492

580	580 Schon lacht der holde Frühling	XXIV, no.48	II:7/iv, 168

Accompaniment :

2 cl, 2 bn, 2 hn, str

Composition :
Vienna, 17 Sept 1789 (V)

Remarks :
for Ger. version of G. Paisiello: Il barbiere di Siviglia, not used; orch inc.

| 582 | 582 | Chi sa qual sia (?Da Ponte) | VI/ii, 195 | II:7/iv, 105 |

Accompaniment :
2 cl, 2 bn, 2 hn, str

Composition :
Vienna, Oct 1789 (V)

Remarks :
for L. Villeneuve, for Martín y Soler: Il burbero di buon cuore, Vienna, Burg, 9 Nov 1789

| 583 | 583 | Vado, ma dove? (?Da Ponte) | VI/ii, 203 | II:7/iv, 115 |

Accompaniment :
2 cl, 2 bn, 2 hn, str

Composition :
Vienna, Oct 1789 (V)

Remarks :
as k582

| — | — | Quel destrier (Metastasio: *L'olimpiade*) | | |

Composition :
c1766

Remarks :
lost; Constanze owned MS, 1799; see letter, 13 Feb 1799

| | | Cara se le mie pene (?Metastasio: *Alessandro nell'Indie*) | | II:7/i, 59 |

Accompaniment:
2 hn, vn, va, b

Composition :
? by 1772

Remarks :
? = aria composed Olmütz, 1767

Composition :
Olmütz, Dec 1767 (L)

Remarks :
?lost, or = 'Cara se le mie pene'; see letter, 28 May 1778

Composition :
Vienna, late sum. – aut. 1768

Remarks :
described in letters

Composition :
by Dec 1768

Remarks :
LC '15 Italian arias', incl. probably k21, 23, 78/73b, 79/73*d* and possibly 'Quel destrier'; 10 or 11 lost, not necessarily for S

| | No caro fà corragio | | |

Accompaniment :
str

Composition :
Vienna, ? Aug 1790

Frags.: k73*D*, Per quel paterno amplesso (Metastasio: Artaserse), 3 bars, *c*1766; k440/383*h*, In te spero (Metastasio: *Demofoonte*), 81 bars, v and b only, 1782 or ? later, MW, XXIV, no. 47

for alto

255	255	Ombra felice … Io ti lascio (De Gramera)	2 ob, 2 hn, str	Salzburg, Sept 1776 (D)	VI/i, 103	II:7/ii, 3	text from M. Mortellari: Arsace (Padua, 1775)

for tenor

21	19*c*	Va dal furor portata (Metastasio: *Ezio*)	2 ob, 2 bn, 2 hn, str	London, 1765	VI/i, 1	II:7/i, 3, 163	2 versions, 1 rev. L. Mozart
36	33*i*	Or che il dover … Tali e cotanti sono	2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Salzburg, Dec 1766	VI/i, 13	II:7/i, 33	licenza perf. anniversary of Archbishop Sigismund's consecration, 21 Dec 1766
71	71	Ah più tremar non voglio (Metastasio: *Demofoonte*)	2 ob, 2 hn, str	? Italy 1770	XXIV, no.39	II:7/iv, 145	only 48 bars extant; ? continuation lost
209	209	Si mostra la sorte	2 fl, 2 hn, str	Salzburg, 19 May 1775 (D)	VI/i, 83	II:7/i, 131	
210	210	Con ossequio, con rispetto (Petrosellini: *L'astratto, ovvero Il giocator fortunato*)	2 ob, 2 hn, str	Salzburg, May 1775 (D)	VI/i, 87	II:7/i, 139	
256	256	Clarice cara (Petrosellini: *L'astratto, ovvero Il giocator fortunato*)	2 ob, 2 hn, str	Salzburg, Sept 1776 (D)	VI/i, 113	II:7/ii, 15	? for Piccinni: L'astratto; KMS 1776[a]
295	295	Se al labbro mio non credi	2 fl, 2 ob, 2 bn, 2 hn, str	Mannheim, 27 Feb 1778 (D)	VI/i, 148	II:7/ii, 59, 167	for A. Raaff; 2 versions; from J.A. Hasse: Artaserse, text attrib. A. Salvi
435	416*b*	Müsst'ich auch durch tausend Drachen	fl, ob, cl, 2 bn, 2 hn, 2 tpt, timp, str	? Vienna, early 1780s	XXIV, no.45	II:7/iv, 162	orch inc.; KMS 1783[α]
420	420	Per pietà, non ricercate	2 cl, 2 bn, 2 hn, str	Vienna, 21 June 1783 (D)	VI/ii, 31	II:7/iii, 51	for J.V. Adamberger, for Anfossi: Il curioso

K	K6	Title	Instrumentation	Place, date	NMA	AMA	Notes
431	425b	Misero! o sogno … Aura che intorni spiri (Mazzolà: *L'isola capricciosa*)	2 fl, 2 bn, 2 hn, str	? Vienna, 1783	VI/ii, 39	II:7/iii, 81	indiscreto, not perf.; KMS 1783[d] for Adamberger
540a	540a	Dalla sua pace (Da Ponte)	fl, 2 ob, 2 bn, 2 hn, str	Vienna, 24 April 1788 (D, C)	V/xviii	II:5/xviii, 489	for F. Morella, for Don Giovanni k527

for bass

K	K6	Title	Instrumentation	Place, date	NMA	AMA	Notes
432	421a	Cosi dunque tradisci … Aspri rimorsi atroci (Metastasio: *Temistocle*)	2 fl, 2 ob, 2 bn, 2 hn, str	? Vienna, c1782–3	VI/ii, 55	II:7/iii, 67	
512	512	Alcandro, lo confesso … Non sò d'onde viene (Metastasio: *L'olimpiade*)	fl, 2 ob, 2 bn, 2 hn, str	Vienna, 19 March 1787 (D)	VI/ii, 120	II:7/iv, 3	
513	513	Mentre ti lascio (Angioli-Morbilli: *La disfatta di Dario*)	fl, 2 cl, 2 bn, 2 hn, str	Vienna, 23 March 1787 (D, C)	VI/ii, 133	II:7/iv, 19	for Jacquin
539	539	Ich möchte wohl der Kaiser sein (J.W.L.	pic, 2 ob, 2 bn, 2 hn, perc, str	Vienna, 5 March 1788 (D, C)	VI/ii, 177	II:7/iv, 79	Ger. warsong for F. Baumann, perf. Vienna,

		Gleim)					Leopoldstadt, 7 March 1788
541	541	Un bacio di mano (?Da Ponte)	fl, 2 ob, 2 bn, 2 hn, str	Vienna, May 1788 (C)	VI/ii, 180	II:7/iv, 83	for F. Albertarelli, for Anfossi: Le gelosie fortunate, Vienna, Burg, 2 June 1788
584	584	Rivolgete a lui lo sguardo (Da Ponte)	2 ob, 2 bn, 2 tpt, timp, str	Vienna, Dec 1789 (C)	VI/ii, 209		for Così fan tutte k588; replaced by 'Non siate ritrosi'
612	612	Per questa bella mano	fl, 2 ob, 2 bn, 2 hn, db solo, str	Vienna, 8 March 1791 (D, C)	VI/ii, 224	II:7/iv, 123	for F.X. Gerl and F. Pischelberger
a245	621a	Io ti lascio	str	?Prague, Sept 1791		II:7/iv, 139	? only vn parts by Mozart, rest by Jacquin; see U. Konrad, *MJb 1989–90*, 99–113

Frags.: k209a, Un dente guasto, 16 bars, ? sum. 1772; k433/416*c*, Männer suchen stets zu naschen, ?mid-1780s, MW, XXIV, no.43, orch barely sketched

Mozart: (3) Wolfgang Amadeus Mozart: Works

songs

with piano accompaniment unless otherwise stated

K	K⁶	Title	First words	Key	Author	MW	NMA
53	47*e*	An die Freude	Freude, Königin der Weisen	F	J.P. Uz	VII/1, 2	III:8, 2

Composition :
Vienna, aut. 1768

Remarks :
(Vienna, *c*1768)

| 147 | 125*g* | | Wie unglücklich bin ich nit | F | | VII/1, 4 | III:8, 4 |

Composition :
Salzburg, ?1775–6

Remarks :
masonic

| 148 | 125*h* | Lobegesang auf die feierliche Johannisloge | O heiliges Band der Freundschaft | D | L.F. Lenz | VII/1, 5 | III:8, 4 |

Composition :
Salzburg, 1773

Remarks :
masonic

| 307 | 284*d* | Ariette | Oiseaux, si tous les ans | C | A. Ferrand | VII/1, 12 | III:8, 6 |

Composition :

Remarks :
for E.A. Wendling (ii)

| 308 | 295*b* | Ariette | Dans un bois solitaire | A | A.H. de la Motte | VII/1, 14 | III:8, 8 |

Composition
Mannheim, wint. 1777–8

Remarks :
for E.A. Wendling (ii)

| 343 | 336*c* | [2 Ger. sacred songs] | | | | | |

Remarks :
see 'Short sacred works'

| 392 | 340*a* | | Verdankt sei es dem Glanz | F | J.T. Hermes | VII/1, 24 | III:8, 15 |

Composition :
Vienna, 1781–2

| 391 | 340*b* | [An die Einsamkeit] | Sei du mein Trost | B | Hermes | VII/1, 23 | III:8, 16 |

Composition :
Vienna, 1781–2

| 390 | 340*c* | [An die Hoffnung] | Ich würd' auf meinem Pfad | d | Hermes | VII/1, 22 | III:8, 17 |

Composition :
Vienna, 1781–2

| 349 | 367*a* | Die | Was | G | J.M. | VII/1, | III:8, |

		Zufriedenheit	frag ich viel		Miller	18	12

Composition :
Munich, wint. 1780–81

Remarks :
2 versions, one with mand acc.

| 351 | 367*b* | | Komm, liebe Zither | C | | VII/1, 21 | III:8, 14 |

Composition :
Munich, wint. 1780–81

Remarks :
mand acc.

| a25 | 386*d* | [Gibraltar] | O Calpe! | D | J.N.C.M. Denis | — | III:8, 72 |

Composition :
Vienna, end 1782 (L)

Remarks :
only pf part sketched

| 178 | 417*e* | | Ah, spiegarti, o Dio | | | | |

Remarks :
see 'Arias and Scenes … ' (soprano)

| 468 | 468 | Lied zur Gesellenreise | Die ihr einem neuen Grade | B♭ | J.F. von Ratschky | VII/1, 34 | III:8, 18 |

Composition :
Vienna, 26 March 1785 (V)

Remarks :
masonic; ? perf. Vienna, 16 April 1785: acc.: org in autograph, pf in Mozart's catalogue

| 472 | 472 | Der | Ihr | g | C.F. | VII/1, | III:8, |

| | | Zauberer | Mädchen, flieht Damöten ja! | | Weisse | 36 | 20 |

Composition :
Vienna, 7 May 1785 (V)

Remarks :
(Vienna, 1788)

| 473 | 473 | Die Zufriedenheit | Wie sanft, wie ruhig | B♭ | Weisse | VII/1, 38 | III:8, 22 |

Composition :
Vienna, 7 May 1785 (V)

| 474 | 474 | Die betrogene Welt | Der reiche Tor | G | Weisse | VII/1, 40 | III:8, 24 |

Composition :
Vienna, 7 May 1785 (V)

Remarks :
(Vienna, 1788)

| 476 | 476 | Das Veilchen | Ein Veilchen | G | J.W. von Goethe | VII/1, 42 | III:8, 26 |

Composition :
Vienna, 8 June 1785 (V)

Remarks :
(Vienna, 1789)

| a11a | 477a | Per la ricuperta salute die Ophelia | | | Da Ponte | | |

Composition :
Vienna, ? Sept 1785

| 483 | 483 | Zerfliesset heut', geliebte Brüder | B♭ | J.B. von Schloissnig | VII/1, 44 | III:9, 20 |

Composition :
Vienna, end 1785

Remarks :
masonic song, with male chorus

| 484 | 484 | Ihr unsre neuen Leiter | G | Schloissnig | VII/1, 46 | III:9, 22 |

Composition :
Vienna, end 1785

Remarks :
masonic song, with male chorus

| 506 | 506 | Lied der Freiheit | Wer unter eines Mädchens Hand | F | J.A. Blumauer | VII/1, 48 | III:8, 28 |

Composition :
Vienna, ? end 1785

Remarks :
(Vienna, 1786)

| 517 | 517 | Die Alte | Zu meiner Zeit | e | F. von Hagedom | VII/1, 50 | III:8, 32 |

Composition :
Vienna, 18 May 1787 (V)

Remarks :
(Vienna, 1788)

| 518 | 518 | Die | Sobal | F | Weiss | VII/1, | III:8, |

	Verschweigung	d Damötas Chloen sieht	e		52	34

Composition :
Vienna, 20 May 1787 (V)

Remarks :
inc. (Vienna, 1788), lost; later completions by ? J. André in autograph and by ? A.E. Müller; see U. Konrad, *MJb 1989–90*, 99–113

| 519 | Das Lied der Trennung | Die Engel Gottes weinen | f | K.E.K. Schmidt | VII/1, 54 | III:8, 36 |

Composition :
Vienna, 23 May 1787 (V)

Remarks :
(Vienna, 1789)

| 520 | Als Luise die Briefe | Erzeugt von heisser Phantasie | C | G. von Baumberg | VII/1, 58 | III:8, 40 |

Composition :
Vienna, 26 May 1787 (D, C)

| 523 | Abendempfindung | Abend ist's | F | ?J.H. Campe | VII/1, 60 | III:8, 42 |

Composition :
Vienna, 24 June 1787 (V)

Remarks :
(Vienna, 1789)

| 524 | An Chloe | Wenn die Lieb' aus deinen blaue | E | J.G. Jacobi | VII/1, 64 | III:8, 46 |

Composition :
Vienna, 24 June 1787 (V)

Remarks :
(Vienna, 1789)

529

Composition :
Prague, 6 Nov 1787 (V)

Remarks :
(Vienna, 1788)

530

Composition :
Prague, 6 Nov 1787

Remarks :
circulated as work by Jacquin

531

Composition :
Vienna, 11 Dec 1787 (V)

Remarks :
(Vienna, 1787)

552

Composition :
Vienna, 11 Aug 1788 (V)

529	Des kleinen Friedrichs Geburtstag	Es war einmal, ihr Leutchen	F	J.E.F. Schall	VII/1, 68	III:8, 50
530	Das Traumbild	Wo bist du, Bild	E♭	L.H.C. Hölty	VII/1, 70	III:8, 52
531	Die kleine Spinnerin	Was spinnst du	C		VII/1, 72	III:8, 54
552	Beim Auszug in das Feld	Dem hohen Kaiser-Worte treu	A		—	III:8, 56

Remarks :
(Vienna, 1788)

596

Composition :
Vienna, 14 Jan 1791 (V)

Remarks :
(Vienna, 1791)

597

Composition :
Vienna, 14 Jan 1791 (V)

Remarks :
(Vienna, 1791)

598

Composition :
Vienna, 14 Jan 1791 (V)

Remarks :
(Vienna, 1791)

619

Remarks :
see 'Oratorios'

—

596	Sehnsucht nach dem Frühlinge	Komm, lieber Mai	F	C.A. Overbeck	VII/1, 77	III:8, 58
597	Im Frühlingsanfang	Erwacht zum neuen Leben	E♭	C.C. Sturm	VII/1, 78	III:8, 59
598	Das Kinderspiel	Wir Kinder	A	Overbeck	VII/1, 80	III:8, 60
619		Die ihr des unermesslichen Weltalls				
—	Zur Eröffn	Des Todes		A. Veit		

ung der Meisterloge; Zum Schluss der Meisterarbeit — Werk, der Faulniss Grauen; Vollbracht is die Arbeit der Meister — von Schittlersberg

Composition :
Vienna, ? Aug 1785

Remarks :
masonic, ? perf. 12 Aug 1785; see Autexier, G1984

— Bey Eröffnung der Tafelloge; Kettenlied; Lied in Nahmen der Armen — Legt für heut das werkzeug nieder; Wir singen, und schlingen zur Wette; Brüder! der blinde Greis am Stabe — G. Leon

Composition :
Vienna, ? June–July 1790

Remarks :
masonic; ? perf. 6 July 1790; see Autexier, K1992

Sketches, frags.: k—/441*a*, Ja! grüss dich Gott, 20 bars, ?Vienna, 1783; ka26/475*a*, Einsam bin ich, 8 bars; O Calpe! [Gibraltar] (J.N.C.M. Denis), Vienna, end 1782 (L), NMA, III:8, 27, only pf part sketched; k^2—+a270–75, 277–83/C8.32–46, 15 Lieder (C.F. Gellert), ? by L. Mozart, see Plath and others, D1971–2; k—, Lustig sein die Schwobemedle, Salzburg, 1777–9
Doubtful: k52/46*c*, Daphne deine Rosenwangen, arr. by L. Mozart of Meiner liebsten schöne Wangen

(Bastien und Bastienne k51/46*b*) with new text, MW, VII/1, 1, NMA, II:5/iii, 90

Spurious: k149/125*d*, Ich hab' es längst gesagt (Die grossmütige Gelassenheit) (L. Günther), MW, VII/1, 6; by L. Mozart; k150/125*e*, Was ich in Gedanken küsse (Geheime Liebe) (Günther), MW, VII/1, 7 by L. Mozart; k151/125*f*, Ich trachte nicht nach solchen Dugen (Die Zufriedenheit) (F.R.L. von Canitz), MW, VII/1, 8, by L. Mozart; k152/210*a*, Ridente la calma (canzonetta), arr. ? by Mozart of aria by J. Mysliveček, see MW, VII/1, 9, M. Flothuis, *MJb 1971–2*, 241–3; k350/C.8.48, Wiegenlied, MW, VII/1, 20, by B. Flies

Mozart: (3) Wolfgang Amadeus Mozart: Works

canons

k	k⁶	Work and type	Key	MW	NMA
89*a*I	73*i*	canon 4 in 1	A	—	III:10, 71
Composition: 1772					
Remarks, alternative texts : KMS 1772ᵃ					
89	73*k*	Kyrie, 5 in 1	G	III/i, 5	III:10, 3
Composition : 1772					
89*a*II	73*r*	1 Incipe Menalios , 3 in 1	F	—	III:10, 73
Composition : 1772					
		2 Cantate Domino, 8 in 1	G		
		3 Confitebor, 2 in 1 (+ 1)	C		
		4 Thebana bella	B♭		

		cantus, 6 in 2			
a109*d*	73*x*	14 canonic studies			

Composition :
1772

229	382*a*	canon 3 in 1	c	VII/2, 2	III:10, 80

Composition :
? Vienna, *c*1782

Remarks, alternative texts :
Sie ist dahin (L.H.C. Hölty)

230	382*b*	canon 2 in 1	c	VII/2, 4	III:10, 83

Composition :
? Vienna, *c*1782

Remarks, alternative texts :
Selig, selig (Hölty)

231	382*c*	Leck mich im Arsch (Mozart), 6 in 1	B♭	VII/2, 5	III:10, 11

Composition :
? Vienna, *c*1782

Remarks, alternative texts :
Lasst froh uns sein (C.G. Breitkopf)

233	382*d*	Leck mir den Arsch (Mozart), 3 in 1	B♭	VII/2, 11	III:10, 17

Composition :
? Vienna, *c*1782

Remarks, alternative texts :
Nichts labt mich mehr (G.C. Härtel)

234	382*e*	Bei der Hitz' im	G	VII/2, 13	III:10, 20

| | | Sommer ess ich (Mozart), 3 in 1 | | | |

Composition :
? Vienna, *c*1782

Remarks, alternative texts :
Essen, trinken (Breitkopf)

| 347 | 382*f* | canon 6 in 1 | D | VII/2, 15 | III:10, 84 |

Composition :
? Vienna, *c*1782

Remarks, alternative texts :
Wo der perlende Wein (Breitkopf): Lasst uns ziehn (L.V. Köchel)

| 348 | 382*g* | V'amo di core teneramente, 12 in 3 | G | VII/2, 16 | III:10, 24 |

Composition :
? Vienna, *c*1782

| 507 | 507 | canon 3 in 1 | F | VII/2, 18 | III:10, 86 |

Composition :
Vienna, after 3 June 1786

Remarks, alternative texts :
Heiterkeit und leichtes Blut (Härtel)

| 508 | 508 | canon 3 in 1 | F | VII/2, 18 | III:10, 88 |

Composition :
Vienna, after 3 June 1786

Remarks, alternative texts :
Auf das Wohl aller Freunde (Härtel)

| — | 508*A* | canon 3 in 1 | C | — | |

Composition :
Vienna, after 3 June 1786

508*a*	508*a*, 1–2	2 canons 3 in 1	F	—	III:10, 89

Composition :
Vienna, after 3 June 1786

508*a*	508*a*, 3–8	6 canons 2 in 1	F	—	III:10, 90

Composition :
Vienna, after 3 June 1786

232	509*a*	Lieber Freistädtler, lieber Gaulimauli (Mozart), 4 in 1	G	VII/2, 8; XXIV, no.52	III:10, 27

Composition :
Vienna, after 4 July 1787

Remarks, alternative texts :
Wer nicht liebt Wein (Härtel)

283	515*b*	canon 4 in 2	F	VII/2, 1	III:10, 96

Composition :
Vienna, 24 April 1787 (D)

Remarks, alternative texts :
Ach! zu kurz (Härtel)

553	553	Alleluia, 3 in 1	C	VII/2, 19	III:10, 32

Composition :
Vienna, 2 Sept 1788 (V)

554	554	Ave Maria, 4 in 1	F	VII/2, 20	III:10, 34

Composition :
Vienna, 2 Sept 1788 (V)

555	555	Lacrimoso son'io, 4 in 1	a	VII/2, 21	III:10, 36

Composition :
Vienna, 2 Sept 1788 (V)

Remarks, alternative texts :
text earlier set by A. Caldara; Ach zum Jammer (Breitkopf)

| 556 | 556 | Grechtelt's enk (Mozart), 4 in 1 | G | VII/2, 23 | III:10, 38 |

Composition :
Vienna, 2 Sept 1788 (V)

Remarks, alternative texts :
Alles Fleisch (Breitkopf)

| 557 | 557 | Nascoso e il mio sol, 4 in 1 | f | VII/2, 25 | III:10, 40 |

Composition :
Vienna, 2 Sept 1788 (V)

Remarks, alternative texts :
text earlier set by Caldara

| 558 | 558 | Gehn wir im Prater (Mozart), 4 in 1 | B♭ | VII/2, 27 | III:10, 43 |

Composition :
Vienna, 2 Sept 1788 (V)

Remarks, alternative texts :
Alles ist eitel hier (Breitkopf)

| 559 | 559 | Difficile lectu mihi mars (Mozart), 3 in 1 | F | VII/2, 29 | III:10, 47 |

Composition :
Vienna, 2 Sept 1788 (V)

Remarks, alternative texts :
Nimm, ist's gleich warm (Breitkopf)

| 560a | 559a | O du | F | VII/2, 36 | III:10, |

					49, 55
		eselhafter Peierl! (Mozart), 4 in 1			

Composition :
Vienna, 2 Sept 1788 (V)

Remarks, alternative texts :
versions k560, MW, VII/2, 31, in F or G with slightly different words; Gähnst du (Breitkopf)

561	561	Bona nox! bist a rechta Ox (Mozart), 4 in 1	A	VII/2, 37	III:10, 62

Composition :
Vienna, 2 Sept 1788 (V)

Remarks, alternative texts :
Gute Nacht (Breitkopf)

562	562	Caro bell'idol mio, 3 in 1	A	VII/2, 39	III:10, 65

Composition :
Vienna, 2 Sept 1788 (V)

Remarks, alternative texts :
text earlier set by Caldara; Ach süsses teures Leben (Breitkopf)

a191	562c	[? for 2 vn, va, b] 4 in 1	C	XXIV, no.51	III:10, 68

Composition :
?Vienna

—	—	canon 8 in 1	a	—	—

Composition :
? Italy or Salzburg, 1770–71

Remarks, alternative texts :
see Zaslaw, D1971–2

—	—	8 canons	F	—	III:10, 90

Composition :
Vienna, after 3 June 1786

| — | | — | canon 4 in 1 | F | — | III:10, 97 |

Composition :
Vienna, ? sum. 1786

Spurious: ka109*d*/73*x*, 14 canonic studies, from G.B. Martini: *Storia della musica*; k562*a*, B♭, k562*b*, F, NMA, III:10, 98, by M. Haydn

Mozart: (3) Wolfgang Amadeus Mozart: Works

symphonies, symphony movements

k	k^6	BH	Key	Movts	MW	NMA
16	16	1	E♭	3	VIII/i, 1	IV:11/i, 3
Scoring : 2 ob, 2 hn, str						
Composition : London, 1764– 5						
19	19	4	D	3	VIII/i, 37	IV:11/i, 21
Scoring : 2 ob, 2 hn, str						
Composition : London, 1765						
a223	19*a*	—	F	3	—	IV:11/i, 35
Scoring : 2 ob, 2 hn, str						
Composition : London, 1765 – Paris, 1766						
22	22	5	B♭	3	VIII/i,	IV:11/i,

Scoring :
2 ob, 2 hn, str

Composition :
The Hague, Dec 1765

| 43 | 43 | 6 | F | 4 | VII/i, 56 | IV:11/i, 79 |

Scoring :
2 ob/fl, 2 hn, str

Composition :
? Salzburg–Vienna, 1767

| 45 | 45 | 7 | D | 4 | VIII/i, 69 | IV:11/i, 95 |

Scoring :
2 ob, 2 hn, 2 tpt, timp, str

Composition :
Vienna, 16 Jan 1768 (D)

Remarks :
adapted as ov. to La finta semplice

| a221 | 45a | — | G | 3 | — | IV:11/i, 115 |

Scoring :
2 ob, 2 hn, str

Composition :
The Hague, 1766

Remarks :
'Lambach', rev. c1767

| a214 | 45b | — | B♭ | 4 | — | IV:11/i, 129 |

Scoring :
2 ob, 2 hn, str

Composition :

?Vienna, 1768

| 48 | 48 | 8 | D | 4 | VIII/i, 81 | IV:11/i, 143 |

Remarks :
lacks authentic sources

Scoring :
2 ob, 2 hn, 2 tpt, timp, str

Composition :
Vienna, 13 Dec 1768 (D)

| 73 | 73 | 9 | C | 4 | VIII/ii, 97 | IV:11/i, 163 |

Scoring :
2 ob/fl, 2 hn, 2 tpt, timp, str

Composition :
Salzburg or Italy, 1769–70

| 81 | 73*l* | 44 | D | 3 | XXIV, no.4 | IV:11/ii, 3 |

Scoring :
2 ob, 2 hn, str

Composition :
? Rome, April 1770

Remarks :
lacks authentic sources

| 97 | 73*m* | 47 | D | 4 | XXIV, no.7 | IV:11/ii, 15 |

Scoring :
2 ob, 2 hn, 2 tpt, timp, str

Composition :
? Rome, April 1770

Remarks :
lacks authentic sources

95	73*n*	45	D	4	XXIV, no.5	IV:11/ii, 33

Scoring :
2 fl, 2 tpt, str

Composition :
? Rome, April 1770

Remarks :
lacks authentic sources

| 84 | 73*q* | 11 | D | 3 | VIII/i, 21 | IV:11/ii, 47 |

Scoring :
2 ob, 2 hn, str

Composition :
? Milan/Bologna, 1770

Remarks :
lacks authentic sources, also attrib. L. Mozart, C.D. von Dittersdorf and others; see J. LaRue, in Plath, L1971–2

| 74 | 74 | 10 | G | 3 | VIII/i, 110 | IV:11/ii, 67 |

Scoring :
2 ob, 2 hn, str

Composition :
Milan, 1770

| 75 | 75 | 42 | F | 4 | XXIV, no.2 | IV:11/ii, 83 |

Scoring :
2 ob, 2 hn, str

Composition :
Salzburg, 1771

Remarks :
lacks authentic sources

| 110 | 75*b* | 12 | G | 4 | VIII/i, 135 | IV:11/ii, 97 |

Scoring :
2 ob/fl, 2 bn, 2 hn, str

Composition :
Salzburg, July 1771 (D)

120		111*a*	—	D	1	XXIV, no.9	IV:11/ii, 115

Scoring :
2 fl, 2 ob, 2 hn, 2 tpt, timp, str

Composition :
? Milan, Oct–Nov 1771

Remarks :
finale, to form sym. with ov. to Ascanio in Alba k111

96		111*b*	46	C	4	XXIV, no.6	IV:11/ii, 133

Scoring :
2 ob, 2 hn, 2 tpt, timp, str

Composition :
? Milan, Oct–Nov 1771

112		112	13	F	4	VIII/i, 149	IV:11/ii, 151

Scoring :
2 ob, 2 hn, str

Composition :
Milan, 2 Nov 1771 (D)

114		114	14	A	4	VIII/i, 161	IV:11/ii, 165

Scoring :
2 fl/ob, 2 hn, str

Composition :
Salzburg, 30 Dec 1771 (D)

124		124	15	G	4	VIII/i, 175	IV:11/ii, 183

Scoring :
2 ob, 2 hn, str

Composition :
Salzburg, 21 Feb 1772 (D)

| 128 | 128 | 16 | C | 3 | VIII/i, 187 | IV:11/iii, 1 |

Scoring :
2 ob, 2 hn, str

Composition :
Salzburg, May 1772 (D)

| 129 | 129 | 17 | G | 3 | VIII/i, 199 | IV:11/iii, 15 |

Scoring :
2 ob, 2 hn, str

Composition :
Salzburg, May 1772 (D)

| 130 | 130 | 18 | F | 4 | VIII/i, 125 | IV:11/iii, 31 |

Scoring :
2 fl, 4 hn, str

Composition :
Salzburg, May 1772 (D)

| 132 | 132 | 19 | E♭ | 4 | VIII/i, 233 | IV:11/iii, 52 |

Scoring :
2 ob, 4 hn, str

Composition :
Salzburg, July 1772 (D)

Remarks :
alternative slow movts: see W. Plath, *Mf*, xxvii (1974), 93–5

| 133 | 133 | 20 | D | 4 | VIII/i, 252 | IV:11/iii, 78 |

Scoring :
fl, 2 ob, 2 hn, 2 tpt, str

Composition :
Salzburg, July 1772 (D)

134	134	21	A	4	VIII/i, 271	IV:11/iii, 102

Scoring :
2 fl, 2 hn, str

Composition :
Salzburg, Aug 1772 (D)

161, 163	141*a*	50	D	3	XXIV, no.10	IV:11/iii, 123

Scoring :
2 fl, 2 ob, 2 hn, 2 tpt, timp, str

Composition :
Salzburg, 1773–4

Remarks :
movts k161 from ov. to Il sogno di Scipione k126; k163 finale to form sym. with Il sogno di Scipione

184	161*a*	26	E♭	3	VIII/ii, 58	IV:11/iv, 15

Scoring :
2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, str

Composition :
Salzburg, 30 March 1773 (D)

199	161*b*	27	G	3	VIII/ii, 79	IV:11/iv, 37

Scoring :
2 fl, 2 hn, str

Composition :
Salzburg, ?10 April 1773 (D)

Remarks :
date on MS possibly 16 April

162	162	22	C	3	VIII/ii, 1	IV:11/iv, 1

Scoring :
2 ob, 2 hn, 2 tpt, str

Composition :
Salzburg, ?19 April 1773 (D)

Remarks :
date on MS possibly 29 April

181	162*b*	23	D	3	VIII/ii, 13	IV:11/iv, 57

Scoring :
2 ob, 2 hn, 2 tpt, str

Composition :
Salzburg, 19 May 1773 (D)

182	173*dA*	24	B♭	3	VIII/ii, 39	IV:11/iv, 75

Scoring :
2 ob/fl, 2 hn, str

Composition :
Salzburg, 3 Oct 1773 (D)

183	173*dB*	25	g	4	VIII/ii, 39	IV:11/iv, 87

Scoring :
2 ob, 2 bn, 4 hn, str

Composition :
Salzburg, 5 Oct 1773 (D)

201	186*a*	29	A	4	VIII/ii, 117	IV:11/v, 1

Scoring :
2 ob, 2 hn, str

Composition :
Salzburg, 6 April 1774 (D)

202	186*b*	30	D	4	VIII/ii,	IV:11/v,

						141	26

Scoring :
2 ob, 2 hn, 2 tpt, str

Composition :
Salzburg, 5 May 1774 (D)

200	189*k*	28	C	4	VIII/ii, 95	IV:11/iv, 107

Scoring :
2 ob, 2 hn, 2 tpt, timp, str

Composition :
Salzburg, 17 [?12] Nov 1774 [?1773] (D)

121	207*a*	—	D	1	X, 42	IV:11/v, 44

Scoring :
2 ob, 2 hn, str

Composition :
Salzburg, end 1774 – early 1775

Remarks :
finale, to form sym. with ov. to La finta giardiniera k196

204	213*a*	—	D	4	—	IV:11/vii, 1

Scoring :
2 ob, 2 bn, 2 hn, 2 tpt, str

Remarks :
movts from Serenade k204/213*a*

102	213*c*	—	D	1	XXIV, no.8	IV:11/v, 139

Scoring :
2 ob/fl, 2 hn, 2 tpt, str

Composition :
Salzburg, April and Aug 1775

Remarks :

finale, to form sym. with versions of ov. and 1st aria of Il re pastore k208

| 250 | 248*b* | — | D | 4 | — | IV:11/vii, 31 |

Scoring :
2 ob, 2 bn, 2 hn, 2 tpt, timp, str

Remarks :
movts from Serenade k250/248*b* with new timp part and other revs.

| 297 | 300*a* | 31 | D | 3 | VIII/ii, 157 | IV:11/v, 57 |

Scoring :
2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Paris, June 1778

Remarks :
'Paris'; 2 slow movts, probable original in 1st edn (Paris, 1788), but see Tyson, D1987; KMS 1778[a]

| 318 | 318 | 32 | G | 1 | VIII/ii, 197 | IV:11/vi, 3 |

Scoring :
2 fl, 2 ob, 2 bn, 4 hn, [2 tpt,] timp, str

Composition :
Salzburg, 26 April 1779 (D)

Remarks :
tpt part added 1782–3; possibly intended as ov. to Zaide k344/336*b*

| 319 | 319 | 33 | B♭ | 4 | VIII/ii, 213 | IV:11/vi, 23 |

Scoring :
2 ob, 2 bn, 2 hn, str

Composition :
Salzburg, 9 July 1779 (D)

Remarks :
iii (minuet) added *c*1784–5; (Vienna, 1785) as op.7 no.2

320	320	—	D	3	—	IV:11/viii, 89

Scoring :
2 ob, 2 bn, 2 hn, 2 tpt, timp, str

Remarks :
movts from Serenade k320 with added timp

338	338	34	C	3	VIII/ii, 239	IV:11/vii, 59

Scoring :
2 ob, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Salzburg, 29 Aug 1780 (D)

Remarks :
frag. minuet (? originally complete) after 1st movt cancelled in autograph

409	383*f*	—	C	1	X, 48	IV:11/x, 3

Scoring :
2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Vienna, May 1782

Remarks :
mooted as intended for k338 although scoring differs

385	385	35	D	4	VIII/iii, 1	IV:11/vii, 113

Scoring :
2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Vienna, July 1782

Remarks :
'Haffner'; orig. intended as serenade, possibly with another minuet (lost) and March k408 no.2/385a; fls and cls later addns; (Vienna, 1785) as op.7 no.1

425	425	36	C	4	VIII/iii, 37	IV:11/viii, 3

Scoring :
2 ob, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Linz, Oct–Nov 1783

Remarks :
'Linz'; rev. Vienna, *c*1784–5; see Eisen, L1988

444		425*a*	37	G	1	VIII/iii, 81	—

Scoring :
2 ob, 2 hn, str

Composition :
Vienna, late 1783 or 1784

Remarks :
introduction for M. Haydn: Sym. st334/p16

504		504	38	D	3	VIII/iii, 97	IV:11/viii, 63

Scoring :
2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Vienna, 6 Dec 1786 (V)

Remarks :
'Prague', last movt probably composed first; KMS 1786[D, Y]

543		543	39	E♭	4	VIII/iii, 137	IV:11/ix, 1

Scoring :
fl, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Vienna, 26 June 1788 (V)

550		550	40	g	4	VIII/iii, 181	IV:11/ix, 63

Scoring :
fl, 2 ob, [2 cl,] 2 bn, 2 hn, str

551	551	41	C	4	VIII/iii, 230	IV:11/ix, 187

a216	C11.03	54	B♭	4	XXIV, no.63	—

Sketches, frags.: ka100/383*g*, E♭, lost; k—/k³626*b*/34, KMS 1776ᵃ, D, 64 bars, 'ouverture per un'opera buffa'; k—/k³467*a*/383*i*, KMS 1782ᵈ, C, 2nd half of 1782, for sym. or ov.

Doubtful: ka222/19*b*, C; ka215/66*c*, D; ka217/66*d*, B♭; ka218/66*e*, B♭; k—/C11.07, G or D; k—/C11.08, F lost, listed in Breitkopf & Härtel catalogue

Spurious: ka220/16*a*, 'Odense', a, see Zaslaw and Eisen, L1985–6; k76/42*a*, F, NMA, IV:11/1, 63, see Eisen, L1989; k18/A51, E♭, by C.F. Abel, see 'Arrangements'; k291/A52, C, by M. Haydn (st287); k—/k³16*b*/C11.01, D by L. Mozart (C3); k17/C11.02, B♭, by L. Mozart (B♭6), MW, VIII/i, 13, see C. Eisen, *JAMS*, xxxix (1986), 615–32; k98/C11.04, MW, XXIV, F, no.56, attrib. 'Haydn' in *D-WEY*; k—/k³311*a*/C11.05, B♭, '2nd "Paris" symphony' (Paris, 1802–6); ka210/C11.06, D, by L. Mozart (D11); ka293/C11.09, G (Leipzig, 1841), by L. Mozart; k—/k³293*c*/C11.10, F, by I. Pleyel (b136); k—/C11.11, C, by A. Gyrowetz; k—/C11.12, F, by C. Ditters von Dittersdorf; ka294/C11.13, G by L. Mozart (G3); k—

Mozart: (3) Wolfgang Amadeus Mozart: Works

cassations, serenades, divertimentos, miscellaneous works

k	k⁶	Title	Key, movts	MW	NMA
32	32	Gallimathias musicum		XXIV, no.12	IV:12/i, 3

Scoring :
hpd, 2 ob. 2 hn, 2 bn, str

Composition :
The Hague, March 1766

| 41*a* | 41*a* | 6 divertimentos | | — | — |

Scoring :
fl, hn, tpt, trbn, vn, va, vc

Composition
Salzburg, 1767

Remarks :
lost; in LC

| 100 | 62*a* | Cassation | D, 8 | IX/i, 33 | IV:12/i, 67 |

Scoring :
2 ob/fl, 2 hn, 2 tpt, str

Composition :
Salzburg, 1769

Remarks :
with March k62

| 63 | 63 | Cassation | G, 7 | IX/i, 1 | IV:12/i, 25 |

Scoring :
2 ob, 2 hn, str

Composition :
Salzburg, 1769

| 99 | 63*a* | Cassation | B♭, 7 | IX/i, 19 | IV:12/i, 45 |

Scoring :
2 ob, 2 hn, str

Composition :
Salzburg, 1769

| 113 | 113 | Divertimento | E♭, 4 | IX/ii, 1 | IV:12/ii, 3 |

Scoring :
2 cl, 2 hn, (or 2 ob, ?2 cl, 2 eng hn, 2 bn, 2 hn), str

Composition :
Milan, Nov 1771

Remarks :
'Concerto ò sia Divertimento'; rev. orch, early 1773, see Blazin, L1992

| 136–8 | 125*a–c* | 3 Divertimentos | | | |

Remarks :
see 'Chamber Music: String Quartets'

| 131 | 131 | Divertimento | D, 7 | IX/ii, 15 | IV:12/ii, 29 |

Scoring :
fl, ob, bn, 4 hn, str

Composition :
Salzburg, June 1772

| 205 | 167*A* | Divertimento | D, 5 | IX/ii, 73 | VII:18, 7 |

Scoring :
2 hn, bn, str (solo)

Composition :
Salzburg, ?1773

Remarks :
with March k290/167*AB*

| 185 | 167*a* | Serenade | D, 7 | IX/i, 61 | IV:12/ii, 76 |

Scoring :
2 ob/fl, 2 hn, 2 tpt, vn solo, str

Composition :
Vienna, July–Aug 1773

Remarks :
with March k189/167*b*

| 203 | 189*b* | Serenade | D, 8 | IX/i, 97 | IV:12/iii, 7 |

Scoring :
2 ob/fl, bn, 2 hn, 2 tpt, vn solo, str

Composition :
Salzburg, Aug 1774 (D)

Remarks :
with March k237/189*c*

| 204 | 213*a* | Serenade | D, 7 | IX/i, 133 | IV:12/iii, 60 |

Scoring :
2 ob/fl, bn, 2 hn, 2 tpt, vn solo, str

Composition :
Salzburg, 5 Aug 1775 (D)

Remarks :
with March k215/213*b*; see also 'Symphonies'

| 239 | 239 | Serenata notturna | D, 3 | IX/i, 177 | IV:12/iii, 114 |

Scoring :

2 vn, va, db (solo); str, timp

Composition :
Salzburg, Jan 1776 (D)

| 247 | 247 | Divertimento | F, 6 | IX/ii, 98 | VII:18, 28 |

Scoring :
2 hn, str (solo)

Composition :
Salzburg, June 1776 (D)

Remarks :
with March k248

| 250 | 248*b* | Serenade | D, 8 | IX/i, 193 | IV:12/iv, 8 |

Scoring :
2 ob/fl, 2 bn, 2 hn, 2 tpt, vn solo, str

Composition :
Salzburg, June 1776 (D)

Remarks :
'Haffner'; with March k249; see also 'Symphonies'

| 251 | 251 | Divertimento | D, 6 | IX/ii, 121 | VII:18, 67 |

Scoring :
ob, 2 hn, str (solo)

Composition :
Salzburg, July 1776 (D)

| 286 | 269*a* | Notturno | D, 3 | IX/i, 293 | IV:12/v |

Scoring :
4 groups, each 2 hn, str (solo)

Composition :
Salzburg, Dec 1776 – Jan 1777

| 287 | 271*H* | Divertimento | B♭, 6 | IX/ii, 168 | VII:18, |

		ento			103

Scoring :
2 hn, str (solo)

Composition :
Salzburg, June 1777

320	320	Serenade	D, 7	IX/i, 325	IV:12/v

Scoring :
2 fl/pic, 2 ob, 2 bn, 2 hn, post horn, 2 tpt, timp, str

Composition :
Salzburg, 3 Aug 1779 (D)

Remarks :
'Posthorn', with 2 marches, k335/320*a*; see also 'Symphonies', 'Concertos (wind instruments)'

334	320*b*	Divertimento	D, 6	IX/ii, 208	VI:18, 158

Scoring :
2 hn, str (solo)

Composition :
Salzburg, 1779–80

Remarks :
with March k445/320*c*

477	479*a*	Maurerische Trauermusik	c	X, 53	IV:11/x, 11

Scoring :
2 ob, cl, 3 basset-hn, dbn, 2 hn, str

Composition :
Vienna, 1785

Remarks :
Dated July 1785 in (V); rev. version perf. Nov 1785, see Autexier, L1984–5

522	522	Ein	F, 4	X, 58	VII:18,

k	k⁶	Title	Key	MW	NMA
		musikalischer Spass			223

Scoring :
2 hn, str (solo)

Composition :
Vienna, 14 June 1787 (C)

k	k⁶	Title	Key	MW	NMA
525	525	Eine kleine Nachtmusik	G, 4	XIII, 181	IV:12/vi, 43

Scoring :
2 vn, va, vc, b (solo)

Composition :
Vienna, 10 Aug 1787 (V)

Remarks :
orig. 5 movts, 2nd lost

—	—	Cassation	C	—	—

Composition :
? Salzburg, 1769

Remarks :
lost; see letter, 18 Aug 1771

Frags.: k288/246c, F, vn, va, b, 2 hn, 1775–7, NMA, VII:18, 260; k246b/320B, 2 hn, str, end 1772 – early 1773; ka108/522a, F, 2 hn, str, 1787, NMA, VIII:18, 266, ? related to k522; ka69/525a, C, 2 vn, va, vc, db, 1787, NMA, IV:2/vi, 66, ? related to k525

Mozart: (3) Wolfgang Amadeus Mozart: Works

wind ensemble

k	k⁶	Title	Key	MW	NMA
33a	33a	Solos		—	—

Scoring :
fl, [?bc]

Composition :
Lausanne, Sept 1766

Remarks :
lost; in LC

| 33*h* | 33*h* | Piece | | — | — |

Scoring :
hn [+ ?]

Composition :
? Salzburg, 1766

Remarks :
lost; mentioned in L. Mozart's letter, 16 Feb 1778

| 41*b* | 41*b* | Pieces | | — | — |

Scoring :
2 tpt/2 hn/2 basset-hn

Composition :
Salzburg, 1767

Remarks :
lost; in LC

| 186 | 159*b* | Divertimento | B♭ | IX/ii, 57 | VII:17/i |

Scoring :
2 ob, 2 cl, 2 eng hn, 2 hn, 2 bn

Composition :
Milan, March 1773

| 166 | 159*d* | Divertimento | E♭ | IX/ii, 47 | VII:17/i |

Scoring :
2 ob, 2 cl, 2 eng hn, 2 hn, 2 bn

Composition :
Salzburg, 24 March 1773 (D)

213	213	Divertimento	F	IX/ii, 83	VII:17/i

Scoring :
2 ob, 2 bn, 2 hn

Composition :
Salzburg, July 1775 (D)

240	240	Divertimento	B♭	IX/ii, 89	VII:17/i

Scoring :
2 ob, 2 bn, 2 hn

Composition :
Salzburg, Jan 1776 (D)

252	240*a*	Divertimento	E♭	IX/ii, 147	VII:17/i

Scoring :
2 ob, 2 bn, 2 hn

Composition :
Salzburg, early 1776

188	240*b*	Divertimento	C	IX/ii, 69	VII:17/i

Scoring :
2 fl, 5 tpt, timp

Composition :
Salzburg, mid-1773

253	253	Divertimento	F	IX/ii, 152	VII:17/i

Scoring :
2 ob, 2 bn, 2 hn

Composition :
Salzburg, Aug 1776 (D)

270	270	Divertimento	B♭	IX/ii, 159	VII:17/i

Scoring :
2 ob, 2 bn, 2 hn

K	K⁶	Title	Key	NMA	AMA
		Composition : Salzburg, Jan 1777 (D)			
361	370*a*	Serenade	B♭	IX/i, 399	VII:17/ii, 141

Scoring :
2 ob, 2 cl, 2 basset-hn, 2 bn, 4 hn, db

Composition :
Vienna, probably 1783–4

Remarks :
see D.N. Leeson, *MJb 1997*, 181–223

375	375	Serenade	E♭	IX/i, 455	VII:17/ii, 3, 41

Scoring
[2 ob,] 2 cl, 2 bn, 2 hn

Composition :
Vienna, Oct 1781

Remarks :
obs added in 2nd version, July 1782

388	384*a*	Serenade	c	IX/i, 481	VII:17/ii, 97

Scoring :
2 ob, 2 cl, 2 bn, 2 hn

Composition :
Vienna, ? July 1782 or late 1783

Remarks :
arr. as str qnt, k406/516*b*

411	484*a*	Adagio	B♭	X, 80	VII:17/ii, 223

Scoring
2 cl, 3 basset-hn

Composition :

k	k⁶		Key	MW	NMA
410	440*d*	Adagio	F	X, 79	VIII:21, 120

Scoring :
2 basset-hn, bn

Composition :
Vienna, end 1782

| 487 | 496*a* | 12 Duos | | XXIV, no.58 | VIII:21, 49 |

Scoring :
2 hn [?basset-hn]

Composition :
Vienna, 27 July 1786 (D)

Frag., sketches: k384*B*, Andante, 2 ob, 2 cl, 2 bn, 2 hn, ?1782–3; k384*b*, March, 2 ob, 2 cl, 2 bn, 2 hn; k384*c*, Allegro, 2 ob, 2 cl, 2 bn, 2 hn, ?1782–3; ka95/484*b*, Allegro assai, B♭, 2 cl, 3 basset-hn, ?1786–7; ka93/484*c*, Adagio, F, cl, 3 basset-hn, ?1787–8 or later; k484*e*, Allegro, F, basset-hn, str inst; ka94/580*a*, Adagio, C, cl, 3 basset-hn (or eng hn, 2 hn/basset-hn, bn), 1780s

Doubtful: k289/271*g*, Divertimento, E♭, 2 ob, 2 bn, 2 hn, MW, IX/ii, 198, NMA, VII:7/i; kaC13.07, Partita, E♭, 2 ob, 2 cl, 2 bn, 2 hn, inc., *CZ-Pu*, see Leeson and Whitwell, N1972; 4 partitas, 2 ob, 2 cl, 2 bn, 2 hn, F, B♭, E♭, B♭, incl. movts from ka17.04–05, arrs. of movts from k361/370*a*, movts in *CZ-Pu*; 5 pièces d'harmonie, 2 ob, 2 cl, 2 bn, 2 hn (Leipzig, 1802), incl. B♭, after k361/370*a*, E♭, ka226/C17.01, B♭, after k361/370*a*, B♭, ka227/C17.02, E♭, ka228/C17.03; 5 divertimentos, B♭ (2 basset-hn/cl, bn)/(3 basset-hn), MW, XXIV, no.62, NMA, VII:21, 67, 78, 89, 105, 114 (also 167), see Whewell, N1962, 19, Flothuis, N1973–4

Spurious: k187/C17.12, Divertimento, C, 2 fl, 5 tpt, timp, MW, IX/ii, 63, arr. by L. Mozart of dances by Starzer and Gluck; see also 'Arrangements', k626*b*, 28

Mozart: (3) Wolfgang Amadeus Mozart: Works

marches

k			k⁶	Key	MW	NMA
41*c*			41*c*		—	—

Scoring :
2 ob, bn, 2 hn, 2 vn, b

Composition :
Salzburg, 1767

Remarks :
lost; in LC

| 62 | | | 62 | D | — | IV:12/i, 63 |

Scoring :
2 ob, 2 hn, 2 tpt, str

Composition :
Salzburg, 1769

Remarks :
quoted in letter, 4 Aug 1770; used in Mitridate k87/74*a*; ? for Cassation k100/62*a*

| 290 | | | 167*AB* | D | X, 19 | VII:18, 3 |

Scoring :
2 hn, str

Composition :
Salzburg, sum. 1772

Remarks :
with Divertimento k205/167*A*

| 189 | | | 167*b* | D | X, 1 | IV:12/ii, 70 |

Scoring :
2 fl, 2 hn, 2 tpt, 2 vn, b

Composition :
Vienna, July–Aug 1773

Remarks :
with Serenade k185/167*a*

| 237 | | | 189*c* | D | X, 10 | IV:12/iii, 3 |

Scoring :
2 ob, 2 bn, 2 hn, 2 tpt, 2 vn, b

Composition :
Salzburg, Aug 1774

Remarks :
with Serenade k203/189*b*

| 215 | 213*b* | D | X, 7 | IV:12/iii, 55 |

Scoring :
2 ob, 2 hn, 2 tpt, str

Composition :
Salzburg, Aug 1775

Remarks :
with Serenade k204/213*a*

| 214 | 214 | C | X, 4 | IV:13/1/ii |

Scoring :
2 ob, 2 hn, 2 tpt, str

Composition :
Salzburg, 20 Aug 1775 (D)

| 248 | 248 | F | X, 13 | VII:18, 23 |

Scoring :
2 hn, str

Composition :
Salzburg, June 1776 (D)

Remarks :
with Divertimento k247

| 249 | 249 | D | X, 16 | IV:12/iv, 3 |

Scoring :
2 ob, 2 bn, 2 hn, 2 tpt, str

Composition :
Salzburg, 20 July 1776 (D)

Remarks :

with Serenade k250/248*b*

335 320*a* D X, 22 IV:13/1/ii

Scoring :
2 ob/fl, 2 hn, 2 tpt, str

Composition :
Salzburg, Aug 1779

Remarks :
2; with Serenade k320

445 320*c* D X, 114 VII:18, 155

Scoring :
2 hn, str

Composition :
Salzburg, sum. 1780

Remarks :
with Divertimento k344/320*b*

408/1 383*e* C X, 28 IV:13/1/ii

Scoring :
2 ob, 2 hn, 2 tpt, timp, str

Composition :
Vienna, 1782

408/3 383*F* C X, 36 IV:13/1/ii

Scoring :
2 fl, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Vienna, 1782

408/2 385*a* D X, 32 IV:13/1/ii

Scoring :
2 ob, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Vienna, 1782

544				544	D	—	—

Scoring :
fl, hn, str

Composition :
Vienna, June 1788 (V)

Remarks :
lost

Mozart: (3) Wolfgang Amadeus Mozart: Works

dance music

k		k⁶	No.	MW	NMA

Minuets (* — without trio)

41*d*			41*d*		—	—

Scoring :
various

Composition :
Salzburg, 1767

Remarks :
lost; in LC

65*a*		61*b*	7	XXIV, no.13	IV:13/1/i, 1

Keys :
G, D, A, F, C, G, D

Scoring :
2 vn, b

Composition :
Salzburg, 26 Jan 1769

103		61*d*	19	—	IV:13/1/i, 11, 78, 80

Keys :

C, G, D, F, C, A*, D, F, C, G, F, C, G, B♭, E♭, E*, A*, D, G*

Scoring :
2 ob/fl, 2 hn/tpt, 2 vn, b

Composition :
Salzburg, spr.–sum. 1772

Remarks :
orig. 20; rearranged by Mozart as 19

| 104 | 61*e* | | |

Remarks :
see 'Arrangements etc.'

| — | 61*g*II | | |

Remarks :
see 'Arrangements etc.'

| 122 | 73*t* | 1 | XXIV, no.13*a* | IV:13/1/i, 10 |

Keys :
E♭*

Scoring :
2 ob, 2 hn, 2 vn, b

Composition :
? Bologna, Aug 1770

Remarks :
see 'Arrangements etc.'

| 164 | 130*a* | 6 | XXIV, no.57 | IV:13/1/i, 45 |

Keys :
D, D, D, G, G, G

Scoring :
fl, ob, 2 hn/tpt, 2 vn, b

Composition :

Salzburg, June 1772 (D)

| 176 | 176 | 16 | | IV:13/1/i, 51 |

Keys :
C, G, E♭*, B♭*, F, D, A, C, G, B♭*, F, D, G, C, F, D

Scoring :
2 ob/fl, bn, 2 hn/tpt, 2 vn, b

Composition :
Salzburg, Dec 1773 (D)

Remarks :
alternative versions of trios 1 and 2 also known

| 363 | 363 | 3 | XXIV, no.14 | IV:13/1/ii |

Keys :
D*, B♭*, D*

Scoring :
2 ob, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b

Composition :
? Vienna, *c*1782–3

| 409 | 383*f* | 1 | | |

Keys :
C

Remarks :
see 'Symphonies'

| 461 | 448*a* | 6 | XI, 158 | IV:13/1/ii |

Keys :
C, E♭*, G, B♭*, F, D*

Scoring :
2 ob/fl, 2 bn, 2 hn, 2 vn, b

Composition :
Vienna, 1784

Remarks :
no.6 inc.

| 463 | | | 448*c* | 2 | XI, 169 | IV:13/1/ii |

Keys :
F*, B♭*

Scoring :
2 ob, bn, 2 hn, 2 vn, b

Composition :
Vienna, 1784

Remarks :
short minuets with contredanses

| 568 | | | 568 | 12 | XI, 1 | IV:13/1/ii |

Keys :
C, F, B♭, E♭, G, D, A, F, B♭, D, G, C

Scoring :
2 fl/pic, 2 ob/cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b

Composition :
Vienna, 24 Dec 1788 (V)

Remarks :
(Vienna, 1789)

| 585 | | | 585 | 12 | XI, 19 | IV:13/1/ii |

Keys :
D, F, B♭, E♭, G, C, A, F, B♭, E♭, G, D

Scoring :
2 fl/pic, 2 ob/cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b

Composition :
Vienna, Dec 1789 (V)

| 599 | 599 | 6 | XI, 37 | IV:13/1/ii |

Keys :
C, G, E♭, B♭, F, D

Scoring :
2 fl/pic, 2 ob/cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b

Composition :
Vienna, 23 Jan 1791 (V)

Remarks :
transmitted with k601, 604

| 601 | 601 | 4 | XI, 46 | IV:13/1/ii |

Keys :
A, C, G, D

Scoring :
2 fl/pic, hurdy-gurdy, 2 ob/cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b

Composition :
Vienna, 5 Feb 1791 (V)

Remarks :
transmitted with k599, 604; composed with German Dances k602

| 604 | 604 | 2 | XI, 53 | IV:13/1/ii |

Keys :
B♭, E♭, C

Scoring :
2 fl, 2 cl, 2 bn, 2 tpt, timp, 2 vn, b

Composition :
Vienna, 12 Feb 1791 (V)

Remarks :
transmitted with k599, 601; composed with German Dances k605

Doubtful: k61*g*, Menuet, NMA, IV:13/1/i, 40
Spurious: k105*f*/61*f*, 6 minuets, D, D, D, G, G, G, NMA,

German dances, ländler

509	509	6	D, G, E♭, F, A, C	2 fl/pic, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	Prague, 6 Feb 1787 (V)	XI, 56	IV:13/1/ii	
536	536	6	C, G, B♭, D, F, F	pic, 2 fl, 2 ob/cl, 2 bn, 2 hn/tpt, timp, 2 vn, b	Vienna, 27 Jan 1788 (V)	XI, 72	IV:13/1/ii	(Vienna, 1789)
567	567	6	B♭, E♭, G, D, A, C	pic, 2 fl, 2 ob/cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	Vienna, 6 Dec 1788 (V)	XI, 80	IV:13/1/ii	(Vienna, 1789)
571	571	6	D, A, C, G, B♭, D	2 fl/pic, 2 ob/cl, 2 bn, 2 hn/tpt, timp, perc, 2 vn, b	Vienna, 21 Feb 1789 (V)	XI, 92	IV:13/1/ii	
586	586	12	C, G, B♭, F, A, D, G, E♭, B♭, F, A, C	2 fl/pic, 2 ob/cl, 2 bn, 2 hn, 2 tpt, timp, perc, 2 vn, b	Vienna, Dec 1789 (V)	XI, 106	IV:13/1/ii	
600	600	6	C, F, B♭, E♭, G, D	pic, 2 fl, 2 ob/cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	Vienna, 29 Jan 1791 (V)	XI, 127	IV:13/1/ii	
602	602	4	B♭, F, C, A	2 fl/pic, 2 ob/cl, 2 bn, 2 hn/tpt, timp, hurdy-gurdy, 2 vn, b	Vienna, 5 Feb 1791 (V)	XI, 139	IV:13/1/ii	with Minuets k601
605	605	3	D, G, C	2 fl/pic, 2 ob, 2 bn, 2 hn/tpt, 2 posthorns, timp, 5 sleighbells, 2 vn, b	Vienna, 12 Feb 1791 (V)	XI, 145	IV:13/1/ii	with Minuets k604; no.3, Die Schlittenfahrt, ? composed separately
606	606	6	B♭	2 vn, b [wind parts lost]	Vienna, 28 Feb 1791 (V)	XXIV, no.16	IV:13/1/ii	'Ländlerische', with Contredanse k607/605a
611	611	1	C	2 fl, 2 ob, 2 bn, 2 tpt, timp, hurdy-gurdy, 2 vn, b	Vienna, 6 March 1791 (V)	XI, 144	IV:13/1/ii	'Die Leyerer'; = k602, no.3

Contredanses

123				73g	1	B♭	2 ob, 2 hn, 2 vn, b	Rome, 13–14 April 1770	XI, 152	IV:13/1/i, 7
101				250a	4	F, G, D, F	2 ob/fl, bn, 2 hn, 2 vn, b	Salzburg, ? early 1776	IX/1, 57	IV:13/1/i, 67	'Serenade'
267				271c	4	G,	2	Salzb	XI,	IV:13

				ob/fl, bn, 2 hn, 2 vn, b	urg, early 1777	154	/1/i, 71	
462	448*b*	6	C, E♭, B♭; D, B♭, F	2 ob, 2 hn, 2 vn, b	Vienna, Jan 1784	XI, 165	IV:13/1/ii	wind insts added later
463	448*c*	2	F, B♭	2 ob, bn, 2 hn, 2 vn, b	Vienna, Jan 1784	XI, 169	IV:13/1/ii	each preceded by a minuet
534	534	1	D	pic, 2 ob, 2 hn, side drum, 2 vn, b	Vienna, 14 Jan 1788 (V)	XXIV, no.27	IV:13/1/ii	Das Donnerwetter; extant only in pf red. and inc. orch parts
535	535	1	C	pic, 2 cl, bn, tpt, side drum, 2 vn, b	Vienna, 23 Jan 1788 (V)	XI, 184	IV:13/1/ii	La bataille (The Siege of Belgrade)
535*a*	535*a*	3	C, G, G		Vienna, ?early 1788			only pf version extant
565	565	2	B♭; D	2 ob, 2 hn, bn, 2 vn, b	Vienna, 30 Oct 1788 (V)	—	—	lost
587	587	1	C	fl, ob, bn, tpt, 2 vn, b	Vienna, Dec 1789 (V)	XI, 188	IV:13/1/ii	Der Sieg vom Helden Coburg
106	588*a*	3	D, A, B♭	2 ob, 2 bn, 2 hn, 2 vn, b	Vienna, Jan 1790	XXIV, no.15	IV:13/1/ii	with ov.
603	603	2	D, B♭	pic, 2 ob, 2 bn, 2 hn, 2	Vienna, 5 Feb 1791	XI, 191	IV:13/1/ii	

k	k⁶		Key	Insts	Place, date	MW	NMA	Title/Remarks
				tpt, timp, 2 vn, b	(V)			
607	605a	1	E♭	fl, ob, bn, 2 hn, 2 vn, b	Vienna, 28 Feb 1791 (V)	XXIV, no.17	IV:13/1/ii	Il trionfo delle dame; with German Dances k606
609	609	5	C, E♭, D, C, G	fl, side drum, 2 vn, b	Vienna, 1791	XI, 194	IV:13/1/ii	
610	610	1	G	2 fl, 2 hn, 2 vn, b	Vienna, 6 March 1791 (V)	XI, 200	IV:13/1/ii	Les filles malicieuses
510	C13.02	9	D, D, D, B♭, D, D, F, B♭;C	2 pic, 2 ob/fl, 2 cl, 2 hn, 2 tpt, timp, 2 vn, b	? Prague, early 1787	XI, 173	IV:13/1/ii	probably not authentic

Frag.: ka107/535*b*, fl, ob, hn, bn, 2 vn, 1790–91 (? related to k603)

Doubtful: k—/269*b*, 12 contredanses, G, G, C, D, Salzburg, ? early 1776, nos.2, 12 = k101/250*a* nos.2, 3, see Eisen, B1991, 269–70

Mozart: (3) Wolfgang Amadeus Mozart: Works

concertos, concerto movements

piano (all entitled 'Concerto')

k	k⁶	BH	Key	Cadenzas k624/626a	MW	NMA
37, 39–41	37, 39–41	1–4				

Remarks :
see 'Arrangements'

| 107, 1–3 | 107, 1– | | | | | |

3

| 175 | 175 | 5 | D | 1–4 | XVI/i, 131 | V:15/i, 3 |

Scoring : pf, 2 ob, 2 hn, 2 tpt, timp, str

Composition : Salzburg, Dec 1773 (D)

Remarks : possibly for org; obs, 1st hn rev. 1777–8, see K. Hortschansky, *MJb 1989–90*; (Vienna, 1785) as op.7; see k382

| 238 | 238 | 6 | B♭ | 5–7 | XVI/i, 165 | V:15/i, 89 |

Scoring : pf, 2 ob/fl, 2 hn, str

Composition : Salzburg, Jan 1776 (D)

| 242 | 242 | 7 | F | — | XVI/i, 197 | V:15/i, 155 |

Scoring : 3 pf, 2 ob, 2 hn, str

Composition : Salzburg, Feb 1776 (D)

Remarks : 'Lodron'; also version for 2 pf

| 246 | 246 | 8 | C | 8–14 | XVI/i, 289 | V:15/ii, 3 |

Scoring : pf, 2 ob, 2 hn, str

Composition : Salzburg, April 1776 (D)

| 271 | 271 | 9 | E♭ | 15–22 | XVI/ii, 1 | V:15/ii, 65 |

Scoring :
pf, 2 ob, 2 hn, str

Remarks :
'Jeunehomme'

| 365 | 316a | 10 | E♭ | 23–4 | XVI/ii, 53 | V:15/ii, 145 |

Composition :
Salzburg, ? late 1780

| 382 | 382 | — | D | 25–6 | XVI/iv, 359 | V:15/i, 67 |

Scoring :
pf, fl, 2 ob, 2 hn, 2 tpt, timp, str

Remarks :
new finale for k175

| 414 | 385p | 12 | A | 27–36 | XVI/ii, 133 | V:15/iii, 3 |

Composition :
Vienna, 1782

Remarks :
(Vienna, 1785) as op.4 no.1; KMS 1782^d = K—/385*o*

| 386 | 386 | — | A | — | — | V:15/viii, 173 |

Scoring :
pf, 2 ob, 2 hn, str

Composition :
Vienna, 19 Oct 1782 (D)

Remarks :
? intended as finale for k414/385*p*; inc.

| 413 | 387*a* | 11 | F | 37–8 | XVI/ii, 101 | V:15/iii, 67 |

Scoring :
pf, 2 ob, 2 bn, 2 hn, str

Composition :
Vienna, 1782–3

Remarks :
(Vienna, 1785) as op.4 no.2

| 415 | 387*b* | 13 | C | 39–41 | XVI/ii, 163 | V:15/iii, 127 |

Scoring :
pf, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Vienna, 1782–3

Remarks :
(Vienna, 1785) as op.4 no.3; cancelled slow movt, 16 bars, in autograph

| 449 | 449 | 14 | E♭ | 42 | XVI/ii, 205 | V:15/iv, 3 |

Scoring :
pf, 2 ob, 2 hn, str

Composition :
Vienna, 9 Feb 1784 (D, V)

Remarks :
probably begun 1782–3; for Barbara Ployer

| 450 | 450 | 15 | B♭ | 43–5 | XVI/ii, 241 | V:15/iv, 67 |

Scoring :
pf, fl, 2 ob, 2 bn, 2 hn, str

Composition :
Vienna, 15 March 1784 (V)

| 451 | 451 | 16 | D | 46–7 | XVI/ii, 285 | V:15/iv, 137 |

Scoring :
pf, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Vienna, 22 March 1784 (V)

Remarks :
(Paris, *c*1785); ornamentation of ii, k624/626aII, *M*

| 453 | 453 | 17 | G | 48–51 | XVI/iii, 22 | V:15/v, 3 |

Scoring :
pf, fl, 2 ob, 2 bn, 2 hn, str

Composition :
Vienna, 12 April 1784 (V)

Remarks :
for Barbara Ployer; (Speyer, 1789) as op.9

| 456 | 456 | 18 | B♭ | 52–7 | XVI/iii, 55 | V:15/v, 71 |

Scoring :
pf, fl, 2 ob, 2 bn, 2 hn, str

Composition :
Vienna, 30 Sept 1784 (V)

Remarks : 'Paradies'

| 459 | 459 | 19 | F | 58–60 | XVI/iii, 119 | V:15/v, 151 |

Scoring : pf, fl, 2 ob, 2 bn, 2 hn, str

Composition : Vienna, 11 Dec 1784 (V)

| 466 | 466 | 20 | d | — | XVI/iii, 181 | V:15/vi, 3 |

Scoring : pf, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str

Composition : Vienna, 10 Feb 1785 (V)

Remarks : 38-bar false start, last movt, in autograph

| 467 | 467 | 21 | C | — | XVI/iii, 237 | V:15/vi, 93 |

Scoring : pf, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str

Composition : Vienna, 9 March 1785 (V)

| 482 | 482 | 22 | E♭ | — | XVI/iv, 1 | V:15/vi, 177 |

Scoring : pf, fl, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str

Composition : Vienna, 16 Dec 1785 (V)

| 488 | 488 | 23 | A | 61 | XVI/iv, 67 | V:15/vii, 3 |

Scoring : pf, fl, 2 cl, 2 bn, 2 hn, str

Composition : Vienna, 2 March 1786 (V)

491	491	24	c	—	XVI/iv, 121	V:15/vii, 85

Scoring :
pf, fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Vienna, 24 March 1786 (V)

503	503	25	C	—	XVI/iv, 185	V:15/vii, 256

Scoring :
pf, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Vienna, 4 Dec 1786 (V)

Remarks :
KMS 1786[b]

537	537	26	D	—	XVI/iv, 253	V:15/viii, 3

Scoring :
pf, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str

Composition :
Vienna, 24 Feb 1788 (V)

Remarks :
'Coronation', pf part inc.; KMS 1787[c]

595	595	27	B♭	62–4	XVI/iv, 309	V:15/viii, 93

Scoring :
pf, fl, 2 ob, 2 bn, 2 hn, str

Composition :
Vienna, 5 Jan 1791 (V)

Remarks :
possibly begun 1788; (Vienna, 1791) as op.17

Frags.: ka65/452c, slow movt, C, ?1784–6, NMA,

V:15/vii, 188; ka59/459a, slow movt, C, ?1784; ka58/488*a*, slow movt, D, 1785–6, NMA, V:15/vii, 191; ka63/488*b*, ?rondo, A, ?1785–6, NMA, V:15/vii, 192; ka64/488*c*, ?rondo, A, 1785–6, NMA, V:15/vii, 193; k—/488*d*, rondo, A, 1785–6, NMA, V:15/vii, 194; ka62/491*a*, slow movt, E♭, ?1786, NMA, V:15/vii, 195; ka60/502*a*, first movt, C, 1784–5, NMA, V:15/vii, 196; ka57/537*a*, first movt, D, 1785–6, NMA, V:15/vii, 197; ka61/537*b*, slow movt, d, ? late 1786, NMA, V:15/vii, 198

Frag., vn, pf solos: ka56/315*f*, D, Mannheim, 1778, MW, XXIV, no.21a, NMA, V:14/ii, 136

strings

K	K[6]	Title	Key	Solo	MW	NMA
190	186*E*	Concertone	C	2 vn	XII/i, 167	V:14/ii, 3
Accompaniment : solo ob, vc; 2 ob, 2 hn, 2 tpt, str						
Composition : Salzburg, 31 May 1774 (D)						
207	207	Concerto	B♭	vn	XII/i, 1	V:14/i, 3
Accompaniment : 2 ob, 2 hn, str						
Composition : Salzburg, 1773						
Remarks : date on autograph 14 April 1775, but originally '1773'						
211	211	Concerto	D	vn	XII/i, 27	V:14/i, 55
Accompaniment : 2 ob, 2 hn, str						
Composition : Salzburg, 14 June 1775 (D)						
216	216	Concerto	G	vn	XII/i, 49	V:14/i, 95
Accompaniment :						

2 ob, 2 hn, str

Composition :
Salzburg, 12 Sept 1775 (D)

218		218	Concerto	D	vn	XII/i, 83	V:14/i, 151

Accompaniment :
2 ob, 2 hn, str

Composition :
Salzburg, Oct 1775 (D)

219		219	Concerto	A	vn	XII/i, 113	V:14/i, 205

Accompaniment :
2 ob, 2 hn, str

Composition :
Salzburg, 20 Dec 1775 (D)

261		261	Adagio	E	vn	XII/i, 145	V:14/i, 267

Accompaniment :
2 fl, 2 hn, str

Composition :
Salzburg, 1776

Remarks :
for k219

269		261a	Rondo	B♭	vn	XII/i, 150	V:14/i, 275

Accompaniment :
2 ob, 2 hn, str

Composition :
Salzburg, 1776

Remarks :
? for k207

K	K²	Title	Key	Solo	NMA	
364	320*d*	Sinfonia concertante	E♭	vn, va	XII/i, 211	V:14/ii, 57

Accompaniment :
2 ob, 2 hn, str

Composition :
Salzburg, 1779–80

Remarks :
for dating see Konrad, M1990; KMS 1779^{β}/1-2

373	373	Rondo	C	vn	XII/i, 159	V:14/i, 293

Accompaniment :
2 ob, 2 hn, str

Composition :
Vienna, 2 April 1781 (D)

470	470	Andante	A	vn	—	—

Accompaniment :
2 ob, 2 hn, str

Composition :
Vienna, 1 April 1785 (V)

Remarks :
lost; ? for concerto

Frag.: ka104/320*e*, Sinfonia concertante, vn, va, vc solos, A, 1779, NMA, V:14/ii, 153

Doubtful: k—/206*a*, F, vc, lost; k—/$k^2$271*a*/271*i*, D, vn, NMA, X:29/i, 81, see King, L1978, 31–2, and Mahling, *MJb 1978–9*, 252–68

Spurious: k268/C14.04, E♭, vn, MW, XXIV/xix, ? by J.F. Eck, see W. Lebermann, *MF*, xxxi (1978), 452–65; ka294*a*/C14.05, 'Adelaide Concerto', D, vn, by its 'editor', H. Casadesus (Mainz, 1930)

wind

—	47*c*	Concerto	tpt	Vienna, *c*Nov 1768	—	—	lost, perf. Vienna, Waisenha...

K	K⁶		Key		Scoring		NMA	AMA	Remarks
									uskirche, 7 Dec 1768; see L. Mozart's letter, 12 Nov 1768
191	186e	Concerto	B♭?	bn	2 ob, 2 hn, str	Salzburg, 4 June 1774 (D)	XII/ii, 1	V:14/iii, 133	
271*k*	271*k*	Concerto		ob		Salzburg, 1777	—	—	mentioned in letter, 14 Feb 1778; ?lost, or k314/285*d*, KMS 1779α
313	285*c*	Concerto	G	fl	2 ob, 2 hn, str	Mannheim, early 1778	XII/ii, 73	V:14/iii, 3	lacks authentic sources
314	285*d*	Concerto	C	ob/fl	2 ob, 2 hn, str	?Mannheim, early 1778	XII/ii, 104	V:14/iii, 53, 97	? = k271*k*, also arr. fl, D, authenticity uncertain: sk for ob 1777α
315	285*e*	Andante	C	fl	2 ob, 2 hn, str	?Mannheim, early 1780	XII/ii, 129	V:14/iii, 89	

a9	297*B*	Sinfonia concertante		fl, ob, bn, hn		? Paris, April 1778	—	—	lost; ? partly transmitted by ka9/C14.01, ED; ob, cl, bn, hn solos, acc. 2 ob, 2 hn, str, MW, XXIV, no.7*a*, NMA, X:29/i, 3; see Levin, M1988
299	297*c*	Concerto	C	fl, hp	2 ob, 2 hn, str	Paris, April 1778	XII/ii, 21	V:14/vi, 3	
320	320	Sinfonia concertante	G	2 fl, 2 ob, 2 bn					iii and iv of Serenade k320; see letter of 29 March 1783
412	386*b*	Concerto	D	hn	2 ob, 2 hn, str	Vienna, 1791	XII/ii, 135	V:14/v, 89	ii inc.; version in *RF-SPit* (k514) is 1792 completi

k	k⁶	Title	Key				MW	NMA	Remarks
									on by F.X. Süssmayr
417	417	Concerto	E♭	hn	2 ob, 2 hn, str	Vienna, 27 May 1783	XII/ii, 149	V:14/v, 3	
447	447	Concerto	E♭	hn	2 cl, 2 bn, str	Vienna, ?1787	XII/ii, 167	V:14/v, 29	
495	495	Concerto	E♭	hn	2 ob, 2 hn, str	Vienna, 26 June 1786 (V)	XII/ii, 187	V:14/v, 57	
622	622	Concerto	A	cl	2 fl, 2 bn, 2 hn, str	Vienna, Oct 1791	XII/ii, 207	V:14/v, 3	orig. solo part, with range to written *c'*, lost; draft of i, G, basset-hn = k584*b*/621*b*

Frag. movts.: k—/370*b*, E♭, hn, ?1781, NMA, V:14/v, 105; k371, E♭, hn, ?1781, MW, XXIV, no.21, NMA, V:14/iii; k293/416*f*, F, ob, Paris or Mannheim, 1778, MW, XXIV, no.20, NMA, V:14/iii, 167; k—/494*a*, E, hn, ?1783–7, NMA, V:14/v, 121; k584*b*/621*b*, G, basset-hn, 1790–91, NMA, V:14/iv, 165, = 1st movt of k622

Doubtful: ka230/196*d*, F, bn; ? others for bn, lost

Spurious: k—/C14.03, B♭, bn

Mozart: (3) Wolfgang Amadeus Mozart: Works

chamber

Strings and wind

k	k⁶	Title	Key	MW	NMA	Remarks

285	Quartet	D	XIV, 307	VIII:20/2, 3

285

Scoring :
fl, vn, va, vc

Composition :
Mannheim, 25 Dec 1777 (D)

285a	Quartet	G		VIII:20/2, 25

285a

Scoring :
fl, vn, va, vc

Composition :
Mannheim, Jan–Feb 1778

298	Quartet	A	XIV, 310	VIII:20/2, 51

298

Scoring :
fl, vn, va, vc

Composition :
Vienna, 1786–7

368b	Quartet	F	XIV, 327	VIII:20/2, 65

370

Scoring :
ob, vn, va, vc

Composition :
Munich, early 1781

386c	Quintet	E♭	XIII, 41	VIII:19/2, 1

407

Scoring :
hn, vn, 2 va, vc

Composition :
Vienna, end 1782

581	Quintet	A	XIII, 112	VIII:19/2, 15

581

Scoring :
cl, 2 vn, va, vc

Composition :
Vienna, 29 Sept 1789 (V)

Frags.: ka91/516*c*, B♭; and k516*d*, E♭; cl, 2 vn, va, vc; ka90/580*b*, F, cl, basset-hn, vn, va, vc; ka88/581*a*, A

Doubtful: k292/196*c*, Duo, B♭, bn, vc, MW, X, 75, NMA, VIII:21, 7, (Leipzig, 1805); ka171/285*b*, Quartet, C, fl, vn, va, vc, KMS 1781, (Speyer, 1788) as op.14, ii arr. from Serenade k361/370*a*, see R. Lustig, *MJb 1997*, 157–79

String quintets: 2 violins, 2 violas, cello

k	k⁶	Key	MW	NMA
174	174	B♭	XIII, 1	VIII:19/1, 3

Composition :
Salzburg, Dec 1773

k	k⁶	Key	MW	NMA
515	515	C	XIII, 54	VIII:19/1, 27

Composition :
Vienna, 19 April 1787 (V)

Remarks :
(Vienna, 1789)

k	k⁶	Key	MW	NMA
516	516	g	XIII, 85	VIII:19/1, 63

Composition :
Vienna, 16 May 1787 (V)

Remarks :
(Vienna, 1790)

k	k⁶	Key	MW	NMA
406	516*b*	c	XIII, 23	VIII:19/1, 91

Composition :
Vienna, 1788

Remarks :
arr. from Serenade k388/384*a*

k	k⁶	Key	MW	NMA
593	593	D	XIII, 132	VIII:19/1, 113

614	614	E♭		XIII, 156	VIII:19/1, 143

Frags.: ka80/514*a*, B♭, ?1787; ka87/515*a*, F, ?1791; ka79/515*c*, a, ?1791; ka86/516*a*, g, ? May 1787, related to k516; ka81/613*a*, E♭, late 1784 – 1785; ka83/592*b*, D, ?1788; ka2/613*b*, ?1786–7/?1789

Doubtful: 3 preludes, see 'Arrangements'
Spurious: k46, MW, XXIV, no.22, arr. of movts from Serenade k361/370*a*

String quartets

k	k⁶	Title	Key	MW	NMA
80	73*f*	Quartet	G	XIV, 1; XXIV, no.55	VIII:20/1/i, 3

Remarks :
iv added Vienna, late 1773, or Salzburg, early 1774

136	125*a*	Divertimento	D	XIV, 278	IV:12/vi, 3

137	125*b*	Divertimento	B♭	XIV, 287	IV:12/vi, 19

138	125*c*	Divertimento	F	XIV, 294	IV:12/vi, 30

155	134*a*	[Quartet]	D	XIV, 8	VIII:20/1/i, 17

Composition :
Bolzano, Verona, Oct–Nov 1772

| 156 | 134*b* | Quartet | G | XIV, 15 | VIII:20/1/i, 31 |

Composition :
Milan, end 1772

| 157 | 157 | Quartet | C | XIV, 21 | VIII:20/1/i, 41 |

Composition :
Milan, end 1772–early 1773

| 158 | 158 | Quartet | F | XIV, 29 | VIII:20/1/i, 57 |

Composition :
Milan, end 1772–early 1773

| 159 | 159 | Quartet | B♭ | XIV, 36 | VIII:20/1/i, 69 |

Composition :
Milan, early 1773

| 160 | 159*a* | Quartet | E♭ | XIV, 45 | VIII:20/1/i, 85 |

Composition :
Milan, early 1773

| 168 | 168 | Quartet | F | XIV, 52 | VIII:20/1/i, 99 |

Composition :
Vienna, Aug 1773

| 169 | 169 | Quartet | A | XIV, 60 | VIII:20/1/i, 113 |

Composition :
Vienna, Aug 1773 (D)

| 170 | 170 | Quartet | C | XIV, 69 | VIII:20/1/i, 129 |

Composition :
Vienna, Aug 1773 (D)

| 171 | 171 | Quartet | E♭ | XIV, 77 | VIII:20/1/i, 145 |

Composition :
Vienna, Aug 1773

172	172	Quartet	B♭	XIV, 86	VIII:20/1/i, 159

Composition :
Vienna, ? Sept 1773

173	173	Quartet	d	XIV, 96	VIII:20/1/i, 175

Composition :
Vienna, [Sept] 1773 (D)

387	387	Quartet	G	XIV, 106	VIII:20/1/ii, 3

Composition :
Vienna, 31 Dec 1782 (D)

Remarks :
(Vienna, 1785) as op.10 no.1; sketch in autograph

421	417*b*	Quartet	d	XIV, 124	VIII:20/1/ii, 33

Composition :
Vienna, June 1783

Remarks :
(Vienna, 1785) as op.10 no.2

428	421*b*	Quartet	E♭	XIV, 137	VIII:20/1/ii, 85

Composition :
Vienna, June–July 1783

Remarks :
(Vienna, 1785) as op.10 no.4

458	458	Quartet	B♭	XIV, 152	VIII:20/1/ii, 57

Composition :
Vienna, 9 Nov 1784 (V)

Remarks :
'Hunt' (Vienna, 1785) as op.10 no.3

464	464	Quartet	A	XIV, 168	VIII:20/1/ii, 111

Composition :
Vienna, 10 Jan 1785 (V)

Remarks :
(Vienna, 1785) as op.10 no.5

465	465	Quartet	C	XIV, 186	VIII:20/1/ii, 145

Composition :
Vienna, 14 Jan 1785 (V)

Remarks :
'Dissonance' (Vienna, 1785) as op.10 no.6

499	499	Quartet	D	XIV, 206	VIII:20/1/iii, 3

Composition :
Vienna, 19 Aug 1786 (V)

Remarks :
'Hoffmeister' (Vienna, 1786)

546	546	Adagio and Fugue	c	XIV, 301	IV:11/x, 47

Composition :
Vienna, 26 June 1788 (V)

Remarks :
? for str orch; fugue arr. from k426

575	575	Quartet	D	XIV, 226	VIII:20/1/iii, 37

Composition :
Vienna, June 1789 (V)

Remarks :
'Prussian'

589	589	Quartet	B♭	XIV, 242	VIII:20/1/iii, 65

Composition :
Vienna, May 1790 (V)

	k⁶	Title	Key	MW	NMA
590	590	Quartet	F	XIV, 258	VIII:20/1/iii, 93

Composition :
Vienna, June 1790 (V)

Remarks :
'Prussian'

Frags.: k168*a*, F, early 1775; ka77/405*a*, C, *c*1790; ka76/417*c*, after 1786; k417*d*, e, *c*1789; g, with k453*b*, ?1783; ka75/458*a*, B♭; ka71/458*b*, B♭; both *c*1790, NMA, VIII:20/1/iii, ? related to k589; ka72/464*a*, A, *c*1784, related to k464; ka47/587*a*, g, *c*1789; ka68/589*a*, B♭, *c*1783, NMA, VIII:20/1/iii, 148; ka73/589*b*, F, *c*1790, NMA, VIII:20/1/iii, 149, ? related to k590; k—, E, 1782–3

Doubtful: 6 preludes, see 'Arrangements'

Spurious: B♭, C, A, E♭, ka210–13/C20.01–4, ed. H. Wollheim (Mainz, 1932), by J. Schuster; see Finscher, N1966

String sonatas, duos, trios

k	k⁶	Title	Key	Scoring	MW	NMA
33*b*	33*b*	Solos		vc, b	—	—
41*g*	41*g*	Nachtmusik		2 vn, b	—	—
46*d*	46*d*	Sonata	C	vn, b	—	VIII:21, 3

33*b* — Composition : Donaueschingen, Oct 1766

Remarks :
lost; in LC (incipit ? = 2nd pt of that in K⁶ for k196*d*)

41*g* — Composition : ? Salzburg, 1767

Remarks :
lost; see N. Mozart's letter, 8 Feb 1800

46e	46e	Sonata	F	vn, b	—	VIII:21, 5

266	271f	Trio	B♭	2 vn, b	XXIV, no.23	VIII:21, 61

404a	404a	4 preludes		vn, va, vc	—	—

Remarks :
doubtful; for fugues by J.S. and W.F. Bach; see 'Arrangements'

423	423	Duo	G	vn, va	XV, 1	VIII:21, 15

424	424	Duo	B♭	vn, va	XV, 9	VIII:21, 33

563	563	Trio	E♭	vn, va, vc	XV, 19	VIII:21, 121

Remarks :
'Ein Divertimento … di sei pezzi'

—	—			b viol, b	—	—

Remarks :
lost; in LC (incipit ? as k33b)

—	—	6 trios		2 vn,	—	—

vc

Composition :
before 1768

Remarks :
lost; in LC

Frags.: k443/404*b*, Fugue, G, completed by M. Stadler; ka66/562*e*, G, vn, va, vc, *c*1790–91; k—, Trio, 2 vn, vc, Vienna, 1785–6 or later

Keyboard and two or more instruments

10–15	10–15	6 sonatas		hpd, vn [, vc]				see 'Keyboard and violin' below
254	254	Divertimento	B♭	pf, vn, vc	Salzburg, Aug 1776 (D)	XVII/2, 2	VIII:22/2, 56	(Paris, *c*1782) as op.3
452	452	Quintet	E♭	pf, ob, cl, bn, hn	Vienna, 30 March 1784 (V)	XVII/1, 2; XXIV, no.59	VIII:22/1, 107	sk ka54/452*a*; KMS 1783$^{\delta}$
478	478	Quartet	g	pf, vn, va, vc	Vienna, 16 Oct 1785 (D)	XVII/1, 32	VIII:22/1, 1	(Vienna, 1785–6)
493	493	Quartet	E♭	pf, vn, va, vc	Vienna, 3 June 1786 (V)	XVII/1, 62	VIII:22/1, 53	(Vienna, 1787) as op.13; KMS 1786[d]
496	496	Trio	G	pf, vn, vc	Vienna, 8 July 1786 (V)	XVII/2, 46	VIII:22/2, 78	(Vienna, 1786); sk
498	498	Trio	E♭	pf, cl, va	Vienna, 5 Aug 1786 (V)	XVII/2, 68	VIII:22/2, 104	(Vienna, 1788) as op.14
502	502	Trio	B♭	pf, vn, vc	Vienna, 18 Nov 1786	XVII/2, 86	VIII:22/2, 129	(Vienna, 1788) as op.15

k	k⁶	Title	Key			MW	NMA	
					(V)			no.1
542	542	Trio	E	pf, vn, vc	Vienna, 22 June 1788 (V)	XVII/2, 110	VIII:22/2, 160	(Vienna, 1788) as op.15 no.2
548	548	Trio	C	pf, vn, vc	Vienna, 14 July 1788 (V)	XVII/2, 132	VIII:22/2, 188	(Vienna, 1788) as op.15 no.3
564	564	Trio	G	pf, vn, vc	Vienna, 27 Oct 1788 (V)	XVII/2, 150	VIII:22/2, 212	(London, 1789)
617	617	Adagio and Rondo	c	armonica, fl, ob, va, vc	Vienna, 23 May 1791 (V)	X, 85	VIII:22/1, 146	

Frags.: k442, d, pf, vn, vc, Vienna, ?1783–90, MW, XVII/2, 20, inc., completed by M. Stadler, ? 3 separate movts, d, G, D, associated fortuitously; ka54/452*a*, B♭, kbd, ob, cl, basset-hn, bn, ?1785, ? related to k452; ka53/493*a*, E♭, pf, vn, va, vc, *c*1786, ? related to k493; ka52/495*a*, G, pf, vn, vc, *c*1786–7, NMA, VIII:22/2, 271, ? related to k496; ka51/501*a*, B♭, pf, vn, vc, 1784–5; ka92/616*a*, C, armonica, fl, ob, va, vc, ?1791, NMA, VIII:22/1, 168, related to k617

Keyboard and violin

k	k⁶	Title	Key	MW	NMA
6–7	6–7	2 Sonatas	C, D	XVIII/i, 2, 12	VIII:23/i, 2, 12
Composition Salzburg, Paris, 1762–4					
Remarks : (Paris, 1764) as op.1					
8–9	8–9	2 Sonatas	B♭, G	XVIII/i, 20, 26	VIII:23/i, 20, 26

Composition : Paris, 1763–4

| 10–15 | 10–15 | 6 Sonatas | B♭, G, A, F, C, B♭ | XVIII/i, 34, 42, 47, 54, 62, 72 | VIII:22/2, 2, 12, 18, 26, 36, 48 |

Composition :
London, 1764

Remarks :
(London, 1765) as op.3; vc ad lib

| 26–31 | 26–31 | 6 Sonatas | E♭, G, C, D, F, B♭ | XVIII/i, 78, 84, 90, 96, 100, 106 | VII:23/i, 34, 40, 45, 50, 54, 59 |

Composition :
The Hague, Feb 1766

| 301 | 293*a* | Sonata | G | XVIII/ii, 18 | VIII:23/i, 66 |

Composition :
Mannheim, early 1778

Remarks :
(Paris, 1778) as op.1 no.1

| 302 | 293*b* | Sonata | E♭ | XVIII/ii, 32 | VIII:23/i, 78 |

Composition :
Mannheim, early 1778

| 303 | 293*c* | Sonata | C | XVIII/ii, 44 | VIII:23/i, 88 |

Composition :
Mannheim, early 1778

Remarks :

305	293*d*	Sonata	A	XVIII/ii, 64	VIII:23/i, 107

Composition :
Mannheim, early 1778

Remarks :
(Paris, 1778) as op.1 no.5

296	296	Sonata	C	XVIII/ii, 2	VIII:23/i, 139

Composition :
Mannheim, 11 March 1778 (D)

Remarks :
(Vienna, 1781) as op.2 no.2

304	300*c*	Sonata	e	XVIII/ii, 54	VIII:23/i, 98

Composition :
Paris, early sum. 1778

Remarks :
(Paris, 1778) as op.1 no.4

306	300*l*	Sonata	D	XVIII/ii, 76	VIII:23/i, 118

Composition :
Paris, sum. 1778

Remarks :
(Paris, 1778) as op.1 no.6

378	317*d*	Sonata	B♭	XVIII/ii, 140	VIII:23/i, 154

Composition :
Salzburg, 1779–80

Remarks :
(Vienna, 1781) as op.2 no.4

372	372	Sonata	B♭	XVIII/ii, 98	VIII:23/ii, 154

Remarks :
Allegro only, inc.; completed by M. Stadler

379	373*a*	Sonata	G	XVIII/ii, 160	VIII:23/ii, 3

Composition :
Vienna, April 1781

Remarks :
(Vienna, 1781) as op.2 no.5

359	374*a*	Variations	G	XVIII/ii, 290	VIII:23/ii, 136

Composition :
Vienna, June 1781

Remarks :
on La bergère Célimène, Fr. song (anon.) (Vienna, 1786)

360	374*b*	Variations	g	XVIII/ii, 300	VIII:23/ii, 144

Composition :
Vienna, June 1781

Remarks :
on Hélas, j'ai perdu mon amant, Fr. song (anon.) (Vienna, 1786)

376	374*d*	Sonata	F	XVIII/ii, 108	VIII:23/ii, 16

Composition :
Vienna, sum. 1781

Remarks :
(Vienna, 1781) as op.2 no.1

377	374*e*	Sonata	F	XVIII/ii, 124	VIII:23/ii, 32

Composition :
Vienna, sum. 1781

Composition :

Remarks :
(Vienna, 1781) as op.2 no.3

380	374*f*	Sonata	E♭	XVIII/ii, 172	VIII:23/ii, 48

Composition :
Vienna, sum. 1781

Remarks :
(Vienna, 1781) as op.2 no.6

454	454	Sonata	B♭	XVIII/ii, 210	VIII:23/ii, 64

Composition :
Vienna, 21 April 1784 (V)

Remarks :
(Vienna, 1784) as op.7 no.3

481	481	Sonata	E♭	XVIII/ii, 232	VIII:23/ii, 82

Composition :
Vienna, 12 Dec 1785 (V)

Remarks :
(Vienna, 1786)

526	526	Sonata	A	XVIII/ii, 252	VIII:23/ii, 100

Composition :
Vienna, 24 Aug 1787 (V)

Remarks :
(Vienna, 1787)

547	547	Sonata	F	XVIII/ii, 276	VIII:23/ii, 122

Composition :
Vienna, 10 July 1788 (V)

Remarks :
'für Anfänger'

Frags.: ka46/374*g*, B♭, 33 bars, 1781–2; k403/385*c*, C, parts of 3 movts, 1784–5; k402/385*E*, A; k396/385*f*, C,

Mozart: (3) Wolfgang Amadeus Mozart: Works

keyboard

Sonatas

k	k^6	Key	MW	NMA

solo keyboard

k	k^6	Key	MW	NMA
a199–202	33*d–g*	G, B♭, C, F	—	—
Composition : 1766				
Remarks : lost; listed in Breitkopf catalogue				
279–83	189*d–h*	C, F, B♭, E♭, G	XX, 1	IX:25
Composition : Munich, early 1775				
284	205*b*	D	XX, 46	IX:25
Composition : Munich, Feb–March 1775				
Remarks : (Vienna, 1784) as op.7 no.2; sketch in autograph				
309	284*b*	C	XX, 64	IX:25
Composition : Mannheim, Oct–Nov 1777				
Remarks : (Paris, 1782) as op.4 no.1				
311	284*c*	D	XX, 92	IX:25
Composition : Mannheim, Nov 1777				

Remarks :
(Paris, 1782) as op.4 no.2

310	300*d*	a	XX, 78	IX:25

Composition :
Paris, sum. 1778

Remarks :
(Paris, 1782) as op.4 no.3

330	300*h*	C	XX, 106	IX:25

Composition :
Munich or Vienna, 1781–3

Remarks :
(Vienna, 1784) as op.6 no.1

331	300*i*	A	XX, 118	IX:25

Composition :
Munich or Vienna, 1781–3

Remarks :
(Vienna, 1784) as op.6 no.2

332	300*k*	F	XX, 130	IX:25

Composition :
Munich or Vienna, 1781–3

Remarks :
(Vienna, 1784) as op.6 no.3

333	315*c*	B♭	XX, 146	IX:25

Composition :
Linz and Vienna, 1783–4

Remarks :
(Vienna, 1784) as op.7 no.1

457	457	c	XX, 160	IX:25

Composition :
Vienna, 14 Oct 1784 (V)

| 533 | 533 | F | XXII, 44 | IX:25 |

Remarks :
incl. rev. of Rondo k494; (Vienna, 1788)

| 545 | 545 | C | XX, 174 | IX:25 |

| a135 | 547a | F | — | IX:26, 157 |

Remarks :
doubtful; finale = transposed version of k545, iii

| 570 | 570 | B♭ | XX, 182 | IX:25 |

| 576 | 576 | D | XX, 194 | IX:25 |

Frags.: k400/372a, B♭; MW, XXIV, 26, NMA, IX:25/ii, 174; ka31/569a, B♭; ?1789, NMA, IX:25/ii, 181, ? related to k570; ka29, 30, 37/590a–c, F, 1789–90; k312/590d, g, ?1789–90, MW, XX, 13, NMA, IX:25/ii, 184; k—, C, c1773, NMA, IX:25/ii, 173

keyboard duet

| 381 | 123a | D | Salzburg, mid-1772 | XIX, 32 | IX:24/2, 20 | (Vienna, 1783) as op.3 no.1 |

358	186c	B♭	Salzburg, late 1773 – early 1774	XIX, 18	IX:24/2, 36	(Vienna, 1783) as op.3 no.2
497	497	F	Vienna, 1 Aug 1786 (V)	XIX, 46	IX:24/2, 54	(Vienna, 1787) as op.12
521	521	C	Vienna, 29 May 1787 (V)	XIX, 80	IX:24/2, 106	(Vienna, 1787)

for 2 keyboards

448						375a	D	Vienna, Nov 1781	XIX, 126	IX:24/1, 2

Frags.: ka42/375b, 1782–3; ka43/375c, B♭, 2 kbd, 1782–3; ka45/375d, G, 2 kbd, ?1785–6; ka44/426a, 2 kbd, ?1785–6; ? Sonata, G, kbd 4 hands [k357/497a, Allegro, 98 bars, and k357/500a, Andante, 158 bars], 1791, MW, XIX, 2, 10, NMA, IX:24/2, 142

Doubtful: k19d, C, NMA, IX:24/2, 2 (Paris, 1788), see Eisen, O1998

Variations

k	k6	Theme	Key		MW	NMA	

solo keyboard

k	k6	Theme	Key		MW	NMA	
a206	21a	?orig.	C	? London, 1765	—	—	lost; listed in Breitkopf catalogue
24	24	Dutch song (Laat ons juichen) by C.E. Graaf	G	The Hague, Jan 1766	XXI, 1	IX:26, 3	(The Hague, 1766)
25	25	Willem van Nassau (Dutch national song)	D	Amsterdam, Feb 1766	XXI, 6	IX:26, 9	(The Hague, 1766)
180	173c	Mio caro Adone from Salieri: La fiera di Venezia, Vienna,	G	Vienna, aut. 1773	XXI, 22	IX:26, 15	(Paris, 1778)

				1772			
179	189*a*	Minuet [finale of Ob Conc. no.1, 1768] by J.C. Fischer	C	Salzburg, sum. 1774	XXI, 12	IX:26, 20	(Paris, 1778)
354	299*a*	Je suis Lindor (song in Beaumarchais: Le barbier de Séville, by A.L. Baudron)	E♭	Paris, early 1778	XXI, 58	IX:26, 34	(Paris, 1778)
265	300*e*	Ah vous dirai-je, maman (Fr. song)	C	Vienna, 1781–2	XXI, 36	IX:26, 49	(Vienna, 1785)
353	300*f*	La belle françoise, (Adieu donc, dame françoise, Fr. song)	E♭	Vienna, 1781–2	XXI, 50	IX:26, 58	(Vienna, 1786)
264	315*d*	Lison dormait from N. Dezède: Julie, Paris, 1772	C	Paris, late sum. 1778	XXI, 26	IX:26, 67	shortened (Paris, 1786), (Vienna, 1786)
352	374*c*	Dieu d'amour (March), chorus from A.-E.-	F	Vienna, June 1781	XXI, 44	IX:26, 82	(Vienna, 1786)

		M. Grétry: Les mariages samnites, Paris, 1776					
398	416*e*	Salve tu, Domine, chorus from G. Paisiello: I filosofi immaginari, Vienna, 1781	F	Vienna, March 1783	XXI, 68	IX:26, 90	(Vienna, 1786)
460	454*a*	Come un agnello from Sarti: Fra i due litiganti, Milan, 1782	A	Vienna, ? June 1784	XXI, 84	IX:26, 154	autograph has 2 variations; version with 8 variations (Vienna, 1784) probably by Sardi, see R. Armbruster, *MJb 1997*, 225–48
455	455	Les hommes pieusement (Unser dummer Pöbel meint) from Gluck: La rencontre	G	Vienna, 25 Aug 1784 (V)	XXI, 74	IX:26, 98	(Vienna, 1785); earlier version ?1781–2

		imprévue					
500	500	probably orig.	B♭	Vienna, 12 Sept 1786 (V)	XXI, 94	IX:26, 112	
54	547b	probably orig.	F	Vienna, July 1788		IX:26, 157	1st edn (1785) has spurious 4th variation; re-used by Mozart, with vn, k547
573	573	Minuet [from Vc Sonata op.4 no.6] by J.P. Duport	D	Potsdam, 29 April 1789 (V)	XXI, 100	IX:26, 120	(Berlin, 1791); see K. Hortschansky, *Mf*, xvi (1963), 265–7
613	613	Ein Weib ist das herrlichste Ding, by B. Schack or F.X. Gerl	F	Vienna, March 1791	XXI, 108	IX:26, 132	theme from music to Schikaneder play Der dumme Gärtner aus dem Gebirge, 1789; (Vienna, 1791)

Frags.: ka38/383*d*, ?org, MW, XXII, 15, NMA, IX:26, 149; k236/588*b*, E♭, theme by Gluck, 1782–3, ? intended for variations

Doubtful: ka206/21*a*, ? London, 1764–5, lost

piano duet

501 | 501 | probably orig. | G | Vienna, 4 Nov 1786 (V) | XIX, 108 | IX:24/ii, 96 |

Miscellaneous

solo keyboard

k	k⁶	Title	Key		MW	NMA	
—	1a	Andante	C	Salzburg, early 1761	—	—	
—	1b	Allegro	C	Salzburg, early 1761	—	—	
—	1c	Allegro	F	Salzburg, 11 Dec 1761	—	—	
—	1d	Minuet	F	Salzburg, 16 Dec 1761	—	—	
1	1e	Minuet	G	Salzburg, Dec 1761 – Jan 1762	XII, 2	—	
—	1f	Minuet	C	Salzburg, Dec 1761 – Jan 1762	—	—	
2	2	Minuet	F	Salzburg, Jan 1762	XXII, 3	—	
3	3	Allegro	B♭	Salzburg, 4 March 1762	XXII, 38	—	
4	4	Minuet	F	Salzburg, 11 May 1762	XXII, 3	—	
5	5	Minuet	F	Salzburg, 5 July 1762	XXII, 4	—	
9a	5a	Allegro	C	sum. 1763	—	—	
9b	5b	Andante	B♭	sum. 1763	—	—	
—	33B	[without title]	F	Zürich, Oct 1766	—	—	
41e	41e	Fugue		Salzb	—	—	lost; in

	K	Title	Key	Place, date			Remarks
				urg, 1767			LC
72*a*	72*a*	Allegro	G	? Verona, Jan 1770	—	—	inc.; only source is portrait by S. dalla Rosa
94	73*h*	Minuet	D	Salzburg, 1769	XXII, 5	—	
284*a*	284*a*	4 preludes			—	—	identical with k395/300*g*
284*f*	284*f*	Rondo		Mannheim, Nov 1777	—	—	lost; mentioned in letter, 29 Nov 1777
395	300*g*	Capriccio	C	Munich, Oct 1777	XXIV, no.24	—	
315*a*	315*g*	8 minuets		Salzburg, late 1773	—	—	
400	372*a*	Allegro	B♭	Vienna, 1781	XXIV, no.26	—	inc.; completed by M. Stadler
401	375*e*	Fugue	g	Vienna, early 1782	XXII, 34	—	inc.; completed by M. Stadler; also duet version
153	375*f*	Fugue	E♭	? Salzburg, 1783	XXIV, no.25	—	inc.; completed by S. Sechter
394	383*a*	Prelude and fugue	C	Vienna, early 1782	XX, 20	—	
396	385*f*	Fantasia	c	Vienna, early 1782	XX, 214	IX:25	inc.; orig. with vn, see 'Cham

397	385*g*	Fantasia	d	Vienna, early 1782 or 1786–7	XX, 220	IX:25	ber music' last 10 bars (not in 1st edn) probably spurious; see Plath, in Plath and others, D1971–2, 31
399	385*i*	Suite	C	Vienna, early 1782	XXII, 28	—	Sarabande inc.
154	385*k*	Fugue	g	Vienna, early 1782	XXIV	—	inc.
453*a*	453*a*	Funeral march	c	Vienna, 1784	—	—	
475	475	Fantasia	c	Vienna, 20 May 1785 (V)	XX, 224	IX:25	pubd with Sonata k457 (Vienna, 1785) as op.11
485	485	Rondo	D	Vienna, 10 Jan 1786 (D)	XXII, 8	IX:25	(Vienna, c1786)
494	494	Rondo	F	Vienna, 10 June 1786 (D)	XXII, 14	IX:25	(London, 1788), (Speyer, 1788); rev. version in Sonata k533
511	511	Rondo	a	Vienna, 11 March	XXII, 20	IX:25	(Vienna, 1787)

				1787 (V, D)			
540	540	Adagio	b	Vienna, 19 March 1788 (V)	XXII, 56	—	? (Vienna, 1788)
574	574	Gigue	G	Leipzig, 16 May 1789 (D)	XXII, 60	—	
355	576b	Minuet	D	Vienna, ?1786–7	XXII, 6	—	trio by M. Stadler; see King, B1955, 3/1970, 222–3; Badura-Skoda, *NZM*, Jg.127 (1966), 468–72
236	588b	Andantino	E♭		XXII, 55	—	see 'Arrangements'
312	590d	Allegro	g	Vienna, 1789–90	XXII, 39	—	inc.; ? for a sonata; see W. Plath, in Plath and others, D1971–2, 30–31; Tyson, D1987, 20
—	—	[without title]	E♭	? Salzburg, Jan 1769	—	—	

Frags.: k73*w*, Fugue, D, early 1773; ka41/375*g*,

Fugue, G, 1777; k375*h*, Fugue, F; ka433 and 40/383*b*, Fugue, F, ?1788–9; ka39/383*d*, Fugue, c; ka32/383*C*, Fantasia, f; ka34/385*h*, Adagio, d, 1786–7; ka34/576*a*, Minuet, D, 1786–7; K—, untitled, B♭, ? Salzburg, 1769, see k626*b*/25

2 keyboards

K	K⁶	Title	Instrument	Key	Composition	MW	NMA	Remarks
426	426	Fugue		c	Vienna, 29 Dec 1783 (D)	XIX, 118	IX:24/1, 39	(Vienna, 1788); arr., with new introduction, for str, k546
—	—	Larghetto and Allegro		E♭	? Vienna, 1782–3	—	IX:24/1, suppl.	inc.; completed by M. Stadler; see G. Croll, *MJb 1962–3*, 108–10; *MJb 1964*, 28–37

Frags.: ka42/375*b*, Grave–Presto, B♭, 52 bars, MW, XXIV, 60, NMA, IX:24/1, 46; ka43/375*c*, B♭, 15 bars, NMA, IX:24/1, 49; ka45/375*d*, Fugue, G, 23 bars, NMA, IX:24/1, 50; ka44/426*a*, Allegro, c, 22 bars, NMA, IX:24/1, 51

for mechanical organ or armonica

K	K⁶	Title	Instrument	Key	Composition	MW	NMA	Remarks
594	594	Adagio and Allegro	mechanical org	f	Vienna and elsewhere, Oct–Dec 1790	XXIV, no.27a	IX:27	
608	608	[Fant	mech	f	Vien	X/10	IX:27	

k	k6	Title	Instr	Key	Place/date	MW	NMA	
		asia]	anical org		na, 3 March 1791 (C)	0		
616	616	Andante	mechanical org	F	Vienna, 4 May 1791	X/109	IX:27	arr. pf (Venice, 1791)
356	617a	Adagio	armonica	C	Vienna, 1791	X/84	IX:27	

Frags. for mechanical org: ka35/593a, Adagio, d, 1790–91; k615a, Andante, F, 1791

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miscellaneous

k	k⁶	Title	Key	MW	NMA
a109b, 15a–ss	15 a–ss	London Sketchbook		—	—

Composition
London, 1765

Remarks :
short pieces on 2 staves for kbd or sketches for orch

| — | 32a | Capricci | | — | — |

Composition :
?1764–6

Remarks :
lost; see C. Mozart's letter to André, 2 March 1799; ? in LC

| 41f | 41f | Fugue a 4 | | — | — |

Composition :
Salzburg, 1767

Remarks :
lost; in LC

| 393 | 385b | Solfeggios for voice | | XXIV, no.49 | — |

Composition :
Vienna, ?Aug 1782

k	k⁶		Key		MW	NMA
—	453*b*	Exercise book for Barbara Ployer		—		—

Remarks :
facs. in R. Lach, *W.A. Mozart als Theoretiker* (Vienna, 1918)

| 485*a* | 506*a* | Attwood Studies | | — | | X:30, 1 |

Composition :
Vienna, 1785–6

| a294*d* | 516*f* | Musikalisches Würfelspiel | C | — | | — |

Composition :
Vienna, 1787

| a78 | 620*b* | [contrapuntal study] | b | — | | — |

Composition :
Vienna, ? Sept 1791

Remarks :
chorale setting; ? sketch for Die Zauberflöte k620

Frags.: k—/385*n*, Fugue a 4, A, Vienna, ?1782; k443/404*b*, Fugue a 3, G, Vienna, ?1782, completed by M. Stadler

Doubtful: k154/A61–2, fugues, before 1772; k—/A65, Adagio, F, ed. N. Zaslaw in *Haydn, Mozart and Beethoven: Essays in Honour of Alan Tyson*, ed. S. Brandenburg (Oxford, 1998), 101–14

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arrangements etc.

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k	k⁶	Orig. composer, work	Orig. scoring	Key	Date of arr.	MW	NMA

37	37	i Raupach, op.1 no.5	kbd	F	Salzburg, April 1767	XVI/i, 1	X:28/ii, 3

Mozart's scoring :
kbd, 2 ob, 2 hn, str

| | | ii ? iii L. Honauer, op.2 no.3 | | | | | |

| 39 | 39 | i Raupach, op.1 no.1 | kbd | B♭ | Salzburg, June 1767 | XVI/i, 35 | X:28/ii, 45 |

Mozart's scoring :
kbd, 2 ob, 2 hn, str

| | | ii J. Schobert, op.17 no.2 iii Raupach, op.1 no.1 | | | | | |

| 40 | 40 | i Honauer, op.2 no.1 | kbd | D | Salzburg, July 1767 | XVI/i, 67 | X:28/ii, 84 |

Mozart's scoring :
kbd, 2 ob, 2 hn, str

Remarks :
cadenza k624/626aII, *C*

| | | ii J.G. Eckard, op.1 no.4 iii C.P.E. Bach, h81 w117 | | | | | |

| 41 | 41 | i Honauer, op.1 no.1 | kbd | G | Salzburg, July 1767 | XVI/i, 99 | X:28/ii, 125 |

Mozart's scoring :
kbd, 2 ob, 2 hn, str

		ii Raupach, op.1, no.1 iii Honauer, op.1 no.1					
104	61*e*	M. Haydn, minuets	orch	C, F, C, A, G, G	Salzburg, *c*1771	—	IV:13/1/i, 28

Mozart's scoring : orch

—	61*g*II	M. Haydn, minuet	kbd	C	Salzburg, *c*1771	—	IV:13/1/i, 92

Mozart's scoring : orch

122	73*t*	M. Haydn, minuet	orch	E♭	? Bologna, Aug 1770	XXIV, no.13a	IV:13/1/i, 10

Mozart's scoring : orch

44	73*u*	J. Stadlmayr, Musica super cantum gregorianum	5vv		Salzburg, *c*1768–9	—	—

Mozart's scoring : SATB

Remarks :
see E. Hintermaier, *MJb 1991*, 509–17

107, 1	107, 1	J.C. Bach, op.5	kbd	D	1772	—	X:28/ii, 165

	no.2				

Mozart's scoring :
kbd, 2 vn, b

Remarks :
cadenzas k624/626aII, *A–B*

107, 2	107, 2	J.C. Bach, op.5 no.3	kbd	G	1772	—	X:28/ii, 187

Mozart's scoring :
kbd, 2 vn, b

107, 3	107, 3	J.C. Bach, op.5 no.4	kbd	E♭	1772	—	X:28/ii, 203

Mozart's scoring :
kbd, 2 vn, b

284*e*	284*e*	J.B. Wendling, conc.	fl, str		Mannheim, Nov 1777	—	—

Mozart's scoring :
?addl wind

Remarks :
lost; see letter, 21 Nov 1777

404*a*	404*a*	6 preludes and fugues	kbd		Vienna, 1782	—	—

Mozart's scoring :
vn, va, vc

Remarks :
doubtful; see Kirkendale, N1964 and Kirkendale, *Mf*, xviii (1965), 195–9; Holschneider, *Mf*, xvii (1964), 51–6

	1 p ?orig., f J.S. Bach bwv853		d		

		2 p ?orig., f bwv883		g			
		3 p ?orig., f bwv882		F			
		4 p bwv527/ii, f bwv1080 no.8		F			
		5 p, f bwv526/ii, iii		E♭			
		6 p ?orig., f W.F. Bach Fugue no.8	f				
405	405	J.S. Bach, 5 fugues bwv871, 876, 878, 877, 874	kbd	c, E♭, E, d, D	Vienna, 1782	—	—

Mozart's scoring :
2 vn, va, vc

Remarks :
see W. Kirkendale, *MJb 1962–3*, 140–55

—	—	J.S. Bach, bwv891	kbd	c	? Vienna, 1782	—	—

Mozart's scoring
2 vn, va, vc

Remarks :
see G. Croll, *ÖMz*, xxi (1966), 508–14

—	—	6 preludes	kbd		? Vienna,	—	—

| | and fugues | | 1782 | |

	Title		Key	
	1 p ?orig., f J.S. Bach bwv548		e	
	2 p ?orig., f bwv877		d	
	3 p ?orig., f bwv876		E♭	
	4 p ?orig., f bwv891		b	
	5 p ?orig., f bwv874		D	
	6 p ?orig., f bwv878		E	
—	3 preludes and fugues	kbd	? Vienna, 1782	— —

| | 1 p ?orig., f J.S. Bach | | d | |

		bwv849 2 p ?orig., f		a			
		bwv867 3 p ?orig., f		c			
		bwv546					
470*a*	470*a*	G.B. Viotti, Vn Conc. no.16			Vienna, *c*1789–90	–	—

Remarks :
see M.H. Schmid, *Mozart-Studien*, v (1995), 149–71

| — | 506*a*, hs4 | J. Haydn, duet Cara, sarò fedele, from Armida | | | Vienna, *c*1786–91 | — | — |

Remarks :
formerly considered part of the Attwood exercises; facs. in Landon, G1989

| a109*g* no.19 | 537*d* | C.P.E. Bach, Ich folge dir, from Auferstehung und Himmelfahrt Jesu | T, tpt, str | | Vienna, Feb 1788 | — | — |

| 566 | 566 | G.F. Hand | S, T, T, T, | | Vienna, | — | X:28/1/i |

		el, Acis and Galatea	B, rec, 2 ob, bn, 2 vn, va, bc		Nov 1788		
		Mozart's scoring : addl 2 fl, 2 cl, bn, 2 hn					
572	572	Handel, Messiah	S, A, T, B, SATB, 2 ob, 2 tpt, timp, str		Vienna, March 1789	—	X:28/1/ii
		Mozart's scoring : addl 2 fl, 2 cl, 2 bn, 2 hn, 3 trbn, rev. tpt parts					
591	591	Handel, Alexander's Feast	S, T, B, SATB, 2 rec, 2 ob, 3 bn, 2 hn, 2 tpt, timp, str		Vienna, July 1790	—	X:28/1/iii
		Mozart's scoring : addl 2 fl, 2 cl, rev. tpt parts					
592	592	Handel, Ode for St Cecilia's Day	S, T, SATB, fl, 2 ob, 2 tpt, timp, lute, str		Vienna, July 1790	—	X:28/1/iv
		Mozart's scoring : addl fl, 2 cl, 2 bn, 2 hn, rev. tpt parts					
625	592a	Nun liebes Weibchen	—		—	—	see 'Duet and Ensembles for Solo Voices and Orchestra'

624	626*all*, *D–O*	Cadenzas	kbd	various	—	—

Mozart's scoring :
—

Remarks
D(a61a), *F–G*, *H* for Schroeter op.3 nos.1, 4, 6; *K* for I. von Beecke, Conc. in D; *N, O* for unknown conc; *L* lost; *E, I* unauthentic

	626*b*, 28	Gluck, gavotte from Paride ed Elena	orch		—	—

Mozart's scoring :
2 fl, 5 tpt, timp

Remarks :
? Mozart's contribution to Divertimento k187/C17.12

18	A51	C.F. Abel, Sym. op.7 no.6	orch	London, 1764–5	—	—

Mozart's scoring :
addl cls

Remarks :
edn (Basle, 1976)

—	—	L. Mozart, Litaniae de venerabili altaris sacramento	S, A, T, B, SATB, 2 hn, str	D	—	X:28/3–5/i

Mozart's scoring :
various changes

—	—	L. Mozart, litany	SATB, orch	Salzburg, ?*c*1774	—	x:28/3–5/ii

Mozart's scoring :
trbn/va solo arr. for ob

Remarks : see Eisen, D1991, 287–9						
—	—	L. Mozart, litany	SATB, orch	D	Vienna, 1781–2	— —
Mozart's scoring : various changes, esp. to hn part						
k293e, 19 cadenzas for arias by J.C. Bach and others (unidentified): see Plath, D1960–61, 106, and in Plath and others, D1971–2, 20						

Frag.: k—, Handel, Fugue, kbd, F, hwv427, Vienna, 1782–3

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Mozart

(4) (Maria) Constanze [Constantia] (Caecilia Josepha Johanna Aloisia) Mozart [née Weber; later Nissen]

(*b* Zell, Wiesental, 5 Jan 1762; *d* Salzburg, 6 March 1842). Soprano, wife of
(3) Wolfgang Amadeus Mozart and later of his biographer Georg Nikolaus
Nissen. She was the third of four daughters of the bass, prompter and
copyist Fridolin Weber, and thereby related to the composer Carl Maria von
Weber (*see* Weber). She first met Mozart in 1777–8 in Mannheim; he fell in
love with her elder sister Aloisia, who rejected him. Constanze moved with
her family to Vienna in September 1779; from 2 May 1781 Mozart lodged
with her mother, and on 4 August 1782 married Constanze in the
Stephansdom. There were six children, of whom two, (5) Carl Thomas and
(6) Franz Xaver Wolfgang, survived to maturity. During a visit to Salzburg,
she sang one of the soprano parts in a performance at the abbey of St
Peter of the Kyrie and Gloria of her husband's Mass in C minor k427/417*a*
(26 October 1783).

After Mozart's death she was destitute and was allowed a pension of one
third of his salary. She attempted to improve her financial position by
arranging concerts with his works in various cities, herself singing in
several of them. She organized several performances of *La clemenza di
Tito*. In 1797 she had a vocal score of *Idomeneo* arranged from Mozart's
autograph and published by Breitkopf & Härtel, though without financial
success, and in 1799 she sold his remaining manuscripts to the publisher
André after first having them set in order by Abbé Maximilian Stadler and
Nissen, who in part managed her affairs. Nissen was a Danish diplomat;
she probably first met him in 1797 when he lodged in rooms in her house.
They were married on 26 June 1809 in Pressburg (Bratislava) Cathedral.
There were no children of this marriage. In 1810 the couple moved to
Copenhagen and then, probably in 1821, to Salzburg, where Nissen
collected materials for his biography. He died on 24 March 1826, however,
before its publication: Constanze had it completed (by Johann Heinrich
Feuerstein, who cheated her) and saw it through the press. Early 20th-
century scholarship severely criticized her as unintelligent, unmusical and
even unfaithful, and as a neglectful and unworthy wife to Mozart. Such

assessments (still current) were based on no good evidence, were tainted with anti-feminism and were probably wrong on all counts. Mozart's letters prove his devotion to her. Evidence about her dates mostly from after 1791; the travel diaries of Vincent and Mary Novello (1829) are especially revealing. Her diary (1828–37) and correspondence show a capable businesswoman (she died in comfortable circumstances) and devoted mother. But she was an unreliable witness and told many lies about the Requiem, whose completion she had organized: she was of course an interested party. Many of the myths surrounding Mozart's death probably stem from her. Three portraits survive (the most celebrated from 1782 by her brother-in-law Joseph Lange; fig.15) and a fuzzy daguerreotype.

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Mozart

(5) Carl Thomas Mozart

(*b* Vienna, 21 Sept 1784; *d* Milan, 31 Oct 1858). Second and elder surviving son of (3) Wolfgang Amadeus and (4) Constanze Mozart. Without finishing his schooling, for some of which he was under Franz Xaver Niemetschek in Prague, he went to Livorno in 1797 to begin his apprenticeship with a commercial firm. He planned to open a piano business in the following years, but the project failed for lack of funds. He moved to Milan in 1805 and studied music with Bonifazio Asioli, but gave up his music studies in spring 1810 and became an official in the service of the Viceroy of Naples in Milan. In that year his mother gave him his father's piano. His relationship with his stepfather Georg Nikolaus Nissen was particularly happy. He several times visited Salzburg, notably for the unveiling of the Mozart monument in 1842 and at the centenary celebrations in 1856, and Vienna. Much of his correspondence was published in the Mozarteum *Mitteilungen* (1918–21, 1961).

For bibliography *see* Mozart family, (6).

Mozart

(6) Franz Xaver Wolfgang ['Wolfgang Amadeus'] Mozart

(*b* Vienna, 26 July 1791; *d* Carlsbad, 29 July 1844). Composer and pianist, the sixth child and younger surviving son of (3) Wolfgang Amadeus and (4) Constanze Mozart. He received his first piano instruction in 1796 from František Xaver Dušek in Prague, where he lived with the Dušek family. In Vienna he continued his studies under Sigismund Neukomm, Andreas Streicher, J.N. Hummel, Antonio Salieri, G.J. Vogler and J.G. Albrechtsberger. His first compositions, which include the Piano Quartet op.1, appeared in 1805. On 30 March 1807 Salieri declared his pupil to possess 'a rare talent for music', and prophesied a career for him 'not inferior to that of his celebrated father'. On 22 October 1807 Franz Xaver went to Lemberg (now L'viv). In Podkamien he accepted a post as tutor in the home of Count Viktor Baworowski, a position he held until December 1810. In 1811 he became a music teacher in the home of the imperial chamberlain, Janiszewski, in Sarki (near Lemberg). He gave up that post in 1813 and lived as a freelance musician in Lemberg, where he supervised the training of Julie Baroni-Cavalcabò. From 1819 to 1821 he undertook an

extended concert tour during which he played in Kiev, Warsaw, Copenhagen (where he saw his mother and his stepfather, Georg Nikolaus Nissen), Hamburg, Berlin, Leipzig, Dresden (where he visited his cousin, Carl Maria von Weber), Prague, Vienna, Venice, Milan (where he visited his brother Carl), Zürich, Berne, Frankfurt, Mannheim, Augsburg, Munich and Salzburg (where he visited his aunt, (2) Maria Anna). In 1822 he returned to teach in Lemberg; in 1826 he went to Salzburg to see his mother. In the same year he renewed his studies in counterpoint with Wagenseil's pupil, Johann Mederitsch, who bequeathed him all his compositions. Also in that year he founded the Cäcilien-Verein in Lemberg, but in 1838 he left Lemberg and settled in Vienna. In 1841 he was made honorary Kapellmeister of the Dommusikverein and the Mozarteum in Salzburg, and in 1842 he stayed with his brother there during celebrations on the unveiling of the Mozart memorial; at the festival concert he played his father's D minor Piano Concerto k466. In December of the same year the Congregazione ed Accademia di S Cecilia in Rome named him *maestro compositore onorario*. In his will Franz Xaver stipulated, among other things, that any of his father's autographs found in his papers, his father's portrait and piano, as well as his own library, should be given to the Dommusikverein and the Mozarteum as a lasting memorial to his father. This Mozart-Nachlass passed partly to the Internationale Stiftung Mozarteum and partly to the consistorial archive in Salzburg.

The brilliant pianistic figuration prominent in Franz Xaver's music reveals the particular influence of his teacher Hummel. The more relaxed quality and richer sonority of his piano writing, as reflected especially in his Second Piano Concerto (1818), however, hint at the characteristic piano style of Chopin and Liszt.

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For further bibliography see under Mozart family, (3).

Mozarteum.

Conservatory in Salzburg founded in 1841 as the Dommusikverein und Mozarteum; *see* Salzburg, §3.

'Mozart' fifths

(Ger. *Mozartquinten*).

Consecutive 5ths occurring when the German 6th chord resolves directly to the dominant (*see* Consecutive fifths, consecutive octaves, ex.9).

Mozart societies.

Mozart's popularity is reflected in the establishment of societies devoted to furthering the appreciation of his music. In 1837 the Mozart societies of Prague and Frankfurt started operating; numerous organizations followed their lead in other cities. The activities of the early societies included the founding of museums, the erection of monuments and the publication of bulletins and research, as well as the organization of concerts. The Mozartgemeinde in Salzburg commenced publishing annual summary

reports in 1888, listing 26 societies in German-speaking countries and seven elsewhere. By 1913 the numbers had grown to 40 and 11 respectively; there were over 3000 members in Munich and almost 2000 in Vienna. These statistics were collected under the aegis of the Internationale Stiftung Mozarteum in Salzburg, then, as now, the most important centre of worldwide Mozart activities, originally established in 1841 (for its history *see* Salzburg, §3). World War I interrupted data collection and central registration.

The Mozarteum publishes in its *Mitteilungen* the annual reports of participating societies. In the mid-1990s there were more than 60 active Mozart societies worldwide, half of them in German-speaking countries, at least 16 in other European countries, eight in North America (including a new Mozart Society of America, set up in 1996 to serve as a centre for furthering communication among Mozart scholars in the western hemisphere), five in Latin America and one in Australia. Most groups maintain membership in the Mozarteum. In Germany most of the societies belong to the Deutsche Mozart-Gesellschaft (founded 1951), which plays a major role in the dissemination of Mozart materials and has published *Acta mozartiana* since 1953.

The common thread connecting Mozart societies is the promotion of Mozart's music; their focus differs. Most offer musical programmes, some on a commercial basis, others as part of membership benefits. Typical functions include educational and performing opportunities for young artists, assisting other Mozart societies with advice and occasionally with modest financial help, raising funds for international Mozart causes and organizing trips to Mozart events, for example to the annual Salzburg Mozart Week. Some societies issue newsletters covering aspects of Mozart's music, his life and times; others maintain record libraries or produce recordings of their concerts. The societies use a variety of methods for financing: membership fees, commercial activities, contributions by corporations and government subsidies.

PETER SANDOR

Mozeen, Mrs.

See Edwards (ii).

Mozheyko [Mazheyka], Zinaida Yakovlevna

(*b* Orsha, 6 Dec 1933). Belarusian ethnomusicologist. She graduated from the history and theory department of the Belorussian Academy of Music, Minsk (1961), where she was influenced by Lidiya Mukharinskaya, Mikalay Aladau and Vladimir Olovnikov and completed her postgraduate studies at the Institute of Art, Ethnography and Folklore attached to the Belarusian Academy of Sciences, Minsk (1966), under the guidance of Ye.V. Gippius. She gained the *Kandidat* degree with a dissertation on traditional vocal art (1971) and in 1992 defended her doctorate dissertation on the Belarusian

calendrical song culture. In 1971 she became a senior researcher at the institute. The focus of her studies has been Belarusian folklore within the overall historical and cultural framework of the Slavonic singing style. She has examined the dynamics of intonation in specific regions and the social conditions for the occurrence of certain melodies (*Pesennaya kul'tura Belorusskogo Poles'ya: selo Tonezh*, 'The vocal art of the Belarusian Poles'ye: the village of Tonezh', 1971) and has given a generalized picture of the development of Belarusian ethnomusicology and its research methods in the context of contemporary science ('Problemï metodov sravnitel'nïkh slavyano-balkanskikh issledovaniy v sovremennoy etnomuzïkologii', 'Problems of methodology for comparative Slavonic and Balkan research in contemporary ethnomusicology', 1986). She has recorded two collections of folksongs (1986, 1990) which have become the basis for folk concerts, documentary films on music and gramophone recordings.

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TAISIYA SHCHERBAKOVA

mp.

Mezzo-piano (It.: 'moderately soft').

See Mezzo, mezza.

Mqashiyo.

South African urban popular music style. During the late 1960s the vocal stream of the South African township style Mbaqanga, characterized by female close-harmony vocals, became known as *mqashiyo*. Later, all-male variants were called vocal *mbaqanga*. *Mqashiyo* evolved from the 1950s vocal jive of Dorothy Masuka and close-harmony groups such as the Skylarks led by Miriam Makeba. The pioneers of the new style in the early 1960s were the Dark City Sisters, who established the use of five- rather than four-part harmonies. By 1965, with driving straight rhythms and electric backing, *mqashiyo* was exhibiting the same musical characteristics as instrumental *mbaqanga*. Particularly characteristic of mature *mqashiyo* is the contrast between close harmony female vocals and the deep, hoarse 'groaning' style popularized by Simon 'Mahlathini' Nkabinde. This was best exemplified by Mahlathini and the Mahotella Queens accompanied by the Makhona Tsohle Band. Other top vocal *mbaqanga* groups included the female Amatshitshi and Izintombi Zesi Manje Manje and the male Abafana Baseqhudeni and Boyoyo Boys.

For recording purposes the personnel of *mqashiyo* groups was fluid. Within each studio the same ensemble of singers recorded as several different groups, each group name generally being associated with a specific lead vocalist. Exact membership was only stabilized for live performances. Like *mbaqanga*, *mqashiyo* is a pan-ethnic urban style produced for ordinary township dwellers. The lyrics (commonly in Isizulu, Isixhosa, Setswana and Sesotho) tend to carry a didactic message or reflect circumstances commonly experienced by *mqashiyo* artists and audiences. From 1975 the Soul Brothers revived the flagging vocal *mbaqanga* market with a

distinctive soul-*mbaqanga* amalgam characterized by quavering two-part vocals, electric organ and, later, synthesizers.

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LARA ALLEN

Mraczek [Mraček], Joseph Gustav

(*b* Brno, 12 March 1878; *d* Dresden, 24 Dec 1944). German composer of Czech birth. He studied with his father, the cellist František Mraček (1842–98), at Brno and at the Vienna Conservatory (1894–6) with Grädener, Joseph Hellmesberger and Löwe. In Brno he led the German Theatre orchestra (1897–1902) and taught the violin at the Musikvereinschule (1898–1918). From 1919 to 1924 he taught composition at the Dresden Conservatory and conducted the Dresden PO. Mraczek composed in most genres and was a master of instrumentation. His operas show the influence of Wagner and Strauss. The work for which he was most popular was the symphonic burlesque *Max und Moritz* (1911, based on Wilhelm Busch's nursery rhymes), a piece brilliantly orchestrated in the Strauss manner.

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EVA HERRMANNOVÁ

Mravina [Mravinskaya], Yevgeniya Konstantinovna

(*b* St Petersburg, 4/16 Feb 1864; *d* Yalta, 12/25 Oct 1914). Russian soprano. She studied with Pryanishnikov, then with Artôt in Berlin and Mathilde Marchesi in Paris, making her début at Vittorio Veneto in August 1885. From 1886 to 1897 she was a principal soloist at the Mariinsky Theatre. In 1895 she created the coquettish Oxana in Rimsky-Korsakov's *Christmas Eve*, a role particularly suited to her consummate acting ability, lyric purity of tone and supreme musical intelligence. Other roles she sang to perfection were Antonida in *A Life for the Tsar*, Lyudmila in Glinka's second opera and Tatyana in Tchaikovsky's *Yevgeny Onegin*. She also sang in operas by Gounod, Meyerbeer and Wagner. She made three European tours, in 1891–2, 1902–3 and finally in 1906, but by that time her voice and health were already deteriorating.

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EDWARD GARDEN

Mravinsky, Yevgeny (Aleksandrovich)

(*b* St Petersburg, 21 May/4 June 1903; *d* Leningrad, 19 Jan 1988). Russian conductor. Born into a talented aristocratic family, he studied biology at Petrograd University. After serving as a rehearsal pianist for the Dancing School in Leningrad and joining the Imperial Ballet and Opera, he began his studies at the Leningrad Conservatory. He graduated from Vladimir Shcherbachyov's composition class in 1930 (the year he first conducted at the conservatory) and Aleksandr Gauk's conducting class in 1931. He also studied conducting with Nikolay Malko. After a year as an assistant conductor (1931) at the Leningrad Academic Opera and Ballet Theatre (now the Kirov), he became conductor there (1932–8). He made his début with the Leningrad PO in 1931 and was a regular guest conductor from 1934. After winning the All-Union Conductors' Competition in Moscow in 1938, he was made permanent conductor of the Leningrad PO, where he remained until his death.

Mravinsky toured frequently with his orchestra, making many trips to central Europe and four to Japan, but travelling only once to Britain (1960) and once to America (1962). His reputation in the West derived from a

handful of recordings featuring a largely Russian repertory, although since the end of communism many more of his recordings have become available. His 1961 recordings of the last three Tchaikovsky symphonies have received particular critical acclaim. Under him, the Leningrad brass are piercing and bright with distinct vibrato. Despite the dramatic sound, the intensity and the often fast tempos of his performances, his conducting was equally noteworthy for its attention to detail, clarity and balance between sections, and its lack of false pathos, all accomplished with a frosty remoteness and minimal movement. Film of him conducting Shostakovich's Symphony no.5, for example, demonstrates that he could extract astounding sonorities with gestures of almost irreducible subtlety. The Soviet system allowed him to indulge in a meticulous and near-fanatical rehearsal procedure, requesting eight to ten rehearsals for even the best-known repertory.

Mravinsky was legendary for his electric live performances of Beethoven, Wagner, Bruckner and Tchaikovsky, and his championing of Soviet composers: among many others, he gave the premières of Prokofiev's 6th Symphony and Shostakovich's symphonies nos.5, 6, 8 (also dedicated to him), 9 and 10, and the official premières of Shostakovich's symphonies nos.11 and 12. He also regularly conducted music by Hindemith, Bartók, Sibelius, Honegger, Debussy and Stravinsky, giving the Soviet premières of the latter's *Apollo* and *Agon*. Mravinsky had a personal, political and aesthetic influence on virtually every Soviet conductor since Malko. His students and deputies included Valery Gergiyev, Mariss Jansons (his chosen heir), Yury Temirkanov (his Soviet-picked successor) and Kurt Sanderling. Despite the fact that he was not a member of the Communist party, unusual in Soviet times for a person of his position, he was made People's Artist of the USSR in 1954 and a Hero of Socialist Labour in 1973.

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JOSÉ BOWEN

Mrdangam [mrdanga, mrdang, mirdang, mirutankam].

An Indian name, in use for over two millennia, for tuned, finger-played, double-headed drums, primarily elongated barrel drums, which accompany Hindustani and Karnatak music. In earlier periods they were used in theatre music, and since that time they have been employed in concert forms and more elaborate styles of temple and devotional music.

Like the even more ancient and historically comprehensive chordophone name *vīnā*, the Sanskrit *mrdanga* indicates a certain musical status in Indian tradition as much as it does particular types of drum. The tuned barrel drum of Karnatak music preserves the name as *mrdangam* or *mirutankam*; that of Hindustani music, while often called *mrdang* or

mirdang, may also be found as *pakhāvaj*. The *mrdanga* or *khol* of the East (Bengal, Orissa, Assam) and its relative the *pung* of Manipur accompany primarily the complex devotional music *kīrtan*. This tradition of music and drumming was once widespread with regional variation throughout South Asia, but is now obscured by the comparatively recent blanket permeation of the modern northern and southern schools.

Mrdangam

1. Early history.

The only detailed textual source for the early *mrdanga* is the *Nātyaśāstra*. This gives some details of a composite barrel-drum set called *mrdanga* in the chapter on membranophones, also listing as elements of an ensemble the three *puskara* ('rainclouds'), the waisted drum *panava* and the pot-drum *dardura*.

Marcel-Dubois (*Les instruments de musique de l'Inde ancienne*, Paris, 1941) draws attention to a pair of barrel drums frequently seen in the sculpture of the 2nd century bc: one is placed vertically before the seated player, the other rests horizontally, or leans diagonally against the player's left hip, to give three playing heads in all. A few centuries later we find a three-drum set, with two drums standing vertically, giving four heads. The *mrdanga* were probably made of clay. The right, upright drum *ūrdhvaka* tapers at the ends, and is said to be four *tāla* (probably a hand-span) long, and 14 fingers in diameter at the head. The horizontal drum *ānkika* is three and a half *tāla* long, and its head (or heads) 12 fingers wide. The left vertical drum (*ālingya*) is truncated-conical shaped, and is said to be three *tāla* long, with a face eight fingers across. These descriptions do not always tally with ancient depictions. The skins (*candraka*: 'little moon') are of cowhide, white and unblemished, and soaked in cold water overnight before being scoured with mild cow-dung. They are single, not three-layered as has been stated, but wrapped in a threefold arrangement around the hoops (*kaksā*) with a criss-cross lacing (*svastika*).

The greatest interest attaches to the 'wiping' (*mārjanā*), or tuning, of the heads. This is done preferably with black earth from a river bank, which is smooth when squeezed free of water, and is neither too heavy or solid nor permeated or containing impurities. A dough of wheat or barley flour, or a mixture of these, can be used as an alternative, but this is said to give a monotonous sound. In the absence of further data, we may think of these as wet tuning-loads, like the dough on the left face of the modern *mrdangam*, which lowered the pitch of the skin rather than giving it a pitch rich in harmonics like that of the hard pastes for right-hand faces of the modern drums.

The pastes may derive from the need, which arises because of the interlacing of the two heads, to adjust the pitch of the second head after the first has been tuned. Thus, paste is prescribed in the *Nātyaśāstra* only for the left head of the *ānkika* (the only drum of the set played on both heads).

There are three tunings, which relate to the top, right and left heads of the older two-piece *mrdanga*: *mayūrī* ('peacock'), consisting of 4th, tonic and 3rd on the top, right and left heads, respectively; *ardhamayūrī* ('half-peacock'), with 6th, 2nd and 1st; and *karmāravī* (an obscure word, perhaps meaning 'the roar of work' but denoting also a melodic mode-species, *jāti*) with 5th, 1st and 2nd. These are referred to the three ancient parent-scales, the *madhyama-*, *sadja-* and *gāndhāra-grāma*, respectively. The top head takes the 4th, 5th or 6th of the scale: octave registers are not given, and it may be that, since they apply to the largest drum with the widest head, these degrees should be understood as being below the 1st of the scale. The right head takes the 1st or 2nd degree, and the left the 1st, 2nd or 3rd, generally above the right. Earth is not applied to the right head; an application (*rohana*) of sesamum-paste, cow-butter and oil may be applied only to the *ānkika*. The head of the third drum, *ālingya*, is said to be tuned to the 7th (the only note not covered in the three tunings).

The *mrdanga* were mostly played with different hand-stroke qualities (rather than with the fingers) in sequential patterns from head to head. They were called *mārga* ('way'), and there were four: *addita*, top and *ālingya*; *ālipta*, left and top; *vitasta*, top and right; and *gomukha*, the different heads mixed mostly with *ālingya*. They are classified into three 'progressions' (*pracāra*): 'regular' (*sama*) when the left is used on top, left or *ālingya*, and right on right; 'irregular' (*visama*) when the right is used on top or *ālingya*; and regular-irregular when the striking is cross-handed.

Two characteristic aspects of Indian drumming are already strikingly evident in the *Nātyaśāstra*. Firstly the drum syllables are based in large part on guttural, retroflex, flap and dental consonants, as they still are. Secondly the rather large variety of tonal colours implied by so many drum syllables is produced with the same techniques that are still used. The five basic strokes (*pāni-prahata*) are full hand, half hand, quarter hand, side of the hand and forefinger. The five strokes can be made with three degrees of *prahāra* (damping): fully damped, half-damped or undamped. Each individual combination of stroke and damping corresponds with one or more ways of hitting the drumhead.

The medieval inheritor of the *mrdanga* tradition, as represented in sources such as the *Sangīta-ratnākara* (13th century), is termed *mardala*, though this is equated with the older *mrdanga* or *muraja*. The root for this word and *mrdanga* is the same. The *mardala* body differs somewhat from that of the older *mrdanga* barrel drums, and it has become a single double-headed drum (the old drum-sets becoming rare from around the 8th century); it enters into this tradition by virtue of its paste-tuned heads.

The *Sangīta-ratnākara* describes the *mardala* as made of citrus (*bīj*) wood, about 42 cm long, with a wall about 1 cm thick. The right face is about 26 cm in diameter, the left about 28 cm. Here the modern tradition of a smaller, higher pitched, right head appears to have been reached.

The skins are single and are prescribed as thick and round, about 2 cm larger than their drumheads; no hoops are attached, but they are pierced all round with 40 holes, and laced together by a leather strap (*vadhra*). This shows now its upper, now its lower side in a pattern called *vignikā* ('recoiling, zigzag'?) by Śārngadeva and *karpara* by Simhabhūpāla (late

14th century). Two plaited leather rings are tightened over the skins near the head, and to them is attached a doubled holding-band (*kacchā*) with a decorative border of silk threads which is worn around the hips, like that of the contemporary barrel drum *pataha*. A thick tuning-paste made by mixing a glue of boiled rice with ash and pounding them together was applied to both heads.

The first lessons for the Hindustani *mndang-pakhāvaj* descend from *Saṅgīta-ratnākara*: *tā dīn thūn nā*, and patterns with filler strokes based on them. In this there is a resemblance with the South Indian *mrdangam* traditions. Beyond these first, obviously anciently embedded, stages the traditions diverge.

Mrdangam

2. Modern period.

(i) Northern mrdang or pakhāvaj.

The *mrdang* of North and Central India (also spelt or pronounced *mirdang*) is frequently called *pakhāvaj*, a medieval name. This name is not recorded in the 13th-century *Saṅgīta-ratnākara*, though other drums are given there with local variant names consisting partly of *āvaja* or *āvaj*.

The name *pakhāvaj* would have been established in the later medieval (Delhi Sultanate) period, for it is recorded in the late 16th-century Mughal *Ā'īn-i-akbarī*, which states that it was 'held under one arm'. The use of the *pakhāvaj* is here recorded either for the Krsna devotees, the *kīrtanīya* (Brahmin precentors) and the *bhagatīyā*, or for the dancing-masters *natvā* and the lower class of entertainers *kañjarī* (these are all said to be of the Malva-Gujarat region). Two *pakhāvaj* are the drums in the aristocratic house-music (*akhārā*) of this period. The modern *pakhāvaj* tradition has two main contexts: the temple and the concert platform, formerly in the courts and more recently the public hall. These would connect with the earlier traditions of use in *kīrtan* devotional music and the court *akhārā*.

Little is known of the development of the composite drumheads which are seen on all three modern regional *mrdanga* of North, South and East with only small differences of detail. It would seem, however, that it combines the principle of the tuning-paste of the older *mrdanga-mardala* drums with that of the double skin recorded for the *deśī* or local *pataha* barrel drum of medieval times.

The modern *pakhāvaj* is of wood. Many shapes and sizes (chosen or made, as with most Indian instruments, to fit the player) are found. Modern sources still refer to the three shapes defined for the ancient *mrdanga*; however, the most common shape is perhaps an asymmetrical biconical barrel (though a symmetrical bulging barrel is also found). The shell tapers to the ends from a ridge near to the left-hand head.

The skins of the *pakhāvaj* drumhead (*purī*) are mostly of goat, previously cleaned by soaking in lime and water. The main right skin is thinner than the left. Over both is stretched a thinner skin, and the two are bound together to a four-ply plaited leather hoop (*gajrī*). The latter is somewhat larger than the drumhead and when tensioned is a little lower than the rim;

one or two thick skin rings are stitched under the main skins on to the hoop to protect the drumhead from the edge of the barrel. The greater part (between two-thirds and three-quarters) of the thin upper skin is cut away, leaving an outer ring extending a little from the drum-rim over the cavity on each head. This is called *cati* (cati: ?'slap') or *kinā* ('edge'). To the greater, exposed area of the lower, main skin on the right head is applied a round, black tuning-paste in several, progressively smaller, layers. The essential element in this is iron oxide mixed in a glue of boiled rice, and according to Śarmā (*Tāl Prakāś*, Hathras, 2/1963), blue vitriol (copper sulphate, *nīlathothā*) is also present, while other sources specify a mangosteen tar (*gāb*). Many sources state that the paste contains metal filings. However, this would be highly abrasive and it would not adhere. The area of the main skin below the paste is first scraped with a blade; the paste is then applied layer by layer, each rubbed smooth with a stone when almost dry and dried before application of the next (there are commonly five layers).

There are thus three areas on the right face, the edge (*cati*), the middle (*lav*: 'bit'; *sur*: 'pitch') and the black (*siyāhi, syāhi*). The first two occur about a quarter each of the head, the black about half. Because whole-hand and whole-head strokes predominate on the *pakhāvaj*, and also because one head when struck makes the other vibrate, these are less specific in pitch and timbre difference than on the *tablā*, and all areas of the head may be played both resonant ('open') or non-resonant ('closed'). The main right open pitch is tuned to the singer's or melody instrument's tonic. The left head has no permanent paste, but a pancake of wheat-dough is applied for each performance, lowering the pitch to an octave below that of the right head.

The two heads are interlaced by a leather strap (*tasmā*) laced in a V through 16 holes in either hoop. The skins are tensioned by eight large wooden cylinders (*gattā*), one under each V, to the left side of the drum between the ridge and the head. The right head is fine-tuned by means of a small hammer struck on the hoop.

The modern *pakhāvaj* is usually placed horizontally on the floor before the seated player with the right end resting on a folded cloth. The principal strokes on either side are whole-hand strokes. Strokes are called *bol*, denoting both the action and its notational syllable. These vary according to context, the real notational group being the phrase. Śarmā (op. cit.) classifies the right-hand strokes as basically five, the left as two; of these, only two (left-hand *gha*, right-hand *ta*; the vowel length varies) are regarded as invariable (*acal*) in notation and position. The two main resonant, or 'open' (*khulā*), strokes on the right are *tā* (a 'slap', also called *thāp*), given by the upper (lateral) edge of the hand on the top half of the drum-face, pivoting on the lower (medial) side of the palm to damp the sound slightly; and *dī*, a forceful tap, immediately rebounding, with four or three fingers on the centre of the *siyāhi*. These two strokes give two different timbres of the system tonic. Also resonant is *nā*, a strong tap with the top of the right index (or other finger) on the edge of the head. The right two-stroke roll *kitī* (*kita*, *tītī*, *tira*) is made with the second and third fingers plus the thumb on the centre of the *siyāhi*; these are held down and are 'closed' (*band*), that is, non-resonant. A similarly made but resonant double or triple stroke on the edge is called *nanāna* or *tarānā*.

Of the two main left-hand strokes, *ghā* (resonant) is a strong tap, immediately rebounding, on the whole head (partly on the dough) with the top of the hand, while closed *kat* is a flat-hand, held-down stroke on the whole head. *Ghā* played simultaneously with a right-hand stroke (e.g. *tā* or *tita*) changes the notation to *dh-*, thus *dhā* or *dhita*.

(ii) Southern mrdangam.

This version of the double-headed barrel drum is used mainly in the performance of Karnatak music, found in the four southern states of India (Tamil Nadu, Andhra Pradesh, Kerala and Karnataka).

The wooden body of the drum varies between 50 and 70 cm in length depending on the range of pitches desired. It is cylindrical, tapering for approximately half its length; the diameters of the two heads are about 18 and 21 cm. On both heads the wooden rim slopes inward, the angle being shallower on the smaller of the two. Each has a membrane of monkey skin: on the smaller this membrane is covered with another of calfskin with a circular hole (7 to 8 cm in diameter) at the centre; on the larger is a similar but double membrane of calfskin with a hole of 11 to 12 cm. These extra membranes (*mīttu*) are attached to the stretching mechanism by means of a circle of holes located just beyond the edge of the rim. Through these holes pass strips of bullock hide which are tightly woven into a ring approximately 1·5 cm thick.

At 16 equidistant points on each rim a gap is forced in the weave, allowing a single thong of bullock hide, approximately 20 metres long, to pass through and connect the two rims at each end of the drum. The monkey-skin membranes on each face are laced to the *mīttu* so that, by tightening the thong of bullock hide, the membranes are stretched over each head. As the thong slackens through use, up to 16 cylindrical wooden pegs are inserted between the thong and the wooden body of the drum to sustain the tension.

On the smaller head, nearly all the exposed area of monkey skin is covered by a circular patch of black tuning-paste made from a mixture of powdered waste-iron and rice; the patch is nearly 0·5 cm thick, tapering towards the edges. Two dozen or so split reeds are inserted between the *mīttu* and the membrane beneath; these add a characteristic 'buzz' to the timbre of the smaller head. No split reeds are used on the larger head, on which the drum rests when not in use. *Mrdangam* players sometimes make a temporary tuning-paste from a lump of wet *soji* (a type of flour) to apply to the larger head before a performance.

The absolute pitch (*śruti*) of the drum varies according to the preference of the principal performer within the ensemble. Absolute pitch is reckoned in semitones ascending from middle C of the even-tempered harmonium. The absolute pitch of a *mrdangam* may be altered by up to two-and-a-half semitones by striking the tightly woven rings with a round stone and wooden peg to alter the head tension. Most players possess two instruments, enabling an absolute pitch range from *śruti* 2 to 7 (D♭ to F♯). Some male vocalists require *śruti* 1 (C) and a few players possess instruments capable of this pitch.

The *mrdangam* player usually sits cross-legged on a mat with the drum resting on its side in front; the right hand strikes the smaller head and the left hand the larger. The drum rests against the right shin, the right foot forming a cradle for the larger head, and the left knee rests on the drum, holding it in position. Sometimes a rolled-up piece of cloth is inserted beneath the drum near the right-hand head in order to tilt it upwards.

Seven basic strokes are recognized. The left head (with the right head damped) may be struck in the centre of the membrane with four fingers together (the pitch may be altered through an octave by varying the striking position); it may also be struck on the *mīttu* (on the side nearest the player), again with four fingers together but with the first joints of the fingers. For the right head (with the left head damped), the player may strike the *mīttu* near the rim (on the side nearest the player) with the first joint of the forefinger, or the exposed membrane between the *mīttu* and the tuning-paste with the first joint of the forefinger. The tuning-paste itself may be struck with the middle and ring fingers together (using the first joints of the fingers), with the first joint of the forefinger, or with the end of the little finger (this is executed with a quick flick of the wrist and produces a characteristically resonant sound).

Each stroke produces a distinct timbre. In the second and fifth types of stroke the pitches produced are indeterminate; the other five strokes produce more determinate pitches and relationships. The lowest pitch produced in the first type is an octave below *sadja* (the system tonic); the third type produces *sadja*, and the fourth a (less distinct) semitone above; the sixth a (barely distinct) 5th above and the seventh *sadja* with a prominent second harmonic. The first and fifth strokes combined produce an indistinct but very low pitch; this is reckoned as a separate stroke. The *mīttu* strokes require a great deal of force, causing permanent calluses on the finger joints. The different strokes are described and transcribed by means of syllables (such as *tā*, *dhī*, *tom*, *nam*), some of which differ from region to region, and the player learns the instrument in terms of patterned combinations of strokes (*jāti*). *See also* India, §III, 6(iii); for bibliography *see* India, §III.

Mr Fox.

English folk-rock group. Formed by husband and wife Bob Pegg and Carole Pegg, the band was one of the first of the folk-rock movement to fuse English traditional sounds with those of rock, and used their own compositions (rather than folksongs) to draw on the essence of the tradition. Initially known on the national folk-circuit for their staunch support of traditional music, the Peggs became a leading influence on the folk-rock scene with Mr Fox, which made its début in 1970 at London's Royal Festival Hall. In the initial line-up, Carole Pegg's fiddle style, Bob Pegg's melodeon and whistle playing, and the hard edge of the Peggs' vocals created the English sound; cello, flute and clarinet gave a chapel-band feel; and drums and bass provided cross-fertilization. Later the band became a four-piece, comprising the Peggs with Alun Eden (percussion) and Barry Lyon (bass).

Mr Fox was one of the most adventurous and quintessentially English of the early folk-rock bands. The first album, *Mr Fox* (1970), drew on the dances, chapel services, folklore and topography of the Yorkshire Dales, mixing eerie narrative songs, such as 'Mr Fox' and 'The Gay Goshawk', with poignant ballads, such as 'Leaving the Dales'. The second album, *The Gypsy* (1971), was musically broader including, for instance, the epic title song and 'Aunt Lucy Broadwood', an example of English rap. It showed the band's great potential but was its last recording. Bob and Carole Pegg went on to follow solo careers.

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ROBIN DENSELOW

MS (i).

Mano sinistra (It.: 'left hand'); an indication in keyboard music.

MS (ii).

Manuscript. *See* Autograph; Sources, MS; Sources of instrumental ensemble music to 1630; Sources of keyboard music to 1600; Sources of lute music.

Mshvelidze, Shalva

(*b* Tbilisi, 28 May 1904; *d* 5 March 1984). Georgian composer, teacher and ethnomusicologist. A representative of the first generation of Georgian composers, he studied at the Tbilisi Conservatory, graduating from the composition class of Bagrinovsky and Barkhudarian (1930). As a postgraduate in Leningrad, he finished his studies with V. Shcherbachyov in 1933. From 1929 to 1984 he was a teacher and later (1942) professor of the Tbilisi Conservatory; he was also head of the composition department, dean of the faculty of theory and composition, later assistant director and then director. He directed the Paliashvili Opera and Ballet Theatre (1950–52) and was also chairman of the Georgian Composers' Union (1940–51). He has been awarded many Soviet state prizes and the Nehru State Prize of India.

Although Mshvelidze's development coincided with the isolation of Soviet culture from the newest compositional thinking of Western countries, his style is notable for its orginality and is based on Georgian musical folklore, especially of the Pshava mountain region in the north-west part of the country. He used as his starting point the severe and courageous character of Pshavian folk song with its characteristic monody consisting of a descending improvisatory melody over the range of seventh and set in an original mode similar to the phrygian but with a sharpened sixth and named by him the 'Pshavian' mode. This scale and declamatory monody were

organically assimilated into the stylistic system of his symphonic works; since this treatment found a response in the creative process of many other Georgian composers Mshvelidze can be considered the founder of Georgian epic symphonism. In his conception of epic cycles, the rhapsodic unfolding of the material through the course of consecutive sections is carried out by means of continuous development; the general structure, however, sometimes falters through looseness of construction. The depiction of Vazha-Pshavela's poetry in the symphonic poems *Zviadauri* and *Mindia* favours the creation of a colourful world of heroism and patriotism and is conveyed in episodes of poetic lyricism and varied genres. The epic scale of his thinking has also shown its worth in opera, especially in the first two operas *Ambavi Tarielisa* ('The Legend of Tariel') and *Didostatis marjvena* ('The Hand of a Great Master'). In the first of these Mshvelidze continues the tradition established by Paliashvili, while in *Didostatis marjvena* he creates a monumental music drama. The most significant pages of these operas are choral scenes, which in the first opera are marked by majestic *fresco* style, and in the second are full of dynamism and dramatic action. The combination of declamatory and *arioso* writing – apparent in some arias of the main characters – created a new standard for operatic melodic creation in Georgian music.

WORKS

(selective list)

Ops: Ambavi Tarielisa [The Legend of Tariel] (4, A. Pagava, after Sh. Rustaveli: *Vepkhis tkaosani* [The Knight in the Tigerskin]), Tbilisi, 26 Feb 1946, rev. 1966; Didostatis marjvena [The Hand of a Great Master] (N. Dzidzishvili, after K. Gamsakhurdia), Tbilisi, 3 June 1961; Jariskatsis kvrivi [Widow of a Soldier] (O. Chelidze, after R. Japaridze), 1968; Aluda Ketelauri (Mshvelidze, after Vazha Pshavela), 1974

Orats: Kavkasioni, 1949; Vekam v predan'ye [The Legend to Survive the Centuries], 1970

6 syms.: no.1, 1943; no.2 'Sikharulisa da gamarjvebis' [Joy and Victory], 1944; no.3 'Samgori', 1952; no.4, 1968; no.5, 1976; no.6 'Shatilioni', 1981

Other orch: Simfonicheskiye miniatyurï: Pshauri, Azar, Khorumi, 1933; Zviadauri, sym. poem after Vazha-Pshavela, 1940; Mindia, sym. poem after Vazha-Pshavela, 1950; Simfonicheskiye tantsï [Sym. Dances], 1954; Indiyskaya syuita [Indian Suite], 1955; Polifinicheskaya syuita, 1956; Na prostorakh Birmï [In the Plains of Burma], suite, 1958; Mokme da vepkhvi [The Young Man and the Tiger], sym. poem after trad. poem, 1962; Tvorzhestvennaya uvertyura [Gala Ov.], 1967; Poėma o Gruzii [Poem of Georgia], 1973; Pf Conc., 1979

Songs, choruses, chbr and solo works, incid music and film scores

Principal publishers: Muzfond Gruzii, Muzgiz, Muzïka, Sovetskiy Kompozitor (Moscow and Leningrad)

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NANA KAVTARADZE

MTNA.

See Music Teachers National Association.

Mubangizi, Benedicto Kyatuuka

(*b* Igara, western Uganda, 21 March 1926; *d* Kampala, 21 June 1995). Ugandan composer, poet, writer and folklorist. Largely self-taught, he took positions as a teacher of music and literature at several teachers' colleges in western Uganda and at St Kalemba's Catechetical Centre, retiring in his 50s to concentrate on creative writing. His most valued musical work consisted of providing a new musical liturgy for the Catholic church in western Uganda. The hymnbook *Mweshongorere Mukama* ('Let us Praise the Lord', Kampala, 1961, 6/1987), adopted for use throughout the diocese and further afield, contains 79 of his compositions. A second unpublished collection of the same title contains a further 65 settings, including

arrangements of Latin, French and English hymns. Despite ill-health and poverty his prolific output included 6 masses, partsongs, liturgical settings (in Latin, French, English and his native tongue Runyankore), novels, folktales, poetry, plays and other historical and linguistic contributions. All but 12 titles remain unpublished and in the care of the Omuhanda gy'Okumanya Publishing Association, Mbarara.

A fine linguist who could write religious poetry rich in traditional imagery, his research into traditional text-setting rules led him to write melodies which preserved the intimate relationship between speech tone and melody as well as the natural rhythms of traditional song. Being, furthermore, mostly pentatonic, like the traditional music of the region, his hymns and songs were consequently easily learned. Some of his compositions were harmonized but, aware of the basic incompatability between the demands of speech tone observance and independent part movement, he usually restricted himself to near-parallel and oblique part-writing. His music, popular among congregations and choirs throughout western Uganda, is sometimes accompanied by traditional instruments, such as pot drums and rattles, and hand-clapping. Since musical literacy is rare in the region, much of his music has passed into oral tradition.

PETER COOKE

Muck, Carl

(*b* Darmstadt, 22 Oct 1859; *d* Stuttgart, 3 March 1940). German conductor. The son of a gifted amateur musician, he studied classical philology in Heidelberg and Leipzig. In 1880 he took the PhD and made his début in the Leipzig Gewandhaus with Scharwenka's Piano Concerto in B♭ minor. Without ever completing any real course in conducting, he devoted himself from that time onwards to conducting operas. After engagements in Zürich, Salzburg, Brno and Graz he was appointed principal Kapellmeister at Angelo Neumann's Deutsches Landestheater in Prague in 1886. Even at that early date he laid the foundations of his reputation as a conductor of Wagner's works with exemplary performances of the *Ring*. In 1892 he became principal Kapellmeister of the Royal Opera House, Berlin, where he was appointed general music director in 1908. From 1894 to 1911 he directed the Silesian music festivals in Görlitz as guest conductor, Wagnerian performances at Covent Garden in London, and the *Parsifal* performances in Bayreuth after 1901. In 1912 he took over the directorship of the Boston SO but was interned in 1918 amid the anti-German hysteria, and from 1922 to 1933 he conducted the Hamburg PO.

Muck was an unrelentingly strict orchestra trainer, and always intent on absolute fidelity to the score. Contemporaries described his conducting as strikingly economical, and praised his sense of form and the strict rhythm of his interpretations. He conducted the *Parsifal* performances in Bayreuth for almost three decades (where, according to the singer Frida Leider, he preferred unusually slow tempos) and was considered in his time to be the greatest Wagner conductor. Having begun recording in 1917, he recorded much of his *Parsifal* between 1927 and 1929. He also enjoyed unchallenged supremacy as an interpreter of Bruckner's symphonies (which he gave without cuts) and favoured Mahler. He had a huge

repertory (conducting 103 different operas at the Berlin Opera) and promoted some new music. He gave the American première of Schoenberg's Five Orchestral Pieces op.16 and directed new works by Sibelius and Debussy in Boston.

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HANS CHRISTOPH WORBS

Mudarra, Alonso

(*b c*1510; *d* Seville, 1 April 1580). Spanish vihuelist and composer. Raised in Guadalajara in the household of the third and fourth dukes of the Infantado, Diego Hurtado de Mendoza (1461–1531) and Iñigo López de Mendoza (1493–1566), it is likely that Mudarra travelled with the latter in the entourage that accompanied Charles V to Italy in 1529. He subsequently entered the priesthood, probably in Palencia, becoming a canon at Seville Cathedral on 18 October 1546, less than two months before the publication of his vihuela book. During the following 34 years he played an important role in cathedral affairs: arranging the annual Corpus Christi celebrations, hiring wind players, negotiating the purchase and installation of a new organ, and consulting in 1572 with Francisco Guerrero at the request of the chapter concerning the music commissioned from Guerrero for the coming Christmas season. From March 1568 he served as major-domo of the cathedral, in charge of all disbursements. After his death, the 92,000 maravedís raised from the sale of his possessions was distributed to the poor according to the provisions of his will.

Mudarra's *Tres libros de musica en cifras para vihuela* was published in Seville on 7 December 1546 (*R* 1980; ed. in MME, vii, 1949). Comprising 77 works (including six pieces for four-course guitar and one for harp or organ), the book contains numerous innovations. These include the earliest music published for guitar, a newly-invented 14-line tablature system for harp and organ, suite-like groupings of works by mode, and the earliest *fabordón* psalm printed in Spain. The most prolific genre among Mudarra's works are 27 fantasias, mainly polythematic works in imitative style with lyrical free extensions and strong architectonic symmetry. He also included two monophonic ostinato fantasias and several of more idiomatic character. The ingenious *Fantasía que contrahaze la harpa en la manera de Ludovico* is a disguised set of folia variations that use cross rhythms and bold chromaticism to imitate the legendary harpist of Ferdinand III of Aragon. The short tientos are idiomatic preludes used to commence the modally-grouped 'suites' of the second book, while the *glosas* are parody fantasias in which Mudarra alternates intabulated vocal polyphony with original music. Twenty works from the second book were reprinted in keyboard tablature by Venegas de Henestrosa (*Libro de cifra nueva*, 1557;

ed. in MME, iii, 1944), several with substantial modification. Other works for solo vihuela include three pavanas, one paired with a galliard, and variations on *Conde claros* and *Guárdame las vacas*. The brief tiento for harp or organ appears in isolation to exemplify Mudarra's new tablature. His songs are without parallel in 16th-century Spanish literature. They include romances, villancicos, canciones, and sonnets by Garcilaso, Boscán, Petrarch and Sannazaro. Latin settings include two psalms, texts by Horace, Ovid and Virgil, in addition to intabulated mass sections by Josquin and Févin, and motets by Gombert, Willaert and Escobar. Vocal parts are notated either on a separate staff, or marked in the tablature with apostrophes. Three signs, , C and C, are used to indicate fast, medium and slow tempos. Mudarra's preface also discusses plucking technique, both thumb-index alternation and the plectrum-like *dedillo* stroke.

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JOHN GRIFFITHS

Mudd [Mudde, Mud].

Name of several English composers and organists active as church musicians in the 16th and 17th centuries. Many works are ascribed in manuscript sources merely to 'Mudd' or 'Mr Mudd' and cannot be attributed definitely to any member of the group.

(1) Henry [Harry] Mudde [Moode, Moud, Mudge]
(2) John Mudd
(3) Thomas Mudd [Mudde] (i)
(4) Thomas Mudd (ii)

SUSI JEANS, WATKINS SHAW

Mudd

(1) Henry [Harry] Mudde [Moode, Moud, Mudge]

(*d* London, ?*c*1588). Records of the Mercers' Company on the award of an exhibition to Gonville and Caius College, Cambridge, to his son John in

1573 described him as 'organ player' of St Paul's Cathedral, though the college registers, in relation both to this son and to (3) Thomas Mudd (i) give his status merely as 'citizen' of London. It is questionable whether at that time there was an established post of organist of St Paul's; more probably suitable vicars-choral performed the duty as required. Henry Mudd is mentioned as a vicar-choral in an episcopal visitation of 1574. Very possibly he is also the Henry Mudd who, judging from his stipend, occupied a leading position among the singing-men of St Dunstan-in-the-West in 1580–86, of which church it has been stated that he was the parish clerk. A four-part In Nomine (in *GB-Ob*) is attributed to him.

Mudd

(2) John Mudd

(bur. Peterborough, 16 Dec 1631). On 7 July 1582 he was appointed *Rector chori* of Southwell collegiate church, and he was organist of Peterborough Cathedral from Michaelmas 1583 until resignation shortly before his death in favour of his son (4) Thomas Mudd (ii). Two anthems may perhaps be attributed to him: *Plead thou my cause* and *Sing joyfully*. John, the son of (1) Henry Mudde, graduated from Gonville and Caius College, Cambridge, in 1576–7; he was probably the John Mudd who was a minor canon of St Paul's in 1636–8 and was buried in St Giles, Cripplegate, in 1639. This would rule out his identification with the Peterborough organist. It is also important to bear in mind the usual elementary educational background of cathedral organists of the day, who ranked merely among the *ministri inferiores*, as well as the almost certain likelihood that such graduate status would have been mentioned on his appointments.

Mudd

(3) Thomas Mudd [Mudde] (i)

(*b* London, *c*1560; *d* after 1619). Son of (1) Henry Mudde. From St Paul's School he proceeded to Gonville and Caius College, Cambridge, in 1577, holding a Mercers' Company exhibition on the recommendation of the dean of St Paul's. Having incurred some suspicion of Roman Catholicism he migrated first to Peterhouse (BA, 1560–81) and then to Pembroke College (MA, 1584), where he became a fellow and held an apparently *ad hominem* lectureship in music. There is little or no doubt that he is the Thomas Mudd listed by Francis Meres among 'England's 16 excellent musitians' (*Palladis Tamia*, 1598). Apparently ordained, he left Cambridge to become rector of Cooling, Kent (from 1592), and vicar of Cobham, Kent (1603–19). It is often difficult to differentiate between the works of Thomas Mudd (i) and Thomas Mudd (ii) when they are simply signed or attributed to 'Thomas Mudd', but the following can be ascribed to Thomas (i): a five-part In Nomine, a five-part *In Nomine de profundis*, two anthems (*I will always give thanks* and *Lord, hear my voice*), two keyboard pieces and nine short viol pieces.

Mudd

(4) Thomas Mudd (ii)

(*b* ?Peterborough; *d* probably at Durham, bur. 2 Aug 1667). Son of (2) John Mudd. In 1619 he was a chorister at Peterborough Cathedral; he succeeded his father as cathedral organist on 9 June 1631 but remained

there only until 1632. His name next appears in the accounts of Exeter Cathedral (1660–61), though at that time he held no official position there. He then returned to Peterborough Cathedral where, in 1662, he was made a petty canon on condition that he took holy orders; he did not do so and by the end of the same year he was organist of Lincoln Cathedral but was soon dismissed for his unruly behaviour and drunkenness. On 5 March 1664 he was appointed organist of Exeter Cathedral, but he held this post for little more than a year. On 20 August 1666 he became Master of the Choristers of York Minster, but this appointment lasted only two weeks; the record of his burial at Durham refers to him as the organist of York Minster. The Service in D (in *GB-Ob*) may be attributed to him, and probably also the tiny but attractive anthem *Let thy merciful ears*, which on its rediscovery in the early 20th century was at first thought to be by Thomas Weelkes.

WORKS

many attributed to 'Mudd', or 'Mr Mudd' etc. in the sources

Full Service, D (TeD, Jub, Ky, Cr, San), *GB-Ob* [by Thomas Mudd (ii)]

Full Service, d (TeD, Jub, Ky, Cr, San, Mag, Nunc), *EL*

Service, d ['Mr Mudd's First Service'] (TeD, Jub, Mag, Nunc), *PB*

Service ['Mr Mudd's Second Service'] (TeD, Jub, Mag, Nunc), *PB*

Te Deum, *Ob*, Susi Jeans's private collection, Dorking, Surrey

Magnificat, *WB*; New Magnificat in G sol re ut, *WB*

Bow down thine ear, verse, anthem, *EL* (inc.)

I will always give thanks, verse anthem, *Cjc* (wrongly attrib. John Mudd; inc.), *Cp*, *DRc* (inc.), *EL*, *Lbl* (inc.), *LF* (inc.), *Ob* (Tenbury) (inc.), *US-SM* (inc.); text pr. in J. Clifford, *The Divine Services and Anthems* (London, 1663) [by Thomas Mudd (i)]

I will sing the mercies of the Lord, verse anthem, text only in *Anthems to be Sung … in the Cathedral Church of the Holy and Undivided Trinity in Dublin* (Dublin, 1662)

Hear my crying, O God, anthem, *Cp* (attrib. 'Mudd' in index, attrib. 'Hutchinson of York' in some partbooks)

Laudate Dominum, 3vv, bc, *Ge*

Let thy merciful ears, full anthem, 4vv [probably Thomas Mudd (ii)], *Cp* (inc.), *DRc*, *Lbl* (inc.), *Y* (attrib. Strogers; inc.); ed. in TCM, xxxv (n.d.), attrib. T. Weelkes

Lift up your heads, verse anthem, inc., *DRc*, *Lbl* (attrib. J. Hutchinson)

Lord [O Lord], hear my voice when I cry, verse anthem, music lost, *Lbl*, *Ob* [by Thomas Mudd (i)]

O clap your hands, verse anthem, *Cp* (inc.)

Of mortall men [Southwell Anthem], *Cp* (attrib. 'Mudd' in index, attrib. Hutchinson in some partbooks)

O God, thou art my God, verse anthem, inc., *DRc, Lbl, LF*

O God who hast prepared, full anthem, 4vv, *DRc, EL* (inc.), *Lbl*; ed. J. Morehen (Croydon, 1965)

Plead thou my cause, full anthem, *LF* (inc.) [by John Mudd]

Sing joyfully, anthem, 6vv, insts, *Lbl* (attrib. 'Mr Mudd of Peter'; inc.) [by John Mudd]

We beseech thee, O Lord, full anthem, *EL* (inc.)

In Nomine, a 4, *Ob* [by Henry Mudde]

In Nomine, a 5, *Lbl*; In Nomine de profundis, a 5, *Ob* (Tenbury) (inc.); 9 pieces, 3 viols, bc, *Lbl*; A Lesson of Voluntarie, The Answer to ye Former Lesson, kbd, *F-Pn* [all by Thomas Mudd (i)]

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Muddy Waters [Morganfield, McKinley]

(*b* Rolling Fork, MS, 4 April 1915; *d* Downers Grove, IL, 30 April 1983). American blues singer and guitarist. He first learnt the harmonica, and changed to the guitar when he was 17. In 1941–2 he was recorded in Mississippi for the Library of Congress; his *I be's troubled* and *Country Blues* (both 1941, AAFS) from these sessions show the influence of Son House, whom he knew personally, and the recordings of Robert Johnson. In 1943 he moved to Chicago, where in 1947 he began to record commercially under the name Muddy Waters. The following year he signed to the Aristocrat label which later changed its name to Chess Records. By this time he had taken up the electric guitar, which he played with a vibrant slide technique, singing with a louder and harder voice. His *Walkin' Blues* (1950, Chess), based on *Country Blues*, was the last title he made with just a bass to support him. From 1950 he recorded regularly with the harmonica player Little Walter, with whom he made the splendidly integrated *Louisiana Blues* (1950, Chess); they were soon joined by Muddy Waters's half-brother Otis Spann (pianist) and Jimmy Rogers (second guitarist) to form the nucleus of his powerful and long-lived Chicago band. By 1953 Muddy Waters was performing dramatically phrased songs which built to a forceful climax such as *I'm your Hoochie Coochie Man* (1953, Chess) and *Mannish Boy* (1955, Chess); these established him among the most important postwar blues singers, and set the model for such later performances as *Got my Mojo Working* (1956, Chess) and *Tiger in your Tank* (1960, Chess), which in their declamatory style and loud amplification express the militant spirit of the ghetto at that time. In the 1960s Muddy Waters toured extensively in the USA and Europe but lost much of his black audience and frequently re-recorded his songs of the 1950s. However, he made a substanital impact on a new generation of white musicians, particularly in Britain, including Graham Bond, Alexis Korner, John Mayall and the Rolling Stones. A serious road accident in 1970 obliged him to sing from a chair from then onwards.

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PAUL OLIVER

Mudge, Richard

(bap. Bideford, Devon, 26 Dec 1718; *d* Bedworth, Warwicks., 4 April 1763). English cleric and composer. His father was the Rev. Zachariah Mudge, master of Bideford Grammar School, later prebendary of Exeter Cathedral, vicar of St Andrew's, Plymouth, and a friend of Dr Johnson. Mudge entered Pembroke College, Oxford, in 1735, and received the BA in 1738 and the MA in 1741. He was appointed curate at both Great Packington and Little Packington in 1741, residing in Packington Hall, perhaps as private chaplain to Lord Guernsey (later the Earl of Aylesford), whose family had musical connections, most notably through Handel's friend and librettist Charles Jennens. Mudge was rector of Little Packington from 1745 to 1757 and curate of St Bartholomew's, chapel of ease to St Martin's, Birmingham, from 1750. He became a popular preacher, and in 1756 Lord Guernsey obtained for him the valuable living of Bedworth, where he remained until his death. In March 1747 he married Mary Hopkins at St Cross, Oxford. A daughter was christened at St Martin's, Birmingham, on 29 April 1752.

Two collections of manuscripts have recently come to light (*GB-BENcoke, Mp*), and both appear to have their provenance in the Aylesford collection made by Charles Jennens and bequeathed to Lord Aylesford in 1773. Most of their contents appear to be preliminary versions of his published set of *Six Concertos* (London, 1749). This set was written for two solo violins and string ripieno, but the first concerto has an added trumpet and is in the form of a French overture with a final minuet, and the sixth has a solo keyboard part. The string concertos are all in four movements, slow–fast–slow–fast, though one of the manuscript versions has as many as seven movements. The final item is a five-part Adagio, at the climax of which three voices sing the 'Non Nobis Domine' canon, while the strings provide counterpoint. The influence of Handel and Geminiani is evident in the string concertos, and, as Finzi stated, 'several … are of outstanding beauty and dignity'. The manuscripts suggest that the pieces were probably formulated carefully over a period of time. The variants often have different development sections, and movements are interchanged between the various concertos. No.2 appears not only as a trio sonata but also as a violin sonata 'compôsta a la gusto del Seign^r. Bombardini' (probably a fictitious name intended as a joke).

WORKS

6 Concertos, a 7, with Non Nobis Domine, a 8 (incl. 3vv) (London, 1749), pts in *GB-Mp*; other versions: no.1, *BENcoke* (inc.), a 4, *Mp*; no.2, as trio sonata, *Mp*, as

Sonata compôsta a la gusto del Seign[r]. Bombardini, vn, *Mp*; nos.3, 5, and trio sonata in D combined, *BENcoke* (inc.), *Mp*; nos.3 and 6 combined, *BENcoke* (inc.); no.4, *Mp*; no.6, *Mp*; Non Nobis Domine, *BENcoke* (inc.), *Mp*

Concerto, B♭, inc., *Mp*

Trio sonata, D, *Mp*, another version, combined with concs. 3 and 5, as Concerto, G, *BENcoke* (inc.)

Miscellaneous frags., sketches, *BENcoke* (inc.)

Medley Concerto, with Fr. hns, *c*1771, lost, listed in catalogue of the Oxford Musical Society

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RICHARD PLATT

Mudie, Thomas Molleson

(*b* London, 30 Nov 1809; *d* London, 24 July 1876). English composer of Scottish descent. His parents, Thomas Mudie (*b* 1780) and Margaret Wilson, came from Dundee. He was one of the ten successful candidates for entry into the Royal Academy of Music in the severe first examination of 1823. He became a pupil of Crotch for composition, of Cipriani Potter for piano and of Thomas Willman for clarinet, and was regarded as one of the best pupils of his time. From 1832 to 1844 he was a professor of piano at the RAM; during this time many of his compositions were performed at the Society of British Musicians (founded 1834). From 1844 to 1863 he lived in Edinburgh as a private teacher. While there he published several piano pieces and songs, and wrote accompaniments to many songs in G.F. Graham's collection *The Songs of Scotland*. In 1863 he returned to London. His earlier compositions show considerable technical mastery: the Symphony in B♭ is especially notable, and contains a minuet with two trios, all three finally played simultaneously as a coda. His music was formerly in the library of the RAM but most of it is now missing.

No family connection has been discovered linking this Mudie to the Scottish writer Robert Mudie (1777–1842), or to the founder of Mudie's Lending Library, Charles Edward Mudie (1818–90), the son of a London bookseller and stationer named Thomas Mudie.

WORKS

5 syms.: E♭, 1827, *GB-Lam*; C, 1830; B♭, 1831; F, 1835; D, 1837

Pf Qt, e♭, 1843; Pf Trio, D, 1843

48 pieces, pf solo; 6 pf duets; 19 pf fantasias on Scottish airs, etc.

Deh, proteggi, chorus, orch, 1825, *Lam*

24 sacred songs; 3 sacred duets; 3 chamber anthems, 3vv; 42 secular songs; 2

secular duets

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The Harmonicon, viii (1830), 217; ix (1831), 123
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Musical World, v (1837), 11; xviii (1843), 158, 183
MT, xvii (1876), 563

<div align="right">G.A. MACFARREN/NICHOLAS TEMPERLEY</div>

Muelas, Diego de las

(*b* Cuenca, 10 Jan 1698; *d* Madrid, 6 Jan 1743). Spanish composer. In 1707 he became a choirboy at Sigüenza Cathedral, where his uncle and godfather, José Cardo y Mateo, was assistant organist. Muelas had been *maestro de capilla* at Astorga for several years when in 1718, he competed unsuccessfully for the post of *maestro de capilla* of Salamanca Cathedral. Antonio Yanguas was appointed (even though he had not applied for the post) and on 26 January 1719 Muelas replaced him as *maestro de capilla* of Santiago de Compostela Cathedral. At the same time Muelas became a canon, a title conferred on the *maestro de capilla* of the cathedral, and it was probably about this time that he took minor and major orders. On 21 May 1723 he moved in the same capacity to the Convento de la Encarnación in Madrid (under the jurisdiction of the Archbishop of Santiago), remaining there until his premature death, which followed an illness so severe that he was unable to sign his own will.

During his lifetime Muelas was held in high esteem as a composer throughout Spain and in Latin America. His villancicos with string accompaniment were sung as far away as Guatemala up to 1775; a double-choir villancico with harp surviving at Morelia shows that his reputation extended to Mexico. He also wrote masses, motets, psalms, complines, *Magnificat* settings, antiphons and *Salve regina* settings. His motets for Sundays in Advent and Lent and for Holy Week continued to be sung at Santiago into the 19th century. Six motets for three to eight voices were edited in *Lira sacro-hispana*, i/1 (Madrid, 17th century). Examples of Muelas's music survive at the cathedrals of Astorga, Cuenca, Las Palmas (Gran Canaria), Salamanca, Santiago de Compostela, Segovia and Túy, and at monasteries in Escorial, Aránzazu, Guadalupe and Montserrat.

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<div align="right">ROBERT STEVENSON/GUY BOURLIGUEUX</div>

Mueller von Asow [Müller], Erich H(ermann)

(*b* Dresden, 31 Aug 1892; *d* Berlin, 4 June 1964). German musicologist. He studied with Riemann and Schering at the University of Leipzig where he received the doctorate in 1915 with a dissertation on the Mingotti opera company. After serving as the assistant director of the Neues Theater, Leipzig, he became the artistic director of the International Festival for Modern Music in Dresden in 1917. In the following year he was appointed director of the Wernow Theater and from 1919 he was a music critic in Berlin and Dresden. In 1926 he joined the staff of the Dresden Pädagogium der Tonkunst, of which he soon became director (1927–33). On his 50th birthday he was created a Knight of the Order of the Crown, Romania.

In 1945 Mueller von Asow founded and became the first director of the Internationales Musiker-Brief-Archiv in Berlin. His research resulted in editions of the letters and other contemporary documents of Schütz, Bach, Mozart, Brahms and others, and although they are sometimes faulty, they make primary source material easily accessible. His chief contribution to musicology, however, is his thorough and extremely detailed thematic catalogue of Richard Strauss's works.

WRITINGS

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ed.: *Johannes Brahms und Mathilde Wesendonck: ein Briefwechsel* (Vienna, 1943)

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M. ELIZABETH C. BARTLET

Muench, Gerhart

(*b* Dresden, 23 March 1907; *d* Mexico City, 9 Dec 1988). German
composer and pianist. He received his early training from his father, himself
a teacher at the Dresden conservatory. A child prodigy, he made his début
at the age of 9. In 1921 he appeared as the soloist in Liszt's Piano
Concerto no.2. In 1926 Scherchen conducted the first performance of his
Kammerkonzert, a work chosen by Hindemith for the International
Contemporary Music Festival at Donaueschingen. During the 1930s (1920s
according to some sources) he lived in France and Italy, where he met
personalities such as Cocteau, Huxley and Ezra Pound, and also the writer
Vera Lawson, whom he later married. He settled in Cologne in 1937 and in
1940 was forced to join the German army.

He managed to emigrate to the United States in 1947, though in 1953 he
moved to Mexico, eventually settling in Tacámbaro in Michoacan, which
was to inspire a signficant part of his output. Despite his relative withdrawal
from the main cultural centres, he was able to influence a wide array of
Mexican musicians, not only as a teacher but also as a performer and
composer. He gave Mexican premières of music by Skryabin,
Stockhausen, Boulez, Messiaen and Hindemith.

Because most of his music was lost during the Dresden bombings,
Muench's extant catalogue was mostly composed in Mexico. It includes
some 70 works, among them a piano concerto, a bassoon concerto, a
violin concerto, a string quartet and several virtuoso pieces for piano solo.
His style ranges from the quasi-Impressionistic language of his early works
(*Marsias et Apollon*) to the use of serial and atonal principles. His
Correspondencias (written in collaboration with Lavista), *Kreisleriana nova*
(a modern evocation of Schumann) and the series of *Tessellatas
tacambaresias* (Mosaics of Tacámbero) stand out as some of his most
important works.

WORKS

(selected list)

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Solo: 3 canciones, 1v, pf, 1940; 5 Lieder (C.M. Brentano, F. Nietzche, and others), Bar, pf, 1941; Invocationes Mariae, S, org, 1956; 3 canciones (O. Paz), S, pf, 1960; Asociaciones, S, fl, t sax, tpt, trbn, vib, perc, 1969; La pioggia nel Pineto (G. d'Annunzio), Bar, va, pf, 1971; Arroja luz (H. Aridjis), 1v, pf, 1981

instrumental

Orch: Capriccio variato, pf, chbr orch, 1941; Concert d'été, pf, chbr orch, 1942; Vocationes, pf, chbr orch, 1951; Homenaje a Jalisco, pf, orch, 1953; Bn Conc., 1956; Conc., pf, str, 1957; Muerte sin fin, 1957; Vn Conc., 1959; Sic, quinquis, orch, 1963; Intinera (Duo), pf, orch, 1965; Labyrinthus Orphei, 1965; Oxymora, 1967; Auditur, 1968; Epitomae tacambaresiae, 1974; Oposiciones, pf, orch, 1982; Paysages de rêve, 1984

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Pf: Estudios, 1935; Kreisleriana nova, 1939; Evoluta, 2 pf, 1961; Pièce de resistance, 1962; Tessellata tacambaresia 1, 1964; Tessellata tacambaresia 3, 1965; Añorando-anhelando, 2 pf, 1971; Un aspecto lunar, 1971; 6 piezas, 1972; Tessellata tacambaresia 9, (Silvia tacambarensis), 1972; Presencias, 4 preludes, 1979; Poème ténébreux, 1979; Poème lumineux, 1979; Nocturno, 1981; Correspondencias (with M. Lavista), 1983; 2 petits rêves, 1985

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RICARDO MIRANDA-PEREZ

Mueren, Florentijn Jan Van der.

See Van der Mueren, Florentijn Jan.

Muffat, Georg

(*b* Mégève, Savoy, bap. 1 June 1653; *d* Passau, 23 Feb 1704). German composer and organist of French birth, father of Gottlieb Muffat. He considered himself a German, although his ancestors were Scottish and his family had settled in Savoy in the early 17th century. He was a prominent composer of instrumental music who was particularly important for the part he played in introducing the French and Italian styles into Germany.

SUSAN WOLLENBERG

Muffat, Georg

1. Life.

Muffat went as a boy to Alsace, then to Paris to study with Lully and others from 1663 to 1669. He returned to Alsace to become a student, first at the Jesuit college at Séléstat in 1669, then in 1671 at a similar institution at Molsheim, where he was appointed organist to the exiled Strasbourg Cathedral chapter. By 1674 he was in Ingolstadt, Bavaria, and matriculated as a law student. He had left Alsace when war was imminent, and in the autobiographical foreword to his *Florilegium primum* (1695) he referred to his subsequent flight 'to Vienna in Austria, Prague and then finally to Salzburg and Passau'. At the Viennese court he found a patron in the Emperor Leopold I but received no official appointment. In 1677 he was in Prague and the following year took up a post at Salzburg as organist and chamber musician to Archbishop Max Gandolf, Count of Kuenburg. His employer granted him leave to visit Italy in the 1680s: he studied in Rome with Pasquini, heard Corelli's concerti grossi and composed works which were performed at Corelli's house, and later published in his own *Armonico tributo*. It has been suggested that he may have influenced Corelli (Daverio, 1985). The visit ended in September 1682. After the archbishop's death in 1687 he continued to work under his successor, J.E. von Thun, but eventually left Salzburg, disappointed with the unfavourable atmosphere there. Early in 1690 he was in Augsburg for the coronation of the Emperor Leopold's eldest son Joseph as Roman king, and he made a personal presentation of his *Apparatus musico-organisticus* to Leopold, its dedicatee. From later that year until his death he was Kapellmeister at the court of Johann Philipp of Lamberg, Bishop of Passau, and tutor to the pages there. Three of Muffat's sons worked at the Hofkapelle in Vienna: Franz Georg Gottfried (1681–1710), Johann Ernst (1686–1746) and Gottlieb.

Muffat, Georg

2. Works.

Muffat's only known work dating from before his Italian visit is a violin sonata, composed at Prague in 1677, which is also his only extant autograph. Almost all of his music has survived only in the original printed editions, whose multilingual forewords show that he regarded himself as a pioneer in bringing French and Italian styles directly from their sources to

German-speaking countries. His special contribution lay in the detailed information about Lully's and Corelli's practices which he provided for German performers.

The *Armonico tributo*, like Corelli's op.6, belongs to the early development of the concerto grosso. Though defined as 'chamber sonatas suitable for few or many instruments', the five works in the collection are based on the concerto principle of alternating groups. They are notated for five-part strings throughout, using the letters 'T' and 'S' to denote tutti and solo passages (the latter always have the Corellian trio texture of two violins and bass). This compressed notation may have been necessitated by the prohibitive cost of producing a full edition at the time: later the music reappeared in concertos nos.2, 4, 5, 10, 11 and 12 of the *Ausserlesene Instrumental-Music*, newly arranged and with explicit concerto grosso scoring. Like Corelli's op.6 the *Armonico tributo* displays no fixed formal scheme. The number of movements varies between five, six and seven, with a mixture of *da chiesa* and *da camera* elements similar to that in Corelli's last four concertos. Whereas Corelli used only the four basic dances and two additional ones, the gavotte and minuet, Muffat added to these the borea (bourrée) and balletto, as well as an aria, passacaglia and rondeau. The style of his dances suggests French influence in its harmonic simplicity, flowing melody and clearly articulated phrases. The rondeau (in Sonata no.3) is based on the French form, while the passacaglia (in Sonata no.5) reflects Lully's practice of interspersing trio episodes among five-part passages, and follows the French custom of repeating the theme in rondeau fashion throughout. Corelli's influence appears in the non-dance movements, where two types of slow movement recur: one in simple homophonic style with successions of chords, sometimes broken up by rests, the other in a more continuous contrapuntal style, with characteristic chains of suspensions. In faster movements such features as running basses, sequences on standard chord progressions, rapid tutti-solo contrasts, echo effects and lively contrapuntal writing are clearly derived from Corelli's concerto style.

When Muffat drew on these early works for the *Ausserlesene Instrumental-Music* he altered the number, order and length of movements, filled out the texture and assigned a continuo to both concertino and ripieno; in one case he distributed movements from a sonata among two concertos (nos.10 and 12). The original Corellian basis remains, however, not only in the sonata arrangements but also in the six newly composed concertos, which retain the characteristic trio grouping and the mixture of elements seen in the *Armonico tributo*. Muffat's foreword explains that this mixture makes the concertos unsuitable either for use purely in church or for dancing but that they are appropriate for performance at court and state ceremonies or entertainments and at musical gatherings. Their individual Latin titles refer to the various such occasions on which they were originally performed and have no programmatic significance. The foreword also makes some suggestions for performance, stressing that the scoring may be adapted to the resources available. Among specific instructions are references to bowing, to the precise attack of the first note and to the extremes of dynamics and tempo which characterize the Italian manner. In the foreword to the *Florilegium primum* Lully's style is equally aptly summed up as 'natural and flowing, rejecting all superfluous artifice, extravagant runs,

frequent and awkward leaps …'. The foreword to the second volume describes in greater detail the method of performing ballets 'à la Françoise' and provides a substantial treatise on bowing and ornamentation, copiously illustrated. The importance of the detailed information on performing practice provided by these forewords – especially the emphasis on disciplined performance, precision in ensemble and a flexible approach to instrumentation – has become increasingly valued.

The orchestral suites of the *Florilegia* are among the best of a group of works in this form written by German composers under Lully's influence: others are the *Composition de musique* by Kusser (1682) and the *Journal du printemps* by J.C.F. Fischer (1695). Kusser, who, like Muffat, studied with Lully, was apparently the first to add the French overture to the German orchestral suite: Muffat followed his example in his *Florilegia*. Almost all the opening movements have the customary first section with dotted rhythms, followed by a lively fugal section often in triple time. The other movements vary in number, arrangement and type from one suite to another. They cover a wide range of dances similar to Fischer's in the *Journal* and going beyond the limited forms of earlier works such as J.H. Schmelzer's *Balletti francesi* of the 1660s and 70s. Most of the seven 'fascicles' (i.e. suites) of the first *Florilegium* comprise standard dances. The saraband, gavotte, minuet, bourrée and gigue are among the most frequent; other movements include the air, rondeau, chaconne and passacaille, and there are also specialities such as the echo and traquenard (used by Fischer too). In both *Florilegia* the fascicles have fanciful subtitles. In the first these are enigmatically expressed (e.g. 'Sperantis gaudia') but Stampfl (1984) speculates that some of these inscriptions may have had more literal and personal significance for Muffat than has traditionally been assumed. In the second *Florilegium* the subtitles are more directly theatrical or related to the occasion for which they were intended. Numerous individual items bear titles redolent of their function as ballet music to be danced in costume; other references are unclear in origin, such as the three pieces with culinary titles (fascicle no.2). The internal structure owes much to Lully. Whereas in Schmelzer's suites the sections of a binary movement are usually undeveloped and equal in length, Muffat followed Lully in enlarging the second section to as much as twice the length of the first, with further extension achieved by the use of the *petite reprise*. His first sections are generally longer than Schmelzer's and show Lully's influence in their tendency to create a composite structure from recurring elements, often *ABA'B'*. The five-part string texture of the *Florilegia*, like that of Kusser's *Composition*, is modelled on music for the '24 violons'. The individual parts are always shapely, and the general style is elegantly sophisticated in comparison with the robust manner of earlier German orchestral suites. Among stylistic details showing French influence are some characteristic triple-time rhythms with the accent on the second beat, and a liking for graceful feminine endings at cadences in triple time.

Muffat's versatile musicianship extended beyond orchestral composition into a variety of fields. His manuscript treatise on continuo practice, *Regulae concentuum partiturae*, is outstanding among similar German works of the 17th century for its large quantity of fully figured and realized examples. His contribution to solo organ music survives in the *Apparatus musico-organisticus*, a characteristically eclectic publication incorporating

both Lullian and Corellian elements. The main part consists of 12 large-scale toccatas arranged in the order of the church tones. Their multisectional structure, extreme contrasts and variety of figuration within one piece are reminiscent of the toccatas of Frescobaldi, whom Muffat mentioned in his foreword as a forerunner. Another model could have been Pasquini, whose absorption of Italian chamber and continuo idioms into solo keyboard music is a progressive feature found also in the *Apparatus*. The transfer of orchestral and chamber idioms to the keyboard is significant in view of later Baroque trends. Among the six or so sections of one toccata, which are contrasted in time signature, tempo, texture and style, there may be sections of pure toccata writing with runs over or beneath chords, imitative sections in *sonata da chiesa* style, sometimes suggesting two violins over a continuo bass, extended fugues, often with gigue subjects like those favoured by Froberger, and italianate *durezze e ligature* sections. The French style appears in the tenth toccata, where a pompous opening Adagio is followed by a lively fugal Allegro, with a final Adagio related in style to the first, clearly forming a French overture. Stylistic details in these toccatas encompass Frescobaldian chromatic effects and Lombard rhythms, stock Corellian harmonic sequences, recitative-like melody and mechanical patterns of the kind found in Italian violin music. The Passacaglia shows an interesting combination of the French rondeau form and the Italian variation (freely treated). More than any other of his publications, the *Apparatus* demonstrates the wide range of ideas that Muffat absorbed during his varied career. The violin sonata is sectional in form and virtuosic in style, possibly influenced by Biber.

Muffat, Georg

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Armonico tributo: 5 sonatas, str, bc (Salzburg, 1682); ed. E. Schenk, DTÖ, lxxxix (1953); lute version of passacaglia from Sonata no.5, ed. A. Koczirz, DTÖ, 1, Jg.xxv/2 (1918/*R*)

Apparatus musico-organisticus: 12 toccatas, 1 ciaccona, 1 passacaglia, aria with variations: all org (Salzburg, 1690/*R*) [for evidence of an earlier print see Monson]; ed. M. Radulescu (Vienna, 1982); MS copy in *GB-Lbl* Add.39569 (facs. in 17th Century Keyboard Music, xix (New York, 1987))

Suavioris harmoniae instrumentalis hyporchematicae florilegium primum: 7 orch suites, 4/5 str, bc ad lib (Augsburg, 1695); ed. H. Rietsch, DTÖ, ii, Jg.i/2 (1894/*R*); foreword ed. and trans. O. Strunk, *Source Readings in Music History* (New York, 1950), 442ff

Florilegium secundum: 8 orch suites, 4/5 str, bc ad lib (Passau, 1698); ed. H. Rietsch, DTÖ, iv, Jg.ii/2 (1895/*R*)

Ausserlesene Instrumental-Music: 12 concerti grossi, str, bc (Passau, 1701); ed. E. Luntz, DTÖ, xxiii, Jg.xi/2 (1904/*R*); lxxxix (1953)

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Missa 'In labore requies', 8vv, 12 insts, *Ee*

Doubtful: Kbd pieces, *Wm* XIV 743

lost works

Marina Armena (op), Salzburg, Akademie-Theater, 5 Sept 1679

Königin Mariamne (op), Salzburg, Akademie-Theater, Sept 1680

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Muffat, Georg

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Muffat, Georg

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Muffat, Gottlieb [Theophil]

(*b* Passau, bap. 25 April 1690; *d* Vienna, 9 Dec 1770). German composer and organist, son of Georg Muffat. He was the leading keyboard composer in Vienna in the early 18th century.

1. Life.
2. Works.
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SUSAN WOLLENBERG

Muffat, Gottlieb

1. Life.

Muffat led a more stable existence than his father, entering the musical establishment at the Viennese court early in his career and remaining there for over half a century. It may be assumed that as a child he was taught by his father. He probably did not leave Passau before 1704, the year of his father's death. The first report of his presence in Vienna dates from 1711, when he became *Hofscholar* under the supervision of J.J. Fux (some sources incorrectly give the date as 1706). The education of scholars at the

imperial court included performance on the organ and other instruments, continuo playing, singing and counterpoint. Muffat was appointed official court organist in 1717: he was required to play for services in the Hofkapelle and to provide continuo accompaniment for performances of operas. At this time he received a grant for a period of study abroad, but there is no record of the exact date or place of his visit. Subsequently he acquired additional duties at court, including the tuition of various children of the imperial family, among them the future Empress Maria Theresa. On the strength of his devoted service Fux recommended him for a rise in salary in 1723, the year in which he assisted at the famous ceremonial performance of Fux's opera *Costanza e fortezza* in Prague. Three years later, in the preface to his first publication, the *72 Versetl sammt 12 Toccaten*, he acknowledged his great debt to Fux ('without flattery the best master in the world'). In 1729 he was promoted to second organist. After the death of the Emperor Karl VI in 1740 and with the accession of Maria Theresa, the resources of the Hofkapelle were reorganized, bringing Muffat his final promotion to first organist in 1741. He seems to have written no more music after this. A projected sequel to his second publication, the *Componimenti musicali* (*c*1739), never materialized, and all later 18th-century sources of his works are copies of pieces in earlier manuscripts. He was pensioned off in 1763 (some sources have 1764).

Muffat, Gottlieb

2. Works.

Unlike his versatile father, Muffat chose to restrict himself almost exclusively to one field, that of keyboard music. He came at the end of a long line of Baroque organists and keyboard composers working in Vienna and was the only contemporary of Bach there to make a substantial contribution to the keyboard repertory in both quantity and quality. Much of his music remained unpublished and is still not generally known: it covers a wider range of forms than the two published collections alone would suggest. Although he lived until 1770, he belongs musically to the late Baroque period rather than to the age of Haydn; his keyboard works never desert traditional Baroque structures (toccata, complete fugue, dance suite, ciaccona).

Muffat's conservatism is most evident in his fugues. His reputation as a contrapuntist rests primarily on the short liturgical fugues of the *72 Versetl*, whose survival was aided by the issue of new editions from *c*1800 and by the incorporation of extracts into fugal treatises (e.g. Marpurg's of 1753–4). However, the versets are overshadowed by the archaic grandeur of the unpublished ricercares. These form the largest single collection of such pieces composed in the early 18th century. They are unusual for their time in having no introductory toccatas or preludes: in this they resemble Bach's *Die Kunst der Fuge* and like that work are notated in open score, following earlier Baroque usage for strict contrapuntal keyboard pieces. Fux's pupils owned printed editions and personal manuscript copies of ricercares by 17th-century composers such as Frescobaldi, G.B. Fasolo, Froberger, Battiferri, Fabrizio Fontana and Poglietti. Muffat's own ricercares show that he was familiar with these models: their fluid continuity is quite different from the stiff, artificial rhythmic style of Fux's 'species' in the *Gradus ad Parnassum* (1725) and is much closer to the true spirit of *stile antico* than

to Fux's artefact. Among individual elements showing the influence of the older ricercare are the strong modal flavour, especially in Phrygian pieces such as no.4 (see ex.1); some angular chromatic subjects recalling the *Recercar cromaticho* in Frescobaldi's *Fiori musicali*; and the use of sectional structures. The ricercares observe the traditional differentiation in character from the 19 canzonas appended to them in being stylistically related to the 16th-century vocal motet, while the canzonas are in a livelier, more idiomatically instrumental style. Several of the canzonas are sectional in form also, most notably no.11. This is a true variation canzona whose rhythmic transformation of a theme throughout successive sections (including a gigue-like version) follows a favourite 17th-century practice. In his comprehensive approach to the canzona Muffat 'stands alone in his time' (Wilson).

Muffat's versets, like his ricercares, belong to a well-established tradition. His chief predecessors in this field were Kerll (*Modulatio organica*, 1686), the anonymous author of the *Kurtzer, jedoch gründlicher Wegweiser* (Augsburg, 1689) – an organ tutor containing versets for practice – Speth (*Ars magna*, 1693) and Murschhauser (*Octi-tonium*, 1696). These publications were all familiar to Viennese organists in the early 18th century. Muffat used the same kind of external structure as they did, arranging his pieces according to the order of the church tones, with a short introductory toccata and a regular number of versets in each tone. He followed their internal structure also in the miniature fugal form of his versets. Like Murschhauser he left the function of the versets open and avoided reference to chant, so they are not restricted to one part of the liturgy. The elimination of chant is one aspect of a general process of secularization of style culminating with Muffat: more than his predecessors, he used strongly secular, even rustic, subjects (often in dance rhythms). He also applied a wide range of ornamentation symbols and provided an explanatory table similar to the one in the *Componimenti*. Although French composers were using copious ornamentation and secular dance styles in liturgical organ music from at least the mid-17th century, Muffat was the first among Austro-German composers to absorb these trends fully into the traditional verset. Apart from the *72 Versetl* his liturgical organ music includes some mass movements and a series of 12 short preludes in various keys, all cadencing on a preparatory E major chord.

Muffat's chief contribution to the organ prelude (under various titles) is preserved in a Viennese manuscript notated in so-called Italian organ tablature with two staves respectively of six and eight lines, again in accordance with earlier Baroque notation for such works. Among the pieces are 24 large-scale toccatas in the order of the church tones, each followed by a capriccio in the same tone: Muffat seems to have invented this particular pairing. The system of church tones was apparently ingrained in his musical thinking, for he used it not only for the versets and toccatas but also for the first eight ricercares. His toccatas are of two main types: the first is a unified form like an extended *intonazione*, consisting of florid runs above or beneath chords, sometimes with imitation between the

hands. The virtuoso element here is confined to the manuals: like most South German composers, Muffat made very little independent use of the pedals. A second type of toccata is modelled more on Georg Muffat's *Apparatus* (1690), using a sectional design with contrasts in tempo, time signature and texture. The varied styles of individual sections encompass those of the French overture (no.11) and the Italian trio sonata (no.10), further indicating the influence of his father's toccatas. With the capriccios one title is applied to a wider range of works than in the case of the toccatas: improvisatory preludes, invention-like pieces in free contrapuntal style, more directly tuneful ones such as the expressive *Capriccio desperato* (r165), some in the style of a dance, and others based on special devices (recalling Frescobaldi) such as no.12 (r159), which exploits syncopation.

Some of the shorter improvisatory capriccios and toccatinas from the same manuscript reappear in other manuscripts as preludes to suites. A feature they share is the grandiose succession of arpeggiated chords at the opening: Muffat provided a prelude in similar style for Fux's Partita in A minor, and Fux's own 'harpeggio' and capriccio preludes are examples of this Viennese speciality. Muffat's suites invariably have some kind of introductory movement: his use of the French overture or prelude-and-fugue form suggests the influence of Fux and of Handel (1720 set of suites). There are manuscript copies in Muffat's hand of suites by both these composers: to Handel's he added ornamentation symbols, sometimes to pieces which were totally unornamented in the original. His own suites similarly use lavish ornamentation, clearly under French influence. In addition to Handel and Fux, François Couperin is an important model for the form and style of his suites. Following both Couperin and Fux he kept vestiges of the traditional order of dances and added extras (usually towards the end) such as the menuet and rigaudon, two favourite dances with Fux, or character-pieces with Couperinesque titles such as *La plainte d'une ame abandonnée* or *La coquette*. He also used free pieces entitled 'Finale' to replace the gigue at the end of four of his suites: these are modern in style, with short, simple phrases and instant repetition of motifs. Some of his most attractive and up-to-date music is contained in the suites: while his ricercares belong to the traditional Italian side of Viennese keyboard music, his suites belong to the progressive French side.

Among features worthy of special mention are Muffat's frequent use of the French *petite reprise*; the advanced nature of his binary designs, with second halves often at least twice as long as the first and perhaps encompassing a final return to the original material in the tonic; his free treatment of key, allowing excursions into the relative minor or major or into the tonic minor for slow movements (saraband and air) and trios to minuets; and his successful combination of *galant* traits in melody, rhythm and texture, with a thorough mastery of counterpoint (as one would expect of a pupil of Fux). Although Muffat's keyboard music would seem to be more limited in scope than the total output of his father, there are signs of the same eclectic approach – for example in the fact that he was equally at home in the thoroughly old-fashioned form of the ricercare and in the forward-looking 2/4 or 3/8 *galant* suite finales; he also inherited his father's concern for precision in both notation and performing practice.

The sources and survival of Muffat's works present some special problems and points of interest. The lack of extant autographs and the ambiguous methods of ascription in some of the extant manuscript copies create some insoluble problems of authentication. It is also impossible to establish a precise chronology, as so few of these copies are dated: moreover, Muffat is not a composer whose work seems to reveal any clear chronological development on internal evidence alone. The circulation of some of his pieces in manuscript copies during the 18th century was quite widespread, a notable example being canzona no.7 (r250): in the early 19th century it was ascribed to Frescobaldi (together with two of his other canzonas, r251 and 254) in Clementi's *Selection of Practical Harmony*, and this false attribution gained general credence among subsequent editors of keyboard anthologies (e.g. AMI, iii). Some of the music of the *Componimenti* has also become known under the name of Handel, who incorporated direct borrowings from it into various works, including the Ode for St Cecilia's Day, as well as taking material from Muffat's unpublished music for one of his organ concertos.

Muffat, Gottlieb

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212–62	32 ricercares, 19 canzonas, 1733 at latest, *A-GÖ*, *Wm*, *D-Bsb*, *H-Bn*, *US-NYp*; 2 in R ii/8, 17
263–74	12 preludes, R ii/16
275–8	4 fugues, R ii/17
279	Fugue on Easter alleluia, R ii/17
280–322	2 organ masses, *D-BEU*
323–7	Partita, *A-Wn*, holograph
328–35	Partita, *D-Bsb*, holograph
197, 336–41	Partita, *A-Wm*
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349	Prelude to Fux's partita, F appx 62
350	Ciaccona, 1733 at latest, *A-Wn*

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Muffler pedal.

See Moderator.

Mugnone, Leopoldo

(*b* Naples, 29 Sept 1858; *d* Capodichino, Naples, 22 Dec 1941). Italian conductor and composer. The son of the principal double bass in the Teatro S Carlo orchestra, he studied at the Naples Conservatory, composing and producing a comic opera when he was 12. While still in his teens he composed two operettas and *La rosella*, a romance which became popular, and made his conducting début in comic opera at La Fenice in Naples. He became conductor at the Teatro Costanzi, Rome, and in 1888 won a contract giving him the musical direction of operas published by Sonzogno and their performances outside Italy. In this capacity he conducted the première of Mascagni's *Cavalleria rusticana* (Rome, 1890) and began to tour abroad, visiting Paris in 1889 and London in 1905–6, conducting the first Covent Garden production of the same composer's *Andrea Chénier* in 1905 and the British première of Giordano's *Fedora* there the next year. He did much to encourage French opera in Italy with productions of works by Bizet and Massenet, and in 1900 he conducted the première of *Tosca* at Rome. His friendly relations with Puccini were disrupted by a disagreement over the musical direction of *Madama Butterfly* at Rome in 1908, but Mugnone later introduced to Italy the only Puccini opera published by Sonzogno, *La rondine*, shortly after its Monte Carlo première in 1917. He also conducted the premières of Franchetti's *La figlia di Iorio* (La Scala, 1906) and Giordano's *Mese mariano* (Palermo, 1910), and took the latter on a South American tour during which he conducted *Götterdämmerung* and Charpentier's *Louise* in addition to Italian works.

Mugnone's interpretations of *Otello* and *Falstaff* were regarded by Boito as particularly notable, and he conducted *Nabucco* at La Scala in 1913 as part of the Verdi centenary celebrations; Beecham considered him the best Italian conductor of his time. Mugnone returned to Covent Garden in 1919, when he gave the British première of Mascagni's *Iris*, and again in 1925, when he was summoned to rescue some of the Italian performances that had suffered at other hands. He appeared frequently as a symphonic conductor at the Augusteo, Rome, and composed two mature operas in the *verismo* style: *Il birichino* and *Vita brettone*. His extensive personal papers, which include correspondence with Verdi, Puccini, Mascagni, Leoncavallo, Massenet and Richard Strauss, were presented to the museum libraries at La Scala, the Rome Opera and the Naples Conservatory.

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CLAUDIO CASINI

Muhammed 'Abdu [Muhammed 'Abdu 'Othmān Marzuq al-Dehel al-'Asīrī]

(*b* Jizan, Saudi Arabia, 1949). Saudi singer, composer and *'ūd* (lute) player. His father was a well-known sailor who died when Muhammed was two years old. Muhammed began singing at the age of six, and at nine he received his first vocal training through the study of Qur'anic recitation, which, along with the call to prayer (*adhān*), he offered at school events. About the age of 13 he became involved with amateur traditional singers and learnt to play the *'ūd*. Because of his close proximity to Yemen, he encountered master musicians of the *al-yamānī* style. He gained a diploma in shipbuilding and was offered a scholarship to study in Japan, but declined the offer, preferring to become a professional musician. His first recognized composition was *Hala yā bū sha'ar tha'ir* (1965). He went on to record over 80 albums in a variety of styles, including popular Egyptian styles, but he has been most appreciated for his folkloric, traditional Saudi and Gulf pieces. He gained an international reputation and has often been called '*fanān al-'arab*', 'The Artist of the Arabs'. He established the largest cassette-tape manufacturing plant in the Gulf region, and by the end of the 20th century he was the owner of the successful recording and production studio Sawt Al-Jazīrah.

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LISA A. URKEVICH

Mühlen, Raimund von zur.

See Zur Mühlen, Raimund von.

Mühlfeld, Richard (Bernhard Herrmann)

(*b* Salzungen, 28 Feb 1856; *d* Meiningen, 1 June 1907). German clarinettist. He was the youngest of four brothers, all of whom received their first musical training from their father; he played the violin and clarinet in the spa orchestra at Salzungen under his father's direction until he obtained a post in 1873 as violinist at the court of Saxe-Meiningen. In 1879 he was made principal clarinettist at Meiningen, an appointment he retained until his death. When von Bülow was court conductor, Mühlfeld took sectional rehearsals of the orchestra; his thoroughness was recognized as contributory to its reputation for attention to detail. Mühlfeld also conducted his own male-voice choir, and was made music director of the court theatre in 1890.

When Brahms visited Meiningen in March 1891, the court conductor Fritz Steinbach drew his attention to Mühlfeld's excellence as a clarinettist. Mühlfeld was asked to play privately to Brahms, who, although he had written nothing for a year, was immediately interested, and composed his Trio op.114 and Quintet op.115 during the following summer. Mühlfeld gave the first performances at Berlin on 12 December 1891 of the Trio with Brahms and Hausmann, and of the Quintet with the Joachim Quartet. In 1894 Brahms wrote his two Sonatas op.120 and gave the first performances of them with Mühlfeld at Vienna on 7 January 1895. Brahms derived so much pleasure from their many performances of the sonatas throughout Germany and Austria that he gave Mühlfeld all performing right fees during his lifetime, all fees from their joint performances, and the manuscripts of both sonatas after publication.

Mühlfeld gained an international reputation. He visited England many times, performing Brahms's works with the Joachim Quartet and Fanny Davies. Other composers who wrote for him were Waldemar von Baussnern, Gustav Jenner, Henri Marteau, Reinecke, Princess Marie of Saxe-Meiningen, Stanford and Theodor Verhey. He was rewarded with several decorations by the Duke of Saxe-Meiningen and received the Royal Bavarian Gold Medal of Ludwig. He used Baermann system 18-keyed clarinets made by Ottensteiner of Munich. His interpretations were said to be dramatic and very moving.

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PAMELA WESTON

Mukesh [Mathur, Mukesh Chandra]

(*b* Delhi, 22 July 1923; *d* Detroit, 27 Aug 1976). Indian film actor, playback singer and recording artist. Mukesh's singing career began in 1940 when a respected actor and distant relative, Motilal, brought him to Bombay after hearing him sing at his sister's wedding in Delhi. Motilal initially supported Mukesh, providing accommodation in his house and arranging vocal training. Mukesh's first film role was as the hero in National Studios' Hindi movie *Nirdosh* (1941), in which he sang his first film song as an actor-singer, 'Dil hi bujha hua'. Despite the film's box-office failure he spent two more years working as an actor-singer for Ranjit Movietone. In 1945 he sang his first playback song, 'Badariya baras gai us par', for Ranjit's film *Murti*, and in the same year he recorded the song 'Dil jalta hai to jalne de' by the music director Anil Biswas for *Paheli nazar*, which became a big success. Motilal further assisted Mukesh in his love marriage to a Gujarati girl in 1946.

By the late 1940s and early 50s all the major Hindi film music directors – including Anil Biswas, S.D. Burman, Madan Mohan, Naushad, Roshan and Shankar-Jaikishen – were inviting Mukesh to sing for their film song recordings. In 1951 Mukesh sang playback songs by the music director duo Shankar and Jaikishen for the actor Raj Kapoor in *Awara* and this enormously successful film began a partnership between Mukesh's voice and Raj Kapoor's screen image that lasted for the remainder of Mukesh's life.

Mukesh turned his focus to acting once again in the mid-1950s, playing the hero in such films as *Mashuka* (1953) and *Anuraag* (1956), but his singing proved more successful than his film acting. Mukesh thus returned to his playback career and recorded a string of popular song hits in *Madhumati* (1958), *Anari* (1959) and *Jis desh men ganga behti hai* (1960).

In addition to some 900 film songs, Mukesh recorded approximately 90 non-film songs in Hindi and Gujarati, including *ghazal*s, *git*s and *bhajan*s. He won the Filmfare award for Best Male Playback Singer in 1959, 1970, 1972 and 1976, and was on one of his concert tours of the USA when he died.

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ALISON ARNOLD

Mukharinskaya, Lidiya Saulovna

(*b* Tbilisi, 14/27 March 1906; *d* Minsk, 27 May 1987). Belarusian ethnomusicologist. She graduated from the faculty of history and theory at the Moscow Conservatory (1939) and gained the *Kandidat* degree with a dissertation on Belarusian folksong (1968). She began teaching at the Belorussian Academy of Music, Minsk, in 1939 and continued working there in 1948 after World War II. Her main area of research was Slavonic folklore, in which she recorded some 900 songs and focussed on the genesis of its intonation, typology and aesthetic nature (*Melodicheskiy yazïk sovremennoy belorusskoy narodnoy pesni*, 'The melodic language of present-day Belarusian folksong', 1966; *Nekotorïye voprosï tipologii narodnïkh napevov*, 'Certain questions surrounding the typology of folksongs', 1976). The historical links of the songs with social movements and wars were highlighted in her articles 'Sorok let istorii belorusskogo naroda v narodnoy pesne' ('40 years of the Belarusian people in folksong', 1958) and 'Partizanskiye pesni Belorussii i ikh slagateli' ('Partisan songs of Belarus and their composers', 1964). She relied on the methods of contemporary palaeo-psychology and palaeo-linguistics and succeeded in revealing the dynamics of intonation in the classic forms of the song tradition and its more recent formations. She was also interested in the composers, creators and performers of folksongs and published works on R.R. Shïrma, Kliment Kvitka, Jadvyga Čiurlionytė and Z.Ya. Mozheyko.

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TAISIYA SHCHERBAKOVA

Mukhatov, Veli (Muhamed)

(*b* Bagir, Astrakhan district, 22 April/5 May 1916). Turkmen composer. After serving in an infantry regiment in the Donbass region during World War II, he studied with V. Belïy and S. Vasilenko at the Moscow Conservatory, graduating in 1951. One of the founders of contemporary Turkmen professional music, he headed the Turkmen Composers' Union, composed the Turkmen national anthem and received much official recognition including the titles People's Artist of the USSR and Hero of Socialist Labour. His compositions combine national elements with 20th-century techniques. His brother Nury (*b* 18 Jan 1924) is also a composer.

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State National Anthem of Turkmenistan, 1944; Aq pamïk [White Cotton] (ballet, K. Japarov), 1945; Kemine va Kazy [Kemine and the Judge] (op, I. Keller and K. Burunov), 1947, collab. A. Shaposhnikov; Turkmenskaya syuita, sym. suite, orch, 1950; Zokhra ve Takhir (op, A. Karliyev), 1953, collab. Shaposhnikov; Konets krovavogo vodorazdela [The End of Bloody Watershed] (op, Ch. Ashirov and K. Kurbansakhatov), 1967; Pamyati Makhtumkuly [In Memory of Makhtumkuly], sym., 1974; Moya Rodina [My Motherland], poem; film scores, choral works, chbr works, songs and romances

RAZIA SULTANOVA

Mukherjee, Budhaditya

(*b* West Bengal, 1955). Indian *sitār* player. He began his training on the *sitār* under his father, the *sitār* player Pandit Bimalendu Mukherjee, at a young age, and he won a national music competition at the age of 15. His musical lineage may be traced back to his father's teacher, Ustad Enayat Khan. This tradition of *sitār* playing is termed the *Imdadkhānī gharānā*, after Enayat Khan's father Ustad Imdad Khan, who taught many pupils in Bengal. His style of playing is therefore related to the styles of Enayat Khan's sons, Ustads Vilayat Khan and Imrat Khan, although his playing is distinct in several respects and is easily recognizable. He has pursued a successful career as a concert and recording artist for many years, and his playing is widely appreciated for both technical accomplishment and his profound grasp of the expressive potential of the rāga repertory.

WORKS

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MARTIN CLAYTON

Mukle, May (Henrietta)

(*b* London, 14 May 1880; *d* Cuckfield, Sussex, 20 Feb 1963). English cellist of Hungarian Gypsy origin. She began playing the cello at the age of four and made her first public solo appearance at nine. She entered the RAM at 13 to study with Pezze, won many prizes and was elected an associate of the RAM at 17. A pioneer among British women cellists, she was an exceptionally gifted soloist and quickly gained an international reputation. She performed chamber music with Casals, Thibaud, Tertis, Sammons and Rubinstein, and also played in several string quartets. She had a long association with the pioneering American violinist Maud Powell, and with her own pianist sister, Anne, they toured South Africa and the USA as a trio (1908–9). In 1911 she gave the première of Holst's *Invocation* for cello and orchestra and in 1926 the first performance of Vaughan Williams's Six Studies in English Folk Song for cello and piano, of which she was the dedicatee. During World War II she founded the MM (Mainly Musicians) club in London, which she ran for 20 years. She played a fine Montagnana cello from the Hill Collection given by an anonymous donor. Although her platform personality was somewhat reserved, her playing was notable for its warmth of tone and emotional intensity. The May Mukle Prize, founded in her memory in 1964 by Rebecca Clarke and friends, is awarded annually to a cello student at the RAM. (*CampbellGC*)

MARGARET CAMPBELL

Muldowney, Dominic (John)

(*b* Southampton, 19 July 1952). English composer. He studied with Harvey at Southampton University, privately with Birtwistle, and with Rands and Blake at the University of York (1970–74). From 1974 to 1976 he was Southern Arts composer-in-residence and in 1976 he was appointed assistant music director of the Royal National Theatre (director, 1981–97).

In Muldowney's earlier works, for example the Piano Trio (1980), angular melodies and dissonant harmony predominate. However, his experience of working with actors, communicating directly to audiences, and, most importantly, absorbing the theatrical ideals of Brecht, created a desire to forge a more direct language. Three Brecht settings chart this progress: *Five Theatre Poems* (1980–81), *In Dark Times* (1981), and his first mature work *The Duration of Exile* (1983). The Brechtian influence is evident in particular in the syllabic setting of words emphasizing their natural rhythms, and the avoidance of word-painting and melismas.

The use of diatonic harmony that underlies Muldowney's mature music reflects Stravinsky's methods in extending tonality. His influence is present too in the clarity of textures, and an interest in re-examining Baroque and Classical forms within a 20th-century context. Muldowney's compositions have a taut unity arising from a rigorous approach to structure and thematic material; works are created from a few core ideas, and invariably cast in single movements. With the song cycle *Lonely Hearts* (1988) he began to experiment with polyrhythms created by the combination of different tempos. This frequently requires sending pulsed information via a click track to some of the performers listening through earpieces. The simultaneous tempo layering of performers playing in different metric proportions results in an exuberant rhythmic frisson.

Writing for the theatre has had an important influence on Muldowney's works for the concert hall; significantly the two genres which have mainly engaged him are songwriting and the concerto. In the former Brecht has been a continuing stimulus; further settings including the *Baal* songs (1981), written for David Bowie, and others for productions of Brecht plays. They follow in the tradition of Weill and Eisler, as do the cabaret settings of James Fenton in *Out of the East* (1990). Concerto form has been explored in a series of highly individual works beginning with the Piano Concerto (1983). This is built around an intricate set of variations utilizing Baroque forms, while the Saxophone Concerto (1984) exploits music commonly associated with the instrument, especially jazz. In the Violin Concerto, Muldowney's rhythmic superimpositions are used to dramatic effect with the soloist caught in the struggle between the two tempos of two orchestras and their conductors. Complexities of rhythm are further elaborated in the Trumpet Concerto (1992–3) where a drama between three layered tempos is worked out. In the Oboe Concerto (1991–2), the composer's twin concerns of song and concerto form are brought together in a song cycle without words.

Muldowney's theatrical flair has also led to other dramatic projects, including a ballet, *The Brontës* (1994), scores for films and television, and a radio opera *The Voluptuous Tango* (1996) which won the Sony Award and the Prix Italia in 1997.

WORKS

Dramatic: An Heavyweight Dirge, 1971 York, 1972; Klavier-Hammer, 1973; Da capo al fine (ballet, choreog. M. Bergese), tape, 1975, Lancaster, Oct 1975; The Earl of Essex's Galliard (music theatre, T. Ward), 1976, Oxford, Playhouse, 8 July 1980; Carmen (ballet), 1985; Satie: Geneviève de Brabant (J.P. Contamine de Latour), 1989, London, Queen Elizabeth Hall, 30 May 1989; Square Rounds (incid music, T. Harrison), 1992, London, Royal National Theatre, 14 Oct 1992; The Brontës (ballet), 1994, Leeds, Grand, 6 March 1995; Hamlet (incid music, W. Shakespeare), 1994, Tokyo, 6 May 1995; The Voluptuous Tango (radio op), 1996, BBC Radio, 18 Nov 1996

Orch: Driftwood to the Flow, 18 str, 1972; Music at Chartres, 1974; Perspectives, 1975, rev. 1976; Pf Conc., 1983; Sax Conc., 1984; Sinfonietta, 1986; Vn Conc., 1989; Perc Conc., 1991; 3 Pieces, 1991; Ob Conc., 1991–2; Tpt Conc., 1992–3; Sonata, 4 vn, str, 1994; Trbn Conc., 1995–6; Dance Suite, 1996; Conc. grosso, 1996-7; Cl Conc., 1997; The Brontës, suite, 1998 [from ballet]

Vocal: Bitter Lemons (L. Durrell), S, S, A, SSAA, 1970; Cant., S, T, 2 spkrs, SATB, 2 vc, perc, 1975; Psalms, S, T, chorus, wind, opt. tape, 1979; 5 Theatre Poems (B. Brecht), Mez, fl, cl, pf, vn, va, vc, 1980–81; In Dark Times (Brecht), S, A, T, B, fl + pic, cl + b cl, va, vc, pf, 1981; Baal, songs (Brecht), 1981; The Duration of Exile (Brecht), Mez, fl, ob, cl + a sax, trbn, hp, vn, va, 1983; A Second Show, C, vn, a sax, hp, tape, 1983; Maxims (La Rochefoucauld), Bar, Tr, chbr orch, 1986; Lonely Hearts (song cycle, texts from newspapers and magazines), Mez, 14 players, 2 conds., 1988; Out of the East (cabaret, J. Fenton), 1990; Irish Love Songs (trad.), 1v, 3 fl, str qt, perc, 2 hp, 1998; The Fall of Jerusalem (Fenton), S, T, Bar, chorus, children's chorus, orch, 1998–9

Other inst: Str Qt no.1, 1973; Solo/Ensemble, fl + pic, cl, pf, perc, va, vc, 1974; 3-Part Motet, pic, 2 E♭ cl, hn, tpt, trbn, 2 perc, va, vc, db, 1976; From Arcady (1) vn, 1976 (3) eng hn, va, vc, 1976 (4) 4 ob, 1977 (2) basset hn, tuba, 1978; Double Helix, fl, cl, tpt, vn, va, vc, pf, hp, 1977; Entr'acte, fl, cl, tpt, vib, vn, va, vc, pf, tape, 1977; A First Show, perc, tape, 1978; Garland of chansons, 6 ob, 3 bn, 1978; 3 Hymns to Agape, ob, ob d'amore, eng hn, pf, 1978; 5 Melodies, 4 sax, 1978; … In a Hall of Mirrors, a sax, pf, 1979; Pf Trio, 1980; Str Qt no.2, 1980; 6 Chorale Preludes, fl + pic, ob + eng hn, cl, a sax, trbn, vn, va, vc, hp, tape, 1986; Ars subtilior, a sax + s sax, tpt, hn, trbn, perc, hp, 2 conds., 4-track tape, 1987; Un carnaval cubiste, 10 brass, large metronome, 1989; Golden Moments, vc, db, 1992; The Anatomy Lesson, vn, pf, 1993

Film scores: Betrayal (dir. D. Jones), 1983; The Ploughman's Lunch (dir. R. Eyre), 1983; Nineteen Eighty-Four (dir. M. Radford), 1984; Emma (dir. D. McGrath), 1997; King Lear (dir. Eyre), 1998

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ANDREW BURN

Mulè, Giuseppe

(*b* Termini Imerese, nr Palermo, 28 June 1885; *d* Rome, 10 Sept 1951).
Italian composer. He studied at the Palermo Conservatory, where he was
appointed director in 1922, leaving three years later to take a similar post at
the Conservatorio di S Cecilia, which he held until 1943. His talent for
organization was recognized by the fascist government; he was made
national secretary of the Sindacato dei Musicisti, which he and Lualdi
represented in parliament from 1929.

Mulè's music was at first influenced by the *verismo* school, and in particular
by Mascagni; but he soon came under the spell of the folksongs and
landscape of Sicily, and of the island's ancient Greek heritage. He wrote
some of his most characteristic music for Greek plays performed in the
open-air theatre at Syracuse. But in his operas, too, the emotion and
atmosphere bear the stamp of a racial instinct, evident as much in
legendary or mythical drama as in popular comedy. Moreover, Mulè's
harmony, though it never freed itself wholly from derivative elements, is
often distinctively rugged, exotic and tritone-obsessed. A first step in this
direction is apparent in the immature *La baronessa di Carini*, e.g. in the
oddly effective orchestral prelude, with its rasping tritones in the bass
(though the piece resolves into pure Mascagni at the end). A far more
extreme example of Mulè's individuality is the first half of his last opera, *La
zolfara* – particularly the extraordinary 'whiplash' dance, which shows him
as a kind of lesser Sicilian counterpart to Bartók. Yet even in this boldest of
his operas he lacked the courage to defy conservative taste to the end: the
dénouement is disappointingly tame and sentimental. Among the
intervening operas, which represent intermediate stages in Mulè's
evolution, the most celebrated was *Dafni*. Though not his most perfect work
(it is uneven, and lacks the concision of the slightly mawkish but evocative
La monacella della fontana), it contains some of his finest music,
particularly in Act 1, which expresses in more complex terms the same
archaic, atavistic spirit that pervades the best of the Syracuse scores.

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(selective list)

Ops: La baronessa di Carini (1, F.P. Mulè), Palermo, Massimo, 16 April 1912; Al
lupo! (2, F.P. Mulè), Rome, Nazionale, 13 Nov 1919; La monacella della fontana (1,
G. Adami), Trieste, Verdi, 17 Feb 1923; Dafni (3, E. Romagnoli), Rome, Opera, 14
March 1928; Liolà (3, A. Rossato, after L. Pirandello), Naples, S Carlo, 2 Feb 1935;
Taormina (1, Adami), San Remo, 4 April 1938; La zolfara (1, Adami), Rome, 1939

Incid music: intermezzos, choruses, dances (Aeschylus, Aristophanes, Euripides,
Sophocles, Theocritus, a few Italian plays)

Orat: Il cieco di Gerico, 1910

Orch: Sicilia canora, 1924; La vendemmia, sym. poem, 1936; Tema con variazioni,
vc, orch, 1940; other pieces

Chbr: Adagio, vc, pf, 1903; Str Qt; other works

Songs, film scores

Principal publisher: Ricordi

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ALFREDO CASELLA/JOHN C.G. WATERHOUSE

Mulet, Henri

(*b* Paris, 17 Oct 1878; *d* Draguignan, 20 Sept 1967). French organist and composer, son of Gabriel Mulet, choirmaster of the basilica of Sacré-Coeur, Paris. After having taken first prize for cello in Delsart's class in 1893, he continued at the Paris Conservatoire, studying harmony with Leroux and Pugno (first prize 1896) and organ with Widor and Guilmant (second prize 1897). He then held a succession of posts as titular organist at St Pierre-de-Montrouge (until 1901), St Eustache, Ste Marie des Batignolles (1910), St Roch (1912), and finally St Philippe du Roule in Paris, where he had the Mutin organ overhauled, the most significant alteration being the addition of new mixtures (1924). He was professor at the Ecole Niedermeyer and at the Schola Cantorum from 1924 to 1931. In 1937 Mulet burnt his manuscripts and left Paris for Provence, where disastrous financial dealings rapidly reduced him to penury. He was cathedral organist in Draguignan (Var) until 1958 and died there in 1967 as an inmate of the convent of the Petites Soeurs des Pauvres.

Mulet was a champion of the symphonic organ, for which he composed the significant part of his output. In *Les tendances néfastes et antireligieuses de l'orgue moderne* (1922) he made public his hostility towards certain innovations in contemporary organ-building: the proliferation of gamba and voix céleste stops, the addition of tremulants and sub- and super-octave couplers, and the disappearance of mutations and mixtures.

His *mélodies* and some compositions for orchestra, piano and even harpsichord (*Petit lied très facile*, 1910) are forgotten today; his output for organ is expressive in a post-Romantic manner, including richly-harmonized meditations and toccata or carillon movements. His *Esquisses byzantines* (1914–19) is among the most often played of his works; it is a group of ten pieces inspired by the Sacré-Coeur. His *Carillon-Sortie* (composed *c*1912) is somewhat different in nature, a *moto-perpetuo* fit to stand beside similar pieces by Widor, Gigout and Boëllmann.

WORKS

Org: Méditation religieuse, ?1896; Prière, ?1902; Carillon-Sortie, *c*1912; Esquisses byzantines, 10 pieces, 1914–19; Offertoire funèbre; Petit offertoire; Sortie douce; Offertoire pour la fête du très Saint Rosaire

Orch: Dans la vallée du tombeau, sym. poem; Fantaisie pastorale; Paysage d'hiver; Paysages crépusculaires; Scherzo-Marche; Petite suite sur des airs populaires français; Souvenirs de Lombardie; La Toussaint, sym. poem

Vocal: O mon Jésus (hymn), 1900; L'aigu bruissement (Leconte de Lisle), 1v, pf, 1904; Laudate dominum, 4vv, org, 1904; Soleils couchants (P. Verlaine), 1v, pf, 1904; Ave Maria, 3vv, org, 1910; Les deux étoiles, 1v, pf, 1910; Le dernier des Maourys (Leconte de Lisle), 1v, pf, 1911; Le talion (Leconte de Lisle), 1v, orch, 1912

Chbr and solo inst: Danse afghane, pf, 1904; 2 noëls, ob/cl, pf, 1904; Danse persane, pf, 1910; Petit lied très facile, hpd/pf, 1910; works for hmn: Angelus; Offertoire; Sortie

Principal publishers: Leduc, Senart

WRITINGS

Les tendances néfastes et antireligieuses de l'orgue moderne; suivi d'une étude sur les mutations et les mécanismes rationnels de cet instrument (Paris, 1922)

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FRANÇOIS SABATIER

Muling [Mulinus], Johannes.

See Stomius, Johannes.

Müllenbach, Alexander

(*b* Luxembourg, 23 Jan 1949). Luxembourg composer. He studied piano at the Luxembourg Conservatoire (1956–62) and the Conservatory of Metz (1961–2), then at the Paris Conservatoire (1963–70, with first prizes in piano, chamber music and theory). Later he studied at the Mozarteum in Salzburg (1977–80), where his principal teachers were Gerhard Wimberger (composition) and Cesar Bresgen (music ethnology). In 1970 he became professor of piano at the Luxembourg Conservatory and in 1981 professor of composition there. Since 1983 he has taught music at the Salzburg Mozarteum, where in 1995 he became professor of harmony and counterpoint. He was founder and chairman of the Luxembourg New Music Society (1983–94) and president of the European Music Institute in Besançon (1990–96).

As a composer he has received numerous commissions and his music has been performed at international festivals including Salzburg (1986), Styrian Autumn Festival (1987) and the Salzburg Mozart week (1998); first performers of his music include Ernest Bour, Leopold Hager, Hans Graf, Udo Zimmermann, Heinrich Schiff, Roberto Szidon, the Vienna String Sextet, Atelier Musique Nouvelle Paris, Philharmonische Virtuosen Berlin. He has been given the Roger Ducasse Foundation special award (1970), the First Composition Prize from ÖRF (1980) and the Bernhard-

Paumgartner-Medal (1981). His music has stayed strictly independent, avoiding all dogma; he has processed tonal, atonal, dodecaphonic, post-serial and sometimes also serial techniques into a language of both impressive craftsmanship and powerful expressivity, in which soft and dreamlike soundscapes or lonely cantilenas contrast with exploding, relentless toccata-like eruptions and surreal sonic 'nightmares'.

WORKS

(selective list)

Orch: Phonai, 1978; Progressions, 1982; Nuages, 1983; Sinfonie, brass, perc, 1984; Reflexionen II, 1985; Sym. no.1, 1986; Evasions, vc, cl, str, 1987; Tenebrae, 1989; White Polyphony, 1989; Umbrae, 1992; Flugsand, 1993; Litanies de l'ombre et de la lumière, vc, str, 1995; An die Königin der Nacht, 1998; Memento, 1998; Dark Cristal, 1999

Chbr and solo inst: Correspondances, fl, cl, vn, vc, 1981; 3 Epigramme, fl, gui, 1981; Dream Music, fl, cl, vn, vc, pf, 1981–90; Str Trio, 1982; Str Sextet, 1987; Karma I, 2 pf, 1987; Art Gallery, vn, 1987; Night Music, pf, 1987; Lost Islands, cl, vn, pf, 1988; Karma II, 2 pf, 1991; Under the Rainbow (for young pianists), pf, 1991; Partita, vn, 1992; Für Orlando di Lasso, 2 vn, 1993; Fluidum, cl, pf, 1993; Capriccio per Niccolo Paganini, vn, 1994; Streams, vn, db, pf, 1994; 4 Miniatures, fl, pf, 1996; Styx, vn + va, 1996; Str Qt no.1, 1997; Tombeau, org. 1998; Le quatorze Juillet, chbr ens, 1998; Pf Qnt, 1999

Vocal: Brixham, 4 lieder, Mez, pf, 1980; 3 madrigali amorosi, T, fl, gui, 1982; Le combat des ténèbres et de la lumière, 2 choirs, 2 orch, 1988; Schattenraum, 4 lieder, Mez, 10 insts, 1991; 5 Lieder (F. Pessoa), 1999

Principal publisher: Doblinger (Vienna)

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LOLL WEBER

Muller.

See Maler.

Müller.

German family of string players. Aegidius Christoph Müller (*b* Görsbach, 2 July 1765; *d* Brunswick, 14 Aug 1841), *Hofmusikus* to the Duke of Brunswick, had four sons who formed a string quartet. The eldest, Karl (Friedrich) Müller (*b* Brunswick, 11 Nov 1797; *d* Brunswick, 4 April 1873), was the leader of the quartet and, until 1830, Konzertmeister to the Duke of Brunswick. The second violinist, (Franz Ferdinand) Georg Müller (*b* Brunswick, 30 July 1808; *d* Brunswick, 22 May 1855), was until 1830 Kapellmeister to the same duke. The other members of the quartet were (Theodor Heinrich) Gustav Müller (*b* Brunswick, 3 Dec 1799; *d* Brunswick,

7 Sept 1855), the violist, and (August) Theodor Müller (*b* Brunswick, 27 Aug 1802; *d* Brunswick, 20 Oct 1875), the cellist. Besides playing in the quartet, Theodor Müller was a successful teacher in Brunswick for over 40 years, numbering among his pupils Bernhard Cossmann, Wilhelm Fitzenhagen, Robert Hausmann and his nephew Wilhelm Müller. As employees of the duke the brothers were forbidden to perform publicly and were compelled to rehearse in secret, coached by their father. They resigned in 1830 and made their public début in Hamburg the following year. In 1832–3 they played in Berlin, acquiring a distinguished reputation; they then embarked on the first of many tours which took them to Germany, France, Denmark, the Netherlands and Russia. The works of Haydn, Mozart and Beethoven comprised their principal repertory. The quartet was dissolved on Gustav Müller's death in 1855.

Karl Müller's four sons formed a second quartet soon afterwards. They were Karl Müller-Berghaus (*b* Brunswick, 14 April 1829; *d* Stuttgart, 11 Nov 1907), the leader of the quartet, who was married to the singer Elvira Berghaus; Hugo Müller (*b* Brunswick, 21 Sept 1832; *d* Brunswick, 26 June 1886), the second violinist; Bernhard Müller (*b* Brunswick, 24 Feb 1825; *d* Rostock, 4 Sept 1895), the violist; and Wilhelm Müller (*b* Brunswick, 1 June 1834; *d* New York, Sept 1897), the cellist. As a quartet they were appointed to the ducal court at Meiningen but also toured extensively, visiting France, Denmark and Russia. In 1866 they went to Wiesbaden, but they soon moved on to Rostock, settling there when Karl was made Kapellmeister (Auer replaced him on the quartet's tours). The quartet was disbanded in 1873 when Wilhelm replaced Jules de Swert as solo cellist of the royal chapel in Berlin and teacher at the Hochschule für Musik. Wilhelm was also a founder-member of the Joachim Quartet (1869–79). Despite their distinguished ensemble playing, the second Müller quartet was hampered by their unsuitable choice of repertory and never achieved the status of the earlier quartet.

Two other musicians named Müller, apparently unrelated to the above-named Müllers, were active in Germany as cellists. Hippolyte Müller (*b* Hildburghausen, 16 May 1834; *d* Munich, 23 Aug 1876) made his début at the age of 11, studied with Joseph Menter and was appointed to the royal chapel and conservatory in Munich in 1854. Valentin Müller (*b* Münster, 14 Feb 1830; *d* after 1868) also studied with Menter, then went to Brussels in 1848 to become a pupil of Servais. He was a deputy teacher at the conservatory and for a time a member of the Maurin Quartet. In 1868 he moved to Frankfurt to join the Museums-Gesellschaft Quartet and to teach at the conservatory.

LYNDA MacGREGOR

Müller [Schmid], Adolf [Adolph]

(*b* Tolna, Hungary, 7 Oct 1801; *d* Vienna, 29 July 1886). Austrian composer and Kapellmeister. Orphaned at an early age, he was brought up by an aunt and trained for the stage. He received his first musical instruction from Joseph Rieger, cathedral organist at Brno, and is reported to have appeared in public as a pianist at the age of seven. After engagements as an actor and singer at Prague, Lemberg (L'viv) and Brno

he moved to Vienna in 1823. He continued his musical studies under Joseph von Blumenthal, and on 27 February 1823 his cantata *Österreichs Stern* was performed at the University of Vienna on the occasion of Francis I's birthday. A Singspiel, *Wer andern eine Grube gräbt, fällt selbst hinein*, was given in the Theater in der Josefstadt on 13 December 1825, and in December 1826 Müller became famous overnight with his score to *Die schwarze Frau*, Meisl's enormously popular parody of Boieldieu's *La dame blanche*. That year he was engaged as singer at the Kärntnertortheater, where he rapidly advanced to the position of Kapellmeister and gave up his acting and singing activities. At Beethoven's funeral he sang second tenor in B.A. Weber's *Rasch tritt der Tod den Menschen an*, after a last rehearsal for *Die erste Zusammenkunft*, his first Singspiel for the Court Opera, which had its première that night (29 March 1827). In 1828 Müller became Kapellmeister at the Theater an der Wien under Karl Carl, and until 1847 he was director of music at this theatre or at Carl's other theatre, that in the Leopoldstadt suburb. In 1847 he returned to the Theater an der Wien, under new management, and continued as music director until 1878; among his late scores are those for some of Ludwig Anzengruber's plays. Müller was married in 1827; of his three children the most famous was Adolf Müller (*b* Vienna, 15 Oct 1839; *d* Vienna, 14 Dec 1901), a Kapellmeister and talented composer, best known for his operetta *Wiener Blut*, based on his arrangements of dances by Johann Strauss.

Müller's output was prodigious even by the prolific standards of his time. Throughout a long working life (what was probably his last new score was performed in January 1878) he produced new Singspiel and *Posse* scores at an average of more than one a month, apart from his duties as arranger, conductor and director. Wurzbach in his incomplete list included about 580 theatre scores for the period up to 1868 containing roughly 4500 individual musical numbers; Müller himself made several manuscript copies of many of his scores and arranged some of his most popular numbers for other instruments. Not surprisingly, the bulk of his output proved ephemeral, yet many of his 41 scores to Nestroy's plays are still performed in Vienna, and at his best his music has more than mere melodic charm to commend it. There are innumerable witty, effective *couplets*, and on occasion extended concerted numbers and large-scale quodlibets; the instrumentation is neat though usually unadventurous. He also composed a mass (performed in the court chapel in 1842) and other pieces of church music, some 400 songs and instrumental chamber music. His *Grosse Gesangschule in vier Abtheilungen* (published by Haslinger, Vienna, and in a French edition), and also an *Accordeon-Schule* (published by Diabelli, 1854) were popular in their time. Several of Müller's scores have been successfully revived since the 1970s, notably by the Wiener Kammeroper.

There are large numbers of Müller's autograph scores in the principal Viennese libraries, especially the Stadtbibliothek and Nationalbibliothek. Many songs from his popular theatre scores were brought out in series by Haslinger, Diabelli, Spina and others. Contemporary vocal scores (or a modern transcription of the vocal line for all solo and ensemble numbers) of Nestroy's plays are (re)printed in each volume of the historical-critical edition.

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D. Zumbusch: 'Komponist oder Notensetzer? Ein musikalisches Intermezzo mit Instrumentalmusik Adolf Müllers sen.', *Nestroyana*, xv/1–2 (1995), 49–67

<div align="right">PETER BRANSCOMBE</div>

Müller, August Eberhard

(*b* Northeim, 13 Dec 1767; *d* Weimar, 3 Dec 1817). German conductor, flautist, keyboard player and composer. He was first taught the keyboard and organ by his father, the organist Matthäus Müller, and later took lessons in harmony and composition with J.C.F. Bach in Bückeburg. In 1786 he began to study law at Göttingen, where he attracted attention as a flautist in the informal concerts at the home of the Officer of Justice, Püttner. He then made concert tours in northern Germany and lived for a time in Brunswick. In 1788 he married the pianist Elisabeth Catherina Rabert in Magdeburg, and in the following year succeeded her father as organist at the Ulrichskirche there. From 1792 he conducted the Masonic concerts and the private concerts of the nobility. During the 1792–3 season he appeared in Berlin, where he made the acquaintance of several important people. On J.F. Reichardt's recommendation he became organist at the Nikolaikirche, Leipzig, in 1794 and also joined the Gewandhaus orchestra as first flautist. His wife played there regularly as a pianist in Mozart concertos. In 1800 he became assistant at the Thomaskirche to the aging Kantor J.A. Hiller, whom he succeeded in 1804. He continued the concerts begun by Hiller at the Thomasschule and the church, and in them he conducted several of Bach's cantatas, probably for the first time since the composer's death. In 1810 he left Leipzig to become musical director of the Weimar court orchestra and court opera, which entailed teaching duties at the Gymnasium and the teacher-training college; he was also responsible for the Stadtkirche music.

Müller was a capable organist and keyboard player as well as a proficient flautist. Goethe, who always had difficulties with the opera in Weimar,

valued him as an energetic Kapellmeister. He had an excellent ear and tried to raise the standard of the performances. His Singspiel *Der Polterabend* was unsuccessful, but his flute concertos and various piano works were well received. His sacred works were also praised (*AMZ*, iv, 1801–2, col.233), but only a few survive. The starting-point for his compositions was Mozart, whose influence is predominant in the early works. The later piano capriccios, opp.29, 31, 34 and 41, and the Variations on Mozart's 'Ein Mädchen oder Weibchen' op.32, however, reveal virtuoso developments in piano technique approaching those of Liszt. Müller did much to propagate the works of Mozart and Haydn: in addition to performing their works he prepared piano arrangements for Breitkopf & Härtel and assisted that firm as an adviser and co-worker in the publication of their first complete editions. Beethoven wrote to Breitkopf (3 September 1806) that he held Müller in high esteem as an artist. Müller's pedagogic works had a great influence in his lifetime. Besides a guide to Mozart's keyboard concertos and tutors for the flute and keyboard, he published a *Klavier- und Fortepiano-Schule* (1804) as a revised, much enlarged sixth edition of Löhlein's *Clavierschule*; this was revised by Czerny as late as 1825.

WORKS

published in Leipzig unless otherwise stated

vocal

Der Polterabend (Spl, 1, A. Wolff), Weimar, 1813 or 1814; vs (*c*1820)

Cantatine zu Familienfesten, 4vv, chorus, insts (n.d., after 1817); sacred cants., Gerechte frohlocket dem Herrn, *D-Bsb*, *Dlb*, Preis und Dank, *Dlb*, *GOa*, Siehe, ich verkündige euch, *Bsb*; TeD, D, *Dlb*; Psalm cxii, *Dlb*; [12] deutschen Lieder, i (Hamburg, 1796), ii (n.d.); other lieder pubd separately

orchestral

Fl concs.: op.6 (Berlin, *c*1794); op.7 (Berlin, *c*1794), lost; op.10 (Offenbach, *c*1795); op.16 (*c*1798); op.19 (1801); op.20 (*c*1801); op.22 (*c*1804); op.24 (*c*1806); op.27 (*c*1807), lost; op.30 (*c*1809); op.39 (*c*1817)

Polonoise, fl, orch, op.23 (*c*1805)

Grande fantaisie, fl, orch, op.40 (*c*1818)

Kbd concs.: op.1 (Berlin, *c*1792); op.21 (*c*1802)

keyboard

Sonatas: 3, op.3 (Offenbach, 1792); 3, op.5 (Offenbach, 1793); 3, op.7 (*c*1795); 3, op.14 (?1801); 3, op.18 (?1802); 1, op.26 (*c*1806); 1, op.36 (1813)

Caprices: op.4 (Offenbach, 1793); 6, op.29 (*c*1808); 3, op.31 (*c*1809); 3, op.34 (*c*1812); 3, op.41 (*c*1818)

Variations: op.8 (1795); op.9 (Hamburg, 1796); op.12 (*c*1796); op.32 (*c*1810); op.35 (*c*1813); op.37 (1813); others

Other: Sammlung von Orgelstücken … 12 leichte und 6 schwere Sätze, org (1798); Walzer in 12 Durtönen, op.33 (1810)

other instrumental

Fl duets: 3 grands duos concertants, op.11 (Hamburg, n.d.); 3, op.13 (*c*1797); 20 petits duos, op.19 (Paris, n.d.); 3 duos concertants, op.28 (1807)

Solo fl: Theme favorit de W.A. Mozart varié (1801); 6 variations (Hamburg, n.d.)

Grande sonate, pf, acc. vn, vc, op.17 (1800)

Grande sonate, pl, fl, op.38 (*c*1814)

pedagogical

Anweisung zum genauen Vortrage der Mozartschen Clavier-Concerte (1796)

Klavier- und Fortepiano-Schule (Jena, 1804 [as 6th edn of G.S. Löhlein: *Clavierschule*, 1765]; 8/1825, ed. C. Czerny)

Kleines Elementarbuch für Klavierspieler (*c*1807)

Elementarbuch für Flötenspieler (*c*1815; Eng. trans., 1982)

Cadenzen zu den 8 vorzüglichsten Clavier-Conzerten von W.A. Mozart (*c*1818)

Several collections of practice pieces, fl, pf

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GUNTER HEMPEL

Müller, Eduard

(*b* Basle, 12 Oct 1912; *d* Bottmingen, nr Basle, 16 May 1983). Swiss organist. He studied at the Basle Musikakademie with Adolf Hamm and in Leipzig with Günther Ramin (a pupil of Straube). In 1934 he was appointed organist and choirmaster of St Paul, Basle, and in 1939 teacher of organ, harpsichord and thoroughbass at the Schola Cantorum Basiliensis (where Gustav Leonhardt was among his pupils); he also taught at the Musikakademie from 1945. He held the post of organist at Basle Cathedral from 1970 until his death. Müller received an honorary doctorate from the theology faculty at Basle University in 1978.

His activities as a church musician focussed upon the musical enrichment of the liturgy, with especial attention to the works of J.S. Bach; he gave several performances of Bach's complete organ and harpsichord works. Equally important for him was his work on 19th-century organ literature and the music of Messiaen. Together with August Wenzinger he was a pioneer

in the teaching of early music performing practice, and he made numerous recordings in this field, notably award-winning versions of Frescobaldi's *Fiori musicali* (1956) and Handel's organ concertos (1966).

JÜRG STENZL/PAUL HALE

Müller, Erich H(ermann).

See Mueller von Asow, Erich H.

Müller [Miller; Krasinsky, Graschinsky], Ernest Louis [Millard, Millerd]

(*b* Warsaw, 26 Oct 1740; *d* Paris, 15 April 1811). Polish flautist and composer, active in Germany and France. He may have been born Krasinsky, though Choron maintained that this was a pseudonym and further distinguished him from a German composer of flute music by that name; on the title-page of J.P. Kemble's *Alexander the Great* he is called Krazinsky Miller. He was living in Berlin in about 1760, and in 1768 he moved to France in the service of the wealthy amateur and flautist Chevalier de Salles, first at Dijon and later at Auxonnes. In 1776 he settled in Paris, but his career was greatly handicapped by a tendency to drink. Through the help of the violinist and ballet-master Pierre Gardel he was able to obtain ballet commissions for the Opéra; they brought him some considerable fame and were frequently revived well into the 1820s. In 1793–5 he seems to have worked in London, where he wrote music for several more ballets. He also composed flute duets and *duos concertans* for flute and violin which were apparently known throughout Europe, and Choron mentioned the extraordinary popularity in Germany of a volume of flute trios by him.

His stepdaughter Marie Elizabeth Miller (*b* 8 April 1770; *d* 18 May 1833) achieved fame as a dancer. Engaged principally at the Opéra, she received much acclaim at the King's Theatre, London, in 1793; among her roles was Clytemnestra in Noverre's *Iphigenia in Aulide*, for which her stepfather composed the music. She married Gardel in 1795.

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stage

LDL	London, Drury Lane
LKH	London, King's Theatre in the Haymarket
PO	Paris, Opéra

Le déserteur (ballet pantomime, 3), choreog. M. Gardel, PO, 21 Oct 1786; rev. P. Gardel, 16 Jan 1788, *F-Po*

Télémaque dans l'île de Calypso (ballet héroïque, 3), choreog. P. Gardel, PO, 23 Feb 1790, *Po*

Psyché (ballet pantomime), choreog. P. Gardel, PO, 14 Dec 1790, *Po*

Iphigenia in Aulide, or The Sacrifice of Iphiginia (pantomime ballet, 4), choreog. J.-G. Noverre, LKH, 23 April 1793 (London, 1793)

A New Divertissement (ballet), choreog. Noverre, LKH, 11 Jan 1794, lost

Adélaïde, ou La bergère des Alpes (pantomime ballet), choreog. Noverre, LKH, 11 Jan 1794, lost

Alexander the Great, or The Conquest of Persia (pantomime, J.P. Kemble), choreog. J.H. D'Egville, LDL, 12 Feb 1795, music lost

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instrumental

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Duos: 6, fl, vn (Paris, 1781; 2/as op.1, London, n.d.), collab. L. Vogel; 6, fl, vn, op.3 (Paris, n.d.); 6, fl, vn, op.9 (Offenbach, 1792); *c*120, 2 fl, incl. opp.2, 4-8, 10-13, 16-18, 20, 22-3, 25-6, 36 (Paris, 1787 and later)

12 Military Marches, 2 cl, 2 hn, bn, tpt ad lib (London, 1794)

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FétisB
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ROGER J.V. COTTE

Müller, Fidel.

See Molitor, Fidel.

Müller, Franz.

See Müller, Silverius.

Müller, Georg Gottfried

(*b* 1762; *d* 1821). American Moravian violinist and composer; *see* Moravians, music of the, §3.

Müller, Heinrich

(*b* Lübeck, 18 Oct 1631; *d* Rostock, 17 Sept 1675). German poet and theologian. The family fled from Rostock to Lübeck when Wallenstein's armies occupied Mecklenburg, returning to Rostock in 1644, where Heinrich matriculated at the age of 13. From 1647 he studied theology in Greifswald, and received the master's degree in Rostock in 1650. He then

spent a year visiting universities, including Danzig, Königsberg, Helmstedt, Wittenberg, Leipzig and Jena, after which, in 1651, he gave lectures on philosophy at the university of Rostock. He became a doctor of theology at the age of 21 in Helmstedt. In 1653 he became archdeacon of the Marienkirche, Rostock, where he became pastor in 1659. That year he was also appointed professor of theology, and in 1671 was made city superintendent.

Müller's writings are considered important sources for J.S. Bach's works. The sermons from his *Geistreichen Passions-Schule* (1669) served as the basis for Picander's text for Bach's *St Matthew Passion*, and his devotional work *Der leidende Jesus nach den vier evangelisten* (1668) provided the source for Salomo Franck's text for Bach's cantata *Alles nur nach Gottes Willen* (bwv72). Müller's *Evangelische Schluss-Kette und Kraft-Kern, oder, Gründliche Auslegung der gewöhnlichen Sonn- und Fest-Tags-Evangelien …* (1672) and his other devotional works provided the textual source for Bach's cantata *Ich will den Kreuzstab gerne tragen* (bwv56). Bach owned five voluminous works by Müller, and it is believed that the composer himself suggested these texts to the poet. It is not clear how Bach became familiar with Müller's works; perhaps the link was Bach's visit to Buxtehude in Lübeck. Emblematic aspects of Müller's texts seem to have provided further inspiration for Bach.

Müller's theology combines doctrinal Lutheranism with a new subjectivism, which situates him in the middle ground between orthodoxy and Pietism. He leaned towards the mystical-erotic tradition and wrote ecstatic works in praise of Heaven (*Himmlischer Liebes-Kuss*, 1659) and Christ. He also wrote subjective songs for private devotion, such as in his hymnal *Geistliche Seelenmusik bestehend in zehn Betrachtungen und 400 auserlesenen geist- und kraftreichen sowohl alten als neuen Gesängen mit allerhand schönen, unter andern fünfzig ganz neuen Melodien gezieret* (Rostock, 1659), a collection of both old and new songs, including 112 from the 16th century. Müller was one of the first poets to rework songs from the previous century, and thereby contributed to both the reform and the continuation of the German Protestant hymn. His collection contains 126 melodies with continuo, 50 of them by Nikolaus Hasse. The ten *Betrachtungen* (meditations), reprinted as *Hymnologia sacra* (Nuremberg, 1728), are in prose and treat the value and use of sacred songs. Among the songs are ten religious poems under a separate title, *Himmlische Liebes-Flamme*, by Müller himself. Because of his mystical spiritualism Müller can be considered a forerunner of Pietism.

The Nuremberg poets, Shepherds of the Pegnitz, wrote lyrics based on Müller's writings with music by Johann Löhner, who wrote the introduction and published the work *Geistliche Erquickstunden* (1673).

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M.R. WADE

Müller, Iwan

(*b* Reval [now Tallinn], Estonia, 3 Dec 1786; *d* Bückeburg, 4 Feb 1854). German clarinettist and basset-horn player. He was also active as an inventor: in 1808 he produced an 18-key basset-horn, and in 1809 a prototype clarinet of the class now known as 'simple system'. The clarinet had 13 keys, seven of which were new, and gave much better intonation through more carefully placed holes. Müller was the first to use stuffed pads over counter-sunk tone holes, and in 1817 he invented the metal ligature. Early in his career he added three keys to the bassoon, which he played at that time, and later claimed the invention of the alto clarinet.

Müller was no less energetic as a performer; his 'carrière agitée', as Fétis called it, took him to all major European cities. Wherever he went he advertised his new clarinet, and his success as an artist inspired composers to write specifically for it. His style was brilliant and expressive, though impetuous and somewhat lacking in polish. From 1800 he was in St Petersburg, where he became an imperial chamber musician. He left in 1807 and travelled through Austria and Germany to Paris, where he spent considerable periods throughout his life, though without any fixed appointment. Müller lived in England from 1815 to 1820 and during 1829; he dedicated his tutor of 1825 to George IV. In later years he made several extremely successful Italian tours, and he ended his days as court musician to the Prince of Schaumburg-Lippe. His studies are still used, but his numerous concert pieces are no longer popular.

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Müller, Johann

(*fl* 1656–82). German singer, instrumentalist and composer. Gerber's remarks about him distort those of Walther; Eitner (in his second and third 'Müller' entries) confused various composers. Müller studied composition with Peranda. From 1656 he was a member of the Dresden Hofkapelle; about 1666 he is recorded as an alto singer and as an instrumentalist there and in 1676 as being 'attached to' the Kapelle. He is named in a salary document of 1680, and in 1682 he is mentioned as music master to the choirboys and thus must still have been a member of the Kapelle. He may be identical with the schalmei player of the same name mentioned in 1692 (but definitely not with the court organist Hans Müller, who was engaged in 1615). Of the few works identified as his, two, the ten-part *O Jesu Christe, Gottes Sohn* and five-part *Dein Wort ist meines Fusses Leuchte*, are in the Bokemeyer Collection. The concertos mentioned in the Catalogus CAS (*D-Dlb* Mus.2118-E-503; see Steude) – *Fürwahr er trug unsere Krankheit*, for 18 voices, *Age homo numeremus*, for six voices, and *Cogita, o homo*, for seven voices – are lost, as too is his important contribution to the 17th-century *historia*, *Die Aufferstehung unsers Herrn und Heilands Jesu Christi* (1676). The two concertos marked 'Molitor' (= 'Müller') in the inventory of the Michaelisschule, Lüneburg – *Si Deus pro nobis*, for three voices and *Wie lieblich sind deine Wohnungen*, for ten or 15 voices – may also be by Johann Müller.

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WOLFRAM STEUDE

Müller, Johann Adam.

See Molitor, Alexius.

Müller, Johann Christian [Christiaan]

(*b* Andreasberg, Harz, 4 Feb 1690; bur. Amsterdam, 8 March 1763). Dutch organ builder of German birth. In about 1720 Christian moved to Amsterdam where he met the organ builder Cornelis Hoornbeeck, whose workshop he probably took over after the latter's death in 1722. Until 1729

Müller was assisted by his nephew Johann Caspar Müller (*b* 23 July 1697; *d* 1746), who went on to rebuild the Christiaan Vater organ in the Oude Kerk of Amsterdam in 1738.

Although Christian is best known for the monumental three-manual, 60-stop (32') organ in the Bavokerk, Haarlem (1735–8), his first large organ (three manuals, 37 stops) was completed in 1727 for the Grote Kerk, Leeuwarden. Other significant work was done in the Lutheran church, Amsterdam (1720, upperwork added), Old Walloon (Oude Waalse) church, Amsterdam (1734, in a 1680 case), Zaandam, Lutheran church (1737), Bennebroek (1742), Beverwijk (1756) and Koepelkerk, Alkmaar (1762). He also built a number of smaller organs (Westerbork) and domestic cabinet organs, some of which survive.

Müller's organs present an interesting synthesis of the Dutch style (as epitomized by the work of the Duyschot family) and German instrumental features. After Christian's death the firm's production was continued by his pupil J.H.H. Bätz (1709–70). Christian's son Pieter Müller (*b* Amsterdam, bap. 27 May 1738; *d* after 1789) continued the firm after his father's death, and built harpsichords as well as organs.

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ADRI DE GROOT

Müller, Johann Nicolaus

(*b c*1700; *d* after 1749). German organist and composer. According to his publications he was also a sworn legal notary (*Act*[*uarius*] *justit*[*iae*] *jur*[*atus*]) in Wurzbach, Lobenstein (Thuringia). His simple, rather naive keyboard suites *Des musicalischen Frauenzimmers musicalisches Divertissiment* (Nuremberg, from 1736) were popular in their day and included many types of dance in the French and Italian styles. Only the last set of six (not three) is extant (*D-Mbs*). His *Harmonische-Kirchen-Lust: bestehend aus XII. Arien XII. Praeludien und XII. kurzen leichten Fugen vor Orgel und Clavier* (Nuremberg) did not survive World War II, but the 12 fugues that survive in manuscript (*D-Bsb* 15708/10) are probably a contemporary copy. Like south German models, the writing is more fugato than fugal, without regular counter-subjects, strict part-writing or obbligato pedal. The best examples show a certain flair for keyboard writing in a somewhat vapid Italian style. The motet *Schaffe in mir Gott ein reines Herze* (27 May 1677; *D-Bsb* 15708) is probably by the J.N. Müller named on the rolls of the Thomasschule, Leipzig, 1665–74. (*FrotscherG*)

Müller, Johann Patroklus.

See Möller, Johann Patroklus.

Müller, Maria

(*b* Theresienstadt [now Terezín, nr Litoměřice], 29 Jan 1898; *d* Bayreuth, 13 March 1958). Czech soprano. She studied in Vienna with Erik Schmedes and made her début as Elsa at Linz in 1919. Engagements followed at the Neues Deutsches Theater in Prague and in Munich, and in 1925 she made her début as Sieglinde (a role which was to become one of her best) at the Metropolitan. She remained there until the 1934–5 season, singing in a number of American premières including Alfano's *Madonna imperia* (1928), Pizzetti's *Fra Gherardo* (1929), *Švanda the Bagpiper* (1931) and *Simon Boccanegra* (1932). She first sang in Berlin at the Städtische Oper as Euryanthe in 1926 and later sang at the Staatsoper until 1943. After World War II she retired to live at Bayreuth, where she had sung regularly from 1930 to 1944 as Senta, Eva, Elisabeth, Elsa and Sieglinde, all of which are recorded on disc. At Salzburg she appeared as Eurydice (1931), Reiza (1933) and Donna Elvira (1934). She made her Covent Garden début as Eva in 1934 (with Beecham) and sang Sieglinde in the 1937 *Ring* cycles (under Furtwängler). Her large repertory included the title roles in *Die ägyptische Helena*, *Jenůfa* and Gluck's *Iphigénie en Tauride*, Djula in Gotovac's *Ero the Joker*, Pamina, Tosca and Marguerite. Müller possessed a vibrant, rarely beautiful voice and sang with rare conviction and passion, qualities evident in recordings of her Sieglinde, Elsa and Senta, among others.

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HAROLD ROSENTHAL/ALAN BLYTH

Müller, Mathias

(*b* Wernborn, nr Frankfurt, 24 Feb 1770; *d* Vienna, 28 Dec 1844). Austrian piano maker of German birth. He is first mentioned in the Viennese records of 1796; in the next year he was granted rights as a citizen and master craftsman of the city. From 1804 he also held a privilege to manufacture instruments, which entitled him to add the imperial double eagle to his signatures. He was president of the association of Viennese piano makers, appraiser for musical instruments and one of the most innovatory builders of his time. He bequeathed to his wife and 11 children a considerable fortune on his death.

As early as 1797 Müller announced the invention of a new kind of piano, with its body shaped like a harp set at a diagonal angle so that it took up less space than a normal grand. However, the so-called 'Dittaleloclange' (also known as the 'Ditanaclasis'), first made in 1800, had greater significance for the development of piano making: it was an upright piano

with a compass of five and a half octaves. In contrast to the 'pyramid' and 'giraffe' pianos, its strings were struck close to the upper fastening point, a feature that influenced the sound, but also meant that the strings ran from nearly floor level (rather than from keyboard level) ensuring that the instrument did not stand so tall. A double upright model was also made which allowed the two players to maintain eye contact with each other over the top of the case. From 1801 onwards Müller produced and improved in conjunction with K.L. Röllig a bowed string keyboard instrument known as the 'Xänorphica' (*see* Sostenente piano, §1). The bows, one for each string, were fixed to a mobile frame which performed the bowing action, and bow contact to each string was produced by pressing a key. Further patents were for a *Prellmechanik* piano action (1823 and 1824), an instrument with a *Stossmechanik* (1835), and improvements to frames made of iron (1829) and wood (1833). In the 'Gabel-Harmon-Pianoforte' of 1827, Müller used tuning-forks instead of bridge pins for each note. The additional resonance thus achieved made it possible to dispense with the third of each set of strings without loss of tone.

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RUDOLF HOPFNER

Müller [Miller, Millner, Müllner], Silverius [Franz]

(*b* Oberhöflein, Lower Austria, 27 Feb 1745; *d* Vienna, 21 Aug 1812). Austrian composer and teacher. He entered the Piarist order on 3 October 1764 and took the name Silverius a Sancto Leopoldo instead of his baptismal name, Franz; he was ordained on 22 December 1770. He received his musical education at the Piarist Gymnasium at Horn. Between 1770 and 1783 he worked chiefly as *regens chori* and *instructor musicae* at three Piarist colleges: Maria Treu, Vienna, and those at Günzburg and Krems. Because of the reforms of the Emperor Joseph II there were fewer opportunities for such employment after 1783 and Müller subsequently worked for his order not as a musician but as a prefect and, from 1800, as professor of classical literature and philosophy at the Löwenburg Konvikt, Vienna. In 1796 he visited Naples for study purposes. His music won a certain admiration in his day; the most important is his chamber music, which deploys Classical forms in a lively manner. The Mass in D stands out among his church music, which follows the conventions of the time.

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Other inst: 6 str qnts, *A-Wgm*; 2 pf qts, *I-Mc*; 6 duos, vn, va, *A-Wgm*; 6 fl qts, lost (cited in Traeg's catalogue, 1799); Marsch beym Abzug der Franzosen, pf, 1806, *Wn*

Vocal: 6 neue Lieder beym Clavier oder bey der Harfe zu singen (Vienna, before 1799); 2 masses, C, *SEl*, D, *Wp*; motet, offertory, *CZ-Bm*

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See Malten, Therese.

Müller, Valentin.

See Molitor, Valentin.

Müller, Wenzel

(*b* Tyrnau [now Mestectro Trnávkal], 26 Sept 1759; *d* Baden, nr Vienna, 3 Aug 1835). Austrian composer. He studied music with the schoolmaster at Chornitz (Kornice), south-east Moravia, and could soon play all the instruments of the orchestra. At the age of 12 he wrote a mass for the ordination of an older brother. He was sent to the Benedictine foundation of Raigern (Rajhrad), near Brno, where he concentrated on mastering wind instruments; taught and encouraged by the choirmaster, Maurus Haberbauer, he also composed. When the prelate went to Johannisberg, the seat of the Prince-Bishop of Breslau, he took Müller with him and Dittersdorf became his teacher. In 1782 Müller joined Waizhofer's theatre company at Brno as third violinist and composed a successful Singspiel, *Das verfehlte Rendezvous, oder Die weiblichen Jäger*. Encouraged by the comic actor and singer Anton Baumann, and by the new theatre director Bergopzoomer, Müller made excellent progress. The story that Emperor Joseph II, impressed by Müller, determined to send him to Italy to study must be discounted on grounds of chronology. But in 1786 he was taken on as Kapellmeister by Marinelli at the Theater in der Leopoldstadt in Vienna ('The tenth of May I Wenzel Müller was formally engaged as Kapellmeister', he wrote in his diary – the first definitely authenticated date since his birth).

Müller's first Vienna appearance was on 30 May 1786, when he conducted the Leopoldstadt première of Gassmann's *La contessina*. From then until 1830, except for the period of an engagement in Prague, he served as Kapellmeister to the Leopoldstadt theatre, most of that time in charge of the theatre's musical activities. In this post he had the task of making the musical side of Marinelli's performances worthy of the actors' skills (these included his friend Baumann, and Johann 'Kasperl' La Roche). Under

Müller the orchestra was enlarged and improved, and the appointment of Ferdinand Kauer as second Kapellmeister, and later as head of the theatre's music school, meant that the company was assured of a steady supply of well-trained singers and musicians.

Müller's autograph diary contains a wealth of fascinating information about performances at the theatre as well as its social and economic circumstances. For several years he listed the number of performances he had to conduct and the number of new scores he wrote; in 1794 he was exceptionally busy, conducting on no fewer than 225 evenings, though in this year he wrote a mere seven 'operas' (the title loosely used for Singspiele of some pretension) as opposed to 15 or 20 theatre scores in other years. His first major success as a composer was with *Das Sonnenfest der Braminen* (9 September 1790; text by Hensler), given over 90 times in 15 years and published by at least three German houses. *Das Neusonntagskind*, the first of the Singspiele adapted by Joachim Perinet from originals by Philipp Hafner, was given on 10 October 1793 and heard 162 times in the Leopoldstadt up to 1829. The première was Müller's first benefit night, and as he said in his diary, 'I won my musical renown with this opera; this opera is known in every land'. The 1790s were splendid years for this theatre – the abandonment of the National Singspiel left the field wide open, and the enterprising Marinelli stepped in; the remarkable number of royal and imperial visitors testifies to the theatre's renown. Müller's most popular works of this period include *Kaspar der Fagottist*, *Die Schwestern von Prag*, *Die zwölf schlafenden Jungfrauen*, *Das lustige Beylager* and *Die Teufelsmühle am Wienerberg* (163 performances in the Leopoldstadt up to 1860).

The first few years of the 19th century contained no major success for Müller, which may well account in part for his decision to accept an invitation from the director, Liebich, to become Kapellmeister at the German Opera in Prague, a post he held from March 1807 until May 1813; his daughter Therese (the distinguished soprano Madame Grünbaum, born 24 August 1791) was engaged as a singer at the same time. It is clear from contemporary reports that Müller was not equal to the demands of his Prague contract (even Weber, his successor, was exercised to improve standards); there is, however, a valuable report on Müller as a conductor from J.F. Reichardt, who heard him direct *Das Neusonntagskind* there in November 1808:

> The finale of the second act was performed entirely comically by all the cast, with Italian liveliness. Most of the waltzes and other folk melodies were, however, played and sung much more slowly and gracefully than almost anywhere else, whereby the whole took on a *gemütlich* quality, which obviously pleased all hearers and assuredly has something national about it.

Müller resumed his duties at the Theater in der Leopoldstadt on 15 June 1813; he recovered much of his former fire and enthusiasm, owing at least in part to the successes of his daughter, son-in-law and, later, his grand-daughter Caroline (who made a successful début at the Hofoper in August 1829, aged 15). Müller's numerous popular Singspiele, parodies and *Posse*

scores after his return from Prague include *Tankredi* (1817), *Aline*, *oder Wien in einem andern Weltteil* (1822; based on Berton's opera), *Der verwunschene Prinz* (1818; based on Seyfried's arrangement of Grétry's *Zémire et Azor*) and his scores for Raimund's *Der Barometermacher auf der Zauberinsel* (1823), *Die gefesselte Phantasie* and *Der Alpenkönig und der Menschenfeind* (both 1828). He continued to compose until the year before his death, though not without meeting charges of self-plagiarism.

Of all the regular composers of music for the Viennese *Volkstheater* Müller was the most popular and the best; his scores for Raimund's works are still regularly performed, and others (including *Kaspar der Fagottist* and *Die Schwestern von Prag*) have been successfully revived. A number of his songs rapidly achieved lasting success in the guise of street songs and *Volkslieder* ('Wer niemals einen Rausch gehabt', 'Lieber kleiner Gott der Liebe', 'So leb denn wohl, du stilles Haus'). Although later in his career he was seldom as ambitious, a number of his early works fully deserve the description 'opera': the finale to Act 1 of *Die unruhige Nachbarschaft* is so extensive that it was bound as a separate manuscript volume (now in *D-Mbs*); the first finale to *Die Schwestern von Prag*, with its interrupted serenades, beatings and nightwatchman's call, is also a full-scale ensemble. Müller was at his best and most characteristic in simple, unpretentious songs and duets. The famous quintet from *Der Alpenkönig* is nothing more than a plainly harmonized refrain with contrasting solos. His scoring is simple but almost always effective. He experimented eagerly and with success in operatic parody and in melodrama (*Der verwunschene Prinz* includes four melodramas, one of them comic). Müller's most obvious weakness lies in his general inability to develop and combine his ideas to any cumulative effect. Yet in solo song (easily the most important single category in contemporary Viennese theatre) Müller achieved an astonishing number of successes in all types, especially with tender, reflective numbers, but also with gay or satirical and occasionally (*Die Teufelsmühle*) with effectively sinister songs.

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stage

for complete list of stage works see GroveO (P. Branscombe)

all listed stage works first performed in Vienna, Theater in der Leopoldstadt

Das Sonnenfest der Braminen (heroisch-komisches Original-Spl, 2, K.F. Hensler), 9 Sept 1790 (facs. in GOB, xvi, 1986)

Kaspar der Fagottist [Der Fagottist, oder Die Zauberzither] (Spl, 3, J. Perinet), 8 June 1791

Das Neusonntagskind (Spl, 2, Perinet, after P. Hafner: *Der Furchtsame*), 10 Oct 1793

Die Schwestern von Prag (Spl, 2, Perinet, after Hafner), 11 March 1794

Der alte Überall und Nirgends (Schauspiel mit Gesang, 5, Hensler), 10 June 1795; pt 2, 16 Dec 1795

Das lustige Beylager (Spl, 2; Perinet, after Hafner: *Der beschäftigte Hausregent*),

14 Feb 1797

Die zwölf schlafenden Jungfrauen (Schauspiel mit Gesang, 4, Hensler), 12 Oct 1797; pt 2, 24 July 1798; pt 3, 27 May 1800

Der Sturm, oder Die bezauberte Insel (heroisch-komische-Oper, 2, Hensler, after W. Shakespeare: *The Tempest*), 8 Nov 1798

Die Teufelsmühle am Wienerberg (Volksmärchen mit Gesang, 4, Hensler and L. Huber), 12 Nov 1799

Die unruhige Nachbarschaft (komische Oper, 2, Hensler, after Huber), 2 March 1803

Die Belagerung von Ypsilon, oder Evakathel und Schnudi (Karrikatur, 2, Perinet, after Hafner), 4 May 1804

Die [travestierte] neue Alzeste (Karrikatur-Oper, 3, Perinet, after Pauersbach and Richter), 12 June 1806

Der Schlossgärtner und der Windmüller (komische Oper, 1, B.J. Koller), 1 July 1813

Der Fiaker als Marquis (komische Oper, 3, Bäuerle), 10 Feb 1816

Tankredi (komische Parodie, 2, Bäuerle), 25 April 1817

Doktor Fausts Mantel (Zauberspiel mit Gesang, 2, Bäuerle), 11 Dec 1817

Der verwunschene Prinz (Parodie, 2, Bäuerle), 3 March 1818 [parody of Grétry: Zémire et Azor]

Die travestiette Zauberflöte (Posse mit Gesang, 2, Meisl), 13 Aug 1818

Die Fee aus Frankreich, oder Liebesqualen eines Hagestolzen (Feenmärchen mit Gesang, 2, Meisl), 23 Nov 1821

Aline, oder Wien in einem andern Weltteil (Zauberoper, 3, Bäuerle), 9 Oct 1822 [parody of Berton: Aline, reine de Golconde]

Der Barometermacher auf der Zauberinsel (Zauberposse mit Gesang und Tanzen, 2, F. Raimund), 18 Dec 1823

Herr Josef und Frau Baberl (Posse mit Gesang, 3, Gleich), 11 May 1826 [rev. version of Der Fleischhauer von Odenburg]

Die gefesselte Phantasie (Zauberspiel, 2, Raimund), 8 Jan 1828

Der Alpenkönig und der Menschenfeind (romantisch-komisches Zauberspiel, Raimund), 17 Oct 1828

Der Sieg des guten Humors, oder Die Lebenslampen (Zauberspiel mit Gesang, 3, J.K. Schickh), 17 Sept 1831

*c*225 other ops, Spls, plays with music, pantomimes, ballets, melodramas

Other works (?most lost), incl. church music, syms., chbr music and wind pieces, pf pieces

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PETER BRANSCOMBE

Müller, Wilhelm

(*b* Dessau, 7 Oct 1794; *d* Dessau, 30 Sept 1827). German poet. He attended the University of Berlin from 1812 to 1817, interrupting his studies to volunteer for the Prussian army in the War of Liberation. In Berlin he joined the literary salon of the court councillor Friedrich August von Stägemann and his wife Elisabeth, for whose circle in 1816–17 *Die schöne Müllerin* was originally conceived as a Liederspiel (inspired in part by Goethe's mill-ballads and by Paisiello's opera *L'amor contrastato* [*La molinara*]). Müller left Berlin in 1817, travelling to Vienna and Rome before returning in August 1818 to Dessau, where he became the ducal librarian and a literary critic. The first volume of his poetic anthology *Siebenundsiebzig Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten* was published in 1821, and began with his revised version of *Die schöne Müllerin*. The cycle *Die Winterreise* was first published in its entirety in 1824 in the second volume, dedicated to Müller's friend Carl Maria von Weber.

Müller's fame in his own day was based largely on his 47 *Griechenlieder*, which did much to spread Byron's fame in Germany and to stir up sentiment on behalf of Greece at war. A student of folk poetry, Müller was praised by Heine for his skilful emulation of the essence of German folksong. In Müller's aesthetic, 'naturalness, truth and simplicity', rather than complexity and grandiosity, were requisite for poetic beauty. He admired in folksong 'the immediacy of its influence on life', and believed that poetic artfulness should be hidden in the service of this directness.

While many of his more facile 'folk' poems are conventional in the extreme, the two cycles which Schubert set are original variations on clichés of the era (wanderers, rustic genre figures), and are notable for their psychological depth and emotional power.

Müller, an amateur musician with a pleasant baritone voice, invited musical settings of his poetry, and wrote to the composer Bernhard Klein: 'My songs lead but half a life, a paper existence of black and white, until music breathes life into them'. His poems, which are filled with pictorial images which lend themselves to musical setting, were popular with composers throughout the 19th century, including Marschner, Spohr, Brahms (*Vineta* from op.42) and many lesser figures, in addition to Schubert.

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SUSAN YOUENS

Müller-Blattau, Joseph [Josef] Maria

(*b* Colmar, Alsace, 21 May 1895; *d* Saarbrücken,21 Oct 1976). German musicologist. He studied musicology with Friedrich Ludwig at the University of Strasbourg, composition and conducting with Hans Pfitzner, and the organ with Ernst Münch at Strasbourg Conservatory. After World War I he continued his studies with Gurlitt at the University of Freiburg, taking the doctorate in 1920 with a dissertation on the history of the fugue. In 1922 he completed the *Habilitation* with a work on Schütz's pupil Christoph Bernhard at Königsberg University, where he was appointed music director, ran the musicology seminar, founded the series *Königsberger Studien zur Musikwissenschaft*, and was promoted to reader in 1928. In 1935 he was named professor and university music director in Frankfurt. In 1937 he was actively recruited to Freiburg because of his politically apropos interest in Alemannic folk music; he replaced his teacher Gurlitt, who was dismissed on grounds of Nazi racial laws and reduced to poverty until the end of the war. Müller-Blattau continued Gurlitt's efforts as a proponent of the *Orgelbewegung*, while simultaneously serving as director of the Städtische Musikschule in Freiburg. He accepted a position at the University of Strasbourg in 1941. After the war, he worked as a teacher in the Pädagogische Akademie und Gymnasium in Kusel (near Kaiserslautern) and in Kirchheimbolanden. In 1952 he accepted an offer to

direct the Staatliches Konservatorium in Saarbrücken and to teach at the university, where he was promoted to full professor.

Besides his work on Bernhard, Müller-Blattau is chiefly known for his studies of German folksong and medieval monophonic music, of which he produced important editions. While a soldier in World War I, Müller-Blattau was impressed by the power of communal singing. Thereafter he was active in the youth movement (serving on the editorial board of its journal, *Die Singgemeinde*) and worked along with other musicologists to develop the study of German folksong as a serious musicological discipline. This interest, in which he focussed on tracing inherited Germanic traits in folk music from prehistoric times to the 'Horst-Wessel-Lied', won him support from Nazi organizations: the publication of his 1938 *Germanisches Erbe in deutscher Tonkunst* was underwritten by both the SS and the Hitler Youth. He produced a number of biographies, including a series of volumes devoted to German composers, published in Königstein, and also worked on the relationship between words and music in song and opera.

WRITINGS

Grundzüge einer Geschichte der Fuge (diss., U. of Freiburg, 1920; Königsberg, 1923, 3/1963)

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Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard (Habilitationsschrift, U. of Königsberg, 1922; Leipzig, 1926, 2/1963)

'Die Tonkunst in altgermanischer Zeit: Wendel und Wiederbelebung Eigenart in der geschichtlichen Entwicklung der deutschen Tonkunst', *Germanische Wiedererstehung*, ed. H. Nollau (Heidelberg, 1926), 423–85

Geschichte der Musik in Ost- und Westpreussen von der Ordenszeit bis zur Gegenwart (Königsberg, 1931, enlarged 2/1968)

Hamann und Herder in ihren Beziehungen der Musik (Königsberg, 1931)

Das deutsche Volkslied (Berlin, 1932, 2/1958)

Einführung in die Musikgeschichte (Berlin, 1932, 2/1941)

Georg Friedrich Händel (Potsdam, 1933, 2/1959) [2nd edn lacks the numerous illustrations of the 1st]

Johannes Brahms (Potsdam, 1933)

Zur Erforschung des ostpreussischen Volksliedes (Halle, 1934)

ed.: *Hohe Schule der Musik* (Potsdam,1935–8) [incl. 'Der Lehre von den Elementen', i, 1–227, and 'Die Lehre vom Führen und Folgen in Chor und Orchester (Dirigierlehre)', ii, 257–516]

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Genealogie der musikalisch-Bachischen Familie (Kassel, 1950)

Gestaltung–Umgestaltung: Studien zur Geschichte der musikalischen Variation (Stuttgart, 1950)

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M. ELIZABETH C. BARTLET/PAMELA POTTER

Müller-Hartmann, Robert

(*b* Hamburg, 11 Oct 1884; *d* Dorking, Surrey, 15 Dec 1950). German composer. He studied at the Stern Conservatory in Berlin and from 1914 was a music critic and theory teacher in Hamburg. From 1923 to 1933 he was a lecturer in music at Hamburg University and, when the Nazis came to power, served on the cultural council of the Jüdische Kulturbund. He emigrated to London in 1937, and in 1941 established a strong friendship with Vaughan Williams, translating the latter's opera *The Pilgrim's Progress* into German.

As a composer he did not adhere to any of the modern schools. In Germany his works, which included a Symphony (1926), several suites and variation sets, chamber music and songs, were performed by eminent figures such as Fritz Busch, Muck, Schnabel and Strauss. He received far less attention in England, although a set of Five Pieces for piano was published by Fürstner in 1943.

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<div align="right">ALFRED LOEWENBERG/ERIK LEVI</div>

Müller-Hermann, Johanna

(*b* Vienna, 15 Jan 1878; *d* Vienna, 19 April 1941). Austrian composer. She studied with Guido Adler and Zemlinsky and later with J.B. Foerster, whom she succeeded as professor of composition at the Neues Konservatorium in Vienna. Although her works adhere to traditional form and tonality, they reveal considerable harmonic richness and resourceful instrumentation.

WORKS

(selective list)

Orch: Heroische Ov., op.21; Sym. Fantasy (after H. Ibsen: *Brand*), op.25; Sym., d, op.28

Choral-orch: 2 Frauenchöre, op.10, 3vv, incl. Von Tod und Gedenken; Der sterbende Schwan, op.16; Deutscher Schwur, op.22; Sym., d, op.27 (R. Huch), solo vv, chorus, orch (?1919); Ode, op.29; In memoriam, op.30 (orat, J. Schlaf, after W. Whitman), 4 solo vv, chorus, orch, org (1930)

Chbr and solo inst: Sonata, vn, pf, op.5; Str Qt, Eb, op.6 (?Vienna, *c*1910); Str Qnt, op.7; Pf Sonata, op.8; Sonata, vc, pf, op.17; Pf Qnt, g, op.31; pieces for pf, opp.3, 12, 19

Other vocal: 2 duets, op.15; Songs, op.26, 1v, orch; songs, 1v, pf; unacc. choral works

<div align="right">KARL GEIRINGER/ROSARIO MARCIANO</div>

Müller-Siemens, Detlev

(*b* Hamburg, 30 July 1957). German composer. A precocious musician, he entered the Musikhochschule in Hamburg at the age of 13 and graduated when he was 17, his teachers having included von Dohnányi and Klauspeter Seibel for conducting, and Günter Friedrichs and Ligeti for composition. He then studied with Messiaen in Paris. In 1980 and 1982 he was at the Villa Massimo in Rome; in between whiles, in 1981, he was assistant conductor for the Paris production of Ligeti's *Le Grand Macabre*. He was subsequently Kapellmeister in Freiburg, and in 1991 moved to Geneva, commuting to Basle to teach composition at the music academy. In 1997 he moved to Basle itself.

As a young man he was linked with a new generation of German composers, for whom a return to traditional qualities of continuity and expression was important. But he quickly proved himself to have a distinctive sensibility, marked by fantastical colouring, irony, sarcasm and a sharpness of imagery, qualities all to be found in the *Under Neonlight* series of the early 1980s. In his opera *Die Menschen* (1988) he made a break from tradition-related thinking. The work concerns archetypes and different aspects of human existence, and its musical characteristics include polyphony in which separate parts are thoroughly audible, strong melody, a bold, percussive theatricality and long arias made with repeating patterns. Since 1993 influences from mathematics and chaos theory have become increasingly important, along with elemental forms.

WORKS

Dramatic: Genoveva oder die weisse Hirschkuh (chbr op after J. Schrader), 1977; Die Menschen (op, after W. Hasenclever), 1989–90

Orch: Conc., 19 insts, 1975; Passacaglia, 1978; Sym. no.1, 1978–80; Pf Conc., 1980–81; Under Neonlight I, chbr orch, 1981; Va conc., 1983; 4 Passages, 1988; Hn Conc., 1988–9; Carillon, 1991–2; Conc., vn, va, orch, 1992; Maïastra, 1996

Vocal: Lieder und Pavanen (after F. Kafka), T, orch, 1985; Arioso, S, T, hn, 4 choruses, orch, 1986; Tom-a-bedlam, 6vv, chbr orch, 1990–1, arr. inst ens, 1993; Lieder (F. Hölderlin), S, pf, 1999–2000

Chbr: Pavane, fl, ob, cl, bn, pf, str qt, 1984–5; Octet, cl, hn, bn, str qt, db, 1988–9; Str Qt, 1989–90; Sextet, fl, ob, cl, vn, va, vc, 1993; Phoenix I–III, wind qnt, tpt, trbn, pf, str qt, db, 1993–5; Cuts, cl, a sax, bn, hn, vn, va, vc, db, pf, perc, 1997; Refuge, wind qnt, 2 vn, va, vc, db, pf, 1998; Light Blue, Almost White, 2 fl, 4 cl, str qt, pf

Solo Pf: Under Neonlight II, 1980–83; Under Neonlight III, 1987

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THOMAS GARTMANN

Müller von Asow, Erich H(ermann).

See Mueller von Asow, Erich H.

Müller-Zürich [Müller], Paul

(*b* Zürich, 19 June 1898; *d* Lucerne, 21 July 1993). Swiss composer. He added Zürich to his surname to avoid confusion with other Müllers. He was a pupil of Andreae and Jarnach at the Zürich Conservatory (1917–19) and then studied in Paris and Berlin. In 1927 he returned to the Zürich Conservatory as a lecturer in theory; he remained there, also teaching conducting and composition, until his retirement in 1969. In addition, he held a lectureship in music theory at Zürich University (1958–69). As director of various choruses he gave performances of old and new music; he also appeared as an orchestral conductor, principally in performances of his own works.

Müller-Zürich, whose influence on subsequent generations of Swiss composers was immense, belongs to the group of major Swiss composers (others included Beck and Burkhard) who, at first entrenched in Romanticism, adopted Baroque canonic and other contrapuntal techniques, arriving eventually at a neo-Baroque style characterized by advanced but tonal harmony. In Müller's case it was above all an acquaintance with the music of the Renaissance Netherlanders, Monteverdi and Purcell that brought the change in direction, one that had been anticipated by Reger, who was another strong influence on him (see the String Quartet op.4 and the Violin Sonata op.5). Baroque forms such as toccatas and fugues occur frequently in his work, whose primarily diatonic and often modal character was not obscured by an increasing chromaticism in later compositions. Other attributes of his style are strict formal integrity, a feeling for architecture and transparent part-writing which eschews contrapuntal virtuosity for clarity and audibility. His choral polyphony is eminently singable (reflecting his experience with choirs). Among the honours he has received are the Music Prize of the City of Zürich (1953) and the Composer's Prize of the Schweizerischer Tonkünstlerverein (1958), of which he was president (1960–63).

WORKS

(selective list)

dramatic and vocal

Dramatic: Die Simulanten (play with music, M. Müller), op.7, 1922; Dr Faust (puppet-play score), op.9, 1922; Das eidgenössische Wettspiel (E. Arnet), op.30, 1939; Jedema (O. Eberle after H. von Hofmannstahl), op.31, 1941; Feuer vom Rütli (Freilichtspiel, H.F. Schell), op.35, 1941; Der Pass (Festspiel, Welti), op.44, 1947

Choral: TeD, op.11, S, B, chorus, orch, 1924; Chor der Toten, op.16, chorus, wind orch, db, perc; Kleine Messe, op.17, female vv, insts, 1931; 3 geistliche Chöre, op.18, female vv, str, hpd, 1931; TeD II, op.20, female vv, insts, 1933; Mein Vaterland, op.27, male vv, orch, 1938; Der Sonnengesang, op.29, S, A, female vv, 7 insts, 1938; Dona pacem, chorus, orch, 1946; Von Werktag und Sonntag, op.41, female vv, orch, 1946; Friede auf Erden, op.42, A, male vv, org, 1946; Mein Land, op.47, A, T, B, chorus, orch, 1950; Aus Knechtschaft zur Freiheit, op.48, A, B, chorus, orch, 1951; Gesänge von Gott, op.49, male vv, orch, 1951; Psalm cxlviii, op.67, chorus, orch, 1964; Psalm ciii, op.71, chorus, youth chorus, ob, bn, str qt, org, 1967; other pieces for unacc. chorus, youth chorus etc.

Solo vocal: 4 Duette, op.15, S, A, orch, 1928; An die Toten, S, vn, vc, 1937; 2 Gesänge, op.33, S, cl, vn, pf, 1941; Psalm xci, op.39, 1v, org, 1943; songs with pf

instrumental

Orch: Little Sym., D, op.3, 1920; Little Serenade, vn, ob, bn, hn, chbr orch, 1921; Hymnus, op.14, 1927; Conc., f, op.24, va, small orch, 1934; Conc., G, op.25, vn, small orch, 1935; Conc., op.28, org, str, 1938; Sym., C, op.40, str, 1944; Sym., d, op.43, 1947; Sym., e, op.53, str, fl, 1952; Vc Conc., op.55, 1954; Sinfonischer Prolog, op.57, 1955; Sinfonische Suite, E, op.59, 1957; Vn Conc. no.2, op.60, 1957; Conc., op.61, 2 vn, str, hpd, 1958–9; Sinfonietta no.1, op.66, 1963–4; Sinfonietta no.2, op.68, 1964; Sonata, op.72, str, 1968; Sinfonietta no.3, 1987

Chbr: Str Qnt, F, op.2, 1919; Str Qt no.1, E♭, op.4, 1921; Sonata no.1, B♭, op.5, vn, pf, 1921; Marienleben, op.8, 9 insts, 1923; Präludium, Arie und Fuge, op.21, ob, bn, hn, tpt, str qnt, 1933; Sonata no.2, op.32, vn, pf, 1941; Petite sonate, op.37, cl, pf, 1942; Fantasie und Fugue, E, op.45, vn, org, 1949; Str Trio, op.46, 1950; Little Suite, op.51, hn, va, hp, 1952; Sonata, op.52, vn, 1952; Elegie, vc, pf, 1953; Str Qt no.2, op.64, 1960–61; Trio, op.70, fl, cl, pf, 1965–6; Qnt, op.74, cl, bn, vn, vc, pf, 1972; Sonata, va, 1979; Serenata turicensis, basset hn, va, vc, 1981

Org: Toccata, C, op.12, 1925; Präludium und Fuge, e, op.22, 1934; Canzone, e, 1936; Toccata, D, op.38, 1943; Toccata, a, op.50, 1952; 4 Choralfantasien, op.54, org, 2 tpt, 2 trbn; Passacaglia, op.65, 1962; Toccata, f, op.76, 1974; Fantasia 'Urbs turegnum', 1978; chorales and chorale intonations

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E. de Stoutz: 'Paul Müller', *SMz*, xcviii (1958), 241–6

H. Funk: 'Paul Müllers choralgebundene Orgelmusik', *SMz*, ci (1961), 229–33

F. Jakob: *Paul Müller-Zürich* (Winterthur, 1991)

FRITZ MUGGLER/CHRIS WALTON

Mulligan, Gerry [Gerald Joseph, Jeru]

(*b* New York, 6 April 1927; *d* Darien, CT, 20 Jan 1996). American jazz baritone saxophonist and arranger. He first learnt the piano. After moving to New York in 1946 he joined Gene Krupa's big band as staff arranger, and attracted attention with his *Disc Jockey Jump* (1947, Col.). He then became involved with the nascent cool-jazz movement, contributing scores to the big bands of Elliot Lawrence and Claude Thornhill and taking part in the performances (1948) and recording sessions (1949–50) of Miles Davis's nonet. By this time he was specializing on the baritone saxophone and playing in groups with Kai Winding and others. He also wrote scores for Stan Kenton's band and recorded with his own 'tentet' (1951), which was modelled on Davis's ensemble.

In 1952 Mulligan, then based in Los Angeles, formed his first 'pianoless' quartet, with Chet Baker on the trumpet. The group was instantaneously successful, and brought Baker and Mulligan international acclaim; among their recordings were *Line for Lyons* and *Bark for Barksdale* (both 1952, Fan.). Baker was replaced in 1953 by Bob Brookmeyer on the valve trombone, and the following year the group made a sensational appearance at the Salle Pleyel, Paris (*Paris Concert*, 1954, Vogue). Mulligan began dominating jazz opinion polls for his instrument. In 1960 he organized his own 13-piece concert jazz band and recorded the album *Concert Jazz Band* (Verve); the band toured Europe that year and Japan in 1964. After it disbanded Mulligan became an active sideman, working often with Dave Brubeck (1968–72) and as a freelance arranger. He formed new big bands and a sextet, and appeared regularly in New York and Italy; he also began playing the soprano saxophone. In 1986 he led a quintet.

Although he was slow to develop as an instrumentalist, Mulligan has long been recognized as the most important baritone saxophonist in jazz since Harry Carney. Apart from the cool idiom which he helped to create, he was equally at home in a big-band, bop or even dixieland context (playing the clarinet in the last), and his excellent recordings with musicians as varied as Johnny Hodges and Thelonious Monk show an unusual musical adaptability. Initially, however, Mulligan made his reputation as an arranger of band scores with intricate inner parts, careful balancing of timbres, low dynamics and light swing, all of which features are present in his settings of *Jeru*, *Godchild* and *Venus de Milo* (all 1949, Cap.) for Davis's nonet. Later he abstracted these qualities in his pianoless groups, where the low volume and absence of chordal underpinnings freed the wind players to improvise in delicate two-part counterpoint. Some of Mulligan's best playing may be heard in his recordings with Chet Baker, Bob Brookmeyer and most notably Paul Desmond, with whom he shared an unusual talent for improvised countermelody.

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J. BRADFORD ROBINSON

Mulliner, Thomas

(*fl* 1563). English anthologist and composer. His main importance is as the compiler of the Mulliner Book (*GB-Lbl*), an eclectic collection of keyboard music, original and arranged, sacred and secular. He is possibly to be identified with Thomas Molyneux of Sefton, Lancashire, who was admitted to Gray's Inn on 2 February 1589. A 'Mulliner' was clerk at Magdalen College, Oxford, in 1557–8, and Thomas Mulliner was appointed 'modulator organum' at Corpus Christi College, Oxford, on 3 March 1564. Flynn has proposed that Mulliner compiled his manuscript in London between 1558 and 1564 as a student of John Heywood, who witnessed Mulliner's ownership of the book; during this time Mulliner was possibly associated with St Paul's Cathedral. Of the contents of the manuscript, the organ pieces or excerpts based on chant melodies (including at least 25 by Redford) appear to be arranged according to their compositional complexity, and the book is also an important source for songs used in the training of choirboys.

He presumably arranged the vocal pieces in the Mulliner Book himself. His initials are attached to two compositions in it: a fragment of a partsong, *The higher that the cedar tree* and *The Queen of Scots Galliard* for cittern (both printed in Stevens, 1952). In addition, he may well have composed the four unascribed 'Points' and the psalm-tune setting *O Lord turn not away*.

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JOHN CALDWELL / ALAN BROWN

Mulliner Book

(*GB-Lbl* Add.30513). *See* Sources of keyboard music to 1660, §2(vi).

Mullings, Frank

(*b* Walsall, 10 May 1881; *d* Manchester, 19 May 1953). English tenor. He studied singing at the Birmingham School of Music (1905–9), gained experience in concert and oratorio, and in 1913 sang Tristan with notable success under Beecham in Birmingham. His first performance as Othello was in Manchester (1916), his Covent Garden début being in the English première of de Lara's *Naïl* (1919), with *Pagliacci* and *Parsifal* following later that year. As principal dramatic tenor in the British National Opera Company (1922–;9), he also sang Apollo in the première of Boughton's *Alkestis* (1924, Covent Garden) and had such roles as Siegfried, Tannhäuser and Radamès in his repertory. From 1930 to 1945 he sang

mainly in concert, and taught at the Birmingham School of Music (1927–46). Recordings show a strong, heroic voice of distinctive timbre, sometimes uncomfortably produced but beautiful in the middle register. Tributes by Beecham, Newman, Cardus and others testify to his greatness as an operatic artist; many considered his Tristan, Othello and Canio the finest heard in England in living memory.

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J.B. STEANE

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See Müller, Silverius.

Mullova, Viktoria

(*b* Moscow, 27 Nov 1959). Austrian violinist of Russian birth. She studied at the Central Music School, Moscow, with Volodar Bronin, a pupil of David Oistrakh (1969–78), and at the Tchaikovsky Conservatory with Leonid Kogan. At 16 she won first prize in the Wieniawski Competition in Warsaw in 1981, first prize in the Sibelius Competition in Helsinki, and in 1982 the gold medal in the Tchaikovsky Competition in Moscow. In 1983, while on a tour of Finland, she defected to the USA, where her career as a soloist soon became internationally established. She has since played with most of the world's major orchestras under leading conductors and has made numerous recordings, ranging from solo works by Bach to concertos by Sibelius, Prokofiev and Shostakovich. In 1994 she formed the Mullova Chamber Ensemble, which has also achieved international recognition. In addition to her virtuosity and impeccable technique, Mullova is known for her strongly individual approach to interpretation and her ability to communicate with her audience. She plays a Stradivarius, dated 1723, the 'Julius Falk'.

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MARGARET CAMPBELL

Multiphonics.

Sounds generated by a normally monophonic instrument in which two or more pitches can be heard simultaneously. The term is customarily used to describe chordal sounds played on a woodwind or brass instrument.

Any sound created by a wind instrument consists of a simultaneous set of frequency components or partials. For a conventional monophonic tone, the partials are locked into a harmonic relationship by the interaction between the air column of the instrument and the sound generator (reed,

air jet or lips). The resulting sound is perceived as a single, well-defined pitch (*see* Acoustics, §IV). A multiphonic sound can be achieved on a woodwind instrument by choosing an unconventional fingering pattern for which the resonant modes of the air column are not harmonically related. The player may then be able to sustain simultaneously two inharmonically related tones, each based on one of the air column modes: the interaction with the sound generator mixes the two tones, giving additional sum and difference tones. The result is a rich complex of generally inharmonic partials. Such a sound may be perceived as a stable chord with several pitches, or as a tone cluster with periodically fluctuating loudness and timbre. Multiphonic fingerings for several woodwind instruments have been tabulated by Bartolozzi (*see* Oboe, §II, 4(iii), esp. fig.21a.

Woodwind multiphonics are also possible using conventional fingerings, if the player uses an appropriately modified blowing technique. Similar multiphonics can be obtained on brass instruments by altering the combination of lip setting, tension and pressure known collectively as the embouchure. These multiphonics can consist of either inharmonic or harmonic partials; in the latter case, two or more of the upper partials are generated so powerfully that they stand out as individual pitches in the tone complex. A useful classification of multiphonics is provided by Castellengo.

A further technique for generating multiphonics relies on the player singing one note while playing another on the instrument. Additional sum and difference tones are created by mixing of the two tones in the sound generator of the instrument. This is the basis of the technique of horn chord playing, which has been known and practised since the 18th century.

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MURRAY CAMPBELL

Multi-piece.

A collection of short pieces published together as a single opus and displaying a significant degree of structural interconnection. The term was suggested by Dunsby in 1983 as a useful concept in understanding the 19th-century genre of the collection of piano miniatures, specifically in relation to Brahms's *Fantasien* op.116.

The idea that certain collections of short pieces – for example Schumann's song cycles or piano cycles such as *Carnaval* – might be structurally integrated by means of formal, tonal and thematic connections was neither new nor controversial. However, Dunsby proposed a rather more complex generic distinction than had generally been supposed, in which the multi-piece was distinguished not only from the collection of unconnected pieces, but also from the single multi-movement work. This posed a challenge to the idea of organic unity, which until the 1980s was largely unquestioned as a premise for musical analysis: the idea of the multi-piece entails a sense of incompleteness in the individual pieces, but it does not automatically follow that a multi-piece thereby forms a complete whole that corresponds to a multi-movement work. This sense of incompleteness is found in several places in Brahms's op.116 where an unresolved or ambiguous progression is completed in a subsequent piece. Dunsby then discussed the other features that define op.116 as a multi-piece. These include an arch-like formal symmetry around the central Intermezzo (no.4), a process whereby the thematic substance of each piece is formed from the combination of the same two simple figures, and a large-scale tonal structure which is loosely centred on D minor.

There has been no attempt to write a comprehensive history of the multi-piece genre. Such a history would have to take into account parallel developments in the song-cycle, as well as in the degree of integration found within conventional multi-movement works. A fairly continuous line of development is evident in the German Romantic tradition from Beethoven, through Schumann and Brahms, to the Second Viennese School. Marston has claimed that the last five of Beethoven's op.119 Bagatelles constitute a multi-piece, and the same could arguably be said of that composer's op.126. Some of Schumann's piano and chamber works seem clearly to fall into the category of the multi-piece, including *Carnaval*, *Kreisleriana* and the *Kinderscenen*, controversially analysed by Réti as a 'theme with variations'; however, it is by no means clear that this could apply to all his short piano pieces. It also remains to be seen whether the multi-piece or the collection is the exception to the norm in Brahms's output, let alone that of his lesser contemporaries. Finally, the cycles of orchestral and piano pieces by Schoenberg and Webern, along with Berg's op.5 clarinet pieces, seem to represent the next stage in the development of the genre. Whether the multi-piece has any relevance to keyboard music from outside these narrow chronological and geographical limits – for example to French music from the time of Couperin, or to programmatic cycles such as those of Liszt and Mussorgsky – is also a question awaiting further research.

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<div align="right">PETER FOSTER</div>

Multiple stopping.

In the playing of bowed string instruments, the technique of sounding more than one note simultaneously. Playing on two strings at once is known as double stopping, three strings as triple stopping, etc. Although these terms imply creating notes by holding down (i.e stopping) several strings at once, chords or two part-passages which include open strings are also described as double (triple etc.) stops.

The technique of multiple stopping seems to have developed early among viol players. It is described in Ganassi's *Regola rubertina* (1542–3). Chordal playing, highly developed by such exponents of the English lyra viol as Alfonso Ferrabosco (ii) and Tobias Hume at the beginning of the 17th century, seemed central to French Baroque composers. De Machy (*Pièces de violle*, 1685), went so far as to claim that *pièces d'harmonie* best suited the character of the viol and that simple melodic playing 'should be compared to a person who could play the harpsichord or organ perfectly with one hand'. Christopher Simpson (*The Division-Violist*, 1659) and Thomas Mace (*Musick's Monument*, 1676) both describe the bowing of chords; they emphasize that the lowest string should be sounded properly before the bow is moved across the other strings.

Double stops and chords appear in violin music early in the 17th century. They dominate several sections of Carlo Farina's *Capriccio stravagante* (1627) and appear in various sonatas in Marini's op.8 (1629), notably Sonata no.4 (inscribed 'per sonar con due corde') and Sonata no.2 'd'Inventione' where the use of scordatura creates passages in parallel 3rds which are fingered as 5ths (using only one finger for each pair of notes – see ex.1).

Multiple stops become especially prominent in the works of late 17th-century German composers (Walther, Biber, Nicolaus Bruhns and J.P. von Westhoff). The fugal movements of Corelli's op.5 contain complex double stopping – and these sonatas were imitated and their techniques extended by the next generation of composers. J.-M. Leclair was described in 1738 as 'the first Frenchman who, imitating the Italians, played double stops, that is to say, played chords of two, three and even – by means of the thumb – up to four notes; and he has taken this kind of playing so far that the Italians themselves acknowledge that he is one of the first in the field'. The *locus classicus* of this kind of playing are the sonatas and partitas for solo violin (1720) by J.S. Bach. Ex.2, from the Fugue of the G minor sonata, shows the texture building up to four voices with each new entry. 14 of Kreutzer's *42 Études* (1796) focus on double stopping, and 19th-century virtuoso repertory (Paganini's *24 Caprices*, 1820, for example) is full of it. Spohr (*Violin-Schule*, 1832) described the technique as being 'among the principal resources of the violin'.

Many difficulties arise in the reading of multiple stops in 17th- and 18th-century violin literature: what is written by the composer is often musically neither possible nor even desirable to play; it is therefore to be assumed that what is written is not what the composer expected to hear. Which notes to sustain in fugal movements often poses a problem. It is clear that some note values are indications of part-writing rather than prescribed durations. Even in Corelli's music it is impossible to sustain every note in an interlocking chain of suspensions for its full written value, and Geminiani's fingerings for fugal movements in his revised op.1 (1739) indicate that he did not always expect performers to sustain all notes for their full value (*see* Fingering, §II, 2).

The norm for triple or quadruple stops has always been to break the chords in some way. Quantz (1752) says that in playing chords 'the lower strings must not be held … they must be struck quickly one after the other'. There are, in fact, numerous chords in 18th-century violin literature which must be arpeggiated, not because of the characteristics of the bow but because of the way the notes lie on the instrument. Both Leclair *l'aîné* and *le cadet* wrote some four-note chords which necessarily use only three strings. Veracini, too, has a number of such chords (ex.3). J.-A. Mathieu gives fingerings in his op.1 (1756) which demonstrate that he expected the bottom notes of a chord to be released in time for the player to re-use the same fingers for notes on higher strings (ex.4). In each of these cases, the player has no option but to make the chord ripple from bottom to top; the notes cannot be sounded simultaneously and sustained equally.

In Baroque music the word 'arpeggio' appears frequently; in other cases the performer must arpeggiate even without instruction, as in the Chaconne of Bach's second partita for solo violin. In most cases the strings are stopped as for simultaneously sounding multiple stops, although the notes sound contiguously. Geminiani (*The Art of Playing on the Violin*, 1751) gave 19 ways of arpeggiating a chord progression.

Occasionally, however, 18th-century composers specified that they did not want chords arpeggiated. Leblanc, in his Sonata in E♭, has a series of three-note chords together with the instruction 'Strike all three strings at once and always use a down-bow'. In op.4 no.6 Leclair *l'aîné* indicates that he wants three notes sounded together at the beginning of each group of oscillating notes. Pierre Baillot (*L'art du violon*, 1834) listed among the beauties of the violin the fact that it 'lent itself so well to harmony that it could produce broken chords like the harp and simultaneous chords like the piano – the first by means of arpeggios, the second by chords struck simultaneously'.

The extent to which the development of the Tourte bow changed the way in which chords were treated by violinists is, in fact, quite hard to quantify. The idea that the convex bow sticks of the Baroque period facilitated the playing of chords as chords (an idea promoted by the advocates of the unhistorical 'Bach bow'; *see* Bow, §I, 6) is a myth. If anything, early bows (which are lighter and have a greater separation between hair and stick at the frog) encourage the spreading of chords and, in comparison to the Tourte bow, are not so tolerant of the kind of force required to make more than two strings sound simultaneously.

It is in the 19th century that the practice seems to have developed (which can still be regarded as virtually standard) of breaking four note chords into two pairs, with the bottom pair held for only an instant and the top pair sustained. This method of execution is first unequivocally described by Spohr (1832) who writes of the excerpt shown in ex.5: 'In executing four-part chords, the bow, close at the nut, is placed firmly to the two lower strings and brought, with a strong impetus, over to the two higher; the stroke being steadily continued upon the upper notes for their full duration … . The two lower notes, although frequently written in crotchets or minims, can be, at most, of only a semiquaver's length'.

From Corrette's *Méthode* (1741) onwards nearly all cello treatises, with the exception of Crome's *Compleat Tutor for the Violoncello* (*c*1765), have something to say on the subject of fingering chords and double stops. Baumgartner (*Instructions de musique … à l'usage du violoncelle*, 1774) explains how to furnish self-contained chordal accompaniment for 'ordinary' (i.e. *secco*) recitative. The cello method of Jean-Louis Duport (*Essai*, 1806), which set the technical norm for modern cello playing, deals systematically with the subject of double stops. Solo cello repertory, too, has always made extensive use of chords and multiple stops. The Bach Suites (bwv 1007–12) are famous examples. Geminiani exploits the chordal possibilities of the cello in his six sonatas. Kodály's Sonata for solo cello, op.8 (1915), and the opening of the Elgar Cello Concerto (1919) stand out as memorable examples of the instrument's capacity for eloquent multiple stopping.

In the 20th century the methods of Auer, Flesch, Dotzauer and Piatti are standard texts for string players wishing to practise double stops. In the music of the 20th century complex multiple stops are common. The violin part of Stravinsky's *L'Histoire du Soldat* abounds in chords and double stops; Stravinsky is very specific about the articulations for these passages and frequently instructs the player to perform three-note chords without arpeggiation (ex.6).

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PETER WALLS

Mumbles.

See Terry, Clark.

Mumford, Jeffrey

(*b* Washington DC, 22 June 1955). American composer. He studied at the University of California, Irvine with Peter Odegard, in Washington DC with Lawrence Moss, and at the University of California, San Diego, where his teachers included Bernard Rands. He went on to study with Elliott Carter in New York. His honours include awards from the Guggenheim and Rockefeller foundations and the Atlanta SO, and commissions from the Library of Congress (1986), the National SO (1995), Meet the Composer (1996) and the Fromm (1990) and Naumberg (1991) foundations.

Even in his earliest works, Mumford showed an interest in long, fanciful, lyrical lines of contrasting character, superimposed in layers of simultaneous activity. Later he began to use poetic titles to evoke cloud imagery, recognizing in his compositional style an analogy with cloud movement: a constant cycle of separation and recombination, dissipation and reformation, with layers moving at different speeds. Two orchestral works, *as the air softens in dusklight* (1994) and *within a cloudburst of echoing brightness* (1995) are important examples of how Mumford uses these techniques to create intense drama and lyricism.

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Chbr: a wind of suspended prominences, cl, pf, 1981; Str Qt no.2, 1983, rev. 1995; her eastern light amid a cavernous dusk, fl, ob, cl, bn, hn, 1984, rev. 1987; notturno (crystals of suspended evening), fl, ob, vc, hpd, 1984; a veil of liquid diamonds, str qt, 1986, rev. 1995; a pond within the drifting dusk, a fl, vc, hp, 1987, rev. 1988; the focus of blue light, vn, pf, 1988; a diffuse light that knows no particular hour, a fl, cl, vn, vc, pf, 1990, rev. 1993; filaments, 2 fl, 1990 [arr. 2 vn, 1996]; 2 Miniatures, vn, pf, 1993; a still radiance within dark air, solo pf, fl, cl, vn, vc, 1995; a layer of vivid stillness, 1v, 12 vc, 1996; eight aspects of appreciation, vn, va, 1996; in forests of evaporating dawns, str qt, 1996; a window of resonant light, vc, pf, perc, 1997; ringing fields of enveloping blue, vc, pf, 1997; in afternoons of deep and amplified air, str qt, 1998

Solo inst: linear cycles VII (cambiamenti II), vn, 1979, rev. 1993; a window's gathering of clouds, gui, 1981; variazioni elegiaci II, vn, 1983; amid fleeting pockets of billowing radiance, vc, 1990; the clarity of remembered springs, va, 1993

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DAVID FROOM

Mumma, Gordon

(*b* Framingham, MA, 30 March 1935). American composer and performer of electronic music. He attended the School of Music (1952–3) and Institute of Science and Technology (1959–62) of the University of Michigan and studied composition, piano and the horn privately. As a composer and performer he co-founded and worked with the Cooperative Studio for Electronic Music in Ann Arbor (1958–66) and the ONCE Group (1960–68). Mumma also collaborated with Milton Cohen's Space Theater in Ann Arbor (1957–64) and in New York with the Merce Cunningham Dance Company (1966–74) and the Sonic Arts Union (from 1966). With these ensembles and as a soloist, he toured widely in the Americas, Europe and Japan. From 1973 to 1992, he taught at the University of California, Santa Cruz; he has also held numerous visiting lectureships, including Darius Milhaud Professor at Mills College (1981) and on the Cursos Latinoamericanos de Música Contemporanea (1975, 1977, 1981).

Mumma's musical development coincided with the rise of audio electronics, and he was a pioneer in exploring their musical applications. His reputation was founded on his contributions to electro-acoustic music, particularly his custom-built circuits for sound creation and manipulation. Mumma's

'cybersonic' circuitry modifies and interrelates live instrumental, ambient and electronically-produced sounds and their various transformations. Works employing these circuits resist the tendency of electronic music towards fixity; the electronics function instead to highlight the variability of live performance. *Hornpipe* (1967) joins cybersonic equipment with a French horn equipped with a double reed mouthpiece. According to Mumma 'What happens next in the piece depends entirely on the interaction of resonant characteristics of the space with the horn itself and the performer, and those interactions are mediated and expanded by the series of electronically resonant circuits that literally make a map of the acoustical resonances of the space'. Mumma investigated phase- and time-shifting effects in *Passenger Pigeon 1776–1976* (1976), *Pontpoint* (1966–80) and, most fully, *Stressed Space Palindromes* (1976–82), whose custom-built doppler-shift circuitry creates the impression of rapid changes in the size, shape and acoustic of the performance space. In the earlier *Conspiracy 8* (1970), he had also begun to explore the possibilities of the computer as a performance instrument, an investigation which has continued in, for example, *Than Particle* (1985) for percussion accompanied by a commercially available synthesis system.

Beginning in the 1980s, Mumma's work has increasingly involved conventional, acoustic instruments. After the effulgence of electronics, Mumma became interested in severely limiting the compositional material and trying to 'put that material together in relationships that sustain a larger form'. These instrumental works often employ classical structures as a reference point. The musical procedures of the *Eleven Note Pieces and Decimal Passacaglia* (1979) relate to those of the Baroque period, but with a 20th-century approach to pitch distribution. In the *Sixpak Sonatas* (1984–94), Mumma employs sonata form on the Scarlatti model, though with quite different content. His references to such structure give the listener a framework such that the form remains recognizable despite 'preposterous deviations'.

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RICHARD S. JAMES/DAVID REVILL

Munajjim, al- [Yahyā ibn]

(*b* Baghdad, 856; *d* Baghdad, 912). Arab courtier, poet and writer on music. He was a member of an intellectually distinguished family closely associated with the Abbasid court. His father, 'Alī ibn Yahyā al-Munajjim (*d* 888), had been a pupil of Ishāq al-Mawsilī, the most celebrated musician of his day, and had written a book about him. The one extant musical treatise by al-Munajjim is of considerable interest; unlike other theoretical works of the 9th and early 10th centuries, it does not attempt to expound Greek ideas but outlines certain basic features of the modal system in terms of the indigenous theory as elaborated by Ishāq al-Mawsilī. It is a vital source for any study of the modal structure of Arab art music from the 7th to 9th centuries, despite its brevity and, especially, incompleteness, qualities that have also permitted, if not encouraged, a considerable variety of interpretations.

WRITINGS

Risāla fī al-mūsīqī [Treatise on music] (MS, *GB-Lbl* Oriental 2361); ed. M. Bahjah: in *Majallat al-Majma' al-'ilmī al-irāqī*, i/1 (1955), 113–24; ed. Z. Yūsuf (Cairo, 1964)

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OWEN WRIGHT

Münch [Munch], Charles

(*b* Strasbourg, 26 Sept 1891; *d* Richmond, VA, 6 Nov 1968). French conductor and violinist. He first studied the violin at the Strasbourg Conservatoire, where his father was a professor of the organ, and was later a pupil of Carl Flesch in Berlin. In 1912 he went to Paris to study with Lucien Capet, but as a resident of Alsace he was conscripted into the

German army for war service, 1914–18. He became a professor of the violin first at the Strasbourg Conservatoire (in 1919) and then at Leipzig, where he led the Gewandhaus Orchestra under Furtwängler, 1926–33. On his return to Paris in 1933 he financed his conducting début (which, he later said, he had been unable to afford sooner), and its success enabled him to concentrate on conducting. Based in Paris for the next 15 years, he played an increasingly important part in introducing new works into the programmes of the Lamoureux Orchestra, the Concerts Siohan and Concerts Straram and the newly founded Orchestre Symphonique de Paris. He played a similar role after taking over the direction of the Société Philharmonique de Paris in 1935 and the Société des Concerts du Conservatoire in 1937, and became admired for performances in which a sensitive feeling for tone-colour was balanced by a strong architectural sense. During these years, when he was also a professor at the Ecole Normale de Musique, he gave the first performances of many works by such composers as Honegger, Roger-Ducasse, Ropartz, Roussel and Schmitt.

Münch toured widely as a conductor in Europe, including concerts with the BBC SO in 1938, and in 1946 made his American début with the Boston SO and other orchestras. In 1949 he succeeded Koussevitzky as chief conductor of the Boston orchestra and remained until 1962, resuming the policy initiated there by Monteux in the 1920s of making the Boston SO the chief agent for the introduction of new French music to the American public, as well as of new works by Barber, Foss, Piston, Schuman, Sessions and others. He was welcomed in Boston for the spontaneity he brought to his performances, and under his direction the Boston SO maintained a high standard of brilliance and discipline that reflected his own dynamic personality. His many recordings with the orchestra include outstanding versions of Berlioz's *Grande messe des morts* and Ravel's *Daphnis et Chloé*. He returned to France after leaving Boston, and in 1967 shared with Baudo the formation and direction of L'Orchestre de Paris; he died while on tour with the orchestra in America. He wrote *Je suis chef d'orchestre* (Paris, 1954; Eng. trans., 1955/*R*).

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G. Collard: 'Charles Münch', *Audio & Record Review*, ii/9 (1962–3), 16 [incl. discography by F.F. Clough and G.J. Cuming]
P. Olivier: *Charles Munch: a Biography in Recordings* (Paris, 1987)
G. Honegger: *Un chef d'orchestre dans le siècle* (Strasbourg, 1992)

MARTIN COOPER/R

Münch, Christian

(*b* Freiberg, Saxony, 11 April 1951). German composer and conductor. The son of a family of Kantors, he was taught the trumpet and the organ by his father; he also took piano and clarinet lessons. At the Musikhochschule in Dresden (1971–6) he studied conducting with Rudolf Neuhaus, the piano with Günter Händel and composition with Manfred Weiss and Wilfried Krätzschmar. In order to familiarize himself with electro-acoustic composition, he attended Georg Katzer's masterclasses at the East Berlin

Akademie der Künste (1983–5). After serving as répétiteur at the Dresden Staatsoper he became a freelance musician in 1979. He works regularly with the Gruppe Neue Musik Hanns Eisler of Leipzig, the 'musica-viva-ensemble dresden' and the Ensemble für Neue Musik Berlin. He has conducted more than 100 premières and many radio performances, and has given concerts throughout Europe. He teaches the performance practice of new music at the Dresden Musikhochschule.

His creative work as a composer is rooted in a deep love of the works of J.S. Bach, and takes its guidelines from the relationship of the parts to the whole in Bach's music. Münch rejects dogmatically applied processes of composition, instead seeking conspicuously independent musical phenomena, which are often interconnected by extremely refined variation techniques. Poetry often inspires his musical imagination, even in constructing purely instrumental works. Precise directions regarding a performer provide a basis for spatial effects, structural relationships and scenic components in his music. The Piano Variations illustrate Münch's particular sensitivity towards colour processes produced by complex pitch groups and highly differentiated directions for performance, and they link serial tendencies to sonoristic elements. Analogies with noises in the actual world extend this sound spectrum in the electro-acoustic strata of his work *In schöner Trägheit*, while his orchestral piece *Dakrion … Dakrion* continues the process of the nuancing of sound with cluster-like chord formations and micro-intervals.

WORKS

Solo inst: Klaviervariationen, 1980; Tänze, vc, live elecs, 1984; Monolog des G. (U. Hübner), tape, 1986; In schöner Trägheit (R. Char, S. Kirsch), female v, tape, 1989; Hymne à Jean Genet, pf(s), 1992; Tempelmusik, Klangspurenstudie, org, 1995; Pietà, phonola, 1995

Chbr: Flüsterstück (Textcollage, R. Luxemburg), Mez, a fl, va, 3 bongs, large cymbals, 1979; Sinfonia, hp, perc, 1981; geträumt, ob, eng hn, trbn, va, vc, db, pf, perc, 1986–8; Trio-Fragment-Mitsammen, va, eng hn, db, 1987; Canto lxxvi von Ezra Pound, T, org, va, choir, 1991; Studie für Kammerensemble, 1992; Elfenreigen für Arno Schmidt (B.H. Brockes), low v, vn, vc, pf, 1993; Quartetto da capo, va, ob, bn, gui, 1993; In dem grünsten unsrer Täler, 112 Szenen, Textcollage, solo vv, chbr choir, inst ens, 1994; Tönende Burgen, klingende Schlösser, vibrierende Gutshäuser, phonola, chbr ens, 1996, collab. W. Heisig; Hervor, va, tpt, perc, 1996; Amor voll Unvernunft, Bar, pf, 1996

Orch: The Weak Power, ballet fragment, 1982–6; Dakrion ... Dakrion, 1992; Arabeske (J. Genet), S, orch, 1993; Jemand (J.L. Borges), solo vv, choir, orch, 1996; unschlüssig, pf trio, small orch, 1996

Choral unacc: Al cor gentil rempaira sempre amore (G. Guinizzelli), 96 Akkorde, 1992; Pugatschow (S. Jessenin), 8 Bilder, male choir, 2 female vv, 1997

MSS in *D-Dlb*

Principal publishers: Ebert (Leipzig), Peters (Frankfurt)

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C. Münch: 'Ich spreche nie über Musik', *Jeder nach seiner Fasson*, ed. U. Liedtke (Saarbrücken, 1997), 207–14

CHRISTOPH SRAMEK

Münchhausen, Adolph [August], Baron von

(*b* Brunswick, *c*1755; *d* Paris, 1811). German musical dilettante. He was chamberlain to the Duke of Brunswick-Lüneburg, from 1788 was in the service of the Prince of Prussia, and from 1799 served as a diplomat in Munich and Paris. He composed symphonies, chamber music and keyboard sonatas in a *galant* style similar to that of J.C. Bach, and his *Dix ariettes allemandes* contain folk material and show a talent for melodies. Gerber considered Münchhausen a good keyboard and glass harmonica player and a creditable composer, although elsewhere his works were criticized for their antiquated forms and ornamentation.

WORKS

Orch: 3 syms., op.1 (Berlin and Amsterdam, ?1791); 2 syms., op.5 (Berlin and Amsterdam, 1790); 2 concs., hpd/pf, op.7 (Paris, n.d.); 2 simphonies concertantes, opp.9–10 (Paris, n.d.); Symphonie périodique (Mainz, 1800)

Chbr: 3 sonatas, hpd/pf 4 hands, 2 as op.2 (Paris, 1793), 1 as op.3 (Paris, ?1793); 3 duos, vn, va, op.8 (Berlin and Amsterdam, 1797); Sonate, hpd/pf, va/fl, op.8 (Mainz, *c*1800); Grande sonate, pf, va, op.10 (Paris, n.d.), ed. U. von Wrochem (Mainz, 1994); Sonate, hp (Paris, n.d.)

Vocal: 10 ariettes allemandes, 1v, hpd/pf, op.4 (Berlin and Amsterdam, 1793)

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HEINRICH SIEVERS

Münchheimer, Adam.

See Minchejmer, Adam.

Münchinger, Karl

(*b* Stuttgart, 29 May 1915; *d* Stuttgart, 12 March 1990). German conductor. He studied at the Musikhochschule, Stuttgart, and at the Leipzig Conservatory (conducting under Abendroth). After working in Stuttgart as organist and choirmaster, he was first appointed conductor of the Hanover SO (1941–3). In 1945 he founded the Stuttgart Chamber Orchestra, one of the most successful chamber orchestras of its time, and remained its artistic director until 1987. With the orchestra he toured Europe, North and

South America and East Asia, and made numerous recordings, including admired readings of Bach's major choral works and Haydn's *The Creation*.

Münchinger's repertory was based on Bach, but extended to Classical composers, and to a modest range of music for strings by Britten, Berkeley, Hindemith and others. In 1966 he formed the Stuttgart Klassische Philharmonie (45 players) by supplementing the nucleus of the chamber orchestra to enable them to extend their repertory to larger works. Münchinger's conducting could be a little stiff, but at its best was characterized by elegance, spirit and clarity of texture.

WOLFRAM SCHWINGER/R

Munclinger, Milan

(*b* Košice, 3 July 1923; *d* Prague, 21 July 1990). Czech flautist and conductor. He studied at the Prague Conservatory (1942–8) and the Academy of Musical Arts (1946–50) (conducting with Doležil, Dědeček, Talich and Ančerl, composition with K. Janeček, Krejčí and A. Hába), and at Prague University (musical sciences) (1946–51). During World War II he worked as an orchestral player in the Leipzig Gewandhaus Orchestra and at the opera in Breslau (Wrocław). He was the founder and from 1951 the artistic director of the ensemble Ars Rediviva with which he performed pre-Classical and Classical works. He was concerned with questions of the reproduction of historical music, which he edited for performance by the ensemble or for publication. He also appeared as a solo flautist and conductor. As a player of 17th- and 18th-century music Munclinger strove to combine historical sensitivity with a 20th-century approach. He participated in numerous recordings and was a frequent guest at European music festivals and concert halls.

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ALENA NĚMCOVÁ

Mundharmonika

(Ger.).

See Harmonica (i).

Mundry, Isabel

(*b* Schlüchtern, Hessen, 20 April 1963). German composer. She studied at the Berlin Hochschule der Künste (1983–91), where her teachers included Frank Michael Beyer and Gösta Neuwirth, and in Frankfurt with Hans Zender (1991–4). From 1992 to 1994 she worked in Paris, where she completed a course in information technology and composition at IRCAM.

After teaching in Berlin, she accepted a post at the Frankfurt Musikhochschule; in 1996 she was appointed professor of music theory.

Mundry's compositions show the influence of intensive contrapuntal study and experimentation with small ensembles, characteristics that are taken to the limits of aural experience in *11 Linien* for string quartet (1991). A new stylistic path, initiated with *Le Silence – Tystnaden* (1993), led to the string quartet *no one* (1994–5), a turning point of her musical career. The score, based on harmonic and rhythmic proportions generated by computer software, gives each player an individual temporal level, creating a contrapuntal yet open polyphony. She developed this principle further in *Gezeiten* (1995), *words* (1995–7) and *Le voyage* (1996), large ensemble works performed partly without a conductor. With *Gesichter* (1997) and *Flugsand* (1990), Mundry integrated aspects of vocality, speech and space in her instrumental style.

WORKS

(selective list)

Inst: again and against, a fl, 1989; Duo, vc, pf, 1989; D'où venons nous – que sommes nous – où allons nous, vn, cl, vc, pf, 1990; 11 Linien, str qt, 1991; Le silence – Tystnaden, ens, 1993; Komposition, fl, pf, 1994; no one, str qt, 1994–5; Gezeiten, 25 str, 1995; words, orch, 1995–7; Le voyage, ens, 1996; Spiegel Bilder, cl, accdn, 1996; Flugsand, orch, 1998

Vocal: 4 Lieder (S. Beckett), Mez, pf, 1985; rue narcisse, Mez, fl, va, tape, live elec, 1988; taste, S, sax, ens, 1992; Gesichter, 2vv, 2 perc, live elecs, 1997

Principal publisher: Breitkopf & Härtel

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CHRISTIAN THORAU

Mundstück

(Ger.).

See Mouthpiece.

Mundt, Johann Heinrich

(bap. Cologne, 15 November 1632; *d* Prague, 18 March 1691). Bohemian organ builder of German birth. Mundt arrived in Bohemia before 1668 and learnt his craft under the Prague organ builder Hieronymus Artmann, whom he probably assisted with the instruments at St Benedikta and St Mikuláš in Prague. The first original work definitely attributable to him is the repair of the organ in St Tomáse in the Little Quarter of the city in 1668, in collaboration with Matthäus Köhler (or Kehler) of Svitavy. Mundt's most noteworthy instrument is that in the Týn Church, Prague, for which he

received without charge the freedom of the city. The work failed to meet the approval of an apparently conservative board in its examination of the organ on 28 April 1673; for this reason, and also partly because of a fire in the church in 1682, Mundt made several modifications to the instrument, above all in its voicing. In March 1691, a few days before he died, Mundt purchased the house U zlaté židle (the Golden Seat) in Prague. He was buried in the crypt of St Jiljí.

Mundt may be counted one of the leading organ builders of Bohemia in the 17th century. His work combines elements of Bohemian and Italian organ building, and his progressive ideas form a bridge between the styles of the 16th–17th centuries and the 18th. The two dominant rank sections of his instruments are the principals and the flutes. Mutations and reeds are notably fewer. The *Rückpositiv* is based on the 2' Principal. The 8' Copula, with its thin-walled oak pipes, has a special function in Mundt's characteristic registration; this stop stands tonally between the principals and the flutes and underlines the basic character of the instruments. Tin pipes are prominent, and mixtures include the Tierce. Mundt's preferred form of frontage was a flat arrangement of pipes and decorative features.

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J. Gartner: *Kurze Belehrung über die innere Einrichlung der Orgeln und die Art selbe in gutem Zustande zu erhalten* (Prague, 1832)

J. Hutter: 'Varhany v Týně 1670–1682' [The organ of the Týn Church 1670–1682], *Kniha o Praze*, i (1930), 50–79

V. Němec: 'Dějiny varhan u Matky Boží před Týnem na Starém městě pražském', [The history of the organ of Our Lady before Týn in the Old Town, Prague], *Cyrill*, lxv (1939), 62–8

V. Němec: *Pražské varhany* [Prague organs] (Prague, 1944)

R. Quoika: *Die Orgel der Teinkirche zu Prag* (Mainz, 1948)

L. Tomší: 'Z činnosti varhanáře J.J. Mundta' [The work of the organ builder J.J. Mundt], *Hudební nástroje*, xix (1982), 137–8

FELIX FRIEDRICH

Mundy [Moondaye, Munday, Mondy, Mundie etc.], John

(*b* ?London, *c*1555; *d* Windsor, 29 June 1630). English composer and organist, the elder of two sons of William Mundy. Some time after November 1580 he succeeded Richard Farrant as organist at St George's Chapel, Windsor, a post he held jointly with Nathaniel Giles from 1585; there is no basis for Hawkins's assertion that he also served as organist of Eton College. Mundy graduated BMus at Oxford on 9 July 1586 and DMus on 2 July 1624. The dedication of his *Songs and Psalmes* (1594) suggests that he had secured the patronage of Robert Devereux, 2nd Earl of Essex.

It is clear not only from Mundy's biography but also from the pieces themselves that his Latin music cannot have been written for the Roman rite. For instance, the text of his pseudo-liturgical Lamentations corresponds, with the exception of the Hebrew letters and introductory rubrics, with that of an anonymous motet in Susato's *Liber quartus*

sacrarum cantionum (1547). However, his *Dum transisset*, a cantus firmus setting of the third Sarum respond for Easter Matins, does acknowledge tradition by providing breaks in the polyphony at 'aromata' and 'Jesum' to allow for the performance of the plainchant verse and doxology. Mundy's *Songs and Psalmes*, which follow the pattern of Byrd's 1588 volume of *Psalmes, Sonets and Songs*, provide further evidence of his conservative orientation. The choice of verse is old-fashioned, and although there are some conventional madrigalisms, his approach is always purely musical. His liking for sequential repetition is apparent here and in the boisterous verse anthem *Sing joyfully* for solo bass and four instrumental parts. Although many services and anthems are ascribed simply to 'Mundy', stylistic considerations can occasionally help to distinguish John's work from that of his father.

Mundy's keyboard music includes a set of eight variations on *Goe from my window*, seven of which are also attributed to Morley in the same source, and a rare descriptive fantasia which alternates sections marked 'Faire Wether', 'Lightning' and 'Thunder'. Four In Nomines for viol consort are definitely ascribed to him; a fifth, anonymous in Baldwin's Commonplace-Book, is probably his work also.

Mundy, William

WORKS

[12] Songs and [15] Psalmes, 3–5vv (London, 1594); ed. in EM, xxxv/2 (1924, rev. 2/1961 by T. Dart and P. Brett, incl. 1 more song)

1 madrigal, 5vv, 1601[16]

anthems

verse unless otherwise stated

Blessed art thou that fearest God, *GB-DRc, GL, Lbl, Ob, Y*

Give laud unto the Lord, full, 5vv, *Cp, DRc, Lbl, Y*

O give thanks unto the Lord, full, 5vv, *DRc, Lbl, Lcm, LF, Ob, Och, Ojc, Y, US-BE, SM, NYp*

O God, my strength and fortitude, *GB-DRc, Lbl, Y*

O Lord our Governor, in J. Clifford: The Divine Services and Anthems (London, 1663), *DRc, Lbl, Lcm, Ob, Och, Y, US-NYp* (attrib. E. Smith in some other sources)

Send aid, inc., *GB-DRc, Lbl, Y*

Sing joyfully unto God our strength, *Lbl*; ed. E.H. Fellowes (London, 1937)

latin sacred

Aedes nostra sancta, 5vv, *GB-Och*; De lamentatione Jeremie, 5vv, *Och*; Dominus illuminatio mea, 3vv, *Lbl*; Dum transisset sabbatum, 6vv, *Och*; In te Domine speravi, 5–7vv, *Och*; Judica me Deus, 6vv, *Lbl* (textless); Kyrie 'in die pasce', 4vv, *Lbl*

instrumental

2 fantasias (1 entitled Faire Wether), Goe from my window (for edn *see* Morley thomas), Munday's Joy, Robin: ed. J.A. Fuller Maitland and W.B. Squire, The Fitzwilliam Virginal Book (London, 1894–9/*R*)

4 In Nomines, a 5, 6, *GB-Lbl, Ob*

For works ascribed in sources to 'Mundy' *see* Mundy, william.

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DAVID MATEER

Mundy [Moondaye, Munday, Monday, Mondy, Mondie etc.], William

(*b c*1528; *d c*1591). English composer, father of John Mundy. He appears to have worked exclusively in London. In 1543 he succeeded Thomas Giles as head chorister of Westminster Abbey, and four years later he was employed as a conduct at St Martin Ludgate. Between 1548 and 1558, as parish clerk of St Mary-at-Hill where his father, Thomas, was sexton, he was responsible for regularly augmenting the parish choir with singers from the Chapel Royal. In 1557 Mundy and his father took part in the festivities held on the saint's day of the church of St Clement Danes. By 1559 he had become a lay vicar at St Paul's, for in that year he subscribed with other members of the cathedral's music staff to the basic tenets of the Act of Supremacy and Uniformity. In 1564 he was elected a Gentleman of the Chapel Royal where, according to a 17th-century pedigree of the Mundy family, he held the position of sub-dean. Presumably he died shortly before 12 October 1591, the date of his successor's appointment. Among the scribes and musicians who testified to Mundy's contemporary reputation was Robert Dow, whose partbooks include a Latin couplet that punningly compares the composer's moon with Byrd's sun.

The task of allocating to either William or John works attributed merely to 'Mundy' can be difficult, although the sources themselves usually provide some guidance. Thus the equivocally ascribed *O mater mundi* and *Sermone blando* can confidently be assigned to William, since their earliest appearance is in manuscripts compiled respectively in the 1570s and 80s. The problem becomes more acute, however, when dealing with the English service music, the sources of which date mainly from after 1625. William's most accomplished setting in this category, his *Magnificat* and *Nunc dimittis* 'in medio chori', harks back to the sonorities of pre-Reformation polyphony in its use of trebles and solo voices divided in gymel; the style, however, is basically syllabic with passages of homophony relieving the prevailing imitative texture at key points. The best of Mundy's full anthems

are the substantial *O Lord, I bow the knees* and the ever popular *O Lord, the maker*; the latter is in the common bipartite form with optional repeat of the second section, while the former is through-composed. His *Prepare you, time weareth away*, though doubtless sung as an anthem, is really a carol. The importance of such secular forms to the development of English sacred music is apparent in Mundy's verse anthems, which are among the earliest essays in the genre. *Ah, helpless wretch*, for solo alto and five-part choir with instrumental accompaniment, combines elements of the consort song, the metrical psalm and the full anthem; *The secret sins*, attributed to Gibbons in some sources, is stylistically so similar that it must be Mundy's 'lost' anthem of that name.

The quality of Mundy's Latin compositions, like that of his vernacular output, is uneven. The earliest and least effective pieces are in the Gyffard Partbooks (*GB-Lbl* Add.17802–5), which include two masses based on various 'squares', and part of an *alternatim*, faburden-based setting of the processional psalm *In exitu Israel* for Easter Vespers, composed jointly with Sheppard and 'Mr birde'. On the other hand, his large-scale Marian antiphons *Vox patris* and *Maria virgo*, with their sure architectural sense and ornate yet vocally grateful lines, are among the crowning glories of Tudor polyphony; they fall into the traditional triple-and duple-time halves in which passages for reduced voices of various combinations alternate with sections for full choir. Mundy's extended psalm settings show a variety of approaches; the fragmentary *Miserere mei*, whose text draws primarily on a translation by the humanist Franciscus Vetablus, is structurally indebted to the votive antiphon, whereas *Adolescentulus sum* is characterized by continuous full treatment without metrical or textural contrasts. Stylistically many of these pieces belong to Elizabeth's reign, as do the non-liturgical *Sive vigilem* and *Beatus et sanctus*.

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Editions: *W. Mundy: Latin Antiphons and Psalms*, ed. F.Ll. Harrison, EECM, ii (1963) [H]*Elizabethan Consort Music*, ed. P. Doe, MB, xliv (1979) [D]

services

First Service, in d sol re, 4–6vv, *GB-Cp, DRc, GL, Lbl, Lcm, Och, Y*, 1641[5]
Short Service, 4vv, *Cp, Cpc, DRc, Llp* (different Cr), *Och, Ojc* (different Cr)
Evening Service 'to Mr Parsons', 5vv, *Cp, DRc, Y*
Evening Service 'in medio chori', 6/9vv, *Cp*

anthems

full unless otherwise stated

Ah, helpless wretch, verse, A, 5vv, org, *GB-DRc, GL, Lbl, Lcm* (attrib. Parsons), *Ob, Ojc*, 1641[5]; ed. P. le Huray (London, 1965)
Bow down thine eye, 4vv, inc., *Lcm* (adaptation of Adolescentulus)
Increase my joy (text only), in J. Clifford, The Divine Services and Anthems (London, 2/1664)
Lay not up your treasures, inc., *Cp* (anon., offertory to the First Service)
Let the sea make a noise, 6vv (textless), *Lbl*
My song shall be of mercy, inc., *Lbl*

O Lord, I bow the knees, 5vv, *Cfm*, *Cpc* (attrib. Tallis), *DRc*, *EL*, *GL*, *Lbl*, *LF*, *Llp*, *Lsp*, *Ob*, *Och*, *Ojc*, *WRch*, *Y*, *US-BE*, *NYp*, 1641[5]

O Lord, the maker of all things, 4vv, *GB-DRc*, *EL*, *GL*, *Lbl*, *Lcm*, *Ob*, *Och*, *Ojc*, *WB*, *WRch*, *Y*, *US-BE*, *NYp*, 1641[5]; ed. P. le Huray (London, 1965)

O Lord, the world's saviour, 4vv, *GB-DRc*, *EL*, *GL*, *Lbl*, *Lcm*, *Ob*, *Och*, *Ojc*, *WRch*, *Y*, *US-BE*, 1641[5]

Prepare you, time weareth away, carol, 4vv, *GB-Lbl*

Save me, O God, for thy name's sake (text only), *Lbl*, *Ob*

The secret sins, verse, *DRc* (attrib. Gibbons), *Lbl*, *LF*, *Ob*, *Ojc*; text only (attrib. Mundy) *Lbl*, *Ob*, J. Clifford, The Divine Services and Anthems (London, 2/1664)

This is my commandment, 4vv (also attrib. Tallis and Johnson), *GB-Cp*, *DRc*, *Lbl*, *Ob*, *US-NYp*

latin sacred

Mass upon the Square (2 settings), 4vv, *GB-Lbl*

Kyrie, 4–5vv, *Lbl*

Adhaesit pavimento, 5vv, H; Adolescentulus sum ego, 6vv, H; Alleluia, 4vv, *Lbl*; Alleluia, 4vv, *Lbl*; A solis ortus cardine (beginning Beatus auctor), 5vv, *Och*; Beati immaculati, 5vv, H; Beatus et sanctus, 5vv, *Och*; Domine, non est exaltatum, 6vv, H; Domine, quis habitabit, 6vv, H; Eructavit cor meum, 6vv, H; Exurge, Christe, 4vv, *Lbl* (and as Tres partes in una, kbd transcr. ed. in MB, i, 1951); Gaude virgo mater, inc., *Ob*; In aeternum, 6vv, H

In exitu Israel, 4vv, *Lbl* (collab. Sheppard and ?Thomas Byrd); Magnificat, 4vv, *Lbl*; Magnificat, inc., *Lbl*, *Ob*; Magnificat, inc., *Ob*; Magnificat, *Och* (frag.); Maria virgo sanctissima, 6vv, H; Memor esto, 5vv, H; Miserere mei Deus, 6vv, inc., *Lbl*, *Lcm*, *Ob*, Spetchley Park, nr Worcester; Noli aemulari, 5vv, H; O admirabile, 5vv, *Lbl* (textless, possibly inst); Sive vigilem, 5vv, *Lbl*, *Ob*, *Och*; Veni Creator Spiritus, 5vv, *Och*; Videte miraculum, 5vv, *Och*; Vox Patris caelestis, 6vv, H

instrumental

In Nomine a 5, D

WORKS BY EITHER JOHN OR WILLIAM MUNDY

all ascribed 'Mundy'

services

Evening Service, in C fa ut, 5vv, *GB-Cp*, *DRc*

First Evening Service, inc., *Lbl*

Fourth Evening Service, inc., *Lbl*

Second Service, in F fa ut, 4vv, *DRc*, *Lbl*, *Lcm*, *Ob*

Service in Four Parts for Men, *Cp*, *DRc*, *Lbl*

Service in Three Parts for Men, *Cp*, *DRc*

Te Deum for Five Men's Voices (Eng. text), inc., *Lbl*

Whole Service for Two Basses, 5vv, *DRc* (organbook only)

Te Deum, Benedictus for Trebles (Eng. text), 5vv, *US-NYp*

anthems

all full

A new commandment, 4vv, *US-NYp*

Behold it is Christ, 4vv, *GB-Lbl*, *U-NYp*

Blessed is God in all his gifts, 4vv, *GB-Cp*

God be merciful unto us, inc., *Lbl*

He that hath my commandments, 4vv, *DRc*, *Lbl*, *US-NYp*; ed. P. le Huray (London, 1965)

In God alone is all my trust, inc., *GB-Lbl*

Let us now laud, 4vv, *DRc*, *Lbl*, *US-NYp*; ed. P. le Huray (London, 1965)

Praise the Lord, O ye servants, 4vv, *GB-Lbl*, *US-NYp*

Rejoice in the Lord alway, 4vv, *GB-DRc*, *Lbl*

Teach me, O Lord, inc., *Lbl*

latin sacred

Deus misereatur nostri, 6vv, *Lbl* (by R. White); Dulcior melle, 3vv (textless), *Lbl*; Mi Deus eripe me, inc., *US-SM*

instrumental

In Nomine, a 5, D; O mater mundi, a 5, D; Sermone blando, a 5, D; A Solfinge Song, inc., *GB-Lbl*; untitled piece, a 5, D ('Fantasia')

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DAVID MATEER

Munerat, Jean le.

See Le Munerat, Jean.

Munich

(Ger. München).

City in southern Germany, capital of the state of Bavaria.

HORST LEUCHTMANN (1), ROBERT MÜNSTER (2–5)

Munich

1. Before 1651.

Munich was the seat of the dukes of Upper Bavaria from 1255, and the capital of the whole duchy from 1550. Records of early musical activity in the city are sparse. Since the parish schools taught singing as well as Latin and German, it may be assumed that music was heard at services in the oldest church in Munich, St Peter's (first mentioned 1225), from an early date. The parish of Munich was divided in 1271 and the little Marienkapelle became the parish church of Our Lady (Frauenkirche, or Unsere Liebe Frau). Gregorian chant (in the so-called Germanic dialect) is reported as being sung in both churches and in the Franciscan friary on the Anger at about this period. In 1384 St Peter's acquired a new, larger organ and the new Frauenkirche (built 1468–88) had a splendid instrument installed in 1491, which was mentioned by Zarlino (*Supplementi musicali*, 1588).

Equally little is known of the music enjoyed by the citizens. It is safe to assume that domestic music-making was carried on, but there is no extant record of it. The city normally maintained four pipers and one drummer for all public and private occasions; they were sometimes augmented by the court trumpeters, just as the city pipers helped out at court on occasion. It was not unknown for a city piper to be in the court service at the same time. The head of the Bavarian musicians' guild, the *Spielgraf*, was always one of the court trumpeters from the 15th century onwards. The city musicians did not in any case form a guild until after the Thirty Years War. The art of Meistergesang did not flourish to any notable extent in Munich, although Hans Sachs studied there under the linen weaver and Meistersinger Nunnenbeck.

The music of the court is the most fully documented: the trumpeters and drummers essential to the court's dignity are on record as permanent members of the household at an earlier date than the chapel musicians. Itinerant minstrels were well received. Music at the court of Munich began to flourish in the 15th century, when Conrad Paumann was the court organist. The first evidence of a chapel of priests and clerks comes from the time of Duke Albrecht IV (1465/1467–1508); it included two Bavarian musicians who had formerly worked in London. Closer connections with the court of Burgundy were fostered by the engagement of Ludwig Senfl, previously a singer in, and director of, the court chapel of Emperor Maximilian I. The Kantorei of singers and instrumentalists which he built up

was independent of clerical control; it provided secular entertainment as well as fulfilling religious duties and was capable of performing the large repertory of the age. After Senfl's death the standing of the chapel waned, but it revived with the advent of Lassus. The earliest record of his residence in Munich is 1557, and under him music in Bavaria rose to a high level of importance. He was officially appointed Hofkapellmeister in 1563 and vigorously set about reorganizing the Kantorei. From then on Munich was a musical centre of significance, with a chapel that could stand comparison with those of the emperor, the King of France and even the pope. The summit of its achievement under Lassus was the music for the wedding of Wilhelm, the duke's heir, and Renata of Lorraine in 1568. On this occasion the Kantorei was built up to larger numbers than ever before (see fig.1).

The court of Munich was European in its musical outlook. Lassus, by birth a Walloon and educated in Italy, composed in all the national styles of the age and directed an ensemble which originally had a strong Netherlandish contingent but gradually recruited more and more Italians. Duke Albrecht V (1550–79) founded Munich's reputation as a home of the arts, not only by his generous endowment of music at court, but also by his collections, which form the nucleus of the present-day Bavarian state library, the state art collections and other institutions. Adam Berg opened his printing house in 1564 and founded Munich's reputation as a publishing centre, particularly with his music publications, including numerous editions of Lassus's works. Munich had much to offer to the musicians it attracted from abroad: Andrea Gabrieli and his nephew Giovanni were among those who played under Lassus. For two years after 1568 Duke Albrecht and his son maintained a chapel each, the latter employing at his residence in Landshut some of the musicians originally engaged to augment the chapel for his wedding. As this proved prohibitively expensive, Wilhelm had to give up his chapel, and from then on the Munich Kantorei continually oscillated between reductions and increases in numbers until the accession of Duke Maximilian (1597), when the musical establishment was finally cut and the great efflorescence of Bavarian music ended. Lassus had succeeded Ludwig Daser as Kapellmeister; his own successors, up to the middle of the 17th century, were his deputy Fossa, his son and grandson, both Ferdinand, Giovanni Battista Crivelli and Giovanni Giacomo Porro.

The church music of 16th-century Munich did not flourish with the music at court. Polyphony with instrumental accompaniment was heard in the Frauenkirche in the mid-15th century, but it was rare before the end of the century, not least for financial reasons. On festive occasions the churches had to help each other out or call on the court musicians or the city pipers if they wanted to perform polyphonic music, and great events like the funeral of Albrecht V in 1579 were accompanied only by choral monody. The reform of church music, after the introduction of the Roman rite laid down by the Council of Trent, began at the court in 1581, with the parish churches following suit in the early 17th century, and eventually polyphony became the rule in all the churches, though it did not gain a footing in St Peter's until about 1635.

Religious life took on new impetus with the arrival of the Jesuits, whom Albrecht V invited to Munich in 1559. Before the end of the year they had

opened a grammar school and an educational institute for poor scholars; they recruited court musicians to teach music. The free tuition and the academic standards of the Jesuits immediately deprived the parish schools of pupils, fees and choirboys. The Jesuit church, St Michael's (consecrated 1597), became the centre of church music in Munich. The Jesuits' Latin plays, with casts of hundreds, also attracted attention away from the plays performed in the Rathaus by the city poet and his pupils, travelling players or craftsmen (*Esther* 1567, *Samson* 1568, *Cenodoxus* 1607). Lassus probably composed choruses for some of the Jesuit plays.

The Corpus Christi processions held since 1343 had become occasions of great splendour, for which the court made itself solely responsible, providing the costumes, paying most of the cost of the ostentatious decorations and employing the full strength of the court musicians, beside whom the four city pipers could not hope to shine. In this way the music of the townspeople and of the two parish churches was overshadowed by that of the court and the Jesuits, and was unable to develop independently. The Thirty Years War, which reduced the whole of Germany to cultural stagnation, also hindered the advent of Italian opera in Munich, so that the next stage in the musical history of the city did not begin until the second half of the 17th century.

Munich

2. 1651–1806.

(i) Opera.

Music at court benefited greatly from the enthusiasm of Henriette Adelheid of Savoy, the wife of the elector's son and heir, Ferdinand Maria. Concerts, musical theatre and ballet were performed, including Maccioni's dramatic cantata *L'arpa festante* (1653) and *La ninfa ritrosa* (perhaps by Zambonini, 1654). In 1654 the Opernhaus am Salvatorplatz (also known as the Salvatortheater) was completed (fig.3); it was not closed until 1799, by when it had fallen into disrepair. The magnificent productions mounted there, under the direction of the Hofkapellmeister Kerll, put the Munich court opera on a level equal to any in Europe. Kerll's own operas and those of his successor Ercole Bernabei (Hofkapellmeister 1674–87) are lost, but some scores by Steffani (Kammermusikdirektor 1681–8) and Giuseppe Antonio Bernabei (Hofkapellmeister 1688–1732) have survived. Changes resulted from the appointment of Elector Maximilian II Emmanuel (1680–1726) as governor of the southern Netherlands and from the War of the Spanish Succession (1701–14): the electoral chamber musicians, under Pietro Torri and later E.F. dall'Abaco, followed the elector to Brussels and to exile in France; virtually the only music still performed at court in Munich, under G.A. Bernabei, was at religious services. During the Austrian occupation opera was performed in German by travelling companies, augmented by such individual court musicians as Schuechbauer. Meanwhile at the elector's court in the Netherlands a taste for the French style in the manner of Lully, which had already gained ground in Munich, finally prevailed. Prominent composers of instrumental music of the early years of the century included, besides dall'Abaco, Brescianello, Pez and Mayr.

On Maximilian's return in 1715 a number of French musicians also came to Munich, among them Jacques Loeillet who remained in the service of the court until 1732. Music and drama at court revived in the years up to 1726, with such sumptuous productions as the operas by Torri (Hofkapellmeister 1732–7) and Albinoni performed on the occasion of the marriage of the heir apparent, Karl Albrecht (1722), with magnificent sets by Giuseppe Galli-Bibiena. During the electorate of Karl Albrecht (1726–45; emperor from 1742) musical pursuits at the court continued, with a distinct return to the Italian style. They were interrupted once again by the unhappy outcome of the War of the Austrian Succession (1741–5) and the two-year exile of Karl Albrecht, but under Maximilian III Joseph (1747–77), a zealous patron of music, the court musicians were again brought up to full strength after a few years. The elector, himself a musician and a composer, preferred Neapolitan opera. Besides the composers who were in the elector's service, Porta (Hofkapellmeister 1737–55), Ferrandini, Francesco Peli, Aliprandi and Bernasconi (Hofkapellmeister 1755–84), music was commissioned from Sales, Antonio Tozzi, Traetta, Sacchini and others. Germans who wrote for the stage included J.A. Camerloher, F.C.T. Cröner, Joseph Michl, Naumann and the elector's sister, Maria Antonia Walpurgis of Saxony. The only Gluck work heard, apart from performances by travelling companies, was a much-adapted *Orfeo* given during Carnival 1773. On the other hand Mozart's *La finta giardiniera* (Salvatortheater, 1775) was commissioned for the programme of *opera buffa* initiated at his own risk by the Intendant of court music, Count Seeau. The Residenztheater (fig.4) in the electoral palace, also known as the Cuvilliéstheater, was opened in 1753; it was destroyed in World War II but rebuilt on the original pattern and reopened in 1958.

The elector's cousin Duke Clemens of Bavaria (*d* 1770) also maintained his own ensemble of singers and instrumentalists at this period; he patronized the education of gifted musicians generously and had close ties with the Jesuits. Some of his musicians, Holzbogen, Kirmayr, Haindl and Vogl, belonged to a circle of Munich composers who were overshadowed by the Mannheim composers gathered by Carl Theodor. Despite such honoured names as Cannabich and Toeschi, the Mannheim composers did not reach their former standing in Munich; they did not create anything equivalent to the Viennese Classical tradition, but with Winter, Danzi and Fränzl they prepared the ground for the Romanticism of Weber and Spohr. In 1787 Carl Theodor banned Italian opera, which had reached its peak with Mozart's *Idomeneo* (1781). Thereafter the repertory consisted predominantly of German translations of French and Italian operas, and of Singspiele by Schubaur, Gleissner, Destouches and Winter. Count Seeau, who encouraged German theatre, ended his 45 years in office in 1799, leaving his successor, Babo, to cope with the results of his indescribable mismanagement. In the opening years of the new century music at the court laboured under stringent economies and the 'French requisition' of scores and parts. In succession to Johann Friedrich Eck, Carl Cannabich, a skilful orchestral trainer, became the last electoral director of music in 1800.

(ii) Church music.

The principal institutions were the Jesuit college and church of St Michael and the associated Seminarium Gregorianum, which was famous for its music teaching. Court musicians were among the teachers, and the students swelled the ranks of the chorus in the court opera. The greater part of the music for the Lenten meditations, held annually until 1774, was by Bavarian composers. Franz Xaver Murschhauser was the most important of the choirmasters and composers of church and organ music at the collegiate church of Unsere Liebe Frau. Of his successors, Christoph Hirschberger (in office 1742–56) and Joseph Adam Obermiller (1757–69) should be mentioned for their church music and their sacred dramatic works. The music at the older parish church of St Peter was reorganized from 1649 and a school of singing and instrumental playing was founded. The inventories of 1655 and 1662 testify to a comprehensive repertory, from Senfl to Kerll. Victorin and Pez were the best-known musicians at St Peter's. Musical standards were high, particularly in the 18th century, at some of the religious houses in the city: those of the Augustines, Hieronymites and Franciscans, and the nunneries on the Anger and the Ridler Regelhaus among the female foundations. The court heard sacred music in its chapel and, on feast days, also in the Theatinerkirche (later St Kajetan), built in 1675. The scope of the repertory is indicated by a thematic catalogue compiled *c*1810–40, which lists the names of 89 composers. Sacred oratorios by Pampani, Bernasconi, Jommelli and Mysliveček were among those performed during Lent in the court theatre or in the chapel.

Munich

3. 1806–1918.

(i) Opera.

During the first decades of the 19th century there were many new musical enterprises in the city, but at the same time the standard of public taste declined. The 1787 ban on Italian opera was lifted in 1805, and that genre dominated the repertory again from 1816. The dilapidated Salvatortheater, which had closed in 1799, was pulled down in 1802; the Hof- und Nationaltheater designed by Karl von Fischer, completed in 1818, was rebuilt in 1825 (fig.6) after a fire (and again in 1963, having been destroyed in 1943). The most notable works to receive their first performances in the Residenztheater at this time were Weber's *Abu Hassan* (1811) and Meyerbeer's first opera *Jephthas Gelübde* (1812). Both composers remained in Munich for some time, Weber hoping in vain, like Mozart before him, for a conducting post. At the Isartortheater (opened 1812), under the musical direction of Peter von Lindpaintner, Singspiele and farces in the Viennese manner by Müller, Röth, Lindpaintner, Weigl and others were performed. It was closed by Ludwig I in 1825, in the interests of more lofty cultural aspirations.

After Winter's death in 1825 the direction of the operas was undertaken by Ferdinand Fränzl (retired 1826) and Joseph Stuntz. Partly because of the inefficient division of responsibility between Stuntz and the Konzertmeister Moralt, standards steadily dropped until 1836 when, under the excellent Intendant Küstner, Franz Lachner took on the fundamental reorganization of the repertory and, as a first-rate orchestral trainer, restored the court

ensemble to its former heights. His own opera *Catarina Cornaro* was a great success. He also directed new works by Spohr, Lortzing, Marschner, Gounod and Verdi, and in spite of a personal lack of sympathy for Wagner's work he conducted the first performances there of *Tannhäuser* and *Lohengrin*. In 1864 Wagner himself was invited to Munich by Ludwig II, but his plans for the reform of the Musikschule and the Wagner Festival Theatre designed by Semper did not materialize. Wagner's extravagant style of living, at the king's expense, and the offensive behaviour of his supporters led to his having to leave the city after 18 months. Ludwig remained, notwithstanding, the chief patron of the composer and of his work. The first performances of *Tristan und Isolde* (1865) and *Die Meistersinger* (1868), conducted by Hans von Bülow, were outstanding triumphs for Wagner. Against the composer's will the king ordered the first performances of *Das Rheingold* (1869) and *Die Walküre* (1870), conducted by Franz Wüllner. Lachner, virtually ousted from office when Bülow arrived, retired in 1868; but it was he who instigated the award of the Order of Maximilian to Brahms and Wagner in 1873.

On Hermann Levi's appointment as Hofkapellmeister in 1872, Munich became one of the principal centres for the performance of Wagner's music dramas, a tradition that was carried on by such men as Zumpe, Mottl and Fischer. Richard Strauss and Kienzl also spent short periods as young men conducting the Munich opera and, like Levi, played a part in the Mozart renaissance. The Munich opera festival dates from 1875, when the Intendant Karl von Perfall organized a 'festival summer' with operas by Mozart, Wagner and others. The true, eventual founder was Ernst von Possart, under whom the Prinzregententheater was opened for festival performances in 1901. The last royal Generalmusikdirektor was Bruno Walter, from 1913 to 1922. The climax of his memorable term of office was the première of Pfitzner's *Palestrina* (1917). The Staatstheater am Gärtnerplatz, opened in 1865, was devoted to operetta.

(ii) Concerts.

In 1811 some of the court musicians formed the Musikalische Akademie, which still exists, and organized subscription concerts. The lack of a dominating personality as conductor and public preference for the entertaining and undemanding led to a marked decline in the number of these concerts in the 1820s, until they were abandoned altogether in 1832. By contrast the evenings of music and recitation organized by private societies giving themselves such names as 'Harmonie', 'Frohsinn' and 'Museum', at which famous virtuosos like Hummel and Moscheles could be heard, were always well attended. Secular choral singing was cultivated by male choral societies; at least 30 were founded by 1874, including the Liederkranz (1826), Bürgersängerzunft (1840), Liedertafel (1841) and Akademischer Gesangverein (1861). In addition to the Musikalische Akademie, revived by Lachner, the Oratorienverein, founded by Karl von Perfall in 1854 and conducted for many years by Rheinberger, the Lehrergesangverein (1878) and the Porges'scher Chorverein (1886) all organized large-scale choral concerts. Among the amateur orchestras the two outstanding were the Wilde Gung'l, founded 1864 and directed by Franz Strauss from 1875, and the Neuer Orchesterverein (1879). Concerts were given by the Musikalische Akademie in the Odeon, opened in 1828

(burnt down in 1944), and in 1893 the private Kaim orchestra inaugurated another series of symphony concerts which proved very popular and took place from 1895 in the Tonhalle (also destroyed in 1944). The conductors of this orchestra included Zumpe, Löwe and Weingartner. Mahler conducted the orchestra in the first performances of his Symphony no.4 (1901) and Symphony no.8 (1910). Towards the end of the 19th century the school of Munich composers led by Ludwig Thuille began to gain a reputation which spread beyond the city.

(iii) Church music.

The secularization of the monasteries in 1803 was a setback for church music, but from 1816 Schmid and Ett at St Michael's set a shining example in their revival of classical vocal polyphony and the resumption of the south German tradition of sacred instrumental music, especially the work of Michael Haydn. In the Frauenkirche, raised to cathedral in 1823, the choirmaster Anton Schröfl and his son Johann Baptist were equally diligent in pursuing both traditions. The Cecilian reforms in the second half of the century had a far-reaching effect on the repertory. The royal Vokalkapelle performed in the newly built court Allerheiligenkirche from 1837. It was conducted by Winter, Aiblinger and Stuntz before its reorganization in 1864, when it came under the baton of Franz Wüllner, who was replaced in 1877 by Rheinberger, much esteemed as a composer of church music. At their popular soirées the royal choir also performed some secular works. Danzi and Winter were among the first to compose music for the Lutheran church established at the court in the early years of the century. From 1843 to 1854 the Lutheran Matthäuskirche boasted one of the leading organists of the day in J.G. Herzog. A synagogue was opened in 1826 and in its early years commissioned compositions from Stuntz and Ett.

Munich

4. Since 1918.

The representatives of the Munich school active in the early years of the century, such as Courvoisier, von Franckenstein and von Waltershausen, were succeeded by Haas, Kaminski and others such as Fritz Büchtger, Karl Höller, Harald Genzmer, Günther Bialas, Wilhelm Killmayer and Josef Anton Riedl, while Carl Orff and Karl Amadeus Hartmann achieved international standing. Under Knappertsbusch and Krauss the Munich opera built up a resounding reputation, specializing in the works of Richard Strauss, whose *Friedenstag* and *Capriccio* had their first performances in Munich (1938 and 1942). Until the Nationaltheater, destroyed in 1943, was reopened in 1963, the opera company played in the Prinzregententheater. Its principal conductors have included Ferdinand Leitner, Georg Solti, Ferenc Fricsay, Rudolf Kempe, Joseph Keilberth, Wolfgang Sawallisch, Peter Schneider and, from 1998, Zubin Mehta. The Staatstheater am Gärntnerplatz is devoted mainly to comic opera, operetta, ballet and musicals; musical stage works can also be heard occasionally in such other theatres as the Schauspielhaus and the Deutsches Theater. The popular puppet theatre has a tradition dating from 1859 and performs works by Haydn, Mozart and Orff.

In 1924 the Kaim orchestra became the Munich PO and it is now financed by the city. Conductors have included Pfitzner, Hausegger, Kabasta,

Rosbaud, Kempe, Celibidache and, from 1999, James Levine. Orchestras founded since 1945 include the Bavarian RSO (conductors Eugen Jochum, Rafael Kubelík, Colin Davis and, from 1993, Lorin Maazel), the Radio Orchestra, the private Kurt Graunke Orchestra, later the Munich SO (which runs its own subscription concerts) and the Munich Chamber Orchestra (Hans Stadlmair and, from 1995, Christoph Poppen). The Philharmonic Choir and the Bach Choir (Karl Richter and, from 1982, Hanns-Martin Schneidt) are the best-known choral societies; the Bach Orchestra is associated with the latter.

The Capella Antiqua (disbanded 1981) and the Studio der Frühen Musik (disbanded 1977) specialized in medieval music. More recently several groups have specialized in Renaissance and Baroque music, among them the Ensemble Estampie, the Gruppe für Alte Musik, the Lassus-Kreis, the Carissimi-Consort and Concerto Vocale. The vocal ensemble Die Singphoniker has gained an international reputation in a wide repertory. Christian Döbereiner and the Bachverein (whose conductors included Karl Marx and Carl Orff) set new standards in the performance of Baroque music. The concerts and recordings of the Musica Bavarica chamber orchestra specialize in the Bavarian musical tradition since the 17th century. There are also several chamber music societies in the city. The Association for Contemporary Music founded in 1929 was re-formed in 1945 as the Studio for New Music. In 1946 Karl Amadeus Hartmann founded the internationally famous Musica Viva concerts, which champion the contemporary cause with exemplary performances. The Via Nova choir also specializes in contemporary music. In 1988 Henze founded the Münchner Biennale, a festival of music theatre held every two years. The music department of the Bayerische Akademie der Schönen Künste organizes events and concerts, often of new music.

The cathedral choir became one of the leading German *a cappella* choirs under Ludwig Berberich. Under his successors Johannes Hafner, Max Eham and Karl-Ludwig Nies it has concentrated on carrying out the changes in its role resulting from the liturgical reforms of the Second Vatican Council, which have restricted the old tradition of orchestral masses. Other Catholic churches where music is important are St Michael, St Peter, St Kajetan and St Ludwig. Lutheran church music is represented by the Bach Choir, the motet choir of the Matthäuskirche and other bodies, which also include the Catholic repertory.

Munich

5. Musical education and musicology.

The theory and practice of music are taught at the Städtische Singschule (founded 1830), the Richard-Strauss-Konservatorium (formed from the Trappsches Konservatorium in 1957), and the Staatliche Hochschule für Musik in München (previously the Königliche Musikschule, 1846–92, and the Akademie der Tonkunst, 1892–1946). The chair of musicology at the university has been held by Adolf Sandberger, Rudolf von Ficker, Thrasybulos Georgiades and (from 1973) Theodor Göllner; von Ficker, Georgiades and Göllner were also chairmen of the Musikhistorische Kommission of the Bayerische Akademie der Wissenschaften, which is responsible for the complete Lassus edition. The Gesellschaft für

Bayerische Musikgeschichte, founded in 1958, is devoted to research and publication (Denkmäler der Tonkunst in Bayern). Two more recent research institutes are the Richard-Strauss Institut der Stadt München (1983) and the Orff-Zentrum (1990). The complete edition of Wagner's works is appearing under the auspices of the Bayerische Akademie der Schönen Künste. The music collections of the Bayerische Staatsbibliothek and the Städtische Musikbibliothek contain abundant source material for research and performance. Other notable collections include the Theatermuseum, the large municipal collection of instruments in the Stadtmuseum and the instrument collections in the Deutsches Museum and the Nationalmuseum. Major exhibitions have been mounted (some with comprehensive catalogues) on Orlande de Lassus (1982 and 1994), Richard Strauss (1964 and 1999), Max Reger (1968), Hans Pfitzner (1969), Carl Orff (1970 and 1978) and Werner Egk (1971).

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general

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before 1651

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Munktell, Helena (Mathilda)

(*b* Grycksbo, Dalarna, 24 Nov 1852; *d* Stockholm, 10 Sept 1919). Swedish composer. Her father was a talented amateur musician and a successful industrialist. Her mother was well educated and arranged lively salons in Stockholm. Munktell was taught the piano by Carl Fexer and composition by Ludvig Norman, Johan Lindegren and Joseph Dente. She studied in Paris (1877–9) and, until about 1910, spent every winter there. Composition, which she studied with Benjamin Godard (1885–92), gradually became her main interest. About 1890 she met d'Indy, with whom she continued her studies (*c*1892–1910). She became a member of the Swedish Royal Academy of Music in 1915.

Munktell made a name for herself as a composer in Stockholm in 1885 with songs such as *Sof, sof* and *Ater i Sorrento*, which showed an individual style (with some French influence) and were well received. During the 1890s she was especially productive, composing songs and choral works. Her ballad for baritone and orchestra *Isjungfrun* (*Vision polaire*), composed in 1889, was performed in Paris at the Salle Pleyel and her comic opera *In Firenze* was given in Stockholm in 1889 and 1891.

WORKS

(selective list)

Stage: In Firenze (oc, 1), Stockholm, 1889

Orch: Suite symphonique; 3 sym. poems: Bränningar (Sur les brisants), op.19; Dalsvit (Suite dalécarlienne), op.22, perf. 1910; Valborgsmässoeld, op.24

Vocal: Isjungfrun (Vision polaire), ballad, Bar, orch, op.20, 1889; Majnattsröster, S, orch, op.25; 2 cants.; *c*20 choruses, mixed vv, female vv, male vv; 10 mélodies, 1v, pf (Paris, 1905)

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EVA ÖHRSTRÖM

Muñoz Molleda, José

(*b* La Línea de la Concepción, Cádiz, 16 Feb 1905; *d* Madrid, 26 May 1988). Spanish composer. In 1922 he began his studies at the Madrid Conservatory, where his teachers included Antonio Cardona and José Tragó (piano) and del Campo (composition); he was also advised by Respighi. In addition he studied painting at the Escuela Central de Bellas Artes de S Fernando, Madrid. He won many prizes including the Rome Prize (1934) and the National Prize of Spain (1951). He was elected a member of the Real Academia de Bellas Artes de S Fernando in 1961 and the Real Academia de Bellas Artes de S Carlos, Valencia, in 1973.

In his youth Muñoz Molleda greatly admired the music of Beethoven, Falla and Debussy, though he avoided their direct influence. His music is traditional in style, homogeneous and well-balanced, recalling Ravel in the Piano Concerto. He also cultivated an Andalusian picturesqueness. His later compositions are of a religious nature, and the influence of Gregorian chant can be heard.

WORKS

(selective list)

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Vocal: La resurrección de Lázaro (orat), solo vv, chorus, orch, 1936–7; songs

Orch: Postales madrileñas, 1931; Scherzo mácabro, sym. poem, 1932; De la tierra alta, sym. poem, 1932; Pf Conc., 1935; Fantasía romántica, 1943; Introducción y fugado, 1945; Miniaturas medievales, 1952

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GUY BOURLIGUEUX

Munro, Alexander

(*fl* Edinburgh, 1732–40). Scottish composer. Hawkins gives his first name as Alexander and states that he was 'a native of Scotland'. On internal evidence of his *Recueil des meilleurs airs ecossois … avec plusieurs divisions et variations* (Paris, 1732), he was born about 1700, probably studied at a university on the Continent, was a gifted amateur, was closely in touch with fashionable Edinburgh in the 1720s, and was familiar with Paris, but not resident there to check his printer's proofs. All these things point to his identity with Alexander Monro (1697–1767), professor of anatomy at the University of Edinburgh from 1720.

His *Recueil*, a set of 12 pieces for transverse flute (or violin) and continuo, launched a chamber music genre that Johnson has called the 'variation sonata'. Here traditional Scots airs are transformed into a succession of Italian dances, blending Scots-fiddle variations with the forms of Corelli's *da camera* sonatas (no.7 is ed. in Johnson, 1984). Munro's work had a profound influence on his Scottish contemporaries and on Geminiani, whose Scots-tune sonatas in *A Treatise of Good Taste* (London, 1749) are a continuation of the genre. Munro's sonatas circulated in Scotland until the end of the 18th century, though the collection was never reprinted. He also wrote a set of variations on *Widow are thou waking* for violin (1740, *GB-En* 2084). His music is imaginative and tasteful but technically uneven, especially in its handling of Baroque harmonizations of the Scots airs; several of the sonatas, however, deserve revival.

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DAVID JOHNSON

Munrow, David (John)

(*b* Birmingham, 12 Aug 1942; *d* Chesham Bois, Bucks., 15 May 1976). English player of early wind instruments. After leaving school he spent a year teaching in South America, then read English at Pembroke College, Cambridge (1961–4), where he founded a group to perform early music. He subsequently spent a year studying 17th-century music at Birmingham University. His year in South America had given him experience of folk music, which he heard and played on the descendants of earlier instruments, and was a valuable foundation for his later studies of the playing techniques of those earlier instruments. He built up an extensive collection of folk and early art instruments and produced a set of records with a companion book on instruments of the Middle Ages and Renaissance.

Munrow was soon in demand as a recorder player, and formed his own recorder consort. In 1967 he began part-time lecturing at Leicester University, and in 1969 started to teach the recorder at the RAM. He made many broadcasts, and his radio series 'Pied Piper' (1971–6) was very successful. In 1967 he formed the Early Music Consort of London (see illustration), with James Bowman, Oliver Brookes (viols) and Christopher Hogwood (harpsichord), joined in 1969 by James Tyler (lute). The consort was first heard in London in 1968 but had given its début in Leuven in 1967. Besides regular concerts it provided 'period' music arranged and composed by Munrow for television and films, and gave the first performances of several works, including Peter Dickinson's *Translations* (1971) and Lutyens's *The Tears of Night* (1972). Peter Maxwell Davies scored for the group as a stage band in his opera *Taverner* (1972).

The consort, both in its original format and augmented by extra instruments and voices, gave polished and thrilling performances of medieval and Renaissance music, often in programmes based on broad themes such as Kings and Queens, Music from the Royal Courts of Europe or Music of the Americas. Its style was considered brash by some critics, but it brought to enthusiastic audiences a large, important repertory of music previously regarded primarily as the domain of scholars. Munrow's exuberance guided and dominated the group's work and his industry and musicianship were responsible for many attractive and well-balanced performances and recordings. When he took his own life at the age of 33 he was already regarded as one of the most influential musicians of his generation. His comprehensive collection of books, purchased by Iaan Wilson after his death, is now based in the RAM, London.

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<div align="right">DAVID SCOTT/GINA BOAKS</div>

Münster, Joseph Joachim Benedict

(*b* Gangkofen, nr Salzburg, ?30 Jan 1694; *d* after 1751). German composer and theorist. He matriculated at Salzburg University in 1710, but in 1712 his father's death and his mother's immediate remarriage ended his studies. By 1715, the year he married, he was working as schoolmaster and choirmaster at the church of St Zeno in Bad Reichenhall. He later changed his profession from teaching to law, while retaining his post as choirmaster. As well as several volumes of church music, he produced a manual of sight-singing, *Musices instructio*, which was published in the

1730s and went into nine editions, and a plainsong manual, *Scala Jacob*, in 1743.

Münster was one of the first composers to publish simple church music for parish choirs in the style popularized by Johann Valentin Rathgeber from 1721 onwards. The psalms in both collections are through-composed, and neither solo nor tutti parts present the performers with many difficulties. However, despite the description of his style as 'comico-ecclesiastical' on the title-page of his 1743 Vespers, the general effect of the music is dull. He had little talent either for musical organization – most of his psalm settings are rather shapeless – or for writing good tunes, especially in choral passages; even in the longer psalms of 1729 his tuttis consist largely of repeated-chord declamation. Münster is unusual among composers of church music at this time in giving a tempo marking for each psalm: almost all are very slow.

As a theorist, Münster was old-fashioned. The *Musices instructio*, intended, according to the preface, to enable young people to learn singing as easily as possible, is based on the hexachord system, and is redolent of an earlier century.

WORKS

all published in Augsburg

op.

1	Sacrificium vespertinum (1729), vesper psalms
2	VIII lytaniae… cum IX antiphonis (*c*1735)
3	Epithalamion mysticum (1740), 60 German arias
4	Helicon sacer (1743), 4 ant, 5 ps for Vespers
?5	Solsequium (*c*1745), concs.
6	Fons signatus (1751), 7 lit, 1 Te Deum

WRITINGS

Musices instructio … Kürtzist doch wohl gründlicher Weg … die Edle Sing-Kunst … zu erlernen (?1732 [*GerberNL*], 9/1781)
Scala Jacob ascendendo et descendendo (1743, 2/1756)

ELIZABETH ROCHE

Münster, Robert

(*b* Düren, 3 March 1928). German music librarian and musicologist. He studied musicology with Rudolf von Ficker and Georg Reichert at Munich University (1949–56); at the same time he continued his private studies in music theory (with H.W. von Waltershausen) and the piano. He took the doctorate in Munich in 1956 with a dissertation on Toeschi's symphonies. From 1957 to 1959 he was assistant to E.F. Schmid on the editorial staff of the new Mozart collected edition. He joined the staff of the Bayerische Staatsbibliothek, Munich in 1959 and in 1961 he completed the state examinations in higher librarianship; he was director of the music collection at the library, 1969–90. Münster's main interest has been the music collections of Bavaria (particularly those of monastaries), as well as the

music history of this region. He is the historical editor of the gramophone record series Musica Bavarica. Other research interests include Mozart, on whom he has written a number of articles, and 19th-century composers, especially Brahms; he has also edited music by Boccherini, Cannabich, Mysliveček and other 18th-century composers. He was awarded the Bundesverdienstkreuz in 1982 and the Silberne Mozart Medaille in 1991.

WRITINGS

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HANS HEINRICH EGGEBRECHT/JUTTA PUMPE

Munter

(Ger.: ‘merry’, ‘cheerful’, ‘brisk’, ‘vigorous’).

Perhaps the nearest German equivalent of the Italian Allegro. Schumann used it twice in *Album für die Jugend* op.68: the ‘Soldatenmarsch’ is marked *munter und straff* with the translation *gaio e deciso*, and ‘Fröhlicher Landmann’ has *frisch und munter*, translated *animato e grazioso*. It is otherwise relatively rare. *See also* Tempo and expression marks.

Müntzer, Stephan.

See Monetarius, Stephan.

Munzinger, Karl

(*b* Balsthal, canton of Solothurn, 23 Sept 1842; *d* Berne, 16 Aug 1911). Swiss conductor and composer. He studied first in Basle (1859–60), then at the Leipzig Conservatory (1860–63) under Hauptmann, Reinecke, E.F.

Richter and Moscheles. He later taught the piano and was organist at Wesserling in Alsace. In 1866 he was appointed director of the Solothurn Liedertafel and Cäcilienverein, whose standards he greatly improved. He succeeded Adolf Reichel as conductor of the concerts of the Musikgesellschaft in 1884 and through his activities he exercised a profound influence on the musical life of Berne. One characteristic of his conducting was the range of music he performed; he introduced to Berne works by Brahms, Wagner, Berlioz and Bach. Though his output as a composer is rather small, his cantatas and *a cappella* compositions were once very popular throughout Switzerland; one of his major works was the music for a pageant commemorating the 700th anniversary of the foundation of Berne. He also composed piano pieces, organ music, a piano quartet and a mass.

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F.R. BOSONNET

Muradeli, Vano Il'ich

(*b* Gori, Georgia, 24 March/6 April 1908; *d* Tomsk, 17 Aug 1970). Russian composer. He studied composition with Barkhudarian and Bagrinovsky at the Tbilisi Conservatory, from which he graduated in 1931. Subsequently he was a composition pupil of Shekhter and Myaskovsky at the Moscow Conservatory. He was a praesidium member of the Composers' Union organization committee (1939–48), and in his last years he headed the Moscow branch of the union (1959–70). During the war he led the central song ensemble of the Soviet Navy, and he is best known for his choral and vocal pieces; the song *Bukhenval'dskiy nabat* ('The Buchenwald Alarm') achieved international renown. His fame chiefly rests on the fact that his opera *Velikaya druzhba* ('The Great Friendship') sparked off the infamous decree of 10 February 1948 which led, in turn, to the condemnation of composers such as Myaskovsky, Popov, Prokofiev, Shebalin and Shostakovich. His work shows a striving for monumentality, propagandist effectiveness and oratorical pathos. Among the awards he received was the title People's Artist of the USSR.

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(selective list)

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More than 200 songs, incl.: Boyevaya komsomol'skaya [The Fighting Komsomol] (Vinnikov); Bukhenval'dskiy nabat [The Buchenwald Alarm] (A. Sobolev); Druzhba vsego dorozhe [Friendship is Dearest of all] (È. Iodkovsky); Gimn mezhdunarodnogo soyuza studentov [Hymn of the International Students' Union] (L. Oshanin); Gimn Moskvï [Hymn of Moscow] (A. Kovalenkov); Komsomol'skaya dal'nevostochnaya [The Komsomol of the Far East] (A. Gatov); Kremlyovskiye kurantï [The Kremlin Chimes] (A. Zharov); Marsh kosmonavtov [March of the Cosmonauts] (Ye. Dolmatovsky); Partiya – nash rulevoy [The Party is Our Helmsman] (S. Mikhalkov); Pesnya bortsov za mir [Song of the Warriors for Peace] (V. Kharitonov); Pesnya o druz'yakh [Song about Friends] (A. Oyslender); Polya Rossii [The Fields of Russia] (Kovalenkov); Rossiya, rodina moya [Russia, my Homeland] (Kharitonov); Tomskiy val's [The Tomsk Waltz] (V. Pukhnachev); Tovarishch Zorge [Comrade Zorge] (B. Dvorny); Val's mechtï i druzhbï [Waltz of Dreams and Friendship] (S. Bogomozav); Yedem mï, druz'ya [We are on our Way, Friends] (Iodkovsky); Zhdi menya [Wait for Me] (K. Simonov)

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GALINA GRIGOR'YEVA

Murail, Tristan

(*b* Le Havre, 11 March 1947). French composer, performer and theorist. He studied economics and Arabic at the Ecole d'Hautes Etudes before entering the Paris Conservatoire to attend Messiaen's composition class (1967–72). That year he was resident at the Villa Medici in Rome, where he remained until 1974. In 1973 he founded the Group de l'Itinéraire which quickly established itself as the leading new music ensemble in France throughout the 1970s and 80s (other composers associated with it included Levinas, Grisey and Dufourt). In addition to composing a number of his most significant scores for the group, Murail also participated in it as a performer on electronic keyboard instruments such as the synthesizer and ondes martenot. He is a well known virtuoso of the latter instrument, and has made many appearances as soloist in such works as Messiaen's *Turangalîla symphonie* (which he has recorded twice) and *Trois petites liturgies*. Between 1987 and 1996 he taught computer assisted composition at the Paris Conservatoire and at IRCAM, during which time he also had a number of successful private composition pupils, including Marc-André

Dalbavie and Philippe Hurel. In 1997 he moved to the USA to become professor of composition at Columbia University, New York.

Murail belongs to the generation of French composers after Boulez, and his development, like that of his colleague Grisey, may be seen to some extent as a reaction against the serial-dominated techniques prevalent until the mid-1970s. Stimulated by Messiaen's research into resonance and his refinement of instrumental timbre, Murail and Grisey both used acoustics and the study of the perception of sound as the starting point for a new musical aesthetic which has since become known as Spectral music. In Murail's case, the first works to reflect this development were *Sables* for orchestra composed in 1974, and *Mémoire/Erosion* for horn and nine instruments from 1976. In both these pieces the musical structure is defined by drifting between moments of pure consonance derived from the natural overtone series, and passages of extreme dissonance analogous to so-called 'white noise'. In *Sables* the transformations between these two states are effected very smoothly, in a continuous orchestral texture which evolves without interruption or punctuation for nearly twenty minutes. In *Mémoire/Erosion* the structure and texture are derived from an instrumental simulation of a device found in analogue electronic studios of the time called 're-injection loop', in which an instrumental sound is recorded and passed across multiple tape-heads while new sounds are fed in. The ensemble, imitating everything the horn plays, simulates the canonic and echoing effects of this process, as well as the inevitable deterioration and deformation of the sounds towards pure noise (which results from the tape being repeatedly copied). Murail developed these processes of transformation further in two other concertante works from the late 1970s, *Ethers* (1978) for flute and five instruments, and *Les courants de l'espaces* (1979) for ring-modulated ondes martenot and small orchestra.

In the later 1970s, Murail began using other techniques from electronics to derive his forms and harmonic structures. Principal among these were the related techniques of ring- and frequency-modulation, both of which engender complex timbres derived from summation and difference tones. This allows for a careful control of the degree of inharmonicity (i.e. the degree of deviation from the natural overtone series). The first large scale pieces written using these techniques were *Treize couleurs du soleil couchant* (1979) and *Gondwana* (1980). In the former, pairs of pitches forming a variety of intervals are used to generate the harmony for each section; it is interesting to compare the two versions of the work, because the second uses actual electronic ring modulation to clarify and confirm the instrumental harmonies derived from this procedure. In *Gondwana*, Murail's most ambitious piece from this time, every aspect of the work, whether harmonic, textural or formal, is derived from frequency modulation processes to form a large scale symphonic canvas of almost symphonic breadth. There is particular emphasis on the bell-like timbres for which frequency modulation is renowned in computer music.

In 1980 Murail, along with other composers of L'Itinéraire, attended the computer music courses at IRCAM, where he deepened his knowledge of computer programming and software. The outcome was *Désintégrations* (1982–3) for 15 instruments and computer-generated tape, in which Murail used computer analyses of instrumental spectra to generate both the

harmonic syntax and the form. This work is the first in Murail's mature output to incorporate silences and breaks in continuity punctuating or disrupting the transformations. The orchestral works *Sillages* (1985) and *Time and Again* (1985) make further inroads into the realms of discontinuity and abbreviated processes in structures replete with 'flashbacks, premonitions, loops of time', as the composer has commented. *Time and Again* also confronts Murail's orchestrally simulated frequency modulation harmony with its computer model, as the work includes an important part for the DX7 synthesizer. As with *Désintégrations* the precision of Murail's spectral techniques results in an exact fusion of electronic and instrumental sound.

With *Allégories* (1989) Murail turned his attention away from spectra as such and towards working with what he calls 'complex objects'. In *Allégories* the object is the initial gesture of rise and fall, which is subjected to all manner of enlargements, expansions, contractions and paraphrases across a variety of spectra throughout the piece. In *L'esprit des dames* (1996) the spectra of instruments from folk and religious traditions (such as jew's harps or Tibetan trumpets) were analysed and provided the raw material for another mixed canvas blending electronic and instrumental sounds. Murail's most recent orchestral piece *Partage des eaux* (1997) derives all of its materials and forms from a sampled extract of the tide receding on a beach.

All of these works have a more elusive and ambiguous approach to form than Murail's earlier music, involving multiple layers of spectral processes rather than a single unidirectional one. In the early 1990s, in order to aid composing with these multi-dimensional objects and processes, Murail developed at IRCAM a sophisticated software package for composers entitled Patchwork, which he has used to compose much of his subsequent work. His remarkable ear for sonority and harmonic refinement, however, has remained his most noticeable stylistic trait regardless of the technology involved.

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Chbr: Où tremblent les contours, 2 va, 1970; Ligne de non-retour, fl + pic, cl, hp, elec gui, perc, va, db, 1971; Mach 2·5, 2 ondes martenot, 1971; Les miroirs étendus, ondes martenot, pf, 1971; L'attente, fl, cl, hp, str qt, 1972; Les nuages de Magellan, 2 ondes martenots, elec gui, perc, 1973; Tigres de verre, ondes martenots, pf, 1974; Transahara Express, bn, pf, 1974; Mémoire/Erosion, hn, fl + a fl, ob + eng hn, cl + b cl, bn, str qt, db, 1976; Treize couleurs du soleil couchant, fl, cl, vn, vc, pf, opt. elecs, 1978; Ethers, fl + pic + a fl + b fl, trbn, vn, va, vc, db, maracas, 1978; Atlantys, 2 synth, 1984 [version of pt 3 of Random Access memory]; Vision de la cité interdite, 2 synth, 1984 [version of pt 9 of Random Access Memory]; Random Access Memory, elec guitars, perc, synths, cptrs, 1984–

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JULIAN ANDERSON

Muralter [Muralt, von].

See Moralt family.

Muramatsu.

Japanese manufacturers firm of flute and piccolo. It was founded in 1923 by Koichi Muramatsu (*b* Tokyo, 12 April 1898; *d* 6 June 1960), then a member of a military band, who made the first Western-style flute in Japan in that year. About 1936 he collaborated with Baron Okura on a Boehm system vertical flute, named *Okraulos*, much like a mechanized *shakuhachi*. The factory closed during World War II but reopened, producing 10,000 flutes by 1957. In the mid-1970s Muramatsu entered the US market, making alterations in the flutes' scale and headjoint design as a result.

The firm manufactures both student-level and professional-grade flutes with a variety of options, including gold-bonded flutes and winged lip plates. Under the direction of Osamu Muramatsu (*b* 6 Jan 1942), son of the founder, it has a factory in Tokorozawa City, near Tokyo, employing about 60 craftsmen. By the 1980s it was turning out some 2,000 flutes a year, with worldwide distribution.

NANCY TOFF

Muratore, Lucien

(*b* Marseilles, 29 Aug 1876; *d* Paris, 16 July 1954). French tenor. He began his career as an actor, then studied singing in Paris, making his début at the Opéra-Comique in 1902 as the King in the première of Hahn's *La Carmélite*. At the Opéra, where he first sang in 1905 as Renaud (Gluck's *Armide*), he created roles in two Massenet operas, Theseus in *Ariane* (1906) and the title role of *Bacchus*, and also Prinzivalle in Février's *Monna Vanna* (1909). At Monte Carlo he created Hercules in Saint-Saëns's *Déjanire* (1911) and Lentulus in Massenet's *Roma* (1912). His roles included Faust, Massenet's Des Grieux, Werther, Romeo, Don José, Wilhelm Meister, Samson, d'Indy's Fervaal, Reyer's Sigurd and Fauré's Ulysses, which he sang in the Paris première of *Pénélope* (1913, Théâtre des Champs-Elysées). He also sang Walther, Radames, the Duke, Canio and Herod. He appeared in Boston and Chicago (1913–22) and Buenos Aires. In 1931 he sang Ulysses at the Opéra-Comique, where he was manager for a few weeks in 1943. Though his voice was not of great intrinsic beauty, he used it with artistry, intensity of expression and skill, as his recordings demonstrate. From 1913 to 1927 he was married to the soprano Lina Cavalieri.

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ALAN BLYTH

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See Storck, karl g(ustav) l(udwig).

Murcia, Santiago de

(*b* ?Madrid, *c*1682; *d* ?Mexico, *c*1740). Spanish composer, theorist and guitarist. He was almost certainly the son of Gabriel de Murcia (nephew of the composer Juan Hidalgo) and Juliana de León, both of whom belonged to a long line of instrument makers and composers. There is evidence to suggest that Murcia studied with Francisco Guerau, music master at the royal choir school from 1693 and at the royal chapel, 1696–1700. During the first decade of the 18th century he became guitar teacher to Queen María Luisa Gabriela, the young wife of Felipe V, who also employed Antonio de Murcia (probably Santiago's brother) as her personal guitar maker.

Murcia enjoyed the protection of several influential patrons, including a staunch supporter of Felipe V, Jácome Francisco Andriani, to whom Murcia dedicated his *Resumen de acompañar la parte con la guitarra*; the title-page and preface indicate that Murcia was under Andriani's protection and residing in his house. Another Madrid official linked with Murcia was the king's notary, Joseph Álvarez de Saavedra; Murcia dedicated to him his collection of *Passacalles y obras*. Several pieces in Murcia's guitar books suggest that he may have collaborated with dramatists and theatre composers such as Francisco de Castro, Pedro Lanini and Antonio Zamora, and that he was personally acquainted with other guitar composers, including François Le Cocq. Murcia's name disappears from court documents after 1717; he probably journeyed first to France, Belgium or Holland and arrived in Mexico some time between 1718 and 1731. It appears from an ambiguous burial record that Álvarez de Saavedra died in Puebla and was buried in the parish of Analco in 1737; possibly Murcia was living there as well.

Murcia is remembered for his treatise *Resumen de acompañar la parte con la guitarra* (engraved in Antwerp in 1714 and published in Madrid in 1717; see Hall, 1980; Russell, 1980; Hall, *The Guitar*, 1983; Arriaga, 1984) and for two manuscript anthologies of guitar music. The *Resumen* is the most comprehensive basso continuo treatise for the Baroque guitar. It explains how to realize a figured bass and touches on suspensions, cadences, clefs and implied clef transposition, modes and metres (both of the 'modern foreign style' and of the 'old Spanish style'). There follows an extensive collection of French dances; they bear no attributions, but are harmonized settings of *danses à deux*, *danses de bal* and *contredanses* from the press of Raoul-Auger Feuillet, Paris, arranged in chronological order of publication. The *Resumen* includes also 26 minuets, a series of variations on popular Spanish chord progressions and three virtuoso suites. The treatise's considerable influence on Murcia's Spanish colleagues and successors is evident from several manuscript copies and from extended excerpts from it quoted in later treatises.

The two anthologies are the Saldívar Codex no.4 (owned by the Saldívar family in Mexico City; see Lorimer, 1987; facs. and ed. C.H. Russell (Urbana, IL, 1995)) and the *Passacalles y obras de guitarra por todos los tonos naturales y acidentales* (*GB-Lbl* Add.31640; see Mackmeeken, 1979; ed. in Russell, 1980; Pennington, 1981; Hall, *The Guitar*, 1983). These are

elegant, luxurious manuscripts dating from 1732 and originally grouped together as a single two-volume work. They contain some of the best music written for the Baroque guitar, and are valuable also for their left-hand fingerings, which were not usually shown in Baroque guitar tablatures. They represent the culmination of an era that favoured the treble-strung five-course guitar and used tablature as opposed to staff notation. Murcia was among the last to use re-entrant tunings, with the lowest string placed in the middle. The Saldívar Codex includes variations on Spanish dance tunes dating from the late 16th to the early 18th centuries, such as the *jácara*, *mariona*, *gallarda*, *villano* and *españoleta*, and it is the earliest musical source for the fandango, jota and *seguidilla*, which were to become an indispensable part of Spain's cultural landscape in the 19th century. Also of great interest are the *cumbés* and *zarambeques*, the earliest known examples of notated instrumental music of African American origin. The volume includes also a handful of French dances (some of them by André Campra or Louis Guillaume Pécour), 13 minuets and a three-movement sonata with a slow movement reminiscent of Corelli and a finale in full sonata form, with thematic differentiation and an extensive development section – a remarkable demonstration that in 1732, at the latest, Murcia was in the vanguard of developments leading to the Classical period.

The *Passacalles y obras* opens with a series of ambitious *passacalles* grouped in pairs (the first in quadruple, the second in triple metre) and arranged in key order according to the Italian *alfabeto* system. These are difficult and varied works, carefully composed and well constructed despite their improvisatory character. They are followed by an italianate Preludio and Allegro, a battle piece and 11 suites consisting of from six to 12 movements, including the standard allemande, courante, sarabande and gigue. Many of the suites are unified by recurring motifs, and some borrow sections from the works of contemporary guitar composers.

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CRAIG H. RUSSELL

Murdoch, William (David)

(*b* Bendigo, 10 Feb 1888; *d* Holmbury St Mary, Surrey, 9 Sept 1942). Australian pianist and writer. He studied music at Melbourne University, going to London in 1906 to the RCM with a Clerke scholarship. On leaving in 1910, he began a career as solo pianist, touring five continents. An exceptional sense of tonal values and responsibility made him an ideal member of chamber groups. In recitals the Chamber Music Players, a quartet including (besides Murdoch) Albert Sammons, Lionel Tertis and Lauri Kennedy, were noted for their rare balance as well as for the soundness of their interpretations. In May 1919 Murdoch took part in the first performance of Elgar's Piano Quintet. Among his recordings are Elgar's Violin Sonata, with Sammons, and Ireland's Second Violin Sonata, with Catterall. He taught at the RAM from 1930 to 1936.

Murdoch composed a few songs and piano pieces and published transcriptions from the works of Bach, Handel and Vivaldi. He was the author of *Brahms* (London, 1933) and *Chopin: his Life* (London, 1934) and wrote articles on modern piano music.

FERRUCCIO BONAVIA/ FRANK DAWES

Mure, Sir William

(*b* Rowallan Castle, 1594; *d* Rowallan Castle, 1657). Scottish poet and amateur musician. He owned and added to two important manuscript music books. The manuscript *GB-Eu* La.III.487 is in all probability the earliest surviving source of Scottish lute music. The book, which may have originated with the daughters of the eighth Earl of Errol before 1609, was

passed at some point to Mure who was probably responsible for the 28 arrangements and unfinished fragments of Scottish tunes in the later section of the book. These pieces, although they are simple, retain a uniquely Scottish flavour and are delightful to play (2 pieces ed. D. Lumsden, *Anthology of English Lute Music*, London, 1954; 1 piece ed. in MB, xv, 1957, 2/1964). Mure credits himself with two pieces, one of them 'for kissing, for Clapping, for Loving, for proveing Set to ye Lute by Mr Mure'. He also compiled a set of partbooks after 1627, arranged according to English, French or Scottish origin, of which only the cantus remains (*GB-Eu* La.III.488). Only one song has words but the remainder do have titles (6 pieces ed. in MB, xv, 1957, 2/1964). Among the Scottish titles are settings of words by Mure's great uncle, Alexander Montgomerie.

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MATTHEW SPRING

Mureau [Muream], Gilles

(*b c*1450; *d* July 1512). French singer and composer. He was mentioned in the records of Chartres Cathedral in 1462, when he was listed as an *heurier*, or singer of psalms for daily office services. By 1469 he had succeeded Simon Coignet as *maître des enfants* in the choir school there, a capacity in which Johannes Tinctoris may have also briefly served during the same period. Named a canon of the cathedral by 1472, Mureau held prebends at churches elsewhere in central France and received income from lands near Blois and Bourges. In 1483 he obtained permission for a journey to Jerusalem (his replacement at Chartres from March to November of that year was Antoine Brumel), and in 1484 he travelled to Santiago de Compostela. According to Pirro, the breviary *F-LM* 184 once belonged to Mureau himself.

That Mureau was acquainted with other composers active in the Ile-de-France seems likely. In addition to his Chartres colleagues Tinctoris and Brumel he is likely to have known musicians such as Ockeghem and Fresneau at St Martin, Tours, a church that had frequent dealings with the cathedral chapter. Indeed, Eloy d'Amerval's *Livre de la deablerie* (Paris, 1508/*R*) includes Mureau in a rhymed list of these and other composers, many of whom worked in central France during the late 15th century.

Mureau died in July 1512, when an *obit* in his memory was recorded in Chartres. He should not therefore be confused with the Gilles (or Gilet) Moreau who between 1501 and 1517 worked as a relatively low-ranking singer in the *grand* and *petite* chapels of the Habsburg courts of the Austrian Netherlands under Philip the Fair and Charles V.

Mureau's four surviving works are lyrical rondeau settings ascribed variously to 'G. Muream', 'Gil Mureau', or 'Murian', transmitted in French and Italian manuscript sources of the late 15th century and in one printed source of the early 16th, Petrucci's *Odhecaton*.

Stylistically these works share much with music by Busnoys, Tinctoris, Compère and Ockeghem preserved in the same books: flowing and gently syncopated rhythms, a balanced and clearly etched melodic sensibility in the cantus-part that corresponds neatly with poetic phrases, and hints of imitative writing between the tenor and cantus voices. Mureau's contratenors very occasionally use the comparatively antique 'octave leap' formula found in music of the first half of the 15th century, but his preference is clearly towards the movement by 4th or 5th favoured in the second half of the century.

Je ne fay plus is ascribed to Mureau in *I-Rvat* C.G.XIII.27, *Fn* Magl.XIX.176 and *F-Pn* fr.2245, but to Busnoys in *I-Bc* Q17 and *I-Fn* B.R.229; an ascription to Compère in *E-SE* has been dismissed as unreliable. This source situation therefore favours Mureau, the Busnoys ascriptions being confined to manuscripts at some distance from the main French corpus. Stylistic evidence, however, is ambiguous: Atlas has argued for Mureau, while Brown (i, 81) thought the work to be by Busnoys. No such doubts surround *Grace attendant*, whose poetic text incorporates the acrostic 'Gilles Mureue'. The text of *Tant fort me tarde ta venue* was also set by Basiron, but the two settings are musically unrelated.

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RICHARD FREEDMAN

Müren, Zeki

(*b* Bursa, 6 Dec 1933; *d* 24 Sept 1996). Turkish composer, singer and film star. After completing his higher education at the Boğaziçi *lycée*, he took classes from Serif İçli and Refik Fersan and enrolled at the Fine Arts Academy in Istanbul. He first came to public attention through his radio concerts in the early 1950s as an interpreter of contemporary Turkish art music, although his repertory also covered Turkish versions of tango, chanson and the work of Arab singers such as Umm Kulthum and Farīd al Atrash (notably his version of the latter's *Zennübe*). His voice, with its

dramatic expressive qualities, was initially likened to that of Müzeyyen Senar, but the clarity and somewhat elevated nature of his sung Turkish marked a distinct and exceptional vocal style, which was one of the first in Turkey to make full use of the expressive potential of the microphone. In recognition of these qualities Müren was quickly nicknamed Sanat Güneşi ('Sun of Art'), a title he bore until his death. His career was marked by his appearance in some 18 musical films, from *Beklenen şarkı* in 1953 to *Rüya gibi* in 1971, and by his live performances in Istanbul's *gazino* clubs, characterized by their elaborate décor and Müren's increasingly camp costumery. Müren's partnership with the composer Muzaffer Özpınar led him to embrace *arabesk*. His 1979 recording of *Kahır mektubu*, to music composed by Özpınar, filled an entire LP and was directly inspired by Umm Kulthum's later style.

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MARTIN STOKES

Mureşianu, Iacob

(*b* Braşov, 11 July 1857; *d* Blaj, 6 June 1917). Romanian composer, teacher and conductor. He was the son of a journalist, folklorist and music lover, and received his first musical instruction from his family; at the age of six he appeared as a concert pianist in a literary festival of the Astra, the association for Romanian culture, science and literature. While he was attending the Polytechnic School in Vienna he also appeared as a pianist and composer in amateur circles. Later he attended classes by Jadassohn, Weidenbach and Reinecke at the Leipzig Conservatory; his successes in Leipzig included a Mendelssohn prize (1883) and a concert appearance as accompanist to Joachim. On his return to Romania he settled in Blaj, one of the old centres of Romanian culture, where he became very active as a teacher and a school and church choirmaster, conducting the musical society and the school orchestras. He also founded a music review, *Musa română* ('Romanian muse'), which appeared, with interruptions, from 1888 to 1907.

In his criticism and in his letters Mureşianu set out his aesthetic of music, which he always held to be part of a general culture and not merely a decoration to life. At the same time he worked for a national style in professional music, founding his idiom more on the authentic folklore of different regions than on the gypsy fiddlers' music. His review also published many of his own compositions and those of his contemporaries. His ideas and their expression greatly contributed to the development of a national style in Romanian music. In his seven ballads and poems he drew on oratorio style, the most important of them, *Mânăstirea Argeşului* ('The Monastery of Arges'), being performed both in the concert hall and on

stage as an opera. His symphonic overture *Ştefan cel Mare* ('Stephen the Great') is one of the first Romanian pieces of programme music. As a forerunner of the school of Romanian piano music, he wrote miniatures in a Romantic style, a rhapsody and fantasies on folk themes and many dances collected in different regions of the country. His five vaudevilles and an operetta *Millo director*, all based on comedies by Vasile Alecsandri, were given by amateur theatre companies. His choruses and songs for schools, salons and musical societies were all composed according to the same ideals that motivated his 'professional' music.

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stage

all texts after V. Alecsandri

Vaudevilles: Scara mîţei [Cat's Cradle]; Rusaliile [Pentecost]; Florin şi Florica; Cinel-cinel [Riddle-Me-Ree!]; Nunta ţărănească [Peasants' Wedding]
Millo director [Director Millo] (operetta, 1), 1910, orchd Iuliu Mureşianu

choral with orchestra

All texts by Alecsandri; works are for solo voices and chorus with orchestra or piano accompaniment unless otherwise stated

Mânăstirea Argeşului [The Monastery of Arges], dramatic poem, 1884, rev. 1895
Erculeanul [Hercules], ballads, 1890, P
Năluca [The Phantom], poem, 1893
Brumărelul [The Frosty Boy], ballad, with narrator, 1897, P
Brâncoveanu Constantin, dramatic poem, 1905
Şoimul şi floarea fegului [The Falcon and the Beech-Flower], ballad, 1906
Muieruşca din Braşeu [The Woman of Braşov], ballad

other vocal

published in Musa română, Blaj, 1888–1906, unless otherwise stated

[39] Cîntece corale [Choral Songs], unison vv (Bucharest, n.d.)
De la poarta badii-n sus [From the uncle's gate above] (folk text), mixed chorus (1906)
For male vv: Lume, lume [World, World] (folk text) (1888); Cheruvic [Cherubic Hymn] (1888); Responsorii (1888); Jelui-m-aş şi n-am cui [I shall lament, but I have nobody] (folk text), P; Cucuşor [Cuckoo] (folk text), P
Songs, for 1v, pf: Nu plînge [Do not cry] (I. Neniţescu) (1888); Flori de nufăr [Water-Lilies] (V. Alecsandri) (1888); Dor de mare [Sea Fever] (Neniţescu) (1888); Tu m-ai iubit [You Loved Me] (Neniţescu) (1888); Intoarcerea în ţară [Return to the Homeland] (Alecsandri), P

instrumental

printed works published in Musa română unless otherwise stated

Orch: Ştefan cel Mare [Stephen the Great], ov., 1882; Dorule, odorule [Dear, Darling], dance; O noapte pe Tîmpa [A Night on Tîmpa]; Elegie, str
La mormîntul unui amic [At the Grave of a Friend], vn, pf (1906)
For pf solo: Suvenir de Năsăud, op.24 (Bucharest, n.d.); Marşul lui Horia [Horia's march] (Braşov, n.d.); Cimpoiul [The Bagpipe], capriccio (1888); Cunună de flori române [A Garland of Romanian Flowers] (1888); Capriccio, f (1888); Jocuri din Banat [Dances from Banat] (1906); Caprice-étude (1906); Capriccio, f (1906); Impromptu (1906); Scherzo (1907)

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ROMEO GHIRCOIAŞIU

Mureşianu, Iuliu

(*b* Blaj, 29 Jan 1900; *d* Cluj, 15 Feb 1956). Romanian composer, son of the composer Iacob Mureşianu. From a musical family, he studied the piano with his father before studying composition with Dima at the Cluj Conservatory, graduating in 1925; he also attended the Turin Conservatory (1923–4) and studied with Graener at the Leipzig Conservatory (1923–4). Mureşianu taught music in Blaj, Odorheiul Secuiesc, Dumbrăveni and Turda, where he also founded and conducted an orchestra. He settled in Cluj in 1937 after becoming a teacher there; in 1945 he became a member of staff at the Conservatory. Dedicated to Romanticism and to traditional Romanian music, Mureşianu produced a mass of richly melodic material steeped in folk themes. Though he made his reputation with chamber music, it was with his Suite No.1 'Românească' (1936) that he won the Enescu Prize. Further details are given in G. Merisescu: *Viaţa şi opera compozitorului Iuliu Mureşianu (1900–1956)* ('The life and works of Mureşianu', Cluj, 1957).

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(selective list)

Inst: Nocturnă, pf, 1919; Str Qt, 1924; Bocete şi dansuri româneşti [Romanian Dances and Laments], str qnt, 1935; Suite no.1 'Românească', orch, 1936; Suite no.2 'Romantica', orch, 1938; Concert românesc, b, pf, orch, 1939; Bn Conc., 1953; Concertino, hn, orch, 1953; Tpt Conc., 1955; chbr works
Vocal: Sania [The Sleigh], tone poem, vv, orch, 1926; Liturghia I, chorus, orch, 1939; Haiducul (op. 3, I. Dan), 1956, unfinished; choral works, songs

OCTAVIAN COSMA

Muret [Muretus], Marc-Antoine de

(*b* Muret, Limoges, 12 April 1526; *d* Rome, 4 June 1585). French composer, writer, editor and humanist. His Latin poetry and commentaries on the classics were greatly admired; among his own works the *Juvenalia* (1552) were popular. After teaching at Auch (from 1544) and then Bordeaux (from 1547), where Montaigne was a pupil, he spent several years until 1552 in Paris as regent of the College of Cardinal Lemoine, where he worked with the young poets of the Pléiade and wrote a commentary explaining the mythological allusions of Ronsard's *Amours*. He also composed four-voice settings of an ode (in RISM 1552[4-5]) and sonnet by Ronsard, the latter being included in the musical appendix of the first edition of the *Amours* (1552[6]); a third chanson by Muret was printed by Attaingnant's widow (1553[20]). All three pieces are in a simple homophonic style and might be described as competent rather than inspired. According to the 16th-century bibliographer La Croix du Maine, Muret also wrote the texts of 19 *chansons spirituelles* set by Claude Goudimel and published by Nicolas du Chemin in 1555. Having been accused of being both a Huguenot and a Sodomite, the poet fled to Italy, where he spent the rest of his life, living in Venice, Padua and Ferrara before settling in Rome at the invitation of Cardinal Ippolito d'Este; in 1576 he took holy orders. In Rome he was frequently invited to give Latin orations marking important public occasions such as the death of Pope Pius V and the ceremonies at S Maria d'Aracoeli welcoming Marc'Antonio Colonna, the Papal commander, back into the city after the victory of the Holy League against the Turks in 1571. Among the publications from his Roman years is a book of Latin hymns, some of which were set by Wert for the exclusive use of the basilica of S Barbara in Mantua.

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FRANK DOBBINS/IAIN FENLON

Murillo (Chapull), Emilio

(*b* Bogotá, 9 April 1880; *d* Bogotá, 8 Aug 1942). Colombian composer. Between about 1910 and about 1940 he was the champion of Colombian nationalism, expressed through songs and character pieces for piano inspired by traditional Andean tunes such as the *danza*, *torbellino*, *bambuco* and *pasillo*. He led a bohemian life, and his music is associated with the world of the café and with the poetic gatherings of the

pidracelistas, where he improvised on the piano and the flute and composed songs to the literary texts of his friends. A collection of 22 studies for piano, attractive elaborations on popular airs, is his most important musical achievement. Songs like *Canoíta*, *La cabaña*, *El trapiche* and *El guatecano* have become part of Colombian 20th-century lore. His songs and piano pieces, written for amateurs, appeared in well-known periodic publications.

WORKS

(selective list)

Songs (1v, pf): Canción de la tarde (J. Flórez); Canoíta (bambuco, J.N. Soto); Canta mis coplas (bambuco, F. Restrepo); De lejos (danza, F. Rivas); El boga, bambuco; El guatecano (bambuco, trad.); El trapiche (bambuco, I.E. Arciniegas); El vaquero (M.H. Cortés); Fiebres (J. Flórez); Hondos pesares (bambuco, J. Flórez); La cabaña, danza; Las mirlas, bambuco

Pf: Waltzes, Polkas, Scherzos (*c*1910); 22 estudios (1929–31)

ELLIE ANNE DUQUE

Murino, Egidius de.

See Egidius de Murino

Muris, Johannes de [Des Murs, Jehan]

(*b* diocese of Lisieux, *c*1290–95; *d* after 1344). French mathematician, astronomer and music theorist. His Latin writings on musical proportions and mensural notation were authoritative for some two centuries, constantly cited by other writers and – judging from extant manuscripts – more widely distributed than those of any other music theorist between 1200 and 1500.

1. Life.
2. Non-musical writings.
3. Writings on music.
4. Influence.

LAWRENCE GUSHEE/C. MATTHEW BALENSUELA (with Jeffrey Dean)

Muris, Johannes de

1. Life.

Some recent discoveries, particularly a manuscript with notes by Muris himself (*E-E* O.II.10), permit unusual precision in dating some phases of his life, as well as revealing important personal acquaintances, e.g. with Philippe de Vitry. In addition, Muris inserted chronologically specific autobiographical notes into some of his writings, and there also exist letters-patent from the Avignon popes recording his ecclesiastical career. The biography of Muris is both more complete and more sure than that of any other musical personage of the 14th or 15th century. This summary will

not cite the particular documents providing biographical data; all, however, are cited in the works listed in the bibliography.

Johannes de Muris was born in Normandy in the diocese of Lisieux and maintained associations with his native region throughout his life. He was probably related to Julian des Murs, a Master of the Children of the Sainte-Chapelle of Paris about 1350 and later secretary to Charles V of France; in some earlier studies the two men have been confused. Julian's notarial signatures have prompted the suggestion of 'Jehan des Murs' as the original French form behind 'Johannes de Muris', but in fact his name is always given in Latin in the sources of his writings and in documents.

The date of Muris's birth has usually been estimated at about 1300, but it has been learned that, together with his father Henri, he was involved in the murder of a cleric named Andriet on 7 September 1310. It may be presumed that he was older than 10 (probably at least 14, the age of responsibility) at the time, but since he had not yet matriculated at university he was probably under 20, and so he was most likely born in the early 1290s. On account of his conviction for the murder he was banished to Cyprus for seven years; the severity of his crime and punishment may help explain his restless and unsettled life and his slight official recognition.

On 13 March 1318, Muris was residing 'pro tempore' in Evreux, another Norman city with which he maintained a lifelong association, but his real centre of activities by that time was Paris (where in the same year he was a baccalaureate student in the Faculty of Arts), and remained so until about 1325. If we can rely on the *explicits* of writings composed in 1323 and 1324, we can state more precisely that he was working, if not also resident, in the Collège de Sorbonne in the rue Coupe-gueule. He was in the Norman town of Bernay to observe the solar eclipse of 1321, and there is no reason to think that he stayed in Paris all the time. Some of his most important writings in the various disciplines that he mastered date from this first Parisian period, particularly the one on music usually entitled *Notitia artis musicae* of 1319 or 1321 and the *Musica speculativa secundum Boetium* of 1323. He attained the academic degree of Magister in 1321.

By March 1326, Muris had moved to the renowned double monastery of Fontevrault (Maine-et-Loire), and he was also there in August 1327. From a fragmentary account roll of the abbey we know that Julian des Murs was also at Fontevrault as Johannes's *clerc*. In 1329 Muris was granted an expectative benefice from those nominally controlled by the abbot of Le Bec-Hellouin in the diocese of Rouen. We should perhaps not assume that he had moved back to Normandy at this time; his designation as a cleric of the diocese of Lisieux in the letter granting the benefice refers not to his current residence but rather to where he first received clerical orders. It is certain, however, that he was residing in Evreux in 1332 and 1333, styling himself in the former year 'scolaris Ebroicensis, tunc rector'.

A series of rather obscure financial notes in Muris's own hand suggests that by 1336 he had returned to Paris, and was in fact living in the Collège de Sorbonne where he remained for much of 1337. From 1338 to 1342 a 'maître Jehan des Murs' is listed among the *clercs* of the household of Philippe d'Evreux, King of Navarre. It is not certain that this is the music

theorist; conclusions as to his possible residence and functions require a closer knowledge of the activities of Philippe d'Evreux.

By March or September 1342 Muris was in Mézières-en-Brenne (Indre) as one of six canons of the collegiate church built in that small town in the 1330s by Alix de Brabant. He was there also in September 1344, at which time he was invited to Avignon by Pope Clement VI for a conference on calendar reform. The move to this out-of-the-way place seems odd, unless it was occasioned by the writing of his very extensive arithmetical work, the *Quadripartitum numerorum*, completed in 1343. That he really did go to Avignon is shown by his work on calendar reform (with Firmin de Beauval as collaborator) directed to the pope and dated 1345 from the papal city. This is the last firm date in his biography. Heinrich Besseler proposed, on the basis of an inscription to the verse dedication to Philippe de Vitry of the *Quadripartitum numerorum*, in which Vitry is designated Bishop of Meaux, that Muris must have been still living in 1351, the year of Vitry's elevation to the episcopacy. It may also be that two astronomical works of 1346–8 are by Muris, though further study of the authenticity of their inscriptions or colophons is called for. There are no records, however ambiguous, from after 1351.

Muris's career seems an atypical one; the motivation for his major moves is in no way clear. Other musical contemporaries, such as Guillaume de Machaut and Philippe de Vitry, travelled much, but in connection with their official posts. Muris appears much more of a free agent in the light of our present knowledge. Certainly, the idea that he was primarily a university lecturer on music in Paris for most of his life has received no substantiation. Muris neither knew the worldly success of Vitry nor achieved in his scientific work the profundity of Nicole Oresme (who knew Muris's work). The bulk of his writings appears to come from the early 1320s in a burst of intense activity, with a subsequent gap of some 15 or 20 years – during which, however, he continued his astronomical observations – and this may have much to do with both his apparent restlessness and his failure to attain sustained intellectual success.

Muris, Johannes de

2. Non-musical writings.

Many uncertainties persist with respect to Muris's work, as with that of many medieval writers on science. This is in part the result of far less bibliographical scholarship than with the major literary figures, in part due to the non-literary character of the writings themselves. A listing of all Muris's works is given by Michels, but it is far from definitive: serious problems exist with respect to correct titles, misattributions, unauthoritative revisions and so forth. There are well over 100 manuscripts involved, in every major collection in Europe as well as in North and South America. It does appear from Michels's survey that the mathematical, astronomical and related works were much less widely distributed than the two major musical treatises. This may simply reflect the relative abstruseness or popularity of the various disciplines.

Muris's astronomical writings, highly regarded then and now, deal mainly with planetary and solar cycles and eclipses, consequently involving the then current Alfonsine Tables of planetary motion, as well as the civil

calendar. The most striking aspect of Muris's work in this area is his insistence on testing the tabular predictions of eclipses, equinoxes and conjunctions against careful observation by the naked eye (assisted by instruments). There are also a number of works of an astrological character, a normal offshoot of astronomical expertise. The arithmetical works are regarded as less original. His longest and most comprehensive book, the *Quadripartitum numerorum* of 1343, relies on a number of sources including Fibonacci. It involves geometry to some extent, as might be expected of an astronomer. Muris appears not to have written on physics or optics, or on alchemy and medicine, although his private library included works on those subjects.

Muris, Johannes de

3. Writings on music.

In this area also, much doubt remains as to the authentic titles and versions of Muris's works, though the main outlines now seem clear. His representation in the standard anthologies of Gerbert and Coussemaker is exceptionally misleading and philologically unreliable, perhaps more so than with any other major medieval author, although this situation has been rectified by recent editions of the three best-attested treatises. The references to the published texts given below should be understood in that light.

According to Michels, Muris was the certain or probable author of five works on music. These are listed at the end of this article, and the dates given there are those suggested by Michels; they are susceptible to modification by a year or two in either direction. To that list may be added a treatise apparently referred to by Muris in a list of book loans from the Escorial Manuscript (*E-E*), beginning with the words 'omnes homines'. A musical work with this incipit has survived along with other works of Muris in only one manuscript, *F-Pn* lat.7378A. It consists of three books, the first on 'Theorica musice', the second on mensural music and the third on discant. There appear to be connections in vocabulary and point of view with the *Notitia artis musicae* as well as the *Compendium*, but the unique manuscript is extremely difficult to decipher and awaits detailed study. In any event, if it is indeed by Muris it probably belongs with the other works of his youth.

The evidence for Muris's authorship of the first three items in the list of writings is strong; that for the last two relatively weak. The *Libellus cantus mensurabilis*, for example, is found mostly in 15th-century manuscripts of Italian origin (39 out of 47 are apparently Italian), and mostly with the sub-title *secundum Johannes de Muris* ('according to Johannes de Muris'). The situation with the *Ars contrapuncti* is similar: of 14 manuscripts, none is known to have originated outside Italy and most are of the second half of the 15th century. The only manuscript claimed for the 14th century, presumably on palaeographical grounds, is not obviously that early. A supposed 'modernization' of both works by a certain Goscalcus of Paris in 1375, however, may be sufficient to show an authentic French origin for the works, which would then antedate 1375 by some years. Even this would not preclude the origin of both works as a disciple's reverent transmission of lessons propounded by Johannes de Muris in lectures towards the end

of his career. None of these reflections, of course, permits the passing over of the two treatises in this discussion; they do require that the question of the geographical and temporal limits of their influence remain open.

All other works published under or associated with Muris's name by Gerbert and Coussemaker (such as the *Ars discantus*, *CoussemakerS*, iii, 68–113, or the *Summa magistri Johannis de Muris*, *GerbertS*, iii, 190–248) can be shown to be misattributed, although in most cases the true author is not known. They are, at least, evidence of the power of his reputation. The most famous misattribution to him, that of the *Speculum musice* by Jacobus of Liège, was rectified in 1924, after having given rise to much (now quite useless) scholarly discussion.

The *Notitia artis musicae* of 1321 – although part of it may date from 1319 – has survived in ten manuscripts (three fragmentary), of which the earliest appear to be *US-Cn* 54.1 and *F-Pn* lat.7378A. (Michels's title has become standard, although Muris's own was *Summa musice* – this must be avoided, as it is identical with that of the spurious work published by Gerbert, mentioned above – and *Ars nove musice* was formerly current in scholarly writing.) The quite brief preface (about 200 words) paraphrases Aristotle's *Metaphysics* – reversing its meaning at one important point – and stresses particularly that only the theorist has sufficient wisdom to teach. No matter how well versed one may be in the practice of an art, that does not make one a good teacher. Yet as far as the practitioner is concerned, experience is incomplete without theory. Book 1 is not a great deal longer; it deals with matters of vocabulary and definition (of sound in general, and musical proportions) in its first two sections. In the next section, Muris repeated the legend of Pythagoras's discovery of the musical proportions (6:8:9:12) in the blacksmiths' shop. The book then concludes with two brief proofs of a fundamental notion of Pythagorean tuning, namely that the whole tone cannot be divided into two equal semitones. The first presupposes no mathematical sophistication and is not really a proof; the second is for experts. At this point a table of the three hexachords is introduced, quite without reason. In fact, in some manuscripts it appears between the *explicit* of book 1 and the title of book 2.

The second book, *Musica practica*, is much longer, and it is expressly stated by the author to be his principal interest. Its general subject is musical time, its measurement and notation. We would still call it theoretical, in the sense that there is no discussion of specific works, merely of general principles. The reader will understandably look for those things which might be termed revolutionary, in accordance with the partly mythical musical revolution called Ars Nova. He must look carefully, however. The tact, one might almost say deviousness, with which Muris brought in the idea of fundamental binary relations between the four levels of note values is most striking. There is, perhaps oddly, no explicit statement of the system of mode, *tempus* and prolation. In fact, the traditional content is so great that it gives the impression of an inaugural lecture in which the new magister is most careful to display his intimate acquaintance with received doctrine along with respect for his masters.

According to this interpretation, book 1 would appear to fill some kind of conventional requirement, while book 2 represents, so to speak, the real meat of a master's thesis. This impression receives support from the specialized nature of the problem attacked in the second book once the philosophic preliminaries of the definition of time are passed, namely the question of the possibility of imperfecting the long with a semibreve, or the breve with a minim – *a parte remota*, to use the technical term. It is curious that this section comes after an *explicit* dated 1319 in *F-Pn* lat.7378A, and possibly represents the solution of a specialized problem needed for an inaugural lecture in 1321.

In book 2 of the *Notitia*, Muris addressed particular issues of mensural notation such as the limits of division and the exhaustive permutations of imperfecting triple note-values. Muris maintained the traditional (Franconian) view that perfection consists in ternary values and that the 'imperfect' binary has no place in art. He was able to justify the use of duple divisions and imperfect note-values in music, however, by showing them to be multiples of three minimae; for example an imperfect longa is made up of two breves, each of three semibreves, each of three minims. Thus the imperfect participates in the perfect, and order is brought out of disorder in a manner analogous to the debates of contemporaneous philosophers and mathematicians, placing Muris's treatment of music squarely in that context.

The evidence for considering the *Compendium musicae practicae* an authentic work of Johannes de Muris himself is its use in the *Speculum musice* of Jacobus of Liège, *c*1325, who clearly believed his quotations to be by the same author as the *Notitia artis musicae* (cf CSM, iii/7, 1973, p.26). The work is not, in any event, widely distributed. Cast in the form of a catechism, it agrees for the most part with the doctrine of the *Notitia artis musicae*, introducing certain novelties, for instance the term 'partes prolationis' for the five note values, interesting definitions of music, and the term 'cantus irregularis' to describe the combination of binary and ternary mensuration arising between two voice parts.

The major work of this time – transmitted to us by nearly 50 manuscripts – is the so-called *Musica speculativa secundum Boetium*, viewed explicitly by Muris as a brief treatise extracted from Boethius, in which the 'more beautiful and essential conclusions' are presented with clarity and evidence. It deals in a mathematically sophisticated way with the musical proportions of the consonances and the division of the monochord, but avoids all the confusion of Boethian octave species and Greek modes. (Nor do Christian ecclesiastical modes enter in; they belonged at this time to a different type of treatise, one on *musica plana*.) At the very end of the monochord division, Muris proposed a polychordal instrument with 19 strings. This interpretation has been challenged but probably incorrectly. Perhaps the most remarkable formal feature of the work – apart from its conciseness – is the use of so-called theorems or propositions. Indeed, similar reflections of Muris's mathematical interests and training may be found in other of his works on music. This treatise may have been used at the universities of Paris and Oxford, and it was often prescribed as an obligatory text in the new eastern-European universities of the 14th and 15th centuries.

Whether or not we assume Muris's direct authorship, the *Libellus cantus mensurabilis* must be a considerably later work. In contrast to the works already mentioned, it gives a complete, if highly condensed, exposition of the developed mensural practice of the mid-14th century. In particular, it takes into account the theoretical work of Philippe de Vitry, the effect of which we might have expected but did not find in the earlier treatises, e.g. the uses of red notation and the 'time signatures' for perfect and imperfect *modus* and *tempus*. The work also shows, in its last two sections (on diminution in motets, and on color and talea) a greater interest in actual composition than before. Where *Musica speculativa* and *Notitia artis musicae* are clearly addressed to a university audience, the *Libellus* assumes no such liberal arts context but is aimed at practical musicians.

The extent of the work's influence is shown not only in the extremely large number of extant manuscripts, but in the existence of 15th-century translations into French and Italian, as well as a very extensive commentary of 1404 from the Paduan mathematician and writer on music, Prosdocimus de Beldemandis. The *Libellus* was still a matter of living concern in Gaffurius's *Practica musica* of 1496, but was not relevant for much longer. It can be said that what Franco did for the Ars Antiqua, Muris did for the Ars Nova, only his usefulness was of longer duration. In both cases other writers dealt with the same subjects, but none with the same clarity, comprehensiveness and logical rigour.

The *Ars contrapuncti* is a work of much less importance, consisting mostly of a mechanical exposition of all the possible ways of rhythmically subdividing a florid counterpoint to simple tenors in longs and breves. The preceding rules for two-part counterpoint are elementary but straightforward. The work shares with Muris's *Notitia artis musicae* a tendency to exhaust all possibilities within its frame of reference and an ideal of musical variety. Muris did not otherwise deal with counterpoint, however, and most scholars regard the *Ars contrapuncti* as the work of an anonymous writer.

One musical work by Johannes de Muris may survive: a fragmentary isorhythmic motet *Per grama protho paret/Valde honorandus est beatus Johannes* (*GB-Lbl* Add.41667/I). The attribution, though, depends on an illegible inscription.

Muris, Johannes de

4. Influence.

Johannes de Muris's influence on the 14th- and 15th-century theory of measured music is so pervasive that it would be more feasible to deal with those writers who show no dependence on him than with those who do. That influence may be seen as comprising three sorts. The first is almost trivial, involving particularly the content of the *Libellus cantus mensurabilis*. Such a rule, for example, as 'the imperfect breve of major prolation cannot be imperfected in any way, because it is not divisible in three equal parts' (*CoussemakerS*, iii, 49*b*; probably a development of Muris's earlier position in the *Notitia artis musicae*, CSM, xvii, 1972, pp.102–3) was repeated by most subsequent writers on mensural notation, either in direct quotation or in much expanded discussions. Much as it may lack interest for us, it is in fact a major problem of mensural theory.

The second sort of influence is, by its very nature, less easy to identify, but perhaps more significant: that is, the form and the kind of language habitually employed by Muris. These reflect the norms of Scholastic academic discourse and the preoccupations of contemporaneous mathematicians and philosophers rather than practical musicians. The third sort is negative, involving the matters with which Muris did not deal, that is all things having to do with plainchant and the traditional lore (biblical and classical instances of the utility of music, classifications of music from Isidore of Seville, etc.) often found in earlier writers. It could be suggested that his precedent made it easier for subsequent writers at all levels to ignore traditional subject matter in favour of contemporary mensural problems.

Muris left untouched many matters of contemporary practical concern occasionally dealt with by other writers of the time, such as questions of tuning or chromaticism, and the genres of musical composition. Whether this is a reflection of the university situation or of Muris's lack of concern with the particulars of musical practice is not clear. It should be noted that in his astronomical work he was one of the very first to report precisely the results of his observations and to question received ideas in their light. In arithmetic as well he contributed to the breakdown of the separation between discrete and continuous quantities – in modern terms, rational and irrational numbers – that led to the rise of modern number theory in the late Renaissance. His complementary treatment of musical rhythm in terms of the exhaustion of theoretical possibility made him stand beside Boethius and Guido as one of the foremost *auctoritates* of medieval music theory.

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Muristus [Mūristus, Mīristus, Mūrtus].

Inventor of organ-like instruments. His name appears only in medieval Arabic sources, and he has been inconclusively identified with various Greek technical writers, notably with Ctesibius (by Farmer). Two devices were attributed to him: one had 12 pipes, their valves operated in an unspecified fashion and supplied with wind by the lung power of four men; the other was a primitive quasi-siren, with a hydraulic wind apparatus similar to that of the hydraulis, and therefore looked upon by some as its forerunner.

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JAMES W. McKINNON

Murky [murki, murcki, mourki, mourqui, murqui].

A style of keyboard writing (or a piece in that style) in which the bass consists of an extended pattern of alternating octaves; the term 'murky bass' has been applied to any accompaniment pattern of the type. This style of composition flourished in Germany from the 1730s in works directed towards the growing public of dilettantes and amateurs. The murky bass most often appears in a musical texture of only one or two bass notes in each bar, thus generating rhythmic interest in what was essentially a slow harmonic rhythm. As continuo practices declined, the broken-octave pattern could also fill out the texture and sonority without taxing the skill of an amateur performer.

Most accounts of the origin of the murky derive from F.W. Marpurg's anecdote in his *Kritische Briefe* of 1759: Seedo (*d* 1754), a composer of ballad operas and later a chamber musician in Berlin, was asked in 1720 to set some jocular poems to music, and his attempts to reflect these whimsical texts in music led to the mildly redundant bass pattern which he called 'murky'. The style quickly became popular, and the murky was known as a dance type in southern Germany later in the 18th century. The term has generated a wide variety of etymological explanations, some of which infer English origins, while Halski has suggested that the murky was a Polish folkdance, named after the village of its origin, Murka.

References to the murky by C.P.E. Bach and Adlung indicate that it was a widespread keyboard genre, if not one highly esteemed by trained musicians. One of the earliest collections was *XII Murki fürs Klavier* (*c*1727)

by Balthasar Schmid of Nuremberg; Sperontes' four-volume song collection *Singende Muse an der Pleisse* (1736–45; DDT, xxxv–xxxvi, 1909/*R*) contains nine works identified by the title 'Murky', but one of these shows no vestige of the usual trommel bass, implying that the term could refer to a musical characteristic broader than the simple accompaniment. One of C.P.E. Bach's character-pieces, *La Boehmer* (w117/26; h81) has been identified by the title 'Murky' in several manuscript copies, but the original print (1754) shows no reference to the term, suggesting that it was added by copyists for whom it represented a style or musical character not limited to the accompaniment alone. The murky bass frequently appears also in German songs of the later 18th century and in collections of miniature dance pieces. Perhaps the most famous example occurs in the first movement of Beethoven's Piano Sonata op.13, where it provides an agitated accompaniment for the main theme.

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DOUGLAS A. LEE

Murphy, Dennis

(*b* Plainfield, NJ, 19 Jan 1934). American composer. After gaining practical experience on many instruments he studied composition at the University of Wisconsin in Madison (BMus 1956, MMus 1961). In 1959 Murphy began to experiment with gamelan building, and was probably the first American to build gamelan instruments directly on Indonesian models. During his ethnomusicology studies at Wesleyan University in Middletown, Connecticut (PhD 1978), he studied gamelan with R.E. Brown. Murphy modified his gamelan designs, repertory and performing style after consulting experts including Prawatasaputra and Sumarsam. He continued developing and composing for his own gamelan at Goddard College in

Plainfield, Vermont, where he taught gamelan, Irish music and South Indian music (1967–81). In 1968 he made a set of wooden shadow puppet characters on Javanese models; he began performing original plays in English and in a language of his own devising to the accompaniment of his gamelan ensemble. Remaining in Plainfield, Murphy founded and became director of the Plainfield Village Gamelan in 1981; he is active as a composer, performer and experimental instrument maker. His compositional influences range from medieval, Renaissance and mid-20th-century Western to Karnatak and Javanese music. His writings include articles on instrument building, African music and the South Indian *mrdangam* drum.

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(selective list)

Javanese gamelan: Ladrang Sulukala; Happy Mongoose; Bragodharma; many others

Other works: Wind Qnt, 1961; Pieces, prep pf, 1965; Missa brevis, 1985; A Perfect Day (cant.), SATB, insts, 1994, rev. 1998; incid music for plays and dances; music for lute; songs; didactic works

JODY DIAMOND

Murray, Ann

(*b* Dublin, 27 Aug 1949). Irish mezzo-soprano. After studying at the RNCM and London Opera Centre, she made her stage début in the title role of Gluck's *Alceste* with Scottish Opera at Aldeburgh. After appearances at the Wexford Festival, she made a notable impression in the title role of *La Cenerentola* with English Music Theatre in 1976, the year she was also engaged by Covent Garden as Siebel (*Faust*). She has since been admired at Covent Garden in several Mozart roles – Cherubino, Idamante, Xiphares (*Mitridate*), Despina and Donna Elvira – and as the Composer and Octavian. At the ENO she scored notable successes as Handel's Xerxes and Ariodante, both exemplary performances vocally and dramatically (as can be seen on video). Her Handel was also admired at the Aix-en-Provence Festival when she undertook Bradamante (*Alcina*) in 1978 and at Munich, where she sang Julius Caesar in 1994. She has sung Sextus in *La clemenza di Tito* at both the New York City Opera (1979) and the Metropolitan (1984). Her successful Salzburg Festival début in 1981, as Niklausse (a role she has recorded), was followed by appearances as Cenerentola, Dorabella, Sextus and Octavian. She performed her first Wagner role, Brangäne, in Munich in 1996. Murray's other operatic recordings include Purcell's Dido, Sextus, Dorabella, Despina, Hänsel and Polly in Britten's edition of *The Beggar's Opera*. She is a natural performer with a gift of intense communication enhanced by her warm tone, incisive delivery and impeccable technique. These gifts have also been vividly displayed on the recital platform, where she is adept in lieder (as can be heard on a memorable Schubert disc with Graham Johnson), *mélodies*, English and, especially, Irish song, in which she reveals her delightful sense of humour. She is a founder-member of the Songmakers' Almanac, and is married to the tenor Philip Langridge.

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<div align="right">ALAN BLYTH</div>

Murray, David

(*b* Berkeley, 19 Feb 1955). American jazz tenor saxophonist, composer and leader. He first took lessons in stride and ragtime piano, then from the age of nine played the alto saxophone, accompanying his mother, a renowned gospel pianist, in church. As a teenager he was one of the leaders of a soul group and emulated bop and swing tenor saxophonists, but while at Pomona College (1973–5) he was introduced to free jazz. After moving to New York (1975) he formed the World Saxophone Quartet in late 1976 with Oliver Lake, Julius Hemphill and Hamiet Bluiett. Besides his activities with this group he has led a number of others, which have made international tours. As a sideman he formed lasting associations with Jack DeJohnette's group Special Edition (from 1979) and John Carter's quartet Clarinet Summit (1981–90), in which he played bass clarinet. In the 1990s he remains one of the most active and prolifically recorded jazz musicians.

Murray was at first compared with Albert Ayler, but whereas Ayler found the synthesis of different styles difficult Murray has succeeded in amalgamating soul jazz and free jazz in his playing without weakening either. Murray is not afraid to employ conventional bop formulas or to repeat and develop a tuneful, bluesy motif, but he effectively combines such elements with noise, wide leaps, harsh dissonances and other extreme devices to achieve contrasts and climaxes, as for example in his solo on the title track of the album *Murray's Steps* (1982, BS).

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<div align="right">BARRY KERNFELD</div>

Murray, Gregory [Anthony Murray]

(*b* Fulham, London, 27 Feb 1905; *d* Downside, Somerset, 19 Jan 1992). English composer, organist and liturgist. A chorister at Westminster Cathedral under R.R. Terry, he showed precocious talent as an organist, gaining his FRCO at the age of 17. He became a Benedictine monk at Downside Abbey in 1923, taking the name of Gregory. In the 1930s he established a national reputation through his regular BBC broadcast

recitals on the Compton organ at Downside. However, his duties as a priest and monk inhibited the further development of a performing career.

He made a significant musical contribution to Catholic liturgy in respect of the development of congregational participation (notably in the 1939 *Westminster Hymnal* and *A People's Mass*, *c*1950), and with music for the introduction of the vernacular following the Second Vatican Council (1962–5). Apart from compositions for the organ and the liturgy there are also some songs and other choral works. The *Homage to Delius* for string orchestra (1935) reflects a specific musical influence which could be discerned in Dom Gregory's prodigious facility for improvisation. He also composed and edited much music for, and championed the revival of interest in, the recorder.

He was an important contributor to the controversial debate over the rhythmic interpretation of plainsong. In *Gregorian Chant According to the Manuscripts* (London, 1963) he diverged radically from the generally accepted Solesmes interpretation.

ANDREW MOORE

Murray, Sunny [James Marcellus Arthur]

(*b* Idabel, OK, 21 Sept 1937). American jazz drummer. He grew up in Philadelphia and played the drums from the age of nine. In 1956 he moved to New York, where he worked with Henry 'Red' Allen, Willie 'the Lion' Smith, Jackie McLean and Ted Curson. In 1959 he made the acquaintance of Cecil Taylor, under whose influence his playing moved closer to free jazz, but it was only after he heard John Coltrane's quartet and played with it informally in 1963 that he developed his own style. He performed with Albert Ayler (at intervals from around 1964 to around 1967; notably *Spiritual Unity*, 1964, ESP) and made recordings as a leader from 1966. In the late 1970s, most notably on the LP *Apple Cores* (1978, Philly Jazz), he modified his style somewhat, moving towards bop in an attempt to reach a wider audience. In the 1980s he led quintets and various groups known as the Untouchable Factor. Later he recorded with the Reform Art Unit (1992–5) and the saxophonist Charles Gayle (1993, 1995), among others. Murray's playing, which is aggressive, fluid and characterized by waves of cymbal sound and heavy punctuation by the bass drum and tom-toms, has exerted a strong influence on younger musicians. More than anyone else Murray was responsible for the development of the colouristic, unmetred style of free-jazz drumming in which the player, rather than marking time, contributes to the collective improvisation by accentuating freely and by exploring the timbres and pitches of the various components of the drum kit.

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MICHAEL ULLMAN

Murray, Thomas (Mantle)

(*b* Los Angeles, 6 Oct 1943). American organist. He studied privately with John Stewart and then at Occidental College (BA 1965), where he studied the organ with Clarence Mader and choral conducting with Howard Swan. In 1966 he won the National Competition of the American Guild of Organists. He was organist of Immanuel Presbyterian Church, Los Angeles (1966–73), and organist and choirmaster at St Paul's Episcopal Cathedral, Boston (1975–80). In 1981 he joined the faculty of the Yale University School of Music, becoming a professor and university organist in 1990. A technically gifted and musically inspired performer, Murray has specialized in organ literature of the Romantic period and has a scholarly knowledge of the organ works of Elgar, Franck, Mendelssohn and Saint-Saëns, as well as of the 19th- and 20th-century American instruments best suited to this repertory. His periodical articles and recordings (made on historical American organs, and including Mendelssohn's complete organ sonatas, original works and transcriptions by Elgar and Mulet's *Equisses byzantines*, are a contribution to the documentation of the Romantic era. Murray is a commanding performer and a fine choral conductor.

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VERNON GOTWALS/CHARLES KRIGBAUM

Murrill, Herbert (Henry John)

(*b* London, 11 May 1909; *d* London, 25 July 1952). English composer and administrator. He studied at the RAM (1925–8) with Bowen, Marchant and Alan Bush. As organ scholar at Worcester College, Oxford (1928–31), he undertook further studies with Harris, Walker and Allen. While he was still at university his opera *Man in Cage* was produced for a run at the Grafton Theatre, London (1930). He worked as a school music teacher, organist and choirmaster until 1935, when he became musical director for the Group Theatre (Westminster Theatre, London). He joined the BBC in 1936, became music programme organizer in 1942, did war service in the intelligence corps (1942–6) and then returned to the BBC to become assistant head of music (1948) and finally head of music (1950). In addition, he was a professor of composition at the RAM from 1933 until his death. As a composer his affinities were Francophile and mildly middle-Stravinskian, both influences tempered by an English kind of neo-classicism. He wrote mainly in smaller forms, but his output includes a

polished string quartet and two cello concertos, of which the second is a rhapsodic, one-movement work sub-titled 'El cant dels ocells', based on the Catalan folksong of that name and dedicated to Casals. Murrill was married to Vera Canning, the cellist.

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dramatic

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Film scores: And so to Work, The Daily Round

vocal

Choral: Love not me for Comely Grace, unacc., 1932; Brother Petroc's Carol, unacc., 1940; 2 Songs from Shakespeare's 'Twelfth Night', unacc., 1941; In Youth is Pleasure, vv, pf, 1943; Mag and Nunc, SATB, org, 1945; The Souls of the Righteous, unacc., 1947

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instrumental

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RONALD CRICHTON

Murrin, Jacobus

(*fl* early 15th century). French composer. He was a priest at Aix-en-Provence in 1423. His only known work is a three-part Credo (in *F-APT*; ed. in CMM, xxix, 1962) which like its counterpart from the same manuscript – a three-part Gloria by Susay – is strictly chordal except in the Amen where minims are introduced.

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GILBERT REANEY

Murs, Jehan des.

See Muris, johannnes de.

Murschhauser, Franz Xaver

(*b* Zabern, Alsace, bap. 1 July 1663; *d* Munich, 6 Jan 1738). German composer and theorist. His career can be traced first to Munich, where he was a singer and instrumentalist at St Peter's School in 1676. There he received music lessons initially from the Kantor Siegmund Auer and later, in 1683, from the composer and teacher Johann Caspar Kerll, with whom he studied until Kerll's death in 1693. In 1691 Murschhauser became music director at the parish church of Munich, the Frauenkirche, where he remained for the rest of his life.

His two published volumes of music exhibit south German characteristics of organ music written for use with the Catholic liturgy. Both the *Octi-tonium novum organicum* and the *Prototypon longo-breve organicum* include cyclic compositions of free toccata-like fantasies and fugues written to the psalm tones and based on plainchant melodies. They are important for their variety and the distinction of the fugal writing (see Frotscher). Murschhauser's treatise, *Academia musico-poetica bipartita*, although planned for teaching students composition, is an ultra-conservative manual primarily derived from 17th-century concepts of sacred vocal music. Perhaps the most noteworthy aspect of its contents, in four major sections (1. Von der Music insgemein und insonderheit von denen Intervallis Musicis; 2. Von denen Consonantibus; 3. Von denen Dissonantibus; 4. Von denen Tonis Choralibus, und Figuratis), is the remoteness of Murschhauser's method from 18th-century sacred and secular music. The treatise was attacked with devastating satire by Mattheson in the opening volume of his *Critica musica*, in the first section entitled 'Die melopoetische Licht-Scheere'. As a result, Murschhauser's insignificant treatise is important only as the catalyst for Mattheson's valuable testimony to the continuing conflict in the 18th century between 'old-fashioned' composers still pursuing the contrapuntal practice of late 16th-century sacred music and 'modern' composers largely influenced by the idiom of Italian opera.

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Prototypon longo-breve organicum, org, pt.i (Nuremberg, 1703) [34 pieces], pt.ii (Nuremberg, 1707) [34 pieces]; DTB, xxx, Jg.xviii (1917)

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theoretical works

Fundamentalische kurz- und bequeme Handleitung sowohl zur Figural als Choral Music (Munich, 1707)

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GEORGE J. BUELOW

Murska, Ilma de [di] [Pukšec, Ema]

(*b* Ogulin, 6 Feb 1834; *d* Munich, 14 Jan 1889). Croatian soprano. She studied with Vatroslav Lichtenegger in Zagreb, Joseph Netzer in Graz, and from 1860 with Mathilde Marchesi in Vienna and Paris. In 1862 she made her début in Florence as Marguerite de Valois in Meyerbeer's *Les Huguenots*. She subsequently toured Italy and Spain, and also appeared in Budapest, Paris, St Petersburg, Hamburg and Berlin. She sang at the Vienna Hofoper from 1864 to 1873, and appeared with great success in London, where she made her début as Lucia at Her Majesty's Theatre in 1865. She was a member of Mapleson's company until 1873, and in 1870 sang Senta in *Der fliegende Holländer*, the first Wagner opera to be heard in London. She toured the USA (1873–4) and sang in Australia in 1875. For a brief period she taught in the USA (1880), before retiring to Europe.

Murska's best roles were the Queen of Night and Lucia; she also sang Dinorah, Martha, Isabella (*Robert le diable*) and Ophelia (*Hamlet*). Her voice had a range of nearly three octaves, and in Vienna she was known as the 'Croatian nightingale' because of the brilliance of her coloratura. Her acting, which was sometimes extravagant, was nonetheless effective. Sutherland Edwards found her 'unrivalled in certain romantic and fantastic characters', which corresponded to her own eccentric life.

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NADA BEZIĆ

Mūrtus.

See Muristus.

Musa [West, Wesch], Anthonius

(*b* Wiehe, *c*1490; *d* Merseburg, shortly before 22 June 1547). German composer. He was given the name Musa during his days in the Erfurt humanist circle around Helius Eobanus Hessus. He studied in Erfurt from 1506 and at Leipzig University in 1509, and obtained the master's degree in Erfurt in 1517. There he became a faithful supporter of Martin Luther and the Reformation. At that time he probably met Conrad Rein, who had moved to Erfurt from Nuremberg in 1515 and who may have taught him composition. Musa was a pastor in Erfurt from 1521 and was probably involved in producing the two *Erfurter echiridien* (1524), which are among the earliest hymnbooks of the Reformation. From 1524 to 1536 he was pastor and superintendent in Jena; he was appointed superintendent in Rochlitz in 1537 and finally, from 1544, he was a superintendent and member of the Merseburg consistory. In all these places he played a considerable part in furthering the cause of the Reformation. Melchior Graupitz composed a five-voice epitaph for him.

For a theologian who was not a professional composer Musa's surviving works are astonishingly numerous, and many other works are probably lost. His five-voice setting of Psalm i, in German, is particularly remarkable because the genre of the German psalm motet and the first settings of lengthy spiritual texts in the vernacular became established only after Stoltzer's setting of the German Psalter in 1524. Musa generally composed in a conservative style, but was forward-looking in his frequent use of the 6-5 chord at cadences (II_7b–V–I). It is not possible to make a final assessment of his works for most of them survive incomplete.

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FRANZ KRAUTWURST

Musaeus.

Legendary figure of Greek literature and religion. He is first mentioned by a tragic poet (possibly Euripides, in *Rhesus*, 945–7), in about 440 bce, as a citizen of Athens who had been trained by the Muses and Apollo. The latter reference can only be to the art of singing to the lyre. Aristophanes (*Frogs*, 1038) named Musaeus among the most ancient poets and spoke of him as a healer and a source of oracles, while Plato (*Republic*, ii, 364e3–4) mentioned liturgical handbooks by 'Musaeus and Orpheus, offspring of Selene and the Muses', used in the rites of the mysteries. His role as musician had no importance for either author. In the 2nd century ce, however, Pausanias (i.15.7) noted the belief that Musaeus sang on the hill of the Muses at Athens, and stressed his close relations with the city. Diogenes Laertius (*Lives*, i.3) identified Eumolpus, a pre-Homeric poet-musician, as the father of Musaeus, while other sources reverse the genealogy. Diogenes, too, associated Musaeus with Athens.

These references touch upon the chief attributes of Musaeus: his place as a singer in the far-distant past, the strong local ties with Athens, his connection with the mysteries (those of Demeter at Eleusis) and Apollo, and the near-identification with Orpheus. Certain hymns in honour of the Eleusinian goddesses were attributed to him, and he has even been thought to be merely an eponymous representation of the mysteries. During the Hellenic period, Orphic writers and others actually claimed that Musaeus had invented the hexameter and that Homer later borrowed it, along with much poetry composed by Musaeus or Orpheus.

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For further bibliography *see* Greece, §I.

WARREN ANDERSON/THOMAS J. MATHIESEN

Musard, Philippe (Napoléon)

(*b* Tours, 8 Nov 1792; *d* Auteuil, 31 March 1859). French composer and conductor. He came from a poor background. He learnt the horn and to some degree the violin, which enabled him to take his first steps as a musician in public balls and dance halls on the outskirts of Paris. His first compositions appear to date from this period. Pougin (*FétisB*) stated that Musard paid an early visit to London, where he co-directed court balls; one of his many London publications is entitled *Waltzes, performed at Almacks*

&c. by the Band of Messrs Collinet, Michau and Musard (1821–5). Before 1830 Musard's works were played in Paris at the Vauxhall Ball, under Marchand; after the July Revolution he returned to France and conducted at masked balls at the Théâtre des Variétés. He then became artistic director of a series of popular open-air concerts and dances on the Champs-Elysées, which marked the beginning of the *Concerts-Musard*; these were an immediate and enormous success, and at first involved about 40 musicians. He established himself at the Jardin-Turc, then the Salle St Honoré (later the Salle Valentino) and finally the Salle Vivienne. He also conducted for masked balls at the Salle Ventadour and the Opéra-Comique, and eventually in 1835 and 1836 for the balls at the Opéra itself.

His reputation secure, Musard returned to England and appeared on 12 October 1840 as conductor of the Promenade concerts at the Drury Lane Theatre; the next season he appeared in a similar role at the Lyceum Theatre, where he remained until the end of 1841. He continued to be a popular conductor until 1845. In France he was considered the doyen of dance composers and popular conductors until 1852, but after he retired to Auteuil he was forgotten, and his death was little noticed by the musical press. From 1856 his son Alfred (*b* 1818) revived the concerts of the rue Vivienne (under different names), and made arrangements of some of his father's works for piano (four hands).

Musard's full scores (*F-Pn*) show that his standard instrumental ensemble consisted of a piano with accompanying violin, flute, flageolet and cornet, to which he sometimes added a trombone, ophicleide, string basses, woodwinds and horns. Pougin suggested that he was the first composer to use the trombone for anything other than a purely harmonic purpose. He wrote two types of quadrille: one for the concert hall and one for the ball, drawing on as many as 90 instrumentalists for the latter. If we believe Pougin, the orchestra available to Musard at the Opéra included 48 violins, 14 cornets and 12 trombones. With such forces he did not hesitate to employ sounds such as the crash of broken chairs, or pistol shots signalling the beginning of the final galop of the quadrilles.

Musard was necessarily a showman, but not as flamboyant as Jullien. Pierre Larousse (*Grand dictionnaire*) and an article in *Le ménestrel* (reproduced in *FétisB*) give a humorous glimpse of what his spectacles could be like. He wrote more than 150 waltzes, polkas and quadrilles, the majority based on operas in vogue, but each showing individual inspiration; they were described by the *Revue musicale* as functioning like a 'sample or prospectus' for new operas. His evident versatility was shown in two more serious projects of the early 1830s: a set of three string quartets and the beginnings of a *Nouvelle méthode de composition musicale*, of which four instalments were received by the *Revue musicale* by February 1833.

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(selective list)

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des motifs arabes originaux, arr. pf (1846); Le Palais de Cristal, orch (1852); Les cosaques, quadrille russe sur des motifs originaux russes, pf (1854), orch (1854); Vive Rossini, pf (1854); L'éléphant du roi de Siam, orch (1861); Polichinelle, pf, vn, fl, hn/cornet (n.d.); Quadrille gothique, pf, vn, fl, hn/cornet (n.d.)

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Waltzes: New-York, suite de valses, orch (1853); Le Bosphore, suite de valses, orch (1854); Valse américaine, pf (n.d.)

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Other works: romances, 3 str qts, galops, tarantellas, mazurkas

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GUSTAVE CHOUQUET/DAVID CHARLTON/GERARD STRELETSKI (text), GERARD STRELETSKI (work-list)

Muscadin.

A dance similar to the allemande presumably named after the wine called muscadine. Settings of the melody associated with it and variations upon it occur in the Fitzwilliam Virginal Book (ed. J.A. Fuller Maitland and W.B. Squire, London, 1899/*R*) and other sources of English keyboard music. That by Giles Farnaby (ed. in MB, xxiv, 1965, no.38) is also found under the title *Kempes Moris*, which suggests that the tune was danced to by William Kemp, the well-known Elizabethan dancer and comic actor who performed in England and on the Continent.

MICHAEL TILMOUTH

Muscarini, Girolamo.

See Montesardo, Girolamo.

Musculus, Balthasar

(*b* ?Neustadt an der Orla, Thuringia, ?*c*1540; *d* ?1595–7). German music editor, composer and schoolmaster. He was most probably the 'Balthasar Meuslin a Neapoli ad Orlam' who matriculated at the University of Jena in the summer of 1557. He first worked in his native town, whence in 1575 he sent several songs (probably his lost print of that year) to the town councillors of Amberg and Nördlingen and in 1579 some partbooks to Naumburg an der Saale. Later, he was headmaster of the school at Ziegenrück, Thuringia, until 1595. Since his publication of 1597 was edited for him he was probably dead by then. The four-part songs that make up the *40 schöne geistliche Gesenglein*, which from 1597 always appeared alongside pieces by Jacob Meiland, Orazio Vecchi and other composers, are anonymous settings of German texts, partly in the expressive polyphonic style of the late Netherlands motet, partly in a simple homophonic song style that shows the influence of the Italian villanella and canzonetta. Since they exhibit such a variety of styles and are of such differing quality, it must be assumed that only a few were composed by Musculus himself; some indeed are known to be by Jacob Meiland, Georg Körber, Antonio Scandello and Gallus Dressler. The popularity of the collection and its widespread use in Protestant grammar schools is demonstrated by the large number of editions and by the frequency with which individual pieces were reprinted. Further work needs to be done on the sources; five editions have been established.

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FRANZ KRAUTWURST

Musel, Corneille.

See Nervius, Leonardus.

Muselar

(Dutch).

A term used by C. Douwes (*Grondig ondersoek van de toonen der musijk*, Franeker, 1699) and revived by modern writers to designate Flemish virginals which, having their keyboards placed off-centre to the right, consequently have strings that are centrally plucked for most of the instrument's range. This gives the muselar a distinctive flute-like tone of great beauty, quite unlike that produced by any of the registers of a harpsichord or by a virginal of any other design, and since the late 1960s several makers have constructed replicas of the 17th-century originals.

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EDWIN M. RIPIN

Muses

(Gk. *Mousai*, *Moisai*; Lat. *Musae*, also *Camenae*, from *cano*).

The Muses are of unknown origin. They have been explained as water-nymphs who frequented mountain springs or streams. None of the etymologies proposed for the singular *Mousa* has won general acceptance.

Homer called upon one or more of the Muses at certain crucial points in his writings. In the *Odyssey* (xxiv.60), 'Muses nine in all' mourn Achilles. This ambiguous phrase probably generated the later belief in nine as the canonical number, observed everywhere except at Delphi and Sicyon. Homer remained imprecise, even omitting the distinctive name from the opening line ('Sing, goddess …') of his *Iliad*. By way of genealogy, he offered only the phrase 'daughter of Zeus' (*Odyssey* i.10). His successor Hesiod, writing probably in the late 8th century bce, provided the Muses with a mother as well: she is Mnemosyne or 'Memory', obviously an allegorical figure (*Theogony*, 915–18). More significantly, he described

vividly how they visited him on Helicon and endowed him with the knowledge and command of words to be a rhapsode (22–34). For him, they numbered precisely nine and had individual names (75–9).

The Muses were worshipped at Pieria in Thessaly (near Mount Olympus) and Mount Helicon in Boeotia; similar cults were found elsewhere in Greece. They had particular fields of activity attributed to them principally in the literature and art of the later Roman Empire, although the distinctions among the fields are somewhat blurred: Clio (history, shown in representational art with the kithara), Euterpe (lyric, shown with the double aulos), Thalia (comedy, light poetry, the idyll), Melpomene (tragedy, Aeolic poetry and songs of mourning), Terpsichore (choral lyric and dance, shown with the lyre), Erato (song and the dance, and erotic lyric, sometimes shown with the lyre), Polymnia or Polyhymnia (hymns, dance and mime, shown with the barbitos), Urania (astronomy) and their chief, Calliope or Calliopea (heroic poetry and playing on string instruments) – the true leader of the Muses being of course Apollo Mousagētēs. In mythology, the Muses appear in various contexts: they act as judges in the contest between Apollo and Marsyas; in another contest they defeat the Sirens, who lose their wings and jump into the sea (Pausanias, *Description of Greece*, ix.34.3); and when the Thracian poet Thamyris is so audacious as to challenge the Muses, he is blinded and loses the power of song (*Iliad*, ii.594–600); Apollodorus, i.3.3).

The Muses eventually came to be linked with all the arts and sciences that later antiquity recognized as liberal pursuits. Originally their proper province included no more than the sung or chanted word with musical accompaniment and, secondarily, the dance. This had changed by the time of Hesiod, whose didactic epic was recited. By his time, however, Homeric poetry had established the Muses as an embodiment, collective or individual, of the forces of knowledge and inspiration within the singer. The dancer in Homer is an entertainer; the bard presents, by contrast, an august figure. As a follower of the Muses, instructed and inspired by them, he possesses an almost sacerdotal function. The vatic tradition thus begun survived as an aspect of European literary and musical Romanticism.

With reference to language, the most striking gift of the Muses is the term *mousikē*. Once descriptive of all that was thought to come within their varied domain, it underwent a reductive process to become the modern conception of 'music'. The Muses themselves remain quintessentially Hellenic, without true analogues in any other mythology, representations of the ideal of supreme bodily and intellectual grace.

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For further bibliography *see* Greece, §I.

WARREN ANDERSON/THOMAS J. MATHIESEN

Muset, Colin

(*fl c*1200–50). French trouvère. Allusions in his works to people and places have led to the conclusion that he was probably active in the first half of the 13th century in and around Champagne and Lorraine. Not all the works with such references, however, have been definitely attributed to him. *Quant je voi le tens refroidier* is probably addressed to Gui de Joinville, seigneur of Sailly from 1206 to 1256; *Devers Chastelvilain* tells of two kings, probably Louis IX of France and Thibaut IV, King of Navarre from 1234, and praises the hospitality of the seigneur of Châteauvillain, probably Simon de Broyes (1199–1258): both songs are of doubtful authorship. On the other hand *Or voi le dous tens* is certainly Muset's work; it is addressed to a 'bone duchesse' – perhaps one of several duchesses of Lorraine from the first three-quarters of the century.

The definite works are of a considerable variety of types; they include lais (e.g. *Sospris sui*), a descort (*Or voi le dous tens*), a *tenso* (*Biaus Colins Musés*) and a number of songs which refer to eating and drinking (e.g. *Sire cuens*). Most interesting historically are the references to instruments and the playing of instruments (by which means Muset revealed his profession as a *jongleur*): he mentioned 'la viele et l'archet' (in *Volés öir muse Muset*), the 'flajoet' (*En mai*), 'flaihutel' and 'tabor' (*Encontre le tens novel*); the 'muse' (*Volés öir muse*) may refer to the cornemuse (as well as being a pun on his own name).

Over half of Muset's poems have survived without their melodies. A curious and very clear division exists: one group of songs is transmitted without music in one small group of sources, and a quite different repertory, with melodies, in another group. *Trop volentiers chanteroie* is the one exception in that it survives with melody in the first group. It is, therefore, difficult to determine the actual extent of Muset's work; the confusion of sources may be related to his presumed humble origin. The existing melodies are basically simple in style and form, with a great deal of repetition of smaller melodic elements, a limited compass and a prevalence of syllabic settings. This 'folksong' style is perhaps another indication of the composer's

profession as a *jongleur*. In *Sire cuens* text and music together present a clear picture of the wandering popular musician.

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nm no music

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ROBERT FALCK

Musette (i)

(Fr.).

(1) A small bagpipe, especially one of aristocratic design which achieved popularity in France in the 17th and early 18th centuries. The air supply to the bag comes from a small bellows strapped under the arm. The earliest discussion of its use appears in Mersenne (1636–7). During the 17th century the instrument was used to play rustic dances, such as the bransles found in the first treatise on the instrument, by Borjon de Scellery (*Traité de la musette*, Lyons, 1672/R). The instrument described by Mersenne and Borjon had a range of ten notes (*f*′–*a*″) and drones in F and B♭.

In the early 18th century a second chanter was added, giving the instrument a range to *d*‴ and allowing the possibility of double stops. The drones in C and G were the most frequently used, and most music for these instruments is in those tonalities, although D and A tunings were also possible. This instrument and its technique are described methodically in Jacques Martin Hotteterre's *Méthode pour la musette* (Paris, 1737/R). The extension of the instrument coincided with its involvement with chamber music. Sonatas and suites for one or two musettes with or without continuo were published by Boismortier, Corrette, Lavigne, Aubert and others. By far the most prolific composers were the brothers Esprit-Philippe and Nicolas Chédeville; they also arranged works of Vivaldi, dall'Abaco and other Italians for the musette. Corrette wrote 22 concertos suitable for musette and strings. The instrument was assigned obbligato parts in cantatas by Montéclair, Corrette, Boismortier, Lemaire and Dupuits. It was used by Lully in stage works (among them *Isis* and *Thesée*), and later by Montéclair, Leclair, Rameau, Campra and others in operas and ballets. By 1760 the musette was in decline. For an account of the physical characteristics of this instrument *see* Bagpipe, §6.

(2) The 'musette de Poitou' of the 17th century was a simple bagpipe, and like the *biniou* of Brittany was accompanied by an Hautbois de Poitou (a bagless chanter), or by a consort of such instruments including a bass. The consort was described and illustrated by Mersenne (in *Harmonicorum libri XII*, book 5, proposition 34) and is repeatedly mentioned in documents relating to musicians of the Grande Ecurie du Roi, which included a group called 'Les Musettes et Hautbois de Poitou'; among its members were Jean Hotteterre (1) and later the flautist Michel de La Barre (see Benoit). The 'hautbois de Poitou' had a wooden reed-cap, shown in the frontispiece of Borjon's *Traité de la musette*.

Many specimens of the 'hautbois de Poitou' in museum collections probably date from the 18th century, and it was following the same tradition that Paris woodwind makers began in the 1830s to produce the small oboe without reed-cap which has since been called 'musette'. It supplied rural colour to the urban *bal musette* and was further popularized at concerts like those of Louis Jullien, who himself performed on it in England in imitation of the Scottish bagpipe. Pitched a 5th above the oboe and 31 to 36 cm in length, it is made in two joints and has seven finger-holes, a thumb-hole and two vents in the bell. The reed is shaped like that of an oboe, but is a little smaller. Later a simple keywork was added, and such models, usually made of blackwood, were still offered for sale in the 1930s for domestic

amusement, along with similarly constructed flageolets. Another type with a wider bore, modelled on the Breton bombarde, was introduced about the middle of the 19th century by Frédéric Triébert: it was named in advertisements 'hautbois pastorale', and subsequently even fitted with a keywork of the Boehm system.

(3) A dance-like piece of pastoral character whose style is suggestive of the sound of the musette or bagpipe. The bass part generally has a drone (*bourdon*) on the tonic and the upper voice or voices consist of melodies in conjunct motion, sometimes but not always in quick note values. Various metric structures were used and the tempo is moderate.

The dance that bears the name and was performed to the music has a languid, fragile character. Three choreographies have survived in dance notation (see Little and Marsh, *La Danse Noble: an Inventory of Dances and Sources*, Williamstown, MA, 1992, nos.6160, 6140 and 2480). *La muszette a deux* is an entry for two ladies performed in Act 4 scene iii of Destouches' *Callirhoé* (1712); *La musette* (1724) is a duet for a gentleman and a lady; and *The Diana* (1725), also a duet for a gentleman and a lady, is in slow triple metre. Musettes appear as early as Campra's *Les muses* (1703), where the sound of the musette is imitated in a minuet of an entrée, *La pastorale*. Others occur in Campra's *Les âges* (1718), Lalande and Destouches' *Les éléments* (1721), Handel's overture to *Alcina* (1735) and his Concerto grosso op.6, and Mozart composed one for *Bastien und Bastienne* (1768) to announce the arrival of the Sorcerer.

Musettes were also composed for keyboard, the execution of which, according to Türk (*Clavierschule*, 1789, p.401), should be 'schmeichelnd und geschleift' ('coaxing and slurred'). Perhaps the most elegant examples are the *Muséte de Choisi* and *Muséte de Taverni* for two harpsichords by François Couperin (*Pièces de clavecin*, XVe ordre, 1722). These were written to be performed one after the other, and the imitative beginning of the *Muséte de Taverni* (ex.1) recalls the rustic sound of two bagpipes. J.S. Bach composed several pieces in musette style, including the 'Gavotte ou la musette' in the Third English Suite (bwv808) and the forlana of the Orchestral Suite in C major (bwv1066). In the 20th century the form has been used by Selim Palmgren in his *Country Dance* (*Musette*) (1922) and Schoenberg in the Suite for piano op.25 (1921–3).
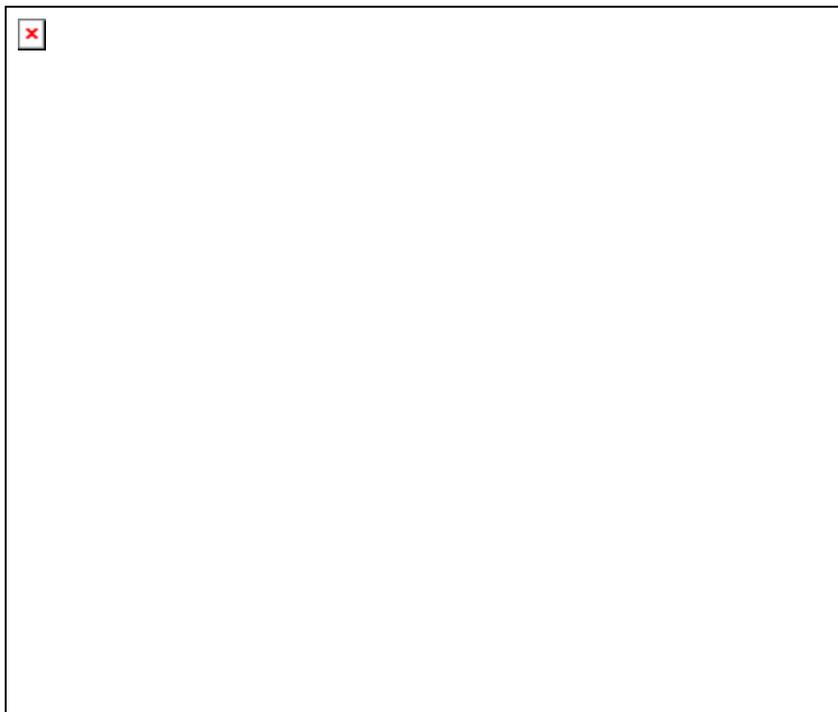
(4) Two shawm-like double reed instruments used in some Swiss Protestant churches from about 1750 to 1810, called *basse de musette* and *dessus de musette* by later museum curators who found examples in their collections; *See* Hautbois d'église.

(5) The name by which the button chromatic Accordion is known in France (in Russia it is called *bayan*). 'Musette tuning' is where each key or button on an accordion is coupled to three reed banks; the middle one is tuned 'pure' and the outer ones are tuned respectively sharp and flat to the main note, producing a characteristic wide tremolo.

(6) A small Conservertoire-system oboe in F created by Marigaux for Heinz Holliger (*see* Oboe, §III, 6.)

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ROBERT A. GREEN (1), ANTHONY C. BAINES/R (2), MEREDITH ELLIS LITTLE (3)

Musette (ii).

An Organ stop.

Musgrave, Thea

(*b* Barnton, Midlothian, 27 May 1928). Scottish composer. She began her studies at the University of Edinburgh with Gál, whose teaching of counterpoint formed a firm foundation for her compositional technique. She was also influenced by Tovey (though she never knew him), and was in particular concerned with developing Tovey's sense of 'long-term harmony', i.e. implying a number of harmonic relationships over an extended period of time: 'the overall line of what a piece would be' (Musgrave); in her final year at Edinburgh, she was awarded the Donald Tovey Prize. In 1949, on the advice of Curzon, she went to the Paris Conservatoire to study with Boulanger. Whereas Gál had emphasized line, Boulanger concentrated on minute details discussing, for example, the choice of a single instrument in a richly textured chord. Musgrave remained as a private pupil of Boulanger until 1954, winning the Paris Conservatoire's Lili Boulanger Memorial Prize. Her first commission, for the Scottish Festival in Braemar (*Suite o'Bairnsangs*, 1953), came while she was still in Paris.

In her final year the pianist Margaret Kitchin suggested Musgrave write to Glock to see if there might be a teaching position at the Dartington Summer School and she subsequently embarked on the first of four valuable years there. Concurrently, BBC Scotland commissioned *Cantata for a Summer's Day*, which brought her to public attention. Early reactions to her work (from her contemporaries John Warrack and Donald Mitchell among others) were largely positive if guarded, citing a conservative, clear approach with an emphasis on diatonic melodies and a natural facility for fusing music and language. During this time Musgrave travelled to the USA and studied at Tanglewood with Copland; she was also much influenced by the music of Ives and Babbitt. Returning to Britain, she took up, in 1959, an extramural lectureship for London University at Teddington. Increasingly she turned away from her earlier declamatory, often modal writing in favour of serialism; works from this period include the *Triptych* for tenor and orchestra (1959), the Trio for flute, oboe and piano (1960), *Perspectives* (1961), *Sir Patrick Spens* (1961) and *Sinfonia* (1963). Throughout,

Musgrave's formative friendship with Glock resulted in a strong ally at the BBC.

In 1963 Musgrave wrote the incidental music to a BBC television play by Ken Taylor, *The Devil and John Brown*, based on a true story of a Scottish mining village, set around 1835. The story struck her forcibly, and she decided to accept no further commissions in order to concentrate on an operatic treatment of these events, entitled *The Decision* (1964–5). Working with the Scottish poet Maurice Lindsay (who had also written the libretto for her 1955 one-act opera, *The Abbot of Drimock*), Musgrave told the story of a miner trapped underground. She asked Lindsay to supply her with 'heightened, lyrical prose' to temper her forays into strict serialism. *The Decision* thus combines elements of Musgrave's early modal austerity with a use of tone rows, resulting in an eclectic lyricism. The opera reveals a complex, contrapuntal style replete with motifs associated with individual characters, intertwined with themes that underscore crucial events. As the plot unravels through a series of flashbacks – a dramatic device to which she would frequently return – musical gestures take on dramatic significance.

If *The Decision* proved a turning point in Musgrave's development, it was because it led her to understand that her musical creativity relied essentially on dramatic confrontation. In the Chamber Concerto no.2 (1966), she took inspiration from Ives and his way of juxtaposing different tempos. Unaware of Britten's 'curlew' sign or Lutosławski's 'controlled aleatorism', she wrote individual cadenzas for each instrument. At times, one player's cadenza acts as a cue for the following player, at others, the instruments rally to a specific point in the score. Elsewhere different players take full charge of the ensemble. Musgrave's consideration of these internecine tensions culminated in a dream in which, during an orchestral piece, the clarinet player stood up and led an orchestral mutiny. Within days, the CBSO commissioned her to write the Concerto for Orchestra (1967), in which the clarinettist does indeed interrupt the first orchestral tutti by suddenly standing up and delivering a defiant musical phrase. The clarinet subsequently 'gives' tailor-made themes to various members of the orchestra, each player in turn rising to become both a soloist and, briefly, leader. Though control is wrested away from the conductor and the players allowed a semblance of liberty, the work remains tightly notated without aleatory passages.

Musgrave further pursued the ramifications of freedom within form with the Clarinet Concerto (1968), commissioned by the BBC SO. Based on a concerto grosso model, the orchestra is divided into a series of concertante groups. The soloist walks from one section to another, visually underpinning the musical structure. In the Horn Concerto (1971) the brass section is instructed to spread across the concert hall while maintaining a dialogue with the on-stage soloist. The Viola Concerto (written for her husband Peter Mark in 1973), poses an egalitarian response to the musical inferiority historically accorded viola players. Incited by the solo player, the violas become increasingly agitated until the entire section stands and plays, eventually forcing the conductor to bring in the brass to silence them. The violas' civil disobedience is quashed by the conductor's totalitarian response, yet the soloist proves a cunning diplomat: joining the brass the

soloist instructs them in the viola's theme. In an age that has witnessed a concerted attempt to demystify the orchestra through community and educational music schemes, Musgrave's orchestral works seem increasingly prescient. For her, the orchestra as simply an efficient corporate machine holds little inspiration. Instead, she focusses on the players themselves, the challenges and rewards of group activity, combined with the exhilaration and fear in literally taking a stand.

In 1973 Musgrave presented eight broadcasts for the BBC entitled *The New Sounds of Music: Why and How*. The main purpose of these talks was to make electronic music more accessible, for by the late 1960s, she herself had been experimenting with tape. Her ballet *Beauty and the Beast* (1968–9), *Soliloquy* for guitar and tape (1969) and *From One to Another* for viola and tape (1970), each involve combining pre-recorded music with live performance, while in her chamber opera *The Voice of Ariadne* (1972–3) the tape part is put to a dramatic purpose. A count becomes obsessed with a lost statue of Ariadne, and her voice, which beckons to him throughout and which only he can hear, is an eerie siren song on pre-recorded tape. Eventually the voice of the count's wife joins with that of the taped voice, which gradually fades, restoring the count to the countess: the tape music represents beauteous, intransigent form among the malleable humans. In Musgrave's 1981 radio opera *An Occurrence at Owl Creek Bridge*, the accompanying tape provides what at first seems to be simple sound effects – rushing water, running footsteps, horses' hooves. Only at the end does the listener realize that the naturalistic sound effects are not real, but are the wearied imaginings of a dying man.

Musgrave has proven a prolific as well as highly regarded opera composer, accruing both critical and popular success for her full-length works for the stage, *Mary, Queen of Scots* (1975–7), *A Christmas Carol* (1978–9), *Harriet, the Woman Called Moses* (1984, commissioned jointly by Covent Garden and the Virginia Opera, but yet to be staged in the UK) and *Simón Bolívar* (1989–92). Her work in developing and promoting opera in Norfolk, Virginia (she moved to the USA in the late 1970s) has also been of great importance. Instrumentally she has been inspired to work for among others, Bream, Pears, Glennie, Tuckwell and Nicholas Daniel. The recent orchestral *Phoenix Rising* (1997), which includes a floor plan and stage directions within the score, reveals her continuing desire to reconcile individual idiosyncrasy with *esprit de corps*.

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JENNIFER BARNES

Mushāqa, Mīkhā'īl

(*b* Rashmayyā, 1800; *d* Damascus, 1880). Lebanese physician and polemicist. Among his many writings is a treatise on music, the earliest manuscript of which is dated 1840. This is the most important Arabic work on the subject from the first half of the 19th century. It is always referred to as the first text in which, with an explicitly mathematical formulation resulting in precise string sections, the modern theory of a 24 quarter-tone octave is articulated. But his definitions, which presage much later inquiry on norms of intonation, are tucked away in a concluding section, so that the bulk of the work is generally ignored.

In fact, Mushāqa's treatise is concerned primarily with scale, instruments and mode, and forms part of a tradition of description and definition exemplified by the treatise of Cantemir and, in Arabic, the anonymous *Shajara dhāt al-akmām* ('The tree with calyxes'). All regard the theoretical octave as made up of a set of primary notes between which are intercalated secondary ones, and Mushāqa adds to their number by filling the gaps left by earlier writers. The ensuing account of instruments covers chordophones (including the violin) and aerophones, and gives a detailed account of lute tuning. But particularly important is the extensive catalogue of modes, both for its descriptive content, with each mode being defined in terms of a basic melodic matrix, and for its insight into the differentiation of Syrian practice from the Ottoman system of the day.

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OWEN WRIGHT

Mushel', Georgy Aleksandrovich

(*b* Tambov, 29 July 1909; *d* Tashkent, 1989). Russian composer and pianist. He studied composition with A.N. Aleksandrov, Gnesin and Myaskovsky and the piano with L. Oborin at the Moscow Conservatory, graduating in 1936. He was a member of the Composers' Union. In 1936 he moved to Tashkent, where he taught at the conservatory, being appointed professor of composition in 1976.

Mushel''s output embraces many formats; he laid the foundations for a number of genres hitherto non-existent in Uzbek music, including the piano concerto (of which he wrote six), the symphony and piano music. His style, based on deep study of the traditional music of many eastern countries, organically combines features of Western and Russian music with those of Uzbek folk music and oral tradition. Although Mushel' frequently made direct use of folkmaterial, especially folksong, his work subtly embodies the main features of Uzbek folkmusic, not only in modal and textural terms – in his employment of diatonic collections and his imitation of the sounds of the *dutar* and *karnay* – but also in matters of rhythm (such as the virtuoso *ussul'* techniques played on the folk percussion instrument the *nagora*) and form (such as the climactic rising wave device, *audzhev*).

Mushel' introduced the principles of imitative polyphony to Uzbek art music, and his many fugues on folk themes opened the way to the transformation and development of traditional monody in a polyphonic context (*24 Preludes and Fugues* for piano).

Mushel' was a professional pianist, and created an original style in his compositions for the instrument, with sensitive feeling for texture and the colours of different registers and with a full exploitation of the whole range of contemporary pianism. In his *24 Preludes and Fugues* elegance, lyricism, a fondness for the contemplative and the picturesque, and an acute sense of genre are combined with impressive élan and dynamism, and concerto-like brilliance and scale. Mushel' was also active as a painter, and his work was frequently shown at exhibitions in Tashkent, Moscow and other cities. He also had a keen interest in science, especially physics. His wide-ranging musical aesthetic was enriched and deepened by his responsiveness to literature and the plastic arts. As a teacher, Mushel' influenced many other composers of Tajik, Kazakh, Kyrghyz and other nationalities as well as Uzbek. His music has often been performed outside Uzbekistan – in Russia, Germany, Czechoslovakia, Hungary, Austria and Britain.

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ALLA VLADIMIROVNA GRIGOR'YEVA

Mushtaq.

Sassanian mouth organ. *See* Iran, §I, 5.

Musi [Degli Antoni], Maria Maddalena ['La Mignatti', 'La Mignatta']

(*b* Bologna, 18 June 1669; *d* Bologna, 2 May 1751). Italian soprano. She was the daughter of Antonio Maria Musi and Lucrezia Mignati, from whom she perhaps inherited her equivocal nickname ('the Leech'), and was one of the most admired and highest-paid female singers of the day. In Reggio nell'Emilia in 1688 she sang Amore in the Prologue to the operatic tableau *Amor non inteso* (composer unknown). She was in the service of Duke Ferdinando Carlo Gonzaga of Mantua from 24 June 1689, who assigned her an annual salary, the privilege of a passport and the designation 'virtuosa', a title she kept until at least 1702. She performed in many Italian cities, including Piacenza, Genoa, Parma, Modena, Milan, Bologna and Naples. In 1703 she married the composer Pietro degli Antonii. Her last

known public performance was in Ferrara in 1726, in *La fedeltà creduta tradimento* (composer unknown).

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<div align="right">PAOLA BESUTTI</div>

Music.

The principal subject of the publication at hand, whose readers will almost certainly have strong ideas of the denotative and connotative meanings of the word. Presenting the word 'music' as an entry in a dictionary of music may imply either an authoritative definition or a properly comprehensive treatment of the concept of music, at all times, in all places and in all senses. That last would require discussion from many vantage points, including the linguistic, biological, psychological, philosophical, historical, anthropological, theological and even legal and medical, along with the musical in the widest sense. Imposing a single definition flies in the face of the broadly relativistic, intercultural and historically conscious nature of this dictionary.

Selecting from a number of alternative viewpoints, this article addresses issues and approaches to perspectives that exhibit the great variety of the world's musics and of the diversity of cultural attitudes and conceptions of music. The verbal definitions provided in standard linguistic and musicological reference works, even counting only those in English, differ substantially, and the *de facto* definitions as expressed in human description and activity provide even greater breadth. Different societies, subcultures, historical periods and individual musicians may have sharply differing ideas on what constitutes music and about its characteristics and essentials, its significance, function and meaning. Providing a universally acceptable definition and characterization of both word and concept is beyond the capacity of a single statement by one author, and this article is thus a modest compendium sampling the views found in the literature of historical musicology and ethnomusicology, perforce omitting detailed discussion of the viewpoints of a number of relevant disciplines including psychology, physics, aesthetics, pedagogy and music theory.

The following paragraphs thus consider, first, formal definitions and properties of the word 'music' in English and – to a smaller extent – its equivalents in some other European languages, including considerations of etymology, reference works of different kinds, European authorities of the past and local traditions; the fundamental ideas about music as a concepts and its characteristics, boundaries and relationships in a sampling of cultures; and third, the concept of music in its use by musicologists and as

an issue in musicological thought, including consideration of definitions of the word and the concept in music dictionaries, its central characteristics, its relation to the other arts, human culture more generally and society, its classification, its existence as a universal phenomenon and the issue of approaching the art as the world of music or musics. For discussion of music from psychological and other relevant perspectives, and the concept in earlier periods of European music history, *see* (for example) Psychology of music; Philosophy of music; Physics of music; Sociology of music; Sound; Medieval; and Renaissance.

1. Contemporary Western culture.

In Western culture, generally, the word 'music' or its cognates denote or suggest a unitary concept, in the sense that all 'music' is to an equal degree music, and the term 'music' applies equally to art, popular, folk and other strata or genres. In the Western conception, however, not all music is equally valuable, and the shape of the concept tends to depend on the observer's social group. Adherents of art music usually see the classics as the pinnacle of a musical pyramid, below which are the other kinds of music – folk, musical comedy, ordinary popular, rock and country music (in the USA) – in an ordered hierarchy. The hierarchical principle is present also within the sphere of art music. On the other hand, those who identify themselves with other musical styles or genres such as jazz or popular music may see the world of music less as a hierarchy than as a group of musics of equal quality, among which certain styles or, even more, certain individual performers stand out.

More specific characteristics of individual Western societies may sometimes be apprehended through the study of terminology. For example, instrumental music may be more quintessentially 'musical' than vocal music. Thus, the Czech word for music, *hudba*, denotes primarily instrumental music and suggests vocal music in a secondary way. The word *muzika* suggests instrumental music specifically. Basic terminology may also incorporate concepts of the shape of the musical world. For one prominent example, the words *Musik* and *Tonkunst* in German are synonyms, although *Musik* is the more comprehensive. More explicitly, however, *Tonkunst* suggests Western art music and is hardly ever encountered in literature about popular, folk or any non-Western music. It is rarely found in German literature about music outside a given culture area. Terms such as 'populäre Tonkunst' or 'Tonkunst der Stämme' ('tribal musical art') are not found, and while the musicological and belletristic literature may frequently refer to 'deutsche' and possibly 'italienische Tonkunst', it rarely mentions 'die Tonkunst der Engländer' or 'amerikanische Tonkunst'. The term is used to suggest both quality and familiarity. The Dutch *toonkunst*, similarly used for 'art music', is less widely found.

Cultures that demonstrably (by terminology or behaviour) possess the concept of music may nevertheless vary in drawing its boundaries, in the degree to which term and concept coincide with sound-spectrum and in the acceptability of sounds within the spectrum of music. In contemporary

Western cultures, the boundaries are firmly drawn, if individually and without unanimity; something either is music, or it is not. Everyone might accept Haydn and jazz as music, and not all would include John Cage's Imaginary Landscape no.4 (1951), for 12 radios, or perhaps music for *Sprechstimme*, yet a typical designation of the latter sounds would probably count it as 'almost, but not quite' music.

Although it associates music with the gamut of emotions and moods, assigning it a role in the expression of grief and branding some of it as dangerous, the Western world (and many but not all other cultures) most generally sees music as a positive phenomenon. In English, 'music' is used as a metaphor for beautiful, welcome or desirable sounds. Thus 'my heart sings' expresses happiness. The mewing of one's favourite cat or the barking of one's dog is 'music to my ears', as is the telephone voice of a long-lost friend or the jingling of coins. At the same time, various animal sounds are assigned musical quality. Birds 'sing', and the sounds of whales and porpoises are usually associated with music, as is the 'trumpeting' of elephants and the 'song' of swans – but not the barking of non-favourite dogs. The sounds of many species which, objectively, bear roughly equal similarity to some kinds or styles of music are relegated to noise. In part, this may reflect the standing of these animals in (traditional Western) human opinion; people view birds, whales and porpoises more favourably than cows, monkeys and wolves; the former are therefore capable of music-making, while the others, whose voices may be similar to certain conventional music sounds, are excluded. A person who is singing or whistling is assumed to be happy.

In Western culture, music is a good thing, and it is good people who are associated with music. Shakespeare: 'The man that hath no music in himself, nor is not moved with concord of sweet sounds, is fit for treason, stratagems, and spoils; … Let no such man be trusted' (*The Merchant of Venice*).

If metaphorical extensions to incorporate the 'good' characterize modern Western popular culture, incorporation of the powerful, essential and universal could characterize European thought of the ancients and of the Middle Ages. The Pythagorean concept of 'harmony of the spheres', associating musical harmony (in the most general sense of the word) with mathematical relationships among 'spheres', that is, bodies in the solar system, relates music to other domains of culture but at the same time gives it a position emblematic of natural cooperation and concord. Boethius's conception of music as signifying the concept of harmony in various senses of the word, as suggested by the division of music into the familiar three areas – *musica mundana* (harmony of the world and the universe), *musica humana* (harmony of the human body and soul) and *musica instrumentalis* (musical sound) – played a major role in medieval thought. The tendency in many treatises from Boethius (see *StrunkSR*) up to the 18th century (e.g. Johann Walther's *Musicalisches Lexicon*) to concentrate on complex classifications of music by function and genre shows a shape of the music concept contrastive with that generally held in the 20th century and the early 21st.

2. East Asia.

Although no single word in Japanese encompasses the same ground as the English word 'music', Japanese culture accepts the broad definition of the music concepts used in the West, as suggested by the Japanese scholar Shigeo Kishibe (1984). Western music, traditional Japanese music and the music of other societies are all equally considered to be music. The shape of the concept, however, emphasizes a firm classification of categories and genres, determined by function, instrument, and time and place of origin. Thus the *gagaku* repertory of the Imperial Court Orchestra includes 'music of the left', originating in China and India, and of the 'right', including pieces from Korea and Manchuria. Various works on Japanese music distinguish importantly between *biwa*, koto and *shakuhachi* and shamisen music, between concert, dance, theatre and folk music. Despite the significance of stylistic combinations and syncretism among various Japanese traditions and between Japanese and foreign, and eventually Western musics, the significance of boundaries, symbolized by terminology and the use of distinct notation systems, is an important characteristic.

The multiplicity of genres and intercultural combinations is even more pronounced in Chinese culture. But it is important to understand that the concept of music in the broad sense, *yue*, has had a consistent history. The same ideograph, according to Ming Liang (1985, p.11), may also be pronounced *le*, meaning enjoyment and happiness. The ancient form of the ideograph 'embodies all the arts: the performing arts of music and dance, literature, the fine arts, architecture and even the culinary arts as well'. This use of a term for the arts with gradually narrowing scope to music parallels the history of the term 'music' – the domain of the Muses – in European antiquity. In its shape, the music concept distinguishes importantly between Chinese and other music, separating not by style as much as by origin, regarding Western music by Chinese composers as intrinsically 'Chinese' and closer to traditional Chinese music than to European, and maintaining the Chinese essence supported only by Western musical techniques.

3. Iran and the Middle East.

A system of nomenclature and conception in contrast with the Western is provided by the musical culture of Iran, which may be considered illustrative of Middle Eastern Islamic cultures in general (and is thus discussed in somewhat greater detail than others). On the surface, the concept of music exists as it does in the West, its shape dominated principally by the division between vocal and instrumental music, with other important distinctions between sacred and secular, composed and improvised. A major characteristic of the concept is its use of two contrasting terms to denote musical sounds: *musiqi* and *khandan*. *Musiqi*, borrowed from Arabic (and in turn from Greek), refers to the broad spectrum of music as does 'music' in Western culture, but it is used explicitly to designate instrumental music and less for vocal music; it refers to metric, composed sounds more than the non-metric and improvised. It is not used for sacred music but is reserved for secular social contexts. *Khandan*, on the other hand, is glossed in dictionaries as 'reading, reciting, singing' and is used most to indicate non-metric, improvised, sacred and serious genres (see also al-Faruqi, 1985).

In authoritative treatises (medieval and recent, in Arabic and Persian languages), the concept of music as denoted by *musiqi* is often the object of ambivalence and criticism. The more it departs from the principles of *khandan*, the more it should be eschewed by the devout Muslim. Moreover, such authorities as al-Kindi, al-Farabi and Safi-uddin deal with music as a collection of genres and types, each of which must be considered separately, and do not follow a holistic approach. In contemporary everyday life, the concept of music is ordinarily presented as a set of genres as well, *musiqi* being designated with adjectives such as *sonati* (traditional), *mahalli* ('regional', folk), *khoregi* (foreign) and so on.

The term *musiqi* is widely reserved for instrumental, metric and (most commonly) composed and not improvised music, and it is possible to rank genres and types of music in accordance with characteristics of style, text and social context, arriving at the conclusion that they have varying degrees of musicality. Singing (or chanting) the Koran is totally *khandan* and has (by the Persian terminology) no musical quality. Classical vocal improvised music has some, while composed, metric pieces with ceremonial implications, such as the *pishdaramad*, are definitely *musiqi* but lack the full range of undesirable implications suggested in pieces with a primarily virtuoso intent, such as the *chahar mezrab*, or of Westernized music, to say nothing of totally secular music such as night-club performances. All of this suggests that, in contemporary urban Iran, the sounds that might be considered to be music in Western culture would be regarded as music to varying degrees.

The positive metaphorical extensions of music in Western culture seem to be hardly prominent, or perhaps even absent, in Middle Eastern Islamic cultures. Indeed, the failure to designate as music some genres that are musical in the sense of structural identity with what is labelled as music may be the opposite of the metaphorical extension, a kind of metaphorical contraction. One might conclude that the concept of music as highly valued and greatly desired in many contexts correlates with a broad definition, and the opposite – ambivalence of hostility towards music – with a narrow one. But the context for all of this is the fact that, in both cultural systems, music (by the Western definition) is widely used in many contexts and is ubiquitous in worship, ceremony, entertainment of the élite, narrative, dance and much more. The actual uses of music in the two cultures are similar, but in their conception, definition and evaluation of music the two differ importantly.

4. India.

It would be a mistake to assume that the various cultures of South Asia are united in their terminology and conception of music. The high culture of Northern India has concepts that parallel Western ones as well as those of China. According to Lewis Rowell (1992, pp.9–10), the word most closely equivalent to 'music' is *sangita*, which in early times encompassed music and dance (somewhat like the Chinese terminology) but which later came to mean something like 'music'. In modern-usage, it is the Indian vernacular word closest to 'music' but (being closer perhaps to *Tonkunst*) refers, most specifically, to classical or art music. The word *gita* or *git* in

combination with other words designates different genres, such as *filmi git* (film music or film songs) and *lok git* (folk or people's songs).

Complex taxonomies are characteristic of Indian philosophy and cosmology. In the theoretical literature of Indian music, *sangita* is divided into categories involving stylistic traits, instruments and instrument types, association with religious categories, dance and drama; and is itself a subdivision of categories of thought and creation such as rhythm, emotion and ritual.

5. Some African cultures.

Except in their adoption of Western terminology and concepts, many African societies may not have a conception of music matching the holistic one in Western culture. On the one hand, a view widely expressed by African musicians and scholars explaining their cultural system to outsiders concerns the degree to which they regard music as a component of social life and culture. One often cannot speak about music outside its specific cultural context, and it may be difficult to consider musical events in totally different contexts to be part of the same cultural domain. On the other hand, the ease with which many African societies have adapted to the English or French conceptions of and terms for 'music' suggests that the domain exists, integrally, even where no term is available. A small sprinkling of examples follows.

The Hausa people of Nigeria, according to Ames and King (1971), have an extraordinarily rich vocabulary for discourse about music, but (p.viii) no single word for music. A loan word, *musika* (from Arabic), refers to 'a limited number of [Koranic scholars]'. There are terms for various kinds of performance, contexts and performers, but nothing that refers directly to organized sound. Ames and King conclude that the nearest equivalent to a generic word for 'music' is *rok'o* (specifically, 'begging'), but that it too does not cover all organization of sonorities, excluding, for example, amateur music-making, and is actually a reflection more of social attitudes towards the musician rather than a reference to his product.

Alan P. Merriam (1964, pp.64–6) showed that the Basongye of Zaire had a broad conception of what music is, but no corresponding term. Contrast between music and non-musical noise was presented to Merriam in aphoristic statements, such as 'when you are content, you sing; when you are angry, you make noise. A song is tranquil; a noise is not. When one shouts he is not thinking; when one sings, he is thinking'. To the Basongye music is a purely and specifically human product.

According to Charles Keil (1979), the Tiv people of Nigeria also have no word for music as a whole; but Keil questions the validity of using the presence or absence of a term for drawing conclusions about the existence and shape of the concept. Nevertheless, the close association of music with other activities suggests that the Tiv, like many of the world's peoples, have little occasion to talk about all the musical sounds made by humans as a unit, and in separation from their contexts.

Shona, the main language of Zimbabwe, has a word derived from the English 'music', *musakazo* (glossed as 'continuous instrumental music' in

M. Hannan: *Standard Shona Dictionary*, Harare, 1984). But the most common Shona word associated with the concept of music is *tamba*, 'to play', which is also used for dance and for music and dance together.

In one of the few published syntheses of African music (1974), J.H. Nketia avoided dealing with the question of a comprehensive term in African languages, but, in the context of stressing the close association of music with social and communal events and dance, analysed the homology of music and speech in Africa. In contrast to other theoreticians who emphasize the contrast between these two modes of communication, Nketia wrote (1974, p.177) that 'African traditions deliberately treat songs as though they were speech utterance'. The distinction between speech and song, important in many societies for establishing the existence of a 'music concept', is blurred in some African societies, in which in heightened speech, spoken and sung solo and choral recitations, the use of 'rapid delivery of texts, explosive sounds … vocal grunts, and … whispers' is important.

Although it is dangerous to generalize about African musical cultures, it would seem that the African conception of music is similar to that of the West in its use for designating desirability and positive value; and that it may be related to that of the Middle East in the absence of a single concept with sharp boundaries and its use of a continuum extending from conventional speech to (by Western standards) typical music-making.

6. Some Amerindian and Oceanian cultures.

In some (or perhaps many) North American Indian languages, there is no word for 'music' as distinct from the word for 'song', possibly because of the predominance of vocal music; flute melodies too are widely labelled as 'songs'. In some Amerindian societies – no information on the vast majority of cultures is available in publications – the concept of music nevertheless is substantially unified, resembling Western culture more than African and Middle Eastern ones.

The Blackfoot people of Montana may serve as an example. Their traditional culture distinguished sharply between songs, which had supernatural sources, and speech, of human provenance. Songs were not principally vehicles for conveying verbal meaning and had an existence outside the natural world. There were no expressive forms intermediate between speech and song. Music was human-specific; animals did not 'sing'. To the ethnomusicological observer music seems to have been, and to continue to be, a system that reflects or reproduces the social system, a kind of conceptual microcosm of society and culture. Songs varied in significance, but all, unlike the musical forms of Iran, were equally 'songs'. Normal music had percussion accompaniment but drumming alone was not covered by the term for song. Additionally, the Blackfoot language has a word, *passkan*, which applies to events including singing, dancing and ceremony – in English usually rendered as 'dance' even when dancing itself is not the most prominent component.

An attempt to define music in Blackfoot culture illustrates the different results from the three approaches mentioned. Using authorities such as myths and language dictionaries, one finds no specific word for 'music' but

there is the less comprehensive 'song' and the more comprehensive 'dance-song-ceremony'. Asking the casual Blackfoot bystander did not yield definitions but produced indications of the positive value of music, its close relationship to the rest of Blackfoot culture and its categories, and its importance. Observations of behaviour, however, have suggested that music is a clearly defined and perceived domain of culture, distinct and integrated (Nettl, 1989).

In a detailed discussion of musical terminology of the Oglala Sioux, William K. Powers (1980, pp.26–8) suggests that the concept of music is definitely present but must be discovered by a different approach from those mentioned above. Although no single word to translate 'music' exists, two important linguistic morphemes (*ya*, relating to 'mouth', and *ho*, relating to 'sound') serve to integrate a large number of objects, ideas and processes involving music. Pointing out that the place of music may vary in the conceptual universe of various cultures, Powers suggests that 'where Euro-American music is conceived to be cultural and employs an analytical model for purposes of description and analysis, the Oglala perceive their music to be natural [i.e. not man-made] and employ a synthetic model [i.e. displaying a tendency to combine two or more elements to form a unit] to describe and analyze it' (p.27).

The 'Are'are people of Malaita, in the Solomon Islands, also have no term uniting all kinds of music (Zemp, 1978, p.37), but they 'perceive twenty musical types with variants which they classify in four categories of unequal size': '*au* (bamboo), '*o'o* (a slit-drum), *nuuha* (song) and *kiroha* (referring to a sound game played under water, leading to specific glosses of stamping-tubes, panpipe ensemble and beating the slit-drum). The basic 'Are'are musical terminology is derived from these four morphemes, and the fact that the particle *kiro* is used for designations in all four categories suggests the existence of a unified conception of music.

According to Anthony Seeger (1987), the Suyá of Amazonian Brazil have a conception of music whose shape and area of emphasis differ from those of the modern Western conception. Song 'is the result of a particular relationship between humans and the rest of the universe, involving an unusually close relationship and merging of states of being into a single combined state of being expressed through music. When humans, birds, animals, and other aspects of the universe are conjoined, the result is sound. … The non-human order provides a model for music' (p.62). Seeger believes that this description would also be appropriate to certain other societies.

Contemplation of the concept of music and the term itself among the world's cultures indicates that in most cases, but especially in those cultures that have a broad concept of music and a term to accompany it, the derivation is from an even broader base – as music (*musica*) applied first to the occupations of all Muses and was later narrowed; as the Indian *sangita* originally meant music and dance; and the Chinese *yue/le* indicated music, well-being and happiness. Elsewhere too, however, the concept of music is often inseparable from other domains of culture, particularly dance and drama. Similarly, the concept of play (suggesting

lack of seriousness as well as recreation) is in several societies closely associated with music, providing the word for instrumental performance.

The absence, in many small societies and tribal cultures, of a single term for 'music' has been amply illustrated. But everywhere – so it is usually claimed by the ethnomusicologists expert in the various areas – there is a conception of music whose boundaries do not differ too greatly from those of Western culture. The character and shape of the music concept within its boundaries, however, differs very greatly from culture to culture, and among the world's tribal cultures.

BRUNO NETTL

Music

I. The word: etymology and formal definitions

1. Etymology.

The English word, 'music', whose first appearance in writing is set in the 13th century by the *Oxford English Dictionary* (*OED*), was adapted from the French *musique*, in turn an adaptation of the Latin *musica* which was taken from the classical Greek *mousikē*. Referring originally to works or products of all or any of the nine Muses, it began gradually to be restricted to the arts generally covered by the modern term. It may be argued that this suggests a conception of music as the quintessence of arts and sciences of which the Muses were patrons, though none of these deities was explicitly associated with music in the modern sense. Although not a part of early Indo-European vocabulary, 'music', the word and its cognates are almost universally used in Indo-European languages spoken in Europe, having often been introduced as a loan word from Latin, French, Italian or Spanish. Thus, the German *Musik*, Norwegian *musikk*, Polish *muzyka*, Russian *muzïka* and Dutch *muziek* presumably came about through direct borrowing rather than through the gradual sound-shifts and spelling reforms that changed the Latin *musica* to the Spanish *música* and French *musique*. Some Indo-European languages, however, maintained older words for the concept of music: for example, Czech *hudba* and Croatian *glazba*, the latter related to the word for sound (although both languages also use the alternative *muzika*), and a large number of words used in Indo-Iranian languages. Cognates of 'music' were introduced to members of other language families. Most prominently, the Arabic *musiqi* was borrowed from Greek and further introduced to Persian (by the 17th century), Hebrew (by the 10th century) and Swahili (later). Modern Indonesian (*musik*) and Shona (*musakazo*) are examples of languages in which the word was recently introduced. In a number of these, the traditional language did not provide a word comprehensively encompassing the concept of music as it is maintained in modern Western culture.

At least three approaches are helpful in determining a society's definitions of components of its culture. First, one may consult the formal statements of authorities generally recognized, that is, dictionaries or reference books (in Western and certain other cultures), and perhaps sacred texts or wise

elders (in certain smaller societies). Further, one may ask average members of a population; and finally, one may construct formulations of the system of ideas about a concept and even a word by observing relevant behaviour.

2. Language dictionaries.

Most dictionaries of English and other European languages, as well as general encyclopedias – the general authorities on definition in culture – focus on one of two approaches. There may be a definition that attempts to specify all salient traits of music but clearly uses as its model Western music in the fine art tradition, seeing music principally as a series of sounds and a group of compositions, and on musical activity consisting mainly of composition, expressed as the combining of sounds. Or the definition itself may be taken for granted, and the work moves on to explanations, etymology and classification.

For example, the *OED* definition of music begins: 'That one of the fine arts which is concerned with the combination of sounds with a view to beauty of form and the experience of emotion; also, the science of the laws or principles (of melody, harmony, rhythm, etc.) by which this art is regulated'. *Webster's Third International Dictionary* (New York, 1981) begins: 'the science or art of incorporating pleasing, expressive, or intelligible combinations of vocal or instrumental tones into a composition having definite structure and continuity'. But both dictionaries also provide secondary definitions indicating the performing of music generally, and they include agreeable sounds such as the song of birds or running water.

A survey of older and recent dictionaries of some other European languages provides variations on those themes: *Brockhaus-Wallring deutsches Wörterbuch* (Wiesbaden, 1982) defines music: 'die Kunst, Töne in ästhetisch befriedigender Form nacheinander (Melodie) und nebeneinander (Harmonie) zu ordnen, rhythmisch zu gliedern, und zu einem geschlossenen Werk zusammenzufügen' ('the art of combining tones in aesthetically satisfying form in succession and simultaneously, organizing them rhythmically and integrating them into a completed work').

The *Grande dizionario della lingua italiana* (ed. S. Battaglia, Turin, 1981) moves in a similar direction: 'Arte di combinare e coordinare variamente nel tempo e nello spazio i suoni, prodotti per mezzo della voce o di strumenti e organizzati in strutture quantificate secondo l'altezza, la durata, l'intensità e il timbro; scienza dei suoni considerati sotto il profilo della melodia, dell'armonica a del ritmo' ('the art of combining sounds and coordinating them in time and space, produced by the medium of voice or instruments and organized in many structures according to pitch level, duration, intensity and timbre; science of sound subdivided into melody, harmony and rhythm').

E. Littré's *Dictionnaire de la language française* (Paris, 1873), one of the classic practical dictionaries of French, gives as its second definition: 'science ou emploi des sons qu'on nomme rationels, c'est-à-dire qui entrent dans une échelle dite gamme' ('science of using rationally derived sounds, that is, those based on scales'), indicating the dual presence of science

and art, knowledge and activity, the rational basis and the primary importance of scales.

To the literate population of Western Europe, if major dictionaries reflect beliefs about language generally held and uses widely carried out, the word 'music' refers in the first instance to composing. Music is art and science, it involves the satisfactory combination of constituent materials – but mainly tones – and it is intended to be beautiful, expressive or (but not necessarily and) intelligible. The dictionary definitions suggest that music serves both aesthetic and communicative functions. The combining of tones is the main activity of the musical artist, whose purpose and aesthetic consideration are not emphasized but replaced by attention of elements of music and to music as a 'science'.

3. General encyclopedias.

In contrast to language dictionaries, whose function is explicitly to define words with little analysis or discussion of cultural context, the task of general encyclopedias is providing an overview of human and natural facts from a particular cultural perspective. They must include information about music, and the variety of approaches they take to defining the word or providing a general conceptualization is greater than that of the dictionaries. In the case of some it seems that music, being one of the basic domains of human culture that may be taken for granted, need not be defined.

For example, *La grande encyclopédie Larousse* (Paris, 1975) gives one sentence: 'Language des sons qui permet au musicien de s'exprimer' ('language of sounds which permits the musician to express himself'), and then moves on to an account of music history. *Brockhaus Enzyklopädie* (Wiesbaden, 1971) defines music simply as 'die Tonkunst' (a synonym for 'Musik' connoting art music, or music specifically as an art) and then moves on to historical and theoretical specifics. The Dutch *Grote Winkler Prins encyclopedie* (Amsterdam, 1971) introduces its article on music by saying, simply: 'Kunstvorm die berust op het ordenen van klankfenomenen' ('art form based on the ordering of sound phenomena').

Preparing the reader for a wide view but not explicitly defining, *The New Encyclopedia Britannica* (Chicago, 1974) offers in its *Micropedia*, under the article 'Music, Art of': 'expression in musical form, from the most simple to the most sophisticated, in any musical medium'. Its counterpart, the article titled 'Music, Art of' in the *Macropedia*, begins: 'Both the simple folk song and the complex electronic composition belong to the same activity, music'. Neither article begins with an explicit definition, assuming that readers know what music is, but both circumscribe, provide boundaries, and in doing so emphasize the breadth and intercultural nature of the subject. In characterizing this wide domain of culture, the *Macropedia* goes on immediately to point out that both extremes 'are humanly engineered, both are conceptual and auditory, and these factors have been present in music of all styles and in all periods of history, Eastern and Western'.

The human-specific character of music is also part of the explicit definition in the *Great Soviet Encyclopedia* (translated from the third edition, New York, 1974): 'An art form that reflects reality and affects man through

sensible and specially organized sound sequences consisting chiefly of tones (sounds of definite pitch). Music is a specific variant of the sound made by people'.

A sampling of authoritative dictionaries and general encylopedias in Western nations shows substantial agreement within the élite literate culture of these societies. There may be disagreement on the need for explicit definition, but all these works maintain that music involves sounds and their combination, that it is both art and science – involving both talent and creativity as well as knowledge – and that its principal manifestation is composing music (with rational principles), rather than other activities and events that belong to the domain of music.

4. European musical authorities of the past.

Formal definitions provide boundaries and encyclopedic commentary seeks out the essential, but in the case of music, at least, one must also consider a third kind of 'definition', the kind that determines the essential qualities of music from its most ideal manifestations. To illustrate: musicians in Western culture – particularly theorists and composers – have frequently been motivated to define music. In particular, theorists and composers from the 18th to the 20th centuries provide statements that give important insights into personal as well as societal attitudes and norms. They extend from the rational to the highly romantic, with the 20th century providing successors to both lines of thought. In each case, composers naturally direct the reader's thought to what they regard as the ideal of music-making.

A few examples must suffice as substitute for a comprehensive anthology. Thus, Johann Mattheson (1739), anticipating the *OED*, stresses the dual role of music as art and science devoted to the successful combination of sounds for the sake of God's honour and the support of all virtues: 'Musik ist eine Wissenschaft und Kunst, geschickte und angenehme Klänge klüglich zu stellen, richtig aneinander zu fügen und lieblich herauszubringen, damit durch ihren Wohllaut Gottes Ehre und alle Tugenden befördert werden'. Similarly, F.W. Marpurg (1750, p.2): 'Das Wort Musik bezeichnet die Wissenschaft oder die Kunst der Töne' ('the word "music" designates the science or the art of tones'). Theorists two centuries later are more abstract and require intuitive understanding, as Eduard Hanslick's famous description, 'tönend bewegte Form' ('form moved through sound': 1854, p.58), contrasts with Ernst Kurth's: 'Musik ist emporgeschleuderte Austrahlung weitaus mächtigerer Urvorgänge, deren Kräfte im Unhörbaren kreisen' ('music is merely the erupted radiations of far more powerful fundamental processes whose energies revolve in the inaudible': 1920, p.13). The composer Hans Pfitzner gives a statement also articulated by certain Amerindians: 'Musik ist das Abbild der Ansicht der Welt' ('music is the reflection of a world view': 1926, p.196). Two giants among composers of the 20th century naturally contrast: Arnold Schoenberg, 'Music is at its lowest stage simply imitation of nature. But soon it becomes imitation of nature in a broader sense, not just imitation of the surface of nature but also of its inner essence' (1922, p.14); Igor Stravinsky: 'Music is essentially unable to "express" anything, whether it be

feeling, attitude, psychic state, a phenomenon of nature, etc. "Expression" has never been an intrinsic trait of music' (1935–6).

5. Looking to the vernacular and to behaviour.

If the study of published authorities in the field of definition provides at least some agreement on the nature and attributes of music, less unanimity is provided by other approaches to determining the definition and essence of music. One such approach, the definition of music by the ordinary, non-literary and perhaps even non-literate member of society, would be carried out by the study of terminology in everyday usage. A second derives definition and conceptualization from observation and analysis of behaviour. The difference between relying on formal definitions and these approaches derived from vernacular considerations may be illustrated by the automatic response of most Western Europeans to the statement, 'I am a musician', which may most commonly be, 'you are? what do you play?', suggesting that, in thinking of music, most people do not consider composing, contemplating or even singing as the primary musical activity, but instrumental performance. Similarly, a particular sonic structure – Islamic religious chant, for example – may be regarded as 'music' in one society but not in another. And indeed, in a given society, a sound – 'concrete' music will serve as examples – may or may not be musical, depending on the social context in which it is presented.

The issue of definition is complicated further by the fact that each society uses its culture to structure and classify the world in its own way, based on its view of nature, the supernatural, the environment, society. It ought to be possible to define music in an interculturally valid way, but the fact that definers inevitably speak with the language and from the cultural viewpoint of their own societies is a major obstacle. Only a few societies have a word whose meaning corresponds roughly to the English 'music'; and it is questionable whether the concept of music in the breadth it enjoys in Western cultures is present in the cognitive maps of all cultures. Nevertheless, musicologists generally regard music as a cultural universal.

Music

II. The concept in a variety of cultures

The variety of conceptions of music held by different societies, European and non-European, may be illustrated by a few selected examples providing some broad generalizations. These are presented with significant caveats: in no culture is there unanimity of thought or opinion on fundamental issues such as the nature of music. For any tendency that is broadly identified as a characteristic of a culture one can readily find others, less significant, that contrast and contradict. While it is helpful to compare cultures with the use of strong, unified characterizations, it is also important to bear in mind the rich complexity of contradictory ideas, conceptions and verbal and artistic expressions in each.

Music

III. The concept in scholarship

Having surveyed definitions of the word and concept of music in a variety of cultures, we now enquire into the particular approaches to music maintained in the field of musicology – broadly defined – and into musicology's contribution to it. The question to be discussed is whether musicologists have developed, in their practice, definitions and conceptualizations of music that are unique to their profession, or whether they deal with issues that are ordinarily not addressed. Music dictionaries and encyclopedias, standard music histories and journals provide information on these topics.

Music is the principal subject of the work at hand, the revised edition of *The New Grove Dictionary of Music and Musicians* and of its predecessors. If the successive editions of this dictionary can be taken as reflections of the conception of music held by music scholars in the English-speaking world and in Western Europe, then it appears that musicology takes a broad view of the concept of music, one whose breadth was increased through its history as concentration on Western art music was gradually complemented by attention to American music, to folk music, to the music of non-Western societies, to popular music and to a variety of approaches to music – sociological and anthropological, physical and psychological, in addition to the traditionally central historical, theoretical, biographical, analytical and interpretative. Indeed, looking at the literature of musicology over the past century, one sees a trend of increasing inclusiveness, perhaps even a kind of gluttony, in which all conceivable kinds of sound from the most central (such as Beethoven) to the most peripheral (elevated speech, sounds of whales, birdsong, industrial noise, background sounds for mass-media advertising etc.) are all appropriate subjects for musicological study.

While Western music scholarship has *de facto* looked at everything (if not with equal emphasis) that could conceivably be regarded as music, musicologists have also, in their work and in their explicit statements, used certain basic assumptions about the nature of music, the 'shape' of the music concept and the character of the world of music.

1. Definitions of the word and concept.

Verbal definitions written by and explicitly for musicologists are greatly varied, and discussions leave the question open, as indicated for example by a number of late 20th-century works devoted to fundamental issues in music scholarship such as the question of music's identity – the dialogue in *Was ist Musik?* by Carl Dahlhaus and Hans Heinrich Eggebrecht (1985), *What is Music?* edited by Philip Alperson (1987), *Contemplating Music* by Joseph Kerman (1985) and *Rethinking Music* edited by Nicholas Cook and

Mark Everist (1999). Such works hardly provide definitive definitions and the question is rarely broached in papers at major conferences.

A study of the definitions of music in music dictionaries provides a clear contrast to those of language dictionaries, which generally agree and are obviously based on the values of Western art music. Some music dictionaries avoid the term entirely, on the assumption that no definition is needed, or perhaps because none would be totally satisfactory. Others provide detailed attempts to state the quintessence of music, or the character of music in its ideal form. When pressed to commit themselves, musicologists provide a bewildering set of definitions and, even more, of views that suggest what in music is essential and important. The following excerpts illustrate:

A major Italian reference work, *Enciclopedia della musica* (ed. Claudio Sartori and Riccardo Allorto, Milan, 1963–4), simply says, 'l'arte dei suoni' ('the art of sounds'), which is followed by a short explanation.

The most widely used English-language reference book in the USA, Willi Apel's *Harvard Dictionary of Music* (Cambridge, MA, 2/1969), has an entry under 'music' devoted entirely to a discussion of the etymology of the term, and of classification of music in ancient and early medieval eras, but without a definition to which the author himself subscribes.

The most widely used German reference work, *Riemann Musik Lexikon*. (12th edn, *Sachteil*, Mainz 1967) provides in the first part of the article 'Musik' a very carefully circumscribed definition and characterization by Hans Heinrich Eggebrecht:

Musik ist – im Geltungsbereich dieses Wortes: im Abendland – die Künstlerische Gestaltung des Klingenden, das als Natur- und Emotionslaut die Welt und die Seele im Reich des Hörens in begriffsloser Konkretheit bedeutet, und das als Kunst in solchem Bedeuten vergeistigt 'zur Sprache' gelangt kraft einer durch Wissenschaft (Theorie) reflektierten und geordneten, daher auch in sich selbst sinnvollen und sinnstiftenden Materialität. Denn das Element der M[usik], der Ton, ist einerseits (vormusikalisch) Sinnträger als hörbares In-Erscheinung-Treten der Innerlichkeit eines Erzeugers, andererseits (innermusikalisch) Sinnträger als Nutzniesser einer Gesetzgebung (Tonordnung), die den Ton dem spezifisch musikalischen Gestalten, Bedeuten und Verstehen verfügbar macht und die dabei zugleich, in dem sie die Naturgegebenheit des Klingenden Rechnung trägt, Naturgesetzlichkeit ins Spiel bringt.

'Music is – in the area in which the concept is relevant, Western culture – the artistic formation of those sounds that represent the world and the spirit in the form of a voice of nature and emotion in the realm of hearing, concretely conceived, and which achieves significance as an art, becoming both meaningful and meaning-creating material through reflected and ordered cognition and theory. For the basic element of music, the tone, is on the one hand the bearer (pre-musically) of meaning as reification of the essence of creation, while on the other hand it is (intra-musically) the vehicle of meaning as the beneficiary of the canon (tonal order). These lend to the unit of music, tone, its specifically cultural forms, meanings and

conceptions and at the same time, as a natural phenomenon, it remains accountable to the laws of nature.'

Ingmar Bengtsson, in *Sohlmans musiklexikon* (Stockholm, 1948–52), begins a medium-length general article, 'Musik', with emphasis on the relationship of the concept of music with dance and movement and with speech in many cultures, and continues: How the concept of music is delineated and defined at different times and in different parts of the world depends mostly upon which criteria one applies, that is upon the norms the conditions for which must be met before something is considered music in contrast to 'non-music', or 'no-longer music', or 'good' or 'correct [acceptable]' music in contrast to 'bad'. These criteria and norms have varied enormously, while at the same time they have seldom been consistently or even distinctly formulated.

In the Russian music encyclopedia *Muzïkal'naya entsiklopediya* (Moscow, 1973–82), the editor himself, Yuri Keldïsh, provides an article under 'Music':

A form of art that reflects reality and has an effect on the listener through the intellectual response and sound combinations. … By expressing mental images and emotions in aural form, music can be identified as a form of human communication and as an influence on the psychological state of mind. This influence is possible because of the physical and biological harmony of the musical sensitivity of human beings (as many other living beings) and human psychology, especially emotions, and of sound as a stimulus and signal for activity. In some ways, there is an analogy between music and human speech, especially speech intonation, where the intrapersonal feelings and emotional attitudes towards the outer world are expressed by alterations of pitch and by other characteristic expressive vocal sounds. This analogy makes it possible to identify the nature of music according to intonation.

Die Musik in Geschichte und Gegenwart (1st edn, ix, Kassel, 1961) provides a major article on 'Musik' whose first part deals with its psychological and acoustic properties. The second part, concerned with definitions, by Heinrich Hüschen, begins:

Die Musik ist diejenige unter den Kunstdisziplinen, deren Material aus Tönen besteht. Von dem in der Natur vorkommenden Tonmaterial, gelangt in der Musik nur ein verhältnismässig geringer Teil zur Verwendung. Die aus der unendlichen Zahl von Naturtönen ausgewählte endliche Zahl von musikalischen Tönen wird durch bestimmte Rationalisierungsprozesse zu bestimmten Tonsystemen zusammengeschlossen.'Music, among the artistic disciplines, is the one whose material consists of tones. Of the raw material available in nature, only a small proportion is actually used in music. The finite number of tones selected for musical use from the infinity available in nature is organized into specific tone systems through defined rational processes.'

A further section, devoted to the question of definition, points out the many historical attempts to define music but concludes quickly: Gleichwohl gibt es bis zur Gegenwart keine vollkommene und letztgültige Definition der Musik und also keine Patentlösung für die Frage, was die Musik in ihrem

Wesens- und Seinsgrund nach sei. Vielmehr lassen alle Begriffsbestimmungen, wie sie im Musikschrifttum vorkommen, immer nur eine ganz bestimmte Seite des Gesamtphänomens in den Vordergrund treten. 'For all that, there is to the present time no complete and definitive definition of music, and thus no absolute solution to the question of what music is, in its essence. Rather, the various definitions of the concept that appear in literature always emphasize a particular aspect of the total phenomenon.'

While largely agreeing that music is an art combining sounds, these definitions suggest a variety of opinions. Sartori regards arts that consist of sound as intrinsically music, avoiding, for example, the dilemma posed by arts involving speech. Bengtsson and Hüschen imply that a variety of non-congruent definitions from different periods and cultures may all be equally valid, while Eggebrecht maintains that music, in the sense that he wishes to present it, is a Western phenomenon; or, perhaps more correctly, that the definition he presents refers only to music in Western culture and, indeed, to art music – which, the argument reversed, means that for his purposes the only true or proper music is Western art music. Implying a basis in nature, Eggebrecht's unicultural approach contrasts with that of A.J. Ellis and his successors who became ethnomusicologists, and for whom music in its cultural variation was explicitly not a natural phenomenon. Keldïsh implies an intercultural view informed by psychology and biology. Throughout, the definitions are narrower than the cultural usage of music would require, indicating perhaps that the musicologist's shape of the music concept includes a centre of which each definer is certain, a quintessence, along with fluid and arguable boundaries.

Music, §III: The concept in scholarship.

2. Some central characteristics.

From the time when musicology was set forth as a formal discipline by Guido Adler (1885), musicologists have taken a broad view of music. Adler's article specifies the inclusion of various strata of music, all cultures and periods. Since Adler, musicologists have introduced hierarchies and made decisions as to what musics are in fact worthy of study, but they have not shrunk from these broad boundaries. Some definitions have been unreasonably broad. Thus, Paul Henry Lang defined musicology as the science that 'unites in its domains all the sciences which deal with the production, appearance, and application of the physical phenomenon called sound' (Harap, 1938), suggesting that the analysis of all sound, including speech, is the field's purview and thus, by extension, capable of being understood as music.

The question of boundaries has been addressed by ethnomusicologists. Along lines related to Lang's, John Blacking (1973, p.12) defined music as 'humanly organized sound', in a statement perhaps not intended seriously as definition but widely used and influential. It is important to note the implication that music must be organized, is principally 'sound', is human-specific. Whether Blacking intended all human-made sounds to be included is unclear, but he does not address the point that his definition also applies to speech. In contrast to the emphasis on sound, Alan P.Merriam (1964, pp.32–3) proposed a model for the understanding of music that separates

three sectors, sound, behaviour and concept – equally components of music which affect each other constantly – but avoids the idea that music is principally sound. Among many scholars, George Herzog, in the title of an article, asked the serious question, 'Do Animals have Music?' (1941) and replied tentatively in the affirmative; the present dictionary includes an entry Animal music. And ethnomusicologists have included analytical consideration of whale and porpoise sounds among the papers at their conventions. Furthermore, musicologists have participated (with linguists, psychologists and physiologists) in the study of sounds produced in early childhood, sounds that could be considered to be either pre-linguistic or pre-musical.

If musicologists have in important respects used broad definitions of music and have sought to expand its boundaries, they have sometimes also been concerned to narrow these boundaries, at least in determining what music may be worthy of musicological concern. When Kenneth Levy asserted that 'there are, at bottom, just two tests for the worthiness of a musicological undertaking … (1) that it be concerned with first-class music; and (2) that it be concerned with a first-class problem' (quoted in Kerman, 1985, p.45), he avoided suggesting other possible defining criteria such as the excellence of the system of ideas that leads to the music or the high quality of the social context of its performance.

One may define music as an art, that is, an activity whose practice requires special knowledge and ability, analogous to painting, sculpture, literary and verbal art; as a form of communication in which all humans participate, analogous to language or speech; and as a set a of distinct physiological processes. Its status as an art requires that its aesthetic aspects be considered among its essentials and that therefore music be seen as a system whose components have varying degrees of beauty or value. The rhetoric of musicology is filled with explicit and implied comparisons, with statements setting off master composers from others, concerning the search for 'masterworks', valuing the concepts of genius and talent and distinguishing the true art from the functional. The musicological concept of music is dominated by a contradiction. On the one hand, musicologists have brought to the world of performers and listeners a vast quantity of previously unknown music and in the course of this search have given their attention to much music considered inferior or irrelevant by others. On the other hand, they have found it necessary to justify their work by claims of hitherto unexpected aesthetic value in the music with which they deal. In the musicological profession there is an opposition between the tenet that musicologists study all music (or even all sound) and the insistence that musical works, performances or even entire systems or cultures do not have equal value.

Music, §III: The concept in scholarship.

3. Music among the arts.

Contemplation of music as a unified concept leads to the consideration of creativity in music in comparison to other arts. Among professional musicians and music-lovers, musical creation is customarily divided into composition and performance, with improvisation perhaps an intermediate stage. But in musical scholarship, far more attention has been given to

composition than to the others, and the notion of music as a group of finished works dominates; this has been noted already in the examination of language-dictionary definitions. The importance of innovation in content (e.g. the nature of themes) but even more in style (e.g. the abstract style characteristics or 'rules' by which one composes) is essential in modern Western culture. (For an extreme statement of the position: one must not only compose something not previously heard, but also something in a style not previously known.) Performance, though appreciated and rewarded, is not as respected as composition, and members of Western society do not think of music as a large conglomeration of performances. The world's greatest musicians are composers far more often than performers. Improvisation in art music has generally been regarded more as a craft than as an art.

It is true that all public or social activities may be interpreted as 'cultural productions' and are in a sense performances that are interpreted by their 'audiences'. But in the conceptions of many societies, the visual arts and literature differ from music in the significance and nature, and perhaps even in the presence, of their performance component. In the case of dance, performance plays a much greater role, and while set pieces, choreographies, are important, the amount of creative work in the contribution of the dancer is substantial. And, to be sure, in their relationship to choreographers, performing dancers are more distinguished than is the case in the musical analogue.

Music has been one of the 'arts' in Western and musicological conception for millennia, from before the development of the term suggesting the quintessence of the Muses' domain to the modern terminology in dictionary definitions and educational curricula. Yet there may be obstacles to the complete inclusion of music in the realm of art, and differences in the degree and nature of artistic quality between music and other recognized arts, literature and visual arts. Two should be identified:

(*a*) Music is an art, but, in a number of the world's cultures, not all music is equally 'art'. We speak of 'art music' or *Kunstmusik*, fashioned by composers who are artists, but do not admit popular songs or the songs of tribal societies into the same circle. One may maintain that literary scholars make the same kind of distinction between, say, a novel of Dostoyevsky and popular romance, but the term 'art' is not especially applied to the former, and both are 'novels'. In music, however, all symphonies would be equally, though not equally good, works of 'art'. The boundaries within music are different from those in other arts.

(*b*) More serious, intellectually, is the lack of parallel between music and literature in the relationships between the source materials and the art works. In literature, the source is language. Not all uses of language are works of art, but the literary artist selects from everyday speech and fashions artistic products. Language has the function of providing material for both art and everyday speech. It is tempting to argue that the basic 'vocabulary' of a music – pitches, rhythms, harmonies – is used to create both vernacular music (popular and folk music and perhaps improvisations), paralleling everyday speech, and works of art music (paralleling literary works). But the distinction between vernacular and art

music, even where culturally recognized, is of a totally different order from the difference between everyday speech and literature. In musicological discourse, music is sometimes referred to as a 'language', and musical works have been analysed by semioticians as if they were the analogue of speech rather than of literary art.

The questions in the musicological conception then remain: is all music art; is some of it art and some something else, presently undefined; or should music as a whole be viewed as a system of communication analogous to language? what are the musical analogues to Saussure's distinction between 'parole' and 'language'? Such issues have much to do with the ways in which the musicological conceptions of 'music' have developed.

Music, §III: The concept in scholarship.

4. Music among the domains of culture.

The world's societies have greatly differing conceptions of music and its place in life and culture, assigning it broad or narrow scope, placing it high or low among the domains, some associating it mainly with dance and drama, others with speech, or with the arts as a whole, or again with religion and ceremonial, or yet with undesirable activities such as drinking and trance-like behaviour. The way in which musicologists in Western culture view the relationship of music to other cultural domains is a counterpart to these associations.

In certain segments of Western culture and its history, music has been regarded as dangerous and to be avoided, and musicians have been considered inferior and the object of discrimination. Music has been relegated to foreigners and to members of minorities, including, in much of European music history, Jews; and in American history, successively to Germans, Italians, Jews and African Americans. And thus, too, in European academic life, music has been the last of the arts to be taken seriously. At the same time, music has been the field that is considered most esoteric, about which only specialists can have discourse and make judgments. The concept of musicality has played a greater role than have its equivalents in other arts. On the other hand, music has sometimes been considered the pinnacle of human accomplishment. Hermann Hesse's *Glasperlenspiel* shows the composer to be a kind of superman, and Hildesheimer greets Mozart as 'perhaps the greatest genius in recorded human history'. Music is alternately the vile work of villains and the expression of greatest cultural heroism.

Musicologists have naturally emphasized the latter, trying to associate music in each culture or period they study with the most desirable and developed of its cultural domains. And so it is not surprising that scholars of Renaissance music have given special attention to the relationship of music to visual arts, and that for 19th-century music, the closest domain is literature. For the 20th century, musicologists have been prone to see music in its relationship to the social sciences, and for the Middle Ages, to theology. Students of non-Western music have most frequently looked at music in its relationships to language and to social organization.

Music, §III: The concept in scholarship.

5. The function of music.

An important approach of musicology to the conceptualization of music is the study of the function of music in culture. Musicologists have not often been explicitly concerned with the question of function in the basic conceptualization of music. A traditional view separates art music, often presumed to be essentially 'l'art pour l'art', from functional music that included folksongs (narratives, or life-cycle rituals etc.), popular music for entertainment, 'vernacular' music such as marches and dance music and congregational church music such as hymns. The distinction between 'art' and other musics has come under attack and is in any event often difficult to apply. The question of function also plays an important role in the significance of the distinction between secular and sacred music, often used by musicologists as a touchstone.

In a universalist sense, the question has been approached by ethnomusicologists, whose conclusions extend from the enumeration of uses of music in one society or all of the world's cultures, to attempts to see music as having only one unique function, or a cluster of related ones. It has thus been argued (for summary see Nettl, 1983) that, whatever the many uses of music in the world's societies, all cultures use music to integrate and unify a society and to draw boundaries among societies and their subdivisions, which may include subcultures, age groups and socio-economic classes. As the world's cultures have become globalized and countries, cities, and even neighbourhoods increasingly heterogeneous, music as a kind of weapon for confronting the cultural 'other' becomes more significant.

Amerindian pow-wows, for example, are explicitly designed to permit intertribal communication as well as impressing non-Indians with the power and vitality of Amerindian cultures. 19th-century Czech nationalists used the excellence of Czech art music and its roots in folk traditions – founding a national opera theatre and developing traditional nationalist motifs as emotional tropes to stimulate an audience – much more than physical force as a weapon in the struggle for cultural revitalization. In Nazi Germany, the exclusion of foreign as well as 'Jewish' and 'degenerate' music (*entartete Musik*) served to unify society and confront the 'other'. Similar techniques were used to accomplish political and social goals in communist societies, and the use of choruses and military bands as important weapons in the colonial enterprises from the 16th century to the 20th is certainly a related process. The close association of music with society, and its role in the interactions of ethnic groups and nations, may be a survival of the function of pre-musical sounds in early human times in which social groups may have impressed (and frightened?) each other with the use of powerful organized sound. Music appears, universally, to be used for communicating with the supernatural world, also a kind of 'other'. The fact that all human societies use music in the course of religious worship, from a shamanic trance to concert-like anthem-singing, suggests a second, related single main function of music applicable to all cultures.

On the other hand, ten principal functions of music have been itemized, from the individualistic 'aesthetic enjoyment' and 'emotional expression' to the communal 'contribution to the integration of society' and 'validation of social institutions and religious rituals' (Merriam, 1964, pp.219–27). Ethnomusicologists in general take for granted that whatever universals

exist in the sphere of function; each society has a unique configuration of musical functions and uses.

Music, §III: The concept in scholarship.

6. Classification.

Statements by musicologists defining music often move quickly to an accounting of types of music, and classifications subdividing music seem often to be part of basic musicological definitions and conceptualizations. Far too numerous for an accounting here, they are of interest in a fundamental consideration of the concept of music because they indicate the importance of hierarchical classifications in Western culture and because they are often based on abstract categories that artificially distinguish human musical activities. They are concerned less with the division of the musical repertory into stylistic groups than with the division of the musical process into categories of thought and cultural function.

A brief sampling: the division of music into natural, human and sonic kinds of harmony by Boethius, already mentioned, was the starting-point for a large number of classifications in European culture. Others include the division into theoretical and practical music, introduced by Aristoxenus about 300 bce and reintroduced about 1500. Isidore of Seville (*c*559–636) included *musica harmonica* (vocal music), *musica ex flatu* (music of wind instruments) and *musica rhythmica ex pulses digitorum* (music produced by striking, e.g. percussion and plucked strings). In the 14th century, Theodoricus de Campo used the categories of *musica mundana* and *humana*, like those of Boethius, adding *musica vocalis* (animal sounds) and *artificialis* (music as we know it), which was again subdivided into vocal music with a section of rhythmic declamation, and instrumental music (with subdivisions of strings, wind and percussion). Music scholarship during the Renaissance made use of these groupings; in contrast, musicologists in the 20th century divided music by period of composition, by culture and subculture and by social function – separating sacred from secular, folk music from art music, vernacular from serious music.

The classifications of music in other cultures are complex, often following social and ceremonial functions, and from the 20th century onwards, often taking into account intercultural differences. In India, for example, emphasis is placed on distinction between art and folk music, between North and South Indian traditions and between Indian and Western music (the music of other cultures often being regarded as of little account). In the Islamic Middle East, as already suggested, classes of music reflect the degrees of social acceptability.

In the late 20th century, the parallel or contrastive role of the sexes in the world's musical cultures, and contributions of women, long neglected in scholarship, came to receive substantial attention. Contrary to widespread beliefs promulgated in the past, there is no evidence to suggest that either men or women are innately more 'musical'. In most societies, however, a substantial difference in the nature of men's and women's participation in music as performers, composers and audience, in actual music-making and in the realms of musical behaviour and ideas, is maintained (Koskoff, 1989). In many societies the distinctions are so pronounced that the terms 'women's music' and 'men's music' are appropriate.

Taxonomies of major components of the world of music are also of interest in general considerations of musical conceptualization: for example, instrument classifications. The traditional Western classification by orchestral instrument groups (which indicate functions of instruments in a particular musical style) and the India-derived system of Hornbostel and Sachs (1914), based on instruments as museum artefacts, inform importantly about Western attitudes towards music. The same may be said of a traditional Chinese classification system, by raw material, which is dominated by the number eight; and of instrument classifications developed in other societies (see Kartomi, 1990).

Music, §III: The concept in scholarship.

7. Music as a universal phenomenon.

Whether music is human-specific or whether other species have music has been an issue for musicologists; and so also is the question whether the works of certain 20th-century composers may be included on equal terms with music based on common practice (see, for example, Blume, 1960). But that music is found in all human societies, that it is a cultural universal, seems never to have been seriously opposed among musicologists. Ethnomusicologists, in particular, regard music as a human universal and have argued widely about its universal characteristics. Among these are the ubiquity of singing and the virtual ubiquity of instruments; the widespread use of tones with consistent pitch (partially justifying the definition, 'the art of combining tones'), of tone systems using from five to seven tones, of duple and triple metres, the universal use of something that (quoting Wachsmann, 1971, p.384) seems 'to me to resemble the phenomena which I am in the habit of calling music' in religious contexts.

If one were, however, to make a comprehensive census of all human cultures or culture-units, one would probably find exceptions to all characteristics proposed as universals. Instead, then, it seems reasonable to speak of statistical universals, which are present virtually everywhere, with the exception of two. The first is abstract: if there is a definition of music agreeable to the readers of this work, and if all cultures 'have' music, then all cultures must *ipso facto* partake of this definition. In other words, if we are to accept that all cultures do have music, then all the world's music(s) must minimally conform to that definition. Second, more practically, all societies, including those that use a term like 'music' or seem to have a unified conception of it, and those that do not, have a type or kind of stylized vocal expression distinguished from ordinary speech. Most commonly it is something readily called or associated with singing, but 'chanting', elevated speech, stylized utterances consisting of vocables, screaming, howling, weeping or keening may all be included. Possibly that is as far as one can go in projecting a humanity totally unified in having a music.

But if all societies have music, is music a property of all human individuals, or – like language – of all normally developed humans? Psychologists have long assumed that there is such a thing as musicality, possessed by individuals to varying degrees, and in Western societies it is common to distinguish between 'musical' and 'unmusical' persons. At the same time, it is widely assumed that all normal humans have the capacity of participating

in some sense – performing, understanding, perceiving if not performing or composing – in a complex of related activities labelled as 'musicking' (Small, 1998). Someone unable to engage in 'musicking' (which in itself probably cannot be measured) is marked as not quite normal. In English, the way to characterize a totally unmusical person is with the term 'tone deaf', which suggests absence of sensitivity to pitch distinctions, indicating again the primacy of the melodic aspects of music to the Western conception of music. The suggestion (for example by Gardner, 1999) that musical processes in the nervous system can be distinguished from others – for example, that there is such a thing as 'musical intelligence' in contrast to and alongside others – is relevant to these considerations.

Scientists contemplating music theoretically and experimentally from psychological and physiological viewpoints have overwhelmingly limited themselves to the Western conception of music and to human subjects in Western societies. The beliefs resulting from the studies that have been carried out should be tested in other musical cultures, a procedure that would inevitably collide with the intercultural variety in the definitions of conceptions of music and the difficulty of finding any universals of music. Nevertheless, the question of musicality as part of the equipment of the normal human, broached by John Blacking in *How Musical is Man?*, is answered by the suggestion that humans are basically musical, that music in a human universal, and that there is sufficient unity to justify thinking of all musics as part of a single system.

Music, §III: The concept in scholarship.

8. The world of music or musics.

The language dictionaries, general encyclopedias and music dictionaries appear to agree that there is such a thing as music, and that (at least by implication) it is found in all cultures. Despite the fact that few cultures actually have a term that encompasses everything that is included in the English 'music', and the absence of traits that can be identified as cultural universals, and further, despite the absence of studies that test the presence of musicality-proving characteristics on an intercultural basis, musicologists generally believe that they are justified in speaking of 'music' as a unitary concept, basically human-specific.

If this were so, one would assume that music has a single origin, was invented once by humans and then perhaps gradually diffused and thus changed, each culture adapting traits to its own needs. Indeed, one issue in the musicological profession concerns its view of the world of music: is the world of music a single world, and are we justified in saying that humans 'have' 'music', or does the world of music instead consist of musics, each an individual, internally consistent system, somewhat like a language? Linguists have no difficulty speaking of both 'language' and 'languages', and maintaining the distinction between these concepts; musicians are more likely to think of music at large as 'a language'.

The suggestion that music, to be a unitary concept, must have a single origin leads us to consider briefly the question of musical origins. The 19th and early 20th centuries produced several theories, often loosely associated with prominent individuals: music originated as the human version of animal mating cries (Darwin, 1871); as the stylization of elevated

or emotional speech (a view widely attributed to Wagner); as rhythmic accompaniment to group labour (Bücher, 1896); as a derivative of long-distance vocal communication (Stumpf, 1911); as a human invention for addressing the supernatural (Nadel, 1930). Sachs (1943) distinguished two kinds of origin – from speech (logogenic) and from emotional expression (pathogenic), and since some cultures appear to have participated in only one of these, one would expect that Sachs believed that music had at least two separate origins. The later idea that music comes about because of specific social needs in different societies on different routes of multilateral cultural evolution suggests that different societies might have individually 'invented' music on separate occasions. This might be the reason for the enormous stylistic variety in the world's music, and for the virtual absence of true universals, but it would not explain the significance of certain statistical universals, those found in a great many, though not absolutely all, musics. Yet again, separate origins might account for the absence of universal conceptions of and terms for music. Whether the human nervous system has built into it a kind of musicality somewhat like the imprinting of potential for linguistic competence is very much open to investigation. After several decades of neglect (borne no doubt of frustration with the inevitably speculative nature of the enterprise), scholarly interest in the origins of music was revived in the 1990s (see Wallin and others, 2000). Biologists, psychologists and semioticians have inclined to the Darwinian view of music as an adaptation involving fitness to mate, and representing essential qualities such as energy, flexibility and innovativeness. The discovery and analysis of sounds produced by certain animal species in which ordinary communicative sounds and mating calls and 'songs' carry a distinction paralleling that of speech and song suggests that music may have originated simultaneously with language or possibly before.

The publication of significant musicological works during the second half of the 20th century questioning the boundaries of music and discussing the nature of the world of music indicates the degree to which fundamental questions about the definition, character, shape and conceptualization of music are constantly being debated, and the way in which the positions held towards these questions are constantly shifting. Thus, one may argue whether the sounds of an orchestra tuning up are music; or John Cage's work, *4′33″*, in which no sound is heard; or the sounds produced by computer programs, any more than the 'singing' of birds.

In developing a definition and conceptualization of music, it is difficult to choose among the approaches mentioned. The purpose of this article is, indeed, to show that, in its conception of music, the world is a pastiche of diversity, and thus the author is obliged to avoid commitment to a single position. There is little doubt that each reader of this work believes firmly in the existence of music and subscribes to a specific conception of it, yet one ventures to assert that there is none who can imagine life without it.

Music

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Musica Antiqua.

The original name of the Ensemble Musica Antiqua, founded in 1958 by René Clemencic.

Musica Antiqua Köln.

German period-instrument orchestra, founded by Reinhard Goebel in 1973. The orchestra quickly acquired a reputation for disciplined ensemble and clearly defined articulation. With Goebel as violinist and director it has made recordings of Bach's Brandenburg Concertos, orchestral suites and chamber music. Its recordings of sacred vocal music by members of the Bach family and of Telemann's *Musique de table* have been widely acclaimed. More recently, it has performed and recorded music by early 18th-century Dresden composers including Heinichen, Pisendel and Hasse. The orchestra has appeared in many of the world's leading festivals.

NICHOLAS ANDERSON

Musica da camera

(It.).

See Chamber music.

Musica enchiriadis, Scolica enchiriadis.

Anonymous 9th-century Latin music treatises of signal importance for the early history of modal theory and of polyphony. They are generally transmitted together in the manuscript tradition, frequently with other contemporary tracts (ed. in Schmid, 1981) but most of all with Boethius's *De institutione musica*. Though best known for containing the earliest extant discussions of (improvised) polyphonic singing (organum), they are equally notable for transmitting the first chant melodies preserved in a precise pitch notation and for drawing upon a wide range of late Latin literary and philosophical sources; they thus document the intellectual

environment as well as the state of musical theory and practice of the Carolingian Renaissance. Although the origins of the treatises are still wrapped in mystery, major advances in the understanding of *Musica enchiriadis* and *Scolica enchiriadis* have been possible following the completion of Schmid's critical edition (1981), the dissertation by Phillips (1985) and the first complete published translation of both treatises (Erickson, 1995) since Schlect's German translation (1874–6) based on Gerbert's edition of 1784. (Unless otherwise stated, the edition and translation of *Musica enchiriadis* and *Scolica enchiriadis* referred to in this article are those by Schmid, 1981, and Erickson, 1995.)

RAYMOND ERICKSON

Musica enchiriadis, Scolica enchiriadis

1. Content.

Musica enchiriadis [*ME*], which has no title in the earliest sources, is a succinct, well-argued account of the theory and practice of ecclesiastical music of the time. The first nine of its 19 chapters are concerned with monophonic chant, a notational system for representing melodies (dasian notation), a description of the modes based on both final and ambitus (but not of modal octave species), vocal exercises for practising different modal characteristics (determined by the placement of the semitone), and basic musical and mathematical terminology. Chapters 10–18 take up the 'symphonies' (consonances of octave, 5th and 4th) and their use in simultaneous (*in unum*) singing, whether in octave doublings or in improvised polyphony (*diaphonia*, organum) in which the chant is generally replicated at the 4th or consistently replicated throughout at the 5th, with octave doublings possible in both cases. Chapter 18 closes with philosophical musings concerning the mysterious fact that some tones when combined produce harmony and others do not, that 'the same principle that controls the concord of pitches regulates the natures of mortals' and that the harmony of the world is due to the mathematical relationships that regulate and unite all things in it. Chapter 19, which addresses essentially the same issues in different terms, notably by an interpretation of the Orpheus myth in a unique version largely based on Fulgentius, could therefore be considered as superfluous and may well be the misplaced prologue to *Scolica enchiriadis* [*SE*], to which it apparently refers in a concluding reference to 'the little work following' (Phillips, 1985).

SE, on the other hand, is a dialogue in three unequal parts, the total being three times as long as *ME*. Its title, probably original, may have been modelled on the rhetorical treatise in dialogue form of Fortunatianus (see Spitta, 1889; Phillips, 1985) entitled *Scolica* (i.e. 'excerpts') *enchiriadis*

(possibly a corruption of the Greek *encheiridios*, 'handbook'). Part i defines music in Augustinian terms as 'bene modulandi scientia' and states that the skilled or learned singer (*cantor peritus*) must know the properties of the individual pitches, the rhythmical aspects of chant performance, and other things beyond these (*extrinsecus occurrentibus*) that are never clearly defined but might refer to polyphony or possibly (as one 11th-century gloss suggests) even singing ability (*bona vox*). In addition to describing piecemeal the dasian pitch set of 18 notes and their correlative symbols and tetrachords, *SE* discusses at length common errors in singing chants, caused by misplacing the semitone in a melody, all of which are represented graphically as well as in words. These examples also emphasize the pentachordal structure characteristic of the dasian system (which also produces modal identity at that interval). Part i closes with a discussion of how chants may be adorned by varying the lengths of notes; the description is not precise but does indicate that the ratio of long to short notes is 2:1, that lengthening of notes would be especially appropriate at the ends of phrases and verses, and that entire text units (such as a psalm verse) could be doubled or halved in tempo. Nonetheless, the oldest manuscripts are lacking clearly legible examples, so any reconstruction of the illustrations is speculative.

Part ii of *SE* is itself subdivided into (1) a discussion of the symphonies and organal singing, and (2) an introduction to quadrivial thinking which asserts the importance of number and mathematics for music and which adduces an extended passage from Augustine's *De ordine* (ii.4f) to underscore how number is the foundation of all the disciplines of the quadrivium. This discussion prepares the way for part iii, which is almost as large as the previous two parts combined and consists primarily of a systematic but selective account of number theory drawn mainly from Boethius and Cassiodorus. Topics include definitions of numerical and spatial (continuous) quantity (multitude and magnitude, respectively) and how 'in likeness to both kinds of quantity, arithmetic brings forth out of itself music' so that 'when the differences of pitches are based on quantity in this way, the pitches sound together in a sweet mixture according to the contrary natures of the two types of quantity' (Schmid, 116.12f; Erickson, 70). Moreover, because music treats non-movable quantities not in terms of themselves (*per se*) but in relation to other such quantities (*ad alium*), an investigation of inequalities is necessary. There thus follows a detailed exposition of types of inequality (multiple, superparticular, superpartient, multiple superparticular, multiple superpartient) and why only two types of inequality – multiple and superparticular – are suitable for music. The intervals of music are matched with multiple (i.e. duple – 2:1, triple – 3:1, quadruple – 4:1) or superparticular (sesquialter – 3:2, sesquitertian – 4:3, sesquioctaval – 9:8) ratios. Then, beginning from the integer 192 and using these ratios as multipliers, an octave scale is constructed with the resulting numbers 192 216 243 256 288 324 364½ 384 representing the pitches (Schmid, 142.477–144.510, 145.*descr*.4; Erickson, 86f, fig.43). Although uncommented upon, this series is not congruent with any pair of tetrachords in the dasian system but matches rather the modern C major scale, which is the basis for most of the diagrams in part iii, and is possibly connected with the scale given by Hucbald that he associates with the organ (*GerbertS*, i, 110*b*–111*a*). There then follows a monochord division to produce the same scale. Finally, in the treatise's closing paragraphs, the

discussion reverts to the different intervallic arrangements of tetrachords and their relationship to the modes by the placement of the semitone, reasserting that, in the dasian scale, modal identity is to be found at the 5th degree but not at the 8th. This means that when an octave consonance is desired with a given tone in the scale, the octave must be made perfect, even if this means going outside the pitches of the dasian scale. The treatise closes non-climactically with the statement that such application of the duple proportion 'both preserves the symphony [of the octave] and retains the category of trope [i.e. mode]' in the two voices.

Musica enchiriadis, Scolica enchiriadis

2. Sources, dating, authorship, dissemination.

If the number of extant sources (46 listed in Schmid, 1981; plus one more described by Lochner, 1988) is any indication, the *Enchiriadis* treatises must be considered among the most widely read musico-theoretic texts of the Middle Ages. Only Boethius's *De institutione musica*, the dialogue attributed to Odo (*see* Odo, §3), and Guido of Arezzo's *Micrologus* survive in more sources than *ME* and *SE*. Moreover, other medieval treatises much valued today, such as Hucbald's *De harmonica institutione*, had very little currency in the Middle Ages, whereas Guido of Arezzo, Berno of Reichenau, Hermannus Contractus, and the author of the *Quaestiones in musica* all draw on (or criticize) the terminology and teachings of *ME* and *SE*.

Regarding the origins of *ME* and *SE*, recent research suggests that the oldest extant source, *D-DÜl* H 3, may have been copied from the non-extant original of *SE*. Surviving only as a fragment, *D-DÜl* H 3 was most likely written at the Benedictine abbey of Werden (near Essen) in the last years of the 9th century, possibly during the rule of Abbot Hoger (*d* 906), to whom authorship is ascribed in some of the earliest sources (see Torkewitz, 1997, and 1999). The oldest more or less complete source of both treatises, from 10th-century St Amand, is *F-VAL* 337. There are also five later sources that transmit the so-called *Inchiriadon* (ed. in Schmid, 1981), a compilation of an apparently earlier version of part of *ME* mixed with aspects more advanced than *ME*. More primitive in this work is the less technical and less sophisticated use of Boethius's *De institutione musica* than that found in *ME* (see Duchez, 1980); more advanced is the incorporation into its modal theory of the notion of modal octave species and, associated with them, the Greek tribal names Dorian, Phrygian, Lydian and Mixolydian (Schmid, 204.462–4), although the last name occurs only in the associated diagram and not the text (204.*descr*.14). In any event, the complete texts of *ME* and *SE* as they are found in the early sources are probably not in their original form: as mentioned above (§1) chapter 19 of *ME* would serve more appropriately as an introduction to *SE*; nothing prepares the reader in the opening passages of *SE* for the enormous emphasis on number theory that dominates more than half of the treatise; and as a practical handbook, part i and the first half of part ii can be seen as roughly equivalent to *ME* and satisfy quite adequately the practical information needed by the 'skilled singer'. These and other features suggest that both *ME* and *SE* have complicated histories involving several stages of evolution – of addition, replacement and of shuffling of materials – ultimately resulting in the texts that have been transmitted. It is

therefore possible that at least parts of the texts date from the first half of the 9th century; but it also seems likely that the standard versions of *ME* and *SE* known today are from much later in the century.

Specific similarities in content (dasian notation, discussion of organum etc.), as well as dissimilarities to other treatises of roughly the same period (Aurelian of Réôme, Hucbald of St Amand), clearly suggest that *ME* and *SE* came from the same intellectual and musical environment. However, there are also indications that *ME* and *SE* did not have the same authors. (It is also possible that both had more than one author, and that, especially in the case of *SE*, a compiler rather than an author might have played some role.) Sometimes this is revealed in small differences in locution: *ME* refers to 'the tetrachord of the *graves* [notes]' but *SE* to 'the grave tetrachord'; similarly, *neuma regularis* in *SE* is simply *neuma* in *ME*. Sometimes there are more substantial differences: a change of locus for the organal voice when the chant melody has a wide range is discussed in *ME* (chap.18) but not in *SE*. Moreover, the term 'organum' is not used identically in both: whereas both use it to designate the organal voice, only *ME* equates it with the two-voice musical texture also called *diaphonia*. Finally, *ME*'s author (chap.16) is very aware of the necessity of justifying the 11th as a consonance (as does Ptolemy, *Harmonics*, i.6, translated by Boethius, *De institutione musica*, v.9) to rationalize octave doublings of organum at the 4th, but *SE* presents the 11th (in different places) variously as a consonance and as a dissonance and lays great stress on the principle of commensurality or connumerality (Schmid, 109.198f, pp.125–8, passim; Erickson, 67, 76–8), which does not apply to the ratio 8:3 (the 11th). Thus the theoretical justification for octave doubling of organum at the 4th illustrated elsewhere in *SE* is undermined (Schmid, 96.*descr.* and 100.*descr.*36; Erickson, 59, figs.32 and 62, fig.36). This inconsistency contrasts markedly with *ME*, which strongly argues that the 11th is a consonance.

Musica enchiriadis, Scolica enchiriadis

3. The dasian scale and notation.

One of the most characteristic features of *ME* and *SE* is the use of a notation that is found only in a small number of theoretical writings (a rare, partial use in a practical source occurs in *F-Pn* 9488; see Santosuosso, 1989, p.35); it is one of the few precise pitch notations used before the development of the staff in the second half of the 11th century. Therefore, the melodies represented by this notation – mostly from the Office Hours and none from the Mass – in the *Enchiriadis* treatises are among the oldest examples of melodies whose precise pitch content is known. (*See* Notation, §III, 1(v)(a).)

Dasian notation is so called because it is based on the use of the Greek grammatical accent for rough breathing known as the *daseia*: '. By combining it with the letters 'C' and 'S' and rotating the symbols (*notae*, *figurae*, *karacteres*) in various ways, the symbols for the 1st, 2nd and 4th pitches (protus, deuterus, tetrardus) of each tetrachord are generated; the 3rd pitch (tritus), which marks the semitone – 'the very heart and soul of music' (Schmid, 151.590f; Erickson, 90) – has an anomalous set of signs to signal its distinctiveness. The entire scale of 18 pitches, made up of four

named tetrachords and two additional pitches 'added at the top' is illustrated in ex.1. Although the authors of *ME* and *SE* both refer to the 'dasia' in connection with the notation, presumably because of the familiarity with the grammatical sign, the same graphic form is also a note form of Greek vocal notation transmitted by Boethius in his *De institutione musica* (iv.3).
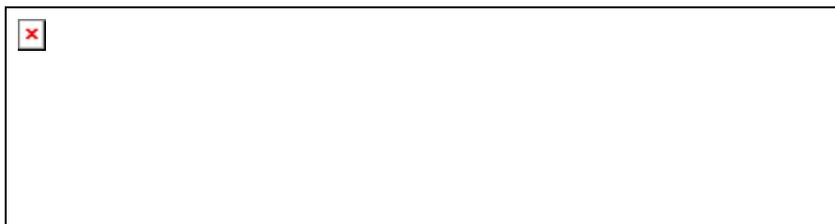
Although this arrangement has elements in common with ancient Greek theory (tetrachords, 18 pitches etc.), it is different from all other tetrachord-based systems. Generations of scholars have been puzzled by the inconsistency of intervals at the 4th and especially 8th degree, since *ME* and *SE* both discuss octave doublings and (essentially) parallel organum at the 4th. It is possible that the pitch series actually corresponds to the melodic content of 9th-century melodies, which were later modified when an octave-based modal theory was imposed on the chant repertory (see Phillips, 1985).

Musica enchiriadis, Scolica enchiriadis

4. Theory of the modes.

The eight 'modes' or 'tones' (cf Atkinson, 1987) are described in the *Enchiriadis* treatises with greater precision than in Aurelian's (presumably) earlier *Musica disciplina* (*c*840), using both final and ambitus as criteria. Each mode has an authentic and plagal form, sharing a final but having different ranges: the lower boundary for both is said to be the 5th below the final, while the upper boundaries are a 9th and a 5th above the final for authentic and plagal modes respectively.

SE also recognizes that transposition at the 5th degree does not change the mode. Tones a 5th apart have the same name, hence the same function; therefore, *SE* asserts, they are 'concordant with each other because of a certain natural kinship [*socialitas*]' (Schmid, 73.161f; Erickson, 43); however, tones a 4th away (*compares*, 'compeers'; Schmid, 82.320; Erickson, 48) are also said to enjoy a similar relationship (although the term *compar* is also used for a note a 5th away; Schmid, 173.159, Erickson, 42). *SE* also finds these notes 'associated with the final' used as the last notes of phrases (*comma*, *colon*; Schmid, 82.321–3, Erickson, 48f).

The modes in *ME*/*SE* are named from their finals and qualified by their ranges, e.g. *protus authentus*, *protus plagis*, although other terms are used (e.g. *minor*, *subiugalis* and *lateralis* for plagal). The tribal names Dorian, Phrygian, and Lydian (a trio that frequently appears in Greek music theory as well as in Boethius) also occur (in *ME* only), but they are not associated with specific modes until the *Alia musica* and, as mentioned above, *Inchiriadon*.

Musica enchiriadis, Scolica enchiriadis

5. Theory and practice of organum.

Although a discussion of singing in parts was new in the theoretical literature, the practice was apparently not a novelty when the *Enchiriadis* treatises were written: *ME* refers to it as 'diaphony, that is, two-voiced song, or, customarily, organum'; *SE* does not, in fact, give this practice a name. (However, in both treatises organum is a term for the organal voice.) Organum properly refers to singing in 4ths and 5ths. In the *Enchiriadis* treatises, the organal voice (*vox organalis*) is below the principal voice (*vox principalis*) in a basic two-voice texture.

Within the dasian system complete parallelism is possible in organum at the 5th (ex.2), but not at the 4th (ex.3), because the interval between a deuterus pitch and the tritus below it is a tritone, not a perfect 4th, thus prohibiting the organal voice moving below tetrardus, especially at the beginnings and endings of phrases. In ex.3, therefore, the two voices begin in unison to avoid the tritone E–B♮ that would occur on the third and last syllables. According to *SE*: 'at the symphony of the diatessaron an organal voice does not so simply and consistently accompany a principal voice as at the diapente but, by some natural law of its own, it stands still in certain places and is not able to proceed further consonantly' (Schmid, 102.87–90, Erickson, 61).

In chapter 18 of *ME*, it is further shown that when the chant melody shifts into different tetrachords it may be necessary for the organal voice to do likewise, the new lower limit being the tetardus of the new tetrachord (ex.4).

Octave doubling is not regarded as organum, but rather as a natural phenomenon produced, for example, when men and boys sing the same melody. Although octave, 5th and 4th are all considered 'symphonies' (Schmid, 23.6–8; Erickson, 13), the octave is singled out as an *equisonus* ('equal-sounding') interval, 'for in this symphony a pitch is revealed anew' (Schmid, 26.27f; Erickson, 15). Nonetheless, octaves may be employed in the performance of plainchant or of organum. In organum, principal and organal voices are subject to octave doubling both above and below such

that each voice could sound in three octaves, the highest being sung by boys; *SE* even gives examples of doublings at one or two octaves above the basic organal voice, which itself, however, is omitted, suggesting that virtually any combination of up to six parts might be employed (Schmid, 96.*descr*.6 and 101.*descr*.11; Erickson, 59, figs.32 and 63, fig.37). Moreover, the use of instruments was also apparently sanctioned: 'For human voices can be mixed with one another and with some musical instruments, not only two and two but also three and three' (Schmid, 40.10–12; Erickson, 22).

It should be noted that in the manuscript sources examples illustrating organal practice more often than not dispense with dasian notation for voices other than the chant melody; the notation was designed to represent the plainchant melodies only and is therefore generally incapable of representing all the pitches used in an organal performance, especially at the 4th and/or with octave doublings. Nowhere in the treatises is it suggested that the notation was invented to accommodate multi-voice textures.

Musica enchiriadis, Scolica enchiriadis

6. Literary sources.

One of the most interesting and impressive aspects of the *Enchiriadis* treatises, distinguishing them from all other medieval writings on music theory, is the wide range of classical, patristic and other late Latin sources that they draw upon. There are terminological borrowings, direct quotations and/or paraphrases of passages from Virgil's *Aeneid*, Censorinus's *De die natali*, Calcidius's translation and commentary on Plato's *Timaeus*, Augustine's *De musica* and *De ordine*, St Jerome's Vulgate (*Romans*), Boethius's *De arithmetica*, *De institutione musica*, and *Consolatio philosophiae*, and Cassiodorus's *Institutiones*. By far the most influential author is Boethius, not only in terms of the number of works utilized but as regards the extent of the borrowings. Boethius's name is also invoked more than any other author; he is referred to as the 'doctor magnificus' (Schmid, 44.11; Erickson, 25) and 'praestantissimus auctor' (Schmid, 59.39; Erickson, 32; see also Cohen, 'Metaphysics', 1993). Second in importance is Augustine (a direct source for *SE* only), whose *De musica* probably provides a model for the dialogue form and opening of *SE* and also for the brief discussion of rhythm found at the end of part i *SE*, and whose reflections on the origin of the various arts and disciplines in *De ordine* is quoted at some length in part ii. Cassiodorus also figures prominently as a source for the introduction to quadrivial studies in *SE*, part ii, and in the discussion of inequality in part iii, although mixed in with Boethian and other materials.

The name of the 9th-century philosopher Johannes Scottus Eriugena has, since the time of Coussemaker, been associated with *ME*. Although certain Neoplatonic elements in both *ME* and *SE* have been attributed to Scottus (Phillips, 1985), there is really no direct evidence that he influenced or was influenced by the two treatises; in fact the Neoplatonic and neo-Pythagorean aspects can be shown to have a more likely origin in Boethius (Erickson, 1992).

Musica enchiriadis, Scolica enchiriadis

7. Byzantine elements.

ME and *SE* contain many features that recall Aurelian's presumably earlier tract *Musica disciplina* and which may well reflect Byzantine-Frankish contacts in the 8th and 9th centuries: eight categories of mode (suggestive of but not identical with the Byzantine *oktōēchoi*) divided into two groups of four, although the modes themselves are different; a basic scale system made up of tetrachords; the Greek-derived terms protus, deuterus, tritus, tetrardus; the *noenoeane* formulas (used in *ME* and *SE* to exemplify different modes) that recall the Byzantine *enēchēmata*.

Musica enchiriadis, Scolica enchiriadis

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Musica ficta [musica falsa]

(Lat.: 'false, feigned or contrived music'; synonymous with *falsa mutatio*, *coniuncta*).

These terms were used by theorists from the late 12th century to the 16th, at first in opposition to *musica recta* or *musica vera*, to designate 'feigned' extensions of the hexachord system contained in the so-called Guidonian hand. Most scholars accept that notated polyphony of this period required performers to interpret under-prescriptive notation in accordance with their

training (by contrapuntal and melodic criteria about which scholars disagree), ensuring the perfection of consonances, and approaching cadences correctly. These requirements could often be met within the *recta* system, but *musica ficta* was used 'where necessary' – in modern terms only, by 'adding accidentals'; in medieval terms, by 'operating *musica ficta*'.

In modern usage, the term *musica ficta* is often loosely applied to all unnotated inflections inferred from the context, for editorial or 'performers'' accidentals rather than notated ones (whether properly *recta* or *ficta*). Editors usually place accidentals that they have supplied, on behalf of performers, above the affected note or in brackets or small type, to distinguish them from those having manuscript authority. (On the placing of editorial accidentals, see especially Anglès, 1954; Hewitt, 1942; Jeppesen, 1927; Lowinsky, 1964 and 1967; J. Caldwell, *Editing Early Music*, Oxford, 1985.)

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Musica ficta

1. Introduction.

(i) Basis in solmization.

The hexachords of *musica recta* built on *G*, *c* and *f* (and their upper octaves, *g*, *c'*, *f'*, *g'*) comprise the 'white' notes of the modern diatonic scale from *G* to *e''* with the addition of *b*♭ and *b*♮; each letter name has tagged to it the solmization syllables of its *recta* hexachords, which define the default interval arrangement of the gamut, the 'normal' relationships of syllables to letters (*see* Solmization, §I, Table 2). The internal arrangement of each hexachord was identical (tone–tone–semitone–tone–tone, identified by the syllables *ut–re–mi–fa–sol–la*). These were the hexachords of *musica vera* or *recta* (La Fage, 1864, Anonymus 1) and their constituent pitches those of *musica vera* or *recta* (*see* Solmization, §I, 2) in the system attributed to Guido of Arezzo (1025–6 or 1028–32). *Mi–fa* or *fa–mi* was always a diatonic semitone, and a semitone was always either *mi–fa* or *fa–mi*. The singer moved up and down the overlapping hexachords as the music required, making transitions (mutations or *coniuncte*) on notes common to two hexachords, in order to get into position to solmize the next semitone step as *mi–fa* or *fa–mi*, without mutating between its boundary notes. These transitions were practical and local means of negotiating and teaching semitone locations, but they have no prescriptive status; the singer must know where he wishes to place the semitone before selecting a hexachord; it is functional, a vocal analogy to fingering. The purpose of the system was to contextualize and demonstrate the position of semitones deemed necessary. Solmization was the practical language in which intervals were expressed; it was originally devised as a pedagogical tool for melodic chant, providing the vocabulary for interval specification.

The system was extended to cope with the growing demands of polyphony, where simultaneities often needed correction at the expense of line, by accommodating the extra notes thus required. Semitone steps other than B–C, E–F, A–B♭ were provided from *ficta* hexachords beginning in 'unusual' places, on notes other than G, C and F; these were sometimes conceived as the transposition of *recta* hexachords to alien pitches. The F♯ needed for an approach to G, for example, is contrived by a 'fictitious' D hexachord, making the F♯–G semitone *mi–fa*; the E♭ to make a perfect 5th below a B♭ might be *fa* in a B♭ hexachord. In such cases not only the F♯ and the E♭ had *ficta* status but also the G *fa* and the D *mi*, since the hexachordal status affected context, not just individual pitches. The hexachord beginning on low F, and therefore B♭ had *ficta* status. The close relationship of *ficta* to solmization is confirmed by the synonym *falsa mutatio*.

The range of available *ficta* hexachords was increased and rationalized until, in the 1430s, Ugolino of Orvieto (*Declaratio musice discipline*) recognized a complete system including *recta* and *ficta* hexachords whose sole purpose was to accommodate the pitches needed for interval correction in polyphony, and to give them a place within the extended solmization system. When melodic integrity had to yield to the higher priority of simultaneous consonance, legitimate progressions in polyphony could no longer be confined to intervals acceptable in chant. Solmization is essential to understanding what the theorists say about interval correction, but does not itself provide solutions or determine what the sounds should be, since any melodic progression, even one illegal in chant, could be solmized by an extension to the system. A few theorists allow disjunct hexachordal change, for an awkward interval without a common note on which to mutate, by means of the *disiuncta*. Until the late 15th century, when keyboard-influenced attempts at reconciling the separate systems were made, Johannes Boen (*Musica*, 1357) was virtually alone in attempting to conflate the monochord and the gamut in a single exposition, as distinct from the normal practice of using independent letters to label the monochord, and separately tagging hexachord syllables to the letter names of notes in the gamut. Boen resorted to some unusual vocabulary in so doing, such as *mansio* (perhaps as in lunar mansion), and *extorquere*, for the removal of sounds from those proper places.

Some earlier scholars took for granted that modes were an *a priori* assumption for polyphony (Apel, *Accidentien und Tonalität*, 1937, tailored accidentals to fit the mode; Aldrich, 1969); more recent work has rejected modal interval species as binding for *ficta*, in favour of more neutral and flexible tonal typings. But Christian Berger has argued (1992) that 14th-century composition has an *a priori* modal basis closely linked to Allaire's controversial theory of hexachords (1972), even overriding many notated accidentals (challenged by Fuller, 1998). Both modes and solmization were originally designed for the classification and teaching of plainchant, which require little use of extraneous notes except for the correction of melodic tritones. Before it was stretched by the extra demands of polyphony, the *recta* gamut as devised for plainchant was also not incompatible with modal interval species, but the introduction of fictive adjustments led most theorists from the 13th century onwards (e.g. Johannes de Grocheio) to

repudiate the application of modes to polyphony. Isolated brief mentions before the 16th century link them; but the Berkeley Manuscript treatise (*c*1375; *US-BE* 744) and Tinctoris in the 1470s, and even 16th-century successors such as Aaron and Glarean, confine their classifications to the tenor, and these classifications are apparently not undermined by the need for tenor inflections. (*See* Mode, §III.)

(ii) Diatonicism and chromaticism.

Musica ficta has often been defined in terms of 'chromatic' notes that by modern standards are non-diatonic. But 'chromatic' properly refers only to melodic progressions involving the chromatic semitone (Haar, 1977). F♯– G–A♭ are two adjacent diatonic semitones; F–F♯ is a chromatic semitone. The word was used in Greek theory and transmitted to the Latin West only to designate one of the tuning systems that could be applied to a standard arrangement of tetrachords, and indeed many 16th-century debates about chromaticism were dominated by considerations of tuning (see Berger, 1980). Zarlino (*Le istitutioni harmoniche*, 1558) characterized individual fictive notes as borrowed from the chromatic genus; he preferred a classicizing explanation over the medieval hexachord system.

Each tetrachord or hexachord is a diatonic entity, containing one diatonic semitone; but the tight overlapping of hexachordal segments – some as small as an isolated *coniuncta* – to produce successive or closely adjacent semitones did not necessarily compromise their diatonic status. The tenor of Willaert's so-called chromatic duo is entirely diatonic in its progressions (Bent, 1984), as are Lowinsky's examples of 'secret chromatic art' (Lowinsky, 1946) and indeed almost the entire repertory. True chromatic progressions (e.g. F–F♯–G) are occasionally allowed in theory (Marchetto, *GerbertS*, iii, 82–3) and prescribed in manuscript sources. Except where a melodic chromatic interval is introduced in the interests of vertical perfection (e.g. Old Hall, no.101; see ex.2*d*), *musica ficta* is by nature diatonic.

Even music liberally provided with notated sharps is not necessarily chromatic; this has been called 'accidentalism'. Increasingly explicit use of accidentals and explicit degree-inflection culminates in the madrigals of Marenzio and Gesualdo, which are remote from medieval traditions of unspecified inflection, and co-exists in the 16th century both with older hexachordal practices and with occasional true melodic chromaticism. It is the small number of chromatic intervals in Lassus's Sibylline Prophecies (*Carmina chromatica*), for example, that determine its chromatic status, not the large number of sharps that give it 'chromatic' colouring according to looser modern usage.

Vicentino (*L'antica musica ridotta alla moderna prattica*, 1555) employed chromatic and enharmonic tone systems for composition, and tuning in imitation of the ancient genera. Such experiments, as well as those originating in a fresh use of chordal chromaticism of a colouristic type, are less indebted to the tradition of *musica ficta*. In one of the most remarkable experiments of the century, Guillaume Costeley's extraordinary chromatic chanson *Seigneur Dieu* (Levy, 1955; Dahlhaus, 1963), hexachordal solmization (♭ = *fa*) co-exists with non-hexachordal degree inflection.

2. Theory.

(i) Antecedents, 9th–12th centuries.

The *Enchiriadis* treatises of about 900 give the earliest explicit and extensive theoretical account of the additional semitones that we would call chromatic alteration. The anonymous author of the *Scolica enchiriadis* defined *absonia* (elsewhere *dissonantia*) as the lowering or raising of a note from its normal pitch. The word *vitium*, used in this context, seems to imply no more than a disturbance of the normal scale, the force being very similar to that of the later *falsa* (indeed, the term *falsus sonus* appears in this treatise; *GerbertS*, i, 177). The *absonia* arises from faulty intonation (a 'vice' of the human voice to which instruments are less subject) or, more important, from the nature of the music, where it has the effect of transplanting or restoring the mode. A fusion of the Greek Greater and Lesser Perfect Systems (*see* Greece, §I, 6(iii) and Table 1) allowed for two different positions for the note B through the former's disjunct *diezeugmenōn* tetrachord (providing B♮) and the conjunct *synēmmenōn* tetrachord of the latter (providing B♭). This rationalization of the two positions of B is applied by Hucbald in *De harmonica institutione* (*c*900; *GerbertS*, i, and trans. in Palisca, 1978, pp.29–31) to specific chant formulae.

Using dasian signs the author of the *Scolica* set up tetrachords (disjunctly, with a central semitone flanked by two tones) yielding the remarkable scale *G–A–B♭–c–d–e–f–g–a–b♭–c'–d'–e'–f♯–g'–a'–b♭–c♯'* (Spitta, 1889; Jacobsthal, 1897; Spiess, 1959). This is proposed in addition to the more normal scale as specially suited to organum at the 5th: the early use of such extreme alterations seems to be occasioned by polyphony. For plainchant the author was more conservative but no less ingenious. He evolved a system of pentachords involving *recta* forms as well as the *absonia*. The pitches of *e♭* and *f♯* are introduced by changing the dasian name on one note – in effect a mutation. By extending the tetrachord system to cover the legitimate transpositions of the pentachords with *absonie*, Jacobsthal further advanced the possibility that the *Enchiriadis* treatises also allow for c♯; g♯; d♯ and A♭. Thus B♭ was recognized even by some early theorists as part of the regular (*recta*) system of available notes, with further allowance for alterations other than the alternative inflections of B, although the terms *musica ficta* or *falsa* were not yet used.

The usual reason given for melodic alterations to chant is avoidance of the melodic tritone. The anonymous author of the 10th-century *Dialogus de musica* (Huglo, 1969, 1971) referred to the 'vice' of additional semitones outside the 'prefixed rule' (*GerbertS*, i, 272) and cited chants in which b♭; e♭; c♯ and f♯ were required, but he no longer explained them by tetrachords. The accommodation of such notes by modal transposition (*see*

Mode, §II, 1(i)) is clearly specified by some 11th-century theorists. Guido of Arezzo discussed the Affinitas or relationship between a modal final and the note a 5th above, whereby a shared configuration of tones and semitones for each pair of pitches makes it possible for either pitch to begin or end the same piece (Pesce, 1987; *see also* Proprietas, Hexachord and Mode, §II, 3(ii) (*b*)). Berno of Reichenau recognized transposition of *f* and *f*♯ and *e* and *e*♭ to the theoretically acceptable double position on *b* and *b*♭ where they become *recta* locations for chromatic notes found elsewhere in untransposed chant (*GerbertS*, ii, 75). Johannes Cotto gave more detail and accepted transpositions up a 5th for some modes (*GerbertS*, ii, 248; ed. J. Smits van Waesberghe, 1950, p.101; for Guido and Johannes see Palisca, 1978). Johannes also provided for a process of 'emendation' in a few places where the notes can be neither notated at original pitch nor transposed. The author of the *Dialogus* allowed 'emendation' where necessary – that is, where the piece could not be sung in another mode. Such prescriptions already anticipate later warnings against using *ficta* when the situation could be corrected by other means. The development of a system of modal transpositions coincided with the rise of a clearer pitch notation which, however, had very little capacity as yet to cope with the additional notes required for the necessary perfection of simultaneous intervals in polyphony: *f*♯ and *c*♯ appear besides B♮ and B♭ to permit perfect intervals in parallel organum at the 5th. Notes outside the system are recognized, usually as undesirable distortions in chant, and hence false, but useful for modal transposition.

The tetrachordal mapping developed in these early treatises allowed alternative diatonic routes but no direct access from one kind of B to the other. By the 12th century, most theorists extended tetrachords to overlapping hexachords in the system atttributed to Guido, with the same function of defining and containing the semitone step. The status of B♮ was much debated, sometimes described as 'added' (*adiunctum*) or irregular (even by Guido), although B♮ and B♭ were given equal status by several early writers, from Hucbald (*c*900) to the author of the *Summa musice* (*c*1200; ed. Page, 1991, pp.89, 171).

Although there is as yet no use of the term *musica ficta*, there is a direct terminological link. The *synēmmenōn* was translated into Latin as *coniuncta*, which came to be a commonly given synonym for *falsa mutatio* or *musica ficta*.

Musica ficta, §2: Theory

(ii) 13th century.

The earliest known use of the term *musica falsa* is in a late 12th-century didactic poem, describing variable hexachord steps (*I-Rvat* pal.lat.1346; an unpublished edition by Smits van Waesberghe is cited in Sydow-Saak, 1990). 13th-century theorists at first continued the negative definition of *musica falsa* as a contamination of the chant; Elias Salomo refers to the false bellowing ('mugiens') of a false musician (*GerbertS*, iii, 19, 42–3, 61ff). Falsity implied transpositions associated with irregular intervals; the melodic tritone was to be avoided, a vice analogous to a false proposition in logic (*Summa*, *c*1200; ed. Page, 1991, p.122, and *GerbertS*, iii, 238*a*). At this time it was often the fault, not its remedy, that was considered 'false'.

Theorists qualified and excused the negative term and definition, before shifting from denoting the fault to be cured to the means of correcting it.

Opinions were divided about the use of *falsa* or *ficta* to avoid melodic tritones in plainchant, but all who declared themselves on the subject recognized its essential role in correcting simultaneities in polyphony. Jacobus of Liège asserted its importance in plainchant (CSM, vi/lxvi); Hieronymus de Moravia, however, allowed it in polyphony but excluded it from plainchant (*CoussemakerS*, i, 86). Johannes de Garlandia, in his treatise on plainchant and measured music, specified that much was necessary on instruments, especially in polyphony (or organs: 'organis'; *CoussemakerS*, i, 166). Hieronymus's addition to Garlandia gives priority to the correction of concords over maintaining melodic integrity (ed. Reimer, 1972, i, 95). The St Emmeram Anonymus (1279) also affirmed the role of *musica falsa* (equated with *ficta*) in polyphony as a helping hand for the essential correction of consonance (*De musica mensurata*, ed. J. Yudkin, Bloomington, IN, 1990, pp.274–5). Lambertus likewise expressed dissatisfaction with designating as *falsa* something necessary for achieving good consonance (*CoussemakerS*, i, 258); 'it is not so much false as unusual [*inusitata*]' (Anonymus [after Lambertus], ed. Gilles, 1989, p.48). Modern scholars' misreadings of this word as 'mutata' derive from a mistranscription by Coussemaker and have no basis in the manuscripts (e.g. Russo and Bonge, 1999). Anonymus 2 may be the earliest to distinguish the two often-cited reasons for using *musica falsa*: necessity (*causa necessitatis*), for correcting consonances, and beauty (*causa pulchritudinis*), apparently for melodic reasons (*CoussemakerS*, i, 312; ed. Seay, 1978, p.28; see also Vatican organum treatise, ed. in CSM, ix, 47).

Hieronymus de Moravia equated *musica falsa* with the *synēmmenōn* (*coniuncta*) and accordingly based his exposition not on hexachords but on tetrachords. Walter Odington wrote of 'movable solmization names' (*CoussemakerS*, i, 216, and CSM, xiv, 1970), Lambertus and Anonymus 2 of 'false mutation, or *falsa musica*' (*CoussemakerS*, i, 258*a*, 310; Anonymus 2 also in Seay, 1978). The idea of false mutation came to be applied to hexachords with a term originally derived from tetrachords, and by the later Middle Ages developed into a full-blown system of infinitely transposable places. Johannes de Garlandia, Anonymus 2, Lambertus and many others defined *musica falsa* as 'when we make a tone of a semitone or vice versa' (*CoussemakerS*, i, 166, 258, 310; Anonymus 2 also in Seay, 1978), a widely used definition also for *musica ficta* and the *coniuncta*.

Musica ficta, §2: Theory

(iii) 14th–15th centuries.

Increasing acknowledgment of its necessity in the growing art of polyphony prompted a change to the less pejorative term *musica ficta* ('not false but true and necessary, because no motet or rondellus could be sung without it': Vitry, *Ars nova*, 23) or the even more neutral *coniuncta* (Berkeley MS, *c*1375, ed. Ellsworth, 1984). This theorist defined the problem in terms of 'imaginary transposition' of hexachords and, explicitly dealing with plainchant and specific categories of polyphony, exemplified the *coniuncta* from chant, contrary to some 13th-century usage. The mid-15th-century

Anonymus 11 (*CoussemakerS*, iii, 429) said that *coniuncte* were necessary in both plainchant and polyphony.

The transition from 13th-century discant to 14th-century counterpoint teaching laid greater stress on contrary motion and the controlled succession of perfect and imperfect intervals; perfect intervals had indeed to be adjusted so that they were intervallically correct, and they were to be correctly approached from a 3rd or a 6th by a semitone step in one part. The few theorists who devote a sentence or two, or even a separate chapter, to *musica ficta* usually append discussion of it to counterpoint precepts, and link it to producing correct interval successions. The rules may not be called *ficta* rules; the counterpoint should be adjusted anyway, and if necessary by *musica ficta*. Strict counterpoint theory dealt in consonances (some dissonances were permitted in florid counterpoint and in composition), and was dyadically based until the late 15th century and beyond. The common objection, that such simple theory helps us little with composed part-music using dissonance, can be met by treating strict counterpoint as the background skeleton of which a piece is implicitly a composing out. Theorists identify such counterpoint as the basis both of florid counterpoint and of (implicitly multi-voice) composition.

14th-century counterpoint teaching stressed not only correct perfect intervals but that they should be approached correctly from an imperfect interval, with a semitone step in one or other part, whether ascending or descending (e.g. Johannes de Muris; and see ex.1). In the definition of Prosdocimus (early 15th century), *musica ficta* was devised solely in order to 'colour' consonances that could not otherwise be coloured (ed. Herlinger, 1984, pp.70–95). That he here includes the approach to perfect consonances becomes clear when he extends the principle of proximity also to the antepenultimate. Ugolino invokes such inflections not only for sweeter harmony, but in order to give the imperfect interval even 'closer adhesion' to the perfect interval to which it resolves (ed. in CSM, vii/2, p.48).

Many theorists reserve *ficta* for situations that cannot be corrected by *recta* (e.g. Johannes de Muris, *Ars nove musice*, 1321, *GerbertS*, iii, 307: 'if we can discant by *vera*, then it is illicit to discant by *ficta*'), giving rise to a proposal that *recta* should be used in cases of equal choice; this would mean that a cadence on octave A should normally be approached from a 6th with *recta* B♮ in the lower rather than *ficta* G♯ in the upper part. In practice, however, this does not always seem to apply. Prosdocimus appeals, unusually, to the judgment of the (trained) ear, recommending whichever sounds best: if the signs sound better in the tenor they should be applied there, if in the discantus, there (Herlinger, 94–5). This makes it less likely that he (and perhaps others) imply *recta* preference when saying that *ficta* should not be used except where necessary. He cannot mean 'avoid it, even if bad intervals result that go against strong contrapuntal precepts'. But he could mean 'do not use it unless necessary, but if it is necessary, you must use it'; or, addressing the composer, 'avoid situations that will require the performer to use it'. Differing interpretations of theorists' rules arise according to whether they are taken as instructions to the notator or to the singer.

In his dictionary (*Diffinitorium*, 1472) Tinctoris defined *musica ficta* as 'cantus praeter regularem manus traditionem editus' ('a way of singing outside the regular ordering of the [Guidonian] hand'). In 12 treatises (*c*1472–85) he set out the concepts of gamut, hexachord system, proportions, mode and counterpoint, but giving only brief mention to the needs of musical practice or elements outside the system. His few important observations on interval correction have again received opposing readings according to different assumptions.

Musica ficta, §2: Theory

(iv) 16th century.

The term *musica ficta* was still used by German theorists (including Wollick, *Opus aureum musicae*, 1501; Rhau, *Enchiridion*, 1517; Heyden, *De arte canendi*, 1540; Listenius, *Musica*, 1537; Finck, *Practica musica*, 1556) but declined after the middle of the century; the latest appearance (except to refer to obsolete practices) seems to be with Walther (*Musicalisches Lexicon*, 1708). Otherwise, in the 16th century, the term was largely replaced by *coniuncta*, especially by humanist theorists, and by new ways of explaining inflections. There are scattered references to some standard older definitions, such as tone-semitone substitution, and a marked return to explanations involving transposition (e.g. Adam von Fulda, *De musica*, 1490, and Cochlaeus, *Tetrachordum musices*, 1511, for whom transposition down a 5th is equated with *musica ficta*). Vernacular forms include 'fained musicke' (Dowland's English translation, 1609, of Ornithoparchus's *Musicae activae micrologus*), 'fremde Stimmen' (M. Agricola, *Musica figuralis deudsch*, 1532) and 'musica finta' (Vicentino, *L'antica musica ridotta alla moderna prattica*, 1555). Examples of *cantus fictus*, melodies with flatward spiral accomplished by leaps of 4ths and 5ths, are found in Listenius and Ornithoparchus.

The 16th century saw the breakdown of late-medieval solmization and of the hegemony of the three-hexachord system. Instead of (or at least, in addition to) presenting the full *recta* gamut with F, G and C hexachords, theorists (especially in Germany) gave the scalar equivalents as two distinct forms, each representing only two and not three hexachord-types, and in some cases recognizing octave equivalence. The *scala b duralis* on Γ gave equal access to the members of the hard and natural hexachords but a lower priority to the soft hexachord. In the absence of a signature, B♭ and B♮ thus lost their previously equal status and written B began to express a priority of B♮ over B♭. The *scala ♭ mollis* on low F (with one-flat signature) included the natural and soft but not the hard hexachords. Depending on the absence or presence of a signature, B♮ or B♭ gained priority over the alternative if not excluding it. A third scale signed with two flats, segregated as the *scala ficta* or *cantus fictus*, transposed whole scales by a two-flat displacement (*see* Solmization, §I, 5). Full solmization atrophied in favour of a 'lazy' short-cut solmization, allowing *fa super la* to be sung without mutation. This meant, in effect, that the entire rationale of medieval solmization, namely to identify the semitone (as *mi–fa*) and give surrounding context to it, was eroded. Once it was no longer interval-specific and hence functional, solmization became a mere pious anachronism (F♮ is *fa* for example in Morley, *A Plaine and Easie*

Introduction, 1597). There is some evidence that the efficacy of the *mi contra fa* prohibition was undermined by a growing habit of not changing solmization to accommodate semitone cadential inflections. The underpinnings of the tonal system shifted partly in response to humanistic changes in music theory, which restored the status of the modes (Tinctoris; Glarean, *Dodecachordon*, 1547).

The new models were not only octave-based but keyboard-anchored (Ramis de Pareia, *Musica practica*, 1482), sometimes with fixed 'three-position' designations for ♭, ♮ and ♯ degrees (Hothby, *Calliopea legale*, ed. in CSM, xlii, 1997). It was above all the rise of the keyboard and associated treatises that challenged traditional vocally based explanations of musical rudiments; Schlick (*Spiegel der Orgelmacher und Organisten*, 1511) refers negatively to 'alien notes' in the context of the keyboard. Pressure to accommodate to the exigencies and compromises of the keyboard prompted change in the status of B♭. When theorists from Ramis onwards sought to give B♮ accidental status in accordance with its keyboard position, they appealed for authority back to Guido, for whom that note had 'added' status. Aaron used the hexachord terminology of *mi contra fa* to describe collisions and their rectification (exceptions are mentioned: see *SpataroC*, 66.20); but he also used the keyboard-based terms *proprio* or *naturale* and *accidentale* not only for *musica recta* versus *ficta*, but also for white and black notes.

Musical developments from the last quarter of the 15th century onwards prompted significant changes in the treatment of inflections. They include a gradual increase in the normal number of voice parts for vocal polyphony, the multiplication of variant versions of works and self-help indications (including more explicit notation) as a result of the invention of music printing and its markets, a tightening of the theory and practice of dissonance treatment, and compositional control of the relationship of all voices to each other, hence between voices outside the dyadic core. But despite these changes and their different formulation, Zarlino still affirms (citing Gaffurius and common practice) that octaves are approached from major 6ths.

Rich documentary evidence about specific problems in composition, notation and performance is available from testimony of 16th-century musicians and theorists, in formal debates and correspondence (notably involving Spataro, Del Lago and Aaron: see *SpataroC*). In the 1550s the Roman singer and writer Ghiselin Danckerts illustrated the problem citing a dispute between two singers which must have occurred between 1538 and 1544 over the proper way to inflect a composition by the papal singer Juan Escribano. Danckerts was asked to judge the matter, and explained his decision in substantial detail (Lockwood, 1965).

Downward hexachordal spirals by 5ths occur in some incontrovertible cases, such as the essential duo of Willaert's originally four-part *Quid non ebrietas* (see above, §1(ii)). This exercised contemporary theorists because of the tuning implications of a piece in which the tenor ends on a notated 7th sounding an octave with the discantus (Lowinsky, 1943, 1956; Bent, 1984). Other cases are Greiter's *Passibus ambiguis* (Lowinsky, 1956–7), and Costeley's *Seigneur Dieu* (see above, §1(ii)), both clearly set

up to end lower than they began. This may also apply to the repertory of 'secret chromatic' motets (Lowinsky, 1946), a hypothesis that has generated controversy on grounds of modern ideals of tonal stability and minimal intervention. Often convincing on purely musical grounds, many of Lowinsky's solutions were supported by extra-musical theory and considerations of textual content which led him to disqualify some musically similar compositions (for an example by Obrecht see, among others, Lowinsky, 1972, Bent, 1984, and Berger, 1987).

For the period from the mid-15th century onwards, lute and other instrumental tablatures are in principle interval-specific, and have been applied to support views of the intended musical results in vocal models (Apel, 1942; Brown, 1971; Toft, 1992; Newcomb, 1997). This extremely rich evidence needs to be used with some caution. Chronological and geographical lag between original and arrangement may restrain a literal application, not to mention varying competence by intabulators that sometimes yields incompletely edited results. Intabulators may apply eccentric performers' licence but, above all, chordally conceived instrumental solutions cannot necessarily be carried over into vocal practice, approached by singers with a linear-hexachordal training accustomed to making contrapuntally-based adjustments. The sometimes necessary sacrifice of line to chord in contrapuntal polyphony is often exaggerated on a chordal instrument.

Musica ficta

3. Practical application.

(i) Notated signs.
(ii) Signatures.
Musica ficta, §3: Practical application

(i) Notated signs.

The accidental signs that found their way on to the pages of manuscripts and prints include pitches that fall within the system of *musica recta* as well as many that lie outside it. Additional inflections required in performance similarly include both *recta* and *ficta* notes. It is therefore not correct to equate *musica ficta* simply with added accidentals.

Most scholars accept that inflections were and should be applied according to partly or largely unnotated tradition, but this view has been challenged by some scholars (Harden, 1983; Brothers, 1997) who observe that theorists often notate inflections in their treatise examples and say nothing about an unwritten tradition. Slight direct and indirect support for such a tradition might be drawn from quotations such as the following, from Arnulf of St Ghislain's *Tractatulus* (*c*1400; trans. C. Page, *JRMA*, cvii, 1992, pp.1–21), f.67*v*: 'Who will not marvel to see with what expertise in performance some musical relationship, dissonant at first hearing, sweetens by means of their skilful performance and is brought back to the pleasantness of consonance?' Another interpretation of Prosdocimus's rule against using *ficta* except where necessary (see above, §2(iii)) is: 'do not usually write it in but leave it to the performer's initiative'. This reading has some confirmation from his explicit abhorrence that over-notation might incur as many signs as notes (ed. Herlinger, 1984, pp.78–9). An often-quoted and mistranslated passage can now be invoked (as translated by Leofranc

Holford-Strevens, cited in Blackburn, 1998, p.635) to support unnotated inflection: 'But these are frequently present virtually in B *fa* B *mi* although not always notated' (Berkeley MS, I.1, ed. Ellsworth, 1984, p.45). Tinctoris (*Liber de natura et proprietate tonorum*, 1476) brands as asinine the unnecessary notation of flats to correct melodic tritones (see above, §2(iii)), and his own examples do not always notate the inflections called for by his text. Aaron (*Toscanello in musica*, 1529) endorses the role of performers as divining the 'secret intent of the composer'. Although it is commonly alleged that he advocates the full notation of accidentals in general, the polyphonic contexts of his examples, cited as single parts from known pieces, show that he has chosen situations where, as he says, arrivals on simultaneities cannot be anticipated, and where without the help of the signs the singers might first commit error by not perfecting the intervals, clearly implying that the help he recommends was not always forthcoming (Bent, *JM*, 1994). But by 1600 full notation was largely in place.

13th-century theorists already defined signs for notating *musica ficta* on the staff. Johannes de Garlandia said that each tone is divisible into two semitones, which can be notated by the 'signs of semitones' (*CoussemakerS*, i, 166). Lambertus prescribed ♮ and b for the points at which mutations are to be made (*CoussemakerS*, i, 258). The 'signs of *musica ficta*' are called neither chromatic nor (until the 16th century) accidentals. For most of our period, they are simply the signs of 'hard' B (b) and 'soft' B (♭), the signs of *mi* and *fa* – in other words, semitone boundaries, not indeed confined to fictive notes outside the *recta* gamut. Theorists up to and including Prosdocimus and Ugolino (first half of the 15th century) admitted only these two signs, to distinguish the soft and hard forms of B. The exception is Marchetto (*Lucidarium*, 1317 or 1318), who used a ♯ sign to distinguish the semitone step F–F♯ from the smaller *mi-fa* semitone F♯–G. Although scribes used either ♮ or ♯ for the hard B, the distinction seems rarely to have been meaningful. Occasionally the letters F, C and G are used instead of the ♭ sign to indicate the soft forms of those pitches. The 14th century saw an increase in marked accidentals until, around 1400, D♭, D♯, G♯, A♭ and G♭ are specifically notated and intended in certain sophisticated repertories such as those of the Chantilly and Old Hall manuscripts. Other sources remained very sparing in their indications, and there is a general decline in the number and range indicated from about 1400 onwards.

Before 1450, few theorists directly admit that ♮ or b necessarily cause individual pitch inflection. Those who do include Petrus frater dictus Palma ociosa (ed. J. Wolf, *SIMG*, xv, 1913–14, pp.504–34) and the author of the Berkeley treatise. But for most theorists b simply denotes *mi*, and ♭ *fa*; that is, they indicate where the semitone lies in relation to the sign. The signs express a relationship, not absolute pitches within a system. Most theorists explain the alteration of tone and semitone in the melodic context of its hexachordal access, and avoid saying that b raises or that ♭ lowers an individual note from a fixed place. (♮ on F or b on B, for example, rarely do anyway.) Rather, the sign increases or diminishes the (linear) ascent or descent ('♮ lessens the ascent and b augments it': Prosdocimus, ed. Herlinger, 76–7; 'on *la sol la* [A G A] the *sol* should be raised and sung as

fa mi fa': Johannes de Muris, *CoussemakerS*, iii, 73). The *coniuncta* is simply the moment of change at which the singer sings a semitone for a tone, or vice versa.

In rare cases (Ugolino's treatise and some practical examples), notated *mi* or *fa* may be used to bring not the signed note but its neighbour to a semitone distance from it and not vice versa. A *mi* sign on F will usually mean that F is to be pronounced *mi* and that the interval F–G, instead of being a tone as in *musica recta*, will be sung as a semitone. Nearly always this means that F will be construed and sung as F♯; but occasionally the semitone interval, though notated in the same way, may have to be F–G♭; more normally notated with the *fa* sign on G, which could in some circumstances produce the same result as a *mi* sign on F (Bent, 1972; Hughes, 1972; Memelsdorff, 1999). Lebertoul's *O mortalis homo* (*GB-Ob* Can.misc.213, f.41*v*) has a G♭ *fa* signature producing F♯s (Brothers, 1997, pp.40ff). In the more rarely used signs further round the spiral in either direction, the signs on G or D may mean either flat/natural or natural/sharp, depending on context. Since any note is mutable in this way, a 'two-position' rather than a 'three-position' system is in operation. Any note may be *mi* or *fa* in relation to its neighbour, but which semitone is not necessarily defined. F *fa* can be in our terms F♮; F♭; or even F𝄪

Although means of notation existed throughout the period, the usage of accidentals and signatures in musical manuscripts bears little relationship to modern notions of consistency; the placing of signs often seems casual or capricious. Some scribes placed the sign near, above or below the affected note, without regard for its alignment on the staff: this is particularly common in some late 14th- and early 15th-century Italian and south German sources. Other scribes placed it well in advance of – or even after or simply near – the note to which it applied. In view of the close connection between the 'signs' of *musica ficta* and the practice of solmization, such pre-placing may serve as an advance warning of mutation. Thus the progression *fa–mi* (between which no mutation can take place) is very often preceded, rather than divided, by the b sign indicating *mi*. A consequence of this (solmization) function of a sign is that it does not necessarily have longer validity than for the note to which it most directly refers. In some situations a larger context will be affected, but an accidental, written or not, may easily be overruled (for the sake of contrapuntal propriety) on subsequent appearances of the affected note. Tinctoris (*Liber de natura et proprietate tonorum*, 1476) says that the 'signature flat' at the beginning of the staff affects the whole segment for which it is given, but does not make it clear whether he means a segment of music or of staff; the 'accidental' flat, however, lasts as long as the hexachord segment (the *deductio*) before which it is placed – this indeed could be a very small local segment. Inconsistencies within pieces and between sources abound, from the Notre Dame manuscripts (ed. E.H. Roesner, *Les quadrupla et tripla de Paris*, Monaco, 1993, p.xc) to the 16th century. Most scholars see this as a consequence of their inessential notational status, early notation not being considered imperfect by its own standards; rather, that composers and notators expected singers to complement it on the basis of shared internalized contrapuntal training, as a literate reader can construe an unpunctuated text; and that the results of

this process are largely recoverable as part of the implicit text and the intended sounding results (e.g. Bent, *EMc*, 1994, 1998; Cross, 1990). Others treat early notation as approaching the prescriptive force of modern notation, and the notated manuscript accidentals as (almost) self-sufficient; they therefore keep editorial 'intervention' to a minimum. Such face-value readings of notation, or the belief that singers were capable of applying only melodic rules, often conflicts with elementary counterpoint precepts, requiring the construction of a partly independent theoretical tradition to account for the resulting eccentricities (Harden, 1983; Hirshberg, 1996; Brothers, 1997).

Different versions of the same piece often notate different, though rarely conflicting, signs; proponents of an unnotated performing tradition usually seek to reconcile these as largely complementary explicit testimony to implicit practice; others see variants as indicators of different intended sounding results. Dahlhaus even believed that the notated counterpoint is largely abstract, and that the composer may have been indifferent to the actual sound (1969). At the other extreme, Cross believes that recoverable composers' intentions fully determine a single intended result, to the extent that she does not distinguish manuscript-authorized from editorial accidentals in the musical text of her edition of Machaut's *Messe de Nostre Dame* (New York, 1998). From a position closer to the latter, Bent (passim) holds that some intentions are largely recoverable from theorists' own prioritization of rules, while leaving other inflections elective, dependent (as in the punctuation and rhetorical delivery of a text) on some latitude of interpretation and articulation by performers. If the notation of 'accidentals' was optional ('accidental'), performers were expected to apply their training and knowledge of conventions to the realization of the under-notated music. By a combination of compositional and notational indicators, the composer could tease the performer to fulfil, sidestep or frustrate expectations. As in all repertories, there are cases where composers seem to defy standard contrapuntal precepts, but the number of such anomalies can be considerably reduced by situating them in relation to norms. Despite different emphases, scholars strive to reconcile theoretical, musical and source evidence. There is general agreement on the need to prioritize rules that frequently conflict, but disagreement remains as to how this should be done.

Musica ficta, §3: Practical application

(ii) Signatures.

Where flats are indicated at the beginning of the staves, the number often differs between voice parts of the same piece, the lower part or parts having, usually, one flat more than the upper (partial signatures, sometimes called conflicting or contrasting). From the top downwards, a three-part piece might have parts with signatures of —, —, B♭ —, B♭; B♭; B♭; B♭; B♭+ E♭; B♭; B♭+ E♭; B♭+ E♭. They may come and go within a copy, or vary between sources, and their interpretation has been hotly debated. Apel claimed that they implied bitonality (1938); Hoppin proposed modal transposition, since they affect pitch levels about a 5th apart (1953, 1956). Lowinsky saw them as practical reflections of cadence structures in voices lying a 5th apart, the signature being omitted when no note of that pitch was required (1954). But this would suggest that the fear of a vertical

imperfect octave was less than of an imperfect 5th (Berger, 1987, p.66); some theorists say the opposite. All these views accord the signature its modern significance of inflecting all notes written at that pitch level and perhaps of octave equivalents. But if B♮ is available by *recta* in an unsignatured part, what is the purpose of flat signatures? The possibility remains that they denote the transposition of hexachord systems, especially since hexachords rather than modes form the basis of medieval discussions of *ficta* in polyphony (Lockwood, *Grove6*; Bent, 1972). If the hexachords on G, C and F are transposed one degree flatwards, in the case of a single flat in the signature the hexachords for that part will be on C, F and B♭, leaving two hexachords common to both a signatured and an unsignatured part, and thus a considerable range of *recta* notes, including B♭, which a simultaneous unsignatured part is perfectly free to use. If the whole part is in *ficta*, there would be no *recta/ficta* orientation to govern performers' choices. Such flatward transpositions of the hexachord system (with hexachords on B♭, F and C, making E♭ readily available) may have been counted as transposed *recta* (not all agree), as distinct from the individual transpositions of *ficta* hexachords. Where there is a signature, the transposed *recta* priorities would be established for the duration of the signature, leaving the singer of a signatured part equally free to raise B for a leading note as to sing F♯ in an unsignatured part. The distinction between applying chromatic alteration by means of transposition and by means of individual emendation does, after all, go back to the 11th-century theorists. The idea that a flat signature might effect downward transposition by a 5th of a combined *recta* and *ficta* system of hexachords was tentatively deduced from Ugolino (ii.48–50) by Bent (1972), extended with cognizance of the ambiguity by Hughes (1972), and dismissed without explanation of the abiding anomaly by Berger (1987). Aaron (*Toscanello in musica*, 1529) rejects the practice of partial signatures, along with the allegation that they help to avoid false 5ths, on the grounds that it confounds the interval species and the octaves.

One example of a piece involving sectional transposition by clef and flats is Pycard's Credo (Old Hall MS, no.76). There are occasional examples of signatures of E♭ alone, and some progressively flattening pieces only sign the more extreme flats. There also exist about a dozen pieces, mostly from the 15th century, whose only clefs are flat signatures (*fa* signs) detached from letter names (the 'less principal clefs'). The relationship between the parts is easily inferred; such pieces (preserved alongside 'normal' pieces) can be performed without the need to name the pitches, even though two flats a 5th apart might notionally be thought of as B and F (or E and B) in an upper part and E and B (or A and E) in a lower. Similar problems arise in canons notated on a single staff such as Ockeghem's *Prenez sur moi*, and in his *Missa cuiusvis toni*, notated without letter-clefs and capable of more than one resolution (for bibliography on these works *see* Ockeghem, Jean de).

A few rare cases of sharp signatures date mostly from the 14th century, and sharps occur frequently as accidentals. By the late 15th century notated sharp signs, on the other hand, become quite rare. Sharp signatures are used for rare examples of canon at the 5th, as in Ockeghem's *Prenez sur moi* and in Willaert's *Musica nova* (1559). From

1540 on, especially in Italian prints, the sharp sign becomes more frequent, but its placing is still free and sometimes ambiguous. Harrán (1976, 1978, following Kroyer, 1902; see also Ficker, 1914) proposed an ingenious but flawed interpretation of sharps as 'cautionary signs' with the opposite of their normal meaning, in order to overcome certain types of false relations in *note nere* Venetian madrigals of the 1540s. Instead of confirming an expected inflection, the signs are alleged to warn the singer not to inflect. Godt (1978, 1979: see under Harrán, 1976) challenged this view on logical, historical and musical grounds. Some of the problems which his hypothesis addressed can be overcome by recognizing verbal boundaries and permitting F♯ to follow F♮ after a sense break; the same is true of the problems in Willaert discussed (also without text) by Lockwood (1968).

The normal sign for the sharp is ♯ but variants of this sign appear. The sign ♯ which had been the traditional sign for B *quadratum* in contradistinction to B *rotundum*, returned around 1540 as a distinctive symbol and attained its modern meaning; Einstein (*The Italian Madrigal*, 1949, i, 412) noted its use in a Vicentino madrigal collection of 1542.

Musica ficta

4. Rules for inflection and adjustment.

13th-century theorists gave reasons both of consonance and melody, stressing perfect vertical consonances on 5ths, octaves and other perfect intervals (Lambertus, *CoussemakerS*, i, 258) and requiring 'leading notes' to be a semitone from their destination (Garlandia, *CoussemakerS*, i, 115). These principles were more fully expounded in the 14th century, most clearly by Johannes de Muris, who stated that, for melodic progressions, lower returning notes (e.g. in the progression G–F–G) should be raised (G–F♯–G); and that leading notes approached by any other means (e.g. by leap) should be raised (e.g. D–F♯–G; *CoussemakerS*, iii, 71–3). This is also implied by the author of the *Quatuor principalia* (*CoussemakerS*, iv, 250), who gave the widespread prohibition of *mi* against *fa* in vertical perfect intervals and stated that a perfect interval should be approached by the nearest imperfect interval: a major 3rd will expand to a 5th, a major 6th to an octave, a minor 3rd will contract to a unison, and so on; where one part proceeds by step, it will be a semitone (ex.1*a*–*b*). The so-called double leading-note cadence of ex.2*a* results from the superimposition of the two-part progressions exx.2*b* and 2*c*; it has nothing to do with perfecting the vertical 4th, which was not during this period considered a perfect interval for purposes of counterpoint, despite its acoustical status. As the 15th century progressed, composers cultivated different cadence forms; not to sharpen the third in ex.2*a* may avoid angularity but evades real issues of cadence structure (Dahlhaus, Untersuchungen, 1968, pp.75–6; Eng. trans., 340–41).
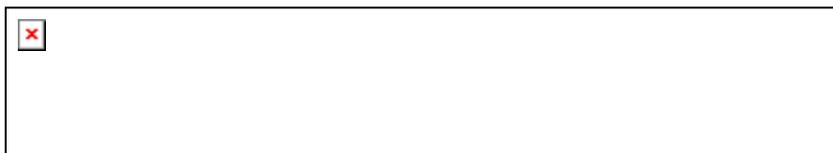
Theorists of the 13th to 15th centuries said surprisingly little about the melodic interval of the tritone, although it was disqualified in earlier chant treatises. Prosdocimus's music examples observe the leading-note principle even when the leap preceding it has to be a tritone. An anonymous 15th-century theorist from Seville (Gallo, 1968) did state explicitly that melodic tritones should be avoided when they return within their own confines, that is, when they are not ancillary to an upward-resolving leading note; this rule became common from then on. In his treatise on the modes, *Liber de natura et proprietate tonorum* (1476; chap.8, on the 6th tone), Tinctoris made clear that in practice the F modes, properly formed with B♭, often require singers to use B♮ to mollify such tritone outlines. But in order to establish priority between conflicting rules of correction he introduced into this treatise on modes in chant a surprising and isolated detour into considerations of polyphony, showing that in two-part writing the correction of simultaneous 5ths must take a higher priority than tritone correction. The melodic tritone should be corrected, except where this would result in a false simultaneity. The tritone is suffered only for such intervallic correction, not for modal integrity. His famous comment that notation of obvious B♭s for tritone avoidance is asinine should not be applied incautiously to the notation of all accidentals. He corroborates the priority of vertical correction over tritone avoidance also for other modes, and his examples use naturals to confirm that. The tritone is easier to sing mediated than as a direct leap.

Two commonly cited rules of *musica ficta* originate from the 16th century or even later. Although both are expressed in solmization syllables, they betray internally the decay of that tradition. The jingle 'una nota super la semper est canendum fa' ('a note above *la* is always to be sung *fa*'; not attested in that form before Praetorius, *Syntagma musicum*, iii, 1618) itself denies the medieval semitone definition of *mi–fa*. It is understood to mean that the top of a phrase bounded by a 6th or a 4th or even a tone which descends within itself (D, F or A up to B and down again) should be rounded off so that the boundary interval is a minor 6th, a perfect 4th or a semitone; earlier theorists expressed it more precisely in terms of melodic tritone avoidance.

The other famous jingle, 'mi contra fa est diabolus in musica' ('*mi* against *fa* is the devil in music'), short-circuits to a sobriquet for the diabolic tritone (properly the augmented 4th, which was not, at that time, synonymous with the diminished 5th), and lacks essential qualifiers. Both of the above are anachronistic, even for the 16th century, and need to be replaced by more careful formulations. For example, the widespread prohibition of sounding *mi* against *fa* (*mi contra fa*) is often quoted without two qualifications which alone make sense of it, given to its older formulation by medieval writers from the fully functioning hexachordal tradition: the rule applies only in perfect intervals (i.e. 5ths and octaves, understood as arrival points) and in counterpoint (i.e. between parts that are in dyadic contrapuntal relationship, not just anywhere in the texture).

Many attempts have been made to compile theorists' rules for *musica ficta*; these have naturally varied according to the priorities observed by individual scholars and their different readings of various theorists.

For many years, the most thorough account was by Lowinsky (1964), who equated with necessity (*causa necessitatis*): I.1, the prohibition of the simultaneous sounding of *mi* against *fa*, interpreted as diminished octaves and 5ths between (any) two simultaneously sounding voices; I.2, the 'una nota super la' rule (see above) to prevent a linear tritone when a line ascends above the syllable *la* (Aaron, *Lucidario*, 1545, showed that this was by no means a universally applicable doctrine); and I.3, the prohibition of false relations. Under the heading *causa pulchritudinis* Lowinsky included: II.1, the raising of the leading note at cadential formulae; II.2, the rule of propinquity, that is, approaching a perfect consonance in two voices by the nearest imperfect consonance; and II.3, the rule of ending on a complete triad (according to Lowinsky this was known only in the 16th century).

However, this classification represents a conflation and does not prioritize the rules to address their frequent conflicts. Necessity interpreted as the correction of consonances was indeed historically associated with I.1, but also with II.1 and II.2, because the approach (e.g. from 6th to octave) encapsulates the defining *mi–fa* or *fa–mi* progression (e.g. G♮–A or B♭–A) by which the perfect interval is reached (Bent, 1972). I.2 was not so formulated by theorists until the solmization system (whose raison d'être was the *mi-fa* semitone) had atrophied; irrespective of the solmization in which it is expressed, this formulation does not address how it should be reconciled with I.1 when, as often happens, they conflict. I.3 has been understood to apply not only to simultaneous but also oblique false relations, which are not explicitly discouraged until Zarlino and are often artfully exploited in earlier music; this rule can be subsumed under a more precise formulation of I.1, but it cannot be avoided all the time.

Aaron referred to 'ordinary and special rules devised by musicians'; his prioritization of rules in the supplement to *Toscanello in musica* can be inferred from his examples and commentary (Bent, *JM*, 1994, pp.324–5). He indeed, like Tinctoris, adjusts the melodic tritone when it returns within itself, but will tolerate it in the interests of achieving a simultaneous perfect 5th or octave, which, especially between lower parts and on strong beats, always takes priority over melodic correction. Quoting a passage from the bass part of the third Agnus Dei of Josquin's *Missa 'L'homme armé' super voces musicales* (ex.3), Aaron explains that the tritone *f–b* cannot be changed to *f–b♭* since that in turn would cause a diminished 5th b♮–e: 'thus the singer will be obliged to sing the harsh tritone for the sake of that interval [a 5th] or rather that syllable which occurs in the position of *hypatē mesōn*, called *E la mi*; because in order to accommodate the interval in the most convenient way, he is forced to break the rule'.

There remains considerable disagreement as to how the theoretical and musical evidence should be calibrated and interpreted. Urquhart argues

(passim) that rules affecting simultaneities, such as the *mi contra fa* prohibition, are directed at composers, and that singers were able only to apply melodic principles. Bent suggests that performers could, by contrapuntal training, rehearsal and aural anticipation (aided by lateral displacement and suspension in composed music), balance and prioritize the claims of (1) simultaneous combinations and (2) melodic smoothness (Bent, 1984, *EMc*, 1994, 1996). Both accept false relations caused by cadential collisions (see also, for example, Boorman, 1990; Bray, 1970–71, 1978), Bent on grounds that in earlier music they usually arise between parts not governed by the prohibition, and in later music were sometimes excepted by theorists; Urquhart shows a wider tolerance for other kinds of contrapuntal dissonance. The quest for viable solutions that meet both theoretical and practical criteria continues; it will always be hampered by our unavoidable oral and aural disconnection with the music as heard and intended in its own time.

Musica ficta

5. After 1600.

By the early 17th century the practice of *musica ficta* in the current sense, that is, the introduction during performance of unnotated chromatic alterations according to a set of commonly accepted principles, had largely become obsolete, except occasionally among certain circles of musicians, such as Roman church choirs, whose repertories also continued to include earlier, 16th-century polyphony (see S.R. Miller: *Music for the Mass in Seventeenth-Century Rome*, diss., U. of Chicago, 1998, p.448). In spite of that, scores continued to include many notes that lacked accidental signs but nevertheless required alteration. Until the later 18th century, when modern conventions fell more or less into place (for instance, an accidental remains in force to the end of the bar), notational practices were far from uniform and often show an unpredictable mixture of older and newer habits, but the most common circumstances in which accidentals were omitted are described below.

To begin with, there remained as legacy from the Renaissance a somewhat casual attitude towards the notation of accidentals, which may in part be responsible for the current misapprehension that *musica ficta* continued to be practised well after 1600. When working under pressure, copyists are more likely to commit errors of omission than errors of commission, and during the early 17th century they were more likely to omit a sharp or a flat sign than an entire note. This did not represent a *musica ficta* practice, as the omissions follow no systematic or consistent pattern and largely correlate with the overall lack of accuracy of the text. In carefully prepared autographs, presentation copies or engraved prints, omissions of clearly necessary accidentals tend to be rare; they are much more frequent in manuscripts that show other signs of hasty copying or in prints using movable type (which often harbour errors of all kinds). The editorial procedure for supplying unintentionally omitted accidentals is, nevertheless, to some extent similar to the guidelines followed for adding *musica ficta*, including the 'correction' of certain diminished or augmented intervals and cadential chord progressions, although, even more than with the earlier practice, caution must be exerted not to subvert intended expressive effects.

The casual attitude towards the notation of accidentals extended to their positioning. During the Middle Ages and the Renaissance an accidental had often appeared well ahead (i.e. to the left) of the note that was supposed to be altered, and was understood to indicate a shift in the hexachord governing the entire passage rather than the raising or lowering of an individual pitch. By the early 17th century such distant placement had become rare, but accidentals were sometimes positioned above, below or somewhere else in the general vicinity, particularly when there was insufficient space immediately to the left of the note. Certain scholars have pointed to situations where accidentals even appear to have been placed after (to the right of) a note, and dubbed these seemingly backward-acting signs 'retrospective accidentals'. Most often the accidental is followed by another note at the same pitch (ex.4 presents a typical situation) and, since these omissions are not consistent, it might make more sense to regard them as instances of the casual practice described earlier than of a curious, backward-reading convention.

The question that arises most frequently with early scores is whether a notated accidental applies only to the note that immediately follows or also to subsequent notes of the same pitch. In this regard a fairly wide range of practices is encountered, and the editor or performer is challenged to determine which is applicable. At one extreme, the accidental applies only to the note that follows; every note that needs to be inflected is given its own appropriate accidental, including repeated notes. Under this policy cancellation signs are superfluous and generally not supplied; as a result there is a danger of misreading chromatic passages such as shown in ex.5. This extreme practice is rarely encountered after the very early 1600s. Usually, an accidental remains in force for notes that are immediately repeated, sometimes also during ornamental subdivisions of a beat such as written-out trills, or even over a more extended passage, possibly continuing across a bar-line. Cancellation signs (still most often in the form of sharps to cancel flats and flats to cancel sharps: ex.6) continued to be rarely used except to cancel accidentals prescribed by key signatures, and editors or performers thus need to judge the range of action of an accidental on the basis of musical context, relevant stylistic practice, and notational habits followed elsewhere in the score.
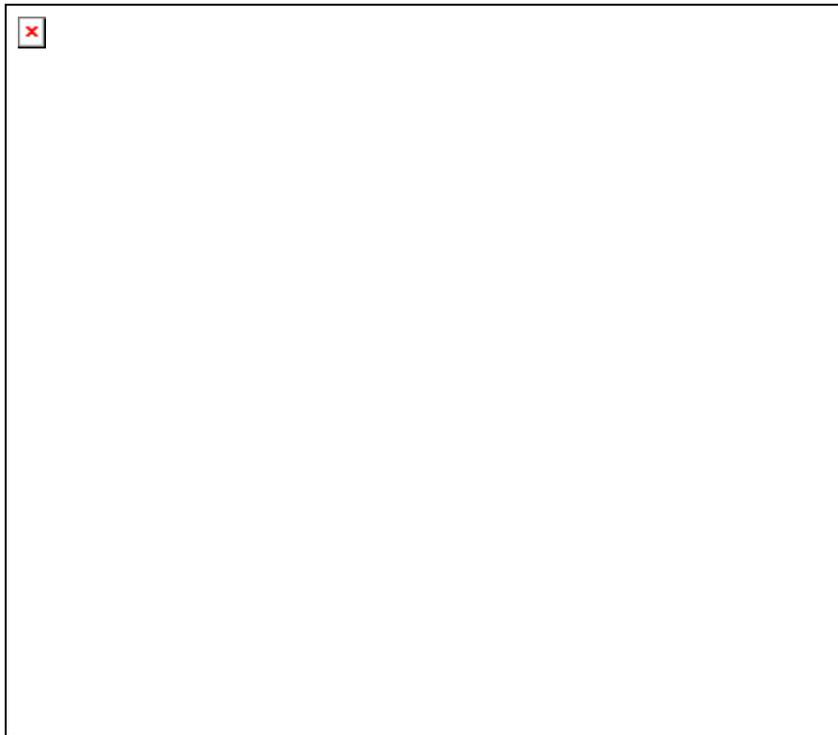
Modern editions often include far more editorial accidentals than 17th-century taste would have demanded. This may be due in part to the aforementioned misguided application of *musica ficta* practice, but sometimes also to an attempt to make the work conform to later principles of major/minor tonality. In early 17th-century music (as in 20th-century jazz practice) degree inflections are usually determined by the local harmony (that is, the underlying chord and sometimes the chord that follows) rather than by the key or mode of the entire passage. Close juxtaposition of major and minor forms of a chord and various types of cross-relation – not excluding vertical major–minor clashes – were favoured expressive devices; they were to become much rarer towards the end of the century without, however, vanishing altogether. Still in the 1660s a composer such as Matthias Weckmann liked to exploit such devices, which by this time had become unusual enough that he felt a need to confirm his intentions with special warning signs (see the '+' signs as well as 'NB' by the two conflicting pitches in ex.7); despite these signs, a 20th-century editor of the work changed the A♮ in the second violin part to an A♭.

Unnotated accidentals often do need to be added by the performer when executing ornaments such as trills and mordents, and also when realizing figured basses. The notating of degree inflection in bass figures was ruled by conventions that varied strongly with time and place, and the modern principle that the realization must observe the key signature unless the figures prescribe otherwise does not always apply. For example, in many 17th-century continuo basses the 5th is always to be played perfect, regardless of the key signature, unless the figure 5 with a sharp or a flat (or a slash across the figure) appears above the bass, even if in those same basses the 3rd is to be played major or minor according to the key signature (unless contradicted by a figure). Another almost universal convention is that the final chord of a movement or a section should be played as a major chord, regardless of what is implied by the signature; the required alteration is almost never noted in the figures, although it may be indicated in the other parts when those include the 3rd of the chord.

Musica ficta

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Musica figurata

(Lat.).

Figural music. *See* Figural, figurate, figured.

Musical [musical comedy, musical play].

The principal form of Western popular musical theatre in the 20th century, in which sung and danced musical numbers in popular and pop music styles are combined within a dramatic structure. Although first associated with light romantic content, the form has increasingly drawn on a significantly wider range of subject matter. It is primarily identified with the USA and, especially in its formative years, England, and these centres provide the focus for this article. Musical theatre influenced by American and British models exists in other countries; but the global repertory of the musical has been almost exclusively informed by Broadway and the West End. Other centres (notably Germany in the latter quarter of the century and Italy more recently) have increasingly shown an interest in the

presentation of musicals from the USA-UK canon, and the global spread of the musical as a principal world theatre form emphasizes both its important role within Western popular culture and its increasing links with international commerce. The organization of the canon has retrospectively been interpreted in ways such as by thematic sub-genre (fairytale musical; folk musical; show musical; initially applied to film musicals in Altman, b1987), or in chronological periods (as in Mordden, b1998, pp.37–8, 78–9). A chronological approach is used here to highlight the mainstream names and shows, while parallel discussions of themes and styles provide considerations of changing features of and approaches to the genre.

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Musical

1. Introduction.

The origins of the musical have been attributed to many different sources, all involving drama interspersed with different styles of either American or European popular song or light music. There are problems in identifying a specific origin for musical comedy (Borroff,c1984), but in general it has roots in comic opera and operetta, music hall, minstrel shows, vaudeville and burlesque, and its evolution was further influenced by early popular styles such as ragtime and jazz. The more mature musical has incorporated elements of developing pop music, innovations in theatrical presentation and an expansion in the range of its dramatic themes. Indicative of the coalescence of disparate forces into an identifiable genre has been the changing nature of its terminology. 'Musical comedy' has been variously attributed to American and English shows in the 1880s and 90s; through the first half of the 20th century variants can be found, most commonly 'musical romance' and 'musical play', although the latter term is primarily associated with post-*Oklahoma!* shows (1943 onwards) in which music, drama and dance aspired to an integrated dramatic whole. The abbreviation to 'musical' happened within about 20 years from around 1940, suggesting that the dramatic qualities shown by such qualifiers as 'comedy', 'play', 'romance' and 'farce' were subsumed within an increasingly established and identifiable genre of the 'musical'.

The character of the musical also shifted from a light diversion (usually with a domestic narrative) as in 'musical comedy', to something that may include overt analysis and social comment, often encompassing psychological and symbolic focusses. The process through the century has been one of expansion of the genre, establishment of a repertory and concomitant conventions, and innovation from a core repertory that is itself constantly being re-evaluated. From a position of 'musical comedies' being considered transient – often representing an idealized, fashionable contemporary life – the 'musical' has become less transient, with many

shows now reaching runs of over a decade. There is an implicit dialogue across historical periods and stylistic facets of the various sub-genres of the musical as new shows, shows in long initial runs and revivals are performed alongside each other. The establishment of a canon has been further validated by the expansion of writing on the subject from that of narrative histories to detailed analyses of key works and the publishing of critical editions. By the end of the 20th century, a growth in the academic study of the musical (primarily of American works) had begun the critical reconsideration of contributors to the canon and even the nature of the canon itself.

The status of the musical as a theatrical force has also changed. While early musical comedy of the 1890s onwards principally interpolated popular songs into light plots, a century later almost any subject is thought suitable for the musical, which is often presented as through-sung with extensive use of musical motif. In the latter form it is difficult to draw a clear boundary with that of opera, and shows including Kern's *Showboat*, Loesser's *The Most Happy Fella*, Bernstein's *West Side Story* and Sondheim's *Sweeney Todd* have been presented as part of the operatic repertory. The dissemination of the largest of the through-sung shows of the 1980s and 90s, particularly those associated with Andrew Lloyd Webber, has led to the term 'mega-musical' to describe their lavish stagings, simultaneous multiple productions around the world and their commercial importance. The assumption that the through-sung form of the musical is that most readily identified with the genre at the end of the 20th century – an impression reinforced by such long-playing shows as *Les misérables*, *Cats* and *The Phantom of the Opera* – has led to the occasional reintroduction of the term 'musical comedy' (as for *The Witches of Eastwick*, London, 2000) to denote a show which is not through-sung.

Many musicals are now so well established in the active repertory that their reinterpretations by different directors have opened up debate and comparisons similar to those of opera and drama productions; Rodgers and Hammerstein have been particularly prone to such re-presentation and re-evaluation, with revivals including such directorial impositions as that of, for example, the staging of *South Pacific* as though performed by the inmates of a mental asylum.

Musical

2. To 1918.

(i) History.

The immediate ancestors of musical comedy on both sides of the Atlantic are the comic operas, burlesques and extravaganzas of the second half of the 19th century. The term 'musical comedy' was used in a general sense to describe certain British and American works in the 1870s and 80s, but the credit for establishing musical comedy as a genre belongs to the London theatre manager George Edwardes. In 1892 at the Gaiety Theatre he produced the 'musical farce' *In Town*, composed by F. Osmond Carr, with a loose and vaguely topical plot, plentiful song-and-dance numbers, and featuring popular performers of the comic opera stage and a galaxy of female beauty. A year later at the same theatre Edwardes staged *A Gaiety Girl* with music by Sidney Jones, and for the first time a work was

described simply as 'musical comedy'. A contemporary press report described it as 'one of the most curious examples of dramatic architecture that we have for some time seen. It is sometimes sentimental drama, sometimes comedy, sometimes almost light opera, and sometimes downright "variety show"', and this evidently popular formula was adapted by Edwardes for his other theatres.

With the 'musical farce' *The Shop Girl* in November 1894, Edwardes took care to maintain continuity with earlier burlesque by stressing its 'variety show' aspect. With its sumptuous contemporary dresses, youthful cast, romantic plot and catchy tunes, *The Shop Girl* established the formula for the Gaiety musical comedy. Its score was by the Belgian Ivan Caryll, with additional numbers provided by Lionel Monckton; between 1894 and 1909 the pair collaborated on ten more musical comedies for the Gaiety. The emphasis on the chorus of 'Gaiety Girls' and on leading ladies such as Ellaline Terriss and later Gertie Millar was reflected in titles such as *The Circus Girl* (1896) and *The Runaway Girl* (1898).

Meanwhile, at Daly's Theatre, Edwardes developed a variant formula with a more consistent romantic plot, with comic relief restricted to secondary characters, and with a more substantial musical score, which was closer to traditional English light or comic opera. *An Artist's Model* (1895), with music by Sidney Jones, was first announced as a 'comedy opera' (a common alternative to 'comic opera'), while *The Geisha* (1896, music also by Jones) finally bore the designation 'musical play', a description which continued to be used for works with a more consistent plot. At a time when French operettas and the comic operas of Gilbert and Sullivan had, like burlesque, lost much of their appeal, musical comedies at the Gaiety and musical plays at Daly's became the fashionable forms of popular musical theatre in London.

Other managers copied Edwardes's formula in shows such as *Florodora* (1899; music by Leslie Stuart) and *A Chinese Honeymoon* (1899; music by Howard Talbot). Musical comedy spread round Britain and reached the Commonwealth and the USA. As early as 1894 an Edwardes company took *A Gaiety Girl* to New York and it was followed by a steady flow of later works. On the Continent many British musical comedies were staged in operetta theatres; around the turn of the century, for example, *The Runaway Girl* was at the Theater an der Wien and *Florodora* at the Bouffes Parisiens. The success of Jones's *The Geisha* surpassed even that of a earlier Japanese subject, *The Mikado*, and on German stages exceeded that of any current native work.

Edwardian musical comedy reached its zenith with *Miss Hook of Holland* by Paul A. Rubens (1907), *Our Miss Gibbs* by Caryll and Monckton (1909), *The Arcadians* by Monckton and Talbot (1909) and *The Quaker Girl* by Monckton (1910). Thereafter its appeal declined in favour of Viennese operetta and ragtime-inspired revue. Only in the special conditions of wartime did Edwardian-style musical comedy enjoy its last big successes with Rubens's *To-Night's the Night* (1915) and particularly *The Maid of the Mountains* (1916) with a score by Harold Fraser-Simson and additional numbers by James W. Tate. The latter achieved a run of 1352 performances, a record for a musical play exceeded only by the 2238

performances of *Chu Chin Chow* (1916), a 'musical tale of the east', with music by Frederic Norton.

The early history of American musical comedy was dominated by European works and styles. Besides the successful productions of British musical comedies by visiting British companies, many Edwardian shows were adapted for performance by American casts. There were also a number of European composers active in New York, among them Kerker, Luders, Victor Herbert, Ludwig Englander, Rudolf Friml and Sigmund Romberg. The works of George M. Cohan were the immediate forerunners of an essentially American musical comedy style. His earliest shows were little more than extensions of vaudeville routines, but *Little Johnny Jones* (1904) had all the main elements of American musical comedy (fig.1). In contrast to the romanticized subjects, idealized characters and more extended writing of European and British works, it was a simple show with American characters and a story line linking dances and songs such as 'Give my regards to Broadway'. Cohan's popularity began to fade around 1914, and the native successes of the following years showed that no individual style of musical comedy had yet been firmly established. *Going Up* (1917) was a successful work by the ragtime composer Louis A. Hirsch (1887–1924), while *Irene* (1919), with a score by Harry Tierney, was still highly dependent on European escapism and musical style. However, it was also during these years that the acknowledged founding father of American musical comedy, Jerome Kern, was attracting attention with his first complete musical comedy scores.

Kern received his early training in London as a songwriter for British musical comedies, and in the USA provided extra numbers for adaptations of European shows, such as 'How'd you like to spoon with me?' for Caryll's *The Earl and the Girl* (1905) and 'They didn't believe me' for Jones and Rubens's *The Girl from Utah* (1914). Then, with Guy Bolton and P.G. Wodehouse, Kern created a series of intimate shows at the 299-seat Princess Theatre using a small orchestra and chorus and functionally simple sets and costumes; the first show, *Nobody Home* (1915), an adaptation of Rubens's book for his British musical comedy *Mr. Popple (of Ippleton)* (1905), was a moderate success. Two ensuing productions, *Very Good, Eddie* (1916) and *Oh Boy!* (1917), were outstanding situation comedies with catchy songs that not only possessed witty lyrics and rhymes but also contributed to the action.

(ii) Approaches.

The musical comedy arose from a variety of attempts to introduce contemporary music and dramatic material into comic opera forms and from the introduction of drama to link the disparate elements of vaudeville and music hall. The gradual claiming of the comic opera ground by the vernacular and contemporary was first expressed through approaches to plot, character and costume. For example Edward Harrigan and Tony Hart used working class Americans as characters in the Mulligan Guard series, notably *The Mulligan Guard Ball* (1879). Similar uses of more contemporary and 'ordinary' characters were brought into early British musical comedy, amplified by, for example, the use of the new White City Stadium as a dramatic location and contemporary fashions in the

costuming of *Our Miss Gibbs* (fig.2). In America on the one hand was the modernization of the comic opera through Reginald De Koven in *Robin Hood* (New York, 1891; London, 1891, as *Maid Marian*) and on the other the crude dramatic linking of vaudeville styles in the works of George M. Cohan. Both were aiming at some new accommodation between existing musical theatre forms, popular music style and dramatic coherence. Comic opera provided the dramatic context to hold the work together, while the individual songs provided an injection of the contemporary.

Changes in popular music styles also provided the material to update the sound of comic opera, and operetta forms. Early examples of British musical comedy from the Gaiety and Daly's juxtaposed rather than integrated comic opera and popular song styles. Often these shows were collaborative, exploiting the more sophisticated ensemble writing and classical lyricism of composers such as Ivan Caryll and Howard Talbot alongside the popular songwriting of others such as Lionel Monckton, Leslie Stuart and Paul Rubens. By the time of the late example of *The Arcadians* the sense of old style versus new has become explicit in a plot which places Arcadians in contemporary London. The contrasts of the innocent and honest Arcadians with the dishonest city dwellers is portrayed musically in the comparisons of such operatic numbers for the Arcadians as 'The Joy of Life', 'The Merry Pipes of Pan' and 'Arcady is ever young' with popular songs for the Londoners on gambling ('Back your fancy'), suggestive flirtations ('All Down Piccadilly' and 'Half-past Two'), the music hall character number ('My Motter'), the regional number ('The Girl with the Brogue') and the comically cynical ('Truth is beautiful').

It required the rise of new popular song styles, led by black music developments such as ragtime, to provide a new impetus to the music itself. For example, the cakewalk – an advertised feature of *In Dahomey* (New York 1902; London 1903) – spread through such shows to Europe and into operetta. However, while shows such as *In Dahomey* were hugely important in disseminating new dance styles, black performers remained more prominent in revue for much of the first part of the century. A second strand of contemporary popular music was developed by Kern in establishing a distinctive American idiomatic popular song style, first through interpolations into European shows for Broadway and after 1912 in his own works. His 'They didn't believe me' has often been described as a significant moment for this development. Kern's pivotal role in the ascendance of an American identity for the musical is also shown through many innovations associated with his shows, such as the use of the saxophone in the orchestra (*Oh! I Say*, 1912), and the introduction of his shows and interpolated songs into the West End through to the 1930s. The small scale 'Princess' shows of Kern with P.G. Wodehouse and Guy Bolton drew on contemporary characters and fashions much as *Our Miss Gibbs* had in London but importantly established an American identity for the shows rather than a borrowed European one.

Musical

3. 1919–42.

(i) History.

Although ragtime and jazz were to have more impact on revue than on musical comedy, American composers and styles increasingly influenced the British musical stage. *To-Night's the Night* had included two numbers by Jerome Kern, and the reversal of British and American dominance was symbolized by the importation of several works with scores by Ivan Caryll, by then settled in America. The romantic Ruritanian musical play was disappearing in favour of American song-and-dance musicals with their added emphasis on chorus dancing.

By the mid-1920s various teams of American writers were establishing themselves. Prominent among the composers was George Gershwin, who, after composing for several spectacular revues, wrote the score of *Lady, be Good!* (1924) with his brother Ira Gershwin as lyricist. Besides the title song and 'Fascinating Rhythm', it featured the singing and dancing of Fred and Adele Astaire, who helped to make tap-dancing a popular feature of musical comedies of the 1920s. The Gershwins continued with *Tip Toes* (1925), *Oh Kay!* (1926) and *Funny Face* (1927); their *Girl Crazy* (1930) introduced two new stars in Ethel Merman, who sang 'I got rhythm', and Ginger Rogers with 'Embraceable You'. Another composer who made a significant (though brief) contribution was Vincent Youmans, whose *No, No, Nanette* (1924) and *Hit the Deck* (1927) contained songs such as 'Tea for Two' which for many people epitomize the spirit of the decade. Other teams who turned to musical comedy from the world of revue included that of the lyricists B.G. DeSylva and Lew Brown and the composer Ray Henderson, whose *Good News!* (1927) featured the song 'The best things in life are free'. The following year the New York theatre was introduced to the highly sophisticated and often risqué songs of the lyricist and composer Cole Porter, whose *Paris* (1928) contained the song 'Let's do it'.

Despite successful individual songs and routines, these shows were often little more than vehicles for individual stars with contrived boy-meets-girl situations and happy endings, songs that for the most part were just catchy tunes with lyrics tagged on, and occasional spectacular 'production numbers'. A more creative approach characterized the works of the composer Richard Rodgers and the lyricist Lorenz Hart: such shows as *The Girl Friend* (1926) produced songs with a more inventive matching of lilting tunes and adult wit and sentiment (together with ingenious rhyme schemes), and other shows experimented with musical comedy conventions and subject matter. *Dearest Enemy* (1925) was concerned with American history and *Peggy-Ann* (1926) with dream psychology. In 1927 New York first saw *Show Boat* with book and lyrics by Oscar Hammerstein II and music by Kern, a work that firmly pointed the way to the Broadway musical play of the 1940s. By contrast with the usual procedure of building a show around songs and performers, *Show Boat* boasted a cohesive story into which were integrated songs that contributed to the action by creating mood, revealing character or advancing the plot.

In *The Cat and the Fiddle* (1931) and *Music in the Air* (1932) Kern made further breaks with conventional precedents; like *Show Boat*, the former revolved around a 'show within a show', a procedure whereby the internal show, integral to the story, provided an excuse for introducing a big set number. Thereafter Kern concentrated on films in Hollywood. Cole Porter continued the song-and-dance tradition of the 1920s musical with *Gay*

Divorce (1932, film 1934), in which Fred Astaire sang 'Night and Day', and followed it with *Anything Goes* (1934, film 1936) and others, while the Gershwins wrote works of increasing seriousness. Their *Strike Up the Band* (1927, rev. 1930) was a satirical look at war and big business, and *Of Thee I Sing* (1931) ridiculed the American presidential system and became the first musical play to win a Pulitzer Prize for drama. In their final Broadway collaboration, *Porgy and Bess* (1935), the Gershwins raised the musical to the level of opera. Other important American songwriters for musical comedies in the 1930s included Irving Berlin (*Face the Music*, 1932) and Arthur Schwartz (*Revenge with Music*, 1934; lyrics by Howard Dietz), Harold Arlen (*Hooray for What?*, 1938) and Vernon Duke, who composed the commercially unsuccessful but artistically highly regarded black folk musical *Cabin in the Sky* (1940, film 1943).

Among British composers Noël Coward was exceptional in capturing some of the sophistication of American songwriting, although he often relied more on European influences, as in *Bitter Sweet* (1929, films 1933 and 1941) and *Operette* (1938). One of the most prolific British theatre composers between the wars was Vivian Ellis, who produced many light musical comedies for London, including *Mr Cinders* (with Richard Myers, 1929), *Jill Darling* (1934) and *Under Your Hat* (1938). Another successful British composer of songs in the light, syncopated style of the time was Noel Gay, whose biggest musical comedy success was *Me and My Girl* (1937, film 1939, as *The Lambeth Walk*) which included 'The Lambeth Walk' and ran for 1646 performances. Other musical plays followed the romantic Ruritanian style of continental operetta, for example *Balalaïka* (1936, film 1939) with music by George Posford and Bernard Grün (1901–72), and above all such works of Ivor Novello as *Glamorous Night* (1935; fig.3), *Careless Rapture* (1936) and *The Dancing Years* (1939, film 1950).

With origins in European serious music, Kurt Weill began his American career with *Johnny Johnson* (1936), a bitter yet amusing antiwar piece. His *Knickerbocker Holiday* (1938, film 1944) had a historical subject that drew analogies with Fascist oppression and a score that included Weill's most celebrated American number, 'September Song', while the subject of *Lady in the Dark* (1941, film 1944) was psychoanalysis. Weill's works did a good deal to further the idea of the American musical play, with set numbers played down in the interests of integration of plot and music. At a time when the use of professional harmonizers, arrangers and orchestrators was standard practice, Weill was exceptional in completing his own scores.

The most significant works of the late 1930s, in terms of both their song content and their development of the musical comedy formula, came from Rodgers and Hart. In *On your Toes* (1936, film 1939) the subject was ballet, and the score featured a quasi-jazz ballet sequence 'Slaughter on Tenth Avenue' as well as such hit numbers as 'There's a small hotel'. *I'd Rather be Right* (1937) was another political satire, featuring George M. Cohan as a US president with a striking resemblance to Franklin D. Roosevelt, while *The Boys from Syracuse* (1938, film 1940) was based on Shakespeare's *The Comedy of Errors*. *Pal Joey* (1940, film 1957) featured a cast of thoroughly disreputable characters and a story of blackmail, illicit love affairs and various types of skulduggery.

By 1919, there were two main strands contributing towards the establishment of the musical. From music hall and vaudeville came song-and-dance numbers, and from operetta and comic opera came a sense of musical and dramatic integration in structured musical scenes. Operetta, given a new prominence by the international success of Franz Lehár's *Die lustige Witwe* (Vienna, 1905; London, 1906; New York, 1907; Melbourne, 1908; France, 1909), had established conventions that did not naturally accommodate contemporary popular music. Conversely, musical comedy gained its distinctive musical motivation from vernacular song and new trends in dance music but had not established its own dramatic conventions. There is, however, no clear defining line between operetta and the musical at this time; the term 'musical play' was often applied to works which bridge the two genres, and included Sigmund Romberg's *The Student Prince in Heidelberg* (1924, later as *The Student Prince*; silent film 1926, film 1954), *The Desert Song* (1926, films 1929, 1943, 1953) and *The New Moon* (1928, film 1940) and Kern's *Show Boat* (1927, films 1929, 1936, 1951); similar hybrids include the 'musical romances' of Ivor Novello, such as *Glamorous Night*, *Careless Rapture*, *Crest of the Wave* (1937) and *The Dancing Years*. George Gershwin's shows were of two types; both used contemporary popular songs as their musical focal points but presented them in different settings. In the first, the songs were generally presented as discrete numbers, from the 'song-and-dance' heritage of musical comedy, and such shows included *Oh! Kay*, *Funny Face*, *Rosalie* (1928) and *Girl Crazy*. In the second, the songs were set within the longer musical scenes characteristic of operetta, as in *Strike Up the Band*, *Of Thee I Sing* and *Let 'em Eat Cake* (1933). Kern similarly integrated popular song into scenes in *Show Boat*, for example with his use of the ragtime number 'Can't help lovin' dat man of mine' within an extended scene, so creating a flow akin to that of an operetta finale.

Such cross-fertilizations are typical of the 1920s and 30s, and even became themselves the subject of operetta as in Kálmán's *Die Herzogin von Chicago* (1928), and of musical comedy as in Kern's *The Cat and the Fiddle* and – through dance – Rodgers and Hart's *On Your Toes*. Beyond this, operetta was associated with older European culture and 19th-century dance styles, particularly the waltz. The effects of World War I and the growing assertiveness of an American culture increasingly distinct from its European roots further led musical theatre away from operetta. In *Die Herzogin von Chicago*, the rich American, Mary Lloyd, literally and symbolically replaces 19th-century operetta with the 1920s jazz band and the waltz with the charleston, explaining 'Sehen Sie, das ist Tempo, das ist Rhythmus, das ist business, das ist Amerika!!' (Act 1).

The influence of popular dance styles on musical comedy went beyond that of just songs. While the operetta had appropriated such dances as the waltz, polka, and march for song, it had never fully exploited dance for its own sake. Musical comedy, however, featured dance as a major element, shown in the choice of starring performers (e.g. Fred and Adele Astaire or Jessie Matthews) and in the presence of the dancing chorus of girls, something associated with the origins of musical comedy and a continuing major feature of revue. The increased prominence of dance was also

shown in the need for specialist music arrangers for dance numbers, and *On Your Toes* can be seen as the culmination of the growing ascendancy of dance in this period.

Vigorous and syncopated popular dance styles along with the instrumentation and voicings of the dance band were gradually incorporated into pit orchestra textures, especially for dance numbers. This was brought about in part through the occasional involvement of band leaders and their orchestras in the pit, but most importantly through work of specialist orchestrators such as Robert Russell Bennett from around 1920 onwards and Hans Spialek in the 1930s. Changes can be heard in the growing prominence of the saxophone and the close voicings of the brass, often employing mutes. The featured role of piano duos in several Gershwin shows including *Oh! Kay* and of a piano trio in Bennett's orchestrations for Kern's *The Cat and the Fiddle* displayed that instrument's potential in the pit as an exciting solo timbre, while its suitability for jazz rhythms and unobtrusive harmonic and rhythmic support led to it gradually replacing the harp.

Shows at this time are generally remembered more for leading performers and for individual songs than as whole shows. Particularly in the 1920s, many shows were designed as star vehicles for such names as Marilyn Miller, Eddie Cantor, Fred and Adele Astaire, Gertrude Lawrence and Ethel Merman. Closer in spirit to revue or pantomime, these shows easily allowed performers to interpolate dramatically irrelevant routines and songs to show off their trademark idiosyncrasies. Examples include Al Jolson in *Sinbad* (1918), *Bombo* (1921) and *Big Boy* (1925), Ed Wynn in *The Perfect Fool* (1921) and W.C. Fields in *Poppy* (1923; silent film 1925 as *Sally of the Sawdust*, film 1936). The songs of Jerome Kern, Rodgers and Hart and of Cole Porter in the USA and, to a lesser degree, Vivian Ellis in England, are still remembered where the original show has fallen from the repertory, as with Kern's 'Smoke gets in your eyes' (*Roberta,* 1933), Rodgers and Hart's 'My heart stood still' (*A Connecticut Yankee*, 1927) and 'Dancing on the Ceiling' (*Evergreen*), Porter's 'Begin the Beguine' (*Jubilee*, 1935) and Ellis's 'Spread a little happiness' (*Mr Cinders*, 1929) and 'She's my lovely' (*Hide and Seek*, 1937). The notion of a show as a complete score was more associated at this time with operetta-derived forms and with exceptions such as Youmans's *No, No Nanette* (Chicago, 1924; London and New York, 1925).

While such individual numbers are standards and contemporary recordings have documented elements of their original performance style, restoration of whole shows has been necessary to put the music into its forgotten dramatic context. Consequently, the move towards establishing original performing versions of musical comedies has focussed on this period. Such interest has been fuelled by the discovery of material previously unknown or thought lost – notably that found in Secaucus, New Jersey (1982) – and through such resultant recordings as that of *Show Boat* under John McGlinn (EMI, 1988) and *Girl Crazy* under John Mauceri (Elek., 1990).

Musical

4. 1943–59.

The musical underwent a far-reaching exploration and expansion in the USA through works which form the basis of the mainstream canon today, written by such established figures as Rodgers and Hammerstein (previously writing, however, with different partners), Cole Porter and Irving Berlin, and newer ones such as Frank Loesser, Alan Jay Lerner and Frederick Loewe and Leonard Bernstein. British musical theatre equally drew on established theatre writers, notably Vivian Ellis, Noël Coward and – most importantly for the West End – Ivor Novello, but there were no significant newer writers until well into the period, and the influences from British musical theatre were consequently limited.

Oklahoma! (1943, film 1955) has been considered pivotal in the rise of the musical play over the musical comedy. It was the first collaboration between Richard Rodgers and Oscar Hammerstein II, and was also distinguished by stylized movement from the choreographer Agnes DeMille which further added to its significance as a seminal work. *Oklahoma!*'s impact was great (fig.4), and although the nature of its importance is increasingly being reconsidered, the serious contemporary attention paid to the work is indicative of a maturity in the musical. However, the diversity of the form can be seen in other works of the time. Hammerstein's updated reworking of Meilhac and Halevy's libretto for Bizet as *Carmen Jones* (1943, film 1954) showed classical aspirations that were followed through by Robert Wright and George Forrest in their adaptation of Grieg for their biographical musical of him, *Song of Norway* (1944, film 1970). 1944 saw Porter's latin-tinged score for *Mexican Hayride* (1944, film 1948), the last work by Romberg, *Up in Central Park* (1945, film 1948), and the start of the long Broadway careers of Leonard Bernstein, the writers Betty Comden and Adolph Green and the choreographer Jerome Robbins, in *On the Town* (1944, film 1949). With *Carousel* (1945, film 1956) Rodgers and Hammerstein further established their own dominance in musical theatre through a dramatically driven approach to the musical play that continued through the successes of *South Pacific* (1949, film 1958) and *The King and I* (1951, film 1956). Alongside these were the continuing works of Cole Porter, especially *Kiss Me, Kate* (1948, film 1953), with its clever plotting and consistently memorable score, and the less effective *Can-Can* (1953, film 1960). From Irving Berlin came the more resolutely musical-comedy style in the star vehicles for Ethel Merman, *Annie Get Your Gun* (1946, film 1950) and *Call Me Madam* (1950, film 1953).

In 1943, the West End musical was more directly related to World War II through the provision of diverting entertainments alongside reflections of the war in the few new works. In this latter category were the spy story of Harry Parr Davies's *The Lisbon Story* (1943, film 1946), and Novello's *Arc de triomphe* (1943). In 1945, Manning Sherwin's *Under the Counter* reflected wartime rationing in a successful comedy for Cicely Courtneidge. The war prevented any new American shows being produced in London for seven years, and so the opening of the much-heralded *Oklahoma!* (1947) became a major theatrical force. A.P. Herbert and Vivian Ellis's *Bless the Bride* (1947) dealt with the consequences of war and national identity, distanced by time – it was set around the outbreak of the Franco-Prussian war in 1870–71 – and with an operetta style appropriate to its European

setting. Its opening, just a few days apart from that of *Annie Get Your Gun* on top of the success of *Oklahoma!*, provoked comparisons between British and American musical theatre styles that affected the confidence of the West End for well over a decade. Yet those few long-running American shows of the late 1940s were matched by the hugely successful works of Ivor Novello. Through *Perchance to Dream* (1945) and *King's Rhapsody* (1949, film 1955) he retained links with a more European comic opera and operetta heritage that has persisted at an almost sub-conscious level in British musicals, and in *Gay's the Word* (1951) represented the ongoing American ('new') versus British ('old') musical theatre debate of the time. Ellis and Novello had been leading forces in British musical theatre of the 1930s, as had Noël Coward: Novello died in 1951, and by the mid-1950s Ellis and Coward had been eclipsed by shows from American writers. From *Bless the Bride* through to *The Water Gipsies* (1955) Ellis showed a growing tendency towards a more lyrical and serious style. Coward's musical theatre reputation never recovered from the disaster, despite much musical merit, of *Pacific 1860* (1946) and changes of direction as with the shades of Frank Loesser's *Guys and Dolls* in his *Ace of Clubs* (1950) followed by the drawn-out operetta of *After the Ball* (1954).

The period 1943–59 encompasses most of the musicals by Loesser, a well-established popular song lyricist, especially for Hollywood, who had also begun to compose his own music. His Broadway shows from *Where's Charley?* (1948) through to the Pulitzer prize-winning *How to Succeed in Business Without Really Trying* (1961, film 1967) display a constant reinvention of style and approach that encompasses the extremes of Broadway of the time, from the concentrated musical-comedy writing of *Guys and Dolls* (1950, film 1955) to the expansive operatic writing of *The Most Happy Fella* (1956). This dynamism of approach to the musical is further borne out by the works of Bernstein which included the experimentation of *Candide* (1956, initially unsuccessful and subsequently revised many times) and the canonic *West Side Story* (1957, film 1961). The latter work, although not as long-running as many other key works of the period, was nonetheless hugely influential through its rich and vivacious score and its culmination for the 1950s of the gradual elevation of dance to a central narrative role (fig.5). It also brought its co-lyricist, Stephen Sondheim, to wider attention. Harold Rome moved from the striking popular styles of *Wish You Were Here* (1952) to the broader emotional canvas of *Fanny* (1954). Jule Styne had a light musical comedy success with *Bells are Ringing* (1956, film 1960), but with *Gypsy* (1959, film 1962) produced one of the great dramatically charged and psychologically complex musicals of the canon.

Kurt Weill continued to be active on Broadway during the 1940s with innovative works whose value has only more recently been understood. His operatic tendencies came through in both *Street Scene* (1947), set in a New York City tenement, and *Lost in the Stars* (1949), an adaptation of Paton's *Cry the Beloved Country*, whose story of racial prejudice in South Africa gave an opportunity for black performers to gain wider exposure. In particular, he collaborated with Lerner on *Love Life* (1948), a 'vaudeville' about marriage through the centuries in America, presented in self-contained scenes rather than a continuous narrative. Lerner had already collaborated with the composer Frederick Loewe to write *Brigadoon* (1947,

film 1954), and later wrote with him *Paint Your Wagon* (1951, film 1969), *My Fair Lady* (1956, film 1964) and *Camelot* (1960, film 1967). The decade finished on Broadway with the last collaboration of Rodgers and Hammerstein (who by now signified an older mainstream) on the song score to *The Sound of Music* (1959, film 1965). Far from the perceived revolution of realism in *Oklahoma!*, this last work has become – somewhat unjustly – a symbol for the most sentimental aspects of the musical. In the same year, further contrast was found with a parody of Romberg and Friml's operetta in Besoyan's *Little Mary Sunshine* (1959), and with Bock and Harnick's political satire *Fiorello!* (1959) which won the Pulitzer prize for drama.

Most of the 1950s in London's West End was marked by productions of recent new American shows, notably *Love from Judy* (1952) by the American composer Hugh Martin but written for London, and by two small-scale shows that surprisingly achieved long runs. Julian Slade's *Salad Days* remained a quaint English piece whose charm was gained through a naivety of musical and dramatic style. Although it ran for over five years in London, it has never spread seriously into an international repertory. But with *The Boy Friend* (1953, film 1971), Sandy Wilson wrote a work based on the characteristics of earlier 1920s musicals that went beyond pastiche, introduced Julie Andrews to Broadway in its first US production and became a work of the international repertory. Both of these works are retrospective in style and set apart from the mainstream, gaining their success by contrast with contemporary large-scale shows of more serious dramatic intent; a more original impetus to take the British musical into the 1960s came with a swing towards 'realism' in Bart's *Fings ain't wot they used to be* (1959) and the early pop styles and dramatic cynicism of *Expresso Bongo* (1958, film 1959), that in turn built on some of the 'youth' orientation of Julian More and James Gilbert's *Grab me a Gondola* (1956).

(ii) Approaches.

This period saw the rise of the 'integrated' musical play as a development of the musical comedy. In the musical play, music and dance were intended to support the drama by providing advancements in the plot or characterization; consequently the songs and other music had to fulfil a more specific function than before. Through the 1940s and 50s, elements of both the entertaining diversions of musical comedy and the more serious intent of musical plays are found alongside each other, often within a single show. Although it has been common to pinpoint *Oklahoma!* as the pivotal moment of change towards the musical play, it was not so much a cause as a symptom. All of its supposed innovations – opening with a solo voice rather than a chorus, the use of ballet for psychological revelation, the advancement of character through song – have earlier precedents. However, *Oklahoma!* provided a focus for all of these, further aided by its creation of an American mythic folk history and an assertion of 'American-ness' at a time of war, and its wide dissemination through broadcasting and recordings both nationally and internationally.

Developments in recording, broadcasting and film helped many shows of the 1940s and 50s to become classics of the canon. While individual songs from shows of the 1920s and 30s have lived on as 'standards' in the jazz

and popular singer repertories, many 40s and 50s shows have become known in their original versions, often as near-complete song scores. Although partly encouraged by the placing of numbers more clearly and memorably within an obvious dramatic context, most importantly by 1948 the LP had been introduced and so allowed show scores to be recorded almost complete on a single disc. It was thus possible to be well acquainted with the numbers from, for example, *My Fair Lady* through its landmark high-selling Broadway cast album without seeing the show. By raising the prominence of musical theatre in general and in providing publicity for an individual show, original cast recordings contributed greatly to the increasing length of initial runs of musicals (*My Fair Lady* achieved 2717 performances on Broadway) and to their viability and longevity as touring productions. Additional exposure through radio and through relatively faithful screen adaptations in the 1950s also increased audiences for musicals, in turn creating a wider base for stage revivals and the basis of a mature performing repertory.

Dance became increasingly important in this period as a part of dramatic advancement; there are important ballet scenes in, for example, *Oklahoma!*, *On the Town*, *Carousel*, *The King and I* and *A Tree Grows in Brooklyn* (1951), while the use of stylized movement as in Michael Kidd's choreography for *Guys and Dolls* and *Lil' Abner* (1956, film 1959) further brought the roles of choreographer and director together. In such a combined role, Agnes DeMille broke new ground in Rodgers and Hammerstein's *Allegro* (1947), while Jerome Robbins's extensive influence is most remembered through *West Side Story* in this period and seven years later through *Fiddler on the Roof* (1964). The two Adler and Ross hits, *The Pajama Game* (1954, film 1957) and *Damn Yankees* (1955, film 1958), provided early choreographic opportunities for Bob Fosse who was to become important as a director-choreographer in the following decade, firmly establishing the 'concept musical'.

The essential constitution of the theatre orchestra stayed relatively constant in the 1940s and early 50s, although the textures themselves increasingly relied more on reeds and brass than on strings, as in Don Walker's orchestrations for *Kiss Me, Kate*. The voicings of the big band and its interplay of brass and reeds becomes more noticeable and woodwind doublings of clarinet and saxophone enabled the orchestration to cover both big-band styles and more lyric orchestral textures as in Walker's orchestration of *Call Me Madam*. The symphonic aspirations of the pit orchestra can be heard in Walker's orchestrations of *The Most Happy Fella* and most famously in those of Sid Ramin and Irwin Kostal for *West Side Story*. Amplification was still at a relatively unsophisticated level for most of this period – *Annie Get Your Gun* was presented in one of London's largest theatres in 1947 with only three microphones to provide general cover – and orchestrations needed to allow for this. It is only towards the end of the 1950s that developments from the emerging pop scene entered the theatre with greater use of amplification on stage and electric guitars in the pit.

Along with the increasing strength of the developing orchestral sound, voices further developed a popular-vernacular rather than operatic style. Such performers as Ethel Merman and Judy Holliday established the dominance of the strong female belt voices (with limited mezzo rather than

soprano registers) that also mark the leading ladies of the 1960s such as Liza Minnelli and Carol Burnett, who first made her mark in 1959 with Mary Rodgers's *Once Upon a Mattress*. The leading romantic male voice was baritone, as with the 'operatic' Alfred Drake in *Oklahoma!*, *Kiss Me, Kate* and *Kismet* (1953, film 1955), and the more youthful, popular music sound of Jack Cassidy in *Wish You Were Here*. The romantic tenor associated with operetta had become sufficiently dated by this time so that Novello could use one in *Gay's the Word* as a symbol of obsolescence and a figure of fun, although the emerging styles of contemporary pop performance were also parodied at an early stage in America (*Bye Bye Birdie*, 1960) and England (*Expresso Bongo*).

Although there had been occasional mainstream shows both by black writers and with black performers, Broadway was predominantly white. Works by the white composer Harold Arlen addressed this by using racially integrated casts: with the lyricist E.Y. Harburg for *Finian's Rainbow* (1947, film 1968) and *Jamaica* (1957), and with Truman Capote for *House of Flowers* (1954). Rodgers and Hammerstein's *The Flower Drum Song* (1958) also made use of a racially disparate cast. A revival and international tour of *Porgy and Bess* that began in 1953 brought black performers significant exposure in musical theatre, although it was with the rise of pop music in subsequent decades and its integration into musical theatre that black performers and writers became more integrated into the mainstream.

Musical

5. 1960–2000.

(i) History.
(ii) Approaches.
Musical, §5: 1960–2000

(i) History.

There was a substantial generational shift in musical theatre writers in the 1960s. The last Broadway work from Frank Loesser was *How to Succeed in Business Without Really Trying* (1961, film 1967), whose satire on big business won a Pulitzer prize and maintained Loesser's reputation for an ever-adaptable style. The successful partnership of Adler and Ross – protégés of Loesser – was abruptly curtailed by Ross's early death in 1955. The last major success for Richard Rodgers was *The Sound of Music* (1959, film 1965) and his later works without Hammerstein, who died in 1960, did not achieve mainstream popularity. The most notable of these works was *Do I Hear a Waltz* (1964) with lyrics by Stephen Sondheim, who had already established his abilities as a lyricist in collaboration with Bernstein (*West Side Story*). Cole Porter died in 1965, and although Irving Berlin was to live for most of the rest of the century, his last work was the indifferent *Mr. President* (1962). One of the few composers from before 1960 to carry over successfully into the new decade and beyond was Jule Styne, and two of his biggest successes border this period: *Gypsy* (with lyrics by Sondheim, 1959) and *Funny Girl* (1961, film 1968).

New composers built upon and developed the musical from the basis of a now-established repertory. They included Charles Strouse, Cy Coleman, Jerry Herman and John Kander, all of whose works informed the main

canon of the genre almost to the end of the century. Strouse had established himself as a popular songwriter before writing the music for *Bye Bye Birdie* (1960, film 1963), a musical that drew on the contemporary rock and roll scene both for its plot and some of its musical style. This was followed by *Golden Boy* (1964) for Sammy Davis jr, and the now perennial *Annie* (1977, film 1982), whimsically adapted from the cartoon strip, 'Little Orphan Annie'. Coleman had his first big success with *Wildcat* (1959), but produced his most vibrant score for *Sweet Charity* (1966, film 1969) which strikingly drew on contemporary pop and jazz for its distinctive sound. Such inventive use of a wide range of styles has become a hallmark of his best work, from the 'comic operetta' set pieces of *On the Twentieth Century* (1978) and the jaunty vaudeville and ragtime of *Barnum* (1980) to the big-band and swing styles of the stylishly clever *City of Angels* (1989). Less wide-ranging in style, but with its own strong sense of theatricality, is the work of Jerry Herman, whose ability to encapsulate a particular strain of Broadway optimism in shows such as *Hello, Dolly!* (1964, film 1966), *Mame* (1966, film 1974), *Mack and Mabel* (1974) and *La cage aux folles* (1983) has put him at the fore of characterizing the genre in the USA. John Kander's work has been more sporadic in its success, but no less significant; of his shows with the lyricist Fred Ebb, *Cabaret* (1966, film 1972) and *Chicago* (1975) have both extended the ability of the musical to comment as well as narrate. This role of the musical for commentary through the elevation of its dramatic subtext has played an increasing part in the musical post-1970.

Continual stylistic searching has been uniquely shown by Stephen Sondheim, whose work has moved from the status of cult failure to the core of the repertory. He has adapted popular song forms as commentary (*Follies*, 1971), for thematic transmutation (*Merrily We Roll Along*, 1981) and even broken them down for a more overtly motivic-based use (*A Little Night Music*, 1973, and *Sunday in the Park with George*, 1984). His shows have ranged from the book musical *A Funny Thing Happened on the Way to the Forum* (1962, film 1966), through the quasi-operatic *Sweeney Todd* (1979) to revue in *Assassins* (1991). Through his constant musical reinventions, complex lyric writing and profile as both composer and lyricist, he has significantly shaped the contents of and approaches to the musical, particularly from the 1980s onwards.

Others have influenced the form in more limited ways. Lionel Bart's *Oliver!* (1960, film 1968) established a new record for the West End, running for over 2600 performances; David Heneker's *Half a Sixpence* (1963, film 1967) combined the direct style of *Oliver!* with a more American format and provided a showcase for the pop singer Tommy Steele. Both shows found ways of combining English music hall and contemporary popular ballad styles effectively in scores that suggested something of their period settings, but also owed much to affectionate caricature. Although both transferred successfully to Broadway, only *Oliver!* has been continually revived. The reworking of older forms also characterized other succesful British shows of the time. Anthony Newley and Leslie Bricusse's *Stop the World – I Want to Get Off* (London, 1961; Broadway, 1962) used revue with an allegorical story. More surprising was the bold operetta of Ron Grainer's *Robert and Elizabeth* (1964), which also reminded British musical theatre of its strong operetta links that have periodically come to the fore, from

Novello to Lloyd Webber, and so perhaps delineate a difference between British and American musical theatre at a fundamental level.

The growing split between pop music and musical theatre became clearest in the 1960s. In 1958, pop had already successfully been used in a witty and ironic setting in the English show *Expresso Bongo*, a neglected early use of true pop style. However, the most radical change came through Galt McDermott's 'American tribal love-rock musical' *Hair* (1968, film 1979) which brought the 'summer of love' philosophy, fashions and music on to the Broadway stage. Indeed, even in the creation of the work, its approach was more to do with an overt sense of 'community' rather than 'cast'. Although not the first musical to address political concerns, its timing and profile place it as the most significant. In contrast, Burt Bacharach and Hal David's *Promises, Promises* (1968) had a pop score that became equally iconic, but of the 1960s commercial mainstream. With the established 'theatrical' styles invigorated with newer 'pop' styles, the musical language available for use in stage works rapidly and widely increased. The range of styles taken into the musical is well shown in the juxtapositions of the 1970s: in 1975 there was the self-referential theatre setting of *A Chorus Line* (1975, film 1985) and 1920s pastiche in *Chicago*; in 1978 the 'overblown, bravura comic-operetta' of *On the Twentieth Century* was set against the country music styles of *The Best Little Whorehouse in Texas* (film 1982) and the soft rock of *I'm Getting my Act Together and Taking It on the Road*. By 1981, Broadway contrasted an updating of Gilbert and Sullivan's *The Pirates of Penzance* (film 1983) with a more conventional 'showtune' style in *Woman of the Year* and girl-group pop in *Dreamgirls*. The musical palette and dramatic forms encompassed most pop music styles, mediated by the Broadway derivatives of the Tin Pan Alley popular song.

Sometimes viewed as in opposition to Sondheim's explicitly cerebral and intellectual approach are the so called mega-musicals that began in the late 1970s. Particularly associated with the works of Andrew Lloyd Webber, such quasi-operatic works characteristically integrate story lines of high drama with impassioned music that uses fusions of contemporary pop and rock rhythms and accompaniments, often filtered through a broader 19th-century Romantic sensibility. Unlike that of most of the British composers of this period, Lloyd Webber's work has found an international audience. In collaboration with the lyricist Tim Rice, he had huge international success first with *Jesus Christ Superstar* (recording 1970; Broadway stage 1971; London stage 1972; film 1973) which established a new confidence in using pop and rock in musicals. Such mega-musicals have also tended towards being completely sung or with minimal spoken interludes, often an effect achieved by implying narrative through a non-continuous episodic line as with *Evita* (1978, film 1996) and most notably Boublil and Schoenberg's *Les misérables* (1985) after Victor Hugo's novel. Later examples include Lloyd Webber's more overtly operatic *Phantom of the Opera* (1986), and Boublil and Schoenberg's *Miss Saigon* (1989), a reworking of *Madame Butterfly* set against the backdrop of the Vietnam war. These shows, primarily from London, gradually began to dominate the Broadway repertory in lengthy runs, leading to the use of the term 'British invasion', paralleling the supposed 'American invasion' of the West End immediately after World War II.

One antidote to the increasing intellectual or emotional weight that the musical has been expected to bear through the mega-musical is found in the increasing number of revivals, which both reaffirm the canon and by comparison shape the value judgments of the active repertory. But alongside the regular reinterpretations of classic 'post-*Oklahoma!*' book musicals, by such writers as Rodgers and Hammerstein and Frank Loesser, there has been an increasing interest in pre-World War II shows. *On Your Toes* (Broadway, 1983) was followed by the hugely successful *Me and My Girl* (London 1984; Broadway 1986), a light concoction for 1939 by the English composer Noel Gay, revised with a new book; 1992 saw a major rewriting and revival of Gershwin's *Girl Crazy* (1930) as *Crazy for You* (1992).

Not all influential shows were large scale. With the high cost of mounting major productions set alongside the growth of fringe theatre activity, small-scale productions have also played a role in extending the range of the musical. One of the most notable of such productions is the 'Falsetto' trilogy of William Finn. In the first of the series, *March of the Falsettos* (1981), the four characters chart a plot of domestic relationships centred on sexual orientation and psychoanalysis. There has also been a more recent move to use the term 'musical' to describe any presentation involving substantial pop or popular music elements that takes place in the theatre; accordingly, the designation has become interchangeable in publicity material with what would formerly have been considered 'revue'. The compilation show, drawing on the work of a particular person or musical style, has long been a popular small-scale format. Following the success of the London revue *Cowardy Custard* (1973; *Oh! Coward* on Broadway) later shows have adopted the format, most notably *Side by Side by Sondheim* (1977) which also substantially raised the profile internationally of that composer. Most major figures have now had revue compilations, Jerry Herman scoring twice with *Jerry's Girls* and *The Best of Times*. The pop world has been represented by bio-musicals of such figures as Buddy Holly and revue compilations such as *Smokey Joe's Cafe* for the work of Leiber and Stoller. These shows inevitably use the personae of a well-established pop past, but effective musicals drawing on current pop styles have been few, partly reflecting the shifts in pop music towards on the one hand a predominant soul-derivative ballad style and on the other repetitive and non-vocal club dance music. *Rent* (1996) was unusual in its effective use of contemporary musical styles, and its modern approach was further emphasized by a visual presentation in which performers used head-microphones such as those used in stadium rock concerts and by stage direction that drew on both the extrovert postures of a rock concert and the acting of a drama with a 'fourth-wall' integrity.

Musical, §5: 1960–2000

(ii) Approaches.

The major innovation of the 1960s and early 70s is the 'concept musical', in which ideas of how the show will be staged affect the content and construction of the drama. It came to the fore mainly through the rise of the director-choreographer towards the end of the 1950s, and particularly through Bob Fosse (*Sweet Charity, Pippin*, 1972, *Chicago*) and Michael Bennett (*A Chorus Line*). Notably the director Hal Prince (associated with

many shows by Sondheim) has been innovative in the presentational style of the musical through such diverse key works as *Cabaret*, *Pacific Overtures* (1976), *Evita* and *The Phantom of the Opera*. These musicals also demonstrate a widening base of musical styles, including respectively 1960s jazz, rock, ragtime, popular ballad, Weimar cabaret, far-eastern influences, symphonic rock and opera.

The historical links between popular music and musical theatre were increasingly strained as pop styles became more diverse; from the late 1960s onwards it has been rare for a show song to enter the pop charts unless distanced from its theatrical origins by different arrangements, lyrics and singers. Dramatic narrative was not well served by aspects of developing pop, such as repetitive lyrics, loud and heavy instrumentation and a strong emphasis on the rhythmic rather than lyric element: the successful rock works *Jesus Christ Superstar* and *Evita* notably began as studio recordings rather than being first conceived for the stage. Musical theatre in part adapted to the growing rift with pop music by drawing on a wider range of existing musical styles of popular resonance. These included those styles listed above along with those representing a wider cultural diversity. In the 1960s this resulted in such musical borrowings as the Jewish sounds of *Fiddler on the Roof* (1964) and the Spanish rhythms of *Man of la Mancha* (1965, film 1972). Later came the 1950s doo-wop of *Grease* (1972, film 1978), the classic Hollywood film score of the 1940s in *Sunset Boulevard* (1993) and Eastern ethnic colorations in *Miss Saigon*. By the late 1990s, almost any musical style of the century had become acceptable for use in a musical.

The effective dramatization of large-scale themes became a major characteristic of musicals in the 1980s and 90s. Such works include Maury Yeston's *Titanic* (1997), which describes the events of the sinking of the liner in 1912, and puts characterization above narrative, using an eclectic range of musical styles and approaches from sung-through montage to period pastiche. Stephen Flaherty and Lynn Ahrens's *Ragtime* (1998), based on the novel by E.L. Doctorow, whose broad themes include black civil rights and immigrant life in America in the first years of the 20th century, is set to the music of ragtime and its derivatives. In both of these examples, the musical has adopted a greater awareness of its ability to interpret history, using characters as signifiers of an underlying philosophical discourse. This has been an implicit feature of musicals from early times (as in the important but exceptional *Showboat* some 70 years previously) but has become one of the leading explicit features of the mainstream musical at the start of the 21st century.

The growing heritage of the musical has been asserted and referenced, resulting in the pastiche work and theatrical settings of, for example, *Cabaret*, *Follies*, *Chicago*, *Barnum*, *On the Twentieth Century* and *Phantom of the Opera*. More recent works have also shown the establishment of a distinct and consciously intellectualized style of music for theatre, independent of contemporary pop music, and drawing on overt thematic development and juxtaposition to highlight strong psychological and analytic elements in the drama. Such an approach, characteristic of the through-sung musical of the 1980s or 90s, is at the root of both Sondheim's style and his influence on later composers. Even the work of

composers with distinct individual voices, such as that of Yeston in *Titanic*, is inevitably heard against a background of Sondheim's stylistic traits. The through-sung musical also exhibits aspects of its operetta forerunners and perennial operatic aspirations, while its lack of distinction between the dramatic registers of speech when all set to music, as in *Aspects of Love* (1989), has been viewed as a weakening of the musical (Steyn, b1997, p.278).

More flexibility of instrumentation and scale was needed as the music encompassed a wider base of genres. Early 1960s shows shifted from a more traditional sound based on conventional string, woodwind and brass divisions to something more akin to a big band, centred on reeds and brass, supported by drum kit and (often electric) bass. This has created the archetypal 'Broadway' sound of scores by composers such as Coleman and Herman through orchestrators such as Philip J. Lang and William Brohn, while the increasing diversity of orchestrational approaches is shown by Jonathan Tunick – especially in his work on Sondheim's shows – and has considerably increased a general awareness of the importance of the orchestrator's role. Such changes were also facilitated by the greater sophistication of microphones, allowing at first better general stage coverage with float microphones, then individual and invisible radio microphones. With the balance between voice and orchestra in the hands of a sound engineer, the orchestrator has been able to explore a wider range of accompanimental sounds and the use of rock ensembles was possible. Rock groups and the use of electric, then electronic, keyboards have become the basis of such shows as *The Rocky Horror Show* (1973, film 1976; primarily rock and roll styles) and *Little Shop of Horrors* (1982, film 1986; 1960s girl-group pop), while the 'mega-musical' style of *Jesus Christ Superstar* and *Evita* encompasses the wide instrumentation of symphonic rock and pop. Synthesizers were first used to add unusual sounds, an early example being for *Company* (1970), but are now ubiquitous, often replacing string sections or boosting the effect of a limited number of players. Common features of show sound systems include: additional singers offstage in an amplified booth who boost the chorus sound onstage; pre-recorded vocal lines for soloists to facilitate special stage effects or retain, paradoxically, a consistent standard of 'live' performance; pre-recorded chorus lines to strengthen the vocal level, particularly during strenuous dancing or difficult staging; pre-recorded backing tracks that broaden the textures produced by the live players or help to reproduce in live performance arrangements more familiar through recordings that rely on special studio techniques. Soloists have also been able to exploit the individual amplification afforded by body microphones, especially with intimate and breathy vocal tones which would otherwise be inaudible in a theatre, so bringing vocal interpretations in theatre closer to those of pop.

Whereas the source material for musicals up to the 1950s that did not use original plots had generally been found in novels and plays, from the 1960s onwards the sources expanded to include the staging of successful film musicals (*42nd Street*, 1980 and *Meet Me in St. Louis*, 1960, rev.1989) and the musicalization of successful films (*Applause*, 1970, the notorious disaster of *Carrie*, 1988 and *The Witches of Eastwick*, 2000). This represents a reverse on the tendency of the 1930s–50s to transfer primarily

from stage to screen. The films of stage musicals have also had an effect on revivals on stage where the films – increasingly after the 1950s with rewritten scores and plot lines – have led to the inclusion in stage productions of film material. A good example is found in *Cabaret*: for the film, much of the score was rewritten, and the numbers 'Mein Herr' and 'Money, Money, Money' replaced their respective stage numbers, 'Don't tell Mama' and 'Sitting Pretty'; in new stage productions the film songs often replace the original show songs, reflecting the wider dissemination available through film and consequent expectations of the audience. By the 1990s, the screen to stage transfers had extended to include cartoons, Disney having major successes first with a stage re-creation of its *Beauty and the Beast* (1994) and then with an innovative adaptation of *The Lion King* (1998). Such shows also provided material more suitable for a family audience, not previously widely addressed by the repertory.

Subject matter has become more representative of wide social concerns and interests and explicitly representative of certain key groups of writers, performers and audience. Thus the 1960s saw mainstream shows representing Jewish culture, such as *Milk and Honey* (1961), *I Can Get It For You Wholesale* (1962) and *Fiddler on the Roof* (1964). The self-referencing of the world of theatre was portrayed in *Applause* and even more cynically in *A Chorus Line* than in the stock 'backstage' musicals of earlier periods. Gay themes in particular, formerly an important but implicit and covert element of the musical, are now explicit in the mainstream, such as in *La cage aux folles*, *Kiss of the Spider Woman* (1992) and *Rent*. The deconstruction of Miller (c1998) is indicative of both this and the increasingly serious academic approach to the musical, here from a literary and dramatic standpoint. From earlier narratives of such noted chroniclers as Gerald Bordman and Stanley Green, the range of musicological writings now extends to the intense analysis of Sondheim (Banfield, c1993) or popular song construction (Forte, c1995). Block (c1997), produced as a study guide for key texts, indicates the extent to which the musical has developed a history and social importance to warrant its serious study.

Musical

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Musical comedy.

See Musical.

Musical Antiquarian Society.

Organization founded in London by William Chappell in 1840. It was the first society dedicated to publishing early English music, and between 1841 and 1848 it produced 19 volumes of music from Byrd to Purcell. At its peak it boasted members throughout the United Kingdom and abroad, supported by a network of local secretaries from Aberdeen to Plymouth, Dublin and Neath. The society began with 674 members; this rose to 950 by 1842. Thereafter a decline set in, and by 1846 numbers were down to 415. The society's last reported Council was in office until the end of October 1847, and the introduction to the final publication was dated December 1848. The society published its own volumes. These were printed by the firm of Chappell, which also published volumes of keyboard accompaniments, by George Macfarren, to all but two of the society's volumes. Mainstays of the society's Council included Chappell, Edward Rimbault, William Horsley, Macfarren, Edward Hopkins and Edward Taylor, all of whom also edited volumes for the society, while Moscheles, William Dyce, Maria Hackett and T.A. Walmisley were among the more prominent members. The society took a leading role in the revival of practical interest in Tudor music.

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RICHARD TURBET

Musical Association.

See Royal Musical Association.

Musical bottles.

See Bouteillophone.

Musical bow [harp bow]

(Fr. *arc musical, arc sonore*; Ger. *Musikbogen*; It. *arco sonore*; Sp. *arco musical*).

A bow-shaped chordophone consisting solely of a flexible stave, curved by the tension of a string (or strings) stretched between its ends, any associated resonator being either unattached, or detachable without destroying the sound-producing apparatus (*see* Khoikhoi music, fig.3 and South africa, fig.3). Hornbostel and Sachs classified both the musical bow and the 'stick zither' (which has a rigid stave) as types of bar zither (*see* Chordophone).

1. History.
2. Structure.
3. Resonators.
4. Technique.

<div align="right">DAVID K. RYCROFT</div>

Musical bow

1. History.

The musical bow, in various forms, is widely distributed in Africa, America, Oceania, parts of Asia and formerly to a small extent in Europe (East Prussia, the Netherlands, Italy, Latvia and Lithuania). It is frequently played recreationally as a solo instrument or (with a resonator) for song accompaniment, and in some areas is important in magic or religion. In the cave Les Trois Frères in south-western France a rock painting from *c*15,000 bce shows musical use of a bow in a religious ceremony.

Whether the archer's bow or the musical bow came first has long provoked conjecture and contention. Apollo was both an archer and the god of music; Homer and Euripides refer to the musical note emitted by the archer's bowstring and the delight it gave to the ear. Legend in North India names the simple *pināka* musical bow as the prototype of all string instruments and ascribes its invention to the god Śiva. In Japan legend traces the origin of the *koto* (fretted long zither) to the god Ameno Kamato, who placed six archers' longbows close together with their strings uppermost. A southern African Khoisan rock painting reported by G.W. Stow depicts similar use of seven shooting bows (see frontispiece in *KirbyMISA*).

The notion that all string instruments evolved from the musical bow was dismissed by Balfour in the late 19th century, but he firmly believed that the

musical bow had evolved from the shooting bow. Montandon (1919), however, asserted that the weapon evolved from the musical bow, after the musical bow had changed from an original idiochord form (in which the string is a partially detached strip from the same piece of cane as the stave, lifted on bridges) to heterochord form (with a tied-on string). Hornbostel (1933) objected that the shooting bow was already known in the earliest cultures. He favoured Sachs's claim that weapon and instrument originated independently but had later become similar in shape.

According to Sachs the earliest musical bow had a separate resonator (the stick being pressed against a vessel placed on the ground) and this had developed via an intermediate form (the ground zither) from the percussion beam (a pole suspended in two nooses above a pit, and struck with two sticks). Sachs (1940) held that 'those forms of bow which we have good reason to believe are the oldest have nothing to do with a hunters' bow' (being generally too long for shooting, and some of them idiochords, with bridges) and that they were not associated with hunters' beliefs and ceremonies: in many cases only women play them, and they may serve variously to induce meditation, invoke the spirits or accompany initiation.

Some peoples who play musical bows hunt without bows and arrows (as was true of the Zulu in former times), while others (such as the Dan of Côte d'Ivoire) use a different form of bow for their hunting. The Dan ascribe their musical bow to a genie who used to play it to warn animals of approaching hunters; absentmindedly he once left it on an ant heap, and a hunter appropriated it. On the other hand, there is clear evidence that the Khoisan of southern Africa have long played tunes on their hunting bows and continue this practice in modern times. In this instance at least, elaborate origin theories have seemed superfluous to some scholars: Kirby in his extensive Khoisan studies chose to adopt Balfour's practical view that 'the idea of adapting the shooting bow to musical purposes … might well arise in more than one centre, since it involves little more than the appreciation of the musical qualities in the twang of the bow-string, a thing which is almost forced upon the attention of the archer' (Balfour, p.86). The only native string instrument of the Amerindians (apart from the Apache fiddle) was the *ma'wo*, a musical bow of the Californian tribes. This was often a hunting bow adapted as a musical instrument, though quite elaborate bows were also made specifically for music.

Musical bows are usually played singly, but a few instances of multiple use are known. The pluriarc (which is really a bow lute) resembles a series of bows with a common resonator. The terms 'ground bow' or 'earth bow' are misnomers (*see* Ground harp). The arched harp of Sumeria (depicted on a vase from *c*3000 bce) has some bow-like features and is regarded by Sachs (1940, p.80) as a descendant of the musical bow, hence the occasional use of the term 'Bow harp'. Similar arched harps survive in many parts of Africa north of the equator (*see* Harp, §III).

Musical bow

2. Structure.

The stave varies from about 50 cm to 3 metres in length with different varieties. It may be of round, semicircular or flat section, and often tapers towards the ends. The dividing line between musical bows and stick zithers

(with a rigid stave) is often uncertain, especially with idiochord varieties. Bow staves are usually made from a single length of wood or cane, but a few types have two or three sections (Xhosa *umrhubhe*; Sotho *setolotolo*). 'Scraped bows' (Ger. *Schrapbogen*), found in India, central and southern Africa and South America, have serrations along one side of the stave (the instrument being sounded by scraping across these with a stick or rattle-stick). With other types of bow, the string may be set in vibration by plucking it with fingertip or plectrum, by tapping it with a small stick or grass stalk, by stroking it with a friction stick (in Colombia, South Africa, Loango and Marquesas) or with a subsidiary bow (in Patagonia), which, among the Araucano and Chaco in South America, is interlinked with the main bow.

Some Afro-Colombians and Amerindians of the Atlantic coastal region of Colombia play a type of mouth-resonated musical bow known as the *marimba*. The bow used by Afro-Colombians is stopped by a short wooden rod held in the left hand, thus producing two fundamentals, and the cord is struck near the mouth with a thin piece of bamboo. The Motilón and Guajiro Indians obtain several fundamentals by stopping the cord with the fingers of the left hand; a thin piece of bamboo, moistened by the mouth to create the required friction, is used somewhat like a violin bow to produce the tone. Both types of bow are now rare.

The Aeolian bow, sounded by the force of wind or breath, is exemplified by the tiny 'whizzing bow' swung round like a bullroarer (and thus qualifying as a 'free aerophone') which is found sporadically in West Africa (Liberia), China, Indonesia and eastern Brazil. It is also used, attached to large kites, in Indonesia and eastern Asia (Java: *sundari*; Laos: *tamoo*). Bows sounded with the breath are confined to the South African *gora* and its derivatives.

Both idiochord and heterochord musical bows may have one or more strings. The string of the heterochord bow may be made from rattan, vegetable fibre, sinew, twisted animal hairs or wire. It may either vibrate as a whole, or be divided into unequal segments (usually two) by a bridge (*see* Mvet) or by a 'brace' (also called 'tuning noose' or 'tension noose') – a loop, passing round both stave and string, which keeps the string pulled inwards, towards the stave. Some braced bows, such as the *egoboli* of Uganda, have an additional smaller noose near each end for making finer adjustments of the string tension. In rare cases a single bowstring may be laced more than once across the curved frame of the stave, as in the *adungu* of the Acholi in Uganda. The breath-sounded *gora* is exceptional in that a piece of quill connects the string with the stave at one end.

Musical bow

3. Resonators.

As far as supplementary resonance is concerned, bows may be subdivided into two broad categories: those without and those with an attached resonator. The first of these may be further divided between bows played entirely without a resonator and others played with a separate resonator. The first of these two types is rare, the North Indian *pināka* being a reported example (Balfour, p.54). Whizzing bows perhaps qualify but are usually considered aerophones. The bow shown in Khoikhoi music, fig.3, appears to have no resonator, but apparently that instrument was often pressed against a wooden dish, dry skin bag or some other vessel which

could serve as a temporary independent resonator. Similar use of a calabash, bowl, pot, basket, tin can etc, has been widely reported in India, North America and Borneo as well as in Africa. Bows with a separate resonator also include the mouth bow, in which the player's mouth cavity supplies resonance: this type is widespread in Africa, South America and Oceania. The stave may be held against the player's mouth, or the string may vibrate freely between the lips.

Bows with an attached resonator usually have an open-ended gourd attached in some way to the stave on the opposite side to the string; these, known as gourd bows, are common in equatorial and southern Africa and among African Americans in South America. The bow is usually held vertically, with the opening in the gourd facing the player's chest (*see* South africa, fig.3). *The belembautuyan* of the Chamorro people of the Mariana Islands, Micronesia, is played by a seated or reclining player, the gourd against the stomach. The Indian *tuila* and instruments like the *nenjenje* of the Meje in central Africa have similar features but, having rigid flat bars, are really stick zithers. In southern Africa two typical mono-heterochord gourd bows are the Zulu *ugubhu* (unbraced, with resonator near the bottom of the stave) and *umakhweyana* (braced, with the resonator near the centre, attached to the brace; *see* South africa, fig.3). The opening in the gourd resonators of the Zulu instruments is mostly between 5 and 7 cm in diameter, but in those of most other ethnic groups the hole is larger, or a hemispherical half gourd may be used. In some areas supplementary rattles, bells or jingles are attached to the stave, or used with the beater, and the *kalumbu* of the Valley Tonga (Zambia) may have a mirliton attached to the gourd. In the case of another smaller variety of mono-heterochord gourd bow found in East, Central and West Africa, the half-gourd resonator is placed over the player's mouth (e.g. the *ekitulenge* of the Konjo in Uganda. A polyheterochord U-shaped gourd bow with five to seven strings (known as the forked harp and sometimes nicknamed the bellyharp) is used in the savanna region of West Africa.

Musical bow

4. Technique.

The fundamental pitch of a musical bow is often varied by the performer. In bows with a bridge or brace the two unequal segments of the string yield different pitches. Additional pitches may be produced on braced and unbraced bows by stopping the string at one or more points with a finger, thimble, small stick or (as on the Brazilian Berimbau) the edge of a coin; harmonics are also often played. On some varieties with an unattached resonator harmonics are produced by touching the string at a nodal point with a finger or with the chin. With many other types the resonance frequency of the resonator is continually altered while playing to amplify one or other of the higher harmonics. The fundamental then serves only as a drone (or provides a simple ground bass if its pitch is varied) while selectively resonated upper partials are used for the melody. With mouth bows the volume of the player's mouth cavity is varied, as in the case of the jew's harp, to produce music as in ex.1.
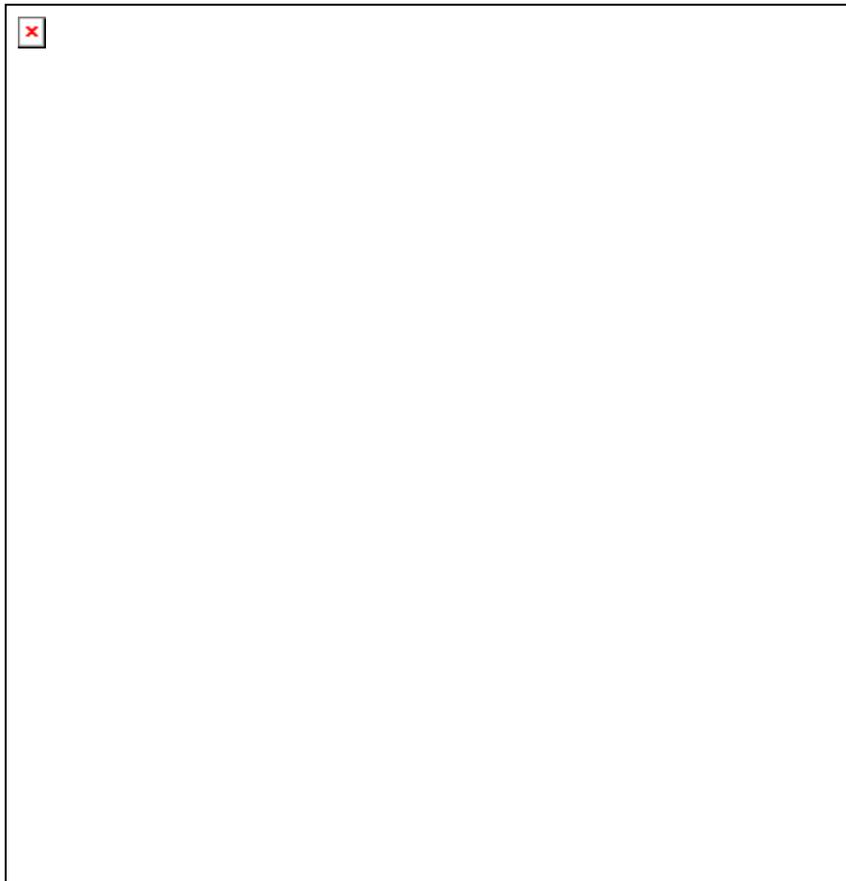
Pitch on mono-heterochord gourd bows is varied by finger-stopping (as with the unbraced Zulu *ugubhu*), and also, in the case of braced bows like the *umakhweyana*, through striking alternate segments of the string. Harmonic partials above each fundamental may be selectively amplified through covering the opening of the gourd to a varying extent, thereby altering its resonance frequency, as in ex.2. This is achieved by moving it closer to, or further from, the chest while playing. The musical purpose of such movements was misunderstood by earlier investigators, including Kirby (p.198) and Sachs (1940, p.57). A few instances have been reported of players expanding and contracting their stomach muscles instead of moving the instrument. A !Kung Bushman was observed by England doing this with a tin can (in lieu of a gourd) held against his shooting bow to serve as an unattached resonator; it seems likely, however, that he was imitating the gourd-bow technique of some neighbouring peoples. Gourd bows are generally used for self-accompaniment while singing and, certainly among the Nguni, the instrumental ostinato serves as a substitute chorus part, against which the performer takes the antiphonal role of the leading singer.

The classical Nguni instruments are the Zulu *ugubhu* (*see* South africa, fig.3), Swazi *ligubhu* and Xhosa *uhadi*. These are large musical bows, about 1·5 metres long, with a gourd-resonator attached near the lower end, and a single undivided string struck with a piece of thatching grass. The instrument is held vertically in front of the player, so that the circular hole in the gourd faces his left breast or shoulder and can be moved closer or farther away for the selective resonation of harmonics, usually 2nd to 5th partials. Besides the fundamental note yielded by the open string, a second note is obtained by pinching the string near its lower end between the left thumbnail and forefinger, the remaining three fingers gripping the stave.

The interval between the open and stopped notes produced by Xhosa players is usually roughly a whole tone; the outstanding Zulu musician, Princess Constance Magogo kaDinuzulu, uses a semitone varying from 90 to 150 cents on different occasions; both sizes of interval have been noted among Swazi players. Selectively resonated harmonics from the two fundamentals, though relatively faint, are used melodically as a vocal accompaniment (see ex.2). The resultant hexatonic scales obtained from whole-tone and semitone stopping are shown in ex.3; though the open-string fundamental is shown as C, the tuning is often as much as a 5th lower, and the entire series is transposed accordingly.
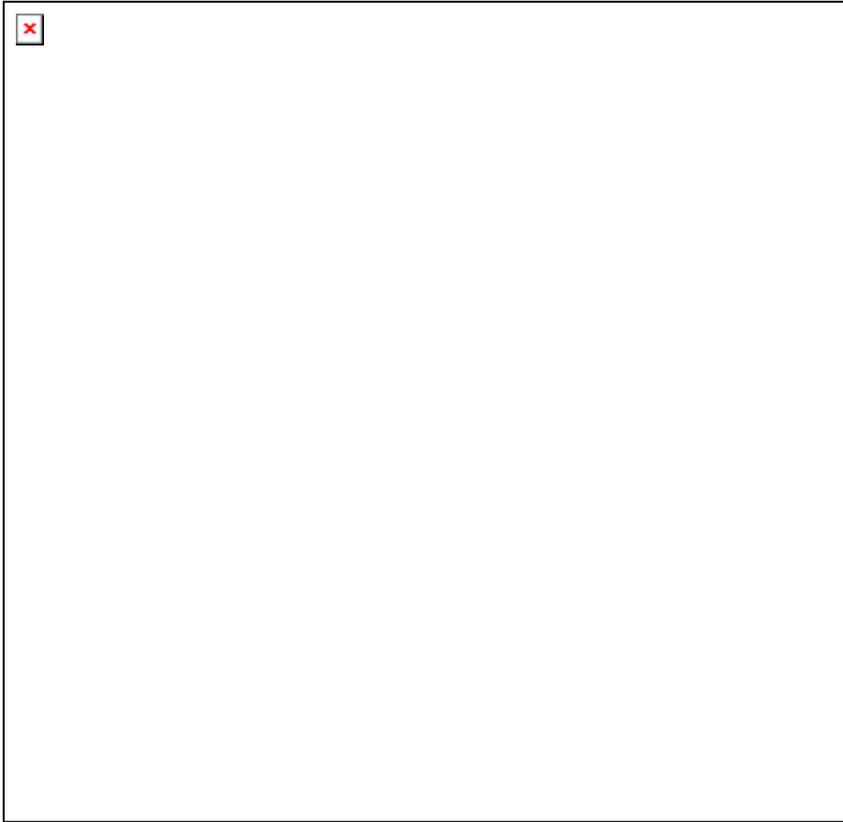
A second type of gourd bow, the Zulu *umakhweyana* and the Swazi *makhweyane*, reputedly borrowed from the Tsonga people of Mozambique early in the 19th century, largely displaced the Zulu *ugubhu* and the Swazi *ligubhu* but was not adopted by the Xhosa. This instrument, shown in South africa, fig.3*b*, differs from the earlier type in that the gourd-resonator is slightly smaller and mounted near the centre of the stave instead of at the bottom. In addition the string is tied back by a wire loop or brace attached to the resonator, so that two open notes are obtainable, one from each segment of the string. These notes are tuned anything from a whole tone to a minor 3rd apart, and a third fundamental, usually a semitone higher, can be produced by stopping with a knuckle the lower segment of the string below the restraining loop. This stopped note has a duller sound however and is not always used. Selectively resonated harmonics are used melodically in the same way as on unbraced gourd bows. The notes available from the braced gourd bow, when the two segments of the string are tuned a whole tone apart, are shown inex.4. Some players may transpose the entire series as much as a minor 3rd higher.

The largest collection of recordings of African musical bows is housed at the International Library of African Music, Rhodes University, Grahamstown, South Africa.

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Musical box [music box]

(Fr. *boîte à musique*; Ger. *Spieldose*; It. *scatola armonica*; Sp. *caja de música*).

A Mechanical instrument in which tuned steel prongs (lamellae) are made to vibrate by contact with moving parts driven by a clockwork mechanism. Probably several French, German and Swiss watch-makers discovered that tuned steel strips could replace flat bells in musical watches (*see* Musical clock); but it was their application in 1796 by Antoine Favre of Geneva that started the development of larger brass cylinders with steel pins playing, firstly, a line of separate tuned teeth, and, later, a one-piece tuned steel comb (*see* Mechanical instrument, fig.3), with the essential refinement of steel dampers. Small musical movements were first made in quantity for snuff-boxes (Fr. *tabatières*) and were known by the French term. Similarly, large movements, known as *cartels*, took their name from the wall and bracket clocks for which they were first made. These two descriptive names replaced the early term *carillons à musique*.

By about 1825 the musical box was well established in its standard form, with combs having as many as 250 teeth covering a range of about six octaves, and generally tuned to an unequal temperament. Cylinder sizes ranged from those designed for snuff-box miniatures (less than 10 mm in diameter) through the common type with diameters of 54 mm, playing one minute per tune, to 100 mm and sometimes even larger, giving playing times of three minutes per tune. Cylinder lengths range from as little as 20 mm to more than 500 mm; a typical good quality box playing eight airs of

one minute each with a comb of 96 teeth would have a cylinder of 330 mm. Those with larger diameters were often pinned to play operatic overtures; the tune arrangers became very accomplished, and most effects in an orchestral score were skilfully imitated.

Musical box manufacture grew up mainly in Switzerland (particularly in the Geneva to St Croix region), long famous for precision horology; makers who soon became renowned include Brémond, Ducommun Girod, Junod, Langdorff, Lecoultre, Mermod, Nicole and Paillard. Those working elsewhere included such makers as Rebícek in Prague, Olbrich in Vienna and L'Epée near Montbéliard in France. L'Epée also produced the 'manivelle', a small hand-cranked musical box for children, generally with tinplate body and playing only one tune.

The combined technical and musical skills of these makers led to various refinements and additions. These included the Mandolin, in which the comb had groups of up to eight teeth tuned to the same pitch and capable of being sounded in rapid succession like a mandolin or for sustained note effect; the Piccolo, in which the comb had additional treble teeth to decorate the melody; and the Forte-Piano, which had a second, shorter comb to permit better dynamic contrast. In 1874 Paillard patented the Sublime Harmonie, which had two or more combs with teeth tuned to within about 4 Hz of the same pitch and thus offering both a beat effect and different harmonics which together enhance the performance. The harp-like accompaniment of the Harp Eolienne was effected by a short second comb with a tissue-paper 'zither' below (such tissue rolls could also be applied above the comb). Tuned bells (three to 12), drum (with vellum or brass head, normally with eight strikers) and castanet (hollow wooden block with six or eight strikers) were occasionally added, generally with separate provision to disconnect them. These were operated from untuned teeth on additional combs, which meant longer cylinders or fewer tunes or fewer notes. In the organ attachment, paired reeds (12 to 30) were fitted, tuned to differ in frequency by about 8 Hz, giving the beat effect described as 'Flûte voix célestes'. Only the bells and organ were generally regarded as attractive additions.

Most manufacturers produced most of these varieties under numerous descriptive names (e.g. Flutina, Harpe Harmonique, Expression Extra, Symphonie) that appeared on the tune sheets. But of the thousands of cylinder musical boxes (Nicole Frères alone made about 50,000), the vast majority were of the unadorned single-comb type. Besides sacred and popular music, arias and overtures from most operas popular between 1830 and 1890 were faithfully reproduced.

The small, plain cases of early musical boxes gave way about 1840 to cases of high quality, the lid and front embellished with fine marquetry and sometimes metal and mother-of-pearl inlays. Larger cases also improved the radiation efficiency of the bass notes. Lever winding displaced the separate winding keys about 1860. Longer playing time for one winding was provided on some boxes by double and occasionally quadruple springs. Longer compositions were usually handled by allowing them two or more turns of the cylinder; other devices invented for continuous long-playing were too complex for commercial success.

The basic shortcoming of the cylinder musical box was its limitation to the tunes on its one cylinder. The introduction of interchangeable cylinders left two remaining problems: vulnerability of the comb teeth during the change, and storage of spare cylinders. The latter was sometimes solved by building the box into a piece of furniture with storage drawers. Continued experiments to replace the cylinder by a simple steel disc with projections or slots to play one tune succeeded in about 1889 when Paul Lochmann set up his Symphonion factory in Leipzig. Soon two of his staff left and set up the rival Polyphon factory, also in Leipzig, and in 1892 they started production in New Jersey, USA, under the name Regina. Mermod and other Swiss manufacturers joined in, and by about 1900 disc machines were available in tremendous numbers and varieties, with discs up to 850 mm in diameter and including such effects as Sublime Harmonie and bells. Slot machines were made for use in public places, some fitted with automatic disc change. The disc machines were mostly mass-produced; their almost unlimited tune variety resulted in their soon eclipsing the cylinder musical box, being themselves duly eclipsed by the gramophone.

Manufacture of musical boxes survived to a limited degree in Switzerland and a strong revival of interest from the 1950s onward prompted the growth of a new industry in Japan and the USA.

For further illustration, *see* Mechanical instrument, fig.5; *see also* Bird instruments, §2.

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H.A.V. BULLEID

Musical clock

(Ger. *Flötenuhr*, *Wälzenuhr*, *Hackbrettuhr*, *Harfenuhr*, *Spieluhr*, *Spielklok*).

A clock combined with one or more forms of Mechanical instrument which plays music at regular time-intervals. Unlike the chiming clock (*see* Chimes, §2), with which it is frequently confused, the musical clock's performance is normally separate from the hourly chiming sequence, and can be selected automatically or manually (sometimes a choice is offered) from a repertory of tunes provided on a pinned wooden or metal barrel or cylinder as in the Barrel organ or Musical box.

The five principal types of musical clock are those fitted with: a carillon (with bells made of glass or metal); an organ (with either wood or metal flue pipes, and occasionally reeds); strings (struck like a dulcimer or plucked); a glockenspiel (of wood or metal bars on metal tubes); or a comb or combs of tuned steel teeth (as in a musical box). The 'compound' musical clock takes two of these types (very rarely three) and unites them into one mechanism. Compound clocks most frequently combine the carillon and the organ, or the organ and strings.

The earliest musical clocks were an extension of the Carillon, connected with tower clocks in the 13th and 14th centuries. The first application of a music-producing mechanism to time-indicating clockwork is unknown, but in 1321 the abbey of Ste Catherine near Rouen possessed 'an iron time-keeping mechanism with a musical train' which could play the hymn *Conditor alme siderum*. Strasbourg Cathedral possessed a musical, astronomical and automaton clock by 1352. A similar musical clock at the cathedral of St Jean in Lyon (restored 1992–3) was described in 1379. It plays the hymn *Un queant laxis* on a carillon of six bells.

By the 16th century, smaller carillon clocks were being made for domestic use: the oldest of these to survive was made in London in 1598 by Nicholas Vallin, and the brothers Isaac and Josiah Habrecht (who made parts for the second clock at Strasbourg Cathedral) were making examples by the last decades of the 16th century (one is in the British Museum). Augsburg was an early centre for the making of extraordinary musical automata, usually associated with clocks. At the end of the 16th century, under the encouragement of patronage from the nobility and royalty of the Holy Roman Empire, makers such as the Bidermanns, Langenbucher, Runggells and Schlottheim produced exotic musical clocks. One surviving compound table clock by Veit Langenbucher and the younger Samuel Bidermann plays a choice of three melodies on a 16-note pipe organ combined with a spinet (Time Museum, Rockford, Illinois). The Thirty Years War brought an end to sponsorship, and Augsburg declined in musico-horological significance.

In the 18th century the manufacture of clocks was concentrated in London. There these instruments were made by outstanding clockmakers, including Barbot, William Carpenter, James Cox, R. Fleetwood, Fox & Sons, Fromanteel & Clark, Henderson, George Higginson, Thomas Larrymore, Marriott, Eardley Norton, Robert Philip, Robert Sellers, Tomlin, and Williamson; musical clocks built by all these clockmakers are now in the largest collection of musical clocks, in the Palace Museum in Beijing.

Organ-playing clocks are more complex in construction and musical programme, and in London there were only a small number of makers, including Cox, J.J. Merlin and Charles Clay (for whose clocks Handel composed a number of pieces). If London favoured bells, Vienna concentrated on pipes: very few carillon clocks were made in Austria, but Vienna became the manufacturing centre of an organ-playing clock called the *Flötenuhr* ('flute-playing clock'). This used a special form of wooden pipe, the so-called 'Vienna flute', which had a reversed embouchure and a circular mouth. Some of the most important makers of the *Flötenuhr* were Christian Möllinger, Roentgen & Kintzing, Johann Elffroth, Kleemeyer, I.C. Knoop, D.N. Winkel, Pehr Strand and Joseph Niemecz (for a full list of makers see Ord-Hume, 1995). During the 'golden century' of the Viennese musical clock (*c*1720–*c*1820), the instrument underwent dramatic improvement. Flute-playing clocks played arrangements of music (overtures, arias, parts of the flute concertos and sonatas, marches and dance music), but also compositions written exclusively for them. There are 32 compositions and adaptations attributed to Haydn, which he wrote for flute-playing clocks constructed by Joseph Niemecz, Prince Esterházy's librarian. Four instruments by Niemecz with the 'Haydn' barrels are extant; these were discovered between 1948 and 1996. There are also three compositions for clocks by Mozart and three by Beethoven. The London carillon clock industry was eventually overtaken by the Swiss. In the 1760s Frederick the Great invited watchmakers from Switzerland to establish the manufacture of musical clocks in Berlin. Among well-known Berlin manufacturers are Konrad Ehrbar, Möllinger, Elffroth and the court watchmaker Pohlmann; the cylinders were pinned by the musician Kummer.

Two forms of string-playing clock (also called dulcimer- or harp-playing clocks) were also made in Germany. The smaller, less sophisticated *Hackbrettuhr*, made in the Black Forest, had a compass of about 18 notes (*c'*–*d'''* with the addition of two b♭s), while the *Harfenuhr*, from Berlin, had a fully chromatic compass of up to 50 notes). C.P.E. Bach composed at least two minuets for the *Harfenuhr*, and W.F. Bach wrote music for a *Harfenuhr* in Köthen Castle, which was destroyed during World War II.

A small but rich musical clock industry also existed in Stockholm (nurtured by King Gustaf III), and organ-playing clocks by Pehr Strand and also I.C. Knoop are of the highest order. Makers in the Low Countries produced a significant number of carillon-playing musical clocks, often with changeable cylinders, and generally playing a longer melody on the hour and a shorter one on the half-hour.

The era of the musical clock had closed by the end of the first quarter of the 19th century, although there was a brief revival at the end of the century and during the first decade of the 20th, when disc-playing Musical box movements were incorporated in some clocks. These, however, were novelties rather than serious musical interpreters.

The musical watch is a variety of musical clock, invariably in the form of a pocket watch. In the earliest form only very simple tunes could be played using five or seven small saucer-shaped bells nested together. The case was necessarily bulky and the sound high-pitched. Antoine Favre of

Switzerland was probably the first to apply the tuned steel tooth of the musical box mechanism to the musical watch (1796), making it possible to build much smaller watches with a greater musical compass. Flat disc musicwork enabled elaborate music to be set on a mechanism nor more than 5–6 mm thick. Later watches had tiny pinned-cylinder musicwork.

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ALEXANDR BUCHNER/ARTHUR W.J.G. ORD-HUME

Musical Fund Society.

Charitable concert organization founded in Philadelphia in 1820, probably the oldest music society still in existence in the USA; *see* Philadelphia, §4.

Musical glasses [armonica; harmonica; glass harmonica].

Bell-type instruments made of glass or other brittle material that if rubbed in a certain fashion will respond like the strings of a bowed instrument, though with less capacity for nuance. They may also be struck, with moderate

force, for quasi-plucking and melodic tremolo effects as on a xylophone, a method that prevails in Asia.

While it is not always possible to distinguish various types of bell or gong-chime among descriptions of ancient instruments, musical glasses in the West were evidently derived from Asian antecedents, particularly in Persia from the 11th century onwards. The earliest known European allusion to musical glasses occurs in Gaffurius's *Theorica musicae* (Milan, 1492), which contains a woodcut showing the musical use of vessels in a 'Pythagorean experiment' (see fig.1). An inventory made in 1596 of the Ambras collection (now in the Kunsthistorisches Museum, Vienna) describes 'Ain Instrument von Glaswerck', three and a third octaves in compass (see Primisser, 1819). These and similar phenomena, such as 'making a cheerful wine-music', described by Harsdörffer, may well have grown up independently of oriental influences, which seem however to have been fairly strong. Diderot referred to the use of musical glasses in ancient Persia; such musical practices had doubtless become known to western Europe through reports of early travellers.

It was apparently during the early 18th century that the glasses came into serious musical use, having been previously regarded in Europe as only a quasi-scientific toy or novel amusement for social gatherings. The sound was produced by striking the sides of the glasses with a stick, which was sometimes muffled. In England the more refined technique of stroking the rims with the fingertips seems to have been first used in 1744 by an Irishman, Richard Pockrich, whose glasses were graded by size and tuned by the addition of water where required to raise their natural pitch. In a concert at the Haymarket Theatre, London (23 April 1746; reported in the *General Advertiser*), Gluck played a concerto on 26 glasses; he gave another in Copenhagen in 1749. In London, newspaper announcements testify to the growing popularity of musical glasses in the 1750s. One particularly notable performer was Ann Ford, who married Philip Thicknesse, Gainsborough's friend and biographer. She published the first known method for the instrument in 1761 (unique copy now in *US-CA*) and gave explicit instructions for the use of the moistened pads of the fingers – with precise application of varying degrees of pressure – on the sides and rims of the glasses. Meanwhile, in spring 1761 Benjamin Franklin, then on a visit to England, heard Edmund Delaval, a fellow of Pembroke Hall, Cambridge, play on the glasses. Franklin was so impressed with the instrument that he decided to improve it. He took the bowls of the glasses and fitted them concentrically (the largest on the left) on a horizontal rod, which was actuated by a crank attached to a pedal (see fig.2). Careful gradation of size ensured a more consistently accurate scale than was possible with water tuning, while the close proximity of the rims (which would be well moistened before use) enabled the player to produce chords and runs with far greater ease than had been possible when each glass stood separate on its base. In a letter (see Sparks) to an Italian scientist named Beccaria, Franklin proposed to call his instrument the 'armonica', as a compliment to the musical Italian language. (The intrusive 'h', of German origin, has no original authority, and only serves to confuse this instrument with the modern harmonica proper, i.e. the mouth organ.) Sonneck has shown that the date of Franklin's invention, also popularly known as the 'glassychord', cannot be later than autumn 1761. The name of the earliest

known maker of the armonica is given in Jackson's *Oxford Journal* (29 May 1762) as Charles James of Purpool Lane, near Gray's Inn, London, who stated that he manufactured expressly for Franklin from the beginning. In a slightly later development of the armonica, the rims of the glasses (at least for half the length of the spindle) were moistened automatically by means of a shallow trough of water through which they could pass as the spindle revolved. It is not known to whom the credit for this innovation belongs.

Franklin's invention achieved a certain popularity in America, but exercised far more influence in Europe, where it seems to have been introduced by Marianne Davies, a virtuoso who is thought to have received her own armonica from Franklin. She began to tour Europe in 1768, moving in the highest society. In 1773 she became known to the Mozart family, and caused Leopold Mozart to express an interest in owning an armonica himself. She also met Anton Mesmer, the originator of 'magnetism', who developed an enduring devotion to the instrument and used it to induce a receptive state in his hypnotic subjects. As on the glasses (i.e. the instrument in its original form), some of the finest armonica players were women, for instance Marianne Kirchgessner, the remarkable blind performer who became famous throughout Europe between 1790 and her death in 1808; Mozart composed his exquisite Quintet k617 for armonica, flute, oboe, viola and cello for her in 1791.

There is ample testimony that the practice of eliciting sounds from the revolving bowls of the glasses was apt to have a deranging effect on the nerves of the player. Sachs attributed this to 'the irritating permanence of extremely high partials and the continuous contact of the sensitive fingers with the vibrating bowls'. In some German towns the armonica was banned by the police. Various improvements were attempted, aiming to eliminate the fingers as the means of contact: several types of keyboard were devised, by Hessel at St Petersburg (1782), by H. Klein at Pressburg, by Röllig and by D.J. Nicolai at Görlitz (all 1784), and by Francis Hopkinson in America in 1787; P.J. Frick, a virtuoso armonica player, had introduced pads as early as 1769; and in 1779 Mazzucchi applied a form of violin bow to the instrument. But direct hand contact could not be rivalled for natural tone quality, whatever the gain might otherwise be in facility and speed of execution.

The heyday of the armonica in Europe lasted until about 1830. Its distinctive tone of vibrant, piercing sweetness caught the imagination of various French and German Romantic writers; Goethe, for instance, wrote that in the sustained chords of this music he could detect 'Die Herzblut der Welt'. Even while the armonica was at the height of its popularity, the earlier form never quite lost its appeal; Ann Ford, for instance, was still playing the musical glasses in 1790. After the armonica had become a museum piece, the glasses lingered, at least in Britain, throughout the 19th century, and were often heard in music halls and sometimes at evangelical meetings. In the 20th century they have been revived by the German virtuoso Bruno Hoffmann (see fig.3), whose playing of the Mozart quintet has been recorded.

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ALEC HYATT KING

Musical Heritage Society.

American mail-order record label. It was founded in New York in 1962 by Dr Michael Naida after he left Westminster. After a small initial group of pseudonymous issues licensed from the Telemann Society and Philips, MHS began to issue large numbers of recordings licensed from Erato. Eventually the label issued most of the Erato catalogue, including discs previously issued on several US retail labels. MHS also drew on such catalogues as Library of Recorded Masterpieces, Hispavox, Somerset, Amadeo, Expériences Anonymes, Boston, Angelicum, Muza, Arcophon, Lyrichord, Da Camera, Supraphon, Pelca, Iramac, Unicorn, Christophorus, Valois and Harmonia Mundi. From the first year the firm also made a smaller number of its own recordings in New York. Frederick Renz recorded with the New York Ensemble for Early Music, notably making the first complete recording of the St Nicholas plays from Fleury. Robert Craft recorded a systematic programme of Stravinsky's music with the Orchestra of St Luke's and the Philharmonia. Julius Rudel, too, conducted the Orchestra of St Luke's, and Marilyn Mason and Ann Labounsky recorded on the organ. In 1976 Naida sold the firm to Albert Nissim, and the offices moved to New Jersey. From May 1981 until 1999 the firm offered its own productions on the retail market using the label Musicmasters. More recently the firm has licensed standard repertory from EMI and Polygram.

JEROME F. WEBER

Musical Institute of London.

English organization. It was founded on 22 November 1851 'for the cultivation of the art and science of music … for the holding of conversazioni, for the reading of papers upon musical subjects, and the performance of music in illustration'. Its membership ultimately comprised 180 Fellows, including a good representation of the most outstanding scholars, editors, executants, collectors and publishers of the time, 42 associates, and an honorary Fellow (Spohr). The first president was John Hullah, and the first vice-presidents were Sterndale Bennett, Charles Lucas and Ouseley. The institute maintained premises at 34 Sackville Street, Piccadilly, with a reading room and a fine library; the plan for a museum of musical instruments did not materialize. Although the institute was dissolved in the summer of 1853, and the promised volume of transactions was probably never printed, its work – however limited in achievement – anticipated that of the Musical Association by over 20 years. The institute may therefore be regarded as the earliest organization of its kind devoted to the scholarly study of music. (*See also* Royal Musical Association.)

ALEC HYATT KING

Musical Instrument Digital Interface.

See MIDI.

Musical instruments, restoration of.

See Instruments, conservation, restoration, copying of.

Musical play.

See Musical.

Musical saw.

See Saw, musical.

Musical Society of London.

Society active between 1858 and 1867 as a splinter group of the New Philharmonic Society. *See* London (i), §VI, 2(ii).

Musical telegraph.

An electromagnetic keyboard instrument developed in Chicago between 1874 and 1877 by Elisha Gray (*b* Barnesville, OH, 2 Aug 1835; *d* Newtonville, MA, 21 Jan 1901), an inventor in the field of telegraphy. *See* Electronic instruments, §II, 3 and fig.3.

Musical watch.

A variety of Musical clock.

Musica poetica

(Lat.).

Composition in close relationship with the sound, structure and meaning of a text. *See* Figures, theory of musical.

Musica reservata (i).

Musical term found with various definitions and implications in sources from 1552 to 1625.

1. Original uses of the term.
2. Modern interpretations.

ALBERT DUNNING

Musica reservata (i)

1. Original uses of the term.

Ever since the term 'musica reservata' was discovered at the end of the 19th century, its interpretation has been of major concern to musicologists. It is generally assumed to refer to a central aspect of the style or performance of music in the second half of the 16th century. Since the term appears relatively rarely, and explanations are sometimes obscure or altogether contradictory, great care is needed when attempting a clearcut definition. The sources that mention the term are as follows: 1552 A.P. Coclico: *Compendium musices* and *Consolationes piae*
1555 Two letters from G.S. Seld to Duke Albrecht V of Bavaria N. Vicentino: *L'antica musica ridotta alla moderna prattica*
P. de Tyard: *Solitaire second*
1559 J. Taisnier: *Astrologiae iudiciariae isagogica*
*c*1560 Samuel Quickelberg's comments on Lassus's penitential psalms
1571 Anonymous treatise from the Synod of Besançon
1582 E. Hoffmann: *Doctrina de tonis*
1610 A. Brunelli: *Regole et dichiarationi de alcuni contrappunti doppii*
P. Maillart: *Les tons, ou Discours sur les modes*, a copy of Tyard
1611 R. Ballestra: *Sacrae symphoniae*
*c*1623 Reference to Biagio Marini at the Neuburg court
1625 J. Thuringus: *Opusculum bipartitum*, a copy of Hoffmann

Those sources that do more than mention the term, and include details that could help to achieve an understanding of it, suggest that four aspects of

music may be involved: musical expression of the meaning of the text; rhythm; chromaticism or the use of chromatic notes; performing practice.

The best-known description of *musica reservata* is that given by Samuel Quickelberg, a humanist of Dutch extraction living at the ducal court in Munich. He made the following comment (printed in Crevel, 300, and in vol.xxvi of the new Lassus edition, 1995) on Lassus's penitential psalms (composed *c*1560):

> Thus the illustrious prince commissioned his most excellent musician, Orlande de Lassus, more distinguished and polished than any our century has produced, to compose these psalms, mostly for five voices. Lassus expressed these psalms so appropriately in accommodating, according to necessity, thoughts and words with lamenting and plaintive tones, in expressing the force of the individual affections, and in placing the object almost alive before the eyes, that one is at a loss to say whether the sweetness of the affections enhanced the lamenting tones more greatly, or whether the lamenting tones brought greater ornament to the sweetness of the affections. This genre of music they call *musica reservata*. In it, whether in other songs [*carminibus*], which are virtually innumerable, or in these, Orlande has wonderfully demonstrated to posterity the outstanding quality of his genius.

Here *musica reservata* is presented as the expression of the affect and meaning of the words. However, the frequency and intensity of these features appear to be no greater in Lassus's penitential psalms than in the rest of his works. The value of Quickelberg's definition of *musica reservata* is reduced for two reasons: first, such musical word-painting and portrayal of affect were precisely the central characteristics of most music written around 1560; second, he omitted any mention of the specific compositional techniques used in this period. Moreover, it has been pointed out that Quickelberg's description has much in common with musical ideals which for some time had been widely held in such humanist circles as that around Thomas More.

A short anonymous treatise in the acts of the Synod of Besançon from 1559 to 1571 (see Bäumker) seems to imply that *musica reservata* was concerned with rhythm; part of the text suggests that a characteristic was the practice of 'fuggir la cadenza'. The pupil is given the following rule:

> One should tend to make voices progressing in diverse and (as far as possible) contrary motion unite at last in perfect consonances and return to a certain mode. However, in a continuous rhythm you will avoid the cadence [*clausulam*] so that there might result what is called *musica reservata*.

Musica reservata was used in three sources to mean the use of the *genus chromaticum*. It first occurs in this sense in a treatise by the astrologer and mathematician Jean Taisnier, who had travelled widely and was also active as a musician at the court of Charles V and elsewhere. In his treatise, *Astrologiae iudiciariae isagogica* (Cologne, 1559), he listed alongside other

classifications of music a category of music both 'ancient and modern – called new or "reservata" by some who have held that the application of one or the other *diesis* or *diaschisma* in a secular song or motet turns the diatonic genre into the chromatic'. The second source is Eucharius Hoffmann's *Doctrina de tonis* (Greifswald, 1582), which was copied word for word by Joachim Thuringus in his *Opusculum bipartitum* (Berlin, 2/1625). The relevant passage runs as follows: 'Today, however, it [the chromatic genre] is being restored to singing by certain people and by them this is called *musica reservata*, since it is almost entirely reserved for certain musical instruments and has not been accepted or practised in singing'. Although the source of Hoffmann's description of the chromatic genre was clearly Nicola Vicentino's *L'antica musica ridotta alla moderna prattica* (Rome, 1555/*R*), Hoffmann stands alone in his distinctly questionable etymological explanation of the word *reservata*. There has been much controversy about the correct interpretation of a phrase in this passage from Vicentino's *L'antica musica*:

> …they understand that (as the ancient authors prove) the chromatic and enharmonic music was fittingly reserved [*reservata*] for another purpose than [was] the diatonic, for the latter was sung, for the benefit of ordinary ears, at public festivals in places for the community: the former was used for the benefit of trained ears at private entertainments of lords and princes, in praising great personages and heroes.

Some scholars (Jeppesen and Lowinsky) have suggested translations of the critical section in the following manner: 'the chromatic and enharmonic *musica reservata* deservedly had a different application from that of the diatonic'. However, well-founded grammatical objections have been raised to this translation by Schrade, Palisca and others. Vicentino was certainly indicating that the use of diatonic as opposed to chromatic and enharmonic music was determined sociologically. His works are echoed in a passage on the genera from the *Solitaire second, ou Prose de la musique* (Lyons, 1555) of Pontus de Tyard, who stated that the diatonic was generally current, whereas application of the enharmonic required such exquisite skill as to seem to be reserved for the learned. Tyard was later quoted verbatim by Pierre Maillart in *Les tons, ou Discours sur les modes de musique* (Tournai, 1610/*R*).

Two statements in documents have been brought forward as evidence for the view that *musica reservata* means performance by soloists. In 1611 Reimundo Ballestra's *Sacrae symphoniae* appeared in Venice; in a document (see Federhofer, 1952) the pieces are described as *Musicalische Symphonien und Harmonien, ausser etlicher reservata*. As well as works written in the concertato style (*Symphonien*) and others in the *a cappella* and the polychoral (*Harmonien*) styles, there are some in which sections for soloists with organ continuo alternate with passages for the full ensemble. It is these last works that some musicologists identify as the 'etlicher reservata' group. The second piece of possible evidence for this interpretation is the title 'musico riservato', given about 1619 to Biagio Marini when he was a violinist at the Neuburg court. In a document described by Clark it is decreed that 'Marino … will be "musico riservato" and with his violin should not be in the midst of the concerti grandi where

he cannot be heard well'. From this it would appear that Marini was a soloist, not one of the ripieno players. 'Musico riservato' may, however, mean no more than a special musician, that is, one who is 'reserved' for special purposes, and it is unlikely to have any connection with *musica reservata*.

On the other occasions when the words *musica reservata* appear in contemporary documents the texts explain no more than do those discussed above, either about the technical character of compositions or about their performance. According to some of these sources *musica reservata* was in the 1550s both a new and a controversial kind of music, clearly distinguishable from other contemporary repertories. Georg Sigmund Seld, an imperial vice-chancellor resident in Brussels, was commissioned to find musicians in the Netherlands for the chapel of Duke Albrecht V of Bavaria, his former sovereign. In a letter of 22 September 1555 (Crevel, 295) Seld recommended to him Philippe de Monte, describing him as 'incontrovertibly the best composer in the whole land, especially in the new manner and "musica reservata"'. Even though the terms 'new manner' and 'musica reservata' cannot necessarily be equated, Seld's remark on the replacement of Cornelius Canis by Nicolas Payen as imperial Kapellmeister seems to indicate the relative novelty of the fashion: 'and so "musica reservata" will become still more the fashion than heretofore'. Seld's statement that 'Canis could not well reconcile himself to it' provides sufficient grounds for thinking that *musica reservata* was not greeted with universal approval. Novelty and controversy are also apparent in Taisnier's comments: in the passage quoted above, the terms *musica moderna*, *musica nova* and *musica reservata* are all used to mean the same thing. Taisnier's objection to this new music becomes clear in the course of his declarations. He sharply attacked the way the 'moderns' contravened the rules of traditional modality, their disregard for the intricacies of mensural theory, their use of certain figures (*semiminima* runs, canons and repetitions) to express the sense of the text and their new notational techniques. What Taisnier missed in the way of complex mensural practice in modern compositions and what he complained about in part-writing were precisely what Coclico praised in his *Compendium musices* of 1552 as the new musical ideals: the rejection of mensural subtleties and the rise of a text-setting style that laid greater emphasis on the content of the text. There are, however, difficulties about Coclico's declaration in the *Compendium musices* that he wrote his treatise 'in order to call to light again [*in lucem revocare*] this music that they ordinarily refer to as *reservata*'. This passage suggests a revival of an ancient musical practice that had fallen into disuse, but such an interpretation is highly suspect in view of the humanists' fondness for images of revival and restoration. The words *musica reservata* also appear on the title-page of Coclico's *Consolationes piae*, a collection of motets dating from 1552 (ed. in EDM, 1st ser., xlii, 1958). The pieces reveal in fact a tendency to extreme word-painting, and some of the motets, with their extensive use of accidentals, have links with the similar chromatic experiments in some of Josquin's work. Coclico claimed to have been taught by Josquin and to be handing on his compositional practice and thinking.

Seld had mentioned *musica reservata* earlier in 1555 (letter of 28 April; Crevel, 294), reporting that he had invited a singer named Fux to his home

with others after an audition: 'As we sang all sorts of "reservata" and music unknown to him, I consider that he is secure enough in all of them so that he, as all the others say, can compare favourably with any alto of the imperial chapel'.

An explanation of the word *riservato* to mean a complicated manner of composition seems to be suggested by a passage from Antonio Brunelli's *Regole et dichiarationi de alcuni contrappunti doppii* (Florence, 1610), in which he referred to 'regole piu riservate e recondite'. Although additional confirmation of this interpretation of *reservata* can be inferred if one includes among Ballestra's 'etlicher reservata' the elaborate, two-text homage motets in his *Sacrae symphoniae* (Federhofer, 1952, 1957) it is quite possible that, by associating *riservato* with *recondito*, Brunelli was using the word in a different, more general, sense. Whether it is possible to equate 'osservata', which occasionally occurs, with *reservata* remains questionable (see Sandberger, Crevel, Meier in *MGG1* and *ReeseMR*). It is perhaps misleading to mention here the words 'reservato ordine' found in Vincenzo Ruffo's *Opera nova di musica intitolata Armonia celeste* (Venice, 1556); they may mean no more than 'restrained orderliness' (see Osthoff, *EinsteinIM*, Palisca).

Musica reservata (i)

2. Modern interpretations.

As they have gradually become known in musicological circles, these sources have given rise to various contradictory interpretations. Many musicologists, accepting Quickelberg's definition, have been of the opinion that *musica reservata* is music with heightened expressiveness, presenting the text to the listener with a greater intensity, although they have been unable to agree on any specific devices that might have been cultivated to this end (Sandberger). In this connection, the relationship between *musica reservata* and rhetorical figures has been examined in various ways (Brandes, Unger, Meier, Leuchtmann). Others have understood *musica reservata* as music that is restrained in its expression (Bernet Kempers), as music that is characterized by its restraint in the use of figuration (Ursprung) or as a musical style with improvised ornamentation (Huber). It has also been linked occasionally with what is known as mannerism in music (Palisca, Hucke). Later research (e.g. that of Meier, *HMT*) has stressed sociological aspects that had already been considered occasionally by Lowinsky and others. These authors agreed that *musica reservata* was reserved for a particular section of the public, whose members regarded themselves as connoisseurs. Lowinsky held that view because of his interpretation of the passage from Vicentino discussed above, Federhofer (1952, 1957) did so on the grounds of the description of works in *reservata* style in Ballestra's publication, while Meier (*MGG1*) stressed the musical education of that particular class.

Thus *musica reservata* does not appear to be characterized by a single musical technique, but rather by many factors, namely by 'the use of unusual means, by striking modulations, lavish use of chromaticism, enharmonic changes, *musica ficta*, affected artistic counterpoint or mannerist and eccentric traits' (Federhofer in *RiemannL12*), or else by 'special refinements in its musical structure, such as the intensive portrayal

of the imagery and affect of words, the use of chromaticism or else just complex contrapuntal structures' (Meier in *MGG1*). This interpretation of the term *musica reservata* has the advantage that contemporary statements that may appear contradictory can be related to a single (if somewhat unspecific) concept of a relatively exaggerated means of expression. The question whether *musica reservata* is 'a term whose significance has been overestimated' (Federhofer in *RiemannL12*) is one that can be answered satisfactorily only when a definitive interpretation of the term is reached. Recent research accepts that this is a problem which is still open-ended and which will perhaps never be finally resolved.

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Musica Reservata (ii).

British early music ensemble. It was founded in the mid-1950s by the writer and broadcaster Michael Morrow, the conductor and harpsichordist John Beckett, the recorder player John Sothcott and the countertenor Grayston Burgess, and was directed by Morrow. His own preference was for a harsh-toned and stark approach, modelled to some extent on eastern European folksingers and embodied most strikingly in the singing of Jantina Noorman. Musica Reservata gave its first public concert at Fenton House, London, in 1960, but its greatest influence was perhaps not felt until 1967 on the occasion of its first South Bank concert: this was at a time when performers of early music were beginning to draw large audiences but favoured a more gentle and romantic sound, and the impact of Musica Reservata in the following years led to a widespread preference for a more direct and aggressive manner of performance. This resulted largely from Morrow's extreme approach – at least in the early stages – and over the next ten years Musica Reservata remained at the centre of substantial controversy while continuing its innovatory approach to historical authenticity. The group made many records, among which particular mention should be made of two containing French and Italian dance music of the 16th century; they reflect Morrow's own intensive research into that repertory and the nature of its transmission.

DAVID FALLOWS

Music Association of Ireland.

An organization founded in 1948 to promote the performing arts in Ireland through lectures, workshops and concerts, and to encourage composers and performers. It has arranged several commemorative festivals and organizes the Dublin Festival of 20th-Century Music (from 1969). It has formed several affiliated organizations: chamber music groups, the Composers' Group, the Irish Youth Orchestra and a programme of school concerts. The *MAI Music Diary* (originally called *Counterpoint*) is published monthly.

MUSICAUTOR [Bulgarian Society of Authors and Composers for Performing and Mechanical Rights].

See Copyright, §VI (under Bulgaria).

Musica Viva Australia.

Australian chamber music network. Unrivalled in the thoroughness with which it serves a single country (with more than 2000 concerts annually), the network presents ensembles in subscription seasons in Australian capital cities and elsewhere and in regional and school touring. It was founded in Sydney in 1945 and initially funded by a Romanian-born Viennese-educated emigrant musician and inventor, Richard Goldner, as a consortium of string quartets (modelled on the rehearsal practices of Simon Pullman in Vienna), later comprising a core membership of piano (Maureen Jones) and four strings (with Robert Pikler as first violin). The organization then ran into financial difficulties, suspended its activities in 1951 and was revived in 1955 as an entrepreneurial touring vehicle for established and independent ensembles, beginning with the Pascal and Koeckert quartets. Its subscription seasons in Sydney, drawing on much voluntary support, prospered and extended to other capital cities under the honorary stewardship of Charles Berg and Kenneth W. Tribe, with Goldner continuing as artistic director for nearly two decades and Regina Ridge as its dedicated manager. It has taken most of the leading international chamber ensembles to Australia for well-organized and extended tours, sponsored inter-state tours by groups based in Australia, and organized tours abroad for many Australian ensembles, often with support from the Federal Department of Foreign Affairs and Trade and the Australia Council, as well as commissioning new works from Australian composers. A number of the most capable of Australian music administrators have filled the office of general manager. Musica Viva Australia has continued to assemble large audiences for major concerts by instrumental and vocal ensembles of many types, including early music groups and modern ensembles led by Reich and Glass, and has supported extensive patterns of regional touring. Since 1981 Musica Viva has developed a remarkable programme of touring in schools, reaching all states and territories by 1997. In that year this programme toured 27 groups (often working in styles far removed from

the traditional chamber music repertory), who gave 1929 performances in 1101 schools (where visits were prepared in collaboration with teachers) to audiences estimated at more than 320,000. (M. Shmith, ed.: *Musica Viva Australia: the First Fifty Years*, Sydney, 1996)

ROGER COVELL

Music box.

See Appalachian dulcimer.

Music Corporation of America.

See Universal Music Group.

Music Critics Association of North America.

An association of music critics in the USA and Canada who review for newspapers, magazines and broadcast media. An outgrowth of discussions between critics and conductors during an American Symphony Orchestra League symposium in 1952, the association was inaugurated by a three-year series of workshops funded by the Rockefeller Foundation and sponsored by the New York Music Critics Circle, the New York PO and the ASOL. Since its incorporation in 1957 it has sponsored annual courses for younger professionals and senior critics in an effort to promote high standards of music criticism, encourage educational opportunities and increase general interest in music. Past presidents Miles Kastendieck and Irving Lowens as well as Paul Henry Lang, Virgil Thomson, Paul Hume and Harold Schoenberg have been elected to life membership. The association publishes a quarterly newsletter.

RITA H. MEAD/R

Music dealers and antiquarians.

The study of the retail distribution of music, both in and out of print, has been largely untouched by the music historian. Few of the major studies on important music publishers have mentioned the methods used to distribute their publications to the public.

1. Music dealers and collectors to 1800.
2. Auction and trade catalogues to 1800.
3. Music dealers and antiquarians after 1800.

LENORE CORAL

Music dealers and antiquarians

1. Music dealers and collectors to 1800.

From the beginning, music dealers were inseparably linked with the music publishers. The manuscript scriptorium and the early printing house each

served as the distributor for the goods that it produced. By the early 16th century an international web united the book trade of Europe, so that many of the publisher-dealers in the major centres strove to have an international selection subject to the vagaries of politics and the difficulties of transport. Moreover, in order to sell the average impression of 1000 copies, it was necessary for the 16th-century printer to arrange for the export of his publications. The international book fairs held first at Lyons and Frankfurt and later at Leipzig provided opportunities for this. The fair catalogues, the earliest trade bibliographies, were doubtless as useful to dealers then as such catalogues are today. In addition many publishers must have issued their own lists in an effort to distribute their publications. Unfortunately none survives earlier than the two catalogues of Giacomo Vincenti and Gardano issued in Venice in 1591.

If the printer and the publisher were but rarely separable in the first century of printing, the publisher and the dealer never were. The 17th century maintained this tradition. The one important development was an ever-increasing stock of other publishers' issues available for sale at any publisher-dealer's shop. Foreign imprints on sale often reflected political alliances; for instance, the great book fairs of Leipzig and Frankfurt did not have as much influence on the music available in the London shop of john Walsh (i) as the strong English trade ties with Amsterdam. One method used for financing publication was to sell shares in the enterprise; this also served as an aid for the distribution of books to dealers, although usually on a fairly local level. Several publisher-dealers would subscribe and on publication receive a proportional number of copies. Music was also sold on subscription to private individuals. This method of distribution also served as a means of financing the publication. The benefit to the subscriber lay in the lower price he paid. This marketing method was fairly common in England in the early 1700s and in Germany in the latter part of the 18th century.

Generally speaking, until the end of the 17th century dealers had only new publications for sale. Little antiquarian interest was expressed by music collectors. One should not, however, discount the role collectors played in influencing the direction of publishing and selling. Surely such avaricious acquisitors as Fernando Colón, João IV of Portugal, Johann Heinrich Herwart and later Samuel Pepys could not have amassed such rich collections without the assistance of music dealers. But they usually collected contemporary music. A few retrospective bibliographies were issued. *La libraria* (1550/51) by Antonfrancesco Doni and Andrew Maunsell's *Seconde Parte of the Catalogue of English Printed Books* (1595) both contain lists of music publications. In 1592 Georg Willer published a list of the music publications of the preceding 28 years. Georg Draudius issued two similar catalogues in 1611 and 1625 in which all of the titles have been translated into Latin, causing considerable confusion to successive generations of bibliographers. In 1653 John Playford (i) (*see* Playford (1)) published *A Catalogue of All the Musick Bookes … Printed in England*, a list which contains most of the major publications of the first half of the century.

Evidence of interest in antiquarian music, that is, out-of-print or generally unavailable items, can be observed among collectors of the 18th century.

Charles Burney, the intrepid traveller and music historian, often commented in the diary of his journey on the problems of seeking out the rare and unusual publication. Burney also admitted to a book collector's vice: 'I went into la rue St Jacques (a long street filled with booksellers) not so much to purchase books as to collect catalogues to examine at my leisure'. He also remarked on the lack of specialized music dealers in towns that had no music publishers, a confirmation of the link between these two trades. But specialists in music were certainly not the only suppliers with whom Burney dealt, for he found 'old authors on the subject of music … and as to the new, I met with many that I was unable to find elsewhere', in the shops of the general booksellers of Venice.

Burney also found in Italy another collector who shared his interest in the historical: Padre Giovanni Battista Martini. Documents in Martini's library reveal many of the problems and practices of the collector in the 18th century. His friends were always on the lookout for items that might interest him, even those who lived in other countries, such as the German music historian and collector martin Gerbert. On one occasion Martini exchanged copies of his own publications for a collection of some now invaluable Petrucci prints.

Music dealers and antiquarians

2. Auction and trade catalogues to 1800.

Begun in its modern form in Holland in the late 16th century, the book auction had spread to France, England and northern Germany by the end of the 17th century. It is one of the earliest indications of a developing historical awareness of books. Auction sales devoted exclusively to musical items have always been very rare, but those that have occurred have often been important. One of the earliest was an anonymous sale held at Dewing's Coffee-House, London, on 17 December 1691. The catalogue (*GB-Lbl*) contains a listing of an astonishing anonymously assembled collection of music, much of it Italian and mostly dating from the early decades of the 17th century.

Auction sales were not popular with all dealers. Henry Playford had already abandoned this method by the time of the Dewing sale, for he remarked on the title-page of his 1690 catalogue that this collection was:

> formerly designed to have been sold by way of Auction but
> the Reason of its being put off was, That several Gentlemen,
> Lovers of Musick living remote from London, having a desire
> for some of this Collection and could not be there, they are
> here set down in Order, with the Rates, being lower than
> could be afforded otherwise.

Playford's reasons are rather curious; many of his contemporaries dealt with the problem of out-of-town clients by providing bidding agents in the manner still employed in the sales room today. Furthermore, increased prices could only benefit the seller. Playford did not entirely divorce himself from the auction room. An advertisement for one of his new publications appeared at the end of the Dewing sale catalogue and his name was often among those dealers from whom copies of catalogues were available before an auction sale.

Burney's compatriot, collector and rival historian John Hawkins preserved several other catalogues; for example, in the *General History* he reproduced the contents of the catalogue for the Thomas Britton sale (6–8 December 1714; the original catalogue was presumably destroyed in the fire in Hawkins's library in 1785). Britton was considered an extraordinary man by his contemporaries. According to Hawkins, he was a friend of John Bagford, the 17th-century amasser of an important collection of materials on the history of printing (now in *GB-Lbl*). Together they agreed to try to salvage any old manuscripts that they found. Britton's large music collection reflects very clearly the programmes of chamber music performed at the musical concerts that he sponsored.

The music retail trade also developed. Publishers recognized a growing market for tunes from operas and for chamber music and keyboard works of various kinds which could be played in the home. The selling of this material remained largely in the domain of the publisher-dealer, but he expanded his shop and improved his catalogues to assist the prospective buyer in making his selection. The justly famous Breitkopf catalogues underscore the vastness of some publisher-dealers' undertakings. The attention that Breitkopf paid to publication details and the large stock of scores available in manuscript copies indicate his intention to reach a larger clientèle than just the musically inclined population of Leipzig. A foreign audience may also help to explain his introduction of thematic incipits into these lists.

Breitkopf was not alone in issuing catalogues. Most of those issued by other dealers are not thematic and many reflect an appeal to a local clientèle. The Leuckart catalogues are excellent examples. They contain a repertory consisting mainly of printed chamber music published in northern and central Europe, in contrast to the Breitkopf lists, which often include imprints from more distant English and Parisian publishers. In German-speaking lands in the late 18th century there is evidence, particularly in newspaper advertisements and subscription lists, of musicians functioning as part-time music dealers: for example, some subscription lists in works by C.P.E. Bach indicate composers purchasing multiple copies, which usually means that they intended to resell them. Another example is the catalogue of the composer, publisher and dealer J.J. Hummel.

Trade relationships between publishers expanded the availability of music publications throughout Europe and into North America. Lack of international copyright conventions meant that in order to protect works from piracy they had to be published simultaneously in each country. Agents, such as Probst, in other cities often worked on behalf of publishers to identify promising new works they might wish to add to their catalogues.

The non-thematic catalogues, whether French, English or German, often closely resemble the Leipzig book fair catalogues of the time. The musical contents of these later Leipzig trade lists have not been adequately investigated, nor has the role of these fairs in the dissemination of music been studied. Clearly they are the direct forerunners of the important Whistling–Hofmeister series of classified trade publications which served to alert dealers to new publications and today aid in the identification of 19th-century music publications.

Another means of making music available to the public was the circulating library. Catalogues of their collections began to appear in the late 18th century. Many of these enterprises were run by publishers, some of whom charged an annual subscription fee which allowed the member to borrow a set amount of material during the course of a year. There were penalties for overdue and damaged items and sometimes rewards for fastidious borrowers. The catalogues tempted the subscribers with promises of new additions to the stocks, some of which were quite substantial: one catalogue advertised upwards of 65,000 items. This practice seems to have been fairly widespread and lasted into the early 20th century.

In mid-18th-century London, several firms of booksellers dealt largely in out-of-print materials. These dealers, Osborne, Payne, Wagstaff and Evans, issued numerous long catalogues notable mostly for the quantity of material amassed and for the uniformity and low level of the prices. Doubtless these sales enriched the music collections of Pepusch, William Boyce and many others. The lack of specialized catalogues and the evenness of the prices indicates that no true antiquarian market yet existed.

Music dealers and antiquarians

3. Music dealers and antiquarians after 1800.

The 19th century witnessed a developing interest in music both newly published and of earlier times. Sales of pianos rose. Antiquarian interest manifested itself in the production of bibliographies and the rise of the scientific study of music. It is hardly surprising that the period that witnessed the publication of the works of Forkel, Coussemaker, Eitner and Fétis should have required specialized dealers. As the Romantic movement found its first roots in Germany, so too did the first specific music antiquarian lists come from there.

In the mid-19th century the character of auction and antiquarian bookdealers' catalogues underwent a transformation. The descriptions of items to be sold became more historical, and much more attention was paid to detail. A number of German antiquarian dealers began to issue catalogues of music. Some of these were published in conjunction with the dispersal of specific collections. The catalogue of the music collection of A. Westrow compiled by the Berlin bookseller R. Friedländer & Sohn in 1853 is but one example. Other dealers were issuing catalogues of composite collections: for instance, L.E. Lanz of Weilberg issued a catalogue in 1854 entitled *Verzeichnis einer Sammlung antiquarischer Musikwerke*.

One of the most active firms was the house of List & Franke in Leipzig. Shortly after its founding it offered for sale no fewer than five important German collections of music. The descriptive notes are in French rather than German, highlighting the international attention paid to such sales. The use of French was not unique to these German catalogues; indeed, many of the 18th-century English catalogues had French or Latin prefaces. The same period witnessed the establishment of one of the most influential of all music antiquarians, Leo Liepmannssohn. His firm, founded first in Paris in 1866, reopened in Berlin in 1874 and under his successor, Otto Haas, ultimately moved to London where it still flourishes.

In the early 19th century American music dealers opened their shops with a stock consisting mainly of musical instruments and domestically published music. As in Europe most music dealers were also publishers and some, instead of relying on postal orders, bravely opened retail outlets in several cities. The Board of Music Trade of the USA, founded in 1855 and a precursor of the Music Publishers' Association of America, was an organization dedicated to protecting the interests of American music publishing. It issued a catalogue of publications (1870), intended as a tool for the teacher and the amateur as well as the dealer. Music could also be found printed in the popular press and as inserts in magazines.

Most American music antiquarian firms were founded after World War II when the rapid growth of music departments made university libraries a ready market for out-of-print materials. But the demand for some titles soon exhausted the supply and today a dealer who formerly sold exclusively antiquarian material will also stock reprints and current imprints; some have also entered the reprint field themselves. As in Europe not all dealers having rare music materials restrict their trade exclusively to music.

The music trade continues to flourish, although the sale of both printed music and musical instruments has been profoundly affected by the omnipresence of the sound recording. Where music played at the piano used to provide access to favourite tunes and popular music, today this access is provided by recordings. Publishing house outlets (some selling works issued by many publishers beside their own imprints) and independent music shops co-exist. Imprints, published in one country but to be sold in another, are often assigned to one publisher or dealer who functions as the distributor. Confusion is caused by a rapid turnover in assignees. The implementation of the recently developed International Standard Music Number may help the music trade to distribute music publications more efficiently.

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Music [musical] drama.

Term used frequently throughout the history of music for a dramatic work with music, and particularly one in which the music plays a primary role. 'Dramma per musica' (or 'dramma in musica') is a designation used in Italy from the early 17th century and also in Germany during the 18th; Handel, in 1744, described *Hercules* as a 'musical drama'. The term has been found convenient by composers and others anxious to escape the more specific term 'opera'.

The term is generally used to distinguish Wagner's works from *Das Rheingold* onwards, both from his own earlier operas and from those of other composers, though it was not Wagner's own designation. In his theoretical essays of 1849–51, where the projected new genre is outlined, he used terms such as 'drama', 'drama of the future', 'the complete work of art of the future' ('das vollendete Kunstwerk der Zukunft'), 'the universal drama' ('das *allgemeinsame* Drama') and, of course, *Gesamtkunstwerk*. Wagner himself continued to use various terms: *Tristan* and *Meistersinger* are often called simply 'operas' in his writings (though the former was formally designated 'Handlung', i.e. 'drama'), while the *Ring* and *Parsifal* were called respectively 'Bühnenfestspiel' ('stage festival play') and 'Bühnenweihfestspiel' ('sacred stage festival play'). Wagner further used the expression 'musikalisches Drama', and in the essay *Über die Benennung 'Musikdrama'* (1872) suggested that it was this term that had been corrupted into 'music drama'. The latter, however, he rejected, on the grounds that it attempts to fuse disparate entities: music is an art while drama is an 'artistic act'. Hence the formulation 'acts of music made visible' ('ersichtlich gewordene Taten der Musik') proposed (only semi-seriously) for the new genre. Wagner ended the essay by inviting suggestions for an appropriate designation.

<div style="text-align: right;">BARRY MILLINGTON</div>

Music education, classical.

WARREN ANDERSON

Education, classical

1. Greece.

The earliest evidence concerning music instruction is in the Homeric poems and is both scanty and puzzling. In the *Odyssey*, Homer used two bards as characters: Phemius of Ithaca, who claimed to be 'self-taught' and then added 'but a god has inspired ways of song of every kind in my heart' (xxii.347–8), and the Phaeacian Demodocus of whom Alcinous remarked that 'the god bestowed song on him'. Later in the poem Odysseus compliments Demodocus with the conjecture that either the Muse or Apollo had taught him (viii.44, 488). Such references may have provided Homer with a way of contrasting the individual judgment evident in his compositional skill with the mere reconstituting of traditional narratives by bards of his own time, men who depended heavily on techniques acquired from training. Yet there must have been a professional tradition that enabled men to perform a great variety of heroic songs accurately, with expert knowledge (viii.489, 496; xi.368), and instruction must have been a highly important part of tradition. Although Homer did not acknowledge these antecedents, his own poetry testifies to their existence.

Only one passage in the *Iliad* bears on the question of music instruction. When the envoys of Agamemnon seek out Achilles, they find him playing a lyre and singing of the exploits of past heroes (ix.186–9). The splendidly ornamented instrument belongs to him only as part of the spoils of war, but he can play it and sing to its accompaniment. Although Homer offered no explanation of how such abilities, which are not treated as exceptional, may have been acquired, he related that Achilles had been entrusted as a child to the tutelage of Phoenix, an exile befriended by his father Peleus (ix.438ff), and such associations of a younger man with an older one were to characterize Greek society and education for as long as these remained aristocratic. There is a mythical counterpart in the tradition, frequent in sources after Homer (e.g. Pseudo-Plutarch, *On Music*, 1145e, 1146a), that Achilles learnt music from the centaur Chiron, who is named in the *Iliad* (xi.832) as Achilles' teacher in the use of healing drugs, and it was for a knowledge of these *pharmaka* and of music that he was especially celebrated in later literature. Hesiod, writing probably in the last part of the 8th century bce, already described the young Achilles as being in the centaur's care (*Catalogue of Women*, ii.100–03 [the attribution of this work to Hesiod is, however, doubtful]; cf *Iliad* xvi.140–44, on the spear of Achilles as Chiron's gift), and Homeric and Hesiodic references to Chiron combine to give a clear impression of his teaching methods whereby pupils spent the whole of their childhood and youth with him, and he was responsible for their total education including music. Although for the sake of the story of the Wrath he was replaced by Phoenix, both figures foreshadow that of the later *paidagōgos*, or 'tutor' in the literal sense of protector, and both represent an acceptance of the idea of sending young

children away from home for their education. The way had been made less difficult for the eventual establishment of schools.

During the 7th and 6th centuries bce, when choral lyric developed and monody appeared, composer-poets brought new techniques from Asia Minor to the Greek mainland and particularly to Sparta, for a time the cultural centre of the Mediterranean world. The one approximation to education in a modern sense was the training of choruses for the many religious festivals. Usually this would have been done afresh for each occasion. Instances of special training, which may have been continuous, are also known, and these involved choruses of young girls who had been schooled in singing and dancing by such master teachers as Alcman, who had come to Sparta from Sardis, and Sappho of Lesbos. Choric instruction given to groups of young citizens must have been still another factor in the development of schools, which incorporated the old aristocratic scheme of individual relationships but were also compelled to go beyond it. The rehearsal instrument was probably the lyra, as confirmed by vase paintings in the later period. During the central classical age, after Sparta had again become a barracks state, children still received training in singing, lyra playing and dance. The Spartan educational system was militaristic like that of Crete, and aesthetic considerations were unimportant compared with the demands imposed by the city-state.

The master-pupil relationship of individual instruction in instrumental techniques may, as musicographers claimed, have existed from very early times. It had attained great eminence by the 5th century bce, when the Theban school of aulos playing introduced the profoundly influential element of virtuoso performance. In a wider context Pindar said, 'Famous Thebes taught [*epaideusan*] me to be no stranger to the Muses' (Maehler, frag.198a**1). Here the verb suggests a central concept, that of *paideia*, which is broader and far less formal in meaning than 'education', and which may be best translated as 'culture' (*see* Paideia). It parallels *mousikē*, which denoted a unity of sung text and instrumental accompaniment considered as the accomplishment of freeborn men. A third term, which was to become important as a connection between the other two, is *ēthos* (*see* Ethos). Belief in 'character' formed by mode and rhythm working together with text (*logos*) provided the central rationale for musical training throughout the Hellenic period.

During the early decades of the 5th century bce, signs of strain and division had begun to appear and are evident in Pindar's poetry. Although thoroughly professional, Pindar believed in the old aristocratic tradition so strongly that he could honour what men (his reference is clearly to lyric poets) knew through their nature, what was 'in their blood', and not simply because others had taught it to them (*Olympian*, ii.86–7). That tradition lost its force as the nobility increasingly gave way to a rising and ambitious middle class, and by the first half of the century Athenian families had begun to send their young sons to schoolmasters. For one of the three divisions of the elementary curriculum pupils would go *eis kitharistou* (Aristophanes, *Clouds*, 964), 'to the kithara teacher'. Although the aulos became popular for a time after the Persian wars, it disappeared from the curriculum in about 440 bce. In some instances at least, girls received a training comparable to that of boys. Thus for the first time something like

systematic schooling in music was instituted, although the arrangements were voluntary and probably received no state support. A passage in Plato's *Crito* (50d–e) may indicate that attendance had become compulsory by the end of the century, but this is far from certain. More is known about the nature of the instruction itself. The *kitharistēs* taught lyric poetry in addition to the techniques of lyra playing. It is probable that originally he was the only teacher, the *grammatistēs* and *paidotribēs* being added later to teach 'letters' and to provide physical training respectively. The former taught epic and gnomic poetry, which was performed without musical accompaniment but involved a good deal of expressive gesture; the latter had an aulete in attendance for correct timing in the exercises.

Attic vase paintings provide the best and almost the only substantial evidence of the kithara teacher's methods. Apparently instruction was always individual, although other pupils were often present. Both teacher and pupil had a lyra and played simultaneously (see illustration). In depictions of aulos playing, sometimes only the pupil is shown with the double pipes, while the teacher accompanies him on a Barbitos and apparently sings as well. Neither singing nor dancing was taught as a separate subject. The methods of imitation and repetition that characterized ancient education must have provided the fundamentals of procedure, and the use of mnemonic techniques is likely. Systems of notation seem to have had no importance for music education during the Hellenic age.

It was this system that Aristophanes (see his lively description in the *Clouds*, 961–83) and later Plato (*Protagoras*, 329a4–b6) described as *hē archaia paideia* – 'the good old-fashioned training'. It is incorporated, with adjustments, into the educational system of Plato's ideal state (cf *Republic*, iii, 401d5–8), and individual warnings in both the *Republic* and the *Laws* (most notably vii, 812d1–e6) bear witness to the importing of virtuoso techniques even into school exercises. The problem was no longer merely one of displays on the aulos, since the former supremacy of chanted or sung text had been overturned by a group of radically innovatory composer-poets, the most famous of whom was Timotheus. This so-called 'new music' proved intolerable to conservatives such as Aristophanes and Plato, who were concerned with paying tribute to the past. It is in the preoccupations of Aristotle and Isocrates that the shape of things to come can be discerned: the one gave a new respectability to pursuing musical and literary studies for the sake of cultured diversion (*Politics*, viii.5/1339a21–6, b14–15); the other made them secondary to the persuasive power of prose, using the term *philosophia* in place of *mousikē* and giving it the meaning 'rhetoric' (*Antidosis*, 181). Rhetorical studies, which had first gained prominence through the efforts of Sophists, now became the basis of Hellenic education. Nevertheless, practical training in music continued to be given at every level, and inscriptional evidence has survived from the Greek islands and the coastal cities of Asia Minor, especially Teos. Much less is known, even indirectly (as in Terence's grouping from the *Eunuchus*, 476–7), about Athens. The Teians had two types of lyre teacher, one for 'plectrum style' and the other for 'finger style', and yearly examinations in music. The curriculum included notation exercises (*rhuthmographia* and *melographia*, the latter also used in Magnesia), which were apparently a Hellenistic innovation. The twofold

method of lyre teaching also appears in inscriptions from Chios and Cos. Civic performances, often competitive, of choruses or soloists continued to be held at Athens and elsewhere as late as the 1st century bce. In general, however, music study during the Greco-Roman period was nothing more than a minor part of the curriculum of training colleges for ephebes, young men of 18 or older. Thus Plutarch (*Quaestiones conviviales*, ix.1.1) described it as taught at an Athenian gymnasium. There are isolated instances of ephebic choruses specially trained to sing in praise of a Tiberius or a Trajan, but the time when music had been a central cultural force had passed.

See also Greece, §I.

Education, classical

2. Rome.

Livy (iii.44.6; v.27.1; vi.25.9) spoke of schools established at Rome, Tusculum and Falerii in the middle and at the end of the 5th century bce, but if they existed, it is most unlikely that their curriculum included music. In spite of the example of the Greek city-states in southern Italy, Hellenic culture made no serious inroads into the Roman aristocratic way of life until the 3rd and 2nd centuries bce, when elementary and secondary schools were set up on Greek models. Although little is known about them or the 'Latin' secondary schools added during the same period, scattered references (e.g. Cicero, *De oratore*, iii.23.87) indicate some teaching of singing, dancing and instrumental performance. The fact that Varro ranked music among the liberal arts (*see* Varro, Marcus Terentius) does not (*pace* Hug, 890) constitute evidence that at the close of the Republic it was part of a rounded education, and so far as general schooling was concerned, it seems never to have been more than one of many optional subjects offered, in what can only have been a hasty and superficial manner, by the *grammaticus latinus*. Well-bred Romans of the Republic looked on music with more suspicion than pleasure. A highly developed sense of decorum made dancing particularly offensive, and a markedly practical approach to education allowed little place for vocal or instrumental training, although Cicero spoke with sincere admiration of skill in lyre playing as a mark of the Greek gentleman (*Tusculan Disputations*, i.2.4). Among the Romans of Cicero's period, a woman who valued her reputation could risk showing a certain measure of such skill, but not too much (Sallust, *Catiline*, xxv.2). The ability to perform remained, at best, at the modest level necessary for passive enjoyment in adult life. Such exceptional occasions as the public performance in 17 bce of Horace's *Carmen saeculare* required the training of a chorus of freeborn singers, very much in the Hellenic manner. According to Livy (xxvii.37.7), choral performances of this kind went back to the year 207 bce. Moreover, since about the end of the 1st century bce various Roman men of letters, including Caesar and Cicero, had studied at the centres of higher education in Greece; since Rome had begun to acquire provinces within the Greek cultural sphere (Sicily, added in 227 bce, was the first), cultivated young men had spent tours of duty in them. A

number would have gone out already trained to some extent in writing poetry, and for some these experiences as students or aides-de-camp may have brought, or perhaps refined, the ability to make skilled musical settings of their lyrics.

Just as there appears to be no evidence that musical studies constituted a regular and important part of a Roman's schooling during the closing decades of the Republic, no broad pedagogical base is evident for the startling popularity of music as a cultivated skill among wealthy Romans of the empire, particularly among the emperors themselves. From Nero to the pseudonymous figures observed dispassionately or scornfully by the poets, these men and women required teachers, and the case of Pliny's wife, who set his verses to the lyre 'non artifice aliquo docente' ('without being taught by a professional'; *Epistles*, iv.19.4), is exceptional. Indeed some were willing to pay fees, rousing the notice of Martial (iii.4.8; v.56.8–9) and Juvenal (*Satires*, vii.175–7), and this cultivation of music, ranging from dilettantism to mania (Juvenal, vi.76–7, 380–97), had nothing to do with an educational system. Educators of the early empire came to value a practical knowledge of melody and rhythm principally for the contribution it could make to a mastery of rhetoric. Their attitudes are documented at length in Quintilian's famous treatise *Institutio oratoria*.

Thus the 'music' that patristic and medieval educators inherited as part of the Quadrivium bore the stamp of much Roman theorizing, but had mostly originated in the harmonic ratios and music of the spheres of Plato's *Timaeus*: it was an abstraction wholly divorced from aural reality. The legacy of Roman educational theory was not musical, but literary and rhetorical. By the time of Alexander, the Greek *kitharistēs* had become unimportant in comparison with the *grammatistēs* and the *grammatikos*, who were responsible for primary and secondary training in literature, or with the *rhētor* who taught oratory. The duties of the secondary-school teachers of literature were duplicated by those of the *grammatici latini*, whose system of instruction set a pattern that was to prevail for 2000 years.

See also Rome, §I.

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Music Educators National Conference.

Organization of music teachers and college students in the USA with members engaged in teaching at all educational levels. Founded in 1907 as a group of school music supervisors, it adopted its present name in 1934 and became affiliated with the National Education Association in 1940. The federation of MENC includes eight associated organizations representing band and choral directors, string, wind and percussion instructors, jazz educators, band and orchestra associations and black American music. Its programme includes conferences, commissions and projects to further music education. It sponsors the Historical Research Center at the University of Maryland, publishes a wide range of books, videotapes and other material about music education and produces the quarterly *Journal of Research in Music Education* (1953–) and its official monthly magazine, *Music Educators Journal* (1914–). In 1999 the MENC had about 88,000 members.

RITA H. MEAD/R

Musicescu, Gavriil

(*b* Ismail, 1 April 1847; *d* Iaşi, 20 Dec 1903). Romanian composer, teacher and choirmaster. He began his musical instruction at the Theological Seminary of Huşi, and in the first years of the new Iaşi Conservatory of Music and Declamation he attended its viola, singing and theory classes. Having made his mark as choirmaster in Ismail, he received a bursary to study in St Petersburg at the conservatory and at the Imperial Chapel as a pupil of Huncke and N.I. Backmet'yev. On returning home he became professor and later director of the Iaşi Conservatory and conductor of the Metropolitan Choir, where he had sung as a student. He built up a new repertory of European religious and secular pieces and of his own music, and in his travels through the Romanian provinces he fostered a tradition of choral culture – with some difficulty, as he had to contend with critics who opposed the performance of folk music in public concerts. Other academic critics objected to his modal harmony, inspired as it was by folksong; and the church authorities criticized his palaeography of the old psalms and monodies and their harmonization. Musicescu may be regarded as a founder of the Romanian choral school and an early practitioner of modal harmony. His compositions make use of the variety of folksong – lyrical melodies, ballads, patriotic songs and romances – for chorus or solo voices. He also wrote two liturgies, some works for choir and cherubic

hymns, which, as major choral forms, aroused new interest in music in Romania.

WORKS

Edition:*Opere alese de Gavriil Musicescu* [Selected works of Musicescu], ed. G. Breazul (Bucharest, 1958) [B]

sacred choral

Liturgical hymns: Imnele dumnezeescei liturghii [Hymns for the Divine Liturgy], op.1 (Bucharest, 1869); Imnurile dumnezeescei liturghii [Hymnal for the Divine Liturgy], op.3 (Bucharest, 1870); Imnele sfintei liturghii [Hymns for the Holy Liturgy], chorus, pf (Leipzig, 1900)

Psalms: Rînduiala vecerniei de sîmbătă seara [Saturday evening vespers], 1883 (Leipzig, *c*1883); Anastasimatariu (Leipzig, 1884–9); Rînduiala sfintei liturghii [Service of the Holy Liturgy] (Leipzig, 1885); 17 axioane intrebuințate în serviciul Bisericii Ortodoxe [17 axions for the Orthodox service] (Leipzig, 1897); Catavasiile serbătorilor de peste an prelucrate [The katabasiōas of the feasts of the year] (Leipzig, 1899)

Înnoiește-te noule Ierusalime [Renew thyself, Jerusalem], 1887 (Leipzig, 1900), B; 4 sacred concs., 2 in B; 3 cherubic hymns, 2 in B; other works in B

secular vocal

12 melodii naționale, arr. chorus, pf, op.31, 1889 (Leipzig, 1889); 25 cînturi [25 songs], unison vv, 1898 (Leipzig, 1898)

For 1v, pf: Rîndunica [The swallow], B; O, dacă n-ai nimic a-mi spune [Oh, if you have nothing to say to me], B; Hora de la Plevna [Plevna's round dance] (V. Alecsandri), op.17 (Vienna, n.d.), B; În grădină [In the garden] (I. Nenițescu), with vn, op.26, 1884, in *Arta*, ii/2 (1884)

instrumental

7 melodii, arr. pf, 1884, B; songs and romances, vn, pf

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ROMEO GHIRCOIAŞIU

Music hall.

A type of entertainment place which flourished in Britain during the late 19th century and early 20th, where drinking might be enjoyed together with musical acts and in particular popular songs. By extension the term is applied to the form of entertainment itself, and 'music hall' was the main source of popular song of its time. Similar forms of entertainment flourished in other countries, for example in the USA as 'vaudeville'. The term 'music hall' entered the French language to describe such night spots as the Moulin Rouge and Casino de Paris which flourished from the end of the 19th century as successors to the *cafés-chantants* and *cafés-concerts* (*see* Cabaret).

1. Rise and decline of British music hall.

Convivial drinking and music-making have long been associated, and the ancestry of music hall may be found in the catch clubs which flourished widely in England from the mid-17th century and particularly during the late 18th. During the 1830s and 40s, London taverns with a music licence (such as the Mogul, Drury Lane) offered the working classes an evening of communal singing while they drank; in more Bohemian, all-male song and supper rooms (such as the Coal Hole, Strand, or 'Evans's late Joy's', Covent Garden) supper could be enjoyed to the accompaniment of singing which ranged as the evening progressed from popular ballads to coarse songs. The proprietor acted as host and chairman, and the clientèle joined in the entertainment. In the expanding suburbs there were also taverns offering entertainment for the local working class, such as the Eagle or Grecian Rooms in the City Road immortalized in the song *Pop goes the Weasel*:

> Up and down the City Road,
> In and out the Eagle,
> That's the way the money goes …

With the taverns there grew up character singers who travelled from one to another giving their acts several times in an evening, and the public taste for the entertainment they provided steadily developed. The term 'music hall' seems to have been first used in 1848 when the Surrey Music Hall opened in Westminster Bridge Road; the following year Charles Morton (1819–1904), later dubbed 'father of the halls', took over the Canterbury Arms in Lambeth and built a hall large enough for 700 people with a platform at one end. In 1851 the Mogul Saloon itself was refurbished as the Middlesex Music Hall, and other halls opened, such as Wilton's in Whitechapel, Collins's in Islington and Weston's in Holborn (see fig.1). In 1856 Morton further enlarged the Canterbury, and in 1861 he opened perhaps the most celebrated of music halls, the Oxford, in Oxford Street.

The entertainment at these halls contained a wide variety of musical items, including ballads and other popular songs, 'nigger minstrel' acts, selections from popular operas and also comic turns and monologues (dramatic performances were forbidden under the terms of the licence). The audience sat at tables in the body of the hall, where they were served with drinks, and the chairman presided at his own table below or to one side of the platform. The audience participated by joining in the choruses of the songs and in verbal interplay with the chairman, himself often a retired performer. Entertainment increasingly gained precedence over convivial drinking, and it is significant that the Alhambra in Leicester Square was converted in 1860 to have a proscenium arch. In 1878 the London County Council sought to exercise control over the music halls by requiring a proscenium arch and a fire curtain dividing the stage from the body of the hall and by confining liquor to bars at the back of the hall. Some famous haunts were unable to meet the requirements and were closed, for example Wilton's (though the building survives) and the Winchester (formerly the Surrey).

The music-hall business continued to expand as syndicates built large 'variety' theatres throughout the country. In London several theatres were converted to music halls and others were built for the purpose. The intimate nature of the old halls was disappearing and the chairman was often replaced by an indicator board identifying each act by a number. Performers required stronger projection of their voices, and better material, but remained able to travel up and down the country giving their acts.

The turn of the century represents the 'golden age' of music hall as a source of popular song. By World War I it was on the decline. The respectability bestowed by the first Royal Command Performance at the Palace Theatre in 1912 and the bestowing of knighthoods for services to music hall were fundamental incongruities; but neither these nor the final banning of drinks from the back of the auditorium in 1914 were more than incidental factors. Music hall in its expanded form had run its course as a popular type of entertainment in the face of such new attractions as the cinema, revue and (later) radio. Variety theatres were converted to other uses or demolished. The successors to the original music halls are found in working-men's clubs and night-club cabaret; relics of the style of entertainment appear in Christmas pantomimes with their chorus singing, 'principal boys' and 'pantomime dames'.

2. The music of the halls.

In the later variety shows, the forms of entertainment included such non-musical acts as conjurors or acrobats. But the basic entertainment remained musical, as it had been in the older genuine music halls. The opening programme of the Oxford included among its artists Santley and Parepa, and it was at the Canterbury Hall that excerpts from Gounod's *Faust* were first heard in England. Later the Alhambra and the Empire were famous for their ballets; they helped to revive a taste for the genre, then out of favour. At the Hippodrome in 1911 and 1912 Leoncavallo and Mascagni conducted their most famous operas, and Leoncavallo wrote his *Zingari* for that theatre, as did Leo Fall *The Eternal Waltz* and Emmerich Kálmán *The Blue House* (1912).

Popular songs, however, were the most typical product of the music halls. Dispersed throughout the country not only by the variety theatres themselves but also as sheet music, they mostly dealt with topical or everyday subjects. Neither verses nor music sought artistic merit; an appealing verbal phrase allied to a catchy musical one was quite enough, in the hands of a good artist, to make a successful music-hall song. The performer mattered as much as the song, and both were more important to devotees than the identity of the author of words or music. The music was at times obviously derivative, the words banal, the humour unsubtle. It did not matter, for example, that when Wilkie Bard sang 'I want to sing in op'ra' the tune quoted was not operatic but Arditi's *Il bacio*. The singers, though each having his individuality, often fell into such categories as the Cockney or coster singer, the blackened-faced 'coon', or the male impersonator.

The early music-hall stars, up to about 1880, were mostly male. Without the benefit of gramophone records and the ubiquity that the variety theatres were to give music-hall artists their names remain little known: W.G. Ross, Sam Cowell (1820–64), Harry Clifton (1832–72), Sam Collins (1827–65), Arthur Lloyd (1839–1904), Vance (1838–88), George Leybourne (1842–84), Harry Rickards (1842–1911), Harry Liston (1843–1929) and G.H. Macdermott (1845–1933). A few of their songs have remained familiar, for example Clifton's *Polly Perkins of Paddington Green*, Leybourne's *Champagne Charlie* and *The Flying Trapeze* and Macdermott's *We don't want to fight, but by Jingo if we do* (which added the word 'jingoism' to the English language). When the music hall entered its 'variety' phase women gained more prominence, and Nelly Power (1853–87) first sang *The boy I love is up in the gallery*, later taken over by the greatest of all music-hall singers, Marie Lloyd (1870–1922). Dan Leno (1860–1904; see fig.2), who was also a celebrated pantomime dame, Little Tich (1868–1928; he gave the word 'tich' to the language) and George Robey (1869–1954) were stars of music hall who were primarily comedians, but the following, among the most celebrated of music-hall singers, may be cited along with the songs they sang: Charles Coborn (1852–1945: *Two lovely black eyes*; *The man who broke the bank at Monte Carlo*), Eugene Stratton (1861–1918: *Little Dolly Daydream*; *The Lily of Laguna*), Albert Chevalier (1861–1923: *My old Dutch*; *Wot cher!* or *Knocked 'em in the Old Kent Road*), Gus Elen (1863–1940: *It's a great big shame*), Vesta Tilley (1864–1952: *Jolly good luck to the girl who loves a soldier*), Harry Champion (1866–1942: *Any old iron*; *Boiled beef and carrots*), Harry Lauder (1870–1950: *I love a lassie*; *Roamin' in the gloamin'*; *Keep right on to the end of the road*), Vesta Victoria (1873–1951: *Daddy wouldn't buy me a bow-wow*; *Waiting at the church*), Florrie Forde (1874–1941: *Down at the old Bull and Bush*; *She's a lassie from Lancashire*), Hetty King (1883–1972: *All the nice girls love a sailor*), Will Fyffe (1885–1947: *I belong to Glasgow*) and Ella Shields (1879–1952: *Burlington Bertie from Bow*, itself a parody of another song, *Burlington Bertie*).

By comparison with the singers, the writers of the songs are rarely fêted, although some singers, such as Albert Chevalier and Harry Lauder, wrote their own material. However, certain composers may be singled out from the mass for the quality or in some cases the quantity of their contributions: Alfred Lee (*Champagne Charlie*; *The Flying Trapeze*), George Le Brunn (*Oh, Mister Porter*; *It's a great big shame*), Leslie Stuart (*Soldiers of the*

Queen; *The Lily of Laguna*; *Little Dolly Daydream*), Fred Gilbert (*The man who broke the bank at Monte Carlo*; *At Trinity Church*), Felix McGlennon (*Comrades*; *Sons of the Sea*), F.W. Leigh (*Put on your tat-ta little girlie*), Charles Collins (*Any old iron*; *Boiled beef and carrots*), C.W. Murphy (*Has anybody here seen Kelly?*; *Hold your hand out, naughty boy*), H.E. Darewski (*I used to sigh for the silvery moon*; *In the twi-twi-twilight*) and J.W. Tate (*A broken doll*; *I was a good little girl*).

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ANDREW LAMB

Musici, I.

Italian chamber ensemble. It was formed in March 1952 by 12 students at the Accademia di S Cecilia, Rome, and consisted of six violins, two violas, two cellos, double bass and harpsichord, playing without a conductor. Toscanini described the ensemble as 'Twelve very capable lads of eighteen, a perfect chamber orchestra. I applauded them'. Concert tours in Europe, and later to the USA, Canada, Central and South America, South Africa, Australia and Japan soon made I Musici known outside Italy, and numerous recordings, which have won many prizes and awards, gained the group an even wider audience. Although their reputation was founded on music by Italian Baroque composers like Albinoni, Bononcini, Corelli, Locatelli, Scarlatti, Torelli and, in particular, Vivaldi, I Musici have also played and recorded works by Bach, Handel and Mozart, as well as music by 20th-century composers, including Barber, Bartók, Britten, Hindemith, Martin and Respighi. Until 1968 the leader of the ensemble was the violinist Felix Ayo, who also frequently appeared as soloist. The group has

subsequently been led by Roberto Michelucci (1968–72), Salvatore Accardo (1972–7), Pina Carmirelli (1977–86) and Federico Agostini. Despite changes of personnel, I Musici's style has remained remarkably constant, with emphasis on brilliance, firmness of attack and a high level of discipline.

ELIZABETH FORBES

Musicians Benevolent Fund.

A British institution founded by Victor Beigel in 1921 as the Gervase Elwes Memorial Fund. Elgar was president until his death. It was originally intended to assist young musicians, but in 1926 it was renamed the Musicians' (later Musicians) Benevolent Fund and became a registered charity, aiming to provide financial relief for musicians in need. During World War II the fund was maintained by proceeds from the daily concerts organized by Myra Hess in the National Gallery, London. It maintains a convalescent home and residential homes for the elderly. An annual concert in aid of the fund is given in London on or around St Cecilia's Day.

Musicians' International Mutual Aid Fund.

Fund created in 1974 by the International Music Council.

Musicians' Union.

British trade union. It was formed in 1921 by the amalgamation of the National Orchestral Union of Professional Musicians (founded 1891 and mainly London-based) and the Amalgamated Musicians' Union (founded 1893 in Manchester and Birmingham and later active throughout the provinces). The union's main aim is the improvement of the social and economic status of musicians, and with 33,000 members in 1995 it is the second largest musicians' organization in the world (after the American Federation of Musicians). It operates through negotiated agreements with such bodies as broadcasting organizations, opera houses, the British Phonographic Industry, the Association of British Orchestras and the Film Production Association. Its policy is to achieve the highest degree of organization in all areas of the musical profession, defined as 'those engaged in performing, teaching or writing music'. Instrumentalists constitute the greater part of its membership, singers usually being members of the British Actors' Equity Association, with which the union developed close links in the 1970s. It participates in several other organizations in order to achieve its objectives, such as the Trades Union Congress, the Federation of Entertainment Unions and the Performers' Alliance. A founder-member of the National Music Council, its experience in all areas of British musical life has made it an advisory body to organizations concerned with the musical profession, broadcasting, copyright etc. (*Grove5*, H.G. Farmer)

Music Library Association.

An association founded in 1931 to promote the establishment, growth and use of music libraries in the USA. It encourages the collection of music and music literature, furthers studies in music bibliography and works for increased efficiency in library service and administration. It has developed a standard code for descriptive cataloguing of printed music and recordings and has initiated specialized education for music librarians. Past presidents have included Otto Kinkeldey, Oliver Strunk, Carleton Sprague Smith, Edward N. Waters, Harold Spivacke and Vincent H. Duckles. Its official journal, the quarterly *Notes* (begun in 1934), contains reviews of books, music, records, periodicals and electronic publications. The association also publishes a quarterly newsletter and a series of valuable indexes to composers' works.

RITA H. MEAD/R

Musico

(It.: 'musician').

The Latin term 'musicus' was first used to distinguish the music theorist from a mere practitioner, 'a man who, by his reason, has engaged in the science of music, not in order to practise it but from a speculative interest' (Boethius, 6th century). Later, in its Italian form, the word came to mean a professional musician as opposed to an amateur, a sense that can be found as late as 1781 in Padre Martini's *Storia della musica*. The term was also used in the 17th and 18th centuries to refer specifically to the operatic castrato. However, during this period it also took on a new and increasingly derogatory sense. For example, P.F. Tosi, himself a castrato, referred to singers in his *Opinioni de' cantori antichi, e moderni* (1723) by such respectful terms as 'cantore', 'soprano', 'maestro' and even 'professore'; when he used 'musico', which he did rarely, he implied a mediocre singer. Similarly, J.A. Scheibe's criticism of J.S. Bach in 1737 was made all the more inflammatory by his application of the equivalent German term 'Musikant' to the composer. In his 1738 response J.A. Birnbaum complained that 'the hon. Court Composer is called the most eminent of the *Musicanten* in Leipzig. This expression smacks too strongly of the mean and low, … [for] there is hardly any difference between *Musicanten* and beer-fiddlers' (H.T. David and A. Mendel, *The Bach Reader*, 1966, p.237–52). In the first half of the 19th century the term – usually Primo musico – was revived to refer to operatic male roles of a type that would formerly have been sung by castratos but were now written for women, usually in the contralto or mezzo-soprano range. *See also* Primo musico and Virtuoso.

OWEN JANDER, ELLEN T. HARRIS

Music of the spheres.

A Pythagorean doctrine postulating harmonious relationships among the planets governed by their proportionate speeds of revolution and by their fixed distance from the earth. Belief in a universe ordered by the same numerical proportions that produce musical harmonies is hinted at in surviving fragments of pre-Socratic Greek philosophers such as Anaximander and Parmenides. The Greeks attributed ideas about a harmonious universe to the 'Chaldeans' or Babylonians, from whom Jewish beliefs about an orderly cosmos hymning the praises of its Creator (expressed in the *Psalms*, the visions of Isaiah and Ezekiel, and the talmudic treatise *Yoma*) may also have been derived (for further details *see* Mesopotamia). The relationships of Indian and Chinese cosmologies to those of the ancient Near East have not been determined.

Pythagoras and his followers developed a series of analogies between musical consonances – derived from proportionate lengths of a stretched string – and natural phenomena. In Plato's *Timaeus* the creation of the World-Soul, a model for the physical universe, is accomplished through the use of Pythagorean proportions; duple and triple geometric series are filled in with arithmetic and harmonic means, as a result of which one can see 'the whole heaven to be a scale and a number' (Aristotle, *Metaphysics*). The musical scale thus produced is that of Pythagorean tuning, and the World-Soul is created through the use of a kind of celestial monochord.

As described in the *Timaeus* the cosmic scale is not actual music but the foundation for the Greek science of harmonics. In the myth of Er (*Republic*, 617*b*.4–7) Plato described the universe as a set of concentric rings (planetary orbits) on the surface of each of which a Siren sits singing; together they form a harmonious sound, after Plato's time interpreted literally as the music of the spheres – audible to but unnoticed by mortals who hear it from birth (*see* Plato, §2).

The influence of these two Platonic myths was great and long-lasting despite Aristotle's rejection of a sonorous universe in favour of his own silent, frictionless spheres (*On the Heavens*, ii.9; *see* Aristotle, §2). In Neoplatonic commentaries, particularly those on Cicero's *Somnium Scipionis* (itself derived from the myth of Er), the planetary harmony of the Sirens was conflated with the Timaeus scale. Aristides Quintilianus extended cosmic harmony to include the sublunary elements (fire, air, water and earth), the seasons, the tides, the growth of plants, and – as a microcosmic mirror of the universe – man's growth and behaviour. Ptolemy in his *Harmonics* distinguished between cosmic and psychic harmony; these categories became, in the Latin of Boethius, *musica mundana* and *humana*, to which was added the music played and sung by men (*musica instrumentalis*). The place of music in the medieval Quadrivium is a result of the central importance of neo-Pythagorean thought in late antiquity.

Jewish belief in angelic habitation of the universe, coloured by Gnostic angelology and given canonic standing in the 6th-century Dionysian hierarchies of angels (*see* Jewish music), led to a belief in *musica celestis*, the angelic music seen in countless medieval and Renaissance paintings and combined with *musica mundana* in the blazing vision of light and sound of Dante's *Paradiso*.

Pythagorean ideas about cosmic harmony continued to be elaborated by Neoplatonists from Carolingian times until the end of the Renaissance. These ideas strongly influenced astronomers and astrologers, physicians, architects, humanist scholars and poets. There were occasional musical representations of planetary harmony; an example is the tableau *L'armonia delle sfere* designed for the Florentine *intermedi* of 1589.

Perhaps the last creative statement of the idea of the music of the spheres was made by Kepler (*Harmonices mundi*, 1619); but cosmic imagery of Pythagorean cast has persisted in the work of later philosophers (Leibniz, Schopenhauer), astronomers (J.E. Bode) and polymaths (Mersenne, Kircher). There are 20th-century writers such as Hans Kayser who might be called neo-Pythagoreans, and 20th-century musicians such as Hindemith for whom the music of the spheres has remained a vital if metaphorical concept.

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JAMES HAAR

Musicological Society of Japan

(Jap. Nihon Ongaku-gakkai).

Society founded in 1952 by Yoshiyuki Kato. It was formerly known as the Japanese Musicological Society. It endeavours to improve communication among musicological scholars in Japan and contributes to the development of musicology there. Its membership in 1995 was about 1330. In 1954 the society founded a journal, *Ongakugaku* (Journal of the Musicological Society of Japan), issued three times a year.

Musicology

(Fr. *musicologie*; Ger. *Musikwissenschaft*, *Musikforschung*; It. *musicologia*).

I. The nature of musicology
II. Disciplines of musicology
III. National traditions of musicology
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Musicology

I. The nature of musicology

1. Definitions.
2. Origins: musicology as a science.
3. Scope.
4. Historical and systematic musicology.
5. New trends.
Musicology, §I: The nature of musicology

1. Definitions.

The term 'musicology' has been defined in many different ways. As a method, it is a form of scholarship characterized by the procedures of research. A simple definition in these terms would be 'the scholarly study of music'. Traditionally, musicology has borrowed from 'art history for its historiographic paradigms and literary studies for its paleographic and philological principles' (Treitler, 1995). A committee of the American

Musicological Society (AMS) in 1955 also defined musicology as 'a field of knowledge having as its object the investigation of the art of music as a physical, psychological, aesthetic, and cultural phenomenon' (*JAMS*, viii, p.153). The last of these four attributes gives the definition considerable breadth, although music, and music as an 'art', remains at the centre of the investigation.

A third view, which neither of these definitions fully implies, is based on the belief that the advanced study of music should be centred not just on music but also on musicians acting within a social and cultural environment. This shift from music as a product (which tends to imply fixity) to music as a process involving composer, performer and consumer (i.e. listeners) has involved new methods, some of them borrowed from the social sciences, particularly anthropology, ethnology, linguistics, sociology and more recently politics, gender studies and cultural theory. This type of inquiry is also associated with ethnomusicology. Harrison (1963) and other ethnomusicologists have suggested that 'It is the function of all musicology to be in fact ethnomusicology; that is, to take its range of research to include material that is termed "sociological"' (*see also* Ethnomusicology).

Musicology, §I: The nature of musicology

2. Origins: musicology as a science.

Until the second half of the 19th century, the study of music was regarded not as an independent discipline but as that part of general knowledge which gave theoretical handling to specifically musical questions. It was Chrysander who in 1863 contended that musicology should be treated as a science in its own right, on a level equal to that of other scientific disciplines. The quantitative methods of natural science were brought to bear on music as a physical phenomenon by the ancient Greeks: the Pythagoreans studied number as the prime condition of musical sound, and numerical relationships as the underlying laws of harmony in music, mankind, and the spheres. This study continued throughout the Middle Ages as part of *ars musica*, itself part of the Quadrivium along with arithmetic, geometry and astronomy. Much later, in the 18th century, during the years spanned by the careers of Joseph Sauveur (1653–1716), Leonhard Euler (1707–83) and Ernst Chladni (1756–1827), attention was given to studies in acoustics and the physics of sound. These three men, significantly, were scientists by training: Sauveur and Euler mathematicians, Chladni a physicist. Similarly, in the 19th century many musical scholars were influenced by Hermann von Helmholtz (1821–94), an anatomist and physiologist, and Friedrich Carl Stumpf (1848–1936), both of whom worked on the psychology of hearing and sought to give tangible explanations to many aesthetic matters that had been considered intangible. Their work played an important part in a general trend towards determinism – a belief that all musical phenomena and experiences have attributable causes.

It was during this period that the German term 'Musikwissenschaft' came into use. Like the Latin term 'scientia', 'Wissenschaft' means 'knowledge', but also can be applied with equal relevance to the body of knowledge encompassing natural and cultural phenomena. 'Musikwissenschaft' appeared as early as 1827, in the title of a work by the German

educationist Johann Bernhard Logier, and became established in the early 1860s; its acceptance was reflected in the title of the journal *Vierteljahrsschrift für Musikwissenschaft*, founded in 1855 and that of 'Musikforschung' in the name of the Gesellschaft für Musikforschung instituted by Commer and Eitner in 1868. The phrase 'musikalische Wissenschaft' had been in use since the 18th century and 'Tonwissenschaft' since the second half of the 18th century. Beginning in 1885, 'Musikologie' referred in Germany to a subdivision of 'Musikwissenschaft' roughly equivalent to 'ethnomusicology' (see §4 below), whereas in France, 'musicologie' was synonymous with the German 'Musikwissenschaft'.

When musicologists speak of scientific method in their research, what they usually mean is the methods of the social sciences, philology or philosophy. Musicology shares with them a common respect for the use of critical standards in the treatment of evidence, the employment of objective criteria in the evaluation of sources, the creation of a coherent account involving explanation and the sharing of one's research findings with a community of informed specialists. Such principles of investigation are of fairly recent origin, born during the Enlightenment. At the end of the 17th century, the philosophical innovations of Descartes made an important impact on European thought and the methods of empiricism replaced an uncritical reliance on the authority of the Church or myth. The Benedictine scholars of the Congregation of St Maur in Paris, led by Jean Mabillon (1632–1707) and Bernard de Montfaucon (1655–1741), established the principles of Latin and Greek palaeography and diplomatic. It was an age of rationalism and scepticism, personified most vividly in the figure of Voltaire and in the work of the *philosophes* which culminated in the great French *Encyclopédie*. From this period dates the establishment of some of the major learned societies and academies of science and letters, notably those in Britain and France: the Royal Society (1662, but dating informally back to 1645), the Académie Française (1635) and the Académie des Inscriptions (1663). Musicology, insofar as it reflects the cultural aims of 17th- and 18th-century society, is a manifestation of western European thought of the past 250 years and a phenomenon of the modern world. Its geographical origins have been responsible for the shape the discipline took in much of the 20th century and also accounts for some of the criticism to which it has been subjected.

Musicology, §I: The nature of musicology

3. Scope.

The effort to determine the scope of musicology has prompted much discussion, with the result that certain areas have come to represent the core of the discipline while others remain in auxiliary positions. Since the early 19th century, historical studies have occupied the centre ground. However, each age has brought its own scale of values to bear, and this has led to a constantly changing disposition of emphasis. For example, a typical 18th-century framework designed to contain the whole of musical learning was fashioned by Nicolas Etienne Framery in 1770. Framery's 'Tableau de la musique et de ses branches' (see illustration) is a hierarchical scheme encompassing the entire discipline of music, which is subdivided at first level into three branches: acoustic, practical and

historical. Acoustics is then subdivided three times, and represents the quantitative sciences and metaphysics; musical history is similarly subdivided to include the study of music and musicians, native and foreign, of the past and the present. Musical practice is broken down into two parallel divisions, 'composition' and 'execution', which in turn yield further divisions, sacred and secular, vocal and instrumental, native and foreign, and then institutions and musical genres. A place is also provided within musical practice for certain major interdisciplinary areas: music and poetry, music and dance, music and theatrical setting, music and elocution, the construction of instruments, music theory and instruction. Framery's design is a thoroughly rationalistic one, comprehensive, symmetrical and essentially static.

A few years later the Göttingen music historian Johann Nikolaus Forkel (1749–1818) brought out his map of musical knowledge in a pamphlet entitled *Über die Theorie der Musik, insofern sie Liebhabern und Kennern notwendig und nützlich ist* (1777). The scheme was revised and presented in an expanded form in his *Allgemeine Geschichte der Musik* (i, 1788). Forkel offered a fivefold approach to musical knowledge embracing the physics of sound, the mathematics of sound, musical grammar, musical rhetoric and music criticism. If history is not represented here it is because Forkel took it for granted. Implicit in his scheme is a concept of growth or progressive change in which the attainment of musical powers parallels the mastery of the language arts. Forkel's historical bias is best displayed in the organization of his *Allgemeine Litteratur des Musik* (1792), a bibliography of writings on music from antiquity to Forkel's own time. This work is divided into two main sections, one devoted to the literature of music history, the other to the literature of theory and practice.

François-Joseph Fétis's *Histoire de la musique* (1869–76) presented another model of musical knowledge in going beyond the limits of Western art music. In a five-volume study that included European folk music and non-European music (especially that of China and India), it laid the foundations for 'comparative musicology', the origins of ethnomusicology. Two subsequent publications called *Histoire de la musique*, the two volumes (1913–23) written by Jules Combarieu, the first Frenchman to write a doctoral dissertation on music (1894), and the four volumes (1909–24) which won Henri Woollett the music book of the year award in Paris in 1910, also include non-Western music (especially Hindu music) as well as the history of European music starting with the Greeks.

Musicology, §I: The nature of musicology

4. Historical and systematic musicology.

It was Guido Adler who, in a paper printed in the first issue of the *Vierteljahrsschrift für Musikwissenschaft* (1855) – 'Umfang, Methode und Ziel der Musikwissenschaft' – codified the division between the historical and the systematic realms of music study and tabulated their substance and method. The main outline, as repeated with slight modifications in Adler's *Methode der Musikgeschichte* (1919, p.7), was as follows:MUSICOLOGY I. The historical field (the history of music arranged by epochs, peoples, empires, countries, provinces, towns, schools, individual artists): A. Musical palaeography (semiography) (notations). B.

Basic historical categories (groupings of musical forms). C. Laws: (1) as embodied in the compositions of each epoch; (2) as conceived and taught by the theorists; (3) as they appear in the practice of the arts. D. Musical instruments.II. The systematic field (tabulation of the chief laws applicable to the various branches of music): A. Investigation and justification of these laws in: (1) harmony (tonal); (2) rhythm (temporal); (3) melody (correlation of tonal and temporal). B. Aesthetics and psychology of music: comparison and evaluation in relation to the perceived subjects, with a complex of questions related to the foregoing. C. Music education: the teaching of (1) music in general; (2) harmony; (3) counterpoint; (4) composition; (5) orchestration; (6) vocal and instrumental performance. D. Musicology (investigation and comparative study in ethnography and folklore).The 'Musicology' of II.D is the subdivision 'Musikologie' rather than 'Musikwissenschaft', which circumscribes the entire field.

In his tabulation Adler listed the auxiliary sciences of musicology. These are, for the historical field: general history, palaeography, chronology, diplomatic (i.e. the form of manuscript documents), bibliography (i.e. the form of printed books), library and archive science, literary history and languages; liturgical history; history of mime and dance; biography, statistics of associations, institutions and performances; and, for the systematic field: acoustics and mathematics, physiology (aural sensations), psychology (aural perception, judgment, feeling), logic (musical thought), grammar, metrics and poetics, education, aesthetics etc. More recent methodologists, notably Hans-Heinz Dräger (1955), have refined and modified Adler's scheme, adding for example recording techniques, without changing its essential polarity. Dräger, however, introduced into his scheme the categories of music sociology and interdisciplinary subjects, though leaving the main weight heavily on the two original categories. In spite of the apparent equilibrium of the two sections of Adler's outline, history carries the greater weight, as it did in Adler's career as a musicologist.

Systematic musicology is not a mere extension of musicology but a complete reorientation of the discipline to fundamental questions which are non-historical in nature. These include aesthetics and research into the nature and properties of music as an acoustical, physiological, psychological and cognitive phenomenon. A systematic approach can also be given to all of Adler's historical areas, such as, for example, a semiological approach to musical notations and typological classifications of musical forms.

Musicology, §I: The nature of musicology

5. New trends.

In the last two decades of the 20th century, there was an explosion in the field of musicology as scholars, sought to give voice to a broader range of concerns. Some have interrogated the fundamental assumptions of historical musicology. Like their colleagues in history, they have questioned the focus on history as the product of great men, great works, great traditions or great innovations. This has led to the study of music as a social force and to histories of musics previously excluded by scholars, many of whom have tended to concentrate on the art music of social élites.

Dahlhaus (1977) proposed that musicology should encompass not just stylistic history, 'a history whose subject matter is art and not biography or social contingencies', but also structural history, reception history and cultural history. Others, critical of traditional science and traditional historiography, have gone further, questioning the possibility of scientific objectivity and exploring the extent to which subjective elements inform any historical discourse. Some have even questioned the idea that history implies causality, preferring to define it by the mutability in anything that changes over time.

Another important trend has been in the focus on musicology as a form of criticism, or what Kerman (1985) has called 'the study of music as aesthetic experience'. In this, musicology resembles the humanistic disciplines, especially literature, and may borrow from literary or cultural theory and new fields such as gender studies. This interest has provoked debate over whether music has its own meaning, independent of the context in which it is created, performed and heard, or whether it is inevitably socially embedded and cannot be fully understood outside these contexts, whether its meaning results from a certain kind of intentionality mutually understood by the creator and perceiver, and whether it is principally an attribute of the mind, a product of cognitive responses to sound and/or bodily ones. Underlying the manner in which these questions are explored are certain fundamental issues – assumptions about the nature of knowledge, the source of that knowledge, and how scholars should relate to the inquiry. From these differences come the enormous range of subjects and methodologies that musicology has come to comprehend.

Some, working out of the humanist tradition, continue to believe that truth is something coherent and intentional: the goal is to unveil it. They may use close analytical and critical readings of scores to reinforce or question conventional truths or, like historians embracing the theory of *mentalités* or *Zeitgeist*, to suggest specific relationships of music to the other arts and society. Those influenced by structuralist anthropologists, semioticians and/or sociologists understand truth as a product of a system of signs and music, like any language, as a 'play of signifiers'. In Claude Lévi-Strauss's words, 'knowledge can be objective and subjective at the same time' and 'history is never history, but history-for. It is partial in the sense of being biased when it claims not to be, for … one must choose, select, give up … it consists entirely in its method'. Scholars embracing this perspective understand meaning as a product of interpretation. In their studies of music, they seek to understand what its structure or narrative may represent. Some, sympathetic to Marxist ideas or Theodor Adorno, believe that music is a dialectical discourse that both reveals and conceals its relationship to language and society.

Musicologists following poststructuralist thinking tend to agree with Michel Foucault that 'truth is linked in a circular relation with systems of power'. Sensing a crisis of authority, patriarchy, identity and ethics, they question the validity of the so-called master narratives, stories that we have come to regard as central to our understanding of Western music and musical progress – for example, the function of tonality and the importance of the narrative curve in music. Using deconstructive methods, they seek to unveil the operations of power in music, especially those related to articulations of

gender, race and class, or point out how music helps to construct social identities and social spaces.

Postmodernist notions have begun to inspire questions about the validity of global, universalizing perspectives and to shift attention to the truths embedded in the local, everyday, variable and contingent aspects of music and music-making. Scholars engaged in this work see truth as always relative and subjectivity as multi-layered, contradictory and performative, as influenced by the body as well as the mind and sometimes spiritual concerns. They seek to break down hierarchies and show the multiple meanings that any music can have. They are often concerned with the physical impact of sound on the listener and with music as evoking a process, not just a presence that refers to an absence (i.e. what is represented). Sometimes the goal of their inquiry is not so much to increase knowledge of music as to restructure experience of it.

Postmodernists also tend to concentrate more on the role of the performer and listener in determining the meaning of a musical work. They analyse what is specific to individual performances, including Roland Barthes' 'grain of the voice', rather than the structure of written scores. They seek to understand musical expression independent from the structure, and some, music that is not written down. For postmodern scholars, the musical experience is essentially cooperative, collaborative and contingent. Listeners bring or attach meanings to music regardless of composers' intentions, often as part of a dialectics of desire that helps shape how they define what is outside themselves. The listening process is an activity that in turn shapes the personal, social and cultural identity of the listener. The desire to explore the experience of music and to understand what underlies the meanings people ascribe to it has motivated an interest in applying psychoanalytic methodologies to the study of music.

These different approaches to knowledge are reflected in different relationships to the scholarly process. A scholar can play the role of a transcendent observer, applying rigorous reason and research to a chosen study and remaining unimplicated in the results of what is learnt. This relationship involves a strict separation of the observer from the observed and a trust of the 'other', be it the composer or the work, and a sense that the facts provided are what is needed. Or a scholar can be self-critical, acknowledging the power of language and the interdependence of language and meaning in musicological work. This may lead the scholar to ask not only theoretical questions but also political and ethical ones which may in turn shed light on some aspect of the larger world as reflected in music. Alternatively, a scholar can focus on personal insight, considering one's personal experience of music as a source of knowledge. Taking personal relevance or one's own perspective as the point of departure makes it clear that the scholar plays an important role in producing musical meaning. At the same time, such a perspective may have limitations as to the general relevance of the insights produced.

A number of important new subfields within musicology have arisen as a result of these different perspectives. Some, such as Kerman, Taruskin and Dreyfus, have used them to criticize the historical performance movement, throwing into question the notion of an 'authoritative' or 'authentic'

performance of early music. Others, following the lead of McClary and Brett, have used them to explore how gender and sexuality may influence the creation and reception of music. More and more musicologists are crossing borders and reconsidering the boundaries of their research, not only that which has separated classical and popular music, written and oral traditions, but also historical musicology from other disciplines including ethnomusicology and music theory.

Musicology

II. Disciplines of musicology

1. Historical method.
2. Theoretical and analytical method.
3. Textual scholarship.
4. Archival research.
5. Lexicography and terminology.
6. Organology and iconography.
7. Performing practice.
8. Aesthetics and criticism.
9. Sociomusicology.
10. Psychology, hearing.
11. Gender and sexual studies.
Musicology, §II: Disciplines of musicology

1. Historical method.

Historical method in musicology falls into two basic categories. The first is an empirical-positivistic one, with an emphasis on locating and studying documents and establishing objective (or would-be objective) facts about and from them. The second, a theoretical-philosophical one, itself has two aspects: one that addresses general historiographical problems such as change and causality, periodization and biography; and one that considers issues specific to the histories of the arts and literature, such as the forms and style, or the historical meaning or content of individual art works or repertories, whether from the perspective of style, aesthetics or socio-cultural contexts and functions. The literature on historical method has concentrated on the second category, perhaps because the first seems unproblematic and less interesting. It is or should be self-evident that serious historical scholarship of the second category, although it sometimes tends to deny the legitimacy of the first, depends on as accurate a historical record as the actual state of the discipline can provide (*see also* Historiography).

This essay will also emphasize theory, yet the continuing importance of positivism (which itself constitutes a philosophy of history) and empirical work should not be overlooked. In the 18th century, when a music historiography began to emerge, curiosity about ancient music for its ancientness (musical antiquarianism) was a principal motivation for empirical research, and philological interests were also strong. As the discipline developed, problems such as chronology and transmission, attribution, palaeography and textual authenticity became even more crucial, as the archives, libraries and private collections yielded ever more of their treasures.

Empirical interests were not, however, primary to the work of Hawkins, Burney and Forkel, whose histories are often considered to be the origin of 'true' historical thinking about music, but rather a (naive) vision of historical development – the Enlightenment idea of human progress embracing all cultural activity. In this universal-historical perspective, the emphasis on human activity and perfectibility as the basis for historical change distinguishes ideas from earlier views of the past and development; yet their conclusions about the present state of music differed. Unlike Burney, Hawkins and Forkel viewed the music of their day with alarm, and their caution foreshadowed 19th-century perspectives: (i) a notion of 'progress with limits' that underlies conservative historical thinking well into the 20th century, and (ii) a historicism that replaced the principle of inevitable progress with that of historical relativism and validated early music.

It was historicism that provided the single greatest impulse to the development of music historiography in the 19th century. Despite Hegel's influence on historical thinking in Germany, continuing progress (or its necessity) in music was more a concern of journalists with historical perspectives – A.B. Marx, Schumann, Franz Brendel, Wagner and Hanslick (the latter two at cross-purposes) – than of most writers of formal music history. Marx and Brendel, who explicitly identified himself with Hegel, wrote histories from this perspective, and they have been usually associated with Hegelianism (as has Ambros), but their debts to Hegel must be precisely defined: their historical thinking is shaped by the liberal nationalism and metaphysical idealism that supported Hegel's concept of progress and his aesthetics, but the dialectical approach, the essential element in his theory of historical change, is largely absent in Marx's writing and not rigorously applied in Brendel's. The dialectic method is also foreign to the historical thinking of Fétis, whose importance as a historian has been overlooked. His rationalistic (as opposed to metaphysical) belief in progress is said to have been influenced by the enlightened universal historical approach of Jules Michelet.

All over Europe, most mid-19th-century music historians turned to music and musicians from a past that was generally and tacitly understood as ending with J.S. Bach. Several historians (e.g. Ambros) planned comprehensive histories but failed to complete them, perhaps because the empirical-positivistic work in the earlier historical stages exhausted their energies. The field of biography was less orientated to the distant past, largely because of Beethoven's celebrity, the continuing interest in Mozart and Haydn and, late in the century, the fascination with Wagner. Yet the great monuments in 19th-century biography also include biographies of Bach by Spitta and Handel by Chrysander, and these are usually considered to be more important for the development of music historiography because their subject matter was more remote (*see* Biography).

Apart from the aesthetic impulses behind the first efforts to revive performance of Bach and Palestrina in the early 1800s, interest in old and new music as a historical phenomenon was nurtured by several strong intellectual and ideological currents in the 19th century. The deepest and broadest of them was the rise and dominance of historicism in all the humanistic disciplines and particularly the earlier emergence of the history

of the visual arts. Aesthetics and theory, which had dominated music scholarship within and without the academy, began to yield room for history, a process that culminated in the establishment at the end of the century of the first university chairs explicitly assigned to music history. Surging nationalism, which in the wake of the Napoleonic period also underlay the rise of scholarly political and national history, stimulated investigations of national music traditions that sometimes assumed chauvinist character (Brendel), occasionally made use of the 18th-century advocacy of folk and popular culture associated with Rousseau and Herder, or stressed religious institutions and dogma. The identification of religion and nationalism was particularly strong in northern Germany. It led to an assertive identification of Germanness in music, coupling Lutheran tradition with an attempt to reinvigorate religious feeling through a discussion of art (Spitta). A nostalgically religious strain in Romanticism saw a purity in the arts preceding a 'modern' or 'new' time whose earlier or later beginning depended in large part on the personal aesthetics and degree of historicism in the thinking of the historian. (A 'Heilige Tonkunst' concluding in 1600 described the first of Carl von Winterfeld's two historical epochs in his *Johannes Gabrielli und sein Zeitalter* of 1834.) This attitude transcended national and denominational differences and helps to explain the widespread interest in Renaissance sacred music, in particular the Catholic repertories, which also extended into the 17th century.

Music historians struggled to impose order on the ever increasing body of music their archival work disclosed. Periodization, and the explanation of the historical developments underlying the periods, were their foremost tasks, whereby the former was often presented with disappointingly little concern for the latter. Epochs and periods based on leading figures provided a convenient mode of explanation: schools and styles grouped themselves around the great artists, who produced their art through their own genius *sui generis*, or drew on the culture of their time, or (commonsensically enough) in some way combined the two. The idea of the artist in cultural context shares features with the *Zeitgeist* theory of history that was particularly strong in Germany. *Zeitgeist*, which owes as much to Herder as to Hegel, solved two historiographical problems: (i) progress – music proceeded with general culture, as history advanced from period to period so too did music; (ii) meaning – music acquired meaning through its participation in general culture because it shared general culture's character. Music history benefited from its late origins; it could draw on general history and art history, which presented it with resonant period names such as the Renaissance. But shortcomings to this approach emerged towards the end of the 19th century. Music historians concentrated too much on biography, did not integrate the technical discussion of individual works in their histories, and failed to recognize music's (semi-) autonomy and its 'organic' development on the basis of its own materials. The solution was the formalization of the concept of style drawing again on art history (Burkhardt and Wölfflin), which became the dominating historical idea in 20th-century musicology. The strength of the concept of 'style' can be judged from the fact that it was as essential to Riemann, the systematic scholar, as it was to the humanist Adler (who is most closely identified with the concept), although they are usually considered to represent opposing branches of the discipline.

'Style' was extremely useful. It was the alternative to *Zeitgeist* for the explication of periodization. It also provided the language for a discussion of individual works in inherently musical terms, yet still differed crucially from non-historical, 'theoretical' analysis in that it retained, refined and lent rigour to established musico-historical ideas such as periods, schools, national, regional and individual styles, and made possible a comparative critical approach. Moreover, it was equally applicable to all historical periods and genres; it could support either a teleological view of historical development or a relativistic one; it could even buttress a *Zeitgeist* approach or a hermeneutic explication of an individual work. Although style was conceived as a value-free, objective idea, it later even served national-socialist musicology in determining the racial and folk basis of national and ethnic styles and their relative merits.

The emergence of historical musicology as a mature discipline and the development of the concept of style are inextricable. Style was the basis for the multi-volume histories (*Handbuch der Musikgeschichte*, *Oxford History of Music*), single-volume period histories (Reese, Bukofzer), genre studies, and the works part of life-and-works biographies that before and after World War II have defined the field.

Yet the concept of style has been criticized. Despite its flexibility, its major impact has been to separate musical historiography from general historiography, and to de-emphasize or even eliminate questions of meaning and function. In German musicology before the Nazi period, historians in the hermeneutic tradition advocated by Wilhelm Dilthey (1823–1911), in his day the leading German philosopher of the humanistic disciplines, recognized this danger. Arnold Schering (1877–1941), while recognizing its achievements, argued that a critical method designed to determine stylistic common denominators could not do justice to the unique structures and meanings of individual masterworks, and also perceived that the concept of style failed to explain the phenomenon of style change. In Anglo-American historical musicology the most recent major developments – the introduction of critical perspectives from linguistics and the literary disciplines, and their combination with a hermeneutics variously derived from the 'new historicism', Adornoesque social theory, gender studies, reception theory and history, and anthropology – have sprung from a similar dissatisfaction with the concept of style, whereby its inability to address satisfactorily the problem of meaning has been the stronger impetus. (The problems of periodization and style change, actively pursued in the 1950s and 60s – as the reports from various international musicological congresses attest – have lost their urgency. The approach of structural history, which attempts to grasp the totality of a moment in historical time rather than presenting the dynamic of historical process, is more amenable to the critical interests of 'new musicology'.)

The rise of new critical perspectives in English-language music history also must be understood as a response to the challenges posed by the postwar vigour and status of two diametrically opposed branches of the discipline: the 'hard' analysis of 'Theory' as it became institutionalized in American and British university departments, and, within music history, grandly conceived philological-positivistic projects. The latter consisted of new critical editions of the 'great' composers and historical repertories (some of

them exhaustive reworkings of the great monuments of 19th-century editions); thematic catalogues; RISM in all its breadth; and manuscript studies of many different kinds that made important advances in method and technique and significant contributions and corrections to questions of chronology and transmission, authenticity and compositional process. In the USA after World War II philology helped support the rapid growth of musicology, offering virtually unlimited possibilities for dissertations and publications. Yet a saturation point seems to have been reached in the mid-1980s, when the call from scholars as dissimilar as Joseph Kerman and Leo Treitler in the USA, and Carl Dahlhaus in Germany, for a historically informed criticism (Kerman) or a critically inclined historiography (Treitler and Dahlhaus) began to bear fruit.

For West German musicology, as it regrouped after the war, positivistic approaches provided necessary safe alternatives to the ideologically indefensible nature of musicology under fascism, in whose wake cultural theory of any kind had become suspect, and to the Marxist historical and hermeneutic methodologies of the GDR and the socialist bloc. It also provided a haven to non-Marxist East German and Soviet-bloc musicologists, who concentrated on such areas rather than pursuing politically sensitive topics such as meaning and historical causality. But West German musicology did not ignore style criticism or abandon traditional 'bourgeois' historical topics such as philosophy and aesthetics or historical music theory (which were also favoured by non-Marxist scholars in the socialist countries). And it sometimes engaged in polemical debates about historical causality and determinism, progress, formalism and the social character and content of music with its neighbours to the East. The relative cautiousness of West German historical musicology, as well as the strength of its traditions, has made it less open to the most recent ('new-musicological') methodological innovations than its English-language counterpart. The important exception has been in the area of reception studies, which were stimulated by the work of the Germans Hans Gadamer (philosophy) and Robert Jauss (literature) and became established in German musicology well before it was embraced by musicologists writing in English. On the other hand, in the 1990s the writings of Theodor Adorno, whose thought stimulated and challenged some of the leading German postwar historians, have become more fashionable (although perhaps less well digested) abroad than in his native country. The nature of Adorno's influence in Germany can perhaps best be measured by the work of Dahlhaus, who, despite his fascination with Adorno's ideas, rejected the sociological approach and yet fashioned his own formalist hermeneutics as a direct response to him.

Historical method in musicology has always relied on its neighbouring disciplines. It has always been a semi-autonomous field, in part through its very nature as a historical discipline, in part because the materials of music are non-semantic and its forms and images are less tied to representations of material reality than those of the visual arts before the 20th century. As a consequence of this second condition, non-formalist historians concerned with the problem of musical meaning are almost forced to borrow. While important axioms such as style and historical periodization of the historical method still seem useful and entrenched, certain traditional emphases have been under attack in recent years, for example the notion of an

authentic text, or the concept of the autonomous 'work', or the idea of a canonic repertory (this last is paradoxical in view of the preference for 'masterpieces' for the application of innovative interpretative strategies). As early as the 1970s, Dahlhaus voiced concerns about the disappearance of the historical method (in its second, theoretical category) from musicology; yet the discipline, in terms of its institutional bases – the academy, the professional journal and the published book – is thriving. Will the influx of new methodologies supplant music history or give it new life? One thing is certain: its own history is one of change and adaptation, and this process is a guarantee for its continued vitality.

Musicology, §II: Disciplines of musicology

2. Theoretical and analytical method.

It is questionable whether it is possible to identify a single encompassing method for music theory and analysis. As an intellectual activity, Western music theory possesses an extensive and varied literature that extends virtually without interruption back to the ancient Greeks. At the same time, many non-Western cultures possess distinguished bodies of theoretical literature. Music analysis, with which theory is typically paired, has a more recent genealogy, although it too seems confoundingly diverse in practice.

Defined simply, music theories may be said to offer generalized descriptions of musical structure and behaviour. Such descriptive theories may apply only to a single composition, or they may attempt to account for and perhaps help define, a class of compositions grouped by historical style, genre or composer. From this perspective, then, it can be seen how analysis functions as a dialectical counterpart to theory. Analysis constitutes the detailed study of musical pieces from which theories may be inductively formulated, while at the same time serving to test the empirical validity and application of any theory.

Of course, the relation between theory and analysis is in reality far more complex. Many music theories, for example, are compositionally conceived and lack strong empirical verification in practice. That is to say, a given theory may arise not through induction from musical practice but be conceived *a priori* to guide composition. Other theories may make no empirical claims about particular compositions or historical styles and may concern themselves with more abstracted musical problems: the nature of consonance, concepts of time and metre or the ontology of tonality (to offer some contrasting examples). Still other theories may deal with aspects of musical perception by analysing compositions according to their affective qualities, or perhaps as possessing social or programmatic content.

To make sense of this diversity within the field of music theory, and perhaps to rescue the notion of music theory and analysis as constituting a coherent and discrete field of study, it is helpful to distinguish 'traditions' of music theory that have historically enjoyed varying degrees of pedigree. Based on suggestions made by Carl Dahlhaus (1984, p.9), three such traditions, or 'paradigms' might be identified: (i) Speculative, (ii) Regulative and (iii) Analytic. While the present article will not attempt to duplicate the broad historical surveys of theory and analysis found elsewhere (*see* Analysis, §I and Theory, theorists), it will be useful to consider individually

(i) Speculative traditions.

Speculative music theory (or 'harmonics', as it was often termed) represents the oldest and in one sense the most authentic tradition of music theory. Traceable to the earliest surviving Greek and Hellenic writings, musical harmonics encompasses the abstracted study of musical elements – sounds, intervals, rhythmic proportions, scale systems and modes – and often the place of these elements in the general cosmological order. The concern of the speculative theorist is not the application of musical material to *praxis* but rather the ontological essence of music – its nature and being. Aristotle characterized such knowledge as *episteme theoretike*, in contrast to the practical and poetic skills – *praktike* and *poietike* – of performance and composers.

In Greek thought two related branches of speculative harmonics may be distinguished: a Pythagorean tradition orientated towards mathematics and represented by Neoplatonists such as Ptolemy and Boethius, and an empirical tradition represented by theorists such as Aristoxenus. The Pythagoreans would emphasize the numerical basis of musical relations (for instance, that all musical consonances could be defined by simple ratios of integers) and see such musical relations as a model of cosmological order. The empiricists, however, were concerned with acoustical perception – the nature of musical sound and its organization into tonal systems. In neither case, though, were these theorists interested in practical music.

With varying degrees of emphasis, speculative music theory has been a continuous presence in the history of Western thought. The Pythagorean interest in the mathematical form of music was sustained within the medieval Quadrivium of numerical sciences, and found more concrete expression in various monochord and interval treatises. Most of the intricate tuning and temperament calculations found in Baroque treatises of *musica theorica* may also arguably be aligned with traditions of speculative harmonics. The empirical Aristoxenian tradition, however, found echo in the work of many natural scientists of the 17th and 18th centuries who studied the acoustical basis of consonance and tonality (Galileo, Descartes, Sauveur), as well as in 19th-century scientific work in the field of tone psychology (Helmholtz and Stumpf).

The more cosmological side of Pythagorean harmonics receded in the medieval West until its reinvigoration in the late 15th century under the influence of Neoplatonic thought (especially in the writings of Marsilio Ficino). Cosmological harmonics continued to hold fascination for a few individuals, although it was an interest largely motivated by esoteric or occult beliefs, as exemplified by writers such as the 17th-century German astronomer Johannes Kepler, the 19th-century French Masonic historian

Fabre d'Olivet, and in the 20th-century Swiss mystic Hans Kayser (*see also* Music of the spheres).

In the 20th century, speculative music theory has continued to flourish, although under new names and using new tools of analysis. Much research, for example into tone psychology, timbral analysis and psychoacoustics (see §10, below), including work by James Mursell, R. Plomp, Wayne Slawson and Ernst Terhardt, can arguably be filiated to Aristoxenian traditions of empirical harmonics in that its practitioners attempt to understand the fundamental nature of discrete musical elements, albeit elements typically defined and analysed as isolated acoustical stimuli. Mathematical traditions of harmonics have also enjoyed renewed attention. Catalysed in large part by compositional problems posed by Schoenberg's method of composing with 12 notes, a number of composer-theorists, beginning in the 1950s, notably Milton Babbitt, have developed extraordinarily far-reaching mathematical theories that explore with systematic rigour possible serial relations and orderings within the equal-tempered universe of 12 pitch classes (*see also* Serialism and Set).

The group theoretical principles on which Babbitt based his research were found by several American music theorists to be useful in accounting for properties of – and relations between – unordered collections of pitch classes. For example, Allen Forte extended and generalized some of Babbitt's work in order to develop a theory of 'pitch-class sets' by which the pitch structure of a delimited repertory of pre-serial 'atonal' music may be accounted. David Lewin, on the other hand, worked out a number of mathematical models by which to describe the transformational mappings of isomorphically-discrete pitch collections, although the sophisticated transformational networks that he constructed may also usefully be applied to relations between chord function, key area and even metrical time points. Further research by American theorists such as John Clough on diatonic scale systems, Richard Cohn on symmetrical pitch cycles and Robert Morris on compositional spaces and contour has extended our understanding of potential pitch topographies. While much of this scholarship is intended to have practical applications for both composers and analysts, it is at heart 'speculative' in the most distinguished and venerable sense of the word – as an exploration of the properties and potential of musical materials. In the closing decades of the 20th century, the spectacular reinvigoration of mathematical harmonics constituted one of the most remarkable chapters in the long history of music theory.

Musicology, §II, 2: Disciplines of musicology: Theoretical and analytical method.

(ii) Regulative and practical traditions.

If music theory in its oldest and most authentic sense was understood as the ontological speculation of musical material, undoubtedly its most consequential and resonant activities have concerned the regularization of this material into systems possessing practical applications for performers and composers. Such pedagogical writings, it is true, were not at first considered to be properly 'theoretical' (significantly, no practical treatise before the 18th century ever presented itself under the title of 'music

theory'). But increasingly, *musica theorica* and *musica practica* were recognized, and treated, as complementary domains of investigation.

The propadeutic tradition of music theory is first evident in the West in several Carolingian manuscripts dating from the 9th and 10th centuries that sought to answer the Church's growing need to systematize, codify and notate a burgeoning liturgical chant practice. Several intersecting problems were posed that have served as an agenda of music-theoretical research ever since: clarifying a tonal space in which this music was sung; devising an efficient notation for setting it down for practice and dissemination; establishing a vocabulary for segmenting and analysing the music's structure; and, finally, classifying the repertory of chant into categories of species or 'modes'. Later, other conceptual problems with practical implications arose to which theorists turned their attention, particularly the need to develop an accurate means to notate rhythmic duration and proportion.

With the appearance of several treatises dealing with the singing of organum and discant in the early 12th century an entirely new kind of prescriptive theory is to be seen – one that attempts to regulate the compositional process of music (or in this case, an improvisational process). By laying down rules for singing with a given chant melody, regulating what dissonances may be introduced and prescribing the opening and closing formulae of the organal voice, the anonymous authors of one notable example (the *Ad organum faciendum*; ed. H.H. Eggebrecht and R. Zaminer, 1970) inaugurated a species of compositional theory that would soon dominate the discipline (*see also* Organum).

Throughout the late medieval and Renaissance periods, the primary concern of compositional theory was the regulation of dissonance within the increasingly dense polyphonic textures written by composers or improvised by singers (*see also* Counterpoint and Musica ficta, §2). Another regulative problem addressed by theorists during this time concerned rhythm, and specifically the codification of a mensural system by which metrical time points could be plotted, subdivided and noted (*see also* Notation, §III and Rhythm, §I). For some Renaissance theorists, a particular empirical challenge was that of modal classification. The eight ecclesiastical modes inherited from monophonic chant practice (later expanded by Glarean and Zarlino to 12) could be made to accommodate expanding polyphonic and chromatic textures only with great ingenuity on the part of theorists (*see also* Mode, §III).

In the Baroque period, with a general stylistic evolution towards more homophonic textures and a sharper bass–soprano polarity, it was the classification of chords and an explanation of their succession that received the attention of theorists. Similarly challenging to explain and codify for theorists was a coalescing major-minor, transposable key system. Many treatises of thoroughbass from this time, though ostensibly aimed at training performers, can be seen as theoretical treatises that provided pratical answers to these questions. It is thus not surprising that the first treatise to attempt a full theory of this tonal practice – Rameau's *Traité de l'harmonie* of 1722 – was one that was conceived within the paradigm of thoroughbass pedagogy. Counterpoint remained important as a

pedagogical discipline throughout the 18th century, although as seen in a work such as Fux's *Gradus ad Parnassum*, this necessitated drawing sharp distinctions between 'strict' styles of composition codified within his five species and a 'free' style of dissonance use, characteristic of the *seconda pratica*.

As these various examples suggest regulative music theory is possible only when there is a relatively stabilized musical practice that can be circumscribed by which a particular compositional parameter may be analysed and codified. Some of these practices may be global and cut across specific compositional styles, historical period or genres (such as shared systems of harmonic tonality, metre or timbral juxtaposition), while others may be more stylistically focussed. For theorists of the late 18th century one such stylistic issue that required attention was the nature of melody – its components, construction and development (Riepel, Koch); for theorists of the 19th century, however, it was the increasingly subversive chromatic and modulatory practices of composers that demanded explanation, as well as the more elaborate forms employed (Marx, Fétis, Reimann; *see also* Harmony, §4 and Form).

In the 20th century, regulative theory continued to play an important pedagogical function, although it was more typically applied in retrospect to delimited historical repertories or styles of music. (Schenker's theory of tonality is paradigmatic in this respect; Jeppesen's codification of Palestrinian 'style' of counterpoint and Lendvai's codification of Bartók's compositional practice are other good examples of retrospective regulative theories.) More common has been the development of original theories of composition to establish and regulate harmonic vocabulary, rhythmic structure or tonal syntax. Sometimes such theories may be rigorously formalized, as in the case of many serial theorists, such as Krenek, Eimert, Babbitt, Boulez and Perle. Other compositional theories may be more informally conceived, such as the 'modes of limited transposition' inventoried by Messiaen, or the theories of compositional 'intonation' and 'modal rhythm' conceived by the Russian theorists Boris Asaf'yev and Bodeslav Yavorsky. Even Cage's aleatory theory and Xenakis's stochastic method of composition can be seen as belonging to this tradition of regulative theory, although both involve elements of chance and indeterminacy. But as compositional practice in the 20th century has fractured into a multitude of individual styles and syntaxes, such broadly prescriptive theorizing has more and more given way to a particularist kind of descriptive analysis.

Musicology, §II, 2: Disciplines of musicology: Theoretical and analytical method.

(iii) Analytic traditions.

It is useful to distinguish music analysis as a subdiscipline in music theory from the regulative traditions just described, even though the two are interdependent. While a fuller history and taxonomy of music analysis is recounted elsewhere (see Analysis), it will be appropriate here to say something about the methods and claims of music analysis and its relation to be broader epistemology of music theory.

In music analysis one is primarily concerned with the structure and individuating features of a particular piece of music. Typically, this involves two tasks: (1) to inventory the components of a particular composition deemed significant by the analyst; and (2) to explain the particular disposition and relationship of those components. Of course, any kind of analysis presupposes a theoretical stance: that is to say, it is not possible to undertake an analysis without theoretical presumptions, however informally conceived, that help determine the questions to pose and the kinds of language and method by which these questions may be answered. But unlike the systematic traditions of regulative theory described earlier, the goal of music analysis is normally an understanding and aesthetic appreciation of the musical piece itself as an ontologically unique artwork, not the exemplification of some broader norm of structure or syntax.

A good example of such particularist analysis is seen in E.T.A. Hoffmann's famous review of Beethoven's Fifth Symphony, published in 1810. Unlike many earlier examples of music 'analysis' that offered generalized taxonomies of particular pieces (often using rhetorical terminology) in order to illustrate classical norms of structure and process, Hoffman undertook his analysis to reveal what was distinguishing and unique in Beethoven's composition. For Hoffmann, much of this uniqueness stemmed from the music's particular motivic material and its ingenious development. Not surprisingly, such close analytic readings were indebted to Romantic ideologies of historicism and the cult of artistic genius; far from being models for compositional emulation, the musical objects of analysis tended to be drawn from a canon of irreproduceable 'masterworks'. Analysis revealed at once the singular features that made up a particular composition (these typically being unusual thematic and harmonic material or special deviations from formal conventions) as well as the means by which these features cohered as an organic whole, to cite a favourite metaphor of the 19th century. Of course, a more pragmatic tradition of analysis continued with the 19th-century pedagogical *Kompositionslehre*. That is, musical pieces might be analysed for the purpose of learning and testing norms of chordal succession or form. But by the 20th century, with the loss of a common grammar of tonality and received forms of organizational structure, music analysis was increasingly becoming piece-orientated.

Heinrich Schenker occupies a particularly important place in 20th-century music analysis, not simply because his ideas have enjoyed such unparalleled influence – especially in Anglo-American academic circles – but because his work so clearly reflects the dialectic relation of music analysis and theoretical systematization. Originating through an intensive study of a select canon of tonal masterworks (especially Beethoven), Schenker's mature theory of the *Ursatz* and its 'prolongation' through structural levels emerged only after many years of struggle and thought. Although presented as an *a priori* systems of tonal logic, Schenker's theory also receives empirical validation – and indeed, can only be known – through practice, albeit a practice that is highly selective and arguably self-confirming. Schenker's theory presents itself as both a universal theory of tonality and a sophisticated tool of analysis by which an individual piece of tonal music may be opened up for inspection and its individuating features

of harmony, form and thematic content delineated with unprecedented precision (*see* Schenker, Heinrich).

At the close of the 20th century, music theory and analysis seemed finally to have matured as intellectual disciplines. Particularly in North America, although increasingly elsewhere, many academic programmes of music theory were established in universities and music conservatories alongside more traditional programmes of historical musicology. At the same time, numerous academic journals and professional societies devoted to music theory and analysis were founded, including the *Journal of Music Theory* (1957), *Musical Analysis* (1981) and *Musiktheorie* (1986), and the publications of the Society for Music Theory (from 1977).

It is ironic that just as music theory seems to have become institutionally accepted, strong criticisms have been voiced within those institutions concerning its conservative domain and scientistic aspirations (Kerman, 1985). Most compellingly, perhaps, many music theorists and analysts have been criticized for their penchant for considering musical pieces and styles largely from a formalistic, autonomous point of view rather than within broader historical and cultural contexts. At the same time, theorists have been faulted for too often disregarding questions of affect, expression or meaning in musical pieces at the expense of structural description.

It is true that in the course of the 20th century, much scholarship in music theory could be characterized as highly formalistic. Logical positivism, in particular, was an obvious influence on the work of many theorists such as Babbitt, who famously demanded that all analytic statements about music should adhere to strictly scientific criteria of formulation and verification (Babbitt, 1961, p.3). Other potent influences on music analysis (particularly in the 1960s) were developments in literary theory and specifically the movements of 'New Criticism' and structuralism, by which texts were analysed as discrete and autonomous objects standing apart from questions of historical origin or authorial intention. Certainly, a number of music theorists in their analytic work have tested a formidable array of tools and models borrowed from neighbouring disciplines that on the surface suggest positivist and structuralist pedigree, including mathematical group theory (David Lewin), cognitive psychology (Leonard Meyer, Eugene Narmour), information theory (Kraehenbuhl and Coons), generative linguistics (Lehrdahl and Jackendoff), and semiotics (Jean-Jacques Nattiez, Kofi Agawu and Robert Hatten). Probably little of this research would stand the test of Babbitt's strict rules for theoretical formulation and verification. As in many other scholarly disciplines, the explicitly positivistic and structuralist aspirations of music theory in the 1960s and 70s have considerably receded.

If in reality music theory and analysis were ever as uniformly conservative and narrow in scope as their critics have implied, it was certainly not true at the close of the 20th century. The repertories of music considered by analysts expanded dramatically to include virtually all historical periods, as well as much non-Western music and popular or vernacular musics. At the same time, many theorists showed increased sensitivity to problems of historical and social context, affective content and reception in their analyses. In particular, interpretative and critical modes of analysis (whose

origins may be traced back to late 19th-century traditions of 'hermeneutic' analysis) are strongly evident in much recent musicological scholarship (Scott Burnham, Rose Subotnik, Brian Hyer), as are radically subjective 'phenomenological' modes of analysis (Thomas Clifton, Benjamin Boretz, Marion Guck) and post-Freudian theories of compositional influence and repression (Joseph Straus, Kevin Korsyn). Even issues regarding gender and sexuality so dominant in much 'postmodern' cultural criticism have been provocatively addressed by some recent musicologists (Susan McClary, Lawrence Kramer; see §II, below). Yet if music theory and analysis are to continue to retain identities as authentic intellectual traditions, it is perhaps desirable to maintain some degree of epistemological formalism and empirical rigour. Far from suggesting a weakness in the programme of music theory, a certain autonomy – and tension – in relation to historical musicology and cultural criticism may indeed be a healthy sign of its vitality and integrity.

Musicology, §II: Disciplines of musicology

3. Textual scholarship.

Textual criticism embraces several central sciences: palaeography (the decipherment of handwritings), diplomatic and bibliography (the study of the formal make-up of manuscripts and printed books respectively), editorship and collation (the identification of errors in the text of a document and the reconciliation of variant readings). Ancillary to these are such sciences as the studies of printing techniques and processes, of paper manufacture, of binding, of illumination and of book illustration. All these bodies of knowledge contribute directly to the establishment of a critical text. The first five have venerable scholarly traditions extending back into the early 19th century; the rest have developed in the 20th, with such works as Charles Briquet's *Les filigranes* (Geneva, 1907), Allan Stevenson's *The Problem of the Missale speciale* (London, 1967) and Charlton Hinman's *The Printing and Proof-Reading of the First Folio of Shakespeare* (Oxford, 1963) as landmarks.

In the context of music, the decipherment of notational systems (ekphonetic, neumatic, mensural, tablature etc.; *see* Notation, §I) forms an important part of musical palaeography – and also the decipherment of verbal text matter. The special demands of music on printing require study as processes; they carry their own peculiarities and tendencies to particular errors which must be known before the text can be fully elucidated (*see* Printing and publishing of music). The procedures of music writing, of the production and copying of the musical source, are again activities not yet fully appreciated in their own terms; to understand the 'psychology' of the producer of a text is half the battle in understanding the text itself (*see* Sources, MS, §I).

In the study of music printing the groundwork was laid by scholars such as Anton Schmid in his survey of the output of the Petrucci press (1845), by Robert Eitner, and by Emil Vogel in his *Bibliothek der gedruckten weltlichen Vocalmusik Italiens* (1892). Vogel's work was carried on by Claudio Sartori in his *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (1952–68) and by Howard Mayer Brown in *Instrumental Music Printed before 1600* (1965). Basic studies of early French music printers

and publishers were made by François Lesure and Geneviève Thibault, of the early English by Charles Humphries and William C. Smith, and of the early Viennese by Alexander Weinmann. More recent work has concentrated on single issues in early publishing (such as Boorman's work on the interpretation of features in madrigal publications) or individual publishers (Forney's work on Susato, Jackson's on Berg and Neuber, Lewis's on Gardane).

In manuscript studies, much attention has been given in recent years to the 18th century. Studies involving stitching marks from original bindings (Dürr), paper-making and watermarks (Tyson, Wolf) and handwriting (Plath) have brought about important revisions in the chronology of the works of J.S. Bach, Haydn, Mozart and Beethoven. Moreover, a new understanding of the creative processes of composers – notably of Beethoven and Wagner – has developed as a result of close examination of preparatory materials such as sketchbooks, drafts and preliminary scores (*see* Sketch).

The principles of editing are another supporting science of musicology. They embrace not only the surface questions such as how to distinguish editorial emendation and interpretation from original readings and how to lay out suppressed readings in a critical commentary along with a description of sources (although these are matters on which no conformity has been reached among scholars), but also the much more fundamental issues of critical editing: how far editors should go in correcting and interpreting a text, and whether the variants of a particular text are separate entities or lead back hierarchically to an original exemplar – and thus whether the readings given in an edition of a work with many variant sources should seek to establish by reconstruction a hypothetical archetype, or simply present the best surviving text intact, or set out the variants or alternatives in several textual traditions (*see* Editing).

In music, the concepts of 'Urtext' and of critical edition are in principle distinct. Urtext represents an attempt to present the contents of an original source free of editorial additions (slurs, bowing marks, extra dynamics etc.): it is 'pure', yet is to some extent a translation into modern notation. The concept is now largely discredited, however, in that it precludes editorial intepretation or even correction. Further to the same end of the spectrum is the so-called diplomatic transcription – a hand facsimile of the original notation still much used in German dissertations but properly replaced by the photographic facsimile. The critical edition, at the other end of the spectrum, is a presentation of the text after it has been subjected to critical scrutiny and a certain construction placed on it. The issues involved in editing from an earlier notation – 'translating' the music – are perceptively addressed by Bent (1994).

Many scholars at the beginning of the 20th century (e.g. Aubry and Beck) were trained as philologists before turning to musical scholarship. They brought a particular awareness of the problems of textual transmission, above all to the thorny field of medieval monophony. The series Paléographie Musicale (1889–) published by the monks of Solesmes exemplifies this dual approach to textual criticism which combines facsimiles of original sources with editions in more modern notation, later to

be attempted systematically by Beck in his Corpus Cantilenarum Medii Aevi (1927–38) for all surviving troubadour and trouvère songs (never completed).

Textual criticism was itself a product of the search for authenticity which began in the 19th century and preoccupied 20th-century historical thought. In music this was manifested particularly in the production of critical editions of the works of leading composers. Following the foundation of the Bach Gesellschaft in 1850, European scholars started a series of Gesamtausgaben, definitive editions of the complete works of Beethoven, Mozart, Lassus, Palestrina, Schubert, Schumann, Schütz and Victoria, among others. Few of these sets reached the state of completeness envisaged by their editors, but they marked significant steps in the development of editorial techniques and in the bibliographical control of sources. Parallel to the Gesamtausgaben were the Denkmäler sets devoted to the publication of 'monuments' of national music. Among the earlier projects of this nature were Franz Commer's Collectio Operum Musicorum Batavorum (1844–58), a pioneer edition of early Flemish music, and Robert Julien van Maldeghem's *Trésor musical* (1865–93). These established a continuing pattern of critical editions of historically significant music originating in Germany, Austria, France, Italy, Belgium, the Netherlands, England and other countries. However, new discoveries and changing ideas of source and textual criticism led to increasing discontent with the 19th-century collected editions, and new editions of the work of many composers were begun in the years after World War II (including Bach, Handel, Mozart, Beethoven, Schütz and Josquin). The Mozart edition was completed in 1991: even before it was finished, some Mozart scholars were pointing to the need for yet another new edition. (*See* Editions, historical.)

An important adjunct to text-critical study is the compilation of inventories and cataloguing of primary source materials. The towering figure in this area was Robert Eitner (1832–1905) who published numerous music catalogues and inventories in *Monatshefte für Musikgeschichte* (1869–1904) and who brought the results of his vast knowledge of European archives into evidence in his ten-volume *Biographischbibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts* (1900–04). The ideals that Eitner initiated in this great work have served musical scholarship for a century and are still alive in the form of an 'International Inventory of Musical Sources' (RISM) published under the auspices of the International Musicological Society and the International Association of Music Libraries. The catalogues of the works of individual composers – those by Köchel for Mozart, Schmieder for J.S. Bach, Baselt for Handel, Hoboken for Haydn, Zimmerman for Purcell, McCorkle for Brahms, Rufer for Schoenberg, for example – often give information on the textual transmission of each individual work, enabling the user to locate all primary material and know its status. The first part of Ludwig's *Repertorium* (1910) was a model of another type of source catalogue: the *catalogue raisonné* of the materials of a repertory laid out according to stylistic dictates and explained as an evolutionary picture (*see* Thematic catalogue).

Musicology, §II: Disciplines of musicology

4. Archival research.

Archives are documents issued in the process of administration, whether it be of central government or a private business, a ducal household or a parish church (*see also* Archives and music). They are of interest to the historian for study of the institution to which the archives refer, or for study of people or objects or events associated with that institution. Their essential feature is that they are generated automatically in the process of administration, and this makes them in principle different from almost all other sources of history. Unlike a chronicle, a diary or a newspaper report, which are selective historical accounts, they record everyday detail as faithfully as the unusual. Often the recorder does not participate in the events recorded.

As the centralization of archives into principal depositories got underway during the early part of the 19th century and the science of archive keeping began to develop, historians, following Ranke, turned to them as objective truth. 'Ultimate history' (Acton, 1896) seemed only a generation or two away. National series of archive transcripts were begun: Monumenta Germaniae Historica (1826–), Collection de Documents Inédits sur l'Histoire de France (1850–), the British Rolls Series and Calendars (1856–) and others. Only slowly was it realized that the proper use of archives could be made only after painstaking study of how the documents were produced, and that even then, error and fabrication could be uncovered.

Early musicological studies included some transcripts, either of entire series of documents concerning musical administration (such as Edward Rimbault's *The Old Cheque-book, or Book of Remembrance of the Chapel Royal*, London, 1872) or of selected items pertaining to music from more general documents (such as those in Casimiri's periodical *Note d'archivio*, 1924–42, relating to the Cappella Sistina in Rome), but air travel and microfilm contributed to a postwar wave of comprehensive archival studies on composers and musical activities in city, court and church. More recent archival studies have drawn on the administrative records of music printers, publishers, orchestras, opera houses and of the media, and on a broader historiographical base.

Musicology, §II: Disciplines of musicology

5. Lexicography and terminology.

The lexicography of music is a form of applied scholarship the object of which is to condense, organize (normally in alphabetical order) and clarify the terms musicians use to communicate their ideas about and their experience of their art; it is commonly extended to include biographical material on individual musicians. This interest has given rise to a long tradition of dictionary-making beginning with Brossard in 1701 and extending through Walther, Rousseau, Grassineau and Koch to such distinguished modern representatives of the genre as Willi Apel's *Harvard Dictionary of Music* (1944, 2/1969), the subject volume ('Sachteil') of the *Riemann Musik Lexikon* (12/1967) and the first edition of *Die Musik in Geschichte und Gegenwart* (1948–68). After a decade described by Michael A. Keller as 'the era of reprinters', lexicography received a fresh impetus with the publication of *The New Grove Dictionary of Music and Musicians* in 1980. The present revision appears at a time when other

major projects, including the second edition of *Die Musik in Geschichte und Gegenwart* (1994–) and *The Garland Encyclopedia of World Music* (1998–), are already underway, yet which may prove, for economic and practical reasons, to be the high-water mark in the history of printed reference works in general. (*See* Dictionaries and encyclopedias of music for a historical review of the genre and a comprehensive list of works.)

The history, purpose and practice of dictionary-making have been much discussed. According to Harold E. Samuel, 'the lexicographer is expected to synthesize existing knowledge, not to undertake new research'. Indeed, the practice of lexicography has often been denigrated as mere compilation or popularization; yet all scholars use dictionaries, whether they acknowledge them or not. Speaking in 1969, H.H. Eggebrecht remarked that the interest and historical value of a dictionary resides more in the integrity of its conception than in the individual articles. At a practical level, 'the art of lexicography consists largely in finding optimal compromises'. The quality of the result depends on finding contributors with the rare combination of specialist knowledge, enthusiasm for the task and a gift for dictionary style, combined with agreement on the classification and limits of topics. Jan LaRue has commented further on the natural inclination of scholars towards expansion rather than conciseness and their difficulty in committing to paper anything short of a definitive version; he suggested sending drafts of articles prepared in-house or by graduate students to consultants who would react quickly and gleefully to every error of fact and interpretation.

Among the constant problems faced by lexicographers are issues of accuracy, content, balance and bias. The derivative nature of dictionaries leads to many pitfalls; Nicolas Slonimsky has chronicled the amusing fate occasionally befalling such eminent figures as Percy Scholes, Eric Blom and Slonimsky himself, along with 'Grove-diggers' in general. Viorel Cosma has made numerous suggestions for overcoming discrepancies caused by questions of translation and transliteration, including the use of multilingual headwords and standardized abbreviations, together with more precise documentation of sources. Some degree of national bias in lexicography remains almost inevitable and in some ways desirable, but the general trend has been towards greater inclusiveness and objectivity. As early as 1768 Rousseau went beyond a purely eurocentric view of music, and the terminological reference works of recent decades have offered enhanced coverage of non-Western and popular music. D.M. Randel drew attention to this tendency in his edition of *The New Harvard Dictionary of Music* (1986), although Apel's original had been regarded as a model in its day. Stanley Sadie has argued that any possible bias in favour of the music of English-speaking countries in *The New Grove* dictionaries is justified, indeed appropriate, on the practical grounds that those countries are where they would principally be used and about whose musical life fuller information would be sought. Defending the *Riemann Musik Lexikon* against the charge of European bias, Eggebrecht stated that the balance of art music to folk music reflected the quantity and quality of existing scholarship rather than any assumed value judgment as to their relative importance. Furthermore, non-Western music can be described only in its own terms and is not necessarily susceptible to analysis by the methods of Western musicology.

Dictionaries of music reflect the use of terms in all kinds of primary sources, musical, theoretical and documentary. At the same time, they themselves become historical phenomena furnishing primary evidence of the musical mentality of past eras. It is evident that terms often change their meanings over time, and may coalesce in groups or undergo mutations; logical classifications are constantly at risk of being upset by the march of history. The phenomenon of 'term-families' and their behaviour was of particular interest to Wilibald Gurlitt, who projected a *Handwörterbuch der musikalischen Terminologie* that would trace the lineage of the vocabulary of music in a manner similar to that used in the *Oxford English Dictionary*. Such a work would provide a historical analysis of musical terms according to their inherent relationships and family groupings. The first issue of a handbook under Gurlitt's title, edited by Eggebrecht, came out in 1972, and his scheme was still in the process of being realized in 2000. The loose-leaf format of this work allows constant revision and updating but condemns it to a state of perpetual incompleteness. A similar approach has been adopted in biographical dictionaries where currency is of prime importance, such as Hanns-Werner Heister's *Komponisten der Gegenwart*, begun in 1992.

The historical analysis of terms serves as a means to gaining an understanding of the development of concepts, but there is another aspect of the relationship between word and music that confronts the musicologist with a fundamental dilemma – the need to apply verbal symbols to an art that conveys its meanings through the medium of sound. One can talk or write about music, but the experience of music itself can be known only through its own 'language', the language of sound. The effort to resolve the disparity between verbal and tonal discourse was a lifelong preoccupation for Charles Seeger, who saw little chance of bringing these two realms of meaning into complete coincidence. Until recently it was the inevitable fate of the musicologist to suffer what Seeger called the 'linguocentric predicament', from which the advent of multimedia technology now offers, in theory at least, the possibility of an escape. The CD-ROM *Microsoft Musical Instruments* (1992), for example, presents an introduction to the subject using text, pictures, maps and recordings to place individual instruments in their cultural and aural context. Most such products, however, are educational rather than scholarly, and sometimes openly commercial, in their objectives.

The compilation and presentation of electronic dictionaries on the World Wide Web overcomes at a stroke the limitations of space but raises more acutely the issues of content and editorial control. In the field of music, many such ventures are compiled by amateurs whose technological expertise surpasses their musicological credentials, and the results consist mainly of links to existing documents or of randomly-contributed material whose accuracy and objectivity cannot be guaranteed. Enthusiasts have created numerous terminological lists for particular musical styles, as well discographies inviting users to submit their own opinions. Among the few scholarly dictionaries of music available on-line is *The New Grove Dictionary of Opera*, a revision of the four-volume edition published in 1992. As compared with the printed version, this offers enhanced search facilities, factual updating and links to related sites and images, yet it remains essentially text-based and has barely begun to exploit the

theoretical potential of the electronic world which it inhabits. The harnessing of that potential, in musicology as in other disciplines, will be among the foremost challenges to lexicographers of the 21st century.

Musicology, §II: Disciplines of musicology

6. Organology and iconography.

(i) Organology.

Organology, the study of musical instruments in terms of their history and social function, design, construction and relation to performance, has interested scholars since at least the 17th century. Michael Praetorius, in *Syntagma musicum* (ii, 1618–19), included an important section on instruments, including some non-Western types, with realistic illustrations drawn to scale. Other technical discussions appear in encyclopedic works of Mersenne (*Harmonie universelle*, 1636–7) and Kircher (*Musurgia universalis*, 1650). Modern organologists and reproducers of historical instruments (who might be called 'applied organologists') have benefited from the observations of such early scholars, particularly where well-preserved original instruments are rare or non-existent (*see also* Organology).

In addition to providing practical information useful to performers and instrument makers, organologists seek to elucidate the complex, ever-changing relationships among musical style, performing practices and evolution of instruments worldwide. This study involves authenticating and dating old instruments by scientific means, discerning the methods by which instruments of different cultures have been designed and produced, and investigating the many extra-musical influences – such as advances in technology and changing economic conditions – that lead to innovation and obsolescence. The symbolism and folklore of instruments are subjects that organology shares with music iconography and ethnomusicology.

Since the late 18th century, interest in instruments of all kinds has served an ethnomusicological purpose by providing a common avenue of approach to the music of diverse cultures. G.A. Villoteau (1759–1838) made the first scientific study of ancient Egyptian music largely on the basis of depictions of instruments in tombs and temples; later archaeological discoveries of actual if fragmentary Egyptian instruments allowed his conclusions to be refined and corrected. Organology as an academic discipline came into its own after the 19th-century development of large, permanent instrument collections in Europe and the USA. Once these repositories were established, organologists, who were often also museum curators, confronted the challenges of comprehensive classification and description. Curt Sachs's *Real-Lexikon der Musikinstrumente* (1913), a pioneering effort to systematize knowledge of instruments on a worldwide basis, and the widely-adopted classificatory scheme devised jointly by Sachs and Erich von Hornbostel, were based on Victor-Charles Mahillon's research on instruments collected at the Brussels Conservatory beginning in the 1870s. Nicholas Bessaraboff, who in 1941 introduced the term 'organology' in the sense used here, applied a classification derived from those of Francis W. Galpin (1910, 1937) to the collection at the Museum of Fine Arts, Boston.

The study of instruments *per se* became an important resource for comparative musicology (e.g. Hornbostel's adducing of panpipe tunings as evidence of a cultural connection between Brazil and Polynesia); but ethnomusicologists have tended to subordinate a purely object-orientated approach to a broader consideration of instruments' musical and social contexts. Especially in traditional and non-literate cultures, the shapes, materials and decoration of instruments, no less than their sounds, convey meaning essential to their functions; seeking to understand these features, organologists might collaborate in field research with ethnologists and native informants. Efforts to interpret ancient and prehistoric sound-producing implements have thus far usually proven inconclusive or unconvincing, in part because of the difficulty of faithfully reconstructing scattered fragmentary remains. Since primitive noisemakers often served multiple purposes, the sonic function of an excavated artefact might even go unrecognized.

Recent studies of Western instruments have produced important though sometimes controversial results in such matters as pitch and tuning, historically appropriate string materials, and the origin and dissemination of various instrument types. Technological advances (e.g. in dendrochronology and computer-assisted tomography) have broadened the scope of organological investigation and helped raise standards of connoisseurship. During the last quarter of the 20th century, John Koster and G. Grant O'Brien contributed valuable new information concerning the construction and uses of early stringed keyboard instruments, and Peter Williams explicated the obscure history of organs. Karel Moens raised fundamental questions about the authentication of antique bowed string instruments, while Herbert Heyde, a specialist in the development of woodwind and brass instruments, demonstrated the relevance of geometric proportional schemes and local units of measure to instrument design. Such studies as these depend on close examination of extant instruments and primary documentary sources, including treatises, patent claims and musical compositions, as well as iconographic evidence.

One striking conclusion to emerge from analysis of a wide range of data is that, contrary to common belief, major advances in instrument design often precede rather than result from musical style shifts, as innovative instrument makers, responding to general market conditions, introduce novel types having expressive potentials that might take generations for musicians to explore. The history of the piano and of the saxophone exemplify instances where, so to speak, the medium anticipated the message. Observations such as this demonstrate the power of organology to shift perceptions of music history.

(ii) Iconography.

The first generations of musicological scholars in the late 18th and early 19th centuries were acutely aware that their discipline differed from neighbouring ones in so far as the objects of their study were invisible and bound to process in time, and hence more ephemeral than the painted or the written ones. The lack of tangible evidence inevitably led scholars to explore secondary sources such as pictures and texts about music. Thus Martin Gerbert appended to his *De cantu et musica sacra* (1774) a few

plates (xxiii–xxxiv) with pictures of medieval musical instruments from illuminated manuscripts. In the main text he discussed their shape, purpose and terms and sketched a history of the use of musical instruments in the Church (iii, chap.3). A similar approach to visual material was taken 50 years later in a study of non-Western music. G.A. Villoteau, as a member of the Napoleonic expedition to the upper Nile valley, collected pictorial material on the music life in ancient Egypt and compared it with the ethnic evidence of his own day in Egypt and the eastern Mediterranean. The results were extensive articles with illustrations published as a part of the *Description de l'Egypte* (1809–22).

Throughout the 19th century the motive for iconographical studies continued to be the interest in the tangible objects of past cultures (*Realienforschung*). Musicologists found themselves in the good company of cultural historians of various kinds. Particularly important promoters of this area of research were the antiquarian societies such as the Société Française des Antiquaires in Paris, which inspired the iconographical work on medieval music by Fétis, Coussemaker and Bottée de Toulmon published in the decade 1839–49. Since that time an interest in musical iconography, in tandem with organology and performing practice, has been a hallmark of French scholarship. It bore fruit in the foundation of the Société pour la Musique d'Autrefois in the 1920s by Geneviève Thibault and in the doctoral dissertations of Evelyn Reuter (1938) and Claudie Marcel-Dubois (1941).

Given the close contacts between art history and musicology, which led, for instance, to the adoption in musicology of the art-historical terms Renaissance and Baroque from Jakob Burckhardt and Heinrich Wölfflin, one might have expected musical iconography to be a field of intense collaboration between art historians and musicologists. That, however, has rarely been the case. Emile Mâle, the most prominent art historian in France around the turn of the century, had little influence on French musical iconography despite his very influential work on themes in medieval art. Only after World War II did French scholarship enter a new era with the publications of Albert P. de Mirimonde.

For German, Spanish, Scandinavian and British musicological scholarship, too, the initial incentive for studying works of art was the interest in objects from past cultures, and so it remained until World War II. The first anthological collections of pictures with musical subject matter began to appear, culminating in Georg Kinsky's *Geschichte der Musik in Bildern* (1929, translated only a year later into English, French and Italian) and Heinrich Besseler's *Musikgeschichte des Mittelalters und der Renaissance* (1931), a historical survey with a superb selection of illustrative material. After the war, Besseler and Max F. Schneider, and later Besseler's student Werner Bachmann, published the multi-volume serial *Musikgeschichte in Bildern*. Before it came to a halt with the closure of the East German publishing house in 1990, it had produced 18 volumes of European and eight of extra-European material.

As early as 1914 Hugo Leichtentritt, in his article 'Was lehren uns die Bildwerke … ?', voiced scepticism about the indiscriminate use of pictorial evidence for the reconstruction of instruments and performance. But it was

another half-century before a methodological base was laid, by Steger (1961), Winternitz (1961), Hammerstein (1964), Seebass (1973) and Droysen (1976). Since then a number of British and American scholars, such as Mary Remnant, Ian Woodfield, Edward Ripin, Howard M. Brown, Keith Polk and Colin Slim, and in Italy Elena Ferrari Barassi, have provided models of cautious and successful scholarship; McKinnon also offered methodological reflections (1982). So, to the end of the 20th century, the number of scholars using musical iconography as an auxiliary discipline is considerable. Without their efforts and those of others, successful reconstructions of musical instruments and the revival of performing practices no longer in use would not have been possible. These areas of interest have made a spectacular move forward and enabled the Early Music movement to be a serious force in the global music business. The role accorded to musical iconography in the study of performing practice and musical instruments is also acknowledged by editors of such journals as the *Galpin Society Journal*, *Early Music*, *Journal of the American Musical Instrument Society* and *Basler Jahrbuch für historische Musikpraxis*, who occasionally accept articles in this area.

Interest in the visual arts as a source *sui generis* for the study of intellectual and social concepts of music is of a more recent date. Like literary sources, pictures can provide information about the place that society accords to music, what it thinks about music and how it is moved by music. The beginnings go back to the studies of visual symbolism in the mid-19th century (see Piper, 1847–51/*R*; Pougnet, 1869–70), but serious scholarship began only through the activities of the Warburg circle. There, for the first time, interdisciplinary cooperation between art history and musicology (and also literature) was set in motion. Much of the movement lost its impetus through the dislocation of the leading figures during the Nazi period, but at least two articles (Schrade, 1929, and Gurlitt, 1938) established a methodological standard that could serve, after the war, as a basis for musical iconography and iconology (in the Panofskyan sense). By the end of the 1970s it had been definitely established with the publications of Hammerstein, Winternitz, Seebass and McKinnon. A different perspective that had its sources in Besseler's approach focussed on the sociological side. Bachmann and in particular Walter Salmen are its representatives, as to a degree is Richard Leppert, who combines it with gender critique.

Meanwhile the International Association of Music Libraries had put a bibliographical network in place and began to work on its series of *Répertoires*. In 1972, as a parallel music-iconographical undertaking, Geneviève Thibault-de Chambure, Barry S. Brook and Harald Heckmann founded the Répertoire international d'iconographie musicale (for reports of its activities see *Fontes artis musicae*). It spawned a number of cataloguing centres in various countries, the publication of a bibliography (Crane, 1971), catalogues, a newsletter and a yearbook, *Imago musicae*. Several centres have developed software for the computerized cataloguing of pictures with musical subject matter.

The last two decades of the century brought a steady increase of scholarship that can partly be connected to the increased number of academic positions (in Italy in the early 1980s, in Spain in the 1990s). The

activity in Italy surpasses that in any other country (see Barassi, 1996, and Seebass, 1994) with theses, academic courses, conferences, publications and regional cataloguing centres. Besides the traditional avenues of scholarship, such neglected fields as scenography and the iconography of folk music have attracted development there.

Research in synaesthetic questions is of relatively recent origin. It began in 1949 with Thomas Munro, who was followed by T.H. Greer (1969) and Edward Lockspeiser (1973); since then it has increased at a rapid pace. Distinguished scholarship has been produced about individual figures such as Schoenberg, Klee and Cage, but otherwise few steps have been taken beyond the collection of materials in lavish exhibition catalogues and their enumeration in surveys. The pluralism of style in the visual arts, the breakdown of traditional genres and the subjectivism of verbalizations by artists and art critics (which has also affected musicologists) have so far prevented the formation of a reliable terminology for historical analysis. Much remains for future scholars.

Research in folk music and the music of the other continents has been a stepchild of musical iconography. The model study by Jaap Kunst and Roelof Goris on Hindu-Javanese instruments (8th–15th centuries), had found no worthy successors by the end of the century. The most productive groups include the scholars interested in India and those formerly active at the Research Centre at the Kunitachi College of Tokyo. In the long run the volumes of *Musikgeschichte in Bildern* covering non-European countries should have their impact. In 1986 the International Council for Traditional Music established a Study Group for Musical Iconography that led to an intensification of research, with some of the results published in *Imago musicae*. Pluralistic methods of analysis are increasingly relevant for iconographical research in non-Western historical materials because they seem particularly apt for handling the emic-etic tensions that arise in interpretation.

See also Iconography.

Musicology, §II: Disciplines of musicology

7. Performing practice.

The study of the way music has been performed has been closely connected with the historical performance movement but is by no means identical with it (*see* Early music). Although 'old' music was performed in various circles in earlier times (Bach and Handel at Gottfried van Swieten's concerts in late 18th-century Vienna; Palestrina in the churches) performers used the then 'modern' style with which they were familiar. The discipline can thus hardly be said to have existed (save to an unimportant extent in a few 16th- and 17th-century treatises that deal with the music of the ancient Greeks and Romans, and in the interest of 18th-century writers such as Martini and Hawkins in the same music) until after the various revivals of earlier music began in the 19th century, for example,

Mendelssohn's performances of music by J.S. Bach and the publication of historical editions of old music and editions of the works of Bach, Handel and others. Most performers in the 19th century and surprisingly many in the 20th assumed that older music must be improved by performing it, for instance, on modern instruments with their greater volume and brilliance, and even editors of medieval and Renaissance music have often followed the same idea in their own way, modernizing notation to resemble that to which their contemporaries were accustomed. Other musicians, however, began to think that unexpected meanings, and unexpected beauties, might be revealed if older works were performed in a manner close to that heard by the original audiences.

An important landmark in the history of performing practice was the publication in 1915 of Arnold Dolmetsch's book on the interpretation of music in the 17th and 18th centuries, and a number of other studies appeared about the same time or in the following few decades: Beyschlag on ornamentation (1908/*R*), F.T. Arnold on figured bass (1931/*R*) and Robert Haas on performing practice in general (1931/*R*). Much of this early work centred on the problems of performing music by J.S. Bach and his contemporaries, and was concerned with relearning obsolete instrumental techniques and conventions of performance: improvising embellishments, realizing keyboard parts from figured and unfigured basses, adding implied accidentals, inventing appropriate scoring where none is indicated and so on. The usual sources of information were treatises, dictionaries and other contemporaneous accounts, and the notated music itself.

After World War II such scholars as Robert Donington, Thurston Dart, Frederick Neumann, Sol Babitz, Michael Collins and Putnam Aldrich refined pre-war ideas about performing Baroque music and advanced new ones; their ideas have not always been accepted by the musical world or even the scholarly community. From the 1950s the discipline enjoyed a gradual expansion: performing practices of both earlier and later periods were investigated and more sophisticated approaches were developed. Paul and Eva Badura-Skoda's study of performing conventions in Mozart's keyboard music (1957) moved research on performing practice forward from the Baroque era. The revival of medieval and Renaissance music was an active collaboration of makers, players and scholars: musical sources are often demonstrably incomplete, instruments survive only as depicted in iconographical sources and must be reconstructed, writings on *musica ficta* are difficult to interpret, and so on. An important figure in establishing this new style of research was Howard Mayer Brown. The investigation of the performing practices of all periods has since benefited from this type of collaboration: treatises, archival notices, literary works and works of art have been used by those investigating later practices, as well as by medieval and Renaissance scholars. Other techniques have also been added: paper analysis, for example, has been used to aid in determining the state of a manuscript at the time of a particular performance, and rigorous techniques of measurement and physical analysis have aided in the recovery of earlier techniques of instrument making, which in turn has helped in determining how instruments worked and what they sounded like.

The concept of Authenticity in performance exercised scholars in the 1980s especially: a prominent, if controversial, thinker in this area was Richard

Taruskin. Studies of recordings (available only from the late 19th century; a few musical clocks and barrel organs have provided interesting evidence of earlier performing styles) have revealed, among other things, how quickly ideas of musical performance change. Investigation in the late 20th century, while continuing to treat technical aspects, also came to encompass cultural context, the acoustics of performance spaces, aesthetics, relationships between composers, and relationships between modern and old perceptions of performance.

See also Performing practice.

Musicology, §II: Disciplines of musicology

8. Aesthetics and criticism.

Music aesthetics seeks to answer the questions: what is music? how does it carry meaning? what is its place in human life, culture and society? What is greatness in music? Answers have been provided by some of the world's greatest philosophers: Plato and Aristotle, St Augustine, Thomas Aquinas, Kepler, Leibniz, Descartes, Rousseau, Kant, Hegel, Schopenhauer, Nietzsche and Marx. Scholars in acoustics and psychology, such as Stumpf, Helmholtz and Seashore, have made a large contribution. In the 20th century the most significant contributions have been offered by Adorno, Dahlhaus, Ingarden, Langer, Meyer, Scruton and Zuckerkandl.

Aesthetic questions are present in almost all types of musicological writing. They arise when music historians discuss the role of music in a social milieu or the impact of personal environment on individual musical development, or liken music to other arts, or define the terms of a specific style; they are raised by acousticians who seek their bases in physical properties; they are invoked by analysts as foundations for theories and methods of operating, and underlie their attitudes towards musical material, the process of hearing and the function of performance; they appear constantly in the writings of music critics wherever the criteria for judgment of craftsmanship, imagination in composition, and technical skill and interpretative insight in performance come into play; they penetrate the works of iconographers and experts in performing practice, just as they do the deliberations of performers, when leaping the gap – imaginative, despite its historical conditioning – between evidence and statement or performance. They are thus expressed in many different styles of writing: scientific, scholarly, literary, philosophical. They also occur outside the literature of musicology, in systematic philosophical writings from Pythagoras to Leonard Meyer, and in general histories of art and culture.

Specialist writing in musical aesthetics extends back to the Middle Ages, above all in the speculative tradition which was inherited from classical Greek philosophy, and which extended through the Renaissance to the early Baroque period. It was with the theory of emotive meaning in music, the so-called theory of the Affect, that aesthetics took on a sharply different character. Scheibe and Mattheson were the most important figures in the

development of this theory. In the 19th century Hanslick's theory of music as 'tonally moving forms' founded a line of aesthetic thought that rejected emotional and programmatic interpretations of music, a formalism that has been followed by Combarieu, Stravinsky, Langer and others. Kurth's theory of music as a stream of tension, and as expression of the will (in the Schopenhauerian sense) belongs to the same line of thought. Kretzschmar, on the other hand, took the view that music had meaning and emotional state, and that these could be directly deduced. There is an influential body of Marxist aesthetic or critical theory in music, particularly in the work of Adorno, Bloch, Lissa and Supičić. Many composers have contributed to the theory of aesthetics, among them Wagner, Busoni, Schoenberg, Stravinsky, Hindemith, Sessions, Cage, Cowell, Schaeffer and Stockhausen.

In the last decades of the 20th century, the aesthetics of music has broadened in scope. Its arena of concerns has moved beyond the domain of classical or high music to incorporate more popular forms, diverse in social, ritualistic and cultural ramifications. Ethnomusicological research has contributed to this general broadening of scope. Feminist, semiological and more overtly political theorizing has entered into the field alongside the continuation of a formalism that dominated music theory and philosophy for a large part of the 20th century. The philosophy of music presupposed by all the areas of music has become more critical and self-aware as the tendency towards theory has predominated.

See also Criticism and Philosophy of music.

Musicology, §II: Disciplines of musicology

9. Sociomusicology.

That music is a social activity and not just a collection of musical artefacts in organized sound was realized by the earliest writers in the Western intellectual canon. Both Plato and Aristotle stressed the importance of music as an activity in society and sought to establish criteria for its evaluation as a social phenomenon. In the subsequent development of musical thought a different tradition, emanating from Aristotle's pupil Aristoxenus and centred on the investigation of music as a pure sounding phenomenon, gained a supremacy which remained largely unchallenged until as late as the 18th century, when Charles Burney, avoiding the Aristoxenian tradition, discussed music as a phenomenon influenced by manners and social circumstances.

In the climate of an increased importance of social sciences, several 19th-century music historians, while still adhering to the idealist philosophical tradition (Winterfeld, Spitta, Jahn) sought to incorporate ideas about the social position of music and musicians into their biographical studies. However, though interested in music as a social phenomenon, Guido Adler thought of the study of musical institutions as only an ancillary musicological discipline. At the end of the 19th century and during the early

20th, advances in general sociology enabled, among others, Lalo, Combarieu, Bücher and Max Weber to formulate theories about the interdependence of musical and social phenomena.

All the major ideological currents of the 20th century left their mark on the study of music as a social phenomenon. The positivist tradition reflected itself in the fact that, on the simplest level, social phenomena relating to music were being explored quantitatively, employing statistics to determine popularity of works and authors, modes of transmission and audience response. Some adherents of the German philosophical tradition sought to establish social history of music as a critique of processes in a capitalist society, uncovering tensions arising from the confrontation of individual creativity and social dictates (e.g. T.W. Adorno). Leninist Marxists dominated the thought in the Communist bloc in the middle of the century with a rigid distinction between the 'base' (society, economy) and the 'superstructure' (cultural and artistic phenomena) – thus discrediting those aspects of Marxism that were otherwise capable of providing the social history of music with criteria by which to judge the subtle distinctions that arise between musical pursuits – either of producers or of consumer of art – and the forces of tradition and social responsibility which, consciously or subconsciously, shape attitudes and help create forms of musical life.

About the middle of the 20th century, a dilemma began to be felt about whether sociology of music and the social history of music (or, to broaden the term somewhat, sociomusicology) are a single discipline or two separate disciplines. A contention exists according to which the sociology of music is simply a narrowing of general sociological principles applied to music as an object of inquiry (approaching it 'from the outside'), whereas sociomusicology examines social roles of music, musicians and musical institutions 'from within'. This is in practice difficult to establish, and the rich development in the last quarter of the 20th century of the study of 'classical' music as a form of cultural practice, as well as the claim of ethnomusicology that not just Western art music but all musics are essentially social phenomena, to be judged by the same criteria, confirm the lack of a clear distinction.

See also Sociology of music.

Musicology, §II: Disciplines of musicology

10. Psychology, hearing.

The areas of musicology that have witnessed the strongest links with psychological studies of hearing are theory and analysis. Theories of musical organization and investigations of the human response to music have been associated since the time of classical Greek writings on music (see Barker, 1989), and music was the focus for one of the earliest contributions to modern psychology – Helmholtz's treatise of 1863, *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik*, which already took account of differences between a

perceptual and a musicological outlook. While asserting the importance of a scientific approach to the issue of consonance and dissonance, Helmholtz nonetheless noted that the distinction 'does not depend … on the nature of the intervals themselves but on the construction of the whole tonal system' (Eng. trans., p.228).

In the development of new music theory and analytical method after World War II, psychological principles played an important role. Meyer (1956*R*), for example, made use of Gestalt principles of perceptual organization to account for the ways in which listeners' musical expectations might be generated and manipulated, and thus for a theory of musical affect and an analytic method which gave an account of melodic and rhythmic processes based on the same principles. He later (1967) took the idea of expectation and developed it into a theory of implication couched within the framework of information theory. Meyer was not alone in associating music with information theory, but while the more formal attempts to understand musical processes and listeners' responses to them in these terms fell by the wayside as information theory failed to live up to its rather heady promises, Meyer's project, in which Gestalt and information-processing ideas were woven into music theory, continued to move forward both in another book of his own (1973) and in the work of Narmour (1977). Narmour's two subsequent volumes (1990, 1992) represent a culmination of this particular line of thought, presenting a painstaking investigation and classification of melodic processes still based very largely on Gestalt principles, but couched within the dominant paradigm of cognitive psychology.

An indication of the impetus to find common ground between psychological research and musicology was the founding in 1981 of the journal *Psychomusicology* (a term coined by Laske in a paper of 1977), whose position statement expressed the desire to bring together the perspectives of psychology and musicology in a consideration of music. A significant book in this domain is Lerdahl and Jackendoff's theory of tonal music (1983), which takes both the basic principles of generative theory from linguistics and perceptual principles from psychology to create a theory which states in its first sentence that the authors 'take the goal of a theory of music to be a *formal description of the musical intuitions of a listener who is experienced in a musical idiom*' (p.1). The interpenetration of listening and musicology can seldom have been more directly expressed. The form of the theory is a set of rules that generate hierarchical structural descriptions of musical surfaces, allowing for inevitable differences of interpretation and inherent structural ambiguities through the device of 'preference rules', which adjudicate between different interpretative possibilities in an interactive manner. Many of these preference rules are based on Gestalt principles, and the authors regard the theory as a contribution both to cognitive science and to music theory. The theory has been extended to tackle atonal music (Lerdahl, 1989), and has formed the basis of a cognitively based critique of compositional systems (Lerdahl, 1988).

From the perspective of the psychology of listening, musicology has made its mark in the recognition that empirical and modelling work should take account of the theoretical framework provided by musicology. An early

example is Francès's wide-ranging treatment (1958), which considers a variety of issues, such as musical semantics and rhetoric, which have only recently made their way back into the perceptual literature. Krumhansl's research (1990) on the perception of tonal structure is another example, as is Parncutt, who has developed (1989) an explanation of harmonic function and harmonic process based on a psychoacoustic principle first investigated by Terhardt (1974). Similarly, the perception of tonality has been tackled using empirical studies based on set-theoretic principles which themselves occupy the boundary between what would be called systematic musicology in some traditions, and formal modelling or cognitive science in others (Butler, 1988–9). Other meeting-points of this kind can be found in the edited collections by Howell, Cross and West (1985, 1991) and in Bigand (1993), who considers a variety of ways in which research in music perception has contributed to an understanding of auditory cognition more generally.

A number of commentators have cautioned against a simplistic collapsing of musicological and psychological perspectives: musicology and psychology have rather different aims, and unsystematic leakage between the two can lead to shortcomings on either side being disguised and concealed (Clarke, 1989). Similarly, analysis offers a mythopoeic rather than scientific view of musical structure, and attempts to test analytical descriptions with empirical tasks are epistemologically confused (Cook, 1990); further, empirical work in the psychology of music has often been concerned with a kind of listening that is quite unrepresentative of spontaneous behaviour and is heavily influenced by the categories and concepts of musicology (Cook, 1994). Thus the attempt to compare musicological predictions or pronouncements with empirical results becomes a circular exercise with little relevance to the listening experiences of most people most of the time. While offering an optimistic view of the potential for interactions between music theory and cognitive science, Agmon (1989–90) points to misunderstandings that have resulted from confusing or collapsing different domains (physical, perceptual, cognitive) and different types of theory ('competence' and 'performance' theories).

Lastly, there have been attempts to make use of perceptual principles in constructing a theory of structure and meaning in electro-acoustic music – a development that is understandable given the inappropriateness of notation-based methods for this music. The relationship between different modes of listening has been explored (Smalley, 1992, based on those described by Schaeffer, 1966) and the dual capacity of sounds both to specify their sources and also to become bound up in the more abstract structural relationships that have been the primary focus of most theory and analysis. Windsor (1994) makes the link with perceptual theory more explicit, and opens the way for a more thoroughly perceptual theory of electro-acoustic music. A significant and closely related body of work is that of Bregman (1990), whose approach to audition has been influential in perceptually motivated accounts of polyphonic structure, melodic and harmonic organization, and the whole matter of how listeners identify an 'auditory scene' in the complex context of the acoustical environment. If the relationship between perceptual studies and musicology has been uneasy and uncomfortable at times, and has seen its fair share of epistemological

'ships in the night', there is now at least a greater awareness within musicology of the contribution that psychology might make, and equally a more musicologically informed approach within the psychology of music.

See also Hearing and psychoacoustics; Information theory and Psychology of music.

Musicology, §II: Disciplines of musicology

11. Gender and sexual studies.

Until very recently musicologists rarely addressed issues related to gender or sexuality. The vast majority of the musicians examined by the field were male and assumed to be heterosexual. Because 'male' and 'heterosexual' count as unmarked categories (as opposed to 'female' and 'homosexual') within traditional epistemologies, they did not seem to require comment. Only with the rise of women's, feminist and gay and lesbian studies in the other humanities and social sciences have gender and sexuality become significant areas of research within musicology.

(i) Women in music.

The first venture within the discipline to focus on gender was the attempt begun in the 1970s to recover the history of women in music. Before that time very little was known – or at least remembered – about women in music history: their name rarely appeared in textbooks or journals, except for the occasional woman (e.g. Clara Wieck Schumann and Fanny Mendelssohn Hensel) noteworthy because she was related to a famous male composer. Since then, however, there has been an explosion of information concerning women composers, performers and patrons. The women who have received extensive attention in scholarship, recording and performances include Schumann and Hensel but also Hildegard of Bingen, Barbara Strozzi, Elisabeth-Claude Jacquet de La Guerre, Amy Cheney Beach, Cécile Chaminade, Ethel Smyth, Florence Price and Ruth Crawford Seeger. Contemporary women composers have benefited from this increasing interest, and they too have received an unprecedented degree of attention from music historians, critics and performing organizations.

The first contributions in feminist musicology dealt with individual women or with specific historical contexts, but a number of pioneering books from the 1980s began piecing together more continuous accounts of women in music. Unlike the more traditional surveys that trace a succession of 'masters', these accounts tend to pay attention to many kinds of music-related activities besides formal composition, and they also observe far more closely the social conditions within which musicians have operated (see Bowers and Tick, 1986; Briscoe, 1987; Marshall, 1993; Neuls-Bates, 1982; Pendle, 1991; and Sadie and Samuel, *GroveW*).

As in other disciplines, the more musicologists have learnt about the women previously overlooked by the canon of accepted masterworks, the

more they have realized the need to reassess the historical processes that had resulted in its formation – in whose interests canons operate, what gets included, what excluded, and by means of what criteria (see Citron, 1993; Bergeron and Bohlman, 1992). Similar projects have focussed on the histories of women in jazz and popular music and have altered received notions of those traditions as well (see Carby, 1990; Dahl, 1984; Davis, 1998; Gaar, 1992; Gourse, 1995; Harrison, 1988; Placksin, 1982; and Rose, 1994).

Just as many music historians have turned their attention to women musicians from earlier times, so ethnographers have come to incorporate questions concerning gender ideologies into studies of music culture, both Western and non-Western (see Herndon and Ziegler, 1991; Koskoff, 1987; and Sugarman, 1997). As ethnomusicologists have studied gender-based divisions of labour across cultures, they have helped to diminish the longstanding gap between the Western art tradition and cultures of 'others'. For comparing structures and justifications for gendered hierarchies in different cultures sheds light not only on people in remote parts of the globe, but also on European and North American cultural practices and traditions, which have long claimed exemption from ethnographic analysis (see Bohlman, 1993, and Robertson, 1989).

Bringing women into music studies counts among the most remarkable contributions to musicology of the last 30 years of the 20th century. The number of institutions offering courses on women and music has increased dramatically, and most undergraduate music history surveys now include at least some music by women.

See also Women in music.

(ii) Gender and music.

As soon as women became a focus for music research, the reinterpretation of male musicians as 'gendered' inevitably followed. Many dimensions of music study that had seemed objective began to appear in new lights, motivating innovative scholarship in several different directions.

The first cluster of publication on women in music concentrated on sources and biographical information. As musicologists turned to the music itself, however, they began reassessing the standards and analytical devices then brought to all music, without regard to intended content. This reassessment helped precipitate a move in the discipline towards criticism or interpretation. Two isolated yet influential studies of feminist-based music criticism, Rieger and Clément, appeared in the 1980s. Before their publication, musicologists had not even addressed representations of gender in the actual plots of operas, let alone the possibility of gender-encoding in non-theatrical music. Accordingly, feminist music criticism began with these pioneering volumes, which introduced into musicology the kinds of critique that had long since become familiar – almost *de rigueur* – in literary, art and film studies concerning cultural representations of women and men, masculinity and femininity.

The 1990s witnessed the development of several kinds of criticism focussed on gender. Some writers (e.g. Kramer and McClary) have brought a critical perspective to the study of music, often dealing in detail not only with plots or lyrics but also with the music itself. Nor do these studies usually concentrate on representations of gender alone, but they also treat class, race and exoticism, domains often mapped on to gender in operas. They also address how the music itself – its codes and more basic structural procedures – participates in the production of these representations and also predisposes listeners to certain points of view (Bellman, 1998; Lewin, 1992; and Locke, 1991).

This research has radically destabilized some of the assumptions that had sustained musicological narratives of music history. For instance, Kallberg (1992) has researched attitudes towards the genre of the nocturne and has found how 'the feminine' was projected on to that repertory, the composers who wrote such pieces and even the piano itself; Cusick (1993) has examined the gendered polemics of the Monteverdi–Artusi controversy; Austern (1989) and Leppert (1989) have investigated how gender has influenced musical production and performance at various moments in Western music history; McClary (1992) has been concerned with discerning how historically constituted ideas of gender, sexuality and the body have informed even the most basic of musical procedures from the 16th century to the present.

Many scholars involved in gender studies maintain strong allegiances with the music of the canon (see Abbate, 1991, 1993) and justify those allegiances by means of a variety of feminist theoretical strategies. The collections of feminist musicology of the 1990s (Blackmer and Smith, 1995; Cook and Tsou, 1993; Dunn and Jones, 1994; and Solie, 1993) offer a broad spectrum of political positions: there is no monolithic position within this area of musicology.

With the rise of gender-based criticism, other areas of music research have likewise opened up to questions of gender. Music education, for instance, long populated mostly by women under male supervision, has begun to rethink philosophical premises and revise curricular planning (see Lamb, 1987; and Green, 1997). Perhaps most surprising, given the separate nature of their discipline, a number of music theorists too have started developing ways of dealing with gender (see Guck, 1994; Hisama, 1995; Kielian-Gilbert, 1994; Lewin, 1992; Maus, 1993; Straus, 1995).

See also Feminism and Gender (i).

(iii) Sexuality.

In most humanities disciplines, the feminist research of the 1970s had already established itself before sexuality became a matter of widespread scholarly interest. But the Gay Liberation Movement that emerged after the Stonewall riots in 1968 and Foucault's theoretical rethinking of this and other aspects of subjectivity made serious research on the history of sexuality possible for the first time in history. As a consequence, the 1980s

saw the growth of scholarship focussed variously on social identities based on sexual preferences, structure of desire or erotic pleasure, histories of the body and subcultures organized around same-sex erotic inclinations.

Feminism appeared late in musicology, however, and research and theoretical work on gay and lesbian issues emerged concurrently with the growth of feminist music criticism. The individual most responsible for securing a space for such work within musicology is Philip Brett, whose work on Britten relates the relevance of the composer's homosexuality to his music. Wood and Cusick have been at the centre of lesbian work in musicology, because of both their work on women composers and their theoretical essays linking sexuality and the perception of music. The principal publication to date concerning sexuality and music is the collection edited by Brett, Wood and Gary Thomas, *Queering the Pitch: the New Gay and Lesbian Musicology* (1994). Some of the projects concerned with sexuality deal with specific artists (Thomas on Handel, 1994; Solomon, 1988–9, and McClary, 1993, on Schubert; see also Gill, 1995); others deal with lesbian and gay reception, especially of opera (see Blackmer and Smith, 1995; Koestenbaum, 1993; and Morris, in Solie, ed., 1993).

When research on gender and sexuality first began to appear, some musicologists objected that it would bring prurient concerns into the discipline. Far from diminishing or tainting the repertories it studies, this research has opened all music to important questions about cultural understandings of the body, gender and erotic experience as crucial aspects of subjectivity.

See also Gay and lesbian music and Sex, sexuality.

Musicology

III. National traditions of musicology

Just as there are recognizable national styles in musical composition, so too are there patterns in scholarship that owe their character to the presence of national traditions, ideas and institutions peculiar to a given country or language group. The objectives of scholarship are international, but it is instructive to follow the various native strands and note how they fuse into the total pattern. The present discussion nevertheless can only make passing reference to the principal events and individuals within the major countries.

1. France.
2. Italy.
3. Great Britain and Commonwealth.
4. Germany and Austria.
5. Other west European countries.
6. Russia.
7. Eastern Europe.
8. The USA.

Musicology, §III: National traditions of musicology

1. France.

If modern musicology is a product of the Enlightenment, then France is the logical place to begin a discussion of national schools. French learning was emulated throughout Europe as the source and centre of rationalism. The rationalistic spirit revealed itself first of all in the work of the lexicographers, in the dictionaries of Sébastien de Brossard and Jean-Jacques Rousseau, culminating in the great *Encyclopédie* of Diderot and D'Alembert, and beyond that in the musical volumes of the *Encyclopédie méthodique* (1791–1818) edited by Framery, Ginguené and Momigny. French learning was also disseminated in the writings of a group of aestheticians (notably the Abbé Dubos and Batteux) all preoccupied in some degree with the classic concept of art as 'imitation of nature'. Much of their argument was channelled into the prevailing controversy over the merits of French as against Italian opera. Chabanon, whose thinking took account of instrumental music, was the first to make a clean break with this aesthetic.

France had less to offer in writings on music history. After the efforts of Pierre Bonnet-Bourdelot early in the century there was only one work of any significance – J.-B. de La Borde's four-volume *Essai sur la musique ancienne et moderne* (1780), a provocative but uneven work important chiefly for the attention it draws to the early French chanson. In 1756 a Benedictine monk, Philippe-Joseph Caffiaux, had produced a systematic history of music from pre-history to contemporary times in seven volumes, but it was never published (MS in *F-Pn*). Finally, the theoretical works of Rameau were fundamental to French musical learning in the 18th century; they provided a focal point for the discussion of a host of crucial problems confronting composers and scholars alike.

After the disruptive events of the French Revolution a new generation of music scholars came to the fore. Prominent among them was Alexandre Choron (1771–1834), a man of broad knowledge and high didactic aims who was director of the Opéra in 1816 and for a brief period was involved in efforts to establish the Paris Conservatoire as the 'Ecole Royale de Chant et de Déclamation'. His lifelong objective was to revitalize the training of musicians in France and to raise the level of musical understanding of the public in general. He was well versed in the German and classical writings on music, but Italy remained for him the prime source of musical excellence, as demonstrated in his best-known work, *Principes de composition des écoles d'Italie* (1808, in three volumes; 2/1816, in six). As a teacher, writer and administrator, Choron exerted a profound influence on his contemporaries.

A more direct precursor of modern historical methods was François-Louis Perne (1772–1832), whose research centred on the music of the Middle Ages and antiquity. He was among the first to transcribe the music of Machaut and the Chastelain de Couci, and he made a rather misguided effort to restore the musical notation of ancient Greece to modern practice. A model of erudition of another kind was presented by Guillaume André

Villoteau (1759–1839), who was chosen to accompany Bonaparte's army to Egypt as a member of a scientific commission to study the culture of that country. His monographs treating of Egyptian music, musical instruments and iconography are pioneer works of ethnomusicology.

The central position in French musicology in the first half of the 19th century was occupied by François-Joseph Fétis (1784–1871), whose range of musical activity was extraordinarily comprehensive, embracing history, theory, music education, composition and the sociology of music. Prodigious in energy and prolific in output, Fétis dominated the music scholarship of his generation; he is best known today for his *Biographie universelle des musiciens*, published in eight volumes between 1833 and 1844. The journal *Revue musicale*, which he founded in 1827, served as a medium for the expression of his views as a critic and historian until it merged with Schlesinger's *Gazette musicale* in 1835. In 1833 Fétis left Paris to become director of the Brussels Conservatory. His series of historical concerts with commentary, given in Paris from 1832 and in Brussels from 1839, awakened public interest in the music of the past. With Raphael Kiesewetter he was one of the first to stress the importance of the Netherlands school in the history of early European music. In a competition set by the Dutch government for the best essay on the subject 'The Contribution of the Netherlanders to the History of Music in the 14th, 15th and 16th Centuries', Fétis's text was rated a close second and was published along with Kiesewetter's prizewinning work.

In the shadow of Fétis's vigorous personality, a distinguished group of French music scholars was active in the first half of the 19th century, including Adrien de La Fage (1805–62), a pupil of Choron and friend of Baini (Palestrina's biographer) in Rome. La Fage's interests ranged from plainchant and the music of the Near East to music bibliography and source studies in general. He collaborated with Choron on the latter's *Nouveau manuel complet de musique vocale et instrumentale* (1838–9) and wrote his own *Histoire générale de la musique et de la danse* (1844) emphasizing ancient and oriental practices. His best-known book was published posthumously under the title *Essais de dipthérographie musicale* (1864), a collection of notes and commentary related to early printed and manuscript sources, many of them deriving from Baini's library. Several of these French scholars were archivists or librarians associated with one or more of the Parisian collections undergoing rapid expansion at that time. One such was Auguste Bottée de Toulmon (1797–1850), a lawyer by training who served as librarian of the Conservatoire from 1831 to 1848; he produced a number of important monographs, on the medieval chanson, medieval musical instruments, and the life of Guido of Arezzo.

An interest shared by many of these early 19th-century French musicologists was the improvement of church music performance through the reconstruction of organs and restoration of the authentic corpus of the chant. A leader in this movement was Joseph Louis d'Ortigue (1802–66), best known for his *Dictionnaire liturgique, historique et théorique de plain-chant et de musique d'église* (1854, in collaboration with Théodore Nisard). Others concerned with chant reform include La Fage, Jean-Louis-Félix Danjou (1812–66), who with Stéphan Morelot (1820–99) edited the *Revue de la musique religieuse, populaire, et classique* from 1845 to 1849,

Alexandre Vincent (1797–1868) and Félix Clément (1822–88). In its critical approach to chant sources the work of these men foreshadowed that of the monks of Solesmes later in the century. Another important figure, Aristide Farrenc, compiled jointly with his wife, the pianist and composer Jeanne-Louise Farrenc, a 23-volume set of early keyboard music, *Le Trésor des Pianistes* (1861–72). A selection of early vocal music was edited by the Prince de la Moskowa (son of Marshal Ney) in his 11-volume *Recueil des morceaux de musique ancienne* (1843). Charles Bordes (1863–1909) was responsible for an *Anthologie des maîtres religieux du XVe au XVIIe siècle* and Henry Expert (1863–1952) produced several well-edited sets of Renaissance French music. Of great significance still is the work of Edmond de Coussemaker (1805–76), a Franco-Belgian lawyer who came to medieval studies through reading Fétis's *Revue musicale*. Best known among his editions is *Scriptorum de musica medii aevi nova series* (1864–76), an anthology of medieval writings on music modelled on a similar collection produced by Martin Gerbert nearly 100 years earlier, the *Scriptores ecclesiastici de musica sacra* (1784).

All of these scholars, with the exception of Fétis, were amateurs in the best sense; they were largely self-taught in music, and pursued careers as doctors, lawyers and public officials. The French were slow in giving institutional support to research in music: it was not until 1872 that chairs in music history were established at the Conservatoire and at the University of Strasbourg (then part of Germany). By the second half of the 19th century, however, French musicology began to take on a professional character: a new generation of scholars had emerged, some, notably the medievalist Pierre Aubry (1874–1910) and Jules Ecorcheville (1872–1915), harshly critical of Fétis's dogmatism and frequent inaccuracies. A major effort to establish France as the centre of musical learning was made by Albert Lavignac (1846–1916) and Lionel de La Laurencie (1861–1933) who joined forces to edit the great *Encyclopédie de la musique et dictionnaire du Conservatoire* (1913–31). La Laurencie himself produced the definitive study *L'école française de violon de Lully à Viotti* (1922–4). Romain Rolland (1866–1944) was one of the many contributors to the *Encyclopédie*. Marie Bobillier (1858–1918), who published under the name Michel Brenet, was a prolific writer on early French music. Henry Prunières (1886–1942) founded a new *Revue musicale* in 1920.

It was Rolland who occupied the first chair in music history at the Sorbonne (University of Paris), beginning in 1903. He was succeeded in 1912 by André Pirro, one of the giants of modern French musicology. In addition to his basic research in the music of the late Baroque (J.S. Bach, Schütz and Buxtehude) and the 15th century, Pirro claimed a long line of distinguished pupils including Yvonne Rokseth, Jeanne Marix, Geneviève Thibault, Jacques Chailley, Armand Machabey, Elisabeth Lebeau, Nanie Bridgman, Vladimir Fédorov, Paul Henry Lang and Dragan Plamenac. Pirro retired in 1937, and his successor, Paul-Marie Masson, was not appointed until 1943. Masson was succeeded by Chailley in 1952. In 1961 a third chair of musicology was created at the University of Poitiers, and Solange Corbin was appointed to it.

Outside the universities the Ecole des Hautes Etudes Sociales, where Pierry Aubry and Henry Expert taught, offered courses in musicology

intermittently from 1902. In 1929 André Schaeffner founded the Department of Organology at the Musée de l'Homme in Paris (it was renamed the Department of Ethnomusicology in 1954); this was the point of departure for ethnomusicological research in France. During the 1950s musicologists also gained access to the Centre National de la Recherche Scientifique (CRNS), which organized conferences devoted principally to the Renaissance (focussing on instrumental music, particularly for the lute, and the relationship between poetry and music) and to the interaction of music and drama. Jean Jacquot, the organizer of these 'colloques', also edited a vast series of transcriptions of lute music, the Corpus des luthistes. From 1961 to 1973 Geneviève Thibault (Countess of Chambure) was director of the Musée Instrumental du Conservatoire de Paris, the precursor of the Musée de la Musique in the Cité de la Musique. Thibault, who amassed a large collection of instruments and scores, trained many researchers in the fields of organology and musical iconography. Among the other senior scholars of this period was Marc Pincherle, a specialist in the history of the violin in the Baroque and Classical periods.

The most important institution for musicological research in France was founded during the German occupation (although the idea had been put forward during the Popular Front period). The music department of the Bibliothèque Nationale, created in 1942, united under one administration the three major French music libraries: the music division of the Bibliothèque Nationale (now the Bibliothèque Nationale de France), the Bibliothèque du Conservatoire and the Bibliothèque de l'Opéra. From the 1950s this department became the centre of musicology in France; among the distinguished scholars who have been associated with it are Nanie Bridgman, Vladimir Fédorov and François Lesure, the last serving as head of the department from 1970 to 1988, when he was succeeded by Catherine Massip. Since 1965 the department has been the headquarters of the Société Française de Musicologie (see below). It housed the central secretariat of RISM from 1953 to 1967, and at present accommodates the French teams of RISM and RILM.

As a result of major reforms introduced in 1969, music finally became fully accepted into French universities (*see* Universities, §III, 1). Eight universities, as well as the Ecole Pratique des Hautes Etudes and the Ecole des Hautes Etudes en Sciences Sociales, are authorized to award doctoral degrees in music and/or musicology. In 1999 some 30 musicologists also worked at the CNRS, most of them belonging to one of five teams: the Institut de Recherche sur le Patrimoine Musical en France, Etudes d'Ethnomusicologie, Atelier d'Etudes sur la Musique Française des XVIIe et XVIIIe Siècles (the research team of the Centre de Musique Baroque de Versailles), Ricercar (a team working within the Centre d'Etudes Supérieures de la Renaissance at the University of Tours) and the Centre d'Information et de Documentation-Recherche Musicale (associated with IRCAM, the Institut de Recherche et Coordination Acoustique/Musique).

The Société Française de Musicologie (SFM) continues to play a crucial part in the musicological life of France. In 1917, when the Société Internationale de Musique closed abruptly as a result of World War I, the SFM was founded by a small group of French musicologists headed by La

Laurencie. It publishes a journal (generally twice a year), entitled since 1922 *Revue de musicologie*, as well as scholarly studies and critical editions; the latter activity virtually ceased in the 1970s but has been revived since the early 90s. The society's traditional 'communications' or discussion meetings have been replaced since the 1970s by conferences held every two or three years, sometimes organized by the SFM alone, and sometimes in association with foreign societies. Originally a small academic society run by a few outstanding personalities who often had no connection with the life of French institutions, the SFM has slowly been transformed into an association uniting all French musicological research. In 1999 it had about 500 members.

Although France still lags behind Germany, the USA and other countries in musicology, some 40 musicological theses are now submitted annually and the number of important publications has greatly increased, including translations of foreign works (France used to be extremely backward in this respect). Essential research tools have been provided (notably the systematic inventory within the framework of RISM of the musical material of the French provinces) and French musicologists have contributed to the great international reference works (*MGG1* and *2*, *The New Grove*).

Musicology, §III: National traditions of musicology

2. Italy.

Before World War I the state of musicology in Italy presented a contrast between the extraordinary richness of the country's archives and the failure of its scholars to make the best use of them. The reasons for this may be sought in the failure of universities to offer courses or degrees in historical music studies, in the lack of funds available for research, in the haphazard organization of certain libraries (a situation not entirely remedied today), and perhaps also in the sheer quantity of material available. One result of all this was that scholars worked, often in isolation, on whatever came nearest to hand, and it was only after the 1960s that a broader sphere of interest and a more sophisticated methodology raised the status and productivity of Italian musicology to international levels.

At the same time Italy's early contributions should not be overlooked. In the area of music theory Burney met numerous learned musicians, collectors, theorists and historians during his Italian tour (1770), and even before this Antonio Calegari, his pupil F.A. Vallotti, and Tartini at Padua were looking for a theoretical basis for music founded on mathematical principles. Vallotti's ideas were systematically expounded in treatises by L.A. Sabbatini published in Venice about the end of the century. Sabbatini had been a pupil at Bologna of Padre Martini, a central figure in the Italian musical Enlightenment, whose reputation as a historian and theorist was unsurpassed. His three-volume *Storia della musica* (1757–81), though incomplete, badly proportioned and marred by archaic methodology, was of wide influence; and his two-volume *Saggio fondamentale pratico di contrappunto* (1774–5) was an admired textbook on the contrapuntal practice of the old and new styles.

Martini's interest in the past as a lesson for the present was noteworthy, and his voluminous correspondence and library (now in *I-Bc*) represent in the first place a source of information about musical activity in the broadest

sense. His methods were modelled on those of Muratori, the founder of modern Italian historiography, in nearby Modena.

In the area of music biography, G.O. Pitoni (1657–1743) compiled his *Notizie dei maestri di cappella*, containing copious information on some 1500 musicians active in Rome and elsewhere between 1000 and about 1700. Although it was never published, Giuseppe Baini drew on it for his study of Palestrina (1828) and for his projected *Storia della cappella pontificia*. The former is a starting-point for the 19th-century cult of Palestrina and the *a cappella* style, and it was soon followed by a seven-volume edition of Palestrina's works edited by Pietro Alfieri.

Extremely valuable (if not invariably accurate) documentary work on 'local' music history was carried out by scholars such as Francesco Caffi on the music at S Marco, Venice, Gaetano Gaspari on that of S Petronio, Bologna, and Francesco Florimo, whose account of the Neapolitan conservatories appeared in four volumes (1880–83). This 19th-century interest in local music history, often motivated by a scholar's pride in the place where he was born or brought up, continued in the 20th century (usually on a more scientific basis), for example by Francesco Vatielli at Bologna, Raffaele Casimiri at Rome and Ulisse Prota-Giurleo at Naples.

The more comprehensive outlook of 19th-century scholars led also to the formation of collections and publications of music: for example, Fortunato Santini (1778–1861) assembled at Rome a remarkable library of some 4500 manuscripts, 1100 prints and transcriptions, which ultimately found its way to Münster (now in *D-MÜs*). The interests of Abramo Basevi (1818–85) extended to contemporary German music as well as older Italian music, as did those of Alberto Mazzucato at the Milan Conservatory. Mazzucato's ideas on music history were systematically presented in the writings of his pupil Amintore Galli. An attempt to cover early Italian music comprehensively was made by Luigi Torchi in his L'Arte Musicale in Italia, projected in 34 volumes, of which only seven reached publication. At about the same time Oscar Chilesotti brought out a nine-volume set of early French and Italian music, mostly for lute and guitar, under the title Biblioteca di Rarità Musicali.

An influential figure in the early part of the 20th century was Fausto Torrefranca, whose writings were motivated by nationalism (*Le origini italiane del romanticismo musicale*, 1930) and by the 'neo-idealistic' philosophy and historiographic methods of Benedetto Croce (*La vita musicale dello spirito*, 1910). Following in the same trend was Andrea Della Corte, co-author with Guido Pannain of the first large-scale Italian history of music in 1936. Gaetano Cesari was the first Italian scholar to profit from a thorough musicological training, which he received in Munich from Sandberger and Kroyer. In 1931 he founded the historical series Istituzioni e Monumenti dell'Arte Musicale Italiana, on which Giacomo Benvenuti, another Sandberger pupil, also worked. Benvenuti inaugurated another important series, I Classici Musicali Italiani, in 1941. The Istituto Italiano per la Storia della Musica, founded in 1938, published Casimiri's edition of Palestrina and works by other Renaissance and Baroque composers. More recently Italian musicology has benefited from the outstanding scholarship of Nino Pirrotta (especially on Italian subjects of the Ars Nova and early

Baroque) and Alberto Basso (his writings on Bach, and on freemasonry and music, and his editorial acumen).

A central figure in musical activity and organization during the first half of the 20th century was Guido Maria Gatti, author of several books, editor with Andrea Della Corte of what was long the standard Italian musical dictionary, editor with Basso of the dictionary and encyclopedia *La musica*, and music editor of two other encyclopedias. In the second half of the century Basso was the editor of several major works: *Opera*, a series of music guides (1973–5); with Guglielmo Barblan, the three-volume *Storia dell'opera* (1977); the five-volume *Storia del Teatro Regio di Torino* (1976–88); and the 13-volume *Dizionario enciclopedico universale della musica e dei musicisti* (1983–90). In 1920 Gatti founded the periodical *Il pianoforte*, which in 1928 became the *Rassegna musicale*; publication ceased in 1962, but a series of *Quaderni* followed. The most authoritative Italian music periodical from 1894 until it ceased publication in 1955 was the *Rivista musicale italiana*, published by the Bocca brothers of Turin; others include Ricordi's *Gazzetta musicale di Milano* (1842–1966, with several changes of title), and *Note d'archivio*, a mine of documentary information on early Italian music and musicians which Raffaele Casimiri edited from 1924 until his death in 1943.

In an effort to place Italian musicology on a sounder footing the Associazione dei Musicologi Italiani was founded at Ferrara in 1908 by Guido Gasperini. An important result was the publication between 1909 and 1941 of a series of catalogues of Italian libraries and archives. The project remained unfinished and the results were uneven, but many of the catalogues were of outstanding quality, notably those of the Biblioteca Estense in Modena and the libraries of the conservatories in Naples and Bologna. The association's activities ceased after Gasperini's death in 1942.

Since World War II enormous strides have been made in Italian musicology as a consequence of increased contact with scholars of other countries, resulting in the heightened appreciation of Italy's own rich heritage and the establishment of university courses in musicology-related subjects, beginning in Turin in 1925. The first chair in musicology was created in Florence in 1941, the second in Rome in 1957. At the end of the 20th century, music history was being taught at some 30 universities; few, however, offered a wide range of courses in musicology. Fully fledged departments of music existed only at the universities of Pavia at Cremona (Scuola di Paleografia e di Filologia Musicale, founded in 1952), Bologna (Dipartimento Arti Musica Spettacolo, 1970), Macerata at Fermo (Scuola Diretta Fini Speciali in Musicologia e Pedagogia Musicale, 1989) and Cosenza (Discipline delle Arti, della Musica e dello Spettacolo, 1990). A few universities also offer courses in ethnomusicology (usually limited to the traditional music of Italy). Journals and series of publications associated with universities include *Esercizi: musica e spettacolo* (from 1991), *Studi musicali toscani* (from 1993), *Il saggiatore musicale* (from 1994) and *Studi e testi musicali* (from 1992). In 1987 a large-scale, multi-volume history of Italian opera, *Storia dell'opera italiana*, was begun, under the editorship of Lorenzo Bianconi and Giorgio Pestelli.

In 1964 the Società Italiana di Musicologia was founded (with Barblan as president). In 2000 it had about 800 members. The society publishes a biannual journal, the *Rivista italiana di musicologia*, as well as conference proceedings, catalogues, editions of music and books on music history. When outside funding for RISM was discontinued, the cataloguing of music sources directed by Elvidio Surian for the society was interrupted. Private associations were formed to carry on the enormous task, and they now exist in almost all regions of the country. Through their efforts many catalogues of private and public collections have been published. The reference centre for these activities is the Ufficio Ricerca Fondi Musicali in Milan, established by Claudio Sartori in 1964. However, Italy still lacks a coordinated national computer system, which would make all such information generally accessible.

The Società Italiana del Flauto Dolce, founded in 1969, was influential in the teaching of the recorder in schools and, especially through its early music summer schools, encouraged interest in pre-19th-century instruments and literature. In 1992 the society became the Fondazione Italiana per la Musica Antica; it publishes the annual journal *Recercare*.

The Istituto di Studi Verdiani at Parma, the Accademia Tartiniana at Padua, the Fondazione Rossini at Pesaro, the Fondazione Gaetano Donizetti at Bergamo, the Fondazione Locatelli at Cremona, the Fondazione Salieri at Legnago and the Istituto Liszt at Bologna are all engaged in scholarly research into those composers whose names they bear. The Fondazione Cini at Venice has assembled an important collection, in photographic reproduction, of Venetian musical sources, as well as organizing conferences on Venetian opera. Courses and conferences are also arranged each year at Siena by the Accademia Chigiana; the proceedings are published in *Chigiana*. Two other important research journals are the *Nuova rivista musicale italiana*, published by Italian Radio, and *Analecta musicologica*, published by the Istituto Storico Germanico in Rome.

Musicology, §III: National traditions of musicology

3. Great Britain and Commonwealth.

Musicology in Britain has grown out of certain particularly strong and long-lived traditions: the collecting and study of musical instruments, the science of acoustics, the performing of early music (with the allied practices of textual criticism and editing) and to some extent also the collecting and editing of folksong. The development of music history as a scholarly discipline came, in a sense, rather later, although it has roots extending back to the 17th century. Its pre-Victorian manifestations were very much part of the amateur tradition of music study that has always been an element of British musicology. In those earlier times, all music other than contemporary music was termed 'ancient music' and thought of as the domain of the 'antiquary'.

Roger North (1653–1734) stands at the beginning of the English Enlightenment and was a man in whom the spirit of the Enlightenment was clearly visible. Furthermore, he represents an abiding tradition in British musical scholarship in placing emphasis on music not as a subject for speculation but as a living art to be enjoyed and understood in performance. North, a member of a distinguished family, was trained for a

career in law but retired in 1688 to devote himself to music and gardening. He regarded himself as an amateur musician. He cultivated music in its widest dimensions, was fascinated by the ideas that move men to create it, and filled notebooks with observations related to theory and musical composition, history, aesthetics and performing practice. These views were consolidated in a series of treatises of which *The Musicall Grammarian* and *Memoires of Musick* were the most important. He continually redrafted and revised his writings but never brought them to publication. North, though not a profound music historian or speculative theorist, had vision and a lively curiosity, and was free from pedantry.

A more traditionally orientated musician was J.C. Pepusch (1667–1752). His fame rests chiefly on his association with John Gay as musical arranger of *The Beggar's Opera* (1728), but his contemporaries knew him as a student of ancient music and theory. The crowning achievements of English music historiography in the 18th century were the general histories of Charles Burney and John Hawkins. Hawkins's *General History of the Science and Practice of Music* appeared complete in five volumes in 1776. The first volume of Burney's *General History of Music from the Earliest Ages to the Present* was issued in the same year, but the author did not finish his work until 1789. The magnitude of these accomplishments is astonishing considering that Hawkins and Burney worked independently and without significant antecedents.

The two main preoccupations of 19th-century music historians were church music and the Elizabethan 'Golden Age' of English music. The critical study of church music arose at about the time that the monks of Solesmes were beginning their work in France on plainchant; it was associated in part with the Oxford Movement for liturgical reform, and later with the so-called English Renaissance at the end of the century. Two scholars represent the study of church music at the turn of the century: Walter Howard Frere (1863–1938), Bishop of Truro, and Edmund H. Fellowes (1870–1951), a minor canon of St George's Chapel, Windsor. Frere was concerned with the study of medieval plainchant, but he also did much to establish the forms of liturgy in late medieval England, particularly the Use of Sarum, and produced editions of the main Sarum liturgical books. His work was continued by Dom Anselm Hughes (1889–1974). Fellowes produced his standard history of *English Cathedral Music from Edward VI to Edward VII* (1942) and biographies of Byrd (1923, superseded by a second in 1936) and Gibbons (1925), as well as studies of the English madrigal and its composers and many editions of 16th- and 17th-century sacred and secular music (see below).

The first important 20th-century history of music in English was *The Oxford History of Music* (1901–5), written from very different standpoints by H.E. Wooldridge, Hubert Parry, J.A. Fuller Maitland, Henry Hadow, Edward Dannreuther and H.C. Colles, with an introductory volume by Percy Buck. Parry in particular, in his volume on the 17th century, took a Darwinian evolutionary approach to music history which he had already applied in *The Art of Music* (1893, enlarged as *The Evolution of the Art of Music*, International Scientific Series, lxxx, 1896), and which has characterized much English historical writing since. The successor to *OHM*, *The New Oxford History of Music* (1954–86), was under the direction of Egon

Wellesz and Jack Westrup – two great Oxford historians, the latter one of the most influential minds in English music historiography – and Gerald Abraham, noted particularly for his work on Russian and east European music. Another scholar of profound influence, in England and internationally, was Edward J. Dent (1876–1957), professor at Cambridge, whose main field of research was Italian Baroque opera, and who did much to bring little-known music of the past and present to a wider audience.

British historical writing prides itself on its strong critical tradition, cultivating descriptive and evaluative prose. An interest in musical aesthetics goes back to the 18th century, with a group of writers concerned chiefly with the relationship between music and poetry. Its principal member was Charles Avison, a composer-critic whose *Essay on Musical Expression* appeared in 1752. A few years later John Brown published his *Dissertation on the Union and Power, the Progressions, Separations, and Corruptions of Poetry and Music* (1763), which was followed by Daniel Webb's *Observations on the Correspondence between Poetry and Music* (1769) and James Beattie's *Essays on Poetry and Music* (1776).

Occasional reviews of music and musical performances began to appear during the second half of the 18th century in monthly journals such as the *Gentleman's Magazine* and *European Magazine*, but it was not until the early 19th century, with such publications as *The Harmonicon* (1823–33) and the *Musical World* (1836–91) that independent music journalism was firmly established. The *Musical Times*, which has been in continuous publication since 1844, combines unusually wide coverage of musical events with well-informed criticism and articles of general and scholarly interest. The *Musical Antiquary* (1909–13) was short-lived but set a new standard in the presentation of musical scholarship, while both the title and the contents of *Music & Letters* (founded 1920) are representative of the best traditions in English musicology. Newspaper music journalism has always been of a high standard, elegant and well informed. Among the most famous critics in the late 19th and early 20th centuries were George Bernard Shaw, Ernest Newman and Neville Cardus, and these were followed by Martin Cooper, William Mann, Jeremy Noble, Andrew Porter, Stanley Sadie, Paul Griffiths and others in the principal newspapers and weekly and monthly magazines.

The tradition of collecting musical instruments is a very old one, and Britain houses several fine collections which furnish primary material for research. These include the Russell Collection of keyboard instruments in Edinburgh, the Bate Collection of wind instruments in Oxford, the Cobbe Collection of keyboard instruments in Surrey, and the collections at the Ashmolean, Oxford, and the Victoria and Albert Museum, the Horniman Museum and the Royal College of Music, London. Francis Galpin (1858–1945), working at the same time as Hornbostel and Sachs, was one of the first to write in a scholarly way about instruments in his *Old English Instruments of Music* (1910). He investigated not only European instruments but also those of the Near East, and his private collection numbered more than 500 instruments. The Galpin Society, founded in 1946, publishes an annual journal which is indispensable to anyone interested in early instruments, with articles by such scholars as Philip Bate, Anthony Baines and Peter Williams (who also edits the important *Organ Year Book*, founded 1970).

The quarterly *Early Music*, which started publication in 1973, devotes many of its pages to articles on instruments.

The twin traditions of performing and editing early music go back to the 18th century. Pepusch was one of the founders of the Academy of Ancient Music in the 1720s, the first of a British series of associations devoted to the performance of early music. Others were the Apollo Society (1731), the Madrigal Society (1741) and the Noblemen's and Gentlemen's Catch Club (1761). The repertory of these singing societies was drawn from English and Italian partsongs of an earlier period together with contemporary catches and glees.

The members of the Dolmetsch family were the most influential figures in the early 20th century in bringing about performances of Renaissance and Baroque music on authentic instruments such as lutes, viols, recorders and crumhorns. Arnold Dolmetsch (1858–1940) pioneered the accurate restoration of old instruments and the making of reproductions; he also researched and edited early instrumental music, and instituted festivals of early music. The Viola da Gamba Society (founded 1956) and the Lute Society (1948) continue to encourage authentic performance, and produce their own journals as forums for the discussion of performing practice, instruments and sources. This activity resulted in the setting up from the 1950s onwards of many instrument makers who based their designs on original instruments, as well as of a number of professional groups whose players were thoroughly versed in early performing practice and whose singers were trained in vocal production and ornamentation appropriate to specific musical styles.

These developments led to a sharp rise in the performance of early music in the 1950s by groups under directors who were also scholars and university teachers, among them Thurston Dart, Denis Stevens, Gilbert Reaney and, later, Raymond Leppard. With their work generously fuelled by the BBC and record companies (notably L'Oiseau-Lyre), they paved the way for younger musicans who mostly held no university position but were active publishing scholars and enthusiastically subscribed to the ideals of their predecessors: among them were David Munrow, Christopher Hogwood, Michael Morrow, Andrew Parrott and many others.

The performance of 17th- and 18th-century opera, particularly the operas of Monteverdi, Purcell and Handel under Westrup at Oxford University from the 1920s onwards and under Anthony Lewis at Birmingham University in the 1940s to 1960s, was an important venture. Lewis, on the staff of the BBC from 1935 and in charge of music on the Third Programme in the mid-1940s, brought such music to a still wider public. The spirit of all these operatic ventures derived from the work and teaching of Dent, who saw performance as the ultimate goal of scholarship.

The histories by Burney and Hawkins were remarkable for their extensive examples of early music, and the English were among the first to edit early music on a large scale. A collection, *Cathedral Music*, was projected by John Alcock and Maurice Greene and completed by William Boyce between 1760 and 1778. The edition, representing a continuous tradition from Tye and Tallis to Purcell and Croft, was further revised and expanded in 1790 by Samuel Arnold. It was Arnold who made the first collected

edition of the works of a major composer, namely Handel. The set was issued in 180 instalments between 1787 and 1797 and, for its time, was a creditable undertaking, but unfortunately Arnold, for all his enthusiasm, was not equipped to fulfil his promise that the work would be 'correct, uniform, and complete'. The many collections of catches and glees that appeared at intervals thoughout the century displayed great antiquarian interest. One of the most conspicuous examples of this kind was Thomas Warren's *Collection of … Catches, Canons, and Glees* (*c*1775–), which contained 652 pieces, many of them transcribed from 16th-century sources. Another edition devoted to the music of the past was William Crotch's *Specimens of Various Styles of Music* (1807–8), one of the first historical anthologies of music designed for teaching purposes. Crotch's selection is unusual in the amount of folk or national music that it contains, of both Eastern and Western origin. John Stafford Smith published a similar anthology in 1812 under the title *Musica Antiqua: a Selection of Music of this and other Countries from the Commencement of the 12th to the Beginning of the 18th Century*.

The British Musical Antiquarian Society published music of the Elizabethan and Jacobean periods, and also of Purcell, between 1840 and 1847 (three decades before Eitner began his *Publikationen*). The Purcell Society, founded in 1876, embarked on its edition of Purcell's music in 1878, in collaboration with the publishing firm of Novello; it was eventually completed with volume xxxiii in 1965, but has continued with the active publication of revised and updated versions of the earlier volumes – another tradition that can be found throughout British musicology.

In 1898 John Stainer published his collection of medieval music, *Dufay and his Contemporaries*. The earliest English counterparts of the great German and Austrian Denkmäler editions, which began in 1892, were the publications of the Plainsong and Mediaeval Music Society (founded 1888), which date from 1891 onwards, Edmund Fellowes's 36-volume English Madrigal School (1913–24) and 32-volume English School of Lutenist Song-Writers (1920–32), and the jointly edited Tudor Church Music (1922–9). Fellowes also produced a collected edition of the works of Byrd (1937–50). Thurston Dart later revised much of Fellowes's work, as well as engaging in several important projects of his own. His editorial methods, which combined exact scholarship with sympathetic awareness of the needs of performers, were widely imitated. He was associated with the most important series of British scholarly editions to appear since World War II, Musica Britannica, launched in 1951 by the Royal Musical Association, with Anthony Lewis as general editor and Stainer & Bell as publishers.

As early as 1851 a learned society had been founded in London 'for the cultivation of the art and science of music'. This was the Musical Institute of London, presided over by John Hullah. It was dissolved two years later, but in 1874 the Musical Association (since 1944 the Royal Musical Association) was founded by John Stainer and William Pole 'for the investigation and discussion of subjects connected with the art and science of music'. The 'science' referred to was acoustics, a study strongly cultivated in Britain from the mid-19th century to the mid-20th by such scholars as Pole himself (a civil engineer by profession), Alexander Ellis, James Jeans and

Alexander Wood; its major practical manifestation was the scientifically designed Royal Festival Hall, built in 1951. Since its formation the RMA has extended its activities, and its published *Proceedings* (continued from 1987 as the *Journal of the Royal Musical Association*), together with a *Research Chronicle* and a series of *RMA Monographs*, now constitute a major contribution to English musicology.

From its earliest times British musicology has placed great emphasis on research into folksong and popular music. The tradition extends from Bishop Percy's *Reliques* (1765) and Edward Jones's *Musical and Poetical Relicks of the Welsh Bards* (1784) to the 20th century. Joseph Ritson (1752–1803) introduced critical methods in place of the casual amateurism of Percy, and the Anglican clergyman John Broadwood was one of the first to collect (in 1843) songs directly from the lips of living singers. His methods were followed by his niece, Lucy Broadwood, and by another clergyman, Sabine Baring-Gould. Two of the leading 19th-century students of British popular song were Edward F. Rimbault (1816–76) and William Chappell (1809–88). Rimbault was a versatile if not very precise scholar who played an active part in the formation of both the Musical Antiquarian and the Percy Societies. William Chappell is best remembered for his *Popular Music of the Olden Time* (1845–9), a work of enduring value. Towards the end of the century Frank Kidson, Cecil Sharp and Ralph Vaughan Williams were collecting and editing folksongs – still part of a living tradition. Kidson was a founder-member of the Folk Song Society in 1898; Sharp and Vaughan Williams later became members. In 1932 the society joined with the English Folk Dance Society (founded 1911) to form the English Folk Dance and Song Society. Later studies in English folk music have owed much to the research and activities of Maud Karpeles, A.L. Lloyd and Frank Howes, editor of the *Folk Song Journal* and its successor the *Journal of the English Folk Dance and Song Society* from 1927 to 1945.

Many later British scholars adopted a more anthropological approach to the study of Britain's folk music, and much research has been undertaken into the folk music of non-European countries, notably by Hugh Tracey, A.M. Jones and John Blacking on African music, Laurence Picken on Chinese music and Turkish folk instruments, and an important group of scholars at the School of Oriental and African Studies, London University, working on Indian music in particular.

In 1740 the young James Grassineau, encouraged by Pepusch, published *A Musical Dictionary*. This turned out to be something more than the mere translation of Brossard's *Dictionaire* that had been planned, and was in fact the first substantial work of its kind in the English language. Busby's *Complete Dictionary* (1786), Burney's articles for Rees's *New Cyclopaedia* (1802–20), Busby's *Musical Biography* (1814) and Sainsbury's *Dictionary of Musicians* (1824) are among the more important lexicographical works between Grassineau's and the first edition of Grove's *Dictionary of Music and Musicians*. This was completed in 1890 and, in its subsequent revisions, has remained the most comprehensive and authoritative English-language work of its kind. Percy Scholes's *Oxford Companion to Music* (1938) showed a more idiosyncratic approach to lexicography, but contained much information not readily accessible elsewhere, and Eric

Blom's *Everyman's Dictionary of Music* (1946) was more useful and reliable than its small size might suggest. Both these works subsequently appeared in several new editions.

The role of the universities in the advancement of British musicology was not a prominent one before World War II, although the influence of isolated scholars such as Donald Tovey at Edinburgh and Dent at Cambridge was profound on those students who came into contact with them. Oxford and Cambridge have continued to play a leading role, partly because of their rich archival resources, but also because of the example and teaching reforms of Jack Westrup at Oxford and Thurston Dart at Cambridge. Dart was also for a time professor at King's College, London University, and his influence was felt by a whole generation of British scholars.

Since the appointment (however brief) of overseas scholars such as Joseph Kerman, Howard Mayer Brown, Pierluigi Petrobelli, Thomas Walker and Reinhard Strohm to positions in British universities in the early 1970s, and the preparation of the 1980 *New Grove* with a much wider international contribution (authorial and editorial) and scope than any hitherto, musicology in Britain became far more strongly aware of currents elsewhere. The growth of British universities that began in the 1960s and continued well into the 90s has provided employment for enormously more musicologists; and a change in the method of national funding in the late 1980s, for the first time explicitly connected to research output, has led to a growth in both quantity and diversity in British musicology.

Musicology, §III: National traditions of musicology

4. Germany and Austria.

(i) 19th century.
(ii) The early 20th century.
(iii) The Nazi period.
(iv) After 1945.

Musicology, §III, 4: National traditions of musicology: Germany and Austria

(i) 19th century.

Modern musicology owes much of its formation and development to the contributions of German and Austrian scholars, regarded internationally as leaders in the field from the 19th century to the mid-20th. Several standard historical works of the 17th century were the works of Germans: Sethus Calvisius's *De origine et progressu musices* (1600), Praetorius's *Syntagma musicum* (1614–18) and W.C. Printz's *Historische Beschreibung der Edelen Sing- und Kling-Kunst* (1690). Martin Gerbert wrote the first scholarly history of sacred music, *De cantu et musica sacra*, in 1767, and compiled an anthology of medieval treatises, *Scriptores ecclesiastici de musica sacra*, in 1784. Pioneer works in lexicography included J.G. Walther's *Musikalisches Lexicon* (1732) and Johann Mattheson's *Grundlage einer Ehren-Pforte* (1740). E.L. Gerber revised Walther's work and proceeded to compile the largest biographical lexicon up to that time, *Historisch-biographisches Lexikon der Tonkünstler* (1790–92), and the four-volume *Neues historisch-biographisches Lexikon der Tonkünstler* (1812–14).

J.N. Forkel is considered one of the founders of modern musicology; his *Allgemeine Litteratur der Musik* (1792) was the most comprehensive bibliography of music books to that time. He also wrote a history of music (*Allgemeine Geschichte der Musik*, 1788–1801) and the first Bach biography (*Über J.S. Bachs Leben, Kunst und Kunstwerke*, 1802). German writers trained in classical philology thereafter set the standards for biographical music research (Otto Jahn's *W.A. Mozart*, 1856–9; Philipp Spitta's *J.S. Bach*, 1873–80; Friedrich Chrysander's *Händel*, 1875–82; and Hermann Abert's revision of Jahn's *Mozart*, 1919–21). In Vienna, R.G. Kiesewetter, a civil servant in the Austrian War Ministry, wrote an outline of music history (*Geschichte der europäisch-abendländischen Musik*, 1834) alongside studies ranging from secular song of the Middle Ages and early monody to Arab music, tuning and temperament, and medieval instruments. Anton Schmid, head of the Österreichische Nationalbibliothek, was a specialist in the history of music printing and wrote the first critical biography of Gluck (1845). C.F. Pohl wrote a scholarly biography of Haydn (1875–82). Kiesewetter's nephew A.W. Ambros produced a five-volume history of music to 1600 (*Geschichte der Musik*, 1862–82) which set standards for subsequent research. These works, as well as Carl von Winterfeld's *Der evangelische Kirchengesang* (1843–7), contributed greatly to musicology's increasing focus on early music.

Until the late 19th century musicology was still practised largely outside the academy. The University of Vienna was the first to recognize it as scholarly discipline with the appointment of the music critic Eduard Hanslick as professor of music history and aesthetics in 1861 and his promotion to full professor (Ordinarius) in 1870. German universities were slower to acknowledge the field, even though Germany ultimately surpassed all others in the strength of its musicology curricula. Forkel and D.G. Türk had been appointed university music directors in 1779 in Göttingen and Halle respectively, but the first Ordinarius positions in musicology at those universities came as late as 1918 in Halle (Abert) and 1920 in Göttingen (Friedrich Ludwig). Carl Breidenstein was the first musician to occupy a professorship in music (Bonn, 1826), but that university did not appoint an Ordinarius in musicology until 1915 (Ludwig Schiedermair). The first German position comparable to Hanslick's was that of Gustav Jacobsthal (Strasbourg, 1897), and two more chairs were established in the next 12 years (Hermann Kretzschmar in Berlin, 1904; Adolf Sandberger in Munich, 1909). Even Hugo Riemann never attained the rank of Ordinarius, despite his incomparable productivity and his mastery in music theory, history, aesthetics, acoustics, keyboard instruction, performing practice, editing and lexicography (his highly regarded *Musik Lexikon* appeared in its 12th edition between 1959 and 1975).

As the 20th century approached, German and Austrian scholars set standards for creating catalogues and indexes for research purposes and critical editions of musical works. Vast amounts of newly discovered source materials were made accessible through Robert Eitner's ten-volume *Biographisch-bibliographisches Quellen-Lexikon* (1900–04), Eitner, Lagerberg, Pohl and Haberl's *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (1877), Ludwig's *Repertorium organorum recentioris et motetorum vetustissimi stili* (1910), Emil Vogel's *Bibliothek der gedruckten weltlichen Vocalmusik Italiens* (1892) and Johannes Zahn's

six-volume *Die Melodien der deutschen evangelischen Kirchenlieder* (1889–93). Thematic catalogues of the works of major composers first appeared with Köchel's catalogue of Mozart's works in 1862 and Nottebohm's Beethoven catalogue in 1868. Collaborative critical editions of the works of a single composer (Gesamtausgaben) started with the establishment of the Bach-Gesellschaft in 1850, followed by editions of the works of Handel (1858), Palestrina (1862), Mozart (1876), Schubert (1883), Beethoven (1884) and Lassus (1894). The most ambitious editorial projects were the government-sponsored scholarly editions of early music from German-speaking regions, the 'monuments' (Denkmäler) series, the largest of which date to the last decade of the 19th century (Denkmäler der Tonkunst in Österreich began in 1888, Denkmäler deutscher Tonkunst in 1889 and Denkmäler der Tonkunst in Bayern in 1900). Germans and Austrians were also the prime motivators in organizing the discipline. The first journal dedicated to serious music scholarship was a joint German-Austrian venture, *Vierteljahrsschrift für Musikwissenschaft*, edited by Chrysander, Spitta and Guido Adler (professor in Prague, later Hanslick's successor) from 1885 to 1894. Oskar Fleischer spearheaded the founding of the International Music Society and its scholarly journal, *Sammelbände der Internationalen Musikgesellschaft*, in 1904. The organization disbanded at the outbreak of World War I, but Adler successfully revived it as the International Musicological Society in 1927, with its journal *Acta musicologica*.

Musicology, §III, 4: National traditions of musicology: Germany and Austria

(ii) The early 20th century.

In the first decades of the 20th century, German-Austrian musicology emerged as a highly diversified area of scholarly inquiry, with intellectual traditions converging from philology, art history, hermeneutics and Dilthey's influential philosophy of *Geisteswissenschaften* ('humanities'). The history of style, already established in other humanities disciplines, was adapted to musicology by Adler and further developed by Riemann into a synthetic approach incorporating music analysis, history and aesthetics. Kretzschmar, stressing the importance of cooperation between musicology and music practice, looked at music history by separate genres in the series he edited entitled Kleine Handbücher der Musikgeschichte nach Gattungen (1905–22). Specialization became more common in such areas as medieval and Renaissance music (Heinrich Besseler), notation (Johannes Wolf), Gregorian chant and history of the mass (Jacobsthal and Peter Wagner), Classical and Romantic music (Abert) and performing practice (Arnold Schering). German musicologists also continued to explore innovatory ways of presenting music history in such formats as anthologies of old music (Schering's *Geschichte der Musik in Beispielen*, 1931) and in iconography (Georg Kinsky's *Geschichte der Musik in Bildern*, 1929). Adler enlisted colleagues to contribute to a collaborative music history, the *Handbuch der Musikgeschichte* (1924), which served as a model for Ernst Bücken's *Handbuch der Musikwissenschaft* (1927–31) and a later series of the same title edited successively by Carl Dahlhaus and Hermann Danuser (1980–95).

As scholars in the humanities began to perceive the impact of science and technology on contemporary society, musicologists were also encouraged

to open their minds to applications from natural sciences and social sciences. Research in systematic and comparative musicology laid its foundations in the first three decades of the 20th century at centres in Berlin (under the guidance of Carl Stumpf, Erich von Hornbostel and Curt Sachs) and Vienna (under Richard Wallaschek and Robert Lach). Working in the Psychology Institute at Berlin University, Stumpf built up a large archive of sound recordings from around the world and brought in collaborators from diverse fields, such as Hornbostel (with a doctorate in chemistry), Otto Abraham (a physician), Max Wertheimer (an authority in Gestalt psychology), and the musicologists Sachs, Georg Schünemann, Marius Schneider and Wolf. A recorded sound archive was established in Vienna in 1889, and Wallaschek, appointed to the University of Vienna in 1897, wrote extensively on the music of various cultures, aesthetics and psychology. Lach, appointed to the faculty in 1920, contributed to a variety of methodological issues, transcribed and analysed recordings, and shared an interest in oriental music with his colleague Egon Wellesz, best known as an expert in Byzantine music. Younger members of the Vienna school included Siegfried Nadel, Albert Wellek and Walter Graf.

At the outbreak of World War I, the International Music Society was disbanded, and travel restrictions and limited research funding compelled German scholars to stay at home. This led musicologists to pay closer attention to Germany's own musical traditions. H.J. Moser's three-volume *Geschichte der deutschen Musik* (1920–24) was the first comprehensive survey devoted exclusively to German music. During this period a profusion of studies focussed on the music of specific locales in Germany, societies dedicated to the performance and research of regional music were established, and plans were laid for local Denkmäler editions. The study of German folksong, until that point the exclusive domain of German philologists interested only in the texts, received more attention from musicologists. The Deutsches Volksliedarchiv in Freiburg, founded in 1914 by John Meier, collected and organized vast numbers of folksongs in text form, without their melodies. A serious study of melody came with the establishment of the Archiv Deutscher Volkslieder in Berlin in 1917, under the direction of Max Friedländer. It became a major centre for cataloguing folktunes and, under Hans Mersmann's direction, expanded its collection to include the music of contemporary amateur movements.

The end of World War I marked an organizational turning-point for German musicology with the establishment of the Deutsche Musikgesellschaft (with its scholarly journal, the *Zeitschrift für Musikwissenschaft*) and the Institut für Musikwissenschaftliche Forschung zu Bückeburg. Serving the dual aims of renewing severed ties with scholars from former enemy nations and promoting work on German music, these institutions helped win academic recognition for musicology and asserted Germany's leading role in musicological research. In the years up to World War II, full professorships in musicology were established in Halle, Breslau, Göttingen, Leipzig, Heidelberg, Kiel, Freiburg, Cologne, Frankfurt and Königsberg.

Musicology, §III, 4: National traditions of musicology: Germany and Austria

(iii) The Nazi period.

After Hitler's rise to power in 1933 there was unprecedented government involvement in musicology (*see* Nazism). Discriminatory laws forced many musicologists to emigrate; most were of Jewish descent or, in the case of Leo Schrade, had a Jewish spouse, and many went on to enrich musicological scholarship abroad. The departure of Sachs and Hornbostel (the only Jewish musicologists holding faculty positions), along with several of their students, left a vacuum in systematic musicology and forced the dissolution of the Gesellschaft für Vergleichende Musikwissenschaft (founded in 1930 as the Gesellschaft zur Erforschung der Musik des Orients) and its journal, the *Zeitschrift für vergleichende Musikwissenschaft*. The Jews and spouses of Jews who stayed behind suffered greatly. Kinsky's private library was seized and he was sentenced to hard labour; released in 1944 with a serious illness, he died in 1951 in severely reduced financial circumstances. Willibald Gurlitt was dismissed from the University of Freiburg because of his Jewish wife, was banned from public speaking, publishing and academic work, and endured Gestapo surveillance and discrimination against his children.

Despite the immeasurable loss of personnel, German musicology reaped significant tangible benefits from Nazi government sponsorship. Most notable was the Nazi education ministry's resurrection of the virtually defunct Bückeburg-Institut and its move to Berlin. Now called the Staatliches Institut für Deutsche Musikforschung, it incorporated the Berlin folksong archive, the instrument collection of the Hochschule für Musik and the Deutsche Musikgesellschaft's scholarly journal, *Zeitschrift für Musikwissenschaft* (renamed *Archiv für Musikwissenschaft*). It established a second journal, *Deutsche Musikkultur*, for musicological articles directed towards a general readership, as well as publishing two bibliographies. All existing Denkmäler projects fell under the institute's control and subscribed to uniform editorial principles; supervised successively by Besseler and Friedrich Blume, they were published as the series Das Erbe Deutscher Musik. The institute also laid the groundwork for the most ambitious musicological reference work of the postwar period, *Die Musik in Geschichte und Gegenwart*, with Blume as general editor.

The Nazi propaganda ministry sponsored publications and employed musicologists as consultants for musical activities. The 'scientific' branch of Himmler's SS published musicological monographs and articles, funded archival research projects in ancient and medieval music, and organized field research for the collection of folksongs from ethnic Germans and their 'racial kin'. The Rosenberg Bureau, formed by the Nazi ideologue Alfred Rosenberg, enlisted musicologists to evaluate scholarly writings for their ideological content, to compile a music lexicon, to contribute to a comprehensive directory of Jews in music and to assess the value of musical treasures plundered during the war.

With the annexation of Austria into 'Greater Germany' in 1938, Denkmäler der Tonkunst in Österreich was immediately incorporated into Das Erbe Deutscher Musik, and Austria's folksong archives became part of the Staatliches Institut. Of the few remaining leading musicologists of Jewish descent, Wellesz and O.E. Deutsch left for England, and Karl Geiringer, dismissed as curator of the Gesellschaft für Musikfreunde, went to the USA. Wilhelm Fischer was suspended from his position in Innsbruck and

was compelled to do forced labour until the end of the war. Vienna lost ground in comparative musicology as Lach retired and Erich Schenk was appointed in his place. The Nazi Education Minister also authorized a new musicology position in Graz and appointed Herbert Birtner. The Nazi propaganda ministry underwrote the Bruckner Gesamtausgabe, formerly funded by the Schuschnigg government, and Hitler commissioned a new Mozart Gesamtausgabe.

Under the Nazis unprecedented advances were made in German folk-music research and its applications for everyday use (in the work of Kurt Huber, Marius Schneider, Walter Wiora, Fritz Bose, Mersmann, Werner Danckert, Joseph Müller-Blattau, Gotthold Frotscher, Wilhelm Ehmann and Siegfried Goslich), and there was steadily increasing interest in German music, its history and its distinguishing characteristics (pursued by Moser, Bücken, Müller-Blattau, Gurlitt, Hans Engel and many more). A revival of music biographies, previously shunned by musicologists as 'positivist', generated the series Die Grossen Meister der Musik (edited by Bücken, 1932–9) and Unsterbliche Tonkunst (edited by Herbert Gerigk, 1936–42, and published by the Rosenberg Bureau); both displayed a decided emphasis on German composers. A short-lived preoccupation with racial science attracted much attention, particularly when the first musicological conference in the Third Reich in 1938 adopted 'Music and Race' as its theme and featured a keynote speech by Blume on its methodological ramifications. For the most part, however, German musicology failed to make any significant progress in either accepting or rejecting the ideologically charged theories proposed by race theorists and amateur musicologists such as Richard Eichenauer, and generally avoided inquiries into the 'Jewish Question'.

Musicology, §III, 4: National traditions of musicology: Germany and Austria

(iv) After 1945.

German musicology suffered during World War II not only from the loss of valuable personnel and widespread damage to libraries and publishing houses, but also from its 12-year isolation from the international scholarly community. After the war scholars in both Germany and Austria directed their energies towards renewing international ties and reviving the publishing industry. Blume founded the Gesellschaft für Musikforschung in 1946 and served as its first president, advocating the resuscitation of large-scale ventures established during the Third Reich with state and private funding. The Gesellschaft drew members from around the world, many of whom contributed to the revival of Die Musik in Geschichte und Gegenwart in 1949. In addition to its own journal Die Musikforschung (established in 1948) and Gurlitt's privately funded Archiv für Musikwissenschaft (1952), two international journals, Acta musicologica and Fontes artis musicae, were based in Germany. The establishment of the Répertoire International des Sources Musicales was a German initiative, planned by Hans Albrecht and Blume, supported by international funds, and published by Bärenreiter and Henle. In Austria, numerous international societies dedicated to individual composers arose after the war and made significant contributions to research and the publication of editions. The Internationale Stiftung Mozarteum produced the Mozart-Jahrbuch from 1951, the Haydn Society advanced the continuation of a Haydn-Gesamtausgabe under the editorial

direction of J.P. Larsen, and the Bruckner Gesamtausgabe resumed under Leopold Nowak. A Johann Joseph Fux-Gesellschaft was established in 1955 and proceeded to publish Fux's complete works, and an International Chopin Society was founded in Vienna in 1952 and began publication of the *Chopin-Jahrbuch* in 1956, edited by Franz Zagiba. Other societies include the Franz-Schmidt-Gemeinde, the International Liszt-Center, the Internationale Hugo-Wolf-Gesellschaft, the Johann-Strauss-Gesellschaft and the Gesellschaft zur Förderung der Schubert-Forschung.

Many musicologists in the western zones of occupation were allowed to continue their careers as before, but the musicology establishment disassociated itself from the Nazi past, most notably by publicly ostracizing Moser for his overtly nationalistic writings. The Soviet zone, on the other hand, strove to evict all former Nazis between 1945 and 1948, and encouraged those driven out of Nazi Germany as Communists and Jews (such as the musicologists Georg Knepler, E.H. Meyer, Nathan Notowicz and Harry Goldschmidt) to return to help build the new German Democratic Republic. Interest in sustaining publishing activities begun before the war, especially in the face of competition from the USA, led to Besseler's appointment in Jena and then in Leipzig, despite the active role he played in the Third Reich. Valued for his skills as an organizer and editor, Besseler succeeded in collaborating with Leipzig's famous music publishing houses. The *Jahrbuch der Musikbibliothek Peters* was revived in 1956 as the *Deutsches Jahrbuch für Musikwissenschaft*, the Neue Bach-Ausgabe began in 1954, and the series Musikgeschichte in Bildern began in 1961.

Much early postwar scholarship continued to concentrate on German and Austrian music, with a strong emphasis on critical source studies. New and revised thematic catalogues for the works of Bach, Beethoven and Haydn were published, along with new complete critical editions of the works of Bach, Mozart, Schütz, Handel, Telemann, Gluck, Spohr and Reger. The first task in Austria after the war was to regain control over Denkmäler der Tonkunst in Österreich; this was achieved with the re-establishment of the Gesellschaft zur Herausgabe von DTÖ and the resumption of editorial work, supervised successively by Schenk and Othmar Wessely. Although the study of folk music ceased to be as well organized as before the war, research flourished under Felix Hoerburger in Regensburg, where the materials from the Berlin archive had been stored during the war, and at the Freiburg archive, where Walter Salmen and Wiora worked and where the *Jahrbuch für Volksliedforschung* resumed publication. These and other researchers (Doris and Erich Stockmann, Ernst Klusen, Müller-Blattau and Wolfgang Suppan) investigated German folk music, while others (Bose, Hans Hickmann, Marius Schneider and Graf) turned their attention to non-European traditions as well. Graf revived the Vienna school of comparative musicology, and the Austrian education ministry established the Österreichisches Volksliedwerk and supported the publication of its yearbook.

Academic musicology experienced another spurt of growth in the postwar era as new chairs were established at the universities in Mainz, Marburg, Münster, Jena, Tübingen, Hamburg, Saarbrücken, Würzburg and West Berlin. Gurlitt returned to the Freiburg department, which continued to grow and diversify under him and his successor, H.H. Eggebrecht. Medieval and

Renaissance concentrations continued in Göttingen in the work of Heinrich Husmann and Ursula Günther, and in Cologne (Fellerer and Heinrich Hüschen), and spread to Frankfurt (Ludwig Finscher and Helmut Hucke), Regensburg and Erlangen (both under Bruno Stäblein), and Berlin (Rudolf Stephan and Dahlhaus). In Austria, departments outside Vienna gained prominence. The department in Graz was directed successively by Hellmut Federhofer, Wessely and Rudolf Flotzinger. Wilhelm Fischer directed the department in Innsbuck until 1956, followed by Hans Zingerle and then Salmen, who emphasized folk-music research, music of the Classical period and musical iconography. A new musicology department came into being in Salzburg in 1966, focussing on the research and editorial production of music of local significance.

The division of Germany into two separate states resulted in the distribution of important source materials between the two countries, compelling East and West German musicologists to collaborate in a number of ventures, such as the Neue Bach-Ausgabe and the Hallische Händel-Ausgabe, both of which were published simultaneously by East and West German houses. Yet different philosophies and methodologies developed in the East and West, and in 1968 East Germans withdrew from the Gesellschaft für Musikforschung. East German musicology promoted a sociological approach, a Marxist interpretation of music history (*see* Marxism), work in music education, the study of folk music and the music of the workers movement, collaboration with other eastern Bloc countries, and a closer relationship between scholarship and music-making. Musicologists were affiliated with the Verband Deutscher Komponisten und Musikwissenschaftler, which produced the journal *Beiträge zur Musikwissenschaft*, begun in 1959, as well as the more practically orientated *Musik und Gesellschaft*, begun in 1951. Until the 1970s, subject areas denigrated by communist ideology as 'formalist' and bourgeois, such as atonal music and jazz, could not be researched. Restrictions on travel abroad compelled East German musicologists to concentrate on available resources; thus the archives located in East Germany facilitated extensive work on Bach, Handel, Telemann, Schumann, Reger and Vivaldi. With access to foreign literature seriously limited, and scholars and students restricted in their choice of subject matter and its interpretation or even excluded from studying musicology because of their own and their families' political or educational background, a number of musicologists attempted to flee to the West. The study of musicology, available at six universities (Berlin, Jena, Halle, Rostock, Greifswald and Leipzig), had shrunk significantly by the late 1980s.

In the meantime, musicology in the West had been developing new strengths in areas of music research suppressed by the communists. West Berlin became an important centre for the study of the Second Viennese School by virtue of both its musical life and the concentration of engaged musicologists (Stephan, Dahlhaus, Reinhold Brinkmann and Elmar Budde). Other scholars pursued research in jazz and rock music and in systematic musicology at the universities and at the Staatliches Institut. In the wake of the student rebellions in the late 1960s, university reforms allowed students greater input into their curricula, and a new generation of scholars started to question the positivist approaches and emphasis on objectivity that had been nurtured in German musicology since World War II. Musicology in the

1980s yielded critical assessments of Germany's recent past, musicology's relationship to musical practices, new theoretical approaches to the interpretation of music history and an upsurge of interest in the music of the 19th century. Germany's reunification resulted in further reflection on the course of the discipline, a restructuring of musicological institutions and the reshuffling of personnel.

5. Other west European countries.

The smaller countries of western Europe have naturally leant heavily on their larger neighbours in the development of musicological studies, and in particular many of them have leant on Germany. Their own traditions have been relatively late in developing and have not always been distinctive – depending, to some extent, on the musical past of the country concerned. A typical case is that of Switzerland, at the junction of three larger cultures. Scholars in that country have worked extensively on the history of Swiss music (notably the Protestant psalm), and have been avid in the production of dictionaries and periodicals; but apart from a continuing interest in medieval and Renaissance studies it would be hard to discover any national pattern in the work of such distinguished scholars of different generations as Peter Wagner, Jacques Handschin, Kurt von Fischer and Martin Staehelin. The activities of the Schola Cantorum Basiliensis, with which August Wenzinger and Wulf Arlt have worked, show an interest in the practical application of musicological knowledge.

Studies of performing practice, and of instruments, have been prominent in the Low Countries, typified by the instrument collecting of D.F. Scheurleer (1855–1927) and more recently by the conservation work of J.H. van der Meer, the performances of Gustav Leonhardt, the publications of Frits Knuf, and the historical instrument designs of Flentrop. The (since 1995: Koninklijke) Vereniging voor Nederlandse Muziekgeschiedenis, founded in 1868, is the oldest musicological society in the world. Albert Smijers became the first reader in musicology in a Dutch university (Utrecht, 1928), shortly after beginning his complete edition of Josquin. Partly through his influence, Dutch musicology has always been primary in research on the music of Josquin (with the New Josquin Edition in progress since 1987) and Obrecht (three editions, the second incomplete, the third, the New Obrecht Edition, ed. Chris Maas, 1983–99), even though neither composer was Dutch. Other interests were represented by scholars as diverse in their interests as Joseph Smits van Waesberghe, a chant scholar, and Frits Noske, whose work on song and opera covered the 17th to 19th centuries and whose interest in socio-musicology represented a significant new trend. The convergence of historical, sociological and ethnomusicological traditions (inherited primarily through Jaap Kunst, organologist and scholar of Indonesian music) typifies much Dutch musicology since the 1970s.

In Belgium the study of musicology made an impressive start with the famous competition of 1829 to write an essay on the importance of Low Countries music just before the establishment of Belgium as an independent country in 1830: the contribution by François-Joseph Fétis perhaps paved the way for his appointment as the first director of the Brussels Conservatory in 1833. His massive output of scholarly and

educational writings over the next decades – not least his *Biographie universelle des musiciens* (1835–44) – helped to establish Belgian musicology as a serious topic. His pupil Edmond Vander Straeten similarly published an enormous quantity of archival research, particularly in his eight-volume *La musique aux Pays-Bas avant le XIXe siècle* (1867–88). Musicological studies were introduced at universities in 1931, partly through Ernest Closson's initiative. A specially influential figure was Charles Van den Borren, who at Brussels and Liège taught Suzanne Clercx-Lejeune, Albert Vander Linden and Robert Wangermée; his son-in-law was Safford Cape, with whom he founded the Pro Musica Antiqua ensemble.

Very different traditions have influenced Spanish musicology, with such scholar-priests as Higini Anglès, José María Llorens Cisteró and José López-Calo prominent in the uncovering of their country's heritage of ecclesiastical music. But important work was early accomplished by M.H. Eslava y Elizondo (1807–78) in his ten-volume Lira Sacro-Hispana and F.A. Barbieri (1823–94) in his edition of the early 16th-century Cancionero Musical de Palacio. The true father of modern Spanish musicology, however, was Felipe Pedrell (1841–1922), a composer, teacher, writer and music editor. He is best known for his editions of sacred music by early Spanish composers, Hispania Schola Musica Sacra (1894–8), and keyboard music by Cabezón, and especially for the complete edition of the works of Victoria. Iberian musicology received a decisive new impetus from the 1992 Madrid congress of the International Musicological Society, as well as from the rise of a new generation of scholars who were not priests and had been trained in the universities of Germany and elsewhere.

Scandinavian scholars, though much occupied with their national musical past, have tended to look to the German-speaking countries, particularly Switzerland, for their training. Tobias Norlind (1879–1947), the senior Swedish figure, studied at Leipzig and Munich; his pupil Carl-Allan Moberg (1896–1978), considered the founder of Swedish musicology, studied in Vienna and Fribourg; and Moberg's successor, Ingmar Bengtsson, studied in Basle. Moberg's research embraced early Swedish music and Swedish folksong. In 1947 Moberg was appointed to the first chair at the University of Uppsala (where musicology had been taught since 1927); chairs were later established at Göteborg and Lund. Other signal initiatives in Sweden have been the institute for acoustics (under Johan Sundberg) and the Corpus Troporum (under Ritva Jacobsson), both at the University of Stockholm. In Denmark musicology has been longer established: Angul Hamerik (1848–1931) was awarded the earliest doctorate in music (1892) and obtained the first lectureship in musicology at Copenhagen (1896); he was a teacher of Erik Abrahamsen (in 1926 the first Danish professor of musicology) and the great Palestrina scholar Knud Jeppesen (the first professor at Århus, 1946). Jens Peter Larsen's work on the Classical era, and the involvement of several Danish scholars in Byzantine studies, have helped give the country's musicology a special character as well as an international standing. In Norway the first musicological chair was established in 1956 at Oslo, for Olav Gurvin (1893–1974), who had studied in Heidelberg and Berlin; he and Ole Sandvik (1875–1976) had given the first regular university lectures in music in 1937–9. Folk music studies form the bulk of these men's work; the investigation of the national musical past,

including the Protestant church music tradition, has always occupied an important place in Scandinavia. There are now institutes of musicology at the universities of Oslo, Trondheim and Bergen. The founder of Finnish musicology was Ilmari Krohn (1867–1960), who studied at Leipzig and Weimar, and founded the Finnish Musicological Society in 1916; his chief work was on theory, church music and Finnish folk music. Musicology is now also taught at the universities of Turku, Jyväskylä, Tampere and Oulu. Alongside many journals and the recently begun critical edition of Sibelius, the strength of Finnish musicology can be seen from the six-volume *Suuri musiikkitietosanakirja* (Keuruu, 1989–92).

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6. Russia.

Scholarly investigation of Russian music history began in the 18th century, notably after the rule of Peter the Great (1689–1725), when sustained contacts with west European countries were established. The first significant publications in Russia were by foreigners, for example Leonhard Euler's *Tentamen novae theoriae musicae* (1739) and a lecture by G.W. Krafft (1701–54) on consonance (delivered in Latin in 1742 and published in Russian in 1744). Both were well-known mathematicians. Jacob von Stählin was the first to publish information about music in Russia; his 'Nachrichten von der Musik in Russland' appeared in Haigold's *Beylagen zum neuveränderten Russland*, ii (Riga and Leipzig, 1770). The first music periodical established in Russia was published by a German: Johann Daniel Gerstenberg's *Magasin musical de St. Pétersbourg* (1794). Towards the end of the 18th century the Russians began investigating their musical legacy by collecting folksongs (Vasily Trutovsky) and studying the rich domain of church music. The first to assemble data on Russian chant was Yevfimy Bolkhovitinov (1767–1837), better known as Metropolitan Yevgeny of Kiev, whose 1797 lecture on the subject was published two years later.

Some early 19th-century Russian writers preferred to study European music. Count Grigory Orlov (1777–1826), for example, published his *Essai sur l'histoire de la musique en Italie* (1822), and Aleksandr Ulïbïshev and Wilhelm von Lenz their writings on Mozart and Beethoven. Aleksandr F. Khristianovich (1835–74) collected folktunes in Algeria in 1861 and published them in Cologne in 1863 under the title *Esquisse historique de la musique arabe aux temps anciens avec dessins d'instruments et quarante mélodies notées et harmonisées par Alexandre Christianowitsch.*

Prince Vladimir Odoyevsky, though an amateur, played an important role in the study of Russian music and may be viewed as one of the founders of musicology in Russia. Despite some earlier work, it was in the 1860s that the scholarly investigation of Russian chant history began, with the research of Dmitry Razumovsky, Stepan Smolensky, Ivan Voznesensky and especially Vasily Metallov and Antonin Preobrazhensky.

Apart from an article by Aleksey Veselovsky in *Russkii vestnik* (July 1866, pp. 97–163), the first significant attempt at a history of Russian music in the Russian language was Vladimir Mikhnevich's *Istoricheskiye ėtyudï russkoy zhizni: ocherk istorii muzïki v Rossii v kulturno-obshchestvennom otnoshenii* ('Historical studies of Russian life: essay on the history of music in Russia in relationship to culture and society', 1879). In the next four

decades, leading to the establishment of the Soviet Union in 1917, a number of writers specialized in aspects of Russian music history. Probably the most significant were Vsevolod Cheshikhin (1865–1934), a historian of Russian opera, and Nikolay Findeyzen, founder and editor of the important periodical *Russkaya muzïkal'naya gazeta* (1893–1918) and of the annual *Muzïkal'naya starina* ('Musical past'; 1903–11). Findeyzen's lifework, *Ocherki po istorii muzïki v Rossii s drevneyshikh vremyon do kontsa* XVIII *v.* ('Essays on the history of music in Russia from the earliest times to the end of the 18th century'; 1928–9), is still the most comprehensive survey of Russian music. The high level of analytical and historical musicology attained in the pre-revolutionary period is also exemplified in articles by a variety of writers on the 19th century and on contemporary music in the periodical *Muzïkal'nïy sovremennik* ('The musical contemporary'; 1915–17), edited by Andrey Rimsky-Korsakov, biographer of his father and a first-rate scholar. However, this and all other pre-revolutionary music periodicals were suspended after the 1917 revolution.

There were significant developments between the wars. Perhaps most far-reaching and internationally recognized was the publication of original scores of Musorgsky's works under the editorship of Pavel Lamm, starting in 1928. This gave a strong impetus to systematic, critical study of sources. Even more significant were attempts to re-examine the basic postulates of music as an art, its components and its impact on the listener. These problems were studied from a theoretical point of view with a strong tendency to formulation in Marxist terms and, from the 1930s, in accordance with the officially promulgated concepts of Socialist realism. Among the leaders of these studies were Boris Asaf'yev (who also wrote under the pseudonym Igor Glebov), a scholar of great erudition who formulated the concept of *intonatsiya* dealing with the creation of audio-imagery by association with familiar melodic patterns, and Boleslav Yavorsky, the creator of a concept of harmonic rhythm in his theory of 'auditory gravitation'. Important in the historical field was Tamara Livanova, whose works, especially her classic book *Ocherki i materialï po istorii russkoy muzïkal'noy kulturï* ('Essays and documents on the history of Russian musical culture', 1938), are among the most scholarly in Russian musicology, as are also Boris Yarustovsky's on dramaturgy. A number of scholars have tried to write comprehensive histories of world music, notably Roman Gruber.

In the years immediately following World War II, Russian musicology continued to focus on aspects of Russian music and on the artistic development of non-Russian ethnic groups in the USSR. In the 1950s and 60s the number of scholars increased dramatically, and the scope of their research expanded beyond the narrow confines of Russian music. Books, periodicals and yearbooks appeared in unprecedented quantities. Music bibliography (which had its roots in pre-revolutionary Russia) kept most scholars informed about trends outside the USSR, although most foreign publications were unavailable. Retrospective bibliographies were compiled for periods hitherto inadequately covered, for example in Livanova's *Muzïkal'naya bibliografiya russkoy periodicheskoy pechati XIX v.* ('Musical bibliography of the Russian periodical press in the 19th century'; 1974). Lexicography also became highly developed: Boris Shteynpress, Izrail' Yampol'sky and Grigory Bernandt (1905–86) were prominent in this area.

Yury Keldïsh, author of a history of Russian music and an account of music in 18th-century Russia, was chief editor of a collective work on the music of all the peoples of the USSR, *Istoriya muzïki narodov USSR* (begun in 1970); he was also the editor of the largest Russian music encyclopedia, *Muzïkal'naya ėntsiklopediya* (1973–82), as well as chief editor of the first Russian equivalent of the Denkmäler series, Pamyatniki Russkoy Muzïki. In 1983 Keldïsh initiated a multi-volume history of Russian music.

Another publication of great significance was Semyon Ginzburg's anthology of Russian art music up to Glinka, *Istoriya russkoy muzïki v notnïkh obraztsakh* ('History of Russian music in music examples', 1940–52). Biographical studies of Russian composers and analytical discussions of their works have proliferated, and, after a period of neglect, scholarly studies of Russian church music and its history were resumed by Maxim V. Brazhnikov, Nikolay D. Uspensky and many younger scholars. Vladimir Protopopov has studied both Western and Russian polyphony, while Abram Gozenpud is the most erudite investigator of the traditions of Russian opera. Notable theorists of music include Viktor Tsuckermann (1902–88), Lev Mazel' and Yury Kholopov. The participation of Russian musicologists at international conferences, which after many years of ideological control started to increase in the 1960s, continues in an obvious attempt to keep pace with scholarship in western Europe and North America.

With the break-up of the USSR at the end of 1991, Russia emerged somewhat diminished in size yet still the culturally dominant member of a loose family of nations. All periodicals with the word 'Soviet' in their titles were discontinued; thus the 'official' monthly magazine *Sovietskaya muzyka* was replaced by the quarterly *Muzykal'naya akademiya*. *Muzïkal'naya zhizn'* ('Musical life') survives as a monthly chronicle of musical events, albeit somewhat reduced in scope, while a number of other periodicals fight for survival under uncertain economic conditions. The publishing of books, which in the former USSR was subsidized by the state, now depends on the market economy and foreign subsidies. Similar financial difficulties have since 1992 forced the scholarly research institutes, which in the Soviet era largely controlled the content of publications, to reduce their personnel, programmes and field expeditions.

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7. Eastern Europe.

In the past musicology in Eastern Europe was preoccupied with the history of church music and opera, with local music history, and increasingly with folk music. More recently Marxist ideology fostered the systematic and social study of music, and it is in this part of the world that the Sociology of music first became an independent discipline with rigorous standards.

Before 1989 most European countries followed the Soviet model in establishing scholarly institutions as state-funded research institutes within an Academy of Sciences. Since the disintegration of that system, the worsening financial situation has resulted in a reduced number of publications, which are now dependent on commerical sponsorship.

The first important musicological publication on Polish music was the biographical dictionary *Les musiciens polonais et slaves anciens et modernes* (1857) by the pianist and amateur scholar Wojciech Sowiński. In the same year Józef Sikorski founded a significant periodical, *Ruch muzyczny*, but it lasted only five years. An anthology of the rich legacy of church music, Monumenta Musices Sacrae in Polonia (1885–96), was initiated by Józef Surzyński. Many 19th-century scholars focussed on Chopin, including Maurycy Karasowski, who also wrote the first history of opera in Poland (*Rys historyczny opery polskie*, 1859). The first full-scale history of Polish music seems to have been that by Aleksander Poliński, *Dzieje muzyki polskiej* (1907). No fewer than eight Poles obtained doctorates in musicology at German universities in the first decade of the 20th century. In 1911 the first chair in musicology was established in Poland, in Kraków. By World War I a group of scholars was already producing significant and lasting work. Among the next generation of scholars were Hieronim Feicht, Jósef Chomiński and Zofia Lissa, a leading thinker in musical aesthetics and historiography and one of the most influential musicologists in eastern Europe. The two main centres of publication for music scholarship are Warsaw and Kraków, to which must be added Bydgoszcz, where triennial conferences for scholars of eastern European music have been held since 1966 under the title Musica Antiqua Europae Orientalis. Among the most distinguished scholars of the last few decades are Stefan Jarociński, Zygmunt M. Szweykowski, Mirosław Perz, Irena Poniatowska and Zofia Chechlińska.

Romania had a forerunner of musicology in the humanist Dimitrie Cantemir, who wrote a description of Romanian music (1716), studied Turkish music and devised a notational systsem for recording it. Before the 20th century there were individual attempts at collecting church music, notably by Anton Pann; Eusebius Mandyczewski, the great scholar and editor active in Vienna, was of Romanian origin. Modern scholarship began only after World War I with the ethnomusicological studies of Constantin Brăiloiu and the musicological work of George Breazul and Ioan D. Petrescu, who studied church music and its relationship to Byzantine music. Distinguished scholars of recent years include Gheorghe Ciobanu, Viorel Cosma (the very erudite lexicographer), Octavian Cosma, and Romeo Ghircoiasiu.

In Bulgaria, except for some studies in folk music, scholarly activities did not really begin until the work of Ivan Kamburov and Stojan Brashovanov, author of the first history of Bulgarian music (1946). Since 1945 there has been a much greater emphasis on scholarly work, supported by the Institute of Musicology founded in 1948 as part of the Bulgarian Academy of Sciences. Until the early 1990s, the dominant figure in musicology was Venelin Krastev, who was responsible for the first comprehensive encyclopedia of Bulgarian music. Among younger scholars, Stefan Lazarov, Lada Brashovanova and Bozidar Karastojanov have concentrated on Bulgarian music of the last two centuries, and on the Byzantine roots of its ecclesiastical music.

The first systematic gathering of data about Czech musicians seems to be the *Allgemeines historisches Künstler-Lexikon* (1815) of Bohumír Dlabač. The beginnings of a more systematic study of the Czech and Slovak

musical past appear in the works of Otakar Hostinský, who trained a generation of scholars, among the Dobroslav Orel, Otakar Zich and most notably Vladimir Helfert, a fine scholar particularly active after the creation of an independent Czechoslovakia in 1918. Otakar Šourek devoted himself to the study of Dvořák. The three most important centres of musicological studies are Prague, Brno and Bratislava. In Prague scholarly activities were long directed by Bohumír Štědroň, joint editor of the dictionary *Československý hudební slovník* (1963–5). The important centre in Brno was long directed by Jan Racek, who has not only written a comprehensive history of Czech music up to the beginning of the 19th century and been principal editor of the series Musica Antiqua Bohemica, but has also specialized particularly in Italian monody.

Since the separation of Slovakia from the Czech Republic, the Bratislava group (originally formed around Orel), which fostered publications like *Musica Slovaca*, has produced a number of significant writers. The finest anthology of Czech music before Smetana was prepared by Jaroslav Pohanka. Historical studies are supported by a profusion of periodicals and publications of high quality.

Hungarian musical scholarship before 1918 was closely tied to that of Austria. Liszt's writings about Gypsy music aroused much interest in traditional folk music, on which Kodály and Bartók later contributed studies. The first Hungarian music periodical, *Zenészeti lapok* ('Musical journals'), was founded in 1860 by Kornél Ábrányi, and Emil Haraszti did much to make Hungarian music known in other countries. Modern musicological studies came into their own after 1918, especially in the work of Bence Szabolcsi, pre-eminent as a student of the distant past as well as of more recent developments in Hungarian music; Otto Gombosi, a medievalist of unusually broad erudition; and Dénes Bartha, well known for his work on Haydn as well as on Hungarian music. The Haydn and Bartók studies of László Somfai are in the forefront of research on those composers. Benjamin Rajeczky's studies of Gregorian chant have led to the formation of a group of scholars headed by László Dobszay which, in cooperation with the Institut für Musikwissenschaft at Regensburg, is the nucleus for periodic gatherings of medievalists known as Cantus Planus.

In the former Yugoslavia the 19th-century beginnings of music historiography can be traced to those areas belonging to the Austrian empire before 1918. Perhaps the most significant figure was the ethnomusicologist Franjo Kuhač, who fancifully claimed Croatian origin for Haydn, Tartini and Liszt. In Slovenia Peter Radics published *Frau Musica in Krain* (1877), which marks the beginning of interest in the Slovenian musical past; the first true scholar, however, was Josef Mantuani, long active in Vienna. Dragan Plamenac was a scholar of international reputation whose interests centred on the music of the 14th to 16th centuries; his contributions to scholarship include an edition of Ockeghem's works. The greatest progress in musicology since 1945 has been achieved in Slovenia; at the University of Ljubljana the first and so far the only chair of musicology was founded in 1962; it was occupied by Dragotin Cvetko until his death in 1993. Andrej Rijavec, Marija Koren and others continue to publish *Muzikološki zbornik*, the musicological annual started by Cvetko in 1966. In Croatia the teacher and author Josip Andreis trained a whole

generation of fine scholars; and Ivo Supičić created an important centre for the sociology and aesthetics of music in Zagreb before moving to France. A number of scholars around Stanislav Tuksar have produced studies of distinctively Croatian musical traditions. In Serbia the beginnings of music historiography were made by the composer–scholars Miloje Milojević and Kosta Manojlović. Several studies on the history of Serbian music were produced by Stana Đurić-Klajn, editor of a number of journals. The most significant recent achievements in historical musicology have been Dimitrije Stefanović's and Danica Petrović's studies of ecclesiastical chant. Musicological studies are mainly centred on research institutes in Belgrade (founded in 1948), Zagreb (1967) and Ljubljana. Cooperative efforts, however, were dealt a severe blow by the break-up of Yugoslavia in 1991–2.

Musicology, §III: National traditions of musicology

8. The USA.

(i) To the 1970s.
(ii) Since 1980.
Musicology, §III, 8: National traditions of musicology: The USA

(i) To the 1970s.

Musicology was slow to respond to Ralph Waldo Emerson's call for distinctive American contributions to humanistic disciplines in an address 'The American Scholar' (1837), for the field was at that time scarcely in existence in a formal sense in Europe. It began in the USA in the later 19th century with distinctive though necessarily isolated achievements by scholars who lacked the institutional bases that were later created by the development of the field as an intellectual enterprise. To its earliest phase belong such efforts as J.S. Dwight's *Journal of Music* (1852–81), which included material on music history, and the work of Lowell Mason, who combined the roles of music teacher, editor and collector of rare music. Intellectually more distinguished though geographically more isolated was the achievement of A.W. Thayer (1812–97), the great pioneer of serious Beethoven biography, who spent all his later life as US consul at Trieste.

The first important American-based scholar, in the true sense, was Oscar George Theodore Sonneck (1873–1928), who was born in the USA, trained in Germany and for 15 years was chief of the Music Division of the Library of Congress (1902–17). Sonneck was not only instrumental in building the great music collection of the Library of Congress; he was also the author of essays and studies on a variety of music-historical subjects and the compiler of a bibliography of early American music and of a richly annotated *Catalogue of Opera Librettos Printed before 1800* (1914). He was also the founder-editor of the *Musical Quarterly* (published first by G. Schirmer and later by Oxford University Press) which began publication in 1915 and long remained the most widely circulated American periodical containing serious writing on music.

Between the wars American musicology began to establish its roots in American institutions of higher learning and formed the professional ties that would make possible its growth as a scholarly discipline. As early as 1915 the *Musical Quarterly* had issued a programme for the field in an article by Waldo Selden Pratt entitled 'On Behalf of Musicology'. Although

the term 'musicology' at first rang strangely in American ears, the field by the early 1930s was beginning to acquire in academic circles the status accorded to other branches of humanistic scholarship. A seminal figure in the establishment of musicology in the American university was Otto Kinkeldey (1878–1966). Like Sonneck, Kinkeldey was trained in Germany, where he was not only awarded the PhD but was also in 1910 named Royal Prussian Professor of Musicology at the University of Breslau. On returning to the USA in 1914 he became head of the Music Division of the New York Public Library, and in 1930 professor of musicology at Cornell University, the first such chair to be established in an American university.

Kinkeldey was the first president of the American Musicological Society, founded by a group of nine scholars and teachers on 3 June 1934 in New York. By the late 1990s the society, whose *Journal* has been issued regularly since 1950, had a national membership of more than 4500, making it the largest professional association in the USA devoted to music scholarship. In 1961 the society was host to the eighth congress of the International Musicological Society in New York, the first such congress held off European soil; in 1977 the twelfth congress met at Berkeley, California. Although members of the AMS are active in every field of study, the bulk of their efforts has been undeniably directed towards the Western historical tradition. In response to this orientation the Society for Ethnomusicology was founded in 1954; this society still serves as the primary professional organization in the field of musical ethnography and issues its own journal, *Ethnomusicology*. Despite this formal separation there have always been signs of mutual awareness of the common interests that can unite traditional musicological disciplines and their ethnomusicological counterparts. For example, the important set of essays entitled *Musicology* (1963), published in the series Humanistic Scholarship in America, was written by two scholars who were then principally distinguished for their work in music history, Frank Ll. Harrison (from Great Britain) and Claude V. Palisca, and by the ethnomusicologist Ki Mantle Hood. (After this book Harrison devoted himself to full-time teaching and research in the field of ethnomusicology.)

A third general orientation within American musicology was solidified with the founding of the Society for Music Theory in 1977. This society represents scholars primarily engaged in music analysis and speculative music theory. Still other, smaller societies share membership and sometimes meetings with these large umbrella groups: these include the Sonneck Society, devoted to the study of American musics, and the Center for Black Music Research.

Since the first American PhD in musicology was awarded at Cornell University in 1932 (to J. Murray Barbour), the field has spread widely among universities. Music in any form was relatively late in entering American university curricula as a separate subject, but it has undergone enormous growth in the past century (*see* Universities, §III, 4). Today few universities or colleges in the USA can fail to offer, in addition to practical vocal and instrumental music-making, at least elementary courses devoted to music theory and to music history in one or more of its phases. Most offer much more, including courses in theory, analysis and related fields, a

full range of courses in the history and literature of music, and courses in one area or more of non-Western musics, jazz and popular music.

The large number of PhDs awarded in musicology since 1945 is indicative of a growing population of American-trained scholars, but also indicates the creation of university positions on a larger scale than before, although conditions of economic retrenchment since the 1970s have reduced the earlier trend. In part, the significant role of American musicology in every field of study now being pursued in the discipline is attributable to its substantial number of practitioners, to the location of its research bases in universities, and to the research support available to American scholars through such private organizations as the Guggenheim Foundation, the American Council of Learned Societies and the federally supported National Endowment for the Humanities. Even more, it is attributable to the contributions of a score of eminent scholars who, in the generation after Kinkeldey, can be said to have created the field in its more modern forms in the USA. Among these seminal teacher-scholars were three of the founder-members of the AMS: Gustave Reese, Charles Seeger and Oliver Strunk. The first and last of these trained generations of scholars at, respectively, New York University and Princeton University. To their names must be added those of Paul Henry Lang, Glen Haydon, Donald J. Grout, Charles Warren Fox and Arthur Mendel.

During the Nazi regime a large number of significant figures in musical scholarship emigrated to the USA, including Willi Apel, Manfred Bukofzer, Hans David, Alfred Einstein, Karl Geiringer, Otto Gombosi, Paul Nettl, Erich Hertzmann, Edward Lowinsky, Curt Sachs, Leo Schrade and Emanuel Winternitz. All these men taught at major institutions and had vital roles in the training of younger American scholars; all of them, furthermore, published their work in English and brought European backgrounds and modes of approach to the fields in which they specialized. With the recovery of Europe after World War II, the increasing internationalization of the discipline was felt in many ways: in the resumption of European travel and research by American scholars, in their contacts with foreign scholars and scholarly enterprises, and in the presence of other major foreign scholars in American teaching posts; among the latter was Nino Pirotta, who taught at Princeton, Columbia, and then for many years at Harvard before returning to his native Italy. Such teachers as these laid the foundations for the postwar generation of American scholars, among them Barry S. Brook, Howard Mayer Brown, James Haar, Daniel Heartz, Joseph Kerman, Jan LaRue, Lewis Lockwood and Claude V. Palisca.

By the 1970s musicology in the USA had become a solidly established field of scholarship embracing a vast spectrum of interests. At distant ends of the arc these interests coalesced in the work of large groups of scholars sharing common approaches: at one end a group concerned with Western historical musicology in all its forms, fields and sub-disciplines (ranging from archival work and narrative history to performing practice, which manifested itself in, for example, the pioneer work of the New York Pro Musica and the authentic instrument designs of such men as Hubbard and Dowd); and at the other end, a group of ethnomusicologists more and more deeply involved in anthropological and ethnographic approaches. In addition to these more or less clearly definable segments of the active

scholarly population, there was abundant evidence of the opening of the discipline to new or formerly less emphasized areas such as speculative and descriptive theory and analysis (notably Milton Babbitt, Allen Forte and Leonard Meger), contemporary music, folk and popular music, and the music history of the American continent (to which such scholars as Gilbert Chase, Robert Stevenson and H. Wiley Hitchcock contributed substantially).

Perhaps the greatest challenge facing American musicology in the 1970s was to make its impact felt outside the academy – on the world of performance, in conservatories, in concert life, and even in the commercialized music industries. By 1980 American musicology had barely breached the long-established barriers that divided the forces of serious intellectual life from the vast media that produce and disseminate music and musical culture. Several results of this situation can be noted: the continued isolation of scholarship from practical musical life, the proliferation of much traditional misinformation, the generally low level of music criticism in the mass media, and the perpetuation of long-established and deeply entrenched attitudes about music, largely inherited from the 19th century. One important question facing many musicologists was whether scholarly knowledge of and about music might come to be more strongly felt in American society in the future than it had been in the past.

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(ii) Since 1980.

Despite the willingness of American musicologists to embrace new approaches and subject matters that were in many cases unimaginable (or undesirable) for earlier generations of scholars, American musicology has failed significantly to enlarge its role outside the academy. The reasons are various. While contemporary American culture offers some niches for 'public intellectuals', there is little public place for the musical intelligentsia, and what space there is tends to be occupied by performers rather than scholars. (Crossover figures who pursue dual careers as both accomplished concert performers and serious scholars are rare.) Moreover, musical studies have been broadly implicated in recent 'culture wars' in the USA. As musicology has grown more pluralistic, its practitioners have increasingly adopted methods and theories deemed by observers to mark the academy as irrelevant, out of touch with 'mainstream values', unwelcoming of Western canonic traditions or simply incomprehensible. Paradoxically, such approaches have distanced music scholarship from a broad public at the very moment they have encouraged scholars to scrutinize the popular musics that form the backbone of modern mass musical culture.

At the same time, the growing diversity of musical scholarship in the 1980s and 90s served in the most general way to blur the discipline's longstanding focus on individual musical styles, genres, composers and works. In the process scholars asserted more and more clearly approaches to musicology that endeavour to understand music as acts of expression in a sociocultural context; these approaches were relatively undersung in the postwar period, even though they had been anticipated by musicologists from the time of Guido Adler. This diversification of emphasis has

strengthened the ties of musicology to other interpretative disciplines within the academy, notably anthropology (especially in its culturalist guises), sociology (again in culturalist versions such as those derived from Weber) and history (especially its non-positivist hermeneutic and philosophical modes). It has linked musicology with emergent fields of cultural studies and performance studies. It has led many musicologists to explore a broad range of cultural theory – including latter-day feminism, new conceptions of ethnicity and race, and poststructuralist views of language and subjectivity – that has been prominent in literature (and especially English) departments in the USA. Not least, it has underscored the affinities between European-orientated musicology and ethnomusicology, notwithstanding the lingering defensiveness with which these subdisciplines regard each other. In sum, these new emphases engage musicology more and more deeply in central agendas of today's humanistic academy.

Few if any of the approaches prominent in recent American musicology have broken with the empirically based reasoning and evidentiary standards that have characterized Western scholarly work at least since the Enlightenment. The criticism of Joseph Kerman (1985), for example, is fundamentally allied to the 'positivistic' researches he has at times disdained; his critical exegeses are based as profoundly on argument from musical and non-musical evidence as are positivistic histories and philology; and both of these approaches are likewise allied to the novel scholarly strategies that have emerged since the mid-1980s. Nevertheless, most of these newer approaches are committed in one fashion or another to understanding music-making as an act situated in a cultural or ideological context. Even when they circle back towards individual works, they question musical claims to autonomy, absoluteness or transcendence and treat handed-down evaluations and canons with suspicion. Indeed in many cases they challenge the basic conception of discrete, self-identical works that has tended to guide musicologists since the beginning of the discipline.

The turn away from objective historicism, in which the historian was seen as an inert observer of past objects and facts, has led in two directions. The first endeavours to describe an 'effective' history, a tradition in which the historical object and the historian stand in mediated relation to one another. This approach looks back through Collingwood at least to Nietzsche, but owes its recent elaboration especially to Hans-Georg Gadamer. The formulation of Gadamer's ideas in music-historical terms preoccupied the German musicologist Carl Dahlhaus, who exerted a strong influence on American musicology from the 1980s. Leo Treitler heralded the effective-historical approach in the 1960s, and it is exemplified in his more recent writings on the reception history of Gregorian chant; in Richard Taruskin's studies of Russian music and the philosopher Lydia Goehr's examination of the Western musical canon; and in the work of historically sensitive music analysts such as Scott Burnham.

The second alternative to objectivist historiography is more explicitly political, endeavouring to reveal the structures of power that inform and shape acts of music-making (or even of music scholarship-making). Such ideology critique looks back on another influential German, Theodor

Adorno; it emerges fully formed in his *Versuch über Wagner*, much of which dates from the 1930s. His brand of critique was ushered into American musicology especially by Rose Rosengard Subotnik, in essays written in the late 1970s and 1980s. Adorno's hermeneutics of suspicion in the face of prevailing relations of power may be sensed more or less clearly in much recent scholarship, especially that scrutinizing the formation of the Western canon (e.g. Bergeron and Bohlman, 1992) or emphasizing feminism, gender studies or queer studies (e.g. McClary, 1991; Solie, 1993; Brett, Thomas and Wood, 1994). It is felt also in popular music studies (e.g. Taylor, 1997), though this area remains somewhat underdeveloped in the USA in comparison with the UK and Canada, where it was nurtured by sophisticated traditions of Marxism and grew along with the cultural-studies orientation they spawned.

In its broadest implication, musicological ideology critique moves beyond the political, narrowly conceived, to assert the view that the self is largely constituted, in body and psyche alike, through the action of social forces and the corollary view that the play of these forces may be witnessed in music-making. As language may be considered to form a crucial element of such forces, it is not surprising that some recent American musicology has selfconsciously exploited post-Saussurean language theory (with its shift from ideas of reference to the view that meaning emerges from relations among words) and its outgrowths (for instance, in Lacan's psychology, Barthes's narrative theory, Derrida's grammatology or Foucault's archaeology). Scholars have brought these theories to bear in critical exegeses of individual works (e.g. Kramer, 1990; Abbate, 1991), as well as describing broad discursive systems in which acts of music-making, traditions of performance or conceptions of music do not merely represent but actively constitute particular subjectivities (e.g. Floyd, 1995; Tomlinson, 1999).

While a focus on individual works, however theorized, has usually gravitated towards a text-centred view of musical study, a more general discursive approach can at times move away from scores towards performative views and a focus on aspects of musical traditions, even élite European ones, not conducive to inscription. This division represents a reformulation of the oral/written dichotomy that long differentiated musicology and ethnomusicology in the USA. As non-ethnographic musicology has given increasing attention to performative aspects basic to the traditions it scrutinizes, the divide between written and unwritten traditions has eroded. This development has been particularly clear in jazz studies, an area that long seemed intent on legitimizing its subject matter through construction of a canon of masterworks analogous to the European art-music canon, but which recently has taken large strides in the direction of performative analysis (e.g. Berliner, 1994; Monson, 1996). The development can be witnessed also in other areas, even ones as close to the heart of musicology's old objective historiography as Renaissance studies. Recent rethinking of issues such as modality and Tinctoris's shadowy *cantare super librum* has raised broad questions concerning the status of the work-concept around and after 1500 (e.g. Bent, 1983).

Perhaps the broadest division in recent American musical studies is between a scholarship that aims finally, through whatever congeries of new

and conventional means, at exegesis of the musical work or act itself, and a scholarship that sees musical utterance not as its endpoint but as the inception of an investigation of trans-musical human concerns – a scholarship that aims, in other words, to exploit music in order to describe particular configurations of human culture and ideology. Such work allies itself with goals that until recently were more evident in ethnomusicology than historical musicology. As it proliferates it once again blurs boundaries between the two fields that were always questionable (as Frank Ll. Harrison asserted in 1963), if seldom questioned. Thus one scholarly trajectory leads back towards the musical act or work, but with a panoply of scholarly technique perhaps more varied and certainly more questioning of culture-transcending values than that of earlier decades. The other leads towards broader considerations of human aspiration and limitation, armed with tools that aim to guard against the too-frequent universalisms of earlier scholarship. In the coming years the truest measure of the success of the diversification in subject matter and method of American musicology may well be its ability to sustain and interwine these two strategies.

Musicology, §III: National traditions of musicology

9. Latin America.

(i) Historical musicology.

In most Latin American countries musicology has been understood primarily as the history of music. With few exceptions, interest has centred on local art music activities, frequently related to concurrent western European trends. Several national music histories written in the early 20th century stressed the achievements of individual composers and the development of musical institutions; interpretative or critical analysis did not become part of musicological work until the 1960s. Latin American music historians, however, early on showed a special concern for integrating music within the social history of an era or a country. In addition, their nationalist ideology forced them to consider at least some aspects of folk and popular music (see below).

Lack of access to primary source material, both historical and musical, hindered the development of musicology in the region; only after World War II was it established as a research discipline in some areas of Latin America and the Caribbean. Journals such as the *Revista brasileira de música* (1934–44), the *Revista musical chilena* (from 1945) and the *Revista de estudios musicales* in Argentina (from 1949) published articles on Latin American topics. Systematic bibliographical compilations also began to appear in this period, notably Gilbert Chase's *A Guide to Latin American Music* (1945), the *Bibliografia musical brasileira (1820–1950)* by L.H. Corrêa de Azevedo, C. Person de Matos and M. de Moura Reis (1952), and the Organization of American States series *Composers of the Americas* (1955–72). The first important dictionary dealing with the whole of Latin America was Otto Mayer-Serra's *Música y músicos de Latinoamérica*. Major international dictionaries and encyclopedias have given serious attention to Latin American music only since the 1970s. New national music dictionaries and periodicals have appeared since that time, but most are predominantly descriptive rather than critical.

The central figure in Hispanic-American historical musicology concerned with music before 1900 is Robert Stevenson. Among the leading Latin American musicologists in the early postwar years were Carlos Vega in Argentina and Lauro Ayestarán in Uruguay. Francisco Curt Lange, editor of the six-volume *Boletín latinoamericano de música* (1935–46), supported his campaign of 'Americanismo musical' out of his Inter-American Institute of Musicology, established in Montevideo in 1945. Lange was one of the first South American scholars to study colonial music archives in Argentina and Brazil. These, together with archives in Mexico, Cuba, Colombia, Peru, Bolivia, Chile and Uruguay, have been extensively catalogued since the 1940s, and modern editions of colonial church music have also appeared. Until the 1970s, however, musicology was not an area of academic priority in many countries. A number of well-known scholars, such as Mário de Andrade, Renato Almeida, Alejo Carpentier and Vasco Mariz, were not trained as musicologists, and many composers turned to musicology as well. In the last quarter of the century the field received more attention in universities, which now provide systematic training, frequently leading to doctoral study in Europe or North America. The work of the younger generation of scholars has resulted in publications of source and thematic catalogues, editions, recordings and critical analyses of colonial and 19th-century music.

(ii) Ethnomusicology.

Corrêa de Azevedo observed that ethnomusicological research preceded historical musicology throughout Latin America. The first students of native American music were the numerous European travellers, missionaries and scientists who had varying degrees of contact with Indian and mestizo cultures during the colonial period. In the late 19th century cultural historians began to study local oral cultural phenomena, reacting primarily against the domination of European and European-related music in Latin America under the control of élite social classes. The first music histories of various Latin American countries, beginning in the 1920s, acknowledged traditional, folk and urban popular music. This awareness was fostered by the emergence of nativist-nationalist intellectual and artistic movements such as the Mexican post-revolutionary Aztec Renaissance, the *afrocubanismo* trend, the Peruvian-Andean *indigenismo* movement and the Brazilian *modernismo*. For the most part, however, field research was not undertaken seriously until World War II. This has resulted in a better, more representative account of various aspects of folk and traditional music, but the majority of ethnomusicologists and music folklorists have maintained an essentially descriptive approach to such music. Because of this emphasis, neither music folklore nor the incipient Latin American ethnomusicology of the last four decades of the 20th century contributed substantially to a general theory of ethnomusicology. Since the 1980s, however, a broader conceptual approach to ethnomusicological studies has emerged, especially in Argentina, Chile, Peru, Brazil, Mexico and Cuba.

An important issue for Latin American ethnomusicologists has been the study of origins within the tri-ethnic make-up of Latin American music (Iberian, Amerindian, African). Generalizations have frequently resulted from the search for 'pure' retention of a given musical trait believed to be attributable to a specific cultural root. This diffusionist, evolutionist and neo-

colonialist attitude is reflected in the influential theories of Carlos Vega, who raised the characteristics of regional songsters (*cancioneros*) to the level of universal criteria. A more basic problem has been a lack of conceptual distinction between 'music folklore' as thought of and practised throughout Latin America and ethnomusicology. Music folklore has had little or no theoretical and methodological formulation; the social uses and functions of music, for example, are hardly mentioned in most studies of folk and popular music. Until the late 20th century, Latin American researchers in the field tended to believe that they possessed unique understanding of the music and culture of their country, without questioning the objectivity of their observations. However, most Latin American folklorists and ethnomusicologists come from the dominant social groups, which in general exhibit a high degree of eurocentrism. Rather than blindly following the lessons of European or American ethnomusicology, Latin American scholars must attempt to formulate theoretical objectives based on their own conceptualization of research problems and purposes in specific countries. The problems of cultural hegemony and cultural populism in some regions of Latin America must also be faced; for example, consideration of the internal market pressures exerted by the multi-national music industry that tend to alienate folk communities, precipitating changes or requiring adaptive strategies, has become a necessity in the study of these communities.

Like historical musicology, Latin American ethnomusicology has suffered from a lack of attention in institutions of higher learning. Schools of music, conservatories and university music departments recognize the need to provide at least a general introduction to local musical traditions, but most continue to treat 'music folklore' as an exotic subject. When it is recognized as a discipline in its own right, ethnomusicology tends to receive more attention from social scientists than from musicians, although younger musicians trained either abroad or in anthropology are developing a broader conception of the field (see Béhague, 1993).

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10. Japan.

Japan's long tradition of music scholarship began in the 12th century when Emperor Goshirakawa in his retirement compiled *Ryōjin hishō*, a collection of popular songs of the time. In 1233 Koma-no-Chikazane completed a ten-volume study of court music (*gagaku*) and dance entitled *Kyōkun-shō*. Other important works on *gagaku* include *Taigen-shō* (1512) by Toyohara-no-Muneaki and *Gakka-roku* (1690) by Abe-no-Suehisa. Zeami (*c*1363–*c*1443) discussed the aesthetic principles of *nō* theatre in a series of writings, notably the *Kadensho* ('Book of Flowers'). *Seikyoku ruisan* (1839; published 1847) by Saitō Gesshin is a detailed study of vocal music in the Edo period. Konakamura Kiyonori provided a history of traditional Japanese music and dance in *Kabu ongaku ryakushi* (1887).

Tanaka Shōhei (1862–1945) and Kanetsune Kiyosuke (1885–1957), both physicists, were the precursors of modern musicology in Japan; the former is known for his study of temperaments, the latter as a music critic and collector of folksongs. Tanabe Hisao (1883–1984), one of Tanaka's pupils, is regarded as the first Japanese musicologist in the European sense; he

studied music of Japanese and other Asian traditions. Outstanding among his pupils are Kikkawa Eishi, a specialist on Japanese music, and Kishibe Shigeo, a leading scholar of Asian music. Hayashi Kenzō made a detailed study of ancient instruments, and Machida Yoshiaki (Kashō) collected folksongs extensively. In 1936 they and other scholars founded the Society for Research in Asiatic Music. Koizumi Fumio was the leading ethnomusicologist in Japan in the 1950s and 60s; he was followed by Fujii Tomoaki, Tokumaru Yosihiko, Tsuge Gen'ichi and Yamaguti Osamu. Among the outstanding younger scholars of Japanese music are Hirano Kenji, Yokomichi Mario and Kamisangō Yūkō. Tanimoto Kazuyuki is the foremost authority on Ainu music.

Tsuji Shōichi (1895–1987), a Bach scholar, was the first Japanese musicologist to specialize in European music. After World War II the field grew significantly, led by Nomura Yosio and Hattori Kōzō, and in 1952 the Musicological Society of Japan was founded to promote studies of Western music. Younger Bach scholars include Sumikura Ichirō, Kobayashi Yoshitake, Isoyama Tadashi and Higuchi Ryuichi. Ebisawa Bin has written extensively on Mozart. Other areas of scholarly activity include Romanticism (Mayeda Akio, Morita Minoru and Osaki Shigemi), contemporary music (Funayama Tadashi and Takeda Akimichi) and early music (Toguchi Kosaku, Minagawa Tatsuo, Kanazawa Masakata and Imatani Kazunori).

The majority of Japanese universities do not have a department of music or musicology. As a result, students seeking a higher degree in musicology usually pursue his or her study within a Department of Literature or Aesthetics (e.g. Tokyo University or Osaka University), or of Education (e.g. Tokyo Gakugei University or Nagoya College of Music). There were about two dozen such institutions in 2000.

The first institution with a higher degree programme in musicology was the Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music; MA in 1963, and PhD in 1976). The example was followed by the Musashino College of Music (MA in 1964), the Kunitachi College of Music (MA in 1968), the Osaka College of Music (MA in 1968) and Elisabeth University of Music in Hiroshima (MA, 1990; PhD, 1993). By the end of the 20th century several other institutions had started a graduate programme in musicology, most offering only a masters degree.

Musicology, §III: National traditions of musicology

11. Australia and New Zealand.

Musicology in Australia and New Zealand constitutes a Western intellectual tradition within a culturally complex Asian-Pacific environment. The high importance of indigenous music studies, the conspicuous presence of transplanted traditions from Europe and South America and the propinquity of Oceanic and Asian traditions have long encouraged a confluence of musicological and ethnomusicological disciplines. Most university music courses combine studies in both disciplines from the first-year undergraduate level. The confluence colours even the most overtly eurocentric studies by encouraging a dialectic between literacy and orality, tradition and innovation. Moreover, by giving immediacy to questions of

aesthetics, meaning and interpretation, it fosters consideration of the particular nature of mainstream Western musical culture.

Concerted developments in music research began after World War II, though serious studies had been made in both indigenous Australian and Maori music from early in the 20th century. In New Zealand, university music departments were from their beginnings associated with humanities faculties and readily able to take advantage of postwar developments in music scholarship emanating from the USA and Europe. In Australia the first musicologically orientated music department (as opposed to those with a vocationally-based structure) was founded in 1948 at the University of Sydney by the English scholar Donald Peart. He was soon joined by another English musicologist, Peter Platt, who was later able to build on work began by Mary Martin at the University of Otago in New Zealand. Andrew McCredie, who studied in Sydney, Scandinavia and Hamburg, developed a musicology department at the University of Adelaide with an important postgraduate school owing its ethos to American and continental European models.

In Australia, important centres of musicological study are the universities of Sydney, Adelaide and Melbourne (the latter housing the Grainger Museum and the Centre for Australian Music Studies), the University of Queensland, the University of Western Australia, Monash University in Melbourne, the University of New South Wales in Sydney and the University of Western Sydney. The principal centres in New Zealand include the universities of Auckland, Christchurch, Otago and Wellington. The region's most distinguished scholars in Western musicology have included Gordon Anderson, David Tunley, Jamie C. Kassler and Richard Charteris in Australia, and John Steele in New Zealand. Roger Covell and John M. Thomson have done pioneer work in Australian and New Zealand studies respectively; Thomson was the first editor of the journal *Composer* (1963–6) and founding editor (1973–86) of *Early Music*.

The Musicological Society of Australia was founded in 1963 by Peart, Dene Barnett, Ian Spink and others; Peart served as its first president. In 1976, on the initiative of Graham Pont and Michael Kassler, the society became a truly national body with regional chapters that sponsored an annual conference and study weekends. The society's occasional journal *Musicology* became an annual from 1985 under the title *Musicology Australia*. The New Zealand Musicological Society dates from 1981; Warren Drake was its first president. The society holds a yearly conference and publishes the annual *Research Chronicle*. Other scholarly journals include *Miscellanea Musicologica* (from 1966), *Studies in Music* (1967–92), *Music in New Zealand* (1988–96), *Context* (from 1991), *Australasian Music Research* (from 1996) and *Perfect Beat* (from 1992). The anthropological journal *Oceania* and publications of the Australian Institute of Aboriginal and Torres Strait Islander Studies are of great importance in the field of indigenous music research.

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Music printing and publishing.

See Printing and publishing of music.

Music Publishing Co.

English firm of music publishers founded and directed by George Henry Davidson.

Music roll [piano roll].

Perforated paper roll used in the operation of a Player piano.

Music Sales.

International publishing firm. Founded in 1935 by the Wise family, it initially produced classical and teaching material; later it moved into popular music, with editions of the Beatles, Paul Simon, Eric Clapton, Tori Amos and others. In 1970 a UK branch was established by Robert Wise. Copyright acquisition began in 1979 with the purchase of Campbell Connelly, a publisher of popular standards, and expanded significantly in 1986 with the acquisition of G. Schirmer and its subsidiaries, notably Associated Music Publishers. Subsequent classical-music acquisitions include J. & W. Chester, J. Curwen & Sons, Edition Wilhelm Hansen, Union Musical Ediciones, Shawnee Press, Novello and Bosworth; popular-music acquisitions have included Dorsey Brothers, Sparta Florida, Tempo Music (Ellington and Strayhorn), Ethnic Music, Embassy Music Corporation, AVI Music Publishing Group and Stuck on Music. With offices in London, New York, Los Angeles, Paris, Madrid, Copenhagen, Sydney and Tokyo, the company maintains vast interests in copyrights, printed music, distribution and retailing and new media. (N. Lebrecht: *When the Music Stops*, London, 1996)

SUSAN FEDER

Music Teachers National Association [MTNA].

American organization founded in 1876 by the musician and publisher Theodore Presser. In 1883 it helped establish an international pitch and promoted an international copyright law; in 1967 it approved a national

certification programme for qualified teachers. The association commissions works by American composers, presents an annual Distinguished Composer of the Year Award and holds annual competitions for young musicians at local, state and national levels. The MTNA Foundation supports teaching, performance, composition and research. In 1995 the association had about 24,000 members – teachers, performers and composers – in the USA and elsewhere. Its official journal, *American Music Teacher*, was begun in 1951.

RITA H. MEAD/R

Music theatre.

A term often used to characterize a kind of opera and opera production in which spectacle and dramatic impact are emphasized over purely musical factors. It was first used specifically in the 1960s to describe the small-scale musico-dramatic works by composers of the postwar generations that proliferated in western Europe and North America during that decade.

1. Introduction.

During the early 1960s, the elaborate trappings of the opera house and of 'grand opera' in particular were selfconsciously discarded by a number of progressive composers in favour of more modest dramatic and musical means, often combining elements of song, dance and mime, which could be tailored to a wide range of performing spaces. The genre came to prominence during the 1960s and early 70s for aesthetic, economic and political reasons, and though it almost as quickly became unfashionable again the most effective works of the period – especially those by Ligeti, Berio, Henze, Birtwistle and Maxwell Davies – remain in the repertory and to a large extent continue to define its parameters.

The advocates of music theatre cited more remote historical precedents such as Schoenberg's *Pierrot lunaire*, Stravinsky's *The Soldier's Tale* and *Renard*, Weill's *Mahagonny* Songspiel and even Monteverdi's *Il combattimento di Tancredi e Clorinda*. In the postwar period, however, it appears to have arisen as a loosely connected tendency, partly dictated by the attempts of a number of composers to come to terms with the prescriptions and proscriptions of total serialism and to reconcile that rigour with their interest in exploring renewed combinations of music and gesture, partly as a political reaction against the conservative musical establishment which traditional opera was perceived as representing, and partly (and perhaps most significantly) as a pragmatic response to the increasing problem of mounting new operas in a period of rapidly increasing production costs.

2. The European mainland.

Even in 1968, when leaders of the postwar avant garde such as Nono and Berio had begun to work within the framework of the operatic establishment, and the première of Zimmermann's *Die Soldaten* in 1965 had been hailed as the remaking of an operatic tradition thought broken after Berg's *Lulu*, Boulez was calling for opera houses to be blown up

because they were representative of a 'museum culture' antipathetic to the radicalism that composers of his and subsequent generations had espoused (indeed, in 1992 he described music theatre as 'opera of the poor'). Most of his contemporaries went on to explore opera in some form and often used music theatre as the means of first approaching the genre.

'Music theatre' became an umbrella term covering works ranging from those that were in effect chamber operas, demanding traditional vocal techniques and a high degree of virtuosity in performance, to pieces such as Stockhausen's *Herbstmusik* (1974) and *Musik im Bauch* (1975) and many works by Schnebel and Kagel in which the overt musical content was at best minimal. Ligeti's *Aventures* and *Nouvelles aventures* (1962 and 1962–5) existed as concert works, albeit ones of a highly individual character, before their theatrical implications occurred to the composer and he concocted (in 1966) a suggested scenario. Kagel's compositions, such as *Match* (1964), often demand the description 'music theatre' even when apparently they were written for conventional genres. His *Staatstheater* (1967–70), commissioned by the Hamburg Staatsoper, uses all the apparatus of the opera house to question cherished assumptions about the traditions of operatic performance rather than to extend the range of means by which music and gesture might be combined.

Henze used music theatre as a means of focussing an overt political message, notably in *El Cimarrón* (1969–70). He began to explore music theatre only in the late 1960s, when his disaffection with the social trappings of traditional opera had reached a climax, and he sensed that in *The Bassarids* (1964–5) his own operatic style had reached a stylistic end-point. His Second Violin Concerto (1971) also contains a strong element of music theatre.

Nono and Berio were both influenced by the experimental theatre groups that flourished during the 1960s and incorporated elements from such productions into their music-theatre compositions (e.g. Nono's *A floresta è jovem e cheja de vida*, 1966). Nono's large-scale dramatic works, *Al gran sole carico d'amore* (1972–4) and *Prometeo* (1984), forsook the trappings of the opera house altogether. Berio's *Opera* (1969–70, revised 1977) used material from the Open Theatre's production *Terminal* as one element in a highly allusive meditation on the nature of opera and the interdependence of music and gesture. But his exploration of music theatre and its possibilities for concert works was already well advanced before *Opera*: there is a clear line of development from *Circles* (1960) through *Laborintus II* (1965) to the fully-fledged music theatre of *Recital I (For Cathy)* (1972). And in his series of solo instrumental *Sequenze* (1958 onwards) there was a gradual drift away from the abstract musical designs of the early pieces towards much more comprehensive studies of performance. In the instrumental works of Heinz Holliger and Vinko Globokar the dramatic potential of virtuoso performance was used to define a distinct genre for which 'music theatre' seems the most appropriate description.

3. Britain.

In Britain, where in the period after 1945 conditions for the encouragement of new opera were arguably more unfavourable than anywhere in western Europe, Goehr, Maxwell Davies and Birtwistle were prominent in efforts to

establish a music-theatre repertory in the 1960s and early 70s. Their music-theatre pieces represented a much more direct and concentrated fusion of music and gesture than the equivalent works of their continental European contemporaries, perhaps because their aims were concerned less with ideology than with producing a more potent dramatic fusion than traditional opera appeared to offer.

Goehr's *Triptych* (*Naboth's Vineyard*, *Shadowplay* and *Sonata about Jerusalem*, 1968–70) was composed immediately after the completion of his first opera. Davies and Birtwistle jointly formed the Pierrot Players (later called The Fires of London) in 1967 with the specific purpose of creating and presenting a repertory of music theatre. For their concerts Davies composed *Eight Songs for a Mad King* (1969) and *Vesalii icones* (1969), in which it was the borderline between concert and theatre piece, rather than that between theatre piece and opera, that was blurred. These works were consciously designed to be performed in a concert hall. The theatre pieces Birtwistle wrote for the Pierrot Players (including *Monodrama*, 1967) have been withdrawn, but in such works as the 'dramatic pastoral' *Down by the Greenwood Side* (1969) the pared-down instrumentation and skeletal gestures reveal the experience of those explorations. In his *Bow Down* (1977), composed when the music-theatre movement was on the wane across Europe, Birtwistle achieved an unclassifiable fusion of music, text and gesture that was perhaps closer to the music-theatre ideal than anything produced during the movement's heyday ten years earlier.

The influence of John Cage's work and an increasing awareness of Kagel's significance fostered a new phase in British music theatre in the 1970s and 80s, typified by the creations of Trevor Wishart and Michael Nyman.

4. North America.

In the USA and Canada music theatre acquired an entirely distinct and independent pedigree. Its most striking manifestations had their origins in the experimental tradition of the inter-war years, in the multimedia projects of Harry Partch and in Cage's demonstrations from the 1950s onwards of the open-ended and all-embracing possibilities of any work of art. From his 'happenings' of the 1960s, *HPSCHD* (1967–9, in collaboration with Lejaren Hiller) and *Musicircus* (1967), to *Apartment House 1776* (1976) and the purely electronic *Roaratorio* (1979), Cage gave demonstrations of the spectacular possibilities of such catholic musical collage, while in *Europeras 1 & 2* (1987) he offered a commentary on the European operatic tradition.

In other respects North American music theatre struck out in several directions, often straining the limits of the definition of the term. The works of R. Murray Schafer may be related to developments in the European avant garde of the 1960s, though his theatre pieces show a far wider range of reference and gesture, while Robert Ashley's explorations of the possibilities of television opera and use of multi-layered technology introduced another ingredient into the experimental mix. And within the broadest sweep of the term, Alvin Lucier's installations and 'sonic environments' offer experiences in which the visual component is certainly intended for consideration alongside the acoustic phenomena, but which

take music theatre a very long way from both its origins and its
conventional parameters.

See also Opera, §VI, 7.

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<div align="right">ANDREW CLEMENTS</div>

Music Theatre International.

Theatrical licensing agent specializing in West End, Broadway and off-
Broadway musicals. It was founded as a subsidiary of the Frank music
corp. in 1950 by Don Walker and Howard Hoyt; in 1952 they joined forces
with Frank Loesser, who had become sole owner of the business by the
mid-1950s. In 1976 the firm became a subsidiary of CBS; from 1987 it
operated as an independent concern until purchased by Freddie Gershon,
the present owner, in 1989. The firm represents some of the most
successful musicals, such as *Fiddler on the Roof*, *West Side Story*, *Guys
and Dolls*, *Annie*, *Miss Saigon*, *Les misérables* and *Jesus Christ Superstar*
and is the sole agent for the music theatre works of Sondheim.

Music therapy.

The use of sounds and music within an evolving relationship between child
or adult and therapist to support and encourage physical, mental, social,
emotional and spiritual well-being. Music has long been used as a healing
force to alleviate illness and distress, but the specific discipline of music
therapy developed only in the middle to late 20th century. There are
differences within and across countries as to what specifically constitutes
music therapy. In some ways the term itself is misleading, given that music
therapists are not helping to develop a person's music, as might be implied
by analogy with physiotherapy or speech and language therapy. Music
therapy is not about developing musical skills or teaching people to play an
instrument, though these may be unintentional by-products of the
therapeutic process. Therapy implies change, and many definitions refer to
the development of therapeutic aims and the dynamic processes that are at
the core of a therapeutic relationship as it evolves. The provision of a safe
and consistent space where these processes can take place is considered
by most experts to be paramount, and it is important for sessions to
happen on a regular basis and ideally at the same time of day. These
boundaries allow for a feeling of trust to be established between
client/patient and therapist.

LESLIE BUNT

Music therapy

1. The elements of music in music therapy.

Sound has four major elements – timbre, loudness, duration and pitch – which manifest themselves in music as rhythm, melody and harmony. The music therapist observes and listens to how patients/clients make use of these different elements. This then influences the therapist's own response and style of music-making. Silence is also an important element: spaces between sounds add meaning and significance to the musical events. Of all the elements, rhythm is often given a central position within music therapy because of its potential to focus energy and bring structure and order (Gaston). Rhythm can be prominent at the start of a period of active music therapy, when an individual or members of a group are often invited to explore a wide range of tuned and untuned percussion instruments. The use of percussion provides opportunities for exploration from the simple (a small stroke on a cymbal) to the complex (an intricate rhythmic passage on a drum). The instruments, from a wide range of musical cultures, are accessible to people of all ages and abilities, regardless of musical experience and background. Children may be drawn to the shape, colour and size of an instrument, in addition to its sound. And the use of percussion frees adults from any reliance on preconceived views of what constitutes music, coming from the traditional western and somewhat restrictive emphasis on diatonicism. Percussion instruments also allow individuals to improvise, to make 'sculpted sound' as one patient described the music made by his group (Bunt). With very disabled people it may be necessary for the therapist to initiate some music, for example when grasping an instrument is difficult. Flexibility is also fundamental to an approach to improvisation adapted to the individual. Here the therapist as musician is trained to match an individual's own sounds, elaborating and structuring them into coherent musical forms, that are part of the present moment. Musical form provides some semblance of order and cohesion to the creative expression of the musical gestures, however fragmentary and disparate they might be. A moment of improvised music can simultaneously sum up the immediate past and predict the music's future. The technique of matching relates to the well established 'iso principle' (from Gk: 'equal'), which may also be adapted to group work, where a search for some unifying musical common denominator is a feature. As many musical styles are used in music therapy as there are tastes in music: free improvisation, composed music (both live and recorded), folk music from different cultures and jazz all have their relevance in the different contexts in which music therapists work.

Music therapy

2. Music in and as therapy.

Definitions of music therapy range from an emphasis on the music on the one hand to the relationship on the other. Personal background, training, therapeutic orientation, and cultural and philosophical issues influence each therapist's position. In some countries music therapy is practised by musical physicians, psychologists or psychiatrists as an adjunct to another therapy, such as a verbally based psychotherapy, in what Bruscia (1987) refers to as 'music in therapy'. For example, a psychotherapist might choose to include some joint listening to music as part of the therapy, to aid general relaxation or for the music to stimulate feelings and reactions that can be brought into the verbal domain. Other examples of music in therapy could be the use of music in dentistry or the operating theatre, with preferred music being played to patients directly through headphones or speakers during distressing procedures (see Standley in Wigram, Saperston and West). The alternative is what Bruscia calls 'music as therapy'. Here the music is a central focus, with changes in the music often being mirrored in changes within the relationship. Musicians are very much at the centre, and clearly they need to feel comfortable and secure within their own use of music if they are to be able to listen openly, attend and engage fully in music therapy. The approach of Paul Nordoff and Clive Robbins is a well-respected example. Here improvisation is primary, the therapist improvising piano music initially to accompany and support whatever musical gestures are offered by the child or adult, containing them in a musical frame that develops form and variation as the musical relationship unfolds.

Music therapy

3. Basic response to sound and music.

One common view among music therapists is that there will be some form of musical response despite serious degrees of cognitive impairment. Musical response seems to be stored at a very deep level. For example, Marin cites the case of a person with diffuse damage across both cortices able to sing with clear rhythm, intonation and prosody. Sacks gives eloquent descriptions of the stiff movements of post-encephalitic patients becoming freer and more natural while the music lasts, becoming 're-musicked' as one patient described it. There are case reports of music being used to help recall patients from coma (see the work of Gustorff reported by Ansdell). Further evidence of this very basic response to sound arises from fortunately rare cases of musicogenic epilepsy, when a particular grouping of musical parameters can cause a temporary loss of consciousness (see Critchley and Henson).

Music therapy

4. Application.

Music therapy is used, both individually and in small groups, to help children and adults of all ages who have diverse kinds of physical and mental disability. Traditionally it has been proved to help overcome some major break in communication as a result of brain damage or mental problem. One successful and well-documented application has been with young children who have major communication difficulties such as autism (see Alvin and Warwick; Nordoff and Robbins; Robarts; and the papers by

Howat and Warwick in Wigram, Saperston and West). The often fragmented musical gestures of many autistic children can be placed within the holding, connecting and cohesive musical forms improvised by the music therapist. The child is helped to hear and find meaning in the sounds, and to move eventually to a position of more shared meaning. Very often these interactions take place as indirect communications via the instruments, taking the pressure away from more – and often excessively – arousing direct communication. Some therapists may also work towards developmental objectives, the music helping the child, for example, to gain further physical organization and control. Music therapists are able to build on a child's innate curiosity about making sounds: a child is very often highly motivated to attend in an active musical environment, where the emphasis is away from divisive verbal exchange to the more uniting aspects of music-making (see Bunt for evidence of changes in levels of attention and motivation over time with groups of children).

With older children and adults with learning difficulties, music therapy has been found to help in developing physical skills, cognitive potential, motivation, speech and language, non-verbal expression, social skills, choice-making and independence. A very withdrawn or tense person can be gently encouraged to explore the instruments, building a trusting relationship with the therapist through the music over a period of time. A physically disabled person can be stimulated or relaxed by the appropriate music, the musical parameters closely adapting to the individual problems. The early pioneers of adult psychiatry soon discovered that music could influence changes in mood, expression of feelings, social interaction in a group and self-esteem, and such influences have been observed over a whole lifespan (see Odell in Wigram, Saperston and West). Music therapy has thus found a place in numerous settings: special hospitals and units for adults and children with a wide range of learning difficulties, physical disabilities, neurological problems and mental-health problems; pre-school assessment centres and nurseries; special schools; day centres, hospitals and residential homes for older people; centres for people with visual or hearing impairments; the prison and probation service; hospices and private medical practices (see Ansdell; Bruscia, 1991; and Wigram, Saperston and West for descriptive case studies). Music therapy can help those needing stress and pain reduction (Rider; Hanser), victims of sexual abuse (Rogers, 1992), cancer patients (Bunt and Marston-Wyld) and people living with HIV/AIDS (Lee). Such developments are enlarging music therapy's relevance to all kinds of treatment.

Music therapy

5. Experience.

Music therapy is at once a physical, mental, emotional and social activity, with both children and adults. The experience of music therapy clearly involves the whole person. Sears (in Gaston) distinguished three sorts of experience in music: experience within structure, experience in self-organization and experience in relating to others. For example, in the first he described how music 'demands time-ordered behaviour'. Sloboda (1992) found features such as melodic appoggiaturas or sudden shifts in harmony that are associated with crying or the commonly expressed 'tingle factor'. Such empirical research by music psychologists can be related to

the earlier work of Meyer, who found emotional response connecting with his notions of expectancy and violation of expectancy in musical form. On a more philosophical level, Langer is often cited by music therapists in their search for clues to the emotional meanings of musical gestures made by children and adults: especially suggestive is her hypothesis of an inner impulse expressed externally in the music's 'significant forms'. This suggests that there is a close correspondence between internal state and musical gesture, and it opens a debate relating to cultural and individual influences, as well as to the absolutist/referentialist dichotomy. The worlds of poetry, myth and metaphor offer alternative points of reference.

Music therapy

6. Different philosophies and approaches.

Music therapy straddles many disciplines, including ethnomusicology, aesthetics and the psychology of music, and many differing schools of psychology and treatment. A developmental approach is often adopted when working with very young children. Here one reference point is the developmental psychology of music, a useful model being Swanwick and Tillman's spiral of musical development, which is based on analysis of over 700 spontaneous compositions by children. The spiral moves through the development sequences of mastery, imitation and imaginative play, combined with the manipulation of musical materials, expression on both personal and vernacular levels, and experimentation with musical form. At the top of the spiral are the more complex cognitive, symbolic and value-laden aspects of an older child's understanding of music. The multi-dimensional and multi-directional aspects of this model can be applied to work with adults too. An older person with an established, inflexible system of musical values may benefit from revisiting an earlier, more playful and freer exploration of sound.

Another point of reference is the micro-analysis of patterns in early child–adult relationships (see Robarts; and Pavlicevic in Gilroy and Lee), for very often musical parameters – stress, duration, timing, accent, phrase etc. – are used to describe these interactive patterns, and psychological concepts of intersubjectivity, joint attention and turn-taking can apply as much to musical exchange as to early child development. Aldridge extends these metaphors of music and development to make forms in music central to all biological patterning. He regards musical and biological form as isomorphic, and moves outwards from music to embrace other worlds; his notion of 'symphonic beings' describes how continuous processes of composition help to redefine a person. These views present music as a measure of health, so that an improvisation, for example, may be seen as a direct expression of the needs of the self, bypassing words. Capra has made synchronization a measure of health, 'dis-ease' being observed in a lack of synchronization within oneself, between self and others, and with the surrounding environment.

While music cannot represent objects as language does, some research has compared grammatical and structural similarities between music and language. Stern's work provides further stimulus for music therapists to explore the links between the dynamic forms of emotion and music. This notion of 'affect attunement' helps the therapist move beyond imitating the

child's musical gesture to understanding the world of feeling that might lie behind – a kind of musical empathy. The therapist and child move towards joint and potentially reciprocal communication, towards equal partnership within the music.

For many years music therapists have also turned to other established therapeutic approaches to support their work (see Ruud). Connections have been made between listening and physiological changes in, for example, respiration, pulse rate, metabolism, attention and the electrical conductivity of the body (see Arrington in Podolsky). This early body of physiologically based research, though rather inconsistent and based on short-lived effects using a restricted range of recorded music, did a great deal to validate the emerging profession (see Saperston's critique in Wigram, Saperston and West). However, little research has examined the more interactive approach adopted by many therapists, where the variables are obviously vastly more complex than in listening to recorded music. The development of computer technology has instigated a return to a physiological approach, for example in vibro-acoustic therapy. Here a pulsed low-frequency tone is combined with pre-recorded music to help reduce muscle tone and spasm and induce a state of sustained relaxation for people with profound physical disabilities, thematoid conditions and pulmonary disorders (Skille and Wigram in Wigram, Saperston and West). It seems that a deep response to music can be so harnessed, though it is still notoriously difficult to separate physiological from emotional response.

While psychodynamic theory may not uncover the meaning of music (see Noy), several music therapists yet refer to the writings of psychoanalysts to provide an underpinning to their work. Freud was unable to derive much pleasure from music, being unable to rationalize how it affected him. His writings on creativity in general have been criticized by later analysts for their emphasis on the processes of sublimation, regression, fantasy, escape and compensation (Storr). Jung, however, is reported to have been impressed by the potential of music therapy, noting how music 'reaches the deep archetypal material that we can only sometimes reach in our analytical work with patients' (Hitchcock). His functions of the psyche – sensation, feeling, thinking and intuition – also seem to find correlations in musical experience (Goodman), and he even recommended music as an essential ingredient of every analysis.

In Priestley's analytical music therapy, the client/patient is encouraged to talk through the area to be explored in the traditional analytical way. This exploration is then enacted in musical improvisation, when the therapist and patient may take on particular roles. Priestley's sessions are completed by the playback of a tape and integration of the musical material into the final discussion. Other therapists use music as a supportive or projective technique in psychotherapy; Winnicott and others of the object-relations school have also been influential. Winnicott's notion of the 'intermediary object' can be applied to musical interaction, the child using an instrument to explore a sense of 'not me', a sense of self in interaction with another, an object through which meaning can be shared. Levinge related a two-and-a-half-year-old girl's development of self in a period of music therapy using the Winnicottian concepts of 'me' and 'not me'. John also is concerned with the development of musical psychotherapy.

During the 1960s and early 70s many studies of music therapy in the USA had strong links to behaviour therapy, with music therapy often seen as a science of behaviour (see Masden, Cotter and Masden). Music was regarded not only as a stimulus but also as a reward for eliciting and maintaining certain behaviours. The very act of playing an instrument can be described as a positive self-reinforcing activity. Carefully designed studies demonstrated highly significant results when music was used, for example, to effect developmental changes in reading, numeracy and imitation skills (see Roskam, and Miller, Dorow and Greer) and to reduce aggression, stereotyped behaviours and hyperactivity (see Steele, Jorgenson, Scott and Lathom). This body of quantitative research did much to contribute to the growing credibility of music therapy.

Other therapists developed a more 'client-centred' approach with reference to Gestalt therapy (Perls, Hefferline and Goodman), a notion of 'peak experience' (Maslow) or concepts of empathy, acceptance and genuineness (Rogers, 1969). Also more humanistic is the phenomenological position that the therapy lies within the music itself (Ansdell). The developing use of 'Guided Imagery in Music', a specific training initiated by Helen Bonny, also has its roots here. Bonny's work, in exploring beyond pre-personal and personal states, moves music therapy into transpersonal and spiritual realms.

Music therapy

7. Some research evidence.

The wide range of approaches and the differing needs of children and adults present enormous challenges but also offer a rich descriptive background to further analysis and research. Music therapy is still criticized on the basis of insufficient evidence to support its effectiveness, particularly with regards to changes in the person outside the therapy. In response to that criticism, and as an alternative to the more behavioural approach adopted in the 1960s and 70s, researchers in the 1980s and 90s began to explore other methods to describe the work. Some have been influenced by ethologists such as Hinde and Richer who advocate periods of direct observation in naturalistic settings before any internal state of mood can be inferred or even guessed at.

Odell, for example, demonstrated that a period of music therapy significantly increased her elderly, mentally ill clients' levels of engagement as measured by eye direction and other means (see Wigram, Saperston and West). Bunt's work, with children with special needs, examined similar very basic changes over time in, for instance, vocalizations, imitation and initiation of ideas, looking behaviour, level of adult support and direction, and turn-taking. His series of interrelated studies demonstrated that music therapy positively influenced all these, against the controls of no music therapy or playing with a well-known adult. Oldfield and Adams investigated the benefits of music therapy in accomplishing a set of individualized objectives when working with a small group of adults with profound learning difficulties (see Gilroy and Lee). Video analysis showed that measurable skills, such as the ability to hold on to objects, were improved as a result of music therapy as compared with play activities. Aldridge has brought his extensive research background to examine

methodologies that maintain the richness of the work without reducing it to a series of basic measures. He advocates single case studies that can be scientifically rigorous but also adapt to the individuals involved, whether patients/clients or therapists. There are many stories to be told, which can be reported in a rigorous way without losing any of the human aspects many music therapists consider central to their work.

Some research integrates objective and subjective stances. Hoskyns, for example, used an external system, Kelly's Theory of Personal Constructs, in devising detailed interviews with her offender clients before and after music therapy, and her findings show correlations between the results of the interviews and her own more subjective observations (see Gilroy and Lee). This more collaborative approach to research, employing direct reporting from the clients or patients, is felt by many music therapists to be more suited to the aesthetics and fundamental nature of music therapy. Another example of it is Rogers's research (1992) into music therapy and sexual abuse. In the move to understand more about the musical processes involved in any course of music therapy, there has been a shift generally to a more phenomenological and qualitative approach. Lee, working with HIV/AIDS patients, used techniques drawn from music analysis to discover what clients and therapists view as 'significant moments' in improvisations. These studies include powerful verbal evidence from the clients, alongside music analysis and verbal transcripts from other listeners.

8. Historical perspective.

The clinical profession of music therapy is relatively new, but music has been used as a healing force for a long time – longer perhaps than any other art form (see Fleshman and Fryrear). Examples appear throughout the Bible, in Eastern and Western mythology and in tribal medicine. Songs and such instruments as drums and rattles are still used in many healing rituals worldwide, and some music therapists (e.g. Moreno) explore links between contemporary music therapy and these more ancient healing traditions. The influence of music on the human body was mentioned in Egyptian medical papyri dating back to 1500 bce (Benenzon). In Book 3 of the *Republic* Plato promoted the discovery of rhythms expressive of harmonious and courageous lives, and warned against the use of certain modes that could promote indolence or sorrow, recommending those with stronger qualities. The astro-musicology of the Renaissance master Marsilio Ficino gives insights into the care of the soul throughout 'a well-tempered life' that are as relevant today as 500 years ago (see Moore). Goodman traces the growth of a therapeutic approach to music in different cultures from its use in magical and religious healing to the evolution of rational and scientific ideas about medicine and music.

Working within the Western medical tradition, Hector Chomet, a French doctor, wrote in 1875 of the effects of music on health, including its influence in helping to offset epileptic fits. A British cleric, Canon Harford, set up the Guild of St Cecilia in 1891 to introduce sedative music into hospital wards, sometimes by the newly invented telephone (see Davis). This use of music to boost morale and to provide an entertaining diversion

persisted until well into the 20th century. Musicians were invited to play to large groups of patients on the vague assumption that it might activate certain metabolic functions and relieve mental stress (see Feder), and the early literature of music therapy abounds with anecdotal accounts of patients being reached by music. One famous example is of a schizophrenic musician being administered a daily dose of Chopin (see Podolsky).

The use of music in the rehabilitation programmes for returning combatants after World War II proved a watershed for the development of a more clinical approach to music therapy. The first academic courses were set up in the USA in the mid-1940s, and the earliest association dedicated to the specific promotion of music therapy, the National Association of Music Therapy, was founded in the same country in 1950. Europe quickly followed suit, and the British Society for Music Therapy was founded by Juliette Alvin in 1958. Since then the profession has developed rapidly, at a time when there has never been such a variety of music available to so many. By the early 1990s there were over 3000 qualified therapists practising in the USA alone, and over 300 in Britain, where the profession had gained recognition by the Department of Health as a para-medical discipline. Expansion since the 1970s has been part of a wider trend of increasing public interest in complementary medicine and of increasing research. Music therapists in over 30 countries are engaged in constructive work in a variety of settings (see Maranto).

An active World Federation of Music Therapy organizes international conferences and is developing standards in ethics and training. More students are turning to music therapy as a career, and opportunities to train are increasing. The British professional association supports six postgraduate degree courses, the two American associations over 70. These developments in training and practice are running in parallel with progress in music therapy assessment and research. The growing body of research is outlining both the specific therapeutic values of music and the processes by which therapeutic outcomes are achieved.

The profession of music therapy is at an interesting stage as it approaches its mature adulthood. There is room for a variety of approaches, backgrounds, methodologies and theoretical perspectives: process and outcome studies, for example, need not be separate, as long as the researcher presents the perspective clearly. Wheeler has published a comprehensive survey of research from both the established quantitative and more recent qualitative viewpoints, including contributions with a historical and philosophical reach. The boundaries are very blurred in music therapy between mind and body, active and passive, conscious and unconscious, subjective and objective, internal and external, right-brain and left-brain, observer and observed. But music therapy appears to be discovering its own methodologies from within itself (Aigen in Wheeler), and proving itself greater than the sum of its disparate parts.

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Musikalisches Magazin.

Austrian firm of music publishers. It was founded by the composer Leopold Kozeluch (*b* Velvary, 26 June 1747; *d* Vienna, 7 May 1818), whose first works written in Vienna were published by Artaria and by Torricella; the desire for more profit led him to publish his works himself. On 14 April 1784 the *Wiener Zeitung* carried his first advance announcement of his two piano concertos op.12, which appeared on 1 September; on 12 November 1785 it advertised the opening of his music and art shop, the beginning of his publishing business.

Because of Kozeluch's activities as a composer, especially from 1792 when he became court composer, he was obliged to engage his brother Anton (*b* 9 Dec 1752, bap. Antonín Tomáš; *d* Vienna, 4 July 1805), who had come to Vienna in 1788, as business manager; it was at this time that the firm began to trade under the name Musikalisches Magazin, later changed to Kozeluchsche Musikhandlung. Anton did not apply to the

Vienna city council for the licence left by his brother until 29 May 1802. The firm's activity however ceased completely in 1803 and the licence left to Anton Kozeluch's widow passed to Ludwig Maisch. Compared with Artaria, the Musikalisches Magazin was insignificant, and lacked a definite policy. Nevertheless the publishing programme included Haydn's 'Tost' quartets, a piano reduction of Mozart's *Die Zauberflöte* and reprints of several of his works, and 13 pieces by Ignace Pleyel. Kozeluch's own compositions make up the bulk of the output. Other composers published included Kauer, J.G. Lickl, Lipavský, Wenzel Müller, Paradis, Pasterwiz, Ambrosius Rieder, Vanhal, Anton Wranitzky and their lesser contemporaries.

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ALEXANDER WEINMANN

Musikbogen.

(Ger.)

See Musical bow.

Musikforschung

(Ger.).

See Musicology.

Musikkorps

(Ger.).

See Military band; *see also* Band (i), §§II–III.

Musikwissenschaft

(Ger.).

See Musicology.

Musin.

See Furlanetto, Bonaventura.

Musin, Ilya

(*b* Kostzomo, 25 Dec 1902/7 Jan 1903; *d* London, 6 June 1999). Russian conductor and pedagogue. The son of a music-loving Jewish watchmaker, he was a gifted pianist, entering the Petrograd (later Leningrad) Conservatory in 1919 (on the same day as Shostakovich). After poor living conditions permanently damaged his hands, he changed to conducting in 1924, tutored by Nicolay Malko. He began teaching at the Leningrad Conservatory in 1929, and in 1937 became conductor of the Minsk PO. Forced to flee the advancing Germans during World War II, he, his wife and infant son undertook a perilous journey to safety on foot, returning to Leningrad in 1944. Refusing to join the Creative Union of Musicians and Composers, he ensured that top orchestral positions would never be his. Although praised for innovations in conducting technique, Musin considered himself tied to 19th-century Russian musical principles. By all accounts, he was a rigorous but beloved teacher with enormous respect for music and its inherent integrity. His numerous conducting pupils included Gergiyev, Temirkanov, Rudolf Barshay, the brothers Semyon Bychkov and Yakov Kreizberg, Sian Edwards and Martyn Brabbins. Musin did not travel outside Russia until 1991. In 1996 he conducted the RPO in London, the first time he had worked with an orchestra outside his native land.

DAVID MERMELSTEIN

Musique concrète.

See Electro-acoustic music.

Musique de chambre

(Fr.).

See Chamber music.

Musique mesurée, musique mesurée à l'antique

(Fr.). Late 16th-century French settings of Vers mesurés, poetry that applies the quantitative principles of classical Greek and Latin to French.

Musique Vivante.

French ensemble founded in 1966 by Diego Masson.

Musorgsky [Mussorgsky; Moussorgsky], Modest Petrovich

(*b* Karevo, Pskov district, 9/21 March 1839; *d* St Petersburg, 16/28 March 1881). Russian composer. His life was disjointed, ending in loneliness and poverty, and at the time of his death some of his most important compositions were left unfinished. His greatest achievements were as a

composer of operas and solo songs. Largely self-taught and highly intellectual, he discovered a way of writing for the voice that was both lyrical and true to the inflections of speech. He was the most strikingly individual Russian composer of the later 19th century and an avatar of modernism for the generation of Debussy and Ravel.

ROBERT WILLIAM OLDANI

Musorgsky, Modest Petrovich

1. Childhood and beginnings as a composer.

Like several other 19th-century Russian composers, Musorgsky was born in the countryside to wealth and property. The family's principal estate, where he spent the first ten years of his life, lay amid forests and fields about 400 km south-south-east of St Petersburg, overlooking Lake Zhizhitsa (formerly Zhistso). According to an autobiographical sketch written late in life, he took delight as a toddler in the Russian folktales of his nurse and tried to capture their spirit in improvisations at the piano before he had learnt even the most basic rules of playing. At the age of six he began music lessons with his mother, who taught him those rules. His progress was rapid if unexceptional within his social class: he was playing small pieces by Liszt at the age of seven and a Field concerto before an audience of family and friends two years later. In 1849, when he was ten, his father took him and his older brother Filaret to St Petersburg to enrol them in the Peterschule, an élite secondary school for the sons of the gentry, where he spent the next two years. At this time too he began to study the piano with Anton Herke, a pedagogue and performer acclaimed in St Petersburg, who was a pupil of Field, Kalkbrenner, Moscheles and Ries.

After a year's further study at A.A. Komarov's preparatory boarding school for prospective cadets, Musorgsky entered the Cadet School of the Guards in 1852 and began to train for the career of a military officer common among young men of his rank. According to his brother, he was particularly interested in history while at school, and studied German philosophy as an upper classman. He advanced rapidly in his lessons with Herke, and as a result often found himself called upon 'to thump out dances to please his fellow cadets in the Guards school' (Kompaneysky, 1906). Soon after entering the school he published at his father's expense his first composition, the *Porte-enseigne Polka*. Long thought lost, the work was rediscovered and published anew in 1947; nothing in it suggests the mature Musorgsky. He sang in the school choir, and the religious instructor, Father Kirill Krupsky, gave him church music by Bortnyans'ky

and still more recent composers to study. Because of legal restrictions imposed on liturgical music after 1837, only six composers, all Russians flourishing after 1750, could have contributed to the choir's repertory. Thus, Musorgsky's assertion in his autobiographical sketch that Father Krupsky helped him acquire 'a profound knowledge of the very essence of ancient Greek and Catholic church music' must be regarded as a great exaggeration; after Musorgsky's death, Krupsky himself confirmed that he had no such knowledge to impart.

Although Musorgsky's formal lessons with Herke ended in 1854, he regularly attended and frequently played at the lessons Herke gave to the daughter of the Cadet School's director. In 1856, though he had learnt nothing of harmony or composition, he considered writing an opera after Victor Hugo's *Han d'Islande*; nothing came of the plan because (in his own words) 'nothing could'. Likewise in 1856 he graduated from the Cadet School and was commissioned an officer in the Preobrazhensky Regiment, the foremost regiment of the Russian Imperial Guard, founded by Peter the Great and traditionally led by the tsar himself. Borodin, who met him in the autumn of 1856, described him as an elegant piano-playing dilettante.

In the winter of 1856–7 Musorgsky was introduced to Dargomïzhsky, already an established composer, and soon he began to appear at musical evenings in Dargomïzhsky's home. The following autumn Dargomïzhsky introduced him to Cui, another young military officer who dabbled in composition and had studied briefly with Moniuszko as a teenager. Through these new acquaintances he soon met Balakirev and Stasov, and in December he began lessons in composition with Balakirev, which consisted of their playing and analysing (in piano duet arrangements) all Beethoven's symphonies, plus compositions by Schubert, Schumann, Berlioz, Liszt, Glinka and Dargomïzhsky, as well as some Bach, Handel, Haydn and Mozart. He resumed composition even before meeting Balakirev and Stasov, completing in April 1857 a *Sel'skaya pesnya (Gde tï zvyozdochka)* ('Rustic Song (Where art thou, little star?)'), which he then orchestrated in 1858. Like the *Souvenir d'enfance* for piano of October 1857, this early song is an undistinguished apprentice piece. But because Musorgsky had the habit of backdating revisions of his work to the time of original composition, the true first version of this song has long been wrongly known (thanks to the date of its orchestration) as the second version, and the true second version (a minor masterpiece dating from the mid-1860s) as the first. Ironically, one of the unintended consequences of Musorgsky's backdating has been to perpetuate a view of him as an *idiot savant*, who understood his art so poorly that he often abandoned vivid first thoughts in favour of drab second ones, when in fact his revisions are always carefully considered.

Other apprentice works followed in 1858–9, including a drinking-song, *Vesyolïy chas* ('The Joyous Hour'), the romances *Otchego, skazhi* ('Tell me why') and *List'ya shumeli unïlo* ('The leaves rustled sadly'), and a handful of piano transcriptions from Glinka, Balakirev and Beethoven. Musorgsky began two piano sonatas, in E♭ major and F♯ minor, as exercises for Balakirev in 1858 and left both unfinished. Likewise in 1858 he began to compose incidental music to Vladislav Ozerov's play *Ėdip v Afinakh* ('Oedipus in Athens'), of which only one number has come down to us, the

choral 'Scene in the Temple'. During the summer of 1858 he suffered a nervous or spiritual crisis – 'mysticism mixed with cynical thoughts about the Deity' he writes to Balakirev – and on 17 June resigned his commission, turning decisively to music. After spending several weeks in the country (during which his nervous condition may have improved temporarily), he returned to St Petersburg in late summer and soon resumed lessons with Balakirev. Though much of his time was devoted to studying scores – his letters mention Gluck's *Alceste*, *Iphigénie en Aulide* and *Armide*, Hérold's *Zampa*, Mozart's Requiem and Beethoven's 'Moonlight' Sonata – he nonetheless managed to complete (in November) two scherzos for piano, in C♯ minor and B♭ major, and to orchestrate the second with Balakirev's help.

Musorgsky, Modest Petrovich

2. Continued apprenticeship.

In the spring of 1859 Musorgsky spent a few weeks in the village of Glebovo, near Moscow, at the estate of the Shilovskys, friends whom he had met through Dargomïzhsky. Mariya Shilovskaya had been known in the salons of St Petersburg for her 'dashing and somewhat gypsy-like style' of singing (Stasov, 1881), and after marrying a wealthy man, Stepan Shilovsky, she turned her husband's estate into a rural centre for music and a haven for talented young composers. In 1859 she invited Konstantin Lyadov (then conductor of the Mariinsky Theatre and a family friend) to conduct Glinka's *A Life for the Tsar* in the estate's private theatre, with herself in the role of Vanya. While at Glebovo, Musorgsky helped prepare this production, made Lyadov's acquaintance, and probably had his first glimpse of the many practical details involved in staging an opera. There too his mental crisis may have come upon him again, but it was quickly submerged in the excitement of his first visit to Moscow. Writing to Balakirev from the old capital, he proclaimed a love of 'everything Russian' and excitedly described as 'sacred antiquity' the sights that then were kindling his imagination: the cathedrals and palaces of the Kremlin, St Basil's Cathedral and Red Square. Back in St Petersburg, in October, he produced a charming if conventional *Impromptu passionné* for piano, suggested by two characters in Herzen's novel *Who is to Blame?*, and the beginnings of a cantata, *Marsh Shamilya* ('Shamil's March') for tenor and bass, chorus and orchestra. On 11/23 January 1860 his Scherzo in B♭ was conducted by Anton Rubinstein at a concert in St Petersburg of the newly founded Russian Music Society; the sole review, by Aleksandr Serov, was cordial.

That summer he spent three months at the Shilovskys' estate, and his mental crisis worsened. He wrote: 'For the greater part of the time from May to August, my brain was weak and in a state of violent irritability'. Although it is impossible to know what was wrong, hints and allusions in his correspondence suggest a late adolescent sexual crisis, probably an infatuation or perhaps an affair with his hostess, Mariya Shilovskaya. Whatever happened that summer, when autumn came, he announced his recovery and his intention to put his work in order and begin a new period in his creative life. The crisis was past in January 1861, when he spent several weeks at the Shilovskys' mansion in Moscow. Only three new works appeared in 1860: the romance *Chto vam slova lyubvi?* ('What are

words of love to you?') and a duet arrangement of Gordigiani's *Ogni sabato avrete il lume acceso* (both dedicated to Mariya Shilovskaya), plus first and third movements of a Sonata in C major, for piano four hands. Although the sonata's third movement is just a rearrangement of the Scherzo in C♯ minor (1858), its first – plainly modelled on the first movement of Schubert's 'Great' C major Symphony – provides Musorgsky's only completed exercise in sonata form, as well as the first important indication of his exceptional gift for learning by absorbing the works of others. The sonata was followed, early in 1861, with sketches for two movements of a Symphony in D and an 'exercise in instrumentation', *Alla marcia notturna*. These are the last projects that can be dismissed easily as exercises for Balakirev. Then on 6/18 April 1861 the temple scene from his *Oedipus* was given a concert performance in the Mariinsky Theatre, St Petersburg, under Konstantin Lyadov. (In November 1860 Musorgsky had rejected an offer by the Russian Music Society to perform this work, probably because of the musical politics then starting to divide St Petersburg's musical life.)

Having weathered his adolescent crisis, Musorgsky tried to put his relationship with the autocratic Balakirev on a new footing, gently chiding his mentor for offering too much unwanted advice and treating him too much like a child. According to Nikolay Kompaneysky, he began at this time 'to study the technique of his art on his own, after which the direction of his talent suddenly took an independant turn', an indication that Kompaneysky alone among his contemporaries may have noticed something of his extraordinary ability as an autodidact. In March 1862 he conceived the first version (for piano) of the *Intermezzo in modo classico*, the only important work to appear between December 1860 and August 1863. The years 1861–2 also saw the creation of exercises and transcriptions, including a piano duet arrangement of most of Beethoven's String Quartet op.130. Musorgsky later characterized this period as a time in which he had 'set his brain in order and acquired useful knowledge'.

The emancipation of the serfs on 17 February/1 March 1861 involved him in family problems. Throughout 1861–2 he was obliged to spend much of his time dealing with financial matters and helping his brother Filaret manage the family estate. Like so many other members of the minor nobility, the Musorgskys were gradually impoverished by the Great Reform, and Modest was soon forced to accept a low-grade civil service appointment. On 1/13 December 1863 he was assigned to the Central Engineering Authority, with the rank of collegiate secretary, and on 20 January/1 February 1864 he was appointed assistant chief of the authority's barracks division. This period of service lasted less than four years; on 1/13 December 1866 he was promoted to the rank of titular counsellor, but on 28 April/10 May 1867 he was declared supernumerary and furloughed from the authority, remaining in service but collecting no wages. Even before entering the service he had settled in St Petersburg (autumn 1863) in conditions that, under the influence of Chernïshevsky's recently published novel *Chto delat'*? ('What is to be done?'), had suddenly become popular among younger Russian intellectuals: he joined a commune with five other young men, living in the same flat and ardently cultivating and exchanging scientistic ideas on art, religion, philosophy and politics. According to Stasov, it was during the years of communal life that Musorgsky came under the influence of Chernïshevsky's views on realism

in art, in particular the belief that art cannot exist for its own sake, but must educate and uplift mankind, and reveal 'artistic truth'. In a series of works written over the next few years, Musorgsky vividly attempted to implement these ideas in music, and he professed allegiance to them for the rest of his life, writing in 1880, for example, that 'art is a means of communicating with people, not an aim in itself'. Nevertheless, although these brave words remained a part of his credo, his music throughout the 1870s retreated steadily from the extremes of the realistic style.

Even before entering this 'realistic' phase of his career, Musorgsky had begun to produce works that announce his impending artistic maturity. In August 1863 he composed two songs, settings in Russian translation of Goethe's 'An die Türen will ich schleichen' and Byron's 'Song of Saul before his Last Battle'. Shortly before, on 16/28 May, he and Stasov attended the première of Serov's *Judith*, the first important Russian opera to appear since Dargomïzhsky's *Rusalka* in 1855. Even though his letters carp at Serov's work – the required response in view of Balakirev and Stasov's feud with Serov – Musorgsky plainly was excited by the opera. Not six months later, while still under its spell, he began his own opera *Salammbô*, based on Flaubert's novel of ancient Carthage. He wrote the libretto as he went along, combining his own verses with lines from Heine and several Russian poets, and taking his stage directions straight from Flaubert. He also incorporated earlier works into the opera, stitching the *Oedipus* chorus into Act 2 and the theme of the *Intermezzo in modo classico* into Act 4 scene i. Though he completed about 90 minutes of music (three big scenes and three small numbers, mostly in vocal score), he gradually lost interest in the subject's exoticism and abandoned the project in the summer of 1866, after having worked intermittently on it for three years. He saved these pages, however, and recycled many of them in later works, including the opera *Boris Godunov* and the tone poem *Ivanova noch' na Lïsoy gore* ('St John's Night on Bald Mountain'). Two short works that frame *Salammbô* exhibit, in Cui's phrase, the same 'bold oriental colouring … entirely similar to the Assyrian music of Mr Serov': the Byron setting from 1863, best known under the title *Tsar' Saul* ('King Saul') given to it in revision, probably in 1870–71, and the chorus *Porazheniye Sennakheriba* ('The Destruction of Sennacherib', 1866–7). At this time of his life, still living in the commune, Musorgsky also suffered his first serious bout of alcoholism, probably induced by grief at his mother's death in March 1865. He recovered after his brother and sister-in-law took him into their household.

Musorgsky, Modest Petrovich

3. First maturity.

By the beginning of 1866 Musorgsky had finished 18 songs in a generally lyric vein, which he then gathered together in the manuscript *Yunïye godï* ('Years of Youth'). With one inconsequential exception, this manuscript contains all the songs he had written by the time of its compilation: conventional romances, a single 'experiment in recitative', and a few songs showing the influence of Balakirev's folksong settings (which had been known in the circle for several years and were soon to be published). In this latter group are some of his best-known early songs: *Kalistratushka* ('Little Kalistrat'), *Kolïbel'naya pesnya* ('Cradle Song') and the true second version

of *Where art thou, little star?*. In the autumn of 1866, after a summer in the country, he returned to St Petersburg with the first of his so-called realistic songs – *Gopak* ('Hopak'), *Svetik Savishna* ('Darling Savishna'), *Akh tï, p'yanaya teterya!* ('You drunken sot!') and *Seminarist* ('The Seminarist'). In these songs he mined for the first time a vein that his contemporaries were to regard as particularly rich in his creative work: musical naturalism and ironic, realistic comedy in song. In 1867 two of his new songs, *Darling Savishna* and *Hopak*, plus the unexceptional *Tell me why* of nine years earlier, were published by Johansen, the publisher of his mentor's folksong anthology. These were the first of his works to appear in print since the *Porte-enseigne Polka*.

Freed from office work and living on his brother's farm (Minkino, in the Luga district), he occupied himself during the summer of 1867 with orchestral composition and the piano transcription of still more movements of Beethoven's quartets (from opp.59 no.2, 131 and 135). The orchestral works were *St John's Night on Bald Mountain*, an orchestration of the *Intermezzo in modo classico* (now with an added trio), and a projected symphonic poem *Podibrad Cheshskïy* ('Poděbrad of Bohemia'), inspired by Balakirev's recent sojourn in Prague and the Pan-Slav Congress held in St Petersburg earlier in the summer. It was in the aftermath of a concert for these Serbian, Croatian and Bohemian guests that Stasov coined the nickname 'Moguchaya Kuchka' ('Mighty Handful'), which in time would become synonymous with the Balakirev circle, or more narrowly, with its five leading members: Balakirev, Cui, Musorgsky, Rimsky-Korsakov and Borodin.

Although Musorgsky may have toyed with the idea for *St John's Night on Bald Mountain* as early as 1858, he probably wrote nothing down until the difficult summer of 1860, when he told Balakirev that he then had in hand 'some material' for incidental music to a play entitled *Ved'ma* ('The witch') by Baron Georgy Mengden, one of his army comrades. In April 1866 he returned to the work, now projected as an orchestral piece and informally dubbed 'The Witches' in his correspondence: he composed the music over the next 12 months, writing out the orchestral score during 11 days of intense work, at Minkino, in June 1867. He took great pride in it, describing it excitedly as 'Russian and original, … hot and chaotic', and almost certainly he expected Balakirev to perform it, since the latter had been invited to conduct four concerts of the Russian Music Society in the 1867–8 season. Instead Balakirev found fault and angered Musorgsky by demanding changes. The composer firmly defended his work, choosing to forego performance rather than alter what he regarded as his first large-scale independent composition. He also abandoned the projected tone poem *Poděbrad of Bohemia*, of which nothing survives besides themes quoted in a letter to Rimsky-Korsakov. With performance of his orchestral works blocked, Musorgsky returned to vocal music, completing in 1867–8 such well-known naturalistic and mimetic songs as *Po gribï* ('Gathering Mushrooms'), *Ozornik* ('The Ragamuffin'), *Sirotka* ('The Orphan') and *Svetskaya skazochka* ('A Society Tale'), the last perhaps better known under Stasov's title *Kozyol* ('The Goat'). Other songs – *Klassik* ('The Classicist', 1867), *Rayok* ('The Gallery', 1870) – are little more than salvos in the musical polemics of the age. From this time on, Musorgsky no longer submitted his work for Balakirev's approval.

Back in St Petersburg in the autumn of 1867, he and the other members of the group drew closer to Dargomïzhsky, then working on his last opera, *Kamennïy gost'* ('The Stone Guest'), a nearly verbatim setting of Pushkin's eponymous 'little tragedy'. *The Stone Guest* came to be celebrated in Musorgsky's circle as exemplary of the group's views – which had been developed primarily by Cui in his newspaper criticism – according to which an opera must be a careful and sensitive setting, in recitative style, of a good (and minimally altered) text, with each line receiving its own 'characteristic' setting and with little reliance on closed forms or traditional musical logic. The result, *opéra dialogué*, emphasized freely evolving melodic recitative at the expense of more lyrical and symmetric forms.

Taking his cue from Dargomïzhsky and Cui – but more profoundly stimulated by the mimetic theory of word-tone relations that he had found in Georg Gervinus's book *Händel und Shakespeare* – Musorgsky began a nearly verbatim setting of Gogol's prose comedy *Zhenit'ba* ('The Marriage') on 11/23 June 1868. By 8/20 July he had completed in vocal score a single act, corresponding to Gogol's Act 1 scenes i–xi (printed in some editions simply as Act 1 scene i). This much done, he reflected on his 'experiment in dramatic music in prose' in a group of letters to friends. At times closely paraphrasing Gervinus's formulations, he expressed in these letters ideas of text setting that guided much of his subsequent work, even after he began to attenuate the most extreme elements of his style:

> Here's what I would like. That my characters speak on stage as living people speak, but so that the character and force of their intonation, supported by the orchestra which is the musical background for their speech, hit the target head-on; that is, my music must be an artistic reproduction of human speech in all its most subtle windings. (Musorgsky to Lyudmila Shestakova, 30 July/11 August 1868; A. Rimsky-Korsakov, 1932)

The single act of *The Marriage* was privately performed at Cui's on 24 September/6 October 1868, with Musorgsky himself, a fine baritone, taking the role of the hesitant bridegroom Podkolyosin. His colleagues were cool, admiring only the piece's humour and a few 'interesting declamatory moments'. Having forged the tools with which he hoped to capture in music the authentic intonations of Russian speech, he abandoned *The Marriage* in the autumn of 1868, calling it merely a preparation. He then turned, at the suggestion of his friend Vladimir Nikolsky, to Pushkin's drama *Boris Godunov*.

Musorgsky, Modest Petrovich

4. The years of 'Boris'.

Boris would have been an impractical subject just three years earlier. Though completed in 1825 and first published in 1831, Pushkin's play was not approved for performance by the tsarist censor until 1866. In October 1868, when Musorgsky began his libretto, he had reason to hope that he could overcome the censorship obstacles still blocking an opera on this subject, and he began work eagerly. Soon after finishing the first three scenes in vocal score, on 21 December 1868/2 January 1869, he was appointed assistant chief in the third section of the Forestry Department of

the Ministry of State Property, where he was destined to work until 30 September/12 October 1878; his starting salary in this post was 450 rubles annually. He moved in with old friends, Aleksandr Opochinin and his sister Nadezhda, and in these settled conditions work on the opera flourished. The first version of *Boris*, in seven scenes, was completed in vocal score by 18/30 July 1869 and in full score on 15/27 December. Still committed to *opéra dialogué*, Musorgsky took his text directly from Pushkin with few changes. But although his setting is predominantly in melodic recitative, reflecting the accentuation pattern of spoken Russian, it avoids the most extreme characteristics of *The Marriage* and thus marks a first slight step back from his most severely 'realistic' style. Two weeks before the completion of the full score, he was promoted to the rank of collegiate assessor.

In the summer of 1870 Musorgsky approached Stepan Gedeonov, director of the Imperial Theatres, about staging *Boris* and considered writing an opera, *Bobïl'* ('The Landless Peasant'), on a scenario adapted by Stasov from Friedrich Spielhagen's novella *Hans und Grete*. Before abandoning that idea, he composed the music for a divination scene, which later reappeared in *Khovanshchina* (Act 2). In the autumn he wrote both words and music for four studies of childhood; these, with one earlier piece in the same vein, were published by Bessel (his principal publisher) as *Detskaya* ('The Nursery') in June 1872. Two more songs were composed shortly thereafter and first published separately, in Rimsky-Korsakov's edition, under the title *Na dacha* ('At the Dacha', 1882). Later editions of *The Nursery* collected all seven, the most masterful as well as the last of Musorgsky's naturalistic songs.

The long-delayed production of Pushkin's play *Boris Godunov* finally took place on 17/29 September 1870, to mixed if generally unenthusiastic reviews. Not quite five months later, on 10/22 February 1871, the Mariinsky Theatre's music committee rejected the opera by a vote of six to one, on the grounds that it lacked an extended female role. The composer began a revision at once, ultimately carrying it much further than the stated objections of the music committee required. Retaining five of the scenes already composed – but with important cuts and insertions that clarify the opera's tonal structure and the significance of its reminiscence motives – he added the two Polish scenes and the role of Maryna Mniszech to supply the missing prima donna. He composed the palace scene anew, adding among much else a recitative and aria for Boris based partly on a lyric theme from *Salammbô*. He replaced the scene in front of St Basil's Cathedral with the anarchic Kromy Forest scene, putting it after Boris's death. In all the new scenes he was much less faithful to the letter of Pushkin's text; indeed, the Kromy Forest scene has no parallel in Pushkin. The net effect of so extensive a remodelling was to elevate the work's tone, mitigating the comedy that his contemporaries heard in the recitative style and introducing an elemental theatricality missing in the initial *opéra dialogué*. Composition was completed on 14/26 December 1871, the full orchestral score on 23 June/5 July 1872; during the latter part of the work (from late summer 1871 onwards) Musorgsky shared rooms with Rimsky-Korsakov. Also, early in 1872 Gedeonov invited the two fellow lodgers to collaborate with Borodin, Cui and the staff ballet composer Ludwig Minkus in a projected fantastic opera-ballet, *Mlada*. For this Musorgsky drew once

more on his old *Oedipus* music and also on *St John's Night on Bald Mountain*, revising the music extensively and adding choral parts in a 'demon language' reminiscent of Berlioz's *La damnation de Faust*. Although Gedeonov was forced to abandon *Mlada* when it became clear it would be too expensive to produce, Musorgsky was able to recycle his contribution in other works. From this period, the first half of 1872, the Balakirev circle began to disintegrate.

On 5/17 February 1872 the coronation scene of *Boris* was given its première at a concert of the Russian Music Society under Eduard Nápravník, who had been principal conductor of the Mariinsky Theatre since 1869. Then on 3/15 April Balakirev conducted the polonaise at a concert of the Free School of Music. Meanwhile, Musorgsky had submitted his revision to the censors. Their report of 7/19 March recommended performance, pointing out that the only obstacle lay in the edict of Nicholas I, dating from 1837, which forbade the operatic representation of a tsar. Over the next four weeks, this report drifted up through the imperial bureaucracy, receiving approval along the way, and finally reaching the tsar, who alone could set aside his predecessor's ruling. On 5/17 April Aleksandr II authorized the production of *Boris Godunov*. During the next month the Mariinsky's music committee re-examined the opera, which now contained a female role and had the approval of both the censor and the tsar himself. On 6/18 May the committee almost certainly accepted *Boris* for performance, but because its members had already committed themselves to two other major productions in the next season, they did not give Musorgsky a definite date.

On 5/17 February 1873, once those prior commitments had been discharged, three scenes from *Boris* were performed with great success at the benefit for Gennady Kondrat'yev, the Mariinsky's chief stage director. Not quite two months later the publisher Bessel announced the opening of a subscription list for the vocal score. This first edition, issued in January 1874, in no way constitutes a 'third version' of the opera; it is, rather, Musorgsky's final refinement of the revision, a few additional small cuts having been taken after the libretto's publication in 1873. Finally, on 27 January/8 February 1874 *Boris Godunov* was given its première at the Mariinsky, at the benefit for the soprano Yuliya Platonova. Several cuts were taken to reduce the work's length by about an hour; none of them, including the omission of the entire scene in Pimen's cell, was imposed by the censor. Although the Orthodox Church strictly forbade the representation of clergymen on stage, Pimen was able to appear in the death scene as a 'hermit', dissociated from the ordained clergy. Such a stratagem had brought the cell scene into the play's production in 1870 and could have brought it into the opera's too. Nápravník, not the censor, insisted on this and the other cuts on the grounds that the omitted sections would be ineffective on the stage. In all, four performances of *Boris* was given before the arrival of Lent ended the theatre season; each was sold out. 22 more performances were given during the period up to October 1882, often to full (or nearly full) houses, never to less than a half-full house.

Musorgsky, Modest Petrovich

5. On to 'Khovanshchina' and 'Sorochintsï Fair'.

Even as he was finishing the full score of *Boris*, in June 1872, Musorgsky was starting to plan *Khovanshchina* ('The Khovansky Affair'), a grand historical opera dealing with the political turmoil attendant on Peter the Great's full accession to the throne. With Stasov's help, and plainly stimulated by the celebrations marking the bicentenary of Peter's birth, he began by compiling a 'notebook for *Khovanshchina*': 20 pages of jottings and quotations taken from eyewitness accounts, 17th-century documents and later histories. But instead of finishing the libretto at the outset, he built it up as he went along, at times incorporating documents from the 'notebook' almost unchanged. He finally prepared a clean copy of the text in 1879 or 1880, apparently to clarify his final conception of the opera and guide himself towards completion of the work, but even this libretto is incomplete, lacking the second half of Act 5. He could not introduce Peter or his sister, the regent Sophia, as characters because of a censorship rule forbidding representation on stage of members of the ruling house. Thus Sophia was depicted through her minister Golitsïn, while Peter's offstage presence was indicated with a regimental march of the Preobrazhensky Guards (the composer's old unit) and his triumph was shown through the elimination, one by one, of his opponents.

Although Musorgsky excitedly described several scenes of *Khovanshchina* in letters during the summer of 1873, only two brief episodes from Act 3 were put on paper that year. In June he formed a close friendship with Count Arseny Golenishchev-Kutuzov, a poet and distant relative, with whom he later shared a furnished apartment. He also seems to have fallen ill, or perhaps to have started drinking again that summer. Stasov's brother Dmitry, hinting at a relapse, wrote to his wife that Musorgsky had experienced 'fits of madness' such as he had had a few years earlier, and commented nervously on a striking change in the composer's appearance, 'somewhat sunken, grown thinner'. Stasov, writing from Europe, tried to persuade him to visit Liszt in Weimar, but he refused, citing loyalty to his supervisor in the civil service (who had fallen ill) and the need to work on *Khovanshchina*. On 1/13 December 1873 he won promotion to the rank of court counsellor.

The production and popular success of *Boris Godunov*, early in 1874, marked the peak of Musorgsky's career. Still, most critics condemned the work or, at best, misconstrued what was in it to praise. Even Cui blended praise for certain details with unexpectedly sharp criticism, declaring the opera to be an 'immature' work resulting from an 'unfastidious, self-satisfied, hasty process of composition'. Stung by the critics' vehemence and Cui's betrayal, Musorgsky expressed his loneliness and isolation in the darkly pessimistic song cycle *Bez solntsa* ('Sunless'), completed in August 1874, to poems by Golenishchev-Kutuzov. In June he also wrote the piano suite *Kartinki s vïstavki* ('Pictures from an Exhibition'), suggested by a memorial exhibition of the architectural drawings, stage designs and watercolours of his friend Viktor Hartmann, who had died the year before. Little was done to *Khovanshchina* in 1874, although the prelude, subtitled 'Dawn on the Moscow River', was written down in September of that year.

In July 1874 Musorgsky halted his work on *Khovanshchina* in order to consider a comic opera after Gogol''s short story *Sorochinskaya yarmarka* ('Sorochintsï Fair'). He had enjoyed the support of the Ukrainian-born bass

Osip Petrov, the most venerable singer in the Russian opera troupe, since the latter's performance as Varlaam in the three-scene *Boris* of February 1873, and chose *Sorochintsï Fair* in order to create a Ukrainian role for him. But after pondering the subject for a season, Musorgsky temporarily abandoned it early in 1875, uncertain about his ability to handle Ukrainian speech patterns in recitative. Returning to *Khovanshchina*, he finished the first act in vocal score on 30 July/11 August 1875. Also during the first half of the year he wrote the first three numbers of a new song cycle to poems of Golenishchev-Kutuzov, *Pesni i plyaski smerti* ('Songs and Dances of Death'). When the poet left for the country later that summer, and then decided to marry a few months after that, Musorgsky was given a home by a retired naval officer, Pavel Naumov, where he lived for the next several years. He had begun to drift away from his earlier musical friends, Cui and Rimsky-Korsakov, because of Cui's hostile review of *Boris* and Rimsky's self-imposed immersion in technical studies, which Musorgsky viewed suspiciously as a retreat from the ideals they once had shared. Though remaining close to Stasov and Borodin, he formed new friendships, in the wake of *Boris*, with the singers, medical men, actors, writers and artists who frequented the Maly Yaroslavets restaurant in St Petersburg, an establishment characterized by Nikolay Tcherepnin as 'the favourite place of the leading figures in Petersburg's world of the arts'. The effects of alcoholism had yet to show themselves, but he was increasingly unable to resist drinking.

He made steady progress with *Khovanshchina* between August 1875 and August 1876, during which time he completed, in vocal score, almost all of Act 2, the first half of Act 3, and the 'Dance of the Persian Maidens' from Act 4 scene i. During the spring of 1876 he and Lyudmila Shestakova, Glinka's sister, were instrumental in organizing the jubilee marking Petrov's 50th anniversary as a singer, and Musorgsky's activity on behalf of Petrov, whom he affectionately called 'Grandpa', led him back to work on *Sorochintsï Fair*. By the end of June he had worked out a final revision of *Night on Bald Mountain* – written down only in May 1880 – that was very like the version adapted for *Mlada* save for a new ending. He now planned to insert this episode into *Sorochintsï Fair* as a dream sequence for one of the characters.

Apparently he recognized the retreat from realism that his later work represented. In a letter to Stasov, dated 25 December 1876/6 January 1877, he contrasted the 'folk scenes' which he had done before *Boris* with his current work, described as 'the embodiment of recitative in melody … I would like to call it intelligently justified melody'. The new manner may be seen in five songs to texts of Alexey Tolstoy, composed between 4/16 March and 21 March/2 April 1877, but also in pages of *Sorochintsï Fair*, *Khovanshchina*, the two later song cycles and even the revised *Boris*. Still committed to finding a musical equivalent for the Russian language, he nevertheless turned with increasing conviction throughout the 1870s towards greater lyricism and formal symmetry, occasionally writing vocal melodies at variance with the spoken language's accentuation and inflection, and using traditional sectional forms.

In 1877 he set *Khovanshchina* aside in favour of *Sorochintsï Fair*, for which he finally drafted a scenario in May. Later that summer he composed a

substantial new scene for Act 2 and in the autumn worked on the Act 1 scene at the fair, adapted from an earlier market scene in *Mlada*. In June that same year he completed the fourth of the *Songs and Dances of Death*; further songs projected for this cycle and mentioned in the poet's papers were never written down. A short choral piece, *Iisus Navin* ('Joshua'), based on material recycled from the durable *Salammbô*, was completed in July. Work on *Sorochintsï Fair* came to a halt after Petrov's death on 28 February/12 March 1878 – an emotional blow which devastated Musorgsky and from which he may never have fully recovered. On 23 May/4 June 1878 he was promoted in rank to collegiate counsellor; although he rose no higher in his department than senior chief, a post he had attained in March 1875, his annual salary had now risen to 1200 rubles with occasional bonuses.

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6. Final years.

The final version of Marfa's divination (*Khovanshchina*, Act 2) at last was put on paper in July 1878; little else was done with the opera for the rest of the year. Although Musorgsky apparently kept his alcoholism in check throughout the first half of 1878, in August the craving for drink overtook him again. Just as he was about to be fired from the Forestry Department, Stasov and Balakirev secured a transfer for him to a temporary position in the Office of Government Control. He took up this post on 1/13 October 1878; his new boss, the state comptroller and folksong enthusiast Tyorty Filippov, proved extraordinarily lenient.

In 1879 Filippov permitted him to leave for a three-month concert tour of south-central Russia, Ukraine and the Crimea. An old acquaintance, the contralto Darya Leonova, had invited him to make this provincial tour as her accompanist, and between 11 August and 29 October they gave concerts in 12 cities. Besides accompanying Leonova, who included some of his songs in her programmes, he played as soloist several short piano pieces of his own, as well as arrangements of choral works and scenes from his operas. While on tour he composed one of his best-known songs, *Pesnya Mefistofelya v pogrebke Auerbakha* ('Mephistopheles's Song in Auerbach's Cellar'), plus two brief piano pieces, both impressions of the Crimea, which were published in the music magazine *Nuvellist* in 1880. The trip also gave him the impetus he needed to resume work on *Sorochintsï Fair*.

On 1/13 January 1880 he was dismissed from government service, but Filippov and other friends guaranteed him a monthly stipend of 100 rubles on condition he finish *Khovanshchina*. Shortly afterwards another group of well-wishers, led by his friend from Cadet School days, the banker Fyodor Vanlyarsky, offered him 80 rubles per month on condition he finish *Sorochintsï Fair* within a year, and that he demonstrate his progress by issuing individual numbers with the publisher Bernard. Thus pressed to finish both operas, he finished neither. The last manuscripts of *Khovanshchina* are dated August 1880, by which time he had completed, in vocal score, everything but the end of Act 2 and the Old Believers' chorus with which the opera was to end (though he had transcribed its melody in 1874). He had orchestrated only two short sections of the opera.

Sorochintsï Fair, begun later and pursued under worse conditions, was left in an even more fragmentary state.

During this last year of his life Musorgsky made further appearances as Leonova's accompanist. She also gave him a home at her summer dacha in Oranienbaum and employed him as accompanist, theory teacher and assistant in the singing school she had established in St Petersburg; he composed several folksong arrangements and vocalises for the pupils there. Besides working at his two operas he thought of writing an orchestral suite with harps and piano and, in January or February 1880, added a trio *alla turca* to a processional march on a Russian folksong originally written for *Mlada.* This 'new' march, *Vzyatiye Karsa* ('The Capture of Kars'), was commissioned for an event celebrating the reign of Aleksandr II, but when the organizers dropped from sight, their 'grand scenic presentation' was never mounted. Later in the year, on 18/30 October, Nápravník performed the piece at a concert of the Russian Music Society in St Petersburg.

On 9/21 February 1881 Musorgsky made his last public appearances, accompanying at concerts in the morning and evening, the latter a benefit for needy students of the Art Academy. Two days later he went to Leonova (according to her own account) 'in a state of great nervous excitement', saying 'that there was nothing left for him but to go and beg in the streets'. That evening he suffered a seizure. He spent the night at Leonova's house, sleeping in a sitting position, and the next day (12/24 February) had three more seizures. On 14/26 February he was taken by his friends to the Nikolayevsky Military Hospital. There was a temporary improvement in early March, during which Repin painted his famous portrait, but on 16/28 March he died, a victim of chronic alcoholism. He was buried in the Aleksandr Nevsky Cemetery two days later.

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7. Posthumous completion of works.

After Musorgsky's death other musicians began to edit his music for performance, producing ultimately a confusing number of completions, redactions and orchestrations of various works. Beginning with Rimsky-Korsakov, his first editors often distorted his work by altering it, appealing for justification to a belief that had originated in his own circle and was commonly accepted in late 19th-century Russia, namely, that Musorgsky was brilliant but inept, an amateur who disdained the technical studies that would have enabled him to realize his ideas. Once this belief was discredited, later editors generally avoided changing what Musorgsky wrote and confined their efforts largely to orchestration.

The editing of the posthumous publications was mainly – at first solely – carried out by Rimsky-Korsakov, who selflessly undertook the task and gave his editions gratis to the publisher Bessel. Rimsky found life, talent and originality in his friend's music side-by-side with 'absurd, disconnected harmony, ugly part-writing, sometimes strikingly illogical modulation' – in short, 'utter technical impotence'. Convinced of both the music's value and the foolishness of 'publication without a trained hand to set it in order', Rimsky prepared what he regarded as practical performance editions, 'for making [Musorgsky's] colossal talent known, not for studying his personality and his artistic sins'. Every composition that passed through

Rimsky-Korsakov's hands was to a greater or lesser degree 'corrected' by him.

He began with what all Musorgsky's friends recognized as the most important and most necessary task: the completion of *Khovanshchina*. He trimmed several episodes, filled the gaps in Acts 2 and 5 with new music, smoothed out many details of melody and harmony, and orchestrated the whole. Finished and published in 1883, his version was decisively rejected by the Imperial Theatres that same year and first produced by an amateur group in St Petersburg on 9/21 February 1886 (abridged, and with changes imposed by the censorship). For Diaghilev's 1913 Paris production Ravel and Stravinsky orchestrated and restored a few of Rimsky's cuts, and Stravinsky composed a new concluding chorus for the final act, based on the Old Believers' melody that Musorgsky had intended to use. Diaghilev also took several drastic cuts of his own to reduce the work's overall length, and remodelled it to appeal to his audience's interest, at the time, in 'authentic' Musorgsky, emphasizing the chorus and inserting various details calculated to appeal to the composer's modernist admirers. Although Stravinsky's new chorus was published by Bessel in 1913, the Diaghilev version did not replace Rimsky's score as the standard text.

Besides finishing *Khovanshchina* Rimsky-Korsakov also turned his attention to compositions left in satisfactory state by Musorgsky and produced editions which for a number of years supplanted the authentic texts. The piano suite *Pictures from an Exhibition* appeared in 1886 with relatively few changes. In the case of *Night on Bald Mountain*, Rimsky prepared a new orchestral piece based most closely on the version with chorus that Musorgsky had prepared for *Sorochintsï Fair*. The *Songs and Dances of Death* appeared in 1882 in Rimsky's edition; subsequently he and Glazunov orchestrated the cycle. When in 1898 Belyayev reissued the seven songs originally published by Johansen 30 years earlier, they were anonymously edited by Rimsky-Korsakov, who also prepared for Bessel in 1908 new editions of the songs originally published by that firm, introducing the customary changes, most blatantly in the thorough reworking (dubbed a 'free paraphrase') of the first number of *The Nursery*. But all these publications are of minor importance compared with Rimsky's versions of *Boris Godunov*.

Rimsky began working on *Boris* early in 1889, when he rescored the polonaise for concert performance. For a time he considered writing an article about the opera, its merits and faults, but he decided that a revision of the work would be both more instructive and more useful, and in 1896 he completed an entirely new version of the opera, which Bessel then published in both vocal and full score. Though based on Musorgsky's vocal score of 1874, Rimsky's redaction introduced drastic cuts, some new music of his own, wholesale rewriting in vocal line, harmony, rhythm and dynamics, a complete reorchestration, and the transposition of the order of the last two scenes. This version was produced privately in the Great Hall of the St Petersburg Conservatory on 28 November/10 December 1896, then by the Mamontov Opera Company with Chaliapin (Moscow, 7/19 December 1898; St Petersburg, 7/19 March 1899), and finally by the Imperial Theatres, again with Chaliapin (Moscow, 13/26 April 1901; St Petersburg, 9/22 November 1904). Rimsky returned to *Boris* in 1906 in

order to restore most of the cuts he had made ten years earlier; shortly thereafter, for Diaghilev's 1908 Paris production, the first in western Europe, he composed two new passages for the coronation scene. This second Rimsky score was for many years the primary text by which *Boris* was known.

Although Rimsky-Korsakov left *Salammbô* untouched, early in 1906 he decided to publish the single act of *The Marriage*; the vocal score, typically toned-down, was issued by Bessel in 1908. He also began an orchestration, but completed only a few pages before his death; the single act subsequently was orchestrated by Aleksandr Gauk (1917) and later by several others. Rimsky-Korsakov made no attempt to edit *Sorochintsï Fair* (apart from the *Bald Mountain* music), but on his suggestion Golenischev-Kutuzov was asked to complete the libretto and Anatoly Lyadov the music. In 1886 Bessel published three numbers in vocal score; three more numbers appeared in 1904, all orchestrated by Lyadov and including a rewritten version of the prelude. This prelude and parts of Acts 1 and 2, edited by Vyacheslav Karatïgin, were performed as illustrations at Karatïgin's lecture on *Sorochintsï Fair*, given privately in St Petersburg (16/29 March 1911) with piano accompaniment and without chorus; these sections were staged, with the addition of the finale of Act 2, in the Comedia Theatre, St Petersburg, on 17/30 December 1911. Then on 8/21 October 1913, a pastiche of all the available numbers in the Lyadov and Karatïgin editions, plus Rimsky-Korsakov's version of *Night on Bald Mountain*, was produced at the Moscow Free Theatre, the lacunae in the action being filled with spoken dialogue drawn from Gogol"s short story; the numbers edited by Karatïgin were orchestrated by Yury Sakhnovsky, who also composed a few additional passages. In 1915 Cui prepared a complete musical version, using all the available numbers and in some cases Lyadov's orchestration, and composing additional music as required, partly on Musorgsky's themes; the vocal score of Cui's version was published by Bessel in 1916, and on 13/26 October 1917, shortly before the Bolshevik Revolution, was produced at the Theatre of Musical Drama, Petrograd. Another complete version was later prepared by Nikolay Tcherepnin in Paris, incorporating music from the editions of Lyadov, Karatïgin and Cui, and filling the gaps with music borrowed from *Salammbô*, songs and other works of Musorgsky. This version was published by Bessel, now in Paris, and they also issued the manuscript collection *Years of Youth*, which had come into the possession of Charles Malherbe, archivist of the Paris Opéra, in 1909. Although Malherbe had permitted publication of four previously unknown songs when he acquired the manuscript, the Bessel edition added nearly all the others (albeit in defective texts); only the duet after Gordigiani was omitted.

About the time that Rimsky published his first edition of *Boris* (1896), Musorgsky's reputation began to grow in France, where the avant garde saw him as an innovator who had 'trampled on the rules and crushed the life out of them by the sheer weight of his thought' (d'Alheim, 1896). When Diaghilev brought *Boris* to Paris, modernist critics attacked Rimsky's editorial tampering and began to wage a vigorous campaign for the publication and performance of Musorgsky's music as he had written it; others defended Rimsky's editions and his selfless labour on behalf of his friend. At last the Russian State Music Publishing House embarked on a

collected edition of Musorgsky's music in accordance with his manuscripts, embodying all textual variants and provided with critical apparatus. This edition, of which Pavel Lamm was editor-in-chief, began with the publication of *Boris Godunov* in 1928, but in a problematic format. In Lamm's score, a conflation of both versions and all sources known at the time, neither the initial *opéra dialogué* nor the revision unfolds as Musorgsky left it; instead, the two are combined to the greatest extent possible. Episodes unique to the initial version are inserted into the alien context of the revision, and the result is an elephantine *Boris* in ten scenes, each at maximum length, from which one may extract Musorgsky's separate conceptions only by careful attention to the vocal score's commentary and footnotes. Working from Lamm's score, Shostakovich prepared a fresh orchestration of *Boris* in 1939–40, and in 1953 Karol Rathaus touched up Musorgsky/Lamm for a new production at the Metropolitan Opera. In 1975 David Lloyd-Jones published a new critical edition of *Boris*, based on Musorgsky's revised holograph full score but still echoing Lamm's blend of the two versions in the five scenes common to both.

Lamm and Boris Asaf'yev, in 1931, published a vocal score of *Khovanshchina*, which assembled and presented Musorgsky's manuscripts as he had left them, and Asaf'yev prepared an orchestration (which remains unpublished) faithfully embodying all the material left by Musorgsky. *Sorochintsï Fair* was completed in the same spirit by Vissarion Shebalin, whose score, published in Lamm's edition in 1933–4, has become the standard performing version. Though interrupted in 1939 before its completion, Lamm's edition presented most of Musorgsky's music in authentic texts; the last instalment to appear was a volume of folksong arrangements, rough drafts and miscellaneous autograph materials. In 1951–2 Shostakovich orchestrated from Lamm's vocal score a few scenes of *Khovanshchina* that Rimsky-Korsakov had omitted, and those were inserted into the Kirov production of Rimsky's edition. Then in 1958 Shostakovich prepared a new orchestration of the rest of the opera from Lamm. This version is now the basic text of most productions, with Stravinsky's final chorus offering an alternative ending more in tune with Musorgsky's own dramatic instincts. Other orchestrations deriving from Lamm include Zoltán Peskó's *Salammbô* (1980), Gennady Rozhdestvensky's *Marriage* (1982), Shostakovich's *Song and Dances of Death* (1962) and Yevgeny Svetlanov's *Sunless* (1968). At least a dozen orchestrations of *Pictures from an Exhibition* have been made; the earliest is by Mikhail Tushmalov (?1891), the best known by Ravel (1922). A new *Polnoye akademicheskoye sobraniye sochineniy M.P. Musorgskogo v 34-kh tomakh* ('The Complete Academic Collection of the Works of M.P. Musorgsky in 34 Volumes'), initially projected to start in 1989, to mark the sesquicentennial of Musorgsky's birth, finally began to appear in 1996.

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8. Music.

Musorgsky's career falls into four periods: childhood and adolescence (1839–58), apprenticeship (1858–66), maturity (1866–76) and last years (1877–81). The traditional view, postulating a marked declined after the production of *Boris* in January 1874, is contradicted by the composition

after that date of *Pictures from an Exhibition*, most of *Khovanshchina*, the final version of *Night on Bald Mountain* (for *Sorochintsï Fair*), and the song cycles *Sunless* and *Songs and Dances of Death*. Poverty and alcoholism surely contributed to Musorgsky's failure to put on paper all that he had composed, but despite his lonely and disordered bachelor's life, despite the hours he was forced to waste in the Forestry Department to eke out a living, he continued to grow as an artist up until his death. Indeed, the words that he once applied to Verdi describe his own career equally well: 'This one pushes ahead on a grand scale, this innovator doesn't feel shy … outdistancing everything, outdistancing everyone, even himself'.

His earliest compositions were conventional romances, songs and salon piano pieces, the work of a talented gentleman enthusiast. He acquired basic technique in his lessons with Balakirev by analysing and imitating European and Russian masterworks. The Schubert source for the first movement of the Sonata in C (1860), for example, is shown in how triplets pervade the first theme and the ensuing transition, how the second theme appears in E minor and the exposition closes in G, and how in recapitulation the second theme returns in A minor. But side by side with these gestures taken from Schubert, the sonata contains a harmonic mannerism that is typically Musorgskian and that reappears in many later works: juxtaposed tritones having coloristic or structural significance. (The climax of the development is reached on F♯, whereupon retransition is effected immediately and abruptly through a striking chromatic progression, which is used again, more deftly, 14 years later in the third song of *Sunless*, F♯ simultaneously sliding down to F♮ and up to G♯; the F♯ triad progressing to a dominant 7th and so to C.) Despite its shortwindedness and immaturity, the sonata thus reveals an important pattern that helps define Musorgsky's craft: study and assimilation of the music of a peer (whether Russian or western European), then redeployment of the lessons learnt – technical, declamatory, dramaturgical – in combination with personal elements. In the words of Carl Dahlhaus (1985), 'Musorgsky was a self-taught composer, but he was also undoubtedly an intellectual one'.

Musorgsky's growth during his apprenticeship was shaped by ideas of verisimilitude in art, by his experience of opera (both native and foreign), and by his absorption of the folk style through Balakirev's collection of Russian folksongs. His interest in the realistic portrayal of incidents from life first bore fruit in the almost scientifically precise character studies of the late 1860s; such songs as *Darling Savishna*, *The Seminarist*, *The Orphan* and *A Society Tale* reveal a strong talent for dispassionate observation and keen characterization of specific human types. Musorgsky never fully lost this early interest in versimilitude, but he became 'more flexible and subtle about the areas where it might apply' (Emerson, 1988) and more amenable to established musical techniques and procedures. His subsequent penchant for a quiet curtain is foretold in the enthusiasm he had for the end of Act 1 of Serov's *Judith* (1863): 'pianissimo … a kind of solemn hush which is left unfinished … very beautiful'. Characteristics of the *protyazhnaya*, or melismatic folksong, appear in the true second version of *Where art thou, little star?*, beginning with the melismas that decorate the voice part at the beginning and elsewhere. The melodic phrases of a *protyazhnaya* in minor mode normally cadence either on the tonic or subtonic, a characteristic known as mutability (*peremennost'*). Since the

subtonic of the minor (e.g. E♮ in F♯ minor) is also the dominant of the relative major, harmonic settings of such melodies move easily between the minor and relative major, a detail that gives a characteristic coloration to much Russian music 'in folk style', whether Musorgsky's or anyone else's. *Where art thou, little star?*, *Duyut vetrï, vetrï buynïye* ('The winds blow, the wild winds'), *Little Kalistrat*, *Cradle Song* and the 'Song of the Parrot' from *Boris Godunov* all exhibit this trait.

In his maturity Musorgsky's musicianship was more broadly based than scholars traditionally have maintained, and his technical mastery was derived not just from folk music, Glinka and Dargomïzhsky, but from the major Romantic masters of Europe as well. Indeed, as Wiley observed (1982), it is 'precisely within the realm of opera that Glinka and Dargomïzhsky … perform least satisfactorily their roles as teacher to the later generations'. They provided devices – Wiley lists orchestral combinations, fragments of melody, techniques of text setting, harmonic audacities – but lessons in theatricality came from Verdi, Meyerbeer and Wagner. In both the theatre and his workroom Musorgsky must surely have noticed how adept his European contemporaries were at placing, highlighting and recalling reminiscence themes. With equal skill he recalls the melody by which Marfa had prophesied Golitsïn's exile (*Khovanshchina*, Act 2) when the prophecy is fulfilled (Act 4 scene ii), and he took other lessons in dramaturgy from his European contemporaries as well. The revision of 'Dostig ya vysshey vlasti', the tsar's monologue from Act 2 of *Boris*, unfolds as a recitative and aria: Boris first relates circumstances and events in a relatively free-flowing parlando, then expresses emotion in lyrical cantilena. The monologue resembles King Philip's aria 'Ella giammi m'amò' from *Don Carlo*, an opera heard in Italian in St Petersburg in 1869 and admired, albeit grudgingly, even by Cui. Both arias begin with recitative-like writing that nonetheless is surprisingly melodic for recitative, and both conclude with music that is both memorably melodious and formally symmetric. Furthermore, each of these scenes is followed by a scene of confrontation with a sinister character from which the ruler emerges defeated, Philip by the Grand Inquisitor, Boris by Shuisky. Nor did Musorgsky draw lessons in composition only from opera: the St Basil's scene, from the first version of *Boris* (1869), begins with a short orchestral prelude which borrows both gesture and orchestration from a passage of Liszt's 'Procession by Night', the first of his *Two Episodes from Lenau's 'Faust'*, a work admired in Musorgsky's circle and very likely known to him soon after its composition. Stimulation by the great Romantic masters was a crucial factor in Musorgsky's development, much more so than a narrow 'nationalist' view of this composer would permit us to believe.

One of the guiding principles of Musorgsky's mature style was, to be sure, his quest to find a musical equivalent for the patterns, inflections, pace and cadence of spoken Russian, to fix in music the paralexical aspects of speech that give it plasticity and nuance. This quest, arising from exposure to the scientistic thought of the 1860s in Russia, was at its most intense when he was studying Gervinus, composing *The Marriage*, and absorbed with speech so keenly that he could write to Rimsky-Korsakov, in the wake of this work: 'No matter who is speaking (nor what he says) my mind is already working to find the musical statement for such speech'. The type of recitative he developed in this way has several style traits that are

recognized as Musorgskian: placing the accented syllables on metrically strong beats, reinforcing the metric accent with both tonic and agogic accent, setting unaccented syllables to strings of short equal notes after the beat, never permitting an unaccented syllable to fall on even a weak beat (thereby avoiding secondary accent, alien to Russian), avoiding melismas, and relying on note values – neither very long nor very short – that mimic the pace of speech. In his subsequent works – *Boris*, *Khovanshchina*, the late cycles – he combines this naturalistic declamation with a keen understanding of the essentially musical elements of music drama and song: periodic melody, aria and ensemble, reminiscence music as a dramatic device, tonal structure. Though it is misleading to ignore his passion for the Russian language and the care with which he shaped and set words, it is equally misleading to characterize him as a composer interested in declamation and little else.

In the large-scale works of his maturity and last years, tonality often functions as an opposition of colours. In *Boris*, for example, opposing characters or ideas receive their musical expression in opposing tonalities, with the work's dramatic conflicts reflected in the underlying contrast. The song cycle *Sunless* is organized in the same way. F♯ emerges as the cycle's tonic in the fifth song, and the work's final despairing text (no.6, 'On the River') dies away, open-endedly, on the dominant of F♯. Throughout *Sunless* no more than a fleeting glimpse of hope appears; it is expressed (no.3, 'The useless noisy day is ended') in C major, a tritone away from F♯. Modal melodies occur in many of Musorgsky's works, at times suggesting folksong and national traditions and at times running counter to them. In the revised *Boris*, Kseniya's lament (Act 2) is in the Dorian mode, characterized by Balakirev as 'the Russian minor'. The third act of *Khovanshchina* begins with an Old Believers' chorus which invokes the Mixolydian mode, even though this mode is uncharacteristic of Russian church chant. In *Pictures from an Exhibition* Phrygian inflections appear in the central section of 'The Great Gate of Kiev', which Musorgsky based on the church chant 'As you are Baptized in Christ', and the main melody of 'The Old Castle' is Aeolian. 'The Old Castle' also illustrates Musorgsky's use of pedal, another persistent characteristic. A pedal point appears, for example, in the trio of the Scherzo in C♯ minor (1858), and other instances of the device occur in *Salammbô* (the 'Chorus of Priestesses'), *Boris Godunov* (the closing measures of the revised palace scene and the beginning of the love duet), *Songs and Dances of Death* ('Serenade'), *Sunless* ('Within Four Walls' and 'On the River') and *Khovanshchina* (end of Act 1, 'Marfa's divination', 'Dance of the Persian Maidens'). Like other 19th-century Russian composers, Musorgsky also drew on the whole-tone set (notably in the 1867 version of *Night on Bald Mountain*) and the octatonic set (most famously in the '*Boris* chords' of the coronation scene, but also in *Tsar' Saul*, *Sunless* and elsewhere). The octatonic set also helps account for the many tritone relations that appear throughout his music.

Musorgsky's last years saw him moving away from the limiting positions staked out by the dogmatists of his circle, Cui and Stasov, towards fully professional participation in Russia's musical life. He associated with professional performing musicians – among them Leonova and Petrov –

and began to plan works with specific artists in mind. He showed remarkably little interest in the third historical opera, *Pugachevshchina* ('The Pugachev Affair'), that Stasov was pressing him to write. In *Sorochintsï Fair* he even began to use folksong and folklike melody in place of realist recitative, even though the practice directly countered the preachment of his circle.

The image of him as an illiterate, if brilliant, dilettante is now long out of date. He was a highly intellectual composer, who forged a unique personal style from the elements around him: Glinka, Dargomïzhsky and folksong, to be sure, but Berlioz, Liszt, Serov, Verdi and Wagner as well. Long known for mimetic text setting, profound respect for the Russian language and technical procedures that are both unconventional and bluntly direct, he also demonstrated a profound grasp of musical structure and the associative use of tonality. Though his influence on Russian composers in his lifetime was minuscule, 'in the 20th century his bluff anti-conventional stance and remarkable powers of psychological penetration have made him a protomodernist icon' (Taruskin, *The New Grove Dictionary of Opera*, 1992), profoundly influential on Debussy, Ravel, Janáček, Prokofiev and Shostakovich. To borrow words Stravinsky applied to himself, Musorgsky related 'only from an angle to the German stem'. But no less than Stravinsky, he constructed his works meticulously and in them strove to join the highest ranks of European masters.

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stage

Edip v Afinakh [Oedipus in Athens] (incid music, V. Ozerov), 1858–61, inc., L vi/1; 'Scene in the Temple', chorus, orch, ed. N. Rimsky-Korsakov (1883)

Salammbô (op, after G. Flaubert), 1863–6, inc., L iv/1; orchd Z. Peskó, Milan, RAI, 10 Nov 1980; 'Chorus of Priestesses', chorus, orch, ed. N. Rimsky-Korsakov (1884); ' Salammbô's Prayer', vs, ed. V. Karatïgin (1911); 'Song of the Balearic Islander' (Paris, 1923)

Zhenit'ba [The Marriage] (comic op, N. Gogol'), Act 1 only in vs, 1868 (1908), L iv/2; private perf., St Petersburg, 24 Sept/6 Oct 1868, staged, St Petersburg, Suvorin Theatre School, 19 March/1 April 1909

Boris Godunov (op, Musorgsky, after A.S. Pushkin and N.M. Karamzin): 1st version, 7 scenes, 1868–9, Leningrad, 16 Feb 1928; 2nd version, prol and 4 acts, 1871–2, vs (1874), St Petersburg, Mariinsky, 27 Jan/8 Feb 1874; both versions in L i and ed. D. Lloyd-Jones (London, 1975), 1st version in ASM; ed. N. Rimsky-Korsakov, St Petersburg, Conservatory, 28 Nov/10 Dec 1896 (1896), rev., Paris, 19 May 1908 (1908); ed. D. Shostakovich, Leningrad, Kirov, 4 Nov 1959 (Moscow, 1963)

Bobïl' [The Landless Peasant] (op, after F. Spielhagen: *Hans und Grete*), projected 1870

Mlada (opera-ballet, V.A. Krïlov), collab. Rimsky-Korsakov, Borodin, Cui, Minkus, 1872, inc., L iv/3

Khovanshchina (op, 5, Musorgsky), 1872–80, L ii, vii/2; completed and orchd Rimsky-Korsakov (1883), St Petersburg, Musical Dramatic Circle, Kononov Hall, 9/21 Feb 1886; arr. Stravinsky and Ravel, Paris, Champs-Elysées, 5 June 1913, final chorus by Stravinsky (1914); completed and orchd Shostakovich, Leningrad, Kirov, 25 Nov 1960 (Moscow, 1963)

Sorochinskaya yarmarka [Sorochintsï Fair] (comic op, after Gogol'), 1874–80; completed and orchd A. Lyadov, V.G. Karatïgin and others, Moscow, Free Theatre, 8/21 Oct 1913; completed and orchd Cui, Petrograd, Theatre of Musical Drama, 13/26 Oct 1917; arr. N. Tcherepnin, Monte Carlo, Opéra, 27 March 1923, vs (Paris, 1924); completed and orchd V. Shebalin, Moscow, Nemirovich-Danchenko, 12 Jan 1932, L iii

choral

Marsh Shamilya [Shamil''s March] (Arabic, transcribed in Russ.), T, B, chorus, pf, 1859, unpubd

Porazheniye Sennakheriba [The Destruction of Sennacherib] (Byron, trans. A.K. Tolstoy, freely reworked Musorgsky), 1866–7 (1871), rev. 1874, L vi/2

Iisus Navin [Joshua] (Bible: *Joshua*, freely reworked Musorgsky), A, B, chorus, pf, 1874–7, ed. N. Rimsky-Korsakov (1883), L vi/3

Three vocalises, 3 female vv, 1880, L v/10

Five Russian folksongs, arr. 4 male vv, 1880, L v/10: Skazhi, devitsa milaya; Tï vzoydi, solntse krasnoye; U vorot, vorot batyshkinïkh; Uzh tï, volya, moya volya, with 2 solo T; Plïvet, vosplïvayet zelyonïy dubok, inc.

Angel vopiyashe [An Angel Clamouring], doubtful; ed. Ye. Levashov, *SovM* (1981), no.3

orchestral

Scherzo, B♭, 1858, orig. for pf, ed. N. Rimsky-Korsakov (1883), L vii/4

Alla marcia notturna, 1861

Ivanova noch' na Lïsoy gore [St John's Night on Bald Mountain], 1866–7, ed. G. Kirkor (Moscow, 1968); rev. with chorus in Mlada, 1872, further rev. in Sorochintsï Fair, 1880, ed. Rimsky-Korsakov without chorus (1886)

Intermezzo in modo classico, 1867, ed. N. Rimsky-Korsakov (1883), see Piano [trio new], L vii/5

Vzyatiye Karsa [The Capture of Kars], march, 1880, ed. N. Rimsky-Korsakov (1883), L vii/1

piano

in L viii unless otherwise stated

Porte-enseigne Polka, 1852 (1852), in *SovM* (1947), no.2

Souvenir d'enfance, 1857, ed. V. Karatïgin (1911)

Scherzo, c♯, 1858, ed. V. Karatïgin (1911)

Scherzo, B♭, 1858, orchd

Impromptu passionné, 1859, ed. V. Karatïgin (1911)

Ein Kinderscherz, 1859, rev. 1860 (1873)

Sonata, C, 4 hands, 1860, Allegro and Scherzo [from Scherzo, c♯] only

Intermezzo in modo classico, 1862, orchd 1867, rearr. pf, 1867 (1873)

Iz vospominaniy detstva [From Memories of Childhood], 1865, ed. V. Karatïgin (1911); 1 Nyanya i ya [Nurse and I], 2 Pervoye nakazaniye: Nyanya zapirayet menya v temnuyu komnatu [First Punishment: Nurse Shuts Me in a Dark Room]

Duma [Rêverie], on a theme of V.A. Loginov, 1865, ed. V. Karatïgin (1911)

La capricieuse, on a theme of L. Heyden, 1865

Shveya [The Seamstress], scherzino, 1871 (1872)

Kartinki s vïstavki [Pictures from an Exhibition], 1874, L viii/2, ed. Rimsky-Korsakov (1886)

Na yuzhnom beregu Krïma [On the Southern Shore of the Crimea], 1879 (1880)

Bliz yuzhnogo berega Krïma [Near the Southern Shore of the Crimea], 1880 (1880)

Méditation, albumleaf, 1880 (1880)

Une larme, 1880 (Moscow, 1880s)

Au village (Quasi fantasia), ?1880 (1882)

Arr. of Fair Scene and Hopak from Sorochintsï Fair

songs

for 1 voice and piano; in L v unless otherwise stated

Sel'skaya pesnya (Gde tï, zvezdochka?) [Rustic Song (Where art thou, little star?)] (N. Grekov), 1857, orchd 1858, rev. 1863–6, ed. (Paris, 1909)

Meines Herzens Sehnsucht, 1858, ed. (Kiev, 1907)

Otchego, skazhi [Tell my why], 1858, rev. 1863–6 (1867)

Vesyolïy chas [The Joyous Hour] (A. Kol'tsov), 1858–9, rev. 1863–6, ed. (Paris, 1923)

List'ya shumeli unïlo [The leaves rustled sadly] (A.N. Pleshcheyev), 1859, rev. 1863–6, ed. (Paris, 1909)

Chto vam slova lyubvi? [What are words of love to you?] (A. Ammosov), 1860, rev. 1863–6, ed. (Paris, 1923)

Mnogo yest' u menya teremov i sadov [I have many palaces and gardens] (Kol'tsov), 1863, ed. (Paris, 1923)

Pesn' startsa: stanu skromno u poroga [Old Man's Song] (J.W. von Goethe, trans. ?Musorgsky), 1863, ed. (Paris, 1909)

Tsar' Saul [King Saul] (Lord Byron, trans. P. Kozlov), 1863, rev. 1866–71 (1871)

No yesli bï s toboyu ya vstretit'sya mogla [But if I could meet thee again] (V. Kurochkin), 1863, ed. (Paris, 1923)

Duyut vetrï, vetrï buynïye [The winds blow, the wild winds] (Kol'tsov), 1864, ed. (Paris, 1909)

Kalistratushka [Little Kalistrat] (N.A. Nekrasov), 1864, rev. as Kalistrat, ?after 1866, ed. N. Rimsky-Korsakov (1883)

Noch' [Night] (after Pushkin), 1864, orchd 1868, rev. 1868–71 (1871), L vii/3

Molitva [Prayer] (M.Yu. Lermontov), 1865, ed. (Paris, 1923)

Otverzhennaya: opït rechitativa [The Outcast: Essay in Recitative] (I. Holz-Miller), 1865, ed. (Paris, 1923)

Kolïbel'naya pesnya [Cradle Song] (from A.N. Ostrovsky: *Voyevoda*), 1865, rev. as Spi, uspi krest'yanskiy sïn [Sleep, sleep, peasant son], 1867–71 (1871)

Malyutka: akh, zachem tvoy glazki poroyu? [Dear one, why are thine eyes sometimes so cold?] (Pleshcheyev), 1866, ed. (Paris, 1923)

Zhelaniye [Longing] (H. Heine, trans. L.A. Mey), 1866, ed. V. Karatïgin (1911)

Iz slyoz moikh [From my tears] (Heine, trans. M. Mikhaylov), 1866

Svetik Savishna [Darling Savishna] (Musorgsky), 1866 (1867)

Akh tï, p'yanaya teterya! [You drunken sot!] (Musorgsky), 1866, ed. A. Rimsky-Korsakov (Moscow, 1926)

Seminarist [The Seminarist] (Musorgsky), 1866, rev. 1866–70 (1870)

Gopak [Hopak] (Shevchenko, trans. Mey), 1866 (1867), rev. with orch, 1868, L vii/6

Pesn' Yaremï 'Na Dnepre' [Yarema's Song 'On the Dnieper'] (Shevchenko, trans.

Mey), 1866, lost, rev. as Na Dnepre, 1879, ed. N. Rimsky-Korsakov (1888)

Yevreyskaya pesnya [Hebrew Song] (Mey), 1867 (1868)

Strekotun'ya beloboka [The Magpie] (Pushkin), 1867 (1871)

Po gribï [Gathering Mushrooms] (Mey), 1867 (1868)

Pirushka [The Feast] (Kol'tsov), 1867 (1868)

Ozornik [The Ragamuffin] (Musorgsky), 1867 (1871)

Svetskaya skazochka: kozyol [A Society Tale: The Goat] (Musorgsky), 1867 (1868)

Klassik [The Classicist] (Musorgsky), 1867 (1870)

Po nad Donom sad tsvetyot [A garden blooms by the Don] (Kol'tsov), 1867, ed. N. Rimsky-Korsakov (1883)

Sirotka [The Orphan] (Musorgsky), 1868 (1871)

Kolïbel'naya Eryomushki [Eremushka's Lullaby] (Nekrasov), 1868 (1871)

Detskaya pesenka [Child's Song] (Mey), 1868 (1871)

Detskaya [The Nursery] (Musorgsky) (1872): 1 S nyaney [With Nurse], 1868; 2 V uglu [In the Corner], 1870; 3 Zhuk [The Beetle], 1870; 4 S kukloy [With the Doll], 1870; 5 Na son gryadushchiy [Going to Sleep], 1870; 6 Kot Matros [The Cat Sailor], 1872; 7 Poyekhal na palochke [On the Hobbyhorse], 1872 [6 and 7 first pubd separately as Na dache [At the Dacha], ed. N. Rimsky-Korsakov (1882)]

Rayok [The Gallery] (Musorgsky), 1870 (1871)

Vechernyaya pesenka [Evening song] (Pleshcheyev), 1871, ed. V. Karatïgin (1912)

Bez solntsa [Sunless] (A. Golenishchev-Kutuzov), 1874 (1874): 1 V chetïryokh stenakh [Within four walls]; 2 Menya tï v tolpe ne uznala [You did not know me in the crowd]; 3 Okonchen prazdnïy, shumnïy den' [The useless, noisy day is ended]; 4 Skuchay [Be bored]; 5 Elegiya [Elegy]; 6 Nad rekoy [On the River]

Zabïtïy [Forgotten] (Golenishchev-Kutuzov), 1874 (1874)

Nadgrabnoye pis'mo [Epitaph] (Musorgsky), 1874, inc., completed V. Karatïgin (1912)

Krapivnaya gora [The nettle mountain] (Musorgsky), 1874, inc.

Pesni i plyaski smerti [Songs and Dances of Death] (Golenishchev-Kutuzov), ed. Rimsky-Korsakov (1882): 1 Kolïbel'naya [Lullaby], 1875; 2 Serenada [Serenade], 1875; 3 Trepak, 1875; 4 Polkovodets [The Field-Marshal], 1877

Neponyatnaya [The Misunderstood One] (Musorgsky), 1875, ed. V. Karatïgin (1911)

Ne bozhim gromom udarilo [Not like thunder, trouble struck] (A.K. Tolstoy), 1877, ed. N. Rimsky-Korsakov (1882)

Gornimi tikho letela dusha nebesami [Softly the spirit flew up to heaven] (A.K. Tolstoy), 1877, ed. N. Rimsky-Korsakov (1882)

Spes' [Pride] (A.K. Tolstoy), 1877

Oy, chest' li to molodtsu len pryasti? [Is spinning man's work?] (A.K. Tolstoy), 1877

Rassevayetsya, rasstupayetsya [It scatters and breaks] (A.K. Tolstoy), 1877, ed. N. Rimsky-Korsakov (1882)

Videniye [The Vision] (Golenishchev-Kutuzov), 1877, ed. N. Rimsky-Korsakov (1882)

Strannik [The Wanderer] (F. Rückert, trans. Pleshcheyev), 1878, ed. N. Rimsky-Korsakov (1883)

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Mussat [née Le Moigne], Marie-Claire

(*b* Saint-Brieuc, 13 Aug 1937). French musicologist. She studied Classical literature at Rennes University (1955–60), obtaining the agrégation in grammar in 1962. In 1966 she was appointed to teach at Rennes University, where she founded a music school in 1978 and from 1979 to 1990 was head of the Department of Arts. Concurrently she studied at the Sorbonne, gaining the doctorat d'Etat in 1986 under the supervision of Mongrédien. She has carried out research principally on the social history of music from the 18th century to the 20th, Breton composers and musical life in Brittany in the same period, and 20th-century music. She explored the first two of these subjects simultaneously in her doctoral dissertation, which was published under the title *Musique et société à Rennes aux XVIIIe et XIXe siècles* (Geneva, 1988). Her particular interest is in the relationships between the arts and between history and music history, and she has organized several exhibitions addressing these issues, including *La Bretagne à l'opéra*, which she undertook in collaboration with the Breton Museum at Quimper in 1994.

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<div align="right">JEAN GRIBENSKI</div>

Mussele, Corneille.

See Nervius, Leonardus.

Musset, (Louis-Charles-)Alfred de

(*b* Paris, 11 Dec 1810; *d* Paris, 2 May 1857). French writer. He studied the piano as a boy, and was sensitive to the emotional effect of music, as is

shown by his *Stances à la Malibran*. He quickly gained admission to Romantic literary circles, and had a tempestuous relationship with George Sand. He attracted attention with his *Contes d'Espagne et d'Italie* (1830), and his *Confession d'un enfant du siècle* (1836). One of his early works, *La quittance du diable*, resembles an *opéra comique* in style, and music plays an important decorative or evocative role in many of his *Comédies et proverbes*, as well as in his lyric poems. Musset identified music with melody, preferably Italian, such as he heard sung by the great artists of the Théâtre Italien, in particular Rubini, Mario, Pasta and Malibran; and in his criticism written for the *Revue des deux mondes* from 1833 onwards he was actively hostile to what he considered 'learned' music. By this he meant Berlioz and Meyerbeer, whose claims he rejected for those of his particular favourite, Rossini.

Apart from the overtly musical *Chansons à boire*, his works are interspersed with lyrics which by their form, language and character invite a musical setting. Romantic disillusion and ennui, the *mal de siècle*, finds elegant and charming expression in his work and attracted many musicians of the generations following his own, including Franck, Debussy, Lalo and Lili Boulanger. The elegiac aspect of music, perfectly summed up in his *Stances à la Malibran*, was his chief concern, and he expressed it in a much quoted couplet: 'les plus désespérés sont les chants les plus beaux, et j'en connais aucuns qui sont de purs sanglots'. This might be applied to much of Bellini's and some of Chopin's music, and Musset met both composers in the Princess Belgioioso's salon during the 1830s.

Although Musset's play *La nuit vénétienne* (1831) was a resounding failure – it left him with a deep distrust of the theatre – more than 20 operas have been composed to librettos based on his plays and stories. These include *Fantasio*, by both Offenbach (1872) and Ethel Smyth (1898), Messager's *Fortunio* (1907) and Pierné's *On ne badine pas avec l'amour* (1910). Bizet's one-act *opéra comique Djamileh* (1871), with a libretto by Louis Gallet, was based on *Namouna*, a verse-tale in the Arabian Nights tradition of French Romanticism that Musset included in his *Premières poésies* (which also provided the subject for Lalo's 1882 ballet *Namouna*). Despite the qualities of the heroine's major solo, a ghazel that anticipates Carmen's habanera, the work received only ten performances when first produced in 1872. Puccini also turned to Musset early in his career, although with similarly limited success; Ferdinando Fontana, author of the libretto for *Le villi*, fashioned *Edgar* (1889, revised 1905) out of *La coupe et les lèvres*, moving the scene from the Tyrol to early 14th-century Flanders and making the most of the passionate characters and melodramatic situations.

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MARTIN COOPER/CHRISTOPHER SMITH

Mussio, Emanuele.

See Muzio, Emanuele.

Mustafà, Domenico

(*b* Sterpara, nr Perugia, 14 April 1829; *d* Montefalco, nr Perugia, 18 March 1912). Italian soprano castrato and composer. He entered the choir of the Cappella Sistina in 1848 and later became its director, holding the post until his retirement in 1895. Emma Calvé, who took singing lessons from him in 1891, described certain notes in his voice as 'strange, sexless, superhuman, uncanny', while Wagner considered casting him as Klingsor in *Parsifal*. His compositions include settings of *O salutaris hostia*, *Tu es Petrus*, *Miserere* and *Dies irae*, many other sacred works and some songs.

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ELIZABETH FORBES

Mustea, Gheorghe

(*b* Mïndresht, 1 May 1951). Moldovan composer and conductor. He completed his studies at the Kishinev Institute of Arts in three specialities: flute, under Rotaru (1975), composition under Zagorsky (1980) and conducting under Altermann (1980). He has worked as a musical director and conductor of the folkdance group Zhok (1975–8) and served a probationary period as a conductor with the Leningrad Academic SO (1984–6) as well as conducting the Moldavian PO (1983–9). In 1989 he was appointed artistic director and principal conductor of the television and radio orchestra of Moldova. He now lives and works in Chişnău and teaches at the Academy of Music. He is an Honoured Representative of the Arts (1989), a laureate of the State Prize (1990) and a People's Artist of the Republic of Moldova (1991). Mustea's creative scope is broad and ranges from opera and symphonic music to folk and light music. The organic blending of contemporary compositional techniques with folk and national traditions (although he rarely uses actual quotations) is characteristic of his work. His large-scale works are most indicative of this: the performance of the opera *Alexandru Lăpuşneanu* was an important event in the history of the republic, reflecting the tragedy of the troubled history of Moldova during the 16th century. Small-scale forms play a no less important role: as a performer on a number of folk instruments, he thinks naturally in terms of motifs which are close to folklore prototypes, he has produced many works of this caste. As a conductor he performs not only classical works but also contemporary Moldavian compositions.

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ĖLEONORA ABRAMOVA

Mustel, Victor

(*b* Le Havre, 13 June 1815; *d* Paris, 25 Jan 1890). French manufacturer of harmoniums. His several inventions resulted in the instrument known as the *Orgue Mustel*. Orphaned at the age of 12, he was apprenticed to a carpenter and became a journeyman for him; in 1838 he set up in business for himself in that trade in Sanvic (near Le Havre). Endowed from youth with a peculiarly constructive genius, he first attempted to make musical instruments by devoting himself to the improvement of an accordion which he had bought at Le Havre. Elated with his success, he disposed of his workshop in May 1844 and set out for Paris with his wife and two children. For the next nine years he worked in several different workshops. In 1853 he determined to start in business for himself as a harmonium maker, and in 1855 he exhibited his harmonium with *double expression* and a new stop, the *harpe éolienne*, for which he gained a medal of the first class. Business was difficult for the first few years, but such was the quality of the instruments that the firm of Victor Mustel & ses Fils soon gained a reputation as noteworthy in England as in France. Mustel's two sons, Charles and Auguste, and grandson Alphonse succeeded to the firm. Alphonse died in 1936.

The inventions due to the Mustels are the 'double expression' (patented in 1854, with additions in 1855), which allows the treble and bass halves of

the keyboard to make a crescendo or diminuendo independently by means of knee pedals (*genouillères*) that control the energy and pressure of the wind; the *forte expressif*, a divided swell governed by pneumatic action; and the *harpe éolienne*, a tremolo register of two sets of reeds, 2' pitch, which produce a gently undulating effect by one of the sets being tuned slightly sharp. In 1865, Mustel invented the Typophone, a keyboard percussion instrument made of tuning-forks in resonance boxes of the proper acoustic capacity. The principle was developed and improved in the Celesta, introduced in 1886 by Auguste Mustel, in which the tuning-forks are replaced by metal bars. The Métaphone (patented 1878) was devised by Mustel's son Charles to soften the strident tones of the harmonium. This softening effect is produced by a sliding shutter of leather to each compartment and governed by draw-stops, as with other modifications of tone and power. The *Anche euphonique* (patented in 1880) improved the sounding quality of the free reeds in the harmonium by rounding off the mounting plates, resulting in a softer sound.

Mustel instruments gained a reputation for their high quality. Produced in small series, they played an important role in the musical life of the late 19th and early 20th centuries (for a discussion of the construction and repertory of the harmonium, *see* Reed organ, esp. fig.3). The firm also produced (or at least sold) pianos. Alphonse Mustel composed music for harmonium, and wrote his book, *L'orgue expressif ou harmonium* (Paris, 1903) in homage to his grandfather.

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A.J. HIPKINS/FLORENCE GÉTREAU, MICHEL DIETERLEN

Mustonen, Olli

(*b* Helsinki, 7 June 1967). Finnish pianist and composer. As a child he studied the harpsichord as well as the piano; he took lessons in the latter with Ralf Gothóni for three years before entering the Sibelius Academy in Helsinki in 1977, where he studied the piano with Eero Heinonen. He also studied composition with Einojuhani Rautavaara (1975–85). Among Mustonen's principal works are the Fantasia for piano and strings (1985) and the Toccata for piano, string quartet and double bass (1989). His first recording, of preludes by Shostakovich and Alkan, won major awards in 1992; his subsequent recordings include notably vivid accounts of Prokofiev's *Visions fugitives* and Hindemith's *Ludus tonalis*. As a pianist Mustonen is creative and intelligent, if eccentric to watch; his understanding of compositional processes informs his interpretations with considerable freshness. He forms an occasional piano trio with the violinist Joshua Bell and the cellist Steven Isserlis.

Muta

(It.: 'change').

A performing instruction: 'Muta in La' would mean change to an instrument in A, or change the tuning-crook of a wind instrument to put it in A.

Mutation.

In solmization, changing from one hexachord to another. *See* Solmization, §I, 3

Mutation stop [overtone stops]

(Ger. *Aliquotstimmen*).

In modern organ usage, mutations are understood to mean stops of one rank of flue pipes whose sounding pitch is not the same note as the key which plays them, whether they are made to a scale similar to the Open Diapason of Principal (e.g. Twelfth, Seventeenth, Nineteenth) or wider (e.g. Grosse Quinte, Grosse Tierce, Quinte, Tierce, Larigot), and whether stopped, chimneyed, open or conical in construction. Romantic organs occasionally include mutation stops derived from contemporary studies of harmonics, e.g. the Septième (11/7'; where *B*♭ sounds from a *C* key), and some post-*Orgelwebegung* organs have mutations unknown to classical organs, such as the None (8/9'; sounding *D* from a *C* key), sometimes combined in 'aliquot' or 'colour' Mixtures. From the Renaissance onwards, organ makers have also exploited the fact that a stopped pipe can be made to sound its first harmonic (a 12th) at about the same strength as its fundamental tone (Quintade, Quintadena, Quintatön), but these stops have been employed for their characteristic sound, and not (usually) as part of a series of mutation stops related to the harmonic series. True mutation stops are never used without a suitable foundation, and the organist can combine them in various ways to imitate the effect of some wide-scaled Mixtures such as Cornet, Sesquialtera and Tertian.

Historically, 'mutation' (Ger. *Mutationen*; Sp. *mutaciones*) meant much the same as 'mixture' did in 18th-century England: a combination of stops (registration) or the stops themselves (Franciscan church, Barcelona, 1480; J.B. Samber: *Continuatio ad manuductionem organicam*, 1707: *Mutationen* was a synonym for *Stimmen*). In the early French classical organ, stops outside the *plein jeu* were so called, perhaps because they could be combined freely.

For the use of the term on pianos, *see* Pedalling, §1; *see also* Organ stop and Mixture stop.

Mutazione

(It.).

In the Italian poetic forms of the 14th-century Ballata and 16th-century Barzelletta, a pair of lines having identical scansion and end rhymes, usually forming part of the stanza. *See* Frottola, §2.

Mute

(Fr. *sourdine*; Ger. *Dämpfer*; It. *sordino*).

A mechanical device used on musical instruments to muffle the tone, i.e. to alter the timbre; the volume is usually somewhat decreased in the process.

Two debated points about the meaning of 'with the mute' may be settled here. First, in works that consist of several movements the instruction *con sordino* ('with mute') applies only to the movement concerned. Thus, in Mozart's String Quintet in G minor (k516), the term *con sordino* over all parts at the beginning of the third movement applies only to that movement. Second, the claim that *con sordino* is synonymous with 'soft' is disproved by the specified variety of dynamic markings in the movement just mentioned, including *piano*, *forte*, *crescendo* and *sforzando*.

1. Strings.
2. Wind.
3. Other.
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DAVID D. BOYDEN (1, 3), CLIFFORD BEVAN (2)/JANET K. PAGE

Mute

1. Strings.

In instruments of the violin family the typical mute takes the form of a three-pronged clamp (sometimes two- or five-pronged), made of such materials as metal (particularly steel and aluminium), ivory, bakelite or wood (especially ebony and boxwood) (fig.1). Attached to the bridge, the mute absorbs some of the vibrations and makes the sound relatively veiled and a bit nasal; the degree of muting and the difference of tone-colour depend on the material used for the mute, its mass and the firmness with which it is attached to the bridge (*see* Acoustics, §II, 4). Originally a separate accessory, the mute is sometimes installed on the instrument between bridge and tailpiece, to be pushed up against the bridge for muting as needed. 'Practice' mutes are exceptionally heavy, and are used to decrease the volume to a fraction of the normal sound for convenience when practising (their use in concert performance is occasionally requested). A 'wolf mute' is sometimes used to correct the Wolf effect at the major 6th or 7th above the open G string of the cello.

The mute has been used on bowed string instruments since at least the 17th century, and was described by Mersenne (1636–7). Mutes are

specified in all five string parts in several passages in Act 2 (scenes iii and iv) of Lully's *Armide* (1686), among them the famous air 'Plus j'observe' (scene iii). Similarly Purcell specified mutes for the violins in the air 'See, even night herself is here' from *The Fairy Queen* (1692).

Mute

2. Wind.

(i) Woodwind.

The flute is virtually never muted, but the loud high notes of the piccolo have been moderated by the covering of the middle and foot joints with a tube which has cloth-covered holes. In the 18th century the oboe was occasionally muted by the insertion of cotton wool, paper, sponge or pear-shaped pieces of hardwood into the bell. The mute was used to soften the lower notes or to impart a veiled quality to music representing sorrow or death. Muting is now generally accomplished by stuffing a cloth or handkerchief into the bell, a method also used by saxophonists and bassoonists. German bassoonists sometimes use a mute made of a brass cylinder around which some soft material is wound. Bassoonists and clarinettists have also used mutes made of a sound-absorbent material, for example in the form of a disc of a size that fits just inside the bell (it may have a central hole to enable the player to insert or remove it easily). A type of clarinet mute is known to have existed in the 18th century, although nothing precise is known about it: in 1785 the firm of Tuerlinckx, in Mechelen, listed an order for '23 clarinets with A-joints and *sourdine*' for sale to a military band (see *Bulletin du Cercle archéologique, littéraire & artistique de Malines*, xxiv, 1914, p.176). Spontini (*Fernand Cortez*, 1809) muted both oboes and clarinets by tying a leather bag over the bell, a technique also used by Berlioz for the clarinet (*Lélio, ou Le retour à la vie*, 1831–2). It should be borne in mind that a mute applied to the bell of a woodwind instrument is likely to be unevenly effective, as compared with one applied to a brass instrument, as the proportion of the sound issuing from the bell is not constant.

(ii) Brass.

Mutes are applied to brass instruments as much for modifying the tone colour as for softening the tone. Trumpets were being muted by the early 16th century for funeral ceremonies, and Mersenne depicted and described a mute in *Harmonie universelle* (1636–7; fig.2) and *Harmonicorum libri XII* (1648). 17th- and 18th-century references indicate that use of a mute raised the pitch of an instrument by a tone. However no surviving mute seems to transpose this exact amount: most raise the pitch a semitone or a bit more, depending on the mute and trumpet used (research has been hampered by a lack of mutes that can be linked with specific instruments). If desired, an instrument could be retuned to the original pitch by adding an appropriate crook. The technique of hand stopping on the horn is said to have been developed from experiments with mutes by the Dresden horn player A.J. Hampel around the middle of the 18th century (Domnich, *Méthode*, 1807). (*See* Horn, §2(iii); see also Gregory, 49ff.) Altenburg (1795) gave five reasons for muting the (natural) trumpet: secret military retreat; use at funerals; embouchure development; prevention of 'screeching'; and improving intonation.

A mute acts on the principle of the Helmholtz resonator, changing the instrument's timbre by reducing the intensity of certain partials and amplifying others. Additional effects of muting may include, besides changes in pitch, attenuation of volume and increased directivity. The player almost always has to adjust, when muting the instrument, to some alteration in its response.

During the 20th century, largely because of the work of jazz orchestrators, a considerable range of mutes was developed. Mutes may be constructed from aluminium, brass, copper, wood, papier-mâché, cardboard, fibre, composition, polystyrene and rubber. Few types of mute are equally effective in all registers, and there are particular problems in muting the lower notes of a brass instrument without affecting its tuning. To a large extent such problems, although they have been the subject of research, are solved empirically. Final adjustments are often left to the player who may file the corks that support the mute to achieve the best effect with the minimum disturbance to the instrument's normal blowing characteristics.

The trumpet in particular, and to a lesser extent the trombone, is played with a large variety of mutes; these are listed and described below. The 19th-century 'echo cornet' had an integral mute controlled by a fourth valve. Until the 20th century the only mute used regularly in the symphony orchestra was the straight mute (it has been used on the tenor and bass tubas since Strauss's *Don Quixote*, 1897). On the horn, muting may be done by hand, indicated by the term 'stopped' (Fr. *sons bouchés*, Ger. *gestopft*, It. *chiuso*), or with a mute that is pear-shaped or in the form of a truncated cone (fig.3); some mechanical mutes affect pitch, and may contain a tuning-screw regulator to adjust intonation, while some horns incorporate a stopping valve to compensate for the change in pitch caused by muting. A special effect on the horn is the use of 'brassy' or *cuivré* (Fr.) notes (Ger. *schmetternd or blechern*): this is produced by fully stopping the horn and blowing hard, which raises the pitch as well as producing a harsh and metallic effect. The most famous instance of the use of muted horns is in the music for the bleating sheep in Strauss's *Don Quixote*, where flutter-tongue effects are used at dynamic levels from *pp* to *ff*.

Of the types of mute listed below, (a) to (d) are in standard use, most notably on the trumpet and trombone (fig.4)

(a) Straight mute. Its shape is conical (though when made of metal often pear-shaped), with the wider end closed. Longitudinal strips of cork hold it in position, allowing some air to pass between the walls of the instrument and the mute. It is usually made of aluminium, fibre, cardboard or polystyrene, often plaster- or stone-lined. The sound is pure: incisive when blown hard. Straight mutes are available for all brass instruments and instructions to use a mute generally refer to this type.

(b) Cup mute. This is essentially a straight mute with the wide end bearing a cup which more or less covers the bell. The cup is often adjustable to provide a greater or lesser degree of muting and usually contains a lining of felt. The sound is attenuated and lacks edge yet has a certain roundness. Cup mutes are normally used only for the trumpet and trombone.

(c) Harmon mute (wah-wah). A metal mute held in the bell of the instrument by a cork collar so that all the air is directed through the mute. An adjustable (often removable) tube allows different amounts of air to enter the mute chamber. The sound is distant, with an edge which varies in presence according to the position of the tube. The outer face of the mute carries a bowl-shaped indentation; a 'wah-wah' effect can be produced by covering and uncovering this with the palm of the hand while playing. The mute is available for trumpet and trombone.

(d) Bucket mute (velvetone). A parallel-sided bucket is filled with absorbent material and usually clipped on to the trumpet or trombone bell by means of spring steel strips which hold it at a fixed distance from the instrument. The sound is quiet and dull.

(e) Practice mute. A type of straight mute with a heavy cork collar that drastically reduces the sound output. It is available for trumpet, trombone, horn and tuba.

(f) Mica mute. A variety of cup mute with a rubber edge around the cup. The sound is similar but much quieter and slightly more edgy. It is normally played close to a microphone.

(g) Whispa mute. A microphone is also necessary for this mute as its tone is otherwise inaudible. All the sound goes into a chamber filled with sound-absorbent material and it can escape only through small holes.

(h) Solo tone mute (mega, double or clear tone). A double straight mute which has a nasal yet resonant timbre. It is rarely required and is used only by the trumpet (e.g. in Bartók's Violin Concerto, 1937–8, where the instruction '*doppio sordino*' appears).

(i) Buzz-wow mute. A type of cup mute incorporating a membrane which adds a buzzing quality to the sound.

(j) Plunger. This rubber or metal cup is like a drain-clearing device but lacks a handle. By skilful manipulation the natural sound can be distorted in such a way that the trumpet or trombone seems almost to speak and sing.

(k) Hat (derby). This mute is a metal bowler hat, usually stone-lined, which is normally held by the left hand over the trumpet or trombone bell. When the instrument is blown 'in hat' the basic tone is retained but with reduced intensity. (In *An American in Paris*, 1928, Gershwin calls for trumpeters to play 'in felt crown'; Stravinsky requests 'hat over bell' for trumpet and trombone in Ebony Concerto, 1945.)

(l) Handkerchief (cloth). A modified version of 'hat over bell' can be achieved by the use of a handkerchief or cloth. The technique is usually restricted to the trumpet (in, for example, Ives's *The Unanswered Question*, 1906–8).

(m) Electronic mute. A mute that absorbs almost all the sound of the instrument. The sound is fed into a processing system where it can be manipulated to sound through the player's headphones as if in a concert hall or other space; the sound can also be recorded or played through an

audio system. This mute was developed by Yamaha in the mid-1990s and is available for all standard modern brass instruments.

(n) Hand over bell. The effect of 'hand over bell' is to slightly diminish the sound of the trumpet or trombone. It was characteristic of the Glenn Miller band in the 1930s and 40s, where the brass could produce a subtle 'wah' in complete rhythmic accord by this method.

(o) Hand in bell. A technique very occasionally required of trumpeters. The tone becomes increasingly muffled and the pitch of the note progressively lower as the hand is inserted further into the bell.

(p) Beer glass. One of the first types of muting used in jazz, it is used with trumpet and cornet. The glass is held in the left hand and the angle between the glass and the bell changed to vary the distortion of the sound.

(q) In stand. Playing a trumpet or trombone into the music on the stand (from a distance of about 10 cm seems the most effective). Since orchestral brass players tend anyway to blow into the music to some extent it is not markedly successful. If the bell is held too close to the music intonation and pitch are affected.

Mute

3. Other.

Kettledrums are muted by placing a cloth or handkerchief on the drumhead, opposite the striking point, or with an internal damper mechanism (*see* Timpani, §2).

On the harp, a species of muted tone may be produced by a method of plucking that stops the string as soon as the note is produced (*sons étouffés*). This sound resembles a short, dry, string pizzicato, quite different from the usual warm, vibrant tone of the harp as normally plucked (*laissez vibrer*).

A mute effect is also possible on the harpsichord and piano. On the former, a device called a Buff stop presses felts or leathers against a whole set of strings, thereby muting the tone and shortening its period of resonance, the resulting sound being almost like pizzicato. The piano has both dampers and mutes. The damper, which is made of felt, is used not to dampen (i.e. to lessen or muffle) the sound but to extinguish it. The 'soft' pedal is the modern version of a mute on the piano (*see* Una corda and Due corde).

Some early pianos had true mute stops – strips of leather, cloth or other material interposed between hammers and strings to mute and change the timbre. In 1783 Broadwood of London patented (under the name 'sourdin') a mute stop in which a long strip of leather was applied against the strings by the action of a pedal. Several of Beethoven's pianos (e.g. his Erard of 1803) were equipped with mute stops. Some modern upright pianos still use a strip of felt to achieve this muting effect.

The term 'sordino', however, has caused some confusion, as it is also the normal term for a damper. The direction *senza sordini* evidently requires the damper pedal to be depressed to raise the dampers. The first edition of Beethoven's Piano Sonata op.27 no.2 gives the direction, 'One should play

this whole piece very delicately and *senza sordino*'; and above the bass staff, 'always pianissimo and *senza sordino*'. Interpreted literally, this seems to mean that the damper pedal should be kept down continuously from the beginning to the end of the movement. The use of continuous pedal for an entire passage or movement is found also in works by Steibelt and others from the 1790s. The technique was always used in conjuction with a very soft dynamic level (Rowland, 1993; *see* Pedalling).

Mute

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Müthel, Johann Gottfried

(*b* Mölln, Lauenburg, 17 Jan 1728; *d* Bienenhof, nr Riga, 14 July 1788). German composer. He received his earliest musical instruction from his father, Christian Caspar Müthel, organist at the Nikolaikirche in Mölln, and was later taught by Johann Paul Kunzen in Lübeck. At the age of 19 he became a chamber musician and organist at the court of Mecklenburg-Schwerin under Duke Christian Ludwig II. A year's leave of absence allowed Müthel to go to Leipzig in the spring of 1750 to visit 'the famous Capellmeister and Music-Director Bach … in order to perfect himself in his profession', as an accompanying letter from his employer stated. Bach was already ill at this time, and it is not known what kind of teaching he was able to give Müthel. After Bach's death on 28 July 1750, Müthel left for a study tour, visiting J.C. Altnickol in Naumburg, Hasse in Dresden, C.P.E. Bach in Potsdam and Telemann in Hamburg; he was also active as a copyist during this period. In 1753, through the good offices of his brother, he obtained the post of Kapellmeister to the Russian privy councillor O.H. von Vietinghoff in Riga; he was appointed organist of the principal church of Riga in 1767. His friends and admirers in Riga included J.G. Herder.

Müthel, who was also highly regarded as a keyboard virtuoso, never seems to have left Riga again; almost nothing is known about his later life.

Müthel's output is small, and both musically and technically his keyboard works are the most demanding part of it. However, fewer of the works in the Pretlack Collection (now in *D-Bsb*; see Jaenecke), seem to be by Müthel than was originally thought. For instance, C.F. Schale is named elsewhere as composer of the two harpsichord concertos preserved there (see the Kritischer Bericht to the first volume of Wilhelm's edition of organ works, 1982). The extract from a letter by Müthel which occurs in the German translation (1773/*R*) of Burney's *The Present State of Music in Germany*, *the Netherlands*, *and United Provinces* should therefore be taken seriously, although it sounds like a typical effusion of the *ars poetica* of the *Sturm und Drang* period: 'I have devised many a piece when in good humour and a cheerful mood, but only in outline, and the pieces await a happy disposition of my mind for further work to be done, for I do not care to work when I am not disposed to it. And that true cheerfulness of mind I require to work visits me only rarely'. Particularly in the inner movements of his compositions, Müthel's characteristic originality watchword gave rise to rhythmically striking motifs and phrases, abrupt changes of dynamics, and other expressive means, all in the service of individual self-expression. His style has something in common with the styles of C.P.E. Bach and other experimentally minded composers of his generation. Burney wrote of him: 'The style of this composer more resembles that of Emanuel Bach, than any other. But the passages are entirely his own, and reflect as much honour upon his head as his hand'.

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LOTHAR HOFFMANN-ERBRECHT/REGULA RAPP

Muti [Mutio], Giovanni Vincenzo Macedonio di.

See Macedonio di Mutio, Giovanni Vincenzo.

Muti, Riccardo

(*b* Naples, 28 July 1941). Italian conductor. His first piano and violin lessons were from his physician father, who was also an able tenor. At the S Pietro a Majella Conservatory in Naples he studied composition with Jacopo Napoli and Nino Rota and the piano with Vincenzo Vitale. After studying philosophy at Naples University Muti moved to the Conservatorio di Musica G. Verdi in Milan, where he studied composition with Bruno Bettinelli and conducting with Antonino Votti. In 1965 he joined the Franco Ferrara conducting seminar in Venice, and two years later won the Guido Cantelli Conducting Competition. His professional début took place with the RAI orchestra in 1968 and led to numerous engagements as guest conductor. In 1969 he became principal conductor of the Florence Maggio Musicale, in 1970 he was appointed principal conductor at the Teatro Communale in Florence, and in 1972 he made his US début with the Philadelphia Orchestra, his British début with the New Philharmonia and his first appearance with the Berlin PO. In 1973 Muti became principal conductor at the New Philharmonia (from 1977 Philharmonia), a position he held until 1982. In 1973 he first worked at the Vienna Staatsoper and the following season made his début with the Vienna PO. He became music director of the Philadelphia Orchestra in 1980, a position he held until 1992. There he reintroduced concert performances of opera, commissioned new works by, among others, Berio, Bolcom, Davidovsky, Kirchner, Ran and Rouse, led a major campaign for a new hall, and by common consent polished the sound and strengthened the discipline of that famous orchestra. He was appointed music director of La Scala in 1986, and the following year became principal conductor of the Orchestra

Filarmonica della Scala. Muti has also appeared regularly at Salzburg (from 1971), Covent Garden (from 1974) and other leading opera houses. In 1992 he conducted the Vienna PO in their 150th anniversary concert.

In all his posts Muti has demanded exacting standards in matters of textual fidelity and orchestral sonority. He is gifted with a superb baton technique, an impeccable ear, probing intelligence and an intense conviction in all that he does. He has a wide operatic repertory, directing acclaimed performances and recordings of Mozart, Bellini, Cherubini, Donizetti, Rossini (in 1972 he conducted the first uncut production of *Guillaume Tell*), Spontini, Verdi and Wagner. Among his many recordings, *Don Pasquale*, Bellini's *I Capuleti e i Montecchi* and his series of Verdi operas have been particularly admired for their cogency and dramatic immediacy. Muti is equally persuasive in modern repertory, and has conducted works by Britten, Dallapiccola, Hindemith, Ligeti, Petrassi and Shostakovich to wide praise. Although esteemed for his encompassing musicianship, Muti has sometimes been criticized for tempos driven too hard, and (in the manner of Toscanini) for a certain relentlessness. He holds several international awards, including the Grosses Verdienstkreuz der Bundesrepublik Deutschland, the Grand'Ufficiale and the Cavaliere di Gran Croce, and is a member of the Légion d'Honneur.

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CHARLES BARBER, JOSÉ BOWEN

Mutin, Charles

(*b* Saint Julien-sur-Suran, Jura, 7 April 1861; *d* Paris, 29 May 1931). French organ builder. Mutin lost his father, an innkeeper, before he was three, and his mother took him and his two sisters to Paris after the Franco-Prussian War, where he was apprenticed to Aristide Cavaillé-Coll from 1875. His benefactor there, the voicer Joseph Koenig, later became his brother-in-law. Assignments in Normandy, where he married, led Mutin to set up shop in Falaise, where he built his first organ in 1887, then in Caen. Instruments followed for Lure (1889–90) Ste Catherine, Honfleur (1890); St Julien, Caen (1894); Notre Dame, Orbec (1895); Notre Dame de Bon Secours, Trouville (1895); and Ste Anne, Vire (1896), among others. As one of the staunchest followers of the Cavaillé-Coll style, he came to the attention of the era's leading organists so that, when the 87-year-old master was no longer able to carry on the business, their endorsement helped Mutin to acquire the firm on 18 June 1898. Successfully bolstering the company's sagging accounts, he constructed several hundred instruments before ceding activity to Auguste Convers on 19 March 1924. During the years 1894–99 several articles about Mutin and his work appeared in the periodical *Le monde musical*.

Numerous elegantly cased house organs for wealthy private customers greatly offset the reduced ecclesiastical demand resulting from the separation of Church and State in 1905. Significant organs built under Mutin's directorship of the Cavaillé-Coll firm (all are of three manuals unless otherwise noted) include an organ in the house of Alexandre Guilmant in Meudon (1899); Moscow Conservatory (1900, 50 stops); the concert hall of the Schola Cantorum, Paris (1902) and St Pierre, Douai (1922; originally built in 1910–14 and intended for the St Petersburg Conservatory, its delivery was halted by the outbreak of World War I and the Russian Revolution). Mutin also relocated the large Cavaillé-Coll organ of the Baron de l'Espée in Biarritz (1898) at the Basilica of the Sacré Coeur in Paris (1919). While occasionally using pneumatic or electric actions, he remained partial to mechanical action with Barker levers. Despite – or on account of – undeniable commercial acumen, his personality was not characterized by the same generosity and unshakable integrity as that of his mentor: the quality of his instruments – particularly their tonal finesse – tended to vary according to the funds available, which has led to highly negative appreciation and concomitant alteration of the organs by ensuing generations. Caught between the Romantic conception which paired Cavaillé-Coll with Franck, Widor and other masters, and the 'neo-classic' school embodied in Alain, Duruflé, Messiaen and Langlais, Mutin is still awaiting objective study and evaluation.

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KURT LUEDERS

Mutis, Bartolomeo, Count of Cesana

(*b* ? *c*1575–80; *d* Vienna, Nov 1623). Italian singer and composer. He was a member of the family of the counts of Cesana, whose estates lay to the south-west of Belluno in the Veneto. He was appointed chaplain and tenor singer at the court of Archduke Ferdinand at Graz on 1 April 1604. He accompanied Ferdinand's sister, the Archduchess Constantia, on her journey to Poland in 1605 to marry King Zygmunt III and in 1611 went to Vienna with the archduke to attend the wedding of the Emperor Matthias. When Ferdinand became emperor in 1619 Mutis moved to Vienna with the

other Graz court musicians and remained there as court chaplain until his death. While in Graz he may have acted as almoner to one of Ferdinand's younger brothers, the Archduke Maximilian Ernst, to whom he dedicated his *Musiche a una doi e tre voci* (Venice, 1613; edn in DTÖ, cxxv, 1973). This volume, which shows the influence of Italian monodists like Caccini, establishes him as the earliest exponent of secular monody in an Austrian court chapel. As well as three solo madrigals it includes six pieces, either madrigalian or aria-like, for two voices and five for three; the volume also contains a richly ornamented madrigal by the Graz court musician Francesco degli Atti (*b* Todi, *c*1574; *d* Vienna, early May 1631). There are also two two-part motets with continuo by Mutis in G.B. Bonometti, ed.: *Parnassus musicus Ferdinandaeus* (RISM 1615[13]).

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HELLMUT FEDERHOFER

Muttationen

(Ger.).

See Corps de rechange.

Mutter, Anne-Sophie

(*b* Rheinfelden, 29 June 1963). German violinist. A member of a musical family, she took up the piano at five, quickly followed by the violin, on which she was schooled in the Flesch method by Erna Honigberger. In the 1970 Jugend musiziert competition she won both the violin category (with special distinction) and the piano duet category, with her brother Christoph – another brother, Andreas, is also a violinist. On the death of her teacher she entered the Winterthur Conservatory in the class of another Flesch pupil, Aïda Stucki. When she was 13 Karajan heard her play a recital with brother Christoph at the Lucerne Festival, invited her to Berlin for an audition and engaged her for the 1977 Salzburg Whitsun Festival and a recording of two Mozart concertos. That year she made her British début, with the LSO conducted by Barenboim. Her Berlin début was made with Karajan in 1978, her US début at Washington in 1980 and her Russian début at Moscow in 1985. At the 1985 Aldeburgh Festival she played string trios with Bruno Giuranna and Rostropovich; this ensemble endured for several years. In 1986 she gave the first performance of Lutosławski's *Chain II*, with the Zürich Collegium Musicum under Paul Sacher; other important premières have been the orchestral version of Lutosławski's Partita, Norbert Moret's *En rêve* in 1988, Rihm's *Gesungene Zeit* in 1992 and Penderecki's Second Concerto in 1995. In 1986 she was appointed to

the International Chair of Violin Studies at the RAM. In 1987 she established a foundation in Germany to help younger players.

Mutter is a solid player with a secure technique, an ample tone and a strong sense of musical structure. She makes playing the violin look easy and, perhaps as a result, her performances sometimes lack inner tension. She does not vary her tone or her dynamics as much as many violinists, and when she essays a fast tempo her playing is sometimes more remarkable for its technical skill than for any genuine excitement. But if there are more interesting players, few are so consistent. She is a successful recording artist and has won awards for her recordings of Berg, Lutosławski, Rihm and Penderecki. On the other hand a Beethoven sonata cycle with her regular pianist, Lambert Orkis, was found by many to be disappointingly bland. For a time she played a Nicola Gagliano but in 1999 she had two Stradivaris, the 'Emiliani' of 1703 and the 'Lord Dunraven' of 1710.

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TULLY POTTER

Mūwashshah [Muwassah]

(Arab.: 'ornamented').

A strophic song with refrain (*see* Syria, §2(ii)(a); Lebanon; Arab music, §II, 4(ii), with music example). The word goes back to the 12th century at least, being found in the treatise of Ibn Bassām (*d* 1147). The form originated at Cabra, near Córdoba, in the 9th century; it enjoyed a vogue in Muslim Spain in the 11th century, and spread subsequently throughout the Arab world, where it survives in oral tradition. The mūwashshah may be accompanied by the *samah* dance.

See Zajal.

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Muyinda, Evaristo

(*b* Nabbale, Kyaggwe, Buganda, 2 June 1916; *d* 11 Oct 1993). Ugandan instrumentalist and teacher. At the age of nine, Muyinda learnt to play the *amadinda* and *akadinda* log xylophones. In 1939, when Muteesa II became Kabaka of Buganda, Muyinda was appointed court musician in the *akadinda* ensemble. Beyond his remarkable expertise as a musical performer, Muyinda was a tireless promoter of the traditional musical culture of the Buganda region. In 1948, Klaus Wachsmann, then curator at the Uganda Museum, gave him a post as musical demonstrator. Muyinda taught instrumental music at schools, and he gave musical demonstrations at the Makerere University College in Kampala. Between 1957 and 1959 he was responsible for the founding of a multi-ethnic *akadinda* ensemble at the Salama Rural Training Centre of the Blind. The development of a simple number notation for xylophone compositions can also be attributed to Muyinda, a notational system that in a more developed form is often used in ethnomusicological studies. Over the years, Muyinda became a multi-instrumentalist who covered a wide spectrum of Kiganda music with his performances on the harp, lyre, tube fiddle and notched flute among others. He is considered to be the inventor of the Kiganda orchestra, an ensemble format in which instruments from various Kiganda musical traditions are joined, leading to a mixture of timbres that is unusual in traditional music. The Kiganda orchestra became an integral part of the Uganda National Ensemble called the 'Heartbeat of Africa', a group whose profile can also be largely attributed to Muyinda. He participated in several concert tours to many countries in Africa and overseas with this ensemble as well as with several other ensembles of his own. As a research assistant of Klaus Wachsmann and instrumental teacher of Joseph Kyagambiddwa, Gerhard Kubik and other music researchers, Muyinda exerted a considerable influence on the scientific studies of the traditional music of Buganda. His work is discussed in Gerhard Kubik: *Ostafrika*, Musikgeschichte in Bildern, (Leipzig, 1982), 78–9.

ULRICH WEGNER

Muza.

Polish record company. Its origins go back to 1912, when a company called Beka (later Odeon) started producing recordings in Warsaw. Until 1939 the factory was under German ownership; during World War II it was closed. On 11 September 1945 a record company was established in Warsaw and the following year it took the name Warszawskie Zakłady Fonograficzne (Warsaw Phonographic Works). The equipment was mainly inherited from the pre-war Odeon company, together with materials from the then liquidated Poznań firm of Kurczewski. In the Warsaw factory they made recordings directly on to wax plates and then pressed on to double-sided shellac gramophone discs at 78 r.p.m. In 1953 the Warsaw works was divided into Zakład Nagrań Dźwiękowych (Sound Recordings Works) and the Fabryka Płyt Gramofonowych (Gramophone Record Factory) or 'Muza'. At the former magnetic tape was used, with microgroove discs. At

the latter standard discs at 78 r.p.m. were produced. In 1955 the Sound Recordings Works was changed into Polskie Nagrania (Polish Recordings: 'PN'), which subsumed the Muza factory. Polskie Nagrania took over the process of recording and producing records, devolving the physical production of discs to other factories. During the next phase of modernization, from 1959, the firm moved over to the production of LPs and phased out the production of 78 r.p.m. discs.

The era of LPs at Polskie Nagrania was inaugurated with a recording of Beethoven's Seventh Symphony played by the Polish RSO, conducted by Witold Rowicki. From 1960 Polskie Nagrania began to issue recordings in stereo, and in 1983 they introduced the compact disc into the Polish market. Until the late 1980s Polskie Nagrania/Muza was the leading phonographic company in Poland. In August 1992, after the collapse of communism, the firm reduced its activities; it continues to produce CDs in cooperation with foreign companies.

Initially Muza recorded only light music, mainly with the Czejanda Choir and an orchestra directed by Olgierd Straszyński, the firm's music director. Later it also produced recordings of serious music, mainly performed by Polish artists, including the Polish RSO, conducted by Grzegorz Fitelberg, and the Polish RO, conducted by Stefan Rachoń. In addition, it produced recordings documenting the Chopin Piano Competition, the Warsaw Autumn Festival of Contemporary Music and other events.

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KATARZYNA JANCZEWSKA-SOŁOMKO

Muzak.

A type of Environmental music piped into public buildings in order to create a specific atmosphere or mood.

Mužík, František

(*b* Duchcov, Bohemia, 1 May 1922; *d* Prague, 30 June 1998). Czech musicologist. After his school education he spent four years as a political prisoner in the Nazi concentration camp at Buchenwald (1942–5). From 1947 to 1952 he studied musicology with Hutter, Očadlík and Sychra at Prague University, where he obtained the doctorate with a study of music historiography in 1952. He was appointed assistant lecturer in musicology (1954) and after taking the CSc degree in 1960, with a work on the Trnavský Manuscript, he became lecturer and subsequently reader in music theory and historiography (1960–80) and professor (1980–90). He succeeded Očadlík as chairman of the musicology department at the university (1959–86) and served also as deputy dean (1960–61, 1972–6) and dean (1961–6) of the philosophy faculty.

Mužík was one of the leading personalities in Czech musicology of his day. Under his long chairmanship of the Prague musicology department he

shifted its orientation from the 19th century to early music while at the same time bringing prominent composers such as Petr Eben and Vladimír Sommer on to the staff. He was also the long-time editor-in-chief of the periodical *Hudební věda* (1971–89) and of the Prague musicology department's yearbook *Miscellanea musicologica* (1965–88). In his own work Mužík stimulated a substantially new approach to Czech music of the Middle Ages by the consistent application of textual criticism. His contributions to medieval research were of special value in the field of 14th-century Czech song.

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MILAN POŠTOLKA/R

Muzïka.

Russian music publisher. The name was first used in 1964 of the company formed by the amalgamation of the music publishers Sovetskiy Kompozitor ('Soviet Composer') and Muzgiz (Gosudarstvennoye Muzïkal'noye Izdatel'stvo, 'The State Music Publishing House'). Muzgiz was the successor to the music publishing house of Jürgenson, whose accumulated skill, plant and stock were taken over by the Soviet publishing house (Gosizdat) following Lenin's decree of 19 December 1918 which nationalized all music publishers. From 1918 to 1922 the state music publishing firm was known as Gosmuzizdat ('State Music Publishing House'), from 1922 to 1930 Muzsektor ('Music Sector') and from 1930 to 1964 Muzgiz. In 1956, because of pressure of work at Muzgiz, The Union of Composers of the USSR established Sovetskiy Kompozitor, a body dedicated entirely to publishing the works of Soviet composers; three years after its incorporation into Muzïka in 1964 it regained its independent status.

As a servant of the state the firm responded to the 'social command' by producing, as required, huge editions of popular and patriotic songs to suit political and national circumstances while also seeking to do justice to the Russian and European classical canon as well as publishing new music by Soviet composers. Besides producing music in a great variety of printed formats Muzïka also publishes books about music. It has also been responsible for multi-volume editions of the works of Glinka, Prokofiev, Rimsky-Korsakov, Shostakovich, Tchaikovsky and others. It has sometimes persisted in the pre-Revolutionary practice of printing in Leipzig (for example, the series Russian Symphonic Music and Russian Piano Music); it is now collaborating with Schott of Mainz to produce new scholarly editions of Musorgsky and Tchaikovsky. Despite the end of the Soviet period Muzïka remains as before a state enterprise. There have been no changes in principle in the types of material published. The firm maintains its output of all kinds of music, much of it educational. The music of the past remains a priority, with contemporary music and books on music published to a lesser extent. (R.M. Maslovataya: *Izdatel'stvo 'Muzïka'* [The Muzïka publishing house], Moscow, 1987)

GEOFFREY NORRIS/STUART CAMPBELL

Muzio, Claudia [Muzzio, Claudine]

(*b* Pavia, 7 Feb 1889; *d* Rome, 24 May 1936). Italian soprano. Her father was a stage director at Covent Garden and the Metropolitan, her mother a chorus singer. Among her teachers was Annetta Casaloni, Verdi's first Maddalena (*Rigoletto*), who probably helped her to obtain engagements at Turin in 1911 and 1914–15. She had made her début at Arezzo on 15 January 1910 in Massenet's *Manon*; her first appearance at La Scala, as Desdemona, was during the 1913–14 season. In the Covent Garden summer season of 1914 she attracted considerable attention in some of her best roles, including Desdemona, Margherita (*Mefistofele*), Tosca and Mimì (the two last with Caruso in the cast), but was never to return to that theatre. In the USA, however, she quickly became a much valued member

first of the Metropolitan company (début as Tosca, 1916), where she remained for seven consecutive seasons and reappeared briefly in 1934, and where she sang Giorgetta (*Il tabarro*) in the première of Puccini's *Trittico*; and subsequently of the Chicago Civic Opera (début as Aida, 1922), to which she returned for nine seasons with only a single break. During this period she was also much in demand in the principal South American houses; in Italy she made some notable appearances under Toscanini at La Scala in 1926–7 (*La traviata*, *Il trovatore*, *Tosca*), but thereafter sang mostly in Rome.

Muzio's extensive repertory embraced all the leading Verdi and Puccini roles, as well as those of the *verismo* school – which last, however, she interpreted in a more subtle and refined manner than was usual. Nobility and sweetness of voice and aspect, together with intense drama and pathos, were marked features of her style; good judges thought her one of the finest artists of her time. Although she made many recordings, few of them do her full justice. The early groups (1911, 1917–18, 1920–25) are marred by low technical standards, although in subsequent reissues on CD the compelling quality of her voice can be clearly heard. In many of the technically excellent recordings made in 1934–5, however, her tone has lost much of its pristine freshness and steadiness. Among this last group, however, there are some unforgettable achievements, notably her infinitely pathetic reading of Germont's letter in the last act of *La traviata*.

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DESMOND SHAWE-TAYLOR

Muzio [Mussio], (Donnino) Emanuele

(*b* Zibello, Parma, 24 Aug 1821; *d* Paris, 27 Nov 1890). Italian conductor and composer. He studied literature with Andrea Pettorelli and music with Verdi's first teacher, Ferdinando Provesi, at whose death in 1833 he unsuccessfully tried to be admitted to the Scuola del Carmine at Parma. In 1844, supported financially by Verdi's father-in-law Antonio Barezzi and by the Monte di Pietà of Busseto, he moved to Milan to study with Verdi. In 1847 he assisted in preparing *Macbeth* for Florence and *I masnadieri* for London. He also made transcriptions and reductions for the publishers Ricordi and Lucca. In February 1849, for political reasons, he went to Mendrisio, Switzerland, to the publisher Carlo Pozzi, Ricordi's son-in-law. In 1850 he conducted at the Théâtre du Cirque Royal, Brussels, where his first opera, *Giovanna la pazza*, was performed in 1851. Returning to Italy, he had other works performed, but without great success. In 1858 he conducted at Her Majesty's Theatre, London, then began a long tour in the USA, where in 1861 he introduced *Un ballo in maschera* and announced a new opera of his own, *La scommessa*, though this was never produced. In 1862 he was in Havana and in 1863 again in the USA. At the end of 1866

he returned to Europe, having married the singer Lucy Simmons. In March 1869 at Bologna he conducted the Italian première of Rossini's *Petite messe solennelle* in its orchestral version. Late in 1869 and in 1870 he conducted in Egypt during the inauguration of the Suez Canal and soon after became conductor and adviser at the Théâtre Italien, Paris. In 1873 he gave the first performances of *Aida* in the USA and returned there in 1874 to introduce the Requiem. In 1876 he conducted the French première of *La forza del destino*. From the end of 1878 to spring 1879 he again conducted at Havana. He was then active as a singing teacher, as well as a frequent collaborator of Verdi, who named him the executor of his will.

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La sorrentina (dramma lirico, 4), Bologna, Comunale, 14 Nov 1857; *Mr**, excerpts (Milan, 1858)

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GUSTAVO MARCHESI

mv.

Mezza voce. See Mezzo, mezza.

Mvet.

An idiochord stick zither with a notched bridge. It is unique to an area of western central Africa which includes southern Cameroon, Gabon, Equatorial Guinea, northern areas of the Republic of the Congo and the south-west of the Central African Republic. Its invention is attributed to the people of the Pahouin group (known variously as the Fang', Fan, Fanwe, Mfang', Mpangwe, Pangwe) and, according to tradition, its first player was Efandene Mvie. First described by Hornbostel as a 'Pangwe' instrument, it

is thought to be a development of the monochord stick zither of the Fang'
and other peoples.

The Pahouin *mvet* (see illustration) is made from a raffia branch about 1·5
metres long. Five idiochord strings are raised from the hard surface of the
branch and are supported at their centre by a notched bridge. Small rings
of fibre are wound round the ends of the strings and the branch; the *mvet* is
tuned by adjusting these rings to shorten or lengthen the strings. One to six
gourd resonators are attached to the back of the string-bearer. (*See also*
Cameroon; Central African Republic; Gabon.)

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GERHARD KUBIK

Myanmar [(Union of) Burma; Myanmar Naingngandaw].

South-east Asian country, formerly known as the Union of Burma,
occupying the westernmost part of the Indo-Chinese peninsula. The
peoples of Myanmar include the Burmese proper, that is the Burmese-
speaking people who live in the central and lowland areas of the country;
their linguistic and cultural neighbours, the Arakanese (Burmese,
Yahkaing), who occupy south-western Myanmar; and various peoples
living in the hills, each with a unique language, culture, music and dance
tradition.

I. Music and dance of the hill peoples.
II. Music and dance of the plains peoples.
III. 20th-century practice.
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ROBERT GARFIAS (I; II, 2 and 4); JUDITH BECKER/ROBERT GARFIAS
(II,1; III); MURIEL C. WILLIAMSON (II, 3)

Myanmar

I. Music and dance of the hill peoples.

Little is known of the music and culture of the Burmese hill tribes beyond a few general anthropological studies. Three prominent groups are the Kachin in far northern Myanmar, the Shan, who are closely related to many ethnic groups in Thailand and who occupy north-eastern central Myanmar, and the Karen in south-eastern central Myanmar. There is also a large Mon minority who are related to the peoples of Cambodia and other regions of South-east Asia. The Mon peoples are also known as the Talaìng by the Burmese.

The Karen and Kachin were both indoctrinated with Christianity by British Protestant missionaries after the fall of the Burmese monarchy, and their music is of three types: traditional music, newer adaptations of Christian hymns, and interesting combinations of the two. All the hill tribes seem to distinguish between various genres of vocal music and dance music, which is dominated by gong rhythms. Most gongs used in this area are of the South-east Asian bossed type with narrow flanges, producing distinct pitches of a somewhat mellow tone quality. Gong patterns used for dance rhythms are generally not melodic but consist of short figures repeated many times, much like those used by the hill peoples of other parts of South-east Asia and the Philippines, to which a vocal or flute melody is sometimes added. The music is intended primarily for dancing, and the repeated patterns enjoin the community to participate in the dance. Among the Kachin and the Shan, another kind of dance music is played on an ensemble consisting of small bamboo panpipes and *hnyìn* (small bamboo free-reed mouth organs). This music is often played during mourning.

The Shan, unlike other hill tribes of Myanmar, are primarily Buddhist, and their music combines traditional gong, flute and mouth organ music with more complex ensemble music borrowed from the lowland Burmese through contacts made in the course of diplomatic relations and warfare. The Saw-bwà, princes of the Shan, modelled their courts on those of the Burmese kings and like them used special music to announce the beginning of the court day and its various hours. The Shan also use, as part of their traditional dance music, a unique framed gong instrument; this large bamboo structure has several gongs suspended in it, and a bamboo mechanism strikes all the gongs simultaneously, producing rich tone clusters on every beat.

The Karen have several unique instruments, including the *hpà-si* (bronze kettledrum or frog drum, so-called because of the small frogs that decorate four points around the drum head). It is struck in the centre of the head with a padded stick and sometimes also on the side with a thin stick. When not being played, *hpà-si* are sometimes turned upside down and used as containers for raw rice (*see* Bronze drum). The Karen also play a *pa:ku* (bamboo-keyed xylophone) and a *t'na* (small harp with five to seven strings). The *t'na* is similar in general shape and construction to the Burmese arched harp, with a small wooden resonator covered with deerskin. It is traditionally used to accompany love songs.

The Yahkaing are predominantly Muslim. Much of their music is similar to Burmese folk music, and although they have their own song genres they also use classical Burmese song forms. In addition to various types of drum, the *hnè*, an oboe with a composite double-reed, is popular and is

played in a distinctive style by the Yahkaing. The Mon were at one time one of the great civilizations of the region; their capital was the city of Pegu. Both influenced by and influencing the music of Myanmar and Thailand, Mon music appears more closely related in structure to the various ensembles of Thai music. Gong-chimes (*gong mon*), xylophones (*renad*), the reed oboe (*pi*) and crocodile zither (*cham*) are shared with Thai music. The Mon in Myanmar, however, often add a small number of tuned drums to their ensembles, similar to the Burmese *chauk-lòn-bat* drum-chime.

Myanmar

II. Music and dance of the plains peoples.

1. Instrumental ensembles.
2. Classical vocal music.
3. The Burmese harp (saùng-gauk).
4. Theory.
Myanmar, §2: Instrumental ensembles

1. Instrumental ensembles.

The isolation of Myanmar has contributed to the survival of instruments extinct in other Asian areas and has resulted in a music system that is related to other South-east Asian music but is significantly different in sound and instrumentation from the music of the nearest peoples – the Thais, Cambodians and Laotians. The distinguishing feature of South-east Asian ensembles is the knobbed gong (with a raised central boss and a deep rim; *see* South-east Asia, §2). The widespread diffusion of knobbed gongs and other metalwork in remote areas of South-east Asia testifies to the antiquity of the blacksmith's craft, and legends abound in which the central character is, or was originally, a blacksmith. A northern Burmese myth traces the origins of the Kachin people to an ancestor who was a smith. Similar ensembles are found throughout the lowland or valley-civilization areas of South-east Asia: the Irrawaddy valley in Myanmar, the Mekong valley in Laos and Cambodia, the Menam valley in Thailand, the Indonesian islands and the southern Philippines. These ensembles consist of a core of knobbed-gong instruments with xylophones, flutes, oboes, drums or string instruments; the combination varies from country to country. In addition to their morphological similarity, the instruments of South-east Asian ensembles also have common functions, the most important being to accompany theatre and religious rituals (the two are often inseparable). They also have a common basic musical structure, and it is this that provides the most cogent argument for considering South-east Asia as a single musical area.

The underlying phrase structure of these ensembles is outlined by a rhythmic pattern played by a combination of bell and clapper. The rhythmic patterns are two or four beats long (or multiples of four, e.g. 8 × 2, 16 × 2 or 32 × 2). This pattern is repeated as often as the length of the piece or section requires.

(i) Hsaìng-waìng.

In Myanmar the dominant outdoor percussion ensemble is the *hsaìng-waìng*. The term has two general meanings, referring both to the main

instrument of the ensemble and, by extension, to the entire ensemble including that instrument. The drum circle is specifically called *pat-waìng*, although in common Burmese usage it is often called *hsaìng-waìng* as well. The *hsaìng-waìng* ensemble is the most characteristic one in Myanmar and is used for theatre performances, ritual and religious occasions or any festive occasion, such as the visit of a high government official. The instrumentation of the *hsaìng-waìng* ensemble can vary slightly and has evolved over time. The ensemble generally includes the *pat-waìng*, the *kyì-waìng*, the *maùng-zaìng*, the *hnè*, the *chauk-lòn-bat* and various punctuating instruments.

The *pat-waìng* is a drum-chime of 21 tuned drums suspended from the inside of a circular wooden frame (fig.1). The drums are made of wood with two laced heads and are 12 to 40 cm high. They have a range of more than three octaves. The wooden frame is approximately one metre high and is often ornamented with inlaid glass and painted gold. The player sits on a stool in the centre with only his head and shoulders visible from the outside. The drums are hung vertically within the frame so that the musician plays on the upper heads only. Unlike other Burmese and South-east Asian drummers who play rhythmic patterns on their drums, the *pat-waìng* musician plays melodies and the harmonic pitches required in the performance of traditional Burmese music. The *pat-waìng* drum circle, the leading instrument in the *hsaìng-waìng* ensemble, is rarely found outside Myanmar. A similar instrument has been recorded in Cambodia, but it uses fewer drums compared to the Burmese example. In India a circle of drums is depicted on temple reliefs. The presence of a similar instrument in ancient India, and the Burmese use of the Indian method of tuning drums with a mixture of cooked rice and ash applied to a painted brown circle on the upper head, indicate that the *pat-waìng* drum circle may be one of the few Indian musical instruments that survived the period of Indian influence in South-east Asia (*c*200–1000).

The *kyì-waìng* is a gong-chime of 21 small knobbed gongs set horizontally on a circular wooden frame (fig.2). This is one of the instruments common to South-east Asian percussion ensembles. The circular wooden frame, found in Myanmar, Thailand, Cambodia and Laos, contrasts with the straight row found in island South-east Asia (Indonesia, northern Borneo and the Philippines). Among the Mon people of lower Myanmar the instrument occurs in another form, with the small knobbed gongs suspended from a U-shaped, upright circular frame. An alternative name is *kyì-naung*.

The *maùng-zaìng* is a gong-chime of 18 or 19 small, horizontal knobbed gongs mounted in five rows on straight wooden frames (fig.3). These knobbed gongs are flatter and generally larger than those of the *kyì-waìng*. The rows, starting from the one closest to the musician, usually contain three, three, four, three and five or six gongs. The frames are laid flat on the ground except for the largest, deepest-sounding group, which is usually propped up. This instrument is said to be a recent development, perhaps dating from the 1920s or 30s.

The *hnè* is an oboe with a conical body. It may have a large, flared metal bell loosely attached to the end (fig.4).

Rhythmic instruments include the *chauk-lòn-bat*, a set of six drums that are used to play the rhythmic pattern underlying melodic contours. The set consists of four barrel drums, the *sahkún* (a double-headed horizontal drum) resting on a low trestle, and the *pat-má* (large barrel drum) suspended from a rack; they are all played by one man.

Punctuating instruments include the *byauk*, a small, stick-beaten slit-drum; the *walet-hkok*, a clapper made from a piece of slit and hinged bamboo approximately 120 cm long; the *yagwìn*, cymbals approximately 30 cm in diameter; the *sì*, small hand cymbals approximately 3 to 5 cm in diameter (*see* Saùng-gauk, fig.2); the *maùng*, a large, knobbed gong suspended vertically (fig.5); and a variety of different drums for special uses in particular pieces.

This represents the ideal *hsaìng-waìng* ensemble, but a village with a few resources or a small touring company of musicians and actors can play all the traditional repertory with a much reduced complement of instruments. A small *hsaìng-waìng* ensemble might include only the *pat-waìng*, the *kyì-waìng*, the *pat-má*, the *yagwìn*, the *sì* and the *hnè*. Indeed, depictions of earlier ensembles and even photographs taken during the early years of the 20th century often show only the *pat-waìng*, the *kyì-waìng*, *hnè* and one large barrel drum.

The *hsaìng-waìng* ensemble, playing music of great verve and impetuosity, is an essential adjunct to every kind of dance or drama performance at spirit-worshipping rituals in central Myanmar and at Buddhist ceremonies. There are many professional *hsaìng-waìng* troupes as well as innumerable amateur ensembles. Professional companies with dancers and actors are largely based in Yangon (Rangoon) or Mandalay. During the dry season (October to April) the professional troupes tour almost constantly, reaching the smallest villages at least once a year, the prosperous towns more frequently. The traditional repertory of the professionals is disseminated throughout the country and imitated more or less successfully by the smaller, poorly trained village ensembles.

There is a close relationship between music, drama, dance and poetry. Accompaniment of theatre performances and religious ritual is the primary function of the *hsaìng-waìng* ensemble. In a drama, pieces or motifs are used to denote specific situations: the hero meditating in the forest is accompanied by a particular tune, the entrance of a rough king is accompanied by one of a limited group of appropriate compositions. In a *nat-pwè* (spirit-worshipping festival) a series of 37 tunes is played, each accompanying the entrance and dance of an actor portraying one of the 37 principal spirits of Burmese animism. The musical signals of the *hsaìng-waìng* ensemble are well known to the Burmese audience, so that theatrical and ritual pieces carry semantic meaning relating to a character, a situation or a mood. In the theatre, specific compositions and types of performance have associations with certain types of dramatic action on the stage. There are certain song types associated with love scenes, scenes of departure, horses, elephants, demons, battles, chase scenes and even acts committed in stealth. The only extant treatise on Burmese music, the *Nara-lei-hká*, compiled in the 17th century, includes a list of the 37 ritual songs connected with the 37 Burmese *nat* (spirits).

(ii) Other instruments and ensembles.

The *hsaìng-waìng* ensemble is the largest and most common of the ensembles used for outdoor music in Myanmar. Other ensembles that play for festivals and outdoor celebrations also take their names from the particular drums used. Each type of drum is used to play distinctive rhythmic patterns associated either with that instrument or with a particular festival. Among these drum ensembles are the *si-daw*, the *bon-gyì*, the *ò-zi*, the *dò-bat* and the *byàw*.

The *si-daw* (fig.6) is a pair of double-headed drums, 120 cm long and 60 cm in diameter, known as royal drums; they were played at royal ceremonies before the British occupation of Burma in the mid-19th century and are now played for important ceremonial occasions. One or more large *hnè* (*hnè gyì*), a *maùng-zaìng*, and a pair of cymbals may complete the ensemble.

The *bon-gyì* are double-headed drums about one metre long suspended horizontally across the chest of the musician and played on both ends. They are usually played in pairs, for rice-planting festivals or pagoda festivals, and may be joined by a *hnè*, *yagwìn* and *walet-hkok* or a full *hsaìng-waìng* ensemble.

The *ò-zi* are goblet-drums suspended vertically on the player's chest. A *palwei* (bamboo flute) or a *hnè* often accompanies the *ò-zi*, which are used for pagoda festivals or any kind of celebration requiring a procession. Often the drummer dances as he plays.

The *dò-bat* are small, double-headed drums of various sizes, suspended horizontally across the chest. Like the *ò-zi*, the *dò-bat* drums are played in villages throughout Myanmar. They may be used in a procession making collections for a Buddhist charity or at any time when a festive atmosphere is desired. *Dò-bat* drums are usually played with *hnè*, *yagwìn* and *walet-hkok*.

The *byàw* are large, double-headed drums played with sticks in a village when someone is giving alms, or in the paddy fields when rice seedlings are being transplanted. The *byàw* drums may be accompanied by *hnè*, *yagwìn*, *walet-hkok* and *kyì-waìng*.

Folk ensembles dominated by percussion instruments playing for theatricals, pagoda festivals or agricultural rites are familiar to all Burmese regardless of social status, wealth or education. Together with this vigorous tradition, however, the Burmese enjoy a chamber music tradition that is only slightly less widespread. Its instruments are softer, used singly or sometimes in pairs and played indoors, but the repertory is largely the same as that of the *hsaìng-waìng* ensemble. However, whereas the drum-dominated ensembles are always part of a large-scale event – a theatre performance or a youth's initiation into a Buddhist monastery – in which the music is functional and generally carries extra-musical semantic connotations, chamber music may be played and enjoyed for aesthetic pleasure alone.

(iii) History of the instruments.

The earliest known document with references to music in Myanmar is a description of a troupe of musicians and dancers sent by the Pyu of lower Myanmar to the court of a Tang dynasty emperor of China in the 9th century. Possibly the Pyu had the same racial and cultural background as the ethnic group later called Burmese. In the Chinese chronicle no instrument resembling the *pat-waìng* drum-chime or the *kyì-waìng* gong-chime is mentioned: apparently only chamber music instruments and musicians were sent. This could mean either that the Pyu did not use the *hsaìng-waìng* ensemble, or that they chose to send to China only their softer-sounding instruments; possibly they felt that the music of the *hsaìng-waìng* was too closely associated with peasant rituals. In any case, some instruments now used as chamber instruments appear to be the same as some of the 9th-century Pyu instruments. The most important of the modern chamber instruments was one of those sent to China, the *saùng-gauk* (arched harp; see §3 below). Another instrument still played that was sent to China is the *mí-gyaùng* (crocodile-zither), a long, narrow zither in the shape of a crocodile. Three metal strings pass over eight to ten raised movable frets on the flat belly of the instrument. This Burmese zither is related to similar instruments distributed widely in South-east Asia. While the crocodile shape is not always found elsewhere, the reptilian name remains in variants such as the Thai *chakhē* ('alligator', wooden tube zither) and the Indonesian *kacapi* (board zither). In Myanmar the *mí-gyaùng* is associated with the Mon, an ethnic group in southern Myanmar linguistically related to the Mon-Khmer peoples of Thailand and Cambodia.

Among the other instruments sent to China were two *hnyìn* (also called *can, khene, khaen*), free-reed mouth organs with two rows of eight pipes each, the longest pipe being about 1·5 metres long, closely related to the Chinese Sheng and the Japanese Shō. Although this instrument is no longer used by the Burmese, it is widespread among the tribal peoples of highland Myanmar and elsewhere in South-east Asia. The *pat-talà*, a trough xylophone with 21 keys suspended over a curved, boat-shaped resonator, is widely played now as a chamber instrument but was not mentioned in the Tang dynasty chronicle. It is related to the *ranāt ēk* of Thailand and the *gambang* of Java and is often used to accompany the voice or is played with the *palwei* (end-blown flute). The *don-mìn*, a zither directly related to the Thai *khim* and ultimately to the Persian *santur*, is also a popular instrument for traditional music or for newly composed tunes.

Western instruments that have been adopted by the Burmese are the violin, the Hawaiian guitar, the piano, the trumpet and the clarinet. The violin and the guitar, played with a sliding bar or rod in the Hawaiian style, are easily adapted to the traditional Burmese tuning system, but the retuning necessary to make the piano acceptable is more difficult. The violin replaced an older bowed fiddle (*hùn tayàw*) that has completely disappeared from Myanmar. It appears to have been similar in structure to the Thai *so ū* or Javanese *rebab*.

Myanmar, §2: Instrumental ensembles

2. Classical vocal music.

Burmese classical vocal music consists of one repertory, with two different formats for interpretation and performance. The repertory comprises

several hundred traditional classical songs, clearly categorized, whose texts are contained in two large, regularly printed anthologies, the *Maha Gi-tá* and the *Gi-tá Wí-thàw-dani*. They are usually available in several editions and are basic reference works for all classical musicians. Most professional musicians know all the songs in this repertory of several hundred compositions, and many musicians often know several versions of many of the pieces. In addition, special theatrical compositions and newly composed pieces based on older texts derive their content and style from the traditional repertory. Most songs in the *Maha Gi-tá* and the *Gi-tá Wí-thàw-dani* are known as *thachìn-gyì* ('great songs'). Both works contain essentially the same song texts, although certain texts are found only in one and variants of the same song occur in each. The *Maha Gi-tá* and *Gi-tá Wí-thàw-dani* contain only song texts; the melodies, fixed harmonic accompaniments and various instrumental interludes and introductions are all transmitted by oral tradition.

Both collections are organized according to song types. In both, the first three song types form the core of the *thachìn-gyì*; they are the old court songs and are the basis of the classical literature. The first category is called *kyò*, which means 'string'; these elementary pieces were traditionally taught to apprentice harpists. The first piece in both books is called *Pazìn taung-than kyò* ('The *kyò* of the sound of the dragon-fly's wings') but is generally referred to by the words of the first line, *Htan-tya-tei-shin*; the song includes verbal imitations of the sound of the *hsaìng-waìng*. The student then progresses to the second *kyò*, called *Thi-da* ('The river'), and on through the first 13 *kyò*. These songs are said to have been played when the king travelled in the royal barge (see also §3 below). The *kyò* songs are graded, making more frequent use of modal modulations and requiring more complex vocal and instrumental patterns as they increase in difficulty. Both *hsaìng-waìng* players and chamber music players still learn the basic *kyò* songs before attempting the more difficult repertory.

The second category, *bwé*, and the third category, *thachìn-gan* or *thachìn-gán* ('elegant', 'noble'), include songs eulogizing the court and king. These first three categories form the basis of the classical repertory and are all set in the basic mode known as *hnyìn-lòn* by chamber music players and *than-yò* by *hsaìng-waìng* musicians. (Table 1)

TABLE 1

Animal symbols	Terminology of the Burmese harp	Terminology of the hsaìng-waìng ensemble
peacock	du-raká	chauk-pauk
bull	pyi-daw-byan	than-bauk
goat	myin-zaìng	ngà-bauk
crane	palè	pat-sabò
cuckoo	auk-pyan	leì-bauk
horse	chauk-thwe-nyún	hkun-nathan-gyi
elephant	hnyìn-lòn	than-yò

The *pat-pyò* form by far the largest group in the collections; each book contains over 200 such songs. They are regarded by traditional musicians as the most complex and challenging of all *thachìn-gyì* songs: they were

the old popular songs of the court and as such contain frequent quotations from other forms of music, so that the singer or instrumentalist must be familiar with the rest of the repertory to interpret them properly.

Another large song category in the traditional collections is *yò-dayà*. These songs, reputedly of Thai origin, date from the 18th century, when the Burmese king invaded Ayutthaya (Burmese: Yò-dayà), the ancient Thai capital. To Thai musicians, songs in this category sound unlike Thai music, but they are said to have resulted from the abduction of Thai musicians from Ayutthaya to the Burmese capital and the adaptation by Burmese musicians of their ancient music. *Yò-dayà* songs are usually performed in the mode *palè* (called *pat-sabò* by *hsaìng-waìng* musicians).

The *kyò*, *bwé*, *thachìn-gan, pat-pyò* and *yò-dayà* categories constitute most songs in the *Gi-tá Wí-thàw-dani* and *Maha Gi-tá*. Of the remaining categories, the *myìn-gìn* is a song in praise of the elegance and beauty of horses, performed instrumentally to kindle the spirits of the royal horses before battle. It was later used as a dancing exercise for the horses and is now always played in the theatre whenever there is need for a motif alluding to horses. A parallel to the *myìn-gin* is the *hsin-gìn*, a song used to make the elephants dance.

There are also about 30 short songs known as *nat-chìn*, usually associated with the worship of the Burmese spirits, and a small group of *mon* or *talaìng* songs, the latter derived from a Mon-Khmer group, once powerful in Myanmar, which survives as an ethnic minority around the city of Moulmein. Several groups of short strophic songs, in which the melody varies only slightly with each repetition to accommodate text changes, include the lament *bàw-le* and the *teì-dat* and *deìn-than*. There is also a small group of texts for the *si-daw-than* (*si-daw* music) and several different types of classical song, often sung without accompaniment. These are the laments or 'crying songs', *lùn-gyìn* and *aing-gyìn*, and other types of short unaccompanied song, *yadú*, *yagan* and *è-gyìn*.

These songs comprise a broad and varied collection of different types of music: the core of the old repertory found in the first three categories, old popular court songs *pat-pyò*, the lovely and clearly articulated *yò-dayà* songs, various forms of lament and short strophic songs, ceremonial pieces such as the *si-daw* and *myìn-gìn* and various types of unaccompanied song used in the theatre or as individual songs. The *thachìn-gyì* in these two works are thus not simply a collection of classical songs but include samples of the entire range of Burmese classical music, including the various theatrical, ceremonial and entertainment genres.

Myanmar, §2: Instrumental ensembles

3. The Burmese harp (saùng-gauk).

Two types of arched harp still exist in Myanmar. One, made by Karen and Mon hill peoples in the lower part of the country bordering Thailand, has five to seven strings tuned with pegs (see T. and T.A. Stern, 1971). The other, long associated with the Buddhist royal dynasties of Burma, is the ornate, 14-string *saùng-gauk*, traditionally tuned with cords encircling the arch, though now commonly tuned with pegs. The arched harp was the most esteemed of the Burmese royal court instruments. After the demise of

the courts, the harp tradition has continued at the State School of Fine Arts in Mandalay. (For a discussion of the instrument's construction and history *see* Saùng-gauk.)

In performance (*see* Saùng-gauk, fig.2) the player braces the fingers of the left hand against the arch, shifting them agilely up and down; the left thumbtip with squared nail is placed against the string from the inside to raise the pitch or to produce frequent embellishments. The thumb may pluck from the inside in order to double octaves. The index finger and thumb of the right hand activate the strings from the outside in the centre of their length, separately or in pairs. A complex damping technique is also employed.

The oldest *kyò* ('string', possibly indicating the early use of the harp in song composition) songs are thought to have been popular at court in the early 14th century. Later, a set of 13 *kyò* were arranged in order of difficulty as basic training for musicians (see §2 above). Of these, no.6 (*Hpaung Là Kyò*), the first of three 'barge songs' said to describe an early king's ceremonial voyage in about 1370 from Ava up-river to ancient Tagaung, is the oldest known Burmese classical song.

Poems were written in a chosen form and then arranged by the harpist and singer in the melodic and metric patterns of the poems' assigned tuning and class. There is no evidence of musical notation until Western influence took effect in the 20th century, and songs were arranged for piano or xylophone. Theoretical concepts have reinforced oral transmission: metre is determined by *wà* (clappers) sounding the strong beat, and *sì* (hand cymbals) the weak beat. Symbols for each (Mandalay, o = *wà*, x = *sì*; Yangon, x = *wà*, o = *sì*), when placed over syllables of the poetic text, indicate the song's metric framework (Table 2). Most *kyò* songs are accompanied by pattern 1 and *yò-dayà* songs by pattern 2. Though syncopation occurs in the harp part, and caesuras and rubato characterize the singer's style, the metric pattern of a piece remains stable except in ad lib interludes and codas.

TABLE 2

Mode	Song type	
1	hynìn-lòn	kyò
		bwé
		thachìn-gan
2	auk-pyan	pat-pyò
		làw-kà-nat-than
		leì-dwei than-gat
3	palè	yò-dayà
		talaìng
		mon
		bàw-le
		than-zàn
4	myin-zaìng	teì-dat
		shit-hse-baw

A hierarchy of open 5ths that originated in the oldest harp tuning (*hnyìn-lòn*), but is present in them all, defines the five tonal levels of the *tì-gwet* (instrumental patterns). Each tonal level consists of an open-string pitch and its *meik* ('concordant') a 5th above, and is named after the Burmese modal number of its root, with *pauk* (from *apauk*, 'hole') and *tàw* (from *atàw*, the solo instrumental cadential formula): No.1, *tabauk-tàw* (Western scale degree 1–5); No.6, *chauk-pauk-tàw* (3–7); No.5, *ngà-bauk-tàw* (4–1); No.4, *leì-bauk-tàw* (5–2); No.2, *hnapauk-tàw* (7–4). The five levels are learnt by rote in the first three *kyò* songs (ex.1), composed by Wun-gyì Padei-thá-ya-za (*b* 1672). Names of important intervals, melodic patterns and note names of a movable 'do' system (Williamson, 'Aspects of Traditional Style …', 1975, p.119) are also learnt in these songs that constitute the student's introduction to Burmese musical theory. (For information on harp tunings *see* Saùng-gauk, ex.1 and ex.2).

Burmese musicians think of their music in a linear way. Governed by the beat of the singer's *wà* and *sì*, the harpist plays independently, following the vocal line or playing against it, in the *tì-gwet* of the tuning, with solo *atàw* concluding each couplet or stanza, as indicated in the song text. The *atàw* is typically announced by the singer's *than-gyá* ('fall of sound') to the upper pitch of the desired level, and confirmed by root and 5th in the short or lengthy *atàw* of the harpist (ex.2). Modulation between *atàw* levels is called *than-byaùng* (Mandalay: 'sound shift', or 'shift of pitch') and remains within the tuning.

As noted above (see §2), song texts have been published in several editions. *Gi-tá Wí-thàw-dani Kyàn* includes 535 texts, indexed by harp tuning and song class (see Table 1 above). Songs in *auk-pyan* tuning, particularly seasonal songs and love songs, are characterized by long closing sections (*thahpyan*) in ad lib rhythm, with virtuoso harp cadenzas. Those in *palè* tuning, including the *yò-dayà*, the *talaìng* (*mon*), the *bàw-le* and the *than-zàn* ('new songs'), have a brilliant harp style in a faster tempo. The *teì-dat* and the *deìn-than* of mode *myin-zaìng* also require florid harp accompaniment.

In the late 18th century and throughout the Kòn-baung dynasty, members of the royal family, ministers and musicians at court composed songs and became renowned harpists, including Prince Pyin-si, Princess Hlaing-hteik-hkaung-tin, Myá-wadi Wun-gyì Ù Sá (the most prolific of all composers), Ù Maung Maung Thaik, Daw Thu-za, King Thi-bàw and Ù Maung Maung Gyì, harpist for the last two kings (his pupils are indicated * below). During this period a virtuoso style of playing developed, characterized by faster tempos, long solo intoductions and interludes between stanzas, brilliant cadenzas and *athan-zàn* passages in free time and improvisational style.

Eminent harpists of the early 20th century included Ù Maung Maung Lat*, Ù Sein Bei-da*, Ù Hpù-Gaung (Shan States), Daw Sàw Myá Eì Kyi* and Daw Hkin Hkin Galeì*. Mid-20th century and contemporary harpists in Yangon include Ù Bá Thàn, Ù Sein Hpei, Daw Myá Thwin* and Daw Tin Gu; in Mandalay Daw Hkin Mei*, Ù Bá Myín (pupil of Ù Sein-Bei-da and Ù Maung Maung Lat) and Ù Myín Maung, until 1996 staff harpist at the State School of Fine Arts (pupil of Daw Hkin Mei and Ù Bá Than).

4. Theory.

Little written information exists on Burmese music theory or practice in either Burmese or any other language. The complex theoretical tradition is orally transmitted as a musician learns the repertory; as each composition is learnt, the increasing complexities of the system are further defined.

The basis of the Burmese tonal system is seven fundamental pitches from which all music is composed, each of which has its own name and associated animal. In some cases, however, vocal notes are not expected to correspond precisely with those of the fixed-pitch instruments. The basic seven notes may also be modified depending on the instruments used: one tonal system is used for the *hsaìng-waìng* ensemble, another for the *saùng-gauk* another for chamber music instruments; (Table 3), a fourth, the Western tempered system, is now also used and accepted as a medium for performing traditional Burmese classical music.

TABLE 3

beats of a phrase unit	1	2	3	4	5	6	7	8
pattern 1		O		X		O		X
pattern 2		O		O				X
pattern 3				O		O		X

O - hand cymbals; X - wooden clappers

The pitches in the Burmese *hsaìng* system are identified by numbers in descending order. Pitch names in general use among musicians are derived from the finger-hole names of the *hnè*, and are as follows: *than-hman* ('correct sound'), tonic or fundamental; *hnapauk* ('second hole'), seventh degree; *thòn-bauk* ('third hole'), sixth degree; *leì-bauk* ('fourth hole'), fifth degree; *ngà-bauk* ('fifth hole'), fourth degree; *chauk-pauk* ('sixth hole'), third degree; and *hkun-nathan-gyì* ('great seventh sound'), second degree.

The two traditional tonal systems of Burmese classical music differ not in intervallic structure but in fundamental pitch. Chamber music players of the *saùng-gauk* and *pat-talà*, for example, use a *than-hman* one degree higher than that used by the *hsaìng-waìng* musicians. Chamber music players now tend to tune *than-hman* close to the pitch D, and the *hsaìng-waìng* musicians tune it closer to C♯. Compared with the Western diatonic series, the seven-note Burmese series usually has somewhat lower seventh and third degrees, as well as a raised fourth, giving an impression of an equidistant tuning. However, equidistance is never mentioned by Burmese musicians. Certain Western scholars may have been led to attribute it to

the intervals of the Burmese heptatonic system because they seem more nearly equidistant than those of the Western diatonic system. When Western instruments were first used by Burmese traditional musicians they were retuned to the intervals of the Burmese system. But when the piano is used now, Western tuning may be retained so that the pianist can take advantage of the chromatic intervals to suggest vocal notes not ordinarily available for modes played on traditional instruments.

There is no exact word for the various tonalities or modes in Burmese music. They are generally referred to as tones (*athan*). But the manner in which they are used strongly suggests that Burmese musicians recognize unique qualities for each of them, something that might not occur if each was merely a transposition of the other at another pitch. Each of these *athan* in Burmese music uses all the seven pitches but emphasizes five of them as basic pitches of the mode; the other two are regarded as secondary. The tuning of the two most important Burmese instruments, the *pat-waìng* (drum circle) and the *saùng-gauk* (arched harp), best demonstrates this system of primary and secondary pitches. These two instruments must retune for each *athan*. The upper range of the *pat-waìng* remains basically the same for all modes and uses all seven pitches, but the lower range must be retuned to produce the five different primary pitches of each *athan*. On various other Burmese instruments, such as the *pat-talà* or the *kyì-waìng* and *maùng-zaìng*, all seven pitches are available, and there is no need to retune for each mode; the player simply omits certain pitches, playing only the primary pitches of the mode. Nevertheless, these instruments are usually played in a style similar to that of the *pat-waìng* and *saùng-gauk*. The five basic pitches of the mode are emphasized in the low range by omitting the secondary pitches, which are used primarily in the high register of the instrument and have the character and quality of passing notes, suspensions or appoggiaturas.

The names of the *athan* for the *hsaìng-waìng* are different from those for chamber music instruments. Table 4 gives only the five basic pitches of the low range of the *pat-waìng*. It is assumed in every case that all seven notes are available and are used as secondary pitches on the *pat-waìng* in the upper register and on the gong instruments and *hnè* throughout the range. Some musicians consider that C is actually a secondary rather than a primary note in the mode *hkun-nathan-gyi*.

TABLE 4

Mode	Pitch				
than-yò chauk-pauk	1	3	4	5	7
	C	E	F	G	B
hkun-nathan-gyi	1	3	4	5	7
	G	B	C	D	F
pat-sabò	1	2	3	5	6
	C	D	E	G	A
ngà-bauk	1	2	3	5	6
	F	G	A	C	D
hsit-kyì or hnapauk	1	2	3	5	6
	B	C	D	F	G
ngà-bauk auk-pyan	1	3	4	5	6

	F		A	B	C	D
leì-bauk auk	1		2	3	5	6
	G		A	B	D	E
than-yò hnapauk	1		2	4	5	6
	B		C	E	F	G

The *athan* names used by *hsaìng-waìng* musicians are functional rather than theoretical and include some that are tunings for the *pat-waìng*, intended to make certain pitches more easily available in the low register of the drum circle. *Hsaìng-waìng* tunings, with the exception of *than-yò hnapauk* and *ngà-bauk auk-pyan*, can be grouped into two basic types according to the placing of secondary pitches and the intervals between primary notes. These two types are given inTable 5 with the secondary pitches indicated by an S.

TABLE 5

type one	1	S	3	4	5	S	7
type two	1	2	3	S	5	6	S

Both *hsaìng-waìng* and chamber musicians create new modal structures by shifting the tonal emphasis from one pitch to another within the same tuning. In this way two new modes, *chauk-pauk* and *hnapauk*, are created from the *than-yò* tuning. *Hsaìng-waìng* musicians use another modal practice when they accompany a singer whose voice cannot comfortably reach all the pitches of a composition: the *pat-waìng* player retunes the drums to produce the desired mode at a different pitch level. For example, *than-yò* can be transposed up either one degree to *hkun-nathan-gyi* (D) or down one degree to *hnapauk* (B). But the musicians prefer not to use this solution since it is impossible to retune the gongs; a different combination of gongs has to be used, and the resulting pitch structure does not produce an accurate transposition of the mode as conceptualized by Burmese musicians. In rare cases, compositions in one mode are performed in another mode; this transposition, called *than-dì*, is not prevalent in the traditional repertory and is more suitable for some compositions than others.

The *pat-talà* (xylophone), like the *kyì-waìng* and other gong-chimes, includes all seven pitches. When the *pat-talà* is used to accompany the voice, its tuning terminology follows the system used for the *saùng-gauk*. The *saùng-gauk* may be used to accompany the voice or may be performed as a solo instrument. Like the *pat-waìng* it can be freely retuned to any modal system; unlike the *pat-waìng* it is not restricted by other accompanying instruments in its ensemble. Although this would permit the ideal Burmese tuning system, in contemporary practice Burmese harpists tend to be more influenced by modern European tuning than *hsaìng-waìng* musicians. In theory the modes used for the *saùng-gauk* are thought of as being arranged with their fundamentals forming a circle of 5ths, with seven 5ths completing the octave. Most *saùng-gauk* musicians now use only the first four modes, and most traditional classical compositions are played in these. Several harpists, however, do play in all seven *athan*.

The *pat-talà* is taught as a beginner's instrument by *hsaìng-waìng* musicians as well as being used in chamber music. When it is used by the *hsaìng-waìng* musicians, its fundamental pitch, *than-hman*, is tuned to C or C♯. Chamber musicians tune the *pat-talà* to the higher pitch. For purposes of comparison, *hnyìn-lòn* and *than-hman* are given in Table 6 as beginning on the pitch C. Although the fundamental pitches of all seven modes are theoretically available on the *pat-talà*, in practice most *pat-talà* players prefer to use only the pitches *than-hman*, *leì-bauk* and *ngà-bauk* as fundamentals. The interval structures produced by starting on other fundamental pitches are too far from the contemporary modal ideal to be considered usable. Although the human voice is considered the ideal medium for performance of Burmese music, instrumental accompaniment is an integral part of the song tradition. The basic structure of the accompaniment pattern is fixed and rigidly transmitted by oral tradition but can easily be amplified and ornamented by skilful musicians.

TABLE 6

Saùng-gauk name	*Hsaìng-waìng and pat-talà pitch name*	
hnyìn-lòn	(C)	than-hman
auk-pyan	(F)	ngà-bauk
palè	(B)	hnapauk or pat-sabò
myin-zaìng	(E)	chauk-pauk
du-raká	(A)	thòn-bauk
chauk-thwe-nyún	(D)	hkun-nathan-gyi
pyi-daw-byan	(G)	leì-bauk

'Natural consonances', which the Burmese regard as their form of harmony, are essential to the accompaniment patterns of traditional Burmese songs. The natural consonance for any pitch is the pitch a 5th below. These consonances are used as simultaneously sounding concordances, and frequently in cadential phrases (*atàw*) the supporting pitch alternates with the main pitch in a variety of melodic patterns emphasizing the main pitch. Generally the upper range of the instrumental part carries the melody while the lower range sounds the concordant notes and octaves, weaving them into a complex, secondary melodic line. The texture of this traditional two-part instrumental pattern is best thought of as an amplified single melodic line, rather than as truly polyphonic. The texture uses suspensions and appoggiaturas, octaves and 5ths as concordances, and frequently both parts combine in a single melodic line for rapid and complex melodic passages. This two-part instrumental style is the basis of the playing technique for the *saùng-gauk*, *pat-talà* and *pat-waìng*, as well as the gong-chime instruments. A subtle aspect of the Burmese modal system is the effect of microtonal intervals produced at times by slight modification of the secondary pitches in the *hnè*, *palwei* or vocal line.

Myanmar

III. 20th-century practice.

Burmese musicians have not felt obliged (unlike the musicians of other South-east Asian countries, e.g. Thailand and Indonesia) to develop a

notation for their traditional music. While some Burmese musicians have attempted to reduce Burmese music to Western staff notation, the results are neither widely known nor considered authoritative. Innovation within the tradition is occurring, however, as exemplified by a series of recordings, issued by the government, of modern compositions with alternating sections played by the *hsaìng-waìng* ensemble and the *saùng-gauk* (arched harp), a non-traditional combination of a percussion ensemble with a chamber instrument. Some musicians have been attempting to devise a digital system for recording Burmese music by taking advantage of the possibilities offered by MIDI technology.

In the 1940s schools of the fine arts were established in Yangon (Rangoon) and Mandalay, where musicians from all parts of the country are supported while learning the traditional repertory and improving their instrumental skills. These schools send teachers of the classical tradition to other parts of Myanmar and often contribute members to the touring *hsaìng-waìng* theatre troupes. Western popular music is performed, recorded and emitted from radios and loudspeakers throughout Myanmar, but indigenous traditions appear much more viable. Western forms popular among the young have the same meanings and associations as traditional forms, with close connections to the history of Myanmar, rites of passage, dramatic forms and religious rituals. However, the mass media dissemination of newer popular forms continues, sometimes at the cost of the older forms.

Myanmar

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(*b* the fortress of Novo-Georgiyevsk [now Modlin], Poland, 8/20 April 1881; *d* Moscow, 8 Aug 1950). Russian composer, critic and teacher. He received his first piano lessons as a child at home, but following in the family tradition (his father was a military engineer and subsequently a professor of the Military and Engineering Academy in St Petersburg) he studied at the cadet corps at Nizhniy-Novgorod (1893–5) and St Petersburg (1895–9), and then finally at the St Petersburg Military and Engineering College (1899–1902). During these years he sang in the choir of the cadet corps, took lessons on the piano and the violin, and played in an amateur orchestra. His first attempts at composition were made at the age of 15 and consist of a group of piano preludes (all written over the period 1896–8). After completing his military studies, he began his service in a Moscow sappers' battalion. On the recommendation of Taneyev he took lessons in harmony from Glier (January–May 1903), and after his transfer to St Petersburg in the autumn of 1903, he studied counterpoint, musical form and orchestration under Krïzhanovsky, a pupil of Rimsky-Korsakov. In 1906 he entered the St Petersburg Conservatory, where he studied composition with Lyadov, orchestration with Rimsky-Korsakov's class and form with Vïtols. A year later he resigned his commission and began work in one of the civilian offices. For his graduation examination at the conservatory (1911) Myaskovsky presented two string quartets and the suite for voices *Madrigal*, op.7, setting poems by Bal'mont. However, he had already set out his artistic credo in *Razmïshleniya* ('Reflections'), a cycle of seven songs after Baratïnsky, op.1 (1907). The *negromkiy golos* ('quiet voice') and the *nezvonkiye strunï* ('muted strings') which characterize the literary environment of Baratïnsky, the composer's favourite poet, proved to be particularly harmonious with Myaskovsky's musical thinking. He had also won acclaim with his romances on poems by Zinaida Hippius, op.4, which were first heard in December 1908 at one of the Evenings of Contemporary Music held in St Petersburg. That same year he wrote his First Symphony, op.3, a work that defined the subsequent direction taken by the composer of 27 symphonies: 'I felt that it was in this sphere that I would always be able to express myself with the greatest readiness' wrote the composer in his autobiographical notes of 1936. The year 1911 saw Myaskovsky's début on the concert platform: the symphonic poem *Molchaniye* ('Silence'), op.9, after Edgar Allan Poe was first heard at a Moscow concert that summer. A year later, again in Moscow, his Second Symphony, op.11 was first performed. His composing career continued to develop primarily along orchestral lines with the Sinfonietta, *Alastor*, a symphonic poem after Shelley, and the Third Symphony of 1914. In the summer of 1911 Myaskovsky began his work as a music critic in the pages of the Moscow weekly *Muzïka*, edited by Derzhanovsky. The numerous notices, reviews, listings of music publications, the round-ups of the musical life of St Petersburg that appeared between 1911 and 1914 pushed the young critic into the front ranks of Russian writers on music. Articles such as 'Betkhoven i Chaykovsky' ('Beethoven and Tchaikovsky', 1912) and 'N. Metner: vpechatleniya ot yego tvorcheskogo oblika' ('Nikolay Medtner: impressions of his creative persona', 1913) reflect the way that the composer contemplated the musical world around him.

With the outbreak of the World War I Myaskovsky, a reserve officer, was immediately mobilized and sent to the Austrian front. There he was on the

front lines almost constantly, and only after suffering shell-shock during the last year of the war was he sent to help build the naval fortress at Reval in Estonia. After the October Revolution he was transferred by the Soviet command to the Naval General Staff in Petrograd, and in 1918 he moved with it to Moscow. That same year the composer's father died in tragic circumstances: as an engineer and general of the Russian army, he was torn to pieces by the 'revolutionary' mob. This conflict later found musical expression in Myaskovsky's Sixth Symphony: the finale of the symphony relies on the contrast between songs of the French revolution (the 'Carmagnole' and 'Ça ira') and an old Russian sacred chant 'O rasstavanii dushi s telom' ('On the Parting of the Body and Soul') the title of which is of obvious significance. After final demobilization in 1921, Myaskovsky was invited to teach at the Moscow Conservatory, where he remained as professor of composition for 30 years up to the time of his death. An outstanding teacher, he lead the Moscow school in the footsteps of Taneyev, and trained scores of talented musicians. His pupils included Boris Chaykovsky, Kabalevsky, Aram Khachaturian and Shebalin. Myaskovsky became one of the leading figures in the musical life of Moscow. From 1919 to 1923 he was a member of the Moscow Composers' Collective and during the 1920s was actively involved with the Association of Contemporary Music. In later years he was a member of the Organizing Committee of the Soviet Composers' Union. He served on the editorial boards of the journal *Sovetskaya muzïka* and of the State Music Publishers; he was also a consultant of the Moscow Philharmonia. By the middle of the 1920s performances of his fifth (1918) and sixth (1922–3) symphonies in Russia and abroad had brought the composer international fame. Myaskovsky distinguished himself by his erudition, professional and moral authority, and selfless interest in the creative work of his colleagues and pupils. It is not by chance that he was called the musical conscience of Moscow. He received the award Honoured Representative of the Arts of the RSFSR (1927), Doctor of Arts (1940), People's Artist of the USSR (1946), and was a laureate of Stalin prizes in the 1940s and 50s. These awards and decorations gave the illusion of a successful and harmonious existence. Too much significance should not, however, be ascribed to the mandatory declarations made by the composer during the Soviet era. His pronouncements in the press – as well as the few compromises he made in his work – were probably the result of a forced tribute to Soviet officialdom. Still less account should be taken of the awards foisted on the composer, the dedications, and especially of the various ideological interpretations of his works. As with Pasternak in literature, Myaskovsky in music represented the phenomenon of inner emigration, a form of spiritual resistance to a suppressive regime. This resistance never took the form of active dissidence, but party critics and the ideological authorities vigilantly identified in the Sixth Symphony 'intellectual outbursts' that were alien to the working class, 'abstract humanism' and 'an overblown and woeful psychologism'. Similarly, they criticized the Seventh Symphony (1922) for sinking into an 'abyss of subjectivism', the Tenth (1927) for its 'morbid expressionism' and its 'conception of individualistic pessimism'. The 13th Symphony (1933) was labelled a 'symphony of torments' and was bestowed with adjectives such as 'dark, gloomy, nervously-expressive and in places weighed down by depression'. The 26th Symphony (1948) based on old Russian themes was also rebuked for its 'gloominess'. A number of

Myaskovsky's best, but insufficiently 'objective' symphonies, failed to conform to the canonized genre of the 'optimistic tragedy' and thus were ostracized and were excluded from the concert repertory for decades. It is not surprising that in 1948, along with Prokofiev and Shostakovich, Myaskovsky was one of the main targets of the celebrated party resolution on 'formalism' in music.

Myaskovsky was a typical introvert; for him, concealing and especially suppressing the subjective element of composition, so necessary for the stimulation of what he described as the 'fermenting agent', was destructive and could sap the music and bleed it to death. With the appearance of the Fifth Symphony, two trends subsequently developed alongside each other. One line ran from the Fifth Symphony (taking only the most prominent examples) to the eighth, 12th, 14th, 16th and to some of the symphonies of the late 1930s and 40s, which at times resemble suites. Here Myaskovsky comes closest to the lyrical and epic style of Balakirev, Borodin and Rimsky-Korsakov. The other line, reflecting the saturated inner world of the composer, appeared at its most potent in the sixth, seventh, tenth and 13th symphonies. Here Myaskovsky perpetuated the line of earlier compositions such as *Alastor* and the first four symphonies; compositionally, he can be seen as an heir to Romantic symphonism and to Tchaikovsky in particular in these works. At the intersection of these lines we find, on the one hand, the popular 21st and 27th symphonies and the Cello Concerto, and on the other hand, the 26th Symphony, which, together with the 27th, forms the composer's swansong. The symphony was incontestably Myaskovsky's principal genre and in his works in this form there can be seen a concentration of his artistic thoughts and a kind of testing ground for various experiments in form, texture and melodic language. His 27 symphonies, a number scarcely matched since the Classical era, form a unique autobiography of the composer. Another link with 18th-century composers resides in Myaskovsky's eagerness to express himself through the medium of the quartet. His first quartet in F major (later revised and published in 1945 as no.10, op.67) was written in the summer of 1907 when he had only just entered the conservatory, while he wrote his 13th Quartet at the very end of his life. Various chamber and solo instrumental genres fulfilled the role of 'travelling companions' for his symphonies: if the first ten symphonies were accompanied by large-scale piano sonatas, then later the string quartet performed this function. Like the symphonies, the quartets reveal many general and characteristic features in the evolution of the composer's style and the symbiosis of the two genres rendered the last two decades of Myaskovsky's life especially productive.

Myaskovsky's contemporaries, Stravinsky and Prokofiev, attempted to brashly overturn tradition while courting critical fury and public outrage. Whilst sympathizing with everything progressive in art, Myaskovsky did not ascribe particular nor independent significance to what in his own words he called 'the last word in musical technique and invention'. He sought to forge a path from 'the living past of Russian music, through the stormily pulsating present to the prophetic gift of the future' (Boris Asaf'yev). The 'muted strings', the reticence, the austere reserve of his expression presupposes in the listener a reciprocal concentration and a tendency towards a philosophical disposition, but these traits promise for Myaskovsky's music a muted but enduring glory.

IOSIF RAYSKIN

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Mychelson, ?Robert

(*fl* 1490–1505). English composer. A five-voice *Magnificat* with a compass of 22 notes, now lost, was attributed to him in the Eton Choirbook (*GB-WRec* 178). He is probably identifiable with Robert Michelson, lay clerk at St George's Chapel, Windsor Castle, who arrived at Windsor on or shortly

before 21 December 1492, was listed 16th among the clerk-members of the City Fraternity of St Nicholas in 1493, and was still present at Windsor in September 1504. The composer is probably not identifiable with the John Michelson who was a clerk at the chapel of St Thomas, London Bridge, between 1528 and 1538.

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MAGNUS WILLIAMSON

Mycielski, Zygmunt

(*b* Przeworsk, 17 Aug 1907; *d* Warsaw, 5 Aug 1987). Polish critic and composer. His initial education in Kraków was followed by composition studies with Boulanger and Dukas in Paris, where he lived from 1928 to 1936. He was an active member of the Association of Young Polish Musicians, and became a close friend of Karol Szymanowski. During World War II he saw active service in Poland and in France, before being interned as a prisoner of war. On repatriation, he took a leading role as a music critic; his political and aesthetic views, however, were not always in tandem with those of the state. He was editor of *Ruch muzyczny* (1946–8) and later its editor-in-chief (1962–8). In his capacity as President of the Polish Union of Composers (1948–50) he was prominent at the 1949 Łagów conference on socialist realism in music. His collected essays and articles are significant commentaries on postwar musical life in Poland.

As a composer, he was indebted to the music of Szymanowski's late period (*Lamento di Tristano* is dedicated to his memory). The fresh and spirited language of Mycielski's prizewinning *Symfonia polska* (1951) recalls Panufnik's *Sinfonia rustica* of a few years earlier, even though the latter was banned at the time. His reaction to the avant-garde expression of the late 1950s was moderate: his subsequent symphonies, despite dodecaphonic elements, are still dominated by neo-classical and folk impulses. A strong and often syncopated rhythmic drive characterizes his instrumental music, while the return to choral music in the last years emphasized the more sombre and anguished aspects of his personality.

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ADRIAN THOMAS

Myco, Richard.

See Mico, Richard.

Myers, Rollo (Hugh)

(*b* Chislehurst, 23 Jan 1892; *d* Chichester, 1 Jan 1985). English music critic, writer on music and translator. After studying at Oxford and for one year at the RCM, he worked as a music correspondent in Paris for *The Times* and the *Daily Telegraph* (1919–34). He returned to London in 1935 and worked in the information department of the BBC until 1944, then went back to Paris in 1945 as music officer for the British Council. After 1945 his life alternated between London and Paris; he was the editor of *The Chesterian* (1947–50) and worked as a music journalist and editor. His final post was with the Organization for European Economic Cooperation. He also made translations of vocal works by Milhaud (1949–57) and Honegger (from 1953).

As an enthusiast of Gallic music and culture, Myers played an important role in promoting the music of Debussy, Satie and their French contemporaries to English audiences and in drawing attention to the impact of symbolism, impressionism and cubism on music. His books were for many years the standard works in English on their subjects and remain important texts.

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<div align="right">ROSEMARY WILLIAMSON</div>

Myers, Stanley

(*b* Edgbaston, 6 Oct 1930; *d* London, 9 Nov 1993). English composer. After leaving Oxford University he began his professional career in the 1950s writing songs for cabarets, among others working with Joan Littlewood's Theatre Workshop, and acting as musical director for West End shows, including *Grab Me a Gondola* (1956), before composing for BBC television plays from about 1964. In nearly thirty years he composed over 100 film and television scores. His first feature film score, which included several big band arrangements, was for the comedy-thriller *Kaleidoscope* (1966). Joseph Strick's experimental treatment of James Joyce's *Ulysees* (1967) drew an unconventional, poly-stylistic score from Myers. Although in demand in Europe, Australia, Canada and the USA, he chose to live in England even after his success with 'Cavatina', a prominent theme in *The Deer Hunter* (1978), and for which he won an Ivor Novello Award in 1977. A version of this theme had earlier appeared in the film *The Walking Stick* (1970). In the 1980s he worked with Hans Zimmer on the scoring of several films, and like many film composers has worked with orchestrators, notably Christopher Palmer. Myers enjoyed close collaborations with several directors including Stephen Frears, Gavin Millar, Nicholas Roeg and Jerzy Skolimowski. His score for *Prick Up Your Ears* (1987) won the 1987 Cannes Award for Best Artistic Contribution, and *The Witches* (1990) won him a second Ivor Novello Award in 1991. Myers died while scoring the BBC adaptation of *Middlemarch*. The remaining music, drawing wherever possible upon Myers's original material, was completed by Christopher Gunning. In 1995 Myers received a posthumous BAFTA Award and another Ivor Novello Award for this music. His Concerto for Soprano Saxophone and Orchestra, written for John Harle, with whom he composed the music for *Prick Up Your Ears*, was first performed in 1991.

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DAVID KERSHAW

Mykietyn, Paweł

(*b* Oława, 20 May 1971). Polish composer. He studied composition at the Warsaw Conservatory with Kotoński, graduating in 1996, and then in Vienna with Bargielski. As a clarinetist, he founded the Nonstrom ensemble (1991), the successor to Zygmunt Krauze's Music Workshop. His *3 for 13* and *Epiphora* took first prize at UNESCO competitions for young composers in 1995 and 1996 respectively. With their lyricism, pulsating rhythms, unison melodies and resonant harmony, Mykietyn's early works draw as much from jazz as from the music of Messiaen. An example of his early style is the clarinet trio *Choć doleciał Dedal* ('Though Dedalus reached'). Later works embrace minimalism and postmodernism more readily; the combination of deconstruction and enhancement covers a broad range of sources from the 18th century onwards and can be violently as well as gently parodistic.

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Mylius, Johann Daniel

(*b* Wetter, nr Marburg, 1584/5; *d* after 1627). German lutenist and music anthologist; he came from the same family as W.M. Mylius. Trained in chemistry and medicine at various German universities, he completed his doctorate in medicine at Marburg University in 1618. In 1606 he became a citizen of Frankfurt. The records of St Bartholomäus there (now the cathedral) show that on 15 June 1618 he received permission to present Sunday lute concerts with organ accompaniment, for which he was paid 16 gulden a year. He wrote the large-scale *Philosophia reformata* and books on theology and medicine, the last known one in 1628; one or two include a portrait dated 1618 ('aetatis suae 33'). His musical importance lay in a large anthology of lute pieces – apparently lost – *Thesaurus gratiarum in quibus continentur diversorum authorum cantiones selectissimae, utpote praeambula, toccatae, fugae, fantasiae, galliardae, courantes, voltae, alemandi, passomezi, branles et eius generis choreae ad testudinis tabulaturam* (Frankfurt, 1622, 3/1644). The volume presented a wide range of compositions from the previous 100 years and illustrated changes in the style of lute music during this period and also the development of the lute from a six- to a ten-course instrument.

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GEORGE J. BUELOW

Mylius [Möller], Wolfgang Michael

(*b* Mannstedt, Thuringia, 1636; *d* Gotha, late 1712 or early 1713). German composer and theorist; he came from the same family as J.D. Mylius. He studied theology at the University of Jena. On 31 July 1661 he became a musician at the court of Duke Friedrich Wilhelm II at Altenburg. The duke immediately sent him to Dresden to study with Christoph Bernhard; he was there from 1 August 1661 to 10 December 1662. In summer 1666, on the occasion of the first marriage of the Emperor Leopold I, he went to Vienna, where he perfected his composition skills. In 1669, when the Altenburg Kapelle was disbanded, he was allotted sufficient income for three years. He later joined the Kapelle at Gotha of Duke Ernst I of Saxe-Gotha, who had inherited the Altenburg domain; in 1676 he was appointed Kapellmeister in succession to G.L. Agricola and held that position until his death.

Although Mylius wrote many sacred vocal works, as well as Singspiels, he apparently did not succeed in having any of them published: the title of his

own manuscript list of many of them, *Musicalische Opera, welche mit der Hülffe Gottes erhoftes nach und nach getrucket werden sollen* (in *D-Fsm*), obviously alludes to his continuing efforts to find a publisher, and he expressed a similar sentiment in his *Rudimenta musices, das ist: Eine kurtze und grundrichtige Anweisung zur Singe Kunst* (Mühlhausen, 1685). Only two of his musical works, both sacred, have survived: a motet for four voices and continuo, dated 1697 (*D-Bsb*), and a dialogue for soprano and alto with four-part chorus, five viols and continuo (*D-Dlb*). *Rudimenta musices*, essentially a practical teaching manual for use with his own students, is also extant. According to its preface he wished to teach his students how to sing modern music correctly. He therefore rejected any instruction based on outmoded musical knowledge, including solmization and the modes. His concise, well-organized text introduced students to contemporary notation, the major and minor scales, intervals, proportions, and various refinements of the vocal art, including vocal production and aspects of expressive singing. The most important feature of his writing about singing is his account of various types of vocal ornaments, such as the tremolo, tirata, *variatio notae* and *passaggio*, which he claimed to have based on his study with Bernhard. This section, illustrated with many music examples, provides invaluable clues to important and still largely unresolved questions of performing practice concerning improvisatory vocal embellishments and their application to sacred music of the Baroque period.

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BERND BASELT, GEORGE J. BUELOW

Myltzewski, Marcin.

See Mielczewski, Marcin.

Myriell, Thomas

(*b c*1580; *d* 1625). English clergyman and amateur musician. He is best known as the compiler and scribe of the manuscript anthology *Tristitiae remedium*, 1616 (*GB-Lbl* Add.29372–7), a major source for anthems, motets and madrigals by English composers of the period. Each partbook has an engraved title-page. *Tristitiae remedium* is a good, early, and in some cases unique, source for the works of Thomas Tomkins, Peerson, Ward, Lupo, Ferrabosco (ii) and John Milton senior. The manuscript *Lbl* Add.29427 is a collection of rough drafts, partly in Myriell's hand, for

Tristitiae remedium. Other manuscripts partly written by him are *Och* 44, 61–7, 459–62. The manuscript *Och* 67 also contains two items in the hand of Thomas Tomkins, and *Och* 44 music in the autograph of Benjamin Cosyn. Myriell's friendship with Tomkins is confirmed by the latter's dedication to him of *When David heard* in the *Songs* (London, 1622). Cosyn's exact connection with Myriell is not known, but Monson (1982) notes that a further Cosyn autograph (*US-Ws* V.a.412) includes concordances with *Tristitiae remedium*. A manuscript of songs and motets, chiefly by English composers, in Brussels (*B-Br* II 4109, formerly Fétis 3095) bears Myriell's signature as owner. Myriell can now be identified as the rector of St Stephen Walbrook, London, 1616–25. He was also chaplain to George Abbot (Archbishop of Canterbury, 1611). A detailed account of Myriell's manuscripts and musical circle is given by Monson (1982). Other scribes in *Och* 61–7 are re-examined by Payne; one appears to be John Ward.

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PAMELA J. WILLETTS

Mysliveček [Mysliweczek, Misliweczek, Misliveček], Josef

(*b* Prague, 9 March 1737; *d* Rome, 4 Feb 1781). Czech composer. The elder of identical twin brothers, he grew up in Prague in the households of his father and stepfather, both prosperous millers. Although it is believed that Mysliveček's father arranged musical instruction for his sons before his death in 1749, there is no evidence to confirm speculation that they were taught by Felix Benda, a near neighbour. Reports that the twins attended the Dominican Normalschule at the Church of St Giles (Jiljí) and the Jesuit Gymnasium in the Clementinum are conjectural, but their enrolment in the philosophy faculty at Charles-Ferdinand University (now Charles University) is confirmed in surviving matriculation records. Owing to a lack of academic success, Mysliveček withdrew from the university in March 1753 without graduating. The following May, the twins became apprentice millers; they were admitted into the Prague millers' guild as journeymen in 1758 and became master millers in 1761.

In the early 1760s, Mysliveček abandoned the family business to devote himself to music. Probably he began studies in composition with Franz Habermann, but soon transferred to Josef Seger, organist at the Týn Church in Prague. According to Pelcl, Mysliveček completed six symphonies named after the first six months of the year within six months of study with Seger (no symphonies with evocative titles survive to confirm

the legend, however). It seems that he established an excellent reputation as a violinist; nonetheless, there is no evidence to support reports that he was employed as a church violinist.

In November 1763, Mysliveček left for Venice to study operatic composition, funded at least partly by his twin brother Jáchym and his long-standing patron Count Vincenz von Waldstein. His studies there with G.B. Pescetti brought quick (and impressive) results in the form of a first opera, *Semiramide*, performed in Bergamo in 1765 and Alessandria in 1766. The librettos confirm that he was by then referred to as 'Il Boemo' by Italians, who had difficulty pronouncing his name. (The famous nickname 'Il divino Boemo' can be traced only to the title of a Czech 'romanetta' published in 1884; similarly there is no evidence that the Italian equivalent of his surname, 'Venatorini', was commonly used during his lifetime.)

Mysliveček achieved his first great operatic success in 1767 with *Il Bellerofonte* at the Teatro S Carlo in Naples. The cast included Caterina Gabrielli, a singer with whom Mysliveček's name has been linked romantically even though there is no evidence of a love affair either with her or with Lucrezia Aguiari earlier at Parma. From this time onwards Mysliveček lived mainly in Italy, where he travelled continually in order to fulfil operatic commissions, almost always at major houses with excellent casts. In 1771 he was admitted into the Accademia Filarmonica of Bologna after befriending Padre Martini.

Mysliveček made at least three trips to northern Europe after establishing himself in Italy. The first, a triumphant return to Prague in 1768, was probably occasioned by his mother's death in 1767 and the settlement of his father's estate. His second trip, in 1772, may have been intended to establish his reputation in Vienna. If so, the effort clearly failed, but he did meet Charles Burney in September. Mysliveček ventured north for the last time at the invitation of Maximilian III Joseph, Elector of Bavaria, in 1777–8 (reports of an earlier trip to Munich in 1773 cannot be verified). While in Munich, he witnessed successful productions of his opera *Ezio* and his oratorio *Isacco* and sought surgical treatment for what is believed to have been venereal disease, with the result that his nose was burnt off.

On his return to Italy in 1778, Mysliveček enjoyed operatic successes in Naples and Venice, but his final decline was signalled by the failure of both of the operas that he prepared for Carnival 1780 (*Armida* for Milan and *Medonte* for Rome). He died in Rome, in abject poverty; his funeral at the church of S Lorenzo in Lucina was paid for by a mysterious Englishman named Barry, a former pupil. Mysliveček's adventurous life has been the subject of numerous fictionalized treatments in Czech and German, including an opera *Il divino Boemo* (1912), by Stanislav Suda.

Mysliveček's relations with the Mozart family form a topic of considerable interest. After meeting Leopold and Wolfgang in Bologna in March 1770, he was an intimate friend of both for about eight years. He is one of the composers most frequently mentioned in the Mozart correspondence, which is the only source of a number of personal details (including a reputation for sexual promiscuity). For years the Mozarts found his dynamic personality (full of 'fire, spirit and life') irresistibly charming, but their friendship soured in 1778 when Mysliveček failed to fulfil a boastful promise

to arrange an operatic commission for Wolfgang at the Teatro S Carlo in Naples for Carnival 1779. Leopold also resented Mysliveček's shameless (but successful) efforts to obtain patronage through him from the Prince-Archbishop of Salzburg. During the period of their friendship, Mozart undoubtedly turned to Mysliveček for stylistic models; for example, he composed his first *opera seria*, *Mitridate*, with reference to Mysliveček's *Nitteti*, and he borrowed musical ideas from Mysliveček's concertos, symphonies and keyboard sonatas in various works (see e.g. Freeman, 1995). The incipit of a symphony particularly admired by Mozart (the overture to *Demofoonte*, 1769) is quoted in a postscript to a letter written by Leopold in Milan on 22 December 1770. Mysliveček's most famous composition is the aria 'Il caro mio bene' as arranged (supposedly by Mozart) with the substitute text 'Ridente la calma' (k152/210*a*).

Mysliveček adopted italianate modes of expression in almost all his compositions. At the centre of his output were of course his *opere serie*: in the period 1765–80 he was the most prolific composer of *opera seria* in Europe. His contributions did not involve innovation, however, but rather the refinement of existing (usually conservative) traditions. At first he composed works dominated by elaborate dal segno arias with brilliant passage-work and sophisticated accompaniments, but in 1773 (especially with *Romolo ed Ersilia*) he began to respond to trends associated with reform opera by constructing almost all of his arias in sonata and other forms; he also began to introduce more accompanied recitative and to use simpler, more tuneful aria themes. Beginning with *La Calliroe* (1778), his operas generally feature even more elaborate sections of accompanied recitative and many arias of the slow–fast rondò type, in which he excelled. His arias and ensembles from all periods are distinguished by a fertile melodic invention and skilful techniques of phrase extension. Mysliveček was also a fine composer of oratorios; his setting of Metastasio's *Isacco figura del redentore* is perhaps his greatest work.

Mysliveček's symphonies form his principal contribution to instrumental music. All are cast in three-movement format and are essentially indistinguishable in style from his opera overtures, which were unsurpassed in Italy and frequently disseminated as independent works. The strength of his writing lies in his keen mastery of textural subtleties, lyrical melodic style and harmonic inflection. His violin concertos are also among the greatest of his day.

Mysliveček's chamber and keyboard works are generally less interesting, but he did produce a great variety of chamber works cast in the three-movement arrangements common to Italian chamber music of the day. His Quintets op.2 (Paris and Lyons, 1767–8) are among the earliest scored for two violins, two violas and cello. Similarly, his wind octets (probably composed in Munich, 1777–8) are among the earliest compositions scored for pairs of oboes, clarinets, horns and bassoons.

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Mysliveček, Josef
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all opere serie

Semiramide (3, P. Metastasio), Bergamo, Cittadella, sum. 1765, *CZ-Pnm* (inc.), *P-La*; sinfonia, *CZ-Pnm*, *US-Wc*

Il Bellerofonte (3, G. Bonecchi), Naples, S Carlo, 20 Jan 1767, *D-Dlb*, *F-Pn*, *I-Fc*, *Rdp* (frag.), *P-La*; sinfona, *CZ-Pnm*, *D-SWl*

Farnace (3, A.M. Lucchini), Naples, S. Carlo, 4 Nov 1767, *D-Mbs*, *H-Bn*, *I-Nc**, *P-La*; sinfonia, *CZ-Pnm*, *I-Gl*

Il trionfo di Clelia (3, Metastasio), Turin, Regio, 26 Dec 1767, *Fc*, *Tf*, *P-La*; sinfonia, *CH-E*, *EN*, *CZ-KRa*, *Pnm*, *D-W*, *S-Skma*, ed. in The Symphony 1720–1840, ser. B, xiii (New York, 1984)

Demofoonte [1st version] (3, Metastasio), Venice, S Benedetto, 17 Jan 1769, *I-Vnm* (Act 1), *P-La*; sinfonia, *CZ-Pnm*, *D-Rtt*, *E-Mp*, *US-Wc*

L'Ipermestra (3, Metastasio), Florence, Pergola, 27 March 1769, *A-Wn**, *CZ-Pnm*, *I-Fc*, *P-La* (Acts 1 and 3); sinfonia, *CZ-Pnm*, *D-W*

La Nitteti (3, Metastasio), Bologna, Nuovo Pubblico, 29 April 1770, *I-Fc*, *P-La*, *RF-SPit** (Acts 1 and 2); sinfonia, *CZ-Pnm*, *D-Rtt*, ed. E. Hradecký (Prague, 1957)

Motezuma (3, V.A. Cigna-Santi), Florence, Pergola, 23 Jan 1771, *A-Wgm**, *CZ-Pnm*, *I-Fc*, *P-La* (Acts 2 and 3), *US-Wc*, 1 aria in Journal d'ariettes italiennes (Paris, 1784); sinfonia, *D-WEY*

Il gran Tamerlano (3, A. Piovene), Milan, Regio Ducal, 26 Dec 1771, *A-Wn**, *F-Pn*, *I-Fc*, *P-La* (Acts 1 and 3); sinfonia, *CH-Zz*, *I-Mc*, ed. H. Müller (Zürich, 1975)

Il Demetrio [1st version] (3, Metastasio), Pavia, Quattro Cavalieri, 24 May 1773, *D-Bsb**, *I-Fc*; sinfonia, *CH-EN*, *I-Mc*, *Mcom*, *MAav*, in 6 sinfonie (Florence, ?*c*1777), ed. G. Zampieri, in *Bollettino storico pavese*, ii (1939), 1–32

Romolo ed Ersilia (3, Metastasio), Naples, S Carlo, 13 Aug 1773, *CZ-Pnm* (Act 2), *I-Fc*, *Nc*, *P-la*; sinfonia, *F-Pn*

Antigona (3, G. Roccaforte), Turin, Regio, 26 Dec 1773, *A-Wn**, *P-La* (Act 1); sinfonia, *I-MAav*, *Rdp*, *RVE*, in 6 sinfonie (Florence, ?*c*1777)

La clemenza di Tito (3, Metastasio), Venice, S Benedetto, Jan 1774, *P-La*

Atide (3, based on T. Stanzani, after P. Quinault), Padua, Nuovo, June 1774, *A-Wn**, *I-Pl*; sinfonia from Antigona

Artaserse (3, Metastasio), Naples, S Carlo, 13 Aug 1774, *Fc*, *Nc*; sinfonia, *CH-EN*, *I-MAav*, in 6 sinfonie (Florence, ?*c*1777), ed. J. Sehnal (Prague, 1973)

Il Demofoonte [2nd version] (3, Metastasio), Naples, S Carlo, 20 Jan 1775, *A-Wn**, *I-Fc*, *Nc*, *P-La*, *US-Wc*, 1 aria in Journal d'ariettes (Paris, 1782); sinfonia, *D-WEY*, *I-MAav*, in 6 sinfonie (Florence, ?*c*1777)

Ezio [1st version] (3, Metastasio), Naples, S Carlo, 30 May 1775, *A-Wn**, *CZ-Pnm* (Act 2), *F-Pn* (Acts 1 and 2, attrib. P. Anfossi), *I-Fc*, *Nc*, *P-La*, 2 arias ed. J. Branberger, Album českého bel canta (Prague, 1949); sinfonia, *CH-EN*, *F-Pn*, *I-MAav*, in 6 sinfonie (Florence, ?*c*1777), also pubd separately (Florence, ?*c*1777)

Adriano in Siria (3, Metastasio), Florence, Cocomero, 8 Sept 1776, *I-Fc* (without sinfonia); sinfonia, *D-WEY*, *I-MAav*, in 6 sinfonie (Florence, ?*c*1777), also pubd separately (Florence, ?1776)

Ezio [2nd version] (3, Metastasio), Munich, Hof, carn. 1777, *D-Mbs* (2 copies); sinfonia, *CH-EN*, *CZ-Pnm*, ed. R. Münster (Milan, 1962)

La Calliroe (3, M. Verazi), Naples, S Carlo, 30 May 1778, *F-Pn*, *I-Nc**, *P-La* (Acts 1

and 2), 1 aria in Journal d'ariettes italiennes (Paris, 1783); sinfonia, *CH-E*, *EN*, *CZ-NR*, *Pnm*, *I-Mc*, *MOe*, *S-Skma* (Florence, ?*c*1777–8), ed. H. Müller (Zürich, 1979)

L'olimpiade (3, Metastasio), Naples, S Carlo, 4 Nov 1778, *I-Nc*, *P-La*; sinfonia, *S-Skma*

La Circe (3, D. Perelli), Venice, S Benedetto, 12 May 1779, aria and terzetto, *D-Mh*, 3 arias and 1 duet, *D-MÜs*

Demetrio [2nd version] (3, Metastasio), Naples, S Carlo, 13 Aug 1779, *I-Nc*, *P-La*

Armida (3, based on G.A. Migliavacca, after Quinault), Milan, Scala, 26 Dec 1779, *F-Pn* (inc.), *P-La*, 1 aria in Journal d'ariettes italiennes (Paris, 1782); sinfonia, *CZ-Bm*, *I-MOe*, *Rc*, ed. E. Hradecký (Prague, 1957)

Il Medonte (3, G. De Gamerra), Rome, Argentina, 26 Jan 1780, *F-Pn** (Act 1), *I-Rc* (Act 1), *RF-SPsc* (inc.), 1 aria in Journal d'ariettes italiennes (Paris, 1786), 1 aria in *Musikaliskt tidsfördrif* (Stockholm, 1794); sinfonia, *CZ-KRa*, *I-MOe*, *PEsp*, *US-AAu* (attrib. D. Cimarosa)

Antigono (3, Metastasio), Rome, Alibert, 5 April 1780, aria, *A-Wn*, *CH-Fcu*, *D-Bsb*, *Mh*, *DK-Sa*, *I-BGc*, *Rc*, *US-R*, pubd (London, 1790), 2 arias, *D-Mh*, 1 duet, *E-Mp*

Other dramatic works: Il Parnaso confuso (dramatic cant., Metastasio), ?*c*1765–6, *CZ-Pnm*, *I-Rsc*, sinfonia, *CZ-Pnm*, *D-AB*, *I-Gl*; Elfrida (verse play with choruses, A. Pillori), Florence, Piazza Vecchia, 8 Dec 1774, music lost; Das ausgerechnete Glück (children's operetta, after J.C. Krüger: *Herzog Michel*), Prague, Divadlo v Kotcích, 22 April 1777, music lost; Theodorich und Elisa (melodrama), ? Munich, 1777–8, kbd arr. *D-DO*

Music in: ?Orfeo ed Euridice, Naples, 1774; Creso, Naples, 1776; Adriano in Siria, Livorno, 1777; Ezio, Genoa, 1777; Demofoonte, London, 1778, 2 arias in Favourite Songs; Alessandro nell'Indie, London, 1779, 2 arias in Favourite Songs; ?Erifile (? Genoa, 1779); Il soldano generoso, London, 1780; Il Begliar-Bey di Caramania, Dresden, 1780; Mitridate a Sinope, Genoa, 1781; Giunio Bruto, Genoa, 1782; Giannina e Bernardone, Vienna, 1784

Doubtful: Medea, Parma, Ducale, 1764; Erifile, Munich, 1773; Achille in Sciro, Naples, 1775; Merope, Naples, 1775; Armida, Lucca, Pubblico, 15 Aug 1778

oratorios

Il Tobia (2) Padua, 1769, *D-Mbs*, *Rp*, *I-Pca*

I pellegrini al sepolcro (2, ?S.B. Pallavicino), Padua, 1770, lost

Giuseppe riconosciuto (2, Metastasio), Padua, ?*c*1770, lost (music in score attrib. Mysliveček, *Pca*, is by J.A. Hasse)

Adamo ed Eva (2), Florence, 24 March 1771, *I-Rf*; sinfonia, *Gl*

Betulia liberata (2, Metastasio), Padua, 1771, lost

La passione di Nostro Signore Gesù Cristo (2, Metastasio), Florence, 24 March 1773, *D-F* (facs. in IO, xxiii, 1986), *Mbs* (pt i), *Rp* (as La morte di Gesù)

La liberazione d'Israele (2, G. Basso Bassi), Prague, Crusaders' Church, Good Friday 1775, lost

Isacco figura del redentore (2, Metastasio), Florence, 10 March 1776, *CZ-Nlobkowicz*, *Pnm*, *Pu*, *D-Bsb* (attrib. J. Haydn), *Dlb* (attrib.Haydn), *Mbs*, *Rp*, *F-Pn*, *H-Bn*, *I-Fc* (attrib. W.A. Mozart), *MOe* (in Ger.), *Rf*; sinfonia, *D-MÜs*, *WEY*

Spurious: 'L'ascenza di S Benedette', cited in *ČSHS*

other vocal works

Cants.: Cantata per S.E. Marino Cavalli (N. Mussato), Padua, Accademia dei Ricovrati, 30 Aug 1768, lost; Narciso al fonte (Zangarini), Padua, 1768, lost; Cantata a 2, by 1771, *CZ-Pnm*, *D-AB*, *I-Gl*; Enea negl'Elisi (Il tempio d'eternità), Munich, 1777, lost; Armida, *A-Wn*; Ebbi, non ti smarir, *GB-Lbl*; Non, non turbati, o

Nice (Metastasio), *Lbl*, *I-CRE*; 6 birthday cants., Naples, S Carlo, 1767–79, lost

Arias and ensembles: Il caro mio bene, *CZ-Pnm*, *F-Pn*, *I-Vc*, ?*c*1773, arr. ?W.A. Mozart as Ridente la calma (k152/210*a*); Ah che fugir … Se il ciel mi chi rida (scene and aria), *D-Bsb*; 3 duetti notturni, 2 vv, insts (probably from a cycle of 6), *CZ-Pnm*, ed. in MAB, 2nd ser., vii (1972/*R*); over 550 arias and ensembles most from ops, many with sacred Lat. texts substituted, principal sources *CZ-Pnm*, *D-MÜs*, *F-Pn*, *I-Nc*

Sacred: Veni sponsa Christi (ant), test composition for admission to Accademia Filarmonica, Bologna, 1771, *I-Baf*, *Bc*; Lytanie laurentanae, *D-Mbs*; Offertorium Beatus Bernardy, *D-EB*, doubtful; 2 masses, lost, mentioned in *DlabacžKL*; other works; attrib. Mysliveček, doubtful

symphonies

*c*45 syms.: C, 1762, *CZ-Pnm*, ed. H.H. Stuckenschmidt (Vienna, 1940); 6 sinfonie a quattro op.1, hn and ob ad lib, as op.1 (Nuremberg, *c*1764); 2 syms., D, G, by 1768, 1 in *CZ-Pnm*, *I-Gl*, 1 in *A-LA*, *D-Rtt*; D, E♭, by 1769, *CZ-Pnm*, 1 also in *US-Wc*, ed. E. Hradecký (Prague, 1957); F, by *c*1770, *D-Rtt*; 2 syms., C, F, by 1771, *CZ-Pnm*, *I-Gl*, 1 also in *D-AB*, *US-Wc*; D, by 1771, *A-VOR*; F, 1771, *CZ-Pnm US-Wc*; 6 Overtures (London, 1772); 1 in 6 Overtures … Collected by A. Kammell (London, 1773); 6 syms., C, D, E♭, F, G, B♭, 1778, *D-WEY*, 2 ed. in The Symphony 1720–1840, ser. B, xiii (New York, 1984); 5 syms., C, D, F, F, G, by *c*1780, *CZ-Pnm*, 1 also in *D-Rtt*, 1 also in *D-W* (incl. extra movt), 1 ed. E. Hradecký (Prague, 1956); D, 1780, *I-RVE*; E, *CZ-Pnm*; G, *US-Wc*; Sinfonia-serenade, G, *I-MOe*, 5 syms., str, D, E♭, G, A, B♭, *CZ-Pnm*, 1 ed. E. Hradecký (Prague, 1957); 25 separately preserved ovs. to ops, orats and cants. (see above)

Doubtful: D, by 1766, *CZ-Pnm*, *I-Gl*, D, 1769, *CZ-Bm*, *D-Rtt*, *SQ-BRnm*, *MO*, F, *CZ-Pnm*, *D-Bsb*, Z, E♭, by 1771, *PL-CZ*, all also attrib. C. Ditters von Dittersdorf; D, by 1774, *F-Pn*, also attrib. J.C. Bach

Syms. with conflicting attribs.: D, by 1766, *CZ-KRa*, by Dittersdorf; C, *Pnm*, by P. van Maldere, op.4 no.2; D, *US-AAu*, by D. Cimarosa; E♭, *D-Dlb*, *I-MAav*, by F.A. Hoffmeister

Lost: 5 syms., by 1771, formerly *A-VOR*; 6 syms., cat. 1776–7; Sym., C, formerly Berlin, Staatsbibliothek Preussischer Kulturbesitz, destroyed

concertos

8 for vn, by ?1772, *A-Wgm* (1 frag.), *CZ-Pnm*, *Pu*, *I-Gl*, 2 ed. in RRMCE, xli (1994), 1 ed. J. Čeleda (Kutná Hora, 1928/*R*), 3 ed. E. Hradecký (Prague, 1956–7), 1 ed. E. Hradecký (Prague, 1957), 1 ed. K. Moor and L. Láska (Prague, 1948); 1 for vn, by 1769, *CZ-Pnm*, *S-Sm*, ed. in RRMCE, xli (1994); 1 for vn, by 1770, *D-WRl*, arr. for vc, *A-Wgm*, *CZ-Pnm*, *Pu*, ed. O. Pulkert (Leningrad, 1973); 2 for kbd, ?1777–8, *F-Pn*, *CZ-Pnm*, *D-MÜs*, *I-Rc*, *S-Skma*, 1, ed. E. Fendler (London, 1958); 1 for fl, *PL-WRu*, ed. M. Munclinger (Prague, 1969) and in MVH, xxiii (1969); Concertino, *D-BFb*, *Rtt*

other instrumental works

Octets: 3 for 2 ob, 2 cl, 2 hn, 2 bn, 1777–8, *D-DO*, ed. in MAB, lv (1962/*R*)

Qnts: 6 for 2 vn, 2 va, vc, op.2 (Paris and Lyons, 1767–8); 6 for 2 vn, 2 va, vc, ?1773, *I-Mc*, *MOe*, 3 ed. in MAB, xxxi (1957, 2/1973), 3 ed. in MAB, lxxxiii (1988); 6 for ob/fl, 2 vn, va, b, ?1777, Br. cat. 1782–4, 1 in *E-Mp*, 1 in *I-Rc*, others lost; 6 for 2 ob, 2 hn, bn, *c*1780, *D-MÜs**; 1 for 2 vn, 2 va, b, *CZ-Pnm*, doubtful; Cassation, 2 cl, 2 hn, b, *CZ-Bm*, doubtful

Str qts: 6 as op.3 (Paris and Lyons, 1768–9), 1 ed. F.X. Thuri (Prague, 1992), 1 ed. A. Martínková (Prague, 1971); 6 as op.1 (Offenbach, 1778); 6 str qts (Berlin and Amsterdam, 1781); 5 str qts, *CZ-Pnm*, also arr. str orch, *Pnm*; ?1 qt listed in J.N. Weigl: Quartbuch, *c*1775, lost; 1, F, *Pu*, by I. Pleyel

Trios: 6 for 2 vn, b, Br. cat. 1767, 1, in *US-BE*, others lost, 6 for 2 vn, b, op.1 (Paris, 1768), also as op.2 (Offenbach, 1779), 4 also in 6 Trios (London, 1772); 6 for 2 vn, b, op.4 (Paris, 1772); 6 for 2 fl, b, op.5 (Paris, *c*1775–7); 6 for fl, vn, b (Florence, *c*1775–85), 4 as op.1 (Amsterdam, n.d.), ed. in MVH, xlii (1978), 2 ed. W. Kölbel (Wilhelmshaven, 1991), 1 ed. H. Steinbeck (Zürich, 1972); 6 for 2 vc, b, by *c*1780, *CZ-Pnm*; 2 for fl, vn, b, in 6 Trios (London, *c*1795), incl. works by Venturini and L. Leo; 10 for vn, vn/vc, b, *CZ-Pnm*, 6 concordant with printed sources, 1 ed. B. Malotín (Prague, 1975); 6 for 2 fl, b, *A-HE*, all concordant with printed sources, ed. T.D. Thomas (Bellingham, WA, 1983–5); 1 for 2 vn, b *I-Pca*; 1 for 2 vn, b *CZ-Pu*; 1 for hn, vn, b, Br. cat. 1778, 1781, also attrib. G. Punto, doubtful, lost; 1 for cl, 2 hn, *RF-SPsc*

Other chbr: Sonata, vc, b, Br. cat. 1770, lost; 6 sonatas, vn, kbd (London, 1775), 1 ed. S. Gerlach and Z. Pilková (Munich, 1985); 12 sonatas, vn, kbd, *CZ-Pnm*; 5 sonatas, vn, b, *I-Gl*; Adagio, vn, hpd, ed. J. Čeleda (Kutná Hora, 1933); Minuet, 2 fl/2 ob/2 vn, in Thompson's Miscellaneous collection of Elegant Duettinos (London, *c*1790), doubtful; 2 minuets, vn, pf, *CZ-Pnm*, doubtful, 1 ed. J. Čeleda in Česka hudba, xxxi (1928–9), ed. B. Šťedron in Čestí klasíkové (Prague, 1953)

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Mysliveček, Josef

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Myssonne, Vincent.

See Misonne, Vincent.

Mystery play.

See Medieval drama.

Mystic chord [Promethean chord].

The name given by Skryabin to the chord in altered 4ths *c–f♯–b♭–e'–a'–d''*. It appeared in his work as early as 1903, in the Fourth Piano Sonata, but became famous by its use in the tone poem *Prométhée* op.60 (1911), for which reason it is sometimes called the 'Promethean chord'. In his late piano music, particularly the last five sonatas, Skryabin used similar chord formations as a basic element of his harmony, and also extended the mystic chord to 'horizontal' (i.e. melodic) constructions.

Mysz-Gmeiner [née Gmeiner], Lula

(*b* Kronstadt [now Braşov, Romania], 16 Aug 1876; *d* Schwerin, 7 Aug 1948). German contralto. She came of a musical family: her sister Ella, likewise a contralto, appeared at Covent Garden in 1911 in Humperdinck's *Königskinder*, her brother Rudolf was also a successful singer, and her sister Luise was a pianist. Lula Gmeiner first studied the violin under Olga Grigorovich at Kronstadt, 1882–92, and then singing under Rudolf Lasse there, 1892–6, afterwards with Gustav Walter in Vienna (where she is said

to have impressed Brahms), with Emilie Herzog, Etelka Gerster and Lilli Lehmann in Berlin, and with Raimund von Zur Mühlen in London. She began her concert career at the turn of the century, and in 1900 married Ernst Mysz, an Austrian naval officer. She was regarded as an outstanding interpreter of lieder, comparable with Julia Culp and Elena Gerhardt, although less famous internationally than either of those singers. She was appointed *Kammersängerin*, and was a professor at the Hochschule für Musik in Berlin, 1920–45. Among her pupils were Peter Anders and, briefly, Elisabeth Schwarzkopf. In the 1920s Mysz-Gmeiner made several lieder recordings, notably a Schubert series to commemorate the centenary of the composer's death; although by that time she had trouble in maintaining pitch, the best of those recordings, especially *Die junge Nonne*, well capture the intimacy and purity of her style.

ERIC BLOM/DESMOND SHAWE-TAYLOR

Mytou.

See Champion (3).